

ELIZABETHAN THEATRE



Summer of the
SEVENTEENTH DOLL



by
RAY LAWLER

A black and white illustration of four musical instruments. On the left is a saxophone, shown vertically. In the center is a clarinet, also shown vertically. To the right of the clarinet is a harmonica, shown horizontally with its reeds visible. On the far right is an acoustic guitar, shown vertically. The instruments are arranged in a cluster, overlapping slightly.

It's easy to play a musical instrument and Nicholson's convenient terms make it so easy to own one. You can choose from a vast range of good quality Piano Accordions, Pianos, Guitars, Clarinets, Saxophones, Violins, Flutes, Trumpets, Trombones, Drums and all types of musical accessories. Write today for full information.

 **Nicholson's**
"The Musical Centre" For Everything Musical

"YOU GET THE BEST AT NICHOLSON'S"

ADMINISTRATIVE OFFICER James Mills

Professor Keith McCartney

At the conclusion of the Sydney season, the three plays, *Twelfth Night*, *The Rivals* and *Summer of the Seventeenth Doll*, will leave Sydney on a Commonwealth tour. The Elizabethan Theatre is most happy to be associated with the birth of this important venture.

safety in
electricity

with

C.W.G.

The C.W.G. Safe-T-Control Unit is an automatic earth control system that makes all electrical appliances safe to use. It switches off the dangerous power if your safety factor (the earth wire) is not correctly connected. No power can pass through the four-pin socket until contact is made by attaching 4-pin plug to socket. Should your domestic appliances become disconnected, all current is immediately switched off, eliminating dangerous power. In the kitchen, laundry, home workshop, faulty connections are potential killers, but with the C.W.G. Safety Unit, dangerous power is immediately cut off.

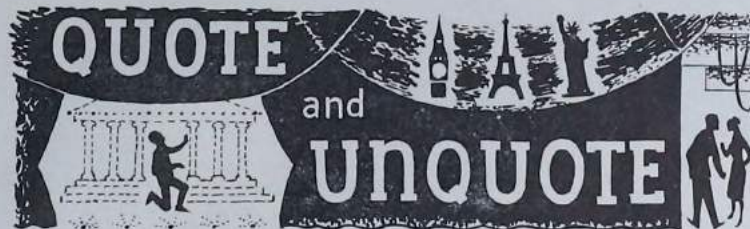
- The portable C.W.G. Safe-T-Unit is used in conjunction with ordinary three-point power outlet. Protects users of electric lawn mowers, hand tools, and washing machines.
- The C.W.G. Safety Units have been fully passed by the Sydney County Council and comply with the safety standards of Standards Association of Australia.
- Installed C.W.G. Safety Unit is a permanent installation, easily and economically carried out by licensed electrical contractor to render appliances completely safe.

LOWEST DEPOSIT from £2
EASIEST WEEKLY TERMS

For electrical safety in your home, 'phone now

BW 2873-9582

NICHOLS SAFETY UNITS PTY. LTD.
6th FLOOR, 17 MARTIN PLACE, SYDNEY, N.S.W.



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



ACCLAIM FOR O'NEILL IN SWEDEN

The "New York Times" Stockholm (Sweden) correspondent, George Williamson, recently cabled this story back to New York:

"The world premiere of Eugene O'Neill's *Long Day's Journey Into Night* here in February is still resounding in the Swedish Press.

"Local critics, who are usually hard to please, have unanimously acclaimed the play. They call O'Neill the world's last dramatist of the stature of Aeschylus and Shakespeare.

"Because of the autobiographical nature of the play, the critics say it will give literary historians new insight into O'Neill's previous works. The characters closely parallel the family of James O'Neill, the playwright's father.

Single Room, 1912 Setting

"The 4½-hour tragedy is a conflict between human disintegration and the cohesive effect of family love. It is a play of sympathy and forgiveness, despite all the petty shortcomings and pathetic decay of the four main characters. There is no protagonist. The action through four acts takes place in a single room on the day in 1912 that Eugene O'Neill—in this case Edmund Tyrone—discovered he had tuberculosis and was committed to a sanatorium. There is no plot, but the dialogue reveals characters through a series of accusations, self-blame and self-justification. In the end, no one is to blame.

