

City of Angels

A black and white photograph of a man in a trench coat and fedora hat, holding a handgun pointed towards the viewer. The image is set against a dark blue background with a white, torn-paper-like border around the man and the gun.

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CY COLEMAN

Cy Coleman is renowned as one of today's most versatile and influential songwriters.

Throughout the past 50 years his songs have been recorded and performed by great American singers such as Frank Sinatra, Barbra Streisand, Judy Garland, Tony Bennett, Uta Minnelli, Peggy

Lee, Liana Home, Ella Fitzgerald and Louis Armstrong.

Coleman has brought Broadway some of its biggest hit shows including *Sweet Charity*, *Born*, *City Of Angels* and *The Will Rogers Follies*.

Winner of three Tony's, two Grammy Awards, three Emmy's and an Academy Award nomination for best score, Cy Coleman is responsible for some of America's best-loved and most timeless music.

His recent accomplishments include winning Tony Awards for Best Musical and Best Score in consecutive years for *City of Angels* in 1990 and *The Will Rogers Follies* in 1991.

His first major hit score, in 1962, was for *Willieket*. The show brought Lucille Ball to her first starring role in a Broadway musical and produced the memorable "Hey, Look Me Over", which, in addition to its status as a wonderful standard, became a theme song for many political campaigns.

Two years later came *Little Me*, starring the incredible comedian, Sid Caesar, then *Sweet Charity*, with its share of major hit songs, such as "Big Spender" and "If My Friends Could See Me Now."

Coleman also enjoyed a coup with the show, *Samson*, which marked his debut as a producer as well as composer of the score. The show helped launch Jim Dale as a major Broadway name, as well as the

movie career of Glenn Close.

Born Seymour Kaufman, he was brought up in the Bronx. A classically-trained child prodigy and concert pianist, Coleman made his Carnegie Hall debut at age seven.

By his late teens he had become somewhat of a society darling, performing jazz piano in sophisticated New York nightclubs. By the 1950s he was running his own New York nightclub, The Playroom. Coleman has also enjoyed a special association with Shirley Maclaine. In 1974, he conceived and wrote her TV special, *If My Friends Could See Me Now*, which brought Coleman a pair of Emmy Awards, and in 1976, the musical *Gypsy in My Soul*, producing Emmys for both Coleman and Ms. Maclaine.

LARRY GELBART

Best known for his television work, he started out as a radio comic and at the age of 16 began writing material for Danny Thomas on Fanny Brice's radio show. Before going to television in 1952, he wrote for Eddie Conlon, Bob Hope, and Jack Paar. In television Gelbart got his start on *The Red Buttons Show* then went on to work with some of America's greatest comedy writers, including Mel Brooks, Carl Reiner, Neil Simon and Woody Allen.

In 1962, Gelbart penned his first screenplay *The Notorious Landlady*, but his best-known screenplay from that era is *A Funny Thing Happened on the Way to the Forum*, on which he collaborated with Burt Shevelove. He also wrote the screenplay for the smash hit *Tootsie*.

Gelbart is probably best known as the producer and frequent writer for the long-running and highly distinguished comedy-drama *M*A*S*H*.



DAVID ZIPPEL

David Zipfel's lyrics have won him the Tony Award, two Academy Award Nominations, two Grammy Nominations and three Golden Globe Nominations.

He is one of the few lyricists to have achieved success on Broadway, in Hollywood and in the world of pop music. His songs appear on over twenty-five million CDs around the world.

With eight time Oscar winning composer Elton Menken he wrote the songs for Disney's feature film *Hercules*.

With Matthew Wilder he wrote the songs for Disney's animated feature *Mulan*, which earned him his second Academy Award nomination, his second Grammy Nomination and his third Golden Globe nomination.

His Broadway show *The Goodbye Girl* with music by Marvin Hamlisch, and a book by Neil Simon received a Tony

Nomination for Best Musical and earned him a nomination for the Outer Critics Circle Award for Best Lyrics.

David's songs have been recorded by many great singers including: Stevie Wonder, Mel Tormé, Ricky Martin, 98 Degrees, David Pomeroy, Cleo Laine, Nancy LaMatt, Sarah Brightman, Barbara Cook, Jeffery Osborne and Boyzone.

A graduate of Harvard Law School, he is delighted not to practice law.



ABOUT THE SHOW

City of Angels is two shows rolled into one. It intensifies two plots, the adapting of a popular detective novel into a movie screenplay, and the enactment of the screenplay into the movie.

