

The Gilbert and Sullivan Society of Edinburgh

presents

Princess Ida

or
Castle Adamant

**King's Theatre,
Edinburgh**

**Tuesday - Saturday
12th - 16th March 2002**

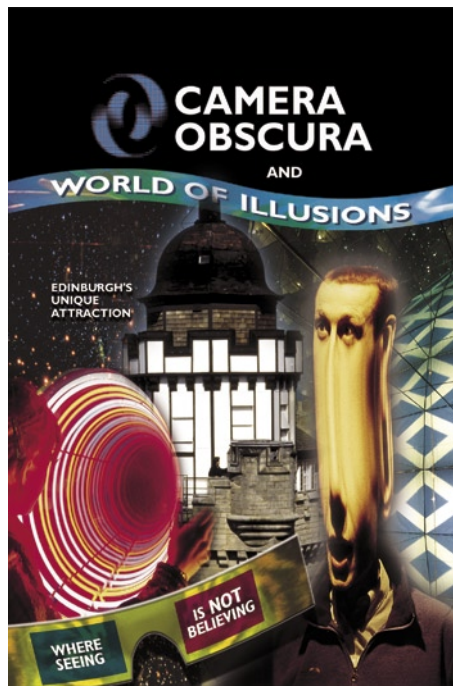
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**Director
Alan Borthwick**

**Musical Director
David Lyle**





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Princess Ida

Or

Castle Adamant

Libretto by
W.S. Gilbert

Music by
Arthur Sullivan

Director
ALAN BORTHWICK

Musical Director
DAVID LYLE

Assistant Director
LIZ LANDSMAN

The Gilbert & Sullivan Society of Edinburgh

Founded 1924

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The Gilbert & Sullivan Society of Edinburgh was founded in 1924 to foster the love of and appreciation for the works of W.S. Gilbert and Sir Arthur Sullivan.

As well as our annual production in the King's Theatre, Edinburgh, the Society also holds regular meetings during the year. The meetings include programmes of music, talks and social events.

Production rehearsals are held during the winter months for the annual production. The Society also provides a number of concerts for many organisations and groups throughout Edinburgh, the Lothian's and beyond.

Membership of the Society is open to anyone who is interested in Gilbert & Sullivan. If you would like the opportunity to join the company on stage, wish to assist behind the scenes or would like to find out a little more about G&S, please contact the Hon. Membership Secretary, Jane Smart (Tel: 0131 337 1581) for further information.

Presidents Message



Andrew Crawford

Good evening ladies and gentlemen and welcome to the Gilbert and Sullivan Society of Edinburgh's 2002 production of *Princess Ida*. Since our near sell-out production last year, the Society has once again continued sharing the magic of G&S throughout the country. Our annual visit to the Peebles Festival has been followed by numerous trips to nursing homes along with various concerts to help raise funds for deserving causes.

It doesn't all stop after *Princess Ida*. In August the Society is giving its debut performance at the International Gilbert & Sullivan Festival in Buxton. This is a prestigious honour for the Society who will be performing a concert that will include some of the sacred and secular choral works of Gilbert & Sullivan.

In November the Society will be returning to the recently refurbished Usher Hall where we will be joining forces with The Band of Her Majesty's Royal Marines. Proceeds of the concert will go to the King George's Fund for Sailors. This will no doubt be a rousing occasion bringing the best out of the band and the Society.

I would like to take this opportunity to thank the many people who give their time, talents and skills to ensure that we can continue to provide you with a quality production each year. I would also thank you for your continued support to us.

Plans for next year's show are already underway. I hope we will be able to welcome you back here next March for our 2003 production of *Ruddigore*. Meanwhile the curtain is about to rise to transport you into King Hildebrand's Palace where we await the arrival of Princess Ida. I hope you will enjoy the show.

Andrew Crawford
President

The Story

Princess Ida, the beautiful daughter of King Gama, was betrothed at the early age of one to Hilarion, the son of a rival monarch King Hildebrand. She is now twenty-one and King Gama, who is a rather nasty individual, arrives with his three loutish sons at Castle Hildebrand to announce that the Princess has retired to Castle Adamant where she has established a women's university.