Unbearable Hopelessness

"The mother is a morphine addict, who blames her condition on the birth of her younger son, Edmund. The parsimonious drunkard father is blamed for having forced his older son into the theatre, where he failed. The older son is accused of leading the younger astray. The last hope of the sick, soul-searching Edmund, the love and comradeship of his older brother, is crushed in the last act by the revelation of the elder's hate and jealousy. All hopes of the three men seem crushed by the mother's final flight into a morphine dream.

Continued Page 7



In the theatre—as in real life—perfect grooming, be it casual or formal, is of the utmost importance.

When you choose Hosiery by **Prestige** you can be assured of perfect grooming for your legs, through perfect fit, fashionable styles and colours which will blend or contrast with your frocking, depending on your wish and your choice.

We are proud that Hosiery by **Prestige** has been chosen for the talented and discriminating actresses who appear in this theatre.

Prestige Limited

HOSIERY, LINGERIE AND FABRICS

"It is the human compassion of the drama that raises it from something autobiographical into something universal. It raises it from the ingrown pessimism of much contemporary drama into an unfolding of love and understanding.

"The final scene of stark, almost unbearable hopelessness dissolves all conflicting emotions of hate in a catharsis of compassion.

"The world premiere itself is in many ways an act of gratitude. On his deathbed, O'Neill asked that his unpublished drama be performed first at Stockholm's Royal Dramatic Theatre, which has staged more of his plays than any other theatre in the world.

Unpublished Character Comedy

"When Mr. Gierow, producer of the play, was in the United States last year working out details of the rights with Mrs. O'Neill, he also secured rights to another unpublished O'Neill drama, *Hughie*, a one-act character comedy. The world premiere will probably be in Stockholm next fall. *Hughie* was finished in 1940, about the same time as *Long Day's Journey Into Night*. It has two characters, but is mostly a monologue set in the entrance hall of a second-class New York hotel."



SUMMER SONG —

New British Musical



From London comes news of a new British musical, "Summer Song", presented by George and Alfred Black at the Princes Theatre. The stars are David Hughes and Sally Ann Howes. The music is by Anton Dvorak, arranged by Bernard Grun.

"Variety's" London critic cabled this report to New York: "At last a British musical that seems to have taken some note of Broadway standards. Embellished from an incident in Dvorak's life, the show uses the successful formula of *Song of Norway* and *Kismet* by taking the music of a great composer and adding lyrics to suit the needs of the story. The result is a score of unrivalled quality, abounding in impressive ballads with a flow of typically gay and lively show tunes.

"The co-starring of David Hughes (he appeared at the Tivoli Theatre last year) and Sally Ann Howes in the romantic leads gives the show remarkable marquee stature, and both acquit themselves admirably. Miss Howes, whose ability as an actress has developed from comparative immaturity to high professionalism in a few years, is an expert hand at dealing with the ballads. Hughes, with an impressive list of disclicks (record successes) to his credit, emerges as an appealing performer. His acting is surprisingly natural, and his vocalistics are consistently in the top grade.

"Bernard Grun has adapted Dvorak's music to suit the needs of the show in a way which will please audiences and not offend purists."

Hy Kraft and Eric Maschwitz wrote the book and Maschwitz also wrote the lyrics.

Continued Page 29



WHEN BUYING YOUR TIMELESS
MINK STOLE

no sales talk is more
convincing than
Hammerman's
"Shop and Compare!"

FUR SALON

BERNHARD

Hammerman

7TH FLOOR. TRUST BUILDING.
155 KING ST. SYDNEY, MA 5844

Lloyd Berrell



He was born in New Zealand and came to Australia at the age of eleven, when he entered radio. Except for his War Service, he has been a top-line radio actor for the past sixteen years. He won the Macquarie Award in 1953 for his part in "Home is the Hero," being the best actor of the year.

