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The Australian Elizabethan Theatre Trust

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By bringing Leo McKern back to his home city to star in a special presentation of Douglas Stewart's *Ned Kelly*, the Australian Elizabethan Theatre Trust unite a fine vigorous actor with a strong imaginative playwright.

A radio version of *Ned Kelly* is already familiar, and several stage productions have also given a limited theatre public a first glimpse of this play's magic. By seeing this first professional Australian production, it is hoped that yet a wider public will come to enjoy a work which has feeling as typical of the Australian bush as *Summer of the Seventeenth Doll* has of the city.

With settings, music, costumes, script and cast of 20, all Australian *Ned Kelly* can honestly be welcomed as a national work.

The Trust are happy to present it in their Elizabethan Theatre before it travels south to represent a part of this country's theatrical entertainment, at the time of Melbourne's Olympic Games.

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NED KELLY

played by



..... *Leo McKern*

Sydney-born artist who first attained prominence under the direction of May Hollinworth at the Metropolitan Theatre, Sydney, in 1943. Interspersed with his stage appearances, he combined radio appearances for the A.B.C. and Commercial broadcasting stations. In 1946 he went to England and was immediately signed to tour Germany with a Combined Services Entertainment Unit. On his return to England he gained vast experience with repertory companies and in 1949 he was signed up by the Old Vic and played continuously for them until 1952, acting with such well-known stars as Michael Redgrave, Donald Wolfit, Peggy Ashcroft, Roger Livesey, Ursula Jeans, to name but a few. In this period he naturally played a wide variety of roles. In 1953 he toured Australia with the Stratford Company and will be well-remembered by theatregoers for his outstanding performance as Iago, Touchstone, Glendower and Northumberland. Returning once again with the Company to England, he completed the 1954 season with the Stratford Company, and during Christmas, 1954, was hailed for his performance as Toad in *Toad of Toad Hill* at the Princes Theatre, London. 1955 and 1956 have been packed in a like manner with top-flight roles in first-class productions on stage, in films and on television. One of his major film roles is in *Time Without Pity*, as yet unreleased in this country, in which he is co-starred with Ann Todd and Michael Redgrave.

He returned to Australia for the Trust to assume the name role in their production of *Ned Kelly*.



The Executive Director of the Australian Elizabethan Theatre Trust reviews Trust activities.

A Moment for Stocktaking

Ned Kelly is the second Australian play to be presented by the Trust at the Elizabethan Theatre this year—the first was, of course, Ray Lawler's *Summer of the Seventeenth Doll*—and I am taking this opportunity of reviewing what the Trust is doing for Australian Theatre generally, and what it hopes to do in the future. By theatre I mean, of course, all kinds of theatre—opera, plays, musicals, ballet and puppets. Eighteen months ago, when we started active operations, we set ourselves the following tasks:—

Firstly, to build up companies of Australian artists on similar lines to the Stratford and Old Vic Drama Companies and the Sadler's Wells Opera Company.

Secondly, to tour these companies widely as economic circumstances would allow throughout the Commonwealth.

Thirdly, to encourage the growth of Australian plays and, where possible, include them in our programmes.

Now, whilst it is too soon to claim that such progress as we have made will necessarily affect the future we seek to serve, yet I think that, without conceit, we can claim to have made some mark on the contemporary theatrical scene in this country.

Let us now look at what we have done so far:

Our first opera company, presenting four Mozart operas, with new scenery and costumes and with a cast of all-Australian singers, some of whom have returned to us from opera houses overseas, has now reached Brisbane after playing in Adelaide and Perth. This company, after playing at Melbourne for the Olympic Games Festival, will reach the Elizabethan Theatre in January, where the famous Sydney Symphony Orchestra will accompany it.

Continued on Page 8.



JOE BYRNE

played by

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. . . . *Frank Waters*

South Australian-born actor, who received most of his training as a member of the Adelaide Repertory. Graduated to an Adelaide Commercial Radio Station as Announcer, Producer and Writer.

Following five years service in the A.I.F., he moved to Sydney and became one of the top freelance radio actors in this field. Combined with his radio performances are numerable stage performances with the Minerva Theatre, as well as little theatre productions.

Stratford director, Anthony Quayle, was so impressed with his portrayal of "Willy" in the production of *Death of a Salesman* that he arranged for him to visit Stratford and play in the 1954 English season.

On returning to Australia in 1955, he resumed freelance radio and stage work, and received the 1956 Sydney Critics' Award for his performance in the Independent Theatre production of *Winter Journey*.

Continued from Page 6.

Not less important is the nation-wide tour of our Drama Company, presenting *Twelfth Night*, *The Rivals* and *Summer of the Seventeenth Doll*, which has played in Sydney, Melbourne and Adelaide, and is now playing in Perth. Peter Scriven's brilliant all-Australian puppet play, *The Tintookies*, is also touring Australia under our auspices, and *The Boy Friend* is now playing in Adelaide, after completing a tour of New Zealand.

