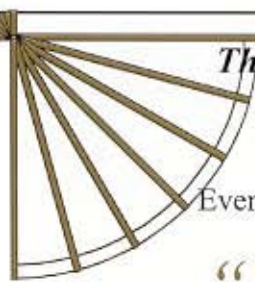


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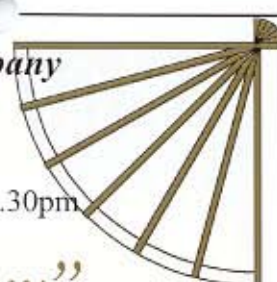
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CALAMITY JANE

Welcome to FOLLIES

The title itself is brilliant, communicating, in a single word, three separate levels of meaning - each of which is at the heart of this Stephen Sondheim/James Goldman show. First and foremost, "follies" conjures up the Ziegfeld Follies, the series of giddy and glamorous musical revues that were a staple of Broadway theatre from just before the First World War to just after the Second. These shows were replete with scantily-clad chorus girls, the clowning of some of America's greatest comedians, and served as a springboard for much of the popular music of their day. The word "follies," like the Sondheim musical, elicits both a smile at the memory of these innocent theatrical romps, and a certain sadness that this style of musical entertainment has all but disappeared. The link to Ziegfeld's shows is appropriate, for *Follies* deals with a reunion of former showgirls, meeting in a deserted New York theatre about to be torn down to make way for a parking lot. The themes of decaying grandeur and crumbling beauty apply not only to the old theatre, but to the guests inside.

The second meaning of "follies", of course, refers to the self-delusions and dreams which we all impose on our lives, the type of belief or undertaking - often in youth - which we later look back on and write off as "mere folly". Here again, the link to the Sondheim musical is appropriate, for as reunion gets underway, the characters confront their pasts, and see their own illusions destroyed just as surely as the theatre is pulled down. Finally, there is the root of the word - coming from the French 'folie', meaning madness. Once again, *Follies* explores not only our self-delusions, but also the insanity often lurking just beneath.

All three of these meanings converge in *Follies* and play off one another when the characters enter Loveland, and enact a follies show highlighting the follies of their own lives. With the title alone being so

FOLLIES

20-29 January 2000

Book by

JAMES GOLDMAN

Music & Lyrics by

STEPHEN SONDHEIM

Originally produced on Broadway by
HAROLD PRINCE

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multi-layered, audiences can expect a kaleidoscopic evening of theatre where the past comments on the present and the present rebukes the past and where illusion and reality masquerade as one another.

The many disparate elements of *Follies* are tied together by Sondheim's wonderful score. Indeed, it can be argued that Sondheim has written three types of music to illustrate the three meanings of "follies": the delightful parodies of the bygone revues (*Ah, Pavee! Broadway Baby; Listen To The Rain On The Roof*); the songs that reveal the characters' own, present day follies (*In Buddy's Eyes; The Road You Didn't Take*); and the exposed obsessions of the Loveland sequence - which doubles as a follies revue on its own. The score of *Follies* is not only triply rich, but also echoes Sondheim's own career - which itself parallels the growth of the

20th century musical theatre. His earliest works, *West Side Story*, *Gypsy* and *A Funny Thing Happened On the Way to the Forum* are pure book musicals of the traditional style and arguably the best examples of this genre. Sondheim's next works - *Anyone Can Whistle*, *Company* and *Follies* - were experimental in form and structure, paving the way for some of his most ingenious and ground-breaking later musicals, including *Pacific Overtures*, *Sunday in the Park with George* and *Assassins*.

Sondheim saw composing the score of *Follies* as a way to pay tribute to the Broadway songsmiths of the past. In doing so, he has virtually written a history of the evolution of the American musical theatre. James Goldman's book has often been criticized - usually because of the small lives and less than tragic heroes with whom he has populated his tragedy. Yet, the fates of the characters of *Follies* - former showgirls, whose lives have lapsed into the doldrums of being a trophy wife, or the mundane wasteland of suburban housekeeping; and their beaux, ex-sailors who went on to become salesmen and statesmen - are quite believable. In fact, they are the perfect examples of how supposedly average individuals harbor foolish, often dangerous, follies behind their respectable, prosaic facades.

Once again, Sondheim's score perfectly reflects the trajectory of these characters' lives: the vibrancy and joy of their youths juxtaposed against their present restlessness and frustration, then mudily refracted in the funhouse mirrors of the Loveland episode. With its themes of wasted lives, unfulfilled promises and dreams of a glittering future that crumble to dust, *Follies* could be expected to be a joyless experience; but Sondheim's glorious score and incomparable lyrics intertwine hauntingly with both the fantasy and the reality sequences of Goldman's book and turn *Follies* into sheer theatrical joy - on many levels.

