



John Paul
JONES

a musical

by Julian Wagstaff & Joel Jenkins

**The Queen's Hall, Edinburgh
24-25 September 2010**


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Welcome

When Julian Wagstaff and The Freedom Company first presented the new musical *John Paul Jones* at the Church Hill Theatre, Edinburgh in 2001, the consensus view in the media was that this was a show with real promise. With further work, it was said, the show had the potential to go forward to the professional stage in Scotland and beyond.

In the intervening years, Julian has written and produced a great variety of music, including chamber works, symphonic and orchestral music, an opera and one other musical. Now, nearly a decade later, Julian has chosen to revisit *John Paul Jones* with script writer Joel Jenkins and executive producer David Williams.

The aim of these Queen's Hall performances is to 'road-test' this completely revised musical before a discriminating audience. We have delivered this concert production to the highest professional standard possible within the resources available to us, and we are proud to be working with musicians from the Scottish Chamber Orchestra, chorus members from the Consort of Voices and professional singers in the lead roles. Many people have assisted in getting this new production of *John Paul Jones* onto the stage of the Queen's Hall, and we would like to thank them all sincerely for their help.

What next?

First, we will continue to develop *John Paul Jones* on the basis of the feedback we receive from these performances. While we are continually looking for ways to improve the material, we are well aware that the present production is a *concert* version, and there is therefore an entire new dimension in terms of design and staging still to be created.

Second, we are looking for people who believe, like us, that this show has the potential to tour professionally and deliver a financial return on investment. Specifically, we are looking for co-producers, funders and investors (Theatre Angels) who wish to be involved in the next phase of this Scottish musical's journey into the wider UK and beyond. Increasingly, successful shows raise funds from a wide variety of sources. This could mean a theatre company, an arts funder, commercial investors and small, private investors coming together to create an investment package that allows the show to proceed to the next level.

Investing in show-business is not for the fainthearted! We are looking for 'cultural entrepreneurs' who understand that putting on a successful show is not just about profits. Our aim is to take a diverse range of investors and funders along with us on an exciting journey. This is an opportunity to be involved in creating a show from the very beginning. We are also interested in working with students and communities to ensure that this project makes a real contribution to the wider cultural landscape.

If you are interested in joining us in this venture, please contact David Williams directly at davidw@theatricalsolutions.co.uk, or visit www.johnpauljonesmusical.com for more information. If not, then please just sit back and enjoy the show!

Let the voyage continue! We look forward to hearing from you....

Poor Richard Productions and Theatrical Solutions are proud to present



A Musical (concert version)
Music and lyrics by Julian Wagstaff
Book by Julian Wagstaff and Joel Jenkins

We would like to thank the following organisations which have helped to make this project possible through their generous support and assistance:

Grants and Awards

The Hope Scott Trust
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We also gratefully acknowledge the generous support afforded to the project in its initial phase by Sir Gerald Elliot and Mr Tom Risk.

John Paul Jones

A musical play in two acts (concert version)

Music and lyrics by Julian Wagstaff

Book by Julian Wagstaff and Joel Jenkins

The Cast (in order of appearance)

Captain John Paul Jones <i>A captain in the United States Navy</i>	Paul Allison
Lieutenant Richard Dale <i>Jones's second-in-command and confidant</i>	Ali Floyd
Robert Burns <i>A poet</i>	Douglas Nairne
Janet Taylor <i>Sister to John Paul Jones, friend of Robert Burns</i>	Natalie Toyne
Jack McClue <i>An exciseman</i>	David Maule
Benjamin Franklin <i>An American politician and diplomat</i>	John Canmore
Countess Nicolson ("Delia") <i>An aristocratic French lady, lover of John Paul Jones</i>	Helen Wilding

Musical Director	Simon Hanson
Director	Christopher Neil
Chorus Master	Stuart Hope
Assistant Musical Director	James McCutcheon
Wardrobe	Fran Morrice
Props	Alex Engel
Producer	for Poor Richard Productions: Julian Wagstaff
Assistant Producer	David Pammenter
Executive Producer	For Theatrical Solutions: David Williams

Scenes & Musical Numbers

Act I

Scene 1

1776, below decks on the *HMS Jersey*, a notorious prison ship anchored off New York
Hell Afloat (Jones, Dale and male chorus)

Scene 2

1792, The Globe Inn, Dumfries, Scotland
Song of the Land (Burns and chorus)

Scene 3

1777, Benjamin Franklin's residence, Paris
Sword in Hand (Jones)

Scene 4

1778, A tavern in Whitehaven, England
The Drunkard (chorus)

