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(Amateur)

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PRODUCTION

**UTOPIA
LIMITED**

King's Theatre

9-13 March, 1993

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Sat Mat 2.30 p.m.

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As Financial Advisers to Tempo Musical Productions we wish them every success with their production of Into The Woods

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Happily ever after?

Fairy stories are the first things most of us ever hear. Some of them are scary, involving nasty wolves and giants. Some of them are sad, with kindly tin soldiers melted down. Some of them are romantic, featuring frogs which turn into princes. But most of them have something in common – a happy ending. Even when things are going badly for the hero or heroine, there is usually a sense that all will be well before the final page. The child, sitting on mummy's knee, feels safe, secure.

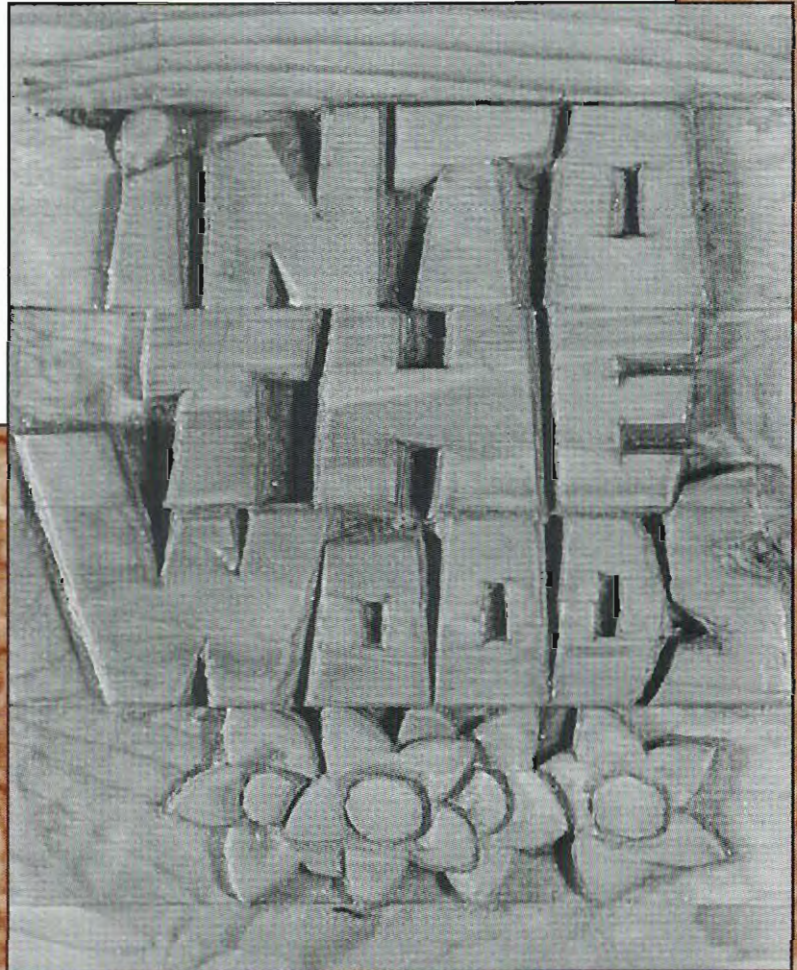
For Stephen Sondheim fairy tales are altogether less comfortable. *Into The Woods* touches on many of them. Cinderella is here. So are Little Red Riding Hood, Jack and his Beanstalk, Rapunzel and her Witch. The show is very funny, zany even. The tunes are wonderful. But, while we laugh and enjoy ourselves, we may also be aware that things are not quite what they seem; that what we are watching is just a touch sinister.

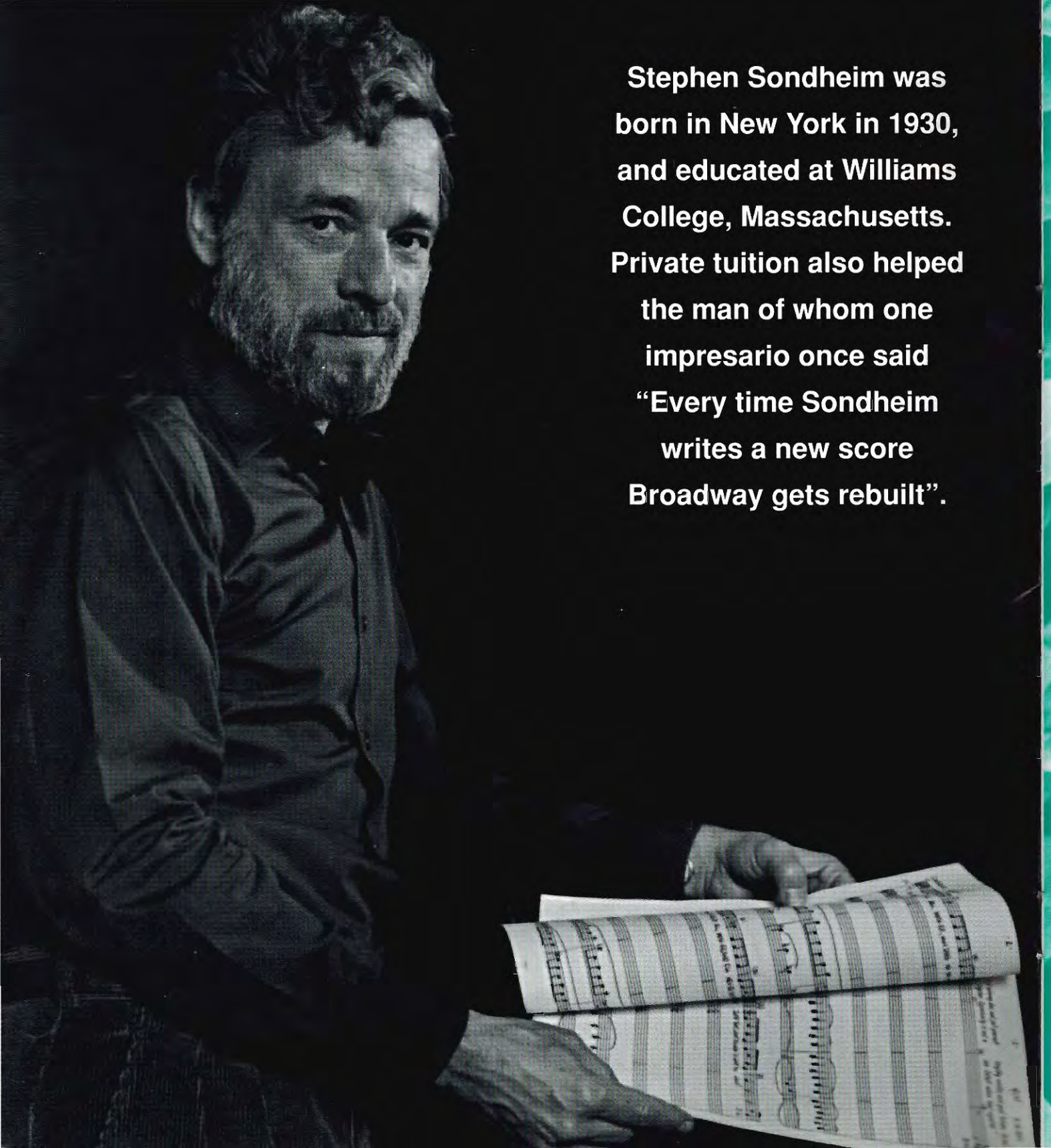
Sondheim's well-known obsessions are very evident here. His views on marriage, for instance – and what he perceives as its inevitable break-down. These are clearly stated in the stories of Cinderella and Rapunzel. No sooner have their respective