Douglas Braverman, 2916 Moon Lake Drive,
West Bloomfield, Michigan, USA.

Tempo wishes to thank the author for the above article, received by Email.



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A Word from the Director

How many of you in the audience sit and wonder how a show like Stephen Sondheim's *Follies* is put together? As Artistic Director for *Follies* it was my job to mould it onstage, through cast and technical expertise, into one spectacular show for you to enjoy and remember. The staging "buck" starts and stops with me! The show itself gave a great challenge for all who take part, bringing to life musical theatre not just of one era but from variety and operetta to vaudeville, burlesque and more—all brought to life in the *Follies* reviews performed from the 20s to 40s.

There were numerous challenges, including – firstly, the need for the four younger principals to act as younger versions of the four present day principals, with similar looks and mannerisms to make it believable to the audience; secondly, the linking of scenes with a cast of 55 provided hours of mental torture but as rehearsals continued changes took place to get each scene right.

The move into the theatre is the final stage of bringing together all into a seamless production, with time given over to the technical crew to create the visual and aural spectacle. The cast of any show suddenly becomes vulnerable in the theatre as the opening night nears, with nerves fluttering and hearts pounding. In the final hours as tensions build I give encouragement to everyone, whatever their job is, and put minds at ease. For myself as Artistic Director, although stressful, this is the part I love. My job expands to become communicator, diplomat, peace-maker and final decision maker. On opening night I hand over the reigns of the production into the capable hands of the Stage Director, but I never see my job complete even then. A final pep talk with lots of encouragement works wonders! Being around to alter minor things or keep performances

fresh is my contribution throughout the run.

I am pleased to have been at the helm of *Follies* from page to the stage, with a lot of help from a lot of individuals, and I hope you will enjoy this rarely performed spectacle.

Colin Peter – Artistic Director

Stephen Sondheim

Stephen Sondheim celebrates his seventieth birthday this spring and is considered by many to be the pre-eminent composer/lyricist of modern musical theatre. Born in 1930, Sondheim grew up with Oscar Hammerstein as his mentor. Hammerstein, whose career spanned much of the early part of the twentieth century, had a profound effect on Sondheim, who is frequently quoted as saying that if Hammerstein had been a geologist he too would have been a geologist. Fortunately for us he chose music instead.

Sondheim's first big break came when he was asked to work together with Jerome Robbins and Leonard Bernstein on a musicalization of *Romeo and Juliet*. Sondheim was credited with lyrics, while Bernstein wrote the music and Robbins choreographed/directed. Eventually the show opened in 1957 as *West Side Story* and through this experience young Steve developed a number of connections that would prove fruitful for years to come. As a result of his success in *West Side Story* he was asked to work on a musicalization of the story of the famous stripper Gypsy Rose Lee. At one point the plan was for him to write both music and lyrics. This was scrapped because Ethel Merman, the proposed star of the show, had just had a disappointing previous show and would not put her career in the hands of someone with as little experience as Sondheim. So the music was given to Julie Styne while Sondheim again wrote lyrics. Once again the result, *Gypsy*, was a hit.



Sondheim finally got his chance to write both music and lyrics when he paired up with Burt Shevelove and Larry Gelbart to write *A Funny Thing Happened On The Way To The Forum*, one of his most successful shows. From there Sondheim moved on to other topics and sources such as Bergman (*A Little Night Music*), lost dreams (*Follies*), Japan (*Pacific Overtures*), cannibalism and murder (*Sweeney Todd*), show business (*Merrily We Roll Along*), fairy tales (*Into the Woods*), presidential assassins (*Assassins*), George Seurat (*Sunday in the Park with George*) and obsessive love (*Passion*). There have also been several shows fashioned out of his music (*Side by Side by Sondheim*, *Marry Me a Little* and *Putting It Together*), a movie (*The Last of Sheila*), musical scores (*Reds*, *Stavinsky*, *Dick Tracy*, *The Birdcage*) and a straight play (*Getting Away with Murder*). He has worked with such talents as Hal Prince, James Lapine, Bernadette Peters, Julie Andrews, Julia Mackenzie, Mandy Patinkin, Whoopi Goldberg and Nathan Lane. His most recent project, *Wise Guys*, workshoped in New York City in late 1999, continues in development and is eagerly anticipated on both sides of the Atlantic, as are several talked-about movies of his shows. The winner of numerous awards including a Pulitzer Prize for *Sunday in the Park with George*, Sondheim will undoubtedly continue to touch the hearts of theater-goers well into the new millennium.

Bruce Janiga, 11 Beverly Road, West Orange, NJ 07052 USA

Tempo wishes to thank the author for the above extract, received by Email.