Scene 5

1792, The Globe Inn (Janet, Burns and McClue)

Scene 6

Various locations
Quartet (Jones, Franklin, Janet and Lady Selkirk (chorus member))

Scene 7

1779, Benjamin Franklin's residence, Paris (Jones and Franklin)

Scene 8

1792, the Globe Inn, Dumfries (Janet, Burns and McClue)

Scene 9

1779, the waters off Flamborough Head, England
The Battle of Flamborough Head (Jones and chorus)

Scene 10

1780, the Palace of Versailles, France
Trumpet Fanfare (instrumental)
Men of Wealth and Privilege (female chorus)
Almost You (Jones and Nicolson)
Freedom Arise! (Jones, Franklin, Nicolson and chorus)

/continues...

Act II

Scene 1

1780, John Paul Jones' apartment, Paris (Jones, Franklin and Nicolson)

Scene 2

1792, The Globe Inn, Dumfries, Scotland.

No Brother's Love (Burns and Janet)

Scene 3

1780, Jones' apartment, Paris (Jones, Franklin and Nicolson)

Scene 4

1780, aboard the frigate *Ariel* at the port of Lorient, France.

Sailors' Farewell (chorus)

Song to Me (Nicolson)

Scene 5

1781, New England (Jones and Dale)

Sword in Hand (Reprise) (Jones)

Scene 6

1792, the Globe Inn, Dumfries

Heartland (Burns, Janet and Jones)

Scene 7

1784, Jones' apartment, Paris

Peace is Ours (Franklin, Jones, Nicolson)

Scenes 8-10

1788, France and Russia

Troika (Jones and chorus)

Scene 11

1792, Jones' apartment, Paris (Jones and Nicolson)

Scene 12

1792, the Globe Inn, Dumfries

Home Again (choral/instrumental) (chorus)

Freedom Arise! (Reprise) (Janet, Burns, Nicolson and chorus)

Plot Synopsis

Act I

Scene 1

1776, during the American War of Independence. Below decks on the HMS Jersey, a notorious prison ship run by the British and anchored off New York, starved and humiliated prisoners sing of their anguish and despair [HELL AFLOAT]. One prisoner, believed dead, is thrown overboard by his captors. We discover that the death was feigned, and the man is rescued from the sea by a passing American vessel captained by John Paul Jones, a Scots-born sailor who has taken America's cause. Jones is appalled by the cruelty suffered by the former prisoner, and vows never to rest until America is free.

Scene 2

1792, Dumfries, Scotland (sixteen years later). In the Globe Inn, Janet Taylor has news that her brother John Paul Jones, the sailor and hero of the American Revolution, plans to visit Scotland after a long absence. The poet Robert Burns, a fellow revolutionary, is delighted, and celebrates the news by entertaining the locals with a song [SONG OF THE LAND].

Scene 3

1777, Paris, France. John Paul Jones meets with Benjamin Franklin, the American ambassador. Franklin informs Jones that he is to be provided with a new ship with which to distress America's enemies. Jones professes his gratitude and reaffirms his unqualified devotion to America's cause of freedom [SWORD IN HAND].

Scene 4

1778, Whitehaven, England. In a tavern, the locals make merry with tales of the sea [THE DRUNKARD], but the merrymaking is shattered when Jones and his men arrive. Jones declares that the ships in the harbour are to burn in retribution for the British bombardment of American towns.

Scenes 5 & 6

1792, Dumfries. The Globe Inn (as we left it). A local loudmouth named Jack McClue condemns Jones's "barbaric" raid on Whitehaven, while Burns defends his revolutionary courage and humanity. We learn that following the Whitehaven raid, Jones landed at St. Mary's Isle in Scotland, attempting to kidnap the Earl of Selkirk in an attempt to force a prisoner exchange between Britain and America. However, the Earl was absent at the time and escaped capture. In song, we hear Jones's written apology to Lady Selkirk and her response, his notice of promotion to the rank of Commodore by Benjamin Franklin, and Janet's lament for the loss of a dear brother to a foreign land [QUARTET].

Scenes 7, 8 and 9

1779. Jones is granted a new, faster ship, the *Bonhomme Richard*, with which he hopes to achieve greater victories against Britain and the Royal Navy. He engages the far superior British ship, the *Serapis*, off the English coast at Flamborough Head. Against all odds,

and with many casualties on both sides, Jones gains a famous victory in America's bid for independence [THE BATTLE OF FLAMBOROUGH HEAD].

