

ELIZABETHAN THEATRE



**TIME
REMEMBERED**

by

JEAN ANOUILH

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In presenting TIME REMEMBERED, we are paying tribute to a dramatist whose contribution to the contemporary theatre scene is an outstanding one and whose influence has been most strongly felt during the post-war years in Europe. The plays of Jean Anouilh have not been widely produced in Australia, and his masterly qualities as a playwright are not sufficiently known.

TIME REMEMBERED happily contains some of the most typical aspects of his work . . . a sense of the comic, almost bizarre, and a haunting nostalgia which together produces an atmosphere of strange yet highly sophisticated charm. The story of the Prince and the Beggar Maid (in this case a milliner) is age-old, yet he gives it a new twist, a sauce of sharpness to offset any superfluity of the sweetness of romance. The piquant flavour to a French dish.

To preside at this feast is the genius of Margaret Rutherford, in the part of the erratic Duchess. To Anouilh's comic creation she adds her own individual sense of comedy which cannot fail to delight you. It is a portrait unmatched in the gallery of eccentrics.

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Margaret Rutherford

• was born in London and educated at Wimbledon Hill School and Ravenscroft. Circumstances in her early days did not permit her to take up a stage career, but, being very gifted musically, she studied and took an A.R.C.M. and an L.R.A.M. which enabled her to become a teacher of piano and elocution. However, the call of the stage was very strong, and in 1925 she made her stage debut at the Old Vic in "Little Jack Horner." Subsequently she appeared with Repertory companies in Oxford, Croydon and London.

The versatility of Miss Rutherford is not generally known to those of

us who are conversant with her hilarious screen performances. She is acclaimed for fine and sensitive reading of poetry, and her many stage performances have included Mrs. Danvers in "Rebecca," and, although not a musical comedy artist, she has played with Ivor Novello in "Perchance to Dream."

Since making her West End debut in 1933, Miss Rutherford has built a glittering name in the stage and film worlds with outstanding characterisations in a long list of various productions, of which some of the best remembered are: "The Importance of Being Earnest" (in both London and New York), "Spring Meeting," "Blithe Spirit," "Passport to Pimlico," "Miranda," "The Happiest Days of Your Life."

Her two great loves are music, preferring Tchaikowsky and some French composers, and poetry, particularly the works of Walter de la Mare.

She is an indefatigable worker for charity, claiming as her "pet" charity the Borstal Boys' Delinquent Home, where she is a much loved and familiar figure.

Miss Rutherford is married to Mr. Stringer Davis who also appeared with her in the Elizabethan Trust production of "The Happiest Days of Your Life," repeating the role he played in the West End, and appears as Lord Hector in "Time Remembered."

The role of the Duchess du Pont au Bronc is another of her West End successes, and Miss Rutherford is happy that she can appear before Australian audiences in a part which she claims to be one of her favourites.

Trust Productions Close at Hand

Immediately following the season of Jean Anouilh's "TIME REMEMBERED," a play of an entirely different nature will be presented. It is the controversial "Angry Young Man" play, titled "LOOK BACK IN ANGER," by John Osborne. This, in turn, will be followed by the Elizabethan Trust Opera Company presenting five operas under the musical direction of world-famous conductor, Karl Rankl, who recently accepted an appointment as Musical Director of the Trust Opera Company.

Another new Australian play titled "CURLY ON THE RACK," by Ru Pullan, will follow the Opera Season, and, in turn, will give way to the production of the Trust's first Australian musical "LOLA MONTEZ."

For notes and cast of "Look Back in Anger," please turn to pages 10 and 11.

OPERA, 1958:

In this season which will open at the Elizabethan Theatre on July 19, the Elizabethan Trust Opera Company will present five operas: "CARMEN," "PETER GRIMES," "LOHENGRIN," "FIDELIO" and "BARBER OF SEVILLE," and again, as last year, by courtesy of the A.B.C., the Sydney Symphony Orchestra will be used. Musical Director is the recently appointed world-famous conductor, KARL RANKL, who was for six years Musical Director of Covent Garden. Associate Conductors are ERIC CLAPHAM and GEORG TINTNER. Principal singers of the Company are names famous both here and overseas. They include SYLVIA FISHER, CONSTANCE SHACKLOCK, GLENDA RAYMOND, RONALD DOWD, RAYMOND NILSSON and ROBERT SIMMONS. Chorus members will be augmented in each city the Company visits, as their number is much greater than encountered in many operas—in one scene of "Lohengrin" there are 86 chorus and principals on the stage at the one time. Producers for the season are: STEFAN HAAG, "Lohengrin," "Fidelio" and "Barber of Seville"; ROBIN LOVEJOY, "Peter Grimes" and JOHN SUMNER, "Carmen." Designers are FRANK HINDER, ROBIN LOVEJOY, MAX FUERRING, JOHN NORTHCOTE and STEFAN HAAG.

