

The Second

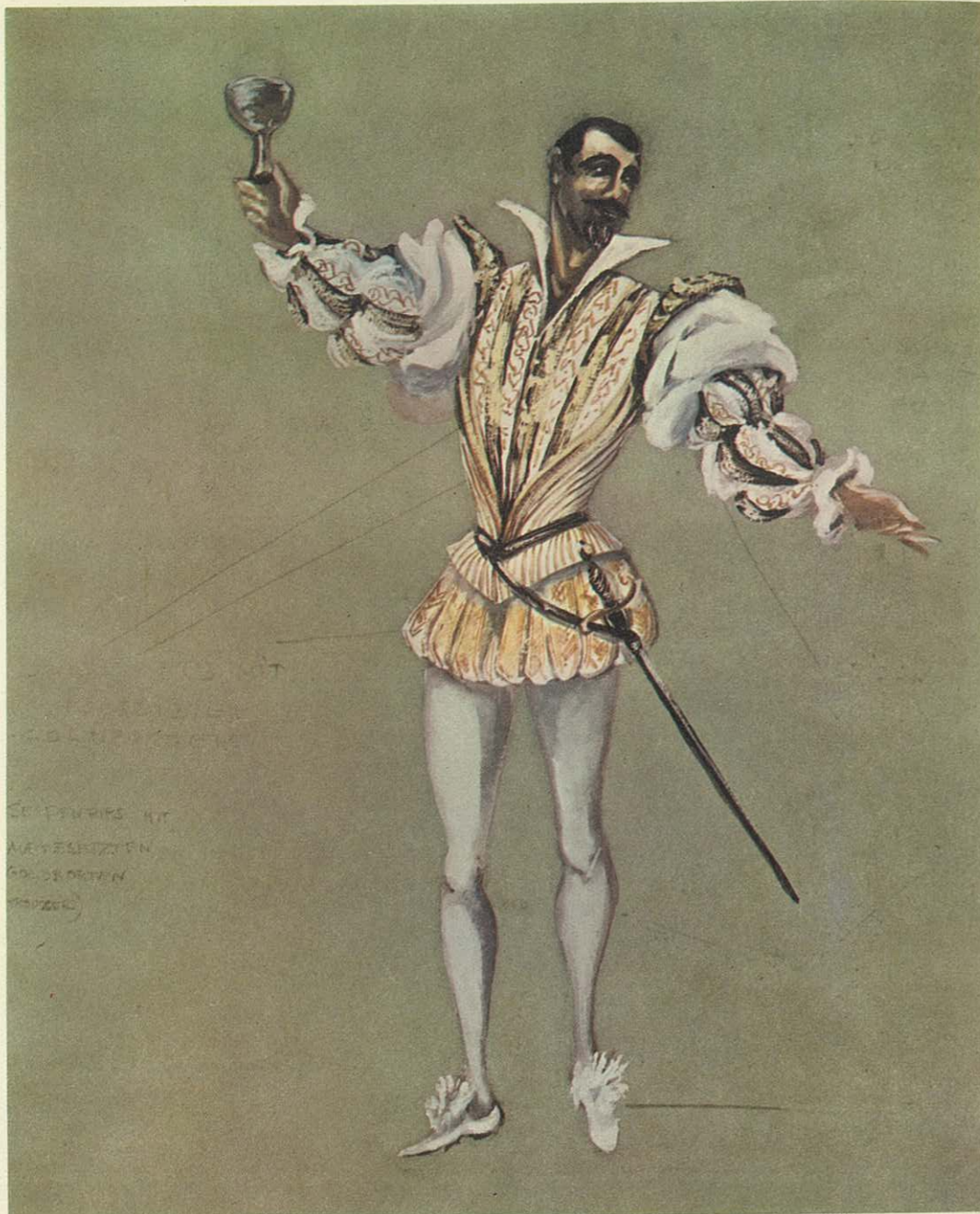
ADELAIDE FESTIVAL OF ARTS

17th-31st March, 1962

Souvenir Programme

4/-





Costume design for "Don Giovanni" by Edith Kresta, Vienna State Opera House

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Fireworks at festival



This spectacular display of fireworks marked the opening of the 1960 Adelaide Festival of Arts. Forty thousand people watched from the Torrens bank and more than 750,000 South Australians read about it in the Sunday Mail.

ROCKETS CASCADING IN ALL COLORS OF THE RAINBOW over the Torrens drew gasps from 40,000 people who saw the opening of Adelaide's Festival of Arts at Elder Park tonight. The scene was as spectacular as the River Pageant two years ago for the Queen Mother, who tonight sent a special cable to Adelaide wishing us well for the eagerly awaited festival. Decorated river boats swept by colored searchlights, 2,000 balloons, a water carnival, and a 117-member combined symphony orchestra made the night one to be remembered. Other pictures, Back Page. Stories—Pages 2, 3, 5, and 7.

Under the patronage of Her Majesty Queen Elizabeth, the Queen Mother.

The Second ADELAIDE FESTIVAL OF ARTS

MARCH 17-31, 1962

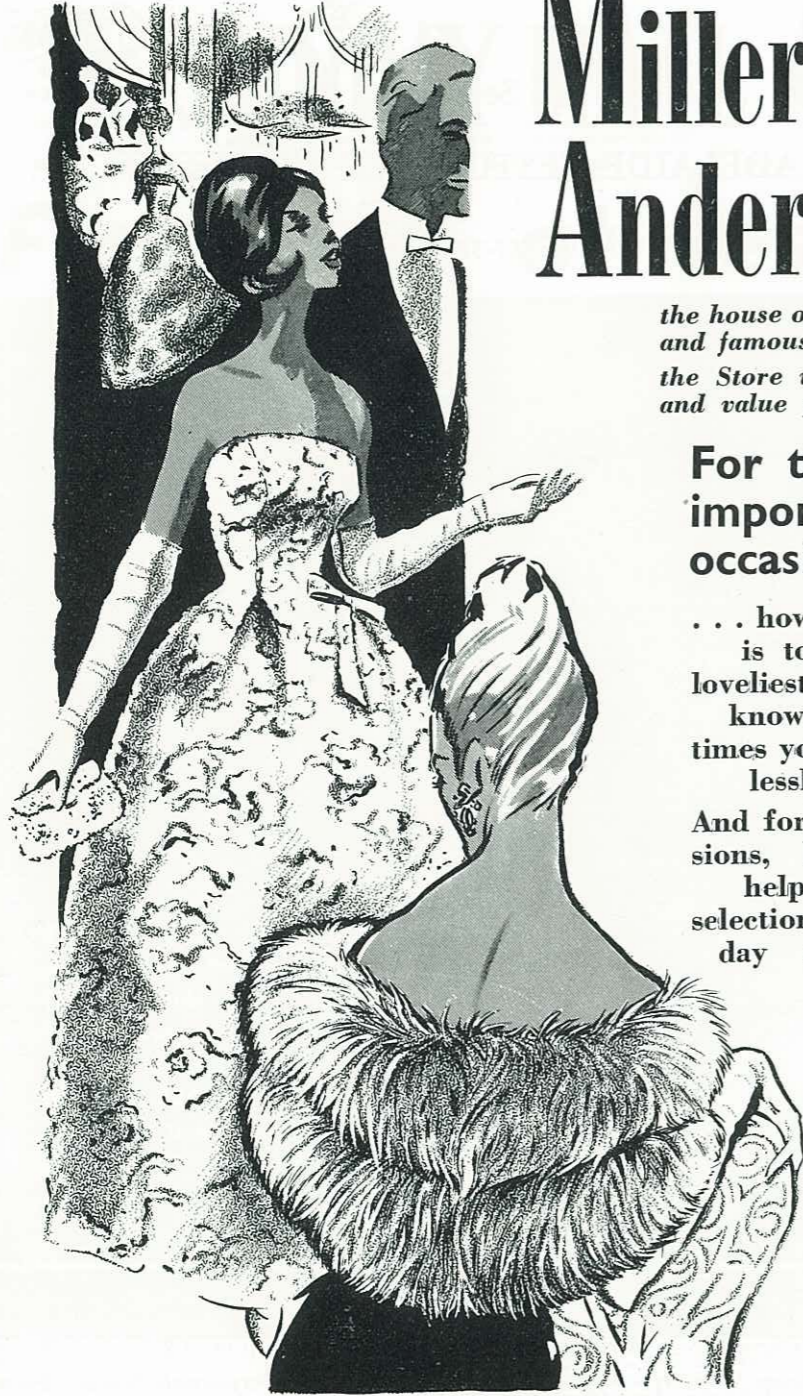
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INFORMATION CENTRE

Festival information office will be open daily at the South Australian Government Tourist Bureau, 18 King William Street, Monday to Friday, 9 a.m. to 5 p.m. (Saturday, 9 a.m. to 11.30 a.m.): Phone 51-3281. Festival of Arts offices, 11 Waymouth Street: Phone 51-0421.



Miller Anderson

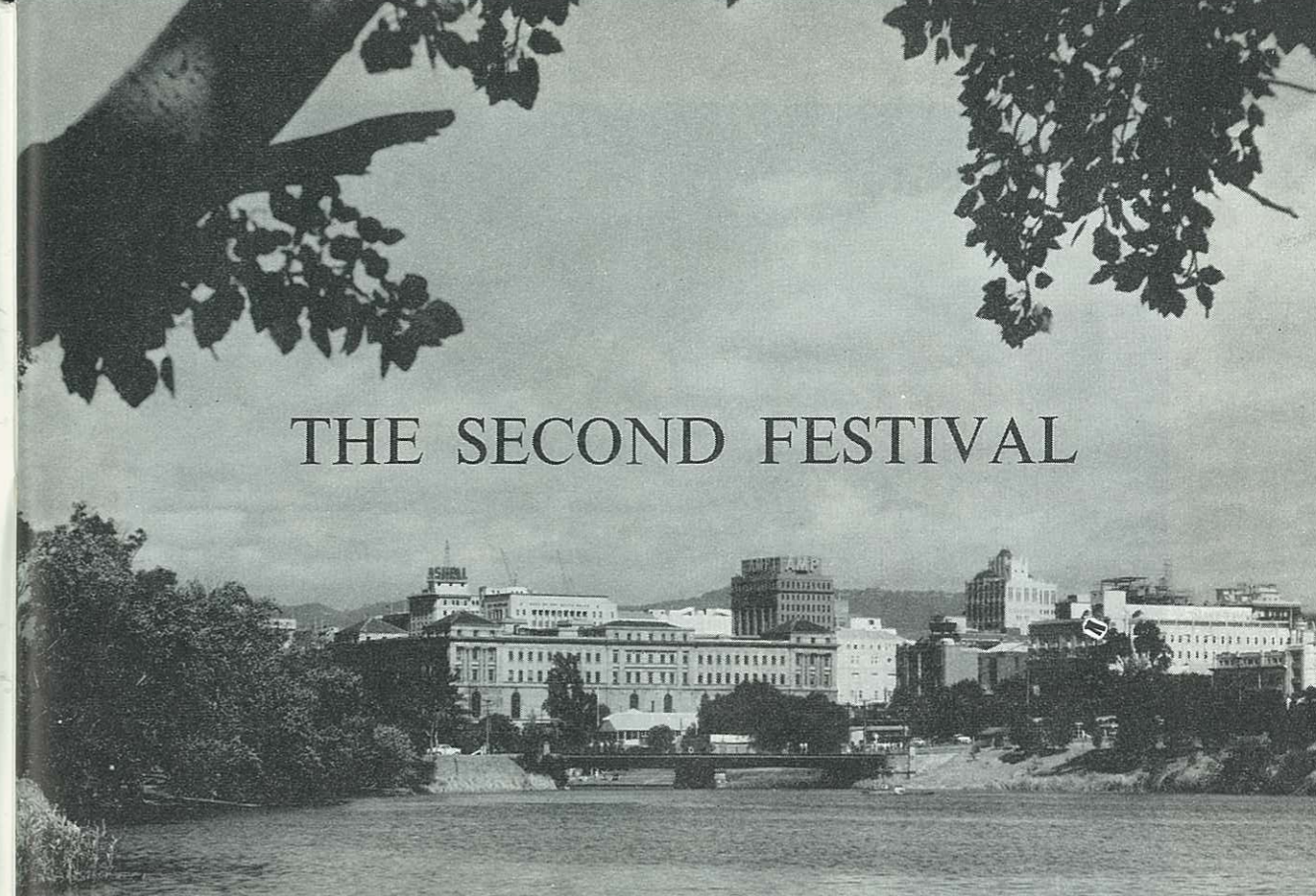
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THE SECOND FESTIVAL

"Adelaide has lived close to the spirit of Edinburgh," was the "Scotsman's" summing up of the first Adelaide Festival of Arts in 1960, and went on to say that it captured something of the cosmopolitan atmosphere of similar occasions in Europe.

In our first venture into the promotion of the kind of large-scale festivals now firmly established elsewhere in the world, we acknowledged freely the inspiration of Edinburgh. We did infuse an international character into that first occasion, and have further strengthened it this year.

The 1960 Festival brought together many artists of world stature: the brilliant young French pianist Philippe Entremont; Canadian soprano Lois Marshall; violinist Gioconda de Vito from Italy; Viennese opera conductor Dr. Karl Rankl and Joan Hammond in the first Australian performance of Strauss's "Salome"; the Janacek String Quartet from Prague; British Shakespearean Sir Donald Wolfit; and Robert Speaight in a memorable production by Hugh Hunt of T. S. Eliot's "Murder in the Cathedral" in the splendid setting of the University's Bonython Hall.

There were exhibitions from the Tate Gallery collection of Turner masterpieces, modern Mexican painting from San Francisco's Museum of

Art, a definitive exhibition by William Dobell, a five-day seminar for composers sponsored by UNESCO and the first Australian visit of Dave Brubeck.

Above all, with four Australian symphony orchestras performing and much chamber music, there was—in the words of the Melbourne Herald's music critic, John Sinclair—"more music, more kinds of music and more talk about music than I have ever heard before. . . ."

Statistically, too, the results were notable in a city of less than 600,000 people.

Total attendance at theatres, halls and galleries was 398,000.

More than 80,000 people watched opera, drama and puppet shows.

Some 38,000 listened to symphony concerts and recitals.

A total of 230,000 visited 28 art exhibitions valued at more than £1,000,000.

Continued over page.

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All this was a stimulating base upon which to build a second festival two years later. This time our range has been broadened. There are 121 productions and performances instead of 66. Nor does this include the "fringe" activities.

It may not yet be widely recognised how large a part the Adelaide Festival has played in securing the famous London Philharmonic Orchestra for Australia, nor how closely Yehudi and Hephzibah Menuhin have been integrated into our musical programmes as a whole. The British orchestra is not only giving four concerts whose works have been carefully chosen for their special festival character. It is also combining with three large choirs in a Choral Occasion unique in Australia's musical history. The Choir of the Royal Christchurch Musical Society has been encouraged to leave New Zealand shores for the first time, and two operas new to our professional stage are to have their premieres in Adelaide.

An arts festival must first seek programmes and artists of the finest quality, wherever they can be found. But it needs also to reflect a national character.

Hence we find Australian artists of the calibre of Covent Garden's leading soprano Una Hale and Shakespearean actress Zoe Caldwell brought back from overseas. The Australian premiere of the Pulitzer Prize verse-drama, "J.B.", with an

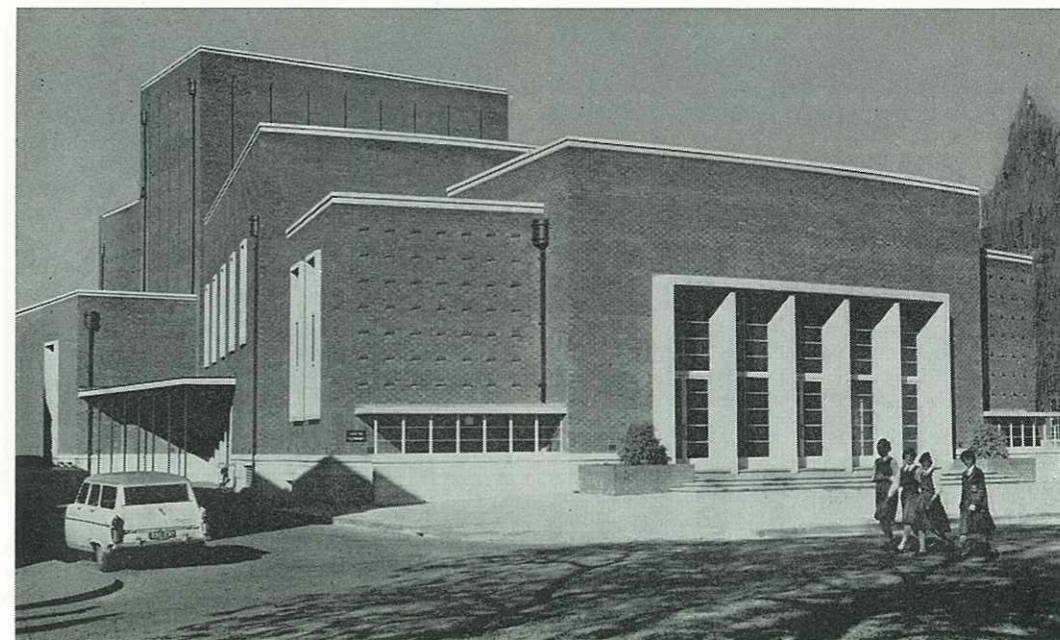
Australian cast, is set alongside an UNESCO conference for national playwrights. Australian recitalists and orchestral players, singers, actors, painters, poets and novelists are the dominating figures, and even the Conservatorium's Elder Hall is varying chamber music with recitals of Australian folk ballads.

Adelaide will also be the only city to see the definitive loan collection of past and present Australian art to be shown later this year at the Tate Gallery, London.

In the popular sphere, too, this festival has devised programmes that should appeal to all sections of the community; notably at Festival Fair.

All told, the venture is very much a community affair. Grateful acknowledgments are therefore made to a great many sources—to the hundreds of business houses and private citizens who have given financial guarantees; to the Commonwealth and State Governments for generous monetary grants; to the co-operation of the Adelaide City Council and the voluntary members of our planning committees; and to the Australian Broadcasting Commission, Australian Elizabethan Theatre Trust, the British Council, J. & N. Tait and Aztec Services Ltd. for assisting in many of the programmes. All these have made possible an artistic adventure of national importance.

