

ELIZABETHAN THEATRE



MEDEA

Freely adapted from Euripides' "Medea"

by

ROBINSON JEFFERS



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The Australian Elizabethan Theatre Trust

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Following the Gala Opening of the Elizabethan Theatre in late July of this year, with the distinguished productions from overseas, headed by Sir Ralph Richardson and Dame Sybil Thorndike, the Australian Elizabethan Theatre Trust now takes a step closer towards building a truly Australian Theatre, with the introduction of the Australian Drama Company.

This is the first appearance in New South Wales of a Trust-sponsored company, and we are especially proud that Australia's leading dramatic actress, Miss Judith Anderson, has been able to make a return to her homeland to ensure such an auspicious beginning.

The aims of the Drama Company are clear; to develop both the talent and the audiences that have a love of the live theatre in Australia, and by so doing give greater opportunities for entertainment, employment and training.

In this initial production, J. C. Williamson Theatres Ltd. (on behalf of The Education in Music & Dramatic Arts Society) are helping the Trust considerably by making available their theatres and various other facilities. The first performance by this company has had the honour of being presented before their Excellencies the Governor-General and Lady Slim at the Albert Hall, Canberra.

After the Sydney season the Drama Company will make a nation-wide tour before returning to the Elizabethan Theatre early in the New Year to present a repertoire of fresh productions.

We are happy to welcome you to the first presentation by the Australian Drama Company.

Pronounced: HOTOTOTOY!

Ὀτοτοτοί!

MEANING: ? ? ? ? ?



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Judith Anderson . . .
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Acclaimed by American critics as "The greatest living actress of our time," returns to her native Australia to star in "Medea," a play that has become synonymous with her name. At seventeen this Adelaide-born actress was playing leading roles in amateur groups. Graduating to professional theatre with J.C.W's., she also featured in Julius Knight productions. With her mother she then sought fame in America, where her first interview at the movie studios brought forth "Sorry, not the type," words they had to retract when luring her back to play in such successes as "Rebecca," "Edge of Darkness," "King's Row," etc. In New York, success came slowly, firstly, with Repertory at the old Fourteenth Street theatre, a tour of "Dear Brutus," and finally, "Cobra," a heavily sexed drama which



meant stardom for her. First evidence of the great Anderson dramatic power emerged with her meeting with Eugene O'Neill. In his "Mourning Becomes Electra," she achieved world acclaim. Glittering success followed success, with plays such as "Divided by Three," "The Old Maid" (which won her the Pulitzer prize), "Hamlet," with Sir John Gielgud, "Macbeth," with Sir Laurence Olivier, the latter at the Old Vic, London. One of the first actresses to the war fronts, she gave herself whole-heartedly to the task, whether it was a full-scale production of Macbeth, or pausing to read passages from the Bible or poems to some wounded or homesick serviceman.

Most recently Miss Anderson played Medea in Paris in the "Salute to France" Festival, and in America completed her role in the film, "Ten Commandments."



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S. Wynn & Co. Pty. Ltd. are proud to announce that the 1954 Vintage wine of their Coonawarra Estate was awarded 1st and 2nd prizes at the Royal Melbourne Show.

Hugh Hunt . . .

...

Took up his present appointment as executive director of the Australian Elizabethan Theatre Trust in February this year. In a brief few months his herculean efforts have stirred the imagination of all interested in the development of the Australian Theatre. It is most fitting he should direct *Medea*, the first production of the Trust's Australian Drama Company. To the task he brings a wealth of background experience, having been educated at Marlborough College, Magdalene College, Oxford (B.A., Oxon.), Sorbonne, Paris, and Heidelberg University, Germany. From 1935-38 directed the Abbey Theatre, Dublin.



