

edinburgh festival 1975

FRINGE PROGRAMME

Thanks to seven particular groups who decided to do their own thing beside the first Festival in 1947, the idea started and, ever since, artists have gathered in Edinburgh for three to four weeks of presenting themselves on their own initiative and at their own risk.

Thanks to a critic in 1948 who struck on *The Fringe* as a name and thanks to his colleagues who stuck with it, this unlikely co-operative of allsorts won its distinction early, especially as the pioneer of a whole different culture of offering culture.

Thanks to all the hall keepers and managements who have tholed all sorts of strangers who want to do funny things at funny times in a place primarily designed for something else, especially to the one with the awfy guid statistics for music. No thanks to those who may think it a spiritual or civic duty to make things difficult or impossible.

Thanks to the printer in 1952 who speculated the very first Programmes and thanks to all Edinburgh printers used by the Society and its Members, for simply being good Edinburgh printers, which the world always said they were. The Programme attempts to be the perfect service and, if any changes are forced on us after printing, a note of these would be sent to you with your tickets.

Thanks to the local university group in 1955 which provided space for the first central box office and information bureau, we have twenty years' experience in dealing with your demands, general or peculiar. Trust us. Thanks to the initiative of a visiting university group in 1959, the Society was formed and exists to help anybody in any way possible, artist or audience. Use us.

Thanks up to 1969 to an entire generation of volunteers nominated directly from the groups, the Society made good and, in that year and thanks to its professional advisors, it became a limited company and is recognised as a charity for income tax purposes in Scotland. Certainly, we are not in the destitute and despair business (except maybe in a bad year, right enough) but this artists' organisation is a very real charity to people wanting to do for you in this business of education being a continuing part of life. Culture—in its most active sense. Donations—in the least passive sense of actually going to the shows and exhibitions.

Thanks in 1971 to the impeccable taste of the Board, the signatory started as the first professional administrator (not director, the artists providing any direction). This year, a special thanks and welcome to the new Chairman of the Board, Andrew Cruickshank, whose encouragement and enthusiasm bodes well for the next phase in the life of this, the original and greatest freelance in the world of festivals.

Thanks to old Edinburgh Corporation which offered its first cash help in 1971 and which, oldest and strongest enemy that it was at one time, the Fringe has defiantly outlived. Welcome to the new local government authorities, whose attitudes are yet unknown. Perhaps for the most innocent reasons, the old fearsome city motto survives. *Nisi Dominus Frustra*—except the boss be in on it, you labour in vain that tries on your own. Well, sorry, but the citizenry and their visitors have clearly demonstrated that *Nisi Populus Frustra* in the arts—and enjoyed themselves hugely in the process over twenty-eight years. Which watcher waketh?

Thanks to the Annual General Meeting of 1972 when the artists agreed that the come-all-ye equality of the Fringe should continue but that those trying new work should be given a special emphasis within the system. Thanks to *The Scotsman* for taking up this idea and organising *The Scotsman Fringe Firsts*—awards to encourage the most enterprising of a huge stock of premieres in theatre and dance. See the back page. Thanks in the same year to The Scottish Arts Council with its first offer of cash help and thanks for the continuing support of the Bank of Scotland and the new support of Radio Forth.

Thanks to all Press and Broadcasting people who work day and night and day again and night again and a special word for those who work solo and, understandably, sometimes get bilious about having cultural indigestion. If they try to persuade you that you have it, it's just wind.

Thanks to the Post Office, which delivered your first letter to us even when it was simply marked *The Fringe, Edinburgh, Scotland* and which probably booked through one of your phone calls when the line was repeatedly engaged.

Thanks to the Royal Mile Centre and the parent group Centre Hotels for its continuing and exemplary patronage. Under one roof we have Tickets, Information, Centre Spot daytime entertainment, food and drink and, of course, the famous Evening Fringe Club where artists and visitors of all nationalities mix and entertain themselves late into the night with a camaraderie which has become as much a hallmark of the Fringe as the adventurousness of its productions.

Thanks to our old friends who have supported the shows for years and welcome to new friends who are making up a ticket order form for the first time. A badly founded reason why some people may wait to book in person is that they "want to see where they are sitting" or "make sure of a front seat" when the truth of the Fringe is that, except for those prices marked with an S, all tickets are simply for admission and to any seat at the price. These may as well be bought through the post as queued for in person, don't you think? YQ? Even with the prices marked with an S, where each ticket is for a specifically numbered seat in the layout, advance postal bookings will get first priority and, as any disabled person or organiser of large parties would tell you, will be selected with wit.

Thanks to Edinburgh Festival Society staff for mentioning us in their literature and, anyone who wants a Festival Programme, contact them at 21 Market Street, EH1 1BW. And for Edinburgh Film Festival, 3 Randolph Crescent, EH3 7TJ.

