

THE BEGGAR'S OPERA



*Elizabethan
Theatre*



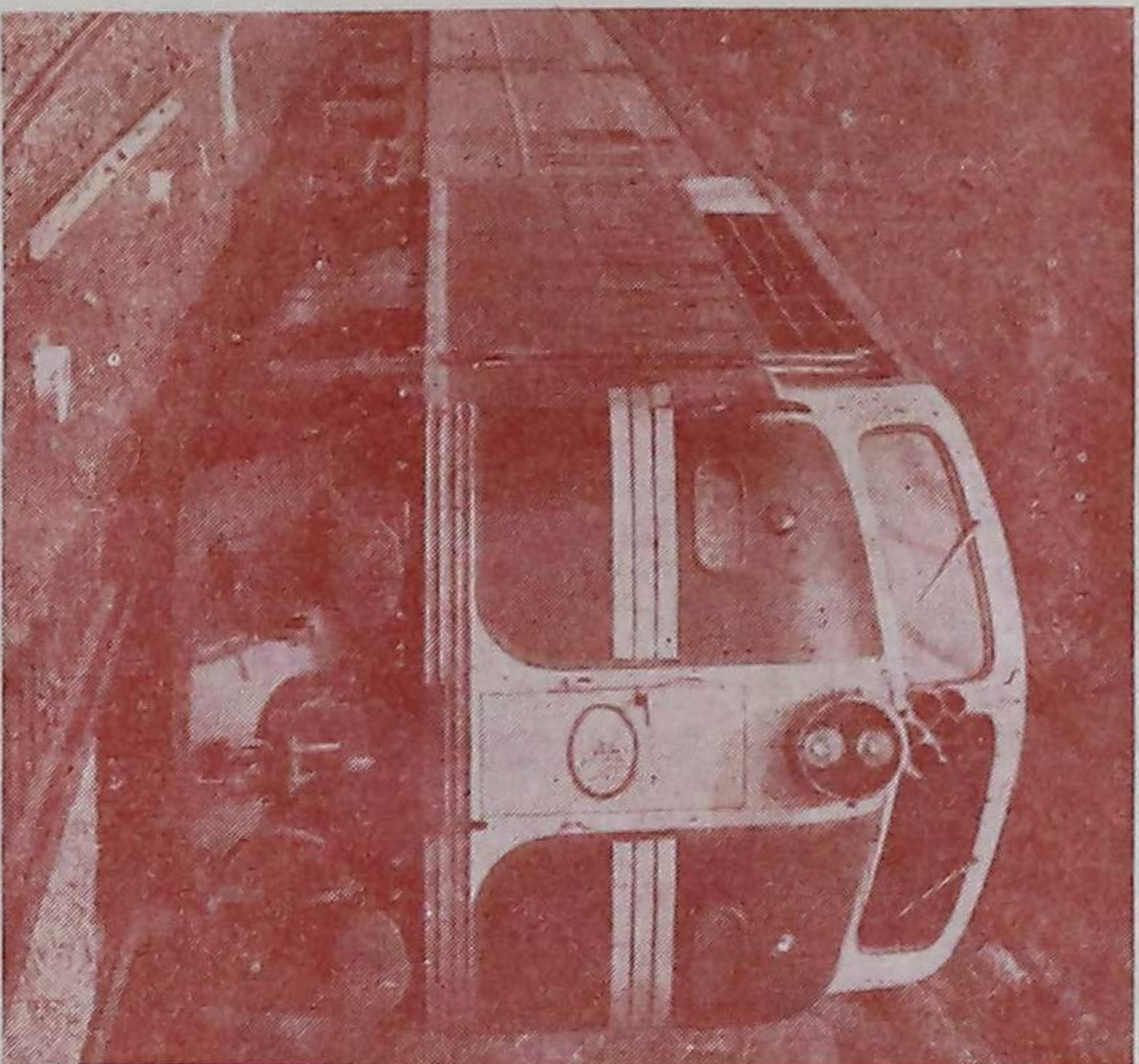
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You may also assist the work of the Trust by giving a donation, and the Trust welcomes all donations, whether they be large or small.

Many of the Theatre seats have been given by friends of the Trust, both in Australia and overseas. A donation of £10 will provide one seat, and a plaque bearing the name of the donor will be fixed to the arm of the chair.

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THE AUSTRALIAN ELIZABETHAN THEATRE

TRUST ACTIVITIES

BACKWARDS AND FORWARDS

Looking Backwards

Two years ago the Australian Elizabethan Theatre Trust was no more than a hope of things to come. Its material manifestation consisted of a partitioned office in Martin Place, the loan of some furniture and a telephone.

To-day "the Trust" and "the Elizabethan" are household words in Sydney and, indeed, throughout Australia. Our Opera Company has played to over 181,000 people; our Drama Company has done two nation-wide tours, playing not only in the capital cities, but in other centres, such as Port Pirie, Launceston, Devonport and Burnie. We have promoted one major Australian play, *Summer of the Seventeenth Doll*, which is to make theatrical history by being the first Australian play to be presented in London. We have played an American play, *The Rainmaker*, in Sydney, Brisbane and Melbourne, and a modern British musical, *The Boy Friend*, has been toured not only in Australia, but also in New Zealand.