This "double feature", set in the legendary, seductive Hollywood of the late 1940's, the world of film studios, beautiful girls and flimsy negligees, involves several clever production values.

It is perhaps the only "colour coded" show any theatre audience is likely to see. The Movie scenes ("real" life) appear in black and white on the left hand side of the stage and the Hollywood scenes ("real" life) appear in colour on the right hand side of the stage.

Confused?...there's more!

Flashbacks are used to explain earlier events which have a bearing on the present.

Each character in the writer's "real" life doubles up and reappears as a character in the film.

When the writer decides to re-write scenes the movie "rewinds" with the actors backing up and replaying the scene with the changes.....

But hey!... as one of the characters says "movies is a cash business...they (the audience) give us cash and we make it easy for them".

We hope these notes, the scene plots and the video screen titles will help you follow the twists and turns of this spoof private eye spectacular.

City Of Angels

Book by Larry Gelbart

Music by Cy Coleman

Lyrics by David Zippel

Church Hill Theatre Edinburgh

16-25 January 2003

*Amateur production by arrangement with
MusicScope and Stage Musicals Ltd of New York*

A WORD FROM COLIN: ARTISTIC DIRECTOR

"It was a lonely job at the top, trying to make head or tale of the situation. I had not seen or done anything like it before. Some nights were a bigger struggle than others. But people were relying on me to make sense of it all. In the end I would pull the strands of the puzzle together, and solve this case."

The challenge of "City of Angels", for myself as the Artistic Director, is to bring out the contrast between the "real life" Hollywood characters of the 40s, and those in Steiner's detective novel being filmed. The scenes cut between real life and "film noir", and the two styles have to be obvious for an audience to follow.

Most of the principals in the musical play two characters, one from Hollywood, and the other in the "film". I have strived to bring out differences in each. The film characters of the period have a stilted, slightly larger than life quality, with voice-overs being an intrinsic part of the plot. This is highlighted in the technical aspects of the "film" scenes, through the use of shades of blacks, whites and greys in both costume and scenery, and in the lighting tones, (with some artistic licence with colour in the big "film" production numbers). By contrast real life Hollywood is shown in full Technicolor, and the action brings out the power play of the producer, with casting couches, favouritism and bitchiness. Not at all like the "amateur theatre" of today.

I have worked closely with the choreographer Jill Cradshaw, and all the technical departments working on *City of Angels* so that the moods of the period were pulled together to present a strong visual piece of theatre. I hope you find it refreshing and different.

Judge for yourself, but remember, "We can still send the boys around".



PRINCIPAL CHARACTERS

STONE (Movie)

A tough private eye in the tradition of Philip Marlowe & Sam Spade. He suffers from a bruised heart, owing to a weakness for beautiful women - and an empty wallet.

'There's never been a dame couldn't twist her round her finger from a block away!'

DOUG (Movie)

Stone's secretary with a heart-of-gold. She is low down her life for him - but he was forever laying down somewhere else.

FLORA KINGSLEY (Movie)

A rich, beautiful femme-fatale that black underwear sp-dads could take lessons from.

'Only the floor kept her legs from going on forever'

STINE (Hollywood)

A writer of popular detective novels, starring Stone. One of which he is adapting into a screenplay for a movie.

'It's at the prime of my life and I'm about to squelch the life of my life'

BUDDY FIDLER (Hollywood)

A high-powered movie producer/director. Movies run in his blood - mainly drained from other people.



'The book may be yours, Baby, but the movie is mine'

GABBY (Hollywood)

Stone's wife. A New York book editor.

JIMMY POWERS (Movie & Hollywood)

A popular singing star and would-be actor - with an utterly forgettable stule.

BIG SIX (Movie)

A hoodlum whose nickname was also his IQ.

SONNY (Movie)

A diminutive hoodlum - just the right size for petty crimes.

DOREY (Hollywood)

Buddy Fidler's secretary.

Always a bridesmaid - forever in love with somebody else's groom.

LT. MUNDT (Movie)

Stone's former LAPD partner. A man of vengeance, he lived for the day he could cover his initials in Stone.

BOBBY (Movie)

Stone's girl. A nightingale singer that men listened to - mostly with their eyes.

IRWIN S. IRVING (Movie)

The complete movie mogul, as big a philanthropist as he was a philanthropist.

PETER KINGSLEY (Movie)

Flora's stepson. Good looking, worth millions, yet women somehow found him attractive.



