

ELIZABETHAN
THEATRE

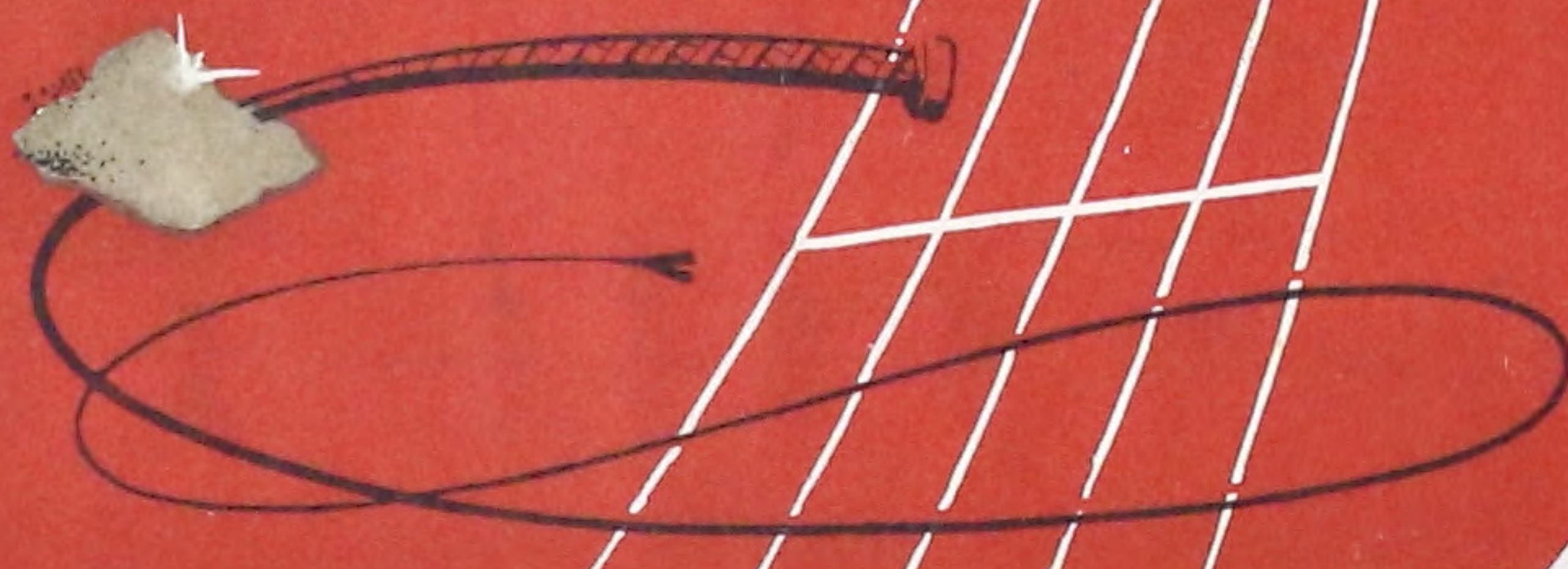


Lola Montez

Music:
PETER STANNARD

Lyrics:
PETER BENJAMIN

Book:
ALAN BURKE





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LOLA MONTEZ

THE story of this musical is based on historical fact. In 1855-6, the "Spanish" dancer, Lola Montez, was attracted to Australia, like other theatrical personalities of her time, in the hope of cashing in on the new found wealth of the gold miners. She left behind her a trail of legends and debts, but it was in Ballarat (as it was then spelt) that she created her greatest sensation, when her Spider Dance was rewarded with a hail of nuggets, and the miners swarmed onto the stage in approbation.

Following an uncomplimentary newspaper criticism of her performance, she publicly horsewhipped the Editor of "The Ballarat Times" (let modern critics beware!) and left Australia under the management of an American for further performances in the United States. Lola was for a timemorganatically married to Ludwig I of Bavaria, from which country she was expelled through the pressure of Church and State. Her other matrimonial entanglements were less elevated, but no less complicated. Lola was born in County Limerick, Ireland, in 1818; her real name was Maria Dolores Eliza Rosanna Gilbert; she died in the United States in 1861.

In making use of this colourful personality, the authors have, I believe, succeeded in writing a musical which might well have an international appeal. Many months were spent in rewriting and polishing it before it was tried out under the sponsorship of the Trust by the Union Repertory Company in Melbourne. The success of this production, which was necessarily a small scale version of the present musical, encouraged us to commission the authors to rewrite it for a major production.

We are proud to present our first Australian full-scale musical and grateful to all who have participated both in pioneering the first version and in preparing this full scale version which you are seeing to-night.

