

# Cinderella PANTOMIME



D.A.

# The Australian Elizabethan Theatre Trust

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musical instruments as well)  
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Of all Christmas institutions, pantomime is one of the most charming. The annual re-telling of old fairy tales, embellished with music, laughter and colourful setting, has become a ritual which few would forego. True, in later years, they have tended to become over-decorated with sophistication and vaudeville frills, but a return to the best-loved stories, well told, will always please at a time when young and old particularly enjoy their entertainment together.

For this reason, we have much pleasure in commending to you this production of Cinderella—possibly the greatest favourite and the basis for so many other plays—which is presented in our theatre by Rudor Productions. A brilliant cast will bring you that pleasure and gaiety without which this happy season is not complete.

Cinderella will be presented every morning and afternoon at 10.30 and 2.15. From January 1st (evening performances only) the Trust will again present its latest Australian play—the much acclaimed work by Richard Beynon—"The Shifting Heart." This play achieved great success here recently and is also to be presented by the Trust and Sir Laurence Olivier in London early in 1958.

Our best wishes to you for Christmas and for a New Year full of good theatre-going.



## I want to be just like you, Mummie

When I grow up and have a little girl of my own, I'll always come and see her before I go to parties.

And I'll wear diamonds in my hair and long pink-marshmallow-colour gloves and a wonderful fur coat—just like a fairy princess.

And my little girl will say, "My, isn't she pretty!" My little girl will say, "Have a good time, have a very good time" . . . just as I'm saying to you, Mummie.

My little girl will want to be just like me.

- We like to think we've helped fill the dreams of so many little girls (of so many big girls, too) with the beauty of fine furs. And, like the most precious of your memories, the beauty of a Bernhard Hammerman fur will last.

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BERNHARD  
*Hammerman*

## REG QUARTLY

is notching up his twenty-seventh pantomime with this production of "Cinderella."

In twenty-six of these he has appeared as "Dame." The first time that he ever appeared in pantomime was at this theatre when it was known as the Majestic, and the pantomime was—"Cinderella." In the ensuing years between, for that was back in 1927, he has built a reputation as one of the most versatile and outstanding artists on the Australian stage. He has played in vaudeville, revue, musical comedy, drama and pantomime in almost every theatre in Australia. He has a legion of radio fans which stems from his long association with broadcasting stations 2KY and 2UW and the A.B.C. He recently played a leading role in the A.B.C. "Archie in Australia" series, with B.B.C. personality Peter Brough. He has appeared in many early Australian films, and another facet of this versatile artist was shown when he had the honour of lecturing in the schools throughout the State on the works of Charles Dickens.



