

ELIZABETHAN THEATRE



# *Hamlet*

by

WILLIAM SHAKESPEARE



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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 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.

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2. EL SOMBRERO DE TRES  
PICOS  
(Three Cornered Hat)

Diana Eustrati (mezzo-soprano),  
Berlin Symphony Orchestra

Cond.: Fritz Lehmann

19 044 LPEM

## DELIBES:

### "COPPELIA" Ballet Suite

Bamberg Symphony Orchestra

Cond.: Fritz Lehmann

17 040 LPE

## GOUNOD:

### "FAUST"—ballet music

## DELIBES:

### "SYLVIA"—ballet music

Munich Philharmonic Orchestra

Cond.: Fritz Lehmann

19 026 LPEM



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PM21-57

# Hugh Hunt . . . . .



Producer of  
"Hamlet"

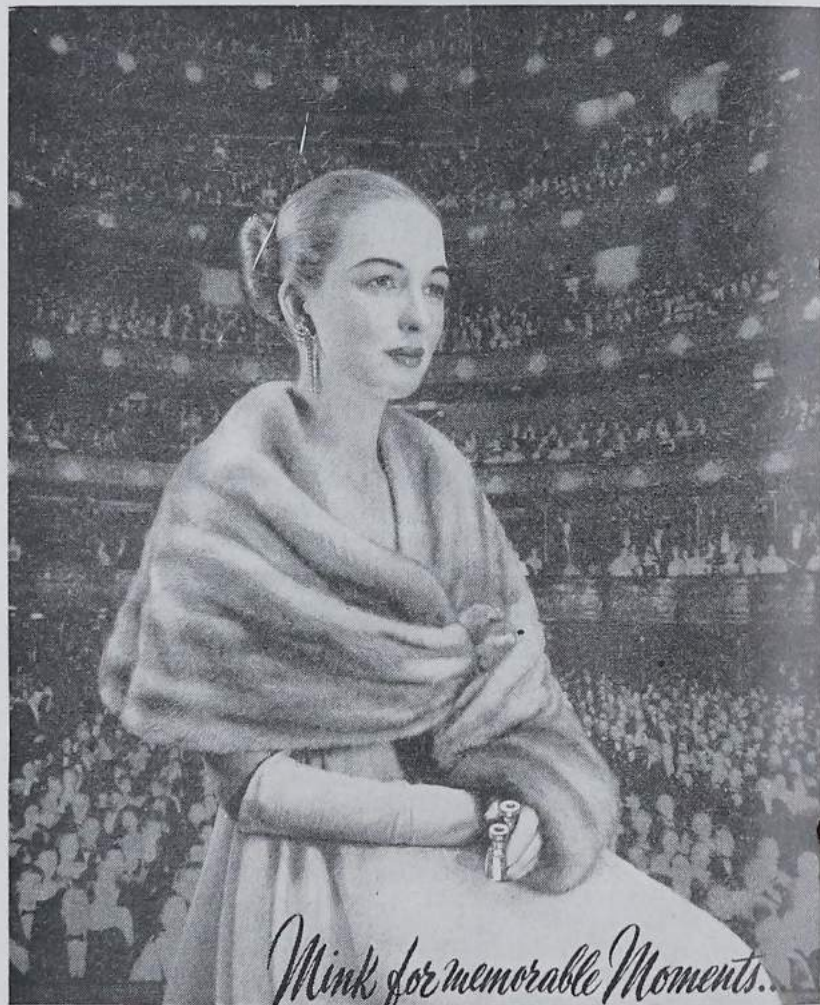
Since his present appointment as executive director of the Australian Elizabethan Theatre Trust in February 1955, his herculean efforts have stirred the imagination of all interested in the development of the Australian Theatre. He was

educated at Marlborough College; Magdalen College, Oxford (B.A. Oxon.); Sorbonne, Paris, and Heidelberg University, Germany. His productions for the Trust in Australia include *Medea*, with Judith Anderson in 1955, and *Twelfth Night* in 1956.

In 1956, he made a journey overseas and, while in London, successfully completed arrangements for the Trust to present *Summer of the Seventeenth Doll* in partnership with Sir Laurence Olivier. He also encouraged the return of Australian artists to this country to appear in Trust productions. He left for New York on 24th May, 1957, to complete contracts for *Summer of the Seventeenth Doll*, to be presented in that city with the Australian cast. His journey will include a visit to the *Doll* Company in London and attending the Seventh Congress of the UNESCO International Theatre Institute at Athens.



# Bernhard HAMMERMAN



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# 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 the 1952-3 season, he scored a tremendous personal success as Shylock. With his Cassius in *Julius Caesar* and his *Henry VIII*, Rogers' reputation has leapt outside the confines of the classical theatre.