Dr. WINDMILL (Movie)

Fraud, fake, phony, charlatan. One of the most sought after people in L.A.

LUTHER KINGSLEY (Movie)

Disgustingly rich - he & his have been equally disgusting poor.

MALLOREY KINGSLEY (Movie)

Young, reckless, and spoiled rotten - to perfection.

CAROL HINWOOD (Hollywood)

Buddy's wife, a siren of the silver screen. Talented and lovely - but not necessarily to Buddy.

AVAIL FRAMES (Hollywood)

A luscious Hollywood starlet. A graduate of the casting couch school of acting.



HOLLYWOOD

CAST

MOVIE

Donna	James dickson	Stone
Carla Haywood	Norma kinneal	Oolie
Stine	Lesley rooney	Alaura Kingsley
Buddy Fidler	Ian mcInnes	Irwin S Irving
Gabby	Alex kemp	Bebbi
Jimmy Powers	Pauline dickson	Jimmy Powers
Avril Raines	Chris crosbie	Mallory Kingsley
Pancho Vargas	Katy elvin	Lieutenant Munoz
Luther Kingsley/	Donald budge	
Commissioner Gaines		
Gerald Pierce	Deryck gould	Werner Kriegl
Ensemble	Paul inglis	Peter Kingsley
Del Dacosta	Gordon murray	Dr Mandril
Ensemble	Richard kaY	Big Six
Gene	Steve hutchison	Sonny
Carlita	Alistair thomas	Mahoney/Orderly 1
Ensemble	Gabby pavoni	Margaret
	Irene beaver	Margie
	Chris haimendorf	Pasco
Ensemble	Greg donnelly	Wagner
Actress	Graham mannerings	Pimp
Actress	Susan galloway	Woman on LA Street
Cinematographer	Alison mcMurchie	Girl on LA Street
Hairdresser	Stewart honey	Orderly 2
Nephew	David paris	Gilbert
Sound Man	Greg lamb	Ensemble
Masseuse 1	Ian marshall	Shoeshine
Masseuse 2	Maira mcMurchie	Ensemble
Clapper Boy	Lynda lawson	Ensemble
Lighting Technician	Oliver bailey	Ensemble
Prop Mistress	Sandy keir	Ensemble
Make-up	Susan bruce	Ensemble
Wardrobe Mistress	Gillian bruce	Ensemble
Actress	Yvonne mcKay	Ensemble
	Lynsey hoyte	Ensemble

Angel City Sextet
 Jacquie Bruce, Sarah Gilchrist,
 Shona Mackinnon, Gail McMullan,
 Greg Donnelly, Chris Haimendorf

*City of
 Angels*

Principal Dancers
 Mairi Beaver, Clare Marshall,
 Catherine McIntosh, Lynne McPherson,
 Georgie Nelson, Claire Robertson
 Gordon Murray, Paul Inglis, Sandy Keir,
 Greg Lamb, David Paris, Alistair Thomas

MUSICAL NUMBERS ACT ONE

PROLOGUE - Angel City Sextet
"City Of Angels Theme"

DOUBLE TALK - Stone

DOUBLE TALK - Alaura & Stone

DOUBLE TALK - Buddy

DOUBLE TALK - Stine

WHAT YOU DON'T KNOW ABOUT WOMEN
- Gabby & Oolie

YOU GOTTA LOOK OUT FOR YOURSELF
- Jimmy Powers & Angel City Sextet

THE BUDDY SYSTEM - Buddy

WITH EVERY BREATH I TAKE - Bobbi

THE TENNIS SONG - Alaura & Stone

EVERYBODY'S GOTTA BE SOMEWHERE
- Stone, Angel City Sextet & Ensemble

LOST AND FOUND - Mallory

ALL YOU HAVE TO DO IS WAIT
- Munoz w/male trio: Pasco, Mahoney,
Wagner & Ensemble

**YOU'RE NOTHING
WITHOUT ME**
- Stone & Stine



A NOTE FROM SIMON HANSON MUSICAL DIRECTOR

Although only written in the late 1980's, City of Angels is widely regarded as being the first (if not the only) true "jazz musical", and while the sound of jazz always comes across as relaxed and effortless, this sort of music actually presents one of the most difficult challenges for a musical company.

Key to any jazz music are the complex harmonies - chords that look a nightmare on paper, are a nightmare to sing, but sound fantastic. While the end result will probably fly past you in a split second (Cy Coleman is not known for his slow speeds!), please spare a thought for all the painstaking hard work that has had to go into creating the sounds you are hearing!

