

ELIZABETHAN THEATRE



THE BOY FRIEND

by
SANDY WILSON

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The Australian Elizabethan Theatre Trust

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A CHALLENGE!

To the stage of to-day, where the musical comedy has become an increasingly costly form of entertainment, "THE BOY FRIEND" comes as a refreshing challenge. It was conceived and written for a theatre seating approximately 300 persons, was produced—because of necessity—on a minute budget, and with this combination, proved a colossal success. Following this success, a transfer to one of London's larger theatres became inevitable and Broadway was also captivated; this all happened over two years ago and the show is still drawing packed houses.

The Australian Elizabethan Theatre Trust, who are in association with J. C. Williamson Theatres Ltd. in this production, believe that this new style of intimate musical comedy offers an example that writers and producers of this country might be interested to follow. Magnificent work has already been done in the field of intimate revue by Sydney's Phillip Street Theatre. Many Australian artists and writers have had careful schooling under the enthusiastic direction at Phillip Street and have gone on to fame and fortune. With such a wealth of talent, both the revue and this intimate type of musical comedy have a bright future in the ever-broadening scope of the theatre in this country.

However, the increasing costs of stage presentation, the great distances between cities, and the financial risk of presenting new musical works which have not yet won renown overseas, present considerable handicaps to the Australia author who attempts to find a market for a lavish type of musical play. In identifying themselves with "THE BOY FRIEND," the Management hopes that this example may act as a spur to those interested in composing a truly Australian musical play.



In the theatre—as in real life—perfect grooming, be it casual or formal, is of the utmost importance.

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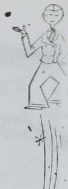
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HOSIERY, LINGERIE AND FABRICS



Marie
Tysoe

This young, attractive brunette is already well known to theatre audiences for her very fine voice. After taking third place in the 1955 "Sun" Aria Contest she made frequent solo appearances with the Sydney Symphony Orchestra for the A.B.C. She was a principal singer with the National Opera Company and played leads in "Carmen", "The Devil Take Her". With the Sydney Opera Group she gave more than 30 performances of Menotti's "The Telephone".



John
Parlor



A sparkling, fresh personality who made his stage debut in 1951 in "Let's Make an Opera" at the Palace Theatre. After film, stage and radio work he played leading roles in the successful Phillip Street Theatre revue "Happy Returns". He followed this by starring in Lionel Harris' very fine production of "The Duenna", also at the Phillip Street Theatre.

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even
husbands

will pay you
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*John
Huson*



A distinguished English actor with vast experience
in variety, musical comedy and straight plays. After six years
in the R.A.F., played with Cicely Courtneidge in "Under the
Counter". In Australia he has appeared in productions with
Jessie Matthews, Edwin Stiles, Eric Hayes and Bill Hodge.



*Laurel
Mather*



Sydney-
born actress and singer who scored her first stage
successes in England in repertory, on the B.B.C., and in
musical comedy. She toured English theatres with such
personalities as Arthur Askey, Richard Tauber, Vera Lynn
and Tommy Trinder. Returned to Australia in revue,
then played in J. B. Priestley's "Ever Since Paradise" in
Melbourne. She is popular for her dramatic and comedy
roles in Sydney's radio Full Hour Plays.



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FROM YOUR FAVOURITE STORE**

Beth Dean



An internationally famous concert dancer, she came to Australia to take a leading role in "Annie Get Your Gun". Born in Denver, Colorado, she made her debut there as a child at the renowned Eldorado Summer Theatre. Studied in Paris with Leo Staats, of the Opéra Ballet, and won several gold medals at the Concours Internationale de Danse. She was choreographer of "Corroboree" and danced the main role in the Royal Gala performance before Her Majesty the Queen, with her husband, Victor Carrell, who is the author of the book, "Dust for the Dancers."



. Lola Brooks



A lovely, young Australian actress, she toured Australia and New Zealand in the J.C.W. production of "Worm's Eye View" and "My Three Angels". She played a juvenile lead with Robert Newton in a T.V. film for Treasure Island Films. She is well known for her roles in radio plays and a number of popular radio serials. Starred in two of The Philip Street Theatre's most successful revues, "Top of the Bill" and "Hit and Run".

