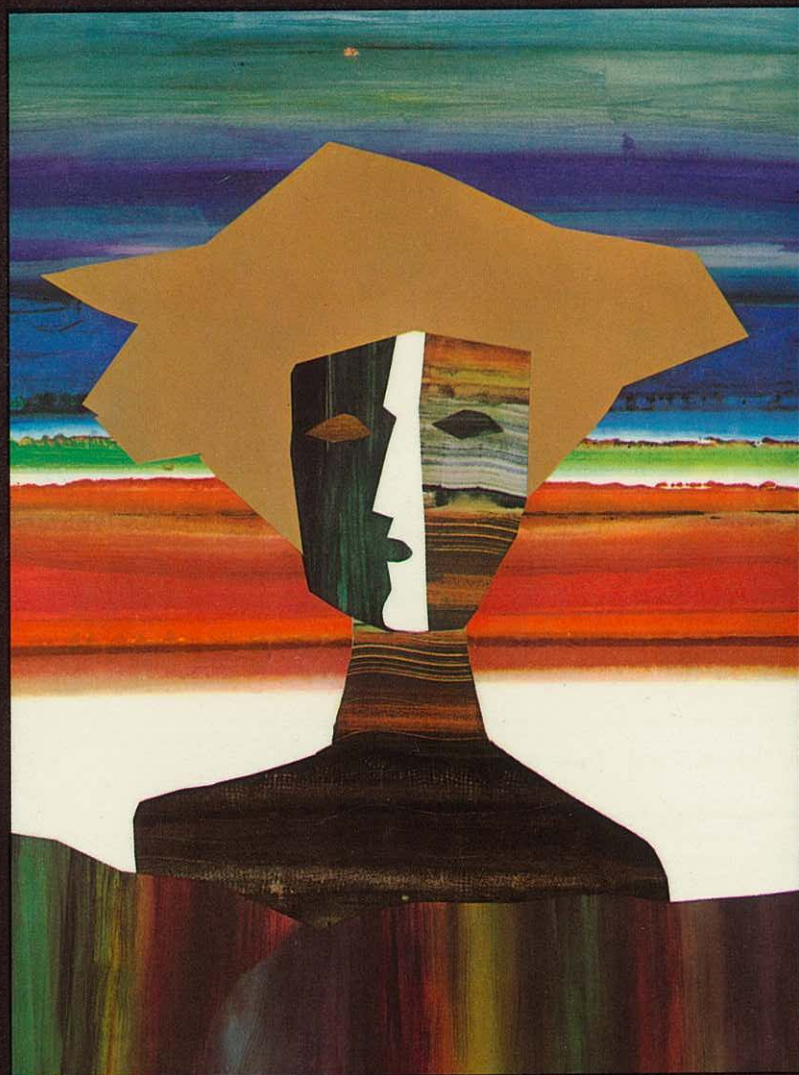


The Adelaide
Festival of Arts
6-28 March 1970

souvenir
programme 50¢



ADELAIDE FESTIVAL OF ARTS 1970

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*Town Hall, Adelaide
Lord Mayor's Room*

The 1970 Adelaide Festival of Arts has a programme of greater variety, higher standard and more pleasing balance than previous Festivals. This Festival marks our first decade, and it is fitting that it should hold more interest and artistic merit than ever before.

Associated with the official programme must come that feeling of festivity that arises from the sense of community participation for which the Adelaide Festival is famous. It is this feeling, this atmosphere that gives the Festival its special quality.

I am delighted, both as President of the Adelaide Festival of Arts and as Lord Mayor of Adelaide, that His Excellency Sir Paul Hasluck will officially open the Festival, welcoming the thousands of visitors to Adelaide and bidding the whole of South Australia a stimulating and entertaining three weeks.

On behalf of the Board of Governors, I would like to thank all those who have assisted in this 1970 Festival, and take this opportunity to wish everyone an exciting and memorable Festival.

ROBERT E. PORTER
Lord Mayor, and President,
Adelaide Festival of Arts.

FESTIVAL ATTRACTIONS

OPERA

THE ENGLISH OPERA GROUP led by Peter Pears will perform the three Benjamin Britten church operas: *The Burning Fiery Furnace*, *Curlew River*, *The Prodigal Son*.

THE INTIMATE OPERA GROUP OF S.A. will present two one-act operas for lunchtime and evening performances: *The Old Maid and the Thief* (Menotti), *L'Heure Espagnole* (Ravel).

DANCE

THE AUSTRALIAN BALLET—Two full programmes with guest artists Sir Robert Helpmann and Rudolf Nureyev.

THE ROYAL THAI BALLET

THE BALINESE DANCE COMPANY with Gamelan Orchestra.

THE GEORGIAN DANCE ENSEMBLE from Russia.

DRAMA

THE ROYAL SHAKESPEARE COMPANY in *The Winter's Tale* and *Twelfth Night*. Cast led by Judi Dench and Donald Sinden.

SOUTH AUSTRALIAN THEATRE COMPANY: *The Seagull* by Anton Chekov.

UNIVERSITY THEATRE GUILD: *Saved* by Edward Bond.

THEATRE 62: *Ourselves in Amber* by Ken West. (Premiere of an Australian play).

AUDIO/VISUAL

SOUND AND IMAGE: *The Oldest Continent* devised by Stan Ostoja.

MUSIC

THE WARSAW PHILHARMONIC ORCHESTRA—Conductors: Witold Rowicki, Andrzej Markowski. Soloist: Konstanty Kulka.

THE SOUTH AUSTRALIAN SYMPHONY ORCHESTRA

Conductors: Benjamin Britten, Henry Krips.

Soloists: Peter Pears, Nelli Shkolnikova, Rosalind Keene.

Massed Choirs

Recitals by: Benjamin Britten and Peter Pears

Nelli Shkolnikova

Bartok String Quartet

University of Adelaide Wind Quintet

Organ Recital—Dr. J. V. Peters

Duo Piano—Lance Dossor,

Clemens Leske

Contemporary Music—Richard Meale

Baroque Music—Emma den

Hollander

University Baroque Ensemble

Larry Adler

WRITERS' WEEK

Public lectures by Edward Albee, Anthony Burgess, Edna O'Brien, Stefan Heym and Australian writers. Discussions, seminars, poetry readings. Lunch-hour presentations from the works of Charles Dickens.