Modern theatre for a modern play—the University of Adelaide's Union Hall houses the Pulitzer Prize drama, "J.B."



Orchestra has made music an adventure

John Pritchard



As the 93 members of the London Philharmonic Orchestra travel around the world by air they will carry ten tons of instruments and baggage, not to mention a reputation for being one of the world's most adventurous orchestras.

The first British orchestra to visit Australia, the L.P.O. has made several tours of Germany, Holland, Belgium and Russia. Under conductors like Sir Adrian Boult (1950-57), it began to place a welcome new emphasis on modern British music, both at concerts and in recordings. Immediately after World War II it had taken a lead in restoring an international flavour to English musical life. Among the celebrated overseas conductors who took the podium were Bruno Walter, Furtwangler, Koussevitzky, Klieber, Ansermet and Constantin Silvestri.

It was a magnificent achievement when it is recalled that the orchestra nearly went out of existence altogether in 1939 for lack of finance. Then only seven years old—it was founded in 1932 by Sir Thomas Beecham—the London Philharmonic was only saved by a bold move by the individual players. They decided to run it themselves. The orchestra is now self-governing; a limited company with a chairman and board of directors elected from among its own members. Each of these holds one share and votes on major decisions of orchestral policy.

Thus the orchestra was able to survive the war years, make a series of nation-wide tours and build up new audiences for serious music in the provinces as well.

☆ ☆ ☆
In recent years it has campaigned for the active support of British industry and commerce in music. Concerts have been sponsored by two breweries, one soft drink firm, a London store and a television company. Last year it gave its eighth successive season of industrial concerts for office and factory workers, who are even given a chance to help in selecting programmes.

During 1960 the orchestra shocked the purists by appearing—in the traditional white tie and tails—with Britain's Johnny Dankworth Jazz Band, whose members wore bright blue suits. The concert consisted of modern works for symphony orchestra and jazz players.

The same year conductor John Pritchard caused another sensation by calling for auditions for 100 typists, who were needed to perform with the orchestra. On another occasion a single typist was engaged for a further avant garde number, Eric State's ballet suite, "Parade". Performed at London's Festival Hall, "Parade" was given tremendous applause by a packed audience. The work included brief solos from the typewriter, a revolver, a ship's siren and a roulette wheel.

☆ ☆ ☆

For its Adelaide Festival season of five concerts, the London Philharmonic has two of Britain's most distinguished conductors, both of whom have been seen to introduce the work of British composers such as Delius, Elgar, Walton and Michael Tippett. Sir Malcolm Sargent also conducts an Australian work—Robert Hughes's "Sinfonietta". Making his sixth tour of Australia, Sir Malcolm is always assured of a very warm welcome.

Audiences have also been eagerly waiting to hear John Pritchard, a conductor new to Australia. Pritchard, widely recognised as the musical heir to the great Sir Thomas Beecham, has a fine reputation overseas and has taken a leading part for a number of years in opera as well as symphony concerts at Edinburgh and Glyndebourne.

Now only 41, he is musical director of the Royal Liverpool Philharmonic, a post once held by Sir Malcolm. He has also been appointed principal conductor of the London Philharmonic, and will take over his new job on a full-time basis in September this year.

An interesting sidelight on Mr. Pritchard's visit to Adelaide is that he conducted two of the Festival's operas at Glyndebourne and Edinburgh last year—"Falstaff" and "Don Giovanni".



Sir Malcolm Sargent, who has made six Australian visits, conducts the London Philharmonic Orchestra.

to the Festival
... travel light



The Bank of Adelaide is proud that its home is in a city which is making a name, both for itself and the Commonwealth, by presenting a regular Festival of Arts with artists and works of world standard.

The Bank is happy to offer its clients facilities designed to make this and all future Festivals events to be both anticipated and remembered with appreciation and pleasure.

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Great Choral Occasion

The Choral Occasion on Monday, March 19, should have a special significance for Sir Malcolm Sargent. It is just thirty years since he conducted the first performance of Sir William Walton's "Belshazzar's Feast" at the Leeds Festival, England.

With his remarkable musical memory the British conductor may perhaps be able to compare that first exciting rendition by the Leeds Choir in 1931 with the present performance. This need not suffer by comparison, for the three choirs are all highly experienced, while the London Philharmonic Orchestra is a well-trained instrument familiar with Sir Malcolm's baton. For Australian audiences this great choral occasion, drawing upon 540 musicians and singers will be an event unique in our musical life.

The 180-voice choir of the Royal Christchurch Musical Society has for many months been looking forward to combining with its counterparts in Adelaide. It will be a memorable occasion, for the Adelaide Philharmonic Choir and the Adelaide Harmony Choir have both built up reputations far beyond the borders of their own State. They have long been regarded as among Australia's leading choirs. In addition, the New Zealand choir has a century of fine music behind it.

The Society was founded by nine enthusiasts in 1860 and was originally called the Canterbury Vocal Union. It took its present name after other musical societies amalgamated with it.

From that group of nine men to a choir of two hundred men and women; from the Market Hall

in Christchurch, with its forty borrowed chairs and the mellow light of tallow candles, to the Wellington Town Hall; from ballads to Beethoven's "Missa Solemnis" and Bach's "St. Matthew Passion" it has grown in stature to become New Zealand's leading choir. This prompted the "Auckland Star" last year to describe Christchurch as the spearhead of a great revival of choral music.

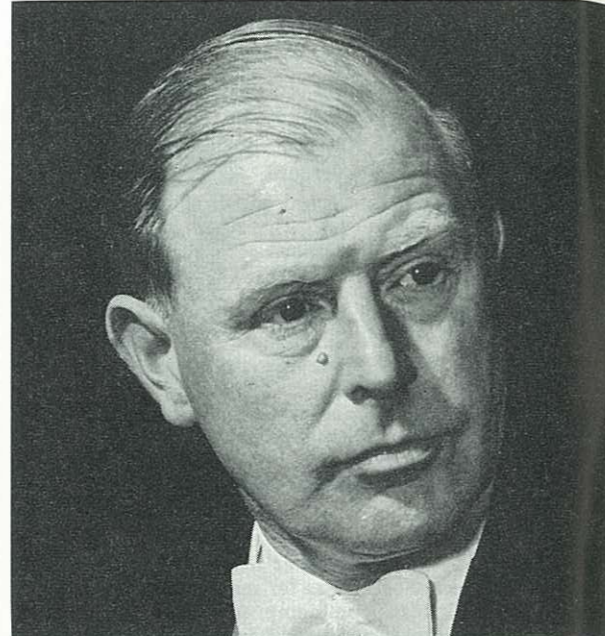
The first concert was given in Christchurch on December 18, 1860, and four years later the Society sang Handel's "Messiah".

Since those days it has presented most of the great choral works. These include Bach's "Magnificat", Beethoven's "Choral Fantasia" and "Ninth Symphony", Handel's "Messiah" (over 80 times), "Judas Maccabaeus" and "Israel in Egypt", Elgar's "Dream of Gerontius", Mozart's "Requiem", Honegger's "King David", Kodaly's "Budavari Te Deum", Handel's "Zadok The Priest", and "The German Requiem" by Brahms. The last three works will be sung at the choir's opening concert with the South Australian Symphony Orchestra, conducted by Robert Field-Dodgson. Christchurch has been fortunate in having the same conductor, who is still a young man, for more than twelve years already.

This visit to the Adelaide Festival, the choir's first overseas engagement, has meant chartering aircraft for a journey of 2,000 miles—one of the biggest airlifts in musical history. It has also meant meeting the financial problems involved in so costly a trip. The executive committee set itself the task of raising £12,000 and went to extraordinary lengths to find the money.

The South Australian Symphony Orchestra, which appears with the choir of the Royal Christchurch Musical Society at the Town Hall.





Top left: *Yehudi Menuhin, violinist.*
 Top right: *James Whitehead, 'cellist.*
 Bottom left: *Henry Krips, conductor.*
 Bottom right: *Ladislav Jasek, violinist.*

Opening of the Festival

Saturday, March 17

*His Excellency the Governor-General,
Viscount De L'Isle, V.C., P.C.*



Their Excellencies the Governor-General of Australia (the Right Hon. Viscount De L'Isle, V.C., P.C.) and Viscountess De L'Isle are warmly welcomed on their first vice-regal visit to South Australia for the occasion of the Second Adelaide Festival of Arts.

Lord De L'Isle, who had a distinguished record with the Grenadier Guards during World War II, was awarded the V.C. for an act of superb courage on the beachhead at Anzio, Italy. A former Minister for Air in the British Government, Lord De L'Isle is a trustee of the British Museum and the National Portrait Gallery, London. He is a direct descendant of the English soldier-poet, Sir Philip Sidney.

- 7 p.m. Arrival of the State Governor (Sir Edric Bastyan) and Lady Bastyan at the Town Hall, King William Street. Received by the President of the Festival, the Rt. Hon. the Lord Mayor (C. J. Glover, Esq., F.R.A.A., J.P.).
- 7.4 p.m. Arrival of Lord and Lady De L'Isle at the Town Hall.
- 7.5 p.m. The National Anthem: Central Command Band.
 Lord De L'Isle introduced by the Lord Mayor.
 Opening address by Lord De L'Isle.
 Fanfare: Police Trumpeters.
 Breaking out of the Festival flag.
- 7.15 p.m. Torchlight Procession leaves South Terrace, proceeding along King William Street, Rundle Street, North Terrace to the Torrens Parade Ground, King William Road.
- 8.45 p.m. Opening of Festival Fair at Elder Park, King William Road.
- 9 p.m. Concert by the London Philharmonic Orchestra, Centennial Hall, Wayville.
- 9 p.m. Choral Concert by the Choir of the Royal Christchurch Musical Society and the South Australian Symphony Orchestra, Town Hall, King William Street.
- 9 p.m. Australian premiere of "J.B.," by Archibald MacLeish, Union Hall, University Grounds.

Concerts

The concerts in which the London Philharmonic Orchestra appear are presented in association with the British Council.

CENTENNIAL HALL

Wayville

SATURDAY, MARCH 17, at 9 p.m.

THE ADELAIDE FESTIVAL OF ARTS

presents

THE LONDON PHILHARMONIC ORCHESTRA

(By arrangement with the Australian Broadcasting Commission)

Conductor: SIR MALCOLM SARGENT Solo Violin: LADISLAV JASEK
Leader: HENRY DATYNER Solo Violoncello: JAMES WHITEHEAD

Fanfares - - - - - William Walton

THE NATIONAL ANTHEM

Overture: Carnaval Romain - - - - - Berlioz

Sinfonietta - - - - - Robert Hughes

Concerto in A minor for violin and violoncello, Op. 102 - - - - - Brahms

Symphony No. 2 in D, Op. 43 - - - - - Sibelius

TOWN HALL

King William Street

SATURDAY, MARCH 17, at 9 p.m.

THE ADELAIDE FESTIVAL OF ARTS

presents

THE CHOIR OF THE ROYAL CHRISTCHURCH MUSICAL SOCIETY

and

THE SOUTH AUSTRALIAN SYMPHONY ORCHESTRA

(By arrangement with the Australian Broadcasting Commission)

Conductor: R. FIELD-DODGSON Leader: LEONARD DOMMETT

Zadok the Priest - - - - - Handel

Budavari Te Deum - - - - - Kodaly

German Requiem, Op. 45 - - - - - Brahms

Soloists: Margaret Jenkinson, soprano; Elizabeth Evans, contralto;
Edmund Bohan, tenor; Ninian Walden, baritone.

Concerts

CENTENNIAL HALL

Wayville

MONDAY, MARCH 19, at 8 p.m.

THE ADELAIDE FESTIVAL OF ARTS

presents

THE LONDON PHILHARMONIC ORCHESTRA

(By arrangement with the Australian Broadcasting Commission)

THE CHOIR OF THE ROYAL CHRISTCHURCH MUSICAL SOCIETY

THE ADELAIDE PHILHARMONIC CHOIR

THE ADELAIDE HARMONY CHOIR

Conductor: SIR MALCOLM SARGENT. Soloists: NEIL WARREN-SMITH, baritone;
RAE COCKING, soprano

Te Deum, Op. 103 - - - - - Dvorak

Walk to the Paradise Garden - - - - - Delius

Symphonic Poem, Don Juan, Op. 20 - - - - - Richard Strauss

Belshazzar's Feast - - - - - William Walton

TUESDAY, MARCH 20, at 8 p.m.

THE LONDON PHILHARMONIC ORCHESTRA

(By arrangement with the Australian Broadcasting Commission)

Conductor: JOHN PRITCHARD

Ballet Suite, Pulcinella - - - - - Stravinsky

Sinfonia Concertante in E flat - - - - - Mozart

Soloists: Richard Morgan, oboe; John McCaw, clarinet; Keith Whitmore,
French horn; Martin Gatt, bassoon.

Ballet Suite; El Amor Brujo - - - - - Manuel de Falla

Soloist: Lauris Elms, contralto.

Symphony No. 2 - - - - - William Walton

WEDNESDAY, MARCH 21, at 8 p.m.

THE AUSTRALIAN BROADCASTING COMMISSION

presents

THE LONDON PHILHARMONIC ORCHESTRA

Conductor: SIR MALCOLM SARGENT

Overture for the Theatre - - - - - Kodaly

Introduction and Allegro for Strings - - - - - Elgar

Classical Symphony, Op. 25 - - - - - Prokofieff

Symphony in C, No. 9 ("The Great") - - - - - Schubert

Concerts

CENTENNIAL HALL

Wayville

THURSDAY, MARCH 22, at 8 p.m.

THE AUSTRALIAN BROADCASTING COMMISSION

presents

THE LONDON PHILHARMONIC ORCHESTRA

Conductor: JOHN PRITCHARD

Soloist: HEPHZIBAH MENUHIN

Ritual Dances from "A Midsummer Marriage" - - - - Michael Tippett
Concerto No. 4 in G for pianoforte and orchestra, Op. 58 - - - - Beethoven
Symphony No. 5 - Nielson

FRIDAY, MARCH 23, at 8 p.m.

THE ADELAIDE FESTIVAL OF ARTS

In association with

J. & N. TAIT and the AUSTRALIAN BROADCASTING COMMISSION

presents

HEPHZIBAH MENUHIN

as soloist with

THE SOUTH AUSTRALIAN SYMPHONY ORCHESTRA

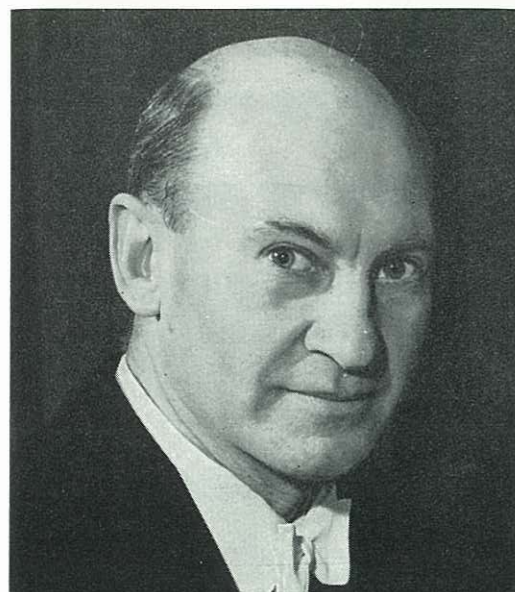
Conductor: HENRY KRIPS

Leader: LEONARD DOMMETT

Leonora Overture No. 2 in C - - - - - - - - - - - - - - Beethoven
Concerto in D for violin and orchestra, Op. 61 - - - - - - - - Beethoven
Symphony No. 7 in A, No. 92 - - - - - - - - - - - - - - - - - - Beethoven

Lance Dossor, pianist.

Robert Field-Dodgson, conductor.



Recitals

TOWN HALL

King William Street

THE ADELAIDE FESTIVAL OF ARTS

In association with

J. & N. TAIT and the AUSTRALIAN BROADCASTING COMMISSION

presents

HEPHZIBAH MENUHIN

TUESDAY, MARCH 20, at 8.15 p.m.

Wanderer Fantasie in C major, Op. 15 - - - - - - - - - - - - - - Schubert
Sonata in A flat major, Op. 110 - - - - - - - - - - - - - - - - - - Beethoven
Arrival of guests on the Wartburg (Tannhauser) - - - - - - - - - - Wagner/Liszt
Sonata - Bloch

ELDER HALL

North Terrace

THE ELDER STRING QUARTET

LADISLAV JASEK, violin

HAROLD FAIRHURST, viola

LLOYD DAVES, violin

JAMES WHITEHEAD, violoncello

with LANCE DOSSOR, pianoforte

WEDNESDAY, MARCH 21, at 8.15 p.m.

String quartet in D minor - Vladimir Sommer
Trio in B flat major - Schubert
Pianoforte quintet - Bloch

CENTENNIAL HALL

Wayville

In association with

J. & N. TAIT and the AUSTRALIAN BROADCASTING COMMISSION

YEHUDI MENUHIN and HEPHZIBAH MENUHIN

SATURDAY, MARCH 24, at 8.15 p.m.

Sonata in A major, K 402 - Mozart
Fantasie - Schubert
Sonata No. 3, in A minor - Enesco
Sonata in A - Franck

TOWN HALL

King William Street

ORGAN RECITAL

DR. J. V. PETERS

SUNDAY, MARCH 25, at 3 p.m.

Works by Sweelinck, Buxtehude, d'Aquin, Bach, Brahms,
César Franck and Max Reger. (Admission free.)

Master of the Violin

Though Yehudi Menuhin largely made his name as a soloist with the world's great orchestras, his first love these days is the more intimate atmosphere of chamber music.

He has demonstrated this at a number of Festivals in recent years; in sonata work, frequently with his gifted sister Hephzibah, and with small chamber orchestras. He is now artistic director as well as chief performer at two such Festivals; in Bath, England, and Gstaad, a tiny mountain village in Switzerland where musicians meet in a mellow old stone church.

It was easy, therefore, to persuade him to take up the special role that has been assigned to him during the Adelaide Festival.

"I like to think of my festivals as of an evening at home, consisting of people congenial to one another, musicians and audience," he said recently.

