

ELIZABETHAN THEATRE



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SLEEPING PRINCE"**

An Occasional Fairy Tale

by

TERENCE RATTIGAN

Programme

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The Australian Elizabethan Theatre Trust

Patron: H.M. THE QUEEN.

The object of the Trust is to further the development of drama, opera and ballet in this country; to provide greater opportunities for Australian artists to earn a living in their own land and for Australian audiences to enjoy the pleasure that live theatre can bring.

The opening of the Elizabethan Theatre is an integral part of the Trust's policy. Here, in this fine playhouse—once more resplendently restored to its legitimate use—we hope to present all that is best from overseas and to develop the wealth of talent that exists in Australia itself.

In accordance with this policy, the Elizabethan Theatre is happy to welcome as its first guests such renowned artists as Sir Ralph Richardson, Dame Sybil Thorndike, Miss Meriel Forbes and Sir Lewis Casson. We are proud, also, to announce that the first all-Australian company to be sponsored by the Trust will visit this theatre early in October, led by Australia's most distinguished artist, Miss Judith Anderson.

Those of you who wish to promote the interests of the Trust and to obtain the advantages of priority booking for special events will find particulars of membership on another page of this programme.

In the meantime, we record our debt of gratitude to those who have generously contributed by donations and advice towards the restoration of the old "Majestic". In particular, we wish to thank the N.S.W. Government and the City Council of Sydney, who have helped us to acquire and renovate this theatre, and the firms and individuals who have contributed towards the decoration of the auditorium and the comfort of the artists.

Many of the seats in the stalls are gifts of wellwishers, both in Australia and overseas. We regret that pressure of work has prevented us from fixing the plaques recording the donors' names in time for the opening night.

The support that has been accorded so generously is a living proof of the love of good theatre in this country and of the desire to see the Australian theatre taking its rightful place in the world.

We are proud to present the Elizabethan Theatre to the people of Sydney.



The cultural life of a nation must be continually stimulated if it is to reach the highest peak. This is true of every art form—literature, music, painting, sculpture, theatre, applied arts. Only through contacts with artists of learning and integrity can we receive the inspiration necessary to the attainment of our ideals. We join in welcoming Sir Ralph Richardson and his Company to Australia and express our pride in being associated with them.

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Ralph Richardson...

...

In assembling a biographical sketch of one of the world's most prominent and sought-after stars, the writer is faced with an extremely difficult task. Ralph Richardson is a man who divorces himself completely from the film studio or the theatre as soon as the make-up is removed. He does so for sound reasons, believing that a successful actor must also be a complete human being with varied interests ranging from the mundane to the unusual.

It is difficult to name a Shakespearean play in which Ralph Richardson has not triumphed. In fact, his first speaking role was Lorenzo in "The Merchant of Venice," at Brighton in 1921, which followed a "walk-on" as a gendarme in "Les Miserables." Within the space of a few weeks he became the leading actor of the company at a salary of 23/- a week! Who could tell, back in 1921, that in 1944, in collaboration with Tyrone Guthrie and Laurence Olivier, Ralph Richardson would be responsible for not only reviving the Old Vic Company, but for focusing the world attention on the English Theatre. To do this, he was released from the Fleet Air Arm, in which, with the rank of Lt.-Commander, he was a training instructor.

His determination set the pattern for his brilliant career. In his own words, he stated: "I am not a very good actor, just a hard working one." This hard work has led him to be acclaimed as "the greatest Falstaff in living memory."