This must also be one of the few stage musicals (if not the only!) to feature "scat singing". According to a music dictionary definition, vocalizing with scat syllables is a musical interpretation of the melody that doesn't consider the lyrics but uses modification of rhythm and melody instead. Although the "scat" in City of Angels is all notated, it does follow these general principles - but with the added challenges for our "Angel City Sextet" that it has to be performed in very close four-part harmony. The concept of "scat" is also for the human voice to depict other musical instruments, and this is clearly displayed in the opening number of the show as the voices effectively form part of the band to create the overall sound, echoing the phrases of the brass and reeds.

City of Angels is a unique show, both in terms of concept and score - it has been a great challenge to create and we all hope that you will enjoy the results of all our hard work..... Zo to dee bell!



MUSICAL NUMBERS ACT TWO

PROLOGUE - Ensemble

STAY WITH ME
- Jimmy Powers, Angel City Sextet & Ensemble

YOU CAN ALWAYS COUNT ON ME
(Part 1) - Oolie (Part 2) - Donna

DOUBLE TALK (PARTY) - Buddy & Ensemble

IT NEEDS WORK - Gabby

FUNNY - Stine

I'M NOTHING WITHOUT YOU -
Stine, Stone & Full Company

BOWS - The L.A. Blues Notes

ACT ONE

PROLOGUE

Scene 1

L.A. COUNTY HOSPITAL (Movie)

Stone lies on a hospital trolley with a bullet in his shoulder and a lot on his mind

Flashback to one week earlier

Scene 2

OFFICE OF STONE INVESTIGATIONS (Movie)

Raura Kingsley wants Stone to find her missing step-daughter, Mallory

STONE'S OFFICE (Hollywood)

Stone is seen re-writing the scene, causing the actors to "re-wind" and replay the end of the scene, with some changes

Scene 3

BUDDY FIDLER'S OFFICE (Hollywood)

Buddy Fidler discusses Stone's screenplay and tells him that "nothing was ever hurt by being improved"

Scene 4

STONE'S OFFICE (Movie)

Stone & Colie discuss Raura and Mallory

Scene 5

STONE'S HOTEL BEDROOM (Hollywood)

Stone's misgivings come mostly from his wife, Gabby, who wishes he would stick to novels

Scene 6

STONE'S OFFICE (Movie)

& STONE'S BEDROOM (Hollywood)

We begin to see the interplay between real life and fiction, expressed by Gabby and Colie

Scene 7

STONE'S BEDROOM (Movie)

Stone, alone in his dreary room, is beaten up by two thugs and told to drop the Kingsley case

Scene 8

BUDDY FIDLER'S OFFICE (Hollywood)

Buddy explains to Stone how his book will be "fixed" for the screen

Scene 9

STONE'S BEDROOM (Movie)

Stone is discovered, unconscious, by his former LAPD partner, Lt. Munoz

Flashback to several years earlier

Scene 10

THE BLUE NOTE COCKTAIL LOUNGE (Movie)

Stone proposes to Bobbi but she is intent on becoming a movie star

Scene 11

BOBBY'S DRESSING ROOM (Movie)

Stone discovers Bobbi in a compromising situation with Irwin S. Irving and in a scuffle in the dark, two gunshots are heard

Scene 12

STONE'S OFFICE (Hollywood)

Donna tells Stone that Buddy doesn't like Irwin S. Irving being shot and he must "fix" the scene

Scene 13

THE KINGSLEY MANSION (Movie)

Stone calls on Raura Kingsley to tell her he is dropping the case. Raura then introduces Stone to her husband, who "is not known for taking no for an answer"

Scene 14

L.A. STREETS (Movie)

Stone searches for Mallory in the seedy streets of Los Angeles

Scene 15

STONE'S BEDROOM (Movie)

Stone finds Mallory - in his bed!!

