JEAN BAYLESS

was born in London and trained for the stage at the Italia Conti School. She first appeared, while still at that school, in the leading part in Where the Rainbow Ends. She played in the two revues, Sauce Tartare and Sauce Piquante, at the Cambridge Theatre and then went into cabaret for six months at Ciro's. She appeared twice in pantomime at the London Palladium and, in between, played with Tommy Trinder and Pat Kirkwood in Fancy Free at the Prince of Wales Theatre and toured Korea and the Far East entertaining the Forces. She first came to notice in The Norman Wisdom Show at Christmas, 1954, and immediately after went to Blackpool for a summer season, followed by cabaret appearances at the May Fair Hotel and the Hotel de Paris, Bray. In 1955 she had her first big break when she was chosen to play the leading part of Polly Browne in The Boy Friend in America. She played it for a year and then returned to England. Since then television has occupied most of her time, particularly The Jubilee Show, but she also played Bella in School in 1958 and a Christmas season at the Royal Court Theatre, Liverpool. She is married to David Johnson, a director of a carpet business in London, and has a son, Daniel Joseph.

ROGER DANN

appeared in The Little Darlings at the Adelphi Theatre in 1960 and in Romance in Candlelight at the Piccadilly Theatre in 1936. A Parisian of Austrian descent, he started in the theatre at the Casino de Paris and in the following years became a favourite leading man in plays, musicals and revue at the Moulin Rouge, Theatre des Capucines, Folies Bergere, Aitambra, etc. He enlisted in the French army and was captured by the Germans in June, 1940, and in over a dozen prison camps he organised entertainment. After the war he returned to musical comedy and variety. In America in 1946 he sung at the Martinique in New York and made several films in Hollywood, including Variety Girl, I, Jane Doe, Springtime in Paris, and Alfred Hitchcock's I Confess. As Prince Danilo he co-starred with Anne Jeffreys in The Merry Widow, and starred in television shows such as Suspense, Danger, Westinghouse Theatre, and The Loretta Young Show, and in variety shows with Steve Allen, Milton Berle, Arthur Godfrey and others. He appeared on Broadway in The Happy Time for Rodgers and Hammerstein, and then in The Freshman Proposals with Katherine Cornell.
CONSTANCE SHACKLOCK

a leading opera singer, is making her first appearance in a musical. She trained at the Royal Academy of Music and first worked for C.E.M.A. (now the Arts Council). Her first professional stage engagement was in a gala performance of Milton’s Comus given in London by the International Ballet Company. In the same year she joined the Royal Opera House, Covent Garden, and remained there for ten seasons as leading mezzo-soprano. She has since been a regular guest artiste at the Opera House. She has sung all over Europe and in America, South America, Australia, South Africa and Malaya. She was one of the first opera singers to go to East Germany after the war, and she has the distinction of being the only English opera singer to appear at the Bolshoi Theatre, Moscow, where she sang Amneris in Aida in 1957. Her best known roles are Carmen, Amneris, Azucena, Octavian, Brangane and Ortrud. She has given over 600 operatic performances and is also an international recitalist. She is married to Eric Mitchell, a member of the Music Staff of the Covent Garden Opera, and is an honorary Fellow of the Royal Academy of Music.