1939-46 served in H.M. forces in the King's Royal Rifle Corps with the rank of major. 1946-48 saw him as first director and producer of the Bristol Old Vic Company. From 1949-53 he was director of the Old Vic Company, London. Productions included "Twelfth Night," "Love's Labour Lost," "Julius Caesar," to mention but a few. 1954 found him adjudicating the Canadian Drama Festival finals, lecturing at American Universities, and directing "The Living Room" at the Henry Miller Theatre, New York. He has two publications to his credit, "Old Vic Prefaces" (1953), and "The Director in the Theatre" (1954).



The Globe Theatre, on the river Thames, London in the year 1599

In the steps of Shakespeare

Here is a bird's eye view of the Globe Theatre — early English home of Elizabethan drama.

Built on the Bankside, Southwark, London, in 1599 during the reign of the first Queen Elizabeth, the Globe saw the production of many of Shakespeare's plays. He appeared in some of them.

The Globe was almost circular in design, and for ventilation was partly open to the sky. It could accommodate 1,200 spectators.

NEW ELIZABETHAN THEATRE

Today, in the reign of the second Queen Elizabeth, Australia has a link with the cherished past in this new Elizabethan Theatre. Known formerly as the Majestic, it can seat more than 1,500 patrons. Unlike the Globe, the sky does not provide its ventilation—in modern words, air conditioning.

Oil from SHELL refineries is being used in theatres throughout Australia, not only for the maintenance of air conditioning plants, fans, and filters, but in many other aspects of theatre production and management.



Clement McCallin . . .

A gifted artist, who has starred on stage, film, 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. Filmgoers will recall him in "The Lady With the Lamp," and "Robin Hood." In British television he has two outstanding performances to his credit, as Henry V and as Cassius, in "Julius Caesar." He has just completed a tour of Australia and New Zealand for J.C.W's.

In the modern comedy, "Dear Charles," opposite Sophie Stewart, in which he gave a vivid portrayal of the Polish pianist, "Jan." In "Medea," he deserts comedy for high drama in the exacting role of Jason.



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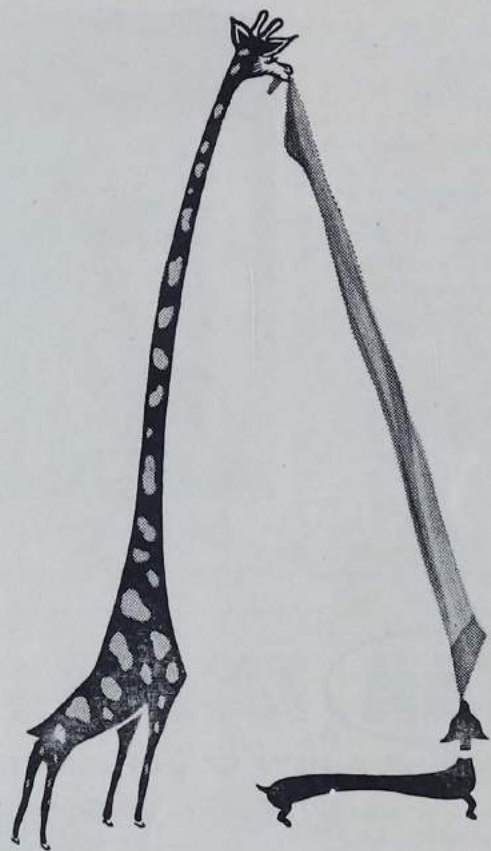
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Introduction to . . .

⋮

MEDEA

Since 431 B.C., when Euripides' tragedy was first produced, at least twenty dramatists in six languages have told in their own way the story of the Proud Princess of Colchis, a great tragic character divided against herself. This Robinson Jeffers adaption, especially written for Miss Judith Anderson, is the most recent.

The all-consuming love that Medea had for Jason precedes the action of the play. Immediately Jason arrived in Colchis aboard the "Argo," Medea helped him, with her magic, in his quest for the Golden Fleece, betraying her own father, and killing her own brother. Jason then took her back with him to Corinth, where she bore him two sons. At first, all went well; then Jason, driven always by his ambition, deserts Medea to marry the daughter of Creon, Ruler of Corinth. At this point the play begins.