VISUAL ARTS

Portrait of Mexico

Leonard French Retrospective Exhibition

Recent British Painting

Selected exhibitions by private galleries

POPULAR AND FAMILY ENTERTAINMENT

Drip Dry Dreams—a pop revue

Rolf Harris Show

Ray Price Jazz Quintet with featured singer

Jeanne Lewis (others to be scheduled).

THE ENGLISH OPERA GROUP

The three parables, *Curlew River*, *The Burning Fiery Furnace* and *The Prodigal Son* are the works chosen by Benjamin Britten for performance at the 1970 Adelaide Festival of Arts.

The English Opera Group was founded in 1946 by a group of leading people, including Peter Pears and Benjamin Britten. Peter Pears is the leader of the group during the Adelaide season. Britten, the composer of the parables, stipulates that their performance must be in a church atmosphere, so the Festival has chosen Bonython Hall with its Gothic architecture to house the operas.

Curlew River

Britten was profoundly affected by the simple, touching story, the simplicity of style and the strangeness of the Noh-drama *Sumidagawa* in Tokyo. He felt a kinship between the ancient Japanese drama and medieval English drama, and transcribed the situation of a demented mother searching for her lost son.

Using the qualities of austerity and slight musical accompaniment, chanting and a slowness of action, Britten brought the nature of Japanese Noh-drama to bear on *Curlew River*, setting it in the medieval atmosphere of a morality play.

The work starts with the plainsong hymn *Te lucis ante terminum*, and from it the whole piece seems to grow. There is nothing specifically Japanese left in the parable, but Britten strives to involve the audience and the players in an intensity of concentration that he found in *Sumidagawa*.

THE ENGLISH OPERA GROUP

The Burning Fiery Furnace


The biblical story of Shadrach, Meshack and Abednigo is the basis for the second parable, written in 1966. It may be felt that, in this new version, the character of Nebuchadnezzar, the cult of the "god of gold", and the resistance movement – eventually triumphant – of three young Jewish exiles, have some relation to our own times.

With the success of *Curlew River*, Britten and William Plomer, the librettist, realised the possibilities of presenting works of a religious and legendary nature in a fitting atmosphere, while keeping them well within the scope of modern times and audiences.

The Prodigal Son

With its unforgettable climax of reward and rejoicing being lavished, not upon virtue and righteousness but on a sinner, this parable celebrates the triumph of forgiveness. This third parable seems to bring into clear focus the Christian view of life. It is worth noting that, like Christianity itself, all three of these church operas are of Asian derivation.

In *The Prodigal Son*, the development beyond the Japanese limits is fuller, notably in the use of the chorus, but the plot, the tone of the music itself and the production make clear the influence of the East on Benjamin Britten.



*SPECTACULAR SCENE from
"The Burning Fiery Furnace",
being performed by The English Opera Group
in the Bonython Hall.*

