

(See How)

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J.C. Williamson's

# Magazine

PROGRAMME



# A RECORD



LEADERS FOR 107 YEARS

## THEATRE ROYAL, ADELAIDE

J. C. WILLIAMSON THEATRES LTD.

Managing Directors:  
FRANK S. TAIT, JOHN H. TAIT, J. NEVIN TAIT (London)  
General Manager: CLAUDE KINGSTON  
Adelaide Representative: J. S. RENDALL

Commencing THURSDAY, MAY 24, 1951

LONDON'S LONG-RUN LAUGH HIT

# "See How They Run"

PHILIP KING'S SIDE-SPLITTING FARCE

To quote THE LONDON TIMES: "The funniest chase scene in modern drama. A play to laugh at till it hurts."

And the SYDNEY HERALD: "The best Australian produced comedy I have seen in 20 years of theatre going."

And the MELBOURNE ARGUS: "There is no better entertainment at present in Melbourne. Everyone — players and audience — has a wonderful time."

"SEE HOW THEY RUN" is built round the age-old theme of mistaken identity. The masquerading causes many humorous mix-ups and its situations, developed with considerable skill and dexterity, move with pace and certainty.

Set in the vicarage of an English village—Merton-cum-Middlewick—during 1943, the comedy takes its title from a hilarious, prolonged pursuit sequence. From start to finish this story of errors is excruciatingly funny. The author, who is also responsible for two current comedy successes, *On Monday Next* and *Without the Prince*, has not missed an opportunity of erecting hurdles right and left for his characters to clear or crash over.

It is interesting to learn that this smash-hit comedy was written by Philip King in a remote English village. For some inexplicable reason he made his characters authentic by naming them after actual inhabitants of the town. When news of what had happened ultimately reached the village folk, there was an immediate outcry. Mr. King was given five days in which to rename his nine characters.

### Special Note

In England during World War II church bells were to be rung only in the event of a German invasion.



DIRECTOR

**Eric Reiman**

(The Intruder)

Well-known character actor and producer, who specialises in sinister roles, will be remembered by Adelaide audiences for his performances at this theatre in "Born Yesterday," "John Loves Mary," "The Amazing Dr. Clitterhouse" and "Kiss and Tell." Eric has died 700 deaths on the stage, and his ambition is to make it 1,000. In Sydney and Melbourne he has played in stage presentations of "The Eagle Has Two Heads," "Born Yesterday," "Edward, My Son," "I Killed the Count" and "Susan and God," and in the film "No Strangers Here." He recently spent eight months stage directing the Fifi Banvard productions in Hobart.

**Daphne Winslow**

(Miss Skillon)

Appears as the vinegary, village spinster, Miss Skillon—the original role which she played so brilliantly in the Sydney, Hobart and Melbourne productions. With a long series of varied dramatic successes to her credit, this is Daphne's very first comedy role. Born in England, she began her career in musical comedy. She came to Australia for a holiday, but as many theatre engagements came her way, she remained, and became the wife of Jack Gibson, well-known Sydney cartoonist. A woman of many interests, she is an accomplished sculptress and her theatrical masks are collectors' items.



**"SEE HOW THEY RUN"**

... then see the

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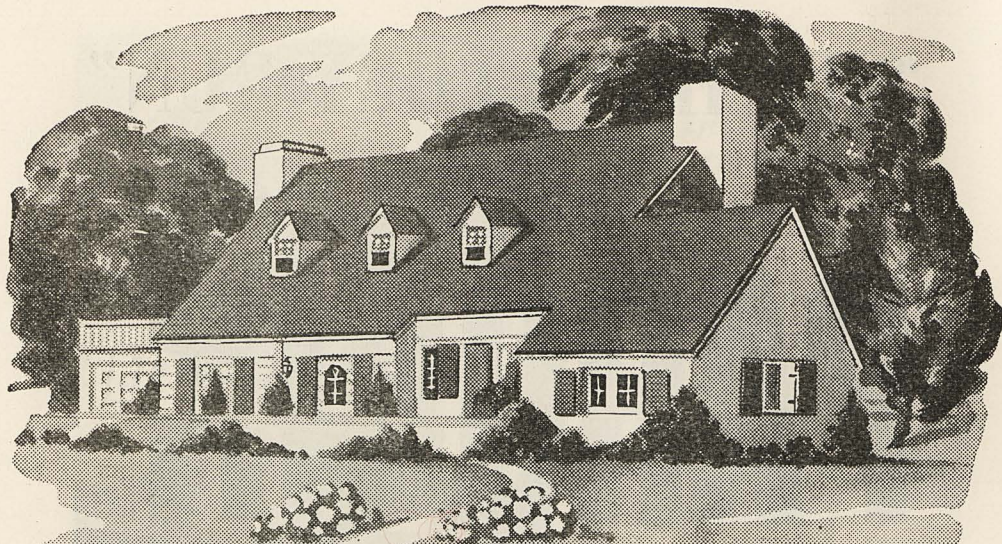
range of new seasons