EUNICE GAYSON

first studied singing and dancing as a teenager and then went into repertory for a year to gain acting experience. She was auditioned for a teenage television programme and this led to appearances in a series of television revues. She toured in Born Yesterday, The Little Hut, and No, No, Nanette and played in pantomime. Back on television she appeared in seventy-five shows in a row, playing everything from Shaw to farce. Her first film followed - Dance Little Lady, with Mai Zetterling - then another tour in Born Yesterday. She played in a Christmas revue, Bring in the New, at the New Lindsey Theatre, and two other revues, Intimacy at Eight and Intimacy at Eight-thirty, at the same theatre before moving to the West End to be second lead to Cicely Courtneidge in Over the Moon at the London Casino. Her last stage appearance was in Let Them Eat Cake at the Cambridge Theatre. She has been a contract artiste with the Rank Organisation and has made twenty-five films, the most recent being Hello, London and Carry On, Admiral. She has appeared in television panel games, both in England and America. She has homes in California, New York and London, and spends half her time in England and half in the United States.
OLIVE GILBERT
began her career with the Carl Rosa Company, first in the chorus then graduating to leading contralto parts, among them Carmen and Delilah. She appeared in seasons of Grand Opera at Covent Garden, the Lyceum and the Strand Theatres. Ivor Novello heard her singing as Fricka in Valkyrie and as a result, two years later, he asked her to join his company for Glamorous Night. This proved to be the beginning of a long and successful association. She played in every Novello musical, including Careless Rapture, Crest of the Wave and The Dancing Years as Drury Lane, Perchance to Dream at the Hippodrome, in which she first made a hit of the song "We'll Gather Lilacs", and King's Rhapsody at this Theatre. In March, 1946, she accompanied Ivor Novello and a company of twenty-two on a flying visit to Germany, where they were the first artistes to entertain the troops in that country after the war. Since her last appearance in London, in King's Rhapsody at this Theatre, she has made two tours of South Africa, in King's Rhapsody and Perchance to Dream, has toured England in The Dancing Years On Ice and has given concerts up and down the country.

HAROLD KASKET
was born in London of Russian-Hungarian-Polish ancestry. He began his stage career with ENSA in musicals and straight plays. After two years in repertory at Colchester he joined the Stratford-on-Avon Company at the end of 1947. He stayed there for three years, playing parts which included Tranio in The Taming of the Shrew, Escaclus in Measure for Measure, and Ostrica in King John, and also toured Australia and Germany with the Company. In 1951-2 he appeared with Sir Laurence Olivier and Vivien Leigh in Caesar and Cleopatra (as Pothisus) and Anthony and Cleopatra (as Mardian) at the St. James's Theatre and in New York. He played with Sam Wanamaker in The Shrike at the Princes Theatre and in The Bespoke Overcoat, at the Arts Theatre, in the part of Ranting which had been specially written for him. In 1955-56 he was at the Old Vic, with Richard Burton, Paul Rogers, Wendy Hillier, and Margaret Rawlings. He has since appeared in Camino Real at the Phoenix, and Mr. Fox of Venice at the Piccadilly Theatre. He has taken part in films and television and in the world, among them S.O.S. Pacific, The Naked Earth and The Boy Who Stole a Million, and has been appearing on television since 1953.
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and
CONSTANCE SHACKLOCK

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BARBARA BROWN  NICHOLAS BENNETT  DIANA BEAUMONT
JAY DENYER  LYNN KENNINGTON  SILVIA BEAMISH
PETER SWANWICK  HILARY WONTNER

Scenic Production by
OLIVER SMITH

Orchestrations by
ROBERT RUSSELL BENNETT

Music Director
ROBERT LOWE

Costumes by
LUCINDA BALLARD

Choral Arrangements by
TRUDE RITTMAN

American Production Directed by
VINCENT J. DONEHUE

Musical Numbers Staged by
JOE LAYTON

London Production Supervised and Directed by
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CAST

Maria Rainer, a Postulant at Nonnberg Abbey ...... JEAN BAYLESS
Sister Berthe, Mistress of Novices ...... SILVIA BEAMISH
Sister Margareta, Mistress of Postulants ...... OLIVE GILBERT
The Mother Abbess ...... CONSTANCE SHACKLOCK
Sister Sophia ...... LYNN KENNINGTON
Captain Georg von Trapp ...... ROGER DANN
Franz, The Butler ...... JAY DENYER
Frau Schmidt, The Housekeeper ...... DIANA BEAUMONT
Liesl
Friedrich
Louisa
Kurt
Brigitta
Marta
Gretl
Rolf Gruber ...... NICHOLAS BENNETT
Elsa Schraeder ...... EUNICE GAYSON
Ursula ...... BETTY WOOD
Max Detweiler ...... HAROLD KASKET
Herr Zeller ...... PETER SWANWICK
Baron Elberfeld ...... JACK LORENZO
A Postulant ...... MARILYN DOUGAN
Admiral Von Schreiber ...... HILARY WONTNER

Children of Captain von Trapp

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John Coxall
Janet Ware
John Bosch
Susan Whitnell
Ann Dyer
Melanie Parr

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THE SOUND OF MUSIC

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ACT I.