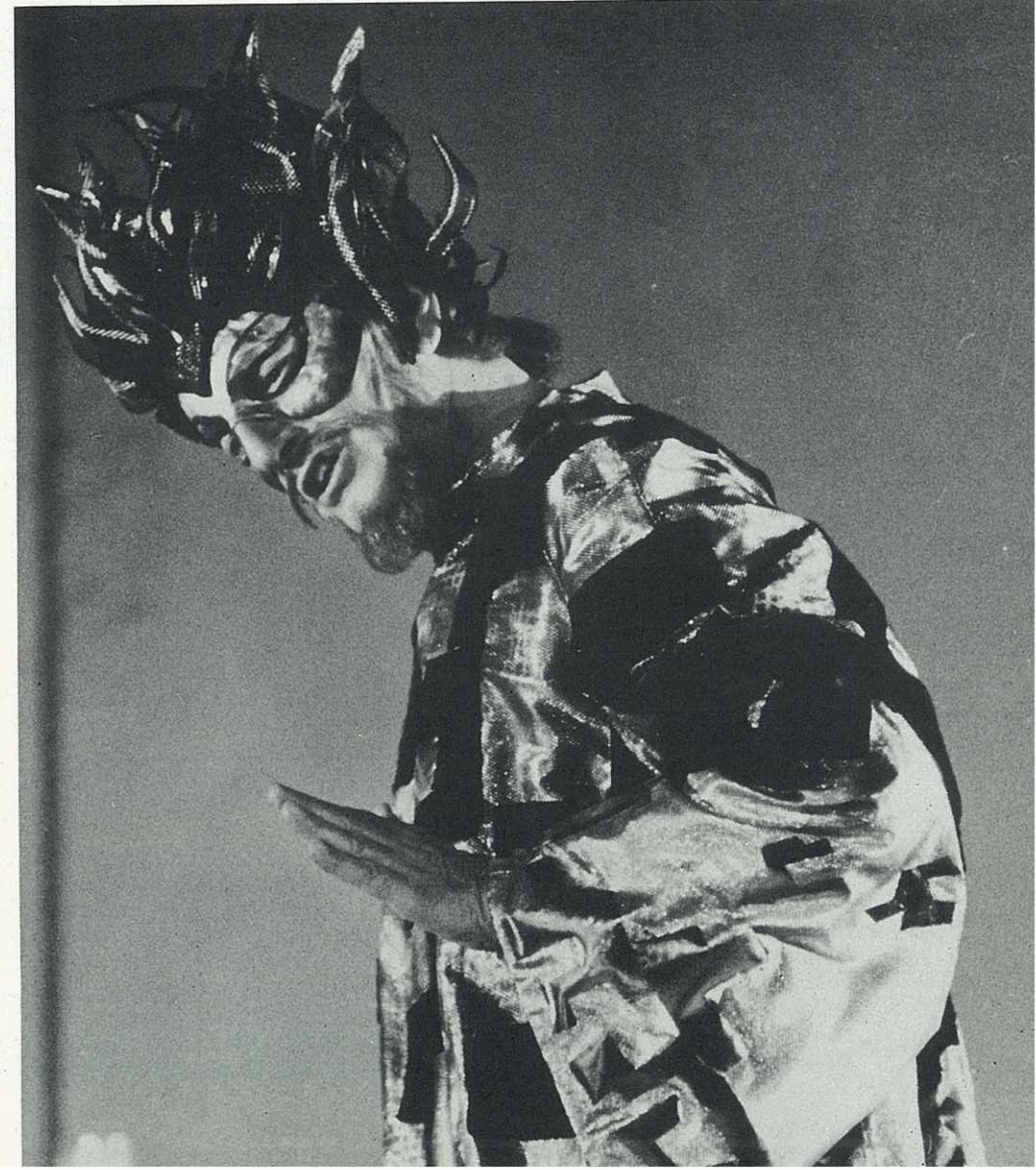
ENGLISH OPERA

*Peter Pears as the
Mad Woman in
Curlew River.*



ENGLISH OPERA

*PETER PEARS
as the
Tempter in
The Prodigal
Son.*



COMPOSER



BENJAMIN BRITTEN

BENJAMIN BRITTEN, one of the outstanding composers of this century, was born at Lowestoft, Suffolk, on November 22, 1913. He was educated at Gresham's School, Holt, and during his holidays studied music with Frank Bridge, whose friendship and advice he continued to value up to the time of the elder composer's death. While still a boy Britten entered the Royal College of Music, working with John Ireland and Arthur Benjamin, and on leaving (as an A.R.C.M.) in 1933 he at once established himself as a composer.

From the summer of 1939 until 1942 Britten was in the United States, where he completed many new works, notably the Michelangelo Sonnets written specially for Peter Pears, with whom he has always worked very closely. They have given many recitals together, and Peter Pears has played leading roles in most of Britten's operas. Benjamin Britten still lives in his native Suffolk, and in 1948 he founded the Aldeburgh Festival, which is now an annual event of great artistic interest. In 1953 he was created a Companion of Honour and in 1965 he was awarded the Order of Merit. He is the composer of the three Church Operas presented by the English Opera Group in Bonython Hall. Britten, with Peter Pears, is also giving recitals in the Adelaide Town Hall.

SINGER



PETER PEARS

PETER PEARS started singing when extremely young. To the embarrassment of his family, he insisted upon joining in the anthems with the choir at Salisbury Cathedral. At Lancing College his powers on the piano in Schumann's Piano Quintet led to the founding of the school orchestra. After Lancing he was for a short time organist at Hertford College, Oxford, whence he returned to his old preparatory school as teacher of a good many subjects, from Greek to games. He took lessons while he was teaching and this led to an operatic exhibition to the Royal College of Music, where he found himself on stage singing the Duke in Rigoletto after only four lessons. Following a period first with the B.B.C. Singers, then with the New English Singers, with whom he went on two American tours, he joined the chorus at Glyndebourne. During this period he met Benjamin Britten, with whom he again toured America as a duo. Returning to England, he joined the Sadler's Wells Opera Company, and in 1945 premiered the title role of Britten's Peter Grimes. Since that time Britten has written no fewer than ten principal operatic roles, seven song cycles and three Canticles for Peter Pears, as well as a number of other works, including the Spring Symphony, St. Nicholas Cantata Accademica, Cantata Misericordium and the War Requiem. Peter Pears also sings a good many other lyric tenor roles, but his activities are not confined to opera. His interpretation of German Lieder with Benjamin Britten is acclaimed throughout the world, and he was recently described by the London Press as "The Archangel of Evangelists." Yet another facet of his artistry is his interpretation of Elizabethan music with lutenist Julian Bream, and for his services to music he has been made a Commander of the British Empire.

THE INTIMATE OPERA GROUP

In contrast to the large cast and the Oriental romanticism of the English Opera Group, the Intimate Opera Group has chosen Menotti's *The Old Maid and the Thief* and Ravel's *L'Heure Espagnole* for its season of lunch-hour and evening performances.

These operas are presented in the smaller, more intimate atmosphere of the A.M.P. Theatre, in Adelaide's busy King William Street. It is not an uncommon thing to see groups of teenagers with bags of sandwiches going to a performance of lunch-hour opera.

THE WARSAW PHILHARMONIC ORCHESTRA

Conductor: Witold Rowicki

Soloist: Konstanty Kulka

The Warsaw Philharmonic Orchestra of 100 players is making its first visit to Australia, with its founder and chief conductor Witold Rowicki and the young solo violinist Konstanty Kulka. When this orchestra made its first American tour in 1961, not only was its very existence described as something of a miracle, but its performances were so outstanding that even fastidious and musically-sophisticated Boston gave it "an enthusiastic and prolonged ovation".

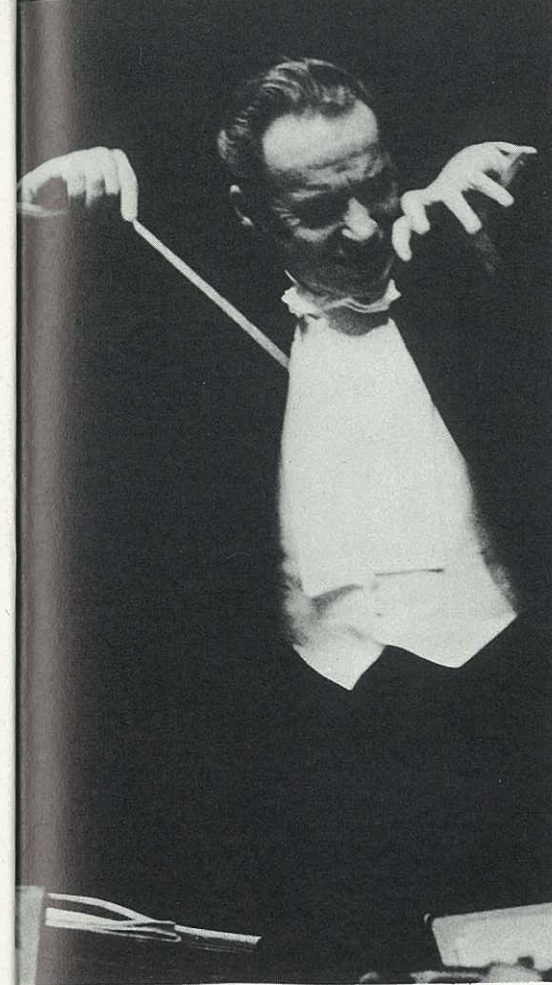
Since then it has returned to the United States, toured widely in Western Europe, visited the Soviet Union and Japan and made a number of visits to London. It has also taken part in the Florence (Italy) May Festival and in festivals in Britain. In Warsaw it plays each year at the festival of contemporary music.