## WENDY BLACKLOCK



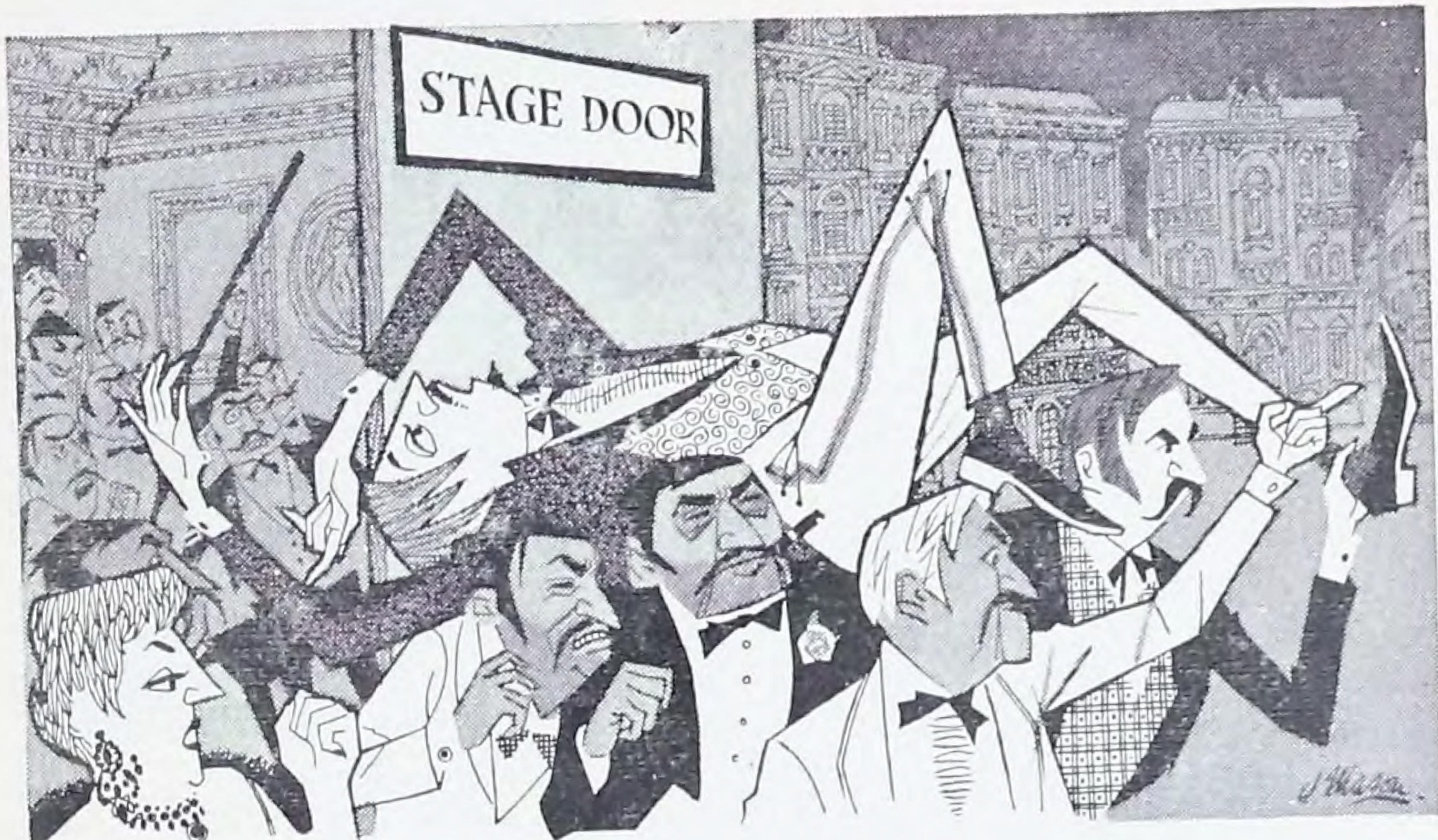
Has just completed a successful season at the Elizabethan Theatre, appearing as Barbara (the mischievous school girl) in "The Happiest Days of Your Life", starring Margaret Rutherford.

Prior to this she was probably best known for her outstanding variety performances in Phillip Street Theatre revues "Two to One" and "Around the Loop."

In 1952 she went to England and studied Shakespearian presentation with Molly Torraine. 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 in the J. C. Williamson production, "Dear Charles," starring Sophie Stewart.

She has appeared regularly on Sydney radio and is a member of the television panel show "Pantomime Quiz," on ATN.



## **He was Boo-ed off the stage**

A riveting machine in a symphony orchestra . . . ? The combination sounds fantastic—but Mexican conductor Jose Rodrigues felt sure it would succeed.

In March, 1954, Rodrigues staged a "Sounds of Industry" concert in a Mexico City auditorium. His audience (2,000 strong) were treated to a series of symphonies and concertos scored for factory sirens, train whistles, printing presses, even a riveting machine!

These "musical offerings" proved too advanced for the audience. After half an hour, they began stamping their feet, jeering and hissing. When Rodrigues showed no sign of stopping, crowds

stormed the stage, carried him into the wings, and hustled him through the stage door.

The experiment in realistic music had failed. Despite his reception, Rodrigues deserves our respect. Experimentation is the lifeblood of music, just as research has become essential to modern industrial progress.

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## **OLIVE WALTER**

A star on stage since early childhood. Her studentship was at the Old Vic, where her leading lady was Dame Sybil Thorndyke. She subsequently played two more seasons there, and during one played Maria to Sir Laurence Olivier's Toby Belch in "Twelfth Night."