HUGH HUNT

Our theatre has housed other companies, foremost amongst which was the one headed by Sir Ralph Richardson and Dame Sybil Thorndike. It has been visited by many distinguished persons from overseas. Our companies have represented Australia at the Olympic Festival, and, in collaboration with Peter Scriven, we have made the name of *The Tintookies* a lovable memory for children of all ages.

Our staff has been made available to produce plays for the Arts Council, for opera and repertory companies in Melbourne, Perth and Hobart, and has assisted in dramatic training schools and adjudications throughout this country and New Zealand, and we have financially assisted other companies to produce Australian

Continuation on page 24

Elizabethan
THEATRE
NEWTOWN

Next Production

Commencing
Saturday, 27th April

THE ELIZABETHAN TRUST DRAMA COMPANY

presents

PAUL ROGERS

in

Hamlet

Produced by HUGH HUNT

followed by

The Relapse

or (Virtue in Danger)

Produced by ROBIN LOVEJOY

with

CLEMENT McCALLIN, ZOE CALDWELL, LLOYD BERRELL
BRIAN JAMES, DAVID BUTLER

and

ROSALIND BOXALL

John Shaw

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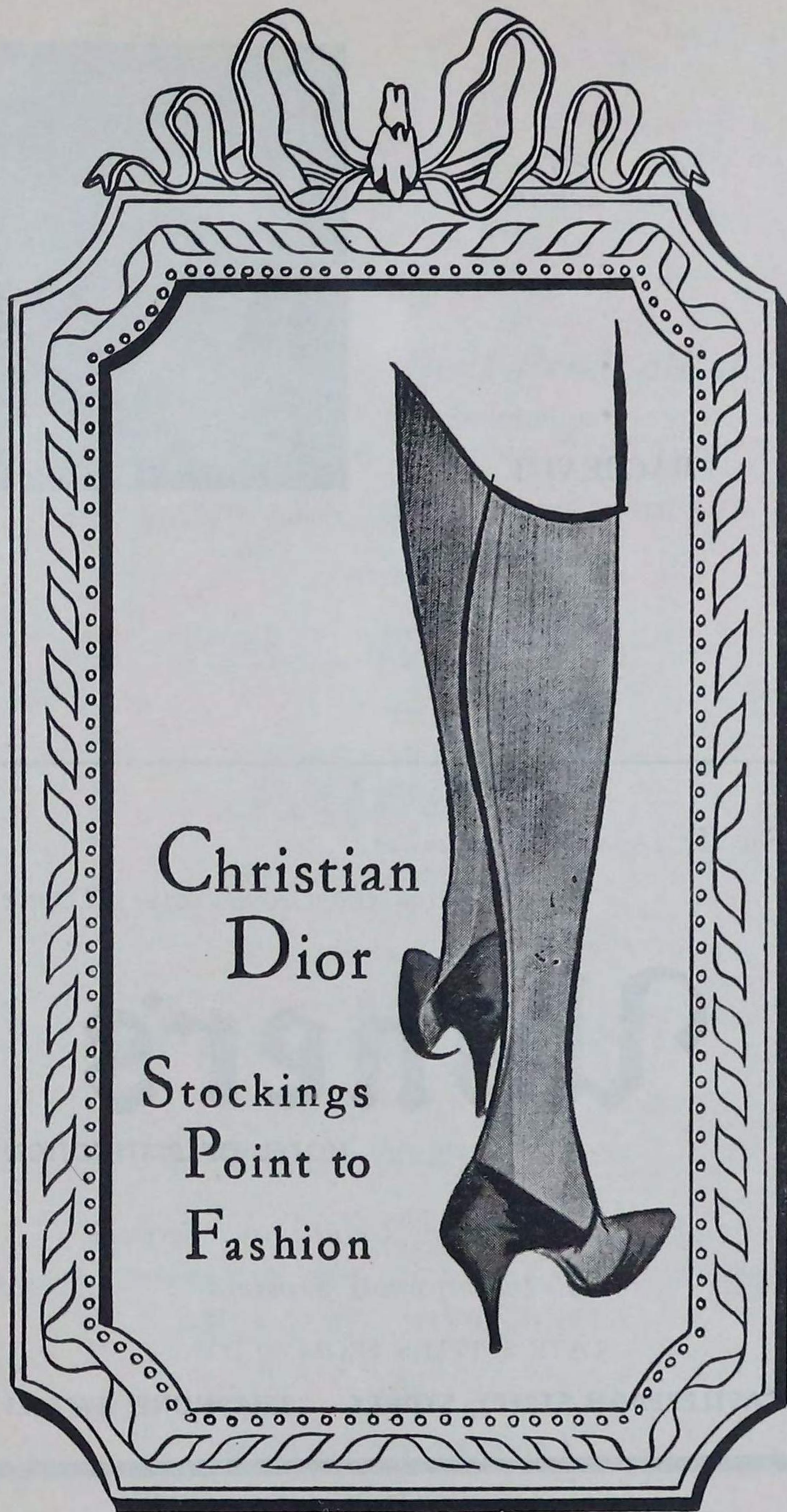
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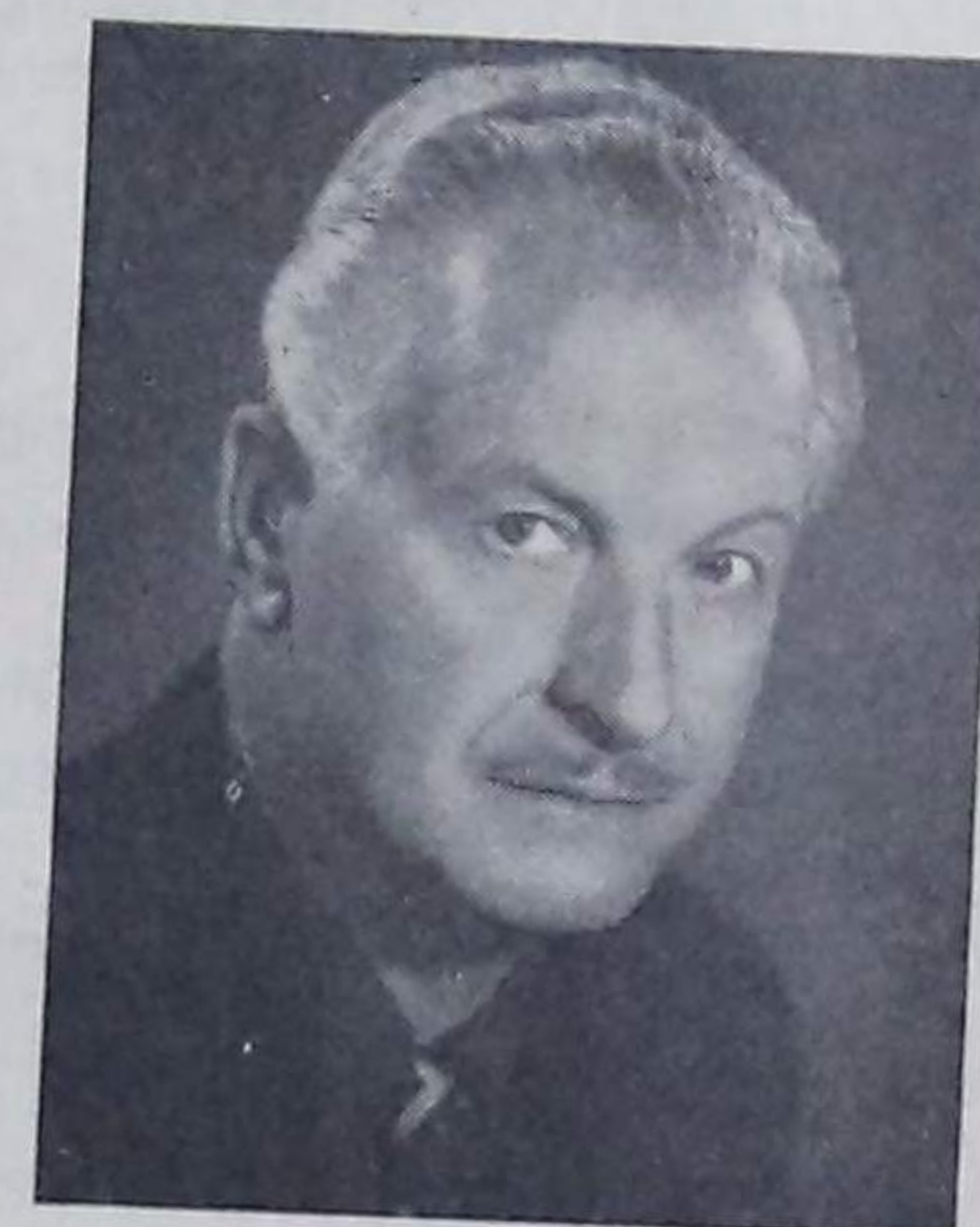
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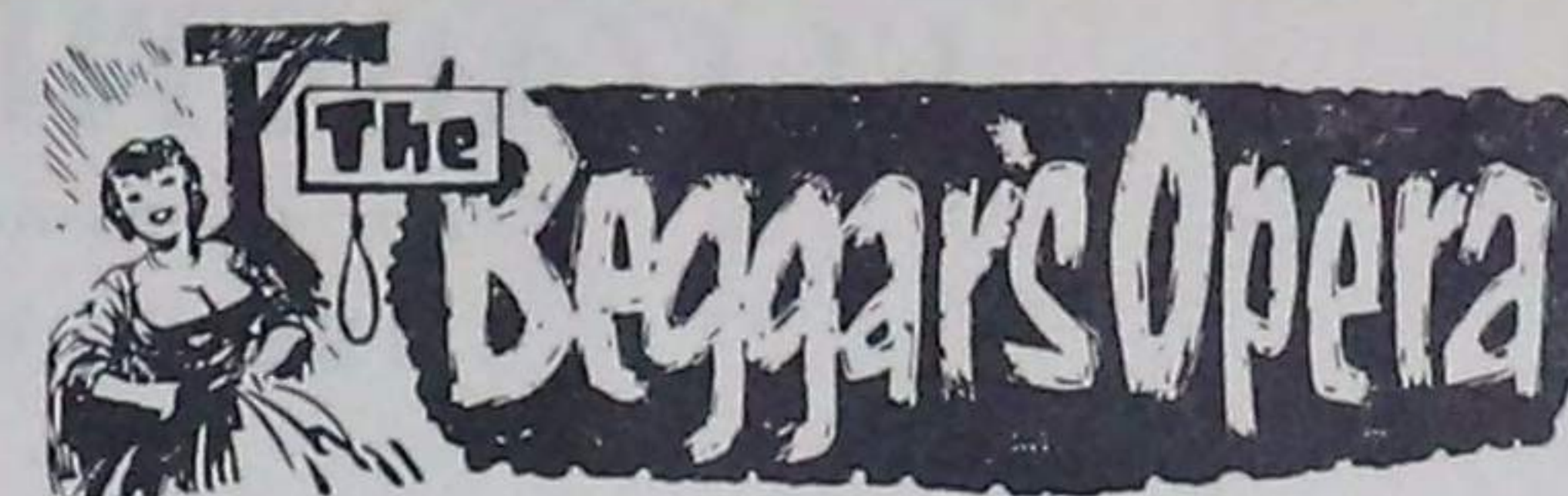