Scene 1.—Nonnberg Abbey.
Scene 2.—Mountainside near the Abbey.
Scene 3.—The Office of the Mother Abbess, the next morning.
Scene 4.—A corridor in the Abbey.
Scene 5.—The living room of the Trapp Villa, that afternoon.
Scene 6.—Outside the Trapp Villa, that evening.
Scene 7.—Maria's bedroom, later that evening.
Scene 8.—A Hallway in the Trapp Villa.
Scene 9.—The Terrace of the Trapp Villa, six weeks later.
Scene 10.—A Hallway in the Trapp Villa, one week later.
Scene 11.—The living room, the same evening.
Scene 12.—A corridor in the Abbey.
Scene 13.—The Office of the Mother Abbess, three days later.

INTERVAL OF FIFTEEN MINUTES

ACT II.

Scene 1.—The terrace, the same day.
Scene 2.—A corridor in the Abbey, two weeks later.
Scene 3.—The Office of the Mother Abbess, immediately following.
Scene 4.—A cloister overlooking the chapel.
Scene 5.—The living room, one month later.
Scene 6.—The concert hall, three days later.
Scene 7.—The garden of Nonnberg Abbey, that night.
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# The Sound of Music

## Musical Numbers

### Act I.

<table>
<thead>
<tr>
<th>Preludium</th>
<th>Maria</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sound of Music</td>
<td>Maria, Mother Abbess, Sisters Margaretta, Berthe, Sophia</td>
</tr>
<tr>
<td>Maria</td>
<td>Maria, Mother Abbess</td>
</tr>
<tr>
<td>My Favourite Things</td>
<td>Maria, Children</td>
</tr>
<tr>
<td>Do-Re-Mi</td>
<td>Liesl and Rolf</td>
</tr>
<tr>
<td>You are Sixteen</td>
<td>Maria, Children</td>
</tr>
<tr>
<td>The Lonely Goatherd</td>
<td>Elsa, Max, Captain</td>
</tr>
<tr>
<td>How Can Love Survive?</td>
<td>Maria, Captain, Children</td>
</tr>
<tr>
<td>The Sound of Music</td>
<td>Children</td>
</tr>
<tr>
<td>So Long, Farewell</td>
<td>Mother Abbess</td>
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<tr>
<td>Climb Every Mountain</td>
<td></td>
</tr>
</tbody>
</table>

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DO-RE-MI

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SCHWEPPES
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#### Musical Numbers (continued)

**ACT II.**

<table>
<thead>
<tr>
<th>Song</th>
<th>Performers</th>
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<tbody>
<tr>
<td>No Way to Stop it</td>
<td>Captain, Max, Elsa</td>
</tr>
<tr>
<td>Ordinary Couple</td>
<td>Maria, Captain</td>
</tr>
<tr>
<td>Processional</td>
<td>Ensemble</td>
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<tr>
<td>You Are Sixteen</td>
<td>Maria, Liesl</td>
</tr>
<tr>
<td>Do-Re-Mi</td>
<td>Maria, Captain, Children</td>
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<tr>
<td>Edelweiss</td>
<td>Captain, Maria, Children</td>
</tr>
<tr>
<td>So Long Farewell</td>
<td>Maria, Captain, Children</td>
</tr>
<tr>
<td>Climb Every Mountain</td>
<td>The Company</td>
</tr>
</tbody>
</table>

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BARBARA BROWN joined the Aida Foster Theatre School at the age of ten, and made her first appearance professionally at the age of twelve. She has made over a hundred television appearances. Among her television parts have been Rose Bud in The Mystery of Edwin Drood, Barbara in Shop on the Corner, Caroline in The Vendicis, Jeryl in The White Sheep of the Family, and she co-starred with Ivor Emmanuel in Youth Makes the Show and Time Out for Songs. She has also been featured in Sunshine Street, Stepford Out with Trinder, Focus on Youth, Ten Little Niggers, and Carrera Test. At one time she turned down a $100,000 Hollywood contract, preferring to remain in England. In December, 1959, she was involved in a bad car accident, which threatened her career, but she is now fully recovered.

