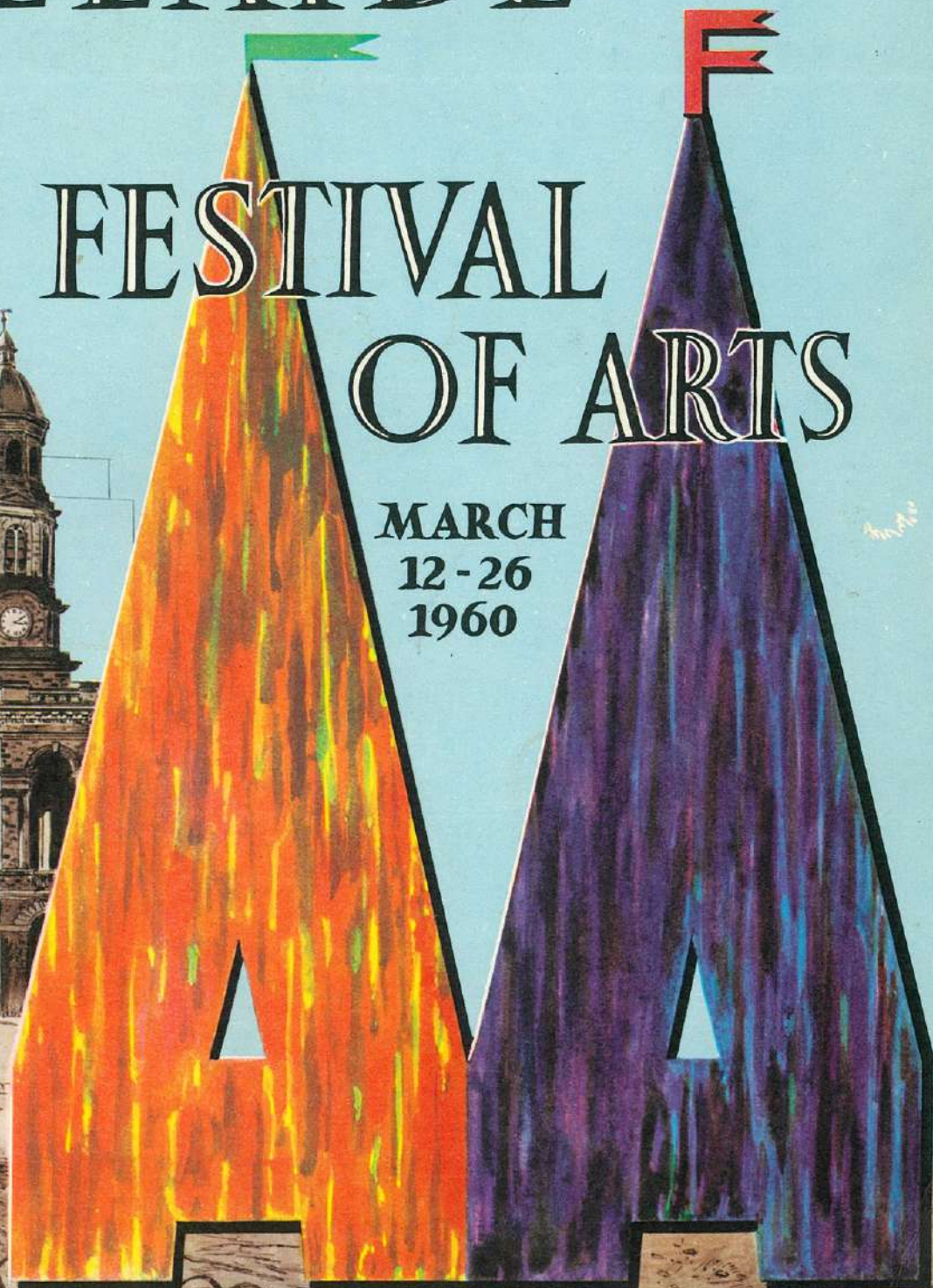


# ADELAIDE

# FESTIVAL OF ARTS

MARCH  
12-26  
1960





## South Australia's own store looks forward with pleasure to South Australia's first 'Festival of Arts'

For 94 years John Martin's, the Big Store, has grown with the State . . . shared with its development and progress . . . taken a keen interest in all phases of South Australian life. Sure evidence of this is the annual staging, since 1933, of John Martin's Christmas Pageant, which is now famous all over the world. John Martin's count it a pleasure to serve you in this, and many other ways, and warmly wish the people of this State, and visitors from interstate and overseas, a very enjoyable, memorable "Festival of Arts" season.

# JOHN MARTIN'S



100 RUNDLE STREET — ADELAIDE — TELEPHONE W 0200



## FIRST CHOICE AT ALL THE FESTIVAL

*Festivities*

To the Adelaide Festival of Arts Orlando Wines add . . . the art of living. Orlando's Barossa Pearl converts every meal to a banquet . . . a formal party to a distinguished social occasion. Look deep into this pale golden wine . . . see the intriguing hint of sparkle . . . tingling

bubbles like tiny pearls rise in your glass to please your palate with a new stimulating freshness. For those moments when you want something light and lovely to drink, to lift your glass in salutation and say "Here's to us" . . . that's the time to pop the cork of a bottle of Barossa Pearl.

# Barossa Pearl

MADE ONLY BY ORLANDO



*From the peace of a tranquil Torrens-side moment to the explosive excitement of sporting combat; from the weighty concerns of the local school committee to the international deliberations of the UN council the people's interest in life and living is the concern of a newspaper.*

*The people of South Australia are vitally interested in the world and their fellow men. Nearly three-quarters of a million people in South Australia read*

**The SUNDAY MAIL**

*Every Weekend*

# THE ADELAIDE FESTIVAL OF ARTS

## Contents

Foreword - - - - -	5	Festival Attractions - - - - -	71
Adelaide: Festival City, by George Farwell	7-8	Festival Governors and Committees - - -	72
Aboriginal Bark Paintings, by C. P. Mountford	49	Hogarth Puppets - - - - -	55
A Great Shakespearean (Sir Donald Wolfitt)	20	Information Centre - - - - -	3
Art Exhibitions—National Gallery - - -	46	Jazz Concerts - - - - -	53
Others - - - - -	63	Literature and Music - - - - -	60
Australian Broadcasting Commission - - -	31	Opening Programme, Elder Park - - -	9
Australian Carnival - - - - -	59	Opera—Salome - - - - -	23
Concerts—Regent Theatre - - -	11, 13	Rigoletto - - - - -	27
Town Hall - - - - -	15, 17	The Trittico - - - - -	29
Drama—Murder In The Cathedral - - -	33	The Opera That Once Shocked Europe - -	24
Good-bye To Number Six - - -	39	Recitals—Regent Theatre (Sir Donald Wolfitt) - - - - -	21
Moon On A Rainbow Shawl - - -	41	Elder Hall - - - - -	43, 45
Elizabethan Theatre Trust - - - - -	31	Torchlight Procession and Folk Festival -	59
		Who's Who At The Festival - - -	65, 67, 69

*All programmes subject to alteration.*

## INFORMATION CENTRE

*A central information office will be open throughout the Festival at the South Australian Government Tourist Bureau, 18 King William Street. This will supply visitors with details of programmes and allied activities, including tours of city and State. Accommodation may also be arranged for hotels, private hotels and guest houses. Adelaide Festival of Arts enquiries LA 0421, or Tourist Bureau 51-3281.*

*The Royal Automobile Association of S.A. will also open a Festival Information Centre at its head office, 41 Hindmarsh Square, Phone 8-3011.*

OFFICIAL SOUVENIR PROGRAMME published by Adelaide Festival of Arts Executive Committee.



*Under the patronage of  
Her Majesty Queen Elizabeth the Queen Mother*



**Miller  
Anderson's**  
*of Hindley Street*

\*

for  
everything  
in evening  
wear for  
men and  
women

... FINE FURS,  
FASHIONS  
AND MEN'S WEAR  
FOR  
AFTER-FIVE ...



**Miller Anderson**

HINDLEY STREET · ADELAIDE · LA 0161

AND AT CLARE AND NARACOORTE

## FOREWORD

IT has been my good fortune to be closely associated with The Adelaide Festival of Arts since it was conceived 18 months ago, and seeing those early ideas come to fruition has been a satisfying experience.

The foundations of this venture—entirely new to Australia—were laid in August, 1958, when, at the request of two or three Adelaide people, I called a meeting at the Town Hall of a dozen citizens who it was considered would be interested in the proposal that Adelaide should hold a Festival of Arts.

With the subsequent backing of twenty South Australian firms and individuals to an amount of £15,000, we decided to go ahead immediately. Professor John Bishop, Director of the Elder Conservatorium of Music, was then appointed Artistic Director; we sought the aid of Mr. Ian Hunter, the London impresario, who had wide experience in Edinburgh Festivals; the various Committees were appointed and the Festival began to develop.

The response to appeals for further guarantees was most encouraging. The fact that these now total £45,000, that the Commonwealth Government of its own volition has granted us £7,000, and that the South Australian Government offered another £5,500 towards publicity, all gave us confidence to set about arranging a comprehensive programme.

The preparation and presentation of this Festival has not been the special province of any one group, for fourteen committees comprising over 90 men and women, all carefully chosen for their knowledge and experience of particular subjects, have been actively involved and all have laboured hard and without reward.

We believe that, despite the problems imposed by the distance of Australia from the major artistic centres, we have been able to assemble a wide range of productions in the major arts.



*The Lord Mayor of Adelaide*

In this regard we have been fortunate in having the valuable assistance of the Australian Broadcasting Commission, the Australian Elizabethan Theatre Trust, and the Musica Viva Society.

We hope confidently that many South Australians and visitors to our State will sense the deeper significance of the Festival and enjoy to the full that relaxation and serenity which flow from an appreciation of the Arts. If this is the case The Adelaide Festival of Arts may well become a regular feature of the cultural life of Australia.

Lord Mayor of Adelaide

You'll  
sleep  
better  
too, in  
**ACTIL**  
sheets



Wise homemakers throughout the Commonwealth choose crisp, white sheets by Actil . . . and the new wonderful coloured Actil Bedsets in lovely pastel shades of Pink, Blue, Green or Maize, and in White . . . all manufactured by Actil from imported cotton in the one vast Australian mill.

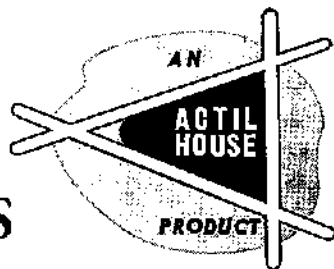
- IN WHITE & COLOURS
- WOVEN STRONGER ● NO FILLING
- GUARANTEED HEMMED SIZES
- GUARANTEED QUALITY

Choose from four White qualities: Standard "Actil," and new "Colonial House," "Manor House" and "Town House" brands — and Actil Bedsets in Dream Pastels: "Contemporary House," "Pent House" and "Holiday House" brands.



BUY QUALITY BY ACTIL.

Guaranteed Quality  
**SHEETS &  
PILLOW CASES**



**AUSTRALIAN COTTON TEXTILE INDUSTRIES LIMITED**  
Makers of Sheets • Pillow Cases • Terry Nursery Squares  
Actil-Shrunk Fasco, The All-Purpose Fabric • Beau-Weave Furnishing Fabric



Adelaide from Light's Vision

## ADELAIDE: FESTIVAL CITY

by GEORGE FARWELL

ADELAIDE has many qualities to recommend it as the setting for a Festival of Arts. It is not large, as modern cities go; it has a mellow climate, at least in autumn months; it has space and ease of movement; and its inhabitants, due to early isolation from other capitals, have acquired a community of interest.

Indeed, at one time it was said that everyone knew everyone else and you seldom passed a stranger in King William Street.

Like another Festival City, Edinburgh, this is a compact city. You can walk without much trouble from one end of the inner city to the other, for the surrounding parklands prevent its expansion beyond a mile-square pattern, sealing off the sprawling suburbs from the business and amusement world. Theatres, halls, galleries and exhibition buildings are all within easy reach of one another, while broad streets, natural parks and open squares seem ideally planned for pageantry and out-of-door events.

Culturally, too, Adelaide has certain distinctive features that give it a sense of unity. It has a firm tradition reaching back to the beginnings of settlement in 1836.

Unusual in being founded as a free and independent-minded colony, South Australia tended to attract a special type of settler; English and Scottish in the main, skilled farmers and artisans and those who left their homelands not from any sense of desperation, but seeking better standards, a more rewarding life, bringing with them an awareness of social values, capital and educated minds. Others desired more political or religious tolerance than could be found in Europe. Among these were many thousands of German Lutherans migrating from Prussia after the persecution of their church.

Adelaide became Australia's first municipality (1840), created the Torrens Real Property Act that attracted world-wide interest (1858), devised the first Town Planning Act (1880) and secured parliamentary voting rights for women as far back as 1894. In general, the domestic architecture of the late 19th century is the best to be found in Australia, due to the plentiful supply of bluestone and freestone in the neighbouring hills.

It would be unreal to claim any superiority for Adelaide in the nation's creative life, for a small population, lack of public finance and a sometimes arid climate tended to hold back the promise of prosperity and, in the bad seasons, undermine real social gains.

Nonetheless, the growing pastoral wealth of a huge hinterland did make it a comparatively well-endowed city. The State produced a number of public-spirited men who gave money readily for community needs. The University of Adelaide, for instance, has gained more than £1,000,000 in endowments and bequests since its founding in 1874; a large proportion of this in earlier days when such sums really represented wealth. It derived £100,000 by one benefactor alone—the Scottish-born pastoralist, Sir Thomas Elder, who died in 1897.

His name is perpetuated by the University's Elder Conservatorium of Music—and more recently by the Elder String Quartet, the only permanent chamber music group of its kind in Australia.

Other important benefactions include the large Barr Smith Library and the magnificent Bonython Hall, whose freestone and panelled walls, cloisters and soaring roof make an ideal setting for a drama like T. S. Eliot's "Murder In The Cathedral".

The National Gallery, too, has had several large endowments since 1881, while the School of Arts, financed by the State Government, was the first of

## Adelaide: Festival City Continued

its kind in the country. It will celebrate its centenary in 1961.

To the early 19th century planners Adelaide owes most of its present spaciousness and charm, for they had the vision to think in ample terms, to reserve a wide belt of natural parklands around the city proper, to lay out broad streets, terraces, avenues and squares, to take scenic advantage of the background provided by the Mount Lofty Ranges. If a good deal of the city's handsome and unhurried atmosphere is now vanishing, due to its rapid industrial growth, it still retains an easy flow of life unusual in the 20th century.

The spirit and vision of Col. William Light, in fact, is still in evidence.

The statue of this imaginative man, often misunderstood in his own time, overlooks the city he created, from the ornamental gardens on Montefiore Hill, just north of the city proper, surrounded by some of the best examples of Georgian and colonial architecture. Here, overlooking the quiet parklands, the sweep of the River Torrens and the tall facade of a modern steel-and-concrete city, you sense something of the quality of a man who had the artistry and boldness to conceive a State capital upon a highly original plan.

Perhaps, too, the influence of the vineyards has not yet been given sufficient credit as a civilising influence in Adelaide's life. Wine has always been an essential agent of good living, conversation and the social graces, and the city is virtually encircled by the vine—it was even more so in earlier days before expanding suburbs spread further over hills and plain. Much of Australia's finest table wine has been grown within a short distance of Adelaide, and wine-making has mostly been in the hands of the same family concerns for more than a hundred years.

*Elder Park, with The Advertiser Sound Shell in the background, where the official opening of the Festival will take place.*



Here is yet another facet of life in which the German migrants of an earlier generation have played a lively part. The German influence, in fact, has been one of the factors in South Australia's growth—in the arts as well as industry.

In the visual arts a major figure has been Sir Hans Heysen, still working at the age of 82 and one of the most characteristically Australian of painters. An exhibition of some of his rarely seen and early pictures is being shown during the Festival at the Art Gallery in Hahndorf, one of the earliest settlements in the Adelaide Hills, founded by Germans in 1840.

These and other aspects find reflection in Festival events this year. The diaries and records of early pioneers are on display, the journals of explorers like Sturt, McDouall Stuart, Giles and Warburton; all these alongside the work of modern poets, novelists and landscape writers. We can glimpse mid-19th century Adelaide through the fine engravings of S. T. Gill and compare his art with contemporary or abstract painters. We can read of the ill-rewarded efforts of early musicians, then hear fine chamber music in Elder Hall and see the South Australian Symphony Orchestra take its place beside other orchestras and play for a modern opera company. We can compare the old Theatre Royal, described as one of the two best acoustically in the Commonwealth, with the small, but ultra-modern Union Hall, raised less than two years ago by public subscriptions amounting to £100,000.

A generation back Adelaide was only too conscious of its smallness and isolation. Today it has been able to gather within itself many of Australia's most creative men and women, to entertain world figures in opera, music, drama and put on show some of the outstanding art and sculpture from Paris to London and Mexico.

## Opening Programme

### ELDER PARK

SATURDAY, MARCH 12

The ceremonial opening of the Festival on the lawns beside the River Torrens will be preceded by a programme of swimming, diving and aquatic events beginning at 5 p.m. Music will be provided by the Central Command Band. Gates will open at 3.30 p.m.

At 7.30 p.m. Their Excellencies the Governor-General (the Rt. Hon. Viscount Dunrossil, G.C.M.G., M.C.) and Viscountess Dunrossil will arrive from Government House by river. An opening ceremony in The Advertiser Sound Shell will be followed by a symphony concert at 7.45 p.m.

THE AUSTRALIAN BROADCASTING COMMISSION

presents

The Combined

SYDNEY SYMPHONY ORCHESTRA

and

SOUTH AUSTRALIAN SYMPHONY ORCHESTRA

Conductors: NICOLAI MALKO, HENRY KRIPS

Soloist: LOIS MARSHALL

<i>Suite from Music for the Royal Fireworks</i> . . . . .	Handel/Harty
<i>Exultate Jubilate K.165</i> . . . . .	Mozart
<i>Les Preludes: Symphonic Poem No. 3 in C</i> . . . . .	Liszt
<i>Grand March and Ballet Music (Aida)</i> . . . . .	Verdi
<i>Mi chiamano Mimi (La Boheme)</i> . . . . .	Puccini
<i>In questa reggia (Turandot)</i> . . . . .	Puccini
<i>Ride of the Valkyries</i> . . . . .	Wagner
<i>Overture: The Mastersingers of Nuremberg</i> . . . . .	Wagner

The concert will close at 9.20 p.m. It will be followed by a programme of spectacular events on and beside the River Torrens.

9.30 p.m. Fireworks display

9.40 p.m. Procession of illuminated boats: music by the water

10.00 p.m. Water ski-ing by searchlight

10.30 p.m. Dancing and jazz

12.00 p.m. Close

**SOUTH AUSTRALIA'S  
LARGEST FINANCIAL  
INSTITUTION**

Established in 1848, The Savings Bank of South Australia is South Australia's largest Financial Institution. Serving the public through its 700 Branches and Agencies, the Bank holds over £120,000,000 in interest bearing deposits.

There are nearly 900 operative savings accounts at The Savings Bank of South Australia for every thousand people in the State—proof of the Bank's Slogan, "where thousands save millions."

**THE SAVINGS BANK  
OF SOUTH AUSTRALIA**

WHERE THOUSANDS SAVE MILLIONS

*Concerts*

**REGENT THEATRE**

*Rundle Street*

THE AUSTRALIAN BROADCASTING COMMISSION

*presents*

SOUTH AUSTRALIAN SYMPHONY ORCHESTRA

MONDAY, MARCH 14, AT 9 P.M.

Conductor: HENRY KRIPS

Soloist: GIOCONDA DE VITO

<i>Overture: The Men of Prometheus, Op. 43</i>	Beethoven
<i>Concerto in D for Violin and Orchestra, Op. 77</i>	Brahms
<i>Symphony No. 7 in C, Op. 105</i>	Sibelius
<i>Suite: Firebird</i>	Stravinsky

SYDNEY SYMPHONY ORCHESTRA

TUESDAY, MARCH 15, AT 12.20 P.M.