Scene 10

1780, The Palace of Versailles, outside Paris. Jones is knighted a Chevalier by King Louis XVI. He cuts a dashing figure and is in great demand as a dancing partner [MEN OF WEALTH AND PRIVILEGE]. He is soon aware that one particular lady is watching him. It is Countess Nicolson, also known as Delia [ALMOST YOU]. Jones finds himself torn between the pomp of the royal court and the shouts of a crowd of common people gathering outside. Surveying the crowds he delivers an affirmation of his ideals of liberty [FREEDOM ARISE!]. However, his words seem somehow hollow and he finally retreats into the arms of the Countess as Act I ends.

Act II

Scenes 1, 2 and 3

1780, Jones's apartment, Paris. Jones insists to Franklin that his latest orders to man a supply ship are an insult to his fighting abilities, but threatened with a court martial he acquiesces. Meanwhile, in the Globe Inn of 1792, Janet defends her brother's integrity and honour against McClue's lewd insinuations [NO BROTHER'S LOVE]. In Paris, Nicolson pleads with Jones to abandon the sea and settle down with her. If Jones will not stay in France then she will return with him to the USA. Jones consents.

Scene 4

1780, the port of Lorient, France. An extravagant party is in progress aboard the Ariel [SAILORS' FAREWELL]. At the party's height, Countess Nicolson presents herself at the gangway demanding passage. Suddenly unwilling to subject the Countess to a life at sea, Jones hands his ceremonial sword to Lieutenant Dale while Nicolson is left on the quayside to ponder what might have been [SONG TO ME].

Scene 5

1781, New Year in America. Lt. Dale announces his engagement and his retirement from naval service. Asked if he will not consider a similar course, Jones replies that as a sailor he must seek the highest rank attainable: that of Rear Admiral. Before the Congress Naval Committee, Jones gives a submission in support of his appointment to the post of Rear Admiral. However, jealousy on the part of other naval officers prevents his appointment and he vents his anger in a torrent of frustrated hope [SWORD IN HAND (REPRISE)]

Scene 6

1792, The Globe Inn, as before. Janet and Burns praise their own ideas of love: of home and freedom respectively, while Jones - separated from them in time and space - sings of his own love of glory [HEARTLAND].

Scene 7

1784, Jones's apartment in Paris. Britain, France and America are at peace and Jones is at a loose end. Franklin advises him to return to America and enjoy the fruits of peace.

Jones retorts that this is the easy option and not for him. Meanwhile the Countess is still in love with him despite his erratic attentions [PEACE IS OURS].

Scenes 8, 9 and 10

1788. France, Russia. In pursuit of Admiral's rank, Jones accepts a commission in Catherine the Great's Russian navy. We see his part in a bloody and brutal war, in which prisoners of war are burned alive. His reputation ruined by sexual scandal and his health irreparably damaged by the Russian cold, he returns to Paris a sick and frail man. [TROIKA].

Scene 11

1790, Paris. Jones's apartment. Despite failing health, Jones refuses to give up his dream of commanding an entire fleet. The Countess, forced to flee France for Scotland by the French Revolution, begs Jones to join her. He promises to do so when his dream has been achieved.

Scene 12

1792, Dumfries, Scotland. A message arrives for Janet in the Globe Inn – it is news of her brother's death. She is distraught. Burns remarks solemnly that, despite his faults, it is ultimately by his role in history that Jones will be judged, and by his heroic part in a struggle for freedom. The townsfolk sing the praises of the gardener's son who became America's greatest seaman. [FREEDOM ARISE! (REPRISE)].

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The Orchestra

Conducted by Simon Hanson

Musicians of the Scottish Chamber Orchestra

Violin I	-	Ruth Crouch
Violin II	-	Lise Aferiat
Cello	-	David Watkin
Double Bass / Bass Guitar	-	May Halyburton
Flute / Piccolo	-	Alison Mitchell
Clarinet	-	Jean Johnson
Horn	-	Harry Johnstone
Trumpet	-	Peter Franks
Drums / Timpani / Percussion	-	Iain Sandilands

Guest musicians

Piano / Keyboard	-	Andrew Johnston
Guitar	-	Ged Brockie

The Chorus

Chorus Master: Stuart Hope

Singers of the Consort of Voices

Sopranos/Altos

Sandra Anderson
Eileen Burke
Angie Estrada
Ann Heavens
Marjory Lobban
Laura Malcolm
Jane McLeod
Fiona Penman
Rosie Sweetnam

Tenors/Basses

Gavin Easton
David Ferrier
David Ireland
George McNeil
David Nelson
David Rhodes
Paul Vaughan
Roderick Wylie

The Scottish Chamber Orchestra

The Scottish Chamber Orchestra (SCO) was formed in 1974 with a commitment to serve the Scottish community. As one of Scotland's five National Performing Arts Companies, it is internationally recognised for its innovative approach to music-making and programme planning.

