

92

Edinburgh

fest

INTERNATIONAL festival

WAT



Mark Morris Dance Group

PLAYHOUSE THEATRE

92

INTERNATIONAL *festival**Edinburgh***Mark Morris Dance Group****A LAKE****THREE PRELUDES****interval****BEDTIME****BEAUTIFUL DAY****POLKA****interval****GLORIA**

*Under the
Patronage of
Her Majesty
the Queen and
Her Majesty
Queen
Elizabeth the
Queen Mother*

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Participation of Mark Morris Dance Group in the Edinburgh International Festival has been made possible in part through support from the FUND FOR U.S. ARTISTS AT INTERNATIONAL FESTIVALS AND EXHIBITIONS, a public/private partnership of the National Endowment for the Arts, the United States Information Agency, The Rockefeller Foundation, and The Pew Charitable Trusts, with administrative support from Arts International.

**PLAYHOUSE
THEATRE**

*Saturday 22, Sunday 23, Monday 24 August 7.30pm
& Sunday 23 August 2.30pm*

MARK MORRIS DANCE GROUP

with *SCOTTISH ENSEMBLE*, Jonathan Rees, Leader

and *SCHOLA CANTORUM*, Eric Ibler, Director

Conducted by **Gareth Jones**

Choreography by **Mark Morris**

A LAKE

Music: *Franz Joseph Haydn (Horn Concerto
No. 2 in D)*

Lighting: *James F. Ingalls*

Costumes: *Martin Pakledinaz*

Horn *David McClenaghan*

Scottish Ensemble

Dancers

*Alyce Bochette, Dan Joyce, Olivia Maridjan-Koop, June Omura,
Mireille Radwan-Dana, Guillermo Resto, Keith Sabado, William Wagner,
Jean-Guillaume Weis, Megan Williams*

THREE PRELUDES

Music: *George Gershwin (Three Piano Preludes)*

Lighting: *James F. Ingalls*

Costume: *Isaac Mizrahi*

Piano *Linda Dowdell*

Dancer

Mark Morris

Interval

BEDTIME

Music: *Franz Schubert ("Wiegenlied,"
"Ständchen," "Erlkönig")*

Lighting: *James F. Ingalls*

Costumes: *Susan Ruddie*

Mezzo-soprano

Lorraine Hunt

Piano

Linda Dowdell

Schola Cantorum

Dancers

Alyce Bochette, Ruth Davidson, Tina Fehlandt, Penny Hutchinson,

Olivia Maridjan-Koop, Mark Morris, Rachel Murray, June Omura,

Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, Megan Williams

BEAUTIFUL DAY

Music:

attributed to J. S. Bach or Georg-Melchior Hoffmann (Cantata "Schlage doch, gewünschte Stunde," BWV 53)

Lighting:

James F. Ingalls

Costumes:

Susan Ruddie

Mezzo-soprano

Lorraine Hunt

Scottish Ensemble

Dancers

Dan Joyce, Rachel Murray (August 22, 23 matinee)

Joe Bowie, Olivia Maridjan-Koop (August 23 evening, 24)

POLKA

Music:

Lou Harrison (Grand Duo for Violin and Piano)

Lighting:

James F. Ingalls

Costumes:

Susan Ruddie

Violin

Jonathan Rees

Piano

Linda Dowdell

The Company

Interval

GLORIA

Music: Antonio Vivaldi (*Gloria in D*)

Lighting: James F. Ingalls

Soprano Rebecca Evans

Mezzo-soprano Lorraine Hunt

Schola Cantorum

Scottish Ensemble

Dancers

Alyce Bochette, Ruth Davidson, Tina Fehlandt,

Olivia Maridjan-Koop, June Omura, Kraig Patterson, Guillermo Resto,

Keith Sabado, Jean-Guillaume Weis, William Wagner, Megan Williams



BEDTIME

Music: Franz Schubert ("Wiegenlied." "Ständchen."
"Erlkönig")

Author unknown

WIEGENLIED

D498 November 1816; published in 1829

Schlafe, holder, süsser Knabe,
Leise wiegt dich deiner Mutter Hand;
Sanfte Ruhe, milde Labe
Bringt dir schwebend dieses Wiegenband.

