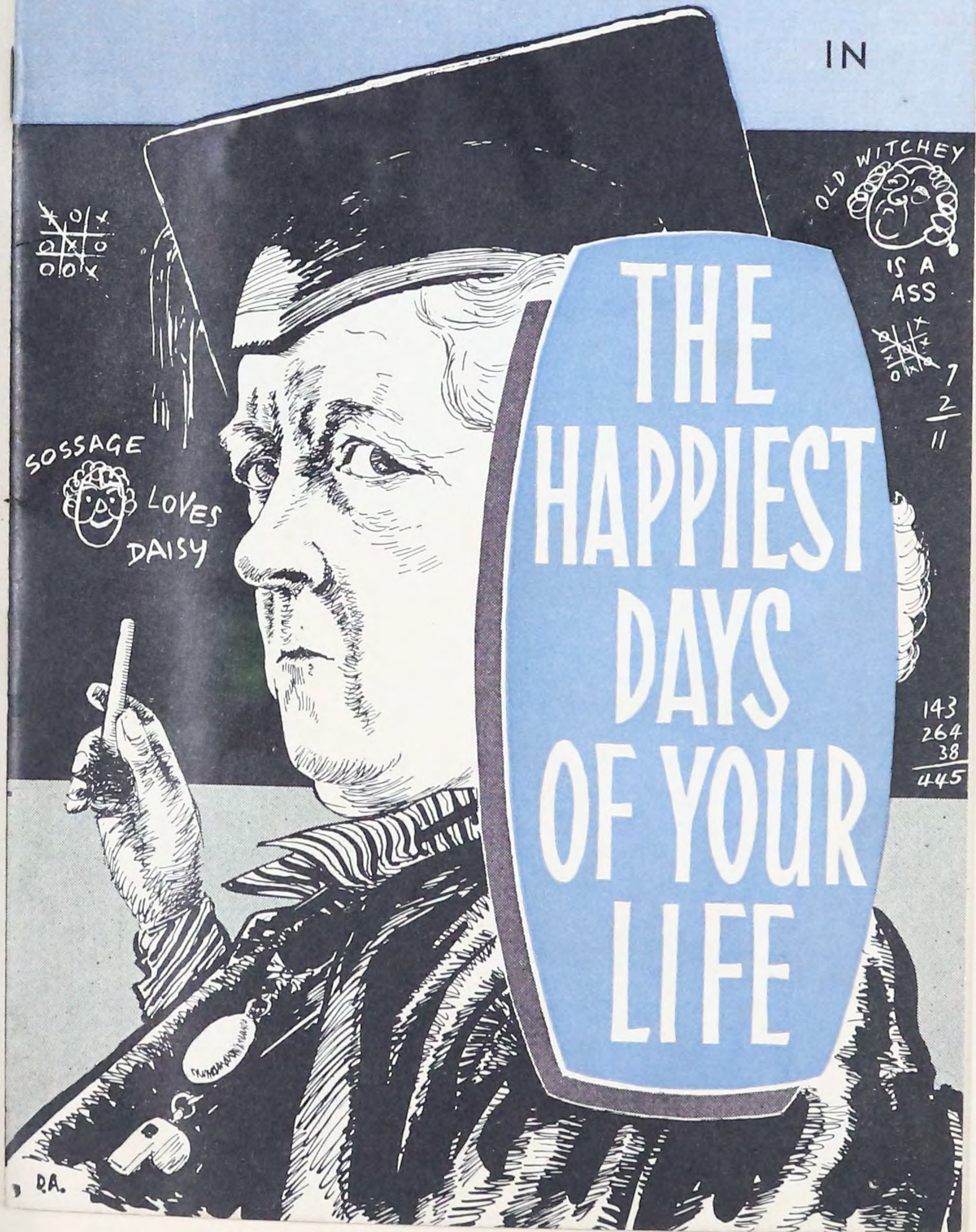


ELIZABETHAN THEATRE

Margaret Rutherford

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To welcome Margaret Rutherford to Australia is indeed a happy task. That she is to play at the Elizabethan Theatre and with a Trust Company surely adds a feeling of pride to our pleasure. This brilliant comedienne has endowed her many and varied roles on stage and screen with the stamp of her own inimitable personality and made herself one of the best-loved players of our time. Off stage, her eager interest in a wide variety of subjects, including a deep love of poetry, makes her a stimulating companion to all her many friends. We shall see her first as the indomitable Miss Whitchurch in to-night's play, one of her most famous roles, and later we shall see her make her first appearance as the nurse in Shakespeare's *Romeo and Juliet*.