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About John Gay's greatest and best known work, "The Beggar's Opera," which was first produced on January 29, 1728, at the Lincoln's Inn Field's Theatre, Jonathon Swift wrote, "The ladies carried about with them the favourite songs of it in fans, and houses were furnished with it in screens. The person who acted Polly Peachum (Lavinia Fenton), till then obscure, became all at once the favourite of the town."

There was a certain amount of controversy, both in the 18th Century and since, about the actual purity of authorship of the Opera. Gay wrote it and signed it, but there is little doubt that Pope and Swift were responsible for one or two songs. However, Pope himself explicitly stated that "Gay was the sole author of 'The Beggar's Opera'. I own appearances are against him, for it was written in the same house with me and Dr. Swift. He used to communicate the parts as he wrote them to us, but neither of us did more than alter an expression here and there." The original idea was engendered by a remark of Swift's, who suggested to Gay, "What an odd pretty sort of thing a Newgate pastoral might make." There are other sources, too, to which one can trace the idea. Notably the furore created by the exploits of the house-breaker, Jack Sheppard, and his association with the notorious informer, Jonathon Wild. Throughout the autumn of 1725 Sheppard kept all London breathless with the excitement of his repeated escapes from prison and when he finally took the road from Newgate to Tyburn, public sympathy made it more like a coronation procession than an execution. Using this theme, Gay attacked some of the social evils of the time, particularly the vogue of informers in the political system.

It has always been taken for granted that "The Beggar's Opera" was intended as a burlesque on the Italian Opera of the day, which was then a tissue of absurdity bound by cast-iron rules and artificial conventions. But it is now generally considered that Gay was more interested in rivalry than in ridicule, and he could not have selected a more striking contrast to the pseudo-classic themes of the Italian Opera than the realism of Newgate Prison.

Continued on page 23

ELIZABETHAN THEATRE, NEWTOWN

For a Season commencing Wednesday, 13th March, 1957

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

The Beggar's Opera

By JOHN GAY

Musical arrangements by Frederic Austin

Characters in order of their appearance:—

| | | |
|---------------------------|-------------------------------------|----------------------|
| A Beggar | | DAVID BUTLER |
| A Player | | ALAN TOBIN |
| Mr. Peachum | | JOHN YOUNG |
| Filch | | EREACH RILEY |
| Mrs. Peachum | | WILMA WHITNEY |
| Polly Peachum | | JENIFER EDDY |
| Captain Macheath | | JOHN SHAW |
| Matt o' the Mint | Members of Macheath's Gang | RAYMOND MacDONALD |
| Crook-finger'd Jack | | EDWIN SONCUM |
| Ben Budge | | IAN BURGIS |
| Jemmy Twitcher | | WAVERNEY FORD |
| Robin of Bagshot | | ALAN TOBIN |
| Nimming Ned | | DOUGLAS STUTCHBURY |
| Wat Dreary | | NOEL McCABE |
| A Drawer | | THE BEGGAR |
| Mrs. Coaxer | Women of the Town | JAN ROSS |
| Dolly Trull | | LORRAINE BRANS GROVE |
| Mrs. Vixen | | NITA MAUGHAN |
| Betty Doxy | | WILMA WHITNEY |
| Jenny Diver | | MARIE TYSOE |
| Mrs. Slammekin | | JOY MAMMEN |
| Suky Tawdry | | ELEONORE TREIBER* |
| Molly Brazen | | JOYCE SIMMONS |
| Mr. Lockit | | JOHN HUSON |
| A Gaoler | | ALAN TOBIN |
| Lucy Lockit | | BETTINA BENFIELD |
| Mrs. Trapes | | MINNIE LOVE |

CONSTABLES, GUESTS, PRISONERS, ETC.

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PROLOGUE

ACT 1. Mr. Peachum's House.

An Interval of Ten Minutes

ACT 2. Sc. 1. A Tavern near Newgate.
Sc. 2. Newgate Prison.
Sc. 3. The Same.

An Interval of Ten Minutes

ACT 3. Sc. 1. A Gaming House.
Sc. 2. Newgate Prison.
Sc. 3. The Condemned Hold.
Sc. 4. Tyburn.