The Orchestra performs throughout Scotland, including annual tours of the Highlands and Islands, south and central Scotland. It appears regularly at the BBC Proms and at the Edinburgh International, St Magnus, Cheltenham, Aldeburgh and East Neuk Festivals.

Its busy international touring schedule has recently included many European countries, the USA and a groundbreaking tour of India.

The SCO appointed Robin Ticciati to the post of Principal Conductor from the start of the 2009-10 Season. Other conductors who appear regularly with the SCO include Conductor Emeritus Joseph Swensen, Olari Elts, John Storgårds, Thierry Fischer, Louis Langrée, Richard Egarr, Andrew Manze and Oliver Knussen.

The Orchestra also enjoys close relationships with many leading composers and has commissioned over a hundred new works, including pieces by Composer Laureate Sir Peter Maxwell Davies, Mark-Anthony Turnage, Judith Weir, Sally Beamish, Lyell Cresswell and Haflidi Hallgrímsson.

SCO Connect, the Orchestra's education and outreach department, provides a unique programme of projects for children and adults across Scotland.

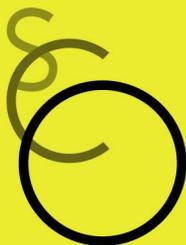
The Orchestra broadcasts regularly and has a discography exceeding 150 recordings.

Thanks

The producers would like to thank all the staff of the SCO for their help in making this concert production of *John Paul Jones* a reality. In particular we would like to thank Roy McEwan, Rod Bain, Barry Ferguson, Mary Margaret McRae, Michael Ferguson, Ann Monfries, Sheena Macrae, Hal Hutchison and Tammo Schuelke for their unfailing help and support over the course of the project, and Lucy Lowe who got the ball rolling back in January. We are very grateful indeed for all your help.



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www.sco.org.uk

The Consort of Voices

Based in Edinburgh and founded in 1991 the Consort of Voices specialises in performances of a cappella music and small-scale choral repertoire from the 15th century to the present day; it is one of the most versatile groups of its kind.

The Consort performs regularly throughout Scotland, and made its English debut at the Ryedale Festival in Yorkshire in 1996. It has also been involved in several large projects over the past several years, including performances of the complete motets of J S Bach in Haddington and at Greyfriars Kirk in Edinburgh, a performance of Handel's oratorio *Theodora* conducted by William Conway, with a cast including Lisa Milne, and a performance of Bach's *Mass in B Minor*, under the direction of Ben Parry, at the 2003 Lamp of Lothian Festival at St. Mary's Collegiate Church in Haddington.

The Consort has been closely associated for many years with the music of John Bevan Baker, and participated in the first performances of his chamber opera *The Seer*. A recording of Bevan Baker's music featuring the Consort and members of the Hebrides Ensemble under the direction of William Conway was released in autumn 2006.

The group made its Festival Fringe debut last year, when it also featured in BBC Radio Scotland's Remembrance Sunday broadcast from Canongate Kirk, as well as accompanying Bryn Terfel in the Scottish performance of his *Bad Boys* tour.



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Biographies

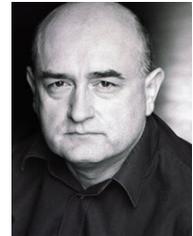
Paul Allison (Capt. John Paul Jones)

Paul has recently finished his postgraduate training in musical theatre at London's Royal Academy of Music, and had previously trained at Queen Margaret University in Edinburgh. His recent credits include playing the parts of the Balladeer and Lee Harvey Oswald in *Assassins*, and Jules in *Sunday in the Park with George*, both at Royal Academy of Music. Recent television work includes appearances on the final of *Britain's Got Talent 2010* and *The Ant and Dec Christmas Show 2009*. Since 2006 Paul has performed as one of Scotland's Three Tenors in the World Famous *Taste of Scotland Show* at Prestonfield Stables, and is very excited to be part of this new Scottish musical, *John Paul Jones*.



John Canmore (Benjamin Franklin)

John Canmore has recently completed an MA in Acting at East 15 Acting School. Recent theatre includes *Renchetext (The Mandrake)* with Foul Papers Theatre Company, *Dragon (The Dragon)* at The Battersea Arts Centre and *Baker (The World Knows Nothing of Its Greatest Men)* with Fiendish Plot Theatre Group. John played the part of Benjamin Franklin in the original 2001 production of *John Paul Jones*, and is looking forward to rediscovering the role in 2010.