Scene 16

DONNA'S BEDROOM (Hollywood)

Stone's conscience bothers him after spending the night with Donna

Scene 17

STONE'S BEDROOM (Movie)

Mallory explains to Stone why she went missing and makes a play for him but a sudden change in events causes Stone to remember a previous similar circumstance

Flashback to several years earlier

Scene 18

L.A. COUNTY MORGUE (Movie)

The shooting of Irwin S. Irving is covered up as "an obvious heart attack". Munoz is incensed that Stone is "getting away with murder" and vows to arrest him sooner or later - for anything

Back to the present

Scene 19

BUDDY'S OFFICE (Hollywood)

Buddy is still "fiddling" with Stone's script and is unhappy at Irwin S. Irving being killed off

Scene 20

L.A. COUNTY MORGUE (Movie)

Stone is arrested by Munoz for the murder of Dr. Mandril. Stone and Stone interact and Stone proves his dominance over Stone as his creator - "you're nothing without me, without me you're nothing at all"

ACT TWO

PROLOGUE

Scene 1

RADIO STATION/RECORDING STUDIO (Hollywood)

Jimmy Powers and Company perform *Stay With Me* in front of a live audience

Scene 2

BUDDY FIDLER'S BEDROOM (Hollywood)

The song is playing on the radio as Buddy and his wife Carla get ready for their party guests. Carla, who is playing Raura in the movie, makes some suggestions about her character - but Buddy has other ideas!

Scene 3
LA COUNTY JAIL (Movie)

Ollie is visiting Stone in jail. Bail has been set at a hundred thousand dollars! He asks her to check around to see if she can find out who is responsible for him being set up with murder - starting with the Kingsley family.

Scene 4
OLLIE'S BEDROOM (Movie)

Ollie reflects on her feelings for Stone, becoming her "Girl Friday" status as she wonders *You Can Always Count On Me*.

Scene 5
DONNA'S BEDROOM (Hollywood)

Stone, having again spent the night with Donna, is getting ready to go to Buddy's party. Donna reflects on her status as "the other woman" as she continues with *You Can Always Count On Me*, then arranges to meet Stone in his hotel bedroom - "You've got more interesting cracks on your ceiling".

Scene 6
BUDDY'S PARTY (Hollywood)

Buddy introduces songwriter Del DeCosta, who he has engaged for the movie - even though he considers him less than second best. The guests, however, do not have a high opinion of Buddy - and would like to tell him so - "except that the day that Lids is the day that I retire".

Scene 7
BUDDY'S LIBRARY (Hollywood)

Stone is on the phone to his wife, Gabby, updating her progress with the screenplay, when he discovers she has called his hotel room - before he can explain Donna's presence there, Gabby hangs up.

Scene 8
LA COUNTY JAIL (Movie)

Mural, grudgingly, is releasing Stone as his bail has been paid. They can only guess by whom.

Scene 9
BLOODY'S LIBRARY (Hollywood)

Stone is still on the phone trying to re-connect with Gabby, ...but in vain. He meets April Floures who is playing Mallery Kingsley in the movie. She is unhappy that she is to be killed off - and makes a play at Stone to get him to change the script, but is sent packing by Carlo who wishes to discuss the script with Stone.....

A TOOL SHED (Movie)

.....out to Stone being tied up by Big Six with Sonny wiring up an explosive device to the phone. We hear that Mondril had left instructions should he be killed off..... Stone is in big trouble!!!

Scene 10
BLOODY'S PARTY (Hollywood)

Buddy manipulates Del DeCosta in the composing of *Albino's Theme* for the movie.

Scene 11
ALBINO KINGSLEY'S BEDROOM (Movie)

Stone bursts in and demands to know the real reasons for what has happened to him. Albino blames everything on her stepson Peter, who wants to inherit all her husband's wealth and was afraid that Mondril was gaining control over Luther. She fears that he may already have disposed of Mallery and that she will be next. She tells Stone where Peter goes and that when he finds him - to shoot first!

Scene 12
BUDDY'S OFFICE (Hollywood)

Buddy is speaking to Stone on the telephone warning him not to go to New York to see his wife. Stone hangs up on him making him very angry and interrupts a little business with April.

Scene 13
STONE'S NEW YORK APARTMENT (Hollywood)

Stone tries to convince Gabby that Donna being in his hotel room was innocent. After all - he wasn't there! Gabby, however, though accepting his explanation might be true, is more concerned at him "prostituting" his work.

Scene 14
MALLORY'S PLACE - AN LA WHOREHOUSE (Movie)

Stone searches for Peter Kingsley and is shown to one of the bedrooms where he discovers Bobbi and we discover that it was she who killed Lids - not Stone - but Stone took the blame.

Scene 15
A PUBLIC PHONE BOOTH (Movie)

Ollie passes on vital information to Stone.

Scene 16
THE KINGSLEY MANSION (Movie)

Stone confronts Albino and reveals all. Three gunshots ring out - with a surprising result!

