

ELIZABETHAN THEATRE

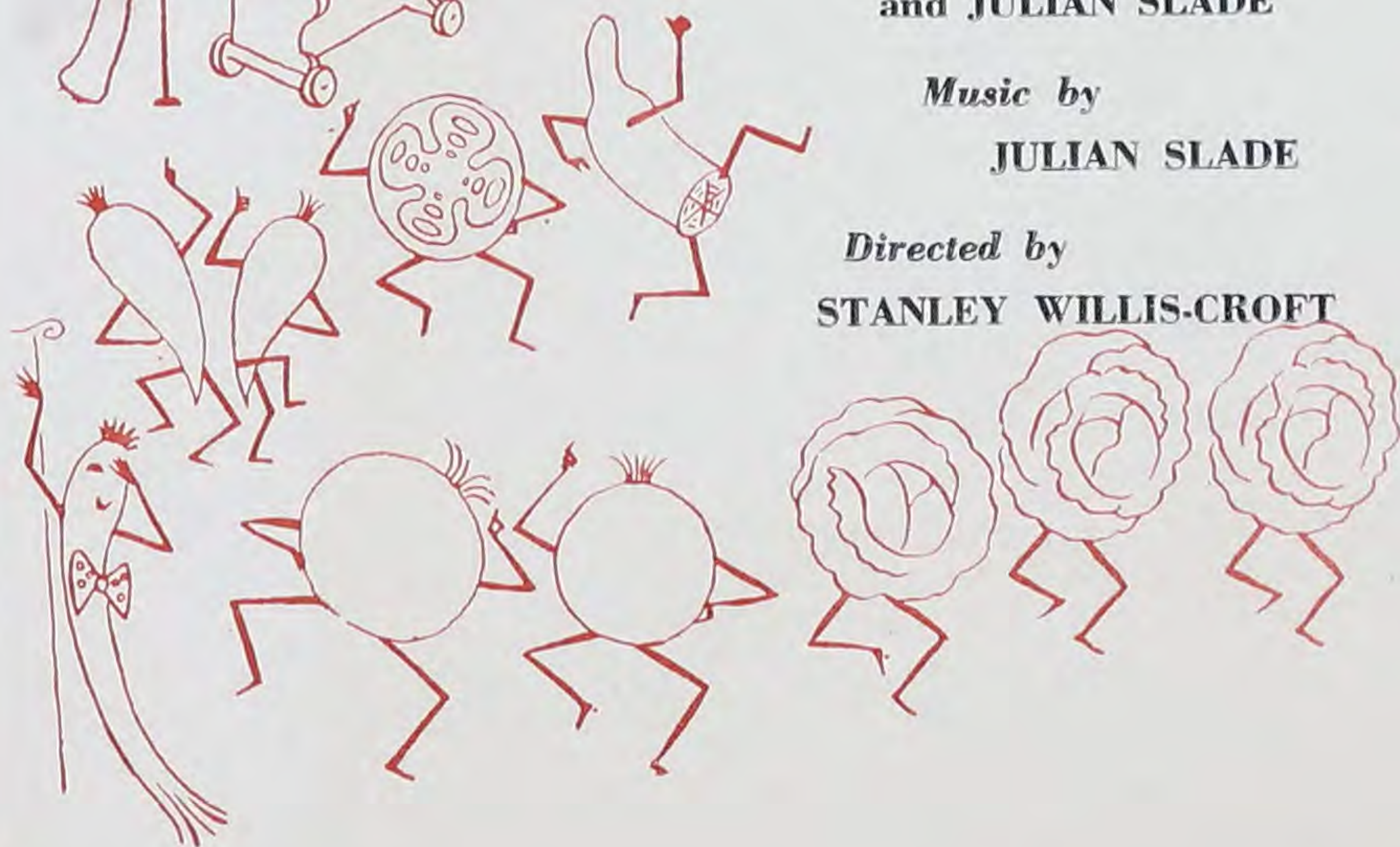


Enchanting English Musical

Book and Lyrics by
DOROTHY REYNOLDS
and **JULIAN SLADE**

Music by
JULIAN SLADE

Directed by
STANLEY WILLIS-CROFT



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The Australian Elizabethan Theatre Trust

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It is with pleasure that we commend to you a Musical that is "different" . . . SALAD DAYS. It is with pleasure also that we welcome back to the Elizabethan Theatre, Mr. Garnet H. Carroll, who presents that delightful entertainment. It will be remembered that it was Mr. Carroll who presented the distinguished company headed by Sir Ralph Richardson, Dame Sybil Thorndike and Sir Lewis Casson in two plays, "The Sleeping Prince" and "Separate Tables" when the old Majestic changed its name to the Elizabethan and took on a new lease of life as the home base of the Australian Elizabethan Theatre Trust. Mr. Carroll later brought another company to play the amusing comedy, "The Little Hut."

SALAD DAYS, with its youthful gaiety and tuneful music, its novelty and humour, has already charmed London for over four and a half years, and we feel sure that it will give you also an evening of real pleasure and fun.

Following the run of SALAD DAYS, the hosts of Sydney admirers of Margaret Rutherford will be able to see her in an enchanting French play, "Time Remembered." The leading part, in which she scored an outstanding success, will reveal yet another facet of her intensely individual personality.



