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- * Sunday Evenings from 6 o'clock, CLUB 4T7 presents "HAWAIIAN REVUE," with lovely Hawaiian Music. Casual wear. Bring your own liquor.

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"IN THE HEART OF DOWNTOWN SYDNEY"

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THE SYDNEY UNIVERSITY PLAYERS presented a Revue for the first time last year in order to assist the University Centenary Appeal. "Into the Woods" was, despite opposition In Another Place, most successful: the Centenary Appeal received £100; the cast enjoyed themselves; even some members of the audience were amused. So great in fact, was the enthusiasm kindled that Players have been entreated to stage another revue. The Inner Council resisted as long as it could; but at last, after pleadings and importunities from the down-town critics, in spite of rival offers from The Firm, The Old Vic, and The Tiv, they yielded. We were in show business again. The less reputable branch of show business, perhaps. But if we made money from a Revue, we could afford to produce "straight" plays, and so we have temporarily abandoned our high ideals and joined The Rank and Vile.

The example of the Centenary Appeal, however, was strong and again we are helping a university appeal. "Maid to Order" will assist, at the suggestion of our Patroness, Mrs. S. H. Roberts, the fund for a Concert Grand Piano to be placed in the Great Hall as a memorial to the late Lady Anderson, widow of the late Emeritus Professor Sir Francis Anderson.

There is a great deal of work necessary for the staging of a revue. Producers must cope with cast; cast must cope with producers. Musicians are temperamental; stage hands will fall off ladders into the chorus; costumes don't arrive for some of the cast—but never for the ones we'd send on "made to order." It's all very frustrating. But it's fun. And even the people who spend all their time at rehearsals repeating those oldest words of the theatre—"Don't worry darlings, it'll be right on the night"—are sometimes proved true.

Let us then give praise to famous men, and infamous women: we've tried to get them all into the "Credits" and for any omissions we'll blame the printer. The publicity-hunting paranoids who spend the evening scene-stealing in the bright lights we can forget; they get enough fame from Aunt Phoebe's sotto voce "There's our Wilhemina!" even without the name in "Credits" and neons. But think, in your charity, of the rude mechanicals (a phrase from a play) who labour back-stage, with no bouquets, no applause, no glamour, and their only compensation being sometimes called into the dressing room to fix a jammed zipper. We take back all the harsh things we said in rehearsal, and offer them our gratitude.

The features which made "Into the Woods" so popular, and set it apart from the usual University revue are here again, although we've changed some of the jokes. Bob Hope and Bing Crosby started yelping about copyright so we had to do it. We've suggested that for their next film they take "The Road to . . ." But we have original music by Stannard and Mulcahy, and we have kept the scripts clean (more or less). A minor feature of Players Revue is the wearing of black ties and dinner jackets by the comperes. This has been criticized by The People Over the Way: they seem to resent our attempts to better our poor selves. Why, we'd be in white ties and tails this year, but The Buttonhole couldn't fit Lazar.

We've enjoyed this revue. We hope you do.

Good night, and sleep tight. But beware, the hangover . . .



