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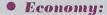
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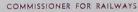
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### The Australian Elizabethan Theatre Trust

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Victoria
South Australia
Tasmania

In the first six months of this year every production presented at the Elizabethan Theatre has been either directly sponsored by The Trust or at least in close association with it. Peter Scriven's marionettes continue this association.

In presenting *The Tintookies* and by collaborating with Peter Scriven in this musical fairytale, The Trust are offering a type of adult theatrical entertainment which has long been established overseas, but is relatively new to the Australian scene.

The music, decor and story concerning "the little people who live in the sandhills" all originate from this land, and, of greater interest, characters of the Australian bush: wombat, possum, koala, to name a few, are also introduced with the clarity and humour of a Disney cartoon.

The Tintookies offer a new entertainment to the Australian Theatre. It is The Trust's hope that this unusual and talented presentation in a most difficult art form will have a happy introduction to the Elizabethan Theatre.

With this sincere hope, we welcome the Peter Scriven marionettes.



7th FLOOR, TRUST BUILDINGS, 155 KING STREET, SYDNEY. BW 1309



Peter Scriven Born in Melbourne in 1930, he started presenting shows with Glove Puppets at the age of 14, at parties, although his interest in the Art was unbounded and the reaction from his audiences fine, the financial aspect was grim, so he transferred his thoughts to radio and became an announcer, which he pursued successfully till given the opportunity of touring with "The Great Levante" throughout N.S.W. and Queensland country towns. During his sojourn with "Levante" he discovered the tremendous adult interest in puppetry and pursuing this knowledge, he left "Levante" to venture abroad and study European trends in the Art of puppetry-visited over 50 marionette theatres throughout the Continent and toured England with the noted puppeter, Waldo Lanchester (brother of film star Elsa Lanchester)—appeared on B.B.C. Television. Returned to Australia in 1951 and founded his own small Company and toured Victoria with a manager and one assistant. Taken up by the Arts Council, he appeared at the Sydney Theatre Royal for a Christmas season in 1953. This season was followed by a record-breaking country tour of N.S.W., attendance figures record still being unbroken. 1954 saw Peter Scriven back at the Theatre Royal with a new show for the Christmas season, followed again by the same outstandingly successful country tour. This tremendous interest confirmed his belief that an original full-scale marionette production could be devised to entertain both adult and child audiences. Since early last year he has worked unceasingly to bring this belief to reality, by creating an original fantasy with a purely Australian flavour that will not only appeal to Australians but, when presented to overseas audiences, will create interest in the folk lore of this country.

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### Witness for the Prosecution

Agatha Christie's record-breaking play, Witness for the Prosecution, will have its Australasian premiere at the Elizabethan Theatre on Saturday, July 14.

David N. Martin will present this outstanding play at the Elizabethan by arrangement with the Australian Elizabethan Theatre Trust. Decor is by Angus Winneke, and the cast of 30 will be produced by John Sumner. Leading artists were engaged for the principal roles by David N. Martin during his recent trip abroad.

Nicolette Bernard, who took over the leading role of *Romaine* in the London production, will again star in that part.

Witness for the Prosecution ran for two years in London and 80 weeks in New York.

It showed currently in London with two other Agatha Christie plays-The Mouse Trap and Spider's Web-and, of the three, proved the most successful.

### Trust in Three Cities

. . . . . .

The Trust is currently associated with stage productions in Sydney, Melbourne and Brisbane.

Following a most successful season in Melbourne, The Boy Friend moves north to His Majesty's Theatre, Brisbane, for a short season, commencing June 14, prior to touring New Zealand.

The Trust's Drama Company has a ten weeks' season at the Comedy Theatre, Melbourne, commencing June 12, playing Twelfth Night, The Rivals and Summer of the Seventeenth Doll.

Also deep in rehearsal in Melbourne is the Trust's Opera Company. This company will have its premiere in Adelaide at the Theatre Royal on July 21. The company is presenting four Mozart Operas, Don Giovani, Marriage of Figaro, Cosi Fan Tutte, and The Magic Flute.