Hilarion, accompanied by two friends, Cyril and Florian, decides to sneak into the university to attempt to win Ida's affections. They come across some academic gowns and disguise themselves as girl graduates, but unfortunately Cyril's alcoholic indiscretions give the game away and the Princess orders their execution. The execution is averted by the arrival of King Hildebrand and his troops who threaten dire reprisals if the Princess does not yield and release the prisoners.

The Princess decides that her girls will fight Hildebrand's men but, unfortunately, the girls are not the Amazons she hoped they would be and the Princess is left to fight her battle alone. She agrees that the matter shall finally be settled by a combat between Hilarion and his friends on the one hand and the three sons of Gama on the other.

But will the Prince and his friends triumph over the brute strength of the warrior sons? And even if they do, will Princess Ida be prepared to yield to Hilarion?

The Opera

Princess *Ida* is not your typical Gilbert and Sullivan opera! When it was first performed in 1884 the partners were at the height of their fame and it was expected that the new opera would be their crowning achievement. However, in three important aspects *Princess Ida* proved to be different from all the full-length operas that had preceded it. Firstly it was in three separate acts rather than two. Secondly it was written with dialogue in blank verse. Thirdly, and most unexpectedly at the time, it was not a success at the box office, running for a distinctly disappointing 246 performances. *Iolanthe*, the opera that preceded it, had run for 398, and their next opera, *The Mikado*, would run for 672. So why was *Princess Ida* so different?

For the first time since the partners had worked together Gilbert had decided to adapt one of his earlier stage works as the libretto for his new opera with Sullivan - little realising that his humour and stagecraft had matured significantly in the intervening years. The earlier work, *The Princess* (1870), was based on Tennyson's famous poem of the same name and had been used by Gilbert to satirise the place of women in society. The only difference between the play and the opera would be that, whereas the earlier work had contained songs set to existing tunes from famous operas of the day, the new opera would have tunes by Sullivan. In general the critics of the day were quite hard on Gilbert's contribution, but praised Sullivan's music - and no wonder, as much of *Princess Ida* represents his most brilliant writing.

Despite the fact that a two act format had proved to be successful in all their previous full length works the 1870 play had been in three acts and so the 1884 opera would also be in three acts (actually billed as a prologue and two acts). The play had been written in blank verse, a format that Gilbert had used frequently in his early works, and so the opera would also be in blank verse. Unfortunately Gilbert's blank verse writing was not his best attribute and compared to his usual scintillating writing the dialogue in this piece is lacking in sparkle. There are some wonderful moments however, and I always marvel at the wealth of meaning and the richness of feeling that can be found in many of the scenes. Gilbert may not be at his very best in this work, but his genius still shines through.

It is common knowledge that the Gilbert and Sullivan partnership was a difficult one. It always amazes me to read that during the twenty-one years that they worked together the partners never addressed each other by their Christian names, and despite the fact that numerous photographs were taken of each of them separately, not a single photograph was ever taken with the two together. They frequently disagreed with each other over many aspects of their writing and Gilbert was occasionally known to ask Sullivan to rewrite a song if he was unhappy with the musical setting ("Is life a boon?" from *The Yeomen of the*

Guard is a prime example). He would even cut musical numbers at the very last minute if he felt that they held up the action. Sullivan in his turn would frequently refuse to make a start on writing the music for an opera until he was quite happy with Gilbert's plot. The first major disagreement appears to have happened in 1883. Sullivan had just been knighted for his services to serious music and he felt somewhat above what he perceived to be his role as tunesmith (his description!) to the more dominant Gilbert. He wanted a libretto with real human interest, far removed from the frothy satire that Gilbert had produced in their earlier pieces. Gilbert obliged, despite his reputation for being pigheaded, but it is not unlikely that Sullivan's knighthood and his subsequent demands had somewhat soured Gilbert, thus causing him to resuscitate a work from his own "serious" past when he had been considered to be London's leading writer for the legitimate theatre. If Sullivan was to be recognised as a great composer then Gilbert was determined to remind people that he was a great dramatist. At any rate, that's my theory!

