

THE
AUSTRALIAN
ELIZABETHAN
THEATRE
TRUST



THE AUSTRALIAN
ELIZABETHAN THEATRE
TRUST

THE AUSTRALIAN
ELIZABETHAN THEATRE
TRUST

PATRON: HER MAJESTY THE QUEEN

THE FIRST YEAR

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(A Company incorporated in the Australian Capital Territory and limited by guarantee)

DIRECTORS

President: THE RIGHT HONOURABLE SIR JOHN LATHAM, G.C.M.G., Q.C.

Vice-Presidents:

The Hon. DAME ENID LYONS, G.B.E.
Sir ARTHUR RYMILL

Sir RICHARD BOYER
Sir ROBERT KNOX

Chairman: Dr. H. C. COOMBS

Members of the Board:

Professor F. ALEXANDER
J. H. G. BLAKENEY
Mrs. I. L. MASSY BURNSIDE
EARL C. DAUM
G. F. DAVIES
WARWICK O. FAIRFAX
AUBREY H. L. GIBSON
R. E. JACOBS
JAMES N. KIRBY, C.B.E.
F. E. LAMPE, M.B.E.
J. P. D. LLOYD

ALBERT MONK
C. J. A. MOSES, C.B.E.
Sir DANIEL McVEY, C.M.G.
CLIVE OGILVY
A. J. REID, C.M.G., I.S.O.
Miss MYRA ROPER
Dr. LLOYD ROSS
Professor F. J. SCHONELL
A. T. SMITHERS, C.B.E.
L. C. WATERMAN

Hon. Secretary: MAURICE PARKER

Opera Board:

Sir BERNARD HEINZE, *Chairman*
AUBREY H. L. GIBSON
Miss GERTRUDE JOHNSON
C. J. A. MOSES, C.B.E.
Mrs. C. T. LORENZ
Sir FRANK TAIT

Drama Board:

W. O. FAIRFAX, *Chairman*
C. J. A. MOSES, C.B.E.
CLIVE OGILVY
FRANK J. McKENNA, C.B.E.
K. R. MURDOCH
Professor KEITH MACARTNEY

Elizabethan Theatre Board:

JAMES N. KIRBY, C.B.E., *Chairman*
JOHN GOODSSELL, C.M.G.

JOHN GLASS
JOHN R. KITTO

Executive Director: HUGH HUNT

Administrative Officer: JAMES MILLS

General Manager, Drama Company: Miss ELSIE BEYER, M.B.E.

General Manager, Opera Company: ROBERT QUENTIN

General Manager, Elizabethan Theatre: JOHN SUMNER

A MESSAGE FROM THE PRIME MINISTER

THE RT. HON. R. G. MENZIES, C.H., Q.C., M.P.

Prime Minister of the Commonwealth of Australia



THE growing desire of our people to develop a theatre of their own in Australia has found expression in the formation of the Australian Elizabethan Theatre Trust.

The Commonwealth-wide appeal for funds was launched to commemorate the gracious visit to our shores of our Sovereign and His Royal Highness the Duke of Edinburgh in 1954, and was met by a happy combination of private persons and institutions on the one hand, and by the Commonwealth Government on the other. Its immediate future has been further secured by the generous annual contributions from all State Governments.

It has now made a propitious start to its great task of creating a truly national theatre for Australia. I look forward confidently to the day when Australian theatrical companies will travel overseas to return the visits of the many great artists who have enriched the life of our people.

“The glory of my crown is my people's love.”

So said the first Queen Elizabeth of England. And indeed her people had reason to love her. Her reign was an era of growth, expansion and progress such as England had never before known. Not only in trade and agriculture did Elizabethan England progress. This was also a time of great development in the arts, with the curtain raised for the first time on many of the Shakespearean plays that bring life and colour to our theatre today.

In this second Elizabethan era, we, in Australia are experiencing an upsurge of growth and progress comparable to that which took place during the reign of the first Elizabeth. In the last two decades Australia has changed from a predominantly agricultural and pastoral land to one of the most highly industrialised

nations in the world. Parallel to the development in industry is the new and quickened interest in Australian Art and Theatre, assisted greatly by the activities of the Australian Elizabethan Theatre Trust. In both Art and Industry Australia has good reason to be proud of her achievements.

General Motors-Holden's, pioneers in the manufacture of an all Australian car have greatly assisted Australia's growth as an industrial nation. Today GMH is the largest automotive enterprise in the Southern Hemisphere, producing and marketing a wide range of automotive products, household and commercial refrigeration, diesel engines and industrial equipment.

GENERAL MOTORS-HOLDEN'S LIMITED

BRISBANE · SYDNEY · MELBOURNE · ADELAIDE · PERTH

Messages from the Premiers of the Australian States

NEW SOUTH WALES

THE HON. J. J. CAHILL, M.L.A., *Premier and Colonial Treasurer*

I congratulate the Australian Elizabethan Theatre Trust on the conclusion of a very successful first year of operations. There has been real achievement since the Elizabethan Theatre was opened on July 27, 1955, with Sir Ralph Richardson's Company in Terence Rattigan's plays, *The Sleeping Prince* and *Separate Tables*. There followed *Medea*, *Summer of the Seventeenth Doll*, *The Boy Friend*, *Twelfth Night* and Sheridan's *The Rivals*, and as a member of the audience on several occasions, I pay my tribute to the excellence of the several productions and the splendid talent of the various players.

The Trust productions are certainly filling a gap which has too long existed in a cultural field which is capable of great extensions. Opera and ballet are, I understand, in prospect and as the months go by the Trust's achievements become the more notable.

What pleases me personally and specially is the fact that the Trust's policy promises a great Australian content amongst local works and local artists. My hope is that the Trust's second and subsequent birthdays will be distinguished by such splendid achievements as its first.

VICTORIA

THE HON. H. E. BOLTE, M.L.A., *Premier, Treasurer and Minister for Conservation*

My hearty congratulations go to the Elizabethan Theatre Trust on the completion of its first very active year of operations.

I believe the Trust is filling a real place in the life of the community and that, as it settles in on its big job, it will justify in every way its establishment.

QUEENSLAND

THE HON. V. C. GAIR, M.L.A., *Premier and Chief Secretary, and Vice-President of the Executive Council*

The aims and productions of the Australian Elizabethan Theatre Trust are entitled to our fullest sympathy and encouragement. The Trust's first year of active operations has completely justified the support which the Queensland Government has willingly given to the organisation.

The standard of the Trust's productions and the artists appearing in them prove that Australia has reached a cultural maturity not suffering by comparison with the Old World. Queenslanders, naturally, are glad that this State has not been overlooked in the presentation of the Trust's plays and I should like to congratulate the Trust for having demonstrated such a practical consideration for the people of our State.

Queenslanders are looking forward with pleasurable anticipation to *Summer of the Seventeenth Doll* and future productions which, in view of the great success of *Medea* in Queensland, we are confident will add further laurels to the Trust's already notable cultural achievements.

SOUTH AUSTRALIA

THE HON. T. PLAYFORD, M.H.A., *Premier, Treasurer and Minister of Immigration*

The work being undertaken by the Australian Elizabethan Theatre Trust is greatly appreciated by my Government.

Besides providing a memorial to the visit to Australia of Her Majesty Queen Elizabeth II, the Trust is helping to establish drama, opera and ballet in Australia on a permanent and Australia-wide basis, and is offering opportunities to the talent and skill which exist in such abundance in Australia.

I wish the Trust every success.

WESTERN AUSTRALIA

THE HON. A. R. G. HAWKE, M.L.A., *Premier, Treasurer and Minister of Child Welfare*

I wish to express my sincere approval of the work which the Australian Elizabethan Theatre Trust is doing in Australia to provide greater opportunities for Australians to see opera, drama and other theatre productions of very high quality. I am confident the work of the Trust will develop a greater love for the theatre among an increasing number of Australians as time goes on.

TASMANIA

THE HON. R. COSGROVE, M.H.A., *Premier and Minister for Education*

The Australian Elizabethan Theatre Trust has made a valuable contribution to the cultural life of the nation in the first year of its active operations. Too often in the past the voices of the Muses have seemed to be lost in the vast spaces of this remote continent, and any movement pledged to nurture and sustain the finer arts should be blessed with the support of Governments and people.

In Tasmania the Trust has given the legitimate theatre a dramatic uplift. We already have had the honour of seeing Judith Anderson and the distinguished *Medea* cast, and later this year the Opera and Drama Companies will be playing in our historic Theatre Royal.

May the Trust and all associated with it advance from strength to strength in performing the functions of its splendid charter.



To-day's Toddler . . . To-morrow's Toscanini?

THERE may be a maestro's baton in your small boy's schoolbag. To-day's toddler may be to-morrow's Toscanini. But whether or not he is destined for the podium, his love of good music should be fostered and encouraged. Philips radios and radiograms, and Philips recordings and high-fidelity equipment are for families to which the faithful reproduction of the world's finest music brings happiness and inspiration.