His stage performances include "The Happy Time," "Point of Departure" and "Anna Christie" at the Phillip Street Theatre. His most recent film successes are "The King of the Coral Sea," as Yusep, with Chips Rafferty and Mendoza in "Long John Silver," with Robert Newton.

. *June Jago*



This talented actress has already a wealth of stage experience behind her. After two Victorian country tours with "Springtime for Henry" and "Charley's Aunt", she played the juvenile lead in the J. C. Williamson production of "Fly Away Peter" with J. H. Roberts, in both Melbourne and Sydney. For Garnet H. Carroll in Melbourne she appeared as the ugly sister in "The Glass Slipper", the German lodger in "Young Wives' Tale", and the maid in "See How They Run". She understudied Diana Barrymore in "Light Up the Sky", and then in Melbourne and Sydney played the pickpocket daughter in "White Sheep of the Family." She joined the Union Repertory Company this year and has played through the present season.

They Said... ...and we quote

An actor is a guy who, if you ain't talking about him, he ain't listening.
—Marlon Brando.

I am a producer of gooseflesh.—Alfred Hitchcock.

Do I miss some of the conveniences of the American way of life? No, with the exception of certain items, such as being able to buy balanced-diet cat food and the high-speed diaper cleaning service.—Charles Chaplin.

There are far too many men in politics and not enough elsewhere.
—Hermione Gingold.

WE QUOTE from the present Country Tour of "The Doll."

"The company as a whole is getting along quite well. No arguments or rows to my knowledge. Everybody is being very tolerant, and if not, are keeping it to themselves."

—"Comments" section stage manager's nightly report.

"Audience shocked a little by language. Barney hit head on chair in fight scene and suffered from concussion. Third act was played with doctor, brandy and cold towels in the wings. Doctor checked him after final curtain and said it was mainly emotional."

—"Comments" section stage manager's nightly report.

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 £10. 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.

Playwright, actor and producer, was born in the Melbourne industrial suburb of Footscray in 1921 and was educated at a State school. At 13 he went to work as a factory hand in an engineering foundry. During the 11 years he spent at the factory he learnt much about human nature and the earthy side of everyday life.

His interest in the theatre found an outlet at the age of 17 in the amateur theatre, leading eventually to playwriting. His first three-act play, "Hal's Belles," was produced at the Melbourne Repertory Theatre with Frank Thring in the leading role. Since then he has written ten full-length works for the theatre, including "Cradle of Thunder," which won the National Theatre Movement's Commonwealth Jubilee Play Competition in 1952, and two pantomimes based on the "Ginger Meggs" comic strips.

He is as interested in acting and producing as he is in writing. He joined the Union Theatre Repertory Company in 1954 and succeeded to the post of Director of Productions.



"There is no love sincerer than the love of food."—Bernard Shaw.

Jonahs

Where
Good Food and
Wine are combined
with superb service
and magnificent
scenery.



(View looking South from Jonahs.)

Here an around-the-clock welcome awaits you.

Mine Host: SID. PEARSON
69 Bynya Road, Palm Beach
Telephone: Palm Beach 4050

Bond Street

by Yardley

THE PERFUME FOR REGAL OCCASIONS

ett.

Madge Ryan



Born in Queensland Madge Ryan made her entry to the professional stage with a tour of her native State with John Nugent Hayward. Her versatile acting has brought her leading roles in stage, radio and films. Sydney theatre patrons will recall her in "Cocktail Party", "Captain Carvalho", "Lavinia", "Smilja", and more recently in revue at the Phillip Street Theatre. She has just completed a series of T.V. film shorts and also a role in the British film production of "Smiley", starring Sir Ralph Richardson. Over the air she has played many leads in Caltex and Lux Radio plays.

Raymond & Allan

For Hairdressing at its very best

180 New South Hd. Rd.
Edgecliff (FM 1244)



Fourth Floor,
St. James' Building,
City ('Phone: BW 6255)

Elyane Everard introduces
our new salon at

11a Marion Street,
Killara (JX 3053)
(Opening after Easter)

SYNAGOGUES OF SATAN



Harry Rickards terrified our grandparents as "The Mad Butcher" in early Australian Theatre.