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BUT IT'S WORN WELL
!!!**

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DONE-LOP

FOR

SMOOTHER, SAFER
NON-SKID RIDING

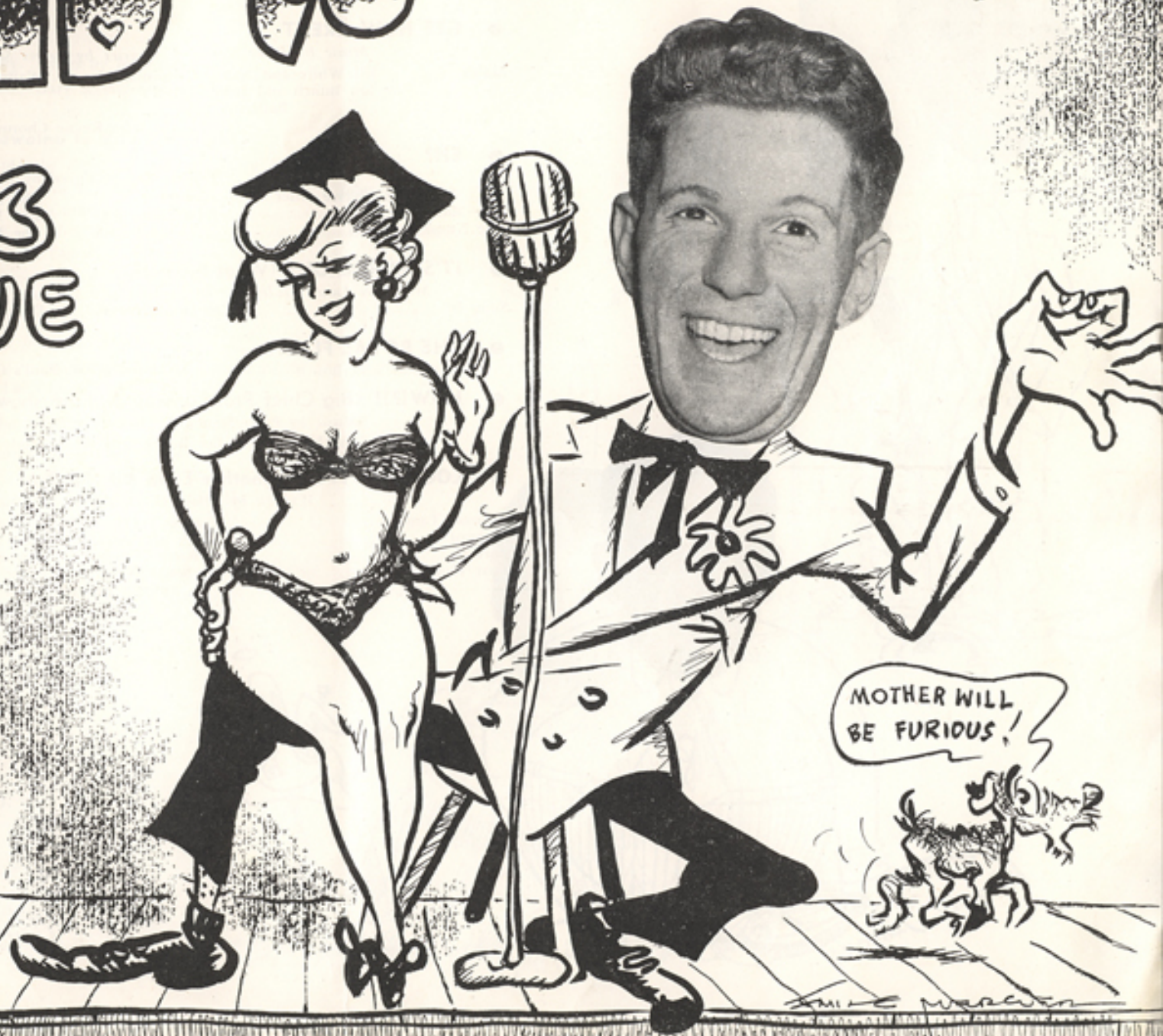


SYDNEY UNIVERSITY PLAYERS PRESENT

MAID to ORDER

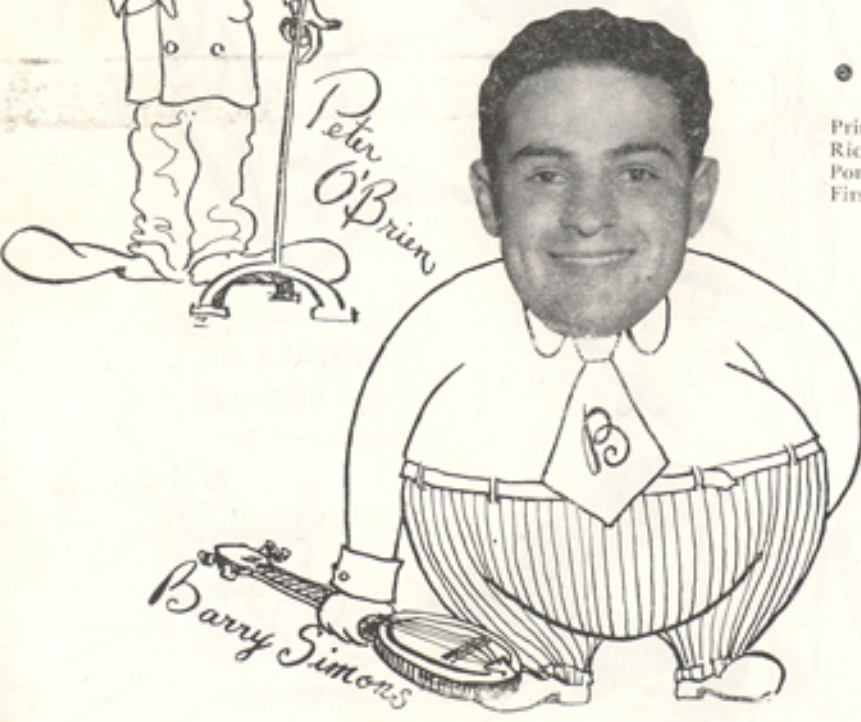
1953
REVUE

PRODUCED AND
DIRECTED BY
PETE
LAZAR



ANNOUNCED FROM

OR "SOFA AN



● **GEE HOW GREAT**

Music by Peter Stannard. Lyrics by Peters Stannard, Lazar, and Benjamin.

Maids Jill White and Nancy Crispin-Smith Waiters Gary Scrimgeour and Tom Torda
 or Jan Bunch and Judy Barrell or Rupert Bligh
 Ballerina Toni Perrin
 The Revue Chorus

● **EH?**

Written and produced by Llavid Doyd.

In reverse order of appearance:

The Master John Cummings The Doctor Brian Harvey
 The Nurse Jan Bunch The Maid Peggy Fordham
 The Daughter Sonia Walsh

● **IT'S DANGEROUS (What the heck . . .)**

Music by Lance Mulcahy. Lyrics by Gerry Donovan. Choreography by Marianne Seemann.

Sung by Constance Horton Danced by Nigi Seemann and Bill Ford

● **THE ROYAL FLUSH**

Presented by St. Paul's College.

● **HOW!?! (Big Chief Pro. Ed. would likum showum how - - - um!)**

Music by Peter Stannard. Lyrics by Peter, with due thanks to Melbourne.

