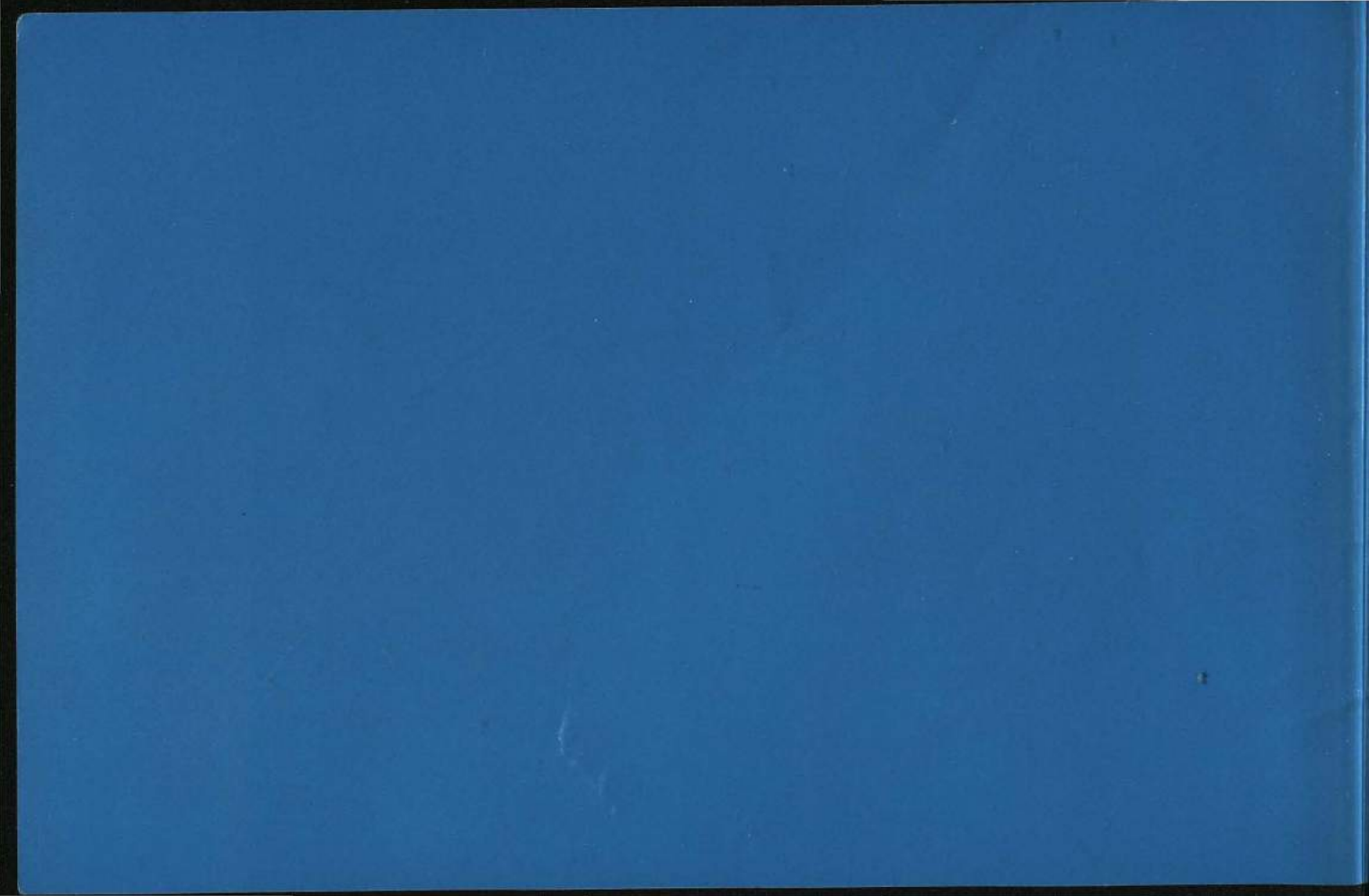


THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

N.I.D.A.
AUST. OPERA
THE AUST. BALLET
OLD TOTE THEATRE CO
MARIONETTES THEATRE
ELIZABETHAN ORCHESTRAS



21 YEARS IN AUSTRALIAN THEATRE



MESSAGE FROM THE CHAIRMAN OF DAVID JONES LIMITED

As we like to think that David Jones' will always be identified with what is best in the Australian way of life -- and particularly, in this case, with Australian Culture -- our Company is proud to associate itself with presentation of the exhibition "21 YEARS IN AUSTRALIAN THEATRE".

The Australian Elizabethan Theatre Trust has indeed come handsomely of age, as the varied items making up the exhibition will show. In terms of an average life-span, 21 years is regarded as having special significance. In terms of a nationwide organisation like the Trust, achievements recorded here speak more loudly than words.