*Lunchtime Concert*

Conductor: NICOLAI MALKO

Soloist: IRENE PANG

<i>Overture for a Momentous Occasion</i>	John Antill
<i>Night on Bare Mountain, Op. posth.</i>	Moussorgsky
<i>Swan Lake Suite</i>	Tchaikovsky
<i>Concerto No. 1 in G minor for Pianoforte and Orchestra</i>	Mendelssohn
(Items 1, 2, 3 will be repeated)	

SYDNEY SYMPHONY ORCHESTRA

WEDNESDAY, MARCH 16, AT 8 P.M.

Conductor: NICOLAI MALKO

<i>Symphony No. 88 in G</i>	Haydn
<i>Brandenburg Concerto No. 2 in F for Solo Violin, Flute, Oboe, Trumpet</i>	Bach
(Soloists: Ernest Llewellyn, Neville Amadio, Claire Fox and John Robertson)	
<i>Don Juan: Symphonic Poem</i>	Strauss
<i>Symphony No. 5, Op. 47</i>	Shostakovich



...but it **MUST** be

# SEPPELTS SOLERO



From Seppelts THREE Solero Sherries you are sure to find the Sherry that exactly suits your palate. Here is wine that is satisfying and consistently reliable — indeed one of Australia's finest, as Wine Judges the world over have for years acknowledged. And yet, at its modest price, everyone can afford Seppelts Solero.

**YOUR LIFE IS MORE PLEASANT WITH WINE**

## Concerts

SYDNEY SYMPHONY ORCHESTRA  
THURSDAY, MARCH 17, AT 12.20 P.M.

*Lunchtime Concert*

Conductor: NICOLAI MALKO  
Soloist: CARMEL HAKENDORF

<i>Slavonic March, Op. 31</i>	Tchaikovsky
<i>Essay for Strings</i>	Clive Douglas
<i>Overture: Rienzi</i>	Wagner
<i>Concerto in D for Violin and Orchestra</i>	Paganini/Kreisler
(Items 1, 2, 3 will be repeated)	

SYDNEY SYMPHONY ORCHESTRA  
FRIDAY, MARCH 18, AT 8 P.M.

Conductor: NICOLAI MALKO  
Soloist: PHILIPPE ENTREMONT

<i>Overture: Marriage of Figaro K.492</i>	Mozart
<i>Symphony No. 3 in E flat (Eroica), Op. 55</i>	Beethoven
<i>Concerto in G for Pianoforte and Orchestra</i>	Ravel
<i>Suite No. 2 Daphnis and Chloe</i>	Ravel

VICTORIAN SYMPHONY ORCHESTRA  
MONDAY, MARCH 21, AT 8 P.M.

Conductor: JOSEPH POST  
Soloist: LADISLAV IASEK

<i>Sinfonietta</i>	Robert Hughes
<i>Concerto for Violin and Orchestra</i>	Khachaturian
<i>Symphony No. 4 in E minor, Op. 98</i>	Brahms

VICTORIAN SYMPHONY ORCHESTRA  
WEDNESDAY, MARCH 23, AT 8 P.M.

Conductor: HENRY KRIPS  
Soloist: LANCE DOSSOR

<i>Symphony No. 28 in C, K.200</i>	Mozart
<i>Concerto No. 2 in C minor for Pianoforte and Orchestra, Op. 18</i>	Rachmaninoff
<i>Symphony No. 2, Op. 35</i>	Paul Creston
<i>La Mer: Three Symphonic Sketches</i>	Debussy





**LEADING PERFORMERS**

Top left—Lois Marshall (Soprano)  
 Top right—Philippe Entremont (Pianoforte)  
 Bottom left—Gioconda de Vito (Violin)  
 Bottom right—Robert Speaight (Drama)

*Concerts*

**TOWN HALL**

*King William Street*

AUSTRALIAN YOUTH ORCHESTRA  
 MONDAY, MARCH 14, AT 10.15 A.M. AND 2.15 P.M.

Conductor: PROFESSOR JOHN BISHOP  
*Children's Concert*

AUSTRALIAN YOUTH ORCHESTRA  
*A.B.C. Youth Subscribers' Concert*

TUESDAY, MARCH 15, AT 8 P.M.  
 Conductor: PROFESSOR JOHN BISHOP  
 Soloist: JAMES PORTER

*Overture: Egmont, Op. 84* . . . . . Beethoven  
*Symphonic Variations for Pianoforte and Orchestra* . . . . . Franck  
 First performance of new Australian work  
*Symphony No. 7 in D minor, Op. 70* . . . . . Dvorak

AUSTRALIAN YOUTH ORCHESTRA  
*Festival Concert*

THURSDAY, MARCH 17, AT 8 P.M.  
 Conductor: PROFESSOR JOHN BISHOP  
 Soloist: JAMES PORTER.

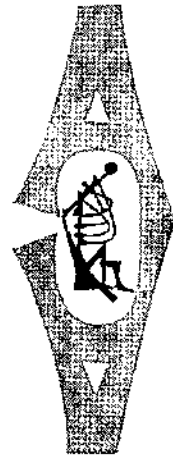
*Overture: Egmont, Op. 84* . . . . . Beethoven  
*Symphonic Variations for Pianoforte and Orchestra* . . . . . Franck  
 First performance of new Australian work  
*Symphony No. 7 in D minor, Op. 70* . . . . . Dvorak

VICTORIAN SYMPHONY ORCHESTRA  
 and  
 ADELAIDE PHILHARMONIC CHOIR

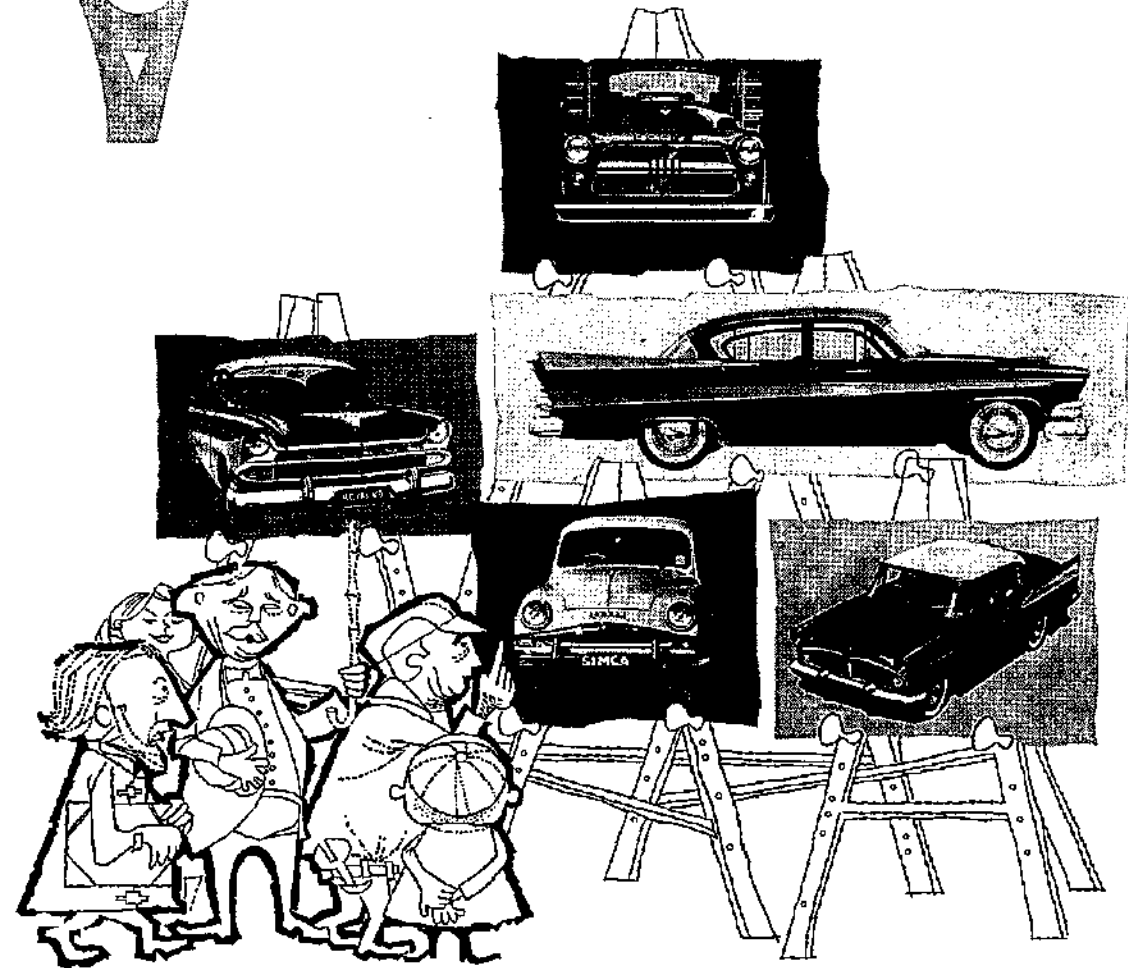
In association with the Australian Broadcasting Commission

FRIDAY, MARCH 25, AT 8 P.M.  
 Conductor: JOSEPH POST

*Introduction and Allegro for Strings, Op. 47* . . . . . Elgar  
*Serenade to Music for Solo Voices and Orchestra* . . . . . Vaughan Williams  
*A Sea Symphony for Soprano and Baritone Soli, Chorus and Orchestra* . . . . . Vaughan Williams  
 Soloists: DIANA LIMB, ARNOLD MATTERS



# FESTIVAL OF ART.. IN STEEL... BY CHRYSLER



Chrysler Royal "Big Six", Royal V8, Simca Aronde, Simca Vedette, Dodge Trucks - a festival in the art of fashioning, in steel, comfortable, dependable transportation for people or merchandise . . . A festival, too, in the commercial art of providing for the purchaser the maximum in value for money . . . A demonstration that while our State can lead in the realms of culture, we can lead, too, in the provision of motor transport designed and built for the practical needs and the pockets of all Australia.



CHRYSLER AUSTRALIA LIMITED, ADELAIDE.

## Recitals

### TOWN HALL

King William Street

Australian Broadcasting Commission

PHILIPPE ENTREMONT, pianoforte  
SATURDAY, MARCH 19, AT 2.30 P.M.

<i>Chromatic Fantasy and Fugue in D minor</i> . . . . .	Bach/Briskier
<i>Two Capriccios from Op. 76</i> . . . . .	Brahms
<i>Sonata No. 2 in D minor, Op. 14</i> . . . . .	Prokofiev
<i>Ballade in G minor, Op. 23</i> . . . . .	Chopin
<i>Ballade in F, Op. 38</i> . . . . .	Chopin
<i>Ballade in A flat, Op. 47</i> . . . . .	Chopin
<i>Ballade in F minor, Op. 52</i> . . . . .	Chopin

GIOCONDA DE VITO, violin

Accompanist: RAYMOND LAMBERT

TUESDAY, MARCH 22, AT 8.15 P.M.

<i>Sonata XII: Follia, Op. 5</i> . . . . .	Corelli
<i>Sonata No. 1 in A minor for Violin and Pianoforte, Op. 105</i> . . . . .	Schumann
<i>Sonata in A for Violin and Pianoforte</i> . . . . .	Franck

PHILIPPE ENTREMONT, pianoforte

WEDNESDAY, MARCH 23, AT 8.15 P.M.

<i>Sonata No. 4 in E flat, K.282</i> . . . . .	Mozart
<i>Sonata in B flat, Op. posth.</i> . . . . .	Schubert
<i>Suite: Pictures from an Exhibition</i> . . . . .	Moussorgsky

LOIS MARSHALL, soprano

Accompanist: WELDON KILBURN

SATURDAY, MARCH 19, AT 8.15 P.M.

<i>O Sleep, why dost thou leave me?</i> . . . . .	Handel
<i>O had I Jubal's lyre</i> . . . . .	Handel
<i>An Evening Hymn</i> . . . . .	Purcell
<i>Hark! The Echoing Air</i> . . . . .	Purcell
<i>Song Cycle: Frauenliebe und Leben, Op. 42</i> . . . . .	Schumann
<i>All mein Gedanken, Op. 21, No. 1</i> . . . . .	Strauss
<i>Morgen, Op. 27, No. 4</i> . . . . .	Strauss
<i>Wie sollten wir Geheim sie hatten, Op. 17, No. 4</i> . . . . .	Strauss
<i>Standchen, Op. 17, No. 2</i> . . . . .	Strauss
<i>Three songs to poems of James Joyce</i> . . . . .	Samuel Barber
<i>Rain has fallen</i>	
<i>Sleep now</i>	
<i>I hear an Army</i>	
<i>Seven Popular Spanish Folk Songs</i> . . . . .	de Falla



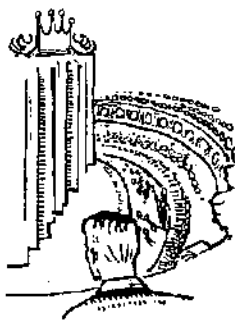
*A tempestuous noise  
of Thunder and  
Lightning heard:*

So begins the first folio of "The Tempest"  
... a dramatic opening that Shakespeare knew would  
focus the attention of the audience on his play.

The Adelaide Festival of Arts is a finely conceived  
and admirable effort to present Australia's cultural  
development to both a national and overseas audience. The theatre  
will be represented — for it is an integral part of an arts festival. The

drama is well-nigh a festival of arts in itself  
and the production of a play is only possible by the  
collaboration of all the arts — design, painting, writing,  
music and acting. Similarly, production in ICI includes parts  
for chemists, biologists, process men, engineers, men of  
commerce, economists and thousands of others to produce

new drugs, new plastics, new metals, new fibres and a host of  
staple chemicals which bring lustre to the world of industry as  
drama does to the world of arts.



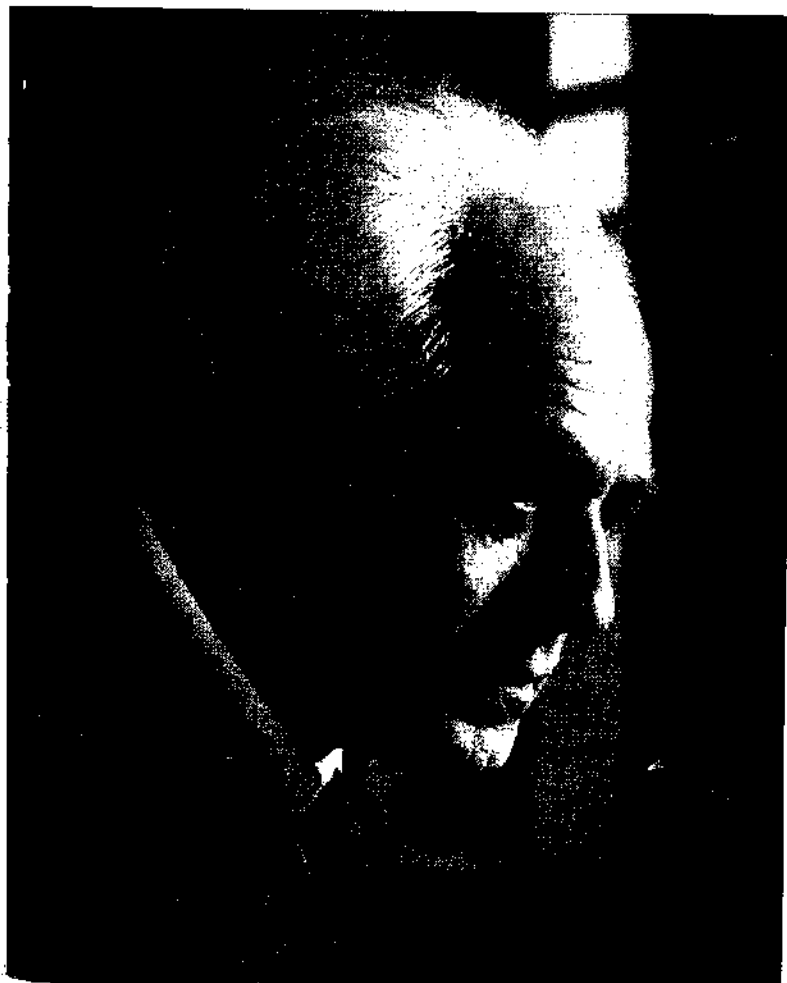
IMPERIAL CHEMICAL INDUSTRIES OF AUSTRALIA AND NEW ZEALAND LIMITED



ICI 7617

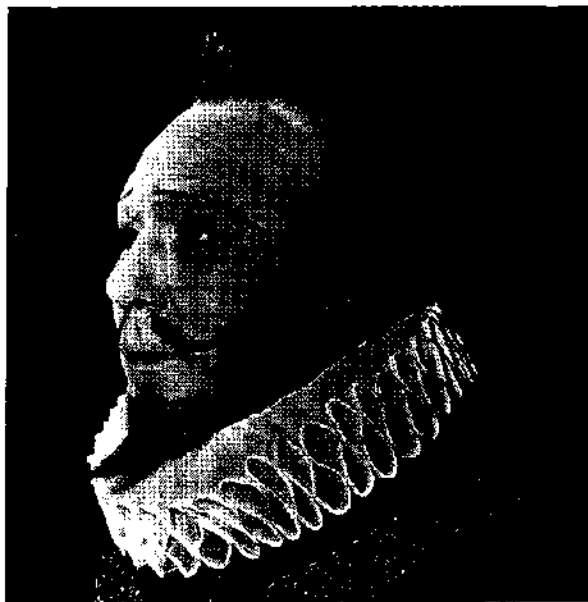


CONDUCTORS  
Top left—Dr. Karl Rankl  
Top right—Dr. Nicolai Malko  
Bottom left—Professor John Bishop  
Bottom right—Henry Krips





Sir Donald and Lady Wolfitt



As Malvolio in "Twelfth Night"

## A GREAT SHAKESPEAREAN

"The wind, the sea and the noise of battle echo in his voice, arrogance, nobility and suffering are given perfect expression in his generous yet always disciplined gestures, and his features mould themselves to show us emotions that are human but larger than those of everyday life."

That is the actor Sir Donald Wolfitt, C.B.E., in the words of Frank Granville Barker.

Now making his first visit to Australia at the age of 57, Sir Donald is to reproduce many of the famous roles that prompted another British theatre critic to call him "the greatest Shakespearean since Henry Irving".

He is appearing in partnership with his wife, Rosalind Iden, with whom he has recently toured many countries throughout the world.

"As a Shakespearean actor he has no equal in his range," Granville Barker goes on to say. "His Lear is still unchallenged, his Macbeth has not been surpassed, his Richard III, Othello, Iago, Hamlet, Shylock, Falstaff, Malvolio and Petruchio have all been rewarding. Who else can compete with such a record?—and who else can claim to have given 2,000 Shakespearean performances in a period of 13 years?"

Actor-manager, film-star and TV personality—with equal success—he was knighted in 1957 for his work in the British theatre.

He began his career in Shakespeare in "The Merchant of Venice" at the Theatre Royal, York, in 1920. London, however, did not see him in Shakespeare until 1929. In his first Old Vic season he appeared as Tybalt, Cassius, Touchstone, Macduff and Claudius. His first Hamlet was seen at the London Arts Theatre in 1933.

Three years later he played Hamlet again at Stratford in a season which also saw him as Orsino, Cassius, Kent, Ulysses, Tranio, Gratiano and Don Pedro.

It was a year later, after playing several more roles in his second Stratford season, that Wolfitt decided to form his own Shakespeare company.

A West End actor for 13 years, and one who could have remained there had he chosen, he preferred to carry Shakespeare to the provincial audiences that had been robbed of visits by leading companies.

Since 1937, Sir Donald has toured Britain with Shakespearean and classical plays, always returning to his first love, actor-managing, whenever possible.

During the Battle of Britain he ignored air raids and incendiary bombs to give 112 consecutive lunchtime productions of Shakespeare at the Strand Theatre, London. Later thousands of servicemen saw his company in army camps and makeshift theatres throughout Europe.

Since the war he has continued to play Shakespeare, and an occasional modern play, in London, New York, Paris, Rome, Copenhagen and Montreal.

In 1951 he returned to the Old Vic to play the title role in "Tamburlaine the Great". Two years later he re-formed his own company, adding "Oedipus Rex" to his repertoire at the Kings, Hammersmith, and in 1957 introduced the modern French playwright Henri Montherlant to West End audiences with "The Master of Santiago".

Late in 1959 he visited the Dublin Festival to play in Cecil Beaton's dramatisation of Gainsborough's life, "Landscape With Figures".