PHILIPS *for music that lives*

Radios • Radiograms • Records • High-Fidelity Equipment

THE THEATRE IN AUSTRALIA

A "NATION of five and a half millions," wrote Professor Trevelyan, of England in the age of Queen Anne, "that had Wren for its architect, Newton for its scientist, Locke for its philosopher, Bentley for its scholar, Pope for its poet, Addison for its essayist, Bolingbroke for its orator, Swift for its pamphleteer, and Marlborough to win its battles, had the recipe for genius." To-day, Australia, with twice that population, is aware of that silent challenge across the centuries and is anxious to prove that she too has the recipe for genius in every sphere of human activity. She is not content that historians of the reign of Queen Elizabeth II shall write that a nation of ten millions that had Bradman for a cricketer, Landy for a runner and Sedgman for a tennis player, had an uncommon aptitude for sport!

Already Australia has produced scientists, poets, painters, singers and at least one orator to challenge the world's best. In this great stirring of vitality the theatre must take its place to show Australians "all that we are, all that we wish to be, and all that we dread to be." There is no need here to argue why a vigorous theatre is a necessary part of any excellent society; it is worth saying, briefly, why it has a special attraction for Australians who to a large extent escaped the gloomy Puritan tradition that the playhouse was something to be shunned.

For Australians, though they inherit many British qualities, have developed a character of their own that is in many ways very different. They are open and easy where the English are reserved and constrained. They have a natural delight in company. In the modern jargon they are extrovert, where the English are introvert. Partly, no doubt, this is the result of a healthy democratic tradition; partly to the Mediterranean climate of their sun-dazzled land. No cold winter nor long dark nights drive the Australian family indoors to sit by the fire with their books. They seek their pleasure in the open air or in places of public entertainment; and what better place is there than the theatre which throughout the history of Western civilisation has supplied men and women with food for their imagination, with ideas and subjects of conversation and interests in common? Australians, too, take readily to the stage as the theatres and opera houses of London prove to-day with their many Australian actors and singers and designers. It is not too much to say that they have a natural genius for the theatre which is not, of course, to say that they have yet produced a theatrical genius. Nor are they likely to do so until they support the theatre more generously in their own land. For, in spite of their liking for and interest in the theatre, modern Australians have been slow to realise that the theatre depends on them. There are no wealthy private patrons to maintain a company of players, as in the days of Queen Elizabeth the First. There is no Court to keep a Theatre Royal going at its own expense. Governments and local authorities, though often surprisingly enlightened towards the arts, have on the whole inherited the peculiar British tradition that the theatre is no business of theirs. (One says peculiar, because this tradition is not only incomprehensible to any European country, but would be mocked by every self-respecting German city which runs its opera house and playhouse at public expense.)

Yet the theatre cannot exist without some help, unless it is to be considered no more than a pure commercial venture like dog-racing or wrestling. That help can only come from the public, either in the form of ever higher prices for seats, which is inevitably unfair to the individual, or by some form of subsidy. The Australian Elizabethan Theatre Trust is an attempt to solve this problem. It began as a movement among private citizens to raise money to establish a national theatre; it has since received contributions from the Federal and State Governments. It has started life at an exciting moment in Australian history, when European migrants, to many of whom the theatre is as much a necessity of life as coffee or garlic, are entering the country in their thousands, and when old and new Australians alike are awakening to their future as a great nation. Already it has stimulated the national consciousness by its production of a fine play by an Australian author in which, for the first time, Australians heard with delight their authentic voice and ironic humour expressed on the stage and recognised that their lives, too, might be the stuff of great art.

So far it is only a beginning. Yet with faith and fortune there can be no going back. The theatre must grow with Australia as it grew with France and England and modern Ireland, reflecting its splendours and miseries, inspiring its young people, acting, as only the theatre can, at once as a link with the past and a model for the future, as a fortress of tradition and a revolutionary cell. Hazlitt wrote that the theatre is "your true Herald's College, the only Antiquarian Society that is worth a rush." By producing the great plays of Shakespeare, Congreve, Sheridan and Shaw (which only a national theatre could do) the theatre will keep bright one of the two golden chains which bind Britain and Australia together—the English Crown and the English language.

JOHN DOUGLAS PRINGLE.

Editor of *The Sydney Morning Herald*.



*The Red Bull Theatre
St. John's Street*

**The modern way of life,
its cultural and aesthetic
standards, owes so much
to the past...**

Just as the modern theatre in its nearly 400 years of development has raised our appreciation of the Arts and Beauty, so Metal Manufactures has contributed to a more comfortable and better way of life—for, from its works, come the copper, brass and aluminium, wires, cables and tubes upon which modern civilisation depends.

METAL MANUFACTURES LIMITED

Works: Port Kembla, N.S.W. Maribyrnong, Vic.

MM35/FF

THE PLAYWRIGHT IN AUSTRALIA

I SUPPOSE no writer in a democracy would readily admit that literature must serve the purposes of the nation. We all know it is for the world; for some mysterious end beyond the world in its visionary aspects; and the dangers in defining any other purpose for it are too alarming to face with composure . . . corruption into serving one of the totalitarian ideologies or, at best, into mere tub-thumping patriotism.

Nevertheless, when all the dangers have been recognised, it is of course a fact that literature does serve, even in a sense create, the nation. Nothing remains of Greece but its sculpture, philosophies and its plays: it is to these we turn to find out what the nation was. It is to Shakespeare that we must turn to find out what was Elizabethan England—or, rather, eternal England.

The interest, the great excitement of living in a new country such as Australia, where a new nation is being formed out of the old stock, is that all this work of creation is still to do. There is no Euripides, there is no Shakespeare; there is no Aristophanes, there is not, as yet, even a Wycherley or a Sheridan. It is all still to be done.

How, exactly, does the playwright help to "create" the nation? I think it is likely that, simply because his works are more clearly seen, because he makes living figures walk across the stage, he does more to create it than any other kind of artist in stone or paint or words. It is not enough to say that the plays are what is left when the nation vanishes; for they must also, if they are not a mere monument or a mere historical record, have "created" the nation while it was in being; they must somehow have formed the minds and shaped the lives of the audiences who saw them.

The playwright, I think, creates the myths by which the people live: the heroic, gigantic, legendary figures, fathers of the race, ancestors spiritual or actual, to which the living man can point and say, "That is what I am made of; that is what makes us different from other people; that is what I believe in; those are my gods and my devils." If you were a Greek you needed to know about the valour of Achilles and the crimes of Oedipus; if you are English, you must know the dreadful folly of Macbeth, the darkness and splendour of the kings, the enormous substantiality of Falstaff, gross, rich and stable as the earth itself. In Australia—

The theme that principally obsessed both the Greek and Elizabethan playwrights was the killing of the king. It had a twofold significance, at once religious and national. It was a crime against the divinity of kings, and it was a crime against society, the order of the State, the security and welfare of the people.

The problem that has most interested me in the Australian situation is, where do you find a theme of similar significance?

It is easy enough to find the ancestral heroes. Surely, increasingly as time goes by, they will be recognised in the voyagers, explorers and pioneers who first broke through that wall of silence and sunlight beyond which the continent lay undiscovered for so many, many years. They are already, in fact, taking on a mythological status and stature in such poems as Kenneth Slessor's *Five Visions of Captain Cook*, Robert D. FitzGerald's *Heemskerck Shoals* and Francis Webb's *Leichhardt*.

But the significant crime against divinity and society, the traditional basis for tragedy, must obviously—in the absence of kings from our soil and in the growth of modern democracy—be found itself in more democratic circumstances: in mutiny on sea or land, which still has a smack of something sacriligious about it; in the rebellion of the bushrangers against society; in the dispossession of the aborigines; perhaps, thinking of the convicts and completely reversing the theme, in the State's crime against humanity. That is where our tragic mythology lies: a set of problems to be examined from every angle until their significance is clarified and assimilated.

But in new countries time, as it were, telescopes. If the ballad is the most primitive form of poetry, we passed through and out of that period in, broadly, the first century of our existence. Modern Australian poetry, though it may be different in tone, is not expected to be any less sophisticated than poetry anywhere in the world. And, similarly, if we are still in that most stimulating age where our national myths need to find embodiment in the poetic drama, so are we, simultaneously, in the modern world where any kind of play that unselfconsciously expresses the spirit of the nation can, and should, be written: the play of the soil, the comedy of manners.

Continued on Page Twenty-seven

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST . . .

THE BEGINNING



THE DECISION to commemorate the 1954 visit to Australia of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh by launching an appeal for funds to establish a theatrical Trust might appear to the casual observer as an example of Anglo-Saxon eccentricity in a sun-drenched country.

The object of this appeal was boldly summarised as follows: "Our aim is to provide a theatre of Australians by Australians for Australians."

