

Souvenir Programme

"The Australia"

Angas Street :: :: Adelaide

"Faust"

IN DRAMA

by Johann Wolfgang von Goethe

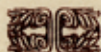
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THEO SHALL



March 17th to 24th, 1934

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"FAUST"

Introductory

THE poem opens on Easter eve, in Faust's chamber in the University. On the soul of its tenant has fallen a mood of deep depression. A sudden revulsion from his patient knowledge-seeking life has seized on the lonely scholar, and he feels bitterly that he has given up the pleasures of the senses, which at least are tangible, for the empty lore which has ceased to mean anything to him. Vainly does he seek refuge in his magic power, and call up the Earth-Spirit. Even the spirit he can command scorns him, and as it disappears, Wagner, his famulus, enters, to drivel platitudes till dismissed by Faust. As the scholar casts his eyes round his study, they fall on a vial of poison which has stood forgotten on its shelf for years. In his mood of deathly weariness Faust welcomes it as a means of escape from all the pettiness and triviality of life. But as he sets the cup to his lips, on his ear breaks the chorus of the Easter angels. Softer thoughts come back, and he drops the beaker. Better for him had he drained it!

But midnight's doubt vanishes before the day-spring's forth. Next day is the Easter festival, and among the holiday-makers are to be found Faust and Wagner. By the kindly human interest the Doctor takes in the crowd and its pleasures we see that his heart is still sound at core. Wagner, on the other hand, regards the people with lofty contempt, and opines that the proper study of mankind is fusty volumes, and mouldy palimpsests. He proceeds to develop this theory to the inattentive Faust, who breaks into his exordium to direct his attention to a black poodle who is following them. Wagner sees nothing but an ordinary poodle, but his master, struck by something in the brute's appearance, whistles to him, and the dog follows him to his room, where he promptly ensconces himself behind the stove. Faust betakes himself to translating the Scriptures, an operation which appears seriously to disquiet the nerves of his canine guest. The very natural objections of the demonic poodle are observed by the Sage, who calls exorcism to his aid. After several transformations, and a lavish expenditure of incantations the dog disappears, and in its place stands Mephistopheles, arrayed in the garb of a travelling student. Unfortunately for him, the poodle had in its excitement sprung over the pentagram on the wizard's threshold, which the devil could not recross without permission. The owner of the room philosophically invites his new acquaintance to future visits. Mephistopheles, after casting him into a sleep, is forced to summon the aid of rats to gnaw away the threshold, and the imprisoned demon at last finds exit.

The next day Mephistopheles returns, clad in the scarlet dress and cap with the cock's feather so familiar to us on the stage. He offers to Faust all earthly joys, but the wearied scholar is utterly incredulous of their power to charm him. Nay, so sure is he that the pleasures which Mephistopheles can give will have no power over him, that he offers to yield himself, body and soul, to the tempter, if at any time he is so enthralled by sensuous enjoyments as to say to any moment, "Stay, thou art so fair!" The astute demon accepts the wager on the spot, the contract is signed in blood, and Faust retires to prepare himself for the journey, while Mephistopheles remains in the study, to give some very characteristic counsel to a stray student who has presented himself, desiring some hints on his future line of study. The anxious inquirer departs before Faust's return, and the two strangely-mated companions leave the University for ever.

After a brief visit to the student-orgies of the Auerbach cellar, which have no attractions for the cultured mind of the fastidious Faust, they visit the Witch's Kitchen, and obtain from the Witch a magic philtre, which shall rejuvenate Faust. While Mephistopheles renews acquaintance with this old ally, Faust has seen in a mirror the

image of the lovely girl who is to play such a part in his future history.

He meets the beautiful Margaret next day in the streets of Nuremberg, and offers her his escort. She declines his advances, and passes onwards. Faust immediately demands the aid of Mephistopheles, but his demon-companion tells him that she is as innocent in thought as in deed, and against such pure souls he has no power. However, he offers as a compromise to introduce the lover into Gretchen's chamber in her absence. Faust eagerly accepts, ordering his worthy coadjutor to obtain a present for his beloved. Of this Mephistopheles highly approves, cynically remarking that if he gives her ornaments he is on the fair way to success.

Meanwhile Margaret, in her little room, is plaiting the long braids of her auburn hair, and thinking idly, girl-fashion, of the handsome cavalier who had accosted her that day at the church-door. She leaves the room, and the enamoured Faust enters it with Mephistopheles. The latter places a jewel casket in the little cupboard, and they retreat as Margaret enters. She soon discovers the casket, opens it, and, like a child-woman as she is, adorns herself with the pearls, over which she shows almost rapturous delight. But her mother, discovering them, handed them over to the representative of Mother Church, greatly to the distress of poor little bereaved Gretchen.

Gretchen has a convenient neighbour, Frau Martha Schwerdtlein, a kindly, vulgar, common-natured woman. While Martha is sitting alone by the fire, busied in meditations on her absent husband, her little neighbour runs in, palpitating with excitement, to announce that the lost casket has been replaced by another, if possible far more beautiful. Martha sympathises greatly with the child's joy, and decks her in the new ornaments, comforting her with the suggestion that she can run across at any time and wear them at her house, though the gratification of public display must be denied her. While they are yet in the full tide of interest in the mysterious present, a knock is heard at the door. It is Mephistopheles, who announces himself as charged with the dying messages of Frau Schwerdtlein's husband. Martha sheds floods of tears at the sad intelligence of her husband's death, which are, however, instantaneously dried up when Mephistopheles narrates how the dying man had said that in all their domestic quarrels his wife had been most to blame. She shows a natural desire to have the death officially confirmed, and the visitor promises to bring with him on the morrow a friend, who was also a witness of the decease of Herr Schwerdtlein. He then, after hoping that Margaret will be present on the morrow to sustain the afflicted widow, disappears, having his exit quickened by the evident admiration of Martha for himself.

The "witness" to the death of Schwerdtlein is, of course, Faust, who thus meets Gretchen for the first time at Martha's house. As they pass into the garden, Mephistopheles pairs off with Martha, and Faust with Margaret. While the acute Frau Martha seizes the occasion to depict the miseries of bachelor-life to the hapless Mephistopheles, the younger pair rapidly make acquaintance. His sweet companion confesses to Faust that she has already recognised him as the gentleman that accosted her at the Cathedral door. Then, growing more confidential, she tells him all the details of her home-life in her own pretty, child-like way, and the lovers talk together till nightfall puts an end to their conversation—none too soon for the hunted and harried Mephistopheles, who has begun to find the widow's attentions somewhat embarrassing. This is only the first of many meetings in the garden.

Continued on Page 7

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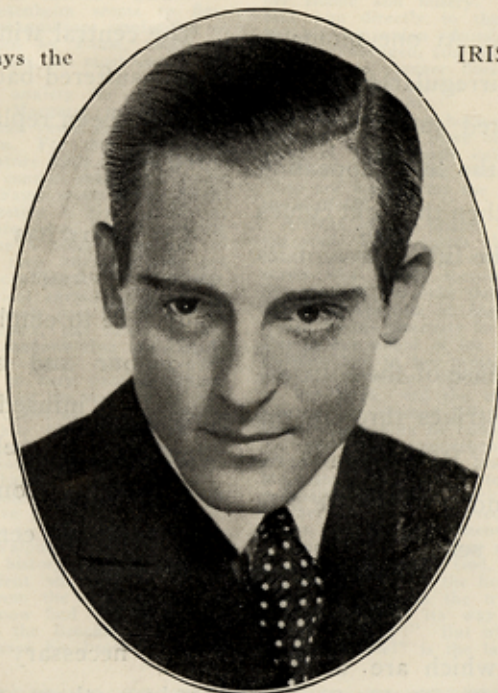
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MURIEL MARKS who plays the part of "Elizabeth."



IRIS HART who plays the part of "Margaret."



THEO SHALL who plays the part of "Mephistopheles."



FRANK GUNNELL who plays the part of "Faust."



MIMI MATTIN who plays the part of "Martha."

A Note on the Stained Glass Windows of the Cathedral Scene.

Stained glass has many beauties which are adventitious—the work of Nature rather than of man.

Light is the life of it. At one moment, it is an ashy mosaic of irregularly decayed glass with coarse pitted surfaces, held together with strips of the least appealing of all metals—lead; and then the light comes through and in a flash the full course of its colour fills the mind.

There is a deceptive sense of the soft tactile surface when light strikes through the texture of ancient glass. We feel that its colour would crumble and disintegrate at a touch, like the powdery scales of a moth's wings.

The side windows, which are adapted from the magnificent medallion lancets of Trinity, Cambridge, are fully characteristic of 13th Century glass—the early Gothic period. Several coils of foliage, which originally filled the spandrels, have been replaced at a later date. They will be evident if looked for. These foliated borders constitute one of the most obvious evidences of the classical strain in the Gothic. They are, undoubtedly, derived from the acanthus

and other idealised organic motives of Hellenic art, and suffer little change in the transference.

The central window is of a century later. It has suffered badly by the ravages of time and has been replaced in part by 16th Century glass.

The figure has the stiff symbolic attitude of primitive art. Its draperies are formal and serve to emphasize at one time a sense of vigour and an impersonal sublimity, while yet infused with vitality and movement. The angel of judgment looks down from its background of a quiet harmony of blues with a certain serenity of benevolence.

The necessary 'cheek' to attempt to reproduce these magnificent creations of ancient stained glass artists on butter paper with crude pigments, was inspired by the enthusiasm of Mr. Shall. My only hope is that those that see them may share the joy that they have given me during the two week-ends that I spent working on them. We shall not mention the worries. I should not wish these on anyone.

HEDLEY R. MARSTON.

"FAUST"

Introductory — Continued from Page 3.

Faust is not yet lost to all sense of right. As he sees more and more clearly how utterly he holds Margaret's soul in his hands, remorse seizes on him. The city grows hateful to him; and he passes from out its gates to think out the question of his future conduct alone with his own soul. In lonely communion with Nature, he faces the problem of his relations with Margaret. Apart from the influence of his demon-companion the weak-willed, though not yet wicked, Faust, can see on what brink he stands. Wrong enough has he done to Gretchen, the final wrong he will not do. He will leave her at whatever cost of pain to both. But Mephistopheles has tracked him to his retirement, and the sneering fiend, by his diabolical sarcasms and suggestions, puts flight to all better thoughts. From this time we feel that Faust is as surely lost as if the dreadful compact were already fulfilled.

The next scene is again laid in Martha's garden. A breath of the old garden at Sesenheim seems to float through it. It is here that the magnificent confession of faith occurs, which, though spoken by Faust, might be that of Goethe himself. It is, perhaps, the most sustainedly poetic passage in the play.

In her woman-like and tender anxiety for the eternal salvation of the man she loves, Margaret questions her lover on his religious faith, and is half vexed that no definite profession can be drawn from him. For this she blames Mephistopheles, as her own pure nature leads her to distrust the man in whose presence she cannot pray, and under whose eye even her great love for Faust seems to die away. Faust asks her to grant him a meeting in her chamber at midnight, where they may be safe from his ever-prying eyes, giving her at the same time a sleeping-draught to administer to her mother, so that their interview may not be intruded on; and Gretchen innocently grants his request.

The sleeping draught, by diabolical agency, proves fatal to her mother. This tragedy is scarcely past before another follows. Margaret's brother, Valentine, has heard of her secret love affair, and of the dark shadows that are already beginning to gather round her fair fame. All the young soldier's pride in his sister turns to fiery passion against the author of her ruin. In the grey of the morning he sees two dark figures under the window, and at once challenges the seducer of his sister. The white blades cross in the moonlight. Faust's satanic second lends strength to his arm, and Valentine falls. He dies in Margaret's arms, denouncing her secret guilt to the crowd that gathers round him.

The unrelieved intensity of the last few scenes has been such that we feel it a relief to leave Margaret for a while, and follow Faust and Mephistopheles to the Harz Mountains, where the great witch-festival of Walpurgis Night is going on. It is a significant fact in the history of Faust's moral degradation, that the refined student who in the earlier scenes had turned with disgust from the vulgar good-fellowship of Auerbach's cellar, can now find excitement and pleasure in the eldritch revelry of the Brocken ball. But in the middle of the dance he leaves his beautiful witch-

partner, for among the dancers an apparition glides slowly past him, and with a sudden pang he recognises the face of Margaret. Mephistopheles attempts to rally him out of his brain-sick fancy, telling him that the spectre bears to each man the features of his own love. But Faust knows too well the form of his beloved. With wonder he sees a single red line, scarce broader than a knife-blade, on the fairness of her neck, and racks his brain for its cause. He will know anon.

When Faust learns that Margaret is in prison, under sentence of death for the murder of their child, a fearful burst of passionate agony breaks from him. He hurls bitter reproaches on Mephistopheles, but the sneering fiend turns on him with the query, "Who was it that plunged her into her ruin? I, or thou?" The terrible truth of his words pierces to the conscience-stricken soul of the guilty Faust. But at least he will not leave Gretchen alone in her shame and misery. He commands Mephistopheles to take him directly to the town where she is imprisoned, but his companion reminds him that the death of Valentine is still unavenged, and that he cannot go thither with safety. His personal danger does not shake Faust's purpose, and Mephistopheles agrees to use his magic steeds in conveying him thither.

As the black hell-horses tear onward, they check for one moment over the place of execution, and the blood in the veins of Faust turns cold as he sees the shadowy forms of ill-spirits weaving their sinister circles round the spot. They are waiting for the morrow. Whose blood is to stain the scaffold?

Arrived at the prison, Mephistopheles keeps guard without while Faust enters alone. As he unlocks the door he hears the words of a wild song within, which tell him too surely what wreck sorrow and suffering have wrought on the mind of the once pure and gentle Margaret. She does not recognise him at first, and taking him for the executioner, pleads piteously for a little respite, only till morning. But at the sound of his voice she knows her beloved, and clasping him in her arms, forgets for a moment everything but his presence. Soon, however, the cloud sinks again on her brain, and the miserable Faust has the agony of hearing her recount all the course of their ill-fated love. Despairingly does he conjure her to flee with him, but she can no longer comprehend the meaning of his passionate adjurations. The day breaks on his wild entreaties, and Mephistopheles appears to tell him that further delay is impossible. At the shock of seeing him, whom her true instinct had ever abhorred, her brain grows clear. If salvation from the punishment of her sin can come only through his agency, she will have none of it. She commends herself to the judgment of God, and dies. "She is judged!" exclaims the voice of the fiend; but the choir of angels from above answer with the triumphant, "She is saved." Margaret's soul, on its way to heaven, calls to her lover, "Henry! Henry!" But with heaven he has no more to do. "Hither to me!" is the last word of the demon.

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DRAMATIS PERSONAE:

Faust	FRANK GUNNELL
Mephistopheles	THEO. SHALL
Wagner (a Student)	LLOYD TAYLOR
Margaret	IRIS HART
Martha (Margaret's Neighbour)	MIMI MATTIN
Valentine (Margaret's Brother)	CEDRIC HELE
Old Peasant	HUGH FORD
A Student (Baccalareus)	CYRIL RILEY
Elizabeth (an Acquaintance of Margaret's)	MURIEL MARKS
Frosch	RONALD SIMPSON
Brander	MOSTYN SKINNER
Siebel	CYRIL STACEY
Altmeyer	KEN FRASER
Witch	FRANK BAILEY
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Programme Continued Overleaf

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“FAUST”

SYNOPSIS AND PLAYERS

SCENE I—The Gothic Study.

Faust FRANK GUNNELL
 Spirit MAX. CADDY
 Wagner LLOYD TAYLOR
 Angels

SCENE II—Outside the City Gate (Easter Promenade)

Faust FRANK GUNNELL
 Wagner LLOYD TAYLOR
 Old Peasant HUGH FORD
 Old Woman FLORENCE BROWN
 Beggar GEO. SHAW
 Burglers ... JOHN STOKES, REG. VERRAN,
 CLINTON TUCKER
 Citizens ... H. D. CLARE, E. K. CORNEY,
 HARRY BERHNDT, JACK MOORE, RON.
 PETERSON
 Students E. ALDRIDGE, JOHN FERRES
 Daughters . CELIA KITSON, JOAN SANDFORD
 Servant Girls STELLA SOBELS
 PHYLLIS SIMPSON
 Chorus of Peasant Girls CLARRISSA
 SMYTHE, THELMA SEAMAN, ETHEL
 MATTHEWS, HAZEL ROBERTS, BEATRICE
 TAYLOR, JOAN PIERCE.
 Singer HARRY BERHNDT
 Girl Companion NANCY SACH
 The Poodle BETTY ARMSTRONG
 Children SHIRLEY KESTER,
 ROSSLYN SINCLAIR, PEGGY JACOBS
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SCENE III—The Gothic Study.

Faust FRANK GUNNELL
 Mephistopheles THEO. SHALL
 Spirits PATTI McCABE, EILEEN GROTLER,
 PHYLLIS WHITE, GWEN NACKEY KATH-
 LEAN SELLARS, GWENDA HAYFORD,
 MERLE GUBBINS, JOANE DUGAN.

FIRST INTERVAL (5 Minutes)

SCENE IV.—The Gothic Study

Faust FRANK GUNNELL
 Mephistopheles THEO. SHALL
 Student CYRIL RILEY

SCENE V.—Auerbach's Cellar in Liepzig.

Frosch RON SIMPSON
 Brander MOSTYN SKINNER
 Siebel CYRIL STACEY
 Altmayer KENNETH FRASER
 Mephistopheles THEO. SHALL
 Faust FRANK GUNNELL

SCENE VI.—The Witch's Kitchen.

Faust FRANK GUNNELL
 Mephistopheles THEO. SHALL
 The Witch FRANK BAILEY
 Monkeys SHIRLEY KESTER,
 ROSSLYN SINCLAIR

SCENE VII.—In Front of the Cathedral

Margaret IRIS HART
 Faust FRANK GUNNELL
 Mephistopheles THEO. SHALL
 Folk, Citizens, Beggars.

SCENE VIII.—Margaret's Room.

Faust FRANK GUNNELL
 Mephistopheles THEO. SHALL
 Margaret IRIS HART

SECOND INTERVAL (5 Minutes)

SYNOPSIS CONTINUED ON PAGE 13

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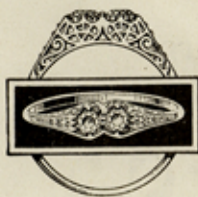
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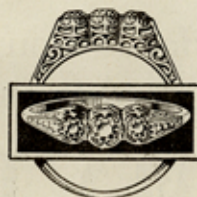
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People to be Remembered.

To publicly thank all those who have assisted in this production would be impossible. To thank even those whose services have been outstanding is no easy matter, as one always has that uncomfortable feeling that someone has been unintentionally left out. However, our first expression of gratitude is to Mr. Shall, who seemingly has achieved the impossible, because I feel certain that if the stupendous technical difficulties of Production had been realised when it was first suggested that our Theatre should play "Faust" my Board would have said (quite justifiably) that the difficulties were too great. As to the result you must judge for yourself.

The scenery and properties which were designed by Mr. Shall personally were executed in the Loeser Studios by Mr. Alfred Randall. The costumes of Faust, Mephistopheles, Elizabeth and Martha were

made by Miss Mimi Mattin. The Cathedral window was designed and painted by Mr. Hedley R. Marston. The ballet of Spirits was trained and supplied by Mrs. Lesley Bowman. The amplifying electrical equipment has been gratuitously installed by "Eclipse Radio Proprietary Ltd.," of Melbourne and Adelaide (manufacturers of the well-known "Croyden" car radio sets and "Endeavour" wireless receiving instruments), under the direct supervision of Mr. Harry Barrow, one of the technical experts of the Adelaide branch. Recordings are kindly loaned by Savery's Ltd., of Rundle Street.

To all these and those who may not have been mentioned, the Theatre offers its hearty thanks.

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Synopsis and Players (Continued)

SCENE IX—A Street.

Faust FRANK GUNNELL
Mephistopheles THEO. SHALL

SCENE X.—Martha's Room.

Martha MIMI MATTIN
Margaret IRIS HART
Mephistopheles THEO. SHALL

SCENE XI.—Martha's Garden.

Margaret IRIS HART
Faust FRANK GUNNELL
Martha MIMI MATTIN
Mephistopheles THEO. SHALL

SCENE XII—Margaret's Room.

Margaret IRIS HART

SCENE XIII—Corner in Martha's Garden

Margaret IRIS HART
Faust FRANK GUNNELL

THIRD INTERVAL (7 Minutes)

SCENE XIV.—At the Well.

Margaret IRIS HART
Elizabeth MURIEL MARKS

SCENE XV.—Enclosure Between the City Wall and the Gate.

Margaret IRIS HART

SCENE XVI.—Street Before Margaret's Window.

Valentine CEDRIC HELE
Faust FRANK GUNNELL
Mephistopheles THEO. SHALL
Martha MIMI MATTIN
Girl NANCY SACH
Margaret IRIS HART
Woman JOAN PEARCE
Folk, Citizens.

SCENE XVII.—Inside the Cathedral

Margaret IRIS HART
Evil Spirit STAN. J. BROWN
Folk at Prayer.

SCENE XVIII.—A Street.

Faust FRANK GUNNELL
Mephistopheles THEO. SHALL

SCENE XIX.—The Dungeon.

Margaret IRIS HART
Faust FRANK GUNNELL
Mephistopheles THEO. SHALL

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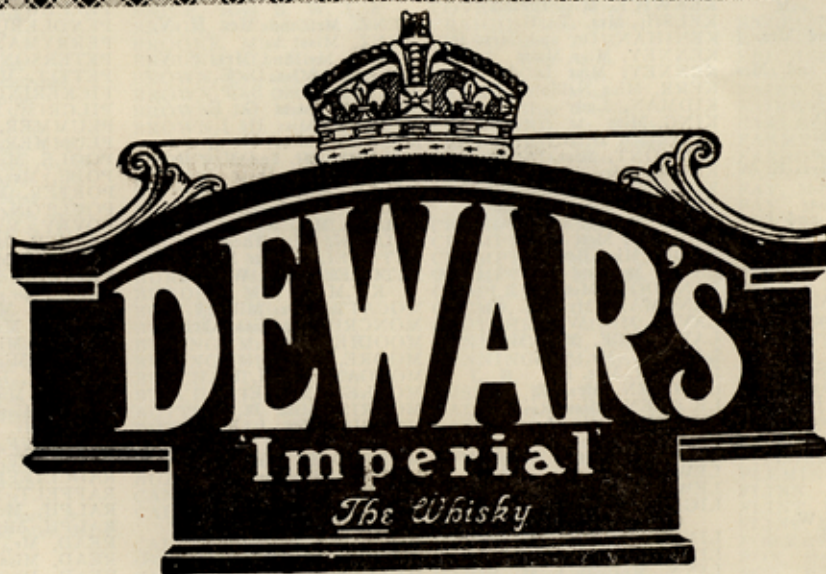
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 PRIOR, Miss M.
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 QUIN, Mr. D. G.
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 RADCLIFFE, Miss J.
 RADCLIFFE, Miss Phyllis
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 RALPH, Miss Penelope
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 READ, Miss G. M.
 READ, Mrs. F. R.
 READ, Mr. and Mrs. A. L.
 REBECK, Miss Louie
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