One hundred years ago a Tasmanian clergyman denounced the Theatre as "the synagogue of Satan."

"What is Theatre?" he thundered. "Crime is represented, in all its details, for amusement, gratification, and gain to the actors. . . . Strange that innocent minds should love to imitate guilty actions — that moral men should delight to personify the wicked — that tender virgins should love to see the representation of foul murder — that meek matrons should go to witness the enactment of jealous and deadly revenge!"

Apart from the reverend gentleman's moral ranting, there was some truth in what he said: Many early Australian theatres must have seemed like the "regions of the cursed." Inadequate ventilation and lack of fumigation made them hot, oppressive and smelly.

Now Cool and Healthy

Modern air-conditioning and health regulations have changed all that. Today's theatre-goers can enjoy entertainment in a maximum of comfort and healthy surroundings.

Oil-based detergents help to keep modern theatres clean and free from the risk of disease. Oil is responsible, too, for the successful operation of air-conditioning plants.

In providing these aids, SHELL scientists are working behind the scenes to make a night at the theatre a more enjoyable and comfortable experience than ever before.



Theatre folk often renew acquaintances with friends they have made in a particular theatre by writing a general letter which is pinned on the Call Board. Under this title parts of these letters will be reproduced.

. I have a theory that a person's eventual acceptance of a city new to them is largely conditioned by the most vivid things that happen to them during that initial period when their sensibilities are still wide open to strange impressions. Not a particularly deep and profound thought, admittedly, and I mention it only because my trip to Sydney for the January season of "Summer of the Seventeenth Doll" was the first time I had visited here, and I came with such a varied collection of apprehensions as to how the play would be received. I left five weeks later with these totally removed, and a regard for this city and its people that will never quite fade, no matter what may happen to me here on future occasions. This feeling is based, not so much on the play's reception, but on the eager wish for its success that seemed to be common among Press and public alike, even before the show opened. I could go on about this for some time, but I think I have said enough to indicate that I am very happy to be back for the return season.

Not that the intervening period since leaving Sydney in January has been dull. For one thing, I have been able to bask in the warm sunshine of a Melbourne summer, while keeping myself more than busy with the last two productions of the Union Theatre Repertory Company's third season. This busy period seems to be carrying on in Sydney (without the sunshine, unfortunately), and I'm battling at the moment to reconcile the lyric beauty of "Twelfth Night", in which I am to appear as Feste, with the raucous Australianism of "The Doll". Quite a job!

Latest news on the latter play, incidentally, seems to indicate a season in Brisbane for me with the current touring company towards the end of May—as the cancutters go north, so shall I. . . . Hope it's a good omen!

Cheerio for now.

Sincerely,

Ray Lawler

Elizabethan
THEATRE
NEWTOWN

For a Season commencing March 27, 1956
THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents
THE AUSTRALIAN DRAMA COMPANY

in

**Summer of the
SEVENTEENTH DOLL**



by
RAY LAWLER

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

Produced by JOHN SUMNER

SYNOPSIS OF SCENES

The entire action of the play takes place in a double-storied terrace cottage in Carlton, Victoria.

Act One:

Scene 1—A Sunday in early December, 1952. Late afternoon.
Scene 2—Next morning.

Act Two:

Scene 1—New Year's Eve.
Scene 2—The following Friday evening.

Act Three:

Next morning.

There will be two Intervals of 12 Minutes.

Scenery Designed and Painted by ANNE FRASER.
Built by the Workshops of The Union Theatre, Melbourne,
and The Elizabethan Theatre, Newtown.

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. All minerals supplied by courtesy SCHWEPPE'S LTD. PHOENIX sewing machine for costume work supplied by courtesy of J. PIERRE COUVE & CO. PTY. LTD. Lingerie and Fantasies Sheer Stretch Nylons by PRESTIGE. NESCAFÉ supplied by courtesy NESTLE'S FOOD SPECIALITIES (AUST.) LTD. Horehound Beer supplied by LONG & BARDEN, North Sydney.