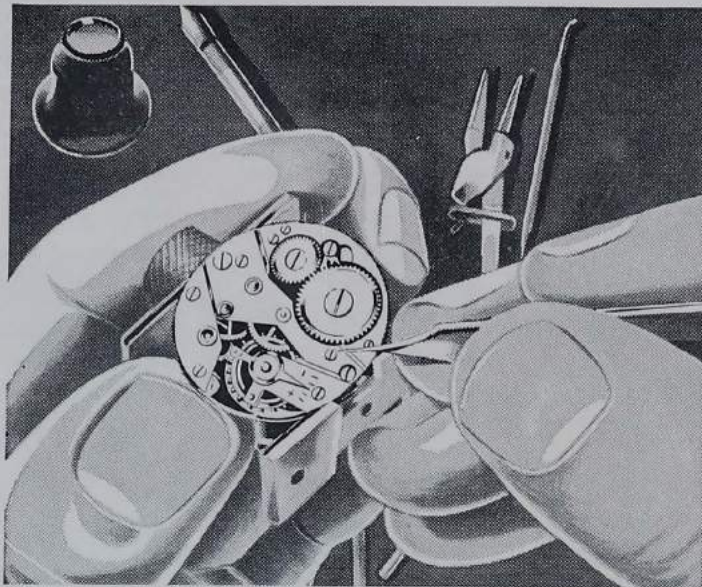
His outstanding film success began in 1932 when he played the crooked clergyman in "The Ghoul." Almost from the very beginning of both his film and theatrical career he has been associated with Laurence Olivier. Each being a distinctly individualistic actor, it was effective to cast both at the same time, as in the deliciously satirical "Clouds Over Europe." His most notable film achievements have been "The Silver Fleet," "School for Secrets," "Anne Karenina," "The Fallen Idol," "The Heiress," "Home at Seven" (the latter two appearing in the roles he created on the stage), "The Holly and the Ivy," "The Sound Barrier," and "Outcast of the Islands."

In his hours away from the camera and footlights, Ralph Richardson absorbs himself with reading, drawing, modelling and his pipe collection, which runs into hundreds. In more energetic mood, squash and tennis claim his enthusiasm.

Before coming to Australia he completed a successful year's run at the Haymarket Theatre in "A Day by the Sea," with John Gielgud, Sybil Thorndike and Lewis Casson, at the same time filming "Richard III" with Laurence Olivier, John Gielgud and Cedric Hardwicke. He was knighted in 1947.



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Sybil Thorndike...

Started her career in 1904 with the Ben Greet Shakespearean Repertory in America, where she played four years. On returning to England, she met Lewis Casson, whom she married in 1908.



Their first tour of Australia was in 1932, where they played "St. Joan" and a big repertory of Shaw, Ibsen and moderns.

The following years were very full ones, and Sybil Thorndike played in a number of successes, including "Grief Goes Over", "Double Door", "Yes, My Darling Daughter" and "Kind Lady". Another success was

her role in "The Corn is Green" with Emyln Williams, which played for nearly two years. During 1944-45-46 she joined Laurence Olivier and Ralph Richardson at the Old Vic, and in that season played in "Peer Gynt", "Richard III", "Arms and the Man" and two parts of "Henry IV".

In 1931 Sybil Thorndike was given the honour of Dame of the British Empire.

In the 1st Elizabethan Age

a Royal edict decreed that "no person not of high estate shall wear gold, crimson or velvet, nor use of FUR or ermine, lattice or marten, excepting men of esteem, when in armour, who can dress according to their pleasure." We have come a long way from the severe regulations of olden times, in which only aristocracy was permitted to own and wear fine furs.



In the second Elizabethan Age



in which we live, the luxury of a fur is available to people in all walks of life—but it is still the mark of distinction for all perfectly dressed women. Craftsmanship and reliability are appreciated in all ages, and the confidence we enjoy as your furrier will continue, we hope, for many years to come.

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Meriel Forbes...

Her appearances with the Birmingham repertory, the Old Vic and in the West End have established Meriel Forbes as one of the foremost leading ladies of the times.



Truly of the English Theatre, she is a member of the clan Forbes - Robertson, a name well known in theatrical history. New Zealand and Australian audiences of the twenties will remember the tour of her great-aunt, Gert-rude Elliott, and cousin, Jean Forbes-Robertson, during 1922-24.

Her West End appearances include "Musical Chairs", "The Dark Tower", "The Amazing Dr. Clitterhouse", "Rise and Shine", "I Killed the Count", "The Phila-

delphia Story" and "The Women".

