

The idea of writing such a small piece of editorial to introduce such a vast Fringe Programme would seem at first glance to be almost impertinent. But there is simply no way to describe this year's record entry of groups, the near-infinite variety of entertainment to be tasted and enjoyed, or the excitement of being present at more than 140 British Premieres in dance and drama. Such unwillingness to be descriptive is entirely appropriate, for, thankfully, the artists are here to speak for themselves. These few words are intended not to convey the flavour of the 1978 Fringe or the tone of its Programme, but to outline, very briefly its organisation.

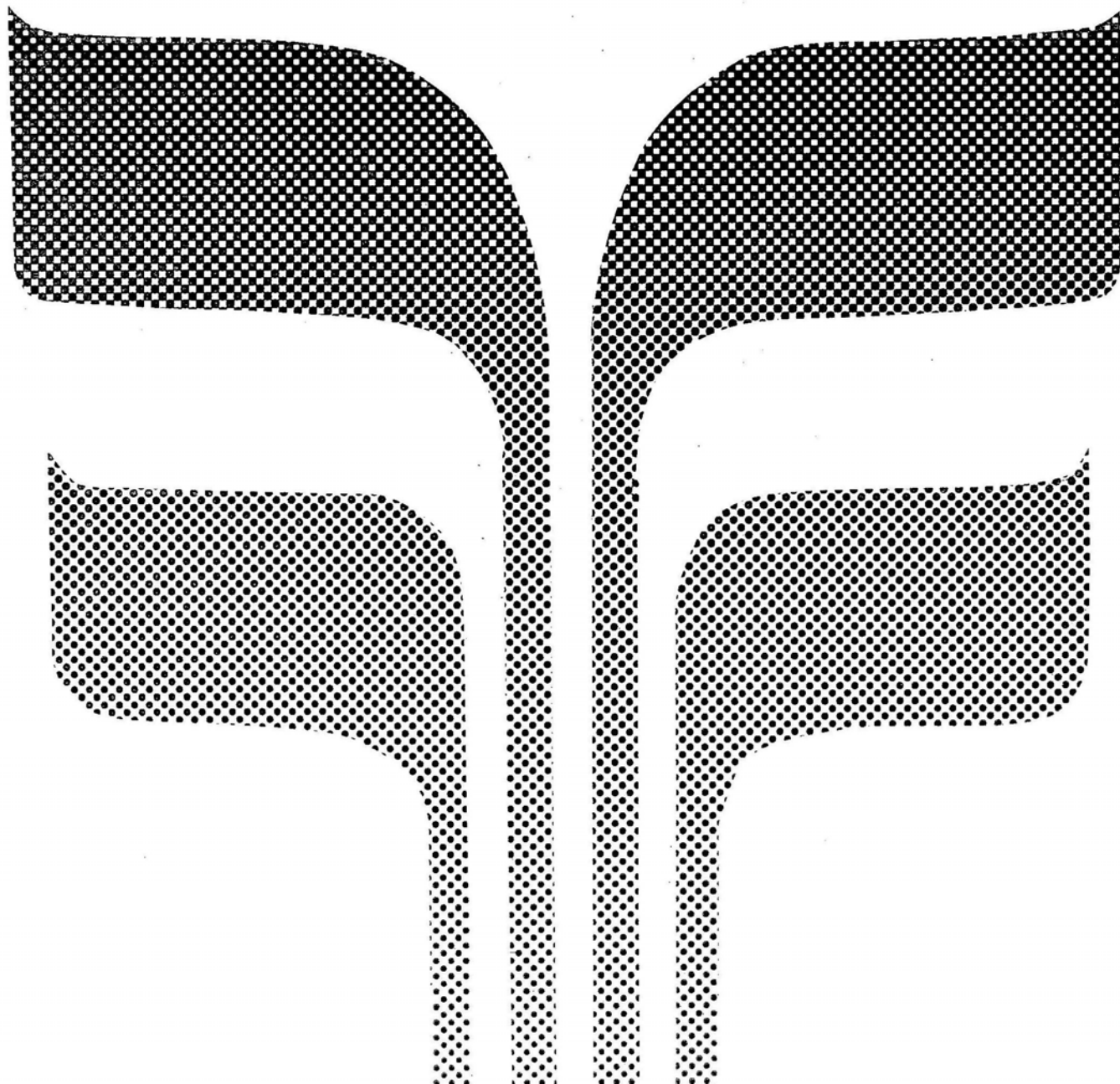
When the Edinburgh Festival Fringe Society was formed in 1959, the central notion was a simple one. The Society should co-ordinate the offerings of Fringe artists (groups had been contributing events extra to the official Festival's programme since it began in 1947) into a collective and democratic publicity exercise, help to sell tickets for them and in general make it easier for them to appear in Edinburgh at Festival time. The same principles still hold good today; artists come to this city to do their own thing at their own risk, with the maximum of help and the minimum of interference from this Society. Any form of quality control is exercised either by the artists themselves or their public, in a direct, immediate one-to-one relationship, with no middlemen. The essential quality of the Fringe is its spontaneity and complete artistic freedom, and any attempt to contain it within formal limits, either of size or of quality, would be to kill its essential spirit.