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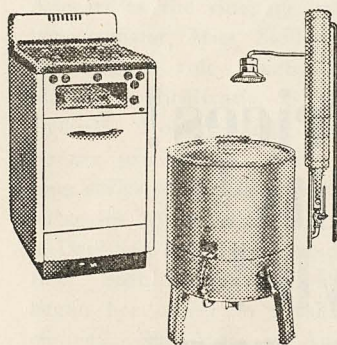
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UNLEY ROAD, UNLEY  
JETTY ROAD, GLENELG  
MOSELEY SQUARE, GLENELG



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## Anthony Ward

(L/Cpl. Clive Winton)

Has played in numerous repertory and professional productions, combining acting with stage managing. In Adelaide he was understudy to Peter Gray, and stage director of "Present Laughter," appeared in a character role and stage directed "Distinguished Gathering," and was the juvenile lead in "Harvey." In Sydney and Melbourne he took the part of Robert Morley's secretary in "Edward, My Son," and was stage manager for the Sydney production of "Bonaventure."



## June Clyne

(Penelope Toop)

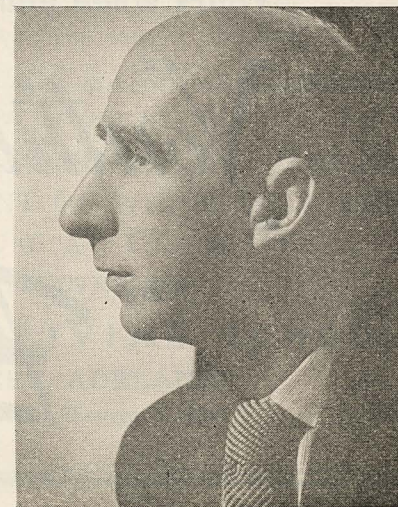
Glamorous Melbourne actress with a varied Repertory Theatre background. She toured with the Council for Adult Education's Travelling Theatre, and played with Anew McMaster's Company in Adelaide and Perth. When appearing in "The Lady Asks For Help" at Melbourne's National Theatre, producer Ronald Fortt, engaged her for the Clifford Mollison shows—"Is Your Honeymoon Really Necessary?" and "The Girl Who Couldn't Quite," both of which were presented in Adelaide. June has also played in "Don't Listen Ladies" and "High Temperature."



## Richard Webb

(Rev. Arthur Humphrey)

Character comedy actor with considerable stage, screen, radio and television experience. He has taken part in many English productions, and in films "The History of Mr. Polly" with John Mills and "The Perfect Woman," starring Patricia Roc. He also had a part in "Prelude," made in Australia. He was with the Clifford Mollison Company during the Adelaide seasons of "Is Your Honeymoon Really Necessary?" and "The Girl Who Couldn't Quite."





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LONDON'S ALL-TIME RECORD LAUGHTER HIT

R. F. Delderfield's

Rollicking, Boisterously-Funny, Harum-Scarum Farce

## "WORM'S EYE VIEW"

With a New Band of English and Australian Comedians

Introducing Two New English Actors: **WILLIAM HODGE** and **MORRIS SWEDEN**

"This Play made my ribs ache," wrote Beverley Nichols in London's Sunday Chronicle.

