



Eden Court Theatre



A GALA PERFORMANCE

to celebrate the

OPENING

of

*Eden Court Theatre
Inverness*

15 April 1976

with

THE SCOTTISH NATIONAL ORCHESTRA

Conducted by Alexander Gibson and Terence Kern

Leader: Angus Anderson

and members of

THE SCOTTISH BALLET

SCOTTISH OPERA

PROSPECT THEATRE COMPANY

THE ROYAL BALLET

Music specially composed by Donald Fraser

Lighting by John Wyckham

Produced and Directed by Toby Robertson

Address of
Welcome

Provost Ian C. Fraser
Chairman Inverness District Council

Andrew Cruickshank

The Prologue

Spoken by
Russell Hunter
(written by James Boswell and another hand)

THE CELEBRATION

Part 1

The Lyric Muse

1 PAS DE DEUX - HARLEQUINADE

Music: Riccardo Drigo
Choreography: Marius Petipa (reproduced by John Gilpin)
Design: Gordon Garforth

NORIKO OHARA and KIT LETHBY

Harlequinade is taken from one of Petipa's last ballets – 'Les Millions D'Arlequin'. The full length ballet was first performed in 1900, and this Pas de Deux is said to have inspired some of the dances in Fokine's 'Le Carnaval'. The Pas de Deux was reproduced by John Gilpin for The Scottish Ballet's Autumn Tour last year.

Conducted by *TERENCE KERN*

2 FROM 'THE MAGIC FLUTE' - MOZART

Overture

'No finer picture' - *Tamino*

'The Gentle Love of man and woman' - *Pamina and Papageno*

'To rule by Hate and Vengeance' - *Sarastro*

'My only joy, ah must we part' - *Pamina, Sarastro and Tamino*

Tamino DAVID HILLMAN

Pamino PATRICIA HAY

Papageno WILLIAM McCUE

Sarastro WILLIAM McCUE

Conducted by *ALEXANDER GIBSON*

This was the last opera Mozart wrote and was composed only a few months before his death in 1791. Unlike any of his other operas it was written as a musical comedy designed to show off elaborate stage machinery using a fairy tale plot and music hall comic patter. All sorts of symbolic interpretations have been read into it, but on its own terms as a piece of pure entertainment it is perhaps Mozart's greatest opera; making a virtue of the somewhat complicated plot he compliments the story, never condescends to it.

3 PAS DE DEUX - THE NUTCRACKER

Music: Piotr Ilyich Tchaikovsky
Choreography: Lev Ivanov
Costumes: Philip Prowse

Sugar Plum Fairy NORIKO OHARA
Nutcracker Prince KIT LETHBY

The Pas de Deux taken from the last act of 'The Nutcracker' is possibly all that survives of the original Ivanov choreography from the full length ballet first performed in St. Petersburg in 1893. Peter Darrell's full length production of 'The Nutcracker' has been seen in Edinburgh, Glasgow and Aberdeen and Act II is being presented as a one-act ballet during the latter half of the spring tour to Stirling, Kirkcaldy and Perth.

Conducted by TERENCE KERN

4 THE BALCONY DUET - ROMEO AND JULIET

Music: Prokofiev
Choreography: Kenneth MacMillan
Costumes: Nicholas Georgardis

DOREEN WELLS and DONALD MacLEARY

Conducted by TERENCE KERN

Donald MacLeary appears by permission of the General Administrator, Royal Opera House, Covent Garden.

INTERVAL: 20 minutes

Part 2

The Dramatic Muse

1 FROM 'THE MAN OF THE WORLD' - CHARLES MACKLIN

Sir Pertinax MacSycophant RUSSELL HUNTER

This comedy was first acted with Macklin in the part of Sir Pertinax MacSycophant at Covent Garden in 1781. In recent years it has been revived at Pitlochry Festival Theatre and by Prospect Theatre Company in 1971, when Russell Hunter played Sir Pertinax. "This play, in respect to originality, force of mind, and well-adapted satire may dispute the palm with any dramatic piece that has appeared within the compass of half a century." (*The New Theatrical Dictionary* of 1792.)