Ali Floyd (Lieutenant Richard Dale)

Ali is delighted to be returning to the stage in his native Edinburgh for the first time in a few years. His last major appearance was for Fred. Olsen Cruise Lines on their flagship MS Balmoral as a production singer, which took him from Norway to the Baltics and from to New York City to the Pyramids; he can therefore relate to the role of Lt. Richard Dale! Previous roles include Billy Lawlor in *42nd Street*, Will Parker in *Oklahoma!*, Seymour Krelbourne in *Little Shop of Horrors* and Buttons in *Cinderella*. Off stage, Ali enjoys photography and Earl Grey tea.



David Maule (Jack McClue)

David is a recent graduate from the Glasgow Academy of Musical Theatre Arts, although his interest in performing began with the *Sound of Music* National tour some twenty years ago. Since then he has been involved in numerous productions. Theatre roles include: Schlomo (*Fame*); Nicely-Nicely Johnston (*Guys and Dolls*); Grantaire (*Les Miserables*); Baker (*Into the Woods*) and several roles in various



pantomimes, including playing the Dame for the last three years in Glasgow's SECC venue. He has taken part in many singing and music festivals, both as a soloist and ensemble singer, including Verdi's Requiem and Faure's *Cantique de Jean Racine*. David is delighted to be involved in this production of *John Paul Jones* and would like to thank his family and friends for their support - particularly his parents for their extensive financial support over the last thirty years!

Douglas Nairne (Robert Burns)

Born in Fife, Douglas studied at the RSAMD before winning a scholarship to study at the Guildhall School of Music and Drama where he gained an advanced masters degree with distinction. In 2004 he led the National Anthem at Scotland's televised home games of the RBS 6 Nations Rugby Tournament and in 2009 appeared as the baritone soloist at the Edinburgh Military Tattoo. His operatic roles include Carl Linden (*Bitter Sweet*), Papageno (*Die Zauberflöte*) and Don Giovanni with Fife Opera, Dancairo (*Carmen*) at Haddo House Opera and Silvio (*I Pagliacci*) with Lakeland Opera. He has covered roles at Scottish Opera, Garsington Opera and Dorset.



Natalie Toyne (Janet Taylor)

Natalie Toyne made Scotland her home after completing her MA Performance (Musical Theatre) at the RSAMD in 2005. Most recent performances include: Alice in *Whisky Kisses* (Right Line Productions), The Tron Panto's 2008 and 2009, Katie the Kangaroo in *Ya Beauty and the Beast* and Spotty the Spider in *Mother Bruce*, and the Edinburgh Fringe Debut of *Little Johnny's Big Gay Musical* (Random Accomplice). Having originally trained in Jazz in South Africa, she has sung with the Scarborough Spa Orchestra and performed cabaret at London's Lauderdale House. She is extremely excited to be involved in *John Paul Jones*.



Helen Wilding (Countess Nicolson ("Delia"))

Originally from Bolton, Helen trained in acting at Paul McCartney's Liverpool Insitute for Performing Arts. She has since taken on various roles in all types of theatre, television and film. Theatre credits include; Cinderella in Sondheim's *Into the Woods*, Audrey in *Little Shop of Horrors*, Albina in *Brezhnev's Children*, and reprising the role of Cinderella in the new musical from New York *Once Upon A Time In Narcissia* in its European premiere. TV and Film credits include the Banner Films production *It Craves our Souls*, Tim Firth's *Kinky Boots* and the BAFTA-winning film *Boy A*, playing Carol. Helen has starred in the BBC radio adaptation of *All my Love*. In



2009 Helen performed in the UK tour of “It’s D’Lovely”; a Cole Porter and Gershwin revue. This year Helen has appeared as Alice in Charles Court Opera’s Time Out Critics’ Choice Pantomime *Dick Whittington* and has performed in Opera Ireland’s critically acclaimed production of Gounod’s *Romeo et Juliette* at the Gaiety Theatre, Dublin. She has also recorded the vocal tracks for the new UK Tour of *Glee: Don’t Stop Believin’* and appeared in the Summer season of Norfolk Coastal Opera with The Yorke Trust. After this production of *John Paul Jones* Helen will take up her role as principal singer in the *Thursford Christmas Spectacular* from 6th November until 23rd December.