The success of Richard Beynon's moving and provocative play, *The Shifting Heart*, has been a wonderful experience, and we have much pleasure in telling you that on January 1st it will resume its run at the Elizabethan Theatre for evening performances only. At the same time, each morning and afternoon, commencing December 23rd, there will be presented the best-loved children's Christmas Pantomime, *Cinderella*, for which we are promised a brilliant cast and a production of charm and loveliness.

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MARGARET RUTHERFORD

was born in London and educated at Wimbledon Hill School and Ravenscroft. Circumstances in her early days did not permit her to take up a stage career, but, being very gifted musically, she studied and took an A.R.C.M. and an L.A.R.M., which enabled her to become a teacher of piano and elocution. However, the call of the stage was very strong, and in 1925 she made her stage debut at the Old Vic. in "Little Jack Horner."



Subsequently appeared with Repertory companies in Oxford, Croydon and London, making her first West End debut in 1933 in "Wild Justice" at the Vaudeville.

Since then Miss Rutherford has built a glittering name in the stage and film worlds with outstanding characterisations in a long list of various productions, of which some of the best remembered are: "The Importance of Being Earnest" (in both London and New York), "Spring Meeting," "Blithe Spirit," "Passport to Plimlico,"

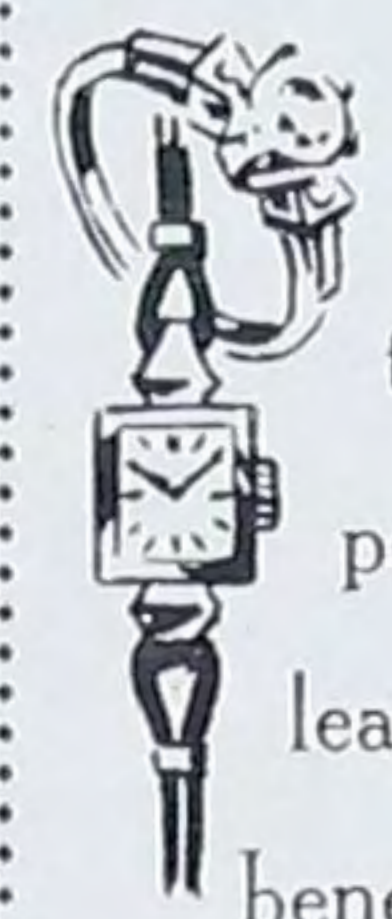
"Miranda," "The Happiest Days of Your Life."

Miss Rutherford is married to Mr. Stringer Davis who also appears with her in the Elizabethan Trust production of "The Happiest Days of Your Life," repeating the role he played in the West End.

This is Miss Rutherford's first visit to Australia and during her stay here she will realise one of her most cherished ambitions, to play the nurse in Shakespeare's "Romeo and Juliet," which will be the second production presented by the Trust during her Australian tour.


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 ances as he is for his dramatic portrayals.

Born in Brisbane, he graduated from
 Children's Theatre performances to an-
 nouncing on Brisbane commercial radio sta-
 tions and playing dramatic roles in A.B.C.
 play productions.

In 1954 he came to Sydney as a freelance
 artist and quickly established himself both
 in A.B.C. and commercial radio—playing
 feature roles with all commercial stations
 and being featured with A.B.C. visiting per-
 sonalities Richard Murdoch, Kenneth Horne
 and Peter Brough.

Appeared in the Phillip Street Theatre
 revues, "Happy Returns" and "Hit and
 Run".

In the "Tintookies" marionette production, he sang and acted a variety of char-
 acters on the sound track.

Earlier this year appeared with Nickolai Malko and the Sydney Symphony
 Orchestra, narrating a performance of "Peter and the Wolf".

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KEVIN BRENNAN

Began his theatrical career at the age of 17 with the Sydney Drama Society, and appeared with many little theatres until entering the Army in 1940. In the latter part of his Army service he appeared in several stage productions and made his radio debut.

In addition to appearing in most of the early productions of the Metropolitan Theatre, he also took part in several shows at the Independent and in 1944 played in "Fresh Fields" at the Theatre Royal.