In 1953 he made one of his rare appearances outside The Old Vic to star as Sir Claude Mulhammer in T. S. Eliot's *The Confidential Clerk* at the Edinburgh Festival and later in London. He rejoined The Old Vic Company the following season, which opened in Edinburgh with *Macbeth*. He won unanimous acclaim for his performance in the title role. He also appeared at The Old Vic as Armado in *Love's Labour Lost*, Petruchio in *The Taming of the Shrew*, Touchstone in *As You Like It*, Falstaff in the two parts of *Henry IV* and *The Merry Wives of Windsor*, Brutus in *Julius Caesar* and Leontes in *The Winter's Tale*.

He is married to actress Rosalind Boxall and they have a daughter, born last year.

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 *Triolus and Cressida*.







# Smartfit

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*Rosalind Boxall*

Studied for two years at the Royal Academy of Dramatic Art.

Shortly after the opening of B.B.C. television in 1946 played Jill Mainwaring in *The Wind and the Rain*. Then joined Colchester Rep., working there for about one year. Next played in Birmingham Rep. (started by Andre van Gysegan) for another year. From Nottingham went to the Old Vic in London whilst it was still at the New Theatre, and played there for another year.

This was followed by three years at "The Rep." in Birmingham.

During this period appeared in Shakespeare's *Henry IV*, Parts I, II and III, which were later transferred to the Old Vic.

From Birmingham went into a production of *The Devil's General* with Trevor Howard at the Savoy Theatre. This was followed by appearances at the Arts Theatre in *Crime and Punishment*, *Blood Wedding* and *The Midnight Family*. (The first and last of the productions were by John Fernald, who has since taken the post of director of R.A.D.A.)

Prior to the birth of her daughter, she taught for some time at the Royal Academy. Went on recent Old Vic tour of North America with husband, Paul Rogers.



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## Clement McCallin

has starred on stage, screen and television. Australian theatre audiences will remember his Don John in *Much Ado About Nothing* and Banquo in *Macbeth* with the first Shakespeare Memorial Theatre Company. In England he played with John Gielgud, at the Old Vic under Lilian Baylis, and the title role in *Henry V* at Stratford-on-Avon. His film performances include *The Lady With the Lamp* and *Robin Hood*. In television he starred again as *Henry V* and also as *Cassius* in *Julius Caesar*.

After a tour of Australia and New Zealand in *Dear Charles* opposite Sophie Stewart, he joined the *Medea* Company in the role of Jason. He remained with the Trust Drama Company and last season played in *Twelfth Night* and *The Rivals*. His hobby is fencing, and he has arranged many famous stage duels, including the fights for Laurence Olivier in his double bill, *Caesar and Cleopatra* and *Anthony and Cleopatra*. He arranges all stage fencing duels in the Elizabethan Trust Drama Company productions.



## Zoe Caldwell . . . . .

Started career on Melbourne radio as a child and made her theatrical debut in *Peter Pan*. Joined Union Theatre Rep., where she played Jennet in *The Lady's Not For Burning*, Colombe in *Young Elizabeth*, Eliza in *Pygmalion*, and Catherine in *The Heiress*.

In the Commonwealth tour of *Medea* she played the Second Woman of Corinth. Later toured for the Elizabethan Trust Drama Company during 1956 in *The Rivals* and *Twelfth Night*.

At the end of this tour she played Argia in Wal Cherry's production of *The Queen and the Rebels* at the Union Theatre, Melbourne. Then played Alizon in *Look Back in Anger*, produced by Alan Burke. Returned to Sydney to join the 1957 Elizabethan Trust Drama Company. Plays Miss Hovden in *The Relapse* and Ophelia in *Hamlet*.





# Summer of the SEVENTEENTH DOLL



## in LONDON!

Following outstanding success in Australia, *Summer of the Seventeenth Doll* was presented in London by Sir Laurence Olivier in association with the Australian Elizabethan Theatre Trust. This first Australian play, with an all-Australian cast to be presented in the West End, received the following comments from London newspapers.

Following the London Season, the play, with the Australian Company, will be produced on Broadway.

**"THE TIMES"** . . . . Mr. Ray Lawler and the Australian Company give a good account of this play.

**"SUNDAY TIMES"** . . . It is a fine theme and imaginatively conceived—Harold Hobson.

**"THE OBSERVER"** . . Lawler has composed a story as gripping in the Theatre as it would be in real life—Kenneth Tynan.

**"DAILY EXPRESS"** . . The play of the year. "The big applause was deserved. I recommend it most highly. Here the heartaches included, is the play of the year."

**"DAILY MIRROR"** . . It's a wow from Down Under. The play hit London with all the impact of a well-aimed boomerang.

**"NEWS CHRONICLE"** . The new play from Down Under is just "dinkum".

**"DAILY MAIL"** . . . The Australian Company hit London like a tornado. And none of the seven players hit it more gustily than the author himself, a wiry little whippet of 35. I lost myself in the raw humanity of these people — a humanity that reduces our own anaemic drawing room plays to still life.

**"DAILY HERALD"** . . It's a beaut, this Aussie hotchpotch. The delightful, delicious delicacy of this piece is that every time we get a bit sentimental, some Aussie comes out with a blistering bit of lunatic invective calculated to singe the ears off a brass monkey.

Lloyd Berrell . . . . .