The current Elizabethan presentation, The Tintookies will join the Opera Company in Adelaide and will play in association with that company during their Commonwealth tour.

7



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1. THE ITALIAN IN ALGIERS; 2. TANCREDI; 3. THE THIEVING MAGPIE; 4. THE SILKEN LADDER; 5. SEMIRAMIS; 6. IL SIGNOR BRUSCHINO. RIAS Symphony Orchestra, Berlin. Cond.; Ferenc Fricsay. 19 041 LPEM

### PUCCINI

"MADAME BUTTERFLY"—Vocal Excerpts. Maria Stader (soprano), Herta Topper (mezo-soprano), Cornelis van Dijk (tenor), Munich Philharmonic Orchestra. Cond.: Heinrich Hollreiser. 17 017 LPE

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### 10" Long-Playing 333 r.p.m

"SONGS OF THE DON." Ride On-Monotonously Rings the Little Bell-Farewell-Song of the Volga Boatmen --It was Said in the Forest--The Red Sarafan-Cossack Song (by Ataman Plateff) --Raspberries. Don Cossack Choir. Cond.: Serge Jaroff 17 088 LPE

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Kurt Herweg .



Began his first serious piano lessons at the age of 5. By the time he was 16 he could play the piano, flute, piccolo, trumpet, trombone and clarinet. He studied at the Academy for Tonkonst in Munich and his first connection with puppets was as early as 1915 in Munich. These were known as the Count Pocci's Opera Singing Puppets. He was also one of the first to compose Mood Music for the silent films. His first symphony concert came in 1920, and from then until 1933 he was busy as conductor, pianist and composer.

He moved to London in 1936 and among many things composed for TV with the B.B.C. Two years later he immigrated to Australia and joined J. C. Williamson Theatres Limited as Conductor. From 1944 to 1956 he was the conductor for the Borovansky Ballet.

Wilhelm Kempfl (piano,, Berlin Philharmonic Orchestra Cond.: Paul van Kempen. 18 131 LPM TCHAIKOVSKY

VIOLIN CONCERTO IN D MAJOR OP. 35. David Oistrach (violin), Sachsische Staatskapelle, Dresden. Cond.: Franz Konwitschny. 18 196 LPM

PIANO CONCERTO No. 5 IN E FLAT MAJOR

### 10" Long-Playing 333 r.p.m.

### **TCHAIKOVSKY**

BEETHOVEN

OP. 73.

("Emperor.")

SLEEPING BEAUTY. Bamberg Symphony Orchestra. Cond.: Fritz Lehmann. 17 045 LPE

### **OFFENBACH**

"TALES OF HOFFMAN"—Vocal Excerpts. Kathe Nentwig, Walther Ludwig, Anny Schlemm, Grace Hoffman, Otto Wiener Chorus and Orchestra of Wurttemberg State Theatre, Stuttgart. Munich Philharmonic Orchestra and Chorus. Cond.: Heinrich Hollreiser, Ferdinand Leitner. 17 049 LPE

### 7" 45 r.p.m. Extended Play

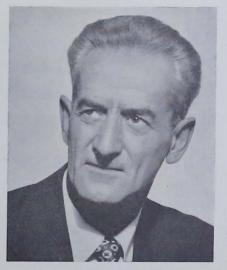
 CREDO (A. Gretschaninoff); 2. GOU HAVE MERCY ON US (A. Loveky);
 FSALM OF DAVID (alter Riveo) J. FSALM OF DAVID (alter Riveo)
 Petschersky, Kloster). Don Cossack Choir Cond.: Serge Jaroff. Solo. W Magnuschevsky. 30 034 EPI



A.B.C. and spent some years writing radio serials. He entered the musical field in 1941 and since then has had almost 100 songs published and recorded. He also produced the only two locally written libraries of music for use in films and radio. As a musical director he has produced many famous people, including Marjorie Lawrence, Madge Elliott, Cyril Ritchard and Gladys Moncrieff. He was appointed to the Board of APRA some years ago, where he represents writers of light music.

writer of children's stories for the

Began his career as a



. . . . Hal Saunders

9

Igor Hyczka



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Born in Poland and comes from a well-known family of Marionettistes. His mother ran the famous Bodnar Marionette Company touring Poland and Czechoslovakia. As soon as he was old enough he joined his mother's company and learnt ballet at the same time from the Polish City Opera Ballet School.