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WENDY TAYLOR

(Stella Deems)

For Stella Deems, the former Follies girl, life was a glittering array of stage shows and handsome men.

From the age of 12, Wendy has enjoyed a succession of leading roles including Robin in *Godspell*, Kitty in *Blackfriars Wynd*, Julie in *Carousel* and Laurie in *Oklahoma!*

Her Tempo roles include the Baroness in the *Sound of Music* and Svetlana in *Cheer*. The leggy, high-kicking Stella would have laughed to see Wendy take 6 months to master a 2 minute tap dance in *Guys and Dolls!* But then so did Wendy!

Both share a sense of humour and a love of things theatrical.



MAUREEN COOMBE

(Hattie Walker)

Maureen made her first solo stage appearance at the age of four on the stage of the Usher Hall, Edinburgh, singing and dancing *Chinatown*. The difficulty since then has been keeping her off the stage, as she has appeared in literally hundreds of plays, pantomimes and musicals - including over 40 Festival Fringe shows!!

Favourite roles include Mrs. Malaprop (*The Rivals*), Dolly Levi (*The Matchmaker*) plus the many parts written especially for her by husband, Alan. Last year, she made her London debut in a play later brought to the Festival Fringe but the high spot of 1999 was playing Mrs Christmas, opposite her husband as Santa, to an audience of 20,000 in the Evening News Christmas Parade. Maureen's next theatrical project is the Festival Fringe premiere of Alan's new play *The Fairmer Wants a Wife*. Like Hattie, Maureen is big, bold and every inch a Broadway Baby!!



MAX AND JINTY SMORE

(Theo and Emily Whitman)

Max and Jinty are delighted to be taking part in *Follies* and feel that they are particularly appropriately cast as a couple of faded old stage stars - is this "typecasting" or could it be described as a "triumph of acting" ?? They would prefer the latter!

This is Jinty's second appearance with Tempo, having been cast in 1985 as Fairy Sunlight in the pop pantomime *Rockin' Robin Crusoe*, with Max as Mrs. Crusoe!!

Max's other appearances with Tempo were as the Steward in Stephen Sondheim's *Into The Woods* (1993) and as Mr. Spook in *Space Chase* (1995).

They are also well known to audiences of the Gilbert & Sullivan Society of Edinburgh and other local theatre groups and also provide concert entertainment in venues all over the city and beyond, for a variety of charitable causes.



RUTH BOVE

(Phyllis Stone)

Phyllis Stone, the part played by Ruth, is a dark-haired, 50-something, childless, unhappily married bitch, who has a tendency to 'snog' 25 year old waiters at parties! In complete contrast, the warm-hearted Ruth is a blonde(ish), 30-something, happily married mother of two young children who seldom has the opportunity to encounter 25 year old waiters!!! This is Ruth's third show for Tempo, the first playing the Baker's Wife in *Into The Woods* and, more recently, as one of the lead singers in Pop Choir in *Cheer*. Ruth has also appeared with Southern Light Opera and Edinburgh Music Theatre with whom she performed one of her favourite roles as Emily in *The Hired Man*.

When not performing or being a 'mummy' - Ruth runs Daisy's Music Time music classes for 1-3 year olds. They haven't quite got into Sondheim yet but the children do a mean *Twinkle, Twinkle, Little Star!*



GREIG W.W. HILL

(Ben Stone)

Singing was always an acceptable "Folly" in the Hill household (usually whilst parrying and imbibing), so this show calls for little acting in that respect!!! Greig's early love of singing became all the more pleasurable on joining the school choir, being the only boy! Despite the teen angst of having to play the Principal Boy in the local panto, Greig returned to the musical stage to play Curly in *Oklahoma!* for Lochgelly ADAMA in the early 80's.

Since then he has regularly appeared in Fife, Dundee, Glasgow and Edinburgh in a variety of roles, including King Arthur (*Camelot*); The Poet (*Kismet*); Fred Graham (*Kiss Me Kate*); Billy Bigelow (*Carousel*) and Sky Masterson in Tempo's production of *Guys and Dolls*. As "Strictly Songrime", with partner Anne Diack, Greig staged *Mad About The Boy* - a 100th anniversary celebration of the music of Noel Coward at last year's Festival Fringe.



NORMA KONNEAR

(Sally Durant Plummer)

Like Sally, Norma can probably lay claim to being someone who has great energy and imagination, is fun-loving, perhaps a little madcap and is always the eternal optimist. However, she flatly denies possessing any of Sally's darker side!!!

Unlike Sally, she made the right choice many years ago and married Kenny and together they have raised a "family" called Tempo - a hobby/business which has given them (and hopefully many others) great pleasure over the years.

