Souvenir Programme

“The Australia”

Angas Street :: :: Adelaide

“Faust”

in Drama

by Johann Wolfgang von Goethe

Presented by the

Adelaide Repertory Theatre

INCORPORATED

Arranged and Produced by

THEO SHALL

March 17th to 24th, 1934
The Adelaide Repertory Theatre

(INCORPORATED)

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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 revelation 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 of the spinning wheel to command scorns him, and as it disappears, Wagner, his familiar, enters, to drivel platitudes till dismissed by Faust. As the scholar casts his eyes around his room, the sun falls 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 tedium 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, with 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 affair with lofty contempt, and opines that the proper study of mankind is dusty volumes, and moldy pamphlets. He proceeds to develop this theory to the inattentive Faust, who barely prevents his exordium direct his attention to a black pothook who is following them. Wagner sees nothing but an ordinary pothook, but his master, struck by something in the brute's appearance, whiskles to him, and the dog follows him, returning where he promptly esconces himself behind the stove. Faust betakes himself to translating the Scriptures, an operation which appears seriously to disquiet the Seraph of his canine guide, for very natural objections of the demoniac pole 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 pothook had in the meantime been visited by the soliloquism of the creature, who has, in his turn, to visit 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 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 the new 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, the witch forwards, to Witch's Kitchen, and obtains from the Witch a magic philtre, which shall rejuvenate Faust. While Mephistopheles refreshes himself 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 sweetheart, and thinking idly, girl-fashion, of the handsome cavalier who had accosted her that day at the church-door. She leaves the room, and musingly leads Faust towards it with Mephistopheles. The latter places a jewel casket in the little cupboard, and they retreat as Margaret enters. She soon discovers the trinket, opens it, and, like a changeable 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 borrow them at her pleasure, although 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 doors, 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, 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. Herr Schwerdtlein. He then, 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 ac- quaintance, confiding to Faust that she has already recognised him as the gentleman that accosted her at the Cathedral door. Then, growing 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. It is too soon for the young and fiery 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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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 her, The steeniec and his von-companion the weak-willed, though not yet wicked, Faust, can see on what branch he stands. Wrong enough has he done to Gretchen, the final wrong has he done to her. 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 Senheim 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 gentle care her great love for Faust seems to the ladies. Faust asks her to grant him a meeting in her chamber at midnight, where they may be safe from his ever-glowing eyes. A sleeping-draught may be administered to her mother, so that their interview may not be intruded on; and Gretchen innocently grants his request. In the grey of the morning he sees two dark figures under the window, and at once challenges the seducer of her sister. The white blades cross in the moonlight. Faust's satanic sword 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 gathering.

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 vulgarities of Auerbach's cellar, can now find excitement and pleasure in the eldritch revelry of the Brocken bull. 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 recognizes 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 makes 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 a thing avenged, 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 will be the issue of this meeting. He unbarred the door and finds Margaret there, unrecognizable to him, her face a sea of horror. She does not recognize 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. Devastatingly does he encourage 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 commands 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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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     ....  ...  ...  ...  ...  ...  ...  ...  ... Wine Cellar
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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
Burghers .......... JOHN STOKES, REG. VERRAN, CLINTON TUCKER
Citizens ............. H. D. CLARE, E. K. CORNEY, HARRY BERNDT, JACK MOORE, RON. PETERSON
Students ............. E. ALDRIDGE, JOHN FERRES
Daughters .......... CELIA KITSON, JOAN SANDFORD
Servant Girls .......... STELLA SOBELS, PHYLLIS SIMPSON
Chorus of Peasant Girls .......... CLARRISET SMYTHE, THELMA SEAMAN, ETHEL MATTHEWS, HAZEL ROBERTS, BEATRICE TAYLOR, JOAN PIERCE.
Singer .............. HARRY BERNDT
Girl Companion .......... NANCY SACH
The Poodle ............ BETTY ARMSTRONG
Children ............. SHIRLEY KESTER, ROSSLYN SINCLAIR, PEGGY JACOBS
Soldiers ........ Members of the Railway Glee Club

SCENE III—The Gothic Study.
Faust .................. FRANK GUNNELL
Mephistopheles ............. THEO. SHALL
Spirits PATTI McCabe, EILEEN GROTLER, PHYLLIS WHITE, GWEN NACKLEY KATHLEEN 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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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)

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<th>Scene XI — Martha's Garden</th>
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**PARAGON FULL CIRCLE REMOULDS**

"Just Like a New Tyre"

22-24 Hanson Street, Adelaide

Phone: Central 9020.
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DURIE, Mr. A. J.
DURIE, Mr. and Mrs. F. K.
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MAGAREY, Miss Helen
MAGAREY, Miss Kathleen
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MARTIN, Mr. and Mrs. E. M.
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MATHWELL, Miss Emid
MATHWIS, Mr. E. P.
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LINDLEY, Misses M. M.
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LINN, Miss H. M.
LOUTIT, Miss E.
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Seppelts

Imperial Reserve

Royal Purple PARA

THIS WINE has been produced from those exquisite blends of very old Matured Port Wine that has been stored away in wood for years at Seppeltsfield Vineyards.

Special care and supervision together with the excellent quality of these rich luscious wines, have made this Seppelt product one of the finest old Ports procurable.