Lady Wolfitt became an actress after her early theatrical training as a dancer from Karsavina. Her range of parts has been acclaimed as being as great as any actress in Shakespeare since Ellen Terry. She has been spoken of as being "the very essence of poetry who speaks her lines as though they had just blossomed in her heart".

## Dramatic Recitals

### REGENT THEATRE

*Rundle Street*

The Adelaide Festival of Arts presents

SIR DONALD WOLFIT

*with*

ROSALIND IDEN

SCENES FROM SHAKESPEARE

TUESDAY, MARCH 15, AT 8 P.M.

Henry V; A Midsummer Night's Dream; Richard III; Othello;  
Twelfth Night; The Merry Wives of Windsor

THURSDAY, MARCH 17, AT 8 P.M.

Henry V; Cymbeline; Macbeth; The Taming of the Shrew;  
Much Ado About Nothing

SATURDAY, MARCH 19, AT 8 P.M.

Henry V; A Midsummer Night's Dream; Troilus and Cressida;  
Hamlet; Macbeth; The Taming of the Shrew



# TRAVEL without TRAVAIL

For travel without travail,  
see Dalgety's. Let Dalgety's Travel  
Division arrange your bookings, your  
accommodation, luggage insurance,  
foreign exchange, passports and visas.

There is no extra charge for all  
these extra services when you travel  
—through Dalgety's.

## TRAVEL DIVISION

54 CURRIE STREET, ADELAIDE LA 4961



## Opera

### THEATRE ROYAL

*Hindley Street*

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

*Opening of*

GRAND OPERA SEASON

SALOME

From the play by OSCAR WILDE

Music by RICHARD STRAUSS

<i>SALOME</i>	JOAN HAMMOND
<i>JOKANAAN</i>	(NEIL EASTON (ROBERT ALLMAN
<i>HEROD</i>	ALAN FERRIS
<i>HERODIAS</i>	JUSTINE RETTICK
<i>Narraboth</i>	Gino Zancanaro
<i>Page</i>	Ella Banner
<i>First Nazarene</i>	Murray Mardardy
<i>Second Nazarene</i>	Desmond Patterson
<i>First Jew</i>	Gregory Dempsey
<i>Second Jew</i>	Leo McKernan
<i>Third Jew</i>	Walter Rychtowski
<i>Fourth Jew</i>	Franco Brozessi
<i>Fifth Jew</i>	John Germain
<i>First Soldier</i>	Clifford Grant
<i>Second Soldier</i>	Noel Mangin
<i>Capperdocian</i>	Josef Drowniak
<i>Slave</i>	Jacqueline Browning
<i>Executioner, Guests, Soldiers, Attendants, Slaves.</i>	

Produced by STEFAN HAAG

Sets and Costumes by RAYMOND BOYCE

Conductor: Dr. KARL RANKL

VICTORIAN SYMPHONY ORCHESTRA

(By courtesy of The Australian Broadcasting Commission)

First Performance: THURSDAY, MARCH 17, AT 8.15 P.M.

Subsequently: MARCH 19 AND 22 AT 8.15 P.M.; MARCH 26 AT 2.15 P.M.

THE OPERA  
THAT ONCE  
SHOCKED  
EUROPE

Joan Hammond  
and "SALOME"

THE return of Joan Hammond to the country where she grew up and began her great career is an event of some importance. Many thousands of Australians have watched her triumphant progress in the concert halls and opera houses of Europe. Now, for the third time since World War II, they have the chance to welcome her home again.

The role of Salome in Richard Strauss' opera of the same name is one that she has always wanted to sing, for it is highly charged and requires a dramatic soprano of exceptional range and emotional power. It has not been produced here before, largely because the complex score calls for a very large orchestra.

For this reason the Victorian Symphony Orchestra, which has been brought from Melbourne to give three symphony concerts, has also been engaged for this particular opera.

Australian audiences have waited a long time to hear "Salome", for it has had a high place for many years in European opera houses since its first performance in Berlin in 1906. Perhaps it has gained a special reputation because it was at one time considered to be "shocking". Oscar Wilde's stage play, upon which the opera is based, was banned by the Lord Chamberlain from British theatres until the 1930's.

What shocked the audiences of a generation ago so deeply was the famous dance of Salome before King Herod for the severed head of John the Baptist.

A notable feature of this Festival production is the fact that the Elizabethan Opera Company's musical direction is under Dr. Karl Rankl. This distinguished conductor, now permanently resident in Australia, took the baton when "Salome" was produced at Covent Garden in 1949.

The combination of two great artists in Dr. Rankl and Joan Hammond makes the first Australian performance in Adelaide a truly memorable occasion.



Joan Hammond

Miss Hammond was born in Christchurch, New Zealand, but was educated in Sydney, where she achieved fame in sport, particularly golf. She was also violinist with the Sydney Philharmonic and Conservatorium Orchestras.

In 1936 Miss Hammond left for overseas and after study in Vienna and appearances at the Vienna State Opera, was asked to appear in London with the late Sir Henry Wood.

During the war she became an ambulance driver in the East End. After a long recital tour for the Australian Broadcasting Commission in 1946, Miss Hammond returned to Vienna to appear as the first post-war British guest artist at the State Opera. This was followed by a recital tour of South Africa and then, in quick succession, appearances in most major concert halls and opera houses of the world.

Joan Hammond was the first British artist to sing in Russian Opera Houses in their own tongue; the first British artist to sing at the Bolshoi theatre since the revolution.

She returned to Australia in 1957 at the invitation of the Elizabethan Theatre Trust to appear in its 1957 Grand Opera Season, singing the title role in "Tosca" and Desdemona in "Otello".

LOOK  
TO THESE LABELS  
FOR THE WORLD'S FINEST  
MUSIC  
AND THE GREATEST ARTISTS

COLUMBIA DECCA H.M.V. LONDON CAPITOL

On these labels you'll find everything that is great in music—stars, orchestras, artists—a whole world of pleasure brilliantly reproduced, using the finest techniques yet developed. Available in mono and stereo.



JOAN HAMMOND Italian, Czech and Russian Opera with the Philharmonic Orchestra and Chorus conducted by Walter Susskind. OALP 1680.

JOAN HAMMOND — One of the star guests at the Adelaide Festival who has won world acclaim.

CAROUSEL Soundtrack recording with Gordon MacRae and Shirley Jones SW694

ESPAÑA, VOL. 2 London Symp. Orch. cond. by Ataulfo Argenta SXLA 2020

STRAUSS WALTZES Mantovani and His Orch. SKLA 4010

THE WONDERFUL WALTZ Norrie Paramor and His Orch. SCX 3259

LA BOUTIQUE FANTASQUE BALLET (Rossini-Respighi); THE SORCERER'S APPRENTICE (Dukas) Israel Phil. Orch. cond. by Georg Solti SXLA 2007

JOHANN STRAUSS CONCERT Vienna Phil.

Orch. cond. by Willi Boskovsky SXLA2082

THE MIKADO (Gilbert and Sullivan) D'oyly Carte Opera Company with New Symp. Orch. cond. by Isidore Godfrey SKLA 4006/7

SYMPHONY NO. 1 IN C MINOR (Brahms) Vienna Phil. Orch. cond. by Rafael Kubelik SXLA 2013

STARLIGHT CHORALE Roger Wagner Chorale & Hollywood Bowl Symp. Orch. SP 8390

THE KING & I — Soundtrack Deborah Kerr, Yul Brynner, Rita Moreno, etc. SW 740

SOUTH PACIFIC Fred Waring's Pennsylvanians ST 992

SELECTIONS FROM MY FAIR LADY AND GREAT FILM SONGS Pop Stereo Sampler SKLA 4005

LAND OF MY FATHERS Morrison Orpheus Male Choir SKLA 4008

LOLA MONTEZ Mary Preston, Frank Wilson, Jane Martin, Michael Cole, etc. SAXO 7501

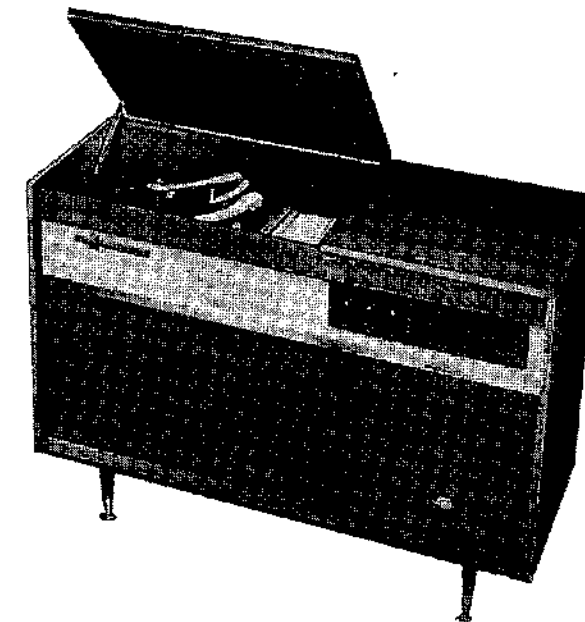
PETROUCHKA — Ballet (Strav.) L'Orchestra de la Suisse Romande cond. by Ernest Ansermet. SXLA 2011

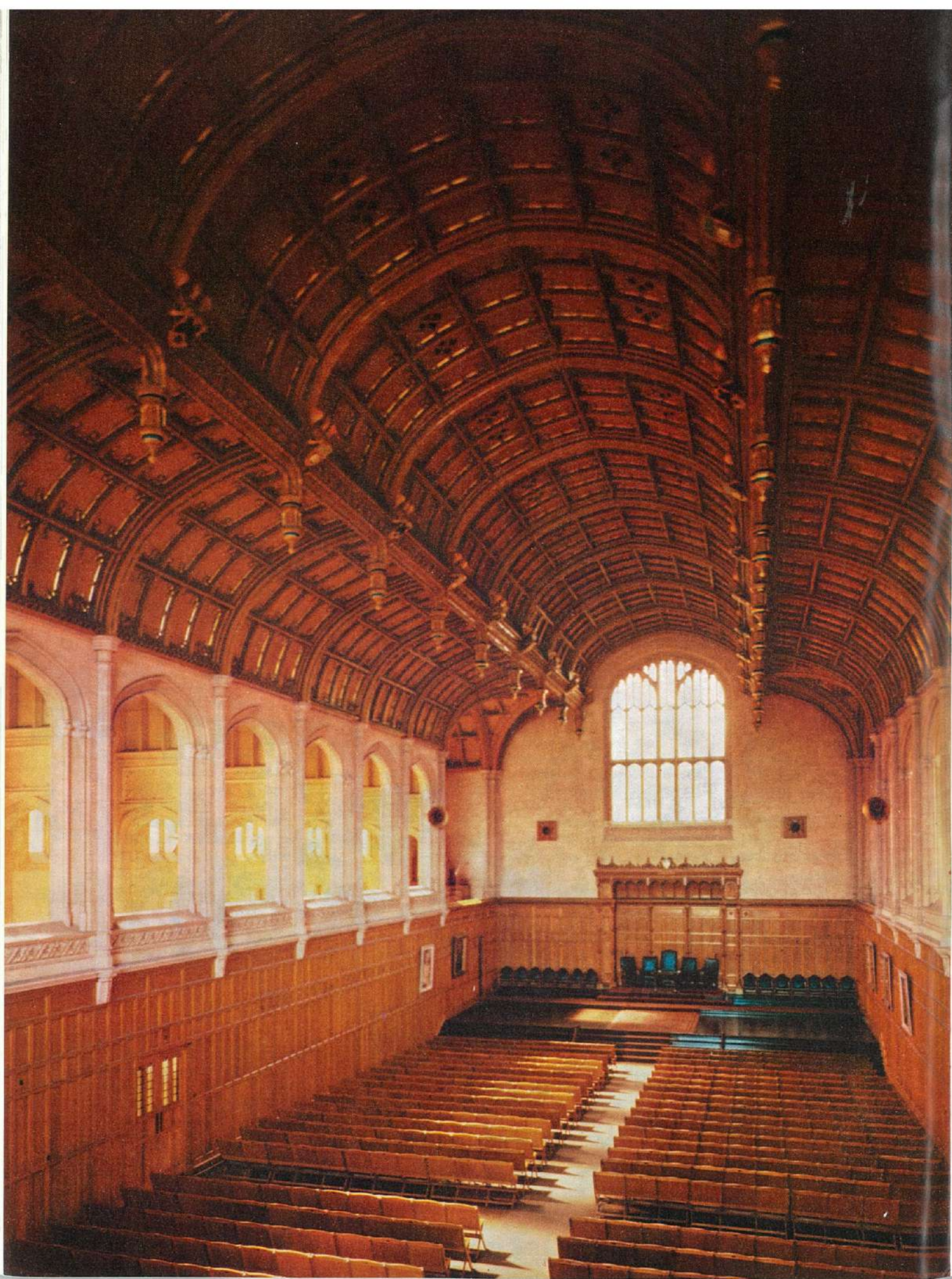
MANTOVANI FILM ENCORES Mantovani's Orch. SKLA 4002

FOR THE FINEST, RICHEST  
CLEAREST REPRODUCTION

"His Master's Voice"  
"Princess" Stereophonic  
Auto-Radiogram

A triumph of H.M.V.'s skill and ingenuity . . . this magnificent stereophonic radiogram lets you hear music the way the conductor does . . . close-up and around you . . . real, alive, breathtaking, electrifying! You're surrounded by a great wave of sound. Whether it's Radio, Stereo or Mono records, the "Princess" gives a depth and richness you never thought possible.





*Opera*

**THEATRE ROYAL**

*Hindley Street*

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

**RIGOLETTO**

Opera in three acts by VERDI

<i>RIGOLETTO</i>	(RONAL JACKSON (ROBERT ALLMAN
<i>GILDA</i>	GLENDA RAYMOND
<i>DUKE</i>	DONALD SMITH
<i>Monterone</i>	(Neil Easton (Clifford Grant
<i>Ceprano</i>	Murray Mardardy
<i>Marullo</i>	John Germain
<i>Broso</i>	Gino Zancanaro
<i>Sparafucile</i>	Neil Warren-Smith
<i>Madda'ena</i>	Justine Rettick
<i>Giovanna</i>	Jacqueline Browning
<i>Countess Ceprano</i>	Anita Kelly
<i>Page</i>	Rosalind Keene
<i>Courtiers, Ladies of the Court, Guards.</i>	

Produced by ROBIN LOVEJOY

Set Designed by WENDY DICKSON

Costumes by LOUIS KAHAN

Conductor: ERIC CLAPHAM

SOUTH AUSTRALIAN SYMPHONY ORCHESTRA  
(By courtesy of The Australian Broadcasting Commission)

First Performance: FRIDAY, MARCH 18, AT 8 P.M.

Subsequently: MARCH 21, 23, 25, AT 8 P.M.

*The Bonython Hall at the University of Adelaide, where "Murder in the Cathedral" will be staged.*



**DOES  
THE  
WORLD'S LEADING  
PRIMA-DONNA  
NEED  
250  
LOUDSPEAKERS**

To that question the answer is: Thousands of people need two hundred and fifty loudspeakers in order to hear the world's best singer perfectly. Philips provided that number of loudspeakers in the most famous of all opera houses, La Scala, in Milan, Italy. Also provided by Philips was the closed-circuit television that enables the orchestra to see, and follow, the action of stage.

In Melbourne, in the Sidney Myer Music Bowl, the "no-echo" sound system is Philips.

When the United Nations or NATO hold an international conference the interpreter systems of sound relay are Philips installations.

In fifty-seven countries this preference applies, for exactly the same reasons that people choose PHILIPS Stereo-Fidelity radiograms — or tape recorders or hearing aids — which incorporate the superior sound systems developed by the firm that counts every achievement in every field of communication as part of the aura of reliability and quality which surrounds its name.



**PHILIPS**

LEADERS IN ELECTRONICS IN TWO HEMISPHERES

ELECTRON TUBES, VALVES, TRANSISTORS AND OTHER SEMI-CONDUCTORS • INCANDESCENT, FLUORESCENT, MERCURY VAPOUR AND SODIUM LAMPS • RADIO AND TELEVISION RECEIVERS • GRAMOPHONE EQUIPMENT • PHILISHAVE ELECTRIC SHAVERS • RECORDS • TELEVISION AND RADIO TRANSMITTERS • RADAR EQUIPMENT • AUTOMATIC AND LINE TELEPHONY INSTALLATIONS • MEDICAL AND X-RAY APPARATUS • AMPLIFIERS, MICROPHONES AND LOUDSPEAKERS • WELDING ELECTRODES, MACHINES • SCIENTIFIC EQUIPMENT • MEASURING APPARATUS • PHARMACEUTICAL AND CHEMICAL PRODUCTS • VITAMINS AND VITAMIN PREPARATIONS • RADIO-ACTIVE ISOTOPES

*Opera*

**THEATRE ROYAL**

*Hindley Street*

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

**THE TRITTICO**

Three one-act Operas by PUCCINI

**IL TABARRO**

(The Cloak)

MICHELE . . . . .	(ROBERT ALLMAN (NEIL EASTON)
LUIGI . . . . .	DONALD SMITH
GIORGETTA . . . . .	JOYCE SIMMONS
Talpa . . . . .	Murray Mardardy
Frugola . . . . .	Justine Rettick
Tinca . . . . .	Walter Rychtowski

**SUOR ANGELICA**

(Sister Angelica)

SISTER ANGELICA . . . . .	VALDA BAGNALL
PRINCESS . . . . .	JUSTINE RETTICK
SISTER GENOVEVA . . . . .	ROSALIND KEENE
Abess . . . . .	Julia Malyon
The Monitor . . . . .	Ella Banner
Mistress of Novices . . . . .	Christine Palmer
Sister Osmina . . . . .	Anita Kelly
Sister Dolcina . . . . .	Teresa Adams
Nursing Sister . . . . .	Ella Banner
Lay Sisters . . . . .	Doreen Morrow, Patec Gleeson
Working Sisters . . . . .	Jacqueline Browning, Janne Ross

**GIANNI SCHICCHI**

GIANNI SCHICCHI . . . . .	NEIL WARREN-SMITH
LAURETTA . . . . .	(JANNE ROSS (ANITA KELLY)
RINUCCIO . . . . .	(GINO ZANCANARO (GREGORY DEMPSEY)
Zita . . . . .	Justine Rettick
Gherardo . . . . .	Leo McKernan
Nella . . . . .	(Joyce Simmons (Theresa Adams)
Betto . . . . .	Noel Mangin
Simone . . . . .	Murray Mardardy
Marco . . . . .	John Germain
La Ciesca . . . . .	Ella Banner
Spinelloccio . . . . .	Josef Drewniak
Amantio . . . . .	Clifford Grant
Pinellino . . . . .	Desmond Patterson
Guccio . . . . .	Walter Rychtowski

Produced by STEFAN HAAG

Sets and Costumes by LOUIS KAHAN

Conductor: Dr. KARL RANKL

SOUTH AUSTRALIAN SYMPHONY ORCHESTRA

First Performance: THURSDAY, MARCH 24, AT 8 P.M.

Subsequently: SATURDAY, MARCH 26, AT 8 P.M.





### So much . . . . from so little

That old proverb, "Great oaks from little acorns grow", holds just as much truth for communities as it does for commercial enterprises. Most of Australia's great cities and successful businesses started as tiny "acorn" concerns. But always there was someone with the vision, the drive and the capacity to get things done, acting as a vital trace element.

Growth and development of communities and business concerns alike mean something more than mere expansion, and Whyalla provides a notable example of civic and industrial co-operation which means *better* civic facilities, *better* products and *better* jobs. These are the true rewards of successful enterprise.



THE BROKEN HILL PROPRIETARY CO. LTD. AND SUBSIDIARIES

## THE AUSTRALIAN BROADCASTING COMMISSION

The Australian Broadcasting Commission is the largest promoter of serious music in the world today.

Each year it organises more than 700 symphony concerts and celebrity recitals throughout the country. Nearly one million people attend ABC concerts annually, while broadcasts from them are heard from one end of the continent to the other.

Today there is hardly a point in the nation's life where the ABC does not touch.

But the most highly valued of its achievements has probably been in stimulating a widespread appreciation of music throughout Australia—especially through the promotion of special concerts for schoolchildren and youth audiences.

When the ABC was formed in 1932 public performances of classical music were extremely rare. No permanent orchestras existed. Since that time it has established a highly-skilled symphony orchestra in all six State capitals, each making regular tours of provincial and country centres. When the ABC's first series of subscription concerts was arranged, in 1936, there were 2,500 season ticket holders. Today that number has grown to 50,000.

