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THE
BOY
FRIEND

THEATRE ROYAL

THEATRE ROYAL

J. C. WILLIAMSON THEATRES LTD.

Managing Directors: Sir FRANK TAIT, J. NEVIN TAIT (London)

General Manager: CLAUDE KINGSTON

Adelaide Representative: J. S. RENDALL

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

Patron: HER MAJESTY THE QUEEN

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EXECUTIVE DIRECTOR: Hugh Hunt

ADMINISTRATIVE OFFICER: James Mills

SOUTH AUSTRALIAN DIRECTORS:

Sir Arthur Rymill, R. E. Jacobs Esq., L. C. Waterman Esq.

Introducing "THE BOY FRIEND"

"THE BOY FRIEND" is a new musical comedy of the 1920's—that colourful era of Charlestons, Blackbottoms, knee-length swimming costumes and crazy fashions. With nostalgia and humour it recalls the gay, carefree tempo life in those exciting years.

Although it was a smash hit in New York, and still is at the Wyndham's Theatre, London (where it is now in its third year), "The Boy Friend" was of humble origin. The romantic story of its success has been sensational—even by theatrical standards!

The show was born in The Players' Theatre—a tiny, old-established but progressive theatre club in the heart of London. The directors of the theatre had been impressed by earlier work of composer and author, 32-year-old Sandy Wilson, and asked him to write a musical comedy. He wrote "The Boy Friend" and it opened for a three week's season at the theatre in April, 1953. It was an immediate hit and the theatre revived a lengthened version of the show in the autumn for another six weeks. Again houses were packed. West End managements came and were enthusiastic, but there were no offers to buy. It seemed "The Boy Friend" was to remain humble until one night the manager of the Embassy Theatre, Swiss Cottage, saw the play. He was so sure of its possibilities, he persuaded his directors to offer the Embassy to "The Boy Friend" for a six-weeks' season.

The Players' management gambled on the show's universal appeal and accepted the offer, "The Boy Friend" never looked back. It stepped from the Embassy to the West End, where it opened at Wyndham's on January 14, 1954.

Sandy Wilson is far too young to have personal knowledge of the 1920's, but, like many of his contemporaries, he is fascinated by this hectic post-war period.

He has recaptured the spirit of the age and expressed it in the theatrical conventions that existed then. Those conventions now seem somewhat ridiculous, but we must admit the old-fashioned musical comedy provided one of the best recipes for light entertainment ever devised.

Producer Robert Quentin, choreographer Beth Dean, designer Elaine Haxton, the cast of young stars and established favourites have for "The Boy Friend" that same boundless enthusiasm which carried it from the humble Players' Theatre to the glittering lights and fame of the West End and New York.



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Rhonney Gabriel

This young attractive blonde has had a very wide experience on the stage in Australia. She sang the soprano lead in Menotti's "The Medium" with the Sydney Opera Company. She appeared in Lionel Harris' production of "The Duenna" at the Phillip St. Theatre. Has played principal boy in the pantomime "Cinderella" two years running—last Christmas at the Theatre Royal, Adelaide.

Miss Gabriel has also played TITANIA in "Midsummer Night's Dream" and the feminine lead in "Darkness at Noon". In addition to her stage work she has been appearing on Australian radio networks during the last three years.



John Parker

A sparkling fresh personality who made his stage debut in 1951 in "Let's Make an Opera" at the Palace Theatre, Sydney. After film, stage and radio work he played leading roles in the successful Phillip Street Theatre revue "Happy Returns." He followed this by starring in Lionel Harris' very fine production of "The Duenna," also at the Phillip Street Theatre, Sydney.