Norma has particularly enjoyed performing the roles of Sonja Walsk (*They're Playing Our Song*), The Witch (*Into The Woods*), Anna Leonowens (*The King And I*), Maria (*The Sound Of Music*) and Florence Vassy (*Cheer*) She is very much looking forward to this production of *Follies*.



DONALD BUDGE

(Buddy Plummer)

Buddy: I suppose there is a bit of Buddy in every man. He likes people and likes people to like him. Buddy is a regular guy who loves his wife and works hard at being the kind of husband he thinks his wife would wish. His devotion to that aim is likely to be the reason why he will never make it. Sally seeks excitement and uncertainty but Buddy is a safe, uncomplicated country loun.

Me: While I can empathise with Buddy's desires, I would contemplate a different strategy to keep Sally. However, as you will find as the story unfolds, even Napoleon would have been challenged!!

Tempo: I have appeared in numerous shows with Tempo and have particularly enjoyed performing the roles of the King of Siam (*The King And I*) and Vernon Gersch (*They're Playing Our Song*).



YOUNG PHYLLIS GRAY

(Young Phyllis)

I suppose you could say I am quite similar to the character I play in *Follies*. Having just turned 18, I have participated in many productions with different companies, in and around Edinburgh. I am currently studying Acting and Performance here in Edinburgh, but hope to leave later this year to do a degree in Musical Theatre. At school I have performed Rizzo in *Grease* and Nancy in *Oliver*. Other roles have included Maria (*The Sound of Music*), Calamity (*Calamity Jane*) and Gloria in *Damn Yankees* with EMT. Like all of the showgirls in *Follies* it's my dream to be 'spotted' and, one day, to play the leading lady in a West End Musical. I have had to dust off my old tap shoes (which haven't seen the light of day for at least nine years) for *Follies*. I'm delighted to be playing the part of Young Phyllis in this, my debut performance with Tempo.



YOUNG BEN McEVES

(Young Ben)

Always content in the company of women, Young Ben is pleased to be singing and dancing throughout his juvenile years!! Having won the World Chess Championships twice in 1999 (appearing as the Russian Grandmaster Anatoly Sergievsky in Tempo's successful January and Festival Fringe productions of *Chess*), Young Ben is looking forward to buying his first stretch limo to accelerate into the new millennium. Although known for his charm, charisma and fast cars, he seeks consolation and inspiration in the creative pursuits of textile crafts.



YOUNG SALLY LAMB

(Young Sally)

Pauline moved to Edinburgh in 1995 to study at university and graduated in July last year. Dancing since she was two and a half years old, and now an RAD member, Pauline has danced in four of Tempo's productions, namely *Oklahoma!*, *They're Playing Our Song* (Fringe '98) and the January and Festival Fringe presentations of *Chess* (1999). She has also danced for SMYCGMS in *Crazy For You*, *The Bohemians in Showboat* and a charity gala in the Festival Theatre. Originally from Aberdeen Pauline performed with Aberdeen Youth Music Theatre and Phoenix Theatre in parts such as Daisy (*Daisy Pulls It Off*), Anita (*West Side Story*), Dally (*Annie*) and Polly Browne (*The Boyfriend*). Pauline is delighted to be playing Young Sally and identifies with her 'head in the cloud' ways. Pauline is leaving Edinburgh in April for a year long trip around the world!!



YOUNG BUDDY COMASSI

(Young Buddy)

Working with various amateur dramatic companies over the last ten years, it is nice once again to be performing with Tempo, in what must be one of the strongest casts I have ever been part of. Playing the role of Young Buddy has been particularly enjoyable as it has allowed me to work with my character's namesake - the much older Buddy - played by the much older Donald Budge (just kidding, Donald!!). Away from the stage I work with Lloyds TSB in their Legal Services Department and I also enjoy playing semi-professional football with Armadale Thistle, as goalkeeper. Although I'm not sure either of these jobs have helped with this particular show, it might be fair to say that the case for you to enjoy yourself is watertight and with a squad like this I'm sure you'll agree that the show is a winner!



SOLANGE LAFITTE/ALEIDI SCHILLER

(Solange Lafitte/Aleidi Schiller)

Since graduating from the Royal Scottish Academy of Music and Drama, Anne has pursued a varied musical career featuring opera, operetta, recital, choral and concert work throughout Scotland. She has performed all the principal G&S soprano roles and other favourite parts include Anna (*The Merry Widow*); Helene (*La Belle Helene*); Suzanna (*The Marriage of Figaro*); Sarah (*Gays and Dolls*) and Magnolia (*Showboat*). Anne is one half of "Strictly Songtime" - along with partner Greg W W Hill. They perform regularly for the Council for Music in Hospitals and have appeared with John Howden's Edinburgh Stage and Screen Orchestra. Plans are already taking shape for this year's Festival Fringe, having performed *Crazy for Gertrude* to sell-out audiences last year. Anne teaches singing privately in Edinburgh and Dunfermline and is Singing Tutor at the Edinburgh Acting School.