Miss Walter has also played two seasons with the Stratford-on-Avon Festival Company, with whom she made an eighteen months' tour of Canada and the United States. She also had the honour of playing before the King and Queen of Norway while with this company.

Miss Walter has appeared in nearly every theatre in London's West End, playing everything from tragedy to farce.

For six years she had her own company. The company presented over 290 plays to the London public, and among the many stars who played for her were Rex Harrison, Roger Livesey and Margaret Rutherford, who is currently on an Australian tour for the Elizabethan Theatre Trust.

She has appeared in films, radio and television, and prior to coming to Australia to star for J. C. Williamson in "Sailor Beware," notched up seventy TV performances.

She has also been responsible for creating leading roles in West End theatre productions, two of the most notable being "The Shop at Sly Corner" and Mrs. Norman in "Heaven and Charing Cross," at the Players Theatre, London. Radio listeners in Australia recently heard her repeat this performance in the General Motors Hour.

With her husband, David Burney, Miss Walter has decided to make Australia her home.



## **DAVID BURNLEY**



Has had thirty years' experience in the theatre in England, having started with Fred Terry and Julia Neilson in "The Scarlet Pimpernel." He has played with such managements as Matheson Lang, Gladys Cooper, Sir John Gielgud, in "Richard of Bordeaux," Ivor Novello in "Henry V," which was produced by Sir Lewis Casson. He served in Her Majesty's forces from 1939 to 1945. He produced "Aladdin" and played "Widow Twankey" whilst with the 7th Armoured Division in Berlin, which was the first show produced there for the British Troops after the capitulation. After the war he stage-directed for Robert Atkins at the Open Air Theatre, Regents Park, and for H. M. Tenent's Ltd. He will be remembered for his brilliant performance of Baron de Carlos in the recent Independent



*The Cast of the*  
**CINDERELLA COMPANY**  
*and the Staff of*  
**THE ELIZABETHAN THEATRE**  
*wish*  
*all*  
**Girls and Boys**  
*and*  
**Mums and Dads**  
*a*  
**HAPPY CHRISTMAS HOLIDAY**  
*and an*  
**ENTERTAINING NEW YEAR**

**Elizabethan**  
THEATRE  
NEW TOWN

## RETURN SEASON

WEDNESDAY, 1st JANUARY, 1958  
EVENINGS ONLY AT 8 P.M.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST  
presents

*Richard Beynon's Acclaimed Australian Play*

# THE SHIFTING HEART

with

*The Original Cast*

LYNDALL BARBOUR NEVA CARR GLYN RICHARD BEYNON  
TOM FARLEY DINAH SHEARING FRANK WATERS  
GORDON GLENWRIGHT KEITH JARVIS

Produced by MAY HOLLINWORTH

... A brilliant cast brings out every facet of Beynon's perfectly orchestrated characters in slow rising conflict embracing comedy, tragedy and pathos."  
— "Telegraph."

... Mr. Beynon kept a stubborn grip of the things he had already won, and only a few cold hearts could have left the Theatre unexhilarated by his laughter and unmoved by his drama."  
— "Sydney Morning Herald."

### NO PREFERENTIAL BOOKING

ORDINARY BOOKINGS, including written and personal applications, open on DECEMBER 16, 1957, at Paling's, Nicholson's and the Elizabethan Theatre for the first four weeks of the season.

#### PRICES:

Stalls	16/- and 11/-
Dress Circle	16/- and 11/-

400 SEATS  
Unreserved on sale  
at the Theatre  
from 7 p.m. nightly  
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Gallery  
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- Party Bookings at special rates for a minimum of 20 (twenty) can be arranged by 'phoning LA 6734 (Miss Benjamin).  
Telephone Bookings six days ahead at Theatre only.



# ELIZABETHAN THEATRE



*For a Season commenced Monday, 23rd December, 1957*

10.30 a.m. and 2.15 p.m.

RUDOR PRODUCTIONS by arrangement with  
THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

## "CINDERELLA"

Re-written by CHARLES DORNING from the HICKORY WOOD traditional English pantomime, "CINDERELLA."