So great is the demand for these concerts that the same programme has to be repeated five times in the Sydney Town Hall, three times in Adelaide. The vital factor in bringing about this great public response has been the ABC's long-established policy of engaging over-

seas conductors and celebrity artists of world reputation to make tours each year.

Under these influences, too, the large Sydney and Victorian orchestras have become instruments of extremely high quality. Both have been ranked by visiting conductors as among the world's best.

The Sydney Symphony Orchestra, founded in 1946, was the first to be founded in Australia on a permanent and fully professional basis, being jointly subsidised by the New South Wales Government, Sydney City Council and ABC. With a present strength of 76, augmented to 82 for the subscription concert season, it grew out of the ABC's Studio Orchestra formed 12 years earlier. Similarly, the Victorian Symphony Orchestra, permanently formed the same year, developed from a pre-war merger of the Melbourne and University Symphony Orchestras and the ABC Studio Orchestra, and now has a maximum of 82 players.

The South Australian Symphony Orchestra, formed in 1949, is also subsidised by the State Government, City Council and ABC, with further funds being provided by the privately-sponsored South Australian Orchestral Association. Its normal strength of 45 is increased to 55 for major concert programmes.

The Adelaide Festival of Arts owes a debt of gratitude to the ABC for making these three orchestras available, and in particular for the fine gesture in allowing the large Sydney and Melbourne groups to visit Adelaide for the first time.

## THE ELIZABETHAN THEATRE TRUST

A stage phenomenon—a national theatre that is more than a national theatre—is the Australian Elizabethan Theatre Trust.

The trust has an important share in the Adelaide Festival of Arts.

It is responsible for the season of opera at the Theatre Royal and the production of "Murder in the Cathedral" at the Bonython Hall.

The trust, which is changing the whole Australian theatrical scene, was established only in 1954.

The idea was to commemorate the visit to Australia of Her Majesty Queen Elizabeth II by forming a body which would stimulate theatre standards in this country.

Private individuals, companies and organisations gave other large sums to establish the trust.

Later, it obtained annual financial grants totalling £113,000 from the Commonwealth, the State Governments and several of the city councils.

Annual donations are also made, many of them from the same sources that established the trust.

Early in 1955, a former director of the Old Vic Theatre, Mr. Hugh Hunt, was appointed the trust's executive director. He has now completed his term of office.

Here are some of the trust's activities:

Bringing to Australia drama and opera artists, including producers and conductors, who are of world standard. These head companies of talented Australians.

Conducting its own theatre in Sydney, a centre from which most of its drama productions spring—sometimes on tours embracing the Commonwealth.

Seasons of opera which are seen throughout Australia.

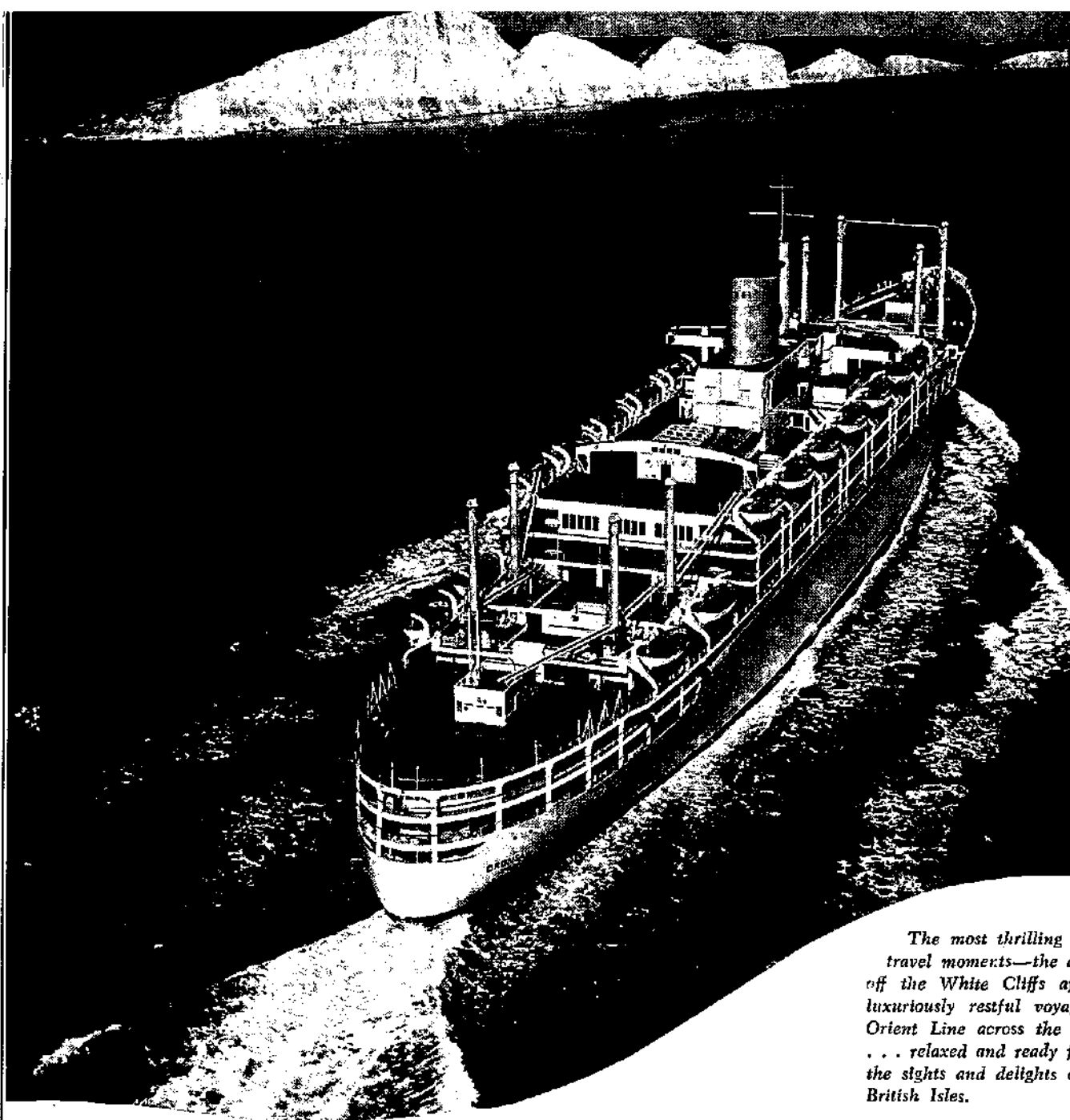
Two major repertory companies, one in Sydney and the other in Melbourne. Repertoires include plays of distinction which are Australian, classical, or foreign.

Taking well-acted performances of Shakespeare to many schools. This work, by a company known as the Young Elizabethan Players, is regarded as very important, especially in the country.

Subsidising non-professional companies, and in other ways helping them, in the presentation of plays of artistic merit—usually Australian.

Providing facilities for theatre training. The trust supplies an annual financial grant to the National Institute of Dramatic Art in Sydney which is managed jointly by the trust, the NSW University of Technology and the Australian Broadcasting Commission.

The trust has a small paid administrative staff and 29 directors, representing each State of the Commonwealth, who give their services free.



The most thrilling of all travel moments—the arrival off the White Cliffs after a luxuriously restful voyage by Orient Line across the world . . . relaxed and ready for all the sights and delights of the British Isles.

## FAR AND AWAY

*more value by Orient Line to Europe!*

Not only bigger, but far more spacious, the fully air-conditioned and stabilized 28/29,000 ton giants of the Orient Line fleet are equipped with every modern amenity for true comfort and complete relaxation.

The organization on board for your pleasure, the delectable cuisine and the traditional British service are tailored specially to the measure of discerning Australian travellers, right down to little details.

Ranking highest, lasting longest among your travel memories will be the all-too-short passage to Europe by Orient Line — whether you travel in the First, Cabin, Tourist or Tourist 'B' Classes.

# ORIENT LINE

ORIENT STEAM NAVIGATION COMPANY LIMITED, INCORPORATED IN ENGLAND

## Drama

### BONYTHON HALL

*University of Adelaide*

*North Terrace*

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

*in association with the University Theatre Guild*

### MURDER IN THE CATHEDRAL

*by*

T. S. ELIOT

THOMAS BECKET . . . . .	ROBERT SPEAIGHT
First Priest . . . . .	Des Rolfe
Second Priest . . . . .	Guy le Claire
Third Priest . . . . .	Robert McDarra
First Tempter and First Knight . . . . .	Eric Reiman
Second Tempter and Second Knight . . . . .	Ron Graham
Third Tempter and Third Knight . . . . .	Ken Broadbent
Fourth Tempter and Fourth Knight . . . . .	Ron Haddrick
Messenger . . . . .	Ron Denson
Chorus of Women of Canterbury . . . . .	Dinah Shearing, Ruth Cracknell, Patricia Conolly, Iris Hart, Thelma Baulderstone, Anne Dibden, Lyn Murray, Georgina Mackie, Judith Cutten, Birute Mikuzis, Meredith Graham, Barbara Saunders, Meryl McDonald

Produced by HUGH HUNT

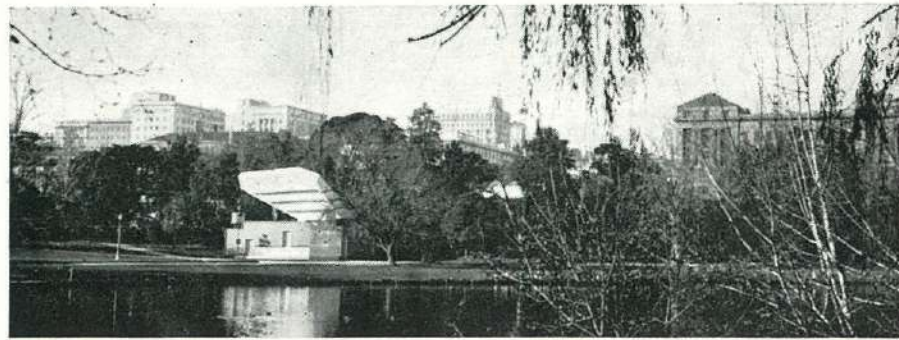
Assistant Producer: COLIN BALLANTYNE

Designer: FRANK HINDER

Music directed by Dr. J. V. PETERS

First Performance: WEDNESDAY, MARCH 16, AT 8 P.M.

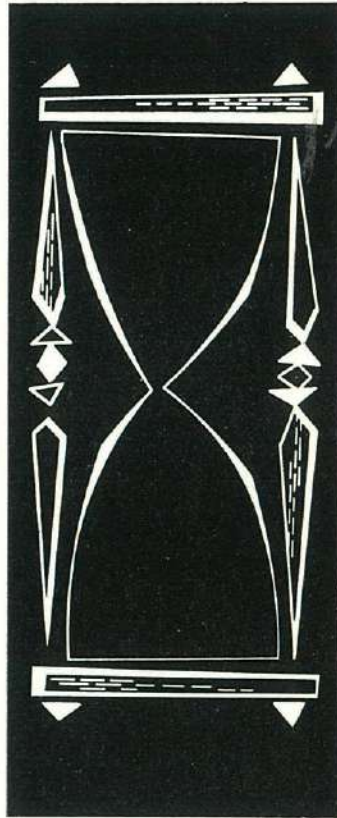
Subsequently: MARCH 17, 18, 19, 21, 22, 23, 24, 25, 26, AT 8 P.M.



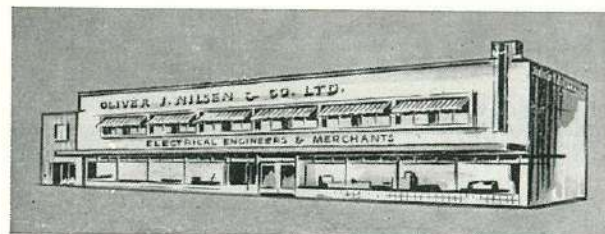
# tradition . . .

Tradition is largely the work of time. During that time it takes patience, diligence and enterprise before the new tradition can be given a concrete form. Now, after many years, Adelaide's understanding and appreciation of the arts has developed to the point where the city is demonstrating its right to a place in the cultural world by staging this Festival of Arts.

What is true of a city is true of a business firm. The tradition of experience and reliability enjoyed today in South Australia by Oliver J. Nilsen has been established by unfailing service through many years of diligence and enterprise.



AZ 71



## Oliver J. Nilsen

AND CO. LTD.

190 West Terrace, Adelaide 51 5151

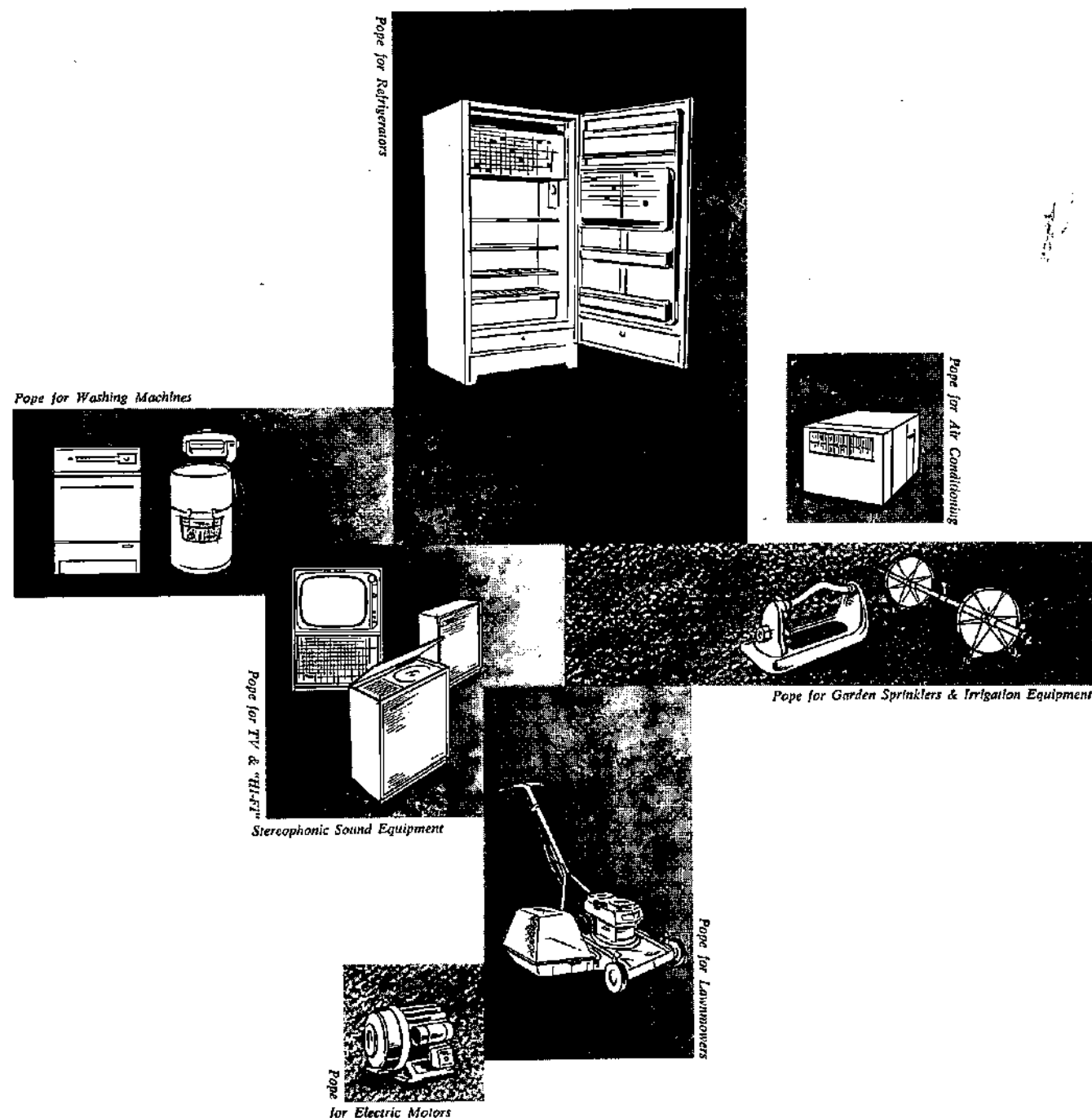


ASSOCIATED BREWERS OF SOUTH AUSTRALIA



Costumes for Count and Countess Ceprano in  
"Rigoletto" designed by Louis Kahan





Buy **Pope** and you buy the Best

*In the home, in the garden, in commerce and industry or on the farm, there's a product branded 'Pope' to serve you well*

Refrigerators, Wringer Washers, TV, "HI-FI" Stereophonic Sound Equipment, Air Conditioning and a wonderful new Automatic Washer (in a few weeks time) for the home; Mowers, Sprinklers and Sprays for the garden; Electric Motors and Air Conditioning for industry and commerce; Irrigation Equipment for the farmer.

Every product branded 'Pope' is wholly manufactured and guaranteed by POPE PRODUCTS LIMITED, a great South Australian company with Branch Offices in all State Capital Cities . . . a company that is proud to employ over 3,000 people.

**YOU CAN DEPEND ON** **Pope**  
POPE PRODUCTS LIMITED

## Drama

### UNION HALL

University Grounds, Victoria Drive

THE ADELAIDE FESTIVAL OF ARTS

presents

the Australian premiere of

LONDON "OBSERVER" PRIZE PLAY

MOON ON A RAINBOW SHAWL

(A Play in Three Acts)

by

ERROL JOHN

<i>A Calypso Singer</i>	Kamal
<i>Sophia Adams</i>	*Nita Pannell
<i>Charles Adams</i>	Leslie Dayman
<i>Esther, their Daughter</i>	†Elsbeth Ballantyne
<i>Ephraim</i>	*Robin Ramsay
<i>Rosa</i>	*Audine Leith
<i>Old Mack</i>	Frank Bailey
<i>Mavis</i>	Loriel Smart
<i>Prince</i>	†Edwin Hodgemen
<i>A Boy</i>	
<i>A Policeman</i>	Norman MacLucas
<i>An American Soldier</i>	Ian Willshire
<i>An American Sailor</i>	Tony Oger

\*Guest artist of the Festival

†By special permission of the National Institute of Dramatic Art, N.S.W.

Produced by COLIN BALLANTYNE

Scenic Design and Execution: S. OSTOJA-KOTKOWSKI

Costumes by ERIC WILLSHIRE

First Performance: TUESDAY, MARCH 22, AT 8 P.M.

Subsequently: MARCH 23, 24, 25, 26 AT 8 P.M.

## CITY OF ADELAIDE



*famed for its Parks and Gardens*

### **TOURISTS! Visit**

● *Elder Park and the Torrens Lake* ● *Creswell and Pennington Gardens* ● *Picturesque North Terrace* ● *Light's Vision where the statue of the City's founder (Colonel William Light) proudly points out its panoramic beauty.*

### **CHILDREN! Have Fun**

● *Boating and Canoeing on the Shallow Lake in the East Parklands, where there is also an excellent playground with picnic grounds and barbecues for the family's enjoyment.*

### **SPORTING ENTHUSIASTS! Do Not Miss**

● *Adelaide Oval — World Famous Test Cricket Ground* ● *Memorial Drive Tennis Courts — A Davis Cup venue* ● *Olympic Pool — Where World Champion Swimmers are trained.*

### **GOLFERS! Excellent Facilities Available**

● *On the two 18-hole Public Courses in the North Parklands* ● *At the Par-3 Public Course at the Torrens Weir.*

## ADELAIDE

*The Queen City of the South*

## *Recitals*

### ELDER HALL

*North Terrace*

THE ADELAIDE FESTIVAL OF ARTS

*presents*

THE ELDER PIANOFORTE QUARTET

LADISLAV JASEK, Violin      JAMES WHITEHEAD, Violoncello  
HAROLD FAIRHURST, Viola      LANCE DOSSOR, Pianoforte

TUESDAY, MARCH 15, AT 8.15 P.M.

*String Trio in C minor, Op. 9* . . . . . Beethoven  
*Quartet for Pianoforte and Strings* . . . . . Turina  
*Quartet for Pianoforte and Strings in A, Op. 26* . . . . . Brahms

JAMES WHITEHEAD AND LANCE DOSSOR

FRIDAY, MARCH 18, AT 1.15 P.M.