The casual observer might be tempted to comment that, since Australian interests have been associated rather with sporting and material affairs than with art and literature, the appeal would be unlikely to meet with a wide response. Such misgivings proved groundless and a fund of £90,000 was quickly raised from private persons and institutions throughout Australia, many of whom became sponsoring members by donating £500 or more. To this was added a grant of £50,000 from the Commonwealth Government.

A Board of Directors was appointed representing 1,400 members contributing annual subscriptions of £5 each. The Trust was incorporated under Royal Charter and Her Majesty graciously consented to become its Patron.

In fact, the foundation of the Trust was no sudden eruption of Anglo-Saxon eccentricity. The ground for the creation of an Australian theatre had been well prepared in advance. Experimental seasons of home-grown opera, ballet and drama had been presented in each of the States and had received the generous support of State Governments and City Councils. In many cases fine artistic results had been achieved, and although costs and receipts had seldom managed to balance, the margin between success and failure was often far narrower than would be the case in Great Britain or America. The commercial theatre organisations, in particular the long-established firm of J. C. Williamson's, had shown a record of opera, ballet and drama importations unsurpassed in the British Commonwealth, and undoubtedly our distinguished visitors had helped to whet the public's taste for a theatre of its own.

In 1949 the Commonwealth Government invited Tyrone Guthrie to tour the country and report on the best method of establishing an Australian theatre. Although his views on the state of the home-grown theatre at that time were not entirely flattering to Australian hopes, theatre enthusiasts refused to give up their dream for the speedy creation of a national theatre. On the artistic side the number of Australian actors, singers and dancers whose services are in demand in London, New York and elsewhere, as well as the wealth of talent in Australia itself, is a proof of the country's ability to provide a worthy contribution to international theatre.

The Trust was, in fact, the natural expression of a deeply felt urge in Australian life. Credit for the success it has so far achieved must be given, not only to those who formed it and to those who direct its policies, but to the many who by their ceaseless efforts, often attended by considerable personal sacrifices, have proved the worthiness of this vast continent to possess a theatrical life of its own.

We decided that the best method of serving Australian theatre would be in the first instance to concentrate on raising the standards of our own theatre to that of the finest overseas companies. To do this we realised that we must concentrate the best available talent into single units. Such a policy presents inevitable difficulties in a federal country with proud State traditions, where vast distances make a single national theatre building impractical and touring exceedingly costly. Considerable sacrifice by individual organisations was inevitable and some disappointment was bound to be felt that no individual group had been selected as a national company. The programme we have laid out for the first phase of our work is as follows:—

- An Australian Drama Company.
- An Australian Opera Company.
- (Both these to tour the country on a nation-wide scale.)
- Assistance to promising playwrights.
- Training of young artists.

But before we could begin putting such a programme into practice, we had to satisfy two essential requirements—adequate finance and a certainty of obtaining theatre space.

THE BEGINNING (Continued) . . .

FINANCE: Obviously greater financial security was needed than investments from our capital funds on the one hand and membership subscriptions on the other could provide. In order to secure our ability to present continuing tours of high-standard drama and opera, we determined in the first place to help ourselves by including a percentage of thoroughly popular entertainment in our projects. The highly successful production of *The Boy Friend*, undertaken in conjunction with J. C. Williamson's, is an example of this policy.

In the second place we considered that we should apply to the State Governments and City Councils for assistance over the initial years of our work. Our appeal was generously met by all the States and by the City Councils of Sydney, Melbourne and Brisbane. In all, an annual subsidy of over £40,000 has been voted towards the support of our aims.

THEATRE SPACE: Clearly some kind of home theatre was necessary in which productions could be mounted and tried out. On another page will be found the story of how we acquired and equipped the Elizabethan Theatre in Sydney, which, due to the generosity of the State Government of New South Wales and the City Council of Sydney, as well as many private persons and firms, is now one of the finest theatres in Australia. In other States, we have sought the co-operation of local theatre managers to provide us with the required playing time. Their co-operation has been abundantly forthcoming and in return we have been able to offer hospitality in our own theatre to the productions of leading theatrical firms.

ORGANISATION: Our next move was to decentralise our own organisation so as to give flexibility to its administration. In each of the States Committees have been formed to promote the building of audiences for Trust ventures. Separate Committees have been set up under the Trust Board to handle the affairs of the Elizabethan Theatre, the Australian Opera Company and the Australian Drama Company. General Managers have been appointed to carry through the various projects and these Committees were linked to the central Trust Board through the Executive Director of the Trust.

ACTIVITIES: On other pages will be found details of our activities in the fields of Opera, Drama, Puppetry and Musical Comedy. In addition, mention should be made of the assistance we have provided for the production of Australian plays. The policy of the Trust in this respect has been to offer guarantees against loss to local repertory companies prepared to try out new Australian plays. Our most successful achievement so far has been the discovery and exploitation of Ray Lawler's fine Australian play, *Summer of the Seventeenth Doll*.

The one notable omission from our activities has been the promotion of ballet. Ballet companies are not grown in a hurry and in any case the country possesses a first-class Ballet Company in the Borovansky Australian Ballet. It is our hope that in time we may be able to stimulate the development of modern ballet in Australia with special attention to Australian subjects.

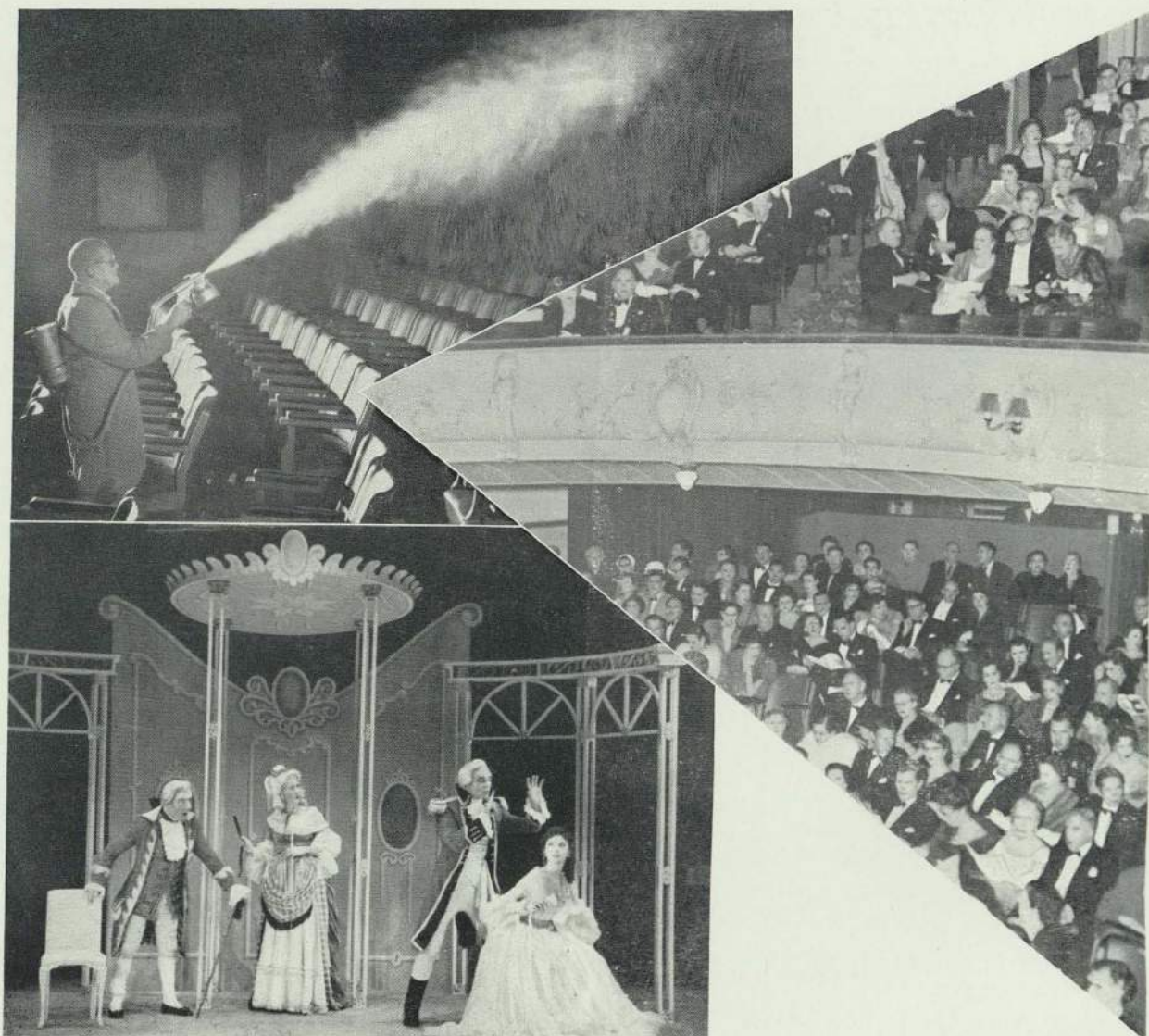
TRAINING: We are pursuing the vital task of establishing a school for actors and technicians. This we expect shortly to achieve in conjunction with a University. Our aim is to establish a School of Dramatic Art providing a vocational course for stage aspirants as well as general opportunities for University students to study the theatre.