HUGH HUNT.

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Lola Montez

1855—and the scene is Ballarat, hot, dusty and at the peak of its gold fever. Into town comes Lola Montez with her fast-talking American manager, Sam Vanderburg. Goldminer Daniel Brady discovers a huge gold nugget and Jane and Daniel discover their love for each other—these are the ingredients of the lustiest, most virile musical comedy ever to come out of Australia. And here on record are the numbers that make it so . . . on a Columbia 12in. LP—330CX 7514.

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 A DAME LIKE THIS
 I'M THE MAN
 LET ME SING! LET ME DANCE!
 HE'S MINE
 ALL ABOUT LOLA
 MARIA, DOLORES, ELIZA, ROSANNA
 I ALONE
 LADY, LADY, PLEASE DON'T CRY
 THE WAGES OF SIN
 A LADY FINDS LOVE
 PARTNER, NAME YOUR POISON

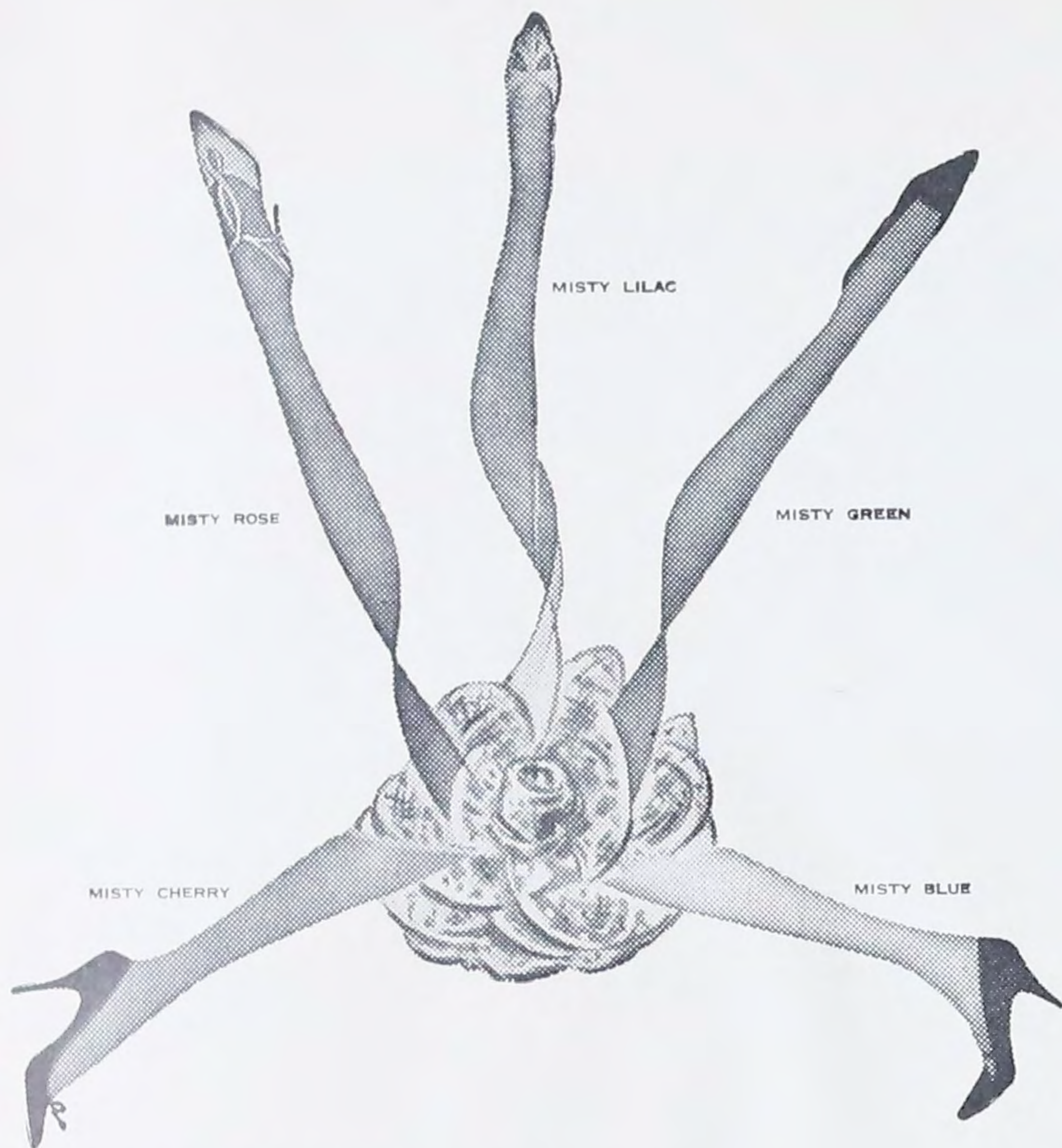


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LOLA MONTEZ

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Mary Preston

To star in "Lola Montez," the Australian Elizabethan Theatre Trust is proud to present English Musical Comedy actress, Mary Preston. Born in Truro, Cornwall, of Spanish descent, Mary Preston has graduated rapidly in her profession. She studied dancing at a very early age under various teachers, including the well-known George Gonshernoff, and later