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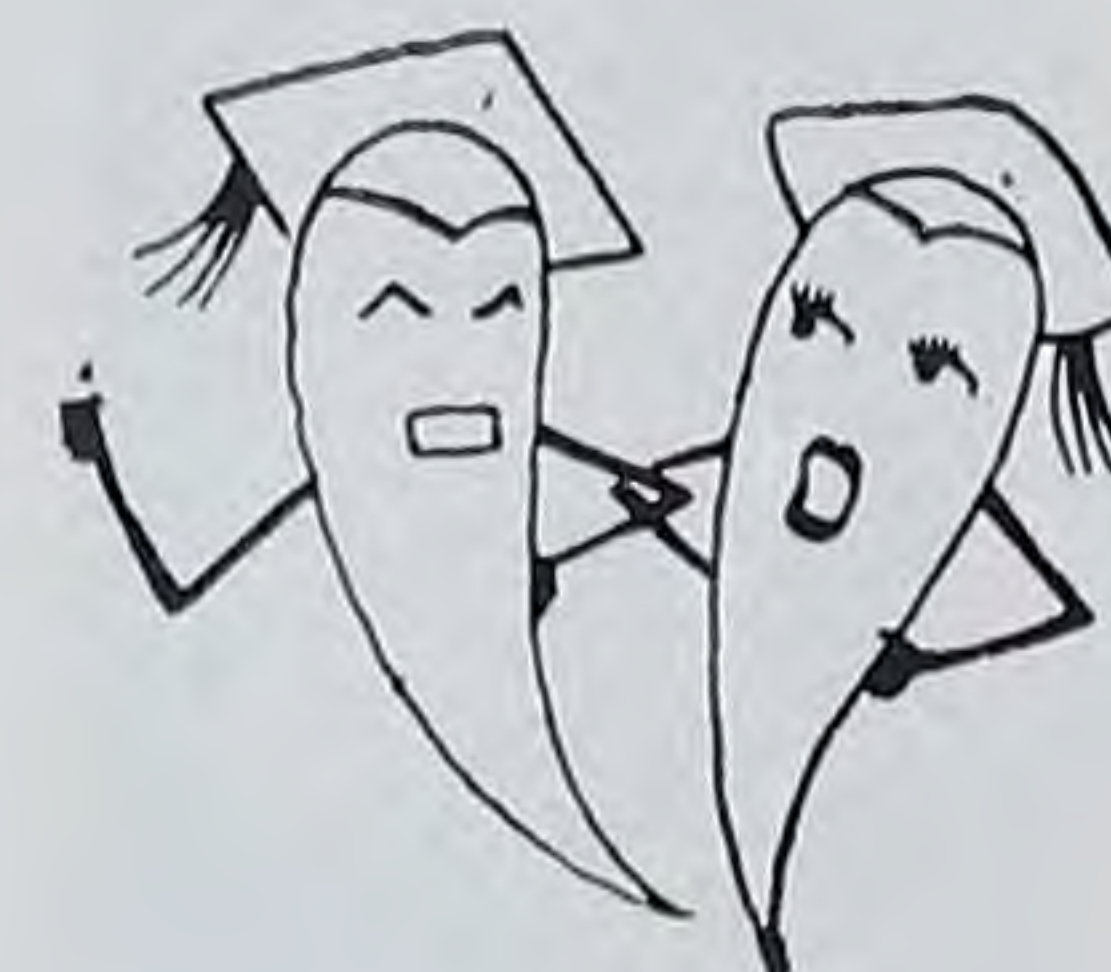


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A KING BANNED THE BALLET

Louis XIV was probably the fattest king France ever had.

An historian notes that he "ate choice game-bird by the pound, and never took exercise, except for the hunt and the ballet".

Louis' love for the dance was legendary. While the court watched politely, he would clamber on to the stage in women's clothes, and trip through steps specially devised for his elephantine frame by Lully, a palace choreographer.

But — towards the end of his reign — even the simplest steps made the massive monarch pant and puff. And one day he stumbled in mid-pirouette, falling heavily on the stage. The court

flunkeys hid their smiles behind diplomatic fans, but Louis sensed their ridicule. *Piqued, he banned ballet from the court of France "forever".*

Today, ballet does not lend itself so easily to such ridiculous high-jinks. Women now dance the delicate roles that custom once reserved for men. The comical clothes that Louis wore have been replaced with costumes designed by highly specialised artists.

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GENERAL MOTORS HOLDEN THEATRE AWARD

Bronze Trophy specially designed
by LYNDON DADSWELL

The success of Australian plays both at home and overseas has given new impetus to Australian writers. The outstanding examples of this success are, of course, *SUMMER OF THE SEVENTEENTH DOLL* and *THE SHIFTING HEART*, both of which were winners in play competitions organised by the Playwrights' Advisory Board.

Through the generosity of General Motors-Holdens Ltd., it is now proposed to plan competitions for the encouragement of writing for the stage upon a more permanent as well as a wider basis. At the invitation of General Motors-Holdens Ltd., the Australian Elizabethan Theatre Trust has agreed to sponsor annual competitions for stage plays and other forms of theatrical writing, such as opera, operetta, musicals and ballet. These competitions would be unique, since the winners would not only receive a handsome cash prize of £300, but would also receive a bronze trophy which had been specially designed by Lyndon Dadswell.

This trophy would be known as the General Motors-Holden Theatre Award. The trophy would be reproduced annually and would be held in perpetuity by the winner. There would also be a second and third prize of £50 each. Mr. Hunt, the Executive Director of the Australian Elizabethan Theatre Trust, announced that the 1958 competition would be for the best Australian stage play.

The competition would be restricted to full-length stage plays which have not previously been produced or published in stage form. Plays might have any stage setting, but the author must be either resident in Australia or of Australian nationality. The Trust would offer to present the winning play upon the stage, and General Motors-Holden would offer to present a radio adaptation of the winning play on the General Motors Hour, if this play was considered suitable for broadcasting.

Mr. Hunt announced that the closing date for the competition would be October 15th. Before submitting plays, all competitors must apply by post to the offices of the Australian Elizabethan Theatre Trust at 239 Collins Street, Melbourne, or 85 Goulburn Street, Sydney, for the necessary entry form and conditions of entry.