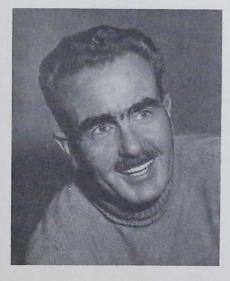
Prior to the outbreak of war he toured Germany with the Russian Hadjimurat Ballet Company.

When war broke out he was taken prisoner and, after escaping from a concentration camp, he joined the Polish Army. Here he formed his own Marionette Company to entertain the troops.

Demobilised in England, he went to South America, where he worked with two world-famous Companies—Dr. Podrecca and his Piccoli in the Argentine and the Italo Americano Company in Brazil.

Family ties brought him latterly to Australia, where he joined Peter Scriven as manipulator and chief advisor for his marionette productions.

Dick Rowse



Was born in London, but an early desire to travel took him to South Africa. There he joined Frank Benson's Drama Company and toured in Shakespearian plays. He returned to England to marry and in 1926 he and his wife came to Australia. A change from the theatre then took him to farming in the Victorian Mallee.

It was in 1935 in Melbourne that he first became interested in Marionettes. He experimented in the formation and the carving of their feet and hands. His aptitude in this field led him, on his return to England in 1950, to join the Lilliput Marionette Theatre.

A cable from Peter Scriven in 1952 requesting his services brought him back to Australia. Since his return he has been concerned in all Peter Scriven's productions, both as wood carver and manipulator.



Dame Sybil Thorndike, who starred in the first season of the Elizabethan, writes to the Call Board of the activities of herself and her famous husband, Sir Lewis Casson, since their departure.

... Since leaving you last year we have done so much and seen so many countries that one's brain feels rather in a whirl. We never shall forget the happy time with you and those lovely audiences and, ah! the excitement of beautiful Sydney. We feel homesick for Australia—even now at home. After leaving Melbourne in January, we went straight to Durban by ship—didn't stop there—we went straight on to Johannesburg, where we played recitals in a gem of a theatre—The Brian Brooke Theatre.

We found the same warm, friendly atmosphere in this theatre as we did at the Elizabethan. Then we went up to that beautiful country, Rhodesia, where there is a lively interest in theatre, though they can't support a whole-time professional one. We did special performances for the Africans, who may not come into the white theatres, and such wonderful responsive audiences they were, too, and such good actors.

After that, we played in Nairobi, through the length of Africa, and landed up for two days holiday in Athens. To see this city first at sunrise is an exciting experience. Then to Istanbul and Ankara. What adorable people the Turkish are, and what a spectacular country. The biggest thrill, though, was Israel, where we played in Telaviv and Jerusalem—though we wept that we couldn't go into old Jerusalem, as it no longer belongs to the people of Israel. It is interesting to note that both Turkey and Israel have National Theatres. Then home we came and started rehearsing hard for Eliot's FAMILY REUNION. But never shall we forget Australia, and, indeed, if we get a chance, back we shall come. Hurrah and good luck to your Elizabethan Theatre!

Yours affectionately,

· Syhi Thomade

Peter Scriven writes about



Please don't think that I had anything to do with creating the Tintookies. I happened to wish one day that Australia had some legendary pixies like other countries do. The next moment there appeared in my hands a tiny book entitled "The Truth About Pixies." When I opened it, out stepped the old Pixie man you are about to meet, likening me to his honoured Mayor, who also apparently doesn't believe in magic and pixies. After a while his lecture became less scathing and more reminiscent.