Extravagant claims are sometimes made about achievement in the way of long runs, of plays abroad. Concerning "WORM'S EYE VIEW" this undisputed fact stands unchallenged: IT HAS RUN FOR 5 YEARS IN LONDON, at the Embassy, Whitehall and Comedy Theatres. It has become an institution: visitors to the great metropolis go to see the Tower of London, the Houses of Parliament, Buckingham Palace, the Abbey and so forth and then say, "and we must go and see 'The Worm' for a good laugh." And laugh they do; such shrieks as are seldom heard in a theatre.

It is a tale of R.A.F. lads and their incredibly funny experiences when billeted with an appalling landlady, ironically named "Mrs. Bounty." It is understatement to say there is much hilarious mutiny on the bounty.

LONDON'S LONGEST RUN . . .

## WORM'S EYE VIEW

. . . COMES TO THE ROYAL SHORTLY

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## To the Ladies

Do you wish to become an expert motor car driver? Of course you do, and will. Let our competent instructresses teach you the CORRECT WAY.

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Now you are going to become a first class driver—thousands of women drive, therefore, you can too if you join our driving service.

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# THEATRE ROYAL

Adelaide Season: May 24th—June 13th, 1951

Performances Nightly at 8.15. Matinees: Wednesdays, Saturdays and King's Birthday at 2.15.

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present

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## "SEE HOW THEY RUN"

A Comedy by Philip King

**CHARACTERS:**

(In Order of Appearance):

IDA	.....	JUNE JAGO
MISS SKILLON	.....	DAPHNE WINSLOW
REV. LIONEL TOOP	.....	MALCOLM PHILLIPS
PENELOPE TOOP	.....	JUNE CLYNE
L/CPL. CLIVE WINTON	.....	ANTHONY WARD
THE INTRUDER	.....	ERIC REIMAN
BISHOP OF LAX	.....	FRANK THRING
REV. HUMPHREY	.....	RICHARD WEBB
SGT. TOWERS	.....	GORDON GLENWRIGHT

The Play Directed by ..... ERIC REIMAN

**SYNOPSIS OF SCENES:**

The Action takes place in the Hall at the Vicarage, Merton-cum-Middlewick, in England, in the year 1943.

ACT I: An Afternoon in September.

ACT II: The same night.

ACT III: A few minutes later.

Set designed and painted by FRANK WILSON

Hosiery by KAYSER.

Furnishings by RIDDELL GALLERIES.

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Stage Manager: GORDON GLENWRIGHT.

Asst. Stage Manager: JUNE COLLIS.

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## June Jago

(Ida)

Versatile young Melbourne actress has the most successful role of her career as the irrepressible maid, Ida, and has received an ovation from Melbourne audiences. She was in "Fly Away Peter" during the Melbourne, Sydney and Adelaide seasons, and in the Melbourne production of "Don't Listen Ladies." When playing with Clifford Mollison in "Is Your Honeymoon Really Necessary?" June was at the same time appearing in matinee performances of "The Glass Slipper," switching from the Ugly Sister by day to a glamor role at nights.



## Frank Thring

(Bishop of Lax)

Will be remembered by Adelaide audiences as one of the Rusty Buglers, and for his role in "The Love Racket." He started acting with the Melbourne Little Theatre, then went to London, where he conducted the well-known radio session London Letter. Since returning from England two years ago, he has played with the McMaster Shakespearean Company, in "Rusty Bugles," and toured with Arthur Askey in "The Love Racket" for 12 months. He recently completed a season at the Melbourne Little Theatre as Sheridan Whiteside in "The Man Who Came To Dinner."







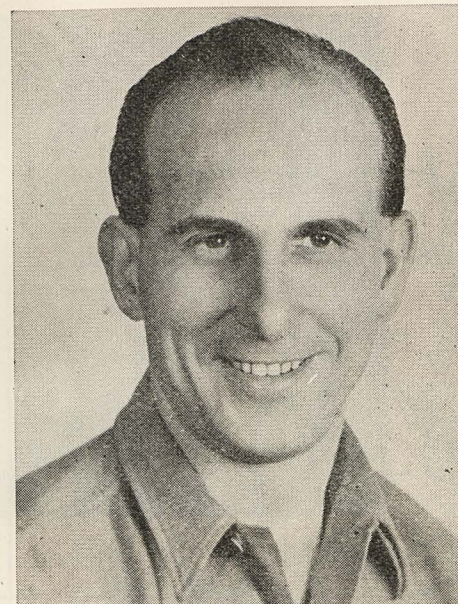
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**Malcolm Phillips**