From its inception in 1954, the Trust has managed not only to activate the performing arts in everything from opera, ballet, drama and music to marionette theatre -- it has also gained support from Australians in all walks of life. Without audiences no performing arts can continue, much less grow in strength. We hope that by seeing what the Trust has already achieved in 21 years, both regular and potential Trust audiences will be encouraged to go on giving their support as patrons. We hope that their numbers will grow as strongly as the Trust deserves.

Next year, David Jones Limited will celebrate 138 years as an Australian firm and an Australian institution. On behalf of that firm throughout Australia I welcome the opportunity we are given to display the work of a much younger but vigorous cultural organisation, the Australian Elizabethan Theatre Trust.

Charles Lloyd Jones.



MESSAGE FROM THE CHAIRMAN,
SIR IAN POTTER

The Australian Elizabethan Theatre Trust is proud to present this Exhibition — '21 YEARS IN AUSTRALIAN THEATRE' — to commemorate its achievements since its formation in 1954. In that year, an appeal was launched to raise funds to establish a Theatre Trust whose aim was boldly summarised —

"To provide a theatre of Australians,
by Australians, for Australians".

The appeal initiated by Dr. H.C. Coombs was a success and a group of Australian citizens agreed to give their services as the first Directors of the Trust. Over 21 years these early efforts have borne bounteous fruits. The Trust quickly became a focal point for Australians interested in the development of the performing arts. Australian artists welcomed the opportunity for permanent involvement in the theatre within their own country. Financial support from the Australian and State Governments and from City Councils ensured continuity of these opportunities. Under the aegis of the Trust, or with its support, permanent performing groups were set up — notably the Australian Ballet, the Australian Opera, the Marionette Theatre of Australia, two Trust Orchestras, the Australian Ballet School, the National Institute of Dramatic Art, and regional drama companies.

The success of these activities made it inevitable that in due course some of them should become independent of the Trust, which, in fact, played a major part in ensuring that the companies concerned assumed their new status with a minimum of disturbance. We are very happy that many of them have joined us in this Exhibition to celebrate our 21st Anniversary.

This Exhibition will portray by costumes, properties, photographs and other memorabilia, many of the Trust's Opera, Ballet, Drama and Marionette productions which we believe have given great enjoyment to many people, employed many Australian artists, and enhanced our cultural heritage.

A coming of age celebration is not only a time for nostalgic memories but a fitting occasion for the Trust to reaffirm its intention to continue to develop its role and influence in the emerging cultural scene. It is actively involved in managing Orchestras, Marionette companies, and is developing its role as a major national entrepreneur. It plans to announce some of its future entrepreneurial presentations in this Exhibition.

We readily acknowledge that any success we may have achieved is directly related to the Australian people who provided the audience for theatre, and so I earnestly seek your continued support to ensure our success in the future.

We also acknowledge the important part played by many generous supporters of the performing arts who have contributed by way of donations to the Trust, either for our own purposes or for those of companies nominated by the donors, subject to our discretion. Our status in this field is confirmed by the acceptance of the Trust by the Taxation authorities as a channel for tax deductible donations. I should refer too, to the thousands of Members of the Trust whose regular support has contributed so much to our finances and has been an important source of our audiences over the years.

I wish to express the deep appreciation of the Trust to Mr. Charles Lloyd Jones, Chairman of David Jones Limited and his Board and staff for their generosity in making available these excellent facilities for our Exhibition. My staff also appreciates the excellent co-operation and assistance of the staff of David Jones, which has facilitated the presentation of this Exhibition.

On behalf of my fellow Directors, Governors, and staff of the Trust, I extend to you and your families our warmest wishes for a Happy Christmas and a most successful 1976.

1

A.E.T.T. MEDEA

The first production by the Australian Drama Company presented by the Australian Elizabethan Theatre Trust in 1955. The play opened at Canberra's Albert Hall on October 5, then moved to the Elizabethan Theatre Sydney, and later toured nationally. The cast, headed by the distinguished actress Dame Judith Anderson, included Clement McCallin, John Alden, Doris Fitton and Zoe Caldwell. Original costumes and scenery designs were by William Constable. The play was directed by Hugh Hunt, Executive Director of the Trust, 1955-9.

Euripides' play is set in Corinth and depicts the dramatic destruction of a society by the passionate, jealous Medea.

Original costume designs lent by courtesy of William Constable.

2

OLD TOTE TRELAWNY OF THE WELLS

The costume worn by Lyndell Rowe (as Rose Trelawny) in Arthur Wing Pinero's "Trelawny of the Wells"; plus a model of the set, designed by Anne Fraser. The director was George Ogilvie. 1972.

Note: The costumes at the entrance are those of Philippa Baker (as Olga) and June Collis (as Natasha) in "The Three Sisters" by Anton Chekhov. It was directed by Robert Quentin and designed by Ron Reid in 1966.

3

SCHOOL FOR SCANDAL

Costumes worn by Helen Morse (as Lady Teazle) and Peter Whitford (as Crabtree) in the Sheridan comedy "School for Scandal", directed in 1967 by Robin Lovejoy and designed by Ron Reid.