Producer JAMES MILLS
Musical Director ERIC CLAPHAM

Scenery designed by Paul Kathner
Dances arranged by Eleonore Treiber

Leader of Ensemble Geza Bachmann
Harpsichord George Humphrey
First Violin Geza Bachmann
Second Violin Janet Harvey
Viola Rosamund Gumpertz
Violoncello Alison Battarbee
Double Bass Robert Waddington
Flute Linda Vogt
Oboe Joyce Stender

General Manager for Opera: Robert Quentin

| | | |
|-------------------------------|---|----------------------|
| Stage Manager | } THE BEGGAR'S OPERA CO. STAFF | WILL THOMPSON |
| Assistant Stage Manager | | EDWIN SONCUM |
| Mechanist | | NORMAN PARKER |
| Wardrobe Master | | PHILLIP COPE |
| Publicity | | RON PATTEN PUBLICITY |

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|-----------------------------|--|----------------------|
| General Manager | } EXECUTIVE FOR ELIZABETHAN THEATRE | JOHN SUMNER |
| Assistant Manager | | MARY RAWDON |
| Head Mechanist | | RON FIELD |
| Chief Electrician | | ROBERT CUNNINGHAM |
| Chief Property Master | | JACK BETTISON |
| Publicity | | RON PATTEN PUBLICITY |

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The Management reserves the right to make any alteration in the cast which may be rendered necessary by illness or any other unavoidable cause.

The Management reserves the right of refusing admission to the Theatre.
Taking photographs during the performance of this production is prohibited.
Smoking is not permitted in the Auditorium.

CREDITS.

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This programme is designed for the ELIZABETHAN THEATRE by RON PATTEN PUBLICITY, 421 Sussex Street, Sydney, 'phone BA 2098, to whom all advertising enquiries should be made, and printed by PEERLESS PRESS PTY. LTD., 558a George Street, Sydney.

Underworld terms of the Eighteenth Century heard in "The Beggar's Opera."

FILCH: To steal.

NIM: To pick a pocket.

CART: The cart in which prisoners were driven to the place of execution.

TREE: Gallows.

TYBURN: A famous spot for execution, now known as Marble Arch.

PEACH: To betray or inform against a criminal.

BRING OFF: To save from being convicted, usually by corrupting evidence or witnesses.

TRULL, TROLLOP, DOXY: Prostitutes.

TO MAKE STAND: To hold up for the purpose of robbery.

JACK KETCH: The public hangman.

SETTING: Holding up and robbing.

GARNISH: The practice of tipping.

NOSEGAY: In this case refers to the nosegay carried by famous criminals on their way to execution.

TAKE THE AIR: To ride the highway for the purpose of robbing travellers.



"The Beggar's Opera"

(In presentation box with leaflet)

(Gay, Pepusch, Austin)

Pro Arts Orchestra and Chorus,
conducted by Sir Malcolm Sargent

H.M.V. 12" Long Playing Records OCLP. 1052/3

Recorded by a double cast of actors and singers:—

Polly

Macheath

Lucy

Lockit

Peachum

Mrs. Peachum

Speaking

Zena Walker

John Neville

Rachael Roberts

Eric Porter

Paul Rogers

Daphne Heard

Singing

Elsie Morison

John Cameron

Monica Sinclair

Ian Wallace

Owen Brannigan

Constance Shacklock

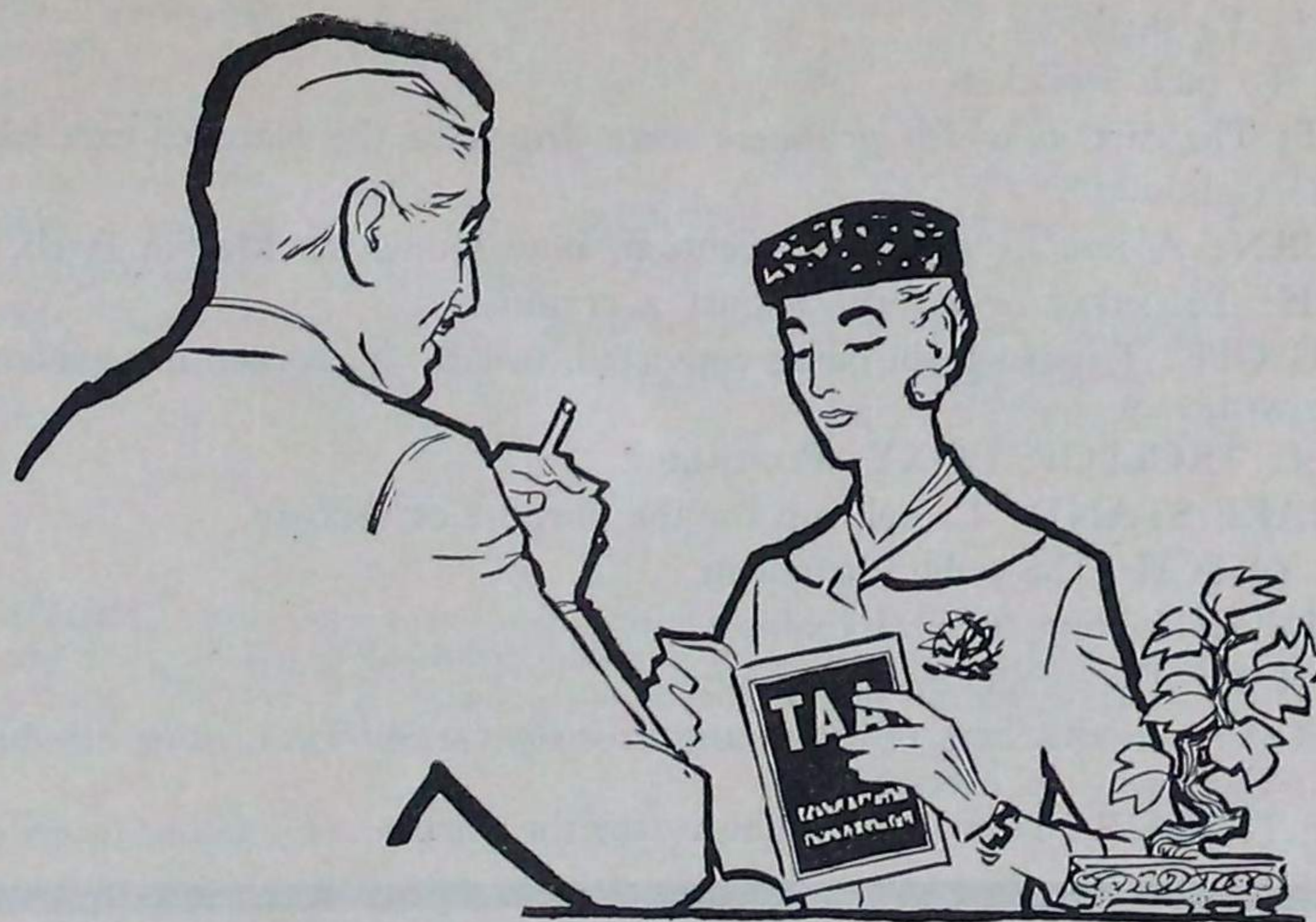
"The Threepenny Opera" (Kurt Weill)