Sung by Jan Bunch, Jill White, Judy Barrell, Nancy Crispin-Smith

● **LOCO-MOTIVE or Another Enjin Bit the Dust**

Written by Elmer Q. Winsome. Produced by Pete and David.

Princess Tamara Frances O'Flynn Second Woman Barbara King
 Richard Hugh Macindoe First Man Berry Smith
 Porter Barry Simons Second Man Chester
 First Woman Sonia Walsh Little Girl Margot Noseda
 plus a cast of thousands.

I N T E R

and time for a

N E S T L E

Girls; make him buy some of our new, i

C H O C O . F

. . . they last for hours. You

ORDER

ND NO FATHER''

● THERE AIN'T NO GAL (Tsk! Tsk! . . .)

Music by Lance Mulcahy. Lyrics by John McKellar.

Sung by Gary Scrimgeour

● BEHIND THE IRON SHIRTING or Gawaine to Run All Night

Written by Elmer Q. Winsome, from an idea by Barry Simons. Produced by David Lloyd.

First Knight	Frank Merrick	Sir Cincture	John Cummings
Second Knight	Berry Smith	Guinevere	Sonia Walsh
King Arthur	Barry Simons	Maid	Margot Nosedá
Merlin	Ian Lacey	Page	Chester
	Gwendoline		Jill White

● STRANGE AS IT SEEMS

Words and Music by Lance Mulcahy.

Sung by Judy Barrell Danced by Toni Perrin and Sam Goldstein
With "The Gigolos"

● SAND IN MY CHOUX

Written and Produced by Neville Thiele.