princes wedded and bedded them, than the men are off seeking solace with the Sleeping Beauty and Snow White.

Broadway musicals are not noted for underlying meanings. They exist normally to delight the ear and please the eye. *Into the Woods* will do both of these things in abundance. But Stephen Sondheim's art gives us something extra. If we want to look a little deeper into ourselves, and at the world we live in – well, the opportunity is there!

Neville Garden



A black and white photograph of Stephen Sondheim. He is a middle-aged man with a beard and curly hair, wearing a dark, long-sleeved button-down shirt. He is looking towards the camera with a slight smile. He is holding a large, open sheet of musical notation with both hands. The sheet music is spread out, showing multiple staves with notes and lyrics. The background is dark and out of focus.

**Stephen Sondheim was
born in New York in 1930,
and educated at Williams
College, Massachusetts.
Private tuition also helped
the man of whom one
impresario once said
“Every time Sondheim
writes a new score
Broadway gets rebuilt”.**

West End Story

"I thought this was supposed to be a musical!!!"

"It is."

"No it's not! Not like *West Side Story* or *My Fair Lady*. They're real musicals!"

The above conversation was overheard at the Haymarket Theatre, Leicester, during the interval in a performance of Stephen Sondheim's *Merrily We Roll Along*, a musical - lauded by the British critics and press and yet unlikely to reach London because of the complexities of its book and the dark qualities of its subject matter.

The particularly perceptive member of the audience was of course quite right. If by 'a musical' we mean the free flowing melody and rich sentiment of Rodgers and Hammerstein, the spectacle of Lloyd Webber or the brash Americanism of Kander and Ebb or Jerry Herman, then no - Sondheim doesn't write musicals.

So what does Mr. Sondheim offer his public?

Any answer to this question must be given on a personal level. As an admirer of Sondheim's work for many years now, I am still astonished at the breadth of subject matter that he tack-

les and the depth of his lyrics. His music simply brims with melody - although his refusal to repeat the big tunes over and over again has led to criticism. His shows are multi-layered and can be appreciated on many levels. But they will make you think, they will make you uncomfortable and, if you let yourself respond, they will make you examine your own situation and your own feelings. If you go to a Sondheim show to relax and let the music waft over you then you'll be disappointed.

Stephen Sondheim's first great success was as lyricist for Leonard Bernstein's *West Side Story*. He went on to write lyrics for Jule Styne's *Gypsy* and Richard Rodgers' *Do I Hear A Waltz?* In between the last two works he had his first major success as a composer and lyricist for *A Funny Thing Happened On The Way To The Forum*, and it was in

this dual role that his career flourished. His musicals have enjoyed many critical successes, if not always public support, and include *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures* and *Sweeney Todd*. *Anyone Can Whistle* was a total flop, but has enjoyed cult status through its original cast recording featuring Angela Lansbury. *Sunday In The Park With George* and *Into The Woods* had their first British performances in 1991 and, as I write this, his newest work, *Assassins*, is scheduled for London.

I trust that you will enjoy your journey "Into The Woods" and that, for those of you new to Sondheim, tonight will be the first of many.

Alan Borthwick

Artistic Director



Alan was born in Galashiels but has lived most of his life in Edinburgh. He graduated from Edinburgh University with first-class honours in Mathematics and Natural

Philosophy plus a Diploma in Education and is in charge of curriculum at a large secondary school. He also lectures in pure mathematics for the Open University.

Alan received his vocal training with Marjorie Blakeston of the Royal Scottish Academy of Music and has been for some years now one of the most sought-after singers in Scotland. He has a repertoire of over seventy operatic roles ranging from Poulenc to Puccini and embracing the lighter works of Offenbach, Sullivan and Lehar. During the summer months Alan hosts a Scottish entertainment in the Carlton Highland Hotel.

A few years ago, Alan decided to put his varied stage experience to the test and turned to directing and producing large-scale musical shows. This season sees him directing *Utopia Limited* for the Edinburgh Gilbert & Sullivan Society and *Oklahoma!* for Southern Light Opera as well as working freelance on a radio programme devoted to operetta and musicals.



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Operating Theatre

The Church Hill Theatre has long been known as the home of amateur theatre in Edinburgh, but this has not always been the case.

The story begins in the 1840s with Morningside Free Church. Its members were, for a time, a congregation without a church; in a long pilgrimage they were to occupy no fewer than five different places of worship before settling at the purpose-built Morningside High Church. The site was previously occupied by two large villas which were demolished, and the grand red sandstone church in Italian style was opened in 1894.

When the Little Theatre in the Pleasance, scene of so many amateur productions, was sold by the Pleasance Trust to Edinburgh University in 1960, the city's many amateur companies – and their large number of patrons – were far from happy. Alternative facilities were not readily available. Strong and repeated representations were made to Edinburgh Corporation for positive assistance.

In the same year, Morningside High Church became vacant as a result of its union with Morningside Parish Church. The building was purchased by Edinburgh Corporation for £6,000.

The conversion of the former church into a first class theatre was masterminded by architect George L. Walls and cost £67,000. Apart from the excellent stage, 380 seats and dressing room facilities, there were two halls suitable for "theatre in the round", the mounting of photographic exhibitions, public meetings and social functions.