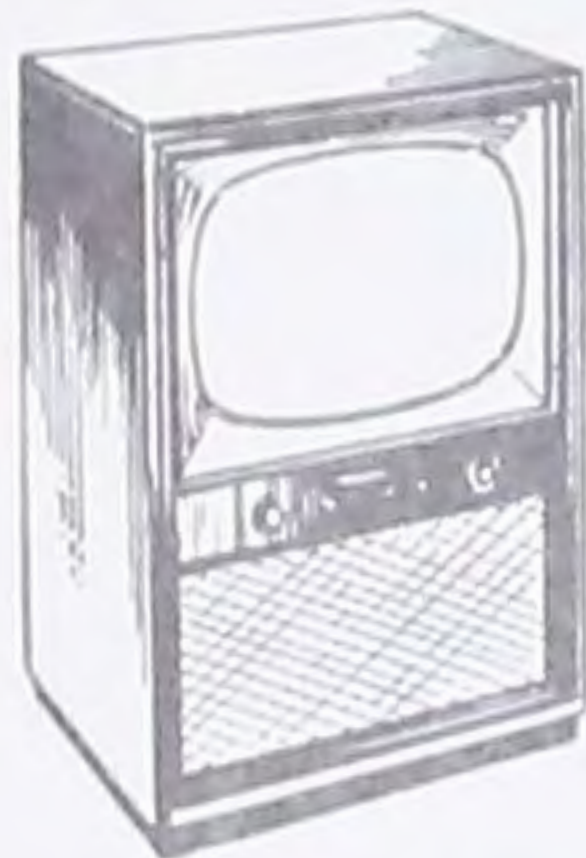
she took up singing under the tutorship of soprano Gwen Catley. She has appeared in numerous musicals, amongst which were Ivor Novello's "King's Rhapsody" at the Palace Theatre, London, and "The Talk of the Town" at the Adelphi. She has taken part in the George and Alfred Blacks Summer Revues, and also appeared at the London Palladium in two pantomimes and two revues.

In addition to appearing in pantomimes as principal dancer, she has acted as choreographer and director in such productions. She has made featured appearances on Commercial and B.B.C. Television, including those of principal dancer at the televised "Sunday Night at the Palladium" shows. She has been associated with the George Carden Dancers in these telecasts. She was chosen for leading dancing roles in the films, "The Melba Story" and "Let's Be Happy."

She has just concluded a two-year run at the Lyric Theatre, London, in which she played a leading role in the musical, "Grab Me a Gondola." Prior to the London premiere of this production, she was presented to members of the Royal Family, who attended a performance at the Theatre Royal, Windsor.

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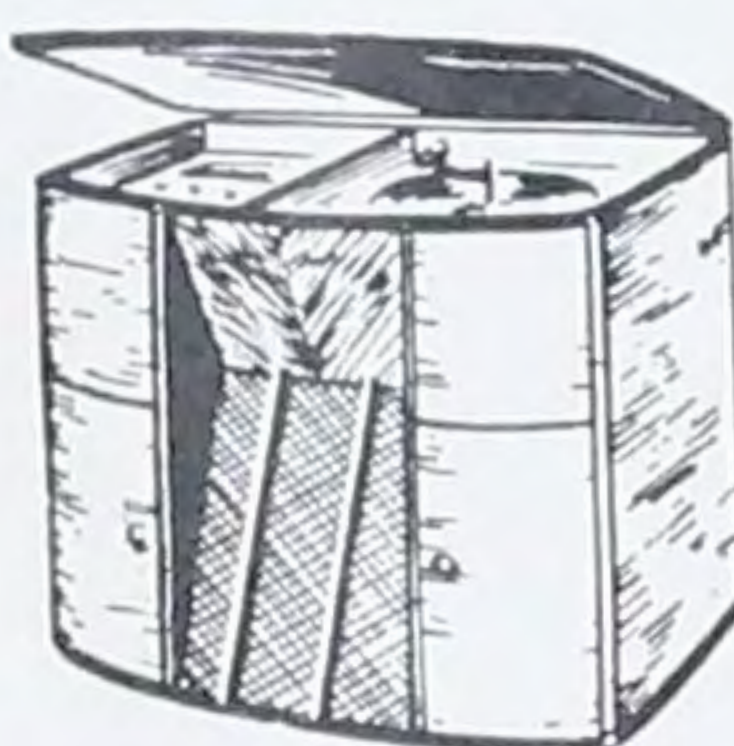