Alfred le Musset

Barry Simons	Frederic François Chopin	Ian Lacey
George Sand	Nancy Crispin-Smith	

● ANOTHER KIND OF JUNE

Music by Lance Mulcahy. Lyrics by John McKellar and Gerry Donovan.

Sung by Jan Bunch and Rupert Bligh Danced by The Revue Chorus

V A L

L E.

improved, cellophane-wrapped

FROGS

You can feel them doing you good.





Frank O'Flynn

● **I LL PAY THE PIPER** (I should think so . . . Pro. Ed.)

Music by Lance Muleahy. Lyrics by Gerry Donovan and John McKellar.

CALLIN' THE TUNE

Words and Music by Peter Stannard.

Danced by Nancy Crispin-Smith, Gary Scrimgeour and the Revue Chorus.

● **FAROUKULELE or The Gracie Fiels**

Featuring a Ukelele, and Barry Simons.

● **"THE CORONATION"**

Written by Albin Balogh. Produced by Albin Balogh. Musical Score by Albin Balogh. Directed by Albin Balogh.

Special Effects by Albin Balogh. Lighting Directions, Albin Balogh.

Excess Programme Space provided by John Poiner.

Cast in order of appearance: Jill White, Nancy Crispin-Smith, Jan Bunch, Judy Barrell, Ian Lacey, Sydney Harbour, John Cummings, Berry Smith, Chester, Gretchen Kent-Morse, Sergeant Crosby, Bill Ford, Gary Scrimgeour, John Poiner, Constance Horton, Trygve Lie, Sam Goldstein, Peter Lazar, Rupert Blich, Toni Perrin, Margot Noseda, Simon Templar, Hugh Macindoe, Sonia Walsh, Barbara King, Cess Pitt, Robert Menzies, Nigi Seemann, Tom Torla, Frances O'Flynn, Frank Merrick, Peter O'Brien, Barry Simons, Brian Harvey, Peggy Fordham . . . plus the Revue Cast.

● **FLUTTERBIE**

Danced by Nigi Seemann



Jill White



Gary Scrimgeour

THE BOAR'S HEAD



GEMENT RING"

● THE BOAR'S HEAD INN

Written and produced by Neville Thiele.

Sir John Falstaff Rupert Bligh Mistress Quickly Barbara King
 Prince Hal Hugh Macindoe

● LI'L OLE ME . . . (You'll like this, fellers . . . Pro. Ed.)

Music by Lance Mulcahy. Lyrics by Gerry Donovan and John McKellar.

Sung by Jill White Danced by Bill Ford and Ian Lacey

● FIVE-RING CIRCUS or There's One Borne Every Four Years

*Written by Frank J. Merrick and George (no relation) Molnar. From an idea by Big Brother Mike Lazar.
 Produced by Pete and David.*

First Russian Announcer	Hugh Macindoe	Frank Sedgman	Berry Smith
Second Russian Announcer	Rupert Bligh	Jean Kimball	Frances O'Flynn
Third Russian Announcer	Brian Harvey	Russian Director of Purges	Tom Torda
First American Announcer	Ian Lacey	American Director of Purges	Barry Simons
Second American Announcer	Frank Merrick	Soldiers, Constabulary, N.K.V.D., Police, Squad 21 men	

● AIN'T MY BABY GRAND

Music by Lance Mulcahy. Lyrics by Gerry Donovan and John McKellar.

Sung by Nancy Crispin-Smith and Gary Scrimgeour

● MAID TO ORDER

*Music by Lance Mulcahy. Lyrics by Gerry Donovan, John McKellar and Chester.
 The Revue Cast.*

GOD SAVE THE QUEEN



BACKSTAGE

PETER STANNARD

With Lance Mulcahy, wrote all the music for the show. As shown by the photograph, Peter is a life-loving soul who asks for little credit, and subsequently receives less. Will always be remembered by Revue-goers for "The Virgin Song" (1951) although he now denies any connection with it.