*Cast in order of their appearance:*

FAIRY QUEEN	JUDYTH BARRON
FATHER TIME	JOHN BLUTHAL
BUTTONS	AL THOMAS
TOWSER THE DOG	JOHN McKEVETT
DANDINI	WENDY de BEYER
PRINCE CHARMING	ROSEMARY MARRIOTT
PETAL {	DAVID BURNEY
PETUNIA {	OLIVE WALTER
BARONESS de BLUFFE	REG QUARTLY
BARON de BLUFFE	JOHN BLUTHAL
CINDERELLA	WENDY BLACKLOCK
THE HERALD	JUDYTH BARRON
CHILDREN	THE RUDAS JUVENILE DANCERS AND SPECIALTY DANCERS

THE RUDAS JUVENILE DANCERS:

Judith Alheit, Denise Burston, Trevor Burston, Vicki Bull, Kathy Barrett, Robyn Brown, Colleen Collier, Cherie Champion, Carolyn Cooper, Diane Cubillo, Owen Cabot, Kay Carson, Sandra Campbell, Albert Dawking, Laraine Davies, Kay Dickerson, Pauline Ellis, Anny Fisher, Heather Feast, Yvonne Grant, Julie Gati, Norman Harridan, Cheryl Hadenfeldt, Suellen Humberstone, Maxine Hillcoat, Susan Himbury, Carol Jacobson, Yvonne Lepetit, Christine Lillye, Gary McKevett, Denis McKevett, Wendy Neems, Robyn Osborne, Carolyn Paraggio, Judith Rosner, Cathy Rosner, Elizabeth Roberts, Noeline Race, Colleen Richardson, Evelyn Sneddon, Val Sneddon, Roslyn Sneddon, Tony Sweeney, Peter Sanko, Lynn Sparrowhawk, Lola Starks, Adrian Smith, Gail Simmons, Jennifer Stevens, Jacqueline Scrubbs, Lindsay Thornewaite, Colleen Vial, Sandra Vassarotti, Lauretta Wakefield, Diane Wilson, Dawn Windon, Wendy Weil, Wendy Whalley, Wayne Whalley.

THE RUDAS ADAGIO DANCERS:

Kay CARSON, Albert Dawking, Denise Burston, Lauretta Wakefield, Wendy Whalley.

*Produced by CHARLES DORNING*

ACT I.

Prologue: Early morning.

Scene 1: The edge of the village of Happyville.

Scene 2: The Baron's study.

Scene 3: The Baron's kitchen.

INTERVAL

ACT II.

Scene 1: Outside the Palace.

Scene 2: The Palace Ballroom.

Scene 3: The haunted heath.

Scene 4: The Baron's kitchen.

Scene 5: The Palace.

Choreography by TIBOR RUDAS.

Musical Director: ALBERT FISHER.

Scenery designed by VICTOR FORSTMANN.

Principals' Costumes designed by THELMA AFFORD.

Wigs by ESME GUEST.

Scenery painted by CLEM KENNEDY and built in the workshops of JOHN CLUGSTON.

Principals' Costumes made by GLADYS JENNINGS.

Children's Costumes made by Mrs. BURSTON.

Orchestrations, lyrics and special music by ALBERT FISHER.

## *Executive for Rudor Productions:*

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Wardrobe Mistress  
Publicity

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TIBOR RUDAS  
ALAN TOBIN  
GLADYS JENNINGS  
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PAUL FARRELL  
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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

ASCOT cigarettes and pipe tobacco supplied by W. D. & H. O. WILLS (AUST.) LTD. VATRIC vacuum cleaner for theatre use supplied by VATRIC ELECTRICAL APPLIANCES LTD. All minerals supplied by courtesy SCHWEPPES LTD. PHOENIX sewing machine for costume work supplied by courtesy of J. PIERRE COUVE & CO. PTY. LTD. "LASTIGE STRETCH NYLONS" by PRESTIGE. NESCAFE supplied by courtesy NESTLE'S FOOD SPECIALITIES (AUST.) LTD.