Despite its flaws *Princess Ida* has always been a favourite with those of us who love the Savoy operas. It has a romantic flavour all of its own and though it may indeed lack the opportunities for high kicks and riotous fun afforded by their more popular pieces, it has a warmth and atmosphere all its own. I hope you will enjoy this rare opportunity to experience this gem of Victorian musical theatre.

Alan Borthwick
Artistic Director



Alan Borthwick

ALAN BORTHWICK has sung leading tenor roles in operas ranging from Poulenc to Puccini as guest artiste for companies throughout Scotland. He is probably the only singer ever to have performed all the tenor roles in Sullivan operas - including those written without Gilbert - and he has recorded many of these roles for leading record companies.

Alan is now in great demand as a professional director and last week he directed Jerry Herman's *Mame* for the Southern Light Opera Company in this theatre. Last December his own company presented Lionel Monckton's *A Country Girl* in the Church Hill Theatre, raising £1000 for charity.

Alan continues to sing in numerous charity concerts and has recently completed nineteen years hosting *Hail Caledonia*, a Scottish entertainment which runs for seven nights a week over the summer months. Alan's full-time job is Depute Headteacher in a large secondary school and he has recently been seconded to work for the Education Department in East Lothian. In his "spare" time he lectures in Mathematics for the Open University and in this role he is presently involved in recording a series of mathematical videos with the BBC.

The Music

A punishing work schedule, the paralysing stroke of his close friend, Frederic Clay, and the emotional strain of his late brother's widow's departure to permanent residence in Canada, had brought Sullivan's always fragile constitution to breaking point. He had started work on the score of *Princess Ida* in the first half of 1883, but, as usual, found himself completing the work at - literally - the last minute. As late as New Year's Day, 1884, with long and full music and dress rehearsals looming on January 2nd and 4th, he scored *Ida's* song, "I built upon a rock", and Gama's "Nothing whatever to grumble at". (His principals obviously counted sight-reading and speed-learning amongst their skills!)

Small wonder, then, that his health gave out in the early hours of January 5th, when he was seized with a violent recurrence of his long-standing kidney disease, which even an injection of morphine could not alleviate. However, against all the odds, he dragged himself from his bed and, after "...another strong hypodermic injection to ease the pain, and a strong cup of black coffee" (as he wrote in his diary), he went to the Savoy Theatre to conduct the opening performance. (After his curtain call, with Gilbert, he fainted, and had to be carried home, remaining very ill for over a month.)

We can only marvel that none of this intolerable strain shows in Sullivan's music - quite the contrary, as *Princess Ida* contains some of the most spontaneously joyful and sparkling music he ever wrote. His orchestration - always one of the greatest delights of his skill as a composer - drew special praise, with Herman Klein of the *Sunday Times* describing the score of *Ida* as "...the best in every way that Sir Arthur Sullivan (he had been knighted in May, 1883, whilst composing *Ida*) has produced...". These sentiments were echoed by Beatty-Kingston, in *The Theatre*, who stated, "...From beginning to end, the instrumental parts of *Princess Ida* are fraught with enchanting combinations and joyful surprises."

Many of Sullivan's hallmarks are evident in *Ida*, including the skillful matching of music to the character of the various principals, and the creation of evocative scene-painting; listen, for example, to the great dignity accorded to *Ida's* two solos, and the heady chromaticism following the "dainty triolet" music, first heard at the end of the Prologue, and repeated, with greater breadth, at the close of the opera. We can also enjoy Sullivan's genius in the art of parody, in Arac's Act II song, "This helmet, I suppose", which out-Handels Handel, and the ebullience and infectious gaiety of the Act I quintet, "The woman of the wisest wit" (which echoes that in Act II of *Patience*) show the composer at his most felicitous. The nobility of the totally grand opera finale to Act I, with *Ida's* voice soaring above the chorus, and the intricate conversations which take place throughout the opera, between voices and instruments, are worlds away from the conventions and mere accompaniments of comic opera.