Judging by its phenomenal growth since 1970, it would seem that this direct relationship between artists and their public is a healthy, honest and happy one. Long may both parties continue to enjoy each other.

Congratulations to the artists on your Programme and congratulations to Edinburgh and its visitors on your Fringe.

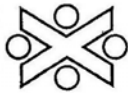
Alistair Moffat, Administrator.

Edinburgh Festival Fringe Programme 1978



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BANK OF SCOTLAND

For the Edinburgh International Festival, you should write to 21 Market Street, Edinburgh EH1, and the International Film Festival (programme usually out at the beginning of August) at Film House, Lothian Road, Edinburgh.

OTHER FRINGE SERVICES AT THE ROYAL MILE CENTRE

EVENING FRINGE CLUB

Monday 21st August to Saturday 9th September nightly, except Sundays, 8.00 pm-1.30 am (11.30 pm Saturdays). The famous Fringe Club has late coffee, snacks, salads, licensed restaurant & licensed bars. Late cabaret, Scots nights, sitting rooms, dancing rooms, camaraderie. FULL MEMBERSHIP £3.00 for the 1978 Season and for being mailed 1979 literature.

SEASON Aug 21-Sept 9 £2.70.

WEEKLY Aug 21-26/Aug 28-Sept 2/Sept 4-9. £1.50

(The Society reserves the right to limit the quota of public membership)

MAILING LIST

If you want to be on the Mailing List for the 1979 Fringe Programme, leave your name at the Information Desk at The Royal Mile Centre. The 1979 dates are August 19th to September 8th.

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GUIDE TO THE FRINGE PROGRAMME

When you read these programme details for the 1978 Fringe please bear the following points in mind:

- ★ Unless otherwise stated, dates do not include Sundays.
- ★ Where a performance starts after midnight, the date to use is that of the evening gone, not the morning arrived.
- ★ Finishing times are given, in *italics*, as a guide only.
- ★ P indicates a first performance or a British premiere.
- ★ Tickets for all shows are available from the Fringe Box Office unless otherwise indicated in the programme details.
- ★ Where **Programme or Admission by Programme at the door only** is indicated that means that tickets are **not** sold in advance or at the Fringe Box Office.
- ★ **TAS** shows where and when as a convenience extra to the central Fringe Box Office, **Tickets Also Sold** at the place on the day subject to the availability of seats.
- ★ Almost all Fringe tickets are for admission to any seat at the price. But where tickets are for specifically numbered seats, the letter **S** appears next to the seat price.
- ★ VAT is included in the prices given.
- ★ There is no telephone booking.
- ★ The numbers next to theatres indicate a map reference—see the Fringe map on insert

FRINGE BOX OFFICE AT 170 HIGH STREET, EDINBURGH IS OPEN FROM AUG 7 TO SEPT 9, 10.00 am to 5.30 pm EACH DAY AND FROM 10.00 am to 4.00 pm ON SUNDAYS.

YOU ARE ADVISED TO BOOK YOUR TICKETS IN ADVANCE WHERE POSSIBLE—THE BOOKING FORM IS INSERTED INTO THIS PROGRAMME.

IF YOU WANT TO JOIN THE FAMOUS FRINGE CLUB THE MEMBERSHIP FORM IS ALSO ON THE INSERT AND DETAILS ARE PRINTED BELOW.