FUTURE POLICY: The next phase of our policy will, we hope, allay fears of over-centralisation. In this we will concentrate on promoting the development of efficient little theatre organisations in each State in order to assist them to reach fully professional status. A start has already been made in this direction by the provision of a guarantee against loss for an experimental six months' period to the Independent Theatre, Sydney. This long-established amateur theatre, with a fine tradition of plays and players behind it, will now endeavour to run as a professional repertory company.

This, then, is The Beginning—a beginning which is rapidly capturing the warm-hearted response of Australian audiences. Difficulties and dangers lie ahead. It will take time to establish Australian leading artists on a level of popularity with overseas stars; it will take time to develop a repertoire of Australian plays; it will take time to train a sufficiently large number of experienced artists to meet the demands of an increasing stage, television and cinema industry. But the challenge to create a theatre of Australians by Australians for Australians is being met and the dynamic of a pioneering civilisation will not fail in its pursuit.

HUGH HUNT.

Executive Director of
The Australian Elizabethan Theatre Trust.



Another First . . .

is added to the Elizabethan Theatre's progressive policy, with the spraying of the theatre, prior to each performance, with a **Vactric** time-saving Spray Unit containing **Q-Temist**, the new protective Germicide Insecticide refreshingly perfumed with Eau de Cologne. This new scientific discovery eliminates the possible existence of lurking insects or germs in the theatre, including influenza. *The Elizabethan Theatre is the first Australian theatre to adopt this protective measure for patrons.*

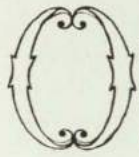
Sole Distributors to Theatres and Cinemas:
NATIONAL THEATRE SUPPLY COMPANY OF AUSTRALASIA PTY. LTD.
251a Pitt Street, Sydney. B0663

Spray Unit Manufactured by:
Vactric Electrical Appliances Ltd.
Finsbury
South Australia

Q-Temist Manufactured by:
Cleansers Ltd.
158 Clarence Street
Sydney
BX 6904

THE ELIZABETHAN THEATRE

. . . A BASE FOR OPERATIONS



ON JUNE 2, 1917, a new theatre opened its doors in the Sydney suburb of Newtown. Strangely enough the leading daily paper made no mention of it and its opening attraction was not listed in the amusement columns. Was its distance, a scant five miles from the city's centre, the reason for this omission? Or was a mere suburban place of entertainment not important enough to be classed with the more exclusive theatres, greater in number than they are to-day, which catered to the needs of Sydney theatregoers? And yet the new arrival was large and healthy. It was situated in the busiest part of Newtown, near a railway station and with numerous trams running almost past its doors, it seated over 1,500 people and it had an imposing name—THE MAJESTIC. The reason for this seeming slight cannot now be known and perhaps it is not important.

A theatrical journal of the day, however, reported good business and packed houses for the revue, *Then They Woke Up*, which was the first production there. The leading comedian was the popular Bert Le Blanc and with him were other favourites in the persons of Jack March, Carlton Chase and Nellie Fallon. The policy of the theatre did not seem to be a settled one for, besides more revues, we find it housing Phil Percival in an entertainment called *Sexton Blake*, the *Great Disinfectant*, and various silent films, as well as Kate Howard's Company in *The Outcast of the Family*, all before the end of the year. Vaudeville, revues, melodrama and pictures jostled each other for pride of place for some years. Indeed, it was as if the new child could not make up its mind what it wanted to be.

RENOVATIONS
JULY, 1955



A BASE FOR OPERATIONS (Continued)

In 1928, Sir Benjamin and John Fuller presented Allan Wilkie and his Shakespearian Company there and, as Shakespeare has a habit of doing, he thrived in this apparently unlikely place. Though heads were shaken with gloomy foreboding, the season ran for over one hundred performances, celebrating its century on July 18, with a special souvenir performance of *Henry VIII*. By this time, Sydney theatre fans were aware of the Majestic and specially augmented tram services were run for the crowds who were eager to see Allan Wilkie's performances.

Thereafter, as if ashamed at having housed the Bard, the Majestic pursued its wayward course with variety apparently as its spice of life till after many vicissitudes it became permanently a cinema.

Early in 1955, the Australian Elizabethan Theatre Trust was ready to start active operations and though the actual ownership of theatre buildings was not its immediate purpose it was realised that one theatre of its own would be invaluable as a place where its companies could be formed and from which they could set out to visit all the States of the Commonwealth. But where could such a building be found? Theatres were not many in Sydney, a number had become cinemas permanently, others were blocks of offices and yet others had disappeared altogether.

By a set of happy circumstances the old Majestic was found to be available and a lease of eight and a half years was offered. How to finance such an undertaking? With an immediate and generous gesture the State Government of N.S.W. and the Sydney City Council made grants to cover the cost of the lease and a further grant for renovations.

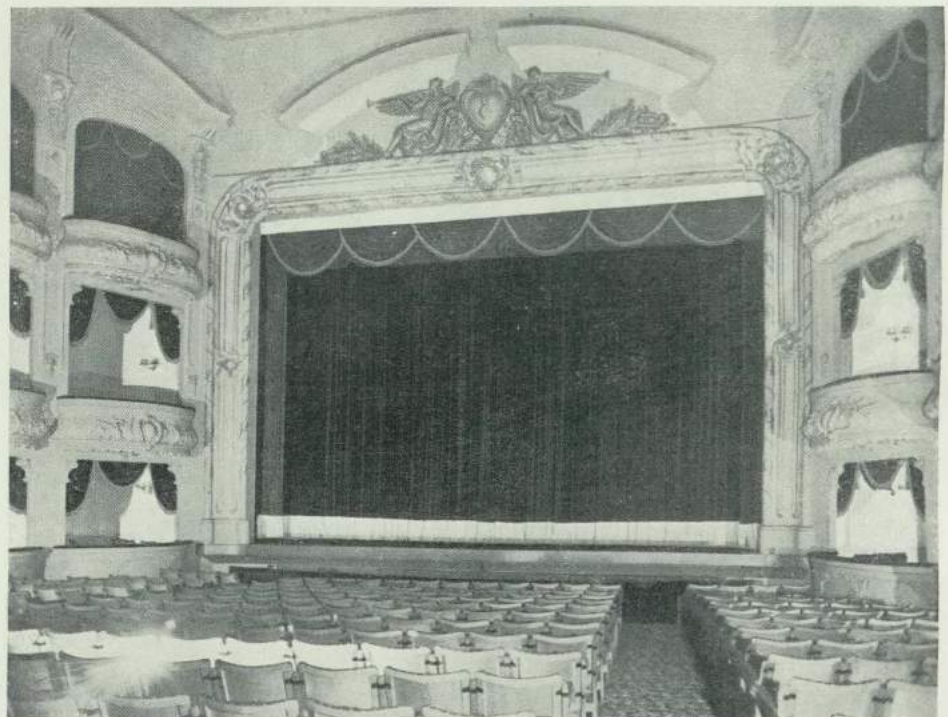
On July 1, the Trust took over the theatre and, under a newly constituted Theatre Board, a scheme of alterations and repairs was put in hand and a General Manager appointed. The work had to be completed in 26 days. As if inspired by the generous spirit of the State Government and the City Council, various business firms came forward to the aid of the enterprise — three dressing rooms were completely furnished and a crystal chandelier, a piano, curtaining and a neon sign were among the donations.

A scheme for the endowment of seats was started and donors, not only in Australia but in London and New York, as a gesture of goodwill and good wishes, contributed ten pounds each to have seats inscribed with their names. Over 550 seats were thus endowed.

By superhuman efforts the renovations were completed on time and, on July 27, the Old Majestic was ready in its new garments to play one more role in its career and ready, too, to be re-christened . . .

THE ELIZABETHAN THEATRE

READY TO
OPEN





**an
elegant
achievement...**

CROSLEY *Shelvador*

A QUALITY PRODUCT OF THE JAMES N. KIRBY ORGANISATION — SYDNEY — AUSTRALIA.