The moderate run (of only 246 performances) at the time, and the subsequent lack of popularity of *Ida* may, I think, be attributed to the particular nature of the work, which creates an intimacy and delicacy of atmosphere - almost the quality of a dream-like fairy-tale - unique in the canon. Whatever the reason, it is not for want of effort on Sullivan's part, as the score abounds in glorious melodies, sparkling invention and, as ever, his sense of humour.

"*Very fine first performance - not a hitch...After the performance I turned very faint and could not stand. Was brought home...and put to bed in dreadful pain.*"

(Sullivan's diary, 5th January, 1884)



David Lyle

DAVID LYLE is in his twenty-fifth year as Musical Director to the Society. Born and educated in Edinburgh, he is prominent in the musical life of the city and well-known as a conductor, arranger, accompanist and orchestral timpanist. His services as a musical director are constantly in demand, and recent engagements have included Rodgers and Hammerstein's *The Sound of Music*, Monckton's *A Country Girl*, and concerts with the Lowland Band and the Edinburgh Palm Court Orchestra, both in the Queen's Hall.

His specialist field is the music of Sullivan, and he has now conducted on commercial recordings of all of the composer's non-Gilbert operas, including the first-ever of *Ivanhoe*, which he also conducted for the Society's 75th anniversary. His performance, in Edinburgh, of Sullivan's large-scale cantata, *The Golden Legend*, won first prize in the "Choral Music for the Millennium" competition, organised by the British Music Association, and he is planning future performances of Sullivan's other choral works.

In August, he will travel with members of the Society to Buxton, where the principals and chorus will present a large-scale concert as part of the annual Buxton International Gilbert and Sullivan Festival.

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Dramatis Personae

King Hildebrand.....	Roland York
Hilarion.....	Neil French
Cyril.....	David Faulds
Florian.....	Anthony Millar
King Gama.....	Ian Lawson
Arac.....	David Danson
Guron.....	Craig Macbeth
Scynthius.....	Ross Main
Princess Ida.....	Fiona Main
Lady Blanche.....	Barbara Brodie
Lady Psyche.....	Anna Smajdor
Melissa.....	Marion Ramsay
Sacharissa.....	Liz Landsman
Chloe.....	Caroline Kerr
Ada.....	Alison York

Female Chorus

Katharine Barbour	Norma Macdonald
Jacquie Bruce	Abbie Mullen
Jenny Chamberlain	Evelyn McHollan
Maggie Cormack	Susan Neilson
Wendy Crawford	Maggie Pringle
Kirsten Cummins	Maureen Robertson
Kate Duffield	Patricia Santer
Lorna Gaved	Jane Smart
Shirley Glynn	Charlotte Sutton
Catherine Harkin	Gillian Tait
Janice Hutchinson	Anne Thomson
Anne Laing	Elizabeth Thomson
Barbara Laing	Jane Walker
Rae Lamond	Mickey York
Carol Macbeth	

Male Chorus

Brian Caddow	Charles Laing
Peter Casebow	David Lamb
Stewart Coghill	Thomas Morss
Hugh Craig	Harry Payne
Andrew Crawford	Brian Reilly
Alan Dickinson	Craig Robertson
Stephen Gaved	Ken Robinson
Alan Hogg	Colin Smart
Ron House	Scott Thomson
Philip Howe	Ritchie Turnbull
Gareth Jacobs	George Wilson
Lyle Kennedy	David York

Understudies

Harry Payne (King Gama), John Mills (Cyril),

Anna Smajdor (Ida), Liz Landsman (Psyche), Caroline Kerr (Sacharissa)

Musical Numbers

Prologue

Search throughout the panorama.....	Florian & Chorus
Now hearken to my strict command.....	Hildebrand & Chorus
To-day we meet.....	Hilarion
From the distant panorama.....	Chorus
We are warriors three.....	Arac, Guron, Scynthius & Chorus
If you give me your attention.....	Gama
P'raps if you address the lady.....	All