*Sonata No. 2 for Violoncello and Pianoforte* . . . . . Martinu  
*Sonata in A for Violoncello and Pianoforte* . . . . . Beethoven

SYDNEY SINFONIETTA

COLIN EVANS, Flute      GABOR REEVES, Clarinet  
CLAIRE FOX, Oboe      JOHN CRAN, Bassoon  
DOUGLAS TRENGOVE, French Horn

FRIDAY, MARCH 18, AT 2.30 P.M.

*Divertimento in B flat major* . . . . . Haydn  
*Quartet for Flute, Oboe, Clarinet and Bassoon* . . . . . Jean Francaix  
*Quintet in G minor, Op. 56, No. 2* . . . . . Franz Danzi  
*Variations on a free theme for wind quintet* . . . . . Eugene Bozza  
*Divertimento for Flute, Oboe, Clarinet* . . . . . Malcolm Arnold  
*The Chimney of King Rene* . . . . . Milhaud



# Success founded on Quality



World's largest selling King Size Virginia Cigarette

## Recitals

MANCELL KIRBY, harpsichord

TUESDAY, MARCH 22, AT 11 A.M.

*French and Italian Schools of the 17th and 18th centuries*

<i>Chaconne</i>	Chambonnières
<i>Prelude and Duo</i>	Louis Couperin
<i>Les Nials de Sologne</i>	Rameau
<i>l'Enharmonique</i>	Rameau
<i>Menuets 1 and 11</i>	Rameau
<i>Les Folies Francoises ou Le Dominos</i>	Couperin-le-grand
<i>Five Sonatas: Longo Numbers: 384, 475, 486, 488, 498</i>	Scarlatti

MANCELL KIRBY, harpsichord

FRIDAY, MARCH 25, AT 11 A.M.

*English, Australian and German Schools of the 16th, 18th and 20th centuries*

<i>Fantasia</i>	Nicholas Strogers
<i>The Carman's Whistle</i>	William Byrd
<i>Suite V</i>	Purcell
<i>Musical Suite for Harpsichord</i> (Dedicated to Mancell Kirby)	Lloyd Vick
<i>Variations, Auf die Mayerin</i>	Froberger
<i>Biblical Sonata 1: David and Goliath</i>	Kuhnau

LADISLAV JASEK AND CLEMENS LESKE

THURSDAY, MARCH 24, AT 1.15 P.M.

<i>Sonata for Violin and Pianoforte, Op. 47 (Kreutzer)</i>	Beethoven
--	-----------

In association with The Musica Viva Society of Australia

JANACEK STRING QUARTET

JIRI TRAVNICEK, Violin      JIRI KRATOCHVIL, Viola  
ADOLF SYKORA, Violin      KAREL KRAFKA, Violoncello  
with EVA BERNATHOVA, Pianoforte

THURSDAY, MARCH 24, AT 8.15 P.M.

<i>Quartet in A minor, Op. 29, D.804</i>	Schubert
<i>Quartet: Secret Letters</i>	Janacek
<i>Quintet in A major, Op. 81</i>	Dvorak

SATURDAY, MARCH 26, AT 8.15 P.M.

<i>Quartet in D major, Op. 64, No. 5 (The Lark)</i>	Haydn
<i>Adagio for Strings</i>	Robert Cuckson
<i>Quartet in D major, No. 4</i>	Shostakovich
<i>Quintet in F major, Op. 34</i>	Brahms



NATIONAL GALLERY  
OF SOUTH AUSTRALIA

*North Terrace, Adelaide*

THE ART OF MEXICO

A loan collection of modern Mexican art from the San Francisco Museum of Art. This includes representative works by Diego Rivera, Jose Clemente Orozco, Ramos Martinez, Alfaro Siqueiros, Rufino Tamayo and many others.

PAINTINGS BY J. M. W. TURNER

A representative selection of paintings from the unique Turner collection in the Tate Gallery, London. By special arrangement with the Director, Sir John Rothenstein, and the Board of Trustees of the Tate Gallery.

TWENTIETH CENTURY PAINTING

A collection of paintings lent by the National Gallery of Victoria, the Art Gallery of N.S.W., and the Queensland Art Gallery. Included will be works by Utrillo, Matisse, Marquet, Buffet, Lurcat, Esteve, Ernst, Bratby, Bacon and Matthew Smith.

SCULPTURE BY CONTEMPORARY MASTERS

Works by Moore, Maillol, Despiau, Epstein, Rodin and Renoir will be included.

CONTEMPORARY AUSTRALIAN SCULPTURE

An exhibition by some of the leading Australian sculptors of Queensland, N.S.W., Victoria and South Australia.

ABORIGINAL BARK PAINTINGS AND CARVINGS

An important exhibition from the collection in the National Gallery of South Australia.

CONTEMPORARY BRITISH LITHOGRAPHS

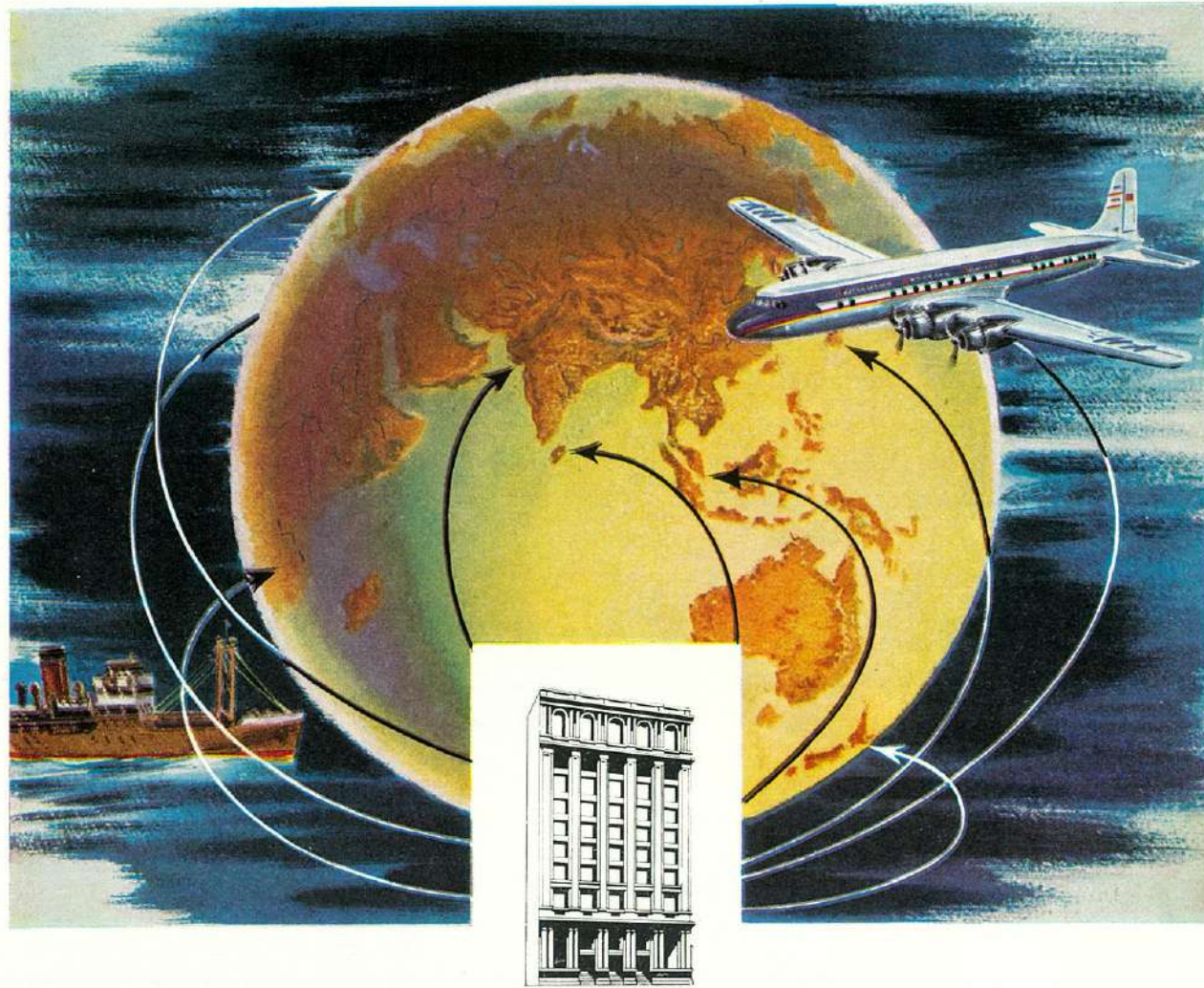
Among the artists whose work will be represented are Merlyn Evans, Martin Bradley, Michael Aryton, Anthony Gross, Roger Hilton, Michael Rothenstein and Graham Sutherland.

OFFICIAL OPENING: Saturday, March 12

Daily throughout the Festival, 10 a.m.—5 p.m.; 7 p.m.—9 p.m. (including Saturdays);  
Sundays, 2 p.m.—5 p.m.; 7 p.m.—9 p.m.



*"The Flower Vendor", by Diego Rivera, from the collection of Modern Mexican Art, Museum of Art, San Francisco*



## Strong International Links

With offices in London and agents circling the globe, the "National" can claim strong international links and a world-wide reputation. This international goodwill has been founded upon almost a century of experience with Australian and overseas trade conditions. Should your interests at any time extend beyond Australian shores, whether for trade or travel, you are cordially invited to call on the "National" and avail yourself of this knowledge and experience.



## THE NATIONAL BANK OF AUSTRALASIA LIMITED

*(Incorporated in Victoria)*

Adelaide Office: 26 King William Street, Adelaide.  
870 Offices throughout Australia. Agents throughout the World

## ABORIGINAL BARK PAINTINGS

by  
CHARLES P. MOUNTFORD, O.B.E., Dip.Anthro.Cantab.

THE aborigines of Australia express their graphic arts on a number of mediums. They work on the walls of caves and shallow rock shelters, on the hard ground, on their tools and implements, particularly their large wooden shields, and on the inside of the bark sheets that make up their wet-weather shelters.

Although a few bark paintings have been collected from eastern Australia, it is in Arnhem Land, northern Australia, that this art has reached a higher stage of development than elsewhere in the continent. The bark paintings in this exhibition come from three localities in Arnhem Land, each locality having its own specific art form. The paintings from Groote Eylandt, in the Gulf of Carpentaria, consist of naturalistic representations of the land and sea creatures; those from Yirrkalla, on the north-eastern corner, of highly decorative motifs of human beings, creatures and natural objects, while from Oenpelli, on the western edge of the rugged and inhospitable Arnhem Land plateau, comes a remarkable form, known as X-ray art.

In this last art form, the aborigines paint, not only a creditable representation of the creature, but also its internal details, the heart, the stomach, the liver and the intestines. There is no place in the world where this curious art has reached a higher stage of development than in western Arnhem Land.

The materials and tools used to produce the Arnhem Land bark pictures could hardly be simpler. For fixatives, the aborigines use the gelatinous sap of a tree orchid, or the white of a turtle egg, and for colours, red, yellow, black and white earthy pigments, ground on a flat stone with either one of the fixatives or water. This mixture is applied to the painting surface with simple brushes made from narrow strips of eucalyptus bark, chewed at one end, or a few fibres or a small feather, mounted in a ball of wax.

There are two opposing schools of thought about the function of primitive art. One school contends that all artistic activities, particularly those of the graphic arts, are an inherent part of the human mind, and that men paint for no other purpose than the sheer pleasure of producing something beautiful. The other school adopts the opposite view, and contends that primitive man is essentially practical, and paints, say, pictures of kangaroos, not because he gains pleasure from the act, but because, by so doing, he gains a magical control over the creature, and can then capture it more easily.

All the bark paintings in this exhibition are examples of "Art for art's sake", of an activity that gave pleasure, but not gain, to the artist.

When the aborigine, sheltering from the storms of the monsoon season, painted these simple pictures on the inside of his bark shelter, he was satisfying a deep-seated aesthetic urge to give visible expression to his mental images. When that urge was satisfied, the picture, of no further value to him, was left to be destroyed by the bushfires and the elements of the oncoming dry season.

Though the means by which the aborigines of Arnhem Land gain a livelihood is as primitive as that of any people, this exhibition of their work shows they possess that innate feeling for composition, rhythm, texture and color which are the hallmark of all good artists, primitive or modern.

*"The Spirit Man, Banaitja", aboriginal wood carving from Yirrkalla, Arnhem Land, presented to the Art Gallery of South Australia by C. P. Mountford, Esq.*





“A NATION'S art-products and its scientific activities are not mere national property; they are international possessions, for the joy and service of the whole world. The nations hold them in trust for humanity.”

— HAVELOCK ELLIS

CALTEX is deeply conscious of the role played by the arts in the life of a community and is proud to be associated with Adelaide's first Festival of Arts through the Caltex £400 Landscape Painting Competition.



*Top left—Tom Brown (Opera Manager)*



*Top right—Joseph Post (Conductor)*



*Bottom left—Glenda Raymond (Soprano)*



*Bottom right—James Porter (Pianoforte)*

## THE MAN WHO MADE JAZZ HISTORY

# BRUBECK

**DAVE BRUBECK** with his famed **QUARTET** Cuts his most surprising disc to date!

### GONE WITH THE WIND

Brubeck is always a many-splendoured-thing; but this is Dave with a difference... bringing new and poignant beauty to favourite songs from the Old South. Almost entirely unrehearsed, the music flows out — quiet, intense and played with sensitive, mature authority. 'Lonely Road' becomes a lovely lament for lost youth and 'Basin Street' a nostalgic memory of all those N' Orleans Blues that coloured the golden age of jazz. 'Georgia on My Mind' obviously haunts Dave, and his version will haunt you. In two readings of 'Camptown Races' and in 'Short'nin' Bread' Joe Morello on drums gets all the plums and puts a high polish on 'em. 'Swanee River' comes in jumping on Side 1, and Side 2, closes with 'Ol' Man River' and 'Gone With The Wind' during which Dave's piano flirts with and flies away from sax, bass and drums until he flips them goodbye in a superbly impudent finish.

Add 'GONE WITH THE WIND' to these other Brubeck discs that changed the face of jazz.

Dave Brubeck and Jai and Kai at Newport: KLP 570. Terrific jazzmen blating it out in a beat worthy of Papa Bach himself.  
Newport 1958: KLP 780. Dave salutes the 'Duke' and adds to the stature of a giant of 20th century jazz.  
Jazz Impressions of Eurasia: KLP 747. Real jazzmen's jazz. Eurasian folk music played with superb musicianship and imagination.  
Jazz Impressions of the U.S.A.: KLP 606. Brubeck captures the spirit of America from coast to coast. Real gone music in technicolour.  
Brubeck Quartet in Europe: KLP 710. The boys skid through Scandinavia and have a ball in Berlin, Holland, Belgium and the U.K.  
Dave Digs Disney: KLP 659. A dizzy swing through Disneyland. Much-loved tunes get the true Brubeck treatment.

Brubeck at Storyville: KLP 676. Some beaut old razz-ma-tazz that cut the corners off the Boston squares at the Storyville Night Club.  
Brubeck Time: KLP 526. Oldies and goodies that put Dave's picture smack on the front cover of Time Magazine.  
Jazz Goes to Junior College: KLP 522. Dave breaks into college and gives the kids a round sound to go with the square curriculum.  
Jazz: Red Hot and Cool: KLP 504. Wild, wistful, wonderful music. An extra Dave's dose of terrific, recorded at Basin Street Night Club.  
Jazz Goes to College: KLP 549. The Columbia debut disc! Wanna dig some jazz, like? Hear Dave take a crazy ride on the 'A' Train.  
The Dave Brubeck Quartet: KEP 173. 45 r.p.m. Two for a taste of Brubeck. 'Sometimes I'm Happy' and 'Le Souk'.

DAVE BRUBECK  
RECORDS EXCLUSIVELY FOR



Z130

## Jazz Concerts

### REGENT THEATRE

Rundle Street

The Adelaide Festival of Arts  
presents

### THE DAVE BRUBECK QUARTET

(in association with Aztec Services Ltd.)

DAVE BRUBECK, piano

PAUL DESMOND, alto-sax

EUGENE WRIGHT, bass

JOE MORELLO drums

Leading Adelaide Jazz groups in support

TUESDAY, MARCH 22—6 p.m. and 8.30 p.m.

## DAVE BRUBECK AND HIS QUARTET

DAVE BRUBECK'S great aim in life has been "to show that jazz is music".

Current opinion throughout the world is that he has proved his case. His famous quartet, which spends six months in each year touring, has brought a new style of playing to millions of people.

Brubeck was brought up with music, has always taken it seriously. His mother, Elizabeth Ivey Brubeck, was a pianist, and he took up the same instrument at the age of four. One year later he began his first improvisations and studied the piano with her for many years.

In his teens he was diverted by an ambition to become a cowboy, but kept playing the piano in hillbilly and swing bands close to the 4,000-acre Brubeck ranch. By the time he was 19 Brubeck had his own 18-piece dance band.

In 1942 he took a B.A. degree at the College of the Pacific, then began graduate studies in music at Mills College with Darius Milhaud. The French composer of classical music encouraged Brubeck's experiments with jazz.

Joining the U.S. army in wartime, he found ways of continuing to study music, this time with Arnold Schoenberg. Next he organised his own band to tour U.S. combat units overseas, returning home to study again



Dave Brubeck

with Milhaud in 1946. It was then that he organised the Brubeck Octet, which rapidly built itself a reputation with experimental jazz.

Later he disbanded his octet in favor of a trio, then in 1951 formed his present quartet.

Within three years the Brubeck Quartet had played at every major jazz club in the U.S., appeared on scores of concert stages and college campuses, and risen to the top of the nation's popularity polls.

At the age of 36, this dedicated jazz player is at the peak of his career, spends half his life touring and is in great demand throughout the world. His son Dari, oldest of the five children, has been called after the French composer to whom Brubeck owes so much. Now aged 10, he is the only one taking music seriously and has studied the piano, trumpet and drums for the past three years.

Another outstanding figure in the quartet is Paul Desmond, who studied the clarinet at grammar school in California, switched to the alto-sax at high school, and has played the same instrument with Brubeck since 1951. Desmond's brilliant virtuosity and purity of tone prompted *Time* to comment, "Brubeck and Desmond seem to be enveloped in a kind of electric field in which they can communicate almost without words".



## At the first sign of saving . . .

. . . such as that introduced by the Reverend Dr. Henry Duncan — 'the Father of Savings Banks' — at Rushwell, Scotland in 1810, people learned the value of wise saving. The Rushwell Savings Bank illustrated above was the first organised

institution devoted to the safe keeping of money earned by working people.

A.N.Z. Bank — through its forebears — was the first bank to be established in this State bringing to the then young Colony the best banking facilities of that day.

Now, 122 years later, we are proud that A.N.Z. Bank — the first private

Trading Bank with Savings facilities in S.A. — is providing the modern means by which every person can conduct his or her banking at the one office.

Look for the sign of Saving — look for the blue and gold shield of South Australia's

most progressive bank . . .

# A.N.Z. BANK

AUSTRALIA AND NEW ZEALAND BANK LIMITED

AUSTRALIA AND NEW ZEALAND SAVINGS BANK LIMITED



CHEQUE ACCOUNTS . . . SAVINGS BANK ACCOUNTS

## TIVOLI THEATRE

Grote Street

The Adelaide Festival of Arts

presents

THE HOGARTH PUPPETS

personally directed by

JAN BUSSELL and ANN HOGARTH

assisted by Michael Eve

Scenes from *Macbeth*, by William Shakespeare  
A Blasted Heath; The Letter Scene; The Dagger Scene;  
The Cauldron Scene; The Sleepwalking Scene

Puppets and Setting designed by Michael Eve

*The Flower Ballet*

*Colonel Poonah and His Quadrupeds*

*The Ballet of Gold and Silver*

*The Hogarth Puppet Circus*

Featuring:

Hoopo the Clown; Henry Mobbs, Strong Man; and  
Flash the Cowboy with his horse Sparkle

First Performance: Monday, MARCH 21, AT 8 P.M.

Subsequently: MARCH 22, 23, 24, 25, 26

There will also be daily performances for children from  
March 14 to 26 at 11 a.m. and 3 p.m. (excluding  
Sunday, March 20). These junior programmes will  
feature *The Flower Ballet*, *Muffin the Mule*, and *The  
Hogarth Puppet Circus*.