NICHOLAS BENNETT first appeared on tour, in Rocking the Town with Harry Secombe, and then came to London as a dancer in Merry or Bell at the Palladium. He took a singing and dancing part in Gerry's Hit, on television, and spent eighteen months as Drury Lane in My Fair Lady. A further television appearance in Wham and a small part in film Kanga led to a period in repertory at Worthing. He played the part of Bobby the American, in The Boy Friend at Margate and Watford. A recording test for E.M.I. brought him a contract. His first record was "You Understand Me," backed by "Miss Lonely." His second was "You Are Sixteen." "From the Sound of Music," which he made before he ever knew that he would be singing it himself, in this production of the musical.

DIANA BEAumont first appeared as a child actress in Peter Pan at the St. James's Theatre, and then as understudy to Jessie Matthews and in a small part in the revue The Music Box. She played with Charles Laughton in Aida at the Haymarket Theatre and first really came to notice as bubbles in White Parents Steep at the old Royalty Theatre, playing opposite Jack Hawkins. She acted again with Jack Hawkins and Ivor Novello in the film Autumn Crocus and, as a result, was asked by Ivor Novello to tour with him. Zena Dare and Fay Compton in Prooorium. Since then she has been in many London productions, including After the Ball at the Criterion Theatre, Life With Father at the Savoy Theatre and, more recently, Gus at the Royal Court Theatre. She played in Man and Superman at the Bristol Old Vic, Broomtuber at the Edinburgh Festival, and has toured in New Zealand and South Africa. She has recently appeared in a dozen television plays.

JAY DENVER was originally a singer with a dance band. He first went into musical comedy in Me and My Girl at the Victoria Palace and on tour. After war service in a factory and with ENSA he played for two consecutive Christmas in The Land of the Christmas Spirit. A year and a half in repertory was followed by tours in Waltz Dream, The Belle of New York and Bless the Bride. He returned to London to appear in two shows at this Theatre, Zip Goes a Million and The Love Match, and to understudy Roger Daub in Romance by Cole Porter at the Piccadilly Theatre, playing also a part. He played the part of the young bachelor in Grab Me a Condole at the Lyric Theatre, and has since been in films and television.

LYNN KENNINGTON became a hairdresser when she left school, but, after winning a singing competition, she decided to make the stage her career and got her first job as a chorus girl and understudy in Wild Violets at the Stoll Theatre, eventually playing the role of Lena. She appeared in Carousel at Drury Lane and then joined Barry Kennington, now her husband, in a double singing act in summer shows. She played at the Strand Theatre, The Tenant at Christmas, 1958, as Principal Girl in A midsummer Night's Dream. She was last seen in the West End in Once Upon a Mattress at the Adelphi Theatre and she has made several television appearances.

SILVIA BEAMISH studied at the Royal College of Music, where she won the Clara Butt award for singing. She toured with the George Mitchell Singers and spent a time with the B.B.C. Chorus, before going into her first musical, The Two Basset Hounds at the Piccadilly Theatre. She has since appeared in After the Ball at the Globe Theatre, Candide at the Saville Theatre, Johnny the Priest at the Prince's Theatre and The Towers at the Strand Theatre. She sang for four sessions at Glyndebourne, has toured in opera for the Arts Council and in the Strauss: Opera A Night in Venice, and has acted in The Tempest at the Open Air Theatre, Regent's Park, and in Ordre at the Aldwych Theatre.