CARLOTTA CAMPION

(Carlotta Campton)

I feel that Carlotta has been highly successful in her life. Her life story (professional) has ups and downs and she has an aura of almost royalty - Bette Davies style. She doesn't take fools gladly but is not beyond getting back to her roots if necessary. She likes men! I'm not sure of a parallel with myself here - so I'm going to have to 'ac' my head off!! I'd like to feel that I too have high professional standards - my own personal life has not been all roses! My professional career was successful and this show is a build up for me. A new road, new challenges but much fun and fulfilment. I continue to grow and develop. My voice continues to extend me.



ROS COE WILLS

(Roscoe)

John first discovered the theatre when he fell in love with Gilbert & Sullivan. Since then he has trodden the boards in a variety of shows, including plays by Shakespeare, Ayckbourn and Brecht (Yuk!) but it is in opera that he has always sung. Until now!! John's favourite roles include Guy/Dafydd in *A Chorus of Disapproval*, Benedick in *Much Ado About Nothing* and Coland Caverley in *Patience*. *Follies* is his first foray into Sondheim, an experience he is thoroughly enjoying. In playing the elderly tenor, Roscoe, John has finally found a part to fit his face!



FOLLIES - The Story

On the eve of its destruction, the once-glorious Weismann Theatre is filled with the ghosts of its past as showgirls from 25 to 50 years ago reunite to glamorise the old days and relive bygone memories of promise and splendour.

For two couples, once the best of friends, coming face-to-face with what might have been, proves to be a shattering experience. The genius script by Sondheim and Goldman makes a cinematic, nightmarish hallucination of past and present blended together, employing lush era musical theatre pastiche and a deft eye for storytelling to tell not only the story of Ben, Phyllis, Sally and Buddy – but also the story of how the promise of America between the World Wars disintegrated into memory.

Considered by many to be one of the best American musicals of all time – an unappreciated gem – containing one of Sondheim's most inspired scores.

In 1971 *Follies* was the undisputed winner of the New York Drama Circle Critics' Award for Best Musical. In 1972 *Follies* won Tony Awards in the following categories:—

Best Music/Lyrics; Best Director; Best Actress in a Musical; Best Choreographer; Best Scenic Design; Best Costumes and Best Lighting.



THE CAST

(in alphabetical order)

Monay Barber	<i>Kevin</i>
Ruth Bowe	<i>Phyllis Stone</i>
Donald Budge	<i>Buddy Plummer</i>
Edith Budge	<i>Carlotta Campion</i>
Maureen/Godine	<i>Hattie Walker</i>
Chris Grosbie	<i>Major Donno</i>
Anne Diack	<i>Solange Lafitte/Hedvi Schüller</i>
Derek Gould	<i>Demetri Weismann</i>
Ashleigh Gray	<i>Young Phyllis</i>
Stewart Hency	<i>Vincent Donovan</i>
Greig W W Hill	<i>Ben Stone</i>
Norma Kinnear	<i>Sally Durant Plummer</i>
Pauline Lamb	<i>Young Sally</i>
Ian McInnes	<i>Young Ben</i>
John Mills	<i>Roscoe</i>
David Paris	<i>Young Vincent</i>
Fiona Robertson	<i>Vanessa Donovan</i>
Jinty Smart	<i>Emily Whitman</i>
Max Smart	<i>Theo Whitman</i>
Wendy Taylor	<i>Stella Decms</i>
Candice Temple	<i>Young Vanessa</i>
Peter Tomassi	<i>Young Buddy</i>

ACT ONE

MUSICAL NUMBERS

BEAUTIFUL GIRLS	Roscoe & Company
DON'T LOOK AT ME	Sally & Ben
WAITING FOR THE GIRLS UPSTAIRS	Buddy, Ben, Phyllis, Sally, Young Buddy, Young Ben, Young Phyllis, Young Sally
LISTEN TO THE RAIN ON THE ROOF	Emily & Theo Whitman
AH, PAREE!	Solange Lafitte
BROADWAY BABY	Hattie Walker
THE ROAD YOU DIDN'T TAKE	Ben
BOLERO D'AMOUR	Vincent & Vanessa Donovan, Young Vincent & Vanessa & Follies Dancers
IN BUDDY'S EYES	Sally
WHO'S THAT WOMAN?	Stella Decms & The Weismann Girls (past & present)
I'M STILL HERE	Carlotta Campion
TOO MANY MORNINGS	Sally & Ben



Place : The stage of the Weismann Theatre, New York City

Time: 1970

ACT TWO



MUSICAL NUMBERS

ONE MORE KISS

Heidi Schiller

COULD I LEAVE YOU?