Was born in New Zealand and came to Australia at the age of eleven, when he entered radio. Except for his War Service, he has been a top-line radio actor for the past sixteen years. He won the Macquarie Award in 1953 for his part in *Home is the Hero*, being accorded the best radio actor of the year.

His stage performances include *The Happy Time*, *Point of Departure* and *Anna Christie* at the Phillip Street Theatre. His most recent film successes are *The King of the Coral Sea*, as Yusep, with Chips Rafferty, and *Mendoza in Long John Silver* with Robert Newton. He has played in two Sydney seasons of *Summer of the Seventeenth Doll* at the Elizabethan Theatre.

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## The Changing Face of *Hamlet*

Like all stage masterpieces, *Hamlet* can be interpreted in many ways. Its production and conception will alter to suit the fashions and moods of every age.

In Shakespeare's time it was probably regarded as a "revenge" play, like *The Spanish Tragedy* and an earlier play on the Hamlet theme. Such plays, like our "detective plays", were popular entertainment with the Elizabethan audiences, who liked poetry mixed with violent action, and in *Hamlet* they had their fill of both.

In the 18th century the violence of the action was underplayed and the main emphasis laid on tragic gesture and bombastic speech.

In the 19th century the romantics emphasised the soulful nature of Hamlet. The suicide thoughts contained in the "*To be or not to be*" soliloquy, together with the grave-yard ruminations over the skull, were taken as the key to the playing of it. So effete did the Prince become that the part was sometimes played by a woman.

In more recent times scholars have probed the psychology of Hamlet and claim to have discovered "a father fixation" and other psycho-analytical labels, which actors and producers have struggled to interpret.

In this production we have aimed to restore the original virility of the play. The action springs from the ghost; and once Hamlet has proved conclusively that the ghost's account of his murder is true, he sweeps unhesitatingly to his revenge.

The result is, we hope, an exciting play of character in action.

HUGH HUNT.



# ELIZABETHAN THEATRE, NEWTOWN

FOR A SEASON COMMENCING WEDNESDAY, 15th MAY, 1957

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

THE ELIZABETHAN TRUST DRAMA COMPANY

## Hamlet

by WILLIAM SHAKESPEARE

Francisco	MICHAEL LAURENCE
Bernardo	ANTHONY ROBERTS
Marcellus	JOHN HUSON
Horatio	FRANK GATLIFF
Ghost of Hamlet's Father	CLEMENT McCALLIN
Claudius, King of Denmark	LLOYD BERRELL
Gertrude, Queen of Denmark	ROSALIND BOXALL
Voltimand	NORMAN COBURN
Cornelius	PETER WAGNER
Polonius	DAVID BUTLER
Laertes	FREDERICK PARSLow
Hamlet	PAUL ROGERS
Ophelia	ZOE CALDWELL
Reynaldo	GEORGE OGILVIE
Rosencrantz	CHRISTOPHER BURGESS
Guildenstern	EDWARD WEBSTER
First Player	CLEMENT McCALLIN
Player Queen	DARLENE JOHNSON
Second Player	FREDERICK PARSLow
Third Player	ANTHONY ROBERTS
Fourth Player	MICHAEL LAURENCE
First Gravedigger	JOHN HUSON
Second Gravedigger	PETER WAGNER
Osric	GEORGE OGILVIE
Fortinbras, Prince of Norway	CLEMENT McCALLIN
A Priest	DAVID BUTLER
A Sailor	KEVIN McMANUS
Attendants to the Queen—	PERDITA SYMON, MAREE TOMASETTI, MARGARET COLLINS, DARLENE JOHNSON
Attendants to the King	RON DENSON, KEVIN McMANUS
Switzers—	JOHN HARTMAN, BRIAN PAYNE, DONALD POWELL, BRUCE LAWRENCE

Guards, soldiers, rabble, etc.

The entire action of the play takes place in and near the Castle of Elsinore in Denmark.

The play is in two parts.

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES

Approximate Playing Time:

Part One—Two Hours.

Part Two—Fifty Minutes.

The play produced by HUGH HUNT

Costumes designed by Alistair Roberts

Setting designed by Victor Forstmann

Men's Costumes executed by Alistair Roberts and Assistants.

Women's Costumes executed by Gladys Jennings.

Hats and Head-dresses executed by Esme Guest.

Wigs and Beards by Dayne Wigs.

Scenery and Properties built by Workshops of The Elizabethan Theatre.

GENERAL MANAGER—DRAMA: JAMES MILLS



Company Manager .....	EXECUTIVES FOR ELIZABETHAN TRUST DRAMA COMPANY, 1957	ROBIN LOVEJOY GORDON PETRIE KEN SOUTHGATE RON DENSON JOAN HOLCOMBE RON PATTEN PUBLICITY
Stage Managers .....		
Wardrobe Mistress .....		
Publicity .....		
General Manager .....	EXECUTIVE FOR ELIZABETHAN THEATRE	JOHN SUMNER MARY RAWDON RON FIELD ROBERT CUNNINGHAM JACK BETTISON RON PATTEN PUBLICITY
Assistant Manager .....		
Head Mechanist .....		
Chief Electrician .....		
Chief Property Master .....		
Publicity .....		