The old Warsaw Philharmonic, founded in 1901, went out of existence in World War II, and so did its concert hall; but people all over Poland continued to play chamber music, so performers of a reasonable standard were ready after the war. In 1947 the new Warsaw Philharmonic Symphony Orchestra gave its first concert.

As normal life returned to the city, opera returned, and the orchestra was called upon to play for the opera as well as give concerts. The State Opera and Philharmonic Orchestra of Warsaw came into being; but orchestral concerts declined and it became clear that a separate concert orchestra was needed.

Under the guidance of Witold Rowicki, from the Polish Radio Orchestra, the National Philharmonic Orchestra of Warsaw was formed; and in January 1951 it gave its first concert.

In Adelaide (by arrangement with the Australian Broadcasting Commission) for the 1970 Festival of Arts, the Orchestra is presenting a series of concerts in Centennial Hall.



WITOLD ROWICKI

WITOLD ROWICKI has won many distinctions. The Polish National Prize of Merit has been awarded to him three times, and his recordings have been honoured in Holland, France and South America. He has made more than 100 recordings for a number of companies, including EMI, Philips and Deutsche Gramophon.

Rowicki was born in Poland in 1914 and studied at the Cracow Conservatorium, from which he graduated in 1938. He was then appointed to the conservatorium staff, teaching the violin. He had already made his debut as a conductor and, after the interruption caused by World War II, concentrated entirely upon conducting.

As well as being a fine conductor, he has also composed and is an able musical administrator, with a capacity for inspiring others. He has not only established two orchestras since the war, both of which have won prizes at Polish music festivals, but has also played an important part in the rebuilding of Warsaw's Philharmonic Hall.

Rowicki is noted in Poland for the help and encouragement he gives to young musicians and composers. His musical tastes are both national and international, classical and contemporary. As a guest conductor, Rowicki had great success with the London Symphony Orchestra last year, when he conducted the "tremendously exciting performance of Stravinsky's complete Petrushka ballet at Festival Hall."



KONSTANTY **KULKA**

The Warsaw Philharmonic Orchestra's 22-year-old soloist is violinist Konstanty Kulka, who has been constantly in demand in Europe and the Americas since winning a prize at the International Paganini Competition in Geneva in 1964, and first prize at the International Radio and Television Competition in Munich in 1966.

His concert tours have now taken him all over Europe, to North and South America and to Britain.

Konstanty Kulka, born in Danzig in 1947, began to play the violin at the age of seven. He learnt so quickly at the Primary Music School in Danzig that he was soon accepted at the College of Music. Upon graduation he entered the Danzig Conservatorium. His wide repertoire covers the classics, romantics and contemporaries.

Kulka's activities are not confined to music. He is interested in films, both as a photographer and as a viewer, particularly of Westerns. He reads science fiction, collects electronic recording equipment, and drives a fast car.



THE SOUTH AUSTRALIAN SYMPHONY ORCHESTRA, with its resident conductor, HENRY KRIPS (seen here) is playing a season of concerts in Centennial Hall, one with Benjamin Britten and Peter Pears, one with Russian violinist Nelli Shkolnikova and massed choirs, and a Viennese programme with soprano Rosalind Keene.

CENTENNIAL HALL CONCERTS

Rosalind Keene

Soprano Rosalind Keene, one of Australia's leading concert and opera singers, has always been content with success in her own country. She has achieved her ambitions here, though many opportunities to make a name overseas have come her way.

Since she began performing in Young Australia sessions, on ABC Radio, Rosalind Keene has become one of our most versatile singers. She has had outstanding successes on the operatic stage and on the concert platform, as a soloist in light music ensembles, and on television and radio. She is also a fine accompanist.

Rosalind Keene has given many fine performances in leading roles in ABC television operas, including *Prima Donna*, *Rita*, *Il Seraglio*, *Don Pasquale*, *The Pearl Fishers*, *Cinderella* and *The Gypsy Baron*. She was also the recorded voice for the role of Michaela in *Carmen* on ABC-TV. Recently she was engaged to play the female role in *Schwanda the Bagpiper*, to be shown on ABC-TV soon. In six years with the Elizabethan Theatre Trust Opera Company, now the Australian Opera Company, Rosalind Keene had leading roles in *La Boheme*, *Fledermaus*, *Falstaff*, *Rigoletto*, *The Magic Flute*, *The Bartered Bride*, *La Traviata* and *The Barber of Seville*, as well as *Ariadne auf Naxos*. Rosalind Keene has also been for some years a popular TV leading lady on *Bobby Limb's Sound of Music* and *The Bobby Limb Show*, singing musical comedy, light popular numbers and operatic excerpts.



ROSALIND KEENE

Nelli Shkolnikova

Soviet violinist Nelli Shkolnikova opens her second tour of Australia at the Adelaide Festival, with the performance of all ten Beethoven's violin sonatas.

Mme. Shkolnikova is considered by many critics to be the finest woman violinist in the Soviet Union.

Since her first Australian tour, in 1963, she has made her debut in the United States, where she was highly praised. In November this year she will make her second visit to the United States.

Other "firsts" since 1963 were concerts in West Berlin and Salzburg. In West Berlin last year she made a series of appearances with the Moscow Philharmonic Orchestra, which was visiting that city for the first time under the direction of Kyrill Kondrashin. Her "brilliant technique" and "sparkling tone" were praised by the critical West Berlin newspapers. In Salzburg she was also warmly praised.

In 1966 she made a return visit to France where, in 1953, while still a student at the Moscow Conservatorium, she won the Jacques Thibaud Prize in the International Marguerite Long-Jacques Thibaud competition, as well as the Ginette Neveu Prize for her performance of the *Tchaikovsky Violin Concerto*.