Phyllis

THE FOLLIES

LOVELAND

Emily, Hattie, Solange, Carlotta,
Stella & Company

THE FOLLY OF YOUTH

YOU'RE GONNA LOVE
TOMORROW

Young Ben & Young Phyllis

LOVE WILL SEE US THROUGH

Young Buddy & Young Sally

THE FOLLY OF BUDDY

BUDDY'S BLUES

Buddy, Stage Sally & Margie

THE FOLLY OF SALLY

LOSING MY MIND

Sally

THE FOLLY OF PHYLLIS

THE STORY OF LUCY AND JESSIE

Phyllis & The Follies Boys

THE FOLLY OF BEN

LIVE, LAUGH, LOVE

Ben & Company

BEAUTIFUL GIRLS (Reprise)

Roscoe & Company



THE CAST

Former Weismann Girls, Party Guests, Follies Boys, Waiters and Waitresses

Chris Allan

Alan Cochrane

Alison Coffey

Chris Crosbie

Craig Durcanson

Susan Galloway

Margaret Harkness

Sarah Hervey

Kirsty Heron

Lynda Lawson

Ian Marshall

Yvonne McKay

Moira McMurchie

Hannah McKay

Andy Miller

Eileen Miller

Julie Nisbet

David Paris

Jennifer Somerville

Neil Somerville

Robert Walker

Jeanne Whyte

The Weismann Girls

Jane Cunningham

Amy Goodwin

Lynn Hackett

Clare Marshall

Rachael McKean

Tracy McKeown

Georgie Nelson

Claire Robertson

Kelly Salmond

Candice Temple

Fiona Thomson

Vilki Wallace

Jenny Young



The FOLLIES Orchestra

Woodwind 1 Ken Thomson

Dave Simpson

Woodwind 2 Bill Blackwood

Woodwind 3 Rob Ironside

Woodwind 4 Alan Gibson

Jimmy Folan

Trumpet 1 Graeme Williamson

Trumpet 2 Janet Fisher

Trombone Andy Barker

Drums Dominic Goundar

Keyboard Peter Horsfall

Bass Ken Kinnear

Piano Simon Hanson



A WORD from the Choreographer

Follies is the fourth show I have choreographed for Tempo and is probably the most challenging and, at the same time, the most exciting. The challenges have come from trying to create within some of the numbers the *transition* from "present" (ie 1970's) to "past" (ie 1930's). I have tried to use similar moves in each number where the *transition* occurs to help the audience understand which decade we are in !!!

The other main challenge has been having to choreograph each number three times.....once for the principals, once for the chorus and, of course, once for the dancers. This has brought a personal challenge for myself in understanding my own notes!! The excitement comes from the fantastic score and having such a variety of music to work with (Jazz, Swing, Charleston, Waltz, Tango, to name but a few) and therefore an opportunity for every kind of Dance. My two favourite numbers are :

Who's That Woman?: The number starts with Stella and the Follies ladies performing a number that they used to do in the 1930's - the *transition* brings on their younger selves and a tap number ensues with a troupe of 12 excellent tap dancers;

The Story Of Lucy And Jessie : This is Phyllis' Folly, along with her 13 strong group of men. The music is the best I have ever worked with and has a strong emphasis on Jazz. As very few of the men are trained dancers, this number had its ups and downs in the early stages but Ruth and all the men have worked extremely hard and have done themselves proud. I am delighted with the result.

As a final message I would like to thank all the Company for their hard work and in particular, the dancers, for coping with the long rehearsals! Hope you enjoy the show.

Jill Cruickshank - Choreographer



Production Team

Barbara Allan	Front of House Manager
Chris Allan	Press and Publicity
Gordon Blackburn	Technical Director
Dil Broughton	Bar Manageress
Donald Budge	Press and Publicity
Jill Cruickshank	Choreographer
Simon Hanson	Musical Director
Connie Hay	Props Mistress
Stewart Heney	Press and Publicity
Irene Hogg	Stage Director
Michael Hume	Lighting Director
Kenny Kinnear	Executive Producer
Norma Kinnear	Executive Producer
Leo McLaughlin	Assistant Stage Manager
Derek McMillan	Bar Manager
Moira McMurchie	Social Organiser
Fran Morrice	Wardrobe Mistress
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Those Beautiful Girls

(An overview of the original production of *Follies*)

To the musical theatre devotee, the name Stephen Sondheim is synonymous with revolution; refusing to settle for the Boy-Meets-Girl storylines that so long have dominated the Broadway stage, Sondheim's shows are constantly tackling the most challenging ideals of our time. *Follies* is one such musical. To summarize original director Harold Prince's initial concept, *Follies* uses the destruction of a vaudeville, Ziegfeld-like theatre as a metaphor for the gradual destruction of American society through the latter half of the twentieth century. Not something theatre-goers normally shell out money to see, but by April 4, 1971, the team of Sondheim and Prince had become something of a growing phenomenon. Since their last effort, *Company*, had taken Broadway by storm, winning seven Tony awards, it is no surprise that the Winter Garden was filled to capacity when the curtain rose at eight o'clock.