Robert Quentin is, as in the previous two seasons, General Manager of the Company.

"CURLY ON THE RACK"

is the title of a new Australian play written by RU PULLAN. The setting of this play is Rabaul, New Guinea, and the action takes place in the period just following the end of the second World War in the Pacific. The play will be directed by Nigel Lovell, well-known Sydney producer. Cast for the production will be announced at a later date.

Continued on page 10



RAY BARRETT

One of Australia's best known and most versatile radio performers, he is equally well known for his variety performances as he is for his dramatic portrayals.

Born in Brisbane, he graduated from Children's Theatre performances to announcing on Brisbane commercial radio stations and playing dramatic roles in A.B.C. play productions.

In 1954 he went to Sydney as a freelance artist and quickly established himself both in A.B.C. and commercial radio—playing feature roles with all commercial stations and being featured with A.B.C. visiting personalities Richard Murdoch, Kenneth Horne and Peter Brough.

Appeared in the Phillip Street Theatre revues, "Happy Returns" and "Hit and Run".

In the "Tintookies" marionette production he sang and acted a variety of characters on the sound track.

Last year appeared with Nickolai Malko and the Sydney Symphony Orchestra narrating a performance of "Peter and the Wolf".

Played Billings in "The Happiest Days of Your Life" and plays the Prince in "Time Remembered".



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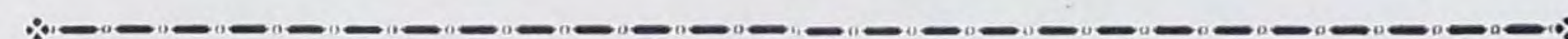
DARLENE JOHNSON

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Adelaide actress Darlene Johnson became interested in theatre at the South Australian University. Whilst studying for her B.A. her work with student groups included Beatrice in Shelley's "The Cenci" in 1953. In the following year she appeared in a series of verse plays by South Australian authors which were later presented in Sydney by a group of young actors.

More recently Miss Johnson has played in "Of Mice and Men", Titania in "A Midsummer Night's Dream", "The Way of the World", "Blood Wedding" and "Cage Me a Peacock", and with the University Drama Festival in Hobart, "Arms and the Man".

Joined the Australian Elizabethan Drama Company for their 1957 Tour, as the Player Queen in "Hamlet" and Abigail in "The Relapse".



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'LOLA MONTEZ'

is the title of the first Australian musical to be presented by the Trust. The authors are: ALAN BURKE (book), PETER STANNARD (music) and PETER BENJAMIN (lyrics). This presentation will follow "Curly on the Rack."

In association with the Union Repertory Company of Melbourne, the Trust recently gave this musical a "try-out" at the Union Theatre, Melbourne, where it proved an enormous success, both with public and critics alike. The season was extended, which is unusual for the Union Theatre, as they have a set schedule of plays each season. The metropolitan newspapers were unanimous in their praise. They had this to say: "'LOLA MONTEZ' is a show to see . . . It's getting monotonous now to keep saying of new Australian plays and shows: 'This will sell abroad,' but we'll say it again . . . the show is essentially Australian, and essentially cosmopolitan. This could be our first real musical."—Howard Palmer, Melbourne "Sun."

"It is a charming addition to our charming repertoire. Gay and humorous, tuneful with pleasant sentiment and a vein of engaging irony, it stands even now as an entertaining evening in the theatre."—Bruce Grant, Melbourne "Age."

The musical has the lusty setting of Ballarat in the grip of the Gold Rush of 1856. World-famous courtesan, "Lola Montez," visited Ballarat at this time, presenting her world-famous striptease Spider Dance, so the musical mixes fact with fiction and takes the name of the highly volatile and captivating central character, Lola Montez, as its title.



THE ANGRY YOUNG MAN

The angriest of the "angry young men", young English playwright John Osborne, became a spokesman for his generation with his controversial first play, "Look Back In Anger", first produced at the Royal Court Theatre in 1956. One year later he consolidated his position and confirmed the critics' forecasts with another brilliant play, "The Entertainer", which starred Sir Laurence Olivier.

"Look Back In Anger" not only created an immediate furore among London theatrical circles, but also provided weight and backing to the now well-known cult of the "angry young men". London's leading critics are still using this play as a yardstick in their appraisal of the work of other contemporary dramatists.