Scene 17
STONE'S OFFICE (Hollywood)

Stone and Donna have a heated discussion regarding script changes. Donna walks out on him and Stone sadly reflects on his relationships and the screenplay situation - *funny, how'd I fail to see this little bed time tale was funny*.

Scene 18
A FILM SET (Hollywood)

Buddy, ever the puppeteer, is orchestrating and "fixing" everything - including giving himself top billing over Stone. Jimmy Powers appears to play Stone. Writer and director join together to overthrow the dictatorial Buddy.

The Company join Stone & Stone in a Hollywood ending - *"I'm nothing without you, from now on I'm with you, and with you is where I belong"*.



TEN THINGS YOU MIGHT KNOW ABOUT

CLYDE COLLEMAN WHO COMPOSED THE MUSIC FOR CITY OF ANGELS.

1. Born 1909 in the New York Bronx, Seymour Kaufman (as he was then) was the youngest of five sons of Russian immigrants.
2. He began to pick out tunes on the piano when he was four years old, imitating his father, a carpenter, to such an extent that he nailed down the top of the instrument.
3. But helped by a local teacher who gave him free lessons in classical music, he was performing at the Carnegie Hall before he was 9, ultimately graduating from the New York College of Music in 1948.
4. Deciding to switch to popular music he spent 2 years as a cocktail lounge pianist (the inspiration behind the role of Bobba?) and played piano for several TV programmes.
5. By the 50's he'd been composing for several years and was playing in jazz clubs in New York and elsewhere, developing his 'kind of beboppy' style which helped characterise the music for City of Angels.
6. Until 1962, Coleman had a stormy working relationship with lyricist Carolyn Leigh. Together they wrote several popular numbers such as "Lush Life" (Frank Sinatra), "When In Rome" (Vicki Carr/Barbra Streisand), and "Freaky".
7. This last song was picked up by Tony Bennett, who was instrumental in bringing their work before the public, and included two of their songs in his famous Carnegie Hall concert in 1962.



8. Coleman and Leigh wrote the score for the Broadway hit *Sweet Charity* - made into a film starring Shirley Maclaine in 1969 which included songs like "Big Spender" and "If My Friends Could See Me Now".

9. Other shows provided cabaret numbers (such as "Nobody Does It Like Me") for artists such as Shirley Bassey and comedienne Momi Gane.

10. Song & dance man Bruce Forsyth played the lead in the Coleman-Leigh musical *Little Me* in London in 1964 (the show folded after only 957 performances in the USA.) and 20 years later the same show boosted UK television comedian Ruksi Abbott's career.

THE LA BLUE NOTES

Keyboards and programming

Bass

Reeds

Trumpets

Trombones

Simon Hanson

Kenny Kinnear

Juliet Aspley

Bill Blackwood

Jenny Burt

Ron Gibson

Catrina Kavanagh

Paul Christie

Keith Millar

Graeme Williamson

Andy Barker

Carole Sneddon



DETECTIVE FICTION IN THE FORTIES

In 1945 in France a new imprint was launched to publish English and American hard-boiled novels which could not be published during the war years.

Called "Serie Noire" (The Black Series) it was also a play on words because "une serie noire" means a succession of bad events.

The first 30 titles included works by Raymond Chandler (The Big Sleep) and Dashiell Hammett (The Maltese Falcon).

The trademark characters are the iconic private eye, the corrupt cop, the femme fatale and the rich husband.

The format is always the same with the central male character having a choice between two women – the dutiful and the beautiful.

The dutiful is pretty, realistic, responsible, always there for him and in love with him.

The beautiful (femme fatale) is gorgeous, unrealistic, impossible, never there for him and not in love with him.

Much of the story line is about following the hero as he makes his choice, or his choice is made for him.

All the private eyes have the same kind of lifestyle – a shabby downtown office with their name on the door in peeling paint, a bottle of whisky tucked away in the desk and a secretary who is a little in love with them. They will have started out as some kind of policeman, but now don't get on too well with cops.

The plot, which isn't too important, will start, as often as not, with a woman. She'll turn up in the private eye's office with some sob story. She will be beautiful and rich and attracted by the private eye's straightforward masculine charm.

There will be other women, sex-crazed teenagers or lonely, mature women.

Then there are the men – elderly, feeble, rich, self-important, corrupt who will patronise and try to impress with their money and power.

The focus can be from any of the character's point of view because they are all equally interesting. They are obsessed with exploring the dark side of society for something they desire – money, power, sex.