Schlafe in dem süssen Grabe,
Noch beschützt dich deiner Mutter Arm,
Alle Wünsche, alle Habe
Fasst sie liebend, alle liebewarm.

Schlafe in der Flaumen Schoosse,
Noch umtönt dich lauter Liebeston,
Eine Lilie, ein Rose,
Nach dem Schlafe werd' sie dir zum Lohn.

Franz Grillparzer (1791-1872)

STÄNDCHEN (first version)

D920 July 1827; published 1891

Zögernd leise
In des Dunkels nächt'ger Hülle
Sind wir hier
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Leibchen Kammerthur.

Doch nun steigend,
Schwellend, schwellend,
Mit vereinter Stimme, Laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
Wenn der Neigung Stimme Spricht!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum wenn Freundschaft, Liebe spricht,
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
War dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben
Noch ein Grüsschen, noch ein Wort,
Es verstummt dir frohe Weise,
Leise, leise,
Schleichen wir uns, ja, schleichen wir uns wieder
fort?

LULLABY

Sleep, dear, sweet boy,
Your mother's hand rocks you softly.
This swaying cradle strap
Brings you gentle peace and tender comfort.

Sleep in the sweet grave;
Your mother's arms still protect you.
All her wishes, all her possessions
She hold lovingly, with loving warmth.

Sleep in her lap, soft as down;
Purely notes of love still echo around you.
A lily, a rose
Shall be your reward after sleep.

SERENADE

Softly, hesitantly,
Cloaked in night's darkness,
We have come here;
And with fingers gently curled,
Softly, softly
We knock
On the beloved's bedroom door.

But now, our emotion rising,
Swelling,
Surging, with united voice
We call out loud, in warm friendship:
'Do not sleep
When the voice of affection speaks.'

Once a wise man with his lantern
Sought people near and far;
How much rarer, then, than gold
Are people who are fondly disposed to us?
And so, when friendship and love speak,
Do not sleep, friend, beloved!

But what in all the world's realms
Can be compared to sleep?
And so, instead of words and gifts,
You shall now have rest.
Just one more greeting, one more word,
And our happy song ceases;
Softly, softly
We steal away again.

Johann Wolfgang von Goethe (1749-1832)

ERLKÖNIG (fourth version)

D328 October 1815(?); published in 1821 as Op 1

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"

"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkonig mit Kron und Schweif?"

"Mein Sohn, es ist ein Nebelstreif"

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkonig mir leise verspricht?"

"Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Tochter am düstern Ort?
Meine Tochter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Tochter am düstern Ort?"

"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."

"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!"

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tot.

THE ERLKING

Who rides so late through the night and wind?
It is the father with his child.
He has the boy in his arms,
He holds him safely, he keeps him warm.

"My son, why do you hide your face in fear?"

"Father, can you not see the Erlking?
The Erlking with his crown and tail?"

"My son, it is a streak of mist."

"Sweet child, come with me,
I'll play wonderful games with you;
Many a pretty flower grows on the shore,
My mother has many a golden robe.

"Father, father, do you not hear
What the Erlking softly promises me?"

"Calm, be calm my child:
The wind is rustling in the withered leaves."

"Won't you come with me, my fine lad?
My daughters shall wait upon you;
My daughters lead the nightly dance,
And will rock, and dance, and sing you to sleep."

"Father, father, can you not see
Erlking's daughters there in the darkness?"

"My son, I can see clearly:
It is the old grey willows gleaming."

"I love you, your fair form allures me,
And if you don't come willingly, I'll use force."