Follies was actually born during the late sixties, when Sondheim sat down with writer James Goldman hoping to write a murder mystery set at a reunion. Initially titled *The Girls Upstairs*, the show languished for years as Sondheim and Goldman worked on other projects. After the success of *Company*, Sondheim and Goldman approached producer Harold Price with the idea for *The Girls Upstairs*, but Prince had a better idea. Inspired by a photograph of Gloria Swanson standing amidst the rubble of the torn down Roxy theatre, Prince wanted to do the musical as a metaphor for aging. Prince, who had invented the concept musical with *Company*, had given himself and his fellow artists a new challenge: *Follies* would not be about story, but about metaphor.

The team that was assembled to take on this assignment was the best Broadway had to offer: Michael Bennett, who would later go on to create *A Chorus Line*, was given the job of finding something for thirty



chorus girls to do; Eric Aaronson, who had designed the set for *Company* (with its infamous working elevator), had to create a theatre that was in essence a haunted house; and Florence Katz had the unenviable job of designing two sets of costumes: 1970's clothes for the older characters who were returning for the reunion, and 1930's costumes for the ghosts - the character's past selves, who mingle on stage with their counterparts. With so many people on stage, the outcome could have been disastrous, but Katz created the perfect concept to distinguish the two: the ghosts appeared in black and white, while their counterparts appeared in color.

The result was a musical that, at its best moments, recalled everyone from Fellini and Chekhov to Gershwin and Berlin. Sondheim's score is indeed a monster; with twenty-two songs, it is an incredible mix of book songs (plot-driven songs, such as Phyllis' deadly *Could I Leave You?*) and pastiche numbers songs sung to reflect theme and era, such as Hattie's *Broadway Baby* or the final Loveland Sequence. In an attempt to recreate the Ziegfeldera, Sondheim's score emulates the great composers of



chorus girls to do; Eric Aaronson, who had designed the set for *Company* (with its infamous working elevator), had to create a theatre that was in essence a haunted house; and Florence Katz had the unenviable job of designing two sets of costumes: 1970's

that time. Goldman himself described the book as a script "without incident"; stealing a page from Chekhov, the writers felt that the less that happened the better. Out went complicated plot points about murder and crime; what was left was an artistic imprint of pain, loss, regret and the folly of living in the past. Here are some of the words the critics used to describe *Follies* upon its opening: "Brilliant"...."Breathtaking"...."Richly Imaginative"...."Wonderfully entertaining"...."A rare complexity of feeling and structure." In *Follies*, the past takes a firm hold of the characters; to watch this show is to let a piece of Broadway's past take hold of you. It may be a show about loss and regret, but it also has its own kind of magic.

Joel Fishbane,

3025 Sherbrooke Street West, Montreal, Quebec, CANADA H3Z 1A1

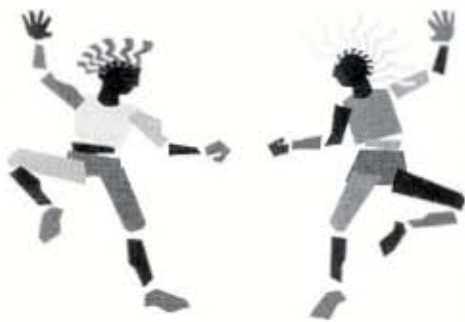
Tempo wishes to thank the author for the above extract, received by Email.
Footnote: A very successful revival run of *Follies*, completely re-written and re-staged, opened in London in 1987, starring Julia McKenzie, Diana Rigg and Daniel Massey.
It is this version which Tempo presents for your enjoyment.



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Jennifer Hogg

From a young age my spare time was spent in theatres of varying size and grandeur, accompanying my parents and brother to whatever show they were involved with. While they



worked, I sat and watched and even memorised complete songs, just listening to rehearsals.

When I was old enough, I naturally started to help, first with props and then did a small apprenticeship on stage until I realised "back stage" was the place for me. Over the next couple of years, I worked my way up through the ranks until I reached Deputy Stage Manager. People do not understand how important stage crew are - without them scenery would not come in or go out of the

theatre, no one would control the scenery during a show and we are the people to keep everywhere safe for actors to perform. Having said that, without a cast or sound or lighting there would not be a show anyway. All of us work together as one team to produce a show for you, our audience, to enjoy.

