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by
N. RICHARD NASH





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The Australian Elizabethan Theatre Trust

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By presenting *The Rainmaker*, the Australian Elizabethan Theatre Trust are offering their first contemporary American production to the Australian public.

N. Richard Nash, another of whose plays, *The Young and Fair*, may be familiar to you, has collected together seven individuals who are influenced by a disastrous drought in the American Middle West.

The American stage is, at times, extremely close to that of the Australian, and much of the humour and warm simplicity so essential to *The Rainmaker* could, very easily, be Australian in origin. In fact, this play could be staged in an Australian setting, the people concerned belonging to this land.

Through this production, it can clearly be seen how extremely close the theatrical and, perhaps, more realistic worlds of Australia and America have become.

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. Leo McKern



Sydney - born artist who first attained prominence under the direction of May Hollinworth at the Metropolitan Theatre, Sydney, in 1943. Interspersed with his stage appearances, he combined radio appearances for the A.B.C. and Commercial broadcasting stations. In 1946 he went to England and was immediately signed to tour Germany with a Combined Services Entertainment Unit. On his return to England he gained vast experience with repertory companies and in 1949 he was signed up by the Old Vic and played continuously for them until 1952, acting with such well-known stars as Michael Redgrave, Donald Wolfit, Peggy Ashcroft, Roger Livesey, Ursula Jeans, to name but a few. In this period he naturally played a wide variety of roles. In 1953 he toured Australia with the Stratford Company and will be well-remembered by theatregoers for his outstanding performance as Iago, Touchstone, Glendower and Northumberland. Returning once again with the Company to England, he completed the 1954 season with the Stratford Company, and during Christmas, 1954, was hailed for his performance as Toad in *Toad of Toad Hall* at the Princes Theatre, London. 1955 and 1956 have been packed in a like manner with top-flight roles in first-class productions on stage, in films and on television. One of his major film roles is in *Time Without Pity*, as yet unreleased in this country, in which he is co-starred with Ann Todd and Michael Redgrave.

He returned to Australia for the Trust to assume the name role in their production of *Ned Kelly*, and has stayed to produce N. Richard Nash's romantic comedy *The Rainmaker*, as well as taking a leading role in the play.



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... Frank Waters



South Australian-born actor, who received most of his training as a member of the Adelaide Repertory. Graduated to an Adelaide Commercial Radio Station as Announcer, Producer and Writer.

Following five years' service in the A.I.F., he moved to Sydney and became one of the top freelance radio actors in this field. Combined with his radio performances are numerable stage performances with the Minerva Theatre, as well as little theatre productions.

Stratford director, Anthony Quayle, was so impressed with his portrayal of "Willy" in the production of *Death of a Salesman* that he arranged for him to visit Stratford and play in the 1954 English season.

On returning to Australia in 1955, he resumed freelance radio and stage work, and received the 1956 Sydney Critics' Award for his performance in the Independent Theatre production of *Winter Journey*. He received outstanding praise for his portrayal of Joe Byrne in the recent Trust production of *Ned Kelly*.

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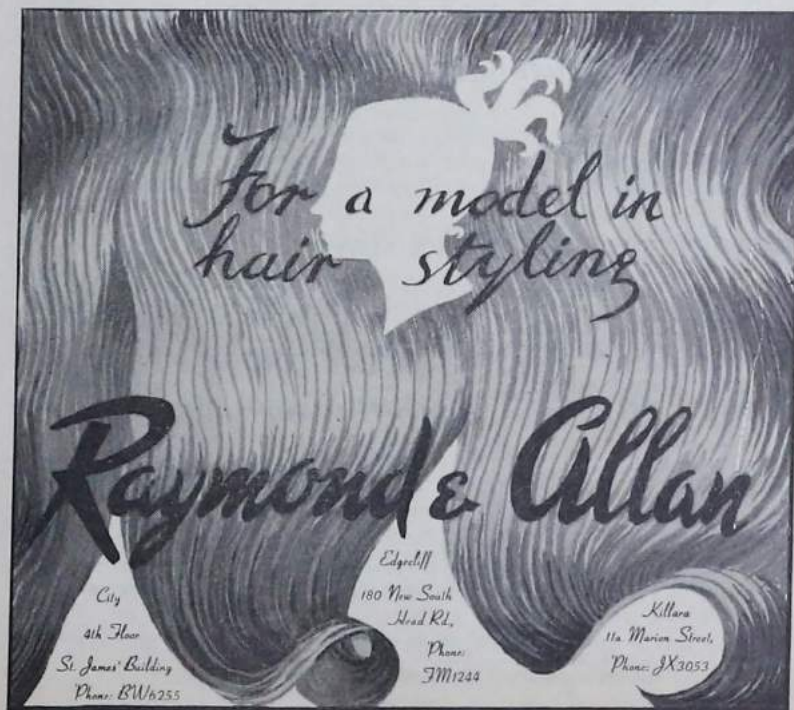
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Patricia Hill