The Puppets in Scenes from "Macbeth"

## A FAMOUS TROUPE

The Hogarth Puppets are England's largest and best-known troupe of marionettes.

Directed by Jan Bussell and his wife Ann Hogarth, the puppets have frequently been seen on television and have appeared in theatres all over England. These two artists will be assisted by Michael Eve, who has designed some of the more recent sets and puppets.

This is the third time the troupe has visited Australia. They have also appeared very successfully in Belgium, West Germany, Czechoslovakia, Poland and Rumania. In Bucharest, they were awarded a silver medal in competition with 40 companies from 20 different countries.

The troupe consists of more than 800 marionettes, whose repertoire includes plays, ballet, circus, variety and coloured shadow fairy tales.

Jan Bussell started the troupe on its successful career when he appeared in a London store at Christmas, 1931. The troupe in those days comprised Henry Mobbs the Strong Man; Diana the female lion tamer; Pongo the lion with 17 joints; Mr. Fiddlededee, a sad-looking man, who plays the fiddle; and the White Clown, a figure with thick lips and goggling eyes who is said to resemble everyone's brother-in-law.

Soon after the troupe's first appearance, Jan Bussell married Ann Hogarth, who designs most of the puppets and makes costumes for them. Miss Hogarth is a direct descendant of the famous 17th century British artist and caricaturist, William Hogarth.

Jan Bussell has since written several books about puppets and his life as a puppeteer, books which have had a big audience among children and adults alike.

The Hogarth Puppets have been highly praised wherever they appeared. Their world of fantasy is beloved

by children, but they have a touch of wit and satire that delights parents even more.

Muffin the Mule is undoubtedly the most famous of the Hogarth Puppets. This endearing character is loved by every English child, and makes new friends in every country he visits.

Ann Hogarth, who operates him, is always taking home carrots for him and sometimes a birthday cake from his youthful admirers. Muffin first appeared on B.B.C. television in 1946, where he is still a great favourite. He now co-stars with the sappy ostrich, Oswald; the bad-tempered penguin, Peregrine; Monty the Monkey; and the springy Spring Lamb.

One of the most ingenious items in the repertoire of the Hogarth Puppets is Jan Bussell's presentation of five scenes from "Macbeth".

This item runs for three-quarters of an hour. In one scene, Jan Bussell speaks for Macbeth, Banquo, Ross and a witch, operating Macbeth with one hand and working incidental music, wind and lightning with the other.

"The supernatural atmosphere of Macbeth makes it a wonderful play for puppets," Jan Bussell says. "Of course, the witch scenes can be made far more effective than with humans—though we did have one practically-minded critic who complained that they flew, rather than walked, on and off the stage like ordinary people."

The persuasive realism of these cleverly manipulated little creatures was perhaps best summed up by George Bernard Shaw, who once said: "I always hold up the wooden actors as constructive object lessons to our flesh and blood players."



Top—The Elder Quartet—James Whitehead (Cello),  
Ladislav Jasek (Violin), Lance Dossor (Piano),  
Harold Fairhurst (Viola).

Bottom left—Eva Bernathova (Pianoforte).

Bottom right—Carmel Hakendorf (Violin).





## FESTIVAL OF ARTS ADELAIDE 1960

Olympic Tyres and Olympic Cables compliment Adelaide  
on staging an International Arts Festival.

In wishing the inaugural festival success, Olympic trust that

Adelaide will become an established cultural venue where the  
people of Australia can appreciate the quality and artistry  
of the world's most celebrated artists and musicians.



**Olympic** all-Australian quality tyres

0295

## TORCHLIGHT PROCESSION and FOLK FESTIVAL OF SONG AND DANCE

At nightfall on Monday, March 14, a Torchlight Procession will pass through the city. It will comprise bands, marching men and girls carrying torches and many illuminated floats. Gay decorations will emphasise the arts, historical pageantry and a spirit of carnival.

The procession will leave South Terrace at 7.15 p.m., pass along King William St., Rundle St., Pulteney St., and North Terrace to reach the Torrens Parade Ground, off King William Road, at 8.45 p.m.

Other Festival events, including the South Australian Symphony Orchestra, with Gioconda de Vito at the Regent Theatre, the premiere of "Goodbye to No. 6" at the Union Hall, and all cinema performances will not start until 9 p.m.

Immediately the head of the procession reaches the Parade Ground a Thousand Voice Choir will begin singing from the north bank of the River Torrens. This will introduce a Folk Festival of Song and Dance in Elder Park, beginning at 9 p.m. The Australian choir will be conducted by Lewis Dawe.

Highlights of the Folk Festival will be:

The Melbourne Folklore Yugoslav group, under the leadership of Mesdames Zivhovic and Georgevski, will dance to the singing and music of the Tamburitza Orchestra of the Musical Society "Obilich" of Adelaide.

The original costumes of the dancers are from Serbia and Croatia, and six of the members took part in a recent Edinburgh Festival when they won the prize for the best Folklore dancing.

Members of the well-known Ukrainian Australian Ballet of Nina Denysenko will come from Sydney to present the spectacular "Cossack Sabre Dance" from the Folk Ballet "Bewitched" and the "Dance of the Mountaineers" from the Ukrainian Folk Ballet "Dovbush". The Ukrainian spectacle will also include the Adelaide Ukrainian Choir of 70 voices and the dancing of the "Kolomyka" by the Adelaide dancers, accompanied by the choir.

Pipers will herald the Scottish dancers, and rousing German music will be played by the German "Elite" Accordion Band.

Against the background of the river, Dutch, Lithuanian, German, Austrian and Latvian dances will be enacted in peasant costumes, depicting the age-old celebrations of harvesting, labouring, wooing, and welcoming in the seasons of the year.

Choirs of the Latvian and Estonian societies with 100 and 80 members in National Costume will sing gay folk songs which are part, too, of the life of the village people in Europe.

## AUSTRALIAN CARNIVAL

"Australian Youth in Action" is the theme of the spectacular Australian Carnival to be presented on the nights of Wednesday and Thursday, March 23 and 24.

This open-air programme, at the Wayville Showgrounds, is planned to have a wide popular appeal, particularly to family groups. It will continue non-stop from 5.30 to 10.30 p.m. each night.

More than 2,000 young people representing more than 50 organisations are taking part in this Carnival and will march in one of the most spectacular grand parades ever seen at the Wayville Showgrounds.

One of the most interesting items on the Carnival programme is the polo match, which will give many adults and children their first chance to see this fast-moving sport.

Champion Australian professional cyclists Dick Ploog, Sid Patterson and Ken Stewart will show their speed in a number of cycling events and trotting races will be presented by the Trotting Club of S.A.

Other attractions include athletic events, demonstrations by boy scouts, St. John Ambulance, youth clubs,

physical culture clubs and mounted police, and wrestling and judo displays. Novelty items will include a goat race, skid kids and a parade of motor scooters.

Football will be represented by a football relay which will be contrasted with a soccer dribbling relay. Women's basketball will also be represented.

Two bands and a 100-voice choir will lead the singing of the National Anthem during the opening ceremony and of Waltzing Matilda and the Song of Australia during the finale.

A number of teams of marching girls will also take part in the Carnival. Marching girls from throughout the State will be in Adelaide for the State championships at the Norwood Oval on March 25, 26 and 27.

The informal atmosphere of the Carnival will be set by popular radio personality Smoky Dawson, who will entertain around the campfire at the opening of the programme and who will appear again during the second half, following the Grand Parade.

Hundreds of family groups are planning picnic teas at the Showgrounds as soon as the gates open at 5 p.m.

## LITERATURE AND MUSIC

### Writers' Week

The first week of the Festival of Arts has been designated "Writers' Week". Leading authors and poets throughout Australia have been invited to read from their own work, take part in public forums and discuss problems affecting the writer. Arranged by the Fellowship of Australian Writers (S.A.): Monday, MARCH 14, to Friday, MARCH 18.

#### FORUMS

*Y.M.C.A. Building, Flinders Street*

"Who Would be an Australian Writer Today?"—March 14, 8 p.m.

"The Jindyworobak Poets"—March 15, 2.45 p.m.

"Mass Media and the Australian Writers"—March 16, 8 p.m.

"Universities and the Australian Writer"—March 17, 2.45 p.m.

"Commonwealth Literary Fund and its Function"—March 18, 2.45 p.m.

"Literary Activities in Australia Today"—March 18, 8 p.m.

#### AUSTRALIAN PLAY READING

*Y.M.C.A. Building, Flinders Street*

"The Drivers", by Louis Esson.

"Telling Mrs. Baker", adapted from Henry Lawson by Vance Palmer.

"Papignon", verse-play by John Bray.

March 18, 8 p.m.

#### PROSE AND VERSE READINGS

"Poetry in the Open Air"—"The Advertiser" Sound Shell, Elder Park—March 16, 12.30-2 p.m.

"Prose Readings"—Y.M.C.A. Building, Flinders Street—March 18, 8 p.m.

Two additional readings will take place during the second week: A verse reading in Elder Park—March 23, 12.30-2 p.m.; and prose reading in the Y.M.C.A. Building, Flinders Street—March 24, 8 p.m.

### Composers' Week

The second week of the Festival of Arts has been designated "Composers' Week". Special emphasis will be placed on musical composition in Australia and the publication of new work.

The Australian UNESCO Committee for Music has sponsored a five-day seminar to open at the Elder Conservatorium, University of Adelaide, on March 21.

The purpose of the seminar is to bring together established Australian composers, teachers of composition, those who show promise in composing, and serious students of composition.

The seminar working party consists of Professor John Bishop, Elder Professor of Music and Director of the Elder Conservatorium; Sir Bernard Heinze, Director, New South Wales Conservatorium of Music; Mr. Raymond Hanson, composer and teacher of composition; Professor G. Loughlin, Ormond Professor of Music and Director Ormond Conservatorium of Music, University of Melbourne (Seminar Director); Professor D. R. Peart, Professor of Music and Head of the Department of Music, University of Sydney; Miss Margaret Sutherland, composer.

#### OTHER LITERATURE EVENTS

March 13: Fellowship of Australian Writers, Federal Conference (not open to public).

March 14: Opening of Australian Literature Exhibition; Institute Building, North Terrace, 10 a.m.

March 14: Opening of Exhibition of Australian Bookcraft, Australian Publishers' Association; Institute Building, North Terrace, 10 a.m.

March 18: Announcement of Miles Franklin Award for best book of the year by an Australian writer; Colonel Light Room, Town Hall, 5 p.m.

March 24-25: Commonwealth Literary Fund Advisory Committee, Quarterly Meeting (not open to public).

#### PUBLICATION OF NEW WORK

The publication of several works by Australian authors has been arranged to coincide with the Festival of Arts.

"HENRY KENDALL", a critical appreciation by Thomas Thornton Reed, M.A. (Melb.), D.Litt. (Adelaide), Bishop of Adelaide: Festival publication.

"SOUTHERN FESTIVAL", an anthology of South Australian authors, compiled by the Fellowship of Australian Writers (S.A.) and sponsored by the Commonwealth Literary Fund; Rigby Ltd., Adelaide.

"HE BUILT A CITY", biography of Col. William Light, by Geoffrey Dutton; Chapman & Hall, London, and F. W. Cheshire Pty. Ltd., Melbourne.

"THE HUMANITIES IN AUSTRALIA", a survey with special reference to the Universities. Edited by Dr. A. Grenfell Price; Angus & Robertson, Sydney.

"ARCHITECTURE IN SOUTH AUSTRALIA", compiled by the S.A. Institute of Architects; Commercial Publications Ltd., Adelaide.

"MODERN AUSTRALIAN PAINTING AND SCULPTURE", produced by Kym Bonython, with an introduction by Laurence Thomas; Griffin Press, Adelaide.

"SUNNY SOUTH", a pictorial record of South Australia; Rigby Ltd., Adelaide.

"AUSTRALIAN LETTERS", a quarterly magazine edited by Bryn Davies, Geoffrey Dutton and Max Harris. Special South Australian number.

The seminar will have three sessions daily from Monday, March 21, to Friday, March 25.

#### General Sessions

Open to the public. Discussion by composers, teachers and music critics on musical composition, training and criticism: 9.30 a.m.

#### Study Groups

Seminar members only. Tutorial sessions for student composers on orchestral music; primitive, folk and Oriental music; comparative 20th century techniques; theatre and ballet, etc.

#### Reading of New Works

Seminar members only. Small groups conducted by composers of works chosen whenever possible.

#### CONCERTS OF AUSTRALIAN MUSIC

Four performances of Australian compositions in the Elder Hall: March 22, 23, 24 and 25, at 2 p.m. Works chosen by the seminar working party; each performance introduced by the composer. Sponsored by the Australian Performing Rights Association.

## Australia's pioneer woolbrokers then



... leaders in the Industry today!

**GOLDSBROUGH,  
MORT & COMPANY  
LIMITED**

BRANCHES THROUGHOUT AUSTRALIA



Wool Store  
Pt. Adelaide

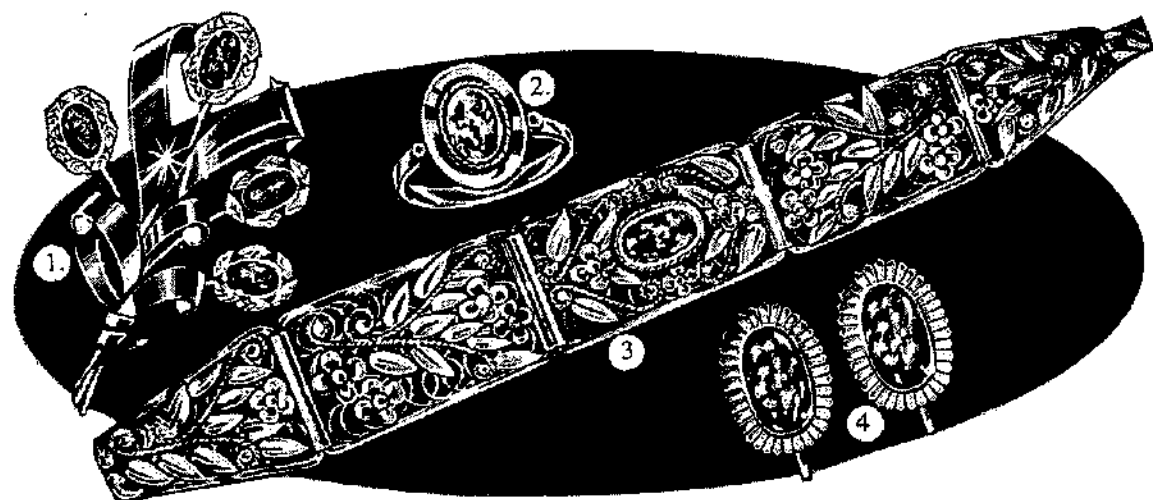


AN INTERESTING FACET OF THE FESTIVAL OF ARTS

# WENDTS EXHIBITION OF OPALS

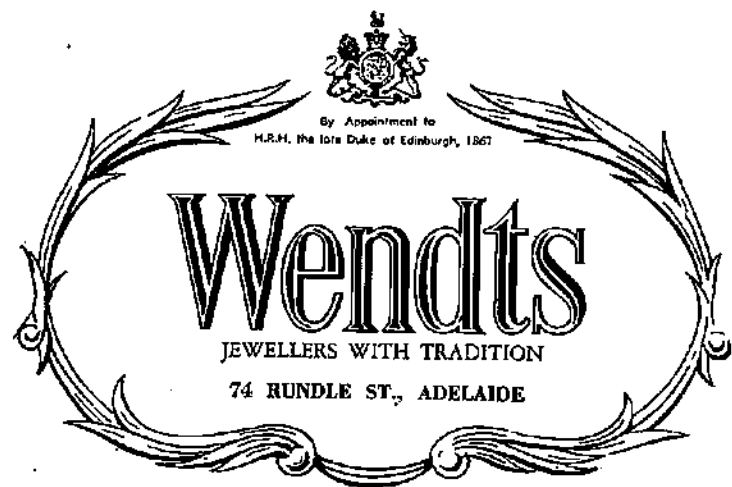
## and OPAL JEWELLERY

Opals, the most beautiful and fascinating of gemstones, are now found almost exclusively in South Australia. Wendts' window exhibition, which includes many rare and valuable opals, will therefore hold unique interest, particularly for Interstate and Overseas visitors.



Four pieces from Wendts' large collection of Opal jewellery. 1. An original spray brooch with four brilliantly flashing Opals set in 10 ct. Solid Gold. 2. A solid gold Opal dress ring. 3. A magnificent sterling silver bracelet. The centre panel is set with a flawless Opal. 4. 18 ct. Gold earrings set with Opals.

The jewellery house of Wendts opened in Adelaide in 1854 and is among South Australia's oldest-established family businesses.



Wendts cordially invite you to see their unsurpassed range of diamonds, watches, jewellery, china, crystal, glass and silverware.



The Janacek Quartet—Jiri Travnicek and Adolf Sykora (Violins), Jiri Kratochvil (Viola), Karel Krajka (Cello).

## ART EXHIBITIONS

**ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS.** An exhibition of paintings and sculpture by Society members will be opened on March 14 at 3 p.m. by Miss Joan Hammond. The Society will award a prize of £100 for the best work shown.

Location—Institute Building, North Terrace; daily, except Sundays, until March 26, 10 a.m. to 5 p.m.

**CONTEMPORARY ART EXHIBITION.** An exhibition of Australian art and sculpture drawing upon the work of contemporary artists throughout Australia—opening by Sir Donald Wolfit, Monday, March 14, at 2.30 p.m. Arranged by the Contemporary Art Society of South Australia, it has been designed to present a comprehensive view of the best Australian work of today.

Location—Charles Birks Ltd., 44 Rundle Street. Daily, 9.15 a.m. to 5.30 p.m.; Saturdays until 11.30 a.m.

**THE ART OF WILLIAM DOBELL.** A representative collection will be opened on Friday, March 11, and remain on view until March 26.

Location: John Martin's Art Gallery; 9 a.m. to 5.30 p.m. daily, Saturdays 9 a.m. to 11.30 a.m.

**EXHIBITION OF WORK BY SIR HANS HEYSEN.** Early work mostly in the private possession of the Heysen family. Opening by Sir Richard Boyer, Sunday, March 13, at 3 p.m. Location: Hahndorf Gallery, Hahndorf; daily.

**CALTEX ART EXHIBITION.** Work entered in the Caltex Art Competition for South Australian and Northern Territory artists. Official opening, 15th March, by the Premier (Sir Thomas Playford).

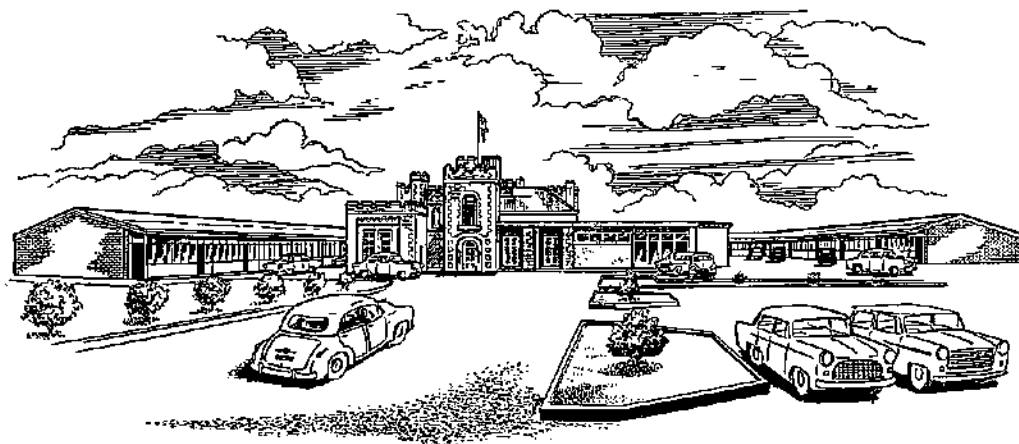
Location—Myer Emporium, Rundle Street; daily 9 a.m. to 5.30 p.m.

**POTTERY DISPLAY.** The Adelaide Potters' Club has on view a window display of hand-made pottery in Hoopers Ltd., Hindley Street. The Club's rooms at 15 Liston Street, Parkside, are also open for inspection from Monday to Friday each week. There will be a display of members' work and also of pottery-making in action.

