

Heilig Theatre

PORTLAND, OREGON

Wednesday, December 28, 1927
Special Price Matinee at 2:15—Evening at 8:15

MR. J. C. DUFF

Presents

The Beggar's Opera

By JOHN GAY

On the Bicentennial Anniversary Tour of America
New Settings of the Airs and Additional Music by
FREDERIC AUSTIN

CAST:

| | |
|--------------------------------|-----------------|
| PEACHUM | CHARLES MAGRATH |
| LOCKIT | NORMAN WILLIAMS |
| MACHEATH | GEORGE BAKER |
| FILCH | ALFRED HEATHER |
| THE BEGGAR } DRAWER } | GEORGE GREGSON |
| MRS. PEACHUM | LENA MAITLAND |
| POLLY PEACHUM | SYLVIA NELIS |
| LUCY LOCKIT | CELIA TURRILL |
| Diana Trapes | Julie Meo |
| Mrs. Coaxer | Marjorie Chard |
| Dolly Trull | Beatrice Morson |
| Mrs. Vixen | Vera Hurst |
| Betty Doxy | Julie Meo |
| Jenny Diver | Alison Ramsay |
| Mrs. Slammekin | Audrey Mildmay |
| Molly Brazen | Zaidee White |
| Suky Tawdry | Julia Cornelius |

Ladies
of the
Town

MEMBERS OF MACHEATH'S GANG

Messrs. Boris Milman, Leon Mandas, Raimonde Aubrey, Harry Taylor, Norman Stengel

The Steinway Piano is the official Piano of "The Beggar's Opera"

Duo-Art Record—Sherman, Clay & Co.

PERIOD, 1728

| | |
|--------------------|-------------------------|
| ACT I. | Peachum's House |
| ACT II. Scene 1.— | A Tavern. Near Newgate. |
| Scene 2.— | Newgate |
| ACT III. Scene 1.— | A Gaming House |
| Scene 2.— | Newgate |
| Scene 3.— | The Condemn'd Hold |

NOTE: This entire organization and production, consisting mainly of the original cast who appeared at the Lyric Theatre, Hammersmith, London, when this opera was revived by Mr. Nigel Playfair, on May 12, 1920, have been brought to this country by Mr. Duff direct from England for this tour.

In this version of Mr. Gay's famous English Ballad Opera every possible effort has been made to recapture the spirit of the original work, much of which was "improved away" in the representations of the early nineteenth century. Unfortunately in an age which lacks the leisure of the eighteenth century the opera cannot be given in its entirety; in the work of curtailment and selection, the producer has been much helped by Mr. Arnold Bennett.

New settings have been provided for the Songs, and the music in general has been re-arranged and supplemented where necessary by Mr. Frederic Austin. The versions of the tunes used have been taken from contemporary eighteenth-century editions, and many beautiful and characteristic numbers omitted in later times have been restored.

| | |
|-------------------------------------|----------------|
| Harpichord | Hazel Grouppe |
| First Violin and Viola d'Amore..... | Jean Stockwell |
| Viola | F. May Taylor |
| Violoncello and Viola di Gamba..... | Sadie Tilkin |
| Double Bass | Irene Scott |
| Oboe | Joseph Marino |
| Flute | Rose Fishbein |

Musical Director: **SEBASTIAN UNGLADA**

Costumes made by the "Eaves Costume Company"

From the designs by the late C. Lovat Fraser

All silks in this production are from the house of H. R. Mallison. "Silks de Luxe"

Stage Manageress: **PHYLLIS HILLER**

Company Manager: **H. M. McFADDEN**

The Bicentennial Anniversary Tour of "The Beggar's Opera" booked by Concert Management **ARTHUR JUDSON**, Steinway Building, New York City

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| Evenings | | Special Price Mat. Saturday | |
|---------------------------------------|--------|---------------------------------------|--------|
| Entire Lower Floor | \$2.75 | Entire Lower Floor | \$2.20 |
| Balcony, first 5 rows | 2.20 | Balcony, first 5 rows | 1.65 |
| Balcony, next 4 rows | 1.65 | Balcony, last 17 rows | 1.10 |
| Balcony, last 13 rows | 1.10 | Gallery, first 7 rows, reserved | .50 |
| Gallery, first 7 rows, res. | .75 | Gallery, last 7 rows, admission | .50 |
| Gallery, last 7 rows, admission | .50 | | |

Ticket Office Sale Opens at Theatre Box Office Monday, Dec. 26

SYNOPSIS

The Beggar's Opera

PROLOGUE

The Beggar is introduced to the audience by one of the players and gives a short account of himself and of his opera.

ACT I—(PEACHUM'S HOUSE)

Peachum, fence and informer, is discovered making up his accounts. He is interrupted by Filch, one of his satellites, who is entrusted with messages from some of Peachum's customers in Newgate. Following Filch comes Mrs. Peachum, who inadvertently raises a storm by using the word "murder," such a crude expression of their trade being forbidden. A little later, however, they join forces when they discover through Filch that their only daughter, Polly, is secretly married to Captain Macheath, the highwayman. Nothing can exceed this danger and annoyance when they find the marriage is a real one, and they at once try to persuade Polly to sell her husband to the authorities and share with them in the reward for his capture. This she indignantly refuses to do, giving as an excuse the fact that she loves Macheath. Later Polly overhears her parents plotting to betray Macheath without her consent. She immediately flies to her room, where her husband is hidden, releases him and informs him of the plot against his life and implores him to fly.

The curtain falls on a love duet in which they take leave of each other.

ACT II, SCENE 1—(A TAVERN)

Macheath's gang are discovered drinking and singing, led in both by "Matt o' the Mint." To them enters the Captain, evidently somewhat perturbed at the plot against him on the part of Peachum. He confides in the gang, decides to be hidden for a time, gives them instructions and dismisses them. To cheer him in his enforced retirement he sends for a number of ladies of the town, with whom he is a great favorite. One of these, Jenny Diver, betrays him to Peachum, who enters and effects his capture, and Macheath is borne off to Newgate.

ACT II, SCENE 2

Locket, the jailor, is discovered dozing. Disturbed by the entrance of Macheath, led in by the constable, he proceeds to fit him with irons, the Captain being willing to pay for a light and easy set. Left alone to meditate on his fate, he is rudely interrupted by Locket's daughter, Lucy, to whom he has also been making love. Lucy, having heard rumors of Polly, demands that the Captain shall at once marry her, which he cheerfully consents to do. A wife more or less means nothing to Macheath. The prison chaplain being absent, they are compelled to postpone the ceremony. Polly chooses this moment to visit her husband in prison. The wife and wife-to-be meet and Macheath is confronted with a very awkward situation, relieved by their respective fathers, who discover their daughters with the prisoner and tear them away.

ACT II, SCENE 3—(SAME)

Macheath having told a plausible tale to Lucy, persuades her to aid him to escape. Taking advantage of her father's sleeping off the effects of a carouse, she steals his keys, unlocks Macheath's chains and releases him.

ACT III, SCENE 1—(A STREET)

Forced to emerge from retirement owing to lack of funds, Macheath tries his luck in a gaming house. Recognized in spite of his mask by the owner of the rooms, one Diana Trapes, he is once more betrayed into the clutches of Peachum and Locket by means of a trick.

ACT III, SCENE 2

(A ROOM IN NEWGATE)

Lucy, consumed by rage and jealousy, attempts to kill her rival, Polly, by means of poisoned wine. The entrance of Macheath, once again in chains, however, prevents Polly from drinking the fatal cup, for in her surprise and grief she dashes it to the ground.

An unsuccessful appeal by Polly and Lucy to their respective fathers for the release of Macheath ends in the Captain being led away to the condemned cell to await execution.

ACT III, SCENE 3

(THE CONDEMNED CELL)

Macheath is discovered behind bars, cup in hand, taking his last drink before going to the gallows. Polly and Lucy enter to bid him farewell, their touching parting, accompanied by the solemn tolling of the bell being interrupted by "Matt o' the Mint" with the announcement that four wives of the highwayman are waiting outside with a child apiece. This is too much even for the gallant Macheath, and he signifies his readiness to proceed with the execution without delay.

At this point the player whom we saw in the prologue rushes on and indignantly demands of the Beggar if he really intends to have the hero executed, contrary to all theatrical custom. A happy ending being considered essential, the Beggar gives way and allows the hero to be relieved.

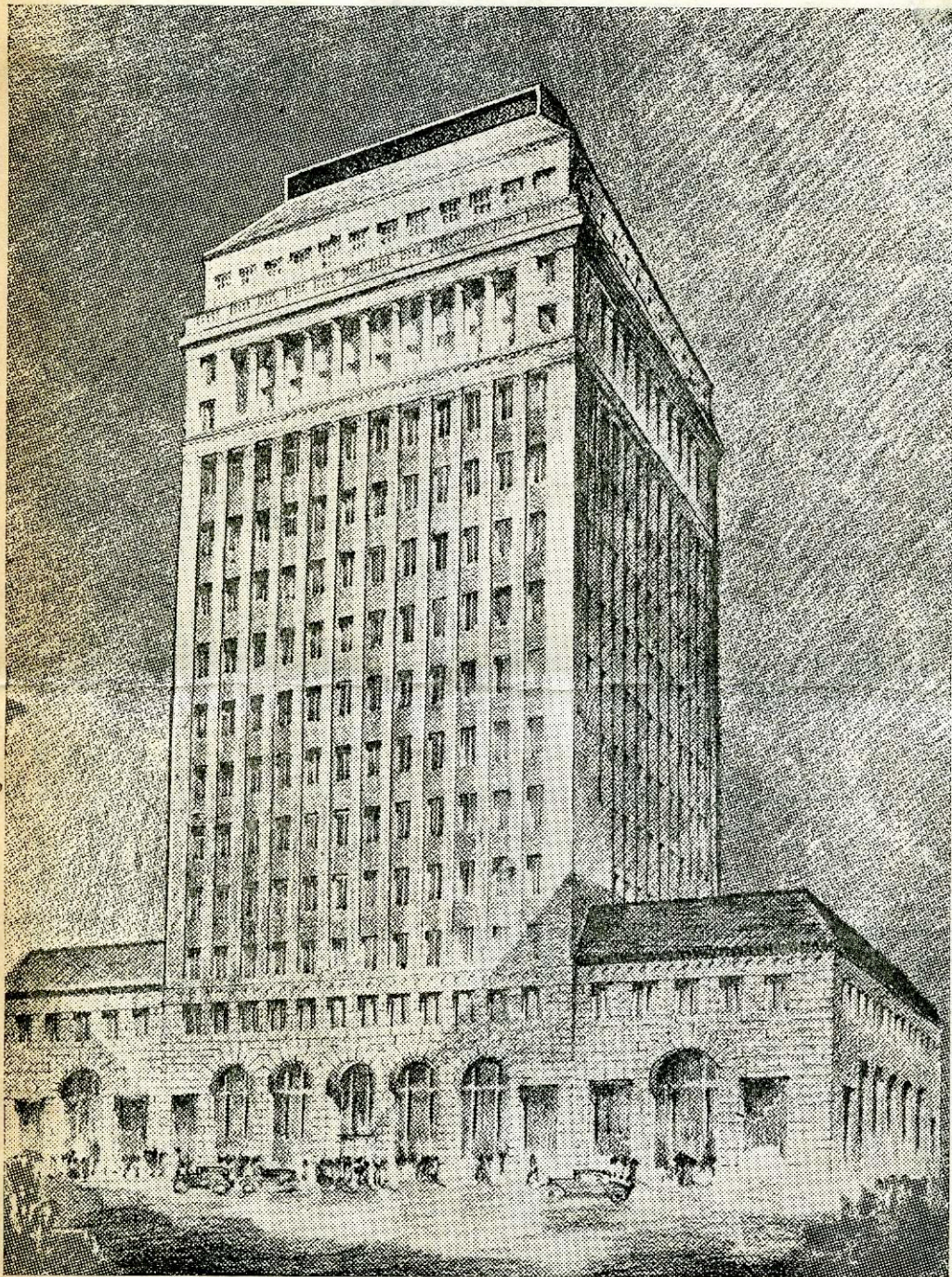
The scene ends with the Captain surrounded by six wives signifying their joy at his release by a dance.

Peachum—"A cart is absolutely necessary," etc. The vehicle in which criminals of that day were carried to execution, corresponding to the French tumbrel.

Macheath—"At the Tree I shall suffer," etc. Tyburn Tree, a name given to the gallows which was situated at Tyburn.

Peachum—"Marylebone (pronounced Marrybun) and the chocolate houses." Marylebone was the center of fashionable clubs devoted chiefly to gaming of all kinds. Chocolate houses were similar places frequented by the bloods of the period.

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