NELLI SHKOLNIKOVA

ANTON GINZBURG who will accompany Nelli Shkolnikova is famous as a talented pianist, soloist and brilliant ensemble player. He first began to take part in public concerts when he was a student of the Moscow Conservatoire, which he entered in 1948 after finishing at the Central Music School. His career was really launched in 1957 when he won first prize at the Smetana International Competition in Prague. He appeared in more and more concerts, continuing to develop as a soloist and as an ensembler. For a few years he played not only in his own concerts but also in performances with violinist Igor Oistrakh. A great artistic event in Ginzburg's career was his appearance with Sviatoslav Richter in 1959. The Russian journal "Musical Life" wrote at that time: "... Ginzburg showed himself to be a worthy partner to Richter. The magnificent sound, irreproachable technique, musical talent, nobility of taste—this was the attraction of the playing of the young pianist, deservedly sharing the success with his distinguished senior". Anton Ginzburg has made many successful tours abroad, giving solo concerts or playing in ensemble with Oistrakh, in England, France, Austria, both West and East Germany, Czechoslovakia, Yugoslavia, Hungary, Poland, Rumania, Bulgaria, Switzerland, Finland, Norway, Belgium, Japan and India, and in Latin America.

THE BARTOK STRING QUARTET ENSEMBLE

The Bartok String Quartet Ensemble, which was formed in 1957, is brought to the Festival in conjunction with Musica Viva. Its members – Peter Komlos (1935) first violin, Sandor Devich (1935) second violin, Goza Nemeth (1936) viola, and Karoly Botvay (1933) violoncello – graduated from the Ferenc Liszt Music Academy in Budapest.

The four have no peers when it comes to playing Bartok quartets, as they prove in their performance of the tightly-knit, highly-complex Third. But their prowess does not stop there. Beethoven and Debussy are also open books for them. To list the factors that lift the group to its high level is to touch the heart of fine string playing: a beautiful, singing tone with no edge or roughness; true intonation; a complete range of nuance geared to the requirements of style and good taste; general poise and restraint, and that rare commodity, a youthful freshness.

The Bartok Quartet scored its first success at the 1955 Budapest International Haydn Competition by winning the second prize. In 1964 it was given the top award of the International String Quartet Competition at Liege, Belgium. In 1965 the Ensemble was decorated with the First Degree of the Ferenc Liszt Prize of the Hungarian People's Republic.

It has toured extensively in Austria, Belgium, Britain, Bulgaria, Canada, Czechoslovakia, France, East and West Germany, Italy, Poland, the Scandinavian countries, the Soviet Union, Switzerland, the United States and Yugoslavia.



THE BARTOK QUARTET
studies a score

TOWN HALL CONCERTS

ADELAIDE TOWN HALL is the venue for many recitals during the Festival.



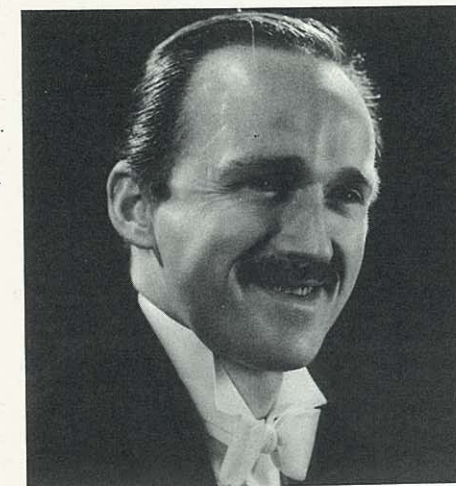
Members of the University of Adelaide Wind Quintet, who are performing in the Town Hall, are regarded as the finest exponents of their instruments in Australia. As a group, they have toured more than 55 countries and have established their international reputation as a sensitive and technically-excellent unit. The sympathy between the musicians creates a sensitivity of style which gives the group the unexcelled reputation it enjoys, both at home and abroad. The members (seen above) are: David Cubbin, flute; Jiri Tancibudek, oboe; Thomas Wightman, bassoon; Stanley Fry, French horn; and Gabor Reeves, clarinet.

TOWN HALL CONCERTS



LANCE DOSSOR

CLEMENS LESKE



English pianist Lance Dossor made his London concert debut in 1937. Since then he has enjoyed an international reputation as a fine soloist with many orchestras, including the Israel Philharmonic Orchestra. Since his appointment to the staff of the Elder Conservatorium of Music he has made numerous appearances with Australian orchestras and has appeared in every Festival. He is joined in this Festival by Clemens Leske, also a lecturer at the Elder Conservatorium and one of Australia's finest pianists. Mr. Leske has toured many countries and in 1965 appeared in Italy with violinist Uto Ughi, with whom he had already toured Australia. The performances of these two fine pianists are in the Adelaide Town Hall.

TOWN HALL CONCERTS



RICHARD MEALE (seen above) is a lecturer in composition in the University of Adelaide, with several post-graduate students under his guidance. His music is influenced by Asian cultures and is contemporary in every sense. His choice and use of instruments is highly original. During the Festival he is conducting in the Adelaide Town Hall the World Premiere of his own work, *Interiors/Exteriors*, written for two pianos and three percussion instruments. It has been commissioned by "The Advertiser" as the John Bishop Memorial work for this Festival.

Baroque Concerts

The University Baroque Ensemble is presenting a concert of Baroque music in Elder Hall.

A Baroque recital, also in Elder Hall, features the harpsichordist Emma den Hollander, presenting Goldberg Variations by J. S. Bach.



ORGANIST Dr. J. V. Peters (above), who is giving a recital in the Adelaide Town Hall, is a graduate of the University of New Zealand and the University of Durham, and a Fellow of Trinity College, London and the Royal College of Organists. He is also a harpsichordist, choral conductor, and composer of note. He is Reader in Music at Adelaide's Elder Conservatorium.

THE ROYAL SHAKESPEARE COMPANY

Formed around a core of artists under long-term contract, The Royal Shakespeare Company aims to be a flexible ensemble with a distinctive character. The repertoire is varied, and goes beyond the actual stage to television and films. While Shakespeare is the company's main concern, contemporary plays are also in regular performance, and in short experimental seasons, the Royal Shakespeare Company challenges accepted forms of acting, writing and directing.

The Winter's Tale and *Twelfth Night* are the plays chosen for the 1970 Adelaide Festival of Arts and they are being presented in Her Majesty's Theatre in Grote Street.

THE WINTER'S TALE:

Leontes, King of Sicilia, suspects his wife Hermione of adultery with his close friend Polixenes. He has her new-born daughter abandoned on a desolate coast by one of his lords, Antigonus. Hermione is tried and the oracle of Apollo declares her innocence. Leontes must die without an heir unless his lost daughter, Perdita, is found. Perdita has been raised by a group of shepherds and is in love with one of them, Florizel, who seeks to marry her without the knowledge of his father Polixenes. The young couple flee to the court of Leontes; they are married. Hermione, who has been thought dead, is revealed as living and Leontes and Polixenes are reconciled.