Highlight of a "year of comedy", it was the first production to include regular matinee performances. The comedies formed a break between two years dominated by Australian plays — the 1966 season at Jane Street and the 1968 at the Tote.

4

RICHARD II

Costumes worn by John Gaden, as the King, and Dinah Shearing (the Duchess of York) in Shakespeare's "Richard II", which opened the Drama Theatre, Sydney Opera House, in October, 1973. It was directed by Robin Lovejoy and designed by Anne Fraser.

For the Drama Theatre opening the Old Tote staged three productions: "Richard II", "The Threepenny Opera" by Brecht and Weill, and the specially commissioned David Williamson play "What If You Died Tomorrow?". The three were played in repertoire.

5

PEER GYNT

A peasant girl costume worn by Maree Viazim in Henrik Ibsen's "Peer Gynt"; plus troll masks worn by company members. This masterpiece of Ibsen's, rarely staged because of its technical complexity, was produced at the Drama Theatre, Sydney Opera House, in 1975, by guest director Hugh Hunt. The model of guest designer Alan Barlow's set is also shown. Hugh Hunt previously spent some years in Australia as the first Executive Director of the Australian Elizabethan Theatre Trust.

6

THE IMPORTANCE OF BEING EARNEST

Costumes for the 1975 production of Oscar Wilde's "The Importance of Being Earnest" at the Drama Theatre, worn by Kate Fitzpatrick (as Gwendolen) and Angela Punch (as Cecily). The director was Raymond Omodei; the designer Yoshi Tosa, whose model for the set is shown.

The Company plays continuously at the Drama Theatre and the Parade Theatre, Anzac Parade, Kensington. Tickets to each season of 6 plays are available to all members of the public from the Old Tote's Sales Department. (663 6122). Tickets to single performances are on sale at the Parade Theatre, Opera House Box Office and agents.

7

A.E.T.T. COSTUME HIRE DEPARTMENT

Some of the many costumes available for hire from the Trust's Costume Hire Department, 153 Dowling Street, Potts Point.

Over 8,000 costumes are available for hire, dating from Roman times to the present day. Also available for hire are stage props and accessories. It is possible to hire single outfits or costumes for a whole production, and the Trust also has facilities for making new costumes to order.

8

A.E.T.T. OPERA COMPANY DON GIOVANNI

Mozart's colourful opera was first presented by the ELIZABETHAN TRUST OPERA COMPANY in 1957 with John Shaw in the title role, conducted by Joseph Post and designed by Kenneth Rowell. It was also presented in the company's repertoire in 1962 with Ronal Jackson singing Don Giovanni. In 1967 a new production directed by Jim Sharman with costumes designed by Ron Reid, was presented in the Trust Opera Company's season of Grand Opera. Conductors were Robert Feist and Thomas Mayer, and the cast included Neil Warren-Smith, Robert Gard, Rosemary Gordon, John Germain, Marcella Reale, Maureen Howard and Ronald Maconaghie.

9

DON PASQUALE

Donizetti's opera, written in less than three weeks and first performed in 1843, was also presented by the ELIZABETHAN TRUST OPERA COMPANY in its 1967 Grand Opera season. The production was directed by Stefan Haag, then Executive Director of the Trust, and designed by George Molnar. Conductors were William Reid and Gerald Krug. The cast included June Bronhill, Norman Yemm, Robert Gard, Ronald Maconaghie, Paul Rutenis, Janice Taylor, Donald Shanks and Doreen Morrow.

10

THE ELIZABETHAN ORCHESTRAS

The instruments here exhibited are of special interest, the Golden Flute, in addition to its obvious value, producing a particularly beautiful tone, the Timpani constructed from the nose cone of a Mustang aircraft, and the Celeste, a keyboard instrument producing its own characteristic bell-like sound widely used for special effects in opera and ballet.

Formed in 1967, the Elizabethan Trust Orchestra at once assumed the responsibility of playing for all performances of opera and ballet presented by the national companies throughout Australia. Within two years it became apparent that one Orchestra was insufficient for this purpose and in 1969 a second Orchestra was formed based in Melbourne.

Today, the Elizabethan Sydney Orchestra and the Elizabethan Melbourne Orchestra between them play for a total number of 460 performances of opera and ballet each year. This staggering fact is realised by remarkably few people and is indicative of the tremendous contribution made by the Elizabethan Orchestras to the development and presentation of the arts in Australia.

The Golden Flute was made available for this exhibition by kind courtesy of The Australia Council.

11

AUSTRALIAN BALLET SCHOOL

The Australian Ballet School was established by The Australian Elizabethan Theatre Trust in 1964 as the next step in the Trust's policy to establish Ballet in Australia at a national level — the first step being the establishment of The Australian Ballet. The School is under the direction of MARGARET SCOTT, formerly a principal artist of Ballet Rambert. It provides a full-time course of two years' duration for advanced students, and its comprehensive curriculum includes, in addition to ballet and dance, the allied studies of art, music, drama and dance notation. Approximately 20 to 30 students are selected annually from auditions held in all capital cities. More than 80% of the present complement of The Australian Ballet — including principals — are graduates of The School.