Simon Hanson (Musical Director)

Simon has worked as Musical Director on various professional theatre productions including: *Cinderella*, *Aladdin* for Queens Theatre, Barnstaple; *Wind In The Willows* (also composer) for Octagon Theatre, Yeovil and National Tour; *Alice In Wonderland*, *Pinnocchio* (also composer) for National Tours; *The Tales Of Hans Christian Andersen* (also composer) for a national tour; *Peter Pan*, *Cinderella* and *Aladdin* for Sands Centre, Carlisle; *Snow White and Beauty and the Beast* for Evolution Productions; *Hits of the West End* for Spotlight Productions; *Aladdin*, *Be My Baby*, *Dick Whittington* and the 2010 re-launch of the Durham Mystery Plays (also composer) for Gala Theatre, Durham. He is currently working with the Gala Theatre on the development of a new rock opera and will be supervising the music for *Cinderella* (December 2010).



Extensive youth theatre work includes the Edinburgh Playhouse and Manchester Palace Theatre Stage Experience projects, over the past three years supervising the music for productions of *High School Musical*, *Annie*, *Anything Goes*, *Guys and Dolls* and *Fame*. He is also head of music at the Edinburgh based MGA Academy of Performing Arts.

Together with James McCutcheon, he runs JS Music Solutions, an Edinburgh based partnership delivering creative music solutions to the arts, offering clients throughout the UK and abroad services ranging from musical direction to arrangement and transcription services to professional quality backing track creation.

Christopher Neil (Director)

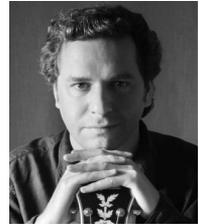
Now based at the Mansfield Palace Theatre, Christopher has worked in various parts of the country as a director and facilitator. Recent work includes a production of *Under Milk Wood* by Dylan Thomas (Mansfield Palace Theatre). He is about to direct a new play, *In Manifest* by Richard Woodward, as part of the new writing programme at the Palace. New writing work includes directing: *Under The Dirt* by Claire Berry (The Lowry and tour), *My Life’s Work* by James Allen and Jack Lord (Studio Salford and the 24:7 Theatre Festival), two plays by Rob Johnston: *The Opposite of Claustrophobic* (Studio Salford) and *Human*



Habitation (24:7 Theatre Festival), *Karry Owky* by Michael Stewart (Vista Theatre, tour and Re:play at the Manchester Library Theatre), and *The Turing Test*, a new opera by Julian Wagstaff (Edinburgh Festival Fringe). Other opera / operetta work includes *Dido and Aeneas* by Purcell, *Così fan Tutte* by Mozart, *Il Tabarro* by Puccini (all Opera Moriarty), *The Merry Widow* by Lehar and *HMS Pinafore* by Gilbert and Sullivan (both PCOG). Christopher has also gained experience at the King's Head Theatre, Glyndebourne, Royal Opera House and Dundee Rep.

Julian Wagstaff (Composer/Writer/Producer)

Julian lives in his native Edinburgh, where he is an active as a composer, arranger, writer and musician. He worked as a translator and interpreter before turning to music as a profession in the late 1990s, and his interest in language and political history continues to be reflected in much of his music and in his theatre libretti. Julian studied composition with Nigel Osborne at Edinburgh University, and was awarded a PhD in music in 2008.



Julian's specific interest in German history, particularly the history of the former German Democratic Republic, is reflected in *Treptow* for string orchestra (2005), his most-performed work. This piece, which won the 2005 Emre Araci Prize, was inspired by the Soviet War Memorial in Treptow Park in east Berlin.

In August 2007, Julian Wagstaff presented his hour-long chamber opera *The Turing Test* on the Edinburgh Festival Fringe, to sell-out audiences and critical acclaim. The opera takes its name from the test proposed by the English mathematician Alan Turing for human level intelligence in a machine.

Julian enjoys close connections with many of Scotland's leading musicians, and his works are widely performed throughout Scotland and beyond. His Piano Quintet was released on Circular Records in 2007, on an album entitled *Frontiers and Bridges* recorded by the Edinburgh Quartet and produced by Calum Malcolm.

In 2010 he was appointed Composer in Residence at Kings Buildings, the science campus at Edinburgh University. In the same year the revised version of *John Paul Jones* was completed in collaboration with Joel Jenkins, and preparations made to present the work in concert form with musicians from the Scottish Chamber Orchestra. Julian's website can be found at www.julianwagstaff.com.

