The Gilbert and Sullivan Society of Edinburgh

Presents

H.M.S. PINAFORE

King’s Theatre, Edinburgh

21st - 25th March 2000
Performances 7.30 pm nightly and 2.30 pm Sat. Mat.

Producer Alan Borthwick

Musical Director David L. Lyle
The Gilbert & Sullivan Society of Edinburgh

Hon. President
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Hon. Vice-Presidents
MR. BRIAN MCMASTER
MR. BRUCE GRAHAM

H.M.S. PINAFORE

or

The Lass That Loved A Sailor

Words by
W.S. Gilbert

Music by
Arthur Sullivan

Director
ALAN BORTHWICK

Assistant Director
LIZ LANDSMAN

Musical Director
DAVID L. LYLE

Assistant Musical Director
MARTIN STRACHAN
The Gilbert & Sullivan Society of Edinburgh

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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.

The Society meets monthly between October and May for recitals, talks and other events. Performing members meet weekly during the winter to rehearse the annual production. During the year, performing members also provide concerts for many organisations and groups throughout Edinburgh, the Lothians and beyond. On April 12th, some singers have been invited to sing for their supper at Harry Ramsden’s. Contact Richard on 0131 551 5566 to book your table!

Membership of the Society is open to anyone with an interest in Gilbert & Sullivan. If you would like the opportunity to join the company on stage or to come along to the monthly meetings, please contact the Hon. Membership Secretary, Jane Smart (Tel: 0131 337 1581) for further information.

President’s Message...

On behalf of the Council, welcome to our 2000 production of H.M.S. Pinafore and thank you for supporting us by being here.

It never fails to amaze me how a show of 122 years continues to bring so much enjoyment to the people onstage as well as in the auditorium. Gilbert and Sullivan gives us so much enjoyment throughout the year however, be it via the concert parties we perform or at our monthly meetings, where performing and non-performing lovers of G. & S. meet for a varied and exciting programme each season. If you are not a member, it doesn’t cost much - contact our membership secretary and a warm welcome will await you.

We are as always deeply indebted to a myriad of people for giving of their time, talents and financial backing. Without them shows of the calibre you will see today are impossible and the Society and myself extend our heart felt thanks to each and every one of you.

As the curtain rises, the orchestra plays, we are in the wings with that tingle of expectation, you can now be transported onboard H.M.S. Pinafore hopefully unlike the Captain - never ever sick at sea!

Alan Hogg

President

The Story...

Ralph Rackstraw, a sailor on board H.M.S. Pinafore, loves Josephine the daughter of his Captain, but she is sought in marriage by Sir Joseph Porter, K.C.B., First Lord of the Admiralty. Ralph, taking courage from Sir Joseph’s statement that all men are equal (excepting him!!), proposes to Josephine who at first turns him down but who later returns to declare her love for him in front of the ship’s company, minus her father, just as Ralph is about to commit suicide.

As the evening draws on Josephine is in doubt as to the propriety of her decision, but Sir Joseph, thinking to further his own suit, tells her that differences in station in life should be no bar to love - an argument that helps her to decide in favour of Ralph. Meanwhile Dick Deadeye, one of the sailors, decides to inform Captain Corcoran of the impending elopement and the Captain catches the lovers as they attempt to creep ashore. Unfortunately he gets so worked up that he uses a swear word which is overheard by Sir Joseph. Sir Joseph banishes Corcoran to his cabin, but when he hears the reason for such impolite behaviour he demands that Ralph be arrested and clapped in irons. However, Little Buttercup, the bumboat woman, has a dark secret to tell!
The Opera...

_H.M.S. Pinafore_ first sailed into the Opera Comique Theatre in London on 25th May 1878 - to extremely mixed and contradictory reviews. _Figaro_ referred to the fact that plenty of seats were available for the first performance, whereas the _Times_ stated that the piece “was received by a crowded audience with every sign of satisfaction”. Criticism of the performing artists was also contradictory, with the poor leading soprano reading in the _Era_ that she had “a voice of charming quality, pure, sweet, and admirably in tune”, and in _Figaro_ that her voice was “curiously unsympathetic and harsh”. Whatever the state of affairs at the premier, it is a historical fact that audiences dwindled during a very hot summer and nightly takings in July were as low as £40. The cast accepted a cut of a third in their salaries and things looked really bleak until Sullivan conducted a selection from the opera at a summer promenade concert. From that moment on there was no turning back and _H.M.S. Pinafore_ has remained one of the most popular of the Gilbert & Sullivan operas ever since. In my humble view it is one of their three absolute masterpieces - the others being the charming _Trial by Jury_ and their crowning glory, _The Mikado_.