But, if I may say so, it's thanks above all to the artists themselves that this irritant has become a pearl, even if it's still an irritant. If the Programme has any bias at all, it is always to what artists (all making their plans quite independently) want to do themselves rather than anyone else's idea of what the Fringe should be. And they fix their own prices with an eye to anyone being able to join in—to see, react, appreciate, laugh, cry, criticise and understand their latest creation in an art which is all about communication. And you can't communicate that much to an empty seat so, at the smallest of premiums in this dear, dear, world, be our other half as much as you can. Choose widely and often but be warned—there are things to which you can safely take your Granny and others to which you might wisely not.

Yes, thank you all and a very good night, all day.

John Milligan,
Fringe Administrator.

ADVANCE BOOKING

YQ TICKET ORDER FORM

The form may be imitated or photocopied for other orders or for the use of another Fringegeer.

When sending the form, or any copy of it, you must enclose:

1. A stamped self-addressed envelope for your tickets.
2. Your payment. Cheques or postal orders should be crossed " & Co" and made payable to—
"FESTIVAL FRINGE SOCIETY."

Address your order to:—

BOX YQ,
FESTIVAL FRINGE SOCIETY,
ROYAL MILE CENTRE,
HIGH STREET,
EDINBURGH EH1 1RB

THE FRINGE CLUB

A signature is required of each applicant and the Society reserves the right to limit the quota of public Membership.

Name

Address

I/We declare that I am/we are over 18 years of age.

Signed

Tick where applicable

- Full Membership Club Fees total
- Season Aug 25-Sept 13
- Week 1 Aug 25-30 plus Ticket total
- Week 2 Sept 1-6
- Week 3 Sept 8-13 TOTAL SENT