Joel Jenkins (Writer)

Joel studied Italian and History of Art at University College London and Film and Television at the University of Bristol. During his student years he began writing, directing and producing short films and television dramas, and branched out into short plays before getting professionally involved with the whole writing business - first as a script editor for the late UK Film Council, DNA et al, and



now as a screenwriter for TV and film. His credits include *Cape Wrath* for Channel 4 and *Paradise Cafe* for the BBC. He is currently developing an original television series with the BBC and a film with Ecosse Films and Film4 with his regular writing partner Chris Denne.

David Williams (Executive Producer)

David Williams is a creative producer, consultant and manager with some thirty years experience in the cultural sector.

David has worked in senior management with a variety of theatres and touring companies such as Cambridge Arts Theatre, Theatre Royal Stratford East, English National Ballet, Scottish Ballet and King's Theatre & Theatre Royal Glasgow. At Stratford East, David was general manager at the time that *Five Guys Named Moe* premiered and subsequently transferred to the West End.



As a consultant, David has undertaken several investigations into companies, supporting them through change. For example he is currently working with the board and chief executive of craftscotland through a period of organisational development.

Theatrical Solutions is David Williams and David Evans (a production manager, writer, Health & Safety expert, among other things). As Theatrical Solutions, they work with a variety of companies on a range of projects, from general and production management of touring theatre shows, to board, staff and venue development work. Recent projects have included assessing venues, staff and programming options in the UAE and working with the hip hop dance company Boy Blue Entertainment on their UK tour of the Olivier Award winning *Pied Piper*.

As a creative producer David invests a great deal of time looking for new projects for Theatrical Solutions to develop. With regard to *John Paul Jones*, David is particularly interested in meeting potential co-producers, investors and supporters.

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Musical Director's Note

In the current climate where almost every new musical popping up on Broadway or in the West End is a "juke box" musical featuring a collection of old rock and pop hits loosely hung together on a slim plotline, it is always refreshing to come across new and original work. It is almost 10 years since I was involved with the first ever production of *John Paul Jones* and it has been a great experience to be able to revisit the show and work on the revised score containing material both old and new.

At the time of the original production I wrote that it would be difficult to "pigeon hole" the music of JPJ into a certain style, with the closest relation I could name being *Martin Guerre*. Both shows are clearly born out of modern musical theatre, yet contain elements which continually remind us of the traditional roots in which the show is set.

For those hearing the music of *John Paul Jones* for the first time tonight, the score reflects a skilful fusion of modern musical theatre styles with that of traditional Scottish music. You will hear the lushly orchestrated soaring ballads we come to expect from a new musical, but there are also nods towards more traditional musical styles and the period setting. In addition, even within the more modern sounding ballads, melody lines continue to draw on note patterns which would not have been out of place at the time of the action.

So, to those of you joining us again after 10 years – welcome back and enjoy our new take on the original score – and for those joining us for the first time, welcome to the musical world of John Paul Jones – enjoy!!

© Simon Hanson



Lorna Frier plays a French aristocrat in the 2001 production
(photograph © Scott Loudon)

Director's Note

Ye see yon birkie ca'd 'a lord',
Wha struts an' stares, an' a' that?
Tho' hundreds worship at his word,
He's but a cuif for a' that.
For a' that, an' a' that,
His ribband, star an' a' that,
The man o' independent mind,
He looks and laughs at a' that.

(Robert Burns)

Robert Burns, through his writing, constantly speaks of searching for people's freedom, our freedom, our independence. The principles behind Burns' beliefs in human beings taking charge of their own world, their own thoughts, their own confidence through the application of an *independent mind* has proved to be of universal influence, and speak to us today through his poetry as if they had just been committed to paper. While Burns was politically active through his writing, another Scotsman, John Paul Jones, was actively trying to fulfil his own, similar beliefs and ideals.

What makes life interesting for all of us who have been working on *John Paul Jones*, from its early development to the version we produce tonight, is the exploration of human nature through the historical figure of the hero, Jones. A blow-by-blow account of his life told through a piece of theatre may be historically significant, but the composer / writers have interestingly chosen to focus on the human being and his ideals, his independent mind. Through episodic scenes, the constant belief that he is the people's man and freedom fighter for the American people is portrayed, but, as in the case of all political ideals, historical or current, there comes a time when 'the hero', 'the human being', questions his own ideals and acts in ways contrary to his original beliefs. Recognition by the French King, Louis XVI, leads to Jones discovering and liking a new World of the Aristocracy and its temptations. Jones is dialectically challenged as he has to choose between the people's freedom or the Aristocracy's view of freedom. The principles behind *liberté, fraternité, humanité, égalité* suddenly are not so easy to fulfil. How often have leaders' ideals been challenged, corrupted by the people at the very heart of those ideals? This piece of theatre speaks to us in these terms today – ideals, political ideals, remain something we can strive for, something we need to strive for, but human nature rarely, if ever, has allowed or will allow them to succeed.