Although the opera was slow to catch on in London, quite the opposite was the case in America where pirated productions proliferated with over fifty unauthorized companies playing the piece across the country. In New York alone, eight theatres were simultaneously presenting _Pinafore_ within five blocks of each other! In one Boston company the handsome leading man was played by a lady and a Mr. George Fortesque played Little Buttercup. The _Herald_ stated, “The idea of giving the pretty character of Little Buttercup to a man over six feet high, with a strong, deep, bass voice is certainly original.” It continued, “Miss Clancy made a departure from the accepted dressing of the part of Josephine by appearing in the first act in a burlesque dress of very short and scant skirt.”!! One Philadelphia production went the other way by prefacing performances of the opera with a rendering of Handel’s _Hallelujah Chorus_. What on earth must W.S. Gilbert and Arthur Sullivan have thought about all this - especially as none of these productions earned them a penny?

In the autumn of 1879 the authors, along with their theatrical impresario, Richard D’Oyly Carte, set off to America to present their own “authorized” production and a year later premiered their next opera simultaneously in America and Britain to secure copyright and to foil the pirates. This opera was called, with some implied irony, _The Pirates of Penzance_. _H.M.S. Pinafore_ was the fourth collaboration of the famous authors and by the time they were writing the piece they had begun to establish a resident company at the Opera Comique, London. Gilbert’s intention to make the chorus an integral part of the action was even more apparent in this piece than in their earlier works and one of the delights of performing G&S with an amateur company is the fact that the chorus always have so much to do! The men can be pirates, policemen, Japanese noblemen, gondoliers, etc; while the ladies range from Utopian natives and rapturous maidens to fairies and bridesmaids. In _Pinafore_ Sir Joseph has kindly provided us with 25 sisters, cousins and aunts - and the red blooded, energetic sailors are going to make the most of their visit on board ship!

So what about the principals? By the time of _Pinafore_ various character types were emerging, and these would recur in different guises as each opera was created - the comic patter man, Sir Joseph Porter; the romantic tenor and soprano, Ralph and Josephine; the matronly contralto, Little Buttercup; the heavy baritone, Dick Deadeye; and the lighter baritone, Captain Corcoran. However, although these are standard ‘types’ they are far from cardboard. Ralph is a typical head-over-heels-in-love tenor and Josephine, the object of his affections, is a lady torn between her love for him and her duty to her father, Captain Corcoran. Corcoran himself is quite unable to see beyond the existing class structures and as a result of this nearly loses his daughter, his sweetheart and the respect of his boss, the rather tiresome Sir Joseph Porter. Probably the two most human characters are the “plump and pleasing” Little Buttercup and the rather sinister Dick Deadeye - two characters who speak their minds directly and honestly.

So please sit back in your seats and enjoy our performance of _H.M.S. Pinafore_. Whether this is the first time you’ve been on board, or whether you’ve “sailed the ocean blue” on numerous previous occasions, I hope you’ll have a terrific time. It would make all our work over the winter months worthwhile.

Alan Borthwick

**Director**

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“H.M.S. Pinafore” was the fourth collaboration between William Gilbert and Arthur Sullivan - the first three being “Thespis” (the score of which has long been lost), “Trial by Jury” and “The Sorcerer” – and the one whose outstanding success set the seal on a partnership, which was to dominate the London musical stage until well into the 1890’s.

First performed in May, 1878, the opera was well received, although an unusually hot summer provided little motivation for audiences to cram themselves into the poky and stifling atmosphere of the little Opera Comique to hear it, and low box-office receipts threatened to end the run prematurely. Fortunately, disaster was averted, after Sullivan included excerpts from the new work, specially arranged for orchestra and military band, in programmes he was conducting at the Covent Garden Promenade Concerts. Audiences were captivated by the music and flocked to the theatre, with many of the tunes already familiar and being whistled all over London.

In “Pinafore”, Gilbert’s political and social satire is aimed at the Royal Navy and the British class system, with additional digs at operatic and theatrical traditions. In particular, he burlesques the old, nautical melodramas, with their reliance on heroic and relentlessly jolly jack tars (seen again in the form of Dick Dauntless, in “Ruddigore”), jingoistic championing of all things English (definitely not Scottish), and the stereotypical villain, whose name and appearance seal his fate.