Location—Hoopers Ltd., Hindley Street.

**OPEN-AIR ART EXHIBITION.** An outdoors exhibition arranged by the Citizens' Art Group will be on view at Prince Henry Gardens, North Terrace. Daily from March 21 to 26.

**CHURCH ART EXHIBITION.** The Adelaide Diocesan Church Exhibition of church art and treasures. Location: Christ Church Memorial Hall, Jeffcott Street, North Adelaide; opening Thursday, March 17, at 8 p.m. and daily till March 22. Play: "The Zeal of Thine House", by Dorothy L. Sayers, Church of Christ Church, Jeffcott Street, March 18, 19, 21, at 8 p.m.

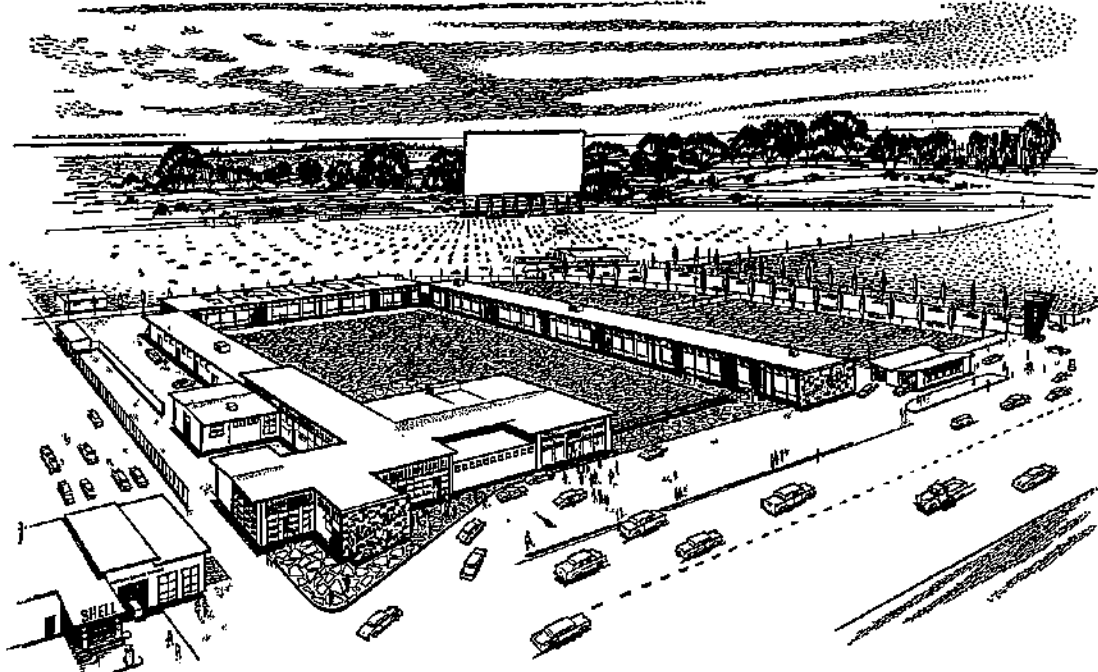


## CASTLE motor HOTEL

South Road, Edwardstown, South Australia - Telephone 76 4455

From the moment you view the Tower, the Battlements and Gargoyles of the CASTLE motor HOTEL built within the privacy of a spacious 3 acre site, you will know the true meaning of gracious living.

- Hotel and restaurant licence
- Spacious lounge and dining room
- Bathroom and telephone in each bedroom



## SHANDON motor HOTEL

Tapleys Hill Road, Seaton, South Australia - Telephone LM 3111

A modern Motel in spacious grounds, with car parking at each of the beautifully appointed rooms. From many rooms you can see and tune in the programme of the adjoining Shandon Drive-In Theatre. Meals, wine or ale, may be served in your room when required.

- Wine, dine, dance in the main dining room
- Private parties in the Tudor room
- Dinner dance every Saturday

## WHO'S WHO AT THE FESTIVAL

**AUSTRALIAN YOUTH ORCHESTRA**, first formed in 1947 at a Music Camp organised by the National Music Camp Association, draws upon the most gifted young instrumentalists in the country. They come from every State and their ages range from 15 to 25. The orchestra appeared in public for the first time in Sydney during 1957.

**BALLANTYNE**, Colin, well-known Adelaide independent producer, has directed more than 50 plays, including seven Shakespearean productions, and several documentary films. Former director of the Arts Council of S.A., he was responsible for State arts programmes arranged for the Commonwealth Jubilee of Federation in 1951. Teacher of actors graduating to the professional theatre, he has also written two plays, "Harvest" and "Fallen Mantle".

**BERNATHOVA**, Eva, who will give two recitals with the Janacek String Quartet, gained her musical education in Budapest. Born in Czechoslovakia, she continued her studies in Vienna and since 1947 has lived in Prague. As well as being in demand as a recitalist and soloist with leading European orchestras, she is one of the busiest Czech recording artists.

**BISHOP**, John, O.B.E., F.R.C.M., is Artistic Director of the Adelaide Festival of Arts. He has been Elder Professor and Director of the Elder Conservatorium of Music, University of Adelaide, since 1948. Adelaide-born, he spent many years in Britain, Europe, New Zealand and Melbourne. He played a leading role in founding Music Camp, which brings together every year hundreds of aspiring young orchestral players, and the Australian Youth Orchestra which developed from it. Continuing to direct both these organisations, he is also conductor of the A.Y.O. and has also been guest conductor for the Australian Broadcasting Commission and New Zealand National Orchestra. He is a member of the Australian Music Examinations Board, the Advisory Committee of the A.B.C., the Adult Education Board and the UNESCO Committee for Music in Australia.

**BROWN**, Tom, born in Adelaide, spent seven years with the Stratford Festival, Ontario, until he returned in 1959 to become general manager of the Elizabethan Opera Company. In 1956 he took the Stratford Shakespearean Company to the Edinburgh Festival and later directed the Stratford Opera Company in Canada. He also supervised the design and building of Stratford's revolutionary theatre.

**CHINNER**, Norman, O.B.E., conductor of the Adelaide Philharmonic Choir since 1942, was born in Adelaide and won an Elder Conservatorium of Music scholarship for organ, became a leading church organist, music master at Prince Alfred College and, during two visits overseas, conducted the B.B.C. Chorus.

**DE VITO**, Gioconda, was born in Italy, in 1907. The daughter of a very musical family, she started playing the mandolin at the age of four. At eight she took up the violin. Within a year she was playing advanced concert pieces and was sent to the Conservatoire at Pesaro where, at fifteen, she graduated with honours. At seventeen she was an experienced professor at the Bari Conservatoire. In 1932 she won first prize in the International Violin Competition at Vienna, where the adjudicators included Jan Kubelik, Koussevitsky and Clemens Krauss. Soon afterwards she was made a life professor of the Santa Cecilia Academy, Rome, and began making concert tours in Europe. Mlle de Vito has been a soloist three times at the Edinburgh Festival. In 1949 she married an Englishman and now divides her time between her Hertfordshire home and the Santa Cecilia Academy.

**DOSSOR**, Lance, born in London, has been teaching at the Elder Conservatorium since 1953. He has played as soloist with the Royal Philharmonic, London Philharmonic and the Halle Orchestras. Before coming to Adelaide he was on the staff of the Royal College of Music, London. He toured Britain in 1956 and New Zealand on three occasions. During the 1960 Australian Broadcasting Commission Celebrity Season he will play in Brisbane under Sir Malcolm Sargent.

**EDMUND**, John, producer of "Good-bye to No. 6", was born in England, educated at Sandhurst and Indian Military Academy, and became an actor with Sir Barry Jackson's Birmingham Repertory Theatre, later playing in London's West End. He managed Sir John Gielgud's tour of India and came to Australia in 1948 with the Anew McMaster Shakespearean Company. Recent successful productions have been "Under Milkwood" for the University Theatre Guild and "Julius Caesar" for Independent Repertory.

**ELDER PIANOFORTE QUARTET**, comprises staff members of the Elder Conservatorium: Lance Dossor, Harold Fairhurst, Ladislav Jasek, James Whitehead (q.v.).

**ENTREMONT**, Philippe, hailed as one of the great concert pianists of the younger generation, was born at Rheims, France, in 1934. He began studying the piano at the age of six. After training at the Paris Conservatoire, where he gained a first prize for piano, he won the Grand Prix de la Ville de Paris in the International Marguerite Long-Jacques Thibaud Competition. In the past few years Entremont has made successful tours of Europe, Canada, South America and the United States. In 1957 he made his London debut, playing with the Philharmonia and London Philharmonic Orchestras.

**FAIRHURST**, Harold. Now teaching the violin at the Elder Conservatorium, he was formerly on the staff of the Royal Academy of Music, London, and has made concert tours of Britain and Europe. In World War II he gave hundreds of recitals for the Council for the Encouragement of Music and the Arts. His violin is a Guarnierus made in 1735.

**HAAG**, Stefan, arrived in Australia in 1939 as a member of the Vienna Boys' Choir, remaining here throughout the war. In 1947 he joined the National Theatre and in 1950 won a Government scholarship which enabled him to study at Covent Garden and in Vienna. On his return he became producer for the National Theatre Opera Company and was responsible for a brilliant production of Gian-Carlo Menotti's opera "The Consul", which had a highly successful tour

# Ciro's RESTAURANT

*... dedicated to fine dining!*

● the Finest menu in Adelaide ... over 100 dishes ... first class international cuisine ... pleasant intimate atmosphere ... fully air conditioned ... wines served with meals ... most reasonable prices ... absolutely no minimum.

● LUNCHES ● DINNERS ● SUPPERS

CIRO'S RESTAURANT, SAVINGS BANK BUILDING, CORNER BANK AND HINDLEY STREETS, JUST WEST OF THEATRE ROYAL. RESERVATIONS LA 1116

*For Quick Service!*

## BAMBOO SNACK LOUNGE

SAVINGS BANK BUILDING, HINDLEY STREET

QUICK GRILLS - SPAGHETTI - OMELETTES, ETC - NO MINIMUM

## Dine and Dance at HIGHWAY INN

ANZAC HIGHWAY - PLYMPTON

*Midway between City and beaches, just 10 minutes from the city, Highway Inn is Adelaide's only fully air conditioned hotel. Fully licensed and with the most comprehensive a la carte menu in South Australia.*

RESERVATIONS - PHONE LF 6155



### ERNEST'S CLUB

THE ARISTOCRAT OF RESTAURANTS IN ADELAIDE, WHERE SMART PEOPLE DINE, WINE AND SAY ... "THEY SERVE THE FINEST FOOD IN TOWN."

Also

### THE LITTLE ERNEST ESPRESSO COFFEE BAR

on the Ground Floor, open from 9 a.m. till 12 Midnight.

LUNCHEON - AFTERNOON TEA - SUPPER

Situated at Regent Lane, Plaza Theatre Building  
Ring for reservation: W 2149 or W 2935

## Who's Who at the Festival

of Australia. After a visit to his native Austria, he returned to Sydney, where he was appointed production director for the Elizabethan Trust Opera Company.

**HAKENDORF**, Carmel, Associate Leader of the South Australian Symphony Orchestra, was born in Port Augusta, S.A. Making her concert debut as solo violinist with the Halle Orchestra in 1952, she has appeared with leading British and European orchestras during several overseas visits.

**HUNT**, Hugh, executive director of the Australian Elizabethan Theatre Trust since February, 1955, was born at Camberley, England, in 1911. He was president of the Oxford University Dramatic Society, producing "King John" at the New Theatre in 1933. Later he produced a number of plays at the Maddermarket Theatre, Norwich, the Croydon Repertory Theatre and the Westminster. By 1938, he had also produced more than thirty original plays at the Abbey Theatre, Dublin. He was first director of the new Bristol Old Vic Company before taking the same position with the Old Vic, London. Hugh Hunt's productions for the Australian Elizabethan Theatre Trust include "Medea" with Judith Anderson, "Hamlet" with Paul Rogers, "Twelfth Night" and "Julius Caesar". His production of "Murder in the Cathedral" for the Adelaide Festival will be his last in Australia as his five-year term has now ended and he is to return to Britain shortly.

**JACKSON**, Ronal, was born in Sydney and began his singing career with an army rehabilitation course at the Sydney Conservatorium, and then won an Australian Broadcasting Commission vocal and concerto competition and the first "Mobil Quest". In 1949 he studied in Lon-

don, toured the British Isles with the Carl Rosa Opera Company, and appeared as guest artist at Covent Garden in "La Boheme". After declining a full-time contract at Covent Garden in favour of further study, he returned to Vienna to make several appearances in opera. He was also first baritone with the Kiel Opera House for two years. Obligated to return to Australia because of illness, he has since made operatic appearances in Perth and Hobart, as well as giving many concert performances in Melbourne and Sydney.

**JANACEK STRING QUARTET**, formed in Prague during 1947, has won international acclaim for its chamber music throughout Europe. Every work is played entirely from memory. It is a youthful group, for the oldest member, Karel Krafka (violin) is only 38. Youngest is the second violin, Adolf Sykora (28), while the leader, Jiri Travnicek, is only one year older. The quartet, named after a famous Czech composer, was originally formed from the Brno Symphony Orchestra, Moravia. Brought to Australia by the Musica Viva Society, the quartet has previously toured Poland, Germany, Greece, Africa and South America.

**JASEK**, Ladislav, leader of the Elder Pianoforte Quartet, was born at Morina, near Prague, in 1929. After four years at the Prague Academy of Music he graduated in 1952 with a Government grant, allowing him to study for a further three years. At the same time he was giving concert performances throughout Czechoslovakia. He has also played with many leading European and British orchestras. Jasek arrived in Adelaide early in 1959 to begin a three year engagement teaching violin at the Elder Conservatorium.

**KIRBY**, Mancell, born in Ballarat, Victoria, had "a hazy memory of playing, at the age of seven, a Haydn Sonata before a kindly, encouraging Paderewski". She studied in Melbourne and Sydney, becoming absorbed with the keyboard works of Bach, Purcell, Couperin and the English virginalists of the 16th Century, then went to Germany for further study in 1937. She returned with the first concert harpsichord to come to Australia. In recent years she has given concerto performances with the Victorian Symphony Orchestra and played under Sir Bernard Heinze, Sir Malcolm Sargent and Tibor Paul.

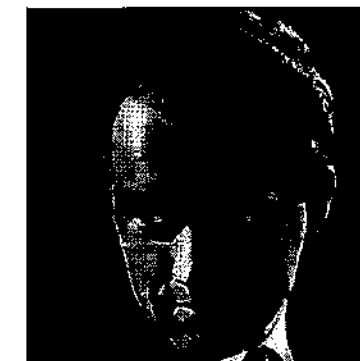
**KRIPS**, Henry, conductor of the South Australian Symphony Orchestra, was born in Vienna in 1913. He migrated to Australia in 1938, and has been a naturalised Australian citizen for sixteen years. After studying at the Vienna Conservatorium, he became assistant musical director to the Innsbruck Municipal Theatre and later chief conductor at the age of 21. He is also a composer, and has written music for films and ballet.

**LAMBERT**, Raymond, born in Belgium, arrived in Australia at an early age with his father, Edouard Lambert, who became concert master of the Melbourne Symphony Orchestra before World War II. Raymond studied the piano at Liege and Brussels Conservatories and, in Australia, rapidly made a reputation as concert pianist and accompanist for distinguished visiting artists. Among those he has accompanied on Australian tours are Clara Butt, Florence Austral, Joan Hammond, Marjorie Lawrence, Ricardo Odnoposoff and Christian Ferras. He is now chief study teacher at the University Conservatorium, Melbourne.

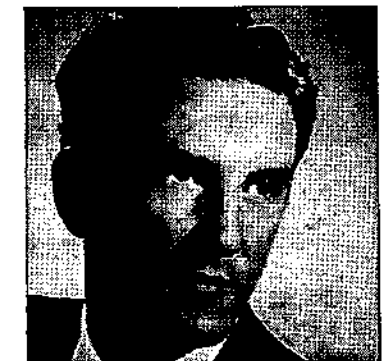
### ELIZABETHAN TRUST PRODUCERS



Hugh Hunt



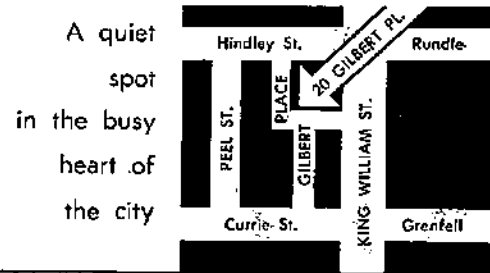
Stefan Haag



Robin Lovejoy



Luncheon or Dinner, dine at  
**ALLEGRO'S**



**ALLEGRO'S Restaurant**  
Reservations—  
20 GILBERT PLACE LA 2221 - LA 2222

"let there be choice of  
excellent food, well cooked and  
daintily served."



**FLAGSTAFF  
HOTEL**

*Dining par excellence!*

• 15 minutes from the city in pleasant country surroundings.

• Dining room fully air conditioned.



**FLAGSTAFF HOTEL**  
SOUTH ROAD - DARLINGTON  
96 7192

### TRAVELLER'S JOY

Botanically speaking, the familiar creeper of the Australian Bush is known as "CLEMATIS ARISTATA". Travellers throughout Australia have been cheered by the sight of these modest white flowers and unexpected appearance.

We at the Botanic Hotel use it as a reminder of our modest claims, and feel that it adequately expresses the spirit we have been trying to introduce into South Australia for many years.

The Botanic Hotel originally—

- \* Introduced smorgasbord lunches to South Australia.
- \* Presented original works of art in its bars and lounges.
- \* Displayed photography and sculpture in its bars and lounges.
- \* Awarded the only art prize of its kind in South Australia, viz., the Botanic Art Prize.

And maintains the highest standard of quality and service throughout.

We know that you will find in the Botanic Hotel during the Festival of Arts a sincere spirit of good cheer, and hope that you can take away with you the feeling of having found the Traveller's Joy.

PETER PRINSE  
**BOTANIC HOTEL**  
NORTH TERRACE TEL. 8-1751

**For those of . . .  
discriminating taste**



If you are enjoying the entertainment afforded by the Festival of Arts you enjoy the finer things of life. You, the discriminating, will appreciate superb cuisine in the exclusive atmosphere of the

**Wentworth of Adelaide**

**FAMED FOR NIGHT ENTERTAINMENT  
AND AS A DAY RESTAURANT**

137 Rundle Street Adelaide Phone Reservations  
W 1868

AZFR

### Who's Who at the Festival

**LESKE, Clemens**, was born in Melbourne and studied piano for two years at the Paris Conservatoire under Maestro Ciampi, one of the great teachers of Europe. He toured America and Europe in 1958 as a soloist and took a refresher course with Edwin Fischer at Lucerne. For nine years he has been teaching at the Elder Conservatorium.

**LOVEJOY, Robin**, Elizabethan Opera Company producer, began his Australian career as an actor. Since his return from the war in 1947, he has been associated with nearly 50 productions either as producer or designer. He has worked for the Metropolitan Theatre, Sydney, the Arrow Theatre, Melbourne, the Australian Elizabethan Theatre Trust, and the Elizabethan Opera Company. In 1953 he was awarded the International Theatre Institute Travelling Scholarship. He is Artistic Director of the Trust Players.

**MALKO, Dr. Nicolai**, musical director of the Sydney Symphony Orchestra, is a United States citizen born in Russia. Graduate of St. Petersburg University and St. Petersburg Conservatorium of Music, he began his career as a conductor with the Russian Imperial Opera and recently returned to conduct the Kiev Philharmonic Orchestra, Leningrad Philharmonic Orchestra and State Orchestra of Moscow. He has also conducted in London, Vienna, Paris, Rome, Milan, Stockholm, Tel Aviv, New York, Boston and Chicago. He has toured South America three times and returned early in 1960 from a tour of Japan.

**MARSHALL, Lois**, born in Toronto, Canada, was only twelve when she enrolled at the Toronto Royal Conservatory of Music, where she met Weldon Kilburn, her present accompanist, mentor and friend. In 1950 she became the Conservatory's outstanding graduate and gave her first public recital during the same year, as well as making her first public performance with the Toronto Symphony Orchestra. Two years later Toscanini engaged her to record Beethoven's "Missa Solemnis". In 1958 she made her opera debut in Washington, D.C., singing the role of Fiordiligi in Mozart's "Così fan Tutte". She has sung in all the great music centres of the world, including the Edinburgh Festival. Conductors with whom she has sung include Barbirolli and Beecham, as well as Toscanini.