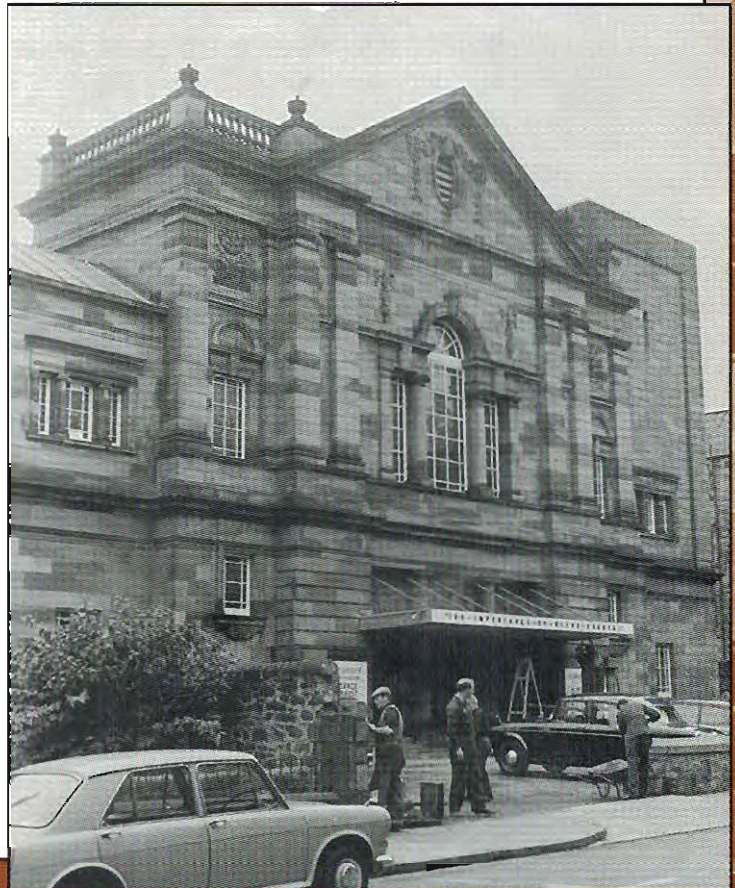
On 25th September 1965 the Church Hill Theatre was opened by the Scottish Actor, Tom Fleming, and the curtain rose for the first time on a production by the Scottish Community Drama Association of Oscar Wilde's *The Importance Of Being Earnest*.

The establishment of this excellently appointed theatre ended one chapter and began another in the history of amateur drama in Edinburgh. Through the

enterprise of Edinburgh Corporation, the Church Hill came to be widely known, not only to the citizens of Edinburgh, but also to innumerable visitors from all parts of the world attending the city's annual Arts Festival. First used for an Edinburgh International Festival production in 1966, the Church Hill Theatre now enjoys an established place in the official Festival Programme of drama. For the rest of the year, the theatre is constantly booked by a wide variety of amateur companies.

In the last four years the theatre has seen further improvements with the introduction of a computerised lighting rig and a lighting box front of house.

To maintain the rights of regular users of the theatre and prevent a repeat of the events of 1960 when the Pleasance closed, the Church Hill Theatre Users Association has been formed. The committee, made up of local theatre group members, meets regularly and ensures that this valuable asset remains to serve the community for many years to come.



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Piano

Picc. Moderato maestoso

Musical Notes

Rehearsing a show of the complexity of *Into The Woods* presents all concerned with a formidable task; with few exceptions, the through-composed nature of the music, the harmonic language and the meticulously-timed underscoring provide a texture which is difficult to break down into conveniently rehearsable chunks. For this reason, we started rehearsing the music in April 1992, which allowed the cast time to become familiar with Sondheim's unique style and acclimatise themselves to singing chromatic and asymmetric melodies to accompaniments which do not offer much in the way of comfortable support. Frequently, the orchestral parts busy themselves with melodies of their own, leaving the voices to play an almost subordinate role, with intricate and subtle references to the music associated with the various characters and events weaving their way throughout the texture.

Sondheim's style is eclectic, and this is ably demonstrated in the marvellous score in which he and his orchestrator, Jonathan Tunick, have created. The music ranges from simple (or seemingly simple) diatonic melodies of great poignancy to complex, polyphonic ensembles where, using much the same techniques as are found in the grand operas of the nineteenth century, Sondheim allows his characters to articulate their feelings in melodic lines which combine to form the harmonic shape of the piece.

David Lyle

Musical Director



David Lyle was born and educated in Edinburgh, and read Music at the University of Edinburgh. After teaching music in Craigmount High School for several years, he forsook the classroom for the streets of Edinburgh and joined the Lothian and Borders Police, in which he now serves as a sergeant.

Prominent in the musical life of the city, he is well-known as a conductor, accompanist and orchestral timpanist, this year being his fifteenth as Musical Director of the Gilbert and Sullivan Society of Edinburgh.

His specialist field is the music of Sullivan, and he has conducted on several commercial recordings of the composer's non-Gilbert operas, including the first ever of his only grand opera, *Ivanhoe*.

Into the Woods is written, I think, very much as a chamber opera, and achieves much of its success by the effect of the small, acoustic orchestral ensemble (there is only one, pre-programmed synthesiser used) and the compact group of solo voices, which allows for considerable air to circulate throughout the texture and for individual lines to be clearly audible.

The impact of *Into The Woods* is stunning – both visually and aurally – but it does demand something which, to a large extent, has become rare in these electronic days – and that is that you listen with all the attention you can muster. Allow it to wander, and you will miss much of the subtlety and intricacy of this wonderful score.

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The sound of silence

A yell from the stage manager, and the doors swing open. Before long the theatre is alive with the expectant chattering of paying punters. Ah, the roar of the greasepaint, the smell of the audience! Tonight's treat remains hidden from view behind tastefully lit curtains. Nobody knows what to expect, and everybody is looking forward to a wholesome night's song and dance.

Suddenly, a frenzied figure enters the auditorium and rushes to the rear, disturbing the tranquil and carefully-considered pose of the man sitting with his feet up on a vast array of small but significant knobs and switches.

"All hell's broken loose back there, the A320s are peaking, the crossover's died and someone's been playing with the parametric EQ on the foldback!"

Pausing only to mutter a small but carefully picked selection of expletives, the sound engineer leaps to his feet, and both figures disappear into the bowels of the building, sporting deeply furrowed brows.