When Creon tells Medea she is to be banished from Corinth, her hate filled outcries become carefully-laid plans for a swift, terrifying and complete revenge. Invoking her witchcraft once more, Medea, under pretext of friendship, sends to Creon's daughter, gifts of a golden robe and crown. The result of this action is told with dramatic effect most graphically by Robinson Jeffers' skilful pen.

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Commonwealth Tour Schedule

CANBERRA	OCT. 5 - 6
SYDNEY	OCT. 11 - NOV. 5
BRISBANE	NOV. 8 - NOV. 23
ADELAIDE	NOV. 25 - DEC. 10
HOBART	DEC. 12 - DEC. 17
MELBOURNE	DEC. 20 - JAN. 14
PERTH	JAN. 17 - JAN. 28

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST in conjunction with J. C. WILLIAMSON THEATRES LIMITED
(On behalf of The Education in Music and Dramatic Arts Society)

presents the first production of
THE AUSTRALIAN DRAMA COMPANY

starring

JUDITH ANDERSON

in

MEDEA

(Freely adapted from Euripides' "MEDEA")

by

ROBINSON JEFFERS

Cast in order of appearance:

The Nurse	DORIS FITTON
The Tutor	ALISTAIR ROBERTS
Children of Medea	PETER COHEN, ROBERT ROSEN
Medea	JUDITH ANDERSON
First Woman of Corinth	AILSA GRAHAME
Second Woman of Corinth	ZOE CALDWELL
Third Woman of Corinth	JACKLYN KELLEHER
Creon	JOHN ALDEN
Jason	CLEMENT McCALLIN
Aegeus	JAMES BAILEY
A Slave	PETER KENNA
Women Attendant on Medea	MAREE TOMASETTI
Soldiers Attendant on Creon and Aegeus—	PHILIPPA BAKER

MALCOLM ROBERTSON, GORDON PETRIE,
JOHN LUDBROOK, KEITH GODDARD,

The Play Directed by HUGH HUNT

Scenery and Costumes by WILLIAM CONSTABLE

SCENE: In Front of Medea's House in Corinth.

The Play will be in two parts, with an Interval of 15 minutes.

Scenery constructed by the Workshops of J. C. Williamson Theatres Limited and the Elizabethan Theatre, Newtown, and painted by Rupert Browne.

Properties executed by the Elizabethan Theatre Workshop.

Costumes executed by Gladys Jennings.

Helmets, Headdresses and Footwear executed by Alistair Roberts.

Wigs by Mona Workman.

Music specially composed for this production by Martin Long.

General Manager
 Stage Director
 Stage Manager
 Assistant Stage Manager
 Wardrobe Mistress
 Publicity

**EXECUTIVE
 FOR
 AUSTRALIAN
 DRAMA CO.**

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 ROBIN LOVEJOY
 MALCOLM ROBERTSON
 MAREE TOMASETTI
 GLADYS JENNINGS
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 FOR
 ELIZABETHAN
 THEATRE**

JOHN SUMNER
 LOUIS VAN EYSSEN
 RON PATTEN PUBLICITY (BA 2098)
 MARY VAN EYSSEN
 RON FIELD
 ROBERT CUNNINGHAM
 JOHN YEATES

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.

SENIOR SERVICE cigarettes supplied by W. D. & H. O. WILLS (AUST.) LTD.
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Members of the ST. JOHN AMBULANCE are in attendance at this theatre on a voluntary basis.

The final decorations to the interior of this theatre have been donated by the kind courtesy of HOYTS THEATRES LTD.

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. Bartram. Tape Recorder used in Elizabethan Theatre supplied by courtesy of ERIC ANDERSON'S RADIO, TELEVISION AND APPLIANCES PTY. LTD.