	£	p
Club Fees total		
plus Ticket total		
TOTAL SENT		

THEATRE

				Finishing times	Week check
					1 2 3
	EDINBURGH GRADUATE THEATRE GROUP				
play	9 ADAM HOUSE THEATRE, CHAMBERS STREET, TAS from 7 pm, 225 3744 HAY FEVER Noel Coward's scintillating 1920s comedy.	S 60p, 40p	8.00 pm (10.00)	■	Sept 3-13
	EDINBURGH PEOPLE'S THEATRE				
P Scots farce	59 Y.M.C.A. THEATRE, SOUTH ST ANDREW STREET, TAS from 7 pm OPERATION STORK A new riotous modern Scots farce by the author of Ghosts and Old Gold. Set in Army H.Q. somewhere in Edinburgh Castle.	S 70p	7.30 pm (10.00)	■	Aug 23-Sept 13
late night entertainment	SCOTCH AND SODA A sparkling home brew of poetry, humour, song and dance blended to create a taste of Scotland for the international palate.	S 50p	10.45 pm (11.50)	■	Sept 1-13
	EDINBURGH THEATRE ARTS				
play	67 COACH HOUSE THEATRE, 206 FERRY ROAD, TAS from 7 pm ALL MY SONS by Arthur Miller American family caught in a web of guilt and human frailty. Price includes programme and coffee.	80p	7.40 pm (10.10)	■	Sept 1-13
	EDINBURGH UNIVERSITY THEATRE COMPANY				
P play	22 E.U.T.C. THEATRE, 19 HILL PLACE, TAS 1/2 hr before perfs. TWENTY YEARS A-GROWING A poignant look at the traditional life giving way to modernisation, civilisation and sophistication.	65p	8.00 pm (10.00)	■	Aug 23-Sept 7 (incl Sun, Ex Mon)
lunchtime programme of events	LUNCHTIMES (light refreshments available) Aug 26, 27 Habemus Corpus revue/ Aug 28, 29 Zoo Story by Albee/ Aug 30, Sept 1 Jazz-Rock concert/ Sept 2, 3, The Lady Aoi Japanese drama/ Sept 4, 5 Poetry & Music/ Sept 6, 7 The Bad Taste Show multi-media and at GEORGE SQUARE THEATRE, GEORGE SQUARE, TAS 1/2 hr before perfs., 667 1011 Ext 6530	35p	1.00 pm (2.00)	■	Aug 26-Sept 7 (incl Sun, Ex Mon)
P pantomime	26 THE SWORD IN THE STONE Arthur's experiences at school dramatised. (adults 50p) 25p		3.30 pm (5.00)	■	Aug 19-31
	EDINBURGH UNIVERSITY OPERA CLUB				
opera double bill	26 GEORGE SQUARE THEATRE, GEORGE SQUARE, TAS from noon DIDO AND AENEAS by H. Purcell and FANNY ROBIN by Edward Harper. Jane Manning, the internationally renowned soprano, sings two roles. (Students 60p)	90p	7.30 pm (9.15)	■	Sept 10-13
	Les ESCOGRIFFES, Edinburgh				
comedy double bill	9 ADAM HOUSE THEATRE, CHAMBERS STREET, TAS from 6 pm In French LA CANTATRICE CHAUVET a new view of Ionesco's absurdist comedy with ABEL ET BELA by R. Pinget—a play about how to write a play.	45p	7.45 pm (9.45)	■	Aug 22-30
	The JASONS, Edinburgh				
Scots comedy	16 MORAY HOUSE THEATRE, CANONGATE, TAS from 6 pm WHISKY GALORE The hilarious comedy by James Scotland, adapted from Compton Mackenzie's "rolling in the Isles" Hebridean tale.	S 50p	8.00 pm (10.20) & 3.00 pm (5.20)	■	Sept 1-13 Sats Sept 6, 13
	MIRIAM KARLIN				
solo show	9 ADAM HOUSE THEATRE, CHAMBERS STREET, TAS from 10 pm, 225 3744 Miriam Karlin as LISELOTTE A dramatisation by Frederick Bradnum of Maria Kroll's Letters from Liselotte—Louis XIV's outrageous sister-in-law.	75p	10.30 pm (11.45)	■	Aug 25-Sept 13
	LAMBETH DRAMA 75				
play poetry	43 ST CUTHBERT'S PARISH CHURCH AND HALL, KING'S STABLES ROAD, TAS 1/2 hr before perfs. MURDER IN THE CATHEDRAL by T. S. Eliot. New production of a classic work. POETS ON LOVE The theme in verse and a little prose. Free coffee.	50p unres.-30p	7.45 pm (10.00) 10.45 am (12.15)	■	Aug 25-30
	LOGOS, Leeds				
P musical drama recital	3 THE HIGHLAND CHURCH, TOLBOOTH-ST JOHN, CASTLEHILL, TAS from 6.45 pm LOGOS A colourful, fast-moving musical drama based on man's relationships with himself, his world, his creations and his creator. (Child 25p, Students 40p) ADRIAN SNELL IN CONCERT Vocals and piano, classical and contemporary.	50p 30p	7.30 pm (9.45) 10.15 pm (11.15)	■	Aug 18-30 Aug 14-30
	LYCEUM STUDIO THEATRE, Edinburgh				
play	41 LYCEUM STUDIO THEATRE, CAMBRIDGE STREET, TAS 1/2 hr before perfs., 229 4353 GOOD MORNING, MCGONAGALL A Victorian Lecture by Scotland's best worst poet. With John Cairney (Coffees from 11 am, McGonagall lunch 12.45-2 pm)	50p	11.30 am (12.30)	■	Aug 27-Sept 13
play	GOOD AFTERNOON, MR STEVENSON based on the life and letters of R. L. Stevenson. With Leonard Maguire, John Cairney and Rose McBain, SPEAKERS' CORNER featuring guest celebrities from Festival & Fringe.	75p	3.00 pm (5.00)	■	Aug 28-Sept 13
discussion play	GAMES by and with Andrew Cruickshank An experiment and inquiry into family relationships as revealed through games, ridicule and paradox.	50p £1 50	6.00 pm (7.00) 8.00 pm (10.00)	■	Aug 29-Sept 13 Aug 28-Sept 13