2 FROM 'HAMLET' - WILLIAM SHAKESPEARE

Polonius, Principal Secretary of State JOHN BYRON
Ophelia, his daughter PENELOPE WILTON
Claudius, King of Denmark TIMOTHY WEST
Gertrude, Queen of Denmark, Hamlet's mother MOIRA REDMOND

Hamlet, Prince of Denmark, son to the late and nephew to the present King DEREK JACOBI
Ghost of Hamlet's father, the late King TIMOTHY WEST
Officer RUSSELL HUNTER

Shakespeare's most popular tragedy was published in July, 1602, "Latelie Acted by the Lord Chamberlayne his servants". It has held the stage continuously ever since in spite of having taken some critical knocks ("most certainly an artistic failure" – T. S. Eliot). Essentially an actor's play – directors often come a cropper with it – every actor aspiring to greatness has played the title role; from Burbidge to Betterton, from Garrick (who altered the play by reducing "the consequence of every character but that represented by himself; and thus by excluding Osric, the gravediggers, etc. contrived to monopolise the attention of the audience") to Gielgud and Olivier: and most recently Ian McKellan for Prospect and Albert Finney at the National.

INTERVAL: 20 minutes

Part 3

In Concert

THE SCOTTISH NATIONAL ORCHESTRA

Conductor: Alexander Gibson Leader: Angus Anderson

1 'CONFLUENCE': *Symphonic Variations for full orchestra, Op. 100*
WILLIAM WORDSWORTH

'Confluence' was commissioned by the Governors of Eden Court with the financial assistance of the Scottish Arts Council for performance at today's opening ceremony.

The basis of the work is the idea of growth, as of a tree from a seed, a river from a spring, or a building from the first plans to the finished product. According to *Chambers Dictionary* 'confluence' means: "A meeting-place; flowing together of rivers; the act of meeting together." It is therefore perhaps an appropriate title for a piece written to celebrate the opening of a new theatre by a river.

The main musical themes of the work are given below (*Exs 1, 2 and 3*) and I have added the letter names of the notes to the first two examples to show how they were suggested to me by the name of the theatre, and of Douglas Baxter – who did so much for the project until his sad death last year, and by the name of that area in Inverness-shire which has been my home for the last fourteen years.



These two themes are used in the quiet introduction which may be thought of as representing the first hidden germination of a seed or an idea.



As can be seen, Ex 3 opens with the first and last two notes – or letters – of Ex 2. It is the main theme of the piece and is used as in a Passacaglia or Ground Bass, but is constantly varied in rhythm and pitch, sometimes in

combination with *Exs 1* and *2*, sometimes alone. After a quiet, slow section, a varied form of *Ex 3* is used fugally to lead up to the final climax.

It is, however, my hope and intention that the piece can be as well – if not better – enjoyed without conscious awareness of these technical details of construction; perhaps as a representation of a river gathering strength as it progresses, but at times spreading out in deep tranquility, before reaching its final release.

W.W.

2 PETER AND THE WOLF, Op. 67 PROKOFIEV (1891-1963)

Narrator: TIMOTHY WEST

'Peter and the Wolf' is both a symphonic fairy tale for children (of all ages) and a delightful lesson in orchestration. The narrator explains the story of how Peter outwitted the Wolf, a story made still more vivid by the association of each character with some easily recognised instrumental timbre. Prokofiev, who was responsible for both words and music, wrote this work in 1936, after his return to Russia.

The National Anthem

RUSSELL HUNTER

A native of Glasgow. In 1961 he joined the Royal Shakespeare Company at Stratford upon Avon, and next moved to the Old Vic Company in their last season before they became the National Theatre. From 1963 to 1965 he was with the Bristol Old Vic Company, where he made a big reputation by his wonderful performances of nearly all the famous Shakespearean 'clowns'. The following year he appeared in London at the Mermaid Theatre, and in *A Midsummer Night's Dream* at the Open Air Theatre, Regent's Park. In 1969 he gave Edinburgh Festival audiences the first of his one-man shows, called *Cocky*, and it broke all records. Russell followed this up with a stage picture of the Scottish soldier throughout the ages entitled *Jock* and has since completed the hat trick of (virtually) one-man entertainments with *Knox*. On television he is principally known as 'Lonely' in the series, *Callan*. He has, however, made many other appearances in the medium, in such programmes as *Dr Finlay's Casebook*, *Redcap*, *Ace of Wands*, *The School for Scandal*, etc., etc. His films include a film version of *Callan*, *Taste the Blood of Dracula* and *Up Pompeii*.

JOHN BYRON

Trained at RADA, but also studied ballet and danced as soloist with Sadler's Wells and Ballet Rambert. Has appeared in musicals with the Hulberts and in Charlot Revues. Was a PT instructor during the war. After the war was the first television *Hamlet*, and then spent fourteen years doing specifically Christian work. As well as playing leads at Stratford and in London, he has done seasons with the Liverpool Repertory Company and Oxford Playhouse, and has worked extensively in television for both BBC and ITV. He has appeared in several Prospect productions such as *The Cherry Orchard*, *Arms and the Man*, *Richard II* and *Much Ado About Nothing*.