This was followed by "Dark of the Moon" and "Worm's Eye View" for J. C. Williamson. Among the plays he appeared in at the Minerva Theatre were "Philadelphia Story" and "The Streets of London", and "No Trees in the Street" at Melbourne's

Tivoli Theatre. His most recent tour was with the J. C. Williamson production of "All for Mary", which included a New Zealand season.

In 1947-48 he was among the cast for the Australian film "Eureka Stockade", and recently completed a TV series with Robert Newton.

His radio work has brought him much success, including the Macquarie Award for the Best Comedy Acting in 1953.



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NANCY WISE



A New Zealand actress who began her career with the Community Arts Service, touring the North Island with a production of "Pygmalion". This was followed by a tour in the J. C. Williamson production of "Worm's Eye View". She was then awarded a New Zealand Government Bursary for two years' overseas study at the London Guildhall School, where she received several teacher's and actor's diplomas.

After leaving the Guildhall she worked with Barry O'Brien's Repertory Company in the Isle of Wight. This was followed by work as a full-time lecturer with the London County Council, and several recitals for the London Poetry Society.

Since her arrival in Australia in 1956 she has adjudicated and examined for University Conservatoriums, and was also full-time Talks Officer with the A.B.C., working until recently in Perth. In the present production she appears as Miss Gossage.

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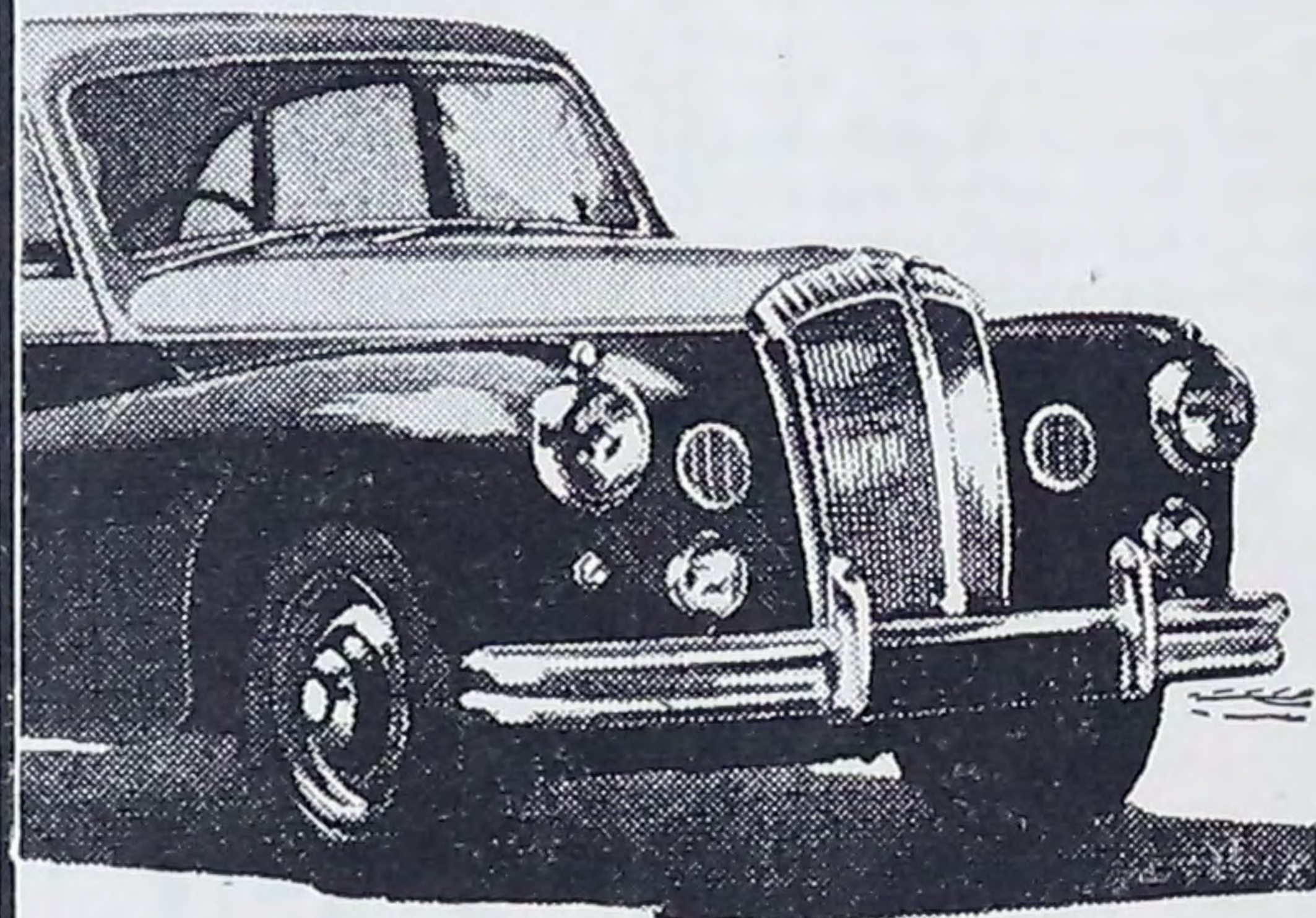
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WENDY BLACKLOCK
(Cinderella)