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FRANK WILSON

Melbourne-born actor, Frank Wilson, began a career in theatre after his army discharge with Tivoli Circuit and later with J.C.W. in "Oklahoma" and "Brigadoon". In 1952 he went to England and appeared in his own production numbers at leading London nightclubs. His first important musical role was in "Call Me Madam" at the Coliseum, then in "Paint Your Wagon" and "Wonderful Town", and "Guys and Dolls". On return to Australia he appeared in "Witness for the Prosecution," and most recently appeared in "Can Can" and "Damn Yankees". He has appeared in several films—

"Kangaroo Kid" (made in Australia), "Counterfeit Plan", "London Bridge", and in Charlie Chaplin's "A King in New York". Frank has written several production numbers which have been used in London Variety by such people as Lorrae Desmond and Kitty Bluett.



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2. Introduction by Hugh Hunt
3. An Idea is a Fact by Myra Roper
4. The Doll in London by John Sumner
5. Opera in Australia by Robert Quentin
6. Amateurs and All That by H. A. Standish
7. J. C. Williamson by Harald Bowden
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ERIC THORNTON

Started his stage career in the Royal Opera House, Covent Garden, where he rose from the chorus to principal roles. He was engaged by the D'Oyley Carte Company as principal baritone for their 1950-51 American and Canadian Tour.

Has played principal roles in Emile Littler musical productions, and has appeared on BBC TV and radio.

Came to Australia as principal baritone for the J. C. Williamson Gilbert and Sullivan 1956-58 Opera Tour of Australia and New Zealand.

Returned to England following this tour to finalise business and personal commitments prior to returning to Australia where he intends to settle.

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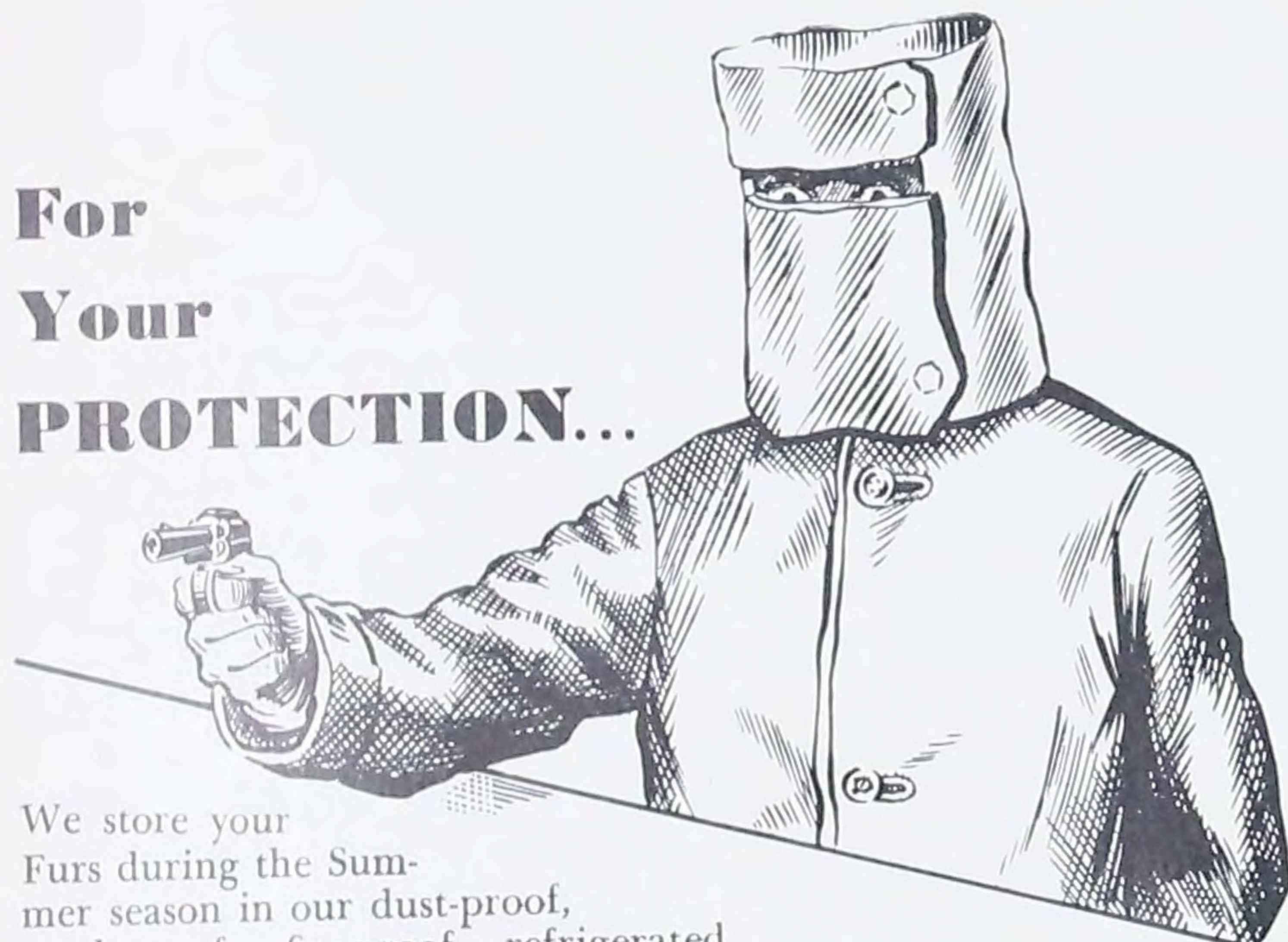
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JANE MARTIN