M.G.M. 12" L.P. M.G.M. 02.7513

The original cast of the New York production, featuring Lotte Lenya in the complete score: Overture; The Ballad of Mack the Knife; Morning Anthem; Instead-Of-Song; Wedding Song; Pirate Jenny Army Song; Love Song; Ballad of Dependency; Melodrama and Polly's Song; Ballad of the Easy Life; The World is Mean; Barbara Song; Tango Ballad; Jealousy Duet; How to Survive; Useless Song; Solomon Song; Call from the Grave; Death Message; Finale—The Mounted Messenger.

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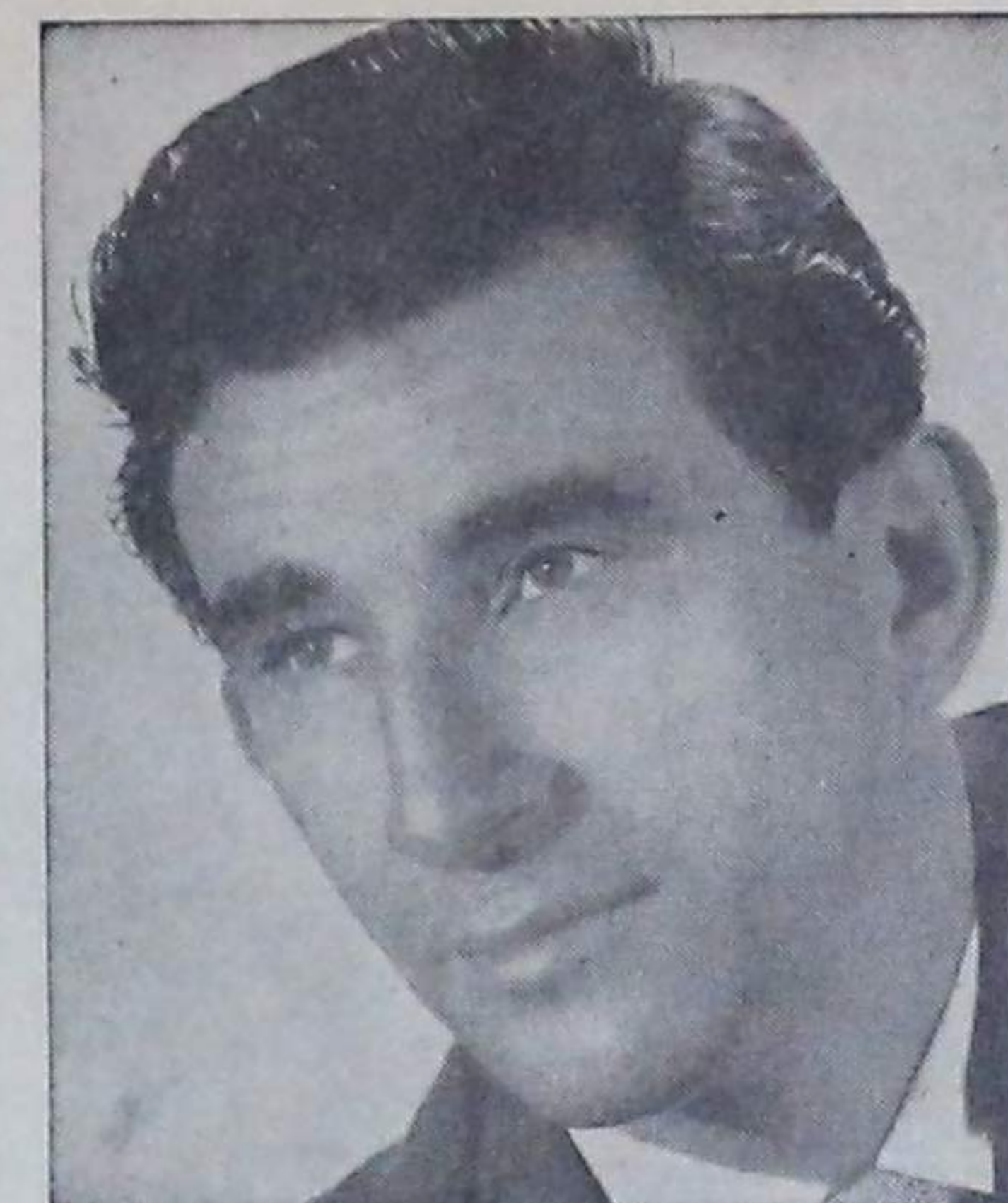
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MATT O' THE MINT