Next Production

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

**MARGARET
RUTHERFORD**

in

"TIME REMEMBERED"

A Play by JEAN ANOUILH

English Version by PATRICIA MOYES

with

RAY BARRETT

ALISTAIR ROBERTS STRINGER DAVIS

DAVID BUTLER ERIC RASDALL JOHN GRAY

LILY MOORE BRUCE WISHART PAUL KARO

and

DARLENE JOHNSON

Produced by ROBIN LOVEJOY



Time Remembered

Various described by overseas critics as "a romantic masque," "a pavane" and "a delightful fable," Jean Anouilh's romantic comedy, *TIME REMEMBERED*, will bring Margaret Rutherford back to the Elizabethan Theatre in an eminently suitable role for her outstanding talents. It will also be a return to this Theatre for Ray Barrett, and will introduce a rising young Australian star, Darlene Johnson, playing her first major role.

Continued on next page

Continued from previous page

First presented in France just prior to the Nazi occupation, and originally titled *LEOCADIA*, the play was translated and adapted for the B.B.C. Third Programme by Patricia Moyes, and presented early in 1954. In the December of the same year, it was produced as a stage play at the Lyric Theatre, Hammersmith, later transferring to the New Theatre.

In the words of well-known New York critic, Brooks Atkinson, *TIME REMEMBERED*, is "a fable of an impossibly rich duchess who is trying to obliterate her nephew's obsession with the memory of a disastrous love affair. Two or three years ago he, a prince, had had three rapturous days with a fascinating ballerina who was inconsiderate enough to die. Being fabulously rich, the duchess has reconstructed in her private park the nightclub and restaurant where the prince entertained the ballerina. As the play opens, the duchess engages a Parisian milliner who looks like the ballerina to repeat with the prince the romantic events of the three days in the hope of breaking the spell and returning the prince to reality."

Miss Margaret Rutherford, cast as the garrulous, canny, giddy and eccentric Duchess Pont-au-Bronc, will re-create for Australian audiences the magical performance which won the critics' praise in the original London production. As the wayward duchess, Miss Rutherford has a range of emotions from wayward ebullience to gentle, comic madness.

An indication of the duchess' eccentricities is given by this extract from the New Yorker, commenting on the portrayal of the role by Helen Hayes, who with Richard Burton and Susan Strasberg, is at present playing *TIME REMEMBERED* to capacity houses.

"Helen Hayes gives an inspired performance as the old duchess, having imagined just the right deportment for a lady eccentric enough to go off into a short burlesque of "Swan Lake" when the spirit moves her, vulgar enough to scratch her pretty white head in moments of bafflement, yet always and obviously a lady of formidable breeding and implacable efficiency."

As the bereaved prince who appears more troubled by his inability to recall the face of his dead love than by her actual death, Australian audiences will see well-known radio actor, Ray Barrett. An actor of enormous versatility, ingenuity and instinctive wit, Mr. Barrett, who is now playing in *THE HAPPIEST DAYS OF YOUR LIFE*, will have a great change of pace from the part of the woman-shy schoolmaster, to the prince in this play. In the London production the role of Prince Albert Troubisoi was played by Paul Schofield, and in the current New York production it is played by Richard Burton.

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ELIZABETHAN THEATRE

For a Season commencing Friday, 31st January, 1958

GARNET H. CARROLL

by arrangement with

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST



presents

SALAD DAYS

Book and Lyrics by DOROTHY REYNOLDS *and* JULIAN SLADE

Music by JULIAN SLADE



Part 1

Cast (in order of appearance):

The Tramp	LOU VERNON
Jane	JUDY BANKS
Timothy	JOHN PROPER
Mr. Dawes (his father)	NOEL FERRIER
Mrs. Dawes (his mother)	JOAN HARRIS
Aunt Prue	DIANA FIELD
Lady Reyburne	JOY GRISOLD
P.C. Boot	CHARLES HAGGITH
Rowena	DIANA FIELD
A Bishop	LOU VERNON
Troppo	FRANK LLOYD
Sir Clamsby Williams (Uncle Clam)	WILLIAM JEFFRIES
Fosdyke (his attache)	REG DELL
A Police Inspector	NOEL FERRIER
Nigel Danvers	REG DELL

INTERVAL

Part 2

Manager of the Cleopatra Night Club	WILLIAM JEFFRIES
A Waitress	JOY GRISOLD
A Slave	FRANK LLOYD
A Dancer	JOAN HARRIS
Asphinxia (a singer)	DIANA FIELD
Augustine Williams	NOEL FERRIER
Fiona	JOY MITCHELL
Tom Smith	LOU VERNON
Ambrose (a dress designer)	NOEL FERRIER
Electrode	CHARLES HAGGITH
Professor Zebediah Dawes (Uncle Zed)	WILLIAM JEFFRIES
Dons, Passers-by, Beauticians, Models, etc.	

The first scene is set in a University. The remainder of the action takes place in London, mainly in one of its Parks.

Directed by STANLEY WILLIS-CROFT

Stage Manager: KEVIN McMANUS

At the Pianos: GILBERT HUGHES, LESLIE COOPER

Percussion: DON OSBORNE

The magical music of Salad Days is played on a CHALLEN and a BECHSTEIN piano from W. H. PALING & Co. Ltd.

GARNET H. CARROLL, O.B.E.



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 Members of the ST. JOHN AMBULANCE BRIGADE are in attendance at this theatre on a voluntary basis.