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.

Sound Equipment installed in Elizabethan Theatre is by Reginald Leaney.

## ★ Repertoire ★ ELIZABETHAN THEATRE

### APRIL:

Nightly, 8 p.m.

Sat. 27 to Tue. 30 ..... Hamlet

### MAY:

Nightly, 8 p.m.

Wed. 1 to Sat. 11 ..... Hamlet

Matinees, 2 p.m.

Thursdays 2, 9 ..... Hamlet

Saturdays 4, 11 ..... Hamlet

Nightly, 8 p.m.

Wed. 15 to Tue. 21 The Relapse

Matinees, 2 p.m.

Thursday 16 ..... The Relapse

Saturday 18 ..... The Relapse

Nightly, 8 p.m.

Wed. 22 to Sat. 25 ..... Hamlet

Matinees, 2 p.m.

Thursday 23 ..... Hamlet

Saturday 25 ..... Hamlet

### MAY-JUNE:

Nightly, 8 p.m.

Mon. 27 to Sat. 1 ... The Relapse

Matinees, 2 p.m.

Thursday 30 ..... Hamlet

Saturday 1 ..... The Relapse

### JUNE:

Nightly, 8 p.m.

Mon. 3 to Wed. 5 ..... Hamlet

Matinees, 2 p.m.

Tuesday 4 ..... Hamlet

Nightly, 8 p.m.

Thurs. 6 to Sat. 8 The Relapse

Matinees, 2 p.m.

Thursday 6 ..... The Relapse

Saturday 8 ..... The Relapse

Monday, June 10 — Saturday, June 15, to be announced.

**Watch Daily Press for Further Details**

*Robin Lovejoy* . . . . .



## Producer of "The Relapse"

Trained originally as an actor, he played a variety of roles in radio and the Little Theatres. After war service, studied design, painting, sculpture and model-making for three years. Among his many theatrical achievements were his designs and production of the operas *Endymion* and *The Devil Take Her* at the Tivoli Theatre; his designs for the ballet *Corroboree*, and his work as Director of the Metropolitan Theatre, Sydney, and resident producer to the Arrow Theatre, Melbourne.

In 1953 was awarded the International Theatre Institute Travelling Fellowship. This enabled him to study design and production trends in Great Britain, Italy, France, Austria

and Spain. He produced the opera season for the National Opera of Australia at the Palladium Theatre in 1955.

He later joined the Elizabethan Trust Drama Company and stage directed the Commonwealth tour of *Medea*. Last year *The Rivals* was his first Drama Company production, for which he was both producer and designer.

. . . . . *Dinah Shearing*

made her first stage appearance as Viola in May Hollinworth's production of *Twelfth Night* at the Independent Theatre. Prior to this she studied art, intending to make stage designing her career: at the same time she was studying singing at the Conservatorium.

Since her appearance in *Twelfth Night*, she has established herself both in radio and on the stage. Played Regan in a six months' season of *King Lear* with the John Alden Company, *Dynamene* in *A Phoenix Too Frequent*, *Lady Fidget* in *The Country Wife*, *Alkmere* in *Amphitryon* 38, and in 1952 won the Macquarie Radio Award for her performance in *One Way Street*. Following her appearance in the Elizabethan Trust Drama Company productions of *The Rivals* (Lydia Languish) and *Twelfth Night* (Viola), she played the lead in *Bell, Book and Candle* in Hobart. In the present production of *The Relapse* she takes the role of Berinthia.