DOLL FOR LONDON

Next year we are preparing for the appearance of our own company in London, when *Summer of the Seventeenth Doll* will be presented by Sir Laurence Olivier—the first time an Australian company has appeared in the Western Hemisphere.

FUTURE PLANS

Plans for the future are now maturing. I would like to divulge some of these, but I must wait until hopes become certainties. I can, however, throw out a few hints. During my recent visit to London I was particularly impressed by a performance by an Australian actress in *Macbeth*. Coral Browne has not played in her native country since she became one of the leading actresses in the West End; it is time she came home.



It is time, too, we had a first-class school of acting in Australia, so that our young stage aspirants could receive first-class training in their own country. We have ambitious plans for our Opera Company, and we believe that we can attract back from overseas some of our best Australian singers, who are at present singing at Covent Garden, Sadler's Wells and Glyndebourne.

We intend, too, to develop more Australian plays, and we hope to be able to play our part in future television programmes.

So you can see quite a lot is going on.

Throughout all these activities an increasingly important part is being played by our own Elizabethan Theatre, which is not only the home theatre of the Trust's activities, but is an expression of New South Wales' belief in the future of the Australian Elizabethan Theatre Trust.

Now once again this theatre is the cradle of an important theatrical event. We are proud to add *Ned Kelly*—an Australian play—to the list of our achievements. We launch it with confidence in its author and in its cast of Australian actors and actresses, headed by our Australian star-actor, Leo McKern.

We believe our Sydney audience will be proud of it, and we look forward to its success, with an even wider audience, when it takes its place as part of our official contribution to the Olympic Games Festival in Melbourne.

—HUGH HUNT.



DAN KELLY

played by

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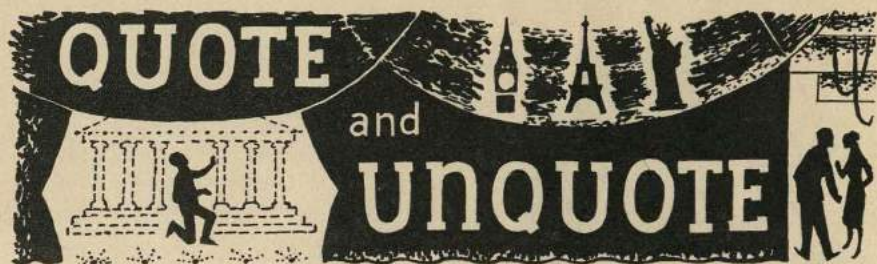


. *Kevin Miles*

Melbourne-born actor, who, prior to his professional debut, had a wide experience of a variety of roles in Melbourne Little Theatre productions. In 1953, he joined the Stratford Company in Australia for their Australia-wide tour. Remained in Australia and played in J. C. Williamson Theatre's very successful productions, *Seagulls Over Sorrento* and *Reluctant Heroes*. He then sailed for England and once again renewed his association with the Stratford-on-Avon Company, playing two seasons at Stratford in a variety of parts highlighted by a principal role in *Titus Andronicus* in the Olivier/Leigh season of four productions—*Macbeth*, *All's Well* and *Merry Wives of Windsor*.

While in England, he also gained experience in films and television.

He returned to Australia to play the role of Dan Kelly in this current production of *Ned Kelly*.



Under this title, it is planned to bring Elizabethan Theatre patrons news, views and comments on and about theatre throughout the world!

“WAITING FOR GODOT”

—A Comparison



One of the most widely-discussed plays abroad in recent times has been Samuel Beckett's *Waiting for Godot*. Opinions have varied intensely with hot arguments for and against this spectacularly successful play during its London presentation. Recently London “Sunday Times” critic, Harold Hobson, visited Paris, where he attended the Theatre Hebertot production entitled *En Attendant Godot*, which was approved by the author as accurately representing his thoughts and emotions. Writing in the “Sunday Times”, Harold Hobson gives a forthright comparison of the two productions in the following terms:

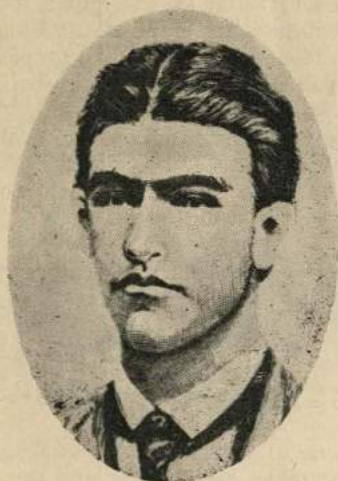
ENGLISH

“*Waiting for Godot* in the English production is a masterpiece of desolate beauty, of subdued music, and of brooding compassion. It is one of the great theatrical experiences of our time. But it is the nature of masterpieces to yield up different treasure to the various people who delve into them; and the treasure discovered in London is not the treasure found in Paris. The English production has given something magnificent to the English public; but it has not given them Samuel Beckett. *Waiting for Godot* stays in the mind as an illumination, bizarre, lovely and ribald, of the soul; *En Attendant Godot* is as unforgettable as a knife twisted in the ribs.