STANLEY WILLIS-CROFT

One of London's most gifted producers, Stanley Willis-Croft has been for many years Mr. Jack Hylton's permanent producer for stage and TV. Some of his most outstanding successes in England since the war include "Blonde for Danger" with Barry Lupino and Renee Reel, "Goodnight Vienna" with Bobbie Howes, "Loves and Luxury" with George Gee, "The Last Waltz" with Leo Franklyn (well remembered in Australia), "Lady Be Good" with Sonnie Hale, "Away and Home" (at the Garrick Theatre, London) with Edward Chapman and Irene Handl, and "Best Damn Life" (at the Wintergarden) with Sonia Dresdel and Hugh Wakefield.

Stanley Willis-Croft was invited to Australia to direct the long-run musical comedy "Salad Days" for Garnet H. Carroll at the Princess Theatre, Melbourne. Shortly after the opening he returned to London to fulfil his contractual obligations for his annual Christmas pantomime for Emil Littler.

He returned to Australia to produce the Sydney Season of "Salad Days," via America, spending some weeks in the U.S.A. to select cast for the two big American hit shows, "Bells Are Ringing" and "Auntie Mame," which will be presented this year in Australia by Garnet H. Carroll. Both productions will make their Australian debut at the Princess Theatre, Melbourne.



The Music

Part 1

1. Overture.
2. The Things That Are Done by a Don The Dons
3. We Said We Wouldn't Look Back Timothy, Jane
4. Find Yourself Something To Do Mr. Dawes, Mrs. Dawes, Aunt Prue, Timothy
5. I Sit in the Sun Jane
6. O, Look at Me! Timothy, Jane
7. O, Look at Me! Reprise Passers-by
8. Hush-Hush Uncle Clam, Fosdyke, Timothy
9. Out of Breath Ensemble

Part 2

10. Cleopatra The Manager
11. Sand in My Eyes Asphinxia
12. It's Easy to Sing Jane, Timothy, Nigel
13. We're Looking for a Piano Ensemble
14. The Time of My Life Jane
15. The Saucer Song Uncle Zed, Jane, Timothy
16. We Don't Understand Our Children: Mrs. Dawes, Lady Reyburne
17. O, Look at Me! Reprise Ensemble
18. We Said We Wouldn't Look Back. Reprise Timothy, Jane

Enjoy Playing and Singing these

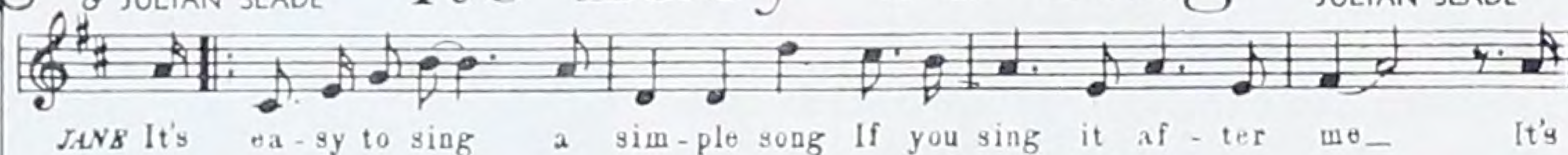
Song Gems from

"SALAD DAYS"

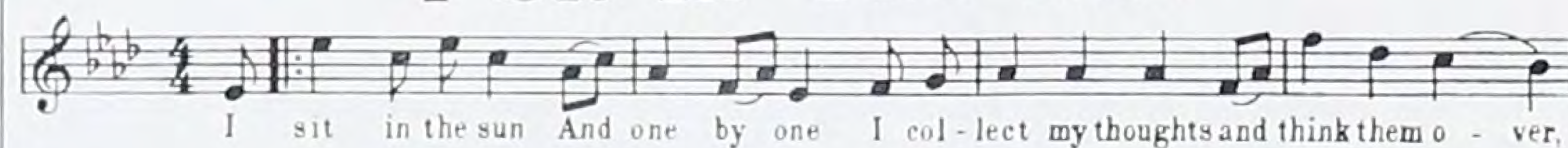
Words by
DOROTHY REYNOLDS
& JULIAN SLADE

It's Easy To Sing

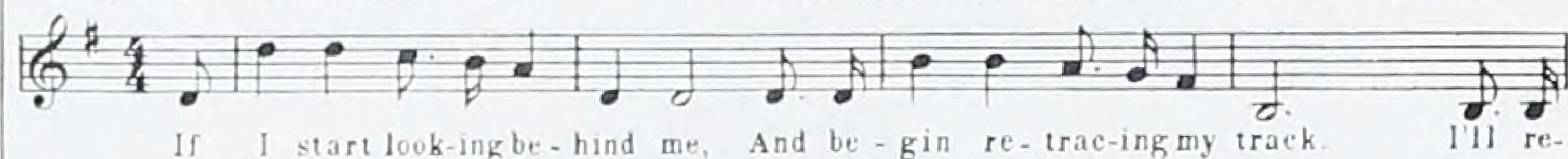
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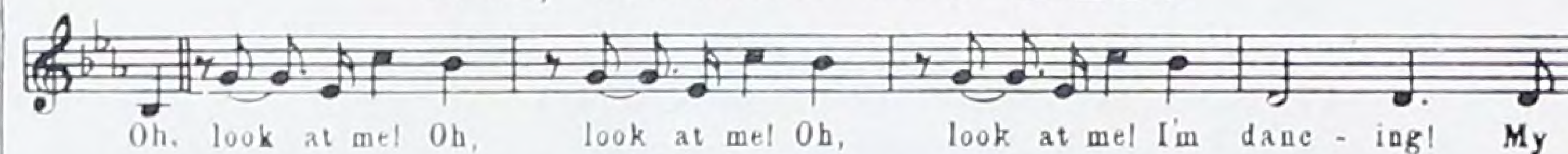
I Sit In The Sun



We Said We Wouldn't Look Back



Oh, Look At Me!