Has appeared with the Independent Theatre many times since her first appearance as Ophelia in Hamlet in 1946. She has toured New South Wales several times in Arts Council productions and recently played Olive in the touring company of *Summer of the Seventeenth Doll*. Her most recent film performance was as Belle in the Australian production of *Captain Thunderbolt*. Her last role at the Elizabethan Theatre was as Rita Sherritt in the production of *Ned Kelly*. Had she not accepted this role, the actress, who is also a champion table tennis player, would have been seeded number one for the Australian Women's Championships. At present she holds the City of Sydney singles title, and has won the New South Wales women's singles three times, the Australian women's doubles twice, and the Australian mixed doubles once. She was runner-up in the Australian women's singles in 1955.



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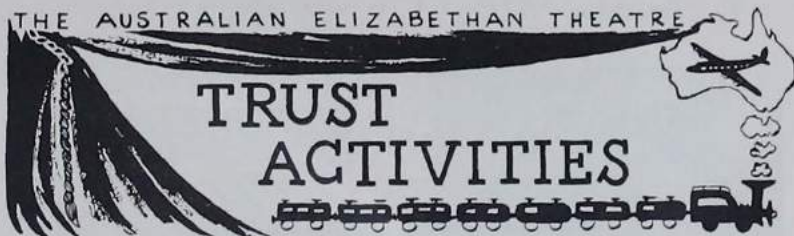
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THE AUSTRALIAN ELIZABETHAN THEATRE

TRUST ACTIVITIES



Olympic Honours for Trust

During the forthcoming Olympic Games in Melbourne, the Olympic Games Committee has selected five entertainments as their Official Art Festival during that period. Of these five, three are Trust productions. They are the Mozart Season of Opera, presented by the Trust's Australian Opera Company with two internationally famous guest artistes, Sena Jurinac and Sesto Bruscantini, the full-length marionette production, *The Tintookies*, and Ray Lawler's Australian play, *Summer of the Seventeenth Doll*. The A.B.C. Symphony concerts and the Melbourne Music for the People programme complete the Arts Festival.

All three Trust productions will be presented at Her Majesty's Theatre by arrangement with J. C. Williamson Theatres Ltd.

The Tintookies Captivate All

The Peter Scriven full-length marionette production, *The Tintookies*, has carried all before it in outstandingly successful seasons in Adelaide, Perth, Kalgoorlie and Port Pirie. Prior to their Melbourne season, which commenced on October 25th, highlighting their tour is the intense interest shown by adults.

RETURN SEASON

Following their Melbourne season, *The Tintookies* will return to the Elizabethan Theatre on December 19th, playing matinees 10.30 a.m. and 2 p.m. daily.

Drama Company on Tour

The Trust's Drama Company, presenting *Twelfth Night*, *The Rivals* and *Summer of the Seventeenth Doll*, continues on a Commonwealth tour and will open their Tasmanian tour at Launceston on December 3. The Company will include Burnie, Davenport and Hobart in the Tasmanian season.

During this tour, highly successful author Ray Lawler married fellow-actress Jacklyn Kelleher. Both artists appear in Lawler's *Summer of the Seventeenth Doll*.