Let us keep searching for our own ideals, for our freedom, our equality as human beings. People like Jones and Burns keep us believing! I hope you enjoy this concert version as *John Paul Jones*, the musical, continues on its own independent journey from page to professional stage.

For a' that, an' a' that,
It's comin yet for a' that,
That man to man the world o'er
Shall brithers be for a' that.

(Robert Burns)

Writer's Note

It seems very strange to think that fourteen years have now elapsed since 1996, when a good friend of mine first suggested John Paul Jones, the Scots-born "father of the American navy" to me as a possible subject for a musical play. Indeed, this is almost precisely the same span of time as that covered by the musical itself - from the time of the American Revolution until Jones's untimely death in 1792.

A great deal happened in world history during those fourteen years, most notably the victory of the United States in its War of Independence against Britain, and the victory of the bourgeoisie in the French Revolution.

A great deal, too, has happened in the field of international relations since The Freedom Company's original community-based production of *John Paul Jones* in July 2001. Just a few months later, the attacks on the World Trade Centre in New York heralded the onset of a new and destructive era in world politics, and it is in the shadow of those events that young men of Scottish birth fight and fall today, as they did in Jones's day.

One of the most rewarding aspects of revisiting the text of *John Paul Jones* in collaboration with Joel Jenkins, a script writer and editor of exceptional talent and experience, has been rediscovering the significance and importance of Jones's story in today's altered world, and what his story can reveal about ourselves and those who claim to act on our behalf.

If the 2001 script was suffused with themes of home and belonging, the revised 2010 script brings the essential tragedy of Jones's life more sharply into focus. War is hell. It must only be contemplated when all other courses of action have been exhausted, and under the application of the loftiest of principles. Jones forgets this, and pays the ultimate price.

But the musical *John Paul Jones* is not intended as propaganda. We will have failed as writers if it affords only one interpretation and, above all, if it fails to entertain.

During his lifetime, John Paul Jones inspired great loyalty among those who knew him and those who served with him. I am, in turn, continually humbled by the capacity of this musical to inspire loyalty and commitment among those who work on it. I am delighted that Simon Hanson, Christopher Neil, David Pammenter and others who worked with such energy on the 2001 production are still on board in 2010, and very excited to be working with David Williams, Joel Jenkins, James McCutcheon and the new cast members as *John Paul Jones* embarks on the next stage of its musical journey.

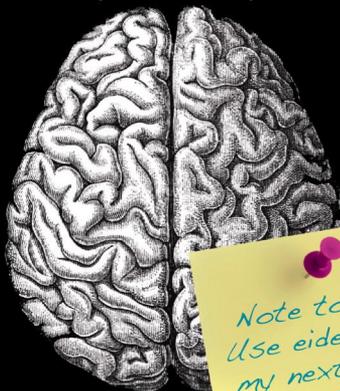
As the show moves forward we shall endeavour to live up to the spirit of John Paul Jones's famous cry: "I have not yet begun to fight!"

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John Paul
JONES



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Credits and Acknowledgements

John Paul Jones image and lettering by Caleb Rutherford (Eidetic)

Poster design by Roland Wagstaff

Orchestrations and vocal arrangements by Julian Wagstaff; Additional orchestration by Simon Hanson; Original (2001) orchestrations by Mick McGarr, Simon Hanson, Euan Mathieson and Julian Wagstaff

Orchestral parts extracted and edited by Luci Holland

Sound and lighting by A&R Martin

Costumes by ST6 Costumes, Stoke on Trent and Carousel Costumes, Edinburgh

Rehearsal space provided by MGA and the University of Edinburgh

Programme vendors: Clare Martins, Conny Brenner, Gary Kilkerr, Zoë McGuire.

A big thanks to:

Carol Main

Murray Grant

Brian Ferguson

Andrew Gowland

Jane Ferguson

Mike and Liz Hardy

Richard Mackenzie

Alison Wagstaff

Glen Bennett

Sally McPhail

Kenny and Norma Kinnear

John Ward

David Watt

David Ferrier

Ron Hewitt

Rachel Butter

Roland Wagstaff

Joel Mason

Thom Dibdin

Adrian, Iain and everyone else at the Queen's Hall

And finally...

...huge thanks are due to Barry Phillips and Howard Wagstaff, without whose help, support and encouragement this production would not have taken place.

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