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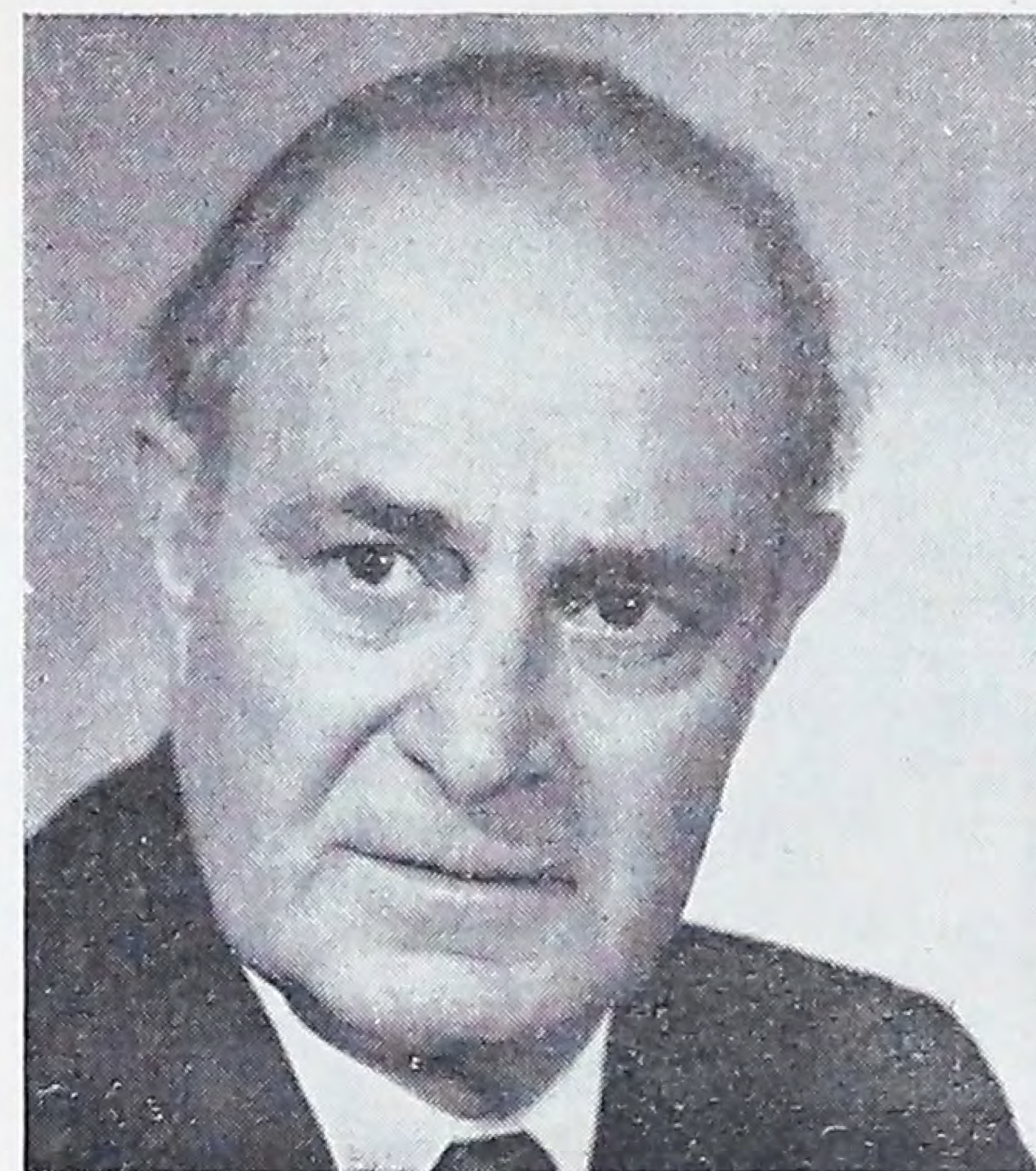
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