Continued on page 18

..... Kevin Miles



Melbourne-born actor, who, prior to his professional debut, had a wide experience of a variety of roles in Melbourne Little Theatre productions. In 1953, he joined the Stratford Company in Australia for their Australia-wide tour. Remained in Australia and played in J. C. Williamson Theatre's very successful productions, *Seagulls Over Sorrento* and *Reluctant Heroes*. He then sailed for England and once again renewed his association with the Stratford-on-Avon Company, playing two seasons at Stratford in a variety of parts highlighted by a principal role in *Titus Andronicus* in the Olivier/Leigh season of four productions—*Macbeth*, *All's Well* and *Merry Wives of Windsor*.

While in England, he also gained experience in films and television. He returned to Australia to play the role of Dan Kelly in the production of *Ned Kelly*.

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Drama, melodrama, Shakespeare, vaudeville, moving pictures—the old Majestic Theatre housed this changing pageant of entertainment from 1917 until 1955, when, following extensive renovations by the Australian Elizabethan Theatre Trust, it was re-opened as the Elizabethan Theatre on July 27.

The facade is changed—but the memories remain.

Yet even the best memory plays tricks!

Under this title is a guide to all the productions staged at the Elizabethan Theatre.

"THE SLEEPING PRINCE"—"SEPARATE TABLES" (27th July, 1955, to 5th October, 1955)—starring Ralph Richardson, Sybil Thorndike, Meriel Forbes and Lewis Casson. Presented by Garnet H. Carroll and H. M. Tennent Limited by arrangement with The Australian Elizabethan Theatre Trust.

"MEDEA" (11th October to 5th November, 1955)—starring Judith Anderson. Presented by The Australian Elizabethan Theatre Trust in conjunction with J. C. Williamson Theatres Ltd.

"THE LITTLE HUT" (8th November to 20th December, 1955)—starring Peter Gray and Joanne Duff. Presented by Garnet H. Carroll in association with H. M. Tennent Limited by arrangement with The Australian Elizabethan Theatre Trust.

"SUMMER OF THE SEVENTEENTH DOLL" (10th January to 30th January, 1956)—starring Lloyd Berrell, Madge Ryan, Ray Lawler and June Jago. Presented by The Australian Elizabethan Theatre Trust by arrangement with The Union Theatre Repertory Company, Melbourne.

"THE BOY FRIEND" (31st January to 24th March, 1956)—starring Marie Tysoe, Laurel Mather and John Parker. Presented by The Australian Elizabethan Theatre Trust and J. C. Williamson Theatres Limited.

"SUMMER OF THE SEVENTEENTH DOLL" (27th March to 19th April 1956)—starring Lloyd Berrell, Madge Ryan, Ray Lawler and June Jago. Presented by the Australian Elizabethan Theatre Trust.

"TWELFTH NIGHT" (21st April to 17th May)—starring Clement McCallin, James Bailey, Dinah Shearing and Leonard Teale. Presented by The Australian Elizabethan Theatre Trust in association with J. C. Williamson Theatres Limited.

"THE RIVALS" (19th May to 9th June)—starring Clement McCallin, Dinah Shearing, Leonard Teale and Diana Davidson. Presented by The Australian Elizabethan Theatre Trust in association with J. C. Williamson Theatres Limited.

"THE TINTOOKIES" (12th June to 7th July). World Premiere of Peter Scriven's Marionette Musical play. Music by Kurt Herweg. Book by Hal Saunders. Original story by Peter Scriven. Presented by The Australian Elizabethan Theatre Trust and Peter Scriven Marionettes by arrangement with The Australian Opera Company.

"WITNESS FOR THE PROSECUTION" (14th July to 29th September)—starring Philip Stainton, Percy Marmont, Nicolette Bernard, Noel Howlett and Richard Beynon. Presented by David N. Martin by arrangement with The Australian Elizabethan Theatre Trust.

"NED KELLY" (3rd October to 27th October)—starring Leo McKern. Presented by The Australian Elizabethan Theatre Trust.

"THE RAINMAKER" (20th November)—starring Leo McKern, Frank Waters. Presented by The Australian Elizabethan Theatre Trust.