In addition to a performance of Beethoven's great violin concerto, with the South Australian Symphony Orchestra under Henry Krips, Menuhin has a violin and piano recital with Hephzibah, and three appearances with the Festival Chamber Music Players, when music of his own choice has been programmed. This group has for its nucleus Adelaide's Elder String Quartet. The other members have been drawn from leading string, horn and woodwind players in Australia.

☆ ☆ ☆

The Festival Chamber Music Players, both conducted and led by Yehudi Menuhin, provide the keystone of our musical programme during the second week. These three Town Hall concerts offer a connoisseur's choice of music. Bach, Handel, Mozart, Mendelssohn—these are all exquisite sonatas and concertos in the traditional manner. Menuhin has insisted on a modern touch as well, offering one lesser known work by Bartok; it is a work which we are unlikely to hear played in this fashion again for a very long time.

In fact, the essence of these evenings is the fact that music for this special kind of grouping is so rarely heard.

In addition we are given the chance to hear Menuhin as soloist. In other works he will be assisted by Hephzibah Menuhin; the Czech-born



A great duo—Yehudi and Hephzibah Menuhin.

leader of the Elder Quartet, Ladislav Jasek; Jiri Tancibudek, oboist of the Victorian Symphony Orchestra; and Lance Dossor, pianist, of the Elder Conservatorium.

It will be a rare pleasure to hear Menuhin conduct, though he has done so frequently in recent years—notably with the London Symphony Orchestra in the Festival Hall last year. This led critic Neville Cardus to comment: "I hope Menuhin is not thinking of giving up playing the violin and conducting instead. As Toscanini once remarked, anybody can conduct. But only Yehudi Menuhin can play the violin as beautifully, as nobly as Yehudi Menuhin."

For his joint recital with Hephzibah he has chosen one sonata by a contemporary composer to whom he has always been devoted; George Enesco. Menuhin, who first began to play the violin at the age of five in San Francisco, later studied under the great Rumanian composer in Paris.

Brother and sister gave their first recital together in London's Carnegie Hall twenty-seven years ago. Critics were immediately prompted to write of the "warm rapport" that existed between the two, and praised also Hephzibah's "light and resilient touch" and stylishness. Miss Menuhin was only 13 when she and her brother were awarded the Candide Prize in Paris during 1933 for the best chamber music recording of the year.

Yehudi Menuhin's three previous tours of Australia, and his sister's years of residence here, make them additionally welcome to the Festival. It was a notable achievement to have them take so prominent a part.

Chamber Music

TOWN HALL

King William Street

THE ADELAIDE FESTIVAL OF ARTS

In association with

J. & N. TAIT and the AUSTRALIAN BROADCASTING COMMISSION

presents

THE FESTIVAL CHAMBER MUSIC PLAYERS

with YEHUDI MENUHIN

MONDAY, MARCH 26, at 8.15 p.m.

Soloists: LADISLAV JASEK, JIRI TANCIBUDEK

<i>Concerto Grosso No. 7</i>	- - - - -	Handel
<i>Solo Sonata for violin</i>	- - - - -	Bartok
<i>Concerto in C for oboe</i>	- - - - -	Mozart
<i>Double Concerto in D minor for two violins</i>	- - - - -	Bach

WEDNESDAY, MARCH 28, at 8.15 p.m.

Soloists: HEPHZIBAH MENUHIN, LANCE DOSSOR

<i>Concerto Grosso in F, No. 9</i>	- - - - -	Handel
<i>Concerto No. 4 in D</i>	- - - - -	Mozart
<i>Solo Sonata in D minor for violin</i>	- - - - -	Bach
<i>Double Concerto in F flat for two pianofortes</i>	- - - - -	Mozart

Soloist: YEHUDI MENUHIN

FRIDAY, MARCH 30, at 8.15 p.m.

<i>Concerto Grosso in C minor, No. 8</i>	- - - - -	Handel
<i>Solo Sonata in E for violin</i>	- - - - -	Bach
<i>Octet for strings</i>	- - - - -	Mendelssohn
<i>Concerto in A, K 219</i>	- - - - -	Mozart

Soloist: YEHUDI MENUHIN

The following members of the Festival Chamber Music Players appear by kind permission of—
 THE AUSTRALIAN BROADCASTING COMMISSION: Paul McDermott, violin; Guill Fraillon, double bass; Jiri Tancibudek, oboe (Victorian Symphony Orchestra); Vaughan Hanly, violin (Perth Symphony Orchestra).
 THE ORMOND CONSERVATORIUM OF MUSIC, University of Melbourne: John Kennedy, violoncello; John Glickman, viola.
 THE N.S.W. CONSERVATORIUM OF MUSIC, Sydney: Phyllis MacDonald, violin.
 THE ELDER CONSERVATORIUM OF MUSIC, University of Adelaide: Ladislav Jasek, violin; Lloyd Davies, violin; Harold Fairhurst, viola; James Whitehead, violoncello.

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all the way**

Chamber Music

ELDER HALL

North Terrace

THE ADELAIDE FESTIVAL OF ARTS

presents

THOMAS MATTHEWS,* violin; EILEEN RALF, piano

TUESDAY, MARCH 20, at 3 p.m.

<i>Violin and Pianoforte Sonata in C major, K 296</i>	- - - - -	Mozart
<i>Pianoforte Sonata in D, K 576</i>	- - - - -	Mozart
<i>Violin and Pianoforte Sonata in B flat, K 454</i>	- - - - -	Mozart

CLEMENS LESKE

WEDNESDAY, MARCH 21, at 3 p.m.

<i>Two Sonatas</i>	- - - - -	Scarlatti
<i>Chromatic Fantasy and Fugue</i>	- - - - -	Bach
<i>Suite, Op. 14</i>	- - - - -	Bartok
<i>Pictures from an Exhibition</i>	- - - - -	Moussorgsky
<i>Sonata (first performance)</i>	- - - - -	David Morgan

CARMEL HAKENDORF,* violin

MARY WARNECKE, accompanist

THURSDAY, MARCH 22, at 3 p.m.

<i>Sonata in G minor</i>	- - - - -	Tartini
<i>Concerto (in one movement) for violin and piano</i>	- - - - -	Paganini/Kreisler
<i>Fantasy</i>	- - - - -	Horace Perkins
<i>Allegro Moderato</i>	- - - - -	H. Brewster-Jones
<i>Love Song</i>	- - - - -	Suk
<i>Nigun (from Baal Shem)</i>	- - - - -	Bloch
<i>The Fountain of Arethusa</i>	- - - - -	Szymanowski
<i>Three Hungarian Dances</i>	- - - - -	Brahms

JOHN KENNEDY, violoncello; ERIC HARRISON, pianoforte

FRIDAY, MARCH 23, at 3 p.m.

<i>Sonata in D, Op. 102, No. 2</i>	- - - - -	Beethoven
<i>Sonata in F, Op. 99</i>	- - - - -	Brahms
<i>Sonata in G minor, Op. 19</i>	- - - - -	Rachmaninov

THE ORMOND TRIO

JOHN GLICKMAN, violin; JOHN KENNEDY, violoncello; ERIC HARRISON, pianoforte

SATURDAY, MARCH 24, at 3 p.m.

<i>Trio in D, Op. 70, No. 1 ("Geister")</i>	- - - - -	Beethoven
<i>Trio</i>	- - - - -	Ravel
<i>Trio in C minor, Op. 101, No. 3</i>	- - - - -	Brahms

THE 48 PRELUDES AND FUGUES—J. S. BACH

MONDAY, MARCH 26: RONALD FARREN PRICE—Nos. 9-16, Book 1.

MAX COOKE—Nos. 17-24, Book 1.

WEDNESDAY, MARCH 28: MAX COOKE—Nos. 1-8, Book 2.

RONALD FARREN PRICE—Nos. 9-16, Book 2.

FRIDAY, MARCH 30: MACK JOST—Nos. 17-24, Book 2; Nos. 1-8, Book 1

* By arrangement with the Australian Broadcasting Commission.

Opera for Connoisseurs

Once again the Adelaide Festival presents an Australian premiere to open its opera season. In 1960 it was the first performance of "Salome" that drew packed houses in the Theatre Royal. This time the Elizabethan Trust brings another opera by Richard Strauss to Australia for the first time.

His "Ariadne Auf Naxos," written in 1912, is very different in style and dramatic intent. It is a light-hearted and stylish "conversation piece," often described as an opera for connoisseurs.

Written in 1912, as a tribute to the great Berlin producer Max Reinhardt, who had given "Der Rosenkavalier" a magnificent premiere the year before, "Ariadne" was not often played until recent years. Now it is finding its way into the repertoire of European opera houses. It became one of the successes of the 1960 Munich Festival and has also been performed at Edinburgh by the Glyndebourne Opera Company.

Though not a heavyweight opera in the grand manner, it makes delightful entertainment. The role of Ariadne is recognised as a severe test for any soprano, as it is set very high and has a difficult line to sustain.

For such reasons it makes an ideal vehicle for Una Hale, who has returned to her home city for the first time in 16 years. Now leading soprano at Covent Garden, she had her early training with Miss Hilda Gill of Adelaide, won a scholarship to the Elder Conservatorium and then a further one for three years' study at the Royal Academy of Music, London.

☆ ☆ ☆

Miss Hale's stage debut was made with the Carl Rosa Opera Company, which she left in 1954 to go to Covent Garden.

Since then she has had successes in a great variety of roles, ranging from Marguerita in "Faust" and Violetta in "La Traviata" to Venus in the first performance of Benjamin Britten's "Venus and Adonis" at Lord Shrewbury's Ingestre Hall.

Though "Traviata" is also part of the opera season here, Miss Hale will not be playing in it. Instead she sings in "Don Giovanni" with Ana Raquel Satre, who has the leading role in "Traviata" as well.

"Ariadne Auf Naxos" is one of the happiest inventions of Strauss and his brilliant librettist

Hugo von Hofmannstal. At first they decided to adapt and set to music Moliere's "Le Bourgeois Gentilhomme," with a small chamber opera at the end. But the idea of half-play, half-opera made little appeal, so Strauss wrote a prelude to "Ariadne" instead, making a complete evening's programme.

It became a blend of serious opera and Commedia dell'Arte, with harlequin and clowns interrupting the story of Ariadne's wait for her lover Perseus, and her consolation through the aid of Bacchus. Sometimes the drama and the comic action take place simultaneously, with most entertaining effect.

The first visit of the South American singer Ana Raquel Satre should be an exciting event, for she has had a big future predicted for her. She began her career in Montevideo by studying piano, ballet and singing, made her operatic debut at the Montevideo Opera House and has since had a remarkable concert career in Europe. Her appearance in "Don Giovanni" adds new lustre to this old favourite whose freshness and sparkle never fade.

☆ ☆ ☆

The Elizabethan Theatre is very fortunate in being able to secure a producer with the experience of Stephan Beinl, who has had years of successful operatic direction behind him in Europe. He is also responsible for the first professional performance in Australia of Verdi's "Falstaff," an opera of tremendous vitality and colour.

The musical direction of the Trust season is in the hands of another Australian making a return visit between other major engagements in Europe. Born in New South Wales, Charles Mackerras has specialised in ballet, but the South Australian Symphony Orchestra which will play for the opera season in Adelaide is by no means strange to him. He conducted it in 1959 while touring as a guest artist for the Australian Broadcasting Commission.

The South Australian Orchestra is so heavily committed during the Festival — with the Royal Christchurch Musical Society's Choir, as well as Yehudi Menuhin — that it has not been possible to rehearse and stage more than two of the four operas before March 31. The post-Festival dates are:

FALSTAFF, April 5, 7, 10, 12 and 14 (matinee).

DON GIOVANNI, April 6, 9, 11, 13 and 14.



Top left: Ana Raquel Satre, soprano.

Top right: Una Hale, soprano.

Bottom right: Stephen Beinl, producer.

Bottom left: Charles Mackerras, musical director.

Festival of Classics ON RECORD

A SELECTION OF GREAT
WORLD ARTISTS AND ORCHESTRAS
FROM THE ALBUMS OF E.M.I.

YEHUDI MENUHIN, Violinist

Concerto in D Minor (Sibelius) with London Philharmonic Orch./Boult; Concerto No. 1 in D Major (Paganini) with London Symphony Orch./Fistoulari. OALP 1350.
Concerto No. 1 in G Minor (Bruch) with Philharmonia Orch./Susskind; Concerto in E Minor (Mendelssohn) with Philharmonia Orch./Kurtz. OALP 1669.
Concerto in D (Brahms) with Berlin Philharmonic Orch./Kempe. OALP 1568.
Concerto in D (Brahms) with Berlin Philharmonic Orch./Kempe. Stereo. OASD 264.
Bach Concertos: In A Minor and E Major with Robert Masters' Chamber Orch.; Double Concerto in D Minor (Bach) with Christian Ferras, Violin and Festival Chamber Orch. Stereo. OASD 346.

SIR MALCOLM SARGENT, Conductor

Water Music Suite; Overture in D Minor; Royal Fireworks Music; Samson Overture; (All Handel) with Royal Philharmonic Orchestra. OALP 1710. Stereo OASD 286.
Symphony No. 5 in E Flat Major (Sibelius); Pohjola's Daughter—Symphonic Fantasy (Sibelius) with B.B.C. Symphony Orchestra. OALP 1732. Stereo OASD 303.
The Planets (Holst) with London Symphony Orchestra. ACLA 26.
Enigma Variations (Elgar); Suite from the Dramatic Music of Purcell, with London Symphony Orch. ACLA 55.
Instruments of the Orchestra. LXTA 5573.
Instruments of the Orchestra. Stereo. SXLA 2199. Instruments of the Orchestra. OCLP 7556.

LONDON PHILHARMONIC ORCHESTRA

Symphony No. 6 in F ("Pastoral") (Beethoven) Kleiber. ACLA 2.
Romeo and Juliet—Fantasy Overture (Tchaikovsky). Cond. van Beinum. ACLA 11.
Peter and the Wolf (Prokofiev). Cond. Malko with Frank Phillips, narrator. ACLA 30.

Brandenburg Concertos 1-6 (Bach) with Bath Festival Chamber Orch. OALP 1755/6.
Brandenburg Concertos (Bach) Nos. 1-6 with Bath Festival Chamber Orchestra. Stereo. OASD 327/8.
Violin Concerto in D Major (Beethoven) with Vienna Philharmonic Orchestra conducted by Silvestri. OALP 1799.
Violin Concerto in D Major (Beethoven) with Vienna Philharmonic Orchestra conducted by Silvestri. Stereo. OASD 377.
Double Concerto in D Minor (Bach) with Christian Ferras, Violin and Festival Chamber Orch. directed by Menuhin; Concertos in A Minor and E Major (Bach) with Robert Masters' Chamber Orch. conducted by Menuhin. OALP 1760.

Messiah Choruses with London Philharmonic Choir. Cond. Boult. LWA 5342.
Haydn Symphonies: No. 100 in G ("Military") and No. 94 in G ("Surprise"). Cond. van Beinum. ACLA 41.
Peer Gynt, Suites 1 and 2 (Grieg). Cond. Basil Cameron. ACLA 54.



TOSCA (Puccini)

Complete recording with Maria Callas, Giuseppe di Stefano, Tito Gobbi, Franco Calabrese, with Orchestra and Chorus of La Scala, cond. by De Sabata. (In Presentation Box with Libretto). 33OCX 1094/5.

LA TRAVIATA (Verdi)

Complete recording with Antonietta Stella, Giuseppe di Stefano, Tito Gobbi, etc., and Orchestra and Chorus of La Scala cond. by Serafin. 33OCX 1370/1.

DON GIOVANNI (Mozart)

Highlights with Cesare Siepi, Fernando Corena, Susanne Danco, Kurt Boeme, Anton Dermota, Hilde Gueden, Lisa della Casa and Walter Berry. LXTA 5443.
Complete recording with Elisabeth Schwarzkopf, Joan Sutherland, Giuseppe Taddei, Eberhard Wachter, etc., and Philharmonic Orchestra and Chorus (Giulini). Stereo. SAXO 2369/72.

HEPHZIBAH MENUHIN, Pianist

Quintet in A Major, D 667 ("Trout") (Schubert). (With Amadeus String Quartet). Stereo OASD 322.

NOW ON SALE AT ALL GOOD MUSIC STORES

Opera

THEATRE ROYAL

Hindley Street

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

by arrangement with

J. C. WILLIAMSON THEATRES LTD.

presents

The Australian Premiere of

ARIADNE AUF NAXOS

Music by

RICHARD STRAUSS

Ariadne	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Una Hale
Zerbinetta	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Rosalind Keene
Bacchus	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Gregory Dempsey
Harlequin	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Geoffrey Chard
Scaramouocchio	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Gino Zancanaro
Brighella	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Franco Brozzesi
Truffaldino	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Neil Warren Smith
Officer	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Antony Fenech
Wig Maker	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Josef Drewniak
Music Master	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	John Germain
Composer	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Cynthia Johnston
Lackey	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Murray Mardardy
Major Domo	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Alan Light
Majade	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Maurine London
Echo	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Althea Bridges
Dryade	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Lina Denison
Dancing Master	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Neville Grave

Produced by CHARLES HICKMAN

Sets and Costumes by LOUIS KAHAN

Musical Director: CHARLES MACKERRAS

SOUTH AUSTRALIAN SYMPHONY ORCHESTRA
(By Courtesy of the Australian Broadcasting Commission)

Leader: Leonard Dommett

First Performance: SATURDAY, MARCH 24, at 8 p.m.

Subsequently: MARCH 26, 28, 30; APRIL 3, at 8 p.m.