FRENCH

“The chief difference between the English and the French productions are these: In France the stage is much emptier than it was at the Criterion. There is the ghost of a tree, and nothing else whatever. The two tramps are utterly isolated. They are waiting for Godot, and while he comes the universe offers them no comfort, no distraction; they can only chatter and improvise while the long-defeated, disappointing hours go by.

Continued on Page 12.



STEVE HART

played by

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. . . . *Lloyd Cunningham*



A West Australian who returned from England to assume the role of Steve Hart in this production. Prior to joining the Forces in 1939, he worked on his father's farm. During this period he acquired his first taste of show business riding steers at a rodeo. Following his demobilisation from the Forces Entertainment Unit, he decided on a full-time theatrical career. Graduating from all types of back-stage work to small parts, he eventually played with visiting American and English artists in such notable successes as *Streetcar Named Desire* and *Worm's Eye View*.

To gain further experience, he went to England two and a half years ago, where he toured with and played as leading man in several well-known English repertory companies. While in England he also gained film, radio and TV experience. One of his interesting film assignments was in *Dial 999*, starring Gene Nelson.

"The second difference is in the interpretation that Lucien Raimbourg gives of Vladimir, the man in whom Paul Daneman in London put a flicker of hope that could not be extinguished. M. Raimbourg is the man who may be trying to hope, but his soul is distressed. His eyes stick out like perplexed saucers. The doubts of Estragon terribly upset him. With bent knees, and lowered head, and hands joined behind his back, he shambles up and down the stage, a circus figure, like a chimpanzee vainly trying to solve an equation beyond the limits of its poor, puzzled brain. Now and again the Mack Sennett face lights up with a delusive hope, which, after being held for a moment in immobility, vanishes, and darkness and fear descend again.

A Miracle of Acting



"The third difference is in the performance of Jean Martin as Lucky. M. Martin reaches over the very edge of the bearable. His shaking and quivering, which never cease, are a miracle of acting, and appalling to behold. They have the cosmic terror of an earthquake and the private horror of St. Vitus's Dance. With incredible and frightening virtuosity, they continue throughout his celebrated speech, which pours from him like the agonised scream of a dumb man. It is in this terrifying figure, rather than in those of the tramps, that Mr. Beckett's compassion for mankind reveals itself—a compassion unlimited, intensely dramatic and almost unlit by any hope."

TWO BOOKS ON NED KELLY

THE PLAY

NED KELLY by Douglas Stewart, 13/6 (post 5d.)

A FACTUAL STORY

THE KELLY HUNTERS by Frank Clune, 25/-
(post 11d.)

*Available at all booksellers
and . . .*

ANGUS & ROBERTSON LTD.
89-95 Castlereagh Street, Sydney

Douglas Stewart

Is a New Zealander by birth who, following wide experience with several New Zealand newspapers, came to Australia and is currently a member of the staff of the Bulletin Newspaper, Sydney.

His list of published work includes "Ned Kelly," "The Fire on the Snow," "The Golden Lover," "Shipwreck" (plays), "Glencoe," "Sun Orchard" (poems), to mention but a few.



WHY NED KELLY?

To ask an author why he wrote a particular play or selected a particular subject must surely be a most difficult question to answer.

However, on the subject of Ned Kelly, Douglas Stewart gives the following reply:—

"The Greek and Elizabethan playwrights had wicked Kings and Queens to analyse. Here in Australia, with royalty remote and constitutional, we have to look about for a different kind of symbolic figure: and that is where Ned Kelly comes in. He is symbolic, a national legend, because in his best aspects he typifies some of the virtues of our early colonial period—courage, dashing horsemanship, resistance to tyranny, a passion for freedom—and he is humanly interesting for his failings.

"I first thought of writing about him after I had written a play for radio, *The Fire on the Snow*, about Scott at the South Pole. I was interested in the heroic impulse in man—without which we perish—and became fascinated with Ned Kelly as another example of that heroic impulse, marred and misdirected, yet still powerful. And, of course, at the same time the theme gave me a chance to set down a lot of thoughts I had been wanting to express about Australia, both the country and the national character: for Ned moved very close to his native earth—in many ways like an embodiment of it."

For a Season commencing 3rd October, 1956

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

NED KELLY

by
DOUGLAS STEWART

ACT I

Scene 1: The Bank at Jerilderie. February 11th, 1879.

Living	COLLINS HILTON	Ned Kelly	LEO McKERN
Mackin	FRANK LLOYD	Elliott	DESMOND ROLFE
Joe Byrne	FRANK WATERS	Tarleton	EDWARD SMITH

Scene 2: The Royal Hotel, Jerilderie. (Immediately following.)