Sullivan’s response to the burlesque is similarly strong, with absurdly Handelian recitatives - complete with “pom – pom” endings after very un-Handelian words – and a splendid spoof of the “conspiracy” chorus (in Act 2, where Ralph and Josephine are about to elope), so beloved of Italian Grand Opera, and given an hilarious twist by the intervention of what the chorus think is the ship’s cat, but is actually the Captain cracking the cat o’nine tails. The resplendently pompous chorus, “He is an Englishman!”, is one of Sullivan’s master strokes, as is Josephine’s splendid aria, “The hours creep on apace”, both of which, again, brilliantly lampoon the conventions of the work’s operatic big brothers. The orchestrations scintillate and the music – much of it in “bright” keys – is infused with a breezy, ozone-rich atmosphere and, of course, Sullivan’s irrepressible sense of humour, all the more remarkable when we remember that he wrote the opera racked with pain from his ever-present kidney complaint.

The work underwent some alterations during its first few performances, before being left – musically, at least – virtually unchanged, until its first revival, in 1887, when, to coincide with the Golden Jubilee of Queen Victoria, a quotation from “Rule, Britannia!” was inserted after the end of the Act 2 Finale. To celebrate sailing “Pinafore” into a new century, and a year in which we celebrate the composer’s centenary, we are performing this additional ending, with my own orchestration, as Sullivan’s autograph score contains only a sketch. I hope he would have approved.

David Lyle
Musical Director.

This year will be David’s twenty-third as musical director to the society. Born and educated in Edinburgh, he is prominent in the musical life of the city, and is well known as a conductor, accompanist and orchestral timpanist. His services as a musical director are constantly in demand, and recent engagements have included Rodgers and Hammerstein’s Cinderella, and Allegro, and Sullivan’ and German’s The Emerald Isle.

His specialist field is the music of Sullivan, and he has conducted on several commercial recordings of the composer’s non-Gilbert operas, including the first-ever of Ivanhoe, which he was also thrilled to conduct last year for the society’s 75th anniversary.

This is proving a particularly busy year for David; last month, he conducted performances of The Sound of Music, and, in May, will appear as piano soloist in Addinsell’s Warsaw Concerto. In June, he will be conducting a recording of Sullivan’s operetta, Haddon Hall, and, in November, to commemorate the centenary of Sullivan’s death, he is organising and conducting a performance, in Edinburgh, of the composer’s splendid – and much neglected – cantata, The Golden Legend.

Arthur Sullivan (1842 – 1900)
A Centenary Celebration Concert

Overture - “In Memoriam”

“The Golden Legend”

Elizabeth McEwen (Soprano)        Heather Boyd (Contralto)
Stephen Griffin (Tenor)            Bruce Graham (Baritone)

The Savoyard Orchestra and Chorus
Conductor – David Lyle

St. Cuthbert’s Parish Church, Lothian Road, Edinburgh.
Saturday, 25th November 2000 at 7.30 p.m.
Ticket information – call 01835 824 239
Dramatis Personae

Captain Corcoran................................................................ Alan Borthwick
Ralph Rackstraw.............................................................. Neil French
Dick Deadeye ........................................................................ Roland York
Bill Bobstay........................................................................ Richard Bourjo
Bob Becket ........................................................................... Charles Laing
Josephine ................................................................................ Fiona Main
Cousin Hebe ......................................................................... Maureen McMahon
Little Buttercup................................................................. Heather Boyd

Musical Numbers

Overture

ACT I

We sail the ocean blue.......................................................... Sailors
I'm called Little Buttercup...................................................... Buttercup
But tell me who's the youth.................................................. Buttercup and Boatswain
The nightingale................................................................. Ralph and Chorus of Sailors
A maiden fair to see.............................................................. Ralph and Chorus of Sailors
My gallant crew................................................................. Captain Corcoran and Chorus of Sailors
Sir, you are sad! ............................................................... Buttercup and Captain Corcoran
Sorry her lot ........................................................................ Josephine
Over the bright blue sea ..................................................... Sir Joseph’s Female Relatives
Sir Joseph's barge is seen................................................. Chorus of Sailors and Sir Joseph’s Female Relatives
Now give three cheers ................. Captain Corcoran, Sir Joseph, Cousin Hebe and Chorus
When I was a lad ......................................................... Sir Joseph and Chorus
For I hold that on the seas.......... Sir Joseph, Cousin Hebe, Female Relatives and Sailors
A British tar................................................................. Ralph, Boatswain, Carpenter’s Mate and Chorus of Sailors
Refrain, audacious tar ......................................................... Josephine and Ralph
Can I survive this overbearing? (Finale).............................. Ensemble