THE ESTATE WINES OF S. WYNN & CO. PTY. LTD.



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MODBURY ESTATE WHITE WINES

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S. WYNN & CO. PTY. LTD., 155 WELLS STREET, SOUTH MELBOURNE

Introducing

THE BOY FRIEND

"THE BOY FRIEND" is a new musical comedy of the 1920's—the colourful era of Charleston, Blackbottoms, knee-length swimming costumes and crazy fashions. With nostalgia and humour it recalls the gay, carefree tempo of life in those exciting years.

Although it was a smash hit in New York, and still is at the Wyndham's Theatre, London (where it has just begun its third year), "The Boy Friend" was of humble origin. The romantic story of its success has been sensational—even by theatrical standards!

The show was born in The Players' Theatre—a tiny, old-established but progressive theatre club in the heart of London. The directors of the theatre had been impressed by earlier work of composer and author, 32-year-old Sandy Wilson, and asked him to write a musical comedy. He wrote "The Boy Friend" and it opened for a three weeks' season at the theatre in April, 1953. It was an immediate hit and the theatre revived a lengthened version of the show in the autumn for another six weeks. Again houses were packed. West End managements came and were enthusiastic, but there were no offers to buy. It seemed "The Boy Friend" was to remain humble, until one night the manager of the Embassy Theatre, Swiss Cottage, saw the play. He was so sure of its possibilities, he persuaded his directors to offer the Embassy to "The Boy Friend" for a six weeks' season.

The Players' management gambled on the show's universal appeal and accepted the offer. "The Boy Friend" never looked back. It stepped from the Embassy to the West End, where it opened at Wyndham's on January 14, 1954.

Sandy Wilson is far too young to have personal knowledge of the 1920's, but, like many of his contemporaries, he is fascinated by this hectic, post-war period.

He has recaptured the spirit of the age and expressed it in the theatrical conventions that existed then. These conventions now seem somewhat ridiculous, but we must admit the old-fashioned musical comedy provided one of the best recipes for light entertainment ever devised.

Producer Robert Quentin, choreographer Beth Dean, designer Elaine Haxton, musical director Leo Packer, the cast of young stars and established favourites have for "The Boy Friend" that same boundless enthusiasm which carried it from the humble Players' Theatre to the glittering lights and fame of the West End and New York.

Membership

If you wish to join those who are already supporting the Trust venture through-out the Commonwealth, you may do so by paying an initial subscription of £10. Subsequent annual subscriptions are £5 and are due on the 1st July, and are payable before the 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.

Elizabethan THEATRE NEWTOWN

Sydney Season commenced 31st January, 1956

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST and J. C. WILLIAMSON THEATRES LTD.

present

A NEW MUSICAL COMEDY OF THE 1920's

THE BOY FRIEND

Music, Book and Lyrics by SANDY WILSON

Characters in order of appearance:

HORTENSE, a French Maid	JUNE COLLIS
MAISIE	BETH DEAN
DULCIE	LOLA BROOKS
FAY	DAWN SPRY
NANCY	HELEN FFRANCE
POLLY BROWN	MARIE TYSOE
MARCEL	MILTON MITCHELL
PIERRE	JOHNNY BORG
ALPHONSE	GRAHAM SMITH
MADAME DUBONNET	LAUREL MATHER
BOBBY VAN HUSEN	COLIN FITZGERALD
PERCIVAL BROWNE	JOHN HUSON
TONY	JOHN PARKER
LORD BROCKHURST	CARL RANDALL
LADY BROCKHURST	MINNIE LOVE
GENDARME	RICHARD MEIKLE
FEPE	GRAHAM SMITH
LOLITA	BETH DEAN
WAITER	RICHARD MEIKLE
GUESTS	MARILYN THOMAS, GILL DANIELS, JOHN EWING

Produced by ROBERT QUENTIN

Dances arranged by BETH DEAN

Musical Director: LEO PACKER

Scenery and Costumes Designed by ELAINE HAXTON

Time: 1925

ACT I

The Drawing Room of the Villa Caprice, Madame Dubonnet's Finishing School, near Nice—Morning.