Between 10 and 16 people come together 3 or 4 times a year, work very closely with one another as part of the stage crew and most importantly depend on each other to do the jobs delegated to them. If a task is not done correctly, scenery could end up in the wrong place or someone could be injured.

From the experience gained over the years, my life has now moved in this direction and I am currently studying for a degree in Stage Management at Queen Margaret University College.

Jennifer Hogg - Crew Member



Technical Crew

Lorna Adamson, Robert Allan, Eddie Baillie, Roy Carter, Ian Cunningham, Andrew Doig, Steve Haugen, Emma Hawkind, Scott Heeps, David Hogg, Jennifer Hogg, Philip Lewis, Gavin Millar, Crawford Moyes, Stewart Murray, Katie McLennan, Alan McMurchie, Ross MacFaggart, Philip O' Halloran, Steve Roberts, Liston Rutherford, John Samuel, Calder Sibbald, Joe Smith, Emma Taylor, Davy Whitelaw, Scott Wood

Set Construction Gordon Blackburn, Eddie Baillie, Ian Marshall, Allan McMurchie

Set Painting Bryan Astor

Extraordinary Technical Advisers Fraser Millar, Iain McIntosh

Photography Stewart Heney, Grant Somerville

Programme & Publicity Design Ken Kinnear

ACKNOWLEDGEMENTS

A & A Wigs, Duke Street Congregational Church, Leith St Andrews Church, Edinburgh Gang Show, CEC and Church Hill Theatre staff, Forth Children's Theatre, Northern Light, The Warehouse Sound Services, Showstoppers, Theatre Costumes Shoreham, Kate Dixon and Allegro Costume Hire, Carousel Costumes, Alan Hogg, Bill Hume, Ian Marshall, David Paris, Jason Clarkson, Dave Glennie.

Tempo Musical Productions wish to extend sincere thanks to all who have assisted in any way with this production of "FOLLIES".



Every two minutes, heart and circulatory disease kills one person in the U.K. and indiscriminate, affecting grandparents and babies, politicians and postmen alike. It is responsible for four in ten of all deaths in the UK, which has one of the highest death rates from the disease in the world.

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Most of the money we receive is channelled into research. Thanks to heart research, many lives have been saved and the quality of thousands of others improved through earlier diagnosis and better treatment. Money also goes into education. The British Heart Foundation produces leaflets and videos on subjects such as heart health and recovery after heart attacks or surgery.

The British Heart Foundation receives no government funding and is supported entirely by voluntary contributions. Thanks to the generosity of the public, and to the support of TEMPO MUSICAL PRODUCTIONS, we can continue to play an important role in advances of valve replacements, pacemakers and "clotbusting" drugs. If you would like to know more about our work and how you can help then we would love to hear from you.

Please give Heather a ring on
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*There will be a collection for the
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Photograph by Marc Marnte 1997

WELCOME EDITH!

This year Tempo is delighted to have 'on board' Edith Budge playing the part of Carlotta. A first for this first lady of jazz.

Edith Budge is widely regarded as the finest jazz and blues singer in Scotland. One critic wrote "Edith Budge's huge talent covering jazz, blues and gospel music, and her unmistakable style, is combined with the skill of weaving light and dark in her music. A big voice, extravagant colouring and impeccable presentations are visual delights lending an extra dimension to her whole performance which can only be described as

Edinburgh Evening News

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...is a big lady, with a big voice and a personality to match.
 Her performance on 'Lady Be Good' shed her right out at the ordinary and into the realm of the unusual. She had an easy stage presence and an utterly natural.

5 August 1998

sweet music to the ears. Her individualistic approach to jazz demonstrated with her interpretation of much-loved standards."

Edith brings to her songs the range and depth of emotion that comes from having experience of life. As she continues her exploration and self-development, she channels new energy into the looseness, freedom and space offered by jazz. For her, no one rendition of a song is the same. She continues to vary her performance, to move forward by trying out different extensions of jazz.

She has become a frequent performer at some of the top jazz festivals throughout the country, including Edinburgh, the Scottish Borders, the North of England and Jersey. She is involved in giving educational concerts to the "jazzers of the future" and on a visit to the Channel Islands, she and her band spent each morning of the tour in the schools with concerts at night. She performs regularly at the Dome in Edinburgh and had a residency at Dolphin Square, the plush pool-side restaurant in London.

Some of the great jazz musicians who have played with Edith are Digby Fairweather (broadcaster and trumpeter), "Big" Al Carson, Pete Strange, Campbell Barnup (musician and broadcaster), Roy Williams (trombone), Stan Greg, Joe Looke, Ed Crow and Brian Dee. Edith has also been privileged to sing with the Pittsburgh Jazz Band from Pennsylvania and the renowned 100 Club All Stars when she was the sole vocalist.



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