THEATRE ROYAL

Hindley Street

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

by arrangement with

J. C. WILLIAMSON THEATRES LTD.

presents

LA TRAVIATA

Opera in Three Acts

by VERDI

<i>Violetta</i>	- - - - -	Ana Raquel Satre
<i>Germont</i>	- - - - -	Ronal Jackson
<i>Alfredo</i>	- - - - -	Peter Baillie
<i>Gaston</i>	- - - - -	Gino Zancanaro
<i>Marquis</i>	- - - - -	John Germain
<i>Baron</i>	- - - - -	Geoffrey Chard
<i>Flora</i>	- - - - -	Diane Holmes
<i>Annina</i>	- - - - -	Anthea Bridges
<i>Doctor</i>	- - - - -	Neil Warren Smith
<i>Joseph</i>	- - - - -	Keith Ashby
<i>Messenger</i>	- - - - -	Josef Drewniak
<i>Servant</i>	- - - - -	Josef Drewniak

Produced by STEFAN HAAG

Sets and Costumes by DESMOND DIGBY

Musical Director: CHARLES MACKERRAS

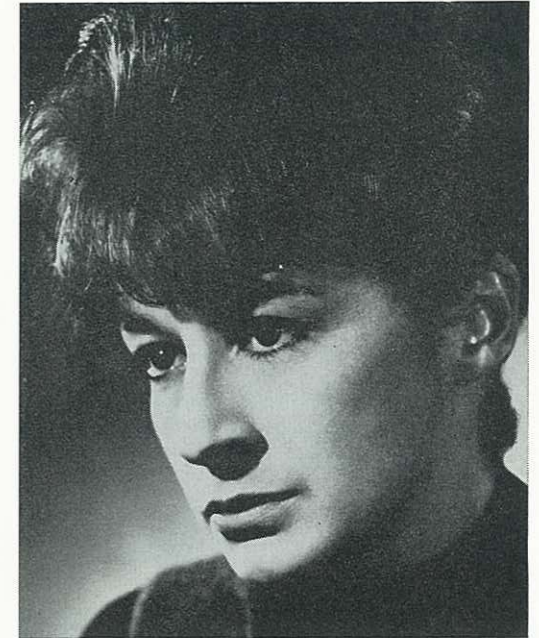
SOUTH AUSTRALIAN SYMPHONY ORCHESTRA
(By courtesy of the Australian Broadcasting Commission)

Leader: Leonard Dommett

First Performance: TUESDAY, MARCH 27, at 8 p.m.

Subsequently: MARCH 29, 31; APRIL 2, 4, at 8.15 p.m., and APRIL 7, at 2 p.m.

A New
Saint
Joan



Zoe Caldwell.

When Hugh Hunt planned his production of "Murder in The Cathedral" for the last Festival, he found himself having to solve all kinds of unusual theatrical problems. The University's Bonython Hall was not a theatre in the ordinary sense at all.

This year the great hall of the University has presented a similar challenge to U.S. producer Norman Philbrick. It has obliged him to present "Saint Joan" in a fashion not hitherto attempted. In the past Bernard Shaw's play has usually been given the conventional performance of a proscenium play — a "picture frame" atmosphere of curtains, footlights and proscenium arch.

For most of his audiences this will be virtually a new play. This is the first fully professional production we have seen since Dame Sybil Thorndyke introduced it to Australia in the early 1930's. On that occasion we saw the Maid played not only by a great artist, but one who had been closely associated with the play from its very inception.

☆ ☆ ☆

Adelaide is also seeing a modern Maid in one of Shaw's most fascinating and difficult roles. Zoe Caldwell, who is well known to Australians for earlier appearances with the Elizabethan Theatre in Shakespearean and Restoration plays, has come home with an impressive record of achievement overseas. After playing for several seasons at the Royal Shakespearean Theatre, Stratford-upon-Avon, and the Royal Court, London, she was acclaimed last year for her work at the Stratford Festival, Canada.

From Stratford came a letter to the Adelaide Festival recently, saying that "We hope Australia will spare Miss Caldwell for our next Shakespearean season here. She has made a great impression on us all."

A new reading of the play 36 years after its first appearance, reveals that it is not in the least dated. Its wit, poetry, insight into character and its social statement make it as fresh and lively as ever. Hence a new interpretation by one of the United States' most intelligent producers is an event to welcome.

Not until after its production in London in 1924 — it ran for 244 nights — did the critics of the day regard him as a playwright of the first order. Forever afterwards he lived in the shadow of "Saint Joan's" fame, and today his ashes are buried beneath a statue of the Maid in the garden of his old home at Ayot St. Lawrence.

Bernard Shaw has given us a useful link with another Festival play, for in his famous preface to "Saint Joan" he wrote of refusing to write about other people's plays. "Would you — would anybody write to the papers asking people as a personal favour to see 'Volpone'? Ben Jonson must draw his own crowd and not mine . . ."

Now Adelaide is to have the chance to see both of them together. Colin Ballantyne's production of this 17th century comedy must be the first time a play of this kind has been attempted in the contemporary fashion of Theatre-in-the-Round. Its richly coloured costumes have been designed by Paul Morisset, a South Australian now attached to the Australian Legation in New York, where he was able to draw on recently-discovered material relating to Commedia dell'Arte in Italy.

BONYTHON HALL

North Terrace

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

in association with

THE ADELAIDE UNIVERSITY THEATRE GUILD

presents

ZOE CALDWELL

in

SAINT JOAN

by

GEORGE BERNARD SHAW

with

RON HADDRICK as Dunois

Supporting cast includes: Brian James, Hugh Stewart, Alan Tobin, Brian Barnes

Directed by NORMAN PHILBRICK

Setting for the Bonython Hall specially designed by FRANK HINDER

Costumes designed by WILLIAM PATERSON

The entire production built by the Production Division of the Australian Elizabethan Theatre Trust

First Performance: MONDAY, MARCH 19, at 8 p.m.

Subsequently: MARCH 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, at 8 p.m.

Matinees: MARCH 24 and 31, at 2.15 p.m.



Poet of his Time

Archibald MacLeish's allegorical play "J.B." has become something of a legend since its first exciting production at Yale University four years ago, when the U.S. poet-dramatist played the Voice of God. Subsequently produced by Elia Kazan, it had a long run on Broadway, won both the Pulitzer Prize and New York Drama Critics Award for 1958, then—in book form—became a best-seller.

Though it has since had at least a hundred productions in the United States and Europe, as well as a London run last year with Paul Rogers in the title role, no one has hitherto been able to acquire the rights for Australia. Hence it has been an achievement to present it for the first time at the Adelaide Festival, with a professional cast and a notable producer from New Zealand—Richard Campion.

Wherever it has been performed, this modern version of the Book of Job—which MacLeish describes as one of the world's great poems—has never failed to produce strong reactions.

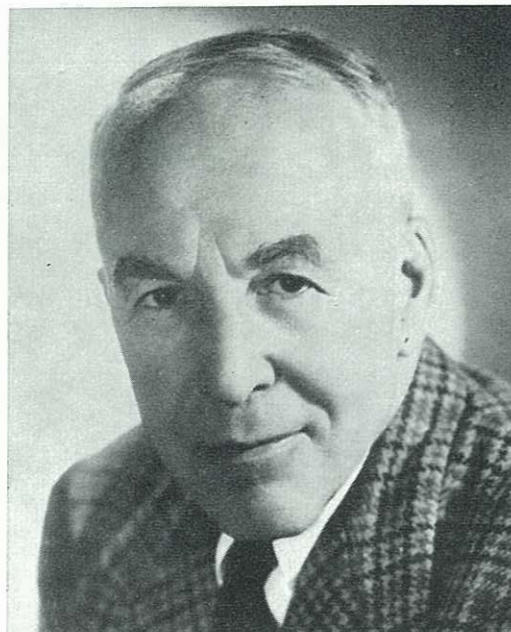
It has a remarkable power to move and excite audiences, to provoke as much disagreement at times as praise, while the reactions of churchmen as well as lay critics has been curiously divided. Some dubbed it "blasphemous and cynical;" others "an inspiring morality play . . . a searching study of life's basic questions." The former "New York Times" critic Brooks Atkinson called it "one of the most memorable works of the century as verse, as drama and as spiritual inquiry."

☆ ☆ ☆

Whatever one thinks of its "message," it is above all exciting theatre, with a high sense of drama and finely-wrought poetry. This is a play ideally suited for festival production. The fact that it is controversial and challenging to conventional modes of thinking should make its first Australian performance even more worthwhile.

In translating the story of Job to the modern world, MacLeish has tried to define something of the spiritual unrest of our times. He shows us first the eternal division within man's conscience—the old conflict of good and evil as represented by the two circus rouseabouts who assume the masks of God and the devil. With subtle irony he names them Mr. Zuss and Mr. Nickles. Next we see the contemporary Job in the guise of a smug businessman—known by his initials, J.B.—who takes for granted the prosperity he has been able to give his family, only to find his wife and children visited with one disaster after another, while he searches vainly for some renewal of faith.

MacLeish's answer, in fact, is the poet's ancient answer. A world wracked with hate, needs love



Poet-dramatist Archibald MacLeish.

— human and divine — as it has never needed it before.

It is this sense of humanity and conscience that has continually given depth to the work of this 69-year-old thinker.

To Australians he is probably best known for his poetic radio play, "The Fall of the City," many times performed by the Australian Broadcasting Commission. Another stage play, "Panic," based on the bank smashes that ushered in the depression years of the 1930's, is also a brilliant piece of impressionistic writing. His "Collected Poems" won him the U.S. National Book Award in 1952, while he has also won the Pulitzer Prize on two occasions for poetry, three times all told.

Son of a Scottish immigrant, he was born in Illinois in 1892, studied at both Yale and Harvard, fought in World War I as an infantry captain, then gave up a law career to write poetry. In the second war he was one of President Roosevelt's principal advisors, became librarian of Congress and Assistant Secretary of State, and was one of the main figures in the founding of UNESCO during 1945.

As the biographical dictionary "Twentieth Century Authors," expresses it, "Few poets have so fully and sensitively reflected the widesweeping social and intellectual currents of the modern age. An expatriate in the Twenties, a political liberal 'rediscovering' America in the Thirties, a government official in the Forties and a college professor in the Fifties, MacLeish is a kind of mirror of his times."

Drama

UNION HALL

University of Adelaide

THE ADELAIDE FESTIVAL OF ARTS

presents

The Australian Premiere of

"J.B."

by

ARCHIBALD MACLEISH

<i>Nickles</i>	- - - - -	Alexander Hay
<i>Zuss</i>	- - - - -	Rod Douglas
<i>J.B.</i>	- - - - -	Frank Waters
<i>Sarah</i>	- - - - -	Maree Tomasetti
<i>The Distant Voice</i>	- - - - -	Robert Matthews
<i>The Girl</i>	- - - - -	Anne Edmonds
<i>Miss Mabel</i>	- - - - -	Mavis McNamara
<i>Mrs. Adams</i>	- - - - -	Meta McCaffrey
<i>Mrs. Lesure</i>	- - - - -	Iris Hart
<i>Mrs. Botticelli</i>	- - - - -	Myra Noblett
<i>Mrs. Murphy</i>	- - - - -	Margery Irving
<i>Jolly</i>	- - - - -	Pamela Western
<i>Bildad (the Radical)</i>	- - - - -	Hedley Cullen
<i>Zophar (the Parson)</i>	- - - - -	Mark Lyons-Reid
<i>Eliphaz (the Psychiatrist)</i>	- - - - -	Gordon McDougall
<i>First Rousabout</i>	- - - - -	Cliff Neate
<i>Second Rousabout</i>	- - - - -	Jack Taggart
<i>First maid</i>	- - - - -	Judith Hodge
<i>Second maid</i>	- - - - -	Valda Ferris

Produced by RICHARD CAMPION

Sets by S. OSTOJA-KOTKOWSKI

Stage Director: DESMOND WHITE

Music and Special Effects: DON SAMSON

First performance: SATURDAY, MARCH 17, at 9 p.m.

Subsequently: MARCH 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, at 8 p.m.

Matinees: MARCH 24 and MARCH 31, at 2.15 p.m.



Costume designs for "Volpone" by Paul Morisset.

Drama

FREEMASONS HALL

North Terrace

THE ADELAIDE FESTIVAL OF ARTS

presents

VOLPONE, or THE FOX

by

BEN JONSON

as

Theatre-In-The-Round

<i>Volpone</i>	- - - - -	Thomas G. Dysart
<i>Mosca</i>	- - - - -	Edwin Hodgeman
<i>Celia</i>	- - - - -	Elsbeth Ballantyne
<i>Lady Politick-Would-Be</i>	- - - - -	Briony Hodge
<i>Corvino</i>	- - - - -	Leslie Dayman
<i>Voltore</i>	- - - - -	Terence Stapleton
<i>Corbaccio</i>	- - - - -	Frank Gunnell
<i>Bonario</i>	- - - - -	Anthony Lindblom
<i>Nano</i>	- - - - -	John Dick
<i>Castrone</i>	- - - - -	Kamal
<i>Androgyno</i>	- - - - -	Peter Moorfield
<i>First Judge</i>	- - - - -	Raymond Wheeler
<i>Second Judge</i>	- - - - -	Norman Dillon
<i>Notario</i>	- - - - -	Roger Dick

Produced by COLIN BALLANTYNE

Costumes designed by PAUL MORISSET

Music specially composed by MICHAEL KENNEY

First performance: TUESDAY, MARCH 20, at 8 p.m.

Subsequently: MARCH 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, at 8 p.m.

Matinees: MARCH 24, and MARCH 31, at 2.15 p.m.



The proclamation ceremony

19 years before proclamation of South Australia as a Colony

Settlement of South Australia had been advocated for several years before the official pioneering party arrived at Holdfast Bay in H.M.S. Buffalo on December 28, 1836, and the colony was proclaimed. The Bank of New South Wales had then been in existence for nineteen years.

Just as South Australia is an integral part of the Commonwealth, so the Bank of New South Wales is inseparable from the story of Australia's development. The Bank, established in Sydney in 1817, is Australia's largest trading bank and largest non-government savings bank, with over 1,100 branches and agencies in Australia, New Zealand, Fiji, Papua-New Guinea, and three branches in London. You can bank on the "Wales".

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General and savings banking

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A GREAT AUSTRALIAN INSTITUTION



Noah prays for safety during the Great Flood: scene from Aldeburgh Festival production in 1960.

BUILDING THE ARK

The story of "Noah's Flood"—"Noye's Fludde", to use the original 15th century title—takes us back virtually to the beginnings of the English theatre.

Benjamin Britten has given a new musical setting to an old play that once delighted the people of 15th century Chester. This is one of the famous ritual dramas of medieval times, the Miracle Play that evolved during the next century or two into the full-blown drama of the Elizabethans.

Britten's version has a touch more sophistication, but he has retained the simplicity and directness of the 500-year-old original, though paring away some of the "period" detail to sharpen its impact for modern audiences. His play was first performed at the Aldeburgh Festival, England, in 1958, where it made an immediate appeal to those who saw it performed in a church at the Suffolk village of Orford, near Aldeburgh.

The performance was repeated there again in 1960, and the following year it became the outstanding success of the Vancouver International Festival. The Canadian Festival has been of great assistance to us by lending the animal masks and headdresses used in that production.

The Adelaide performances are drawing upon the talents of more than 100 children who sing, act, mime and play instruments of various kinds. The setting chosen is perhaps unique, for the Kent Town Methodist Church is a mellow old bluestone

building that should give a depth and resonance to the Miracle Play it probably never acquired during the Middle Ages.

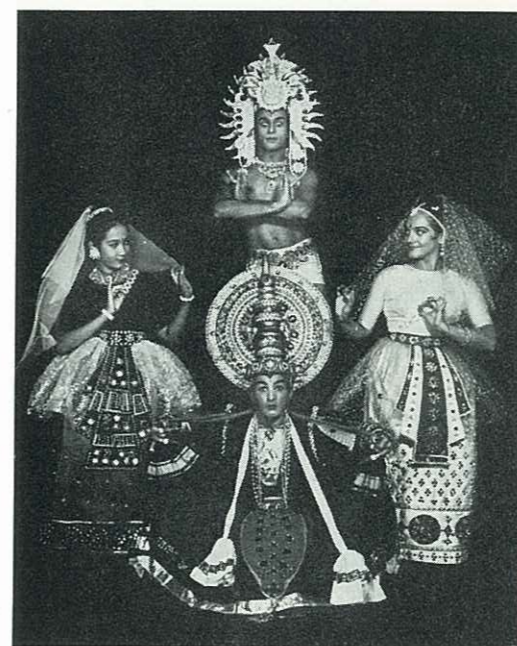
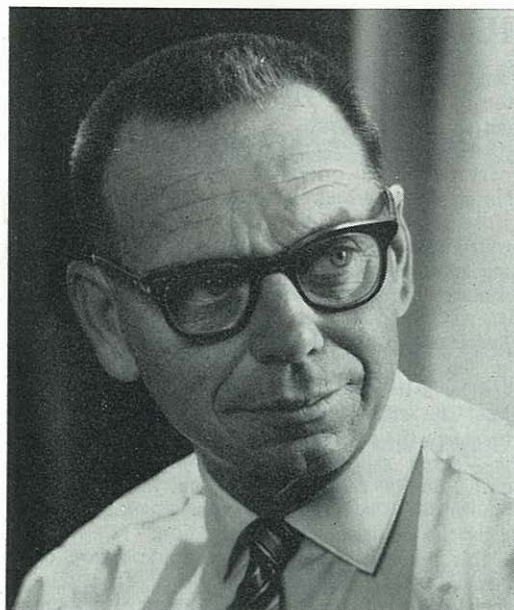
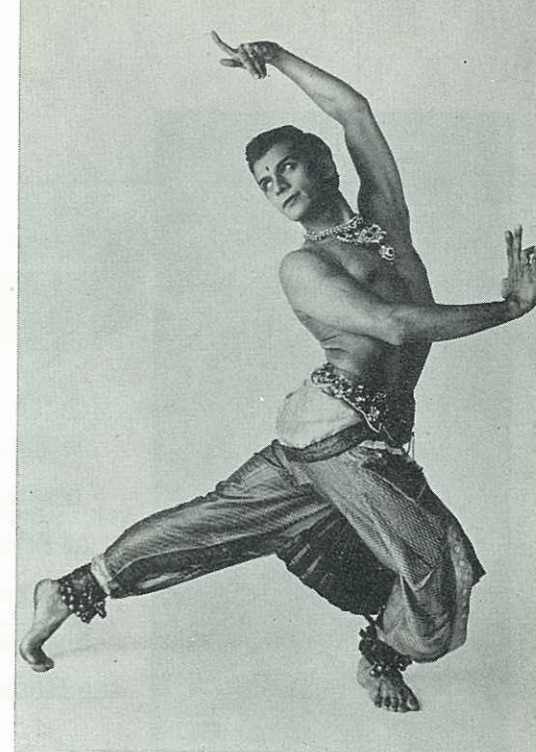
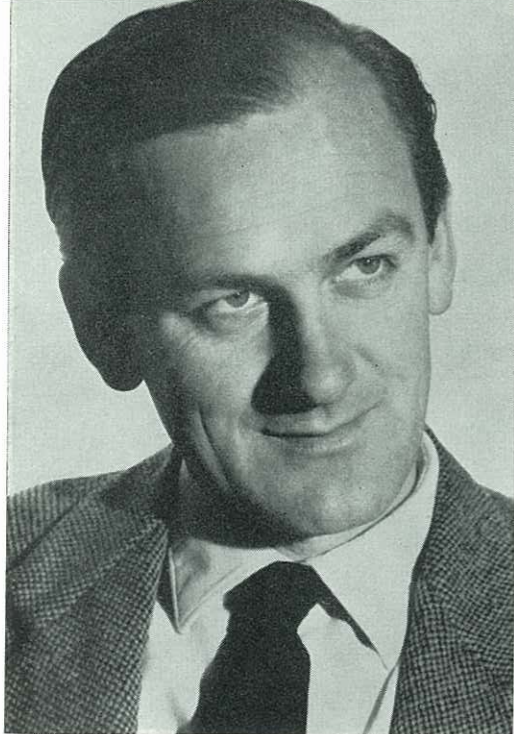
Of Britten's delightful music, the London "Observer's" music critic has written:

"He has not written a children's opera in the usual sense, but has used children as the most appropriate means to his purpose. Almost alone among contemporary composers he has the ability to conjure up utterly simple and yet fascinating ideas.