The lights dim. A pregnant hush descends upon the theatre. A white-jacketed figure makes his way to the pit, and the overture begins. The audience sit up in their seats, anticipating the pleasures to unfold before them. The curtain rises upon a retina-searing field of colour, light and movement that would make Busby Berkeley's head reel. Dancers leap and spin, unfeasibly large pieces of set shift and transform as if by magic, the stage is washed in unimagined colours. This is the moment we're here for.

But something isn't quite right. Caught in the lime-light, a figure upstage has started to sing. At least it looks like she's singing, her lips are moving. A slight frown develops on the singer's face. The musical director looks to the back of the theatre uneasily. The audience wonder why the orchestra is so loud.

In the event, there is nothing that can be done. The sound crew emerge from behind the stage at the interval, shaking their heads. But the show must go on!

It does, and nobody goes home satisfied. They've hardly heard a word all night, and although it was, everyone agrees, a spectacular production, it's just not the same when you can't hear what's going on.

Later that night, Detective Sergeant MacSporran reads the note the sound designer left on the parapet of the Dean bridge.

"One microphone is too many, and a hundred aren't enough"

Sad but true, it is the lot of the sound designer to be noticed only when things go wrong.

For *Into The Woods*, we are using around 14 radio microphones concealed about the bodies of the cast to ensure that every word of the rich, fast moving story is intelligible. Anyone who would like to look at miles of tangled cable and acres of knobs should feel free to come and visit the sound desk at the back of the auditorium.

Sit back in your seats, admire the performances, marvel at the set design, gape in awe at the lighting, sing along to your favourite numbers, but above all enjoy yourself, and hopefully you'll never know I was here.

Len Timson

Sound Designer



Len's backstage career began at Edinburgh University and continued after he took up teaching at Broughton High School where he is Head of the computing department. In his time at the school he has stage managed several productions including *The Merry Widow*, *Kiss Me Kate* and *Oklahoma!*

Working with Tempo from the beginning, Len was Stage Manager for *Thoroughly Greased*, *The Young Ones* and *Rockin' Robin Crusoe*. He designed and operated the sound

system when the company staged *They're Playing Our Song* and *South Pacific*, and is repeating the role for this production. Len has also acted as Sound Designer for Quinquern Productions, and was Stage Manager for their 1992 Festival Fringe production of *Into The Woods*.

Len's free time isn't totally taken up with the theatre and he is part of the team who run Broughton High's award winning film society.



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Andrew Wilson

Lighting Designer



There are few backstage jobs that Andrew hasn't done during nearly thirty years in amateur theatre, although recently he has specialised in lighting design. As well as lighting Tempo's last two shows, *They're Playing Our Song*

and *South Pacific*, he also works with a number of other companies in Edinburgh with recent credits including *The Yeomen Of The Guard*, *The Grand Duke* and *The Mikado* for The Gilbert & Sullivan Society of Edinburgh and *Kiss Me Kate*, *Brigadoon* and *Call Me Madam* for "The Bohemians" Lyric Opera Company, all in the King's Theatre. Andrew also lit *Into The Woods* for Quinquere Productions during last year's Festival Fringe.

Looking to the future, Andrew will be working with the Savoy Opera Company in *Ruddigore*, with the G&S in *Utopia Limited*, as well as *Hello Dolly!* with The Bohemians, and a play, *The Deadly Game*, with Onstage 66.

Andrew lectures in lighting design for the Scottish Community Drama Association and runs training courses for lighting operators on behalf of the Church Hill Theatre Association. As a director, Andrew has won awards for several one act plays including *The Zoo Story*, *Blind Date*, *The Amazed Evangelist*, *Twelve Pound Look* and *The Proposal*.

In 1971 Andrew formed his own company which produces audio-visual presentations and computer graphics for a variety of corporate clients.

Other 'spare' time interests include composing music and walking the dogs!

Let there be light!

Light, according to the definition in the physics books, is a form of energy which stimulates the eye to see. Stage lighting however is not an exact science. There are few rules, and as long as the lighting works for the production - practically anything goes!

First and foremost it's the Lighting Designer's job to make sure that the audience see the show. This is always the first priority, but lighting can be used by the production in a number of ways.

By the use of various types of lantern rigged in different positions around the stage it is possible to make the lighting selective and help focus the audience's attention on the part of the action the director wants you to look at, at any one time. Colour and intensity can be used by the Lighting Designer to help create various moods. In fact perhaps the most fascinating and rewarding use of light is the possibility of influencing the mental state of the audience, by the creation of atmosphere. It can be as basic as using warm colours to reflect a happy situation or cool blues to suggest sadness. An entire palette of colour is available and can be used to create a wide range of emotions. By balancing light

and shade a feeling of apprehension or even terror can be suggested.

Into The Woods presents an interesting challenge to the Lighting Designer. A variety of atmospheres is required and the range of emotions presented in the piece is great. Lighting should focus the audience's attention on the actor, and it's an ironic fact that the more successful the lighting, the less it will be noticed by the audience.

May you enjoy the show tonight and be totally oblivious to my work.

Jacks House

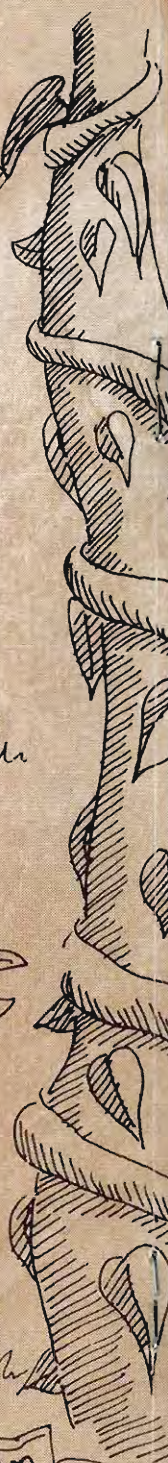
...her mothers

Grave...

Cinderella's House

the Baker's House, adjoining

the Witch's Garden



Rapunzel Tower & the Witch

the Palace

the Beanstalk

Snow White & the 7

Dwarf's



The Cast

Simon Boothroyd

The Narrator – he tells the story, he's not part of it. Or is he?