The play is, in essence, a youth's accusations against the world. Jimmy Porter is a young intellectual who, with his less bright-witted partner, Cliff Lewis, keeps a sweet-stall in a Midlands town. He has been to a provincial university, has married Alison Redfern, a girl from the upper middle classes, and lives in a squalid one-room flat, and reads, and comments on everything from the Sunday papers (which

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THEATRE
NEW TOWN

Comm. Wed., June 4, 1958

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

in conjunction with

THE ENGLISH STAGE COMPANY LTD.

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"LOOK BACK IN ANGER"

by JOHN OSBORNE

with

RAY BARRETT

DARLENE JOHNSON

JUNE COLLIS

ALAN HOPGOOD

Produced by ALAN BURKE

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he divides into two groups, "posh" and "wet") to the rottenness of the social structure. Most of his bitterness concentrates itself against society, literary critics and his wife—especially at his wife.

The completeness of Jimmy Porter, the play's hero, prompted Kenneth Tynan, dramatic critic of the London "Observer", to write: ". . . with his flair for introspection, his gift for ribald parody, his excoriating candour, his contempt for "phoneyess", his weakness for soliloquy, and his desperate conviction that time is out of joint, Jimmy Porter is the completest young pup in our literature since Hamlet, Prince of Denmark."

". . . Jimmy is simply and abundantly alive," Tynan continues, "that rarest of dramatic phenomena, the act of original creation, has taken place."

As a triumphant coda to his praise, the critic adds this thought: "I doubt if I could love anyone who did not wish to see 'Look Back In Anger'. It is the best young play of the decade."

ELIZABETHAN THEATRE

For a Season commencing 7th May, 1958

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

“TIME REMEMBERED”

by

JEAN ANOUILH

English Translation by PATRICIA MOYES

Characters in order of appearance:

AMANDA, a milliner DARLENE JOHNSON
THE DUCHESS OF PONT-AU-BRONC MARGARET RUTHERFORD
THEOPHILUS, the butler DAVID BUTLER
FIRST FOOTMAN BRUCE WISHART
SECOND FOOTMAN PAUL KARO
LORD HECTOR, the Baronet Andinet of Andaine STRINGER DAVIS
AN ICE CREAM MAN ERIC RASDALL
A TAXI DRIVER JOHN GRAY
PRINCE ALBERT TROUBISCOI RAY BARRETT
FERDINAND, a head waiter ALISTAIR ROBERTS
A WAITER BRUCE WISHART
FIRST GYPSY ERIC RASDALL
SECOND GYPSY LEO McKERNAN
THIRD GYPSY NICOLE PHILLIPS
THE CLOAK ROOM ATTENDANT LILY MOORE
A GHILLY PAUL KARO
THE LANDLORD JOHN GRAY

The Play directed by ROBIN LOVEJOY

SYNOPSIS of SCENES:

ACT I: Scene 1: The Duchess's drawing-room.
Scene 2: A clearing in the park.

INTERVAL

ACT II: The Duchess's drawing-room.

INTERVAL

ACT III: Scene 1: The Blue Danube Night Club.
Scene 2: Outside the Chime of Bells.
Time: To-day, Yesterday or To-morrow.

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Scenery and Costumes designed by WILFRED ASPLIN
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Gowns for Miss Rutherford and Miss Johnson executed by
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Miss Johnson's foundation garments made to order by
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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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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.

Sound Equipment installed in Elizabethan Theatre is by Reginald Leaney.

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.

ROBIN LOVEJOY

Producer of "Time Remembered"



One of the busiest producers in Australia to-day, Robin Lovejoy directs "Time Remembered" for its Australian tour. His last production seen in this city was "La Boheme" during the Trust's Grand Opera Season. Prior to that he staged the Drama Company production of "The Relapse", for which he also did designs.

Just prior to commencing work on "Time Remembered" he returned from Perth where he produced "The Shifting Heart" for the Perth Playhouse.

He trained originally as an actor, but after war service studied design, painting, sculpture and model-making, which led to designs and productions of "Endymion" and "The Devil Take Her" at the Tivoli Theatre, designs for the ballet "Corroboree" and his work as Director of the Metropolitan Theatre, Sydney.

In 1952 he was awarded the International Theatre Institute Travelling Fellowship which enabled him to study design and production trends in Great Britain, Italy, France, Austria and Spain. Before joining the A.E.T.T. he produced a season of Grand Opera for the National Opera of Australia at the Palladium Theatre in 1955.