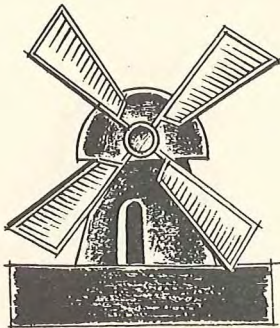
"MOULIN ROUGE"

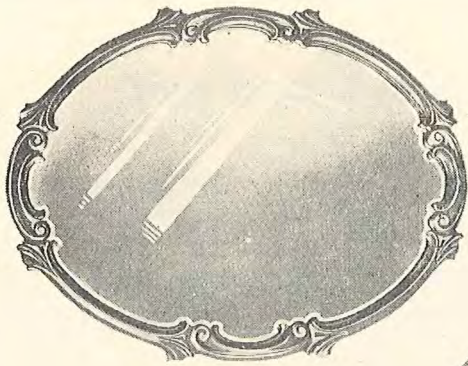
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- SUNDAY—DINNER DANCE

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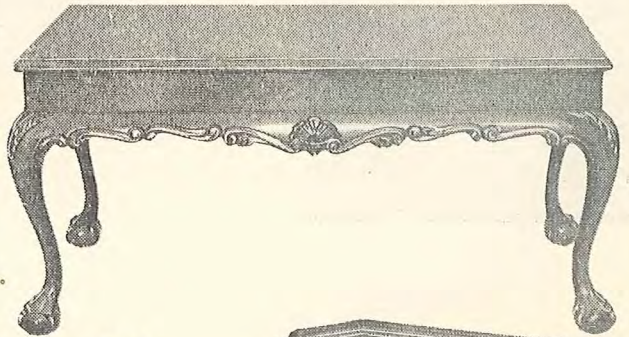




HALL MIRROR

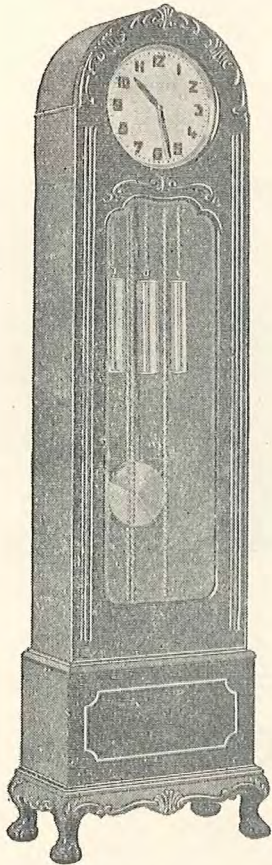
A neat design, especially shaped for either horizontal or vertical hanging, which ever way the setting dictates. Available in gilt, ivory or polished finishes.

Handmade Hall and occasional furniture . . .



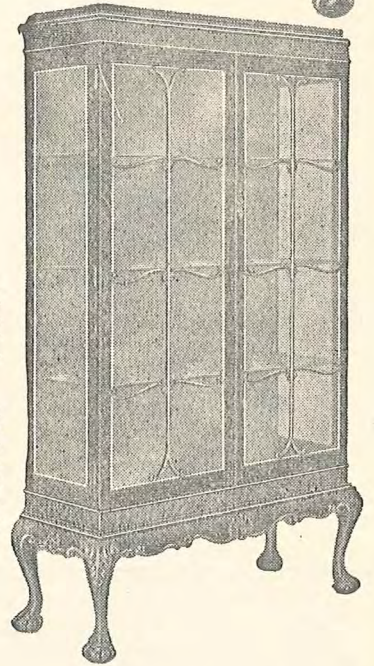
(Above) **COFFEE TABLE**

Makes an ideal centre-piece, features "ball and claw" legs with carved knees and fully shaped and carved rails. Made in the same style with a glass inset top.



**CHIPPENDALE
GRANDFATHER
CLOCK IN CEDAR**

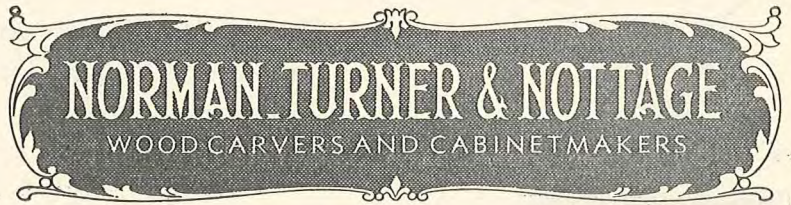
Hand carved in Chippendale style base with "ball and claw" legs and dome top. Solid brass movement by Junghans of Germany.