FOR A SEASON COMMENCING 20th NOVEMBER, 1956

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents **LEO McKERN** in

The Rainmaker

A New, Romantic Comedy

by

N. RICHARD NASH

CAST:

H. C. Curry	LEO McKERN
Noah Curry	ROBERT LEVIS
Jim Curry	KEVIN MILES
Lizzie Curry	PATRICIA HILL
Sheriff	DESMOND ROLFE
File	JOHN BLUTHAL
Starbuck	FRANK WATERS

Produced by LEO McKERN
Assistant Producer: ALAN BURKE

SCENES

The play takes place in a Western state of the U.S.A., on a summer day in a time of drought.

ACT 1 — DAY

ACT 2 — EVENING .

ACT 3 — LATER THE SAME NIGHT

Settings designed and executed by the staff of the Elizabethan Theatre workshop under the personal direction of Ron Field.

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EXECUTIVE
 FOR
 ELIZABETHAN
 THEATRE

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 LOUIS VAN EYSEN
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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.

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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.

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Australian Elizabethan Theatre Trust Membership

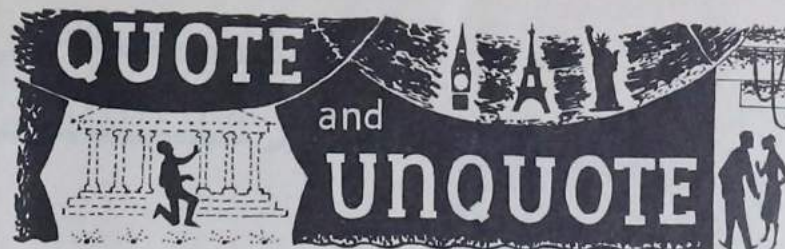
If you wish to join those who are already supporting the Trust venture throughout the Commonwealth, you may do so by paying an initial subscription of £5. Subsequent annual subscriptions are £5 and are due on the 1st July, and are payable before the 31st December. Membership entitles you to priority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

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.

This programme is designed for the ELIZABETHAN THEATRE by RON PATTEN PUBLICITY, 421 Sussex Street, Sydney, phone BA 2098, to whom all advertising enquiries should be made, and printed by PEERLESS PRESS PTY. LTD., 558a George Street, Sydney.



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



THE AMERICAN

SUMMER THEATRE

Ranald Savery, in his notes from New York, gives a general picture and background of the American Summer Theatre Circuit. He writes in "The London Stage" . . .

"The 'summer theatre' along the Atlantic seaboard of the United States can be anything from a Shakespeare festival conducted under highly impressive auspices to a company performing *Getting Gertie's Garter* in a converted barn. The so-called straw hat, rural or hayseed circuit is heavily concentrated in a narrow geographical strip extending from the State of Maine to the State of South Carolina, taking in New England, New York, Pennsylvania, New Jersey, Maryland and other kindred communities along the way. There are summer theatres west of Pittsburgh, but a touring company hoping to reach them would likely starve between jumps.

"Strung out along the eastern ribbon of terrain are nearly 150 professionally organised theatres operating under Equity sanction and regulations (specially devised ones), presenting weekly bills. The season for most is confined to July and August.

"This summer theatre has been growing for approximately two decades. Interrupted by the war, it acquired fresh life starting in 1946. To-day, any number of star and featured players from the stage and motion pictures, and a few from television, can be seen in old and new plays and musical shows in resort and rural areas.

The "Barn Circuit"

"Originally the summer theatre was a sort of vacation lark for enterprising embryo managers and young players who wished to practise their profession in a country atmosphere while Broadway shrivelled in New York's depressing heat. The 'barn circuit' was aptly named. Many of the play-houses were actually converted farm buildings, operating with the crudest sort of backstage and audience facilities. Now for the most part they have

Continued on page 22

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Continued from page 10

Continued

Triumph for Opera Company

The Australian Opera Company, presenting four Mozart operas—*The Marriage of Figaro*, *The Magic Flute*, *Don Giovanni* and *Così fan Tutte*—continue their outstandingly successful Commonwealth tour. Following their seasons in Adelaide, Perth and Brisbane, the Opera Company opened their Melbourne season on October 17th. In early December, they will visit Tasmania and return to Sydney for a four weeks' season at the Elizabethan Theatre, commencing January 12th. This highly-talented company has responded magnificently to first-class direction and brilliant musical backing from State A.B.C. Symphony Orchestra.