He then toured the Commonwealth as Stage Director of "Medea", which was followed by his first production for the Trust, Sheridan's "The Rivals".

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ALISTAIR ROBERTS

Alistair Roberts, who began his professional career as a small boy in Sydney Radio, combines the dual careers of actor and costume designer. His work has ranged from an exciting year in Japan (1947) touring modern plays for the troops to a Shakespearean tour with the John Alden Company. Notable for this Company were his Ariel, Puck and the Fool in "King Lear". His many, varied designing assignments include the entire first season of the N.S.W. National Opera, all the John Alden Company's productions and "Hamlet" for the E.T.T.

In modern plays, Ot in the original production of "Rusty Bugles", "Young Woodley", Mercury in "Amphitryon '38" and Urban in "The Caine Mutiny Court-Martial" are outstanding. For the Trust he has played the Tutor in "Medea", Aguecheek in "Twelfth Night" and Bob Acres in "The Rivals", which earned him a Sydney Critics Award.

He has recently returned from seven months spent play-going and studying the theatre generally overseas.



DAVID BUTLER

Trained at the Royal Academy of Dramatic Art in London and shortly afterwards obtained his first professional engagement at the Library Theatre in Manchester. He toured England and the Continent in various plays.

Following five years' repertory experience in the English provinces, he came to Australia in 1952, where both in radio and stage work he established himself as one of Sydney's leading character actors.

He appeared in several Little Theatre productions, making a notable success as the Cardinal in "The Prisoner" at the Genesians Theatre. He joined the Elizabethan Trust Drama Company last April, playing Polonius in "Hamlet" and Lory in "The Relapse" during its 1957 Commonwealth Tour. Joined "The Happiest Days of Your Life" Company as the Headmaster, Godfrey Pond, for that Company's season in Tasmania and Melbourne earlier this year.





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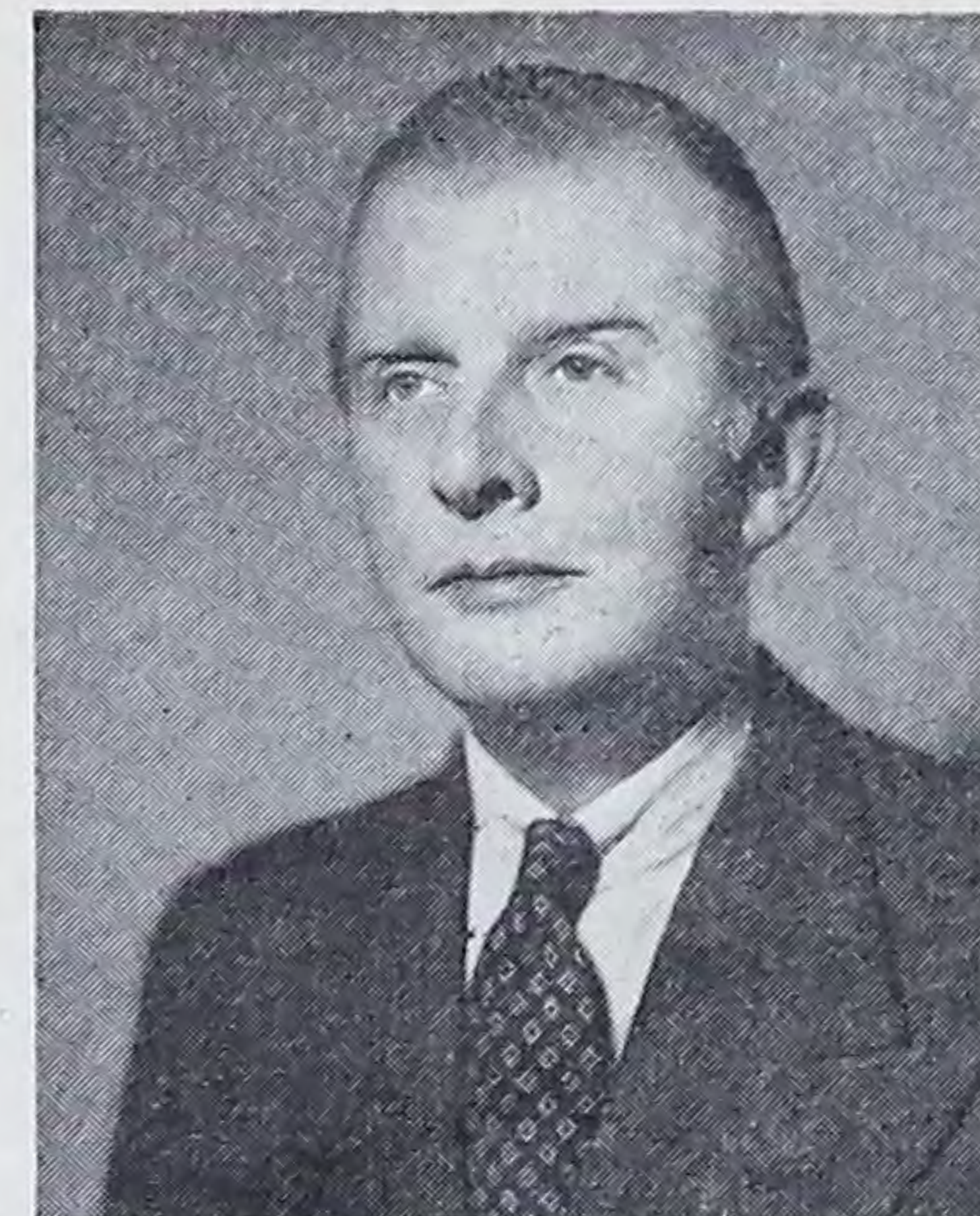
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STRINGER DAVIS