But the private eye can't be bought. Of course, this noble, knightly figure is pure fantasy, and because of this he was perfect for Hollywood.

Timeslot in the forties was hungry for detectives but the traditional whodunnit, with its intricate murders, committed in country houses, solved by suave gentlemanly amateur sleuths didn't make good films because nothing much happened between the murder and the solution.

The new, hard-boiled detective story was what Hollywood had been waiting for – padded with action, glamour and sex and with heroes, like Sam Spade and Philip Marlowe, that audiences would admire and actors would want to play.

A new breed of actor was needed to play the tough-guy role, Dick Powell, George Montgomery and, of course, the great Humphrey Bogart. He played Sam Spade in *The Maltese Falcon* and was the definitive Philip Marlowe in *The Big Sleep*. He was short and balding and not at all handsome but, as Raymond Chandler once said, to dominate a scene, Bogart just had to walk into it.

But Hollywood wasn't just hungry for detectives – it was hungry for detective writers, too. Raymond Chandler went to Hollywood and worked on scripts for some of the best known thrillers of the period –

Double Indemnity, *The Blue Dahlia* and *Hitchcock's Strangers on a Train*.

But he did not like working in films. He believed that, since everything a screenwriter wrote could be changed or ignored by a producer or director, it was impossible to write anything really good. Saying this in public didn't make him popular, and he eventually quit the movies.

This then was the age of the film noir, the new grim, amoral movie in which nice guys ended up committing awful crimes and the villains were heroes also.

In *City of Angels* we get a glance at life set in a time far more innocent than our own, where we can "walk the mean streets in harmony with the forties".



LIGHTS AND ACTION A CUE FROM OUR TECHNICAL DIRECTOR MIKE HUME

"City of Angels" is a musical about a film; in fact the musical itself is written much as a film, with a multitude of different scenes over the two Acts. With almost forty scene changes there is a real danger that the show can become more about the scenery than the lives of Stine and Stone. In bringing "City of Angels" to the stage of the Church Hill, the principle importance has been to ensure our technical departments work together to compliment the fast-paced action onstage and not detract from it. We'll be using some of the latest technologies - plus a few old tridis - to tie together Sound, Lighting, Video and Scenery to bring you what we hope will be a very special show indeed.

AND THE FUTURE.....

Tempo are again proud to be associated with students from Edinburgh's Queen Margaret University College. Over the last few years we have been encouraging students from QMUC's technical theatre courses to gain additional practical experience in the "real world" by working with us on our Productions. We hope that in this way Tempo can contribute to the Theatre Professionals of tomorrow.

SOPHIE HOEDAY - TEMPO DSM

I was given the chance this year to be Deputy Stage Manager on the show "City of Angels". My role basically entails being at all rehearsals in order to follow the script, prompt actors if needed and block all the movements of the actors. I am also responsible for the cueing of lighting, sound and stage crew throughout the technical and dress rehearsals and also during the run of the show.

PROP US UP

Connie Hay's Tempo credits (and backstage passes) stretch as far back as 1992's production of South Pacific, and they read like a list from the library of a die-hard musical fan: Guys & Dolls, The King and I, The Sound of Music, Oklahoma!, Chess, Best Little Whorehouse.... City of Angels is her 18th Tempo show as the person who answers to the call... Props!

Connie was introduced to theatre by her younger son, Keith, who had himself worked with a couple of amateur companies in Edinburgh. Since then, she has made a home for herself backstage at the Church Hill Theatre. It is probably just as well that Keith now lives in South Africa, since his bedroom now stores 11 year's worth of props!

Connie has also made two appearances on stage - though not as part of the company. One night, during South Pacific, she was busy setting a table on stage when the lights came back on earlier than scripted, leaving her somewhat stranded. The second time occurred during the 1995 Fringe production, "I'm Getting My Act Together And Taking It On The Road". Owing to a number of factors regarding that particular show and the Broughton High School theatre where it

was performed, the start of the show each night was used by Connie setting the last prop on the edge of the stage. A few (observant, though mistaken) audience members seemed to think that the prop had been forgotten!



Connie in prop corner for Tempo's "Guys And Dolls"

TECHNICAL CREW

STAGE

Robert Allen, John Brown, Malcolm Burnett, Roy Carter, Andrew Gorg, Anne-Marie Orams, Jennu Hagg, Scott Haddon, Finlay Johnson, Angela Lewis, Philp Lewis, Jack McPherson, Gavin Miller, Mark Mooney, Graeme Monaghan, Robert Moyes, Craig Robertson, Janet Walker, David Whitelaw.