TWELFTH NIGHT:

Children separated at sea, a heroine forced to disguise herself as a boy, the wise fool, a girl who reluctantly woos her own rival in love, ill-considered vows and confusion between twins . . . these are only a few of the themes *Twelfth Night* picks up and elaborates. Basically, the message that comes through is that there is a season for everything – for mirth, for sorrow and for love.

JUDI DENCH (Perdita)
and **DAVID BAILIE (Florizel)** in
The Winter's Tale.



THE ROYAL SHAKESPEARE COMPANY

BILL FRASER as Sir Toby Belch (left) and
BARRIE INGHAM (Sir Andrew Aguecheek) in
Twelfth Night.



DRAMA

THE SEAGULL

A play by Anton Chekov
set in Russia at the
turn of the century.

Chekov's insight into the changing world and into the warm humanity of people is keen. In The Seagull, he portrays the characters in a Russian family, the interaction of its members each upon the other and their awareness of life, in a rapidly-altering environment. Some members of the family are supremely conscious of their age, some of their youth. Chekov studies them all with a sensitivity that makes his play one of the classics of the modern era.

Presented by the South
Australian Theatre Company.

Directed by PETER
COLLINGWOOD.

DRAMA

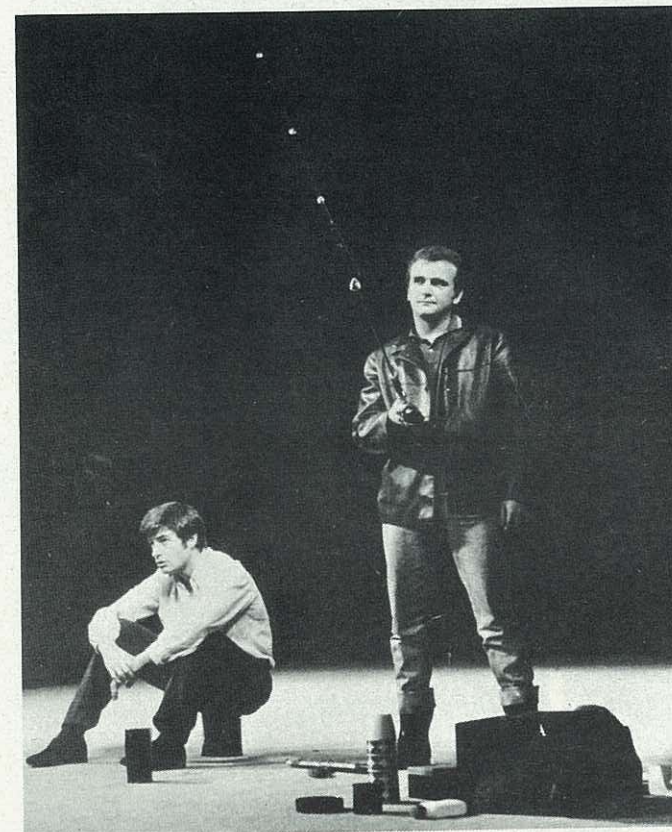
SAVED

A modern play by Edward Bond.

When this play was first staged in 1965 in London it quickly became the subject for fierce debate. The act of violence is placed in the first half, as in *Macbeth*, but *Saved* is a truly modern play and has passed into the international repertoire. Unfortunately, the extreme horror of the violent scene initially dominated most dramatic criticism, blinding it to the rare qualities of observed dialogue and first-rate form which critics say the play has. As the University contribution to the 1970 Festival, *Saved* is being staged in Union Hall.

*Presented by the
University Theatre Guild.*

Directed by LAURENCE HAYES.