Her screen debut was marked in the year 1934, and from that date she has appeared in a kaleidoscope of screen roles. Filmgoers will vividly remember her more recent portrayal as Peggy Dobson in "Home at Seven", in which she co-starred with her husband.

As a co-starring team, Meriel Forbes and Ralph Richardson were acclaimed in "White Carnation" and under Richardson's own direction "Royal Circle" and "Home at Seven".

Perhaps her most colourful role of recent years was as Patricia Smith in George Bernard Shaw's witty satire—"The Millionairess", co-starring Katharine Hepburn.

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Lewis Casson...

Lewis Casson had many experiences before finally accepting the stage as his career. He was born at Birkenhead in 1872 and brought up in North Wales. He qualified as

a chemical engineer, but his spare-time amusements of theatricals and music were beginning to demand more and more of his time, and he finally abandoned engineering for acting. In 1940 Lewis Casson became president of Actors' Equity, and from 1942 to 1945 was Drama Director to the British Arts Council. Besides his many productions with and for the Old Vic, he



will be remembered in "Cyrano de Bergerac", "The Linden Tree", "Foolish Gentlemen", "Treasure Hunt", "Much Ado About Nothing".

Before leaving for Australia with Dame Sybil on their recent dramatic recitals tour he appeared at the Haymarket Theatre in "A Day at Sea", which ran for a year. The cast included John Gielgud, Sybil Thorndike and Ralph Richardson.

He was knighted in 1945 for his services to the theatre.

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COMING ATTRACTION



THE ELIZABETHAN THEATRE

JUDITH ANDERSON
in
"MEDEA"

AUSTRALIA'S GREATEST ACTRESS RETURNS TO STAR IN THE PLAY WHICH HAS, AS YET, BEEN THE OUTSTANDING TRIUMPH OF HER CAREER.

A nationwide tour of sixteen weeks has been arranged by the AUSTRALIAN ELIZABETHAN THEATRE TRUST on behalf of the AUSTRALIAN DRAMA COMPANY and in association with J. C. WILLIAMSON THEATRES LTD.

"MEDEA" is the portrait of a proud woman scorned, a Barbarian woman of tremendous power and guile, whose love, rejected and betrayed, turns terribly to hatred. Australians, who until now, have only seen Judith Anderson on the screen in such films as "Rebecca," "King's Row," "Edge of Darkness," to mention but a few, will welcome the opportunity to see her in the Robinson Jeffers' adaption of Euripides "Medea." Miss Anderson's powerful portrayal of "Medea" has wrung these words from international critics:

PARIS EDITION (Herald Tribune): Judith Anderson's Medea is one of the remarkable performances of our generation . . . she draws with unfailing art this classic, larger-than-life portrait, filled with tragic intensity and terrifying grandeur.

NEW YORK (Times): If Medea does not entirely understand every aspect of her whirling character, she would do well to consult Judith Anderson, for Miss Anderson understands the character more thoroughly than Medea, Euripides or the scholars, and it would be useless now for anyone else to attempt the part.

"MEDEA"

commencing
early October
at the

ELIZABETHAN THEATRE



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.