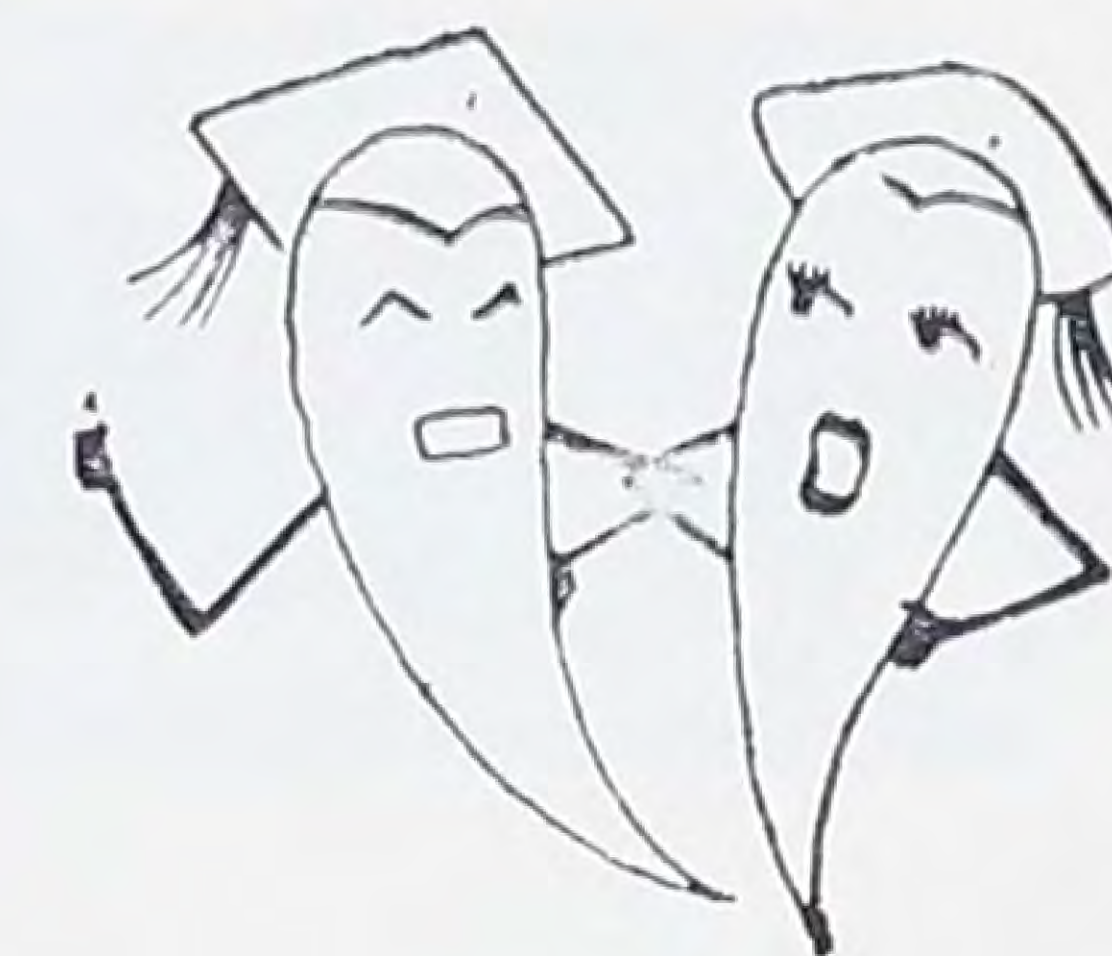
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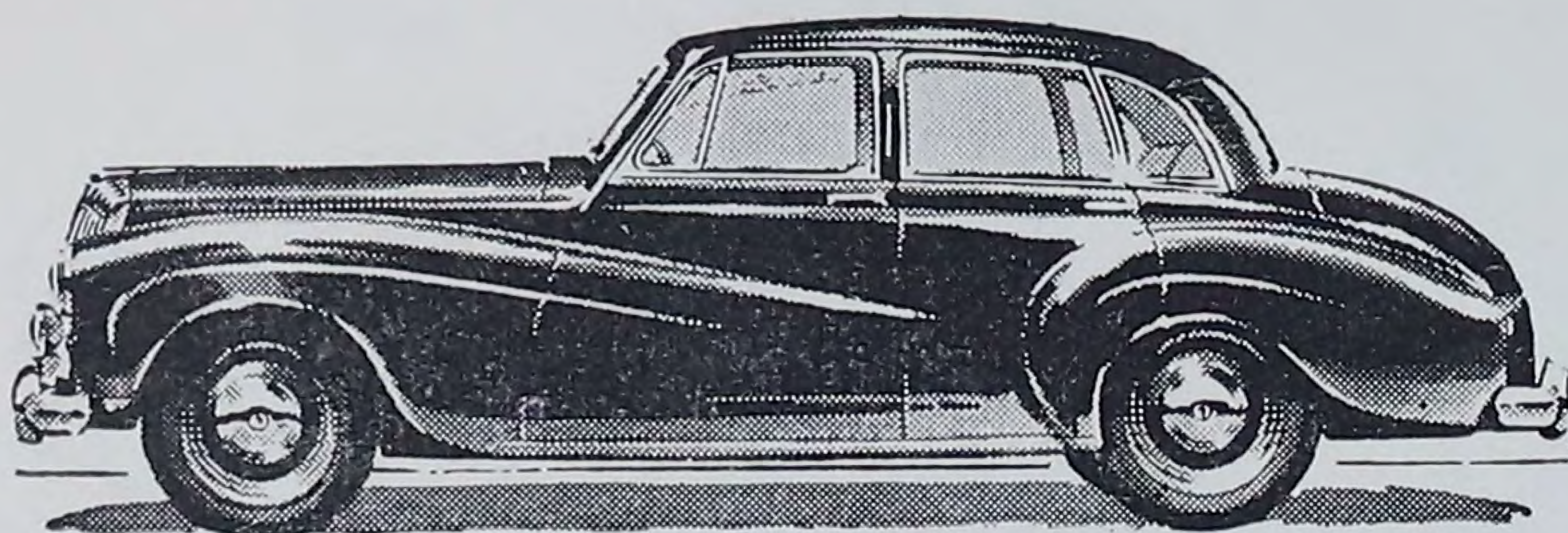


