


# PALACE THEATRE

SHAFTESBURY AVENUE - W.1

GERRARD 6834

Licensed by the Lord Chamberlain to and under the management of Emile Littler



## THE SOUND OF MUSIC

PROGRAMME — ONE SHILLING





Photo

Cornel Lucas Studio

#### 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 1956. A Parisien 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 revues at the Moulin Rouge, Theatre des Capucines, Folies Bergere, Alhambra, 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 Prescott Proposals* with Katherine Cornell.



Photo

Tom Hustler



### 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-contralto. 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.



Photo

Tom Hustler



Photo

Arthur Rank Organization

### 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 Lindsay 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 *Hallo, 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.





Photo

Robin Adler

## 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*, Escalus in *Measure for Measure*, and Ostria 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 Pothinus) 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 Hiller, 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 on locations all over 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.

## 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* at 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.



Photo

Angus McBean



# PALACE THEATRE

SHAFTESBURY AVENUE - W.1

GERRARD 6834

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LYRICS BY

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BOOK BY

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**Starring**

JEAN BAYLESS

ROGER DANN

and

CONSTANCE SHACKLOCK

EUNICE GAYSON

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OLIVE GILBERT

BARBARA BROWN

NICHOLAS BENNETT

DIANA BEAUMONT

JAY DENYER

LYNN KENNINGTON

SILVIA BEAMISH

PETER SWANWICK

HILARY WONTNER

[Scenic Production by

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Costumes by

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**ROBERT LOWE**

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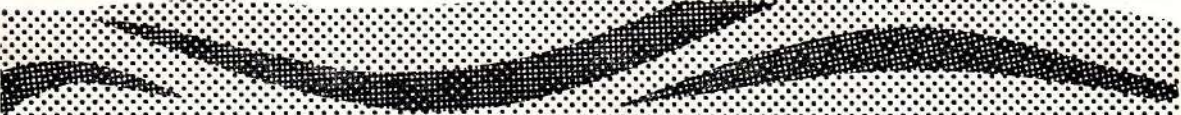
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# THE SOUND OF MUSIC

## CAST

<b>Maria Rainer, a Postulant at Nonnberg Abbey</b>	...	...	...	...	...	<b>JEAN BAYLESS</b>
<b>Sister Berthe, Mistress of Novices</b>	...	...	...	...	...	<b>SILVIA BEAMISH</b>
<b>Sister Margaretta, Mistress of Postulants</b>	...	...	...	...	...	<b>OLIVE GILBERT</b>
<b>The Mother Abbess</b>	...	...	...	...	...	<b>CONSTANCE SHACKLOCK</b>
<b>Sister Sophia</b>	...	...	...	...	...	<b>LYNN KENNINGTON</b>
<b>Captain Georg von Trapp</b>	...	...	...	...	...	<b>ROGER DANN</b>
<b>Franz, The Butler</b>	...	...	...	...	...	<b>JAY DENYER</b>
<b>Frau Schmidt, The Housekeeper</b>	...	...	...	...	...	<b>DIANA BEAUMONT</b>
<b>Liesl</b>	<i>Children of Captain von Trapp</i>					<b>BARBARA BROWN</b>
<b>Friedrich</b>						<b>JOHN COXALL</b>
<b>Louisa</b>						<b>JANET WARE</b>
<b>Kurt</b>						<b>JOHN BOSCH</b>
<b>Brigitta</b>						<b>SUSAN WHITNELL</b>
<b>Marta</b>						<b>ANN DYER</b>
<b>Gretl</b>						<b>MELANIE PARR</b>
<b>Rolf Gruber</b>	...	...	...	...	...	<b>NICHOLAS BENNETT</b>
<b>Elsa Schraeder</b>	...	...	...	...	...	<b>EUNICE GAYSON</b>
<b>Ursula</b>	...	...	...	...	...	<b>BETTY WOOD</b>
<b>Max Detweiler</b>	...	...	...	...	...	<b>HAROLD KASKET</b>
<b>Herr Zeller</b>	...	...	...	...	...	<b>PETER SWANWICK</b>
<b>Baron Elberfeld</b>	...	...	...	...	...	<b>JACK LORENZO</b>
<b>A Postulant</b>	...	...	...	...	...	<b>MARILYN DOUGAN</b>
<b>Admiral Von Schreiber</b>	...	...	...	...	...	<b>HILARY WONTNER</b>

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TINA RUTA, LITA TOVEY, BETTY WOOD, CHRISTINA WREN.

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# **THE SOUND OF MUSIC**

The Story is laid in Austria early in 1938

## **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.

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**INTERVAL OF FIFTEEN MINUTES**

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## **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.

#### *Preludium*

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

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# THE SOUND OF MUSIC

MUSICAL NUMBERS (continued)

## ACT II.

<i>No Way to Stop it</i>	...	...	...	...	...	Captain, Max, Elsa
<i>Ordinary Couple</i>	...	...	...	...	...	Maria, Captain
<i>Processional</i>	...	...	...	...	...	Ensemble
<i>You Are Sixteen</i>	...	...	...	...	...	Maria, Liesl
<i>Do-Re-Mi</i>	...	...	...	...	...	Maria, Captain, Children
<i>Edelweiss</i>	...	...	...	...	...	Captain, Maria, Children
<i>So Long Farewell</i>	...	...	...	...	...	Maria, Captain, Children
<i>Climb Every Mountain</i>	...	...	...	...	...	The Company

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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 Rosa Budd in *The Mystery of Edwin Drood*, Barbara in *Shop on the Corner*, Caroline in *The Verdict is Yours*, Janet 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*, *Steppin' Out with Trinder*, *Focus on Youth*, *Ten Little Niggers*, and *Camera 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 *Having a Ball* at the Palladium. He took a singing and dancing part in *Gerry's Inn* on television, and spent eighteen months at Drury Lane in *My Fair Lady*. A further television appearance in *Wham* and a small part in the film *Konga* 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 "Mr. 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 *Alibi* at the Haymarket Theatre and first really came to notice as Bubbles in *While Parents Sleep* 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 *Proscenium*. Since then she has been in many London productions, including *After October* at the Criterion Theatre, *Life With Father* at the Savoy Theatre and, more recently, *Orpheus Descending* at the Royal Court Theatre. She played in *Man and Superman* at the Bristol Old Vic, *Brakespeare in Gascony* at the Edinburgh Festival, and has toured in New Zealand and South Africa. She has recently appeared in a dozen television plays.

**JAY DENYER** 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 Christmases in *The Land of the Christmas Stocking*. 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 Dann in *Romance by Candlelight* at the Piccadilly Theatre, while also playing a part. He played Herring, the bosun, in *Grab Me a Gondola* at the Lyric Theatre, and has since been engaged 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 part of Lena. She appeared in *Carousel* at Drury Lane and then joined up with Barry Kennington, now her husband, in a double singing act in summer shows. She played at the Streatham Hill Theatre at Christmas, 1958, as Principal Girl in *Aladdin*. 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 Bouquets* 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 Princes Theatre and *The Princess* at the Strand Theatre. She sang for four seasons 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 *On dine* 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 *Noose* at the Saville Theatre. He appeared in *Stalag 17* at the Princes Theatre, *Can Can* at the Coliseum and *Bruno* and *Sydney* 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 tour 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 Walls part, and as Major Metcalf 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.

<b>Maria Rainer</b> ... ..	<b>SONIA REES</b>
<b>Captain Georg von Trapp</b> ... ..	<b>DONALD SCOTT</b>
<b>The Mother Abbess</b> ... ..	<b>SILVIA BEAMISH</b>
<b>Max Deitweiler</b> ... ..	<b>JAY DENYER</b>
<b>Elsa Schraeder</b> ... ..	<b>LYNN KENNINGTON</b>
<b>Liesl</b> ... ..	<b>FIONA DICKSON</b>
<b>Rolf Gruber</b> ... ..	<b>BOB AINSLIE</b>
<b>Franz</b> ... ..	<b>TREVOR RICHINS</b>

Entire production built under the supervision of Louis Walton.

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The Children's Opera Group and Miss Terry.

Front-of-House photograph by Tom Hustler.

The Music of *The Sound of Music* is published by Williamson Music Ltd., of 14, St. George Street, London, W.1.

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**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/—, at Matinees, 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.

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BY GAS**



**for bath after bath after bath**

**North Thames Gas**