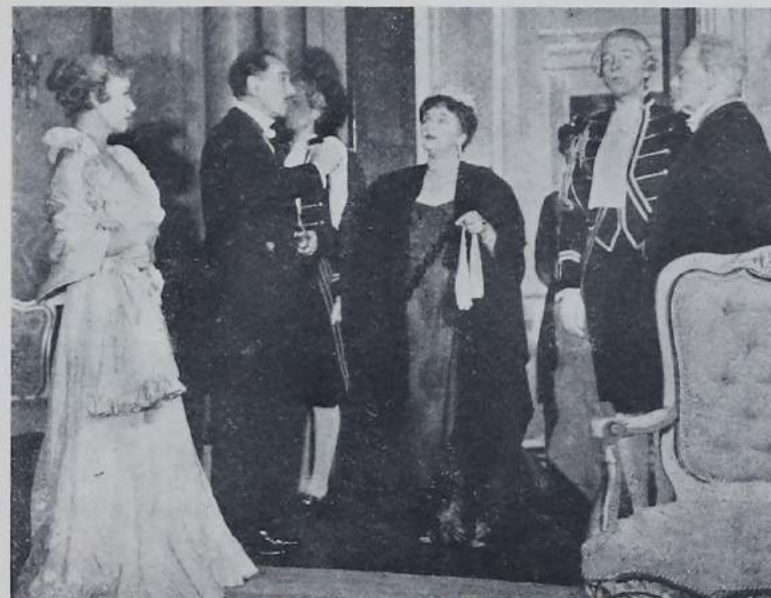


"The Sleeping Prince"

A theatrical soufflé compounded of charm, wit and irresistible gaiety and beauty set in the Carpathian Legation during the 1911 Coronation festivities. Ralph Richardson plays the Prince Regent of Carpathia, who arrives in London with his feather-brained and talkative Grand Duchess (played by Sybil Thorndike) and the Boy King of Carpathia to attend the Coronation.

The Regent has a rakish air and a roving eye. He invites an American actress, Mary, to a tete-a-tete supper well laced with vodka. The lovely actress (Meriel Forbes) sups not wisely but too well.

The ensuing complications, in which theatre plays a strong hand in untangling various political and amorous intrigues, makes for a highly entertaining and exciting evening for the audience, though rather shocking for the very correct English Attache to the Regent (Lewis Casson).



Elizabethan
THEATRE
NEWTOWN

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**RALPH
RICHARDSON**

**SYBIL
THORNDIKE**

**MERIEL
FORBES**

**LEWIS
CASSON**

The Sleeping Prince

An occasional fairytale by
TERENCE RATTIGAN

CAST IN ORDER OF SPEAKING:

The First Footman	ALAN HARVEY
The Second Footman	PHILIP ELLERTON
The Third Footman	HARRY STARLING
Northbrook	LEWIS CASSON
Mary	MERIEL FORBES
The Major-Domo	REG DELL
The Butler	JEROME WHITE
The Regent	RALPH RICHARDSON
The King	FREDRICK GIBSON
The Grand Duchess	SYBIL THORNDIKE
The Countess	JUNE COLLIS
The Baroness	LILY MOORE
The Archduchess	WINIFRED GREEN
The Princess	JANE CASSON

The Play Directed by **LIONEL HARRIS**

SYNOPSIS OF SCENERY:

ACT I

Scene 1: Wed., 21st June, 1911, about 11.30 p.m.

Scene 2: Thursday, 22nd June, 1911, about 8 a.m.

Interval

ACT II

Scene 1: Thursday, 22nd June, 1911, about 7 p.m.

Scene 2: Friday, 23rd June, 1911, about 1 a.m.

Scene 3: Friday, 23rd June, 1911, about 10 a.m.

The Scene throughout is in the Royal Suite
of the Carpathian Legation in London.

Special Music by Vivian Ellis—

"The Coconut Girl" and "The Sleeping Prince Waltz"

Duo Pianists **EUNICE LLOYD and JOAN CHARTRES**

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 Head Machinist
 Chief Electrician
 Chief Property Master

EXECUTIVE
 FOR
ELIZABETHAN
THEATRE

{ JOHN SUMNER
 RON PATTEN PUBLICITY
 MARY VAN EYSEN
 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.

☆ ☆ ☆

ORDER OF PLAYS FOR FIRST SIX WEEKS:

"SLEEPING PRINCE," JULY 27, one week, AUGUST 4.

"SEPARATE TABLES," AUGUST 5, two weeks, AUGUST 18.

"SLEEPING PRINCE," AUGUST 19, one week, AUGUST 25.

"SEPARATE TABLES," AUGUST 26, two weeks, SEPTEMBER 8.

Order of Plays for final four weeks announced later.

"Separate Tables"

ALSO IN THE CURRENT SEASON

Two famous married pairs of the English stage, Ralph Richardson and his wife, Meriel Forbes, and Sybil Thorndike and her husband, Lewis Casson, appear in these two plays by Terence Rattigan. Presented as a double bill under the collective title of "SEPARATE TABLES," the first play is entitled "Table by the Window" and the second, "Table No. 7."