SOUND

Michael Beusay, Andrew Hinkley, Fergius Lockie, Michael Watt, Steven Webb.

LIGHTING

Ross Macfaggart assisted by Bruce Freshwater

SET DESIGN

Mike Hume & Colin Peter

Set Construction Facilities

The Gilbert & Sullivan Society of Edinburgh

Additional Set Construction

Eddie Gollie, Bill Hume.



ACKNOWLEDGEMENTS

Bill Hume (technical advice)
Simon Kennedy Lighting Ltd (hires@skl.org.uk)
The Gilbert & Sullivan Society of Edinburgh
(www.g-and-s-edin.org.uk)
Edinburgh People's Theatre (www.epc.org.uk)
The Border Studio (www.borderstudio.com)
Forth Children's Theatre (www.fct.org.uk)
EnHobol outfitters
BBC (sound effects)
Duke Street United Reform Church, Janitorial Staff at
Craigmount High School, CEC and Church Hill Theatre
Staff, Northern Light, The Warehouse Sound Services,
QMUC, Utopia Costume Hire, Kate Dixon and Allegro
Costume Hire
Tempo Musical Productions wish to extend sincere
thanks to all who have assisted in any way with this
production of "City Of Angels".



The OUTSIDE INN Company

are delighted to provide the bar
for Tempo Musical Productions.

For further information please contact

Norman Brown
0131 468 2605

(Tel/Fax)

Email: nbgencies@lineone.net

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Tempo

We formed Tempo Musical Productions in 1990 and as Executive Producers we are responsible for the conception and instigation of each project and the coordination and presentation of the final production - always striving for the best in theatrical experiences.

Tempo Musical Productions is a registered charity regularly performing to capacity audiences at the Church Hill Theatre and in the Edinburgh area. We take a professional approach to amateur theatre, from first audition workshops through intensive rehearsal to the finished performance, incorporating creative technical design of the highest standards.



This is achieved under the supervision and support of our talented teams of dedicated and experienced cast, crew, musicians, directors, choreographer, technicians and designers. Each

production involves around one hundred members of the Company.

Since 1991 we have produced a wide variety of successful shows and concerts, ranging from old favourites (such as "Oklahoma!", "The Sound Of Music", "Guys and Dolls") to modern musicals ("CHESS", "Follies", "Grand Hotel" and "The Best Little Whorehouse in Texas" to name a few) all of which have established Tempo as a leading force in Scotland's musical calendar.

We decided to stage "City Of Angels" after purchasing a CD of the show "out of interest" and being subsequently hooked by the tremendous jazz and swing score. The story line, too, is very different - a great challenge, plenty of drama and humour and, of course, the odd murder or two! It has proved very popular with cast, band and crew and we sincerely hope that this production will have the same desired effect on you out there, looking in!

Thank you for supporting Tempo - please continue to do so - and tell a friend!

Norma and Kenny Kinnear Executive Producers

We can be contacted at:

164 Craigrook Road, Edinburgh EH4 3PP, Telephone 0131 336 5030

Email: mail@tempo.org.uk or visit our website at www.tempo.org.uk

PRODUCTION TEAM

Jim Guideshank
Simon Hanson
Connie Hay
Andy Haynes
Sophie Hobday
Irene Hogg
Michael Hume
Kenny Kinnear
Norma Kinnear
Andrew Low
Iain McIntosh
Leo McLaughlin
Ross McTaggart
David Paris
Margaret Paris
Colin Peter
Edith Ritchie
Len Timson

Choreographer
Musical Director
Props
Video Director
Deputy Stage Manager
Company Manager
Technical Director/Lighting Design
Executive Producer/Publicity Design
Executive Producer/Associate Director
Assistant Stage Manager
Sound Director
Stage Manager
Chief Electrician
Assistant Choreographer
Wardrobe/Box Office
Artistic Director
Wardrobe/Box Office
Sound Design

PRODUCTION ADMINISTRATION

Dil Broughton
Norman Brown
Donald Budge
Karen Forsyth
John Mills
John Paris
Colin Turnbull

Programme Manager
Box Manager / Outside In
Publics Manager
Box Office Assistant
Business Manager
Box Office Manager
Front of House Director



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Co-Director - Susan Dunbar

Music Director - Linda Stewart Designer - Robert Smith

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