Studied opera with international
singer Maggie Teyte and also Dino Borgeoli.
She made her reputation with West End
managements playing the title role in "Cin-
derella" in many pantomime seasons. She
was chosen by Prince Littler to play the
lead in "Carousel" at London's Drury Lane
Theatre, following this with a two-year
tour of the provincial cities in the same
part. She was brought out by J. C. William-
son to appear in the "new look" tour of
Gilbert & Sullivan operas, playing ten
different leading roles and winning special
acclaim for her "Phoebe" in "Yeoman of
the Guard", "Mad Margaret" in "Ruddigore" and also as "Josephine" in "H.M.S.
Pinafore". Following this engagement she decided to remain in Australia and has
made many appearances both on TV and in various radio productions before joining
the "LOLA MONTEZ" cast for the Trust.



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with

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ELIZABETHAN THEATRE

Season commencing 22nd October, 1958



THE AUSTRALIAN ELIZABETHAN THEATRE TRUST



presents



AN AUSTRALIAN MUSICAL

LOLA MONTEZ



Music by PETER STANNARD

Lyrics by PETER BENJAMIN

Book by ALAN BURKE



CHARACTERS:

| | |
|--|---|
| SMITH | ALAN HOPGOOD |
| MAC | BRUCE BARRY |
| JOCKO | KEVAN JOHNSTON |
| BILL | CONNEL MILES |
| MIGUEL | FRED PATERSON |
| DANIEL BRADY | ERIC THORNTON |
| HARRY | BOB AINSLIE |
| MR. SEEKAMP, Editor of "The Ballarat Times" | |
| | BERNARD SHINE |
| NANCY | DOREEN OAKSHOTT |
| JANE OLIVER | JANE MARTIN |
| ROSE | JOAN COOMBE |
| MR. WILSON, Manager of the "United States" Hotel | |
| | JOHN AULD |
| MR. CROSBIE, Manager of The Victoria Theatre | |
| | RON PINNELL |
| SAM VANDERBURG | FRANK WILSON |
| GISELA | JULIE GOBERT |
| ILSA | SHIRLEY WATSON |
| LOLA MONTEZ | MARY PRESTON |
| Girls of the Town | Eve Godly, Mary Harrison, Anne Inglis, Shirley Watson, Shirley Whyte. |
| Miners and People of Ballarat | Sandra Aiken, Loraine Baker, Julie Gobert, Joy Hill, Gladys Raynor, Patricia Sall, Dorothy Squires, Jean Margaret Stewart, Peter Dalton, Dan Davey, Noel Farrelly, Rodney Harvison, John Kendall, Terry Marr, Arthur O'Neill, John Parker, John Pooley, Alan Reid, Gordon Walls. |

The Action Passes in BALLAARAT, Victoria, during Three Days in the early Summer of 1855.

ACT I

Scene 1: THE MAIN STREET.
Scene 2: A BEDROOM IN THE "UNITED STATES" HOTEL.
Scene 3: A HILLTOP.
Scene 4: THE GOLDFIELDS.
Scene 5: THE HILLTOP.
Scene 6: STAGE OF THE VICTORIA THEATRE.