(Left) **CHIPPENDALE
CHINA CABINET**

A true Chippendale style cabinet, features fine astrigal carvings on the doors, which are in line with the shelves so as not to obstruct the view of the cabinet interior. The base rails and legs are fully carved.

Norman, Turner & Nottage can design and handmade a suite or individual piece to your requirements in either cedar, maple or Honduras Mahogany. They guarantee to match any existing furniture in both design and finish. A cordial invitation is extended to customers to inspect the immaculate workshop and actually see their furniture being handmade.



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John Huson

A distinguished English actor with vast experience in variety, musical comedy and straight plays. After six years in the R.A.F. played with Cicely Courtneidge in "Under the Counter". In Australia he has appeared in production with Jessie Matthews, Edwin Styles, Evie Hayes and Bill Hodge.



Laurel Mather

Sydney-born actress and singer who scored her first stage successes in England in repertory, on the B.B.C., and in musical comedy. She toured English theatres, with such personalities as Arthur Askey, Richard Tauber, Vera Lynn and Tommy Trinder. Returned to Australia in revue, then played in J. B. Priestley's "Ever Since Paradise" in Melbourne. She is popular for her dramatic and comedy roles in radio Full Hour Plays and serials.



Beth Dean

An internationally famous concert dancer, she came to Australia to take a leading role in "Annie, Get Your Gun." Born in Denver, Colorado, she made her debut there as a child at the renowned Elitch's Summer Theatre. Studied in Paris with Leo Staats, of the Opera Ballet, and won several gold medals at the Concourse Internationale de Danse. She was choreographer of "Corroboree" and danced the main role in the Royal Gala performance before Her Majesty the Queen. With her husband, Victor Carell, she is the author of the book, "Dust for the Dancers."



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C
M
V



Lola Brooks

A lovely young Australian actress, she toured Australia and New Zealand in the J.C.W. production of "Worm's Eye View". She played a juvenile lead with Robert Newton in a TV film for Treasure Island Films. She is well known for her roles in radio plays and a number of popular radio serials. Starred in two of The Phillip Street Theatre's most successful revues, "Top of the Bill" and "Hit and Run."



Minnie Love

Needs no introduction to theatregoers. She will be remembered for the many and varied leading roles she played in musical comedy with J.C.W. In association with Cyril Ritchard, she created the 'Pink Lady.' In "The Bing Boys" she introduced to Australia the evergreen song, "If You Were the Only Girl in the World." She won the Macquarie Award for the best supporting radio role of the year in 1954.



Carl Randall

A versatile American star with an impressive record in the world of film and stage. Dance Director for M-G-M in Hollywood for three years and then later for Associated Pictures at Ealing Studios, London. He planned the dance routines for many of Sir Charles Cochran's best-known musical comedies. Came to Australia to produce "Annie, Get Your Gun" for J. C. Williamson's and also "The Highwayman" for Edmond Samuels.



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 General Manager: CLAUDE KINGSTON Adelaide Representative: J. S. RENDALL

J. C. WILLIAMSON THEATRES LTD.

in conjunction with

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

present

A NEW MUSICAL COMEDY OF THE 1920's

THE BOY FRIEND

Music, Book and Lyrics by SANDY WILSON

ADELAIDE SEASON COMMENCED SATURDAY, SEPT. 29, 1956

When the Show is over
...time to enjoy

Orlando
WINE

Characters in order of appearance:

HORTENSE, a French Maid	JUNE COLLIS
MAISIE	BETH DEAN
DULCIE	LOLA BROOKS
FAY	DAWN SPRY
NANCY	HELENE FFRANCE
POLLY BROWN	RHONNEY GABRIEL
MARCEL	GEORGE CLARKE
PIERRE	JOHNNY BORG
ALPHONSE	GRAHAM SMITH
MADAME DUBONNET	LAUREL MATHER
BOBBY VAN HUSEN	COLIN FITZGERALD

Pupils at
Madame Dubonnet's
Finishing School

PERCIVAL BROWNE	JOHN HUSON
TONY	JOHN PARKER
LORD BROCKHURST	CARL RANDALL
LADY BROCKHURST	MINNIE LOVE
GENDARME	RICHARD MEIKLE
PEPE } Specialty	GRAHAM SMITH
LOLITA } Dancers	BETH DEAN
WAITER	RICHARD MEIKLE
GUESTS	MARILYN THOMAS, JEAN CLARKE, JOHN EWING

TIME, 1926

Produced by ROBERT QUENTIN Dances arranged by BETH DEAN Pianist-Conductor JESSIE CLARKE Scenery and Costumes Designed by ELAINE HAXTON

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"THE BOY FRIEND"

ACT I

The Drawing Room of the Villa Caprice, Madame Dubonnet's Finishing School, near Nice.—Morning.

I N T E R V A L

ACT II

The Plage.—Afternoon

I N T E R V A L

ACT III

The Terrasse of the Cafe Pataplon.—Night.

MUSICAL NUMBERS

ACT I.

1. "Perfect Young Ladies" The Girls
2. "The Boy Friend" Polly, the Girls and the Boys
3. "Won't You Charleston With Me?" Maisie and Bobbie
4. "Fancy Forgetting" Madame Dubonnet and Percival Browne
5. "I Could Be Happy With You" Polly and Tony
6. "The Boy Friend" Polly and the Company

ACT II

7. "Sur Le Plage" The Girls and the Boys
8. "A Room in Bloomsbury" Polly and Tony
9. "The 'You-Don't-Want-to-Play-with-Me' Blues"
..... Madame Dubonnet and Percival Browne
10. "Safety in Numbers" Maisie and the Boys
11. Reprise: "I Could Be Happy With You" Polly and the Company

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"THE BOY FRIEND"

ACT III

- | | |
|--|----------------------------|
| 12. "The Riviera" | The Girls and the Boys |
| 13. "It's Never Too Late to Fall in Love" | Lord Brockhurst and Dulcie |
| 14. "Carnival Tango"—Specialty Dance | Pepe and Lolita |
| 15. "Poor Little Pierette" | Madame Dubonnet and Polly |
| 16. Reprise: "The Boy Friend"
"I Could be Happy With You" | The Company |

"THE BOY FRIEND" - - - STAFF

Stage Manager	VICTOR CARELL
Dance Assistant	HELEN FFRANCE
Assistant Stage Manager	JOHN EWING

J. C. WILLIAMSON THEATRES LTD.

Adelaide Representative	J. S. RENDALL
Treasurer	GRAHAM BRADSHAW
Press Representative	JOHN FOWLER
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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

Scenery built in the workshop of J. C. Williamson Theatres Ltd. and Elizabethan Theatre.

Costumes executed by ETHEL GABRIEL and J. C. WILLIAMSON THEATRES.

Wardrobe, Pierrot and Pierette Costumes by ADELAIDE SCULLY.

Bathing Dresses in this production and in the foyer by courtesy of JANTZEN (AUST.) LTD.

Umbrellas and Parasols used in J. C. W. Productions from LORD & KINGSTON, Howey Court, Melbourne.

Dummy Figures in foyer kindly loaned by THE MYER EMPORIUM (S.A.) LTD.