play	AN EVENING OF SCOTTISH HORRORS by and with Leonard Maguire. The weird and supernatural in Scotland. Part 1 The Body, Part 2 The Soul.	£1	8.00 pm (10.15) & 3.00 pm (5.15)	■	Aug 25-26
late night show recitals	GOOD NIGHT, ROBERT BURNS A postscript based on the poetry and songs of Scotland's Bard. With John Cairney and Lesley Hale. An Edinburgh Salon 1775 (Aug 31) & 1875 (Sept 7) Verse & Music of the periods.	£1 75p	11.00 pm (00.15) 8.00 pm (10.00)	■	Suns Aug 31, Sept 7 Aug 25-Sept 13
	The LYNEDECH PLAYERS, Edinburgh				
mystery play	69 ST JAMES CHURCH HALL, INVERLEITH ROW, GOLDENACRE, TAS from 7 pm THE GIOCONDA SMILE by Aldous Huxley. A delicate balance between hate and love, death and spiritual rebirth—a fascinating murder mystery.	50p	8.00 pm (10.15)	■	Aug 22-24, 27-31 (incl Sundays)
coffee morn	Meet the Cast Coffee Morning competitions, homebaking, the Company. (incl coffee 10p)		10.00 am (noon)	■	Saturday Aug 23
	MANTELPIECE THEATRE GROUP, Warwick				
P entertainment	59 Y.M.C.A. THEATRE, SOUTH ST ANDREW STREET, TAS from 10.30 am THE CAPULET FILE loosely based around, and on top of, Romeo & Juliet.	45p	12.15 pm (1.30)	■	Aug 25-30
	MASQUERADERS COMPANY, Edinburgh				
play	47 WALPOLE HALL, CHESTER STREET, TAS from 6 pm THE HOUSE ON THE CLIFF a chilling thriller by George Baston. (OAPs 60p) 70p		7.30 pm (9.55)	■	Aug 26-Sept 13
	MIDDLETON ST GEORGE COLLEGE, Darlington				
play	30 JAMES GILLESPIE'S HIGH SCHOOL, LAUDERDALE STREET, MARCHMONT, TAS from 6.30 pm LITTLE BOXES Coffee Lace and Trevor by John Bowen. A popular comedy 60p, 50p, double bill for young and old alike. (Reduced price Preview Aug 28, 7.30 pm, 40p, 30p)		7.30 pm (10.00)	■	Aug 29-Sept 13
	SALLY MILES and COLIN TARN				
P musical solo show	15 LODGE CANONGATE KILWINNING, ST JOHN'S STREET, TAS from 10am BED & SOMETIMES BREAKFAST A glimpse between the sheets, tracing woman's skirmish with man, from her first affair to the final aloneness. THE RUINED MAID A prolonged party-piece of song and verse on the tough and tender, touching and tragic, theme of you-know-what.	£1	8.00 pm (10.00)	■	Aug 25-Sept 6 Sept 8-13
	MORAY HOUSE COLLEGE, Department of Drama				
P play	16 MORAY HOUSE THEATRE, CANONGATE, TAS 10 am-5 pm and from 7 pm THE WORLD UPSIDE DOWN by David Starsmear. Communism v. Property, Love of freedom v. Love of the flesh—the story of a great idealist. (Students, OAPs 25p)	50p	8.00 pm (10.15)	■	Aug 21-30
	MOUBRAY PRODUCTIONS				
play	13 NETHERBOW THEATRE, 43 HIGH STREET, TAS 1/2 hr before perfs. THE RUFFIAN ON THE STAIR a chilling piece of vintage Joe Orton—menace, murder and mayhem. Directed by Stuart Mungall (Students, OAPs 50p)	80p	5.30 pm (6.45) & 8.15 pm (9.30)	■	Aug 25-28, Sept 1-4 twice daily
P play	INSOMNIAC by Andy Smith and David Mouchtar-Samorai. Dreamlike bombardment of images culminating in theatrical holograph of Kafka. (Students, OAPs 50p)	80p	2.00 pm (3.15) & 8.15 pm (9.30)	■	Sept 1-6 Sept 5, 6
play	HITTING TOWN Bush Theatre's acclaimed production of Stephen Pollakoff's new play directed by Tim Fiwell. (Students, OAPs 50p)	80p	2.00 pm (3.15) & 8.15 pm (9.35)	■	Aug 26-30 Aug 29, 30
	The NEW SCOTS GROUP				
play	51 Y.W.C.A. THEATRE, RANDOLPH PLACE KONG LIVES by George Byatt. A new Scots play with Irene Suinters and Andrew Byatt. King Kong? In a Glasgow tenement?	£1	8.00 pm (-)	■	Sept 8-13
	NOTTINGHAM THEATRE GROUP				
play	40 HERIOT WATT THEATRES, GRINDLAY STREET, TAS from 10.30 am THE GOLDEN PATHWAY ANNUAL by John Harding and John Burrows. Follow Michael's funny journey through life with his Mum and Dad. BUT THIS IS LUNCHTIME! An edible entertainment in words and music.	45p 35p	3.00 pm (5.15) & 7.30 pm (9.45) 12.30 pm (1.30)	■	Aug 25-Sept 6 Sunday Aug 31 Aug 25-Sept 6
	ONSTAGE 66, Edinburgh				
comedy	71 ST STEPHEN'S HALL, FOOT OF HOWE STREET, TAS from 7 pm BELL, BOOK AND CANDLE by John Van Druten. Hilarious comedy involving three Twentieth Century witches—an entrancing show!	S 75p	7.45 pm (10.00)	■	Aug 23-Sept 13
	OXFORD SAMUEL BECKETT THEATRE APPEAL COMPANY				
P play	32 JORDANBURN THEATRE, HOSPITAL, MORNINGSIDE PARK, TAS from 7.15 pm KILLING TIME A new play from Francis Warner's "brooding and baroque imagination" Harold Hobson. "Mad? Yes, of course." B. A. Young.	75p	8.15 pm (10.15)	■	Aug 22-Sept 6
	OXFORD THEATRE GROUP				
P play	14 ST MARY'S STREET HALL, ST MARY'S STREET, TAS from 5.30 pm, 226 5985 SEMMELEWEISS by Gary O'Connor, based on Celine's book.	S 85p, 60p, 50p, 35p	7.30 pm (9.45)	■	Aug 24, 29, 31

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