12

A.E.T.T. SAINT JOAN

Norman Philbrick's production of Bernard Shaw's drama starring Zoe Caldwell opened at the Adelaide Festival in 1962. The production was then toured to capital cities by the Trust. Others in the cast included Ron Haddrick, Alexander Archdale, Robyn Nevin, Brian James and Gordon Glenwright.

The original settings were designed by Frank Hinder, with costumes by William Paterson.

The play deals with the story of the Maid of Orleans whose faith leads to condemnation and death. It is set in France between 1429 and 1456.

13

A.E.T.T. LOLA MONTEZ

The Australian musical presented at the Elizabethan Theatre by the Trust in October 1958. With music by Peter Stannard, lyrics by Peter Benjamin and book by Alan Burke, it tells the tale of the fiery showgirl who visits Ballarat, Victoria, during the gold rush days of 1855.

The production was directed and choreographed by George Carden, with settings and costume designs by Hermia Boyd. The cast included Frank Wilson, Mary Preston, Bruce Barry, Kevan Johnson and Jane Martin.

14

NIDA ACTING COURSE

The various aspects of the NIDA Acting Courses and NIDA productions.

The acting course is of three years duration, and its aim is to provide students with a practical approach to acting in the professional theatre, besides some training in the techniques of film, radio and television acting. Subject to certain other requirements being fulfilled, admission to the course is by audition. Aspects of the course include speech, voice, movement, mime, dancing, singing, fencing and gymnastics.

15

NIDA PRODUCTION COURSES

The various aspects of NIDA production courses, including the Technical Production Course, the Student Directors' Course and NIDA productions.

The Technical Production Diploma Course offered by NIDA is of three years' duration, while the Student Directors' Course is a post-graduate course for those with some theatrical experience. An important part of all courses offered by NIDA is the mounting of regular productions each year.

16

OTHER ASPECTS OF NIDA

The various aspects of the Design Course; Jane Street productions; NIDA graduates and future developments.

The Diploma Design Course offered by NIDA is of three years' duration, and aims to train skilled and experienced designers for both stage and television.

The Jane Street Theatre at Randwick is a small experimental theatre which is used by both NIDA students and the Australian play season for productions each year.

Some of the better-known NIDA graduates and projected areas of expansion for NIDA are also shown on this stand.

17

MARIONETTE THEATRE THE MAGIC PUDDING

Adapted from Norman Lindsay's famous children's classic by Eleanor Witcombe.

This production has toured all over Australia and South East Asia.

The display is normally housed at the Norman Lindsay Gallery and Museum at Springwood and has been loaned to this exhibition by courtesy of the National Trust of Australia.

The Magic Pudding was first produced by Peter Scriven in 1960 and was later re-directed by Peter Batey in 1970.

The designs of the puppets were by Norman Lindsay and made by Igor Hyczka. The puppets included those famous characters, Bill Barnacle, Possum, Bunyip Bluegum, Uncle Wattlebury and of course, Albert The Magic Pudding. The music was composed by Hal Evans.

18

MARIONETTE THEATRE NOONAMEENA

Tales from Noonameena had it's world premiere at the opening of the new Sydney Opera House in December, 1973.

Tales from Noonameena was written by Hal Saunders with music by Iris Mason and Hal Saunders, directed by Joanne Priest and designed by Kenneth Rowell.

Noonameena (the Aboriginal word meaning 'a sleeping place in the bush'.) The story tells of the god Baiamee who awakens the bush creatures from their sleep in the Dreamtime.

With colourful adventures of the beautiful ballerina Brolga; Phlumph the Wombat — scenes of bush fires, rainbows and the creation of the sun.

The Narrator was John Cousins and songs sung by Neil Warren-Smith, Alan Light both of the Australian Opera and the Choir of Ascham Girls School.

THE WATER BABIES

Charles Kingsley's delightful fairy tale for a land baby was written more than 100 years ago and was created into a puppet production by the Marionette Theatre and directed by the English Puppet Master, Jan Bussell in 1972.

The Water Babies were seen throughout Australia and performed to over 200,000 children and adults.

The taped voices of the Water Babies included Kenneth Laird and Judi Farr.

On display throughout Stands 17 to 20 you will see set designs by Michael Salmon of the Marionette Theatre's new production of The Tintookies, directed by Peter Scriven and which has just completed a very extensive tour of Australia and has recently been televised by the A.B.C.

It's season at the Sydney Opera House Drama Theatre commences on the 22nd December to 10th January giving farewell performances before departing on a 15 week tour of South East Asia.

19

THE EXPLORERS

Mounted in 1966 and was in the Marionette Theatre's South East Asia tour repertoire.