Helene Ffrance

PLAYS

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NANCY



Dawn Spry

PLAYS

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·
·

FAY



Colin Fitzgerald

PLAYS

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·
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BOBBY VAN
HUSEN

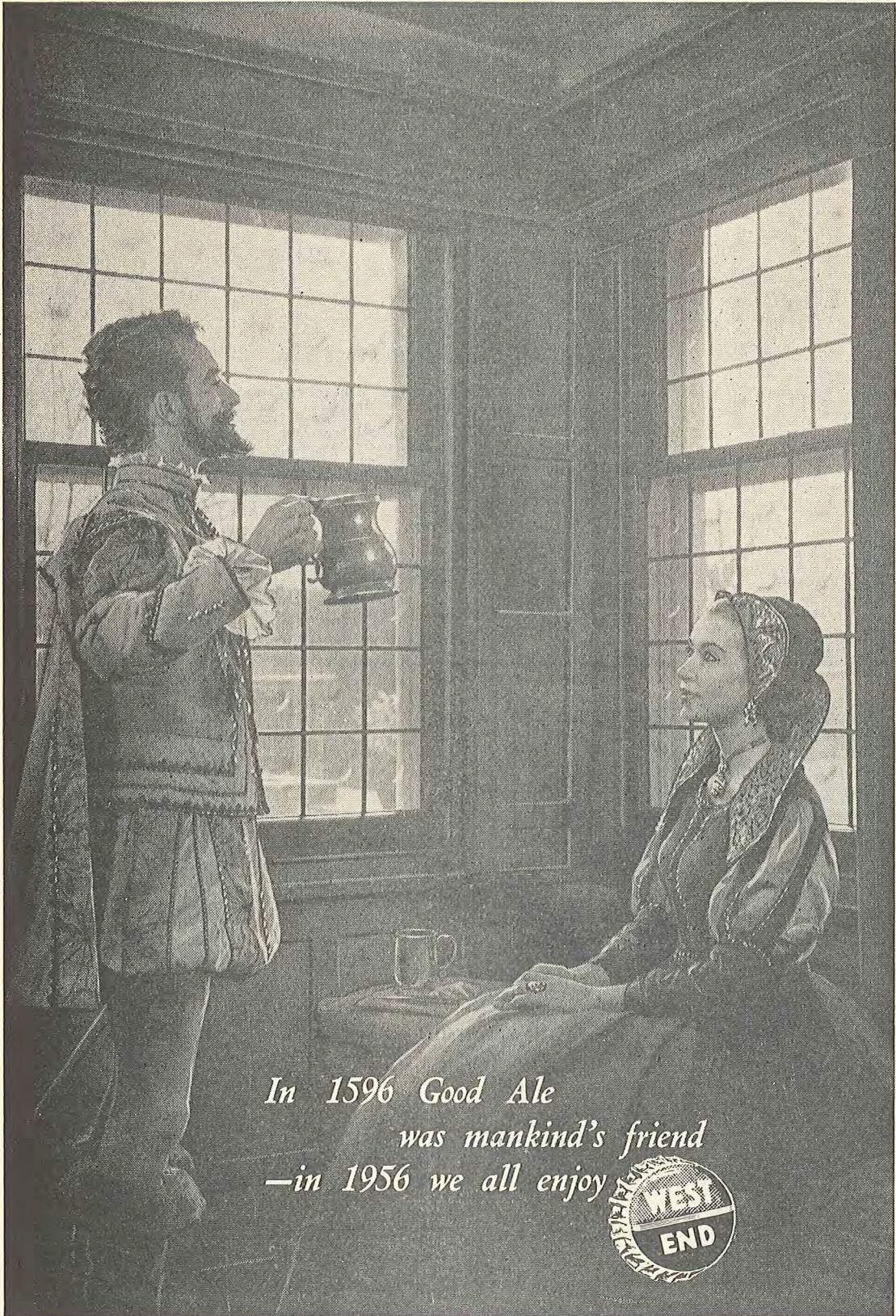


George Clarke

PLAYS

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MARCEL



*In 1596 Good Ale
was mankind's friend
—in 1956 we all enjoy*





Graham Smith

PLAYS

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•
•

ALPHONSE
and
PEPE



Johnny Borg

PLAYS

•
•
•

PIERRE

Hurrah!

the
perfect
meat
press!