The plays are studies in the emotional relationships of people living in a private hotel at an English seaside resort, and have a setting, theme and cast common to both. Only the two principal roles are different in each play.

In "Table by the Window," Ralph Richardson is a rough, drunken, ex-Socialist M.P. whose startling rise to political heights from a dock-labouring environment ends in degradation. In "Table No. 7" he is a bogus major convicted of insulting behaviour to women in a cinema.

The dual roles of the disillusioned drunkard and the bogus Major give Ralph Richardson ample opportunity to demonstrate his brilliantly versatile dramatic powers. Exquisitely gowned by Pierre Balmain, of Paris, Meriel Forbes, as the scheming ex-wife of the first play is scarcely recognisable as the lonely and hysterical Sybil of "Table No. 7." Sybil Thorndike is the haughty and uncharitable Mrs. Railton-Bell and Lewis Casson, as the retired schoolmaster, is a study in characterisation.

Lionel Harris directs both plays, and Michael Weight has designed the settings. Balmain of Paris has designed and created Miss Forbes' clothes in "Table by the Window."

Scenes from "SEPARATE TABLES"



TABLE BY THE WINDOW



TABLE No. 7

CREDITS

Setting decorated by TOM LINGWOOD.

Miss Meriel Forbes' gown designed by MOTLEY, London.

Sir Ralph Richardson's uniforms designed by TOM LINGWOOD, London.

Mr. Frederick Gibson's uniform made by CECIL GOULD, of Perth.

All other gentlemen's costumes by T. M. BERMAN, London, and DAVID LACK, Melbourne.

Other ladies' gowns by HELEN QUINSLIK.

Scenery built by Princess and Capitol Theatre staff; painted by HAROLD VIKI.

Wigs by WIG CREATIONS LIMITED, London, and BARNETTS, of Melbourne.

Stockings used in these productions are "PRESTIGE."

Jewellery by HUGH SKILLEN, London.

Reproduction furniture by LACHBERG, of Perth.

ARNOTT'S FAMOUS BISCUITS are used in these Productions.

The cigarettes used in these Productions are "SENIOR SERVICE" supplied by W. D. & H. O. WILLS (AUST.) LTD.

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Scenes
from
"SEPARATE
TABLES"



TABLE No. 7



TABLE BY THE WINDOW

"SEPARATE TABLES," acclaimed as one of the finest works so far produced by Terence Rattigan, has a gala opening on August 5th at the Elizabethan Theatre, with the present superb cast.



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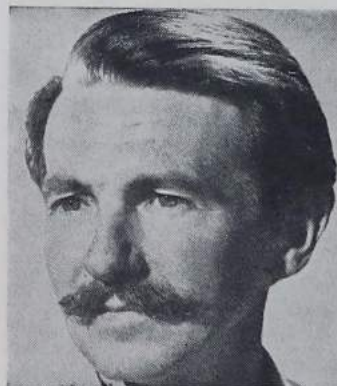
Daphne Newton . . .

Has previously visited Australia and
will be remembered for a long season with her husband, Peter Gray, in
Noel Coward's "Present Laughter".

Miss Newton returned to England to
appear in a number of stage attractions, in-
cluding "Ring Round the Moon", at the Globe
Theatre, London. Her next play was with
Roger Livesey in "The Mortimer Touch".

She next appeared in "A Woman of No
Importance" at the Savoy Theatre, and from
this play Miss Newton joined the Oliviers in
"The Sleeping Prince" for its entire run at
the Phoenix Theatre.

The famous American actress, Ruth Gor-
don, came to England to star in "The Match-
maker", produced by Tyrone Guthrie, first at
the Edinburgh Festival, and then at the
Theatre Royal, Haymarket. Daphne Newton played in this right up to the
night before she left for Australia to join the Richardson company.