DEREK JACOBI

A leading member of the National Theatre Company until 1971, and has been a leading member of Prospect Theatre Company since then, and played the title role in *Pericles* (1973-74) and starred opposite Dorothy Tutin in *A Month in the Country*. Among other parts for Prospect he has played the title role in *Ivanov*, and Sir Andrew Aguecheek in *Twelfth Night* as well as appearing in *Don Juan in Love* and *The Grand Tour*. He is currently appearing in *Staircase* with Timothy West, and following the tour will play the title role in *I, Claudius* in the BBC series based on Robert Graves' book. He is an artistic associate of Prospect Theatre Company.

MOIRA REDMOND

Moira's career has ranged from pantomime to Shakespeare and Greek tragedy. Her grandparents, parents and brother have all been on the stage, and she herself originally trained as a singer. After understudying Vivien Leigh in *Titus Andronicus* for the Royal Shakespeare Company, she made her first West End appearance in Agatha Christie's *Verdict* at the Strand Theatre, and she has rarely stopped working since. In repertory her roles have included Natalia Petrovna in *A Month in the Country*, Ann Whitfield in *Man and Superman*, Lady Macbeth, Constance in *King John* and Lady Sneerwell in *School For Scandal*, *The Widowing of Mrs Holroyd* and a tour with the Actors Company (Cambridge). She has many film and television appearances to her credit and her most recent appearance was in *The Merchant of Venice* with Peter Wyngarde and Jon Finch.

TIMOTHY WEST

He will be known to thousands from his title performance in the television series *Edward VII*. For Prospect Theatre Company he has played many parts, including King Lear and Dr Johnson, and recently he starred opposite Glenda Jackson in the Royal Shakespeare Company's production of *Hedda Gabler*, and also in the film of the play. In the West End, his appearances include *Gentle Jack*, *The Italian Girl* and *Abelard and Heloise*, as well as three seasons in London with the Royal Shakespeare Company. He is a Director of Prospect Theatre Company.

PENELOPE WILTON

Was trained at the London Drama Centre. After seasons in repertory, theatre credits in London include: Araminta in *The Philanthropist* which transferred from the Royal Court to the Mayfair Theatre and then went to New York; Ruth (which role she created) in *The Norman Conquests*; Daisy Carrington in *Bloomsbury* at the Phoenix; and most recently, Isabella in *Measure for Measure* and Helena in *All's Well That Ends Well* at Greenwich, directed by Jonathan Miller. She will next be seen on television playing Mrs Holroyd in D. H. Lawrence's *The Widowing of Mrs Holroyd* for BBC television.

DONALD FRASER

A composer of music for film, television and theatre. Born in 1947, Donald studied at the Royal College of Music with Humphrey Searle, Alexander Goehr, and Nadia Boulanger. He was awarded the three first prizes in composition at the Royal College of Music in June 1967, and has been resident composer at the Royal College of Art, Film and Television Department since 1967. He has over twenty film scores to his credit.

TOBY ROBERTSON

Since 1964, Toby has been Director of Prospect Theatre Company, the major touring company of Great Britain. During this period his productions have been seen at international festivals throughout the world, including nine stage and operatic productions at the Edinburgh Festival. Many of his Prospect productions have been seen in London. He also works for Scottish Opera, and has directed over twenty-five television plays.

KIT LETHBY

Since joining The Scottish Ballet in 1971, Kit has danced many virtuoso solos and most recently the role of Nutcracker Prince in *The Nutcracker*. Born in Canterbury, he was trained at the Ballet Rambert School of Ballet and with Errol Addison. He has danced both with the Gulbenkian Ballet of Lisbon and the Ballet of the Marseilles Opera where his roles included Blue Bird in the *Sleeping Beauty* and *L'Après Midi d'un Faune*.

NORIKO OHARA

Japanese ballerina Noriko Ohara first appeared in Britain with the New London Ballet and later became a principal with London Festival Ballet. She began dancing at the age of four and was trained at Tokyo's Tachibani Ballet School and later joined the Asami Maki Ballet Company as principal ballerina. She also studied in York with Russian choreographer, Igor Schwezov.