Simon G Boothroyd is originally from Glasgow. He graduated from Glasgow University in 1981, with a degree in History and Drama. Since the age of 16, he has been involved in more than 45 productions in venues throughout Britain. Musical productions include; Stephen Sondheim's *Sweeney Todd*, *My Fair Lady*, *West Side Story*, *Showboat*, *The Hired Man*, *The Mikado*, *The Yeomen of the Guard* (and indeed most of the main Gilbert & Sullivan baritone roles). Plays include *A Midsummer Night's Dream* and Edward Bond's *The Sea*. He is currently employed as a Drama teacher in an Edinburgh secondary school. This is his second production with Tempo

Jane Borthwick

Jack's Mother – well, she is not quite beautiful!



Jane Borthwick was born and educated in Edinburgh. Originally a straight actress, she later became a member of

the Edinburgh University Singers and the St. Giles Cathedral Singers. She sang lead soprano with the Edinburgh University Savoy Opera Group and the Edinburgh Gilbert and Sullivan Society and has performed all the leading soprano roles in the G & S operas.

Although she appears less on stage these days, she is extremely busy singing in concerts all over the country.

Her artistic bent has led her to design and execute costumes and scenery for various large scale productions.

She is also a teacher of Special Education but her main interest is her husband, tenor/producer Alan Borthwick and their twin daughters.

Her most treasured review came from an elderly lady who said that Jane's voice was the most beautiful voice she had ever heard. The lady turned out to be stone deaf!

Ruth Bowe

Baker's Wife – A child isn't all she gets in the woods!



Ruth started her amateur musical career in Harrogate playing a nun in *The Sound Of Music*, but since moving to Edinburgh, producers have (for reasons best known to themselves) frequently cast her as a woman of ill repute, particularly in *The Best Little Whorehouse in Texas*, *Lola* and *Jack the Ripper*! Whilst in Harrogate, Ruth performed the roles of

Tzeitel in *Fiddler On The Roof* and Dolly Levi in *Hello Dolly*!

In Edinburgh Ruth has appeared with Southern Light Opera group, Quinquere Productions, Showcase and Edinburgh Music Theatre, her favourite role to date being Emily in *The Hired Man*. In the Edinburgh Festival Fringe 1992 she appeared in a three week run of *Side By Side By Sondheim*.

Ruth has singing lessons with Eric Ibler and in her spare time works for Ernst & Young, Chartered Accountants.

This is Ruth's first production with Tempo.

Graham Bruce

Jack – who longs for adventure – and a pet.



Graham Bruce was born in Inverness and educated at Merchiston Castle School in Edinburgh, where he was awarded a music scholarship, and a special award for outstanding contribution to the school's music and drama.

He started to study singing under Eric Ibler in Edinburgh, with whom he now continues to study at the RSAMD, whilst also studying at Glasgow University. Graham has won the Forbes Bowl for senior musicians in his final year at school, the Edward Younger Trophy for Leader and the Scots Song Prize in the Edinburgh Competition Festival and the Opera Trophy in the Inverness Music Festival.

Graham made his solo oratorio debut in a performance of Handel's *Messiah* in March 1991, was the tenor soloist in the Edinburgh Bach Society's performance

of Mozart's *Requiem* in November 1991, and also appeared as tenor soloist in a performance of Beethoven's *Mass in C*.

However, Graham's passion lies in Music Theatre, and recent performances include Nicely Nicely Johnson in *Guys and Dolls*, and the title role in *Jesus Christ Superstar*. He performed with Britain's National Youth Music Theatre in its Edinburgh International Festival production of *Once Upon A War* in the summer of 1991, and was invited to sing for them again in their 1992 Charity Gala at the George Square Theatre. Most recently he played the parts of Alex in *Aspects of Love*, the Russian in *Chess*, and Joseph in *Joseph and the Amazing Technicolour Dreamcoat* in 1991's Showcase at the Church Hill Theatre, and he is delighted to be back at the Church Hill in this wonderful production of *Into The Woods*.

Donald Budge

The Wolf – who likes his flesh pink and plump.

Cinderella's Prince – he continually needs more!

Donald made his stage debut in 1961, in a play called *The Emperor's New Clothes*, with Dunbar W.R.I. Junior Drama Group. After performing in several one act plays, he then spent the rest of his youth entertaining in pubs as a folk singer, complete with Aran sweater. In 1981 he returned to the stage, in Banchory Theatre's production of *Fools Rush In* and since then has performed in two other plays, three pantomimes, three ballets, two operas, a Klingon at Universal Studios, a commercial for Grampian Television and no less than twenty-five musicals. Principal leading roles have included Higgins in *My Fair Lady*, Vandergelder in *Hello Dolly!*, Curly in *Oklahoma!*, Billy Bigalow in *Carousel*, Kipps in *Half a Sixpence*, Donald Marshall in *Irene*, El Gato in *The Fantasticks*, Sheriff Ed Earl Dodd in *The*

Best Little Whorehouse in Texas, Cosmo Constantine in *Call Me Madam* and Maxie Tortellini in *The Night Maxie Tortellini Hit Big Lola Latrobe's*.



Principal supporting roles in *Andy Capp*, *Guys and Dolls*, *The Hired Man*, *South Pacific*, *How To Succeed in Business Without Really Trying*, *Annie Get Your Gun*, *Kiss Me Kate*, *The Unsinkable Molly Brown*, *Damn Yankees* and *Threepenny Opera*. One of the highlights of Donald's stage career was to perform in Scottish Ballet's Royal Gala Performance of *Romeo and Juliet*, as one of the market place street vendors. Scottish Ballet were so impressed that he was invited back the following year to play the double role of the Polar Bear and Monkey in *The Nutcracker*.

Jill Cruickshank

Lucinda – fair of face but vile of heart.



Jill is originally from Arbroath where she began her stage career at the tender age of six. She then moved to Aberdeen and in her four years there she directed and choreographed college productions.

Jill moved to Edinburgh in 1989 and

since then has been involved with a number of companies. Her first break came with *The Bohemians* in 1990 when she played Jeannie in *Brigadoon*.

During the Festival Fringe 1991 she played Ginger in Quinquere Productions' *Best Little Whorehouse in Texas* then danced with Showcase – West End Showstoppers in November 91.

Her first encounter with Tempo was in January 1992 when she played Ensign Pamela Whitmore in *South Pacific*.

Other shows include *Call Me Madam* with The Bohemians, Amy in *A Girl Called Joe* with Allegro and *Music Man* with Kirkcaldy Amateur Operatic Society.

In her spare time Jill manages to pursue a career as a Pharmacist/Manager with a well-known retail chemist chain.