PETE LAZAR

A charming character study of our well-loved producer. Carrying on the tradition of Revue, he hates Sydney beer and Programme Editors. Address all complaints pertaining to libel to Peter, c/o. "Hole in the Wall", Main Quad., Sydney Uni., where they will be duly dealt with. (Please use soft notepaper.)



PEGGY FORDHAM

The only Business Manager I have met who can boast of the ability to write cheques while she is sleeping. However, Peggy doesn't get much opportunity to display her prowess, as business managers don't get very much chance to sleep while a revue is in the making.



CHARLIE GOLDBERG

This year's Assistant Stage Manager, listening with awe to words of wisdom from Jim Young. Under such fine tuition, Charlie is now very efficient at hitting nails with hammers, tying knots with rope, cutting wood with saws, and prefixing words with adjectives. It is rumoured that he studies medicine in his spare time.



TOM TORDA

Never before has a revue publicity man had so many good and varied ideas for advertising, all of them ridiculously expensive. Nevertheless, he did a good job against tough opposition by keeping to a simple maxim: "Publicity that is Vile, doesn't Rank highly." Smokes the pipe he is wearing for effect only.



NANCY CRISPIN-SMITH

After many centuries on the revue stage has graduated to Musical Director. Believes that the only way to get results from ballet girls is to be quietly-spoken and patient. Nancy is shown here holding back two very nasty words after a forgetful chorus girl had asked her what to do next.



PETER McDONALD

The pretty ballet girls on stage wouldn't look nearly so pretty if it hadn't been for make-up man Peter, and his little boxes and tubes. He wields these so well that he can even make comperes Peter Lazar and Peter O'Brien presentable to an audience; and boy! is that an achievement?



BRIAN GRIFFIN

Our decor and costume designer caught in a moment of inspiration. Is often to be found wandering about the place in a dirty and ill-fitting pair of overalls muttering: "Ah, more black . . . more black." Carries on disgustingly with all the girls in the cast under the pretext of fitting costumes.



ASSISTANT SKETCH DIRECTORS: David Lloyd and Neville Thiele.

COMPERES and CONTINUITY: Peter Lazar and Peter O'Brien.

MUSICAL DIRECTION and CHOREOGRAPHY: Nancy Crispin-Hyphen-Smith.

Composer and Arrangers: Lance Mulcahy and Peter Stannard.
Lyrics: Gerry Donovan, John McKellar, Lance Mulcahy and Peter Stannard.

Pianos: Vic Bizannes and Frances O'Flynn.

Drums: Ron Horne.

Maids to Order: Judy Barrell, Jan Bunch, Lea Cooper, Nina Grossy, Herta Hendel, Joan Huckell, Margery Perrett, Toni Perrin, Caroline Rossell, Diana Sexty and Jill White.

Gigolos: Rupert Bligh, Adrian Cotter, Bill Ford, Sam Goldstein, Brian Harvey, Ian Lacey, Hugh Macindoe, Gary Scrimgeour and Tom Torda.

HOUSE MANAGER: Angus Teece.

Assistant House Manager: Chester.

Doormen: Graham McPherson and Michael Saunders.

Usherettes: Maree McGrath, Margot Aldrich, Dolores Belisario, Beryl Berman, Janice Burchall, Marion Clark, Shirley Collins, Shirley Evesson, Julie Herbert, Gretchen Kent-Morse, Janet McCreddie, Penny Moss and Helen Paton.

Cigarette Girls: Margaret Lockwood, Judith Jarrett, Marie McAtamney.

BUSINESS MANAGER: Peggy Fordham.

Assistant Business Manager: Chester.

Ticket Sales: Frances O'Flynn.

Assistants: Margaret Lockwood, Judith Jarrett, Jan Jones, Jenny Dundas Smith, Graham McPherson and Hugh Macindoe.

STAGE MANAGER: Jim Young.

Assistant Stage Manager: Charles Goldberg.

Chief Mechanist: Barrie Dutton.

Properties: Bob Cameron and David Rogers.