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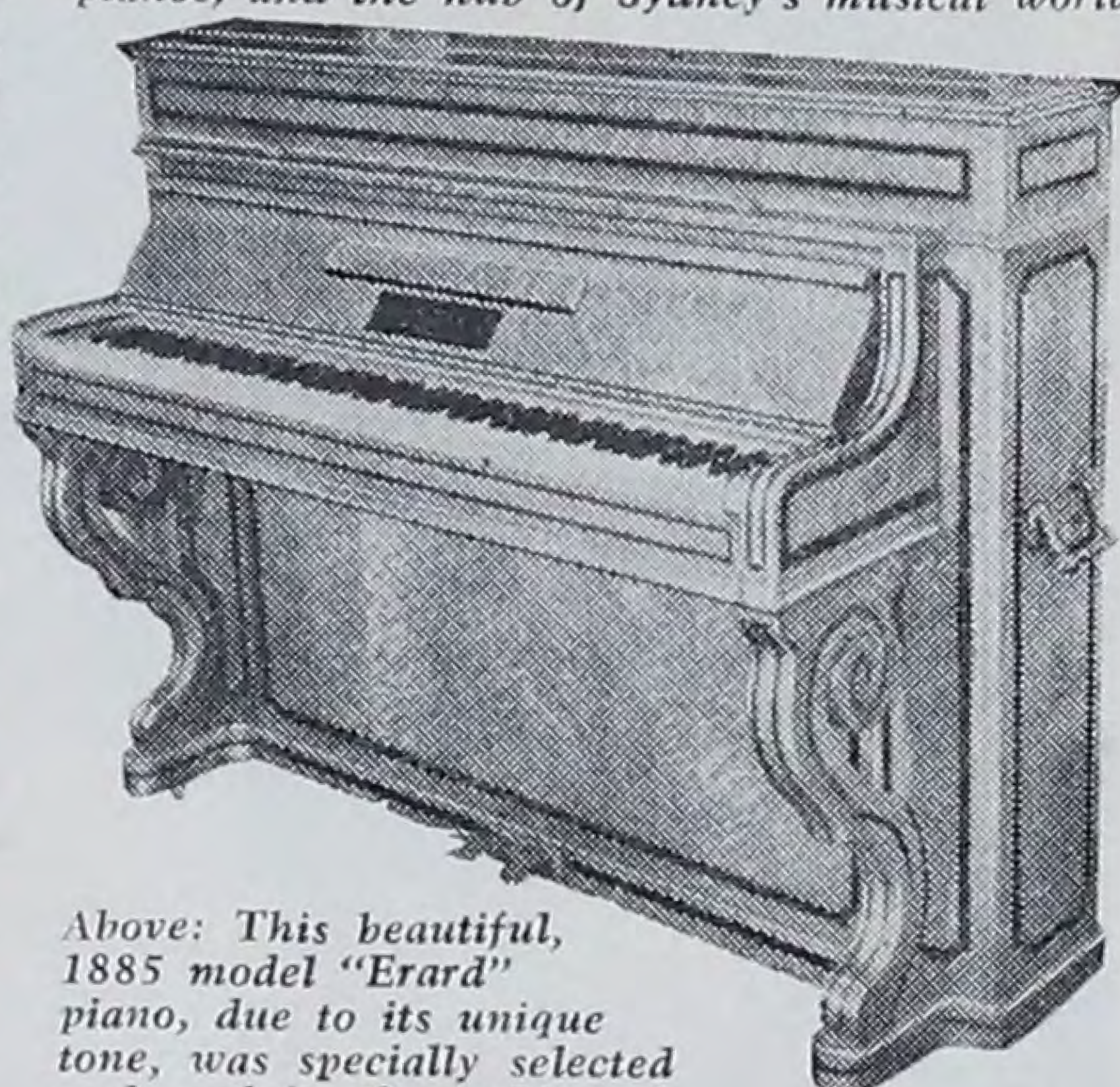
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CHARLES HAGGITH