(Rev. Lionel Toop)

A noted English comedian, who makes his first appearance in Adelaide. He won acclaim for his hilarious performance in "One Wild Oat" at the King's Theatre, Melbourne, and as producer of "Message for Margaret" at the same playhouse. Malcolm Phillips played in "See How They Run" in England, and made many appearances at the famous "Q" and Embassy Theatres. At the Palace, Sydney, he played in "Love's A Luxury" and "Madame Louise."

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**Gordon Glenwright**

(Sergeant Towers)

Has appeared in the Sydney, Hobart and Melbourne seasons of "See How They Run," but this is his first visit to Adelaide. Gordon Glenwright has combined acting with stage direction and radio, and is the possessor of a fine bass voice, which was heard to advantage in the Sydney production of "Annie Get Your Gun." At Sydney's Minerva he has played in "Storm In a Tea Cup," "Ah! Wilderness," "The Philadelphia Story" and "Dark Enchantment," and at the Melbourne Tivoli in "Where's Charley?"

### BOROVANSKY BALLET SEASON

Organised by J. C. Williamson Theatres Ltd., by arrangement with the Education in Music and Dramatic Arts Society, the world famous Borovansky Ballet is now being presented in Sydney to full houses. Keynote of the entire presentation is variety, in which ballet fans are given the widest choice of all the popular, as well as the lesser known, ballets. A special feature, always an additional attraction in itself to high class ballet, is a heavily augmented orchestra. Musically and artistically, the Borovansky season provides a combination equal, if not superior, to anything previously presented in Australia in the world of Ballet.

Edouard Borovansky has just returned from a world tour embracing America, England and the Continent, where he has been selecting top grade artists to appear in the Australian season, which will include ballets from the "Les Sylphides," "Petrouchka," "Aurora's Wedding," "The Swan Lake," "La Boutique Fantasque," "Le Beau Danube," "Giselle," "Scheherazade," "L'Amour Ridicule," "Fantasy of Grieg Concerto," "Coppelia," "Facade," "Terra Australis," "The Black Swan," "Capriccio Italien," "Aurora's Wedding," "Design for Strings," "Prince Igor," "Three Cornered Hat" and "Painted Prince."

An Adelaide season will follow at a later date.

The programmes for the Adelaide Season will be selected from the following—

LES SYLPHIDES	FACADE
PETROUCHKA	SCHEHERAZADE
LE BEAU DANUBE	AURORA'S WEDDING
SWAN LAKE	THE BLACK SWAN
LA BOUTIQUE FANTASQUE	"THE OUTLAW"
L'AMOUR RIDICULE	CAPRICCIO ITALIEN

## "BRIGADOON"

J. C. Williamson's most recent Musical Production "Brigadoon," now showing at His Majesty's Theatre, Melbourne, and which will appear here in due course, has recorded another phenomenal success to add to their previous records.

This delightful romantic musical play has endeared itself to millions of theatre-goers in England and America, and at this moment is thrilling the Scots in Glasgow and making them forget their worries and troubles over the Stone of Scone. "Brigadoon" is a delightful fantasy, the story being that of two young Americans who discover in the mists of the Highlands an old Scottish town, Brigadoon, which comes to life for but one day each hundred years. How this miracle was performed is told in one of the most entrancing musical plays ever produced. What Sir James M. Barrie's "Mary Rose" was to the legitimate theatre, "Brigadoon" is to the musical comedy stage. With its brilliant dances, tuneful music and its delightful Scottish background with the lads and lasses in the tartan of their clan, "Brigadoon" will not only appeal to those of Scottish extraction, but will prove a source of breathtaking entertainment to Australians generally, no matter from which country descent is claimed.

Mr. James MacGregor Jamieson, who, after playing one of the leading roles in America, went to London to produce it at His Majesty's Theatre there, has now arrived in Australia to direct the production for J. C. Williamson Theatres Ltd. Mr. Jamieson will also play his original role of "Harry Ritchie" in Australia.

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