Steve Hart: LLOYD CUNNINGTON	Lounger	PETER WAGNER
Dan Kelly	Cox	RON SHAND
Constable Richards:	Ned Kelly	LEO McKERN
DOUGLAS BLADON	Joe Byrne	FRANK WATERS
Barmaid	Tarleton	EDWARD SMITH
Bunney Brooke	Living	COLLINS HILTON
Brett	Mackin	FRANK LLOYD
Neville TeeDe	Swaggie	ROBERT LEVIS
Gribble	CHARLES McCALLUM	

ACT II

Scene 1: A Clearing in the Ranges. June, 1880.

Steve Hart:	LLOYD CUNNINGTON	Dan Kelly	KEVIN MILES
Joe Byrne	FRANK WATERS	The Roo	BENITA HARVEY
Ned Kelly	LEO McKERN		

Scene 2: Aaron Sherritt's Hut—the same night.

Rita Sherritt	PATRICIA HILL	Police Sergeant ..	DESMOND ROLFE
Mrs. Barry	NANCYE STEWART	Aaron Sherritt	ROBERT LEVIS

ACT III

Scene 1: Mrs. Jones' Hotel at Glenrowan—the following night.

Ned Kelly	LEO McKERN	Reardon	DOUGLAS BLADON
Joe Byrne	FRANK WATERS	Jack Jones	PETER COHEN or PAUL COHEN
Curnow	FRANK LLOYD	Bracken	NEVILLE TEEDE
Barmaid	BUNNEY BROOKE	Steve Hart: LLOYD CUNNINGTON	
Mrs. Jones	NANCYE STEWART	Dan Kelly	KEVIN MILES

Scene 2: The same—later.

Ned Kelly	LEO McKERN	Steve Hart: LLOYD CUNNINGTON
Joe Byrne	FRANK WATERS	Barmaid
Dan Kelly	KEVIN MILES	BUNNEY BROOKE

Scene 3: A Clearing in the Bush.

Ned Kelly	LEO McKERN
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Produced by JOHN SUMNER.

Settings and Costumes designed by DESMOND DOWNING.

Scenery executed by RON FIELD and STAFF of the Elizabethan Theatre Workshop.

Costumes executed by WILLIAM PATERSON and Assistants.

With Special Cloths by SIDNEY NOLAN.

Painted by RUPERT BROWNE.

Music Composed and Arranged by JOHN ANTILL.
Music played by Timpanist, MARIE VAN HOVE
Harmonica, LIONEL EASTON.

Wigs by	ELSIE DAYNE
Hats by	ESME GUEST

General Manager
 Assistant Manager
 Publicity
 Treasurer
 Head Mechanist
 Chief Electrician
 Chief Property Master
 Stage Director
 Stage Manager
 Assistant Stage Manager

EXECUTIVE
 FOR
 ELIZABETHAN
 THEATRE

JOHN SUMNER
 LOUIS VAN EYSSSEN
 RON PATTEN PUBLICITY
 MARY VAN EYSSSEN
 RON FIELD
 ROBERT CUNNINGHAM
 JACK BETTISON
 ALAN BURKE
 KEN SOUTHGATE
 PETER WAGNER

PATRONS: For your comfort and protection, this theatre is sprayed with a **VACTRIC** 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 Management reserves the right to make any alteration in the cast which may be rendered necessary by illness or any other unavoidable cause.

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

Taking photographs during the performance of this production is prohibited.

Smoking is not permitted in the Auditorium.

CREDITS.

SENIOR SERVICE cigarettes supplied by W. D. & H. O. WILLS (AUST.) LTD.
 VACTRIC vacuum cleaner for theatre use supplied by VACTRIC ELECTRICAL APPLIANCES LTD.
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Members of the ST. JOHN AMBULANCE BRIGADE are in attendance at this theatre on a voluntary basis.

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

Sound Equipment installed in Elizabethan Theatre is by Reginald Leaney.

NEWMARKET SADDLERY, NEWTOWN, for supplying one saddle.

P. G. MORTON, Esq., for the use of firearms.

Original photographs of Ned Kelly Gang by courtesy of KURNELL MUSEUM.

This programme is designed for the ELIZABETHAN THEATRE by RON PATTEN PUBLICITY, 793 George Street, Sydney, 'phone BA 2098, to whom all advertising enquiries should be made, and printed by PEERLESS PRESS PTY. LTD., 558a George Street, Sydney.

Trust Assists Independent Theatre

The Australian Elizabethan Theatre Trust following a policy of developing professional repertory companies in each State, has granted £500 to the Independent Theatre, North Sydney. This assistance will help to finance an experimental season of Professional theatre.

In announcing this grant, Mr. Hugh Hunt, executive director of the Trust, stated that the management and selection of Plays for the Independent would remain in the hands of Miss Doris Fitton and her Committee. However, during this period the Independent would play six nights per week.

PUBLIC SUPPORT

Although this bold experiment is termed "experimental," it depends mainly on the support the Independent receives from the public. It is hoped that this policy will prove successful, and enable the Independent to establish itself on a permanent professional basis.

NEW POLICY AIDS ACTORS

This financial assistance will enable the Independent Theatre to engage six professional artists for each production. Many of these artists had hitherto only been able to appear in plays when their radio commitments allowed. Now, however, the Independent Theatre offers stage experience plus the opportunity of earning a living in the live theatre.

INDEPENDENT THEATRE **NORTH SYDNEY**

*First
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Nightly at 8.15

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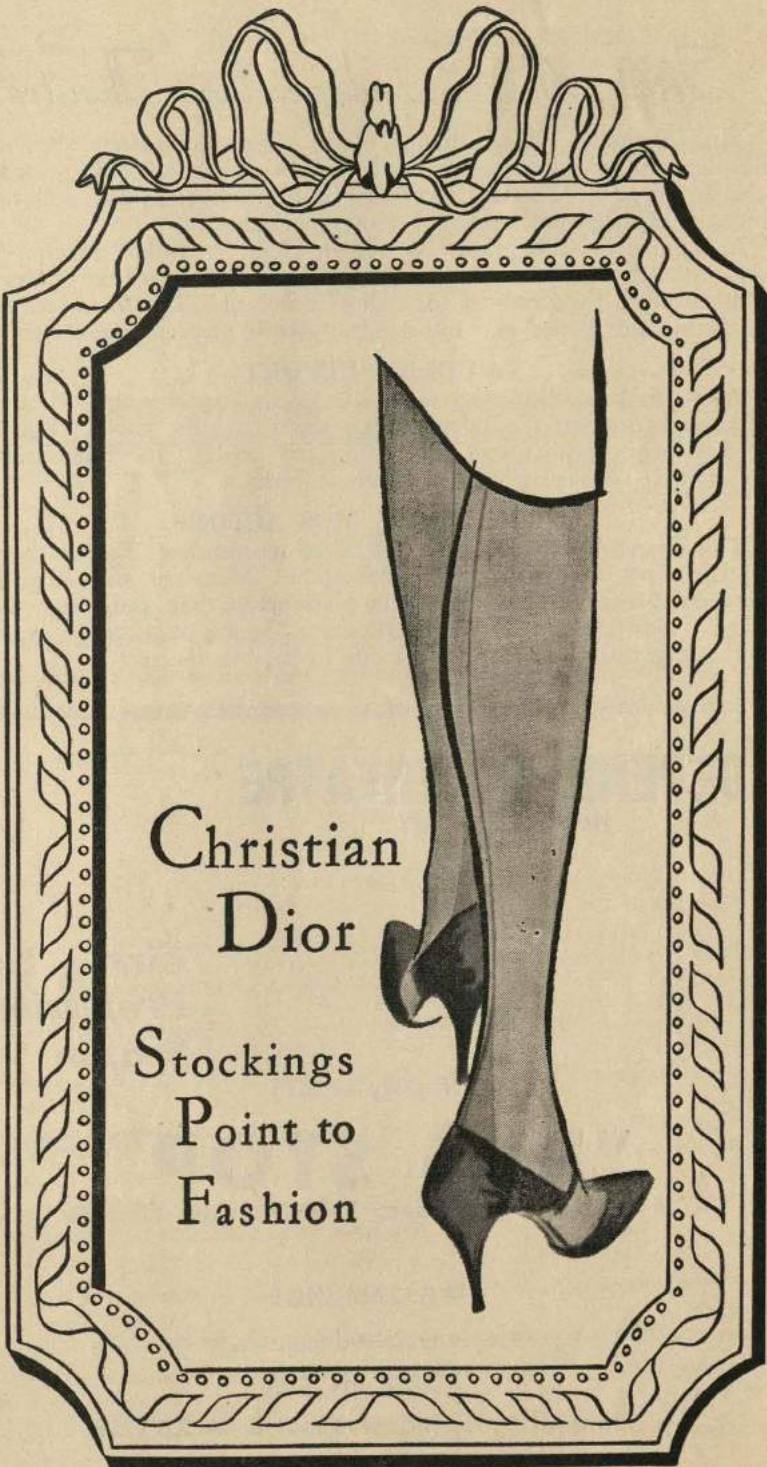
by

WILLIAM INGE

Produced by

DORIS FITTON

Plans at Independent Theatre — XB 2718



Christian
Dior

Stockings
Point to
Fashion



WHO'S WHO IN



Charles McCallum: Brings many years of professional experience to the variety of roles stage theatre audiences will remember having seen him portray. Probably best known of his most recent portrayals will be Dean Acheson in the J.C.W. production of *Call Me Madam*. He is also heard in a variety of radio plays and serials, and many radio listeners will recall he created the role of Steve Hart in the first radio production of *Ned Kelly* for the A.B.C.

Nancye Stewart: This versatile actress is a member of one of the best-known stage families in Australia. Her years of stage appearances include a wealth of experience, both here and abroad. Her most recent English appearance was in the Olivier/Leigh Stratford-on-Avon season of *Macbeth*, *Titus Andronicus*, *All's Well* and *Merry Wives of Windsor*. On her return to Australia, she played Janet MacKenzie in *Witness for the Prosecution*, which has just concluded a season at the Elizabethan Theatre.