Act I

Towards the empyrean heights.....	Psyche, Melissa, Sacharissa & Chorus
Mighty maiden with a mission.....	Chorus of Girls
Minerva! oh, hear me.....	Ida
And thus to empyrean heights.....	Ida & Chorus of Girls
Come mighty Must!.....	Blanche
Gently, gently.....	Cyril, Hilarion & Florian
I am a maiden.....	Cyril, Hilarion & Florian
The world is but a broken toy.....	Ida, Cyril, Hilarion & Florian
A lady fair of lineage high.....	Psyche, Cyril, Hilarion & Florian
The woman of the wisest wit.....	Psyche, Melissa, Cyril, Hilarion & Florian
Now wouldn't you like.....	Melissa, Blanche
Merrily ring the luncheon bell.....	Blanche, Cyril & Chorus of Girls
Would you know the kind of maid.....	Cyril
Oh, joy! our chief is saved.....	All

Act II

Death to the invader!.....	Melissa & Chorus
Whene'er I spoke.....	Gama & Chorus of Girls
I built upon a rock.....	Ida
When anger spreads his wing.....	Chorus of Girls & Soldiers
This helmet, I suppose.....	Arac, Guron, Scynthius & Chorus
This is our duty.....	Chorus
With joy abiding.....	All

There will be intervals after the Prologue and Act I.

The Principals



BARBARA BRODIE has played a number of G&S principal roles, including Katisha, Ruth and the Fairy Queen. This is her debut both as Lady Blanche and with the Edinburgh G&S Society. She has sung with the Edinburgh Festival Chorus and Scottish Opera Chorus, appearing in productions such as *The Trojans*, *Norma*, *Turandot* and *Peter Grimes*. Operatic roles performed include the title role in *Carmen*, the Princess (*Suor Angelica*), Filipyevna (*Eugene Onegin*) and Flora (*La Traviata*). Barbara also has a wide solo concert and oratorio repertoire, including performances of *Messiah*, *Elijah*, Rossini's *Petite Messe Solennelle*, Verdi's Requiem and Elgar's Sea Pictures. She is a member of the John Currie Singers.



DAVID DANSON studied with Ryland Davies. Roles include Don Giovanni, Papageno, Count (*Figaro*), Polyphemus, Kaspar, Dr Coppelius, Falstaff (*Merry Wives*), Bartolo (*Figaro and Barber*), Aeneas, Tonio, Lord Dunmow and Kecal for a number of companies including Court Opera, Morley Opera, and Floral Street Opera (ROH) at a variety of venues including the Holland Park and Richmond theatres in London, Edinburgh Festival Theatre and in concert at Fairfield Halls. He has appeared in public masterclasses under Laura Sarti and Joanthan Hinden at Glyndebourne. Although opera is his first love he has also played most of the G&S baritone roles and does occasional concert and oratorio work.



DAVID FAULDS is delighted to be returning to the society, having previously performed with them in *The Sorcerer*, *Ivanhoe* and *H.M.S Pinafore*. He began singing at the age of ten with the S.N.O Junior Chorus and has been working in the field of music ever since. After graduating with an Hons. degree in Music and Geography, he became a music teacher. He has been in demand by various musical societies throughout Scotland and has performed in musical theatre, Opera, Oratorios and many concerts. In addition to singing, David is presently Musical Director for The Livingston Players next show, *Sweeny Todd*, and is also currently writing a new musical based on the life of Robert Knox, which will be premiered next year.



NEIL FRENCH returns for his third show with the Gilbert & Sullivan Society of Edinburgh after joining the company for *HMS Pinafore* two years ago. His recent roles for this company and others include Ralph Rackstraw in *HMS Pinafore* and Nanki-Poo in *The Mikado*, along with appearances as Sir Sagramore in *Camelot* and Douglas Verity in last December's production of *A Country Girl* at the Church Hill Theatre. The latter was the first role in which he has not actually been threatened with death, attempted suicide or been killed outright and then revived in time for the second act. This year marks a return to more familiar territory - to quote Lady Psyche, "Gentlemen, it is death to enter here ..."



CAROLINE KERR was born and educated in Edinburgh. She started her singing career at school, in the role of Bloody Mary in *South Pacific*. She went on to study music as part of her degree at Edinburgh University, and took part in productions of *HMS Pinafore* and *The Rake's Progress* for the university, along with various concerts. She now sings with the Edinburgh Festival Chorus as well as with the Gilbert & Sullivan Society, and is a regular member of their concert party. She has recorded extensively with both groups, and cites recording Mendelssohn's *Elijah* with Bryn Terfel as her favourite experience. Caroline currently studies with Irene Drummond.