ROSEMARY MARRIOTT
(Prince Charming)

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(Buttons)

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(The Baron)

OLIVE WALTER

DAVID BURNEY
(The Ugly Sisters)

WENDY de BEYER
(Dandini)

JUDYTH BARRON
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Musical Director: **ALBERT FISHER**

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ELIZABETHAN THEATRE

For a Season commencing Wednesday, 6th November, 1957

By arrangement with H. M. TENNENT LTD.
THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

THE HAPPIEST DAYS OF YOUR LIFE

by

JOHN DIGHTON

Characters in order of their appearance:

DICK TASSELL (Assistant Master at Hilary Hall) ERIC RASDALL
RAINBOW (School Porter and Groundsman) JOHN GRAY
RUPERT BILLINGS (Senior Assistant Master at Hilary Hall) RAY BARRETT
GODFREY POND (Headmaster of Hilary Hall) KEVIN BRENNAN
MISS EVELYN WHITCHURCH (Principal of St. Swithin's School for Girls) MARGARET RUTHERFORD
MISS GOSSAGE (Senior Assistant Mistress at St. Swithin's) NANCY WISE
HOPCROFT MI (Pupil at Hilary Hall) BRUCE WISHART
BARBARA CAHOUN (Pupil at St. Swithin's) WENDY BLACKLOCK
JOYCE HARPER (Assistant Mistress at St. Swithin's) PAMELA PAGE
THE REV. EDWARD PECK STRINGER DAVIS
MRS. PECK NANCYE STEWART
EDGAR SOWTER MAYNE LYNTON
MRS. SOWTER JUNEE CORNELL

The Action of the Play passes in the Masters' Common Room at Hilary Hall for Boys in Hampshire.

ACT I: The first day of Summer Term. Afternoon.

ACT II: Saturday afternoon. Three weeks later.

ACT III: Two hours later.

Time: Summer, 1946.

There will be two intervals of ten minutes each.

The Play produced by JAMES MILLS

Scenery designed and built in the Elizabethan Theatre Workshops by John Clugston and assistants, and painted by Clem Kennedy.

Wardrobe made in the Elizabethan Theatre by Mrs. Gladys Jennings and assistant.

Gowns worn by Miss Page designed and executed by Claire Henri Originals.

Make Up Dorothy Dunckley

"THE HAPPIEST DAYS OF YOUR LIFE" STAFF

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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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Members of the ST. JOHN AMBULANCE BRIGADE are in attendance at this theatre on a voluntary basis.

Electrical Equipment installed in the Elizabethan Theatre is by STRAND ELECTRIC & ENGINEERING CO. LTD., and is under the supervision of their Sydney representative, Mr. Reginald Bartram.

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Australian Elizabethan Theatre Trust Membership

If you wish to join those who are already supporting the Trust venture throughout the Commonwealth, you may do so by paying an initial subscription of £5. Subsequent annual subscriptions are £5 and are due on the 1st July, and are payable before 31st December. Membership entitles you to priority booking for two seats at any given performance. Information regarding the work of the Trust and coming productions will be regularly sent out to members.

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.

Should you be desirous of joining the List of Donors please leave your name and address at the Manager's Office.

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 is General Manager for Drama for the Australian Elizabethan Theatre Trust.