INTERVAL

ACT II

Scene 1: THE MAIN STREET.
Scene 2: A BEDROOM IN THE HOTEL.
Scene 3: THE HILLTOP.
Scene 4: THE GOLDFIELDS.
Scene 5: A SIDE STREET.
Scene 6: A BEDROOM.
Scene 7: A SIDE STREET.
Scene 8: THE MAIN STREET.

Musical Director: LEO PACKER.

Settings and Costumes designed by HERMIA BOYD
Assistant Choreographer BETTY POUNDER
(by courtesy of J. C. Williamson Theatres Ltd.)
Orchestrations by VERDON WILLIAMS
Production Built by JOHN CLUGSTON & Assistants in the Workshops of
the Australian Elizabethan Theatre Trust.
Scenery painted by JAMES HUTCHINGS and CLEM KENNEDY
Wardrobe made by GLADYS JENNINGS, JOAN HOLCOMBE and Assistants
in the workshops of the Australian Elizabethan Theatre Trust.

Entire Production Directed and Choreographed by
GEORGE CARDEN

Lola Montez Staff

| | |
|-------------------------|-------------------|
| Stage Director | H. C. NIGHTINGALE |
| Stage Manager | RONALD DENSON |
| Property Master | MICHAEL SARGEANT |
| Wardrobe Mistress | JOAN HOLCOMBE |
| Ballet Mistress | SHIRLEY WATSON |

★ ★ ★ ★ ★ ★ ★

| | | |
|-----------------------------|--|-----------------------------------|
| General Manager | EXECUTIVE FOR ELIZABETHAN THEATRE | JAMES MILLS |
| Assistant Manager | | PAUL FARRELL |
| Treasurer | | JOHN ROHDE |
| Chief Mechanist | | JOHN CLUGSTON |
| Chief Electrician | | ROBERT CUNNINGHAM |
| Chief Property Master | | JACK BETTISON |
| Publicity | | RON PATTEN PUBLICITY PTY. LTD. |

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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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Musical Numbers

- Overture.
- Southerly Buster Miners
- Till Summer's Been and Gone Smith
- I Can See a Town Jane and People of Ballarat
- Saturday Girl Daniel and Jane
- A Dame Like This Sam, with Rose and the Girls
- I'm The Man Daniel
- Let Me Sing! Let Me Dance! Lola and Company
- He's Mine Jane
- There's Gold in Them Thar Hills Smith and Miners
- The Present:**
(Beware—The Spider Dance)
The Past Lola with Dancers
India Bob Ainslie, Connel Miles
France Kevan Johnston, Terry Marr
Bavaria John Auld, John Kendall, Gordon Walls,
Lorraine Baker, Anne Inglis
America Daniel Davey, Alan Reid
The Present:
Spider Dance—Conclusion Lola

INTERVAL

- Entracte.
- All About Lola People of Ballarat
- Maria Dolores
Eliza Rosanna Sam and Lola
- I Alone Daniel
- The Ballad of The Tree Miguel and Miners
- Lady, Lady, Please Don't Cry Sam, Jane and Miners
- The Wages of Sin Rose and The Girls
- I'm The Man (reprise) Daniel
- Partner, Name Your Poison Lola and Sam
- Encounter Dancers
- He's Mine (reprise) Daniel and Jane
- Let Me Sing! Let Me Dance! Lola and Company



The Authors of "Lola Montez"

Three young Australians collaborated in writing "Lola Montez." They are (left to right): Peter Stannard, who wrote the music; Peter Benjamin, the lyrics, and Alan Burke, the book.

Peter Stannard has had experience as a radio announcer, advertising copy-writer, agency executive, and is now engaged as an assistant producer for Television. He has written and produced numerous University Revues while studying at the Sydney University for a B.A. degree. He joined a Brisbane Advertising Agency in 1954 and while in the city formed the Brisbane Amateur Revue Society, with whom he staged the revue, "Heavens Above." His only musical tuition was at the age of 12, when he had six months' training with a teacher who had learned from Clara Schumann in Europe.

Peter Benjamin is a graduate of the University of Sydney, which is his native city. During and after his student days he worked at the University Theatre, producing and acting in plays and revues. Before going overseas in 1953, he played in Alan Burke's production of "Happy as Larry" (Grandson) at Sydney's Metropolitan Theatre.

While in Toronto, he appeared as Dominic in the Canadian premiere of "Venus Observed." Since returning to Australia, he produced Sheridan's "The Critic" at the University of Sydney and collaborated with Peter Stannard for the first time, contributing to University revues. A number of the items that these boys have written have been heard on radio and TV.