..... Eric Clapham

is a New Zealander who has played an active part in the development of opera and ballet in Australia for a number of years. He was the Borovansky Ballet's first pianist and conductor and, turning his attention to opera, has conducted at the National Theatre Movement's annual festivals in Melbourne. He was principal conductor of that company on its very successful 1953 tour of Australia with "The Consul." He conducted also the N.S.W. National Opera's Brisbane season of 1952. Last year he travelled as one of the conductors of J. C. Williamson's Italian Grand Opera Company. He was associate conductor for the Elizabethan Trust Mozart Opera season.



Eleonore Treiber



Born in New York City, ELEONORE TREIBER was taught dancing at the age of 5, and has been dancing professionally since she was 14. Her first ballet work was with the Ballet Russe de Monte Carlo, with whom she was a soloist for a few years. She has danced in "High Button Shoes," "Pal Joey," and "Gentlemen Prefer Blondes," and in the New York and later the Chicago productions of "Can-Can." In the Australian production of "Can-Can," she directed all dances and played the role of Claudine. She has joined the staff of the Elizabethan Trust Opera Company, has arranged the dances for *The Beggar's Opera*, and will be responsible for choreography for other future productions.



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... James Mills

started his theatrical career with English Repertory and touring in Shakespeare and modern plays. Went to Canada as leading man of the British Guild Players and subsequently became Director of the Company. On his return to England he was appointed producer of the White Rose Players for ten years. In London, he played with John Clements and Kay Hammond in *The Kingmaker* and *Marriage a la Mode*; with Jack Hawkins and Anthony Quayle in *Othello* and with Sophie Stewart and Leslie Banks in *Life With Father*. He has also appeared on television with the B.B.C. After his arrival in Australia in 1951 he became actor and co-producer of the John Alden Company and is well known to Sydney radio listeners for his many and varied roles. His wide knowledge of theatre has made him a very able drama adjudicator of various eisteddfods. He last played in this theatre as Sir Lucius O'Trigger in the Trust's production of *The Rivals*.



THE BEGGAR'S OPERA—Continued

Gay had no particular object in calling his play an "Opera" save as an indication that it was provided with songs and was in the fashion of the moment. Actually, the songs were originally intended to be sung without any accompaniments, but eventually Dr. Pepusch was called in to assist by writing the basses for the airs, which, 40 years later, were orchestrated by Dr. Arne. Gay set the lyrics to the melodies of popular ballads of the day, his Bohemian inclinations having made him well acquainted with the Noble Company of Ballad Singers (a colourful connection through which he became acquainted with the life he describes in "The Beggar's Opera.")

John Gay was one of a coterie of brilliant men who met at Pope's Villa in Twickenham in the early part of 1727; a coterie which, as representing wit, satire and poetry, it would be hard to parallel. Pope, Swift, Congreve, Dr. Arbuthnot, Bolingbroke, and many others, who comprised the "Twickenham Hotch-Potch," were always abreast of the times in politics, in literature, in everything that was going on or being talked about, all of which is reflected in "The Beggar's Opera," which, for more than 200 years, has occupied a unique position in the history of the English stage.

This programme note is printed by courtesy of the Independent Theatre, North Sydney