Stagehands: Ernie Phillips, Peter Clavin, Brian Kearsley, Graham Curnow, John Croyston, Jim Haine.

Callgirl (No comment): Philippa Pownall.

**DON'T VOTE LABOUR!
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FOR BETTER PRODUCTION
WITH LESS TAX**

CREDITS . . .

LIGHTING and SOUND: S.U. Film Society.

Technicians: Peter Aplin, Murry Carse, Davey Jones, Alf Learmonth, Ian McDonald, Bill Noble, John O'Neil and Ken Wood. Assisted by Junior Members.

SCENIC DIRECTOR: Brian Griffin.

Assisted by: Margaret (Call me Picasso) Lockwood and Sonia Walsh.

COSTUME DESIGN: Brian Griffin.

Costumes executed by: Ann Green.

Assistants: Maureen Blake, Joan Huckell, Margaret Lockwood, Margery Perrett and Toni Perrin.

Wardrobe Mistress: Margot Ncseda.

Assisted by: Maureen Blake.

MAKE-UP DIRECTOR: Peter McDonald.

Assistants: Jeanette Clarke, Roslyn Hall, Constance Spurway, and Barry Gillings.

PUBLICITY OFFICER: Tom Torda.

PROGRAMME EDITOR: John Poiner.

Assistant Programme Editor: Gretchen Kent-Morse.

Cover Design: Brian Griffin.

Introduction Page: Emile Mercier.

Sketches and Doodlings: John Poiner.

Photographs: Barry Wollaston.

STAFF MANAGER: John Poiner.

O.C. MAYHEM: Albin Balogh.

INTERVAL SLIDES:

Written and Recorded by: Neville Thiele.

Drawn by: John Poiner.

SECRETARY TO S.U.P.: Meg Cox.



DDAVID LLOYD

Don't be misled; he isn't always smiling as he is in this photograph. In private life he is a cranky, ———, (you know the type) schoolteacher. These qualities make him ideal as a producer, and in this capacity he did wonders to improve a lazy and supremely ignorant (his own words) cast.



ANN GREEN

Annie accepted the enormous task of supervising the cutting and sewing of all the "Made to Order" costumes used in the show. If it hadn't been for her, the pretty girls on stage just wouldn't have any clothes to wear, and that wouldn't be any good, would it . . . er . . . would it?

JOHN POINER

R.I.P. . . . Here lies your ill-begotten and hard-worked programme editor. Believes that never before has anybody done so much work, for so little recognition, and in so little time. Nevertheless, has retained sufficient of his sunny, cheerful nature to smile sweetly at the camera.



MAREE McGRATH

As chief usherette and programme seller, has found for us the prettiest collection of girls to show you to your seats that Revue has seen. Is always full of joy, and carries out the House Manager's directions to the letter, without ever a thought of dissent.



JIM YOUNG

Is behind the scenes again as Stage Manager for his 23,726th revue. He is never to be seen without an electric drill or a lighting schedule in his hand. Despite his harrowed existence, he is still amiable, and answers all queries with: "Don't worry, everything will be O.K. on the night."



GUS TEECE

Despite rumour, is able to produce his birth certificate. As House Manager can, on a second's notice, give you the telephone number of any usherette, tell you where to buy a drink at interval, or direct you to any male or female toilet in the vicinity of the Wallace Theatre.

GRETCHEN KENT-MORSE

The best assistant any programme editor could wish for (had to say it). Whenever I wanted anything done, all I had to do was ask Gretchen, then sit back in a comfortable (?) Honi Soit chair, and await the result. Despite her youth and all this work, she still found time to smoke a great many of my cigarettes.



LANCE MULCAHY

A happy-go-lucky soul, who lives for nothing but writing revue music. He doesn't smoke, doesn't . . . well, he is practically without vices. Your programme editor was lucky to overhear the only words he has ever uttered: "Yes Nancy, of course I'll change it Nancy, if you want me to, Nancy."



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JACK SPOONER

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So why not drop along and see him

When the Performance
is Over



“THE HAYDEN”

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