*Background sketch depicts entrance to
Elsinore Castle, scene of William
Shakespeare's "Hamlet."*

PROLOGUE

FOR THE OPENING OF THE ELIZABETHAN THEATRE 27th JULY, 1955



SPOKEN BY
DAME SYBIL THORNDIKE

*Here Drama used to live; and now once more
She breathes, she wakes, far lovelier than before.
Years past as Melodrama she held sway
With NELLIE BRAMLEY and with MARIE NEY;
Then Virtue wept, while Villainy leered and frowned
Until the Hero dashed him to the ground.
Later, when ALAN WILLKIE stamped the boards
She rendered Shakespeare to the restless hordes
Of lolly-chewing children from the schools.
Another time (what memories!) those great fools,
JIM GERALD and GEORGE WALLACE, won her heart
And turned her to the vaudevillean art:
A comic hoyden, pert from top to toe,
She giggled helpless in the hands of Mo.
But then times changed. Alas, she had to go,
To make room for a moving-picture show:
For crooners, cops and cowboys, and (O bliss!)
The glutinous splendours of a GARBO kiss.
So living Drama slept. The wise foretold
She'd waken only to a flow of gold
From private cheque books and the public purse.
Who worked this wonder and removed the curse?
Our Royal Patron, she alone had power:
Timing her Progress in a lucky hour,
She broke the spell, she summoned up delight,
And led us to the triumph of this night.*

JAMES McCAULEY.

THE ELIZABETHAN THEATRE OPENS

On 27th July, 1955, Mr. Garnet H. Carroll, by arrangement with the Trust, presented *The Sleeping Prince*, by Terence Rattigan, at the Elizabethan Theatre. The distinguished company that gave the opening performance included four visiting English stars—Sir Ralph Richardson, Meriel Forbes, Dame Sybil Thorndike and Sir Lewis Casson. The first night was attended by the Governor of N.S.W., Sir John Northcott, the State Premier, The Hon. J. J. Cahill, and many important visitors.

A crowd of two thousand Newtown residents jammed the streets around the theatre. Girls in jeans, workmen in overalls, women in aprons with babies on their hips and hordes of excited barefooted children cheered and clapped the first nighters as they arrived in resplendent evening dress. "Look out, mum, you'll do your petticoat," one burly wharfie called to a lady who missed her step as she alighted from her car. By eight o'clock traffic was almost at a standstill and twenty policemen, jostled by the good-humoured crowds, battled frantically to keep a way open for the slow procession of cars to deposit their distinguished occupants. At last the audience was seated and the packed house became silent as Dame Sybil Thorndike appeared to speak the Prologue, while outside a harassed police officer mopped his face and commented—"Let's hope it's not like this after to-night. It's as bad as a Royal Tour."

The Sleeping Prince was played alternately with *Separate Tables*, also written by Terence Rattigan, who visited Australia to see these productions. The two plays completed a triumphant ten weeks' season and their outstanding success commended the Elizabethan Theatre to Sydney playgoers, who enthusiastically responded and easily travelled the scant distance from the City's centre to visit Drama's new and graceful home.

THE FIRST NIGHT



Photograph by courtesy of *The Daily Telegraph*, Sydney.

THE TRUST'S FIRST PRODUCTION . . .



Photograph by courtesy of
The Australian Women's Weekly.

MEDEA

BY EURIPIDES

IN A NEW VERSION BY
ROBINSON JEFFERS

JUDITH ANDERSON AS MEDEA

THE SETTING DESIGNED BY WILLIAM CONSTABLE



THE AUSTRALIAN DRAMA COMPANY PRESENTS

MEDEA

In September, 1955, the Australian Drama Company came into being and it was fitting that the Trust's first Company should bring back to Australia her greatest living actress. Judith Anderson returned to her native land at the Trust's invitation to appear in a play that had been one of her greatest successes—*Medea*—the immortal Greek tragedy in a new version by Robinson Jeffers.

It was fitting, too, that the initial venture of a scheme which had been founded on a Commonwealth-wide basis should give its first performance in the Federal Capital. On 5th October the curtain rose at the Albert Hall, Canberra, before a glittering audience which included Their Excellencies the Governor-General, Sir William and Lady Slim, the Prime Minister, the Leader of the Opposition, members of Parliament, members of the Diplomatic Corps and many distinguished visitors. The evening was memorable, not only because of the play's artistic success, but because it was felt that the Trust's first active step had been taken under the happiest auspices.

A tour of sixteen weeks followed and, in conjunction with J. C. Williamson Theatres Ltd., on behalf of the Education in Music and Dramatic Arts Society, the play was presented in each State Capital of the Commonwealth. Everywhere excitement and interest was created and Judith Anderson received a warm and heartfelt welcome which was not only a tribute to her genius, but an expression of affection to an Australian whose distinguished career had placed her in the front rank of her profession.

Their Excellencies The Governor General, Sir William and Lady Slim, with Judith Anderson and Hugh Hunt, Executive Director of the Trust, at the conclusion of the opening performance in Canberra.



— Photograph by courtesy of *The Australian Women's Weekly*.



Photograph by courtesy of Pix.

MEDEA



THE CAST

The Nurse	DORIS FITTON
The Tutor	ALISTAIR ROBERTS
Children of Medea	PETER COHEN, ROBERT ROSEN
Medea	JUDITH ANDERSON
First Woman of Corinth	AILSA GRAHAME
Second Woman of Corinth ZOE CALDWELL
Third Woman of Corinth	JACKLYN KELLEHER
Creon	JOHN ALDEN
Jason	CLEMENT McCALLIN
Aegeus	JAMES BAILEY
A Slave	PETER KENNA
Women Attendant on Medea	MAREE TOMASETTI, PHILLIPA BAKER
Soldiers Attendant on Creon and Aegeus	MALCOLM ROBERTSON, GORDON PETRIE, JOHN LUDROOK, KEITH GODDARD

The Play Directed by HUGH HUNT

Scenery and Costumes by WILLIAM CONSTABLE

AN AUSTRALIAN PLAY

Summer of the Seventeenth Doll

By Ray Lawler

At the conclusion of the immensely successful season of *Medea*, Mr. Garnet H. Carroll presented *The Little Hui* and following this, on 11th January, 1956, at the Elizabethan Theatre, a new page of theatrical history was written. An Australian play by an Australian author, with an all-Australian cast, achieved at once a complete and resounding success. In the previous November, *Summer of the Seventeenth Doll* was produced at the Union Theatre, Melbourne, at the instigation of the Trust. It had been a prize-winning play in the Playwrights' Advisory Board 1955 Competition, and its reception by a Melbourne audience decided the Trust to present it for a season in Sydney.

Press and public joined in a general acclamation of play, cast and author. Here, it was felt, in the presentation of this play, which was completely Australian in its story and setting and yet universal in its humanity, might lie the beginning of a truly National Australian theatre. Ray Lawler, actor, producer and author, was compared with Tennessee Williams and O'Neill, which was flattering for a young man, but he has his own individual qualities and his talent has a rich promise which suggests that it may lead to a School of Playwrights as intensely Australian as O'Casey and Yeats and the Abbey Theatre Playwrights were essentially Irish.

Following the tremendous success of the Sydney season, the play was taken on tour by the Arts Council of N.S.W., in association with the Trust, and 60 country towns in N.S.W. and Southern Queensland were visited in three months. Then *Summer of the Seventeenth Doll* became a part of the Australian Drama Company repertoire for its 1956 season, playing another successful month in Sydney before setting out on a Commonwealth tour.

Each production of the play was by John Sumner, General Manager of the Elizabethan Theatre, whose sympathetic understanding and valuable advice contributed much to the author's final version of the script.



Trust play is great success

By BIDDY ALLEN
RAY LAWLER'S "Summer of the Seventeenth Doll" scored a stunning success last night at the Union Theatre.

Excitement rose high before the curtain rose. This was the first presentation of an Australian play by the Union Theatre Repertory Company.

It was Melbourne's first experience of Elizabethan Trust activity. It was an emotional "welcome home" to John Summer, founder and former director of the company.

And Ray Lawler made the grade — as playwright and actor!

He has written a play so superbly true to Australian thought and the theatrical scene, that the theatrical conventions disappear. "Barney," "Roo" and "Emma" are voices dreamt

THE BIRTH OF A NEW DRAMA

The history of the world's great theatre movements show that national theatre can be created by imported English, Russian, Irish, and American plays. It would be a tragedy if the Elizabethan Trust, with its Australian months, produced a play by an Australian playwright, a Victorian, a New South Wales, or a Tasmanian. He has written



'DOLL' WINS AUDIENCE

PLAY: Summer of the Seventeenth Doll, Union Theatre. Ray Lawler's prize play was repeated with repeated success.

Fair dinkum play a success

An Australian play, Summer of the Seventeenth Doll, by Ray Lawler, has preceded the

TRUE AUSTRALIAN PLAY — AT LAST

It has happened at last — some one has written a true Australian play about the life of the people of the bush.

Australian Drama At Newtown

The Elizabethan Trust gave the first Sydney performance of Ray Lawler's "Summer of the Seventeenth Doll."

This is a clever and brilliant drama about the life of the people of the bush. The Melbourne barmaids in their off-season, this fine play, untranslatable as an American play, has given the Australian audience a chance to see a play that is truly Australian.

Here is a play that is not only a masterpiece of Australian drama, but also a masterpiece of Australian acting. The cast is superb, and the production is first-class.

Root-smelting of the spirit, this play makes one feel that it is the heart of the bone and sinew of this land.

AUSTRALIAN PLAY HIT Triumph for the Doll

Cheers and the keenest applause in years greeted the "Summer of the Seventeenth Doll," which opened last night at the Elizabethan Theatre.

THE CAST

(in order of appearance)

Bubba Ryan	FENELLA MAGUIRE
Pearl Cunningham	MADGE RYAN
Olive Leech	JUNE JAGO
Barney Ibbot	RAY LAWLER
Emma Leech	ETHEL GABRIEL
Roo Webber	LLOYD BERRELL
Johnnie Dowd	JOHN LLEWELLYN

"The 17th Doll" Lawler's "Summer of the Seventeenth Doll," brought out by the Elizabethan Trust, a triumph for the play to the town theatre in Sydney. The play, which opened last night at the Elizabethan Theatre, was a success. The audience was so large that the curtain hadn't been down on them for six calls, and that on a steamy summer evening, the play maintained its popularity. The future of this play is bright.

An Impression . . .



"If you hadna come, I would've gone looking for you with a razor."



"You're just a no-hoper. You must be."



"A grown-up woman, howling over a silly old kewpie doll."



"Not anythin' as old as them women you won't. I still got me own teeth, remember."



"You're blind to everything outside this house and the lay-off season."

AN APOLOGY TO MANY NOSES, By George Molnar

I made these sketches at the Elizabethan Theatre, sitting in the stalls during the first-night performance of the play *Summer of the Seventeenth Doll*.

These are not drawings really. I could not see the features of the actors very well, and my sketchbook was in darkness. These are more like the graphs of a recording instrument, registering with crude mechanical lines the enchantment that descended on the theatre that night.

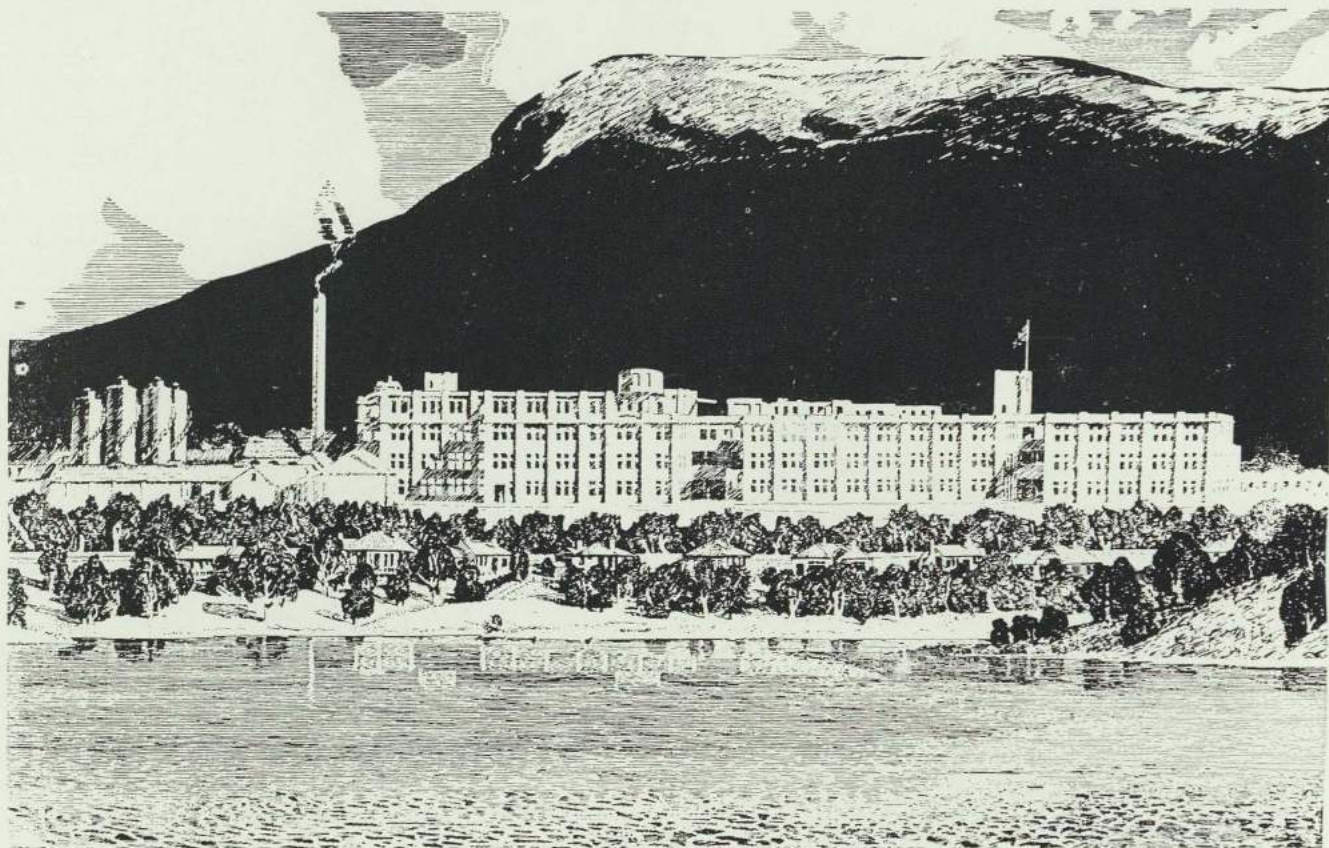
To find beauty on the Acropolis is easy. And easy it is to see beauty in Juliet. But so much greater is the art that finds the same elements in our everyday life and discovers the charm of rugged refinement in a terrace cottage at Carlton, and the adventure of joy and the dignity of sorrow in the life of canecutters and barmaids.

On the opening the usual first-night audience sat with cheerful scepticism, all ready to be magnanimous. But as the curtain went up a miracle happened. The theatre disappeared, there was no acting on the stage, there was no play to act in. We were in Melbourne, on a hot summer afternoon, in a stuffy terrace house, living the life of some strangers who were us. Laughing and crying, we took on the swash-buckling lostness of Boo and Barney, the bewildered lucidity of Pearl, the happy resignation of Emma, and Olive's brave reality built of dreams.

It was a great night. All of us who were there felt that something important was happening in the history of Australian drama. We left the theatre, strangely alive, and feeling grateful to Messrs. Lawler, Sumner and Hunt for gathering a bunch of capricious garden flowers from a faded suburban wallpaper and for enlarging our vistas to the far-away horizon of our back verandahs.

REPRODUCED BY
COURTESY OF THE
"SYDNEY MORNING
HERALD."

Where the famous Dairy Milk Chocolate is made



The factory by Mountain and Sea



In this magnificent setting, nine miles from the historic port of Hobart, lies the model Cadbury factory—surrounded by lawns, gardens and trees on a 246 acre promontory stretching into the broad River Derwent. Cloud-tipped Mount Wellington, towering over 4,000 feet above Hobart, forms an impressive backdrop to the whole scene. The pure atmosphere of these idyllic surroundings provides a fitting environment for the making of wholesome foods such as Cadbury's Dairy Milk Chocolate.

There is a glass and a half of FRESH full-cream milk in every $\frac{1}{2}$ lb. of Cadbury's Dairy Milk Chocolate.

CADBURY'S
CLAREMONT • TASMANIA

MD14/63/6

The Trust's First Musical

THE BOY FRIEND

By Sandy Wilson

(Presented in Association with J. C. Williamson Theatres Ltd.)

The Boy Friend, the Trust's first excursion into musical comedy, opened at the Elizabethan Theatre on 28th January to an enthusiastic reception. Next day's critiques showed that enthusiasm was tempered with confusion. A musical comedy which made fun of its own hackneyed convention and which contained a strong element of satire was something new and perhaps bewildering. However, if the critics were divided the public was united and the show ran its eight weeks' season to excellent houses.

The Boy Friend is very difficult to cast. It calls for young artists who can sing and dance as well as act, and they are hard to find in larger countries than Australia. Rehearsals were long and arduous and sometimes more like classes than rehearsals. But in the event *The Boy Friend* proved that a major musical production can succeed in Australia without the importation of a single artist from overseas.

Scenery and costumes were designed by an Australian artist, Elaine Haxton. Choreography was by Beth Dean, a "new" Australian, who came to this country from the United States some 10 years ago. The director was Robert Quentin, later to be General Manager of The Australian Opera Company.

The increasing costs of presentation and the great distances between the capital cities of Australia make the production of lavish musicals hazardous. *The Boy Friend* is the first of the modern small-scale musical comedies which depend more upon wit than spectacle. That it has met with financial success may well encourage Australian writers and composers to try their hand in this genre. Young Australian artists have already been encouraged by the demonstrable proof that they can hold their own in the field of light entertainment.

The Boy Friend opened at His Majesty's Theatre, Melbourne, on the 31st March, and the season has recently been extended by a transfer to the Comedy Theatre, Melbourne. Later the Company will tour to New Zealand and to Brisbane, Perth and Adelaide.