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SEASON

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ERIC RASDALL

London-born actor-pianist and composer who came to Australia in 1949. His first appearance here was in "Song of Norway", and this was followed by both writing and acting for the A.B.C. in Adelaide. During this period he played in "The Student Prince" at the Royal, Adelaide, and productions of "To Dorothy a Son" and "White Sheep of the Family" for AZTEC and "Reluctant Heroes" for J. C. Williamsons. Apart from acting, he has also been musical director for "Teahouse of the August Moon", and has written music and lyrics for the Phillip Street Theatre, "Mr. and Mrs.", "Around the Loop" and "Cross Section", and also appeared in "The Willow Pattern Plate".



PAMELA PAGE



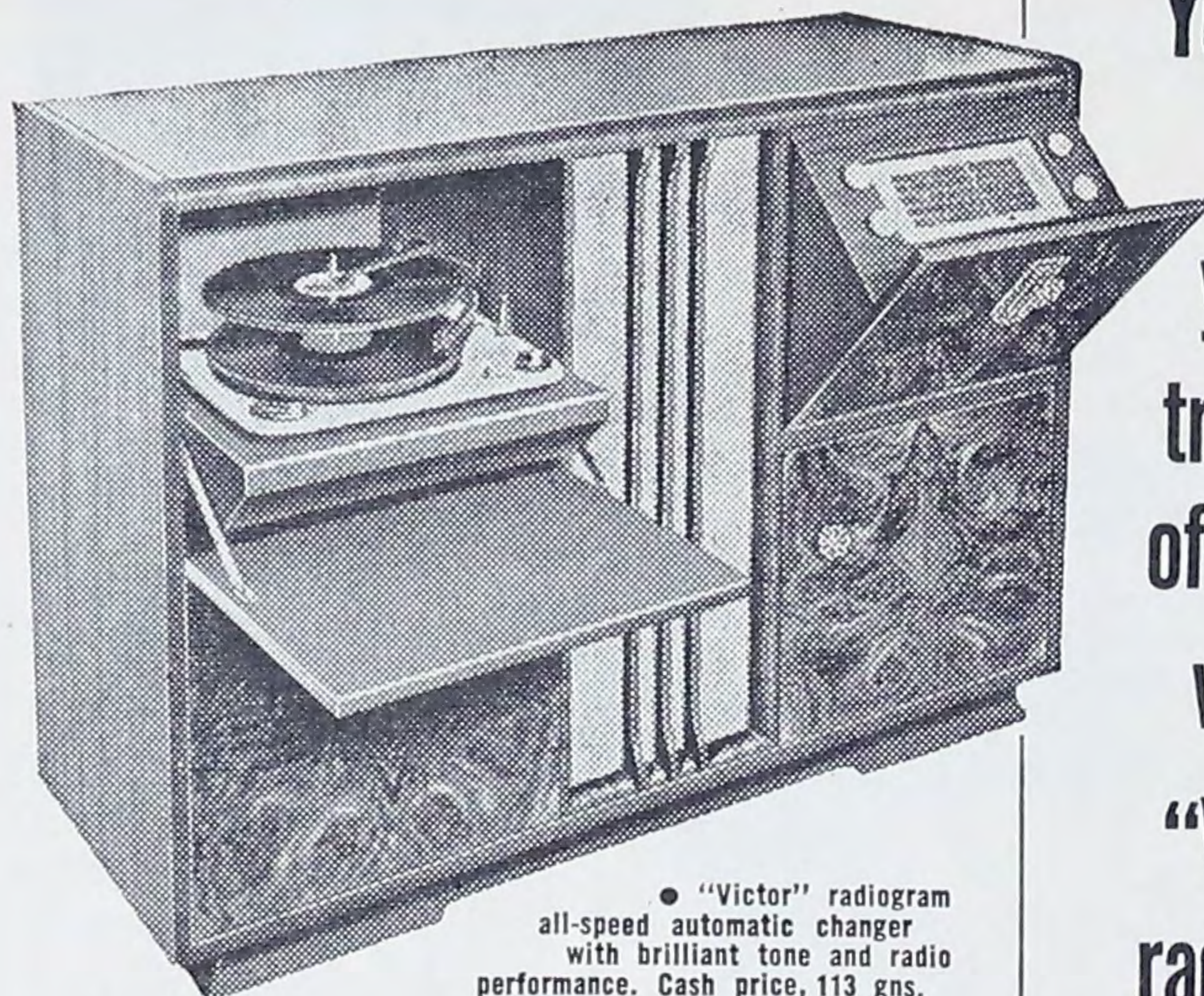
London born actress who was originally brought to Australia by J. C. Williamsons' as leading lady of their production of "Dial M. for Murder".