"For instance, the flight of the dove is depicted by a 'flatterzunge' (flutter-note) on a recorder, backed by a triangle and a few high chords on a piano. The effect is astonishingly poetic. Then in the storm the rain comes down on a new instrument—slung mugs hit with a wooden mixing spoon. Equally remarkable is the way he has woven into the action three great hymns to be sung by the audience or congregation."

In this moving drama we are made aware of the voice of God thundering down from the heights, the ark being built before our eyes, the storm raging, thundering around us and abating, the dove flying out and returning with an olive branch and then the opera ends in a great scene of thanksgiving.

This modern musical play is profoundly moving in the way it takes us back into the strong primitive emotions that must have moved our forebears before drama became more of an artificial set piece behind a decorative proscenium.



Producers—

Top left: *Richard Champion.*

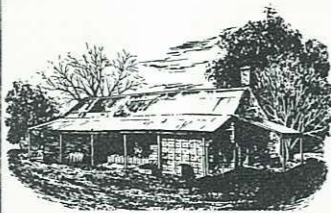
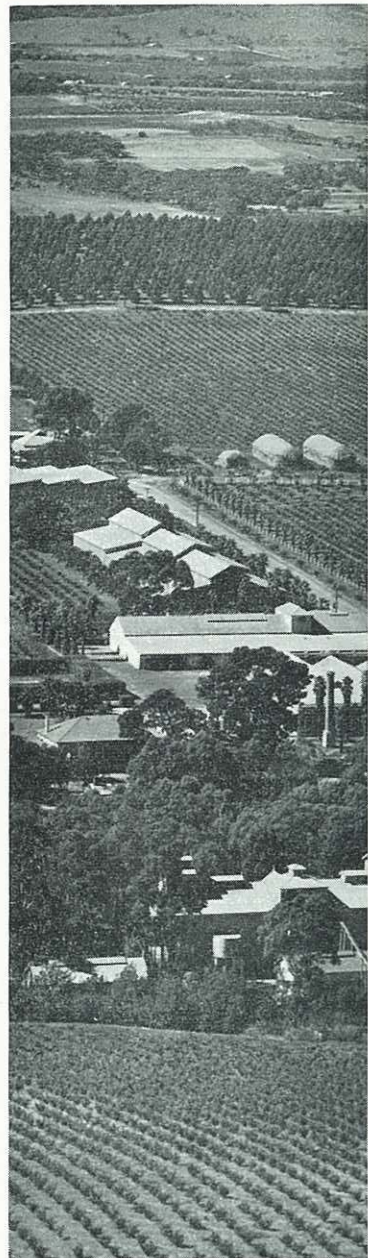
Top right: *Dr. Norman Philbrick.*

Bottom left: *Colin Ballantyne.*

Bottom right: *Stephan Haag.*

Dances of India—

Direct from a successful season in New York, Bhasker and his Company recreate the excitement and drama of modern and traditional Indian dancing.



From the original cellar at Seppeltsfield grew the headquarters of the House of Seppelt

with other wineries at Great Western, Chateau Tanunda, Lyndoch, Dorrien, Rutherglen and Nuriootpa . . . SEPPELTS Wines have won popularity both at home and overseas.



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Drama

KENT TOWN METHODIST CHURCH

Kent Terrace, Kent Town

NOYE'S FLUDDE (Noah's Flood)

The Chester Miracle Play

by

BENJAMIN BRITTEN

<i>The Congregation</i>	- - - - -	The assembled audience
<i>The Voice of God</i>	- - - - -	Jack Hume
<i>Noye</i>	- - - - -	Ray Keightley
<i>Mrs. Noye</i>	- - - - -	Norma Hunter
<i>Sem</i>	- - - - -	Martin Bleby
<i>Ham</i>	- - - - -	Christopher Briscoe/Paul Bleby
<i>Jaffett</i>	- - - - -	Johnny Carlini/ Peter Marshman
<i>Mrs. Sem</i>	- - - - -	Angela Holden
<i>Mrs. Jaffett</i>	- - - - -	Yvonne Johnson
<i>Mrs. Noye's Gossips</i>	- Pamela McDermid, Cathy Webber, Beverley Milne, Cynthia Beal	
<i>Doves</i>	- Stephanie Burton/ Angela and Michelle Smith/Susanne Welch	
<i>Albatross</i>	- Joy Philpot/Juliet Hay/Elizabeth Raupach	
<i>Animals</i>	- Pupils of Lady de Crespigny's music and movement classes, Presbyterian Girls' College and Woodlands C.E.G.G.S. Also from the Gredmund Academy	

Produced by ANTHONY ROBERTS

Conductor and Musical Director: PETER NARROWAY

Decor by S. OSTOJA-KOTKOWSKI

Masks by CARDWELL-MACLEAN DISPLAY
(by courtesy of the Vancouver International Festival)

First Performance: TUESDAY, MARCH 20, at 7.30 p.m.

Subsequently: MARCH 21, 22, 23, 24, 26, 27, 28, 29, 30, 31 at 7.30 p.m.

Matinees: MARCH 22, 24, 29, 31 at 4 p.m.

ICI/9634

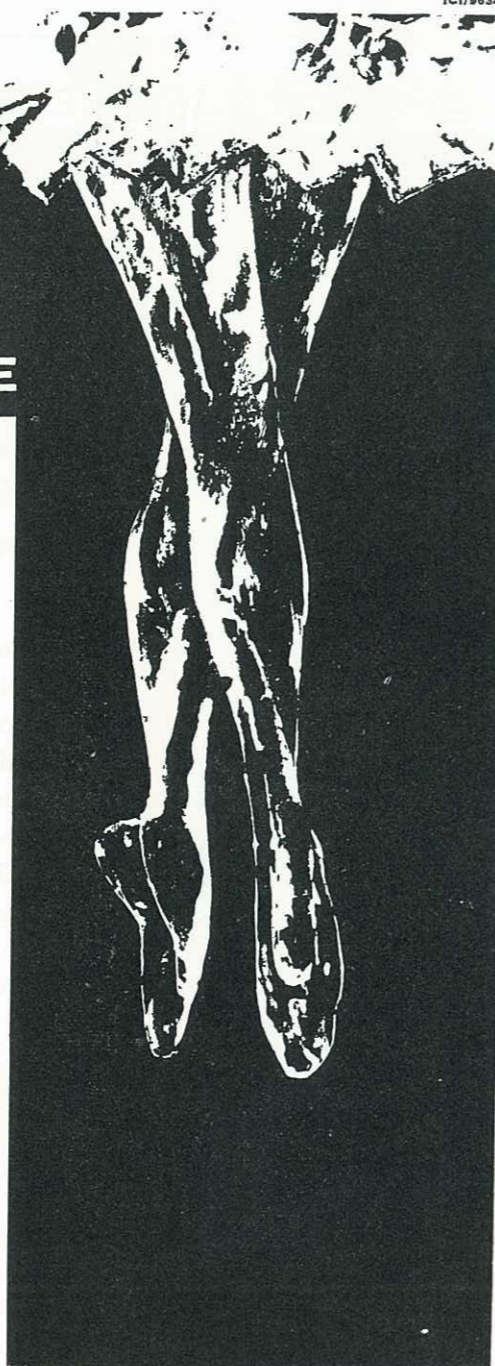
ON WITH THE DANCE

The history of ballet is marked by constant development—much of it concerned with costume. The 18th century saw many changes in the standard apparel of the dancers. The great choreographer, Jean George Noverre, did much to free ballet from the restrictions of the farthingale. The famous dancer, Marie Salle, also rebelled against the ridiculous conventions of stage costume—frilly dresses with billowing panniers, powdered hair, masks, cuirasses and helmets with waving plumes. Her attempts to introduce a simpler attire met with disfavour in Paris and, in 1733, she left to find greater freedom and a more appreciative audience in London. Salle's rival, Marie Camargo, introduced in Paris a ballet skirt that did not reach the ankles. The brevity of her costume did not, however, approach that of the tutu of today—nor, indeed, of the 'very short skirt' worn by Fanny Elssler in Paris in 1839.

Today science, too, is playing a part in further developments both in dress and decor. New man-made fibres, like 'Terylene', give many fabrics—nets and voiles, satins and taffetas—whose strength and ease of washing commend their use in costumes that both last longer and retain the constant freshness that is a prerequisite of all fabrics of the ballet.



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Dances

MAJESTIC THEATRE

King William Street

THE ADELAIDE FESTIVAL OF ARTS

presents

BHASKAR AND COMPANY

in

DANCES OF INDIA

(First appearance in Australia)

(a) Puja (Prayer to the Creator)	- - - -	Dino and Rhani
(b) Allaripu (To the Gods, Stage and Audience)	- - - -	Dino and Rhani
Natanam Adinar (Temple Dance)	- - - -	Anjali and Bhaskar
Thillana (Fantasy in rhythm and movement)	- - - -	Bhaskar, Anjali, Dino and Rhani
Krishna (The Magic Flute)	- - - -	Bhaskar
Kathakali Porapadu (Ritual Dance)	- - - -	Dino and Rhani
Thala Nirtham (Dance of the Golden Plates)	- - - -	Bhaskar and Rhani
Rahu and Chandra (Eclipse of the Moon)	- - - -	Anjali and Dino
Naga Nirtham (Dance of the King Cobra)	- - - -	Bhaskar
Surya Nirtham (Sun God Dance)	- - - -	Bhaskar, Anjali, Dino and Rhani

Produced by BHASKAR

Costumes and Ornaments by DINO LAUDICINA

Lighting and Sets designed by FRANK REMBACH

First Performance: MONDAY, MARCH 19, at 8 p.m.

Subsequently: MARCH 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, at 8 p.m.

Matinees: SATURDAY, MARCH 24 and 31, at 2.15 p.m.

DANCE COMPANY ON TOUR

Direct from a second tour of the United States, the company recently completed tours of Central America and South Africa. Born in Madras, Bhaskar was decorated for his services to Indian Art by Prime Minister Nehru in 1952 and has appeared in "Christine" and "King of the Dark Chamber" in New York, at the Jacob's Pillow Dance Festival, Chicago International Fair and on television in the United States. He studied the classical "Bharata Natyam" under Indian teacher G. Ellappa as well as other styles of classical Hindu dance.



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AUSTRALIA AND NEW ZEALAND SAVINGS BANK LIMITED



CHEQUE ACCOUNTS . . . SAVINGS BANK ACCOUNTS

Exhibitions

NATIONAL GALLERY OF SOUTH AUSTRALIA

North Terrace

AUSTRALIAN ART — COLONIAL TO CONTEMPORARY

Some 200 pictures from Australian Galleries and private lenders, assembled by the Commonwealth Art Advisory Board to be exhibited at the Tate Gallery, London, later this year. This is the most important collection of Australian painting yet assembled.

THE PRE-RAPHAELITES

Tapestries, paintings and drawings, lent by the Victoria and Albert Museum, the Tate Gallery, the Lady Lever Gallery and the Galleries of Birmingham, Liverpool and Oxford; also paintings and drawings from all Australian State Galleries. Exhibition includes such masterpieces as "The Scapegoat" by Holman Hunt, "Portrait of John Ruskin" by Sir J. E. Millais and "Home from Sea" by Arthur Hughes.

CONTEMPORARY RELIGIOUS ART

Paintings, mosaics and sculpture from the United States, England and Europe.

Also

PRIMITIVE MASKS from Europe, Asia, North America and the Pacific Islands.

CONTEMPORARY GRAPHIC ART OF U.S.S.R. First exhibition of its kind in Australia.

FRENCH GRAPHIC ART OF THE TWENTIETH CENTURY. Including works by Picasso, Matisse, Gromaire and other masters.

OPENING BY THE PRIME MINISTER, THE RT. HON. R. G. MENZIES, C.H.
SATURDAY, MARCH 17, at 10.30 a.m.

Daily throughout the Festival, 10 a.m.-5 p.m.; 7 p.m.-9.30 p.m.

Sundays, 2 p.m.-5 p.m.; 7 p.m.-9.30 p.m.

Other Exhibitions

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS: An exhibition of Australian paintings in the Society's gallery, Institute Building, North Terrace. Opening Tuesday, March 20.

CONTEMPORARY ART SOCIETY OF AUSTRALIA (S.A.). An exhibition of contemporary paintings and sculpture from artists throughout Australia, opening March 19, at Charles Birks Ltd., 44 Rundle Street.

SOUTH AUSTRALIAN INSTITUTE OF ARCHITECTS: An exhibition of models, photographs and drawings in a special building of contemporary design. North Terrace, between the South Australian Museum and Public Library. Daily, including Sundays.



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Art of a Nation

The Australian art exhibition on show at the National Gallery during the Festival is an event of national significance. It is the most comprehensive we have yet seen. This collection of some 200 paintings, reaching back into our early days as well as depicting the best modern work, will be seen only in Adelaide before being shipped to London.

The collection, which has been assembled in Adelaide, was brought together at the request of the Tate Gallery, where it will be shown later in the year. It has been sponsored by the Commonwealth Government and selected in Canberra by the Commonwealth Art Advisory Board.

The paintings are principally on loan from State Galleries, with others from private collectors as well. The exhibition is designed to give body and backing to those isolated spearhead painters—such as Drysdale, Boyd, and Nolan—who have thrust their way to the forefront of world art and excited international curiosity about our painting.

No one exhibition can cover adequately all aspects of Australian art, but this one does give a very broad view. It has been divided into three sections reflecting different phases of development.

First we have the discoverers, explorers and early settlers who made records of a strange, untamed continent, sometimes stayed and learnt to love it, sometimes went away. Some painted in the line of duty, because it was their job to record. Many, like Simpkinson de Wesselow, were gifted amateurs. Others were already established artists, like the transported forger and portrait painter Thomas Griffiths Wainwright, or John Glover, past president of the British Watercolour Society, a man who elected to spend his last years in Tasmania.

A young man whose interest in the new country and the new ways of life had been inexhaustible was S. T. Gill, who left behind him some of the most extensive and accomplished of early artistic records of Australia. Another painter, Conrad Martens, was so entranced with the loveliness of Sydney Harbour that he never wished to leave it again.

The second phase is the Impressionist Period of the nineties, when a dawning nationalism produced a characteristically Australian kind of painting. This was born of golden light, a life abandoned to art and the sundrenched earth, the lyrical dreams of the young Streeton, the romantic Conder, the knowledge and idealism of Roberts, Withers, McCubbin. Never before have so many of the key pictures by these artists been brought together.

A number of "link" artists—Lambert, E. Phillips Fox, Rupert Bunney, Heysen and Max Meldrum—reflect the transition from the impressionist to the modern movements. We then come to the third phase—Contemporary Painting.

This presents through a series of outstanding works painters such as D'bell, Drysdale, Godfrey Miller, Sidney Nolan, Albert Tucker and Arthur Boyd, as well as a wide coverage of promising younger artists now beginning to make their mark both in Australia and overseas.

☆ ☆ ☆

Another major show is of contemporary graphic art in the U.S.S.R. It consists of 146 prints—lithographs, woodcuts, lino prints and other media—most of them coloured and large.