THE CAST

MARIE TYSOE
BETH DEAN
LAUREL MATHER
JOHN PARKER
MINNIE LOVE

CARL RANDALL
JOHN HUSON
JUNE COLLIS
LOLA BROOKS
COLIN FITZGERALD

GRAHAM SMITH
MILTON MITCHELL
JOHNNY BORG
HELENE FFRANCE
DAWN SPRY

Musical Director: LEO PACKER

Designer: ELAINE HAXTON

Choreographer: BETH DEAN

Produced by ROBERT QUENTIN

Music, Book and Lyrics by SANDY WILSON



SCENES FROM
THE BOY FRIEND



THE AUSTRALIAN DRAMA COMPANY

1956 SEASON



AFTER its opening tour with *Medea*, the Australian Drama Company was enlarged in order to undertake its second season. The formation of the Company has been planned on a continuing basis, by which it might give to a group of actors the invaluable experience to be gained by playing together in a repertoire of plays over an extended period. The actual personnel of the Company will, of course, change from time to time, guest stars from abroad will occasionally be welcomed within its ranks and the same flexibility will apply to the choice of producers and designers. The plays to be presented will have a range limited only by their quality and interest, and both classical and modern works will find their place in the repertoire. Yet, at the same time, the Company will form its own distinctive traditions.

As in the case of its first presentation the Company remained all-Australian in its actors and designers, each showing that the opportunity was all that was needed for them to contribute original and interesting work. Under the guidance of the three producers, Hugh Hunt, John Sumner and Robin Lovejoy, the programme was successfully launched at the Elizabethan Theatre, Newtown, and the ambitious tour, which included not only Capital cities, but smaller centres as well, is scheduled to run until January, 1957.

The three plays chosen were *Summer of the Seventeenth Doll*, the Australian play by Ray Lawler, which had proved its power, both in Victoria and New South Wales, *Twelfth Night* (particularly important because it was the Company's first Shakespearian production) and *The Rivals*, Sheridan's gay and anti-romantic comedy.

The Australian Drama Company — Cast 1956 Season

CLEMENT McCALLIN	DINAH SHEARING	JAMES BAILEY
LEONARD TEALE	MADGE RYAN	ALISTAIR ROBERTS
RAY LAWLER	DIANA DAVIDSON	KEN WARREN
ETHEL GABRIEL	ZOE CALDWELL	MALCOLM ROBERTSON
PETER KENNA	MAREE TOMASETTI	LEWIS LUTON
GORDON PETRIE	JACKLYN KELLEHER	NORMAN COBURN
GEORGE OGILVIE	GAY BENJAMIN	RON DENSON



THE PLAYWRIGHT IN AUSTRALIA (Continued) . . .

The play of the soil, after the poetic drama, is what I am myself most anxious to see; for, though of course, I would welcome a city comedy, it seems to me that the kind of distillation of the earth which we get in the plays of Synge and Chekhov is what is most grievously overdue in Australia.

Why has the drama, with a few gallant exceptions, lagged so far behind the other arts in Australia? I think there are two reasons: first, that, at least for the poetic drama, some years needed to elapse before the mythological figures could be seen in their proper stature against the mists of time (there are still, I am told, a few people who think of Ned Kelly as a man rather than as a myth); and, secondly, simply that there was no theatre out of which the Australian playwright could make a living. Energy that might have gone into the drama has gone into the novel, the biography, the short-story and the narrative poem. Now, perhaps, it will come to the stage.

DOUGLAS STEWART.

Twelfth Night

By WILLIAM SHAKESPEARE

PRESENTED BY THE



FESTE

Produced by
HUGH HUNT
Settings and Costumes by
ELAINE HAXTON



ORSINO

AUSTRALIAN DRAMA COMPANY

THE RIVALS

By RICHARD BRINSLEY SHERIDAN

Production, Settings and Costumes
by ROBIN LOVEJOY



LYDIA



JULIA

FAG





“I have done the State some service . . .”

Othello—Act Five, Scene Two.

Already the Australian Elizabethan Theatre Trust can justly claim “I have done the State some service,” having gone far towards making the theatre in Australia a more vigorous and significant force in our national life.

We congratulate the Trust on the fine achievements of its first year of operation.

Hard work and a dedicated purpose to help our people and our nation have been the motivating forces behind their success.

These same forces have raised the Commonwealth Savings Bank to the position of being the second largest savings bank in the world with offices in every district in every State, and enabled it to carry on its work of national importance.

COMMONWEALTH SAVINGS BANK

MARIONETTES:

"THE TINTOOKIES"



The art of puppetry and the manipulation of marionettes is a branch of theatre that is as old as theatre itself. It is an art requiring great skill and ingenuity and one with a great fascination for puppeteer and audience alike. So far it has been presented only spasmodically in Australia and treated perhaps as an occasional novelty rather than with a full appreciation of its infinite variety.

It was, therefore, with real pleasure that the Trust associated itself with Peter Scriven for the presentation of Australia's first full-length marionette production. This story was "acted" by 300 puppets, larger in size than is usually seen, and in a full stage setting as opposed to the usual miniature surroundings. The story itself was written by Peter Scriven, who also produced and directed it.

"Tintookie" is an aboriginal word which, hitherto unknown in its English sense, means "the little people of the bush and the sandhills." These may be described as the Australian equivalent of gnomes and pixies. The charming adventure presents three little animals as its stars—Panjee the little girl Possum, and two boy heroes in Krumpy, the Koala and Wilpy, a Wombat.

The voices of leading Australian singers and actors were heard in the recorded sound track of the musical score which, including some twenty songs, was composed by Kurt Hurweg and the book was by Hal Saunders. The stage settings were designed by Wilfred Asplin.



THE AUSTRALIAN OPERA COMPANY



DON GIOVANNI - - - Setting By KENNETH ROWELL



CHERUBINO
(The Marriage of Figaro)
Designed by
Kenneth
Rowell



PAPAGENO
(The Magic Flute)
Designed by
Desmonde
Downing

The Australian Opera Company

AUSTRALIAN performers and Australian audiences have always inclined toward the lyric stage. An astonishingly high percentage of the singers in London opera houses have come from this country and here, scarcely less than in Italy, singers and singing are the subject of enthusiasm and debate.

Australia has rarely been barren of operatic enterprise. J. C. Williamson's have a distinguished record of Grand Opera, The National Theatre Movement in Victoria, the Australian National Opera Company in New South Wales, the National Theatre and Fine Arts Society in Tasmania and other State Organisations have presented ambitious and successful seasons.

The Australian Opera Company of the Elizabethan Theatre Trust, whose first season opens in Adelaide on 21st July, starts with several great advantages denied the other managements. Backed by the capital of the Trust and subsidised by annual State subsidies, the Company benefits further by being allowed the use of the State Symphony Orchestras of the Australian Broadcasting Commission.

In its first season the Australian Opera Company will present four Mozart operas, *The Magic Flute*, *Così Fan Tutti*, *Don Giovanni* and *The Marriage of Figaro*.

The Company, which will play seasons in all the capital cities of Australia between July of this year and February of 1957, will be made up of Australian singers already in this country with the addition of three Australian singers of established reputation from overseas, Stanley Clarkson, the bass, from Sadlers Wells, John Cameron, the well-known baritone, and Kevin Miller, the young tenor who is singing leading roles at Glyndebourne this summer.

For the Olympic Games Festival season in Melbourne (from 17th October to 1st December) the company will be honoured by Sena Jurinac and Sesto Bruscantini as guest artists. M. Jurinac, who has been singing at the Vienna State Opera House this season, is one of the most exquisite Mozart singers of her generation and the newly formed Australian Opera Company is extremely fortunate to have secured her services.

Two of the operas will be directed by Dennis Arundell, an opera producer of great experience and repute in London and two by Stefan Haag, a young Viennese who came to this country before the war and whose production of the *Consul* captured the imagination of the Australian public. The designs for *Così Fan Tutti* are by Tim Walton, for the *Magic Flute* by a young Sydney artist, Desmond Downing, and *The Marriage of Figaro* and *Don Giovanni* will be designed by Kenneth Rowell, an artist from South Australia, who has in the last few years achieved remarkable success in London.

The presentation of the Operas will follow the contemporary European pattern and Australia will see for the first time certain technical devices now considered essential to the satisfactory presentation of Opera, but hitherto not used in this country.

Much depends upon the first season of the AUSTRALIAN OPERA COMPANY for, if it can succeed, the Trust will be enabled to achieve its aim of establishing in Australia the profession of Opera singing and will be able to provide a home for the astonishing talent which hitherto has been forced overseas.

The Australian Opera Company — Cast 1956 Season.