While he recalled past glories and present worries, I jotted down a few notes, and, after he finally exhausted himself and departed (with a baleful glare at my incredulous expression), I attempted to knock the notes I had taken into some sort of shape for your entertainment.

One thing I am happy to report is that the Pixie man reappeared the other night and gave me a most benevolent smile to wish the play well and to thank me. His thanks mystified me at first, till just prior to departing again, he remarked, "Since you have been saying 'A Wish is a Magic Thing,' the staff in the Magic Department has had to be doubled, which is good, my boy, very good. At last we are getting back to old times in this country. Which reminds me why I am here, I came to deliver this note."

After he left, I read to my utter astonishment a request for me to "become the honorary consultant (human) to the Tintookie committee of Magic." Under the Mayor's flowing signature, there was one added line . . .

"P.S. No strings attached."



### FOR A SEASON COMMENCING 12th JUNE, 1956

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST and PETER SCRIVEN MARIONETTES

by Arrangement with the AUSTRALIAN OPERA COMPANY



Music by KURT HERWEG

An Original Story by PETER SCRIVEN

### Book by HAL SAUNDERS

### ACT I:

INTERVAL

### ACT 2:

"A Wish is a Magic Thing."

### MARIONETTISTS:

Peter Scriven Dick Rowse Paul Rutenis lgor Hyczka Walter Jaeger Dagmar Dawson

### 

Garteful acknowledgment is expressed to the Australian Broadcasting Commission for assistance in production of the Sound Track, also to John Sumner as Production Adviser

The Production was designed and built at Solahchrome Film Studios, Glebe, Sydney

Produced and Directed by PETER SCRIVEN

### **"THE TINTOOKIES"**

### Musical Score . . .

- 1. Overture and Prologue-"A Wish is a Magic Thing".
- 2. "A Secret Place in Your Heart."
- "Tintookie March and Anthem."
- 4. "The Pixie's Song."
- 5. "Town Hall Blues."
- "Three Wise Men." 6.
- 7. "I Like Heavenly Bodies."
- 8. "The Magician."
- 9. Finale.

### ACT 2

- 10. Overture.
- 11. "Koala Lullaby."
- 12. "Minute Minuet."
- "Wake To Me-Smile To Me." 13.
- 14. "Sleep On, Princess."
- 15. "Green Pools We Love."
- "Wilfrid, the Wily Wombat." 16.
- 17. "I Would Have Gone A-wooing."
- 18. "The Bunyip."
- 19. Reprise-"Tintookre March."
- 20. Finale-"A Secret Place in Your Heart."

Copyright: All rights reserved. Peter Scriven Publishing Company, 793 George Street, Sydney.

### The Artists in the order they are heard:

(With the exception of RAY BARRETT, who plays a variety of characters)

Valda Bagnall, John Ewart, Gina Curtis, Ngaire Thompson, Norma Francis, Claire Poole, Harry Willis, Paul Rutenis, Frants Folmer, Ray Barrett, Pamela Page, Frank Lisle, Neil Easton, Arthur Ward, Leon Thaw, Dick Rowse, Allan Ferris, Max Oldaker, Reg Lindsay.

Technical Adviser Management and Publicity Stage Director Wood Designer Chief Mechanist	EXECUTIVE FOR PETER SCRIVEN MARIONETTES	IGOR HYCZKA RON PATTEN PUBLICITY PRANTS FOLMER DICK ROWSE FRANTS FOLMER
General Manager Assistant Manager Publicity Treasurer Head Mechanist Chief Electrician Chief Property Master	EXECUTIVE FOR ELIZABETHAN THEATRE	JOHN SUMNER LOUIS VAN EYSSEN RON PAȚTEN PUBLICITY MARY VAN EYSSEN RON FIELD ROBERT CUNNINGHAM JACK BETTISON

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.