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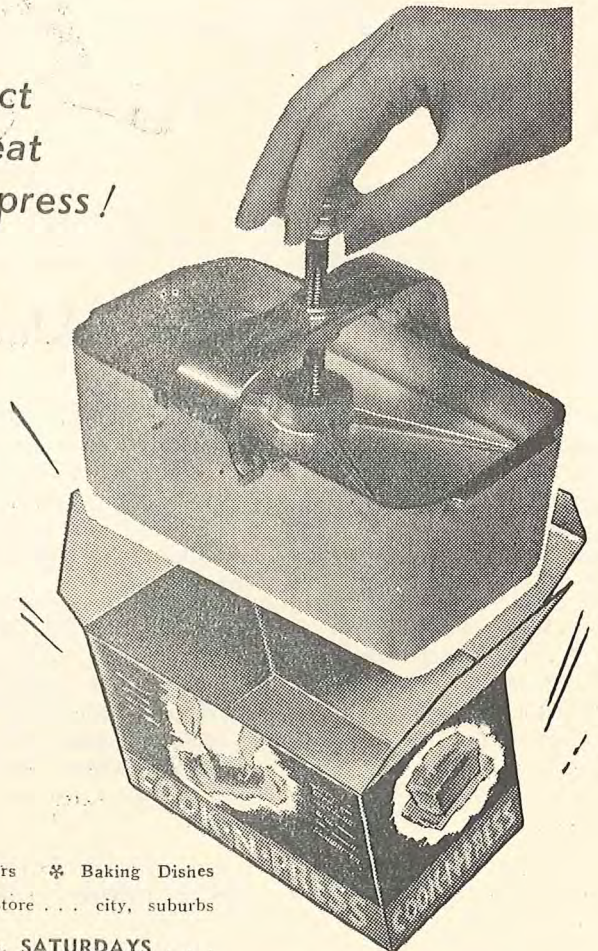
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June Collis

PLAYS

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HORTENSE

Richard Meikle

PLAYS

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GENDARME
and
WAITER



Robert Quentin

A dynamic theatrical personality who is no stranger to Australia. He was educated at Lancing College and Oxford, where he produced many plays for the University Dramatic Society. Joined the Royal Navy in 1940 and was commissioned soon after. He came to Australia in Naval Intelligence, and was again able to take part in theatre life. While still in the Service he produced "Mourning Becomes Electra," "The Importance of Being Ernest" and "The Little Foxes."

After obtaining his discharge in Australia, he joined J. C. Williamson Theatres Ltd. and did many musical shows for them. On his return to England, he was appointed Stage Director to the Bristol Old Vic Company, and later Assistant Director. In 1950, he went to London as Stage Director for the London Old Vic, and then, as Staff Producer and Touring Manager, took the Old Vic Company on extensive tours of South Africa and Northern Europe.

Robert Quentin spent 1954 on a university lecture tour of North America, and in June, last year, accepted the appointment of General Manager of the Opera Company for the Australian Elizabethan Theatre Trust.



J. C. WILLIAMSON'S Billboard

★ CHINESE CLASSICAL THEATRE FOR AUSTRALIA

By arrangement with J. C. Williamson Theatres and Garnet H. Carroll, the Chinese Classical Theatre Company of 80 artists will be presented in an Australian tour, beginning at the Elizabethan Theatre, Sydney, in November. The company will come to Adelaide for a brief season at this theatre, commencing on Saturday, December 15.

Performances will include spectacular Chinese traditional opera, ballet and folk music, with clowns and acrobats. The company will come to Australia direct from its sensationally successful tours of Britain and the Continent.

Peking is the home city of this colorful and exotic company, in which, following time-honored Chinese style, all female roles are enacted by men who wear masks and are sumptuously gowned.