... Robert Levis



Will be well remembered for his role of Bernard in the Independent Theatre production of *Death of a Salesman*, also the leading role of Bertie in *Top of the Ladder*. He played in the John Alden Company, appearing in *Uncle Harry* and *Misalliance* on tour. His experience includes many tours for the Arts Council, including *The Miser* and *Tobias and the Angel*. The two most recent tours were *Summer of the Seventeenth Doll*, in which he played Barney, and the role of Sir Toby Belch in *Twelfth Night*.

Before joining the cast of *The Rainmaker* he played Aaron Sherritt in the Trust production of *Ned Kelly*.

Standard



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undergone varying degrees of modernising. House air-cooling systems are frequent. Efficient lighting and scenery hanging equipment has been installed. In a number of instances, structures have been specially built. In others, tourist-minded community officials and citizens have co-operated with theatre managers to refurbish town halls, school auditoriums and abandoned movie houses.

New "Package Shows"

"With the modernising, the professionalism and the star bookings has come a scale of box-office prices that ranges generally from about half to two-thirds of the Broadway figure. There has also come the 'package show,' the rural circuit's name for what is nothing other than a system of touring companies. Usually headed by a star or name-player in a fairly recent Broadway success, they are booked from stand to stand throughout the summer. Sometimes the star will carry two or three supporting actors, with the rest of the cast supplemented by members of the seasonal permanent roster in each theatre. Sometimes a whole company will travel.



Package Competition Controversy

"The 'package show' has called forth sharp controversy among summer theatre impresarios. Some complain of the high salaries exacted by the stars and the stiff financial guarantee demanded by the travelling attractions. Under this sort of expense, often a single bad night at the box office can put a manager in the loss column for the week's operation. Yet, in many areas, the theatres are spaced so closely together that competition with 'names' is considered necessary to get business.

"This situation is not universal. Many of the summer houses in more remote or secluded locations continue to function with resident professional companies. And at least a few in the more populous resorts are trying the experiment of meeting the 'package' competition with a well selected seasonal company and lower box-office prices.

"A recent development are the tent theatres. Starting a few years back under the title of 'musical circuses,' they are set up in arena style (playing platform in the centre) surrounded by an audience capacity that may total as many as 2,000 or more seats.

New Revues — Star Names

"An unusual feature of this season's summer circuit has been the try-out of new revues with big stars—Beatrice Lillie in *Beasop's Fables*, Hermione Gingold in *Sticks and Stones*, and Tallulah Bankhead in *Welcome, Darlings*."

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 Luxembourg.

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*.

For the past two years he has appeared with the Tivoli circuit in character roles, pantomime and revue, including *Zip Goes a Million*, *The Allan Jones Show*, *Colored Rhapsody*, with Michael Bentine, and *The Mel Tormé Show*.

In addition to his stage work, John Bluthal is featured in many radio shows, including *Three's a Crowd*. His last role before appearing in *The Rainmaker* was in *Bus Stop* at the Independent Theatre.

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..... Desmond Rolfe



Has crammed a variety of stage roles into his 17 years' experience in Australian theatre. He began his early stage training with Sydney repertory, and developed a fondness for Shakespeare, Shaw and children's plays. For more than twelve months he played leading character roles with the Minerva Theatre, including *Pride and Prejudice*, *Lost Generation*, *No Room at the Inn* and *Storm in a Teacup*. His 300 appearances in *Rusty Bugles* and his work in plays such as *Castle in the Air* and *Dark of the Moon* have won him acclaim as a versatile young Australian actor. He has toured Australia and New Zealand many times in productions such as *White Cargo* and *Both Ends Meet*. In addition to his stage work, he has had wide experience in film and radio. His last appearance at the Elizabethan Theatre was in the roles of Elliott and the police sergeant in *Ned Kelly*.



Photography

by

the

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Elizabethan
THEATRE
NEWTOWN

commencing
JANUARY 12

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

by arrangement with

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Entertain your friends superbly this Christmas—enable them to witness Australian artists reaching world standards with Mozart's comic genius and lilting music.