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. Reg. Bartram.

General Manager	EXECUTIVE FOR ELIZABETHAN THEATRE	JOHN SUMNER
Assistant Manager		LOUIS VAN EYSSSEN
Publicity		RON PATTEN PUBLICITY
Treasurer		MARY VAN EYSSSEN
Head Mechanist		RON FIELD
Chief Electrician		ROBERT CUNNINGHAM
Chief Property Master		JOHN YEATES

General Manager	EXECUTIVE FOR AUSTRALIAN DRAMA CO.	ELSIE BEYER
Stage Director		ROBIN LOVEJOY
Stage Manager		MALCOLM ROBERTSON
Wardrobe Mistress		JOAN HALCOMBE
Publicity		RON PATTEN PUBLICITY

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.

This programme was 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.

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.

Producing "Summer of the Seventeenth Doll" is a natural result of over a year's close work with the playwright, Ray Lawler, when the latter was an actor with the Company.

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 subsequently produced first Sydney season of "The Doll" and also, with a new cast, the touring production for the Trust and the Arts Council. This current production reunites him with his original cast.



Featuring now at Ron Bennett's Bermudian Sports Jacket and Slacks

The newest Bermuda Blue flannel Sports Jacket, one or two-button style with or without centre vent. Exclusively styled by KATEX with immaculately tailored, hand detail finish. £11/15/-

Pure wool worsted Slacks in the latest shades of grey. Cut with the new "tapered" line and slim look. 2,000 pairs of Slacks to choose from. £7/7/-

Wide range of sizes in Jackets and Slacks.

For the latest fashions in Men's Wear from U.S.A. and the Continent you'll be more than satisfied if you buy from

Ron Bennett
OF NEWTOWN

212-214 KING STREET
LA 1550 — LA 1893

If you want freedom you've
never dreamed possible . . .

Naturally

You want Sarong



**the original boneless girdle that
walks and won't ride up!**

You're action-free in Sarong, the only girdle with the full-length criss-cross double-front panels that flatten as they support. You're figure-perfect in Sarong, too, because this amazing American-designed girdle slims you and smooths you to the new fashion line.

**SAY "I WANT SARONG"
AT YOUR FAVOURITE STORE**



Ethel Gabriel

is well known to Australian radio listeners for her many performances in popular plays and serials.

She appeared for two years with J. C. Williamson's as Aunt Abbey in "Arsenic and Old Lace"—Mrs. Jones in "Robert's Wife" and Louisa in "Ladies in Retirement."

Her most recent stage performance was in the role of Granny in Ruth Park's "Harp in the South."

John Llewellyn

Came to Australia as a migrant five years ago after a season in New York with "Summer Stock". Since then he has played "Mac" and "Darky" in the Australian and New Zealand tours of "Rusty Bugles"; the Cockney Skipper in "White Cargo"; and the Batman in "Journey's End". He played in the Page-wood feature film, "Long John Silver", and in a series of T.V. shorts. In radio he is currently playing a number of character roles in serials and one-hour plays.



Fenella Maguire

Spent the early years of her life in India and Malaya. She originally intended to become a doctor, but abandoned medical studies in favour of the theatre. Fenella spent a year at Melbourne's Arrow Theatre, during which time she toured Victoria in leading roles of "Our Town" and "Beauty and the Beast." Other plays included "Rope", "The Green Bay Tree", "French Without Tears", and "Present Laughter".

A sixteen months' Australian tour for J. C. Williamson's as the juvenile lead in "Dear Charles" followed. She returned to Melbourne in August for continuous work with the Union Theatre Repertory Company. Plays included G. B. Shaw's "You Never Can Tell", "The Barretts of Wimpole Street", and an intimate revue, "Return Fare".





Olive: "Gawd, this'll be happy. You know what we're in for, don't you? She'll start off with 'Goldmine in the Sky' and finish up with 'Old Black Joe'." (Act II, Sc. I.)

Scenes from



Barney: "... whichever one of them I married, I thought'd be a rotten insult to the other. And it would have been. Both of them said so." (Act I, Sc. II.)