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John Alden . . .

Born in N.S.W. and a graduate of Sydney University, is well known to Australian Theatre and Radio audiences. Despite the variety of roles he has played in these two mediums of a lighter nature, he will undoubtedly be best remembered for his dynamic performances in the 1951 Shakespearean touring company, which he initiated in 1948. His King Lear and Shylock received outstanding acclaim in all capital cities in Australia. His most recent stage appearance was in "My Three Angels" for J.C.W's., in which he played Felix Ducotel.



Doris Fitton

Born in Manila, of English parents; began her professional acting career with J.C.W's. at the age of 18, having studied dramatic art with Grogan McMahon. She is possibly best known to Sydney audiences as founder and director of the Independent Theatre, North Sydney. In the past 25 years she has produced over 200 plays for this little theatre and played leads in many of them. For services to the Australian Theatre she received the O.B.E. in the 1955 New Year Honours list.

James Bailey . . .

Born of theatrical parents in Manchester, England. Followed in their footsteps, graduating from Repertory to attaining success in many London productions. "The Applecart," "Antony and Cleopatra," prior to joining the Old Vic Australian tour with Sir Laurence Olivier and Vivien Leigh—played "Tyrrel" in Richard III., Moses and Lord Rivers in "School for Scandal." At conclusion of tour settled in Perth, W.A., where he has principally been engaged in broadcasting.



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**CHARLES TINGWELL, WILLIAM REES, LETTY CRAYDON, BETTINA WELCH,
WILLIAMS LLOYD and JOHN EDMUND**

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"FRANCESCA DA RIMINI" (Tchaikowsky)	From November 25
"NUTCRACKER" (Tchaikowsky)	From December 16
"CORRIDA" (Scarlatti)	Date to be announced

Presented by

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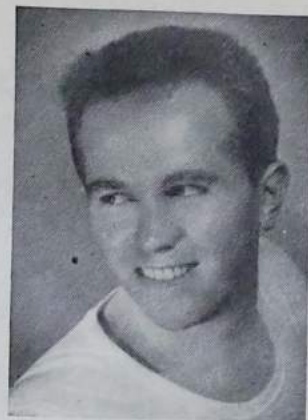
on behalf of

THE EDUCATION IN MUSIC AND DRAMATIC ARTS SOCIETY



AILSA GRAHAME.

Sydney born actress, who played with Judith Anderson in Julius Knight productions, prior to going to England, where she attained success both in Repertory and in the West End—"Quiet Wedding," Queen Elizabeth in "Richard III" with Emyln Williams; again with Judith Anderson in Macbeth. Returned to Australia 1950 in "The Two Mrs. Carrolls," with Elizabeth Bergner.



ALISTAIR ROBERTS.

Combines an outstanding flare for costume designing with his acting career, both of which will be remembered as features of the John Alden Shakespearean Company. Played "OT" in the original production of "Rusty Bugles." Recently occupied with radio appearances, following his vivid portrayal of Urban in "The Caine Mutiny Court Martial."



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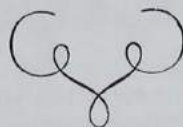
If you wish to join those who are already supporting the Trust venture throughout the Commonwealth, you may do so by paying an initial subscription of £10. Subsequent annual subscriptions are £5 and are due on the 1st July, and are payable before the 31st December. Membership entitles you to priority 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.



This programme was designed for the ELIZABETHAN THEATRE by RON PATTEN PUBLICITY, 793 George Street, Sydney, 'phone BA 2098, to whom all advertising enquiries should be made, and printed by PEERLESS PRESS PTY. LTD., 558a George Street, Sydney.



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The Little Hut

by **ANDRE ROUSSIN**
adapted by **NANCY MITFORD**
directed by **LIONEL HARRIS**

at the
**ELIZABETHAN
THEATRE**

Commencing
NOV. 8



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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