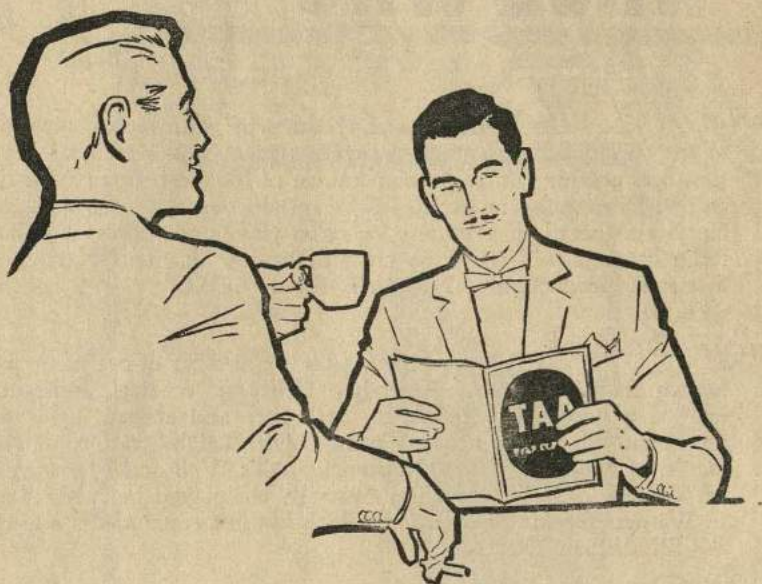
Neville Teede: A Western Australian, who is a graduate of the Perth University, was awarded Best Actor of the Perth Festival, 1949. Visited England to further studies with the Old Vic School, Bristol. Played in the Old Vic, London, 1953/54 season, and while in England made radio, film and television appearances.

Desmond Rolfe: Has crammed a variety of stage roles in his 17 years of experience in Australian Theatre. Has toured Australia and New Zealand many times in productions such as *Rusty Bugles*, *Castles in the Air*, *Dark of the Moon*, to mention but a few. He is also widely known for his many and varied radio characterisations, both for Commercial Stations and the A.B.C.

Bunney Brooke: A Victorian, who has had wide experience in Melbourne Theatre Groups. In 1954 she sailed for London and wider experience, which she gained in many repertory companies, British films, B.B.C. and commercial television presentations. She returned to this country especially to appear in this production of *Ned Kelly*.

Ron Shand: An artist of wide versatility, who is probably best known as a comedian. His wide experience covers all forms of theatre entertainment from vaudeville to Bard. Theatregoers undoubtedly remember his many portrayals in the John Alden Shakespearian Company. He recently concluded an Australian tour in the J. C. Williamsons' production of *Tea House of the August Moon*.

Continued on Page 21.



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N.P.V.398

NEXT TIME YOU FLY, BOOK ON A TAA VISCOUNT

WHO'S WHO IN



Edward Smith: Started his professional career as a concert artist, singing tenor roles in a wide variety of concert performances for the A.B.C. under such conductors as Bainton, Goossens and Carr. Has played many roles for J. C. Williamsons in Gilbert and Sullivan Operas. He is well known for his variety of radio performances, both for Commercial and A.B.C. Stations. He recently completed several TV films.

Collins Hilton: South Australian-born actor, who gained most of his early training with Gegan McMahon in Melbourne, graduating to many roles in a variety of professional productions in that city. Most recently he was seen by theatregoers in the Australasian tour of J. C. Williamsons' production of *Simon and Laura*, starring Googie Withers and John McCallum.

Robert Lewis: Will be well remembered for his role of Bernard in the Independent Theatre production of *Death of a Salesman*, also the leading role of Bertie in *Top of the Ladder*. He played in the John Alden Company, appearing in *Uncle Harry* and *Misalliance*. His experience includes many tours for the Arts Council, the two most recent being as Barney in *Summer of the Seventeenth Doll* and Sir Toby Belch in *Twelfth Night*.

Patricia Hill: Has appeared with the Independent Theatre since her first appearance as Ophelia in *Hamlet* in 1946. She has toured New South Wales several times in Arts Council productions, and recently played Olive in the touring company of *Summer of the Seventeenth Doll*. Her most recent film appearance was as Belle in the Australian production *Captain Thunderbolt*.

Frank Lloyd: Sydney-born actor, who gained wide experience in radio prior to his departure abroad at the age of 18. During his 10 years overseas he worked in London, Paris and Rome in stage, film and television productions, appearing with such artists as Errol Flynn, Jean Kent and Arlene Dahl. He returned to Australia for the Trust to appear in this production.

Douglas Bladon: Began his acting career following Army service in 1947, appearing in a variety of Little Theatre productions. Two years ago he won the British Drama League certificate for character acting with his portrayal of Hirin in Chekov's *Anniversary*. He has also appeared in many radio serials.

Continued on Page 22.