Clothes worn by Marionettists supplied by RON BENNETT, of Newtown. SENIOR SERVICE cigarettes supplied by W. D. & H. O. WILLS (AUST.) LTD. VACTRIC vacuum cleaner for theatre use supplied by VATRIC ELECTRICAL APPLIANCES LTD. All minerals supplied by courtesy SCHWEPPES LTD. PHOENIX sewing machine for costume work supplied by courtesy of J. PIERRE COUVE & CO. PTY. LTD. "SPUN-MIST" 15 Denier Stockings by PRESTIGE. NESCAFE supplied by courtesy NESTLE'S FOOD SPECIALITIES (AUST.) LTD.

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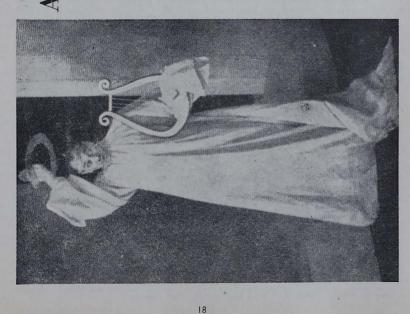
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Sound Equipment installed in Elizabethan Theatre is by Reg. Leaney. Sound Equipment installed for this production-Robert Iredale.

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This programme is 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.



# **Favourite with Flappers**

## Stage favourite of Sydney flappers in the mid-twenties was a lad from Lancashire.

He was George Gee, whose dancing was some of the most brilliant and eccentric ever seen in musical shows in Australia. Today, George is still on the boards in London.

n era — an a and kiss-curls. the Charleston jazz. skirts, j George Gee hit Sydney ankle-strap shoes, short sk

The Theatre, then of entertainment gay. other Although frocks were shapeless, lif as now, provided Australians with Not only George Gee, but many helped shape our theatrical t

contributing to their more fortunate than in theatres detergents thereby however, of added to the comfort of patrons, The use appreciation and enjoyment. audiences twenties. Today's theatre those of the

manufacture in Australia of many of these major theatre-cleaning aids.



Born in Sydney, he studied at the National Art School, East Sydney Technical College.

Began teaching Art in 1950, but gave it up to concentrate on designing for Ballet and Opera.

His most recent well-remembered work was in the National Opera Company 1953 season with designs for three operas-Barber of Seville, Il Tabarro, Gianni Schicchi.

In this production he has added to his flair for scenic design by designing and creating all the animal heads.

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from

PANJEE POSSUM, WILPY WOMBAT write wishes on a stone to the disgust of KRUMPY KOALA, who does not believe in wishes coming true.







The Three Wise Men, AN-THROPOLOGY, PHILOSO-PHY and LAW, who, having forgotten their Tintookie magic in search of civilised learning, are nonplussed.

The Town Council pass a vote of confidence in the Mayor's ability to trace the meaning of the words on the stone.







PLATYPUS THE MAGICIAN realises there are wishes written on the stone. He calls on all Tintokies to help him grant the wishes. Disbeliever Krumpy Koala is summoned by Magic and convinced that Tintokies can grant wishes. He re-mains to help Magician Platypus by reading the In-gredients that help make wishes come true.



PANJEE POSSUM'S wish comes true. She is a Fairy Princess, with a Prince Charming, Court Jester, and behold, two friendly visitors—Sir Krumpy Koala, Bart and dashing Wilpy Wombat.



### **8TH. ROW CENTRE**

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Yesterday, these seats were for the very few.

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

6

### "BROADWAY ROUNDUP"

Ranald Savery, in the London "Stage", writes that:

Broadway has had its "ups and downs" during the last few months, but out of it all has come some fine theatre.

"Time Limit", based on the aftermath of an episode during the Korean War, is listed as "a cracking drama".

Edward G. Robinson comes back to the stage after some 25 years in Hollywood, starring in "The Middle of the Night".