A scene from
SAVED



JOHN EDMUND

DRAMA

OURSELVES IN AMBER

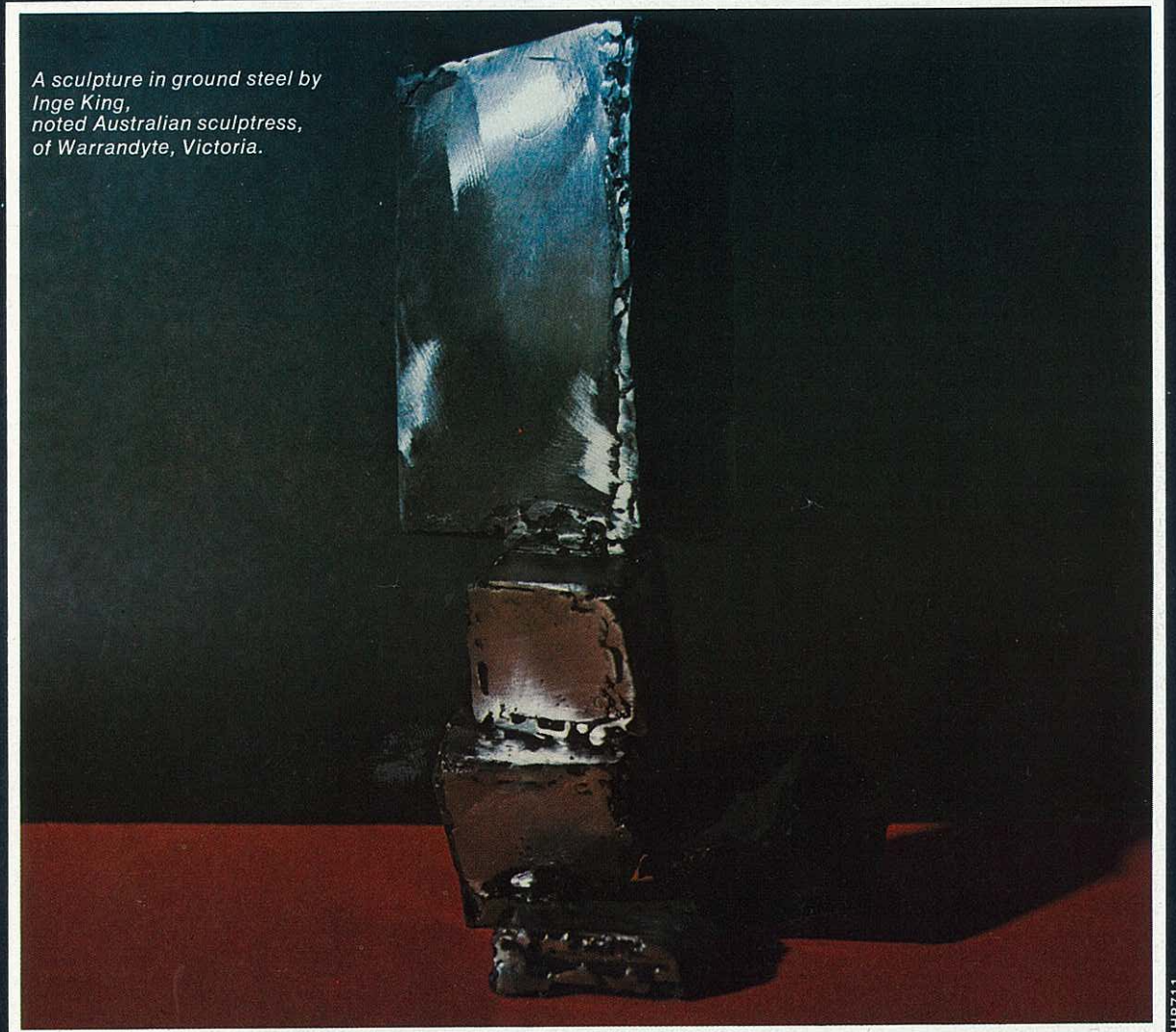
A new Australian play by KEN WEST

Mr. Fielding is a success. He is a businessman, complacent, secure emotionally and financially, and comfortably housed in Brougham Place, North Adelaide. He invites a few friends to a party at his home; a quiet, well-behaved party. Strangers intrude on the scene and Mr. Fielding is forced to take another look at his values, his aims and his principles. He emerges from the experience with a new dignity, a new perspective and loss of complacency.

Presented by THEATRE 62
Produced by JOHN EDMUND

Creativity in steel...

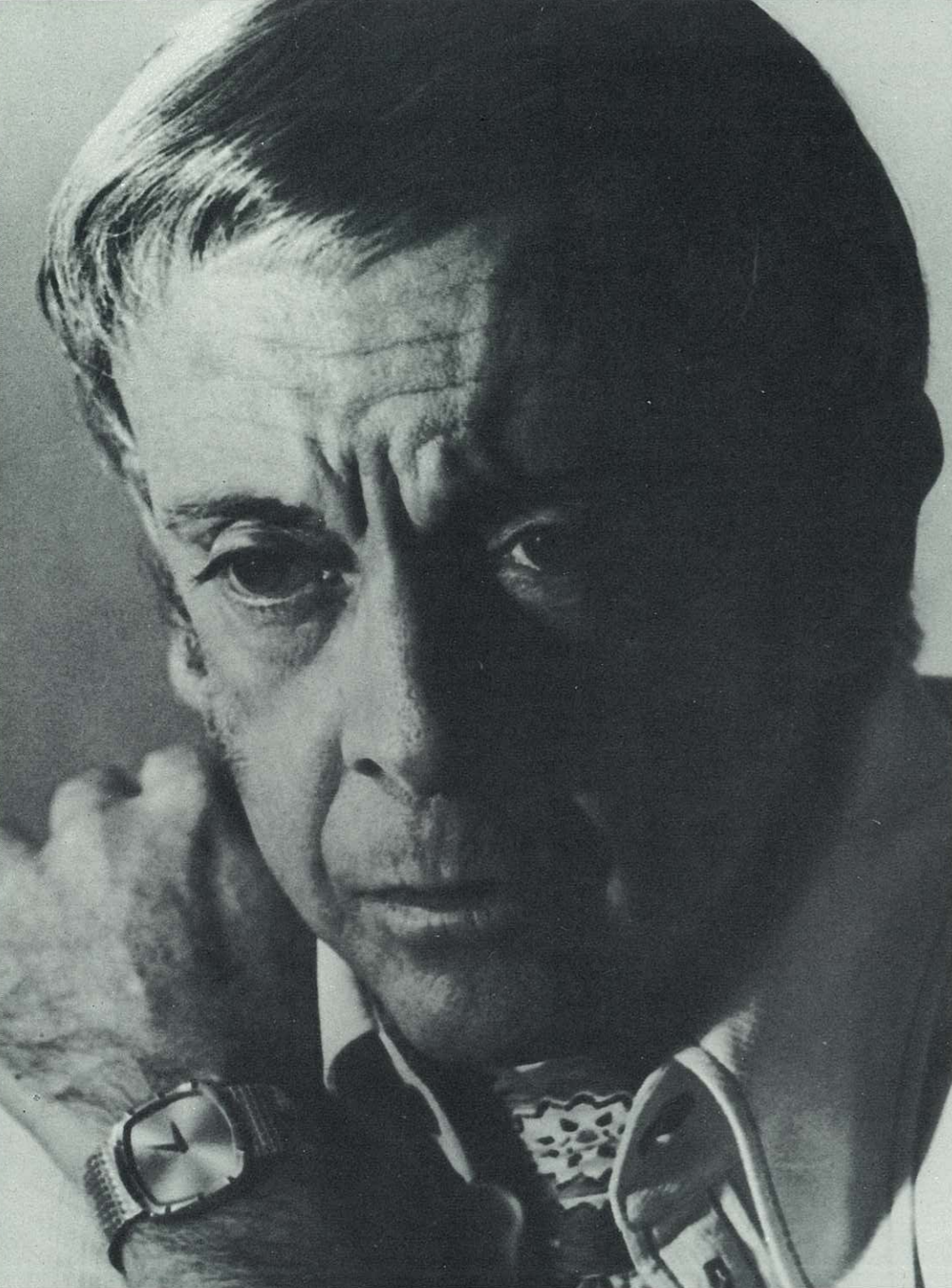
A sculpture in ground steel by Inge King, noted Australian sculptress, of Warrandyte, Victoria.



Creativity in steelmaking — Australia's BHP



THE BROKEN HILL PROPRIETARY COMPANY LIMITED MINING/STEEL/OIL & NATURAL GAS
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Sir Robert
Helpmann

SIR ROBERT HELPMANN

Born at Mount Gambier in South Australia's South-East, Sir Robert Helpmann has achieved an international reputation as a dancer, choreographer and actor since he first began dancing lessons at the age of six. After schooling at Prince Alfred College, Adelaide, he went to London and in 1933 became a student dancer with the Sadler's Wells Ballet Company, later becoming its principal dancer for many years. He made his acting debut as Oberon in Shakespeare's *A Midsummer Night's Dream* at the Old Vic Theatre in 1937. He has been choreographer of many ballets, including *Waltz Patterns*, *Comus*, *Hamlet*, *The Birds*, *Miracle in the Gorbals* and *Adam Zero*.