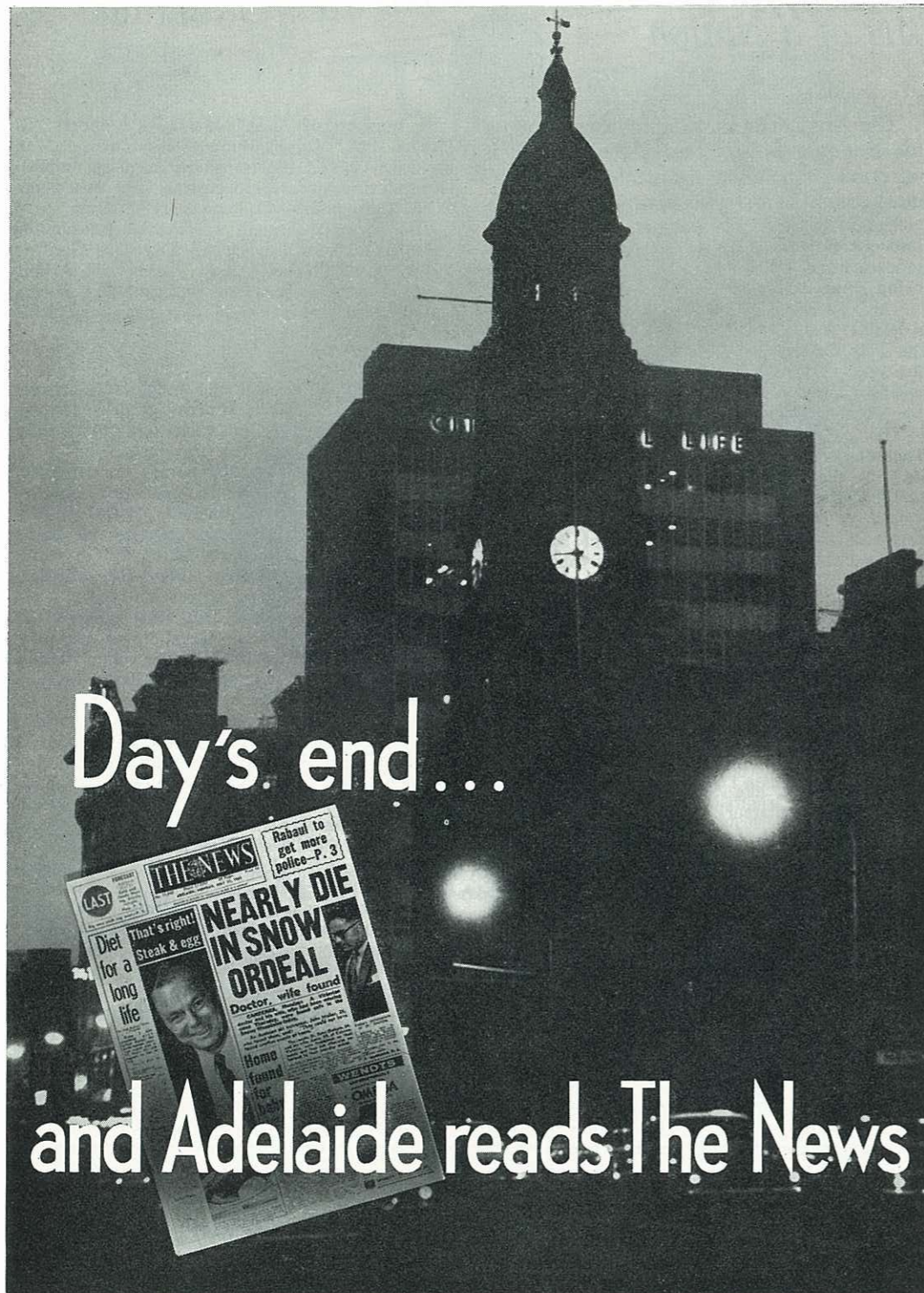
In strong contrast to contemporary work in style, technique and intent is the exhibition of Pre-Raphaelite painting. This includes several masterpieces from English provincial galleries and recalls a movement that briefly revitalised British painting during the 19th century. From the collection of Sir William Ackland comes the best known portrait of John Ruskin, that most powerful of English art critics and champion of the Pre-Raphaelites. It was painted by the young Millais. Tapestries from the Victoria and Albert Museum, drawings from the Tate Gallery and important paintings on loan from Australian galleries round out the work of this School, whose stated purpose was to reform English taste of the period.

The religious masterpieces of the Pre-Raphaelites, viciously attacked in their time, will inevitably be compared to the presentation of religious themes within today's idioms in the exhibition of Contemporary Religious Art. It has been organised by Father Michael Scott, S.J., an Australian authority on the subject, and includes work from several European countries and the United States. A notable canvas is Graham Sutherland's controversial "Crucifixion."

The debt that contemporary painting and sculpture owes to primitive art is immediately felt in viewing the exhibition of masks arranged by Charles Mountford, who is honorary keeper of Aboriginal Art at the National Gallery. This unique exhibition consists of native masks from Europe, America and the Orient.

An important aspect of these Festival shows is the fact that the National Gallery's new wing has come into use for the first time. This three-storey gallery is completely air-conditioned, has moveable walls and advanced lighting, and can be claimed as the only one in Australia to approach world standards of gallery design.

—ELIZABETH YOUNG.



The Elder String Quartet: Ladislav Jasek (leader) Lloyd Davies, Harold Fairhurst, James Whitehead.

Authors and Playwrights

A number of prominent Australian writers have accepted invitations to visit Adelaide during "Writers' Week," which runs from Monday, March 19 to Sunday, March 25.

Location, unless otherwise stated, is the Arts Theatre, new Arts Building, University of Adelaide.

March 19: Opening session; authors welcomed by Chairman of the Literature Committee, Mr. H. C. Brideson, 8 p.m.

March 20: Poetry and Prose Readings: Elder Park, King William Road, 12-2 p.m.

Seminar: Australian Poetry, 3.10 p.m. (Not open to public.)

Public Forum: "The Problems of Australian Writers," 8 p.m.

March 21: Seminar: Australian Fiction, 10 a.m. (Not open to public.)

Public Forum: "Is the Short Story Dead?" 3 p.m.

March 22: Seminar: "The Place of Australian Literature in Education," 3 p.m. (Not open to public.) Public Lecture by visiting Australian author, 8 p.m.

March 23: Public Lecture; for students and schools, Scots Church, North Terrace, 2 p.m.

March 25: Poetry and Prose Readings, Elder Park, King William Road, 3-4.30 p.m.

UNESCO CONFERENCE

A conference on Australian playwriting sponsored by the United Nations Educational Scientific and Cultural Organisation has been arranged for the second week of the Festival.

Leading writers for the theatre, producers and representatives of theatrical organisations meet at Pennington Hall, Pennington Terrace, North Adelaide, from Saturday, March 24 to Friday, March 30. Sessions are not open to the public, though arrangements have been made for accredited observers to be present.

The Conference, which deals with the problems of developing a national drama, has been jointly sponsored and financed by the following bodies: UNESCO, the Adelaide Festival of Arts, Australian Elizabethan Theatre Trust, J. C. Williamson Theatres Ltd., Australian Broadcasting Commission, National Institute of Dramatic Art (University of New South Wales) and Adult Education Board (University of Adelaide).

Organisational assistance has also been given by the Commonwealth Office of Education.

Director of the conference is Professor Robert Quentin, head of the National Institute of Dramatic Art, Sydney.

Principal speakers include Mr. Norman Marshall, English director and writer on the theatre, who is visiting Australia under the auspices of the British Council, and Dr. Norman Philbrick, executive head of the Department of Speech and Drama at Stanford University, California. Dr. Philbrick is also the producer of the Elizabethan Theatre Trust's "Saint Joan" at the Bonython Hall, North Terrace.

Two new Australian plays are to be presented during the Festival in association with the conference: "The Well," by John McKinney, and "The Resurrection at Matthewtown," by George Landen Dann. (See page 57.)

in Australia it's David Jones

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the new Adelaide store is now nearing completion...

The project brings to South Australia the most modern departmental store in Australia. The £3 million 10-floor structure of Italian marble and S.A. Black Hill granite will feature a magnificent sculpture created by Sydney sculptor, Lyndon Dadswell. Now the way has been prepared to offer the people of this State the finest customer service of our era, all in an atmosphere of year-round air-conditioned comfort. Come, see our progress to date and the wonderful promise for the future.



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DAVID JONES' store

Jazz



World-famous quartet: Dave Brubeck, piano; Paul Desmond, alto-sax; Eugene Wright, bass; Joe Morello, drums.

Return of Brubeck

In the two years since the last Festival, no significant new artist in the world of jazz has emerged. There is yet no one to challenge him in his own highly specialised field of music.

One of the best examples is his tribute to the people of Poland for their kindness to his quartet in a recent visit. He wrote a special composition, "Thank you," after a day inspecting pianos, manuscripts and other treasures in the Chopin museum at Paznan. The piece itself can best be described as a Chopin portrait, with a subtle rhythmical signature by Brubeck.

Now he has written a new piano composition especially for the Adelaide Festival.

The human touch in Brubeck's music was delightfully revealed by him and his fellow musicians in their instrumental "conversations" at their 1960 Festival concerts, and there can be no doubt that Brubeck, both the musician and the man, is again to be a highlight of the second Festival.

The individual quality and musical standards of each member are the key to the free expression

and improvising genius shown by the quartet as a whole. Paul Desmond, for instance, is recognised as the world's number one alto-sax player. Once again this year he has won first place in the readers' poll in the authoritative "Down Beat".

Joe Morello, too, has continued to win one poll after another as top drummer. Eugene Wright, bassist, who joined the quartet in 1958, has been equally successful.

The supreme technique of these musicians, and the personality of each, largely determines the trend of their musical conversations. They parry and thrust just as expert conversationalists do. Sometimes they use a phrase to lead another member into a subject; sometimes they throw in just enough tune to challenge recognition before changing the subject.

It is this aspect of the quartet's work which appeals to those who like their music entertaining, and those who are also fascinated in the technical side are never without something to study as well.

Centennial Hall, March 27, at 6 p.m. and 8.30 p.m.

Ballads for Australians

Twelve years ago, when very few people seemed at all aware of Australian bush music, an artist and a poet set out to help remedy the deficiency. The artist was Ron Edwards, then visiting Queensland and the poet John Manifold.

The first result of their collaboration was the "Bandicoot Ballads" — single-page productions like 18th century broadsides, each giving the text, tune and a spirited lino-cut illustration to one of our traditional ballads. Sixteen of these appeared in fairly large editions.

While Edwards heroically operated the press in Victoria, his partner began to organise performances of the ballads in Queensland. A "Bandicoot Ballads Concert Party" began to take shape as a small group of keen amateurs. Though the name and the composition of the group have altered with the years, this is still the kind of group they are.

In those days the few people in the cities who were at all aware of bush music seemed to believe that it was unvaried, rowdy and slapdash. The Bandicoots worked from the start to show that it had variety, expressiveness and musical depth. Only endless rehearsal, aimed at achieving the "telepathy" of chamber-music, could bring out those qualities in performance.

Katherine Manifold, starting as a singer — in Paris under Jeanne Jouvey — added guitar, recorder, mandora and mandolin to her accomplishments as the need arose. Douglas Eaton joined while he was still a schoolboy, playing percussion; now he sings and is the best guitarist. John Manifold does a good deal of the song-hunting and the instrument-building besides singing and playing lute and occasionally mouth-organ.



Poet-musician J. S. Manifold.

These programmes are built with care on lecture-recital lines to illustrate particular phases of Australian history or the traditions of a particular region. One most successful programme has been based on "brave Ben Hall" and his mates, which is probably destined for prominence in 1962 — the centenary year of Hall's turning bushranger. The most unexpected Bandicoot programme, on the other hand, was the one which drew praise from M. Denat at the Alliance Française in Brisbane. It was given in French.

Ballad recitals at the Union Hall, University grounds Monday, March 26, Wednesday, March 28, Friday, March 30, 1.10 p.m.; and at the Elder Hall, North Terrace, Tuesday, March 27, and Thursday, March 29, 8.15 p.m.

TWO NOTABLE EXHIBITIONS

The Royal Geographical Society has on show an exhibition of 'Sir Douglas Mawson; His Life and Work' at its headquarters in the Institute Building, North Terrace.

Books, geological maps, scientific documents, photographs and other material relating to the Antarctic display the wide achievement of this South Australian scientist who died in 1958. Also included are contributions made to the geology of the Flinders Ranges and Broken Hill areas. Other exhibits are copies of Mawson's "Home of the Blizzard," a Russian biography on the explorer and books from his private library.

In the same building is the Nan Kivell Loan Collection from the National Library, Canberra, and arranged by the Public Library Board of South Australia. This is a selection from some 15,000 items, including books, letters, paintings, sketches, plans and documents of early Australia collected by Mr. Rex Nan Kivell, of New Zealand, and now housed in Canberra.

A representative collection, it will have great appeal to all those interested in rare Australiana. Both exhibitions are open daily (Mondays to Saturdays, 10 a.m.-9.30 p.m.; Sundays, 2 p.m.-5.30 p.m.).

Naturalist and Explorer

One of the most popular figures on British television, David Attenborough will personally meet thousands of his youthful Australian admirers and make new ones during the Festival.

Those who have already seen his films will know something about the adventurous journeys he has made—through the tropical forests of West Africa, South America and Borneo to the cactus scrubs of Paraguay, the deserts of Madagascar, the moss forests of New Guinea and the Pacific Ocean's coral lagoons.

He has also brought back alive countless rare birds, animals and insects. Many of these have been presented to the London Zoo. His films have been of great scientific value, and have been shown to learned societies such as the Royal Geographical Society, the Zoological Society of London and the Royal Anthropological Institute.

Five books based on his travels have been translated into many languages and sold more than three-quarters of a million copies. These are the "Zoo Quest" series.

David Attenborough will make daily appearances throughout the Festival in a series of special programmes mainly for school children, using films, illustrative slides and other material. Also adults, Majestic Theatre, March 24, 31, at 10 a.m. (day sales at theatre).

Lunch Time Ballet

Six lunch-time performances of ballet have been arranged for the Majestic Theatre. They are being given by the Southern Ballet Group, a small company of Australian dancers brought together by Leslie White, formerly of the Royal Ballet, Covent Garden.

Leslie White, who settled in Adelaide three years ago, has engaged Melbourne ballerina Patricia Cox as his partner. Miss Cox was formerly a ballerina in the Royal Ballet and is well-known to Australian audiences. Other principal roles are being danced by Jan Harrison, a 20-year-old Adelaide dancer, who also studied at the Sadler's Wells ballet school in London.

Three performances are being given each week, with a change of programme on Monday, March 26.

Both programmes have a blend of the classical and modern. There are to be excerpts of well-known ballets such as "Coppelia" and "Les Patin-



David Attenborough with armadillo he presented to London's Zoo.

Zoo Quest: the search for snakes, giant lizards, orang-utans, armadillos in Paraguay, British Guiana, Java and Borneo.

Fabulous Animals: legends of mermaids, unicorns and dragons and the real creatures that inspired them; with films and slides from Madagascar, British Guiana, Indonesia and New Guinea.

eurs", in both of which Leslie White and Patricia Cox have danced at Sadler's Wells and Covent Garden. Contemporary ballets include Frederick Ashton's "Vision of Marguerite", danced to the music of Liszt. Dances have been arranged by Leslie White.

"Ours is a small, young and spirited group of dancers," he says. "Most of them have joined the company purely for the love of dancing. They also have high hopes for the future. I hope audiences will share the enthusiasm these youthful dancers bring to their work."

The various dances require from three to twelve dancers.

First programme: Tuesday, 20; Wednesday, 21; Friday, 23 at 1.15 p.m.

Second programme: Monday, 26; Wednesday, 28; Friday 30 at 1.15 p.m.

Day sales only at Allan's booking office, 51 Rundle Street and Majestic Theatre, King William Street.

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3



4



1

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With 6,000 performers providing more than 40 open-air shows in the 13 days of The Adelaide Festival of Arts at admission prices of not more than 5/- for Adults and 2/- for Children, Festival Fair will present stars of TV, stage and radio at Elder Park.

PROGRAMME

SATURDAY, MARCH 17:

7.15-8.35—Torchlight Procession.
 8.45 p.m.—*All-Star Premiere*.
 10.45-midnight—Dancing.

Elder Park, 10 a.m.-noon—*Children's Party*.
 6 p.m.—*Col Joye Show*. 8.30 p.m.—*Col Joye Show*. 10.30-midnight—Dancing.

MONDAY, MARCH 19:

Noon-2 p.m.—Lunch-hour Features.
 8-10.30 p.m.—*Roaring '20s Night (ADS-7)*.

MONDAY, MARCH 26:

Noon-2 p.m.—Lunch-hour Features.
 8-10 p.m.—*"The Schools Sing"*.

TUESDAY, MARCH 20:

Noon-2 p.m.—Lunch-hour Features.
 6-7.30 p.m.—*Sunset Fiesta*. 8 p.m.—*Cavalcade of Jazz*. 10-11.30 p.m.—Dancing.

TUESDAY, MARCH 27:

Noon-2 p.m.—Lunch-hour Features.
 8 p.m.—*Old-time Night*. 10-11.30 p.m.—Dancing.

WEDNESDAY, MARCH 21:

Noon-2 p.m.—Lunch-hour Features.
 8 p.m.—*International Night*. 10.30-11.30 p.m.—Dancing.

WEDNESDAY, MARCH 28:

Noon-2 p.m.—Lunch-hour Features.
 8-10.30 p.m.—*In Adelaide Tonight (NWS-9)*.

THURSDAY, MARCH 22:

Noon-2 p.m.—Lunch-hour Features.
 6-7.30 p.m.—*Sunset Fiesta*. 8 p.m.—*Radio on Parade*. 10-11.30 p.m.—Dancing.

THURSDAY, MARCH 29:

Noon-2 p.m.—Lunch-hour Features.
 6-7.30 p.m.—*Sunset Fiesta*. 8 p.m.—*Sports Night*. 10-11.30 p.m.—Dancing.

FRIDAY, MARCH 23:

Noon-2 p.m.—Lunch-hour Features.
 6-7.30 p.m.—*Sunset Fiesta*. 8 p.m.—*With the Bands*. 10-11.30 p.m.—Dancing.

FRIDAY, MARCH 30:

Noon-2 p.m.—Lunch-hour Features.
 6-7.30 p.m.—*Sunset Fiesta*. 8 p.m.—*Country Style Night*. 10-11.30 p.m.—Dancing.

SATURDAY, MARCH 24:

Norwood Oval, 8 a.m.-5 p.m.—*Bands and Marching Girls*.

SATURDAY, MARCH 31:

6-7.30 p.m.—*Sunset Fiesta*. 8 p.m.—*Let's Have a Party*. 10-midnight—Dancing.

EXHIBITS IN ELDER PARK

These include photographic prints and colour slides of the National Photographic Exhibition arranged in association with The Adelaide Camera Club, its affiliated Clubs, and The Photographic Retailers' Association of S.A. Inc.; Aboriginal Arts brought from the Northern Territory by T.A.A.; a working exhibit of the S.A. Railway Modellers' Association; marionette theatre; glove puppets; displays by members of the International Brotherhood of Magicians; and arts and crafts by national groups arranged by the S.A. Good Neighbour Council.



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Other Events

DRAMA

By arrangement with the UNESCO Conference on Play-writing, two Australian plays will be presented by Adelaide theatre groups: "THE RESURRECTION AT MATTHEWTOWN," by George Landen Danan. First performance; producer, Jean Marshall. Theatres Associated: Willard Hall, Wakefield Street, March 15-23, at 8 p.m.; "THE WELL," by John P. McKinney; producer, Musgrave Horner; Adelaide Teachers College, Kintore Avenue, March 26-28, at 8 p.m. Other Productions: "ON THE FRINGE," intimate revue, Flinders Street Revue Company, Y.W.C.A., 16 Pennington Street, North Adelaide, March 16-31, at 8.30 p.m. All bookings at Allans Box Office or Cawthorne's Ltd., Rundle Street.