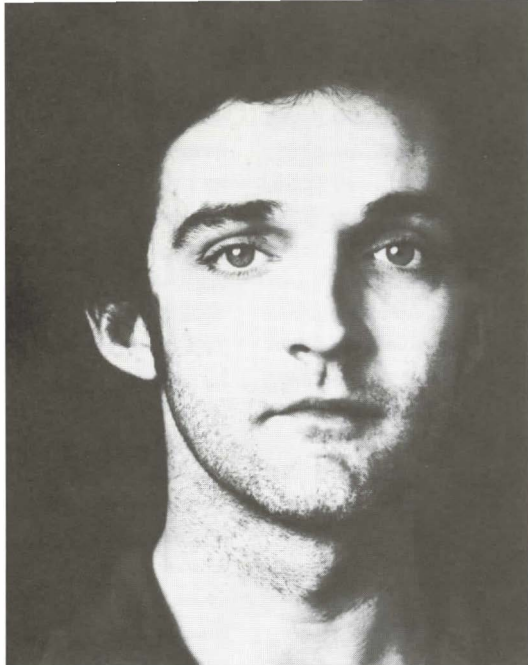
"Father, father, now he's seizing me!
The Erlking has hurt me!"

The father shudders, he rides swiftly,
He holds the moaning child in his arms;
With one last effort he reaches home;
The child lay dead in his arms.

Lullaby, Serenade and The Erlking English translations

© Richard Wigmore (1988) from SCHUBERT: The

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MARK MORRIS was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 60 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, the White Oak Dance Project and Les Grands Ballets Canadiens among others. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. In December of 1991 he directed a

new production of *Le Nozze de Figaro* at the Theatre Royal de la Monnaie in Brussels where from 1988 - 1991 he was Director of Dance. Mr Morris was named a Fellow of the MacArthur Foundation in 1991.

MARK MORRIS DANCE GROUP

was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Group has been the subject of television specials for PBS Dance in America Series and London Weekend Television's South Bank Show. From 1988-1991 the Group was resident company at the Théâtre Royal de la Monnaie in Brussels.

GARETH JONES, born Port Talbot, studied Manchester University and RNCM. Currently Welsh National

Opera Chorus Master. Worked as repetiteur with Opera North and Scottish Opera and as assistant conductor with Opera North on *Intermezzo* and *Rake's Progress* and with Scottish Opera on *Figaro* and *Billy Budd*. Has recorded frequently for Radio 3 with BBC Welsh Symphony Orchestra. 1986 prize winner at 2nd Leeds Conducting Competition. Appointed Associate Music Director and Chorus Master of the new D'oyly Carte Opera Company conducting *Yeoman Of The Guard*, *Iolanthe*, *Mikado* and *Pirates Of Penzance*. For Welsh National Opera Gareth has conducted performances of *The Barber Of Seville* (1990), *La Traviata* (1991), *Die Fledermaus* (1991) and most recently conducted all performances of the summer '91 tour of *ERNANI*.

THE SCOTTISH ENSEMBLE

is a group of eleven strings, at times augmented by wind players. In addition to appearances in regular concert halls they perform at venues of historic interest such as Hopetoun House, Brodie Castle, Haddo House, the National Gallery of Scotland and Culzean Castle. Recently the Ensemble has also been busy outside Scotland with a sell-out tour of northern Spain and capacity audiences at the Cheltenham Festival and at the group's debut in London. The Scottish Ensemble records regularly with Virgin Classics, releasing another two discs in September 1991 and recording another three

during the winter, which included the complete Brandenburg Concertos by Bach with a line-up of international soloists.

SCHOLA CANTORUM OF EDINBURGH

formed in 1983 as Scotland's first Schola Cantorum and Edinburgh's premier group of professional singers. Schola Cantorum consists of 22 singers. The group performs works ranging from early acappella polyphony, orchestrally accompanied baroque masses and newly commissioned works to Lieder recitals and opera productions for performance in cathedrals and concert halls throughout Britain and Europe. 1991 saw Schola Cantorum being invited to perform for HRH the Princess of Wales at the National Gallery of Scotland in performances of Prince Albert's Songs. Next season sees works by Bach, Mozart, Faure, Schoenberg and Britten with invitations to perform in France, Germany, Malta and USA.