More recently he has created his own tremendously successful ballets – *The Display*, which had its world premiere at the third Adelaide Festival of Arts in 1964; *Yugen*, which had its world premiere in Adelaide in February, 1965; and *Elektra*, which had its Australian premiere at the fourth Adelaide Festival in 1966. His most recent ballet is *Sun Music*.

Sir Robert has also appeared in several films including *Henry V*, *Caravan*, *Red Shoes*, *One of our Aircraft is Missing*, *The Tales of Hoffmann*, and as an under-cover agent in the recent film made in Berlin, *Quiller Memorandum*, and also in *55 Days at Peking* and *Chitty-Chitty Bang Bang*.

He played the title role in *Hamlet* at the Stratford-on-Avon Memorial Theatre and produced *Madame Butterfly* and *Coq d'Or* at the Royal Opera House at Covent Garden in London. In 1958-1959 and in 1961, he toured Australia with the Old Vic. He recorded his first pop record, *Surfer Doll* and *I Still Could Care*, in 1964.

In the same year he was made a Commander of the British Empire. In 1965 he was appointed joint artistic director of the Australian Ballet Company with Miss Peggy van Praagh, and soon afterwards went with the company on a much-acclaimed world tour.

In 1966 he was appointed artistic adviser for the 1968 Adelaide Festival of Arts. The 1968 New Year saw Robert Helpmann made a Knight of the British Empire. The 1970 Festival, which marks the first ten years of the Adelaide Festival of Arts, is under the direction of Sir Robert Helpmann.

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THE AUSTRALIAN BALLET



Peggy van Praagh
Co-Artistic Director



RUDOLF
NUREYEV

THE AUSTRALIAN BALLET —Rudolf Nureyev

The Australian Ballet was established in 1962 by the Australian Ballet Foundation following the disbandment of the Borovansky Ballet. The first performance of the new Company was on November 2, 1962. Since then the Company has grown in size, quality and international reputation under the artistic direction of Peggy van Praagh and Sir Robert Helpmann. The Australian Ballet is now firmly established as a national company, giving a continuity of employment to its dancers and staff. The Company's repertoire includes full-length productions, one-act ballets and specially commissioned works by such famous choreographers as Sir Frederick Ashton, George Balanchine, Sir Robert Helpmann, Igor Moiseyev, Rudolf Nureyev and Antony Tudor. The Company has made three major overseas tours since 1965, performing in England, Europe, Canada, the United States, South America and South-East Asia. During the Festival season, the Australian Ballet is performing two programmes, including ballets choreographed by Helpmann and Nureyev, in Her Majesty's Theatre. Sir Robert Helpmann and Rudolf Nureyev are guest dancers.

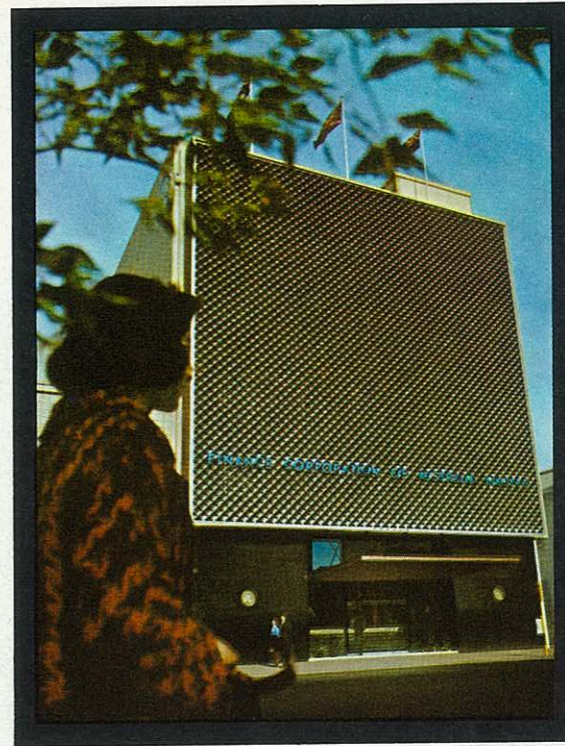
THE AUSTRALIAN BALLET



The Principal Artists of the Ballet: Garth Welch (premier danseur) and Marilyn Jones (prima ballerina).

15 years ago, Finance Corporation of Australia Limited commenced business in Adelaide. Today, its field of operations covers all States of the Commonwealth. Recognised as the leader in Real Estate Finance, F.C.A. also provides finance for Commercial and Industrial Properties,

Development Projects and Equipment Leasing. Through trained executives it offers a specialised service to the public. F.C.A. is performing an important function in the development of Australia, and in this way will continue to provide a sound opportunity for investment.



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THE AUSTRALIAN BALLET



THE ROYAL THAI BALLET

The costumes worn by the Royal Thai dancers are glittering and beautiful. They have undergone little change since the Ramakhien, the ancient epic about the god-king Rama, was adopted by the Thais some 800 years ago. There has been one change, however, in comparatively recent times. King Mongkut in the 19th Century lifted the ban on women dancers outside the Royal Court, and since then the costumes have been altered subtly to suit the delicate Thai women.

The programme selected by the Royal Thai Ballet for the Adelaide Festival of Arts is not confined to the Classical Thai Dance, but extends to include sword fighting, foot fighting and stick fighting. Many of the folk-dances chosen are much freer and lighter in movement than the classic dances of the Royal Court. To balance the programme, some of the best-loved classical dances are being performed.

*GLAMOROUS DANCERS
of the Royal Thai Ballet*



**THE ROYAL
THAI
BALLET**

*Beautiful Thai girl
wearing traditional
head-dress.*



BALINESE DANCE COMPANY

The Balinese Dance Company, numbering about 30 dancers and musicians, presents traditional folk-dances of Indonesia to the exciting nuances and rhythms of the gamelan orchestra. Balinese dancing is one of the oldest and most fascinