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 ...........................................
Jenny Diver ...........................................
Mrs. Siammekin ......................... Audree Mildmay
Molly Brazen ......................................Zaidee White
Suky Tawdry .......................................Julia Cornelius

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.

Harpischord ................................................................. Hazel Groupppe
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

LOOK!! TRIED AND TRUE FAVORITE MUSICAL PLAY
HEILIG THIS WEEK FRI. NIGHTS, DEC. 29-30-31
Special Price Matinee Saturday at 2:15

SHUBERT BROS. PRESENT

Blossom Time
Based on Incidents in the Life of FRANZ SHUBERT, THE COMPOSER

EXCELLENT CAST SUPERB PRODUCTION AUGMENTED ORCHESTRA

CITY AND OUT OF TOWN MAIL ORDERS RECEIVED NOW

Address letters, make checks and postoffice money orders payable to HEILIG THEATRE. Include self-addressed, stamped envelope for safe return.

Prices, Including War Tax

<table>
<thead>
<tr>
<th>Evenings</th>
<th>Special Price Mat. Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entire Lower Floor</td>
<td>$2.75</td>
</tr>
<tr>
<td>Balcony, first 5 rows</td>
<td>2.50</td>
</tr>
<tr>
<td>Balcony, next 4 rows</td>
<td>1.95</td>
</tr>
<tr>
<td>Balcony, last 13 rows</td>
<td>1.10</td>
</tr>
<tr>
<td>Gallery, first 7 rows, res.</td>
<td>.75</td>
</tr>
<tr>
<td>Gallery, last 7 rows, adm.</td>
<td>.50</td>
</tr>
</tbody>
</table>

Entire Lower Floor.............. $2.20
Balcony, first 5 rows........... 1.65
Balcony, last 17 rows........... 1.10
Gallery, first 7 rows, reserved... .60
Gallery, last 7 rows, admission.... .60

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 Flick, one of his satellites, who is entrusted with messages from some of Peachum’s customers in Newgate. Following Flick 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 Flick that their only daughter, Polly, is secretly married to Captain Macheath, the highwayman. Nothing can excel 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. To this 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 by 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 Peachum’s customers in Newgate, including Locket, the jailor, who is entrusted with messages from some of Peachum’s customers in Newgate. Following Flick 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 Flick that their only daughter, Polly, is secretly married to Captain Macheath, the highwayman. Nothing can excel 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. To this 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 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, who is engrossed in her own affairs. When she is told of the plot, she resolves to betray Macheath without her consent. Macheath, 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 theirpective fathers for the release of Macheath ends in the Captain being led away to the condemned cell to await execution.

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 theirpective 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 being 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 reprieved.

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 tumbril.

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

Peachum—“Marylebone (pronounced Marryun) and the chocolate houses.” Marylebone was the center of fashionable clubs devoted to the gaming house kinds. Chocolate houses were similar places frequented by the bloods of the period.
Most Beautiful Gas Salesrooms in America
Come and See; You'll be Proud of them!
Sixth and Taylor