OPERA

INTIMATE OPERA. The Intimate Opera Group present three operas at Australia Hall, Angas Street—"PRIMA DONNA" (Benjamin), "LA VOIX HUMAINE" (Poulenc) and "GENTLEMAN'S ISLAND" (Joseph Horowitz; Australian premiere). "PRIMA DONNA," March 19, 21, 23, 28, 30, 1 p.m. "LA VOIX HUMAINE" and "SILENT NIGHT," March 20, 22, 27, 29, 1 p.m. All three operas on March 21, 22, 23, 28, 29, 30, at 8 p.m. Prices—6/6 lunch time, 10/6 evenings. Bookings 8 weeks in advance, Allan's, Rundle Street.

LECTURES

NORMAN MARSHALL, author and theatre producer; by arrangement with British Council. Arts Building, University, March 21, at 8 p.m. (public invited). Union Hall, March 23, at 1.10 p.m. (mainly for students).

ART

MODERN AUSTRALIAN ART. Paintings from the private collection of Mr. Kym Bonython. Opening by the director of the National Gallery of New South Wales, Mr. Hal Missingham, Sunday, March 25, at 4 p.m., Bonython Art Gallery, 88 Jerningham Street, North Adelaide, March 27-31 (closed Monday) from 11 a.m. to 6 p.m.

THE ART OF J. CARINGTON SMITH, Tasmanian oils and watercolours. Opening March 18, at 3 p.m. Hahndorf Gallery, Hahndorf. Daily, including Sundays, to March 31, 10 a.m. to 6 p.m.

PAINTING OF JACQUELINE HICK. Opening March 21 at 3 p.m., Wentworth Gallery, 137 Rundle Street. Daily, 11 a.m. to 11 p.m.

CHILDREN'S ART. An exhibition of children's paintings brought to Adelaide by the British Council to be shown through the Department of Education, Adelaide University, daily from March 17 to March 31.

FLOWER PAINTINGS. An exhibition of flower paintings by Mrs. Ellis Rowan and Miss Alison Ashby, Museum, North Terrace, daily from March 17 to 31. Miss Ashby's paintings also on display in the Commonwealth Trading Bank, 96 King William Street, from March 19 to 31.

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, open for inspection from Monday to Friday each week. There will be a display of members' work and also pottery-making in action.

DALY ART GROUP. Oils, water-colours, charcoals and pastels, on view in the foyer of the Odeon Theatre, Jetty Road, Glenelg; daily 1 p.m. to 9 p.m., Saturdays and Sundays, 10 a.m. to 9 p.m.

OPEN-AIR ART EXHIBITION. An outdoors exhibition arranged by the Citizens' Art Group at Prince Henry Gardens, North Terrace. Daily from March 25-April 1. BELAIR ART GROUP. Paintings on view in Victoria Square daily, from March 26-31.

MUSIC

SYMPHONY CONCERT. The Burnside Symphony Orchestra presents an hour-long programme of orchestral music in the Burnside Town Hall, on Sunday, March 25, at 3 p.m. They will play "Overture Francis Juges", (Berlioz), Symphony No. 4, in C minor ("Tragic") (Schubert), and "The Advertiser" prize-winning composition "Still Waters" (Clifford Phillips). Arnold Matters, guest singer; works by Borodin and Mozart. Conductor: John Black; leader, John Perry. (Admission free.)

BALLET. The Royal Academy of Dancing presents Maeterlinck's "The Blue Bird", in the Norwood Town Hall, on Saturday afternoon, March 24. The ballet will be presented by Miss Eileen Hogarth of The Thargoh School of Ballet.

COLLECTIONS

SILVER AND CHINA. An exhibition of old silver and china sponsored by the National Trust of South Australia, will be on view from March 15-23. Location—Myer Emporium, Rundle Street, fourth floor, Monday to Friday, 10 a.m.-5 p.m., Saturday, March 17, 10 a.m.-11.30 a.m.

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

FLOWER DAY

NATIONAL FLOWER DAY to be opened in Victoria Square on Wednesday, March 21, at 10 a.m., by the Governor-General (Viscount De L'Isle, V.C., P.C.) After the crowning of the flower queen, a floral procession will pass through the city. The Floral Festival Ball at 8 p.m., in the Palais Royal, North Terrace.

FESTIVAL CLUB. Open nightly, 6 p.m. to midnight, in the South Australian Hotel, North Terrace. Members only; 10/6 subscription for two-week season. Dinners and after-show suppers; licensed.

WINE TASTINGS. Public tastings arranged by the Wine and Brandy Producers' Association of S.A., Monday, March 19, to Friday, March 23. Charles Moore & Co., Victoria Square. Three sessions daily, 11.30 a.m. (except Monday, March 19), 1 p.m. and 2.30 p.m.

CHURCH SERVICES

CHURCH SERVICES. ANGLICAN: Special Service attended by His Excellency, the Governor-General (Viscount De L'Isle) and Lady De L'Isle—St. Peter's Cathedral, King William Road, Sunday, March 18, at 11 a.m. Special service to mark the 125th anniversary of the first Christian service in South Australia, Holy Trinity Church, North Terrace, Sunday, March 18, at 11 a.m. An exhibition will be opened the same day, which will include models in period costumes, a display of the church's valuable records, relics of Captain Sturt, and H.M.S. "Buffalo" display.

CATHOLIC: Pontifical High Mass, Feast of the Annunciation, Dvorak's "Mass in D", sung by the Cathedral choir and the Guild of St. Pius X—St. Francis Xavier's Cathedral, Wakefield Street, Monday, March 26, from 5.45 p.m.-6.30 p.m.

BAPTIST: Festival service—Flinders Street Baptist Church, March 18, at 11 a.m. Choral work: "Faith of Our Fathers"—Flinders Street Baptist Church, March 25, at 3 p.m.



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Dining Out in Adelaide

The sign in a store window down Hindley Street announcing that "Ici on parle L'Arabe" may not exaggerate unduly, for Adelaide has taken on a more cosmopolitan look in the past few years—especially in its eating places.

★ ★ ★

Take the colonial-style *Berkeley Hotel* (Hindley Street), recently modernised, where chef Hans Dolberg from Hamburg presides over the smorgasbord lunch, personally carves the turkey, cold chicken and other meats and supplies 18 varieties of vegetables and salads daily. Pre-theatre diners are modestly priced, too; from 6 p.m. (B)



Hungarian chef Galencser, who also runs private cooking classes for advanced students, brings a continental touch to *Capers Restaurant* (Regent Lane). Among his special dishes are Oyster Fantasy, served with caviare and bacon, and Hungarian Lecho, whose delicate flavour is compounded of brains, chillis, eggs and spice. Dance floor: Hungarian and flamenco music. (A)

★ ★ ★

The gargoyles, monkeys and life-size statue of St. Patrick adorning the turreted walls of the *Castle Motor Hotel* (656 South Road, Edwardstown) make an odd contrast with a modern dining room where German chef Edor Marberg can cater for 250 people. A la carte menus include the delicate S.A. whiting cooked in several styles, duckling and Shaslik Mexicaine. Motel-style accommodation for 75, only a few miles from the G.P.O. (B)

★ ★ ★

You'd expect copper pots and pans in the *Copper Kettle* (Hindley Street), but not real German waiters in red waistcoats and flowing bow ties. Regulars tend to be lyrical about proprietor Fred Schmidt's cream of asparagus soup, chicken Maryland, lobster Newburg and pate de foie gras, or else Chinese style with bamboo shoots. (B)

★ ★ ★

Reading time for the eight-page menu at the *Earl of Zetland Hotel* (44 Flinders Street) is not less than it takes to drink one of its extra dry martinis. Caviar and chef George Novak's special pate can be followed by lobster done in seven ways, spring chicken stuffed with rice and chicken livers, garnished with mushrooms and pate de foie gras, or else Chinese style with bamboo shoots. (B)

★ ★ ★

At *Ernest's Weir Restaurant*, beside Torrens Lake, you can dine beneath abstract murals by Ostoja-Kotkowski, have your lobster with oysters, mushrooms or sautéed in cognac, and order Poussin Monte Carlo or Entrecote a la Eszterhazy while you dance to a four-piece band. A lightly-priced lunch is served downstairs or beneath sun-umbrellas on a terrace overlooking the river. (A)

You'll be reminded of San Francisco's "Top of the Mark" in the *Hotel Australia's* Colonel Light Room (North Adelaide), looking down on the city lights. Chef Frank Szakel, who has catered for Japanese diplomats and strict Hindus here, claims he can serve "any kind of food from anywhere". Wine list ranges from Heidsieck and Spumanti to Chateau la Tour, while the downstairs Flinders Room has Dutch and Italian chefs, plus patisseries from Switzerland and Germany. (B)

★ ★ ★

The accent is on international cooking at *The Lido* (16 Anzac Highway, Forestville) where Czech chef Johnny Kolencick has added Chinese and French items to a large menu. Three-piece band, dancing, floor shows. Air-conditioned. (A)

★ ★ ★

For nearly forty years the impeccably-dressed maitre d'hotel Lewy has dominated the *South Australian Hotel* (150 North Terrace), where English-born Barry King—described as "king of the chefs"—improvises menus that include such rarities as Iced Heart of Palm Brazilian, Poached Rainbow Trout and Fried Prawns in the Basket. Biggest wine list in Australia, it stocks many French wines and cognacs. Dance orchestra every night. (B)

Young people favour the *Gresham Hotel's* (North Terrace) Carribean Room because of its gay decor and cheap lunch menus. Territorians like to stay here when they come to town. You can also have snacks and coffee in the Carioca lounge. (B)

★ ★ ★

At the *Shandon Motor Hotel* (Tapley's Hill Road, Seaton), named after a village near Glasgow, Estonian chef Alex Paluoja provides an extensive table d'hote menu. Dinner-dance nightly in a dining room seating 150. Also motel-style accommodation for 40 with unique view, without charge, of neighbouring drive-in cinema. (A)



The *Strathmore*, one of the city's popular residential hotels, caters for those who in general want smaller menus and prices at lunch time. This is the place for those in a hurry, with other appointments to keep. (B)

Much favoured by wine and food societies, the *Highway Inn* (Anzac Highway, Plympton) has a fully air-conditioned dining room. An extensive menu, both at lunch and dinner, includes such dishes as chicken pasquale, garnished with smoked oysters and mushrooms, and steak mirabeau. Americans frequently stay here. (B)

A—Licensed for Australian wines only.
B—Wines, spirits and beers.

★ ★ ★

Festival Wines, selected by South Australian makers and given special "Festival dressing", are available throughout the city. Complete list from Wine and Brandy Makers' Association, 230 East Terrace, Adelaide.



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SHELL SERVES AUSTRALIA

Who's Who at the Festival

ADELAIDE HARMONY CHOIR was founded in 1947 by the present conductor, Lewis Dawe, and has a membership of 120. In 13 interstate competitions the choir has been placed first six times, with a further six in second place.

ADELAIDE PHILHARMONIC CHOIR was formed in 1937 under the direction of the A.B.C. with an original membership of 80. Its membership is 180. In 1942 the late Mr. Norman Chinner, O.B.E., was appointed full-time conductor and held that position until his death last year.

ATTENBOROUGH, David, naturalist and explorer, directs travel and exploration programmes for the B.B.C., which he joined in 1952. During the past seven years he has visited West Africa, British Guiana, Indonesia, New Guinea, Paraguay, Fiji, Tonga, New Hebrides, and Madagascar.

BALLANTYNE, Colin, has directed more than 60 major plays, including a cycle of Shakespeare. He pioneered theatre-in-the-round presentation in Adelaide. He directed "Moon on a Rainbow Shawl" for the 1960 Festival of Arts.

BHASKAR, was born in Calcutta and is the son of the Indian artist, D. P. Roy Choudhury. Now 30, he took up boxing at the age of 15, and after becoming welterweight champion of Bombay State, he decided to turn to dancing. He has since played in some 30 Indian films. In 1961 he won critical acclaim for his dancing in Rabindranath Tagore's play "King of the Dark Chamber" on Broadway.

BEINL, Stephan, began his career as assistant producer at the Vienna State Opera House and Salzburg Festivals, and was for five years producer at the Hamburg State Opera. He has produced over 100 operas.

BRUBECK, Dave, was born in California, was taught the piano by his mother at the age of four, and at 19 had his own 18-piece dance band. In 1942 he began graduate studies in music at Mills College with Darius Milhaud. He joined the U.S. army, organised his own band to visit combat units over-seas, and also studied with Arnold Schoenberg.

CALDWELL, Zoe, was born in Melbourne, worked with the Union Theatre Repertory Company, Melbourne, from 1952-5, and in 1955 became an original member of the Australian Elizabethan Theatre Trust. In 1958 Miss Caldwell went to England to appear with the Royal Shakespearean Theatre, Stratford On Avon, toured with the company in Russia, and in its subsequent London season played opposite Charles Laughton in "King Lear", and Paul Robeson in "Othello".

CAMPION, Richard, producer, studied at the Old Vic Theatre School, London, after graduating from Victoria University, Wellington. In 1952 he was co-founder, with his wife, of the New Zealand Players. He has produced "The Consul" for the New Zealand Opera Company and radio plays for the N.Z. Broadcasting Service and made films. Artistic director and chairman of the New Zealand Theatre Company, he has made several return visits to Europe.

COCKING, Rae, soprano, was born in Adelaide and studied at the Elder Conservatorium. In 1953, she won a Melba prize to study in the United States, and then made radio and television appearances in London, Paris and Rome.

COOKE, Max, was educated in Melbourne and Geelong, and studied music at the Melbourne Conservatorium and Ecole Normale de Musique, Paris. In 1952 he was appointed chief study teacher in pianoforte at the Melbourne Conservatorium.

COX, Patricia, was born in England and entered the Sadler's Wells ballet school at the age of nine. Eight years later she joined the Sadler's Wells Company, and later toured Britain, Europe, New Zealand and Australia. She now lives in Melbourne.

DOSSOR, Lance, pianist, was born in London. He appeared as soloist with the Royal Philharmonic and Halle Orchestras. Formerly on the teaching staff of the Royal College of Music, London, he has made concert tours of Britain and New Zealand. Mr. Dossor is now a teacher of pianoforte at the Elder Conservatorium.

DAVIES, Lloyd, born in Sydney, studied the violin at the N.S.W. Conservatorium, was on the staff until he joined the South Australian Symphony Orchestra as leader in 1940. Now on the staff of the Elder Conservatorium.

ELMS, Lauris, contralto, was born in Melbourne and sang at The Royal Opera House, Covent Garden, for two seasons. She has also given two command performances and appeared on British, French and Italian radio.

FAIRHURST, Harold, now teaching the violin at the Elder Conservatorium, was formerly on the staff of the Royal Academy of Music, London, and has made concert tours of Britain and Europe.

FARREN PRICE, Ronald, pianist, entered the Melbourne Conservatorium in 1948 on a three-year scholarship and in 1950 won the A.B.C. Concerto Competition. Between 1951 and 1955 he gave recitals in England, Europe, and the United States.

FIELD-DODGSON, Robert, began his musical training in 1932 as a chorister in the Christchurch Cathedral, and at the age of nine was appearing as soloist with the Cathedral Choir. He is now Director of Music at Christ's College.

GLICKMAN, John, was born in Melbourne, and went to London to study at the age of 17. He has appeared with the B.B.C. Symphony Orchestra, London Philharmonic, Liverpool Philharmonic, Bournemouth Symphony, and Boyd Neel Orchestras. In 1959 he was appointed senior lecturer in violin and viola at the Ormond Conservatorium.

HAAG, Stefan, was born in Austria and came to Australia in 1939 with the Vienna Boys' Choir. In 1950 he won a Government scholarship to study at Covent Garden and in Vienna, returning to Australia to become producer for the National Theatre Opera Company, Sydney.

HAKENDORF, Carmel, was born in Port Augusta, South Australia. Her first violin teacher was her father and when only 10 won a scholarship at the Elder Conservatorium. She made her debut as a solo violinist with the Halle Orchestra.



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HALE, Una, was born in Adelaide and in 1946 won a scholarship at the Elder Conservatorium to continue her studies at the Royal College of Music, London. Two years later she was engaged by the Carl Rosa Opera. In 1954 she joined the Royal Opera House, Covent Garden, where she is now principal soprano.

HARRISON, Eric, born in England, has played in the United States, Canada, France, Switzerland, Holland, Poland, and Britain.

HICKMAN, Charles, one of London's most successful directors, has been responsible for more than 50 productions in London's West End.

JACKSON, Ronal, was born in Sydney, studied at the New South Wales Conservatorium, then won an A.B.C. vocal competition and went to London to study in 1949. He toured the British Isles with the Carl Rosa Opera Company, appeared as a guest artist at Covent Garden and in Vienna.

JASEK, Ladislav, was born at Morina, Czechoslovakia, in 1929. He graduated from the Prague Academy of Music with a Government grant which enabled him to study for a further three years. He has played with many leading European and British orchestras, and came to Adelaide in 1959 to teach the violin at the Elder Conservatorium.

JOST, Mack, pianist, graduated as a Bachelor of Music from the Melbourne Conservatorium and in 1946 was awarded a post-graduate scholarship to study in London. He has broadcast for the B.B.C.

KENNEDY, John, son of internationally-known Australian 'cellist Laurie Kennedy, won a scholarship in 1943 to the Royal Academy of Music, London, later became principal 'cellist in the Liverpool Philharmonic and other overseas orchestras.

KRIPS, Henry, was born near Vienna in 1913. After studying at the Vienna Conservatorium, he became assistant musical director of the Innsbruck Municipal Theatre and was chief conductor at the age of 21. Now conductor of the South Australian Symphony Orchestra.

LESKE, Clemens, was born in Melbourne and studied pianoforte 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.

MACKERRAS, Charles, conductor, was born in New South Wales, and received his musical education at the N.S.W. State Conservatorium. At the age of 21 he went to England where he spent several years with the Sadler's Wells Opera Company. He toured Europe in 1957 as conductor for the Marquis de Cuevas ballet, has conducted many concerts at the Edinburgh Festival, and in Canada and South Africa.

MATTERS, Arnold, bass, gained his A.M.U.A. at the Adelaide Conservatorium in 1926, left for London in 1929 where he became soloist at Westminster Abbey and opera producer at the Royal College of Music, Sadler's Wells, and Covent Garden. He is now principal singing teacher at the Elder Conservatorium.