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.

Sound Equipment installed in Elizabethan Theatre is by Reginald Leaney.

★

## *Cinderella Gift Time*

PADDLE SHOES by courtesy of PADDLE BROS.

DAYDREAM LAMPS—a Delight in Light—by courtesy of LEMAR INDUSTRIES PTY. LTD.

MINTIES—It's moments like these you need Minties—by courtesy of SWEET-ACRES (J. Stedman Henderson's Sweets Ltd.).

CINDERELLA GIFTS to be collected from HORDERN BROS., 203-207 Pitt Street, Sydney.

## CHARLES DORNING

### Producer

Has had considerable experience both as an artist and producer, in London, New York and Europe.

He studied grand opera in Italy for 3½ years at La Scala, Milan and was a member of the Carl Rose Opera Company, The D'Oyly Carte Opera Company.

On the B.B.C. starred in the "I Am John Citizen" programme with the Debroy Somers Orchestra.

In musical comedy he starred in London and New York in "The Merry Widow," "Sweet Yesterday" and "Lisbon Story."

In Australia he first featured in the J. C. Williamson production of "Song of Norway" and in his own productions of "Così Fan Tutte" and "Don Pasquale."

He has produced many pantomimes both in England and Australia.



Members of the Rudas Juvenile Dancers rehearse for this production of "Cinderella".



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**AL THOMAS**

Is an artist of infinite variety, being equally at home in dramatic work, although probably best known for his comedy.

He has been a long time favourite of radio listeners, playing everything from slapstick variety to leads in heavy drama. Children will undoubtedly know him best as Tex in the serial "Sea Hound," and the bright boy on the panel of TCN's "What's My Line."

His experience covers all forms of entertainment, including singing with large orchestras in top spots during his visit to England prior to the war.

His films include "Eureka Stockade" and "Long John Silver."



**JOHN BLUTHAL**

Came to Australia from Poland in 1938. He began his dramatic training at the Melbourne Conservatorium Drama School in 1947, studying with Eileen O'Keefe. At the same time he worked with the David Herman Theatre, appearing in Yiddish plays, and also appeared with the Marlowe Society in Chekov's "Seagull" and Strindberg's "Easter."

From Australia he went to England, where he stayed for 3½ years, appearing in variety, and also working for Radio Luxemburg.

Since his return to Australia he has appeared at the Plaza Northcote in "Cherie at Eight" and "Touch of the Sun," The Union Theatre in "Amphitryon 38" and the Princess Theatre, Melbourne, in "The Square Ring" and "As Black as She's Painted," and with the Tivoli circuit "Zip Goes a Million," "The Allan Jones Show," "Colored Rhapsody" with Michael Bentine, and "The Mel Torme Show."

His last appearance at the Elizabethan Theatre was in "The Rainmaker," starring Leo McKern.