Photographs by A.P.A.

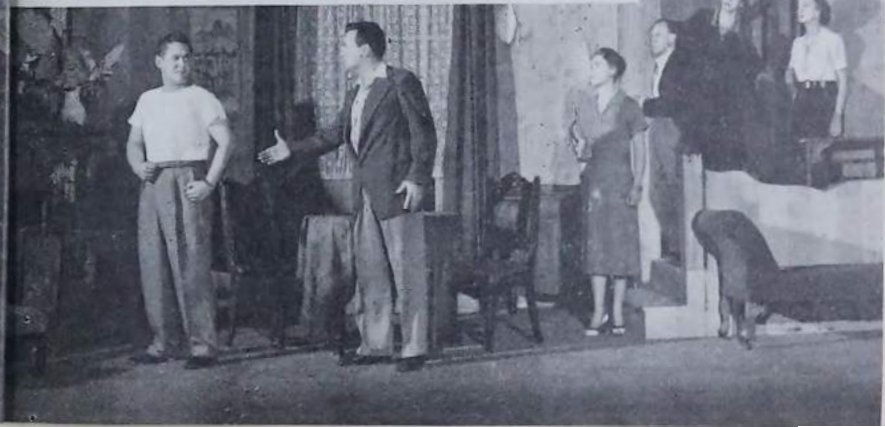
Olive: "What I got is—five months of heaven every year." (Act I, Sc. I.)



Summer of the SEVENTEENTH DOLL



Johnny Dowd: "I wanna shake hands with you. Will you shake hands, Roo?" (Act II, Sc. II.)



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.

The Myer Emporium, Melbourne, for a chandelier.
Messrs. Anthony Hordern & Sons Limited for furnishing a dressing-room.
Messrs. Grace Brothers for furnishing a dressing-room.
Messrs. Beale & Company Limited for a baby grand piano.
Messrs. Beard Watson & Company Limited for furnishing a dressing-room.
Messrs. Claude Neon Limited for a special sign.
Messrs. Hoyts Theatres Limited for theatre curtaining and decoration.

Seat Donors

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.

The Elizabethan Theatre management, as a mark of appreciation, list below donors to hand at time of this programme going to press.

Sir Laurence Olivier, Vivien Leigh, Googie Withers, John McCallum, Sophie Stewart, Ellis Irving, Katharine Hepburn, Robert Helpmann, Michael Benthall, The Old Vic., Nancye Stewart, Mayne Lynton, William Rees (Sydney), Kathleen Gorham, Richard Rogers (New York), Oscar Hammerstein, 2nd (New York), Jerome Whyte (New York), Ian Jacoby, Elsa Jacoby, Mr. and Mrs. Wallace Browne, Nigel B. Love, Phyllis Benjamin (M.L.C., Tasmania), Mr. and Mrs. C. H. Cull, Miss L. A. Cull, Norman Cull, Noel and Judith De Ferranti, Ian de Ferranti, Rhoda M. Felgate (M.B.E., Brisbane), Edouard Borovansky, The Borovansky Ballet Co. (1955), Members of the Union Theatre Repertory Co. (Melbourne, 1955), Rockhampton Little Theatre, Canberra Repertory Society, The Independent Theatre (Sydney), The Governors and Directors of the Old Vic., The Old Vic. Australian Tour Company (1955), "Dear Charles" Company (Australia, 1955), "Simon and Laura" and "The Deep Blue Sea" Company, Twelfth Night Theatre (Brisbane), Peter Scriven, Peter Scriven Puppets, Linnit & Dunfee Ltd. (London), The Strand Electric Co. (London and Melbourne), Dame Sybil Thorndike, Sir Lewis Casson, Victor Stiebel (London), Alan M. Allan (London), Jacqmar (London), Kay Hammond (London), John Clements (London), Garnet H. Carroll, O.B.E., A. Ben Fuller, Anna Russell, Jane Gordon, (Bungendore), Vactric Electrical Appliances Ltd., Mr. and Mrs. R. Shafto, Ben Arnott, A. M. Watson, T. R. M. Scott, Norman Rydge, Phoebe Rydge, Alan Rydge, Aquilla Steel Company Pty. Ltd., Blaxland Rae Pty. Ltd., A. W. Fairfax, W. J. Smith, Jessie Smith, A.C.I., A. E. Smith, Ellen Smith, H. C. McIntyre, Mrs. H. C. McIntyre, Bitumen and Oil Refinery (Aust.) Ltd., A. E. Armstrong, M.L.C., M. A. Armstrong, Bennott and Barkell Ltd., Waugh and Josephson Limited, A. C. Ingham Pty. Ltd., Mrs. Marjorie Evelyn Coles, Kenneth Frank Coles, McCathies Pty. Ltd., Link Belt Co. Pty. Ltd., Malleable Casting Pty. Ltd., E. W. Fittings Pty. Ltd., J. R. Tregoning Ltd., Ampol Petroleum Ltd., Anonymous, Herbert M. Douglass, I. C. Buckingham, A. Basser, A. F. Albert, Elsa Albert, Technico Ltd., Olga Stacy, Mrs. J. K. Scharf, Roland Walton, Dr.