A professional actress since early childhood, she appeared as a child in many stage B.B.C. and film productions in London.

Won a scholarship to R.A.D.A. and trained there for two years. Was only English actress selected to join the Comedie Francaise Company in London when it was formed with original members who had escaped from France during the war. The Company toured Moliere plays throughout French contingents, ending with productions in London's Garrick and Comedy Theatres. Seasons as juvenile and leading lady followed with repertory companies at Oxford,

Bristol, Maidstone, Bournemouth, etc. English tours included "The Purple Fig Tree" with Jack Hawkins, "On Monday Next" with Terence de Marney, and "The Barretts of Wimpole Street" with Margaret Johnstone and Tom Walls. These three productions also had West End runs.

Since being in Australia she has been heard regularly in A.B.C. and commercial radio.



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STRINGER DAVIS

He studied firstly at Sir Frank Benson's Academy and his first "walk-on" role was in their Shakespearean touring company. He later toured with Fred Terry in "Scarlet Pimpernel"; with the Lena Ashwell Players and then went to the Birmingham Rep. for final training. In Birmingham he appeared in many productions and played in productions with Sir Cedric Hardwicke, Sir Laurence Olivier, Sir Ralph Richardson, and Dame Edith Evans.

This was followed by three years in London, playing a variety of roles—"The Lady With the Lamp", with Dame Edith Evans and Sir John Gielgud, "Dracula" with Raymond Huntly. For the next five years he played in change weekly repertory, mainly light comedy leads, firstly at the Oxford Playhouse (where he first met Margaret Rutherford), Northampton Rep. and the Jesmond Playhouse, Newcastle-on-Tyne. In 1936 played in "The Housemaster" by Ian Hay, and "Little Ladyship", in London.

At the outbreak of the Second World War he was playing in "Counterfeit" at the Duke of York's Theatre; and one month later he had joined the East Yorkshire Regiment, with which he stayed until just after the fall of Dunkirk. For the remainder of the war he served with the 50th Northumbrian Div. H.Q., as Entertainments Officer, running the "T.T. Concert Party and Stage Band", presenting more than 800 shows in 16 different countries. He returned to the U.K. in 1945, and 10 days later he and Margaret Rutherford were married in Beaconsfield, Bucks, where Miss Rutherford was filming "Blithe Spirit".



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WENDY BLACKLOCK

Is probably best known to Sydney theatregoers for her variety of performances in Phillip Street Theatre Revues, "Two to One" and "Around the Loop".

Received her early theatre training at the Muriel Steinbeck Stage Academy, then playing a variety of roles in most of the Little Theatres in Sydney.

In 1952 she went to England and studied Shakespearian presentation with Molly Teraime. Her work in England was varied by appearances at the Palace Theatre, Brighton, in "Charlie's Aunt", advertising films, and six months as stage manager and character juvenile at the Playhouse Theatre, Newcastle-on-Tyne.

Returning to Australia, she began making a name for herself in radio and then toured Australia and New Zealand in the J. C. Williamson production, "Dear Charles", starring Sophie Stewart. Her most recent stage dramatic performance was in "The Big Knife" at the Independent Theatre.

She is a permanent member of the television panel show, "Pantomime Quiz", on A.T.N.



JOHN GRAY



Sydney-born actor, who recently made a great success of his role in "The Big Knife" at the Independent Theatre. Prior to going overseas in 1953 he toured Australia and New Zealand for J. C. Williamson's in "Arsenic and Old Lace", "Kiss and Tell", "The Man Who Came to Dinner" and "Dark of the Moon". In addition, he also toured Australia in "Rusty Bugles".

Whilst in London he appeared in B.B.C. Television and two West End productions—"Moby Dick", with Orson Welles, and "The Devil's Disciple", with Tyrone Power.

During this period he completed a series of half-hour films for Television, and his last film appearance was in "Seven Waves Away", with Tyrone Power and Mai Zetterling.

Many theatregoers will also recall his appearance in "Streets of London" and "Pirates of the Barn" at the Minerva Theatre.

Seat Donors

Many patrons have assisted the Elizabethan Theatre in re-seating the stalls of the theatre by donating the cost of a seat or seats. Their names will be affixed to these chairs to stand as a memento of their generosity.

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