WILLIAM McCUE

Has sung in every Scottish Opera season and has been a guest artist at Covent Garden, Sadler's Wells and with the English Opera Group. He sings in oratorio, concert and recital and also gives a radio series for the BBC and a television series for Grampian Television. He scored a personal success singing the role of Rocco in the company's 1970 production of *Fidelio* and other roles with Scottish Opera have included Fasolt in *Das Rheingold*, Hunding in *Die Walkure*, Don Basilio in *The Barber of Seville*, The Commendatore in *Don Giovanni*, Bottom in *A Midsummer Night's Dream*, Dr Bartolo in *The Marriage of Figaro*, King Mark in *Tristan und Isolde* and Baron Mirko Zeta in *The Merry Widow*. He created the role of Crassus in *The Catiline Conspiracy* last year, and made his debut with Netherlands Opera last autumn singing Count Ribbing.

PATRICIA HAY

Born in Ayr and studied at the Royal Academy of Music and with Maestro Campogallini in Mantova. She made her debut with Scottish Opera in 1968 singing Cherubino in *The Marriage of Figaro*. Since then her roles with the company have included Zerlina in *Don Giovanni*, Despina in *Così fan Tutte*, Rosina in *The Barber of Seville*, Norina in *Don Pasquale*, Susanna in *The Marriage of Figaro*, Valencienne in *The Merry Widow*, Marzelline in *Fidelio* and Pamina in *The Magic Flute*. In 1969 she was guest soprano with the Scottish National Orchestra at the Bergen Festival and sang the role of Oscar in *Un Ballo in Maschera* last autumn with Netherlands Opera.

DAVID HILLMAN

Born in London and studied at the Guildhall School of Music and the National School of Opera. In 1963 he joined the Welsh National Opera Company. During this time he joined Sadler's Wells and remained with

the Company under regular contract until 1970. In 1970 he was given a guest contract with the Theatre der Stadt, Bonn. In 1972 he made his debut as Tom Rakewell in *The Rake's Progress* with Netherlands Opera and was invited back to sing Belmonte in *Entführung* in September last year. Mr Hillman has appeared regularly with Scottish Opera. Television appearances include Jacko in Christopher Wheelan's *Come Place of Darkness*, Cassio in *Otello* and Eisenstein in *Die Fledermaus*. He created the role of Quintus in *The Catiline Conspiracy*, and last autumn sang Edgardo in *Lucia di Lammermoor*.

DONALD MacLEARY

Donald was born in Glasgow and joined the Sadler's Wells Theatre Ballet (now the Royal Ballet) straight from the company's school in 1954. He quickly made his mark as one of the sailors in Pineapple Poll and in the original cast of three famous early works by Kenneth MacMillan. He first appeared at the Royal Opera House in 1957 and only two years later became a principal dancer and regular partner to Svetlana Beriosova. Classical roles include Albrecht in *Giselle*, Prince Siegfried in *Swan Lake* and Prince Florimund in *The Sleeping Beauty*. In 1974 he was in the original cast of MacMillan's *Elite Syncopations* and he created Winter in *The Four Seasons*. In December 1975 he gave his last performance with the company to become Ballet Master to the Royal Ballet.

DOREEN WELLS

Born in Walthamstow. Doreen studied at the Bush-Davies School and joined the Royal Ballet School in 1955 joining the Royal Ballet Company later the same year. She has danced all the great classical roles. Created roles include two Ashton works *Sinfonietta* and *The Creatures of Prometheus*, Eve in MacMillan's *La Creation du Monde* and Mary Pickford in Layton's *The Grand Tour*. In 1970, she transferred to the Covent Garden Company and in 1972 she married the Marquis of Londonderry. They have one son, Frederick. Doreen Wells left the Royal Ballet in 1974.

ALEXANDER GIBSON

Born in Motherwell in 1926 and educated at the Royal Scottish Academy of Music, at Glasgow University and at the Royal College of Music in London. He joined the music staff of Sadler's Wells Opera in 1952 and then became assistant conductor of the BBC Scottish Symphony Orchestra, returning to Sadler's Wells in 1957 as the company's youngest ever Musical Director. Since 1959 Alexander Gibson has been Musical Director of the Scottish National Orchestra, the first Scot to have held the post. In 1962 he founded Scottish Opera, of which he is Artistic Director, and which he has conducted in performances ranging from the first complete performance of *The Trojans* to Iain Hamilton's new opera *The Catiline Conspiracy*. Mr Gibson has made guest appearances with all the major British orchestras and is in increasing demand throughout the world. He made his North American debut in 1967 with the Detroit Symphony Orchestra and during his annual visits since then has conducted the St. Louis Symphony, the Cleveland and the Philadelphia Orchestras. In 1974 he conducted the first American performances of *Il Ritorno d'Ulisse* at the Washington Opera and last year conducted the world premiere of Robin Orr's *Hermiston* for Scottish Opera at the Edinburgh Festival. He has recently returned to Scotland after engagements in Madrid. Among his many honours and awards, Alexander Gibson, in 1968 was awarded the Commander of the British Empire (CBE) for his services to music.

