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The Australian Elizabethan Theatre Trust

The theatre of today is unlike any other. It is in intimate relation to the theatre of yesterday, and yet unlike it. It is the theatre of the young generation of playwrights, and of the older generation, whose plays are now being performed. It is the theatre of the old world learning to live with the theatre of today. The old world is different, yet the theatre of today is different, and yet the theatre of today is the theatre of tomorrow. It is the theatre of the old world, and it is the theatre of the new. It is the theatre of the past, and it is the theatre of the future. It is the theatre of the old world, and it is the theatre of the new. It is the theatre of the old world, and it is the theatre of the new. It is the theatre of the old world, and it is the theatre of the new.

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The Elizabethan Trust Opera Company has now enjoyed eleven years. In that time, we have presented nine operas, including Mozart, Lohengrin by Puccini and one each of Verdi, Offenbach and others.

We have been honoured by the return of distinguished singers from abroad; we have played with the best orchestras in the country, and we have helped a number of promising singers grow to maturity and success; above all, we have been blessed with the warmest support from the public.

Our 1958 Season will open in Brisbane on 20th June for a three-week season. In Sydney, the operas will be presented at the Elizabethan Theatre from Saturday, 19th July, to Saturday, 30th August. The Melbourne Season follows, opening at Her Majesty's Theatre on 13th September, and the tour ends with a four-week end in Adelaide, beginning on 1st November.

As usual, we are privileged to have the Symphony Orchestra of the Australian Broadcasting Commission playing in the pit. The contribution made by these orchestras to the standard of opera presentation in Australia cannot be overestimated.

This year's programme is ambitious. PETER GRIMES, CARMEN, THE BARBER OF SEVILLE, LOHENGRIN and FIDELIO will all be presented in Sydney. Each of these operas (excepting THE BARBER OF SEVILLE) is a major choral work. We are touring with the company a regular chorus of thirty singers, which will be augmented by another twenty singers, trained by the State Opera Company of New South Wales. In all, some 150 people will be involved in making music at each performance. This is opera on the grand scale.

An ambitious programme needs ambitious casting. We are fortunate to have been able to engage Miss Sylvia Fisher, a great Australian singer at the height of her European reputation. She will sing ELLE ORFORD in PETER GRIMES (a role she sang earlier this year at Covent Garden), and LEOIRA in FIDELIO. Constance Hacklock, another regular singer at Covent Garden and one of the best-known mezzo sopranos in England, will sing CARME and ORTRUD in LOHENGRIN. In CARME, she will be partnered by Raymond Nilsson, a Sydney-born tenor who has established himself at the Royal Opera House and is very well known to English and American audiences as a brilliantly successful performer in operas.

Ronald Ford, who joined the company last year, is a tenor of great promise and ability. He will sing Otello in CARMEN and the title role in THE BARBER OF SEVILLE.

An imaginative programme needs imaginative setting. This we will undertake to have splendid views. The lighting is a great asset, and we are determined it shall be well used. MISS SYLVIA FISHER in PETER GRIMES is in the Company's present exhibition of brilliant lighting. A special effort will be made in the staging of LOHENGRIN, and a Child's Theatre Company under the direction of Mrs. A. REAGAN will present an imaginative production to the younger audience. Finally, the company is well equipped to present the operas in English and American melodies, or in traditional music of the period.
ELIZABETHA THEATRE
For a reason commencing Wednesday, 4th June, 1958
THE AUSTRIAN ELIZABETHAN THEATRE TRUST
in conjunction with THE ENGLISH STAGE COMPANY LTD.
presents
LOOK BACK IN ANGER
by John Osborne

CHARACTERS:

JOHN PORTER - Ray Barrett
CAMP LEWIS - Allen Gregory
SEAN JUDDER - Jimmie Johnson
WILLIE CHARLES - June Cooke
CHARLES BARRATT - James Bailey

Directed by Alan Room.

The scenes of the play take place in the Porter's small room in a Porters' flat in a large town in England.

Scene 1: Early evening, April.
Scene 2: In the same room, 7–8 months later.
Scene 3: In the flat of the Porter's daughter, April.

The play will be given for 14 nights, starting on Wednesday, 4th June.

Scenery designed by James Hutchings, costumes designed by James Foreman, lighting designed by John Longstaff.

General Manager: Jamieson Ltd.

Theatre Manager: John Osborne.
EXECUTIVE FOR ELIZABETHAN THEATRE

* * *

JAMES MILLS
MARY RAWDON
PAUL FARRELL
JOHN CLUGSTON
ROBERT CUNNINGHAM
JACK BETTISON
RON PATTEN PUBLICATIONS LTD.

The management reserves the right to make any alteration in the cast which may become necessary by illness or any other unavoidable cause.

The Management reserves the right of refusing admission to the Theatre.

Taking photographs during the performance of this production is prohibited.

Smoking is not permitted in the Auditorium.

* * *

CREDITS

S: BEAM STEAM used in this production by courtesy of UNBEAM CORPORATION.

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Members of the ST. JOHNS AMBULANCE BRIGADE are in attendance at this theatre on a voluntary basis.

Electrical Equipment installed in the Elizabethan Theatre is by TRAND ELECTRIC & ENGINEERING CO. LTD., and is under the supervision of their Sydney representative, Mr. Reginald Bartram.

SOUND REINFORCEMENT SYSTEM specially installed in this theatre by ALGAM TELWIRE ASIA LTD.

A.H. BARKER born in England in 1943, and has performed in England, Europe and the United States during this time. He has been a producer for ABC CHANNEL 2 in Australia and has worked on various tours including the Margaret River on tour, he has directed eight plays in England, including "REMEMBERED" at the "Q" Theatre, London and "THE SEACULLER", in Scotland, he was also a delegate to the I.P.E.A.G.E. in Palermo in 1970, and participated in the "P" Conference in January 1972, taking part in the production staff at the end of this concert.

I also have the author of the book, in dialogue of "THE MAIDEN" and will be staged at the Elizabethan Theatre later this year.

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which preceded it.

expects that each season should be of a higher standard than the one

encouragement. and only more difficult because we intend a

much to the promotion of THE SUMMER OF

n, helped by leading directors of opera, and John Summer, 

after The Opera House, Covent Garden, London, with the

and John Germain, are well known to Sydney audiences, for they ha,

responsible for the remarkable increase of opera in Australia, 

and a marked improvement of our work, which we have been able to

same. His associates conductors will be Eric Clapham and George Grinnell.

Second time. He brought to the Ric The ear the skill which contributed

aboard as well. As regards the cast we have outstanding booking opportunities, as all first-rate 

n, for we hope to make them the hallmark of the Royal

and Donald McPhail, Macdonald who will sing FLORESTA and FIDELIO, and the Queen,

and FIDELIO in THE ROSE OF

meant to the production of Kail Rankin, 1

other baritones, Leslie Easton, Alan Light, colleagues, 

Miss Glenda Rymond, well known to concert goers and radio 

and also played the piano and corn

playing "The Sleeping Prince" and "Scapa Flow". Also appeared in two Phillip productions, 

he was indeed of a dramatic nature, but in the 

numerable school productions. Graduated from the Royal 

EMLYN WILLIAMS — Return Season

our other baritones, Leslie Easton, Alan Light, colleagues, 

From the 1946 - 1951 General Management, he was

ALAN HOPGOOD.

the late John Hamilton, one of the five principal. He

in the wide city of production. Graduated from the Royal 

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The cost of each stall chair is £10, with the donation being deductible from tax.

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Those wishing to join the list of donors may leave your name and address for mention of their generosity.

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