There were 80 puppets in the production which was produced and written by Peter Scriven.

The Explorers is a fantasy story about a great exploration race.

The competitors are Cap'n Cat Pirate (retired), who claims Australia's centre is an inland sea, and Colonel Pooh-dell, who believes it is an English garden of hollyhocks.

The Colonel together with Clancy (his man servant) and imported compass named Archibald and an Arabian camel Mustafa leave for the outback.

Their journey being hindered by Cap'n Cat. They cross Australia and are greeted on the shores by the relief ship and members of the Royal Society for Exploration.

The music for the Explorers was written by Hal Evans.

On display also are designs by Wilfred Asplin.

20

ROSSINI'S CINDERELLA.

Earlier this year The Marionette Theatre of Australia and the Australian Broadcasting Commission video taped a T.V. 'pilot' at the A.B.C. Gore Hill Studios.

The 'Pilot' was titled "Mr. Breve's Magical History of Music – Cinderella.

The orchestra was the Sydney Symphony Orchestra conducted by Georg Tintner – produced by Robert Allnutt and the singers were Ronald Maconaghie, Peter Baillie, Neil Warren-Smith, Heather Begg, Diane Holmes and Roslyn Keene.

The puppets were designed by Beverley Campbell-Jackson and costumes by Roger Goss.

21

A.E.T.T. THE RELAPSE

Vanburgh's lusty Restoration comedy was presented by the Elizabethan Trust Drama Company in 1957. It opened at the Elizabethan Theatre, Newtown, in May, then toured nationally. The production was designed and directed by Robin Lovejoy. The cast included guest actor Paul Rogers with Zoe Caldwell, Clement McCallin, Frederick Parslow and Dinah Shearing.

The play is set in late 17th century England, a time when the codes and morals of the people were relaxed — after years of Puritan suppression.

Original costume designs and photographs lent by courtesy of Robin Lovejoy and James Mills.

22

THE AUSTRALIAN BALLET

The poster for The Australian Ballet's inaugural season, 1962. (Presented by Dame Peggy van Praagh, D.B.E.)

Velvet Jacket worn by ERIK BRUHN in SWAN LAKE during The Australian Ballet's first performance, — November 2nd 1962 in Her Majesty's Theatre, Sydney.
(Presented by William Akers)

Scenes from SWAN LAKE.

- (a) SONIA AROVA (Odette) and Artists of The Australian Ballet.
- (b) Artists of The Australian Ballet.
- (c) KATHLEEN GORHAM (Odile) and GARTH WELCH (Prince Seigfried).

- (d) MARILYN JONES (Odette) and CAJ SELLING (Prince Seigfried).
- (e) MARGOT FONTEYN (Odette) and RUDOLF NUREYEV (Prince Seigfried).
- (f) MARGOT FONTEYN and RUDOLPH NUREYEV made guest appearances with The Australian Ballet in 1964. These were the first given by this legendary partnership in full-length works with any company, other than The Royal Ballet. Sydney/Melbourne.

Two original designs by Kristian Fredriksen for SWAN LAKE (Act 2) 1965. (Purchased by The Australian Archives of The Dance)

- (a) Decor design.
- (b) Costume design for Prince Seigfried.

Original costume design by Ann Church for Archer (KATHLEEN GORHAM) in MELBOURNE CUP. Choreography: Rex Reid. The first work commissioned by The Australian Ballet and set in Melbourne at the time of the first Melbourne Cup, 1861. World Premiere – Sydney 1962. (Presented by The Australian Ballet Society)

Costume for Pink Bonnet Girl – MELBOURNE CUP.

Scenes from MELBOURNE CUP:–

- (a) The Pink Bonnet Girl (RHYL KENNEL) and two Bookmakers (BARRY KITCHER and PETER CONDON).
- (b) The Jackeroo (BRYAN LAWRENCE) and The Debutante (ELAINE FIFIELD).

(c) The Wowser (LEON KELLAWAY). This comic role was expressly created for Leon Kellaway, who is acknowledged as one of Australia's most important teachers.

(d) Left to Right – The Debutante (ELAINE FIFIELD), The Jackeroo (BRYAN LAWRENCE), the Governor's Lady (BEVERLY DEAN) and The Governor (DOUGLAS GILCHRIST). The young dancer (centre) is MARILYN ROWE, now a principal artist of The Australian Ballet.

(e) The Pink Bonnet Girl (RHYL KENNEL) and the Officer (ALAN ALDER).

Costume for The Debutante (ELAINE FIFIELD).

Tail of the Lyre-Bird – inspiration for Robert Helpmann's THE DISPLAY. Music – Malcolm Williamson/Decor and Costumes – Sidney Nolan. World Premiere – Adelaide 1964. The most-performed work in The Australian Ballet repertoire, THE DISPLAY has been seen throughout Australia and New Zealand, North and South America, South-East Asia, and principal cities of Western Europe. As of December 31st 1974, a total of 277 performances have been given by the Company. (Kindly lent by Sir Robert Helpmann, C.B.E.)