Benita Harvey: Is well known to Independent Theatre audiences for her many and varied roles on that stage. She made her first professional appearance under the direction of Fifi Banvard at the National Theatre, Hobart. She successfully combines radio and stage appearances, and recently appeared with the late Robert Newton in a series of TV films produced in Australia. Her most recent stage performance was as the daughter Rosa in the Independent Theatre production of *The Rose Tattoo*.

Peter Wagner: A Queenslander, who began his acting career at the Twelfth Night Theatre in Brisbane in 1946, and continued appearing in a variety of productions at this theatre until 1954. During this time he combined free-lance radio appearances, both on Commercial and A.B.C. productions. He has just returned to Australia after spending two years at the Royal Academy of Dramatic Art, London.

Peter Cohen: 12-year-old North Sydney Technical High School student, who will be well remembered by the Elizabethan Theatre audiences as one of the sons of Medea in the Trust's production of the play of the same name, starring Judith Anderson.

Paul Cohen: 13-year-old North Sydney High student, who is a cousin of Peter and is making his debut sharing the role of Jack Jones in *Ned Kelly* with his cousin Peter.

Paul, an outstanding athlete, excels at cricket.

Australian Elizabethan Theatre Trust Membership

If you wish to join those who are already supporting the Trust venture throughout the Commonwealth, you may do so by paying an initial subscription of £5. Subsequent annual subscriptions are £5 and are due on the 1st July, and are payable before the 31st December. Membership entitles you to priority booking for two seats at any given performance. Information regarding the work of the Trust and coming productions will be regularly sent out to members.

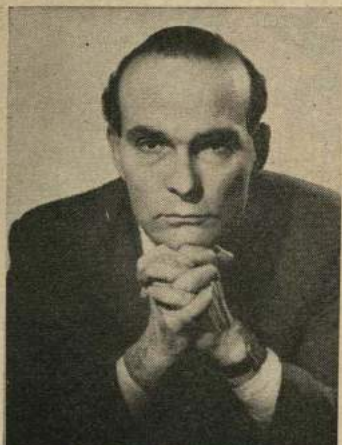
You may also assist the work of the Trust by giving a donation, and the Trust welcomes all donations, whether they be large or small.

Many of the Theatre seats have been given by friends of the Trust, both in Australia and overseas. A donation of £10 will provide one seat, and a plaque bearing the name of the donor will be fixed to the arm of the chair.

Should you be desirous of joining the List of Donors, please leave your name and address at the Manager's Office.

John Sumner Came to Australia in 1952 in a

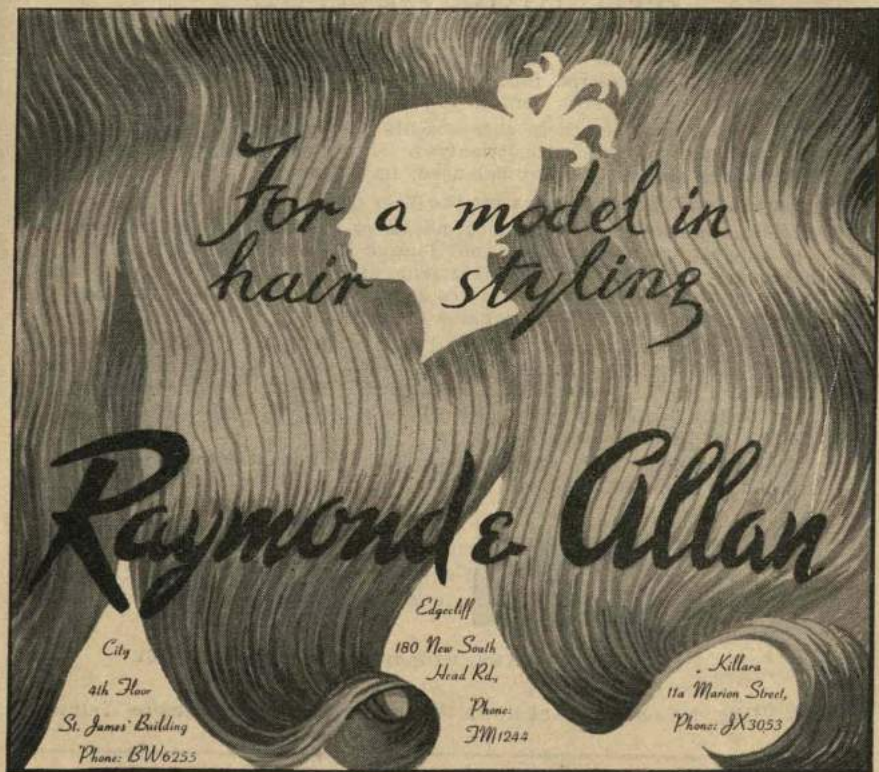
University appointment as manager of the Union Theatre, University of Melbourne. Since that time formed and, for two years, ran the Union Theatre Repertory Company, the only professional Repertory Company in Australia.



His theatre experience in England started in Repertory in Dundee, Scotland, and finished as stage director and manager for the firm of H. M. Tennant Limited, when he participated in various productions, including *A Street Car Named Desire* and Antony Quayle's production of *Rattigan's Who is Sylvia*.