Tallulah Bankhead took the headlines as Blanche Dubois in "A Streetcar Named Desire". Her characterisation was termed as one of the most controversially appraised performances in years. A genial little fable that does not take the American South as seriously as most modern writing, "The Ponder Heart".

### TIME LIMIT

Time Limit is written by a pair of comparative newcomers to the stage, Henry Denker and Ralph Berkey.

The plot concerns a U.S. Army officer, captured by Communists. He apparently broke under their torture and brainwashing and made public statements favouring the Reds. Little by little, aided by flashbacks to war scenes, the reasons behind the officer's violation of the code of honour are revealed.

The play picks up the story four years later, during a Judge Advocate's investigation of the officer's conduct. The question posed—similar to that in *The Caine Mutiny Court Martial*—is: Should the code prevail under all circumstances, regardless of other humanitarian and moral obligations?

This play possesses a sure-fire dramatic formula—the combination of a provocative, timely theme, with crisp and suspenseful writing, staging and acting. It is an exciting show.

### MIDDLE OF THE NIGHT

In The Middle of the Night, Edward G. Robinson plays a middleaged widower facing problems raised by his falling in love with a young girl. Mr. Robinson acts with ease and quiet naturalness, bringing sincerity and warmth to the role.

### Continued from page 23

### Wrote Marty

Author Paddy Chayefsky, who became famous for the highly-rated motion picture, *Marty*, has written the play in intimate close-up terms, demonstrating his skill in dialogue and situation that deal with what are known as "ordinary people".

### TALLULAH AND STREETCAR

Several of the critics thought Tallulah Bankhead to be miscast as Blanche in A Streetcar Named Desire, asserting that her individualistic, dominating personality was at odds with the essence of the complicated character. At least one reviewer on the New York dailies, however, accorded Miss Bankhead unstinted praise. He felt that her technique, perhaps, did not lend itself ideally to the earlier portions of the play, but later, and particularly in the final shattering scene, where Blanche is led forcibly off to an institution, Miss Bankhead was magnificent. She electrified the audience in the way that only a consummate actress can do.



### THE PONDER HEART

The Ponder Heart was adapted by Joseph Fields and Jerome Chodorov from a story by Eudora Welty.

The chief whimsical charm stems from an assortment of unconventional and "wacky" characters, headed by Uncle Daniel Ponder, a wealthy man by inheritance, who enjoys doing unpredictable things. He gives away all his money in the final scene, after marrying a barefoot hillbilly girl and stocking his non-electrified house with a television set, washing machine and refrigerator.

Set in a small town in the South, the hill-billy girl is struck by lightning, and Uncle Daniel, through a weird interpretation of law and order, must stand trial for her murder. The entire third act is devoted to the trial, which might almost be a burlesque of the court-room scenes in the hit drama, *Inherit The Wind*. Uncle Daniel, blithely enjoying himself as the focus of attention, converses with members of the jury, corrects the Judge on legal points, congratulates the prosecuting attorney on his acumen, and finally fires his own lawyer. He is acquitted. As a reward for his sympathetic verdict, he gives away all his money to the townspeople.

David Wayne, who made a hit as the original Sakini in *The Teahouse* of the August Moon, turns in an engaging portrait of Uncle Daniel, extracting a maximum of fun from the role. (He has made a speciality of unconventional characters.) Sarah Marshall, daughter of Edna Best and Herbert Marshall, plays the hill-billy girl with wide-eyed, concentrated, humourlessness that is in itself very funny.



Next Presentation

### JULY 14: Australian and New Zealand Premiere

By Arrangement with

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST DAVID N. MARTIN

presents

### AGATHA CHRISTIE'S

RECORD-BREAKING PLAY

## **"WITNESS FOR THE PROSECUTION"**

With a cast of thirty headed by

### PHILIP STAINTON PERCY MARMONT

### **NOEL HOWLETT**

### **RICHARD BEYNON**

and

in the role she played in the London Production

**Directed by JOHN SUMNER** 

Decor by ANGUS WINNEKE

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