Scenes from THE DISPLAY:–

- (a) The Leader (BRYAN LAWRENCE) and the Group in a beer-swilling scene.
- (b) The Female (KATHLEEN GORHAM).

THE AUSTRALIAN BALLET (cont.)

- (c) The Outsider (GARTH WELCH) is first noticed by The Female (KATHLEEN GORHAM).
- (d) The Female (KATHLEEN GORHAM) hears the mating call of The Male.
- (e) The Female (KATHLEEN GORHAM).
- (f) The Outsider (GARTH WELCH).
- (g) The Group turns against The Outsider (GARTH WELCH).
- (h) The spectacular finale with The Male (BARRY KITCHER) and The Female (KATHLEEN GORHAM).

Costumes from KONSERVATORIET (Le Conservatoire), Adelaide 1965. First produced at Copenhagen 1849, the ballet with its 'Degas' setting is today

the finest surviving example of 19th century classroom technique and manners. The Australian Ballet was the first company outside of Scandinavia to receive official permission to dance this classic ballet. Choreography: August Bournonville/Music: H.S. Paulli and Freidrich Kuhlau/Decor and Costumes: Desmond Digby.

- (a) Miss Eliza
- (b) Miss Victorine

Original costume designs by Desmond Digby for KONSERVATORIET (Le Conservatoire). (Presented by The Australian Ballet Society)

- (a) Miss Eliza
- (b) Miss Victorine
- (c) Mr. Alexis
- (d) The Balletmaster
- (e) The Musician

Scenes from KONSERVATORIET (Le Conservatoire):—

- (a) The Balletmaster (POUL GNATT) and his pupils.
- (b) Mr. Alexis (BRYAN LAWRENCE).
- (c) The class in progress.
- (d) Two soloists (KATHLEEN GELDARD and KARL WELANDER).
- (e) Soloists and corps de ballet.
- (f) Miss Eliza (ELAINE FIFIELD).

Poster for the Third International Dance Festival (Paris, 1965) in which The Australian Ballet participated.

Original design by Kenneth Rowell for GISELLE (Act 2). This production by Peggy van Praagh was premiered by The Australian Ballet at Birmingham (U.K.) on 10th November, 1965 with Guest Artists MARGOT FONTEYN and RUDOLPH NUREYEV. It was later awarded The Grand Prix of the City of Paris at the Third International Dance Festival. (Presented by Mrs. Violet Dulieu).

Original costume design by Kenneth Rowell for MARGOT FONTEYN in GISELLE, 1965. (Presented by The Australian Ballet Society).

Scenes from GISELLE (1965 – 1973):

- (a) KATHLEEN GORHAM as Giselle.
- (b) Giselle (KATHLEEN GORHAM) loses her mind.
- (c) Giselle (KATHLEEN GORHAM) and Albrecht (GARTH WELCH).
- (d) KATHLEEN GORHAM acknowledges applause after her farewell performance in GISELLE – Melbourne 1966.
- (e) PEGGY VAN PRAAGH receives the Grand Prix of the City of Paris for her production of GISELLE (1965).
- (f) JANET KARIN as Queen of the Wilis.

(g) Giselle (ELAINE FIFIELD) and Albrecht (BRYAN LAWRENCE).

(h) Giselle (MARILYN ROWE) and Albrecht (GARTH WELCH).

Chair and Lute used by MARGOT FONTEYN in RAYMONDA (1971).

Costume worn by MARGOT FONTEYN in RAYMONDA, Australian Tour 1971.

Poster announcing The Australian Ballet with Guest Artists MARGOT FONTEYN, Manila 1971. This poster depicts a scene from RAYMONDA.

Costume for a Pavane Dancer in RAYMONDA.

THE AUSTRALIAN BALLET

Costume for Widow Simone in LA FILLE MAL GARDEE 1967. Choreography — Frederick Ashton/ Music — Ferdinand Herold, arranged by John Lanchbery/ Decor and Costumes — Osbert Lancaster.

Poster announcing performances of LA FILLE MAL GARDEE by The Australian Ballet, Bucharest 1973.

The Butter-Churn used in LA FILLE MAL GARDEE.

Lise's costume for Act 2. This costume was worn by MARILYN ROWE on the occasion when she and fellow principal artist of The Australian Ballet KELVIN COE won a Silver Medal each at the 1973 International Ballet Competitions, Moscow.

Scenes from The Australian Ballet's production of LA FILLE MAL GARDEE (1967 — 1974):

- (a) The Cockerel (PAUL SALIBA) and Hens.
- (b) Lise (LUCETTE ALDOUS) and Colas (KELVIN COE).
- (c) Widow Simone (RAY POWELL) instructs Lise (MARILYN JONES) in butter churning.
- (d) BARBARA CHAMBERS as Lise.
- (e) KARL WELANDER as Colas.
- (f) Lise (MARILYN JONES) and her friends.
- (g) Widow Simone (RAY POWELL).
- (h) MARILYN JONES as Lise.