He studied at Sir Frank Ben-
son's Academy and his first "walk-on" role
was in their Shakespearean touring com-
pany. He later toured with Fred Terry in
"Scarlet Pimpernel", with the Lena Ashwell
Players and then went to the Birmingham
Rep. for final training. In Birmingham he
appeared in productions with Sir Cedric
Hardwicke, Sir Laurence Olivier, Sir Ralph
Richardson, and Dame Edith Evans.

This was followed by three years in Lon-
don, playing a variety of roles—"The Lady
With the Lamp" with Dame Edith Evans
and Sir John Gielgud, "Dracula" with Ray-
mond Huntly. For the next five years he
played in change weekly repertory, mainly
light comedy leads, first at the Oxford Playhouse (where he first met Margaret
Rutherford), Northampton Rep. and the Jesmond Playhouse, Newcastle-on-Tyne.
In 1936 he played in "The Housemaster", by Ian Hay, and "Little Ladyship", in
London.

At the outbreak of the Second World War he was playing in "Counterfeit" at the
Duke of York's Theatre; one month later he joined the East Yorkshire Regiment,
with which he stayed until just after the fall of Dunkirk. For the remainder of
the war he served with the 50th Northumbrian Div. H.Q., as Entertainments Officer,
running the "T.T. Concert Party and Stage Band," presenting more than 800 shows
in 16 different countries. He returned to the U.K. in 1945, and 10 days later he
and Margaret Rutherford were married in Beaconsfield, Bucks, where Margaret
Rutherford was filming "Blithe Spirit".



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ERIC RASDALL

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London-born actor-pianist and composer who came to Australia in 1949. His first appearance here was in "Song of Norway", and this was followed by both writing and acting for the A.B.C. in Adelaide. During this period he played in "The Student Prince" at the Royal Adelaide, as well as in the production of "To Dorothy a Son", also in "White Sheep of the Family" and "Reluctant Heroes". Apart from acting, he has also been musical director for "Tea-house of the August Moon", and has written music and lyrics for the Phillip Street Theatre, "Mr. and Mrs.", "Around the Loop" and "Cross Section", and also appeared in "The Willow Pattern Plate".

He was recently seen in this theatre as the schoolmaster Dick Tassell in The Trust production of "The Happiest Days of Your Life".



JOHN GRAY

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Sydney-born actor, who recently made a great success of his role in "The Big Knife" at the Independent Theatre. Prior to going overseas in 1953 he toured Australia and New Zealand in many shows, including "Arsenic and Old Lace", "Kiss and Tell", "The Man Who Came to Dinner" and "Dark of the Moon". In addition, he also toured Australia in "Rusty Bugles".

Whilst in London he appeared in B.B.C. Television and two West End productions—"Moby Dick", with Orson Welles, and "The Devil's Disciple", with Tyrone Power.

During this period he completed a series of half-hour films for Television, and his last film appearance was in "Seven Waves Away", with Tyrone Power and Mai Zetterling. He played Rainbow in the Trust's production of "The Happiest Days of Your Life".



EMLYN WILLIAMS — *Return Season*

In response to public demand, Emlyn Williams, the famous actor/dramatist, will return to Sydney for one week's season at the Assembly Hall, commencing Monday, June 16. Both programmes, "Charles Dickens" and "Dylan Thomas," will be presented.

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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