PETER SWANWICK is something of a specialist in villainous parts, although he has played more sympathetic roles on children's television and in religious films. He started in repertory and first came to London in Nono at the Saville Theatre. He appeared in Swing Out at the Princes Theatre, Can Can at the Coliseum and Bruno and Sydpi at the Phoenix Theatre. He played his first German part, that of George the First, in the Immortal Lady, at the Glyndebourne Children's Theatre. He has directed plays on and off and in repertory. He is probably best known as a television personality, having played in many major series, and he has appeared in some 120 films.

HILARY WONTNER is the son of the famous actor, Arthur Wontner. He trained at the Royal Academy of Dramatic Art and made his first appearances at the Royal Shakespeare Theatre, Stratford-on-Avon. He played in repertory at Birmingham for two years and in various parts in the West End and on tour. After his war service in the Indian Army he went to South Africa, where he spent many years as Drama Producer for the South African Broadcasting Corporation. He returned to the theatre in England in 1960, to play in The Amorous Prawn, Lock, Stock and Barrel, a revival of Thark at the Belgrade Theatre, Coventry, in the Tom Wall's part, and as Major Mescal in The Mousetrap at the Ambassador Theatre.
UNDERSTUDIES FOR THE SOUND OF MUSIC

NOTE.—Understudies are never substituted for listed players unless a specific announcement is made at the time of the performance.

<table>
<thead>
<tr>
<th>Understud</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Maria Rainer</td>
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<tr>
<td>Captain Georg von Trapp</td>
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<td>The Mother Abbess</td>
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<td>Max Detweiler</td>
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<td>Elsa Schrader</td>
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<td>Liesl</td>
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<td>Franz</td>
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<td>...</td>
<td>SONIA REES</td>
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<td>...</td>
<td>DONALD SCOTT</td>
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<td>...</td>
<td>SILVIA BEAMISH</td>
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<td>LYNN KENNINGTON</td>
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<td>FIONA DICKSON</td>
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<td>...</td>
<td>BOB AINSLIE</td>
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<td>...</td>
<td>TREVOR RICHINS</td>
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Entire production built under the supervision of Louis Walton.

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Scenery painted by Alick Johnstone Ltd.

Lighting and Sound by George Wright, assisted by John Bowman.

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The Children's Opera Group and Miss Terry.

Front-of-House photography by Tom Hustler.


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<table>
<thead>
<tr>
<th>Role</th>
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<tr>
<td>Business Manager</td>
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<td>Company Manager</td>
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<tr>
<td>Deputy Stage Manager</td>
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<tr>
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<td>...</td>
<td>DOLORES FRIE</td>
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<td>TORRINGTON DOUGLAS (Garrard 3157)</td>
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<table>
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<td>Theatre Manager</td>
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<tr>
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<td>HARRY W. BRIDEN</td>
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<td>J. W. MAYE</td>
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<td>...</td>
<td>ERIC B. WELLE</td>
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<td>...</td>
<td>PATRICK SELBY</td>
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</table>

THE MANAGEMENT reserves the right to refuse admission, and to alter this programme or to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

PHOTOGRAPHING IN THE THEATRE is forbidden, the production being the copyright of the Producer and the unauthorised photographing of scenes is illegal.

REFRESHMENTS.—The management desire to draw the attention of their patrons to the Special Service of Tea, Price 2/- as Maids, and Coffee, with biscuits, Price 1/-, at Evening Performance which are served by the attendants. To facilitate service, visitors are requested to order in advance.

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LORD CHAMBERLAIN: (1) The public may leave at the end of the performance by all exit doors and such doors must at that time be open. (2) All the gangways, passages, and staircases must be kept entirely free from chairs or any other obstructions. (3) Persons shall not in any circumstances be permitted to stand in any of the gangways interfering the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions. (4) The safety curtain must be lowered and raised in the presence of each audience.

OLD THEATRE PLAYBILLS

There is an interesting Exhibition of one of the finest collections of Old English Theatre Playbills Through The Ages on display in the right hand Stalls corridor.
INSTANT-ENDLESS HOT WATER BY GAS

for bath after bath after bath

North Thames Gas