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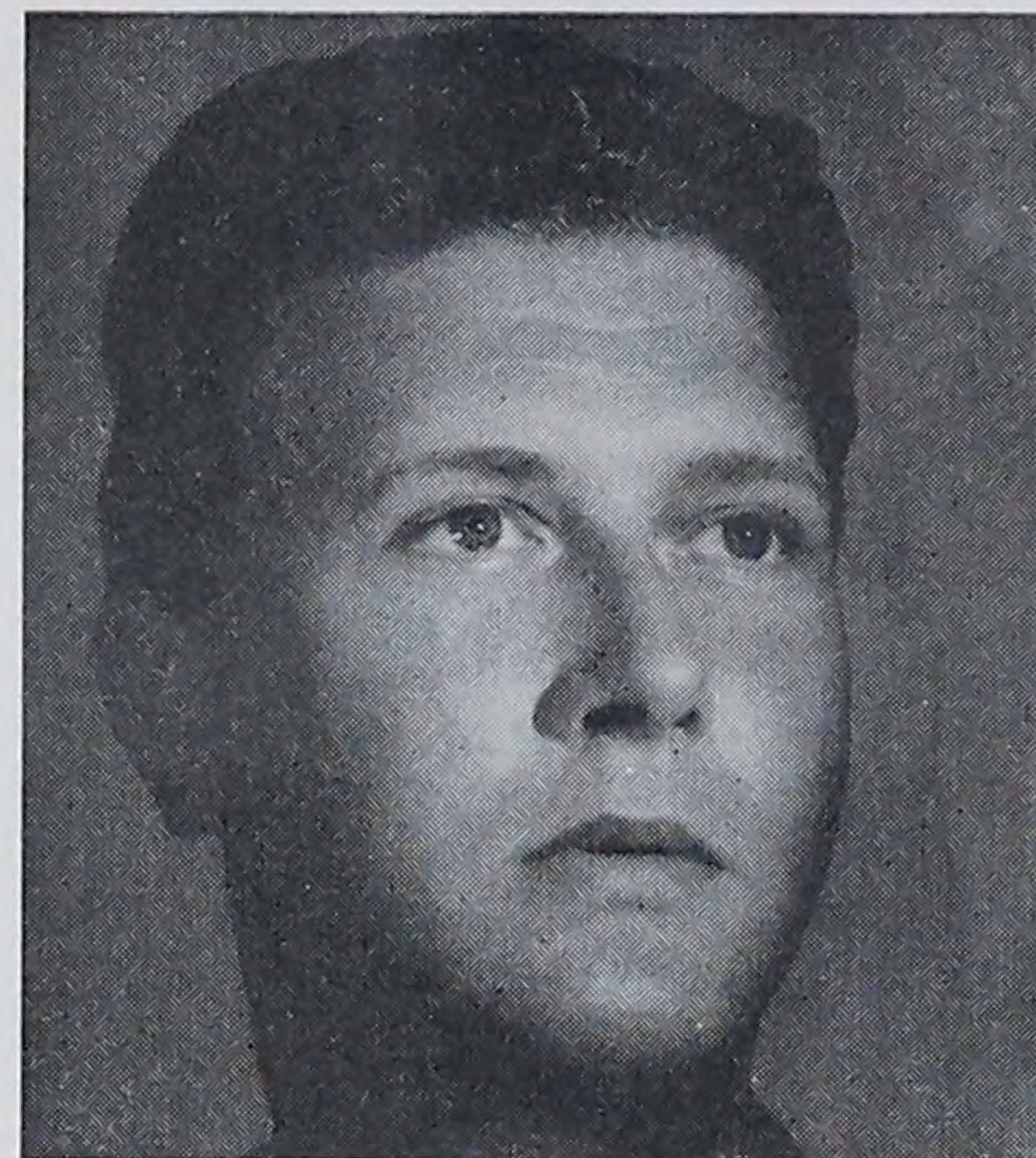
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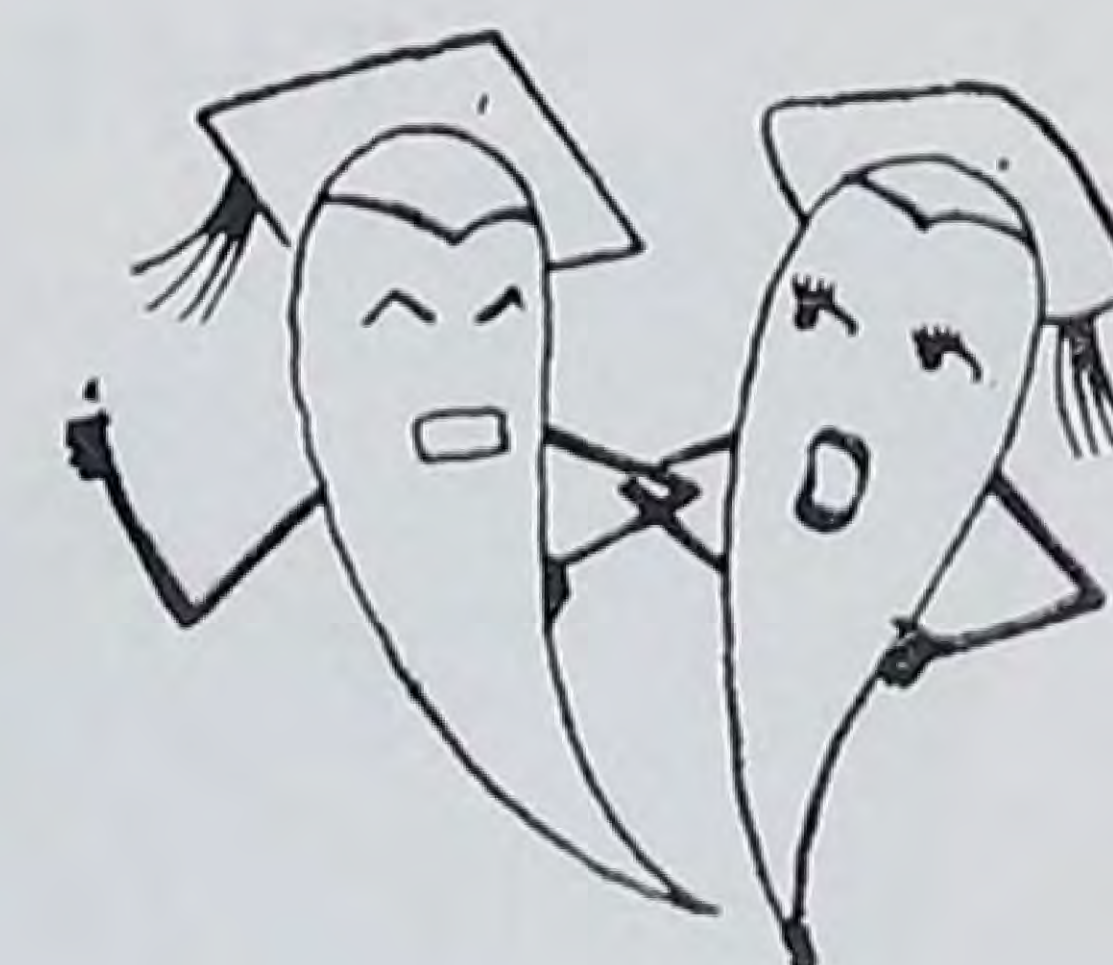
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"YOU GET THE BEST AT NICHOLSON'S"

Continued from page 13

Time Remembered

Jean Anouilh has written the role of the prince in such a way as to provide a balance to the duchess' eccentricities. He is sulky, grave and ironically entertaining by turns.

Amanda, the young Parisian milliner, who is asked by the duchess to impersonate the dead ballerina, Leocadia, will be played by young South Australian actress, Darlene Johnson. Miss Johnson has had most of her early training in University theatre groups, and her entry into professional theatre came during 1957 with the Elizabethan Trust Drama Company tour of "Hamlet" and "The Relapse," with Paul Rogers. Producer Robin Lovejoy believes she will be more than convincing, both as the sensitive, beautiful Amanda, and in the transformation to Leocadia, who is described as "a lovely near-sighted girl, with the fine light of lunacy in her eyes."

As designer for this fable of fact and fancy, with its typical Gallic overlay of clearheadedness (reminiscent of WALTZ OF THE TOREADORS), Wilfrid Asplin has great scope for his outstanding abilities.

TIME REMEMBERED will be produced by versatile Robin Lovejoy, who has had remarkable success with previous productions of this type, such as the beautifully mounted production of THE RELAPSE.

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 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.

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.

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