JAMES F. INGALLS (lighting designer) has designed several works for Mark Morris including *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, *The Hard Nut*, the first White Oak Dance Project tours, and *Ein Herz* at the Paris Opera Ballet. He designed *Ola Chica* for William Whitener and *Ballet Hispanico*, and *Shoulder to Shoulder* for Joachim Schlömer in London. Also in the United Kingdom, Mr. Ingalls designed *Richard II* for Ron Daniels at the Royal Shakespeare Company, *Nixon*

in China at the Edinburgh Festival and *The Electrification of the Soviet Union* and *The Magic Flute* for Peter Sellars at Glyndebourne Festival Opera.

ALYCE BOCHETTE began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theatre since she was a child. Since graduating from the New York University Tisch School of the Arts, she has worked with the companies of May O'Donnell, Rachel Lampert, Doug Varone and Toby Towson. She has also taught gymnastics, ballet and modern dance technique.

JOE BOWIE was born in Lansing, Michigan, and began dancing while attending Brown University. After graduating with a B.A. in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, Doug Varone, Milton Myers, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later

joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya. Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project. During February 1992 she was a visiting artist at the University of Minnesota.

PENNY HUTCHINSON is from Seattle, Washington, where she first met and performed with Mark Morris in 1971. An alumna of the Juilliard School, she has danced with the Mark Morris Dance Group since its inception in 1980. She will join the faculty of New York University Tisch School of the Arts in September and has also taught for the dance company in residence at Theatre Ulm in Ulm, Germany. Ms. Hutchinson is the recipient of a 1990 New York Dance and Performance Award (Bessie).

DAN JOYCE from Stuart, Virginia,

began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theatre before joining Concert Dance Company of Boston for four years. With Concert Dance Company, he performed dances by Merce Cunningham, Murray Louis, Laura Dean, Kei Takei, Mark Morris and David Gordon, among others. He joined the Mark Morris Dance Group in 1988.

OLIVIA MARIDJAN-KOOP, born in Brussels, studied for four years at the Folkwang Hochschule in Germany where she worked with several choreographers and performed her own work. In October 1987 she performed with Pina Bausch in her *Sacre du Printemps*. Ms. Maridjan-koop has worked with Mark Morris since September, 1988.

CLARICE MARSHALL was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, among others and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the U.K. and Europe and filmed for Public Broadcasting System's *Alive From Off Centre*. She was on the faculty of New York University Tisch School of the Arts for many years. Ms.

Marshall recently completed a tour with the White Oak Dance Project.

RACHEL MURRAY began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's *Harry* in New York City.

JUNE OMURA received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honours in Dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

KRAIG PATTERSON "The belief that becomes truth for me...is that which allows me the best use of my strength, the best means of putting my virtues into actions." (Andre Gide)

MIREILLE RADWAN-OANA was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978-1986. She then moved to Brussels to attend the Mudra School from 1986-1988. She joined the Mark Morris Dance Group in 1988.

GUILLERMO RESTO, recipient of a New York Dance and Performance Award (Bessie) has danced with Mark Morris since 1983.

KEITH SABADO, born in Seattle, joined the Mark Morris Dance Group in 1984 and has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner has performed with the Martha Graham Ensemble, Judith Gary and Dancers, the Anthony Morgan Dance Company and in the role of Hung Ch'ang'chi'ing in the 1988 Edinburgh Festival production of *Nixon in China*.

JEAN-GUILLAUME WEIS studied classical and modern dance at the Conservatory of Luxembourg and the Ballet Contemporain de Bruxelles with which he performed for three years. He has also performed in numerous works by Joachim Schlömer and has worked with Mark Morris since 1988.

MEGAN WILLIAMS was born in Southern California and later moved to Toronto, Canada where she began her dance training. She graduated with a B.F.A. from the Juilliard School, New York, in 1984 where she was the recipient of the Jose Limon Memorial Scholarship and the Rockettes Alumnae Award. Since then she has danced professionally

with Ohad Naharin Dance Company, Glenn/Lund/Dance and Mark Haim and Dancers. She joined the Mark Morris Dance Group in September 1988. These performances are dedicated to Joanna, in loving memory.