INTERVAL

ACT II

The Plage—Afternoon.

INTERVAL

ACT III

The Terrace of the Cafe Pataplan—Night.

MUSICAL NUMBERS

ACT I

- "Perfect Young Ladies" The Girls
- "The Boy Friend" Polly, the Girls and the Boys
- "Won't You Charleston with Me" Maisie and Bobbie
- "Toney Forgetting" Madame Dubonnet and Percival Browne
- "I Could be Happy with You" Polly and Tony
- "The Boy Friend" Polly and the Company

ACT II

- "Sur Le Plage" The Girls and the Boys
- "A Room in Bloomsbury" Polly and Tony
- "The 'You-Don't-Want-to-Play-with-Me' Blues"
- "Safety in Numbers" Madame Dubonnet and Percival Browne
- Reprise: "I Could be Happy with You" Maisie and the Boys

ACT III

- "The Riviera" The Girls and the Boys
- "It's Never Too Late to Fall in Love"
- "Carnival Tango"—Speciality Dance Lord Brockhurst and Dulcie
- "Poor Little Fiancée" Pepe and Lolita
- Reprise: "The Boy Friend" Madame Dubonnet and Polly
- "I Could be Happy with You" The Company

THE BOY FRIEND - - - - - STAFF

Stage Manager VICTOR CARELL
Dance Assistant HELEN FRANCE
Assistant Stage Manager JOHN EWING
Wardrobe Mistress MAY NASH

General Manager	EXECUTIVE FOR ELIZABETHAN THEATRE	JOHN SUMNER
Assistant Manager		LOUIS VAN EYSEN
Publicity		RON PATTEN PUBLICITY
Treasurer		MARY VAN EYSEN
Head Mechanist		RON FIELD
Chief Electrician		ROBERT CUNNINGHAM
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Managing Directors	EXECUTIVE FOR J. C. WILLIAMSON THEATRES LIMITED	FRANK S. TAIT
General Manager		J. NEVIN TAIT (London)
Business Manager		HARALD A. BOWDEN
Public Relations Officer		ERIC E. WAHLQUIST
		NORMAN L. ADAMS

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.

Scenery built in the workshop of J. C. Williamson Theatres Ltd. and Elizabethan Theatre.

Costumes executed by Ethel Gabriel and J. C. Williamson Theatres.

Wardrobe, Pierrot and Pierrette costumes by Adelaide Scully.

BATHING DRESSES by courtesy of JANTZEN (AUST) LTD.

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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. Reg. Barrham.

This programme was designed for the ELIZABETHAN THEATRE by RON PATTEN PUBLICITY, 791 George Street, Sydney, phone BA 2078, to whom all advertising enquiries should be made, and printed by FREELESS PRESS PTY. LTD., 554a George Street, Sydney.

Robert Quentin



A dynamic theatrical personality who is no stranger to Australia. He was educated at Lancing College and Oxford, where he produced many plays for the University Dramatic Society. Joined the Royal Navy in 1940 and was commissioned soon after. He came to Australia in Naval Intelligence, and was again able to take part in theatre life. While still in the Service, he produced "Mourning Becomes Electra", "The Importance of Being Earnest" and "The Little Foxes".

After obtaining his discharge in Australia, he joined J. C. Williamson Theatres Ltd. and did many musical shows for them. On his return to England, he was appointed Stage Director to the Bristol Old Vic Company, and later Assistant Director. In 1950, he went to London as Stage Director for the London Old Vic, and then, as Staff Producer and Touring Manager, took the Old Vic Company on extensive tours of South Africa and Northern Europe.

Robert Quentin spent 1954 on a university lecture tour of North America, and in June, last year, accepted the appointment of General Manager of the Opera Company for the Australian Elizabethan Theatre Trust.