Two original costume designs for SUN MUSIC. Choreography — Robert Helpmann/Music — Peter Sculthorpe/Decor and costumes — Kenneth Rowell. World Premiere — Sydney 1968. Personally inscribed to Peggy van Praagh by the designer. (Presented by Dame Peggy van Praagh, D.B.E.)

- (a) Earth Figures
- (b) JOSEPHINE JASON and KELVIN COE.

Photographic panel depicting KELVIN COE and JOSEPHINE JASON in SUN MUSIC. (Presented by The Sydney Opera House Trust).

Original design by Leslie Hurry for HAMLET. Choreography — Robert Helpmann/Music — Tchaikovsky — World Premiere given by Sadler's Wells (now The Royal) Ballet, London 1942. First performed by The Australian Ballet, Adelaide 1970 with Guest Artist RUDOLPH NUREYEV in the title-role. (Presented by Sir Robert Helpmann, C.B.E.)

Velvet Jacket worn by RUDOLPH NUREYEV in HAMLET.

Photograph/programme — RUDOLPH NUREYEV as HAMLET (Adelaide 1970).

Original costume design by Barry Kay for Fandango Dancer, DON QUIXOTE (Act 3) — 1970. (Presented by Mrs. Violet Dulieu)

Guitar used by RUDOLPH NUREYEV in the film DON QUIXOTE, Melbourne 1972. (Purchased by The Australian Archives of The Dance).

Umbrella used by COLIN PEASLEY (Gamache) in the film DON QUIXOTE, Melbourne 1972. (Presented by Mr. Tommy Markus).

Scenes from DON QUIXOTE as presented by The Australian Ballet on stage and film, 1970 — 1975:—

- (a) ROBERT HELPMANN in the title-role (Adelaide, 1970).
- (b) The Duel between Gamache (COLIN PEASLEY) and Don Quixote (ROBERT HELPMANN).
- (c) MARILYN ROWE (Street Dancer) and KELVIN COE (Espada) — film version.

- (d) LUCETTE ALDOUS (Kitri) and RUDOLPH NUREYEV (Basilio).
- (e) Basilio (RUDOLPH NUREYEV) shaves a customer (LEON KELLAWAY) — film version.
- (f) LUCETTE ALDOUS (Kitri) and RUDOLPH NUREYEV (Basilio).
- (g) ROBERT HELPMANN (Don Quixote) and RAY POWELL (Sancho Panza) — film version.
- (h) JANET VERNON and GARY NORMAN in The Fandango — film version.

Series of Posters announcing the film version of DON QUIXOTE.

THE AUSTRALIAN BALLET:

Original design by Greg Irvine for
THE FIREBIRD (1972).

Choreography – Garth Welch/
Music – Igor Stravinsky.
(Presented by The Australian
Ballet Society).

Costume from THE FIREBIRD,
1972.

Scenes from THE FIREBIRD:—

- (a) The Princess (CAROLYN
RAPPEL) and Ivan
Tsarevitch (KELVIN COE)
in a pas de deux.
- (b) The Wedding Scene.

Original costume designs by
Kristian Fredriksen for
CINDERELLA, (1972).
Choreography – Frederick
Ashton/Music – Sergei Prokofiev.
Australian Premiere – Sydney
1972 with Guest Artists
FREDERICK ASHTON and
ROBERT HELPMANN as the
Ugly Sisters.
(Presented by The Australian
Ballet Foundation).

- (a) Cinderella – Act 2
- (b) The Prince – Act 2
- (c) The Ugly Sisters – Act 1

Scenes from CINDERELLA:—

- (a) LUCETTE ALDOUS in the
title-role.
- (b) LUCETTE ALDOUS
(Cinderella) and KELVIN
COE (The Prince).

Poster announcing The Australian
Ballet's appearances at the London
Coliseum, 1973, and depicting
MARILYN ROWE and JOHN
MEEHAN in GEMINI.

Scenes from GEMINI.
Choreography – Glen Tetley/
Music – Hans Werner Henze/Decor
and Costumes – Nadine Baylis/
World Premiere – Sydney, April
6th, 1973 with MARILYN ROWE,
JOHN MEEHAN, GARY NORMAN
and CAROLYN RAPPEL.

- (a) 9 photographs featuring the
original cast as named above.



HIGHLIGHTS

1954

Initial planning for establishment of theatrical trust to provide 'a theatre of Australians, by Australians, for Australians.'

Public appeal for funds raised £90,000 from private sources, £30,000 from Government sources.

September 29, A.E.T.T. incorporated as a company limited by guarantee. Her Majesty the Queen — Patron, Dr. H.C. Coombs — Chairman, Hugh Hunt — Executive Director.

1955

THE SUMMER OF THE 17th DOLL by Ray Lawler awarded first prize, Playwrights Advisory Board Competition. First production of play presented by the Union Theatre Repertory Company (Melbourne) directed by John Sumner.