STANLEY CLARKSON	MAX WORTHLEY	KEVIN MILLER	JOHN SHAW	JOHN CAMERON
MAJORIE CONLEY	GEOFFREY CHARD	NITA MAUGHAN	KEITH NEILSON	VALDA BAGNALL
JOYCE SIMMONS	EREACH RILEY	JENNIFER EDDY	NEIL WARREN SMITH	WILMA WHITNEY
BETTY PRENTICE		BETTY BENFIELD		EUNICE MCGOWAN

GUEST ARTISTS

SENA JURINAC

SESTO BRUSCANTINI

DENNIS ARUNDELL

PRODUCERS

STEFAN HAAG

DESIGNERS

KENNETH ROWELL

DESMONDE DOWNING

TIM WALTON

Associate Conductor: ERIC CLAPHAM

Musical Director: JOSEPH POST

General Manager: ROBERT QUENTIN

FINANCIAL REPORT

The Directors are pleased to present the Trust's balance sheet for the year ending 30th June, 1956, which reflects its sound financial position after the first year of active participation in theatrical production.

During the twelve months, the Trust's presentations of *Medea* and the Sydney and Brisbane seasons of *The Summer of the Seventeenth Doll* were completed with successful results, the profits on these two seasons being £2,742 and £5,860 respectively.

We are indebted to the various State Governments and City Councils for their assistance during the year which, together with the profits on our own ventures, account for the very satisfactory increase of £29,185 to £145,492 in the Trust's accumulated funds.

The Trust's biggest and riskiest venture, the opera season, has of course just opened and it is too early to form any impression of the probable financial result.

It is appropriate to mention the excellent work done by the Trust's staff and the success of our first year is in no small measure due to their untiring efforts.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST BALANCE SHEET AS AT 30th JUNE, 1956

LIABILITIES	ASSETS
ACCUMULATED FUNDS—	INVESTMENTS £85,448 18 6
Balance at 30th June, 1955 £114,508 17 11	THE ELIZABETHAN THEATRE—SYDNEY—At
Add Surplus of Income over	Cost—2 Shares of £1 each in Newtown
Expenditure for the year	Majestic Pty. Limited (see Contra) .. 37,500 0 0
ended 30th June, 1956 29,185 4 6	FURNITURE—At Cost, less Provision for
£145,492 2 5	Depreciation 650 0 0
SUNDRY CREDITORS AND ACCRUED EXPENDI- TURE 1,461 0 10	ADVANCES—
THE ELIZABETHAN BALL COMMITTEE 1,000 0 0	THE ELIZABETHAN THEATRE
THE ELIZABETHAN THEATRE	COMPANY (SYDNEY) LTD. £10,000 0 0
RESERVE FUND 20,000 0 0	THE AUSTRALIAN OPERA COM- PANY 16,000 0 0
DEFERRED LIABILITY—	THE AUSTRALIAN DRAMA COM- PANY 10,000 0 0
Balance of Cost of Shares in	THE INDEPENDENT THEATRE
Newtown Majestic Pty. Ltd. 17,500 0 0	LIMITED, SYDNEY 100 0 0
	THEATRE FOR PLAYWRIGHTS, SYDNEY 21 10 0
	36,121 10 0
	SUNDRY DEBTORS 95 12 0
	CASH WITH BANKERS 25,646 2 9
	CASH ON HAND 11 0 0
	£185,455 3 5
£185,455 3 5	

SPONSORS OF THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

NEW SOUTH WALES:

W. W. ALDERTON
AMPOL PETROLEUM LTD.
W. ANGLISS & CO (AUST.) PTY. LTD.
ASSOCIATED NEWSPAPERS LIMITED
ATLANTIC UNION OIL CO. LIMITED
AUSTRALIA & NEW ZEALAND BANK LTD.
AUSTRALIAN CONSOLIDATED INDUSTRIES LTD.
AUSTRALIAN GENERAL ELECTRIC PTY. LTD.
AUSTRALIAN MERCANTILE LAND & FINANCE COY. LTD.
BANK OF NEW SOUTH WALES
BITUMEN & OIL REFINERIES (AUST.) LTD.
F. H. BOOTH & SON PTY. LIMITED
BRADFORD COTTON MILLS LIMITED
BRITISH TOBACCO CO. (AUST.) LTD.
THE BRITISH MOTOR CORP. (AUST.) PTY. LTD.
W. R. CARPENTER & CO. LIMITED
THE COLONIAL SUGAR REF. CO. LTD.
COMMONWEALTH BANK OF AUSTRALIA
CONSOLIDATED PRESS LIMITED
CLARENCE H. CULL
NORMAN CULL
JOHN S. DRYSDALE
EMAIL LTD.
E.M.I. (AUST.) PTY. LIMITED
FOSSEYS PTY. LIMITED
MISS MARGARET GILLESPIE
MISS F. M. GILLESPIE
THE R. W. GILLESPIE TRUST
GREATER UNION THEATRES PTY. LTD.
HOYTS THEATRES LIMITED
DAVID JONES LIMITED
JAMES NORMAN KIRBY
LEVER ASSOCIATED ENTERPRISES PTY. LTD.
McDOWELLS LIMITED
J. R. McGREGOR
DR. M. B. McILRATH
WILLIAM McILRATH
MASONITE CORPORATION (AUSTRALIA) LTD.
METAL MANUFACTURES LIMITED
THE MUTUAL LIFE & CITIZENS' ASSURANCE CO. LTD.
PETERS CONSOLIDATED MILK INDUSTRIES LTD.
PRESIDENT CONSOLIDATED LIMITED
RAYMOND E. PURVES
A. THYNE REID
RURAL BANK OF NEW SOUTH WALES
WALTER SCOTT
SYDNEY MORNING HERALD
F. J. WALKER LIMITED
WOOLWORTHS LIMITED

QUEENSLAND:

FINNEY ISLES & CO.

VICTORIA:

SIR WILLIAM ANGLISS
AUSTRALIAN ESTATES CO. LIMITED
WILLIAM L. BUCKLAND
CARLTON & UNITED BREWERIES LTD.
G. J. COLES & CO. LIMITED
THE COMMONWEALTH OIL REFINERIES LTD.
THE COMMERCIAL BANK OF AUST. LIMITED
CONSOLIDATED ZINC PTY. LIMITED
COX BROTHERS (AUST.) LIMITED
DR. R. NEIL CUNNINGHAM
THE DANKS TRUST
DIE CASTERS LIMITED
ENGLISH, SCOTTISH & AUSTRALIAN BANK LTD.
FELT & TEXTILES OF AUST. LIMITED
FORD MOTOR CO. OF AUSTRALIA PTY. LIMITED
AUBREY H. L. GIBSON
SIR W. RUSSELL GRIMWADE, C.B.E.
THE HERALD & WEEKLY TIMES LTD.
NORMAN W. HUTCHINSON & SONS PTY. LIMITED
INDUSTRIAL ACCEPTANCE CORP. LIMITED
KRAFT HOLDINGS LIMITED
NATIONAL BANK OF AUSTRALASIA LTD.
G. R. NICHOLAS
IAN POTTER & CO.
ROOTES (AUSTRALIA) LIMITED
SELIGSON & CLARE (AUST.) PTY. LIMITED
SHEPPARTON FRUIT PRESERVING CO. LTD.
THE SIDNEY MYER CHARITY TRUST
STANHILL PTY. LTD.

SOUTH AUSTRALIA:

ADVERTISER NEWSPAPERS LTD.
BANK OF ADELAIDE
ELDER, SMITH & CO. LTD.
GENERAL MOTORS-HOLDEN'S LTD.
JOHN MARTIN & CO. LTD.
S.A. ASSOCIATED BREWERS
UNITED LICENSED VICTUALLERS ASSN.

WESTERN AUSTRALIA:

BOANS LIMITED
H. L. BRISBANE & WUNDERLICH LIMITED
FOY & GIBSON (W.A.) LIMITED
WEST AUSTRALIAN NEWSPAPERS LIMITED

TASMANIA:

AUSTRALIAN NEWSPRINT MILLS LIMITED
CADBURY-FRY-PASCALL PTY. LIMITED
DAVIES BROTHERS LTD.
ROBERT NETTLEFOLD PTY. LIMITED

Cover Design by DONALD FRIEND

*Pubicity FOR THE AUSTRALIAN ELIZABETHAN
THEATRE TRUST AND ELIZABETHAN THEATRE
by RON PATTEN PUBLICITY*

Engravings by A. A. LAWSON PTY. LTD.

Typography of Text by SMITH & MILES PTY. LTD.

Printing by PEERLESS PRESS PTY. LTD.

Stop Press!

THE "DOLL" FOR LONDON

Just prior to publication, negotiations were completed by Mr. Hugh Hunt, during a visit overseas, for the presentation of "Summer of the Seventeenth Doll," Ray Lawler's brilliantly successful play, in London.

The play will be presented by the Trust, in partnership with Sir Laurence Olivier, in March, 1957.

The cast will be chosen in Australia and the production will again be by John Sumner.