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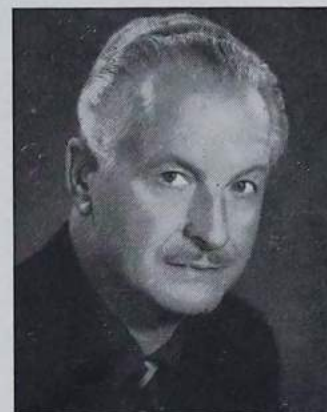
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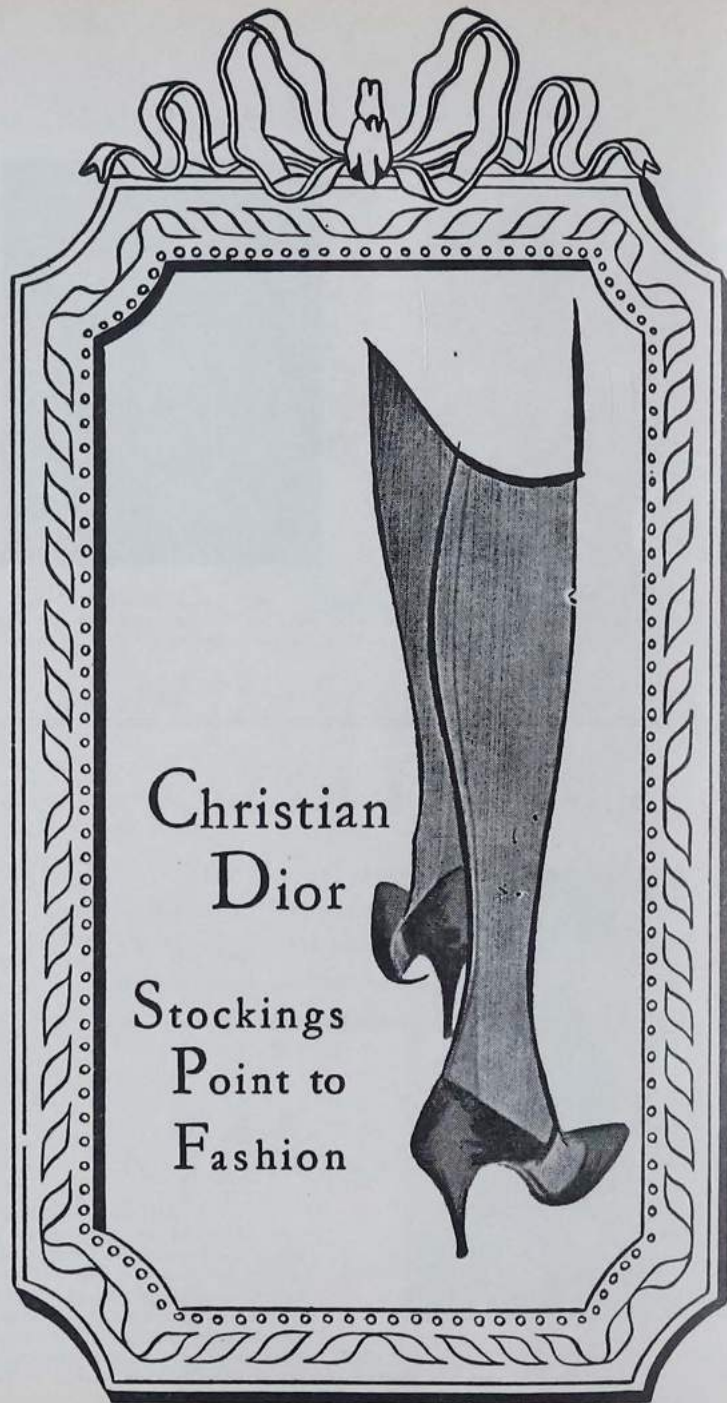
Distinguished English actor with vast experience in variety, musical comedy and straight plays. After six years in the R.A.F. played with Cicely Courtneidge in *Under the Counter*. In Australia he has appeared in *Larger Than Life*, with Jessie Matthews, *Call Me Madam*, with Evie Hayes, *Charley's Aunt* with William Hodge, and for the Elizabethan Theatre Trust, *The Boy Friend* and *The Beggar's Opera*.

*David Butler* .....



Arrived in Australia from England in 1952 after five years' work in English Rep. Since arrival in Australia he has established himself as one of Sydney's leading character actors. His stage appearances include Polonius in *Hamlet* at the Phillip Street Theatre; a brilliant performance in the title role in *The Prisoner* at the Genesian Theatre; and several important roles in Independent Theatre productions, including *You Never Can Tell* and *Tobias and the Angel*.





# The Relapse

or "Virtue in Danger"

Sir John Vanbrugh's play, *The Relapse*, has long been recognised as one of the lustiest comedies in the English language. It belongs to that period of history known as The Restoration, when the monarchy and the theatre had been restored to the people of England after years of Puritan suppression. The codes and morals of the people relaxed and with them the style of entertainment altered. It became gayer, naughtier and broader till by the time *The Relapse* was written, even the Dutch phlegm of William III and his court could not affect its gaiety. It is these qualities of rapid, robust humour which make the play a favourite with modern audiences.

The title concerns the character of Mr. Loveless who, in an earlier play called *Love's Last Shift*, had reformed from his libertine behaviour to lead a moral life in the country. We now find him relapsing again into deliberate city temptation surrounded by finely drawn caricatures of the purple of the day. Looming large and memorable in the rogues' gallery, which Vanbrugh has drawn, is the fantastic figure of Lord Foppington—the prototype of all dandies, fops or Restoration "beaux"—and it is on his outrageous antics that a great deal of the humour of the play is hinged.

Most plays of the Restoration and 18th Century concern, sooner or later, the arranging of illicit love affairs, the acquiring and losing of fortunes and the triumph of gaiety over gloom. *The Relapse* is no exception; but through it, as well, blows a gust of refreshing humour urging its audience to suspend its disbelief and relax in laughter.

*The Relapse* was first produced in 1696, and was an immediate success. This was Vanbrugh's first play and was an avowed continuation of Colley Cibber's *Love's Last Shift*. Vanbrugh retained the original characters but presented them more effectively than Cibber. At one stage, Sheridan adapted *The Relapse* and produced it as *A Trip to Scarborough*.

Vanbrugh (1664-1726) was an architect and Restoration dramatist. He was the son of a London tradesman, whose father, a merchant of Ghent, had fled to England from Alva's persecutions. Vanbrugh, himself, was imprisoned for some time in the Bastille during 1691, as a suspected spy.