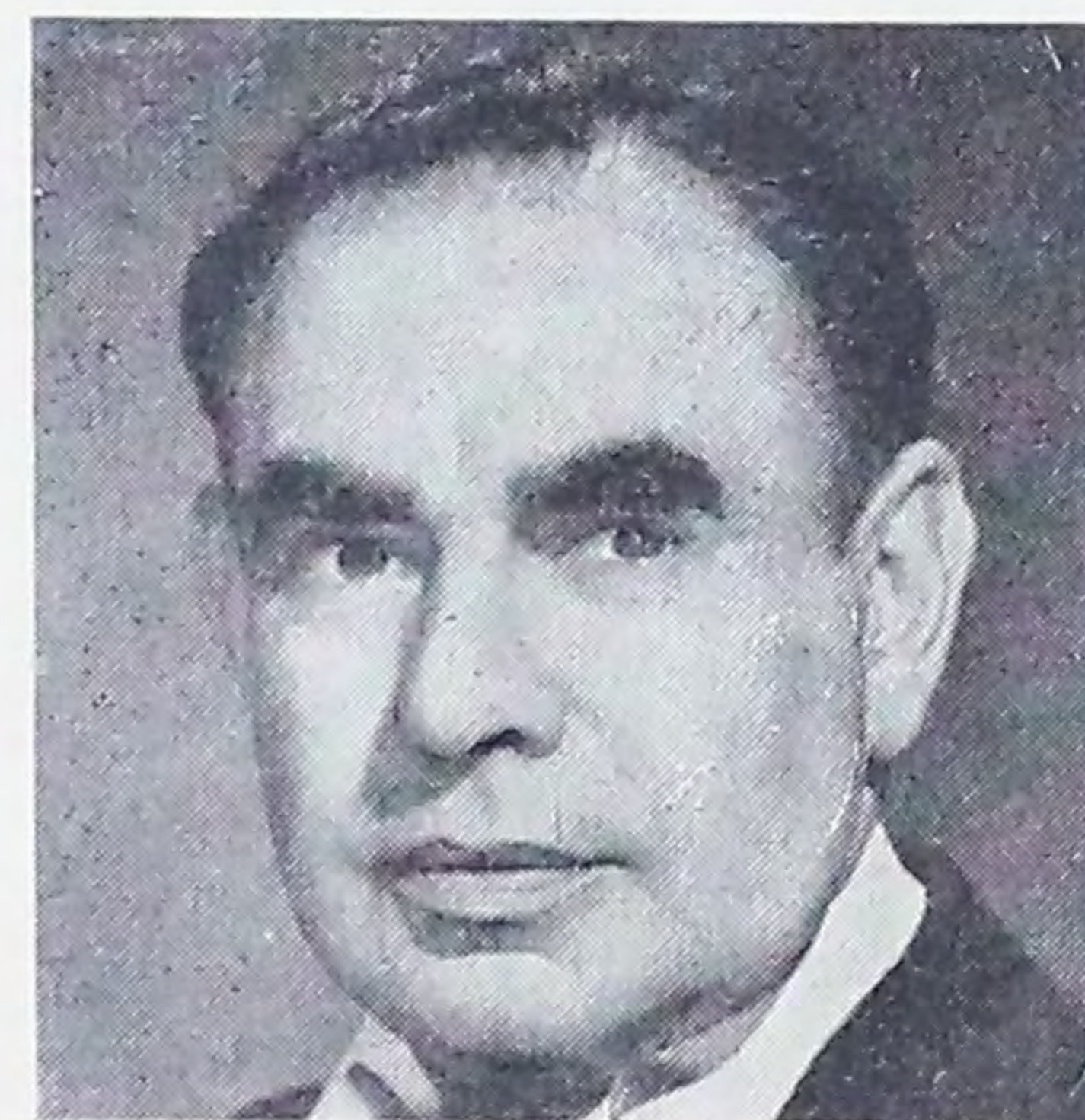
He is a company director, active in the field of retailing.

Alan Burke was awarded an overseas scholarship by Unesco's International Theatre Institute in 1953 and thereafter spent three years in England, Europe and the United States. During this time he directed six plays in England and one in Geneva. He was a resident producer for the Elizabethan Theatre Trust from 1956 to 1958, when he became a permanent member of the production staff for A.B.N. Channel 2. Two of the plays he has written have been produced, namely, "Woman Bites Dog" and "Follow Suit."