LIZ LANDSMAN's love of the Savoy Operas began when a chorus member of St Andrew's University's G&S Society. Two Years with the Angus G&S followed and then in 1985 she moved to Edinburgh. Since then Liz has played a number of roles both on and off stage with the Society. She is looking forward to getting back on 2 feet this year after starring as the blue lion dog in last year's *Mikado*! When she isn't singing Liz enjoys carriage driving and running her dog Meara at agility competitions.



IAN LAWSON, having played the handsome, dashing young Cyril in two previous productions, is now delighted to be cast against type (he writes) as the hideous and disagreeable King Gama. By day a chartered accountant, Ian is married to the great grand-daughter of Gilbert's next door neighbour. He has two daughters, one of whom is backstage while the other is playing in the orchestra - but for a different Ida being done this week by Nottingham University's G&S Society.



CRAIG MACBETH has been performing with Edinburgh G&S for 6 years and is looking forward to stepping out in armour as the hard-of-thinking Guron. In preparation for the role, Craig has been repeatedly watching the film "Gladiator", eating rare steaks and doing press-ups. He would like to apologise in advance for any injuries he may "accidentally" inflict upon his fellow cast members during the battle scenes in this show. Craig also appears with The Smycms, most recently as the unctuous Bud Frump in *How to Succeed*, and is currently rehearsing *The Music Man*.



FIONA MAIN has been performing in musicals and operetta since the age of 5 (that's quite a long time) and this is her sixth year with the Gilbert & Sullivan Society of Edinburgh. She is looking forward to being a 'Royal Highness' in *Princess Ida* as she has always had ideas above her station, although telling her that an industrial hair-dryer is being hired for the interval has somewhat dampened her enthusiasm (all will be revealed on stage!). Her favourite roles have included Anna Glavari in *The Merry Widow*, Mrs. Anna in *The King And I* and most recently Yum-Yum in last years production of *The Mikado*.



ROSS MAIN first appeared on stage over 25 years ago and since then has performed in many operas, musicals and operettas in Dundee, Fife and Edinburgh. He has played a number of principal roles over the years including, Pish Tush in last year's production of *The Mikado* and Captain Grassmere in *A Country Girl*. Ross works in the lighting industry as Software Manager for Strand Lighting where he develops the latest lighting consoles and dimmers for theatre and industry. As an all-round music lover, Ross also plays piano, enjoying a variety of styles and genres from Chopin to Joplin. Recently, he has taken up the saxophone - a lifelong ambition, and hopes to be performing in concerts in the not too distant future!



ANTHONY MILLAR had an early G&S baptism, playing several roles at school and for Aberdeen University G&S Society. On moving to France he discovered a complete lack of opportunity to perform any more of the English pair's work and so contented himself with a place in the Bass section of the Choeur de l'Orchestre de Paris. Once back in Scotland he continued in this vein with the Edinburgh Festival Chorus and Royal Scottish National Orchestra Chorus. However, last year, after some arm-twisting, he agreed to fill in as a late replacement in the chorus of *The Mikado*, and now, unable to escape, finds himself, for the first time, in the role of Florian.



MARION RAMSAY appears in her second show with the Gilbert and Sullivan Society of Edinburgh, and is this year delighted to be playing the role of Melissa. Currently in her third year of a BMus degree at Napier University, Marion is no stranger to performance having participated in various concerts both in Edinburgh and during her time at Leeds College of Music. Marion has a love for all kinds of singing, be it classical, music theatre or pop. After her degree she hopes to further her vocal studies at one of the major conservatoires in the country.



ANNA SMAJDOR's interest in Gilbert and Sullivan began while she was studying at Edinburgh University. She sang with the university Savoy group in *Yeomen of the Guard*, and subsequently in *Gilbert and Sullivan go Wilde* or *The Importance of being Constant*, specially written for the Edinburgh fringe. Her other musical activities have included involvement in operas, oratorios, choral singing, and barbershop.