James Dickson

Rapunzel's Prince – who has a thing about dwarves!



James is twenty-two years old and has appeared in over twenty plays ranging from French Farce to Greek Tragedy. Roles include John Proctor in *The Crucible* for Craigmount Theatre as well as appearing in *Arsenic and Old Lace*, *Better Late* and Peter Schaeffer's *The Private Ear* for Open Stage. He has also produced and directed *Stags and Hens* by Willy Russell.

The Cast

James is one third of and a founding member of Cabal, who successfully entered the SCDA One Act Play Festival last year, winning the award for Best New Group and finishing third overall with their adaptation of Stephen MacDonald's *Not About Heroes* in which he played war poet Wilfrid Owen.

Into the Woods is James' second musical after playing Lt. Joe Cable in *South Pacific* for Tempo last year. As well as 'Woods', James is currently working on the role of Mark Dolson for Cabal's next Project - *Mass Appeal*.

SCDA One Act Play Festival. Andrew's claim to fame is appearing in the first series of *The Crystal Maze* where he was locked in on the final game!

Ann Heavens

Rapunzel – the baker's sister.



Ann Heavens comes from York. After reading English at Oxford, she taught for three years, then came to Edinburgh. She now has two children, and teaches music privately.

Andrew Harris

Mysterious Man – when explained he's nothing serious.



Andrew was born the year Kennedy was assassinated. (You can work the age out for yourself!) He was one of the first pupils at Craigmount High School to sit 'O' Level Drama. Since then he has appeared in many plays and is a founder member of two theatre groups, Open Stage and Cabal, both of which produced plays which won Best Newcomers and third place overall in the

Her operatic repertoire varies from the title role in *Carmen* to a coloratura dog in Britten's *Paul Bunyan*, and has also included *The Fair Maid of Perth*, *Erisema*, *Patience*, and leading roles in *Der Freischütz*, *Gianni Schicchi*, *Nabucco*, *The Impresario* and *The Dinner Engagement*. She recently played in *West Side Story* in the Queen's Hall.

Ann sings regularly in the choir of St Giles' Cathedral, and occasionally with Schola Cantorum. She is the founder and director of Cameo, a group presenting evenings of readings and music, performing all over central Scotland and also in England.

Ann is a pupil of Dorothy Robertson.

Alex Kemp

Cinderella's Father – he always wanted a son.



Alex became interested in the stage at Trinity Academy where he was introduced to the Savoy Operas by his primary teacher (who was also the rugby coach!). A member of the Edinburgh G&S Society from 1971-1974, he then had a long break due to business commitments until 1985 when he appeared in the pantomime *Rockin' Robin Crusoe* for Tempo. Alex joined the Livingston Players in 1990 for *Fiddler On The Roof* in which he played Lazar Wolf and since then has appeared in two plays and as Mayor Shinn in *The Music Man*.

In 1991, Alex appeared as the Governor in *The Best Little Whorehouse in Texas* in the Festival Fringe for Quinquere Productions, and in 1992 in *Move Over Mrs. Markham* at the Brunton Theatre for Eskmouth Theatre Company. A keen golfer and gardener, he is also Publicity Officer for the Livingston Players.

Norma Kinnear

*The Witch – it was **her** fault!*



An Edinburgh lass, born and bred, Norma became actively interested in music and drama whilst at school, which led to her joining the Gilbert and Sullivan Society of Edinburgh, with whom she has played all the major mezzo-soprano roles.

As a member of "The Bohemians" Lyric Opera Company, she has performed the roles of Miss Adelaide in *Guys and Dolls*, Annie Oakley in *Annie Get Your Gun*, Kate in *Kiss Me Kate* and Mrs Sally Adams in *Call Me Madam*, amongst others.

For Quinquere Productions, Norma has appeared in *The House On The Corner* and *The Best Little Whorehouse In Texas* and as Sonia Walsk and Nellie Forbush in Tempo's previous presentations of *They're Playing Our Song* and *South Pacific*.

She also sings regularly in husband Kenny's band at functions in and around the Edinburgh area.

In her spare time (!), Norma loves a night out at the theatre or a night in with Kenny, a good video, a bottle of wine and a bowl of tortilla chips!

Jacqui Lamb

Snow White – destined to marry Rapunzel's prince. – once he's a widower.



Jacqui's acting career started at school. Several years later she joined Davidsons Mains Dramatic Club, playing supporting roles in *The Matchmaker*, *Murder on the Nile* and *Not Now Darling*. In the last three years she has achieved an ambition to get involved in musicals and has appeared in Allegro's production of *Babes in Arms* and Showcase's last three productions, namely *Frankenstein The Panto* and *Showstoppers I and II*.

In the future, Jacqui would like to play Principal Boy in Panto and perhaps return to drama to play Jean Brodie in *The Prime Of Miss Jean Brodie* and Mary in *Mary Queen of Scots*. Playing Snow White in *Into The Woods* is a welcome change from playing Grumpy in a school production!

Joyce McErlain

Sleeping Beauty – kissed awake by Cinderella's prince.



Joyce was born in Edinburgh and first met Norma and Kenny at Broughton High School when she was part of *The Young Ones* by The Broughton Bee-Bop Rock Revival Company.

After leaving school she joined the Edinburgh Acting School for *Grease* and *Fame*. In 1987 she joined the Edinburgh Music Theatre Company and has been actively involved in productions of *West Side Story*, *Carmen*, *My Fair Lady*, *You're a Good Man, Charlie Brown* (in which she played Peppermint Patty and had the chance of having a second childhood), *The Hired Man*, *Jack The Ripper* and is looking forward to this year's production of *Fiddler On The Roof*.

Joyce is delighted to join Tempo for *Into The Woods* and although this is her first production with the company she hopes it will be the first of many.

The Cast

Fiona McLeod

Cinderella's Stepmother – not afraid to use minor surgery to see her daughter win a prince.



Fiona studied at The Royal Scottish Academy of Music and Drama in Glasgow, then moved to London where she lived for ten years. She has sung with The Philharmonia Chorus in London and Europe, and is currently a member of Edinburgh Music Theatre Company.

As well as appearing in *Pygmalion* (as Eliza) and in *HMS Pinafore* while in London, Fiona has played Marie in *Jack The Ripper* and Mrs. Peachum in *Beggars Opera* since returning North of the border.

Lynsey Moyes

Florinda – like her sister, is fair of face but vile of heart.