★ ANOTHER CELEBRATED STAGE COUPLE FOR ADELAIDE

With the presentation in Australia of William Douglas Home's current West End success, "The Reluctant Debutante," Australian theatregoers have an opportunity of welcoming and being introduced to another famous English husband-wife team in Roger Livesey and Ursula Jeans.

They are two of the most popular people in the English theatre today and are just as celebrated as a married couple as they are on stage, in films and in television.

The Liveseys are great believers in husband and wife partnerships and among their best friends are another famous team, Googie Withers and John McCallum, who recently delighted audiences in this theatre.

"The Reluctant Debutante", in which the Liveseys are now appearing at the Comedy Theatre, Melbourne, is expected to come to Adelaide early next year.

★ GAY MUSICAL, "THE PAJAMA GAME"

J. C. Williamson Theatres Ltd. has secured the rights of the current reigning success of London and New York. It is "The Pajama Game", which has been running on Broadway for over three years and in London for just on 12 months, with Joy Nichols in the leading feminine role.

Based on Richard Bissell's novel, "7½ Cents", it is a gay, lighthearted musical tale of a labor dispute in a small American pajama factory and has a most tuneful score which will provide a number of melodies for the 'Hit Parades'.

★ NEXT ATTRACTION — GILBERT AND SULLIVAN OPERAS

See Page 16 of this programme for full details of the repertoire for this 1956-57 season of the evergreen Gilbert and Sullivan Operas, opening at this theatre on Monday, October 15.

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GILBERT and SULLIVAN
OPERAS

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Opening with a Superb Presentation of the Favorite Opera

“The Gondoliers”

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**GRAHAME
CLIFFORD**

**MURIEL
BRUNSKILL
JANE
MARTIN**

**HELEN
ROBERTS
RICHARD
WATSON**

**TERENCE
O'DONOGHUE
RICHARD
WALKER**

**ERIC
THORNTON**

together with

ROSLYN DUNBAR

KEVIN FOOTE

ALBAN WHITEHEAD

FULL OPERATIC CHORUS

Orchestra under the direction of **LEO PACKER**

The Operas will be produced by **RICHARD WALKER**

REPERTOIRE FOR THE SEASON:—

“THE GONDOLIERS” October 15 to October 27
“PIRATES OF PENZANCE”
and **“TRIAL BY JURY”** October 29 to November 3
“YEOMAN OF THE GUARD” November 5 to November 10
“H.M.S. PINAFORE”
and **“COX AND BOX”** November 12 to November 17

(Matinees of all Operas on Wednesdays and Saturdays)

BOOKING ARRANGEMENTS

PREFERENTIAL PLANS for First Night and following 5 nights open at Allan's Ltd., on Tuesday, October 2nd., thereafter 12 days ahead of each performance.

Prices:— First Night: 21/- inc. Other Nights: 18/6 inc.

ORDINARY PLANS for first 6 nights open at Allan's Ltd., on Tuesday, October 9th, thereafter 6 days ahead of each performance.

PRICES:— All Performances: 16/6, 12/6, 10/6 inc.

GALLERY PLANS open at Allan's Ltd. on Friday, October 12, 3 days ahead of each performance.

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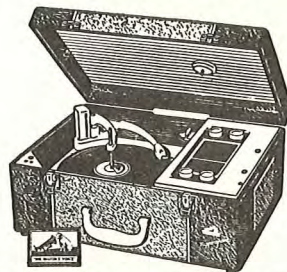
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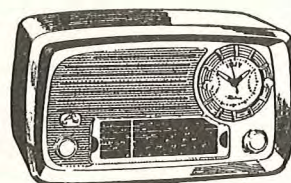
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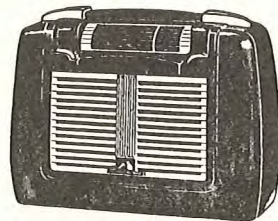
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