Entr’acte

ACT II

Fair moon, to thee I sing .................................................... Captain Corcoran
Things are seldom what they seem ..................................... Buttercup and Captain Corcoran
The hours creep on apace..................................................... Josephine
Never mind the why and wherefore................................. Josephine, Captain Corcoran and Sir Joseph
Kind Captain, I've important information ................. Captain Corcoran and Dick Deadeye
Carefully on tiptoe stealing................................................. Soli and Chorus
Farewell, my own!............................................................. Octet and Chorus
A many years ago ........................................................... Buttercup and Chorus
Oh joy, oh rapture unforeseen! (Finale)................................. Ensemble

Female Chorus

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<thead>
<tr>
<th>Hilary Anderson</th>
<th>Evelyn McHollan</th>
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<td>Katherine Barbour</td>
<td>Pat McKerrow</td>
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<td>Claire Borthwick</td>
<td>Debbie McLaren</td>
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<td>Jacquie Bruce</td>
<td>Ruth McLaren</td>
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<td>Kate Duffield</td>
<td>Gaby Pavone</td>
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<td>Alicia Glasgows</td>
<td>Ann Scott-Fleming</td>
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<td>Shirley Glynn</td>
<td>Jane Smart</td>
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<td>Catherine Harkin</td>
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<td>Caroline Kerr</td>
<td>Anne Thomson</td>
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<td>Anne Laing</td>
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<td>Liz Landsman</td>
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<td>Carol Macbeth</td>
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<td>Norma Macdonald</td>
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Male Chorus

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<th>Ian Boyd</th>
<th>Jo McBrearty</th>
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<td>David Lamb</td>
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<td>Craig Macbeth</td>
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Understudies

Stephen Gaved(Bob Becket), Charles Laing(Dick Deadeye), Pat McKerrow (Josephine), Liz Landsman(Hebe), Jacquie Bruce(Little Buttercup).

Kate Duffield is sponsored by John Best.
Stewart Coghill is sponsored by Goodfellow & Steven.

The Society wishes to thank the Bank of Scotland for its generous donation.
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. In this series of performances of *H.M.S. Pinafore* Alan is not only directing but returning to a principal role for the first time in many years as Captain Corcoran. Alan is now in great demand as a professional director and earlier this month he directed Franz Lehár’s *The Merry Widow* for the Southern Light Opera Company in this theatre. Alan continues to sing in numerous charity concerts and is now singing in the first season of the new millennium in *Hall Caledonia*, a Scottish entertainment which runs in the Carlton Highland Hotel seven nights a week over the summer months. In his spare time Alan lectures in Mathematics for the Open University and plans are at an advanced stage for him to appear in this role on a forthcoming video.

Richard Bourjo has sung over thirty different principal roles in Sullivan operas, including Cedric in last year's production of *Ivanhoe* and King Richard in The Prince Consort's award-winning CD recording of that opera. Roles with Edinburgh Grand Opera and other companies have included Gessler (*William Tell*), Zaccariah (*Nabucco*), King of Egypt (*Aida*), Zuniga (*Carmen*), Sarastro (*The Magic Flute*), Swallow (*Peter Grimes*), Compendatore (*Don Giovanni*), Fagin (*Oliver*), Joe (*Showboat*), Alfred Doolittle (*My Fair Lady*), and Don Quixote (*Man Of La Mancha*). Other theatre work has included Joxer Daly in *Junee And The Paycock*, Eddie Carbone in *View From The Bridge* and Shakespearean roles including Caliban, Feste and Shylock. [Although Richard and Alan Borthwick were both born in Galashiels, neither was “baby-farmed”!]

Heather Boyd is a regular performer with the company. She studied singing in Glasgow and London, graduating with both teaching and performing qualifications. Much in demand both at home and abroad, her repertoire ranges from Bach to Britten and all stops in between! She has sung with orchestras throughout the UK, from the RSNO to the Bournemouth Symphony Orchestra with whom she recently sang a *Last Night of the Proms*. Heather loves the character roles of G&S, and couldn't resist the chance to be Little Buttercup, and to sing on stage with Alan for the first time in *** years!*

Neil French first took to the stage around the age of seven. Throughout his life, he has enjoyed performing in a wide variety of different musical fields, from oratorio and choral music through to folk and rock. Most recently, he has been singing with the Scottish Chamber Choir. *HMS Pinafore* is Neil's first outing in Gilbert and Sullivan, and his first time on stage at the King's. Neil has lived most of his life in Fife, but was actually born in Kent; and so, technically, “He is an Englishman”.