For EDEN COURT THEATRE

<i>Theatre Director</i>	<i>MURRAY EDWARDS</i>
<i>Theatre Manager</i>	<i>GEORGE McLAREN</i>
<i>Front of House and Box Office Manager</i>	<i>DAVID TAYLOR</i>
<i>Publicity Officer</i>	<i>DAVID CARRUTHERS</i>
<i>Catering Manager</i>	<i>PAT KEEBLE</i>
<i>Technical Manager</i>	<i>JOHN DEE</i>
<i>Stage Director</i>	<i>ROGER FERRY</i>
<i>Technical Assistant</i>	<i>ALAN RAWLINGS</i>
<i>Chief Electrician</i>	<i>DAVID LONGMUIR</i>
<i>Assistant Electrician</i>	<i>MARC WISBY</i>

For PROSPECT THEATRE COMPANY

<i>Director</i>	<i>TOBY ROBERTSON</i>
<i>Administrative Assistant</i>	<i>JEAN MILNE</i>
<i>Production Manager</i>	<i>KEITH EDMUNDSON</i>
<i>Secretary</i>	<i>MELANIE LIASSIDES</i>

For SCOTTISH OPERA

<i>Artistic Director</i>	<i>ALEXANDER GIBSON</i>
<i>Administrator</i>	<i>PETER HEMMINGS</i>
<i>Director of Productions</i>	<i>DAVID POULTNEY</i>

For THE SCOTTISH BALLET

<i>Artistic Director</i>	<i>PETER DARRELL</i>
<i>Administrator</i>	<i>ROBIN ANDERSON</i>

Production Credits

We are indebted to the following for their help with this production:

*ROYAL SHAKESPEARE COMPANY
for the loan of costumes*

*THE BBC
for their invaluable advice and assistance*

SCOTTISH NATIONAL ORCHESTRA

Musical Director: Alexander Gibson CBE

Leader: Edwin Paling Associate Leader: Angus Anderson

PRINCIPAL GUEST CONDUCTOR

Gary Bertini

MUSICAL ASSOCIATE

Sam Bor

CHORUS MASTER

John Currie

FIRST VIOLINS

Edwin Paling
Angus Anderson
Leslie Child
Roger Foxwell
Maureen Dickinson
Patricia Young
David Yelland
Carlos Bertelli
Eric Sokell
Thomas Degnan
Christopher Clift
John Welsh
Isobel Smith
Robert Jennings
Margaret Ackroyd

SECOND VIOLINS

John Harrington,
Principal
Robert Nelson,
Assistant Principal
Leonard Davies
Margaret Lawson
Elizabeth Alexander
Andrew Morris
Seoras Turnbull
Robert Dickin
Michael Dolan
Donald MacLeod
Emer Calthorpe
Andrea Ommer
William Berry

VIOLAS

Stephen Shakeshaft,
Principal
David Amon,
Assistant Principal
Eula Dick
Joseph Turnbull
Judith Betteridge
Malcolm Williamson
Felicity Musgrave
John Blue
Elizabeth Pitts
Jacqueline Lowe

VIOLONCELLOS

Adrian Shepherd,
Principal

VIOLONCELLOS *cont.*

David Edwards,
Associate Principal
Giulio Romano,
Assistant Principal
David Haime,
Sub-Principal
Peter Hunt
Geoffrey Scordia
Mary Kelly
John Kitto
Dorothy Blackwood
DOUBLE BASSES
Paul Marrion,
Principal
Roy Gwilliam,
Sub-Principal
James Robertson
William Chalmers
John Pazio
James Hamilton
Gordon Bruce
David Inglis

FLUTES

Richard Chester
Principal
David Davies
Paul Kingsley
PICCOLO
Paul Kingsley
OBOES
Michael Watts,
Principal
Susan Tyte,
Assistant Principal
Peter Bassett

COR ANGLAIS

Peter Bassett

CLARINETS

Keith Pearson,
Principal
Virginia Henson,
Assistant Principal
William Kenchington
Thomas Young
E FLAT CLARINET
Virginia Henson
BASS CLARINET
Thomas Young

