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SHIRL CONWAY

"Auntie Mame"

Dear Audience: It is seldom that an artist has the opportunity to write her own bibliography. The responsibility entailed and the sheer weight of conscience gives small margin to any possible embroidering of the truth.

For example, it is necessary to include the fact that one has been born somewhere at some time. I was born in a little house just outside of a town called Franklinville, which is located in the western part of New York State, in the year 1916. I arrived on the full crest of one of the worst floods that territory has ever seen. This was a natural birth with a vengeance, because there was no help available.

Surviving all minor cuts and bruises, including a broken arm due to experiments in flying from the top of our apple tree without benefit of parachute, I scrambled my way through the University of Michigan for a Bachelor of Arts degree, majoring in Speech Therapy. The reason the major wasn't in Theatre Arts was about six feet three inches tall with an authoritative voice and an eye of fire, whose name was father.

Perhaps it was sheer wilfulness that propelled me into my career, which is now my very life. From my first show with Eddie Cantor in 1941, I found I was very large in the chorus, right up until now, my life has been immensely enriched by the theatre.

My apprenticeship was under people like Ethel Merman, Rodgers and Hammerstein and Lerner and Loewe. I have never arrived "over night," as the expression goes. "Over the years" is much more like it.

I've been what they term a "star" for some ten years, both in New York and in London. And what a joyful sprinkling of Stardust for this American artist to "tip the bill" at theatres like the Drury Lane in London with "Pl ain and Fancy" and the Theatre Royal here in Adelaide with my beloved "Auntie Mame."

I don't feel like a star, and never have, simply because I haven't a clue to how one is supposed to feel. If it has anything to do with surface pageantry, it makes me feel uncomfortable. If it has anything to do with portraying a satisfying role, I'm right at home and happy as a lark.

That rather sums up the way I feel right now: right at home and happy as a lark.

It is my privilege, and my intention, and incidentally also in my contract, that I make you feel exactly the same. I hope I can, and I hope you do.
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CAST

AUNTIE

MAME

CAST (continued)

NORAH MULDOON
PATRICK DENNIS (boy)
ITO
DOROTHY
VERA CHARLES
OSBERT
RAZPHAT DEBINE
BISHOP KLEPHAROSEES
M. LINDSAY WOOLSEY
AUNTIE NAME
Mr. WALDO
Mr. BAIRDE
AL LINDEN
A THEATRE MANAGER
ACTOR
A MAID
A FOOTMAN
A LEADING MAN
LORD DUDLEY
A CUSTOMER
A CUSTOMER'S SON
Mr. LOOMIS
BEAUREGARD JACKSON PICKET BURNSIDE
COUNCIL JEFF
COUNCIL FAN
COUNCIL MULLER
MARGARET REID
BARRY ANDERSON
BILL WATERS
GLADYS ANDERSON
JUNE CLYNE
JOHN FINLAYSON
IVOR BROMLEY
FREDERICK PARSLOW
CARL BLEASBY
SHIRL COWHAY
JOHN FINLAYSON
JOHN D'ARCY
KEVIN PALMER
BRETT PANNELL
LEON HOWARD
BETTY PATRICK
STEPHEN HALL
IVAN KING
IVOR BROMLEY
JEANNE BATTE
IAN TURPIS
STEPHEN HALL
KEN WERNER
GLADYS ANDERSON
STEPHEN HALL
SALLY CATO MACDOUGALL
EMORY MACDOUGALL
MOTHER BURNSIDE
A HUNTSWAN
FRED A GROOM
SAM A GROOM
DR. SHIRR, A vet
PATRICK DENNIS (man)
AGNES GOOCH
BRIAN O'BANNION
GLORIA UPSON
DORIS UPSON
CLAUDIE UPSON
PEGEM RYAN
MICHAEL DENNIS
AUDINE LEITH
IAN TURPIS
LORNA FORBES
BRETT PANNELL
STEPHEN HALL
IVAN KING
JOHN FINLAYSON
JEFFREY HODGSON
JOAN HARRIS
FREDERICK PARSLOW
PAMELA GREENALL
PAT MCDONALD
MALCOLM PHILLIPS
DIANA GOLDB
BARRY ANDERSON

SYNOPSIS OF SCENES
The action of the play takes place in Auntie Mame's Blackman apartment
and various other locales in which she becomes involved during a period
of years from 1928 to 1946.

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Direction of Production:
EDMUND BAYLIES
Production designed by
ROGER RAMSDELL
from original designs by
OLIVER SMITH

ADELAIDE SEASON:
Commencing 7th July, 1959
THEATRE ROYAL
"Auntie Mame"

is presented exclusively by
CARROLL-FULMER THEATRES COMPANY Pty. Ltd.
(Head Office — PRINCESS THEATRE, Melbourne)

Directors: GARNET H. CARROLL
JOHN G. H. CARROLL
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Stage Director ………… Harry Stone
Stage Manager ………… Kevin Palmer
Asst. Stage Managers ………… Pete ST. B. Connor
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Head Mechanic ………… Jack Morgan
Head Carpenter ………… Ivan Calin
Chief Property Master ………… George Buzio
Chief Property Maker ………… Mick Day
Scenic Artists ………… Leon Hogan, Don Evans, Dres Hardingham
Wardrobe Mistress ………… Madame Baddoo
Touring Head Stage Officer ………… Asher Charwood
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The Management reserves the right to make any alteration in the cast which may be rendered necessary by illness or any other unavoidable cause.
The Management reserves the right of refusing admission to the Theatre.
Patrons are respectfully asked to refrain from conversation while the performance is in progress.
Taking of photographs during the performance of this production is prohibited.

CREDITS

KEITH COURTENAY dress wear, suits, overcoats
and accessories were exclusively chosen for the mode symbols of the “Auntie Mame” cast.

Furs ………… BY MYER EMPORIUM, ADELAIDE
All Couture ………… created by ALBERT EDSON, MELBOURNE
Costumes in hunting sequence by LOUIS EPSTEIN Pty.
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Sally Centry  1/2 by LORD & KINGDON, MELBOURNE
Jewellery ………… BY DUG BARRY GITT, MELBOURNE
Interior Decoations ………… BY RICKEL INTERIORS, MELBOURNE
Auntie Mame Floor coverings ………… BY MARLE P.CARLETT

Cocktail Shaker ………… BY GUMBIE CORP., MELBOURNE
Typewriter ………… BY CHATTS, ADELAIDE
Sister Mame  ………… BY ADELAIDE SPORTS DEPOT, ADELAIDE
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