William Constable

*Designed the
Programme Cover*

Membership

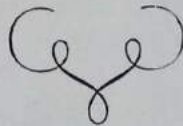
If you wish to join those who are already supporting the Trust venture throughout the Commonwealth, you may do so by paying an initial subscription of £10. Subsequent annual subscriptions are £5 and are due on the 1st July, and are payable before the 31st December. Membership entitles you to priority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



THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

proudly announces the **FIRST** production of

THE AUSTRALIAN DRAMA COMPANY

in association with J. C. WILLIAMSON THEATRES LTD.

Starring

JUDITH ANDERSON

in

"MEDEA"

Freely adapted from Euripides Medea

by

ROBINSON JEFFERS

with

CLEMENT McCALLIN, DORIS FITTON, JOHN ALDEN, JAMES BAILEY

and

AN ALL-AUSTRALIAN CAST

Produced by

HUGH HUNT

**Commencing early in October for
A FOUR WEEKS' SEASON**

at

THE ELIZABETHAN THEATRE

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.
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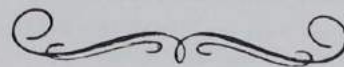
Many patrons have assisted the Elizabethan Theatre in re-seating the stalls of the theatre by donating the cost of a seat or seats. Their names will be affixed to these chairs to stand as a memento of their generosity.

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Terence Rattigan... Author

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Born in London in 1911 and educated at Harrow and Trinity College, Oxford. From Oxford he went to France to perfect his French, for at that time he intended to follow his father in the Diplomatic Service.



An acceptance of a play, "First Episode," written at Oxford, encouraged him to try his hand at play-writing as a career. His first success was "French Without Tears", the material for which Rattigan had collected while in France.

When war was declared, he joined the Foreign Office, but soon tired of this and volunteered for the Royal Air Force; he trained as air gunner, and saw service in flying boats over the Atlantic on anti-submarine patrols.

In 1942 he produced "Flare Path", written around his experience in the R.A.F., which, with a run of 670 performances, proved to be the first of a series of notable successes.

He has written since then "While the Sun Shines", which ran for 1,154 performances and which, incidentally, made him the only dramatist to have two plays to his credit with runs of over 1,000 performances; "Love in Idleness", in which Alfred Lunt and Lynn Fontaine starred both in London and New York, "The Winslow Boy", "Who is Sylvia?", "Adventure Story," two short plays, "The Browning Version" and "Harlequinade", which were presented under the joint title of "Playbill"; "The Deep Blue Sea".

"The Browning Version", "The Winslow Boy", "French Without Tears", "While the Sun Shines" and "Who is Sylvia?" (under the title of "The Man Who Loved Redheads") have all been made into films, and "The Deep Blue Sea" is now on the floor, with Vivien Leigh as its star. Original screen stories include "English Without Tears", "The Way to the Stars", "The Sound Barrier", which starred Ralph Richardson, and was named by the British Film Academy as the best original screen play of 1952, and "Journey Together". "The Final Test", which he wrote for television, was afterwards filmed.

Terence Rattigan travelled to Australia to be present at the opening of the Richardson season in Perth.

Lionel Harris... Director

Although his direction of "The Sleeping Prince" and "Separate Tables" mark him as a first-class stage man, Harris has reached the top in another field as well—Television.

Direct from his student days he joined the Sheffield Repertory Company, and later the Liverpool Old Vic under Tyrone Guthrie.

In 1947, in association with the Arts Council, he started his own repertory company. Under his direction—the youngest management on record—came the Sheffield Repertory and the Southport and Swansea Theatre Companies. Before returning to London, he directed "Winterset" and "King Lear" for the South Wales Festival.



Since 1951, Lionel Harris has directed both for television and the Bristol Old Vic. One of his productions from the latter, the "Duenna", with a new musical score by Julian Slade, was transferred to the Westminster Theatre, London, where it received a rapturous reception. He has also produced the "Duenna" in Sydney, where it is currently playing with a first-class local cast.

His film appearances include "Tales of Hoffman", "The Secret People", "Brandy for the Parson", "Laxdale Hall" and "Ivanhoe".

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