BASSOONS

Lesley Wilson,
Principal
David Davidson,
Assistant Principal
Allan Geddes
Eric Cotton

CONTRA BASSOON

Eric Cotton

HORNS

Frank Lloyd,
Principal
Derek Walker,
Assistant Principal
Joseph Currie
Ian Smith
Charles Floyd

TRUMPETS

Robert Jenner,
Principal

TROMBONES

Henry Hardy,
Principal
Brian Free,
Assistant Principal

BASS TROMBONE

John Whittaker

BASS TUBA

Philip Hore

TIMPANI

Huw Ceredig

PERCUSSION

Pamella Dow
Principal
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HARP

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ADMINISTRATOR

Jean Caldwell

SCOTTISH NATIONAL ORCHESTRA SOCIETY LTD

General Administrator: David Richardson

150 Hope Street, Glasgow G2 2TH (041-332 7244)

FORTHCOMING EVENTS

20 April - 24 April *THE COUNTRY WIFE*
at 7.30 pm
(Sat mat 2.30)
Oxford Playhouse Company presents this highly amusing
seventeenth century comedy
Seats: 60p, £1.00, £1.45, £1.50

26 April
at 7.30 pm
SCOTTISH NATIONAL ORCHESTRA
Colin Matthews Fourth Sonata (winner of the 1975 Ian Whyte Award)
Mendelssohn: Violin Concerto in E minor
Beethoven: Symphony No. 6 in F (Pastoral)
Conductor: Alexander Gibson
Soloist: Pierre Amoyal
Seats: 60p, £1.00, £1.45, £1.80

27 April
at 7.30 pm
JOHN CAIRNEY in THE IVOR NOVELLO SHOW
A delightful dramatisation which brings Novello to life
Seats: 50p, 85p, £1.20, £1.50

28 April
at 7.30 pm
THE McCALMANS IN CONCERT
Scotland's leading folk group capture the original style of
traditional Scottish, English and Irish folk music.
Seats: 50p, 85p, £1.20, £1.50

ART EXHIBITIONS

15 April - 8 May
Handselling the Art Gallery is an exhibition from The Scottish Arts Council. Featured are the paintings of John Houston, the Patrick Caulfield prints and the works of Glen Onwin. The exhibits will be on view in the Bishop's Palace and stalls foyer.

Also on view in the Bishop's Palace is this year's gold medal winning exhibition from the Prague Quadriennale, the world's top competition for stage designers, won jointly by four British designers – John Barry, Head of Design for the National Theatre, Ralph Koltai, Timothy O'Brian and Tazeena Firth. The gold medal was won in competition with designers from twenty-seven other countries.

INVERNESS FILM THEATRE

Saturday 17 April *GALA OPENING PERFORMANCE*
at 7.30 pm Academy Award winner Ellen Burstyn with Kris Kristofferson in
 '*ALICE DOESN'T LIVE HERE ANYMORE* (AA)
 Directed by Martin Scorsese

Sunday 25 April Jacqueline Bisset, Jean-Pierre Leaud and Francois Truffaut in
at 7.30 pm '*DAY FOR NIGHT*' (AA)
 Directed by Francois Truffaut

Sunday 2 May Jack Nicholson, Faye Dunaway and John Huston in
at 7.30 pm '*CHINATOWN*' (X)
 Directed by Roman Polanski

Sunday 9 May Jack Nicholson in
at 7.30 pm '*THE LAST DETAIL*' (X)
 Directed by Hal Ashby

Sunday 16 May '*AMARCORD*' (X)
at 7.30 pm Directed by Federico Fellini

Seats: 50p unreserved; 70p reserved All seats bookable in advance

THE FRIENDS OF EDEN COURT

is a society formed to promote interest in all the activities of Eden Court Theatre. Its members are drawn from all over the Highlands and beyond.

A regular link with the Theatre is provided by the society Newsletters giving details of forthcoming events and information about artistes and companies appearing at the theatre.

Members of the society are able to book seats in advance of the general public through a priority booking arrangement. In addition, seats for certain performances are available to members at reduced prices.

Other society activities include lectures, recitals and discussions about the performing arts, meetings with visiting companies and in certain cases it may be possible for members to attend rehearsals in the theatre. Visits to other theatres and social functions to raise funds for the theatre are also planned.

Full details of membership can be obtained from:

The Secretary
Friends of Eden Court
c/o Eden Court Theatre
Bishop's Road
Inverness IV3 5SA

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