Vanbrugh wrote and produced a number of Restoration comedies including *The Confederacy*, *The Provok'd Wife* and *The Provok'd Husband* (which was completed by Cibber). His collected dramatic works were published in 1730.

As a playwright, Vanbrugh pays no attention to style, unlike his contemporary, Congreve. He wrote as he talked and excelled in caricature. As an architect, he designed Castle Howard, his own Haymarket Theatre, and Blenheim Palace; he also designed the Clarendon Building at Oxford, in association with Nicholas Hawksmoor.

ROBIN LOVEJOY.





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## WHO'S WHO

in

### "Hamlet" and "The Relapse"

★ **CHRISTOPHER BURGESS** came to Australia in 1954 with the Old Vic Company (headed by Helpman and Hepburn). At the end of season remained in Australia and settled in Adelaide. Served in R.A.F. during war, then began theatrical work with the Middlesex Rep. as assistant stage manager. First acting role was in 1948 in *Arms and the Man*. Enrolled in the Old Vic School in 1948 under an ex-Serviceman's scholarship. Joined the Old Vic in 1950; played small parts and understudied for one year. Bristol Old Vic for a year, then repertory leads in Perth, Scotland. Returned to London in 1952 and joined Hornchurch Rep. In 1954, returned to the Old Vic and understudied Paul Rogers' *Macbeth* for the Edinburgh festival production. Stayed at the Old Vic until February, 1955, and was still playing there whilst rehearsing for the Helpman-Hepburn Tour.

★ **FREDERICK PARSLOW** studied with both Maie Hoban and Peter O'Shaughnessy in Melbourne. Appeared with Union Rep. Theatre for two seasons in productions by Ray Lawler and Wal Cherry; *Look Back in Anger* (Jimmy), *Seven Year Itch*, *Death of a Salesman* (Biff), *You Never Can Tell* (Valentine), *Ladies in Retirement*. Apart from radio work, he has toured for the Council of Adult Education in Victoria—*Twelfth Night* (1956) and *Arms and the Man* (1957).

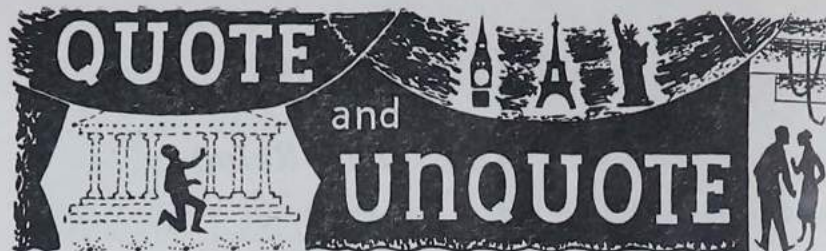
★ **FRANK GATLIFF** appeared at the Middle Park Rep. in Melbourne during 1949 (later known as the Arrow Theatre). This was followed by roles at the Union Theatre in John Sumner's productions of *The Marching Song*, *Twelfth Night*, *Design for Living* and *The Barretts of Wimpole Street*. Appeared in Melbourne's Little Theatre in *The Prisoner*, *Love of Four Colonels* and *The Firstborn*. In 1956 he was awarded the "Erik" for his portrayal of Willian in *Death of a Salesman*. This was awarded by the Melbourne newspaper critics for the best performance by an Australian actor on the Melbourne stage during the year.

★ **GEORGE OGILVIE**: Young actor with much repertory experience. First appearance was in *To-morrow the World*. Then appeared with the Canberra Rep. in the Alan Burke productions of *Our Town*, *Noah*, etc. Went to U.K. in 1952 and toured for two years in the Midlands—*Shop at Sly Corner*, *The Holly and the Ivy*, *Night Must Fall*, *The Corn is Green*. Also appeared in weekly rep. with the Cambrian Players—*Relative Values*, *Happiest Days of Your Life*, *Sacred Flame*. Returned to Canberra Rep. in 1955. Toured with the Elizabethan Trust Drama Company in *The Rivals* and *Twelfth Night*.

★ **NORMAN COBURN** Sydney actor; studied at the Rathbone Academy and with Little Theatre Groups. Appeared in revue at Phillip Street Theatre and at the Metropolitan Theatre in *Our Town*, *The Troublemakers* and *Blood Orange*. Toured with the Elizabethan Trust Drama Company productions of *The Rivals* and *Twelfth Night* during 1956.

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Under this title, it is planned to bring Elizabethan Theatre patrons news, views and comments on and about theatre throughout the world.

### BROADWAY ROUND-UP

Broadway continues to amaze with its bewildering array of plays, musicals, revivals, classics, and so forth, both "now appearing" and "coming soon". Productions scheduled for the very near future include Lena Horne in a new musical called *Jamaica*; Katherine Hepburn, playing Beatrice, opposite Alfred Drake's Benedick in *Much Ado About Nothing*, at the Stratford (Conn.) Shakespeare Festival.