Elizabethan
THEATRE
NEWTOWN

COMMENCING MARCH 27
(SHOW WEEK)

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
presents

MARCH 27 to APRIL 19
RAY LAWLER'S

Summer of the
SEVENTEENTH DOLL
(With original Sydney cast)

and
THE AUSTRALIAN DRAMA COMPANY

in
APRIL 21 to MAY 17

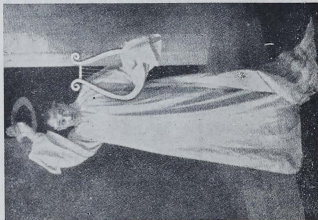
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MAY 19 to JUNE 9

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NO EXTRA PRICE FOR FIRST NIGHTS



A Favourite with Flappers

Stage favourite of Sydney flappers in the mid-twenties was a lad from Lancashire.

He was George Gae, whose dancing was some of the most brilliant and eccentric ever seen in musical shows in Australia. Today, George is still on the boards in London.

George Gae hit Sydney in the Charleston era — an age of ankle-strap shoes, short skirts, jazz garters, and kinks.

Although frocks were shapeless, life was gay. The Theatre, then as now, provided Australians with a wealth of entertainment. Not only George Gae, but many other troupers of the time helped shape our theatrical traditions.

Today's theatre audiences, however, are more fortunate than those of the 'twenties. The use of detergents in theatres has added to the comfort of patrons, thereby contributing to their appreciation and enjoyment.

SHELL refineries are supplying oil and petro-chemicals for the manufacture in Australia of many of these major theatre-cleaning aids.



Minnie Love



Needs no introduction to theatre-goers. She will be remembered for the many and varied leading roles she played in musical comedy with J.C.W. In association with Cyril Ritchard, she created the "Pink Lady". In "The Sing Boys" she introduced to Australia the evergreen song, "If You Were the Only Girl in the World". She won the Macquarie Award for the best supporting radio role of the year in 1954.



Carl Randall



A versatile American star with an impressive record in the worlds of film and stage. Dance Director for M-G-M in Hollywood for three years and then later for Associated Pictures at Ealing Studios, London. He planned the dance routines for many of Sir Charles Cochran's best-known musical comedies. Came to Australia to produce "Annie Get Your Gun" for J. C. Williamson's and also "The Highwaymen" for Edmond Samuels.

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COMING
BACK
TO
THE
EMPIRE
FOR
EASTER



EMPIRE THEATRE

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Commencing Friday, 9th March

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"AURORA'S WEDDING"

"A LAUGH RIOT FROM START TO FINISH. IT HAS EVERYTHING."
"DON'T MISS IT—UNLESS YOU HATE TO LAUGH."



J. C. WILLIAMSON THEATRES LTD.

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Jane Collis
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Dawn Spry

PLAYS

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FAY



Milton Mitchell

PLAYS

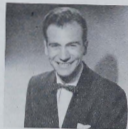
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MARCEL



Johnny Borg

PLAYS

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PIERRE



Richard Meible

PLAYS

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GENDARME
and
WAITER



Acknowledgements

The Elizabethan Theatre management wish gratefully to acknowledge the unstinting efforts of Firms, Companies and Patrons who have helped to make the opening of this Theatre possible. As a mark of appreciation, the following names are listed, complete to hand at time of this programme going to press.

The Myer Emporium, Melbourne, for a chandelier.
Messrs. Anthony Hordern & Sons Limited for furnishing a dressing-room.
Messrs. Grace Brothers for furnishing a dressing-room.
Messrs. Beale & Company Limited for a baby grand piano.
Messrs. Beard Watson & Company Limited for furnishing a dressing-room.
Messrs. Claude Neon Limited for a special sign.
Messrs. Hoyts Theatres Limited for theatre curtaining and decoration.

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.

The cost of each stall chair is £10, with the donation being deductible from taxation. Should you be desirous of joining the list of donors, please leave your name and address at the Manager's Office.

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