July — Opening of the Elizabethan Theatre, Newtown.

MEDEA — first production by Australian Drama Company starring Judith Anderson.

1956

Elizabethan Trust Opera Company opened first season in Adelaide with four Mozart operas, accompanied by the ABC orchestra, musical director, Joseph Post.

First presentation of the TINTOOKIES by Peter Scriven.

THE DOLL presented throughout Australia by the Trust.

1957

Formation of first ballet company to tour in conjunction with opera — presented three original ballets.

THE DOLL presented in London.

THE SHIFTING HEART by Richard Beynon awarded prize in Playwrights Advisory Board Competition.

1958

Purchase of Dowling Street premises in Sydney.

THE DOLL in New York, sale of film rights negotiated.

First performances by the Young Elizabethan Players — touring versions of Shakespeare's plays to schools in association with the Arts Council, directed by John V. Trevor.

Publication of Australian Theatre Year Book edited by the Trust.

1959

First season by the Trust Players, directed by Robin Lovejoy — included THE SLAUGHTER OF ST. TERESA'S DAY by Peter Kenna — awarded first prize, General Motors Holden Play Competition.

THE SHIFTING HEART presented in London.

Revival season of THE DOLL.

Trust, in association with Melbourne University — administrative and artistic direction of the Union Theatre Repertory Company — John Sumner, director.

1960

Presentation of THE MAGIC PUDDING by Peter Scriven in association with Lindsay family.

Union Theatre Repertory Company moved into present home — Russell Street Theatre.

1961

Australian Ballet Foundation established by the Trust and J.C. Williamson's Theatres — Peggy van Praagh appointed Artistic Director of planned new company.

1962

Old Tote Theatre Company established in Sydney.

Inaugural Commonwealth tour by the Australian Ballet Company.

Visit by well known actors Robert Speaight and Zoe Caldwell.

1963

Australian Ballet School established alongside Australian Ballet — Margaret Scott appointed director.

Presentation and filming of Aboriginal Theatre programme.

Decision to pursue regional drama company policy and reduce national touring.

1964

HENRY V — Shakespeare quatercentenary celebration production in tent theatre using new open stage techniques.

Joint Ballet and Opera Company season.
Fonteyn/Nureyev Ballet tour.

1965

First overseas tour by the Australian Ballet.
Joan Sutherland Opera Season held in association with J.C. Williamson's Theatres.
Re-formation of the TINTOOKIES.

1966

Interstate Theatre Season involving the U.T.R.C., the Old Tote, Perth National Theatre and the South Australian Theatre Company — performances in all capital cities.
First Jane Street season of New Australian plays in Sydney.
TINTOOKIES Asian tour.

1967

Creation of first Elizabethan Trust Orchestra to accompany performances by the Ballet and Opera.
Introduction of subscription principle for Opera and Ballet.
Australian Ballet — participation in Expo '67 in Canada.
Announcement of setting up of Australian Council for the Arts — Dr. Coombs — Chairman.

1968

Union Theatre Repertory Company renamed Melbourne Theatre Company.
Queensland Theatre Company established.
Australian Ballet — Far East Tour.

1969

Formation of second Trust Orchestra based in Melbourne.
Elizabethan Trust Opera Company became the Australian Opera.
Fire destroyed much of Trust production division and the TINTOOKIES.

1970

Re-constitution of the Ballet and Opera with independent status.
Fire at Her Majesty's Theatre destroyed Sydney Opera season.

Rudolph Nureyev and Margot Fonteyn — Guest artists with the Australian Ballet.
Marionette Theatre of Australia — Asian tour.

1971

Refurbishing of Elizabethan Theatre to accommodate ballet and opera season
Training scheme for technicians — A.E.T.T. Production Division and the Australian Council for the Arts.

1972

Tenth anniversary of the Australian Ballet — making of DON QUIXOTE film — soundtrack recorded by Elizabethan Trust Melbourne Orchestra
Development of Trust's entrepreneurial role in bringing overseas companies to Australia.
Jan Bussell — Artistic Advisor, Marionette Theatre of Australia.

1973

Opening of Sydney Opera House, Adelaide Festival Centre and Perth Concert Hall — new theatrical venues attracting large audiences.
The Sydney Trust Orchestra accompanied the performance of THE MAGIC FLUTE by the Australian Opera attended by Her Majesty the Queen.
Australian Ballet undertook sixth international tour which included the U.S.S.R.
Formation of Australian Youth Performing Arts Association under the auspices of the Trust.

1974

Australian National Playwrights Conference administered by the Trust.
National Seminar held to discuss future role of the Trust.
Old Tote presented David Williamson's play, WHAT IF YOU DIED TOMORROW? in London

1975

First National Seminar on Puppetry held in Melbourne
Successful tour by Britain's Royal Shakespeare Company with Glenda Jackson and Sir Michael Redgrave.