Edith Anderson, Mr. O. D. Bissett, Lady Violet Braddon, Mr. Ernest Buckwalter, Mr. and Mrs. E. W. Burbridge, Mrs. James Burns, Miss B. M. Capel, Miss E. N. Capel, Mr. A. C. Carr, Mrs. C. Cassimatis, Mr. C. Doring, Mr. and Mrs. Marcel Dekyvere, Dr. R. L. Ernst, Lady M. Fairfax, Fosseys Pty. Limited, Mrs. H. F. Friend, Anonymous, Mrs. Selma Gardiner, Mrs. E. M. Geelan, Miss Margaret Gillespie, Mollie Gowing, Miss Dora Grimley, Mr. F. Hogan, Mrs. A. Hordern, Jr., Mr. John G. Hurley, Mrs. G. A. Johnson, Mr. Robert Kapferer, Sir Norman Kater, Miss A. B. Knox, Gilbert Lodge and Co. Ltd., Foster S. Martin, Miss Margaret Lundie, Mrs. R. M. F. Houghton, Mr. B. P. Macfarlan, Australian National Airways, Buckingham Ltd., W. Herman Slade, John S. Drysdale, Drysdale and Sons Pty. Ltd., Mary Elizabeth Mitchell, James N. Kirby, Harold Williams, James Brunton-Gibb, Raymond J. Kirby, Kevin J. Kirby, James R. Kirby, Joseph H. Barrett, Claude R. S. Archer, Fred H. Lester, Vesta Battery Coy., A. R. Allen, D. Wilson, J. D. Banks, A. J. Chown, L. R. Hewitt, Moya Kirby, Sir Edward Hallstrom, Norman M. Barrell, Effie M. Barrell, Neil M. Barrell, Mrs. Neil M. Barrell, Trevor J. Barrell, John Abbott, Mrs. Gordon Brady, Phyllis K. Kirkpatrick, The Clock Milkbar and Tobacconist Pty. Ltd., Miss E. M. Tildesley, Wallace Horsley, Viola Horsley, Bruce Horsley, Mary Horsley, Patricia Horsley, Ian Horsley, Holbrooks, H. Jones and Co. Ltd. (I.X.L.), The Eagle and Globe Steel Co. Ltd., Preston G. Saywell, The Austin Motor Co. (Aust.) Pty. Ltd., George A. Lloyd, The British Motor Corporation (Aust.) Pty. Ltd., Nuffield (Aust.) Pty. Ltd., N. M. Kelly, Theo Kelly, Woolworths, W. H. Northam, Sunbeam Corporation Ltd., Matthews, Thompson and Co. Ltd., East Bros. Pty. Ltd., Gearin O'Riordan, Gearin O'Riordan Ltd, Dr. Kevin Coen, Dr. W. W. Ingram, United Dominions Corporation (Aust.) Limited, M. E. Goodall, Betty Greenfield, Jim Greenfield, Mrs. John K. Thompson, Miss G. F. Walker-Smith, Mrs. Olive M. Miller, Gilbert and Barker Manufacturing Co. (Aust.) Pty. Ltd., Mr. F. J. McKenna, C.B.E., Nellie Stewart Memorial Club, Mrs. H. H. McNall, Mrs. Paul Martin, Mrs. B. M. Matthews, Professor W. Milgate, Dr. S. J. Minogue, Dr. M. B. McIlrath, The National Cash Register Co. Pty. Ltd., Malco Industries Pty. Ltd., George Patterson Pty. Limited, Mr. O. E. Phillips, The