Director and Choreographer

GEORGE CARDEN

Australian-born George Carden has worked overseas for nearly twenty years as a choreographer, dancer and director and has gained a big name in television, stage and cabaret production both in London and on the Continent. He went overseas with the de Basil Ballet Corps in 1940 and made a further study of dancing in Paris. He studied a synthesis of styles in dancing—Hindu, Spanish, Tyrolean, Slavonic, Mexican, Basque and Primitive. One of his first assignments was to set the choreography for the Noel Coward show, "Sigh No More", then followed the Jack Hylton show, "Knights of Madness", "Kiss Me Kate" and the London and Australian productions of "Call Me Madam". Since the advent of TV, his own group of dancers known as The George Carden Dancers have averaged two TV shows per week, including "Sunday Night at the Palladium". He recently set the choreography for the film "Let's Be Happy" and "Sheriff of Fractured Jaw". The George Carden Dancers appeared at the Savoy last year, in Paris at the Olympia, The Tivoli in Stockholm, Comico in Barcelona and the Casino Della Rosa in Rome.



Musical Director

LEO PACKER

Sydney-born Leo Packer has had international experience in many fields of his profession. He was first engaged by J. C. Williamson Theatres to conduct "Our Miss Gibbs," starring Madge Elliot and Cyril Ritchard. He then toured Australia, New Zealand and South Africa with the Gilbert and Sullivan Opera Co., returning to Australia in 1934, when he conducted such successes as "The Dubarry", "Music in the Air" and "Waltzes from Vienna". In more recent years he conducted "Annie Get Your Gun" and "Call Me Madam", starring Evie Hayes. He has been engaged for the last two years as Musical Director to J. C. Williamson's Gilbert and Sullivan Co., where he has been responsible for the training of the fine chorus amongst other duties.

JOHN AULD

John Auld began ballet dancing as a spare-time hobby. He was offered parts in the then newly-formed Borovansky Ballet Co., and subsequently took up ballet dancing as a career. During his first trip to England he appeared in ballet roles on TV and played a leading dancing role in "Paint Your Wagon". Returning to Australia he appeared as principal character dancer with the Borovansky Ballet Co. in "Pineapple Poll", "The Three Devils", "Nut Cracker" and "Graduation Ball". He returned to England, appearing mainly on TV programmes. The highlight of this tour was his appearance in an Elizabethan masque at Grey's Inn with Queen Elizabeth in attendance. In 1957 he partnered Dame Margot Fonteyn as the evil genius, Rotbart, in the ballet "Swan Lake". Recently he choreographed two ballets for the Elizabethan Theatre Trust—"Don Giovanni" and "The Marriage of Figaro".



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ALAN HOPGOOD



Who originally comes from Tasmania, but has crammed a tremendous amount of theatrical experience into his life in Melbourne. Educated at Wesley College, he commenced his stage career playing numerous school productions, graduating to Melbourne Little Theatre Groups, principally the Union Theatre. Until recently all his appearances have been of a dramatic nature, but in the try-out season of "Lola Montez" he played a dramatic singing role. He will appear in this same role in the present production of "Lola Montez". He appeared most recently in the role of Cliff Lewis in "Look Back in Anger" at the Elizabethan Theatre, Sydney.

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BERNARD SHINE

Born in England, migrated to New Zealand in 1952, where he took up acting as a profession. He became a member of the newly-formed professional company—"The New Zealand Players"—where he has played such parts as Abel Cousins in "The Young Elizabeth", the Singing Stockman in "Ned Kelly", Peter Quince in "The Dream", the Russian Colonel in "The Love of Four Colonels" and Major Metcalf in Agatha Christie's "The Mouse-Trap". He took part in a three months' tour of New Zealand with guest artists from The Old Vic. Co., London—Barbara Jefford and Keith Michel and later with Redmond Phillips in a season of "Twelfth Night".



DOREEN OAKSHOTT

Came to Australia nearly one year ago. Soon after her arrival she secured the role of the second debutante in "The Reluctant Debutante", starring Roger Livesey and Ursula Jeans. She studied at a London Drama School and gained much experience in Repertory Theatre with the Victor Graham Players and with a repertory company in Ayr, Scotland.

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RON PINNELL

Born in Melbourne, he has been working in amateur and professional theatre there for over eight years. He appeared in numerous plays at the Melbourne New Theatre, including "The Coolibah Tree," "The Inspector General" and "Good Soldier Schweik". He joined the Melbourne Union Repertory Theatre, where he appeared in "Arsenic and Old Lace", and recently in the try-out season of "Lola Montez". He plays the same role in the present production of the musical.



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By becoming a member you support the Australian Elizabethan Theatre Trust ventures throughout the Commonwealth.

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THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

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