MANIFOLD, John, was born in Camperdown, Victoria, has published several books of poetry and is an authority on early European music.

MARSHALL, Norman, was producer at the Cambridge Festival Theatre from 1926-33, and at the Gate Theatre, London, 1934-39. He has also produced many plays in London's West End, and is author of two books on theatre production.

MATTHEWS-RALF duo: Born in England, violinist and conductor, Thomas Matthews, has made European and Australian tours with his Australian-born wife, pianist Eileen Ralf. Now conductor of the Tasmanian Orchestra, Hobart.

MENUHIN, Yehudi, born in New York of Russian parents, was a child prodigy who began studying the violin at the age of four and made his debut in San Francisco three years later. He has played in all the world's capitals and now appears at several European festivals annually. This is his fourth visit to Australia.

MENUHIN, Hephzibah, was born in San Francisco in 1920 and began to study the piano at the age of four. She gave her first recital four years later in San Francisco, then went to France, Switzerland, and Italy, studying under Marcel Ciampi. Her next public appearances were with her brother, Yehudi, giving sonata recitals in most of the major cities of Europe and America.

PETERS, Dr. J. V., graduated in music in his home country, New Zealand, before going to England for further study. He was appointed a lecturer-teacher at the Elder Conservatorium of Music in Adelaide in 1954, in 1955 became organist and master of the choristers at Saint Peter's Cathedral.

PHILBRICK, Dr. Norman, producer, is executive head of the Department of Speech and Drama at Stanford University, California. Also president of the American Educational Theatres Association, he has directed many plays in various university theatres and is an authority on techniques of play-writing.

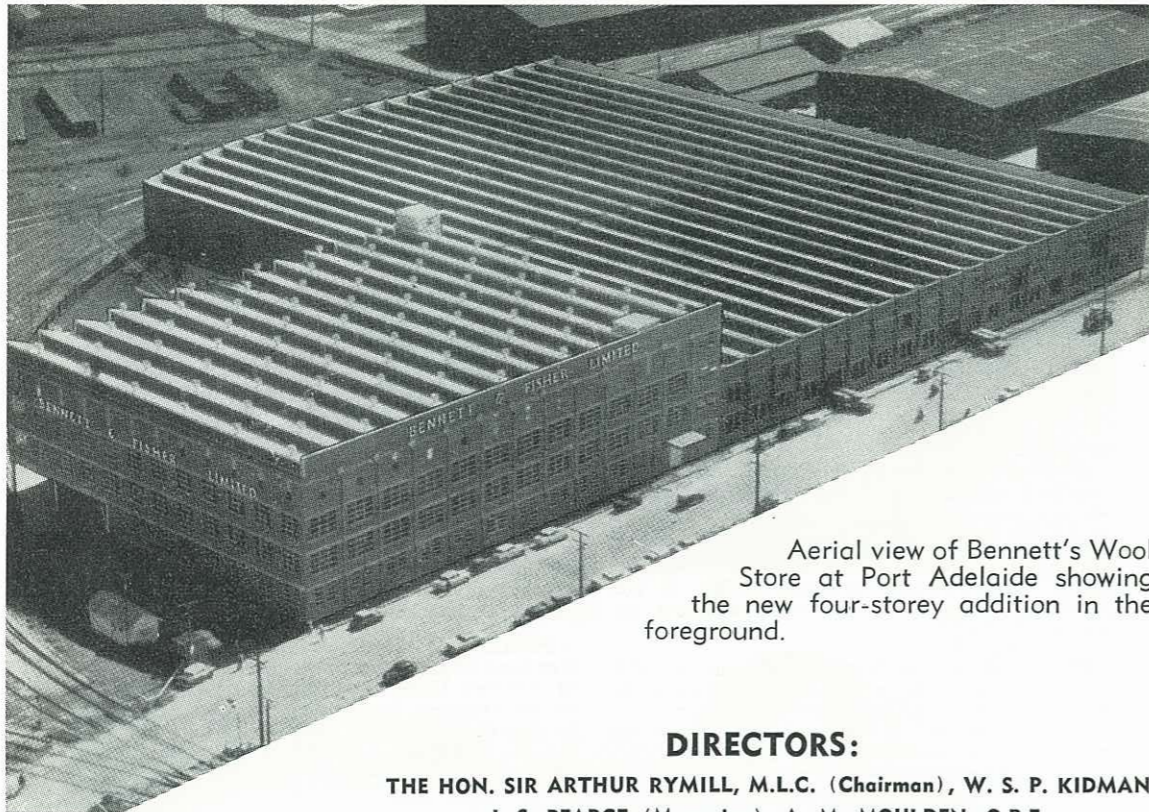
PRITCHARD, John, was born in 1919 and studied under Sir Henry Wood and Egon Petri. Staff conductor to the Glyndebourne Festival since 1947, he was appointed musical director of the Royal Liverpool Philharmonic ten years later. He has also been guest conductor for the Vienna State Opera, and Symphony Orchestra, Covent Garden Opera House, Berlin and Edinburgh Festivals.

QUENTIN, Professor Robert, theatre director, was born in England and came to Australia after the war. He later joined the Australian Elizabethan Theatre Trust as opera producer, and is now in charge of the National Institute of Dramatic Art, at the University of New South Wales, Sydney.

ROBERTS, Anthony. Born Cheshire, studied at Guildhall School of Music and Drama, London, and had acted or produced at the Liverpool Old Vic, Birmingham, Leeds, Sheffield Repertory Theatres and, after coming to Australia in 1955, joined the Elizabethan Theatre Trust.

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SARGENT, Sir Malcolm, is making his sixth tour of Australia. A bachelor of music at 19, he studied the piano under Moiseiwitch, has conducted most of the world's leading orchestras, and is now chief conductor of London's summer Promenade concerts organised by the B.B.C. He was knighted for his services to British music in 1949.

SATRE, Ana Raquel, was born in Uruguay in 1930, and studied piano, ballet and singing at the Conservatoire Nationale de Montevideo. She appeared in South American opera, then in 1956 studied in Paris with Ninon Vallin and Pierre Bernac, later winning the International Concours

TANCIBUDEK, Jiri, graduated at the Prague Conservatoire and Academy of Music and studied with British oboist, Leon Goossens. From 1945-50 he was first oboist at the Czech Philharmonic Orchestra in Prague, is now principal oboist of the Victorial Symphony Orchestra.

WARREN SMITH, Neil, baritone, has appeared in several opera seasons with the Elizabethan Theatre Trust. He won the champion aggregate at the Heidelberg Eisteddfod, Melbourne, in 1952.

WATERS, Frank. Born in South Australia, he is one of Australia's best-known stage, radio and TV actors. Has also played leading Shakespearean roles at Stratford, England.

WHITE, Leslie, born in England, studied with the Sadler's Wells ballet school from 1952-1954 and spent five years with the Company, becoming principal soloist.

WHITEHEAD, James, was born in 1912 at Newchurch, Lancashire. He was a member of the Boyd Neel Orchestra and the Zurich Tonhalle Orchestra, played at the Glyndebourne Festival of Opera and came to Adelaide in 1959

FESTIVAL FAIR

Australian Col Joye, 23, non-drinker, non-smoker, is the only recording artist in the world, except for Elvis Presley, to have had four records top the Australian Hit Parade. He and the Joy Boys, with other artists, will give two Col Joye Shows on March 24.

"INTERNATIONAL NIGHT," March 21, presents groups representing 14 countries. Artistic producer, Joanne Priest; producer, Murray George. Grateful acknowledgments are made to the following organisations:

The Good Neighbour Council (S.A.)
The Polish Association in S.A.
The Czechoslovak Club in S.A.
The Netherlands Society in S.A.
The Yugoslav Association in S.A.
The S.A. Estonian Association
Ukrainian Association of S.A.
The Latvian Club of Adelaide
Lithuanian Community in S.A.
The P. W. Doherty Memorial School of Irish Dancing
The Royal Caledonian Society of S.A.
The German Association
The Austrian Club
The Hungarian Club.

The Royal Christchurch Musical Society's Choir, New Zealand, will also take part.

BANDS AND MARCHING GIRLS, Norwood Oval, March 24. S.A. Band Association. Bands from city and country areas, with associated marching girls. Also marching girls from Western Australia. (These will also appear in "With the Bands", Elder Park, March 23. Conductor of massed bands, H. V. Stevens.)

"CHILDREN'S PARTY," Elder Park, March 24. Contributions made by various organisations and

individuals for programmes, gifts and transport to aid handicapped children.

"THE SCHOOLS SING," March 26. Conductor, S. J. Scoble. 2,000 children from 60 schools. (Also 200-voice school choir on March 17; conductor, John Slee.) With the co-operation of the S.A. Director of Education (Mr. E. Mander-Jones).

"SPORTS NIGHT," March 29. Noted Australian sportsmen to appear include Sir Donald Bradman, Haydn Bunton, John Devitt, Harry Gallagher, Harry Hopman, Marjorie Nelson, Hubert Opperman, M.H.R., J. Rycroft, Peter Thomson and M. Wood.

A display will be given one lunch-hour by the S.A. Police Department, by arrangement with the Commissioner (Brigadier J. G. McKinna).

Generous assistance has also been given by Adelaide television stations ADS-7 and NWS-9, both producing live shows at Festival Fair, and stations 5AD, 5KA and 5DN, and the Australian Broadcasting Commission, which have combined to present a programme.

"CAVALCADE OF JAZZ," March 20, presents Graeme Bell and his Dixieland Group, Sydney.

Executive producer: PERCY KING. Mr. King, producer of many successful variety shows overseas, has been brought from Sydney to direct Festival Fair. His wife, Jenny Howard, also appears.

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS provides displays each evening. THE PENNY ROCKETS and guest artists appear in six "Sunset Fiestas".

The Festival Fair Song was composed by Alex Regan and Tom King, Adelaide.

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THE ADELAIDE FESTIVAL OF ARTS

March 17-31, 1962

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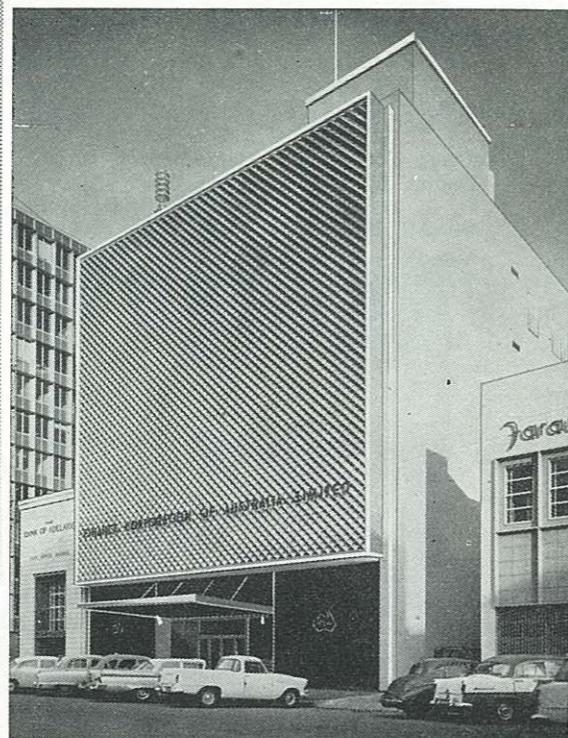
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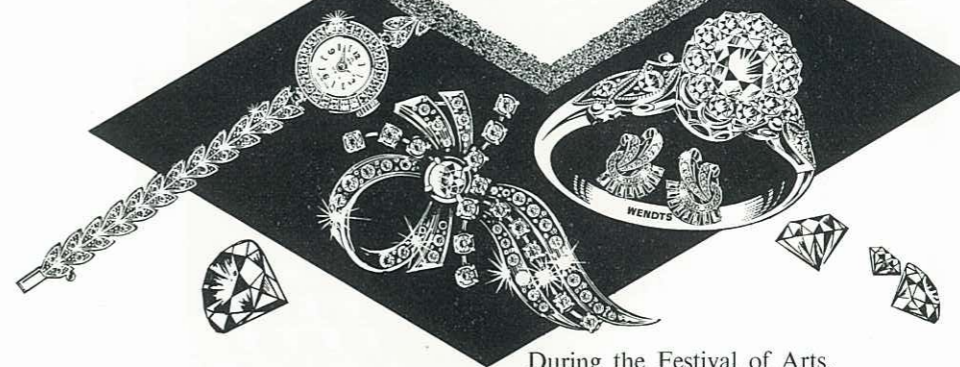
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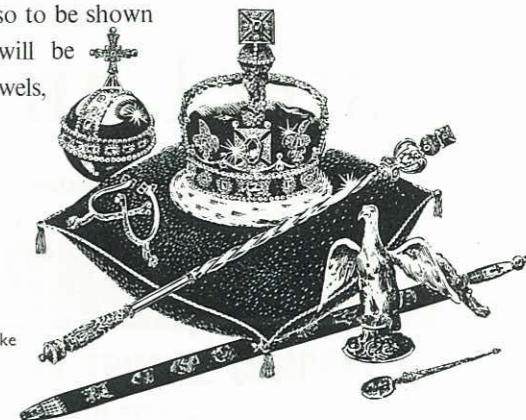
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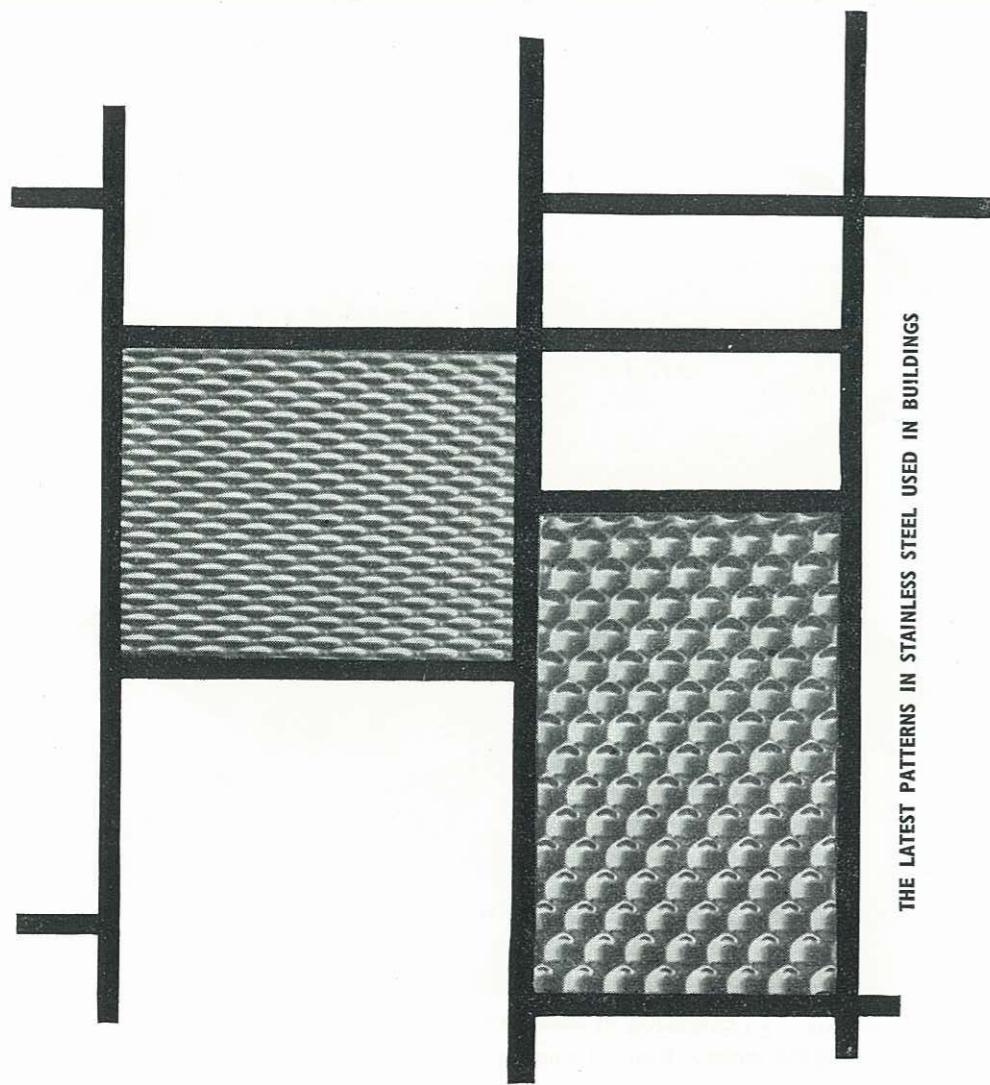
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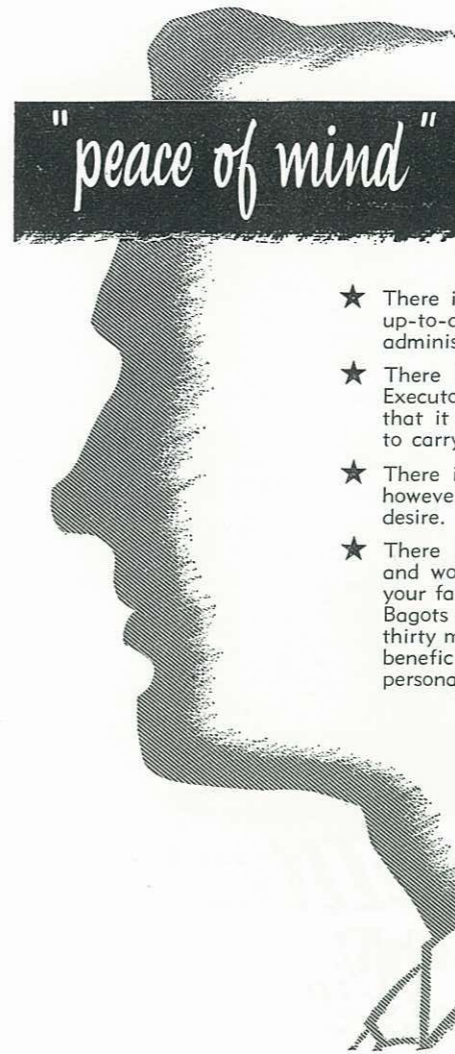
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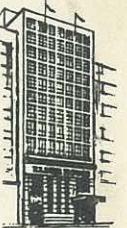
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