Shows now on, or recently on Broadway include a new musical based on the "archy and mehitabel" stories of Don Marquis called *Shinbone Alley* and starring Eartha Kitt and Eddie Bracken; Shakespeare is still going strong; Ethel Merman is in *Happy Hunting* with Fernando Lamas; *The Threepenny Opera*; *No Time for Sergeants*; Fry's *The Lady's Not for Burning*; "Damn Yankees", with Gretchen Wyler; *Middle of the Night*, a love story by Paddy Chayefsky, starring Edward G. Robinson; a new play by Tennessee Williams, starring Maureen Stapleton, *Orpheus Descending*; Sean O'Casey's comedy, *Purple Dust*; a farce, featuring Bert Lahr and Angela Lansbury, *Hotel Paradiso*; *The Most Happy Fella*.

Other productions include a wide range of classics from *Agamemnon* and *Electra* through to the *Duchess of Malfi*, an Elizabethan thriller; revivals of *Brigadoon* (starring Shirley Jones), *South Pacific*, etc.; G. and S.; Tom Ewell in a comedy, *Tunnel of Love*; Volpone, plays by Synge, and Pirandello; O'Neill's *The Iceman Cometh* and *Long Day's Journey Into Night*; plus ballet and opera and even a circus... what a selection!

The Big Ten for length of run are (give or take a few performances): *Damn Yankees*, 779 performances (a matter of about ninety weeks); *Inherit the Wind* (with Paul Muni), 690; *Diary of Anne Frank* (Pulitzer Prize and Drama Critics' Award, starring Joseph Schildkraut), 601; *No Time for Sergeants*, 586; *My Fair Lady*, 416; *Middle of the Night*, 395; *The Most Happy Fella*, 361; *Separate Tables*, 160; *Major Barbara*, 156; *Auntie Mame*, 153.

O'Neill's *Long Day's Journey Into Night*, incidentally, will represent the American Theatre at the Paris International Festival in the first week of July. Present cast is headed by Fredric March and Florence Eldridge.

This year on Broadway, there will be a decided air of Dylan Thomas. *Under Milk Wood* is due in October, and also *A Boy Growing Up* or *An Entertainment from the stories of Dylan Thomas*, a solo performance by Emlyn Williams rather like his Dickens engagements in 1952 and 1953.

WHO'S WHO—Continued from Page 25

★ **ANTHONY ROBERTS** arrived in Australia from England in 1955. Studied singing at the Guildhall in 1947, then joined Liverpool Old Vic. Toured in Arts' Council productions, including *School for Scandal* and *The Seagull*. This was followed by appearances with the Windsor Rep., including *Captain Brassbound's Conversion* with Flora Robson and James Donald; Manchester Library Theatre in van Gyseghe productions of *Ghosts*; *Six Characters In Search of an Author*; and a tour with the musical *My Lucky Day*. After a trip to the United States, returned to the U.K. and Rep. in Leeds. In Australia, appeared at the Union Rep. Theatre in Melbourne in *The Dark Is Light Enough* and *The Time of Your Life*—both produced by Ray Lawler. Joined the Elizabethan Trust Drama Company in Perth and played in two productions.

★ **RONALD DENSON**: Early theatre work with the Adelaide Musical Comedy Company acting singing and stage managing. In 1952, appeared with Unley Rep. Society and Theatres Associated in Adelaide, both playing and producing. Later made guest appearances with Younger Theatre Group, Helpman-Hepburn Tour, John Alden Company and Italian Opera Company. Also toured with the Elizabethan Trust Drama Co. in *The Rivals* and *Twelfth Night*; stage managed for *Summer of the Seventeenth Doll* in Melbourne, Adelaide and Perth. After 1956 tour, produced plays for the Ulverstone Rep. Society and Burnie Little Theatre in Tasmania.

★ **EDWARD WEBSTER** Comes from Aberdeenshire, Scotland. Arrived in Australia in 1950. Studied commercial art in Brisbane for two years, and then went to Dalby in Western Queensland as a jackaroo. Began theatrical career as assistant stage manager at the Melbourne Little Theatre in 1954. Then went to Union Rep. Theatre as assistant stage manager. During 1955 appeared in Ray Lawler's productions of *Of Mice and Men* (Carlson), *Summer and Smoke* (Dr. Johnny). In 1956 appeared in several Union productions—*The Troublemakers* (Ralph), *Bus Stop* (Carl), *The Light of Heart* (Bevin), *Death of a Salesman* (Paddy) and *Look Back in Anger* (Cliff).

★ **KEVIN McMANUS** started his career with amateur musical societies and light opera groups. (Light-baritone voice—trained by Dorothy Helmrich.) During 1952, produced musical shows for the Light Opera Company. Appeared at the Independent Theatre in *The Glass Slipper*, *Under the Sycamore Tree* and *Darkness at Noon*. Toured for the Arts Council in *Pygmalion*—produced by Doris Fitton, and in 1956 stage managed and played Valentine in the Arts Council tour of *Twelfth Night*, followed by a further tour as stage manager and played "Old Brasset" in *Charley's Aunt*.