Playgoers, Parke W. Pope, Celia Pringle, Mr. Eric Ray, Mme. Pierre Remond, Mrs. A. Repin, Mrs. Desolie M. Richardson, Mrs. C. E. Rouse, Mr. T. A. R. Saywell, Mrs. E. O. Nigel Smith, Sydney Savage Club, Mrs. P. Strauss, Mr. W. S. Tatlow, Miss B. Tildesley, Nicholas Memorial Fund, Mr. H. Tronser, Mrs. P. A. Yeomans, Mr. and Mrs. N. F. Dawson, British Ballet Australasian Organisation, Croft Hallam, Kenneth Wilkinson, Mrs. Robert Dixon, Elizabeth Zieman, Mrs. C. M. Guinney, L. G. Harrison, Miss B. M. Knox, Terence Rattigan, Dick Bentley, Arts Council of Australia (N.S.W. Division), Sir Eugene Goosens, Gwen Plumb (London), Bill Kerr (London), Keith Michell (London), David N. Martin, Charles Moses, W. E. Dickson (President, Legislative Council), Vivian Edwards, Elsie Beyer, Noel Coward, The University of Melbourne, Peggy Sager, Paul Hammond, The Old Vic. Trust Ltd., Laurence Olivier Productions, Nock & Kirby Ltd., Wesley College Students' Club, W. I. Miskoe, Northern Suburbs Cinemas Pty. Ltd., Geo. H. West, A. W. Edwards Pty. Ltd., Hoyts Theatres Ltd., Hon. Leon S. Snider, Mr. Reg. Cahill, Viennese Theatre Guild, Miss A. B. Knox, Mrs. A. W. Harvey, James Brennan, Brennans Pty. Ltd., Miss Beatrice Wines, Geo. H. Sample & Son Pty. Ltd., John O. Ogden, Mrs. J. W. Hayes, Mrs. A. B. F. Rofe, Mrs. Anne Downie, S. E. Linnit, Carrier Air Conditioning Ltd., Mr. G. I. D. Hutcheson, John Goodsell, Miss M. Gillespie, Allan G. Toohey, Mr. C. L. Davies, Miss G. H. Marks, Girls' Secondary Schools Club, Commonwealth Film Laboratories Pty. Ltd., Maurice Point, Miss P. F. Wilson, Peter Jon Yeend, Mr. V. G. Watson, D. D. O'Connor, Mr. William Lander, Mr. W. E. Dickson, Miss Mary J. Denison, Dr. Maurice Ryan, Mr. and Mrs. M. I. Hansen, The Millions Club of N.S.W., Brisbane Arts Theatre, Brisbane Repertory Theatre, Miss Jean B. McKenzie, Sir Bronson Albery, Dorothy Crosby Whitford, David John Whitford, W. D. T. Ward, W. M. Williams, St. James Players, Townsville; Independent Theatre, Sydney; G. M. Field, J. L. S. Mansfield, Clive Ogilvy, June Ogilvy, Wymun Mercury Theatre, Queensland; Peter Galanis. Presented by the Vic-Wells Association in memory of Lilian Baylis. Vic-Wells Association in memory of Emma Cons, Professor A. K. Stout.



A PRODUCT OF THE HOUSE OF SEPPELT

N.S.W. AGENTS, TUCKER & CO. PTY. LIMITED

EST. 1838

CT12