John Sumner came to the Trust in June of last year as General Manager of the Elizabethan Theatre and returned to Melbourne in November to work on the first production of *Summer of the Seventeenth Doll*.

He directed this smash hit Australian play in all its various Australian productions and will return to England to produce the play when presented in London by Sir Laurence Olivier and the Australian Elizabethan Theatre Trust. Most recently he produced *Witness for the Prosecution* for David N. Martin at the Elizabethan Theatre.



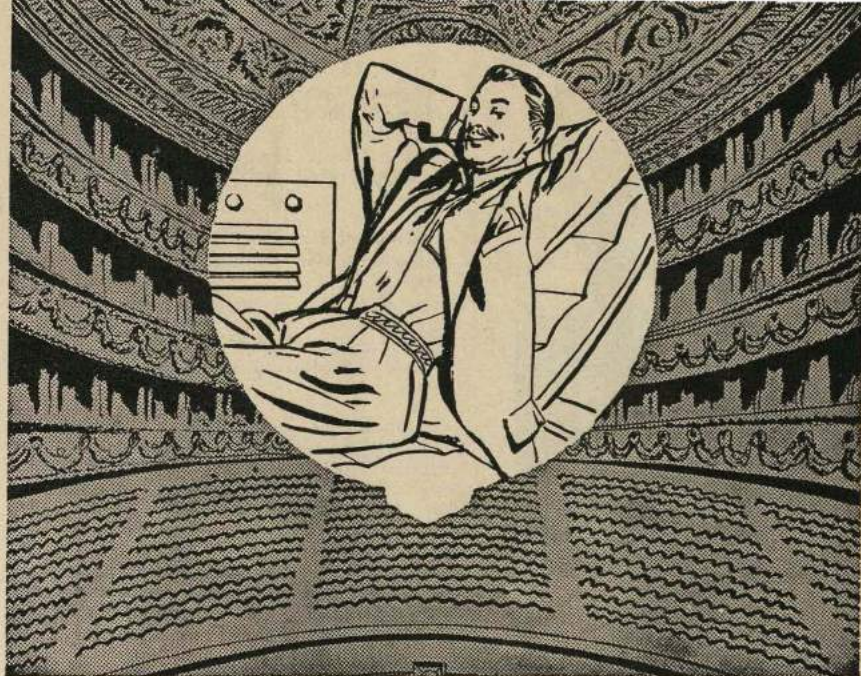
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Touring the Commonwealth of Australia as a member of The Australian Elizabethan Theatre Trust's Drama Company has been a stimulating, adventurous and rewarding experience as an actor could wish.

Naturally, certain highlights remain in the mind—the opening night of Robinson Jeffers' "Medea" in Canberra (the first performance under the auspices of the Australian Elizabethan Theatre Trust), with Miss Judith Anderson as Medea, before a most distinguished audience, which included the Governor-General, Sir William Slim, and Lady Slim, and the Prime Minister, Mr. R. G. Menzies, who spoke from the stage at the conclusion of the performance—playing the same play in the open air in Perth for a fortnight, during which the temperature seldom fell below 110 degrees, and making up in a tent which had received the full force of the sun during the day and, consequently, provided a nice exercise in how to coax one's beard and make-up to stay on, both spirit gum and greast paint having been reduced to near liquid—the beauty of the surroundings, the black starlit sky and the faint outline of the pines—playing in the beautiful little Theatre Royal in Hobart—surely one of the most perfect small theatres to be found anywhere.

Then rehearsing our first Shakespearean production in Sydney, "Twelfth Night", and subsequently playing it, amongst other audiences, to special matinees for children and hearing their wonderful spontaneous laughter and excitement, as well as their equally appreciative silences, then switching to the specialised technique of playing Sheridan's "The Rivals", one of the most delightful comedies of manners in the English language.

During this time I think all of us felt the growing sense of purpose and achievement within the Trust, and this was certainly most markedly illustrated by the very great thrill which passed through the Company at the news of the success of Ray Lawler's "Summer of the Seventeenth Doll". It may seem a somewhat far-fetched parallel, but I have since found myself comparing this with the upsurge of confidence which followed the news of the break-through at El Alamein. We felt that something of importance in the history of the Australian Theatre had occurred.

And so it is, again, with special warmth that we watch the fortunes of another Australian play, Douglas Stewart's "NED KELLY".

Clément L. Calvi.

Acknowledgements

The Elizabethan Theatre management wish gratefully to acknowledge the unstinting efforts of Firms, Companies and Patrons who have helped to make the opening of this Theatre possible. As a mark of appreciation, the following names are listed, complete to hand at time of this programme going to press.

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Many patrons have assisted the Elizabethan Theatre in re-seating the stalls of the theatre by donating the cost of a seat or seats. Their names will be affixed to these chairs to stand as a memento of their generosity.

The cost of each stall chair is £10, with the donation being deductible from taxation. Should you be desirous of joining the list of donors, please leave your name and address at the Manager's Office.

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