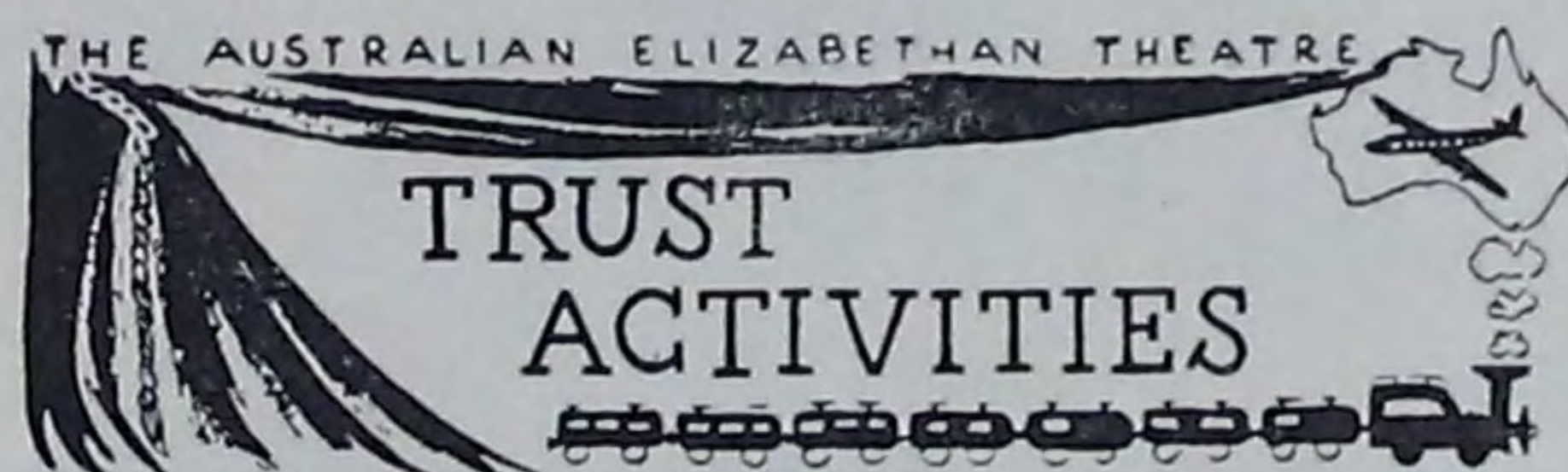
plays. We have had our failures as well as our successes, and foremost amongst these we acknowledge *Ned Kelly* as a distinguished failure.

Here is the measure of our progress in the past. If we have achieved at least part of what we set out to do, the credit must go to our supporters and donors on the one hand, and to our artists on the other.

Looking Forwards

HAMLET AND THE RELAPSE

Now for the future. *The Beggar's Opera* is to be followed by a major event in Australian theatre. A guest artist of considerable importance is to join our Drama Company. Paul Rogers, who has now arrived in Australia, has had a remarkable career as an actor. For the past two seasons he has been the leading actor at the Old Vic in London, and has just completed an American season playing *Macbeth*, as well as other leading parts for the Old Vic. He and his talented wife, Rosalind Boxall, are to "star" as guest artists with our Drama Company in *Hamlet* and *The Relapse*. Rogers will be seen for the first time in his career as the Prince in *Hamlet* and as Lord Foppington in *The Relapse*, a part recently played in London by Cyril Ritchard. The Company, which will include our finest Australian artists, will open at the Elizabethan on April 27th.



AUSTRALIAN MUSICAL

To follow this distinguished play season, we plan to present a new Australian musical comedy specially commissioned by the Trust, which we hope will prove an Australian *Oklahoma!*

OPERA COMPANY

In August the Trust Opera Company will present its second season—this time it will be Grand Opera, and the Company promises to be even stronger than before, with three international Australian singers returning from London to join it. Once again it will be accompanied by the Sydney Symphony Orchestra under the direction of Joseph Post.

NEW AUSTRALIAN PLAY

In September we plan to present the new Australian prize-winning play, *The Shifting Heart*, by Richard Beynon.

BECOME AN ELIZABETHAN

The Elizabethan Theatre Trust has been born. May we rely on you to help it to grow to maturity, and this you can do by becoming not just an occasional, but a regular Elizabethan. You will, I think, find the trip to Newtown is worth it. We will certainly try our best to make it so.

HUGH HUNT.

Hamlet



The Relapse

Introducing Paul Rogers. Born in Plymouth, the son of a schoolmaster, Rogers is one of the rare examples of a star actor, made and developed almost entirely within the framework of The Old Vic. He began his association with The Old Vic when, after serving six years in the Royal Navy, he joined the Bristol Old Vic in 1947. Two years later, he was invited to join the London Old Vic, then playing at the New Theatre.

When The Old Vic Theatre was re-opened after the war, he was chosen to play Malvolio to Peggy Ashcroft's Viola in the opening production of *Twelfth Night*. In subsequent seasons, he played, among other parts, Iago in *Othello*, Bottom in *A Midsummer Night's Dream*, and William Villon in *The Other Heart*, for which he received the Clarence Derwent award as the best supporting player of the year. In subsequent seasons, he has won unanimous acclaim for his various performances.

Rogers was recently hailed by New York critics for his portrayals in The Old Vic Company which visited Broadway. During one week, he played four different roles in five nights. They were Mercutio in *Romeo and Juliet*, John of Gaunt in *Richard II*, the title role in *Macbeth*, and Pandarus in *Troilus and Cressida*.

The critics said of these performances: "Paul Rogers is superb as John of Gaunt"—Brooks Atkinson, "N.Y. Times".

"Paul Rogers is enormously effective, a remarkable actor"—Richard Watts, "N.Y. Post".

"... Rogers has taken Broadway by storm"—J. Carmody, "Evening Star".

Rogers joins the Elizabethan Trust Drama Company as guest star for the 1957-58 Commonwealth tour. He will play the title role in *Hamlet*, which will be produced by Hugh Hunt, and Lord Foppington in the promiscuous restoration comedy, *The Relapse*, to be produced by Robin Lovejoy. The tour will commence at the Elizabethan Theatre on Saturday, 27th April.