★ **MAREE TOMASETTI** made stage debut with Peter Gray in *Present Laughter*. Went to U.K. and played leads in *Deep Blue Sea*, *Johnny Belinda* and *Importance of Being Earnest*. Returned to the Union Theatre for a season and then joined the Elizabethan Trust Company and toured in *Medea*, in which she understudied Judith Anderson. Then toured with the 1956 Trust productions of *The Rivals* and *Twelfth Night*. At conclusion of this tour in Tasmania played in *Bell, Book and Candle* in Hobart for the Council of Adult Education, and also toured with this production. On returning to Hobart, she played, as a change from character roles, a young girl in *The Living Room*.

Continued on Page 29





## Thousands hear a coin drop

A theatre exists whose acoustics are perfect!

The sound of a coin dropped on the stage can be heard at the back row of seats. No actor needs to raise his voice.

This theatre, in Greece, dates from the 4th century B.C. It was built by a famous Greek architect, Polycleus the Younger, about the time Euripides wrote "Medea".

Made from marble, the theatre is semi-circular in design. It stands in the valley of Asclepius, at Epidauros, near Athens.

A drama festival of ancient Greek plays was held there recently.

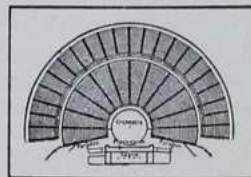
### Air Kept Moving

Like all old Greek theatres, the one at Epidauros is open to the sky;

fresh air provides natural ventilation.

In today's enclosed theatres, however, cool clean air is supplied and circulated by air conditioning plants.

Oil from SHELL refineries is used extensively for the lubrication of large air-conditioning plants installed in theatres in Australia.



Plan of theatre at Epidauros.



WHO'S WHO—Continued from Page 27

★ **DARLENE JOHNSON** became interested in theatre at the University of Adelaide. In addition to three years' work with University revues, she appeared with both the graduate and student groups of the University Theatre Guild. First important role was Beatrice in Shelley's *The Cenci* in 1953. During 1954, she appeared in a series of verse plays by South Australian authors, presented in Sydney by a group of young actors selected by Colin Ballantyne. Her most recent roles include appearances in *Of Mice and Men*, *Midsummer Night's Dream* (Titania), *The Way of the World*, *Blood Wedding*, and *Cage Me a Peacock*; and with the University Drama Festival in Hobart—*Arms and the Man*.

★ **MARGARET COLLINS** began theatrical career as a child with art of speech lessons. Whilst studying for B.A. degree at University of Queensland appeared in plays with the University Drama Groups. Later appeared in several productions at the Twelfth Night Theatre and Brisbane Rep. In 1946 went to Melbourne to study at the Conservatorium Drama Classes with Eileen O'Keefe. Whilst in Melbourne worked with the Union Rep. Theatre in productions by Des. Connor and Joy Youlden. Returning to Queensland, worked for the English Department at the University and then went to London where she studied at the Royal Academy of Dramatic Art for two years. Her experience in England included Rep. at Bognor Regis, Isle of Wight, Torquay, and York. She returned to Australia last year after 5½ years overseas.

★ **PERDITA SYMON** left Adelaide in 1950 and travelled to U.K. Studied two years at London Central School. This was followed by Rep. at Tunbridge Wells, Cheltenham and Colwyn Bay for about three years (Hester in *The Deep Blue Sea*, Celia in *As You Like It*.) For eight months toured schools in London and the Provinces with an Audience Participation Show for children. In 1953 she understudied Catherine Lacey for the Edinburgh Festival production of *Fotheringay*. Returned in December, 1956.

★ **MICHAEL LAURENCE** left Australia four years ago for England. Worked as a labourer in a factory for three months until awarded a two-year scholarship to the London Academy of Music and Dramatic Art. Whilst studying at the Academy, in order to eat washed dishes in a cafe in London's Haymarket for 2/6 an hour each evening. An acute attack of homesickness brought him back to Australia in 1955. He played the juvenile lead in *The Rose Tattoo* at the Independent Theatre. From there went to Revue at Phillip Street Theatre—*Mr. and Mrs. Alice in Wonderland*, understudying leads. Has appeared in Australian TV (opening of ATN) and does ABC and commercial radio.

★ **PETER WAGNER** became interested in the theatre whilst attending University of Queensland (Arts and Law); also worked with the Twelfth Night Theatre in Brisbane. Appearances include: *Cocktail Party*, *Ring Around the Moon*, *Merry Wives of Windsor*, *Twelfth Night*; also in *Maria Marten* with the University. Left Australia in June, 1954, and studied at the Royal Academy of Dramatic Art for two years. On graduation in July, 1956, appeared with repertory at Margate with the Malvern Players. Also played in the Southwark Festival Royal Academy production of *Hamlet* during Easter, 1956 (Rozencrantz). Returned to Australia in August, 1956, and appeared in the Trust production of *Ned Kelly*. Later worked as Assistant Stage Manager and understudy with *The Rainmaker* company.



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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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