Charles Laing is a native of Edinburgh and has been actively involved in music for many years. He joined the Society in 1990, playing the part of Second Yeoman in *The Yeoman of the Guard*. As well as being a member of the chorus, he has played numerous minor principal parts.

Ian Lawson was introduced to Gilbert & Sullivan by his father in desperation after his older brother brought home a record of *The Six-five Special*. Since then, he has appeared in all 13 of the extant operas, in 17 different roles. Ian "wore clean collars and a brand new suit" for the examinations of the Institute of Chartered Accountants of Scotland (which he now helps to set) and works with Deloitte & Touche. He is married to the great-granddaughter of the gentleman whom Gilbert in his will left his photographic equipment, and has two daughters. The older has just appeared with the Nottingham University G&S Society, while the younger is very probably in the audience today.

Fiona Main discovered her love of the stage when she took part in her first Musical, and now all-time favourite, *The King and I* with Lochgelly Amateur Dramatic Association as one of the Siamese Children. Now, a multitude of musicals, Operas and Operettas later, she is resident in Dunfermline but spends most of her spare time rehearsing in Edinburgh with various local companies. This is her fourth year "on board" with the Gilbert and Sullivan Society of Edinburgh and it has been a year of great fun "sailing the ocean blue" with the gallant sailors, sisters, cousins and aunts of *HMS Pinafore*.

Maureen McMahon first sang in public at the age of eight! Since then she has sung leading roles in works by Verdi, Puccini, Bizet, Mozart, Gounod, Offenbach, Lehár and Strauss but never, till now, a part with G.&S. Her reaction --- Eureka!

Roland York having already played Captain Corcoran and Sir Joseph Porter, is delighted to have the opportunity of playing Dick Deadeye in this production of *HMS Pinafore*. This is another role to add to the long line of characters he has played in both music and drama; from a "tin butler" to the Emperor of Japan. Rolly sings with the G&S Society's Concert Party as well as with the Edinburgh choir, Jubilo. On the drama side, he is a longstanding member of the Edinburgh Graduate Theatre Group and has been both its President and Secretary as well as acting in many of its productions. Once again, the whole York family is involved in the world of G&S both here in the Kings Theatre and at the University of York, where son David has recently played the Pirate King.
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Next Years Show...

The Gilbert & Sullivan Society of Edinburgh is proud to announce their 2001 production

“The Mikado”

The King’s Theatre
Edinburgh
27th – 31st March 2001

G.&S. Concert Party

Are you planning a fund-raising event? The G.& S. Concert Party is available to help make your event a sell-out. Our varied programme is ready to delight and entertain. Numbers of singers from 4 to 40 can be arranged (given sufficient notice!) There is no fee but donations to cover the Society's costs are always welcome.

The concert party is booked up to April 2001 but is happy to consider requests for concerts beyond that date. For further information, contact Ian or Linny Lawson on 0131 337 3476.

The Orchestra...

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<tr>
<th>Violins</th>
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<td>David Morrow</td>
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<th>Oboe</th>
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<td>Charles Dodds</td>
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<th>Cellos</th>
<th>Bassoon</th>
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<tr>
<td>George Reid</td>
<td>Alison Bardgett</td>
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<td>Astrid Gorrie</td>
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Deputy S.M.: Frank Clare
Set Design: Alan Borthwick, Jane Borthwick, Bill Hume
Set Painters: Jim Cursiter, Kate Hunter
Lighting Designer: Andrew Wilson
Wardrobe Mistress: Jane Borthwick
Costumes: Jane Borthwick, G.5. Costumes
Photographer: James Radin
Properties: Rosalyn McFarlane, Ian McFarlane, Jinty Smart, Max Smart, Alison Crichton, Mairi Bruce
Publicity Artwork: Jane Borthwick, Fiona Main, Ross Main
Set Construction: Cynthia Clare
Nicola Callow, Jane Curran, John Curran, Lorna Forrester
and Stage Crew: George Grant, Jon Hume, Iain Laidlaw, Sheonagh Martin, Maurice McIlwrick
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North British Distillery Co. Ltd., J. Fairbairn (joiners), Janitors of Craiglockhart Primary School, Parsons Green Primary School, James Radin, Alan Jeffries, Lamb & Co. C.A.’s, The Hampton Hotel, the 4th Leith Scouts, the Kirk Session of Murrayfield Parish Church, Ian Marshall, Arvalon Stage Armoury and to the many others who have helped in some way to make this production possible: and finally to Stephen Barry, his management team and the staff of the King’s Theatre who do so much to make a visit to their theatre for both audience and performers so enjoyable.

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