ALISON YORK is the daughter of Gilbert & Sullivan fanatics and, abandoned in a pushchair in an auditorium at the age of 9 months to watch her father playing Wilfred Shadbolt, it was probably inevitable that Alison would end up involved in G&S herself. She has performed with Aberdeen University G&S Society, Edinburgh University Savoy Opera Group and Bunbury & Co., of which she was a founder member. Alison appeared as Peep Bo in the Gilbert & Sullivan Society of Edinburgh's production of *Mikado* in March 2001, and in December 2001 she played the part of Sophie in *The Country Girl*.



ROLAND YORK, or Rolly as he is usually known, is delighted to be back on the King's Theatre stage again this year, playing the part of King Hildebrand. Over the years, he has played most of the bass and baritone roles in the Gilbert and Sullivan operas, first with the Edinburgh University Savoy Opera Group and then with Edinburgh G&S. He has also sung with Southern Light Opera and Edinburgh Grand Opera. He is very pleased that all four of the Yorks are appearing in *Princess Ida* - it can't be very often that four members of the same family appear on stage together.



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Alison Lucas
Gillian Akhtar
Lawrence Dunn
Susan Matasovska

Violas

Susan Donlevy
Hilary Turbayne

Cellos

George Reid
Astrid Gorrie

Bass

Fiona Donaldson

Flutes

David Morrow
Gwen Donoghue

Clarinets

Hilary Saunders
Katherine Taylor

Oboe

Charles Dodds

Bassoon

Alison Bardgett

Horns

David Rimer
Marian Kirton

Trumpets

Andrew Kinnear
Mike Hardy

Trombones

Neil Short
John Adam

Percussion

Jake Perry

Next Years Show

The Gilbert & Sullivan Society of Edinburgh

is proud to announce their
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“Ruddigore”

The King's Theatre, Edinburgh

25th - 29th March 2003

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G. & S. Concert Party

Gur concert party is available for you, whether raising funds, organising a syllabus for a church, club or society or looking for corporate entertainment just that little bit different. We can offer a wide range of formats in number of participants, content, length and dress - either formal or informal. There is no fee as such, however depending on the type of evening, we would welcome a donation to cover expenses etc.

The Concert Party performs on average twice a month in Edinburgh and the Lothians and in recent years has appeared at the Peebles Art Festival. Some of you might have seen us last month with the Lowland Army Band and on Wednesday 20th November we are to perform with the Band of the Royal Marines in the Usher Hall.

We are currently booking the 2002/3 season, so if we can entertain you, please call Alan Hogg on 0131 538 6077 and he will be delighted to talk to you.


Backstage and Technical Staff

Stage Manager	Bill Hume	Set Construction and Stage Crew	Stephen Berry
Production Manager	Mike Hume		John Brown
Set Design	Alan Borthwick		Jane Curran
	Jane Borthwick		John Curran
	Bill Hume		David Hogg
	Mike Hume		Irene Hogg
Set Painters	Jim Cursiter		Jenny Hogg
	Kate Hunter		Jon Hume
Lighting Designer	Andrew Wilson		Iain Laidlaw
Wardrobe Mistress	Jane Borthwick		Andrew Law
Costumes	Jane Borthwick		Angela Lewis
	Kate Duffield		Philip Lewis
	G.5 Costumes Glasgow		Sheonagh Martin
Properties	Rosalyn McFarlane	Marketing and Publicity	Leo McLaughlin
	Ian McFarlane		Jack McPherson
	Alison Crichton		Gavin Miller
	Max Smart		Robert Moyes
	Jinty Smart		Alan Thomson
	Liz Hutchings		Janet Walker
Ticket Sales and Theatre Liaison	Stewart Coghill		Fiona Main
	Andrew Crawford		Andrew Crawford
Prompters	Eileen Barton	Front of House	Stewart Coghill
	Debbie Wake		Ross Main
Publicity Artwork	Jane Borthwick		Alison York
	Fiona Main	Programme	Carol Macbeth
	Max Smart		Alan Hogg

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