**PANG, Irene**. Born 1939, took her diploma at the NSW Conservatorium of Music and is now com-

pleting a two-year conductor's course under Dr. Nicolai Malko.

**PORTER, James**, born in Yeelanna, South Australia, in 1937; he has been studying piano for ten years and has taken a Music Diploma and Bachelor of Music at the Elder Conservatorium. He is regarded as one of its most outstanding students and lives at Mount Pleasant where he teaches music. He plans to take a Fellowship in music after the Festival.

**POST, Joseph**, assistant director of music for the Australian Broadcasting Commission since 1957, was for 10 years previously associate conductor of the Sydney Symphony Orchestra. Graduate and former professor of piano and oboe at the New South Wales Conservatorium of Music, he has conducted in Britain and Canada.

**RANKL, Dr. Karl**, Musical Director of the Australian Elizabethan Theatre Trust, was born in 1898 near Vienna. He became a pupil at the famous Monastery of St. Lazarus in Vienna, studied under Arnold Schoenberg, then became conductor at the Vienna Volksoper and worked at the Reichenberg Municipal Theatre in Bohemia, the Königsberg Opera, the Kroll Theatre, Berlin, the Wiesbaden State Opera, Austria's Graz Opera, and the famous German Theatre in Prague. In 1946 he was appointed musical director of the Covent Garden Opera Company. He became principal conductor of the Scottish National Orchestra in 1952, and six years later joined the Elizabethan Opera Company as principal conductor. Dr. Rankl has written five symphonies and was joint winner in 1951 of the Arts Council of Great Britain prize for a new British opera.

**RAYMOND, Glenda**, coloratura soprano, gave up her job as a young bank clerk in Melbourne in 1944 to make singing her career. After making regular appearances on radio and with "Opera for the People", she began an Australia-wide concert tour before sailing to England in 1948. There she was engaged under contract by the London Philharmonic Orchestra. She came back to Australia late in 1949 for another tour, returned to England for another concert season. Miss Raymond has toured all Australian States and New Zealand, where she sang in the Auckland Festival. She has also appeared with the National Opera of Australia and the Australian Elizabethan Opera Company.

**SPEAIGHT, Robert**, has been closely associated with "Murder in the Cathedral" since he created the role of Thomas Becket in the first production at the Canterbury Festival, Kent, during 1935. Born in 1904 in Kent, he began his acting career while at Oxford, became a leading member of the University Dramatic Society and played Falstaff in "Henry IV". His first professional appearance was at the Liverpool Repertory Theatre in 1926. Next year he played in the London production of "Journey's End", which had a phenomenally long run. Joining the Old Vic-Sadler's Wells Company in 1931, he played many leading Shakespearean parts and is now one of Britain's best-known actors in broadcasting and television as well. Australians will remember his making a tour of the country in 1955, when he was heard as the Voice of Christ in a B.B.C. radio serial "The Man Born to be King".

**SYMONS, Alex**, author of "Good-bye to Number Six", was born in England, won the M.C. during World War I and came to South Australia in 1922. Farmed on the Mallee near Loxton for several years, then joined the S.A. Public Service. Served with the State Bank, on the Hansard staff of Parliament House, was appointed secretary to Royal Commission on Libraries, Primary Industry, Sub-standard Housing Conditions, then joined the South Australian Housing Trust. Member of the Adelaide Repertory Theatre for many years. Plays produced include "Marty", "Sigismund" and several one-act plays; wrote libretto for S.A. Municipal Opera Company's "Moon Dream".

**THE SYDNEY SONFONETTA**, a wind quintet formed by members of the Sydney Symphony Orchestra, has been giving recitals of chamber music in New South Wales for the past two years. Its members are Colin Evans (flute), David Woolley (oboe), Gabor Reeves (clarinet), John Cran (bassoon), and Douglas Trengove (French horn).

**WHITEHEAD, James**, was born in 1912 at Newchurch, Lancashire. Before the war he played with the Boyd Neel Orchestra and at the Glyndebourne Opera. In London he had his own small orchestra and choir playing Bach cantatas. After the war he played as first cellist with the Zurich Tonhalle Orchestra for four years, then went to New Zealand for nine months, before arriving in Adelaide in August, 1959, to teach the violoncello at the Elder Conservatorium.

# 50 YEARS OF TRUST SERVICE

1910 — 1960

The trust, reposed by the public, in a respected organisation is not something that grows of its own accord. It must be won by integrity, competence and service.

Since 1910, the value of Trust Funds administered by Bagot's has grown until it is now £10,409,000; the total value of Estates administered during this period and now under administration exceeds £30,000,000 whilst the total number of such estates is in excess of 3,000.

Over 20,000 beneficiaries have enjoyed the advice, administrative skill, and personal service provided by the Company's officers and numerous clients are content to allow Bagot's to act for them in many capacities, including those of Attorney, Taxation Agent and Secretary.

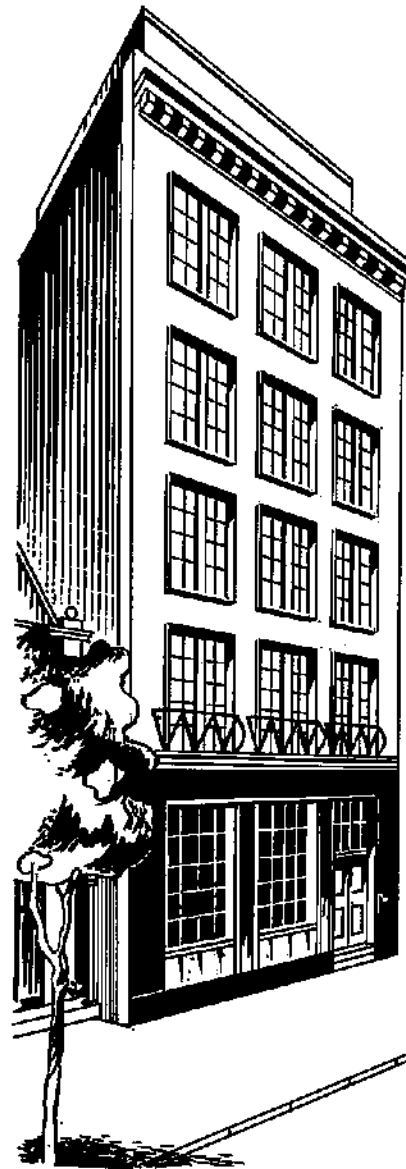
As Custodian Trustee for Unit-Holders in South Australian Unit Trust, Bagot's is serving a large section of the South Australian public.

These facts are certain confirmation that 50 years of Trust Service have deservedly won the esteem of the most influential sections of the public of South Australia.

## BAGOT'S

### EXECUTOR AND TRUSTEE COMPANY LIMITED

198 NORTH TERRACE, ADELAIDE. W 4163.  
Also at Ormerod St., Naracoorte. Phone 561.



## FESTIVAL ATTRACTIONS

**NATIONAL FLOWER DAY.** This festival has been celebrated in spring or autumn since 1936, and this occasion will be a highlight of the Festival. It will include a large floral display on North Terrace, massed flowers against the terraced walls of Government House and on the lawns of Victoria Square, colourful decorations on commercial and public buildings, and a floral queen competition. The climax will be a Floral Festival Ball in the Town Hall on Wednesday, March 16, at 8 p.m. Tickets, 25/- single; bookings, S.A. Government Tourist Bureau.

**HIGHLAND GAMES.** The Royal Caledonian Society championship athletics, including invitation mile, tossing the caber, tug-of-war, other athletic events, highland dancing, drum major and pipers' contest. Popular prices.

Street marching contest for pipe and drum bands, Wakefield Street, 9.30 to 11.30 a.m.

March through city leaves Victoria Square at 11.50 a.m. and reaches Adelaide Oval at 12.10 p.m. Highland dancing competitions, with interstate judges, non-stop from 11.30 a.m. to 4.45 p.m., 32 sections.

Location of Highland Games—Adelaide Oval, Saturday, March 19, at 11.30 a.m.

**TOWN HALL DISPLAY.** The Corporation plate, Queen Adelaide Room and relics, and the Col. Light Room will be open for public inspection daily. Further information apply Town Hall, King William Street.

**ARCHITECTURAL EXHIBITION.** An Exhibition of Architecture, organised by the S.A. Institute of Architects, contains examples of modern work from Australia and 16 overseas countries in the form of models, photographs and color drawings. It will include a model and plans of the proposed Sydney Opera House, 16 screens displaying photographs and plans of the work of leading Swedish architects, a selection of Brazilian work, modern Japanese architecture, and the Royal Australian Institute of Architects travelling exhibition.

Location—Torrens Drill Hall, King William Road: 9 a.m.-5 p.m. daily, including Saturdays; Sunday, 2-5 p.m.

**PORT ADELAIDE REGATTA.** Racing by more than 100 yachts, full rowing regatta programme, water-skiing and speed-boats, sponsored by the Port Adelaide City Council. The Port River, Port Adelaide, Saturday, March 19, commencing at 12.00.

**INTIMATE OPERA.** The Intimate Opera Group present three operas at the Mead Memorial Hall, Flinders Street—"THE TELEPHONE" (Menotti), "DINNER ENGAGEMENT" (Berkeley) and "THE SCARF" (Hoiby; Australian premiere). "THE TELEPHONE" and "THE SCARF" March 14, 18, 21, 25 at 1 p.m. "DINNER ENGAGEMENT" March 15, 18, 23, at 1 p.m. "DINNER ENGAGEMENT" and "THE SCARF" March 17, 19, 24, 26, at 8 p.m. Prices, 5/- lunchtime, 7/6 evenings. Bookings 21 days ahead, Cawthorne's, Rundle Street.

**INTIMATE REVUE.** Independent Repertory Inc. presents "Festival Faces", produced by Gordon Foulds. Location: Willard Hall, Wakefield Street, 12th-26th March, at 8 p.m. Admission 7/6.

**CHURCH SERVICES.** ANGLICAN: Special Service of Praise and Thanksgiving—St. Peter's Cathedral, King William Road, Sunday, March 13, 11 a.m.

ROMAN CATHOLIC: Special Mass of Praise and Thanksgiving—St. Francis Xavier Cathedral, Wakefield Street, Sunday, March 13, 11 a.m.

CONGREGATIONAL: Services of Witness—Brougham Place Church, North Adelaide; Manthorpe Memorial Church, Unley; Glenelg Church, Jetty Road, Glenelg; Port Adelaide Church; Stow Memorial Church, Flinders Street; Clayton Independent Church, Beulah Park—Sunday, March 13, 7 p.m.

BAPTIST: Services of Praise and Thanksgiving—Unley Park Church, Northgate Street; North Adelaide Church, Tynte Street, Sunday, March 13, 11 a.m.

HEBREW: Special Thanksgiving Service—The Synagogue, Synagogue Place, Saturday, March 12, 10 a.m.

PLEASANT SUNDAY AFTERNOONS. Guest speakers and recitals of music, also broadcast over 5 KA. Location: Central Methodist Mission, Maughan Church, Franklin Street, Adelaide. Sundays, March 13 and 20, 3 p.m. to 4.30 p.m.

AUSTRALIAN LITERATURE. A display of Australian books, with special emphasis on South Australian authors, will be on view from March 14-26. Arranged by the Libraries Board of South Australia, it will include works of poetry, drama, fiction, essays, biography, travel and aboriginal myths. There will be books for children, special illustrated works, limited editions and examples of private presses and high class printing. Specimens of literary periodicals will be shown and portraits of authors will be on view. Tape recordings of Australian writers will be given at frequent intervals under the direction of Mrs. de Burg. Monday to Friday, 10 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m. (Admission free.)

Location—Public Library Lecture Room, Institute Building, North Terrace.

Many other events not sponsored by The Adelaide Festival of Arts will take place during the period.

HISTORICAL EXHIBITION. The Royal Geographical Society of Australia, South Australian branch, is presenting an exhibition of books, manuscripts, pictures, maps and relics concerning principally the history and geography of the State from the early days. A large section is devoted to the exploration of the Australian interior, with maps showing the explorers' routes, and a unique set of maps of early Adelaide. Opening by the Lord Mayor (Mr. L. M. S. Hargrave), Friday, March 11, at 12.15 p.m.

Location—Ground floor, Institute Building, North Terrace, 10 a.m. to 6 p.m., Mondays to Saturdays; Wednesdays open until 9 p.m.

SIR ROSS AND SIR KEITH SMITH MEMORIAL. The installation of orders and decorations won by Sir Ross Smith will be made by the Lord Mayor (Mr. L. M. S. Hargrave) on the 40th anniversary of his successful flight from London to Adelaide, on March 23, West Beach Airport.

SOUTH AUSTRALIAN MUSEUM. Special displays of Pacific Island exhibits, the Egyptian Room, India Room, Children's Museum and showings of Australian aboriginal films. The South Australian Museum, North Terrace; open 10 a.m. to 5 p.m. daily (except Sundays).

WINE TASTINGS. Public tastings arranged by the Winemaking Association of S.A. Location—Cox-Foys, Rundle Street, March 14-18, daily.

WINERIES. Visits may be made by arrangement with the Winemakers' Association of S.A. to city wine cellars and vineyards in the Adelaide Hills, McLaren Vale district, Barossa Valley and at Watervale. Enquiries: Festival Information Office.

# THE ADELAIDE FESTIVAL OF ARTS

## BOARD OF GOVERNORS

Rt. Hon. the Lord Mayor of Adelaide, L. M. S. Hargrave, Esq., M.C. V.R.D. (*President*)

Sir Lloyd Dumas

Sir Arthur Rymill, M.L.C.

Messrs. E. W. Hayward, Roland E. Jacobs, Ewen Waterman, L. C. Waterman,

Brigadier K. A. Wills, C.B.E., M.C., E.D.

Artistic Director: Professor John Bishop

Artistic Adviser: Mr. Ian Hunter, M.B.E.

Chief Executive Officer: Major-General R. N. L. Hopkins, C.B.E.

### FESTIVAL EXECUTIVE

Rt. Hon. the Lord Mayor of Adelaide  
(*President*)

Sir Lloyd Dumas (*Deputy Chairman*)

Mr. D. G. McFarling

Mr. P. F. Pollnitz

Mr. L. C. Waterman

Professor John Bishop, O.B.E., F.R.C.M.

Mr. J. Miller

Mr. C. C. Wicks

Mr. R. W. Freney

Mr. Roland E. Jacobs

Mrs. K. L. Litchfield

### MUSIC AND DRAMA

Professor John Bishop (*Chairman*)

Mrs. E. Dubsky

Mr. Herbert Cannon

Mr. Roy Lamb

Mr. Hugh Hunt

Mr. Robert Quentin

Mr. C. C. Wicks

Mr. John Edmund

Mr. Colin Ballactyne

Mr. Neil Hutchison

Mr. C. Buttrose

### VISUAL ARTS

Mr. Robert Campbell (*Chairman*)

Mr. Ivor Hele

Mr. Paul Beadle

Mr. Mervyn A. Smith

Mr. James S. Hall

Mr. J. C. Irwin

Mrs. E. W. Hayward

Mrs. G. Angas Parsons

### RECEPTION AND HOSPITALITY

Mr. P. F. Pollnitz (*Chairman*)

Lady Bonython

Mrs. H. J. Lipman

Group Capt. R. M. Rechner

Mr. Max C. Flanagan

Mr. A. J. Lee

Mr. H. S. Suckling

Professor John Bishop

Mr. R. B. Dyer

### OUTDOOR PRODUCTIONS

Mr. Rohan Rivett (*Chairman*)

Mr. Ian McLachlan

Mr. E. W. Hayward

Mrs. K. L. Litchfield

Mr. S. Schebella

Mr. T. Morris

Mr. D. L. Whittington

Mr. W. R. Nicholls

### TICKET AND RESERVATION

Mr. Claude Whitford (*Chairman*)

Mrs. M. D. Cornell

Mr. E. W. Painter

Mr. J. K. Marshall

### PUBLICITY

Mr. D. G. McFarling (*Chairman*)

Mr. R. W. Freney

Mr. M. W. James

Mr. L. J. Macnamara

Mr. John Fowler

Mr. H. Plumridge

Mr. E. G. Correll

Mr. A. L. Barr

Mr. G. McBride

### LITERATURE

Mr. H. C. Brideson (*Chairman*)

Mr. A. S. M. Hely

Mr. Geoffrey Dutton

Mr. C. Warren Bonython

Dr. Grenfell Price

Mr. C. T. Whiting

Mr. Ian Mudie

### JAZZ

Mr. H. R. Bonython (*Chairman*)

Mr. Peter Cawthorne

Mr. W. V. Holyoak

Mr. Don Porter

Mr. Roger Hudson

### CITY DECORATION AND ILLUMINATION

Brig. W. C. D. Veale (*Chairman*)

Mr. F. W. Tidemann

Mr. W. F. Elford

Mr. H. A. Patten

Mr. S. M. Siddall

Mr. A. J. Baker

Mr. J. W. Everett

Mr. J. C. Williams

Mr. C. D. Mudie

Mr. H. M. Bubb

Mr. D. L. Whittington

Mr. M. C. Wood

Mr. W. G. Barker

Mr. I. Calloway

Mr. W. R. Nicholls

### COMBINED THEATRE PRODUCTIONS MANAGEMENT

Mr. Roy Grubb (*Chairman*)

Miss Mimi Mattin

Mr. Francis Flannagan

Mr. G. R. Branson

Mr. T. C. Steele

Mr. Max Height

Mr. Bernard Moriarty

Dr. K. W. Thomson

### PROGRAMME CO-ORDINATION

Mr. L. C. Waterman (*Chairman*)

Honorary Secretary and Treasurer: Mr. Bruce R. Macklin, F.C.A. (*Aust.*)

Honorary Assistant Secretary: Mr. D. J. Williams

Honorary Solicitor: Mr. H. de Pledge Sykes

Honorary Auditor: Mr. J. Churchill Smith

Assistant Executive Officer: Mr. P. G. Derrick

Public Relations Officer: Mr. George Farwell

Manager, Outdoor Productions: Mr. L. T. Moloney

Cover design by Adelaide artist Dan Russell

Advertising by Commercial Publications of S.A., 86 Franklin St., Adelaide

However you travel . . .  
Wherever you travel . . .

see

*Elders*



Travel Trouble Free . . .

At home or abroad—by Land, Sea or Air—for business or pleasure, no matter

how you travel—deluxe—first class—or economy you travel trouble free

when you book with Elders. With Travel Departments in capital cities throughout Australia—

their Head Office is in Adelaide—Elders Travel Service offers Australia-wide facilities

to speed you to any part of the globe.

Travel trouble free—Travel with Elders.

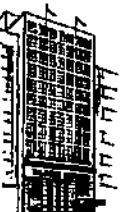
**Elders Travel Service**



ELDER, SMITH & CO., LIMITED



BRISBANE  
QUEENSLAND



SYDNEY  
NEW SOUTH WALES




MELBOURNE  
VICTORIA



PERTH  
WESTERN  
AUSTRALIA



HEAD OFFICE  
ADELAIDE  
SOUTH AUSTRALIA



**FOCAL POINT** of the Festival of Arts is  
*"The Advertiser" Sound Shell in Elder Park presented to  
the City of Adelaide by "The Advertiser" to commemorate  
the visit of Her Majesty the Queen in 1954.  
It is a practical symbol of the part "The Advertiser"  
plays in the cultural life of South Australia*

*Among its  
contributions to Music,  
Art and Drama are:*

"THE ADVERTISER" ARIA and "THE ADVERTISER"  
DRAMA WEEK at the annual Adelaide Eisteddfod  
"THE ADVERTISER" OPEN AIR ART SHOW,  
held every year in Elder Park

"THE ADVERTISER" contribution to the South Australian  
Symphony Orchestra and its sponsorship of  
"MUSIC IN THE OPEN" Concerts

Sponsorship of MUSICA VIVA

Membership of and practical assistance to this,  
the first ADELAIDE FESTIVAL OF ARTS



**The Advertiser**

One of Australia's great newspapers with a tradition

of more than 100 year's service to this State . . . a service that has made it

part of the South Australian way of life.