INFORMATION DESK

Telephone 031-226 5257. 10.00 am-8.00 pm from Aug. 15. Details on all events, latest news. **Fringe Guide** on sale 50p.

CENTRE SPOT

Special Fringe-goers' nourishment and diversion at the Royal Mile Centre from Aug 21. From 10.00 am, coffees, bites to eat and drinks to catch between shows. Also talks, recitals and other events. The perfect meeting-place.

GUIDE TO THE 1978 FRINGE

96 PAGES OF INFORMATION FOR ONLY 50p

available from Fringe Office, Royal Mile Centre and bookshops throughout Edinburgh

MIKE MARAN AND DAVID SHEPPARD

- 47 THE BASEMENT THEATRE, 23 GEORGE SQUARE, *TAS from 5 pm*
- play with songs* PENNY WHISTLES Robert Louis Stevenson—Thomas Stevenson—songs— £1 8.00 pm (9.30) Aug 21, 23, 25, 28, 30
stories—hospitality. "Justifiably popular" *Scotsman*. "A fully-fledged entertainment" *Glasgow Herald*.
play with songs TWA GHAISTS The shades of Johnson and Boswell touring the Hebrides £1 8.00 pm (9.30) Aug 22, 24, 26, 29, 31
for eternity. Two inimitable ghosts and twelve new songs.
revue WEST HAM V HEARTS A lunchtime revue starring East London's David 60p 1.00 pm (2.00) Aug 21-Sept 1
Sheppard and Edinburgh's Mike Maran. Drinks—monologues—songs—and surprises.

MEDICINE BALL THEATRE COMPANY

- 42 ROXBURGH ROOMS, ROXBURGH PLACE, *TAS from 11.30 am*
- double bill* OUT OF THE FLYING PAN by David Campton and PLAY by Samuel 60p 1.15 pm (2.15) Aug 22-Sept 2
revue Beckett. The short side of Beckett and Campton.
late music PEAK VIEWING after highly successful London run, more lunacy from the 70p 8.00 pm (9.45) Aug 21-Sept 2
team that gave you Channel 4 at the 1977 Fringe.
IN FLIGHT ENTERTAINMENT all hands to the wheel as Wing Commanders 70p 10.30 pm (11.30) Aug 22-Sept 2
Seaward and Birchall attempt to navigate the obvious hazards of night flying.

MEDWAY LITTLE THEATRE CLUB

- 49 GEORGE SQUARE THEATRE, GEORGE SQUARE, *TAS from 1 hr before perms.*
- P farce* THE DUCHESS ENTERTAINS or BAROQUE by Jonathan Wallace, 60p 2.00 pm (3.00) Aug 21-26
bizarre, absurd 18th century romp.
P comedy MASTER BETTY or THE OLD ROSCIUS by Paul Garnham. 20 year old 70p 4.00 pm (5.30) Aug 21-26
has-been stages comeback in "Lear."
P comedy THE RAPIST RE-INSTATEMENT SCHEME by Paul Garnham. Calling 90p 7.30 pm (10.00) Aug 21-26
all rapists: Rev. Bamber Flegg will reform you.
play STEVIE by Hugh Whitmore: the story of Stevie Smith and her relationship 60p 12.30 pm (2.00) Aug 28-Sept 2
with her "lion-aunt."
review PAUSE FOR BRECHT a new musical review of Brecht's poetry and songs. 70p 3.00 pm (5.00) Aug 28-Sept 2
comedy ENTER A FREE MAN by Tom Stoppard: "Blithely and celestially funny" *Guardian* 90p 7.30 pm (10.00) Aug 28-Sept 2

MENTAL GUERRILLAS

- 5 RICHARD DEMARCO GALLERY, 61 HIGH STREET, *TAS from 10 am, 557 0707*
- P* A BIG TREATISE IN STORE by Andrew Dallmeyer. It's a frivolous frolic, £1 5.00 pm (5.45) Aug 21-Sept 9
it's a supersonic tonic, it's a spiritual stimulation and it's psychic titillation.