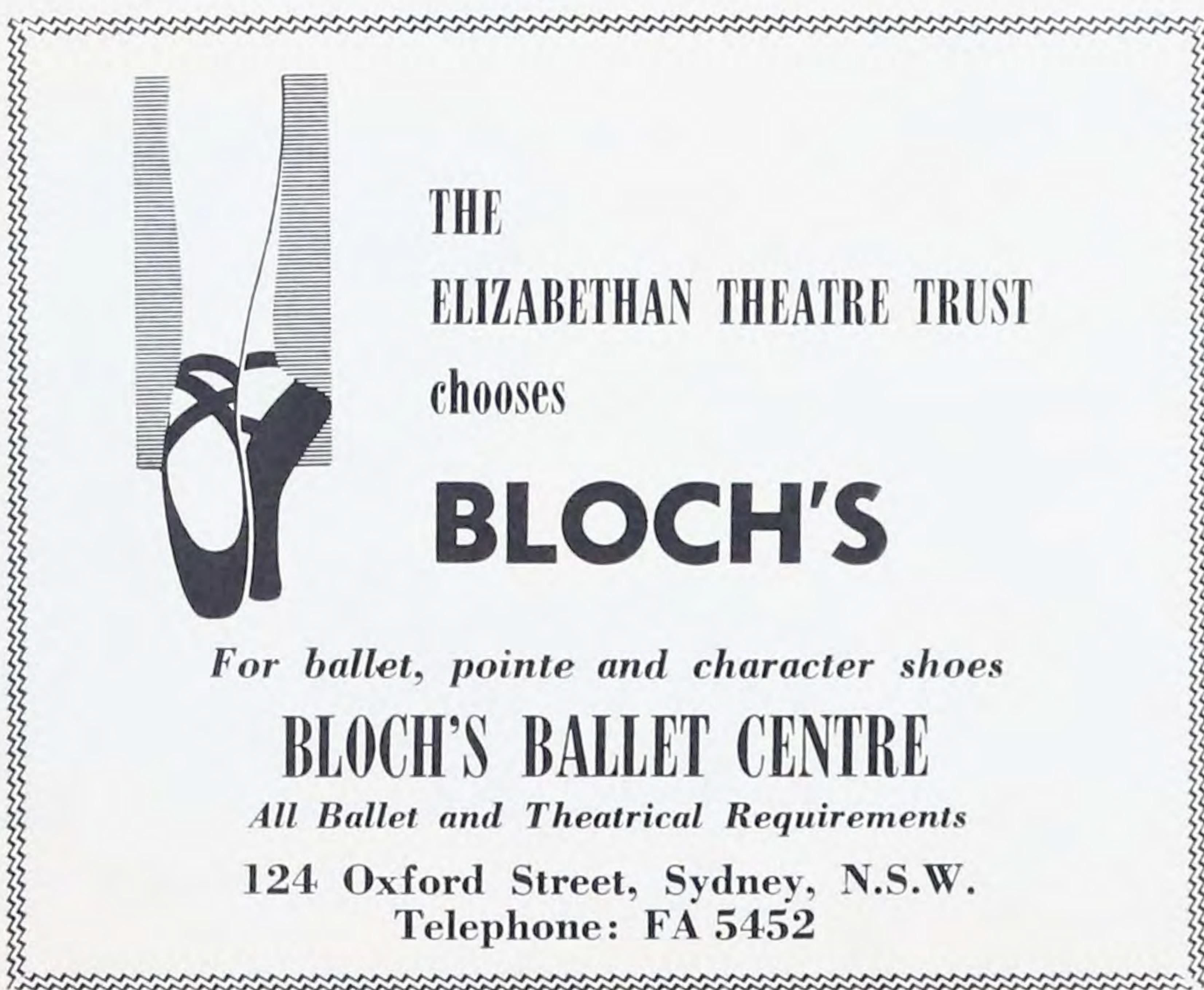
## Australian Elizabethan Theatre Trust

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.



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### ROSEMARY MARRIOTT

Rosemary Marriott is one of Sydney's promising young artists. As well as having won numerous vocal championships, she is an accomplished pianist and harpist who is frequently soloist with the National Symphony Youth Orchestra of Australia. She has made many radio and television appearances, both as a singer and instrumentalist.



### WENDY de BEYER

A favourite with musical comedy groups in Sydney, as she has appeared in "Sally," "Lilac Domino," "No, No, Nanette," "Showboat" and "Sweethearts." Her operatic work includes "The Magic Flute," "Carmen" and "The Pearl Tree" at the Sydney Conservatorium where she has been a scholarship student studying singing and the piano.

She has appeared on Sydney radio and TV stations and was a grand finalist in this year's Lever £1,000 Award.

Recently she appeared as soprano soloist with the Brisbane Symphony Orchestra conducted by Sir Bernard Heinze, in a performance of "King David."



### JUDYTH BARRON

Holds a diploma for verse speaking which she teaches in many schools throughout the State.

She also produces school productions of Gilbert and Sullivan, as well as children's plays.

She graduated in a course for drama at the Sydney Conservatorium and is also a professional contralto singer. She has played in "Zip Goes a Million," "The Alan Jones Show," both for the Tivoli Circuit, and also for the Tivoli, Melbourne, played the fairy queen in "Jack and Jill."



## 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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