REBECCA EVANS (soprano) graduated with distinction from the Guildhall School of Music in 1990 and, the following year, received critical acclaim in the role of Ilia in Welsh National Opera's production of *Idomeneo*. Winner of numerous awards, she appeared in *Il Re Pastore* at Aldeburgh and returned to WNO to sing Norina in *Don Pasquale*. Concert performances have included the BBC Proms and the Welsh Proms as well as St David's Day celebrations in Toronto.

LORRAINE HUNT (mezzo-soprano) has been heard this season in the roles of two different Sestos; in concert performances of Mozart's *La Clemenza di Tito* with Christopher Hogwood; and in Handel's *Julius Caesar* conducted by René Jacobs at the Paris Opéra Palais Garnier. She has recently completed a recording in Köln and staged performances in Tokyo of Monteverdi's *The Return of Ulysses*. Upcoming engagements include the role of Nicklausse in *The Tales of Hoffmann* for Houston Grand Opera and the title role in Marc-Antoine Charpentier's *Medée* for the Paris Opéra Comique. For Harmonia Mundi Ms. Hunt has recorded Handel's *Susanna*, *Messiah*, *Clori*,

Tirsi e Fileno and Bach's *Anna Magdalena Notebook*. Upcoming releases this fall include Handel's *Theodora* and a solo compact disc of Handel operas. For Koch Classics she has recorded Schumann lieder with the New York Festival of Song.

DAVID McCLENAGHAN (horn) was born in Scotland and studied at the Royal College of Music in London. He has appeared as principal horn with most of the major UK orchestras,

including the Academy of St Martin in the Fields, the London Symphony, Philharmonia, Royal Philharmonic, City of Birmingham and Welsh National Opera. He is currently principal horn with the Royal Scottish Orchestra, regularly appearing as a soloist, and is involved in a wide range of chamber music activities.

LINDA DOWDELL (pianist/Dance Group musical director) made her debut with the Mark Morris Dance Group in 1987 in New York and has



worked closely with the company ever since. As the original pianist and musical director for the White Oak Dance Project, she concertized all over the United States. In Brussels she was assistant director for the Theatre Royal de la Monnaie production of *Le Nozze di Figaro*, directed by Mark Morris. Her own opera, *The Norma of the Mesopotamian Opera*, a collaboration with Peter Wing Healey, was performed in concert version in New York this spring.

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Mark Morris Dance Group

Dancers

Alyce Bochette, Joe Bowie, Ruth Davidson, Tina Fehlandt, Penny Hutchinson, Dan Joyce, Olivia Maridjan-Koop, Clarice Marshall, Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, Keith Sabado, William Wagner, Jean-Guillaume Weis, Megan Williams

Artistic Director

Mark Morris

General Director

Barry Alterman

Managing Director

Nancy Umanoff

Technical Director:

Johan Henckens

Development Director:

Karen Hershey

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Michael Chybowski

Assistant to the

Managing Director:

Tom Geyer

Musical Director:

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The Mark Morris Dance Group's rehearsal and creation time has been supported by a grant from the Andrew W. Mellon Foundation.

The Mark Morris Dance Group's performances are presented with the support of the National Endowment for the Arts Dance Programme and the New York State Council on the Arts Dance Programme.

Additional funding has been received from the Lila Wallace - Reader's Digest Fund, Andrew W. Mellon Foundation, AT&T Foundation, Philip Morris Companies Inc., Harkness Foundations for Dance, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, Fund for U.S. Artists, Howard Gilman Foundation, Sydney & Francis Lewis Foundation, Joyce MertzGilmore Foundation and the Friends of the Mark Morris Dance Group.

The Mark Morris Dance Group receives additional support from Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programmes.

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Thanks to Maxine Morris and god. Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

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Edinburgh Festival Society

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Printed in Great Britain	Nimmos Colour Printers Ltd.

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