NATIONAL STUDENT THEATRE COMPANY in Albany Street

- 81 CATHEDRAL HALL, 47 ALBANY STREET, *TAS from noon in Buffet. Enquiries only 554 6344*
- P tragi-comedy* MOBILE 4 Another rivetting gem by 1977 award-winner Stephen Jeffreys. 60p 1.00 pm (2.10) Aug 17-Sept 9
P comedy Hanging paintings at 3 am activates latent neuroses. . . (not Aug 19)
play PRIVITUS, PRIVITORUM, PRIVET HEDGE Devastating (and witty) 60p 3.00 pm (4.15) Aug 17-Sept 9
comment on schoolteachers by young ex-teacher Angie Farrow 1973 Sunday Times Playwriting Award winner. (not Aug 19)
P comedy LIKE DOLLS OR ANGELS Return of Stephen Jeffreys acclaimed 1977 70p 5.00 pm (6.00) Aug 17-Sept 9
award-winner. "Wildly original and extraordinarily touching" *Daily Telegraph*. "Savagely funny" *Punch*. (not Aug 19, 24)
P musical MUGGINS Bosworth College's popular 1978 NSDF award winner. "Zest, 50p 6.15 pm (6.45) Aug 21-26
high spirits, a freshness and wit in writing and acting" Bernard Levin.
play OSCAR WILDE: A SAVOY OPERA Edinburgh's Ken Ross follows his £1 7.30 pm (10.15) Aug 17-Sept 9
1977 Fringe triumph (Kowalski) with this enthralling G&S musical tragedy. (not Aug 19)
theatre HARLEQUINADE Hilarious and refreshing alternative to late-night revue. 80p 10.45 pm (m'night) Aug 23-Sept 9
farce Our affectionate tribute to a master playwright—the late Sir Terence Rattigan (*running cold buffet noon to 11 pm daily except Suns*)

NATIONAL STUDENT THEATRE COMPANY in Morningside

- 33 CHURCH HILL LITTLE THEATRE, MORNINGSIDE RD., *TAS from ½ hr before perms. Enquiries 554 6344*
- comedy* ABIDE WITH ME RSC Award-winning production of absorbing study of 70p 1.00 pm (2.00) Aug 25-Sept 9
soccer fanatics "sensational performance by Hugo Burnham" Bernard Levin. (incl Suns not Thurs)
play LIKE DOLLS OR ANGELS (see above) Stephen Jeffreys "fabulously stylish" 70p 1.00 pm (2.00) Aug 19-23 (incl Sun)
award-winner about a travelling stunt team. "Funny and fierce Fringe masterpiece" *Daily Telegraph*
P new play SAVAGE AMUSEMENT 1978 Sunday Times Playwriting Award winner. 90p 3.30 pm (5.45) Aug 19-Sept 9
How to survive civilization and smile. Presented by special arrangement with the RSC. (incl Suns not Thurs)
savage WHO'S AFRAID OF VIRGINIA WOOLF? Middlesex Polytechnic's £1 7.30 pm (10.10) Aug 19-Sept 9
comedy devastatingly effective 1978 NSDF triumph. "Remarkably well acted" (incl Suns not Thurs)
Bernard Levin. (*light refreshments available except during performances*)

NEW MOON THEATRE COMPANY

- 62 CEPHAS CELLAR, ST GEORGE'S WEST CHURCH, SHANDWICK PLACE, *TAS from 11.30 am*
- P play* IBOSMANIA (evolved by Sue Parrish from Ibsen) A collage of Ibsen's major £1 8.00 pm (10.00) Aug 21-Sept 2
characters and themes which powerfully reveals the essence of his vision.

NEWCASTLE UNIVERSITY THEATRE

- 8 RIDDLES COURT, LAWNMARKET, *TAS from 10 am*
- P play* IN THE BLOOD Football aggression—where the female is sometimes 70p 1.45 pm (3.00) Aug 21-Sept 2
deadlier than the male.

NO ONE

- 44 UNIVERSITY CHAPLAINCY CENTRE, BRISTO STREET, *TAS from 6 pm*
- P late* WAITING FOR VLADIMIR AND ESTRAGON Irredeemable Stop Irredeemable 80p 10.45 pm (11.45) Aug 28-Sept 2
show Stop Laugh a minute Stop Sixty minutes sixty laughs Stop Help Stop

NOTTINGHAM THEATRE GROUP

- 62 CEPHAS CELLAR, ST GEORGE'S WEST CHURCH, SHANDWICK PLACE, *TAS from ½ hr before perms.*
- play* CHRISTIE IN LOVE by Howard Brenton "Catches the peculiar cosy horror 60p 5.00 pm (6.00) Aug 18-Sept 2
which surrounded our most sensational murder trial of the Fifties" *Observer*.
revue AROUND THE BEND IN SIXTY MINUTES NTG's lunatic fringe are let loose 60p 6.15 pm (7.15) Aug 18-Sept 2
for an hour to perform this slick, witty revue. (*double ticket for both shows £1, refreshments available*)
revue 1 THE WIREWORKS THEATRE, 172 HIGH STREET, *TAS from ½ hr before perms.* 60p 10.30 pm (11.30) Aug 19-26 (incl Sun)
AROUND THE BEND IN SIXTY MINUTES NTG's 1977 revue was "superb entertainment." *Scotsman*. 1978 is too.

PRIVITUS, PRIVITORUM, PRIVET HEDGE

Harold Hobson gave Angie Farrow's comedy *The Blue One* the 1973 *Sunday Times* Playwriting Award. In *Privitus*, commissioned by the NSTC, she applies her penetrating observation and irresistible humour to the school staff room. *Privitus* portrays the cruelty and obsessions of a small group of teachers. A nonsensical headmaster practices his speeches to a mirror, while his staff rehearse their teaching tactics with each other.

MOBILE 4

3 am in an Art Gallery. The paintings all hung, the artists' co-operative ("the first-ever commune to be founded round a neurosis") finds its nerves and relationships fraying. A 1978 *Sunday Times* Playwriting Competition finalist (in an earlier short version), *Mobile 4* was created at Carlisle College of Art and Design—like Stephen Jeffreys' 1977 rave hit *Like Dolls or Angels*, returning to Edinburgh with enthusiastic reviews after its professional premiere at London's King's Head.

MUGGINS

Add professional discipline, slick presentation and imagination to a bunch of really talented sixth-formers presenting their own views on education and identity and an unusually fresh and enjoyable result is no surprise. Bosworth College's home-made production enthralled the critical 1978 National Student Drama Festival audience, forced an unscheduled repeat performance, and made it the first school ever to win a major NSDF award.

8 Newcastle University Theatre IN THE BLOOD

Saturday afternoon on the terraces—where the very atmosphere reeks of mindless violence. An innocent bystander is wrongfully arrested and consigned to the cells for the afternoon, where he is totally unprepared for the horrific behaviour of his two cell-mates. Forced to be a witness to these close encounters of the worst kind, he realises that football aggression, once an exclusive male prerogative, has become the inheritance of the deadlier of the species...

3 Phase One Productions HEADSTONE

Written by two young people and performed by a young company, *Headstone* is a play with music about the young. *Headstone* exploits the ability of good rock music to reinforce emotive comment and establish a dramatic mood. The synthesised music, particularly, adds to the surrealism of the situation as the subjects explore the graveyard in which they suddenly exist. There is distinct black comedy in this very original production which thrives on weird presentation techniques.

44 No One WAITING FOR VLADIMIR AND ESTRAGON

Victor Allsop is a traffic warden. He lives in a house. Ernest Nunn is not a traffic warden. He does not live in a house. They do not have a lot in common. Except the human predicament. They ask questions. Is life an illusion? Is the world an illusion? Is the show they are acting in an illusion? Victor tells Ernest to become a traffic warden. Good clean fun with songs and existentialism.

91 Pirate Jenny Theatre EMIGRANTS

By Pete Sheridan. The play deals with the cause and results of the massive emigration from Ireland during the last century. The short trip across the Irish Sea was for thousands of Irish, the only escape from death, but if British rule back home was seen by many as the cause of their ills, life across the sea was no haven. Death by disease became death at work, racial conflict flared and finally, the fight for Irish independence spread to the British mainland.

12 Oxford Theatre Group GRIMM TALES

The princess or the simpleton goes forth into the forest to encounter the wondrous—a witch, a dwarf, or three wishes. The tales of the brothers Grimm were originally told by and for adults; adults whose "very blood can call and speak." This ensemble production uses mime, music and simple theatrics to dramatise this magical, imaginative world, capable of touching young and old alike.

MAD DOG BLUES



By Sam Shepard. Mae West, Jesse James, Marlene Dietrich and a blue ox inhabit a fantasy world created by Kosmo and Yahoooi. These characters, together with other ghosts from popular culture, sing and dance their way through cities, oceans, and jungles in search of Captain Kidd's treasure. The American premiere was described as "a visionary collision

course, joyous, strident, lush, cynical and nervous. It drives—past the junk of civilisation, past human relationships—towards some encounter" *Village Voice*.

25 Playback Theatre THE CLOWN

From the novel by Heinrich Boll, dramatised by Jeff Merrifield. We spend some time with Heinrich Boll's clown at the crucial point in his life. Abandoned by the woman he loves, drunkenness ruining his career, he sits in his flat, telephoning friends and relatives, who prove to be smugly blinkered against their own hypocrisy. The clown's eyes have been opened. He is able to humourously examine the tatters of his own life—but in the end the face of the clown is a mask of tragedy.

5 Rainbow Productions D.H.L.—A PORTRAIT OF D. H. LAWRENCE

Using scenes from Lawrence's life and excerpts from his work the production uncovers some of the myths that surround this remarkable Midlander. The exciting thing being not the biographical details but the light these details shed on Lawrence as a man in theatrical terms, for more than most writers his work had high dramatic quality. The piece also emphasises his enormous sense of fun and his deep belief of stripping emotions bare and living life to the full.

25 University of Rhode Island Summer Ensemble PONTIFICATIONS ON PIG- TAILS AND PUBERTY

Reflections and recollections on the Catholic experience of growing up in America. A great deal of nun-sense ensues as the traumas of childhood transubstantiate into teenage trial and eventually emerge in the parochial perversions of adulthood. Two actors explore their memories (of childhood and adolescence) in this poignant and humorous constructed piece.

LOVE-ALL

By Kimber Wheelock. Each love is a unique rebirth—until you've had a few. In *Love-All* a He-American chats up a She-Scot (three marriages each). It's all so new and different and fascinating until they discover themselves trapped in an eerie, frightening entanglement which has no respect for time, place, or culture. "There are only two or three human stories, and they go on repeating themselves as fiercely as if they had never happened before" *Willa Cather*.

51 Rio Hondo College
THE ROBBER BRIDEGROOM
Book and Lyrics by Alfred Uhry. Music by Robert Waldman. This recent Broadway hit musical folk-tale was adapted from an Eudora Welty novella. American bluegrass dancing to form the background

of a comic story of mixed identities in which a handsome bandit of the woods meets a rich farmer and his capricious daughter. Other intriguing residents of the Deep South, Mississippi, include a comical wicked stepmother and a bandit without a body. "... Immensely invigorating..." Clive Barnes, *The New York Times*.

THE MISS HAMFORD BEAUTY PAGEANT AND BATTLE OF THE BANDS



by Terry Miller. Although it is receiving its first production east of the Sierra Nevadas, *Miss Hamford* shared first prize in the New Play Competition of the Glasgow Citizens' Theatre in 1973. (Its co-winners were *Kennedy's Children* and *The Affluent Athenian*). This is a zany, irreverent spoof of small town American beauty pageants and band competitions. Written in an unusual manner, in which the character's thoughts are also spoken aloud, it intrigues viewer and performer alike.

23 Royal Lyceum Theatre Company ALL AYRE AND FIRE

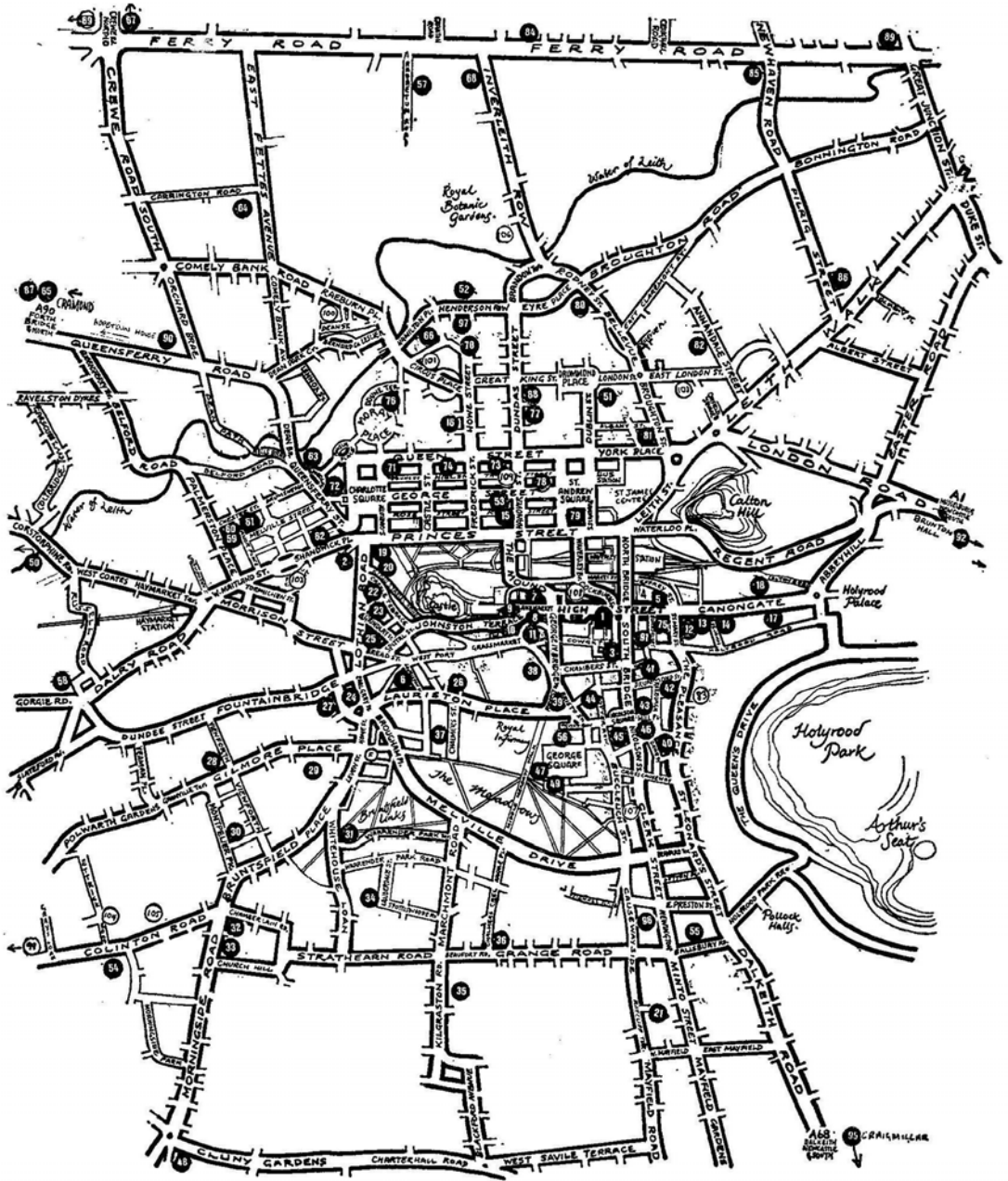
Devised by the Company (1978). From Marlowe's plays and poems, from letters and documents written about him before and after his death: a dramatic examination of themes and obsessions, and an attempt to recreate the murdered poet. "Marlowe... /Had in him those brave translunary things/ That the first poets had: his raptures were/All ayre and fire..."

17 Seaforth Productions R.L.S.

R.L.S. is an intimate portrait of the famous Scottish writer in Samoa where he hob-knobbed with native kings. He passionately used his skill with the pen to present their case to the world and to try to preserve their culture and civilisation. There he worked on his greatest novel—*Weir of Hermiston*—and agonisingly revealed his love of Scotland and her people and his own pent-up longing to return. World premiere, by Donald Mackenzie.

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All tickets from
Fringe Office—
Map Number 1.

ADVANCE BOOKING

YQ TICKET ORDER FORM

The form may be imitated or photocopied for other orders or for the use of another Fringe-goer.

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,
170 HIGH STREET,
EDINBURGH EH1 1QS

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
 Season Aug 21-Sept 9
 Week 1 Aug 21-26
 Week 2 Aug 28-Sept 2
 Week 3 Sept 4-9

Club Fees total
 plus Ticket total
TOTAL SENT

£	p