Studied English Literature at Aberdeen. Now working for BBC Scotland on their radio arts programme. Shows include *A Midsummer Night's Dream*, *They're Playing Our Song*, *The*

Hired Man, *Jack The Ripper*, *South Pacific* and *Mary Magdalene* in *Jesus Christ Superstar*. Also member of Edinburgh Music Theatre Company.

Lynsey has done lots of interesting publicity stunts for shows, including a workout in front of Marks and Spencer's and appearing in a bikini on Portobello Beach in December!

Fiona Scrimger

Cinderella – she talks to birds!



Fiona is a full-time music student at The Royal Scottish Academy of Music and Drama, and has appeared in many shows with the Edinburgh Gilbert and Sullivan Society, Penicuik Music Society, and Edinburgh Music Theatre.

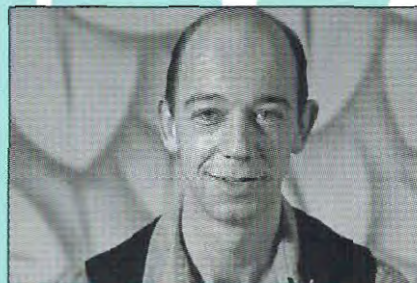


As well as spending three summer seasons singing in the Carlton Highland Hotel's Scottish Show, Fiona has sung in concerts, competitions, and with The Sinfonia Opera Company. She studied singing with Mrs Fiona Mitchell for seven years, and is currently studying with Miss Elizabeth Izatt.

When not singing, she spends time on her hobbies: Keep Fit and eating (as much and as often as possible!)

Graham Simpson

Baker – If he could have a child, life would be complete!



Graham, a relative newcomer to Edinburgh, started his theatrical career in his home town of Kirriemuir, appearing in the local operatic society and Thrums Dramatic Society. He then moved on to Dundee with Downfield Music Society, and the charity drama group Act IV. He also appeared in *Sound Spectacular* each year. He has played a wide variety of roles, favourites to date being Buggins in *Half A Sixpence*, The Pirate King in *Pirates of Penzance*, Jeffrey in *Stepping Out*, Wazir in *Kismet*, Charlie Davenport in *Annie Get Your Gun* and Bunthorne in *Patience*.

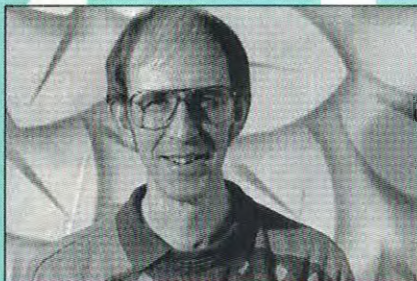
Since moving to Edinburgh he has played and danced with many companies: Melvin P Thorpe in Quinquere Productions' award winning *Best Little Whorehouse in Texas*, Gus in Allegro's *Babes in Arms*, and Luther Billis in Tempo's *South Pacific*.

This is Graham's second *Into The Woods*, having played the Steward with Quinquere Productions during last year's Edinburgh Festival Fringe.

Graham would like it to be known that his past experience of working in a bakery making pie shells whilst a student has in no way prepared him for his role as The Baker. He has plenty experience of woods but doesn't wish to go into that!

Maxwell Smart

Steward – not afraid to kill for the greater good.



(Max has asked that the '-well' be included as two 's' sounds together makes the audience sound as if they are hissing.)

Max arrived in Edinburgh in 1963 after qualifying in Aberdeen as an architect. He is presently Maintenance Officer for a housing association in Leith.

He met his wife, Jinty, whilst rehearsing for the Gilbert and Sullivan Society of Edinburgh and has played many principal roles in the Savoy Operas, culminating in last year's romp across the stage of the King's Theatre on a skateboard as Ko Ko in *The Mikado*.

He has also appeared in principal roles with the Southern Light Opera Company, including parts with their Drama Section on the Festival Fringe.

In addition he is well known throughout Edinburgh for his concert appearances, and is particularly proud to remember an experience in 1986 when he had the opportunity to advise H.R.H. the Prince of Wales to wear flannel next to his skin!

Carol Vickers

Little Red Ridinghood – you can't frighten her!



Carol works for Guardian Royal Exchange in their Pensions Department, but has plenty of time to spare for her theatrical appearances.

As a member of "The Bohemians" she has appeared in many shows, including *Hello Dolly*, *Guys & Dolls*, *Oklahoma!*, *Carousel*, and *Desert Song*.

With the Edinburgh Gilbert and Sullivan Society, she has played Rose Maybud in *Ruddigore*, Elsie in *The Yeomen of the Guard*, and Lisa in *The Grand Duke*. Not content to operate solely within the city limits, she has also appeared with The Dunbar Lyric Opera Company in *Fiddler on the Roof*.

She has studied singing with Sheila McNab for the past eight years.

Carol spends the afternoon of her opening nights having a full body massage with essential oils at her aromatherapist's. She finds this extremely calming – relaxes the body and stimulates the mind!

Carol's idle moments are spent playing golf, reading and gardening.

Sally Wilson

Granny – who makes a splendid wolfskin cape.

Cinderella's Mother – always there with helpful advice.

*The Giant – who has **very** big feet!*



Sally has been involved in drama since the age of seven, not yesterday! She has mainly appeared in straight drama with clubs such as Leitheatre and Onstage 66, playing roles including Maria in *Maria Marten*, Portia in *The Merchant of Venice*, Linda in *Death of a Salesman* and most recently Cecily in *The Importance of Being Earnest*. She sings folk and Burns, is married to Andrew Wilson and is mother of two "large" musical sons. Sally has been known to fall off stage!

Mummy, what's a Tempo?

Tempo is different to most other amateur theatre companies in Edinburgh because it has no permanent subscription membership. This is mainly because the type of show which Tempo produces will vary greatly in its cast requirements. On the other hand, all Tempo's productions require a vast technical back-up staff and in this area we have an established team for most aspects of the production. In each show there will be up to 140 people involved. The Up-Tempo Club gives you the chance to join in.

We launched the club this year to give our audiences the chance to have a special relationship with the company and to share in the wider aspects of mounting a production. A large number of people have already joined and taken advantage of the benefits available to club members.

The Up-Tempo Club lets you enjoy...

- *Complimentary tickets - One or two free tickets for the evening of your choice.*
- *Concessionary tickets - Further tickets at a reduced rate.*
- *Complimentary Souvenir Programme*
- *Show pack - More information on the background to the work being performed to help you get the most out of the show.*
- *Priority booking - Advance notice of future shows enabling you to get the best seats for your chosen performance.*
- *Up-Tempo Social Events - parties, wine tastings, barbecues, fireworks.*

The Up-Tempo Club gives you the opportunity to enjoy the show and take advantage of a series of privileges and benefits to enhance your enjoyment and allow you to share in the excitement.

There are three different plans which enable you to tailor the Up-Tempo Club to your requirements.

BRONZE PLAN (£12)

entitles one person to all the Up-Tempo benefits listed above plus one complimentary ticket.

SILVER PLAN (£20)

entitles one person to all the Up-Tempo benefits listed above plus two complimentary tickets.

GOLD PLAN (£30)

entitles one person to all the Up-Tempo benefits listed above plus two complimentary tickets, two complimentary interval drinks and sponsor your seats for the run of this year's show with your name or your company name shown on the foyer display.

For more information contact: Kenny Kinnear, Up-Tempo Club, 164 Craigcrook Road, Edinburgh, EH4 3PP

- *The Up-Tempo Members bar - Private bar for the exclusive use of Up-Tempo members and their party.*
- *Up-Tempo Newsletter - Regular newsletter keeping you up-to-date with Tempo and the dramatic scene in Edinburgh.*
- *Pre-show talks on selected dates - Talks given by knowledgeable enthusiasts who really know the work.*
- *Personalised membership card.*
- *Meet the cast opportunities.*
- *Backstage tours.*
- *Weekend theatre breaks.*
- *Advance information on Tempo activities.*

Up-Tempo

From Big Al to big budget

In 1979, a production of *Big Al* was performed in Portobello High School. This was not a school show in the traditional sense but a collaboration, instigated by ourselves, involving pupils, staff, friends and the local community.

The group progressed from Portobello School Hall to Broughton Theatre where technical facilities and artistic support were superior. Following the success of *Grease* and *The Young Ones* at Broughton, the group expanded into Tempo Musical Productions and presented a rock pantomime - *Rockin' Robin Crusoe*. This played to capacity audiences, selling out before the run. Tempo had outgrown Broughton Theatre!

The decision was taken in 1990 to move into the Church Hill Theatre. By this time, Tempo had an extensive and enthusiastic production crew. Although Tempo has no permanent subscription membership, a wide variety of experienced and energetic performers have been involved in the productions over the years, providing the source for the cast of *They're Playing Our Song*, 1991's production. Regrettably, there were only five performances and after the opening night, the show sold out and many people were unable to get a ticket.

The company mushroomed in size of performing cast, technical back-up and its ambitions. An Executive Committee (TEX) was established, to formalise the structure of the group and its organisation, working with

other invited members of the production team, to present *South Pacific* in 1992.

By this stage, it seemed that Tempo now had a regular audience to complement the cast and crew, and *South Pacific* ran for two weeks, playing to three thousand people!

Our productions, we hope, will always be innovative in style and technical design.

Following our traditional *South Pacific* with experimental synthesised orchestra and the little performed *They're Playing Our Song* with expanded cast and set, we set off this year in another direction - *Into The Woods*!

We leave you to find your way through the 'Woods' and find out how the Tempo 'treatment' is applied this year. We look forward to your continued support for our next production.

Norma and Kenny Kinnear



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a Johnson & Johnson company

Ethicon Limited, Scotland, a key member of the Johnson & Johnson Family of Companies and a major employer in the Edinburgh area, is delighted to support Tempo Musical Productions.

The theme of this year's production 'Into The Woods' combines a number of our Corporate values, relevant to our position in the business community.

Environment

Environmental Leadership: Our Commitment

...

"Our goal is environmental leadership. We're committed to it for two reasons; One is our value system – as reflected in Our Credo. The second ... is our belief that the public's concern about the environment is a very natural extension of each individual's concern about his or her own personal health and the health of his or her family.

...

As a worldwide leader in health care, we feel a special responsibility ... an obligation ... to help address these concerns."

Ralph S. Larsen
Chairman and CEO
Johnson & Johnson Stockholders meeting, April 1991

Community

As an employer of some 1500 people, we believe in recognising and developing the interests and efforts of our employees in the community. This activity centres around involvement in many Charity Fund Raising events, The Arts, Environmental Awareness and Health Education, as well as participating in local Business Support Groups.

ETHICON

In the Community

Into the Woodlands

First, some points to consider...

Fact:



In the last 50 years, nearly half of Britain's ancient woodland has been destroyed or damaged beyond all recognition.

Fact:



Many of Britain's valuable broadleaved woodlands are cleared to make way for commercial conifer plantations or agriculture.

Fact:



One mature oak wood can support over 4000 species of birds, mammals, plants and fungi.

• *What is the Woodland Trust?*

Basically, the Woodland Trust is a charity organisation founded to specialise in woodland conservation. It began in 1972 in the West Country in England, initiated by Kenneth Watkins MBE, indicating the growing concern for woodland destruction and neglect.

• *What does The Trust actually do?*

Its primary task is to safeguard trees, especially native British trees like oak, beech, lime and ash. This is done in three ways.

Firstly, woodlands under threat are bought by The Trust to safeguard their future.

Secondly, neglected woodlands (for example woods overgrown with invading exotic species) are managed to ensure that the original state of the woodland returns.

Thirdly, completely new woodlands are created on acquired land by planting thousands of seedlings of our native tree species.

By these means, The Trust is striving to produce a countryside resembling something of its past glory.

• *How you can help*

Remember, The Woodland Trust is a charity and relies on volunteers and donations to carry out its valuable work.

There are two ways in which you can help.

PLANT A TREE

For a donation of £1 you can plant a tree! But remember, and additional donation you make means The Trust can do so much more for the benefit of future generations.

PLANT A WOOD

If you are able to give £25 or more, your donation would plant trees in the wood of your choice (see Woodland Trust forms for details).

It is donations, both large and small, that has allowed The Trust to save a wood a week!

For information on The Trust's work in Lothian, please contact Jill Balfour on 0721 22681

the
woodland
trust

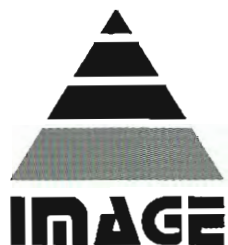


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For details on how we can help your organisation, a copy of our 1993 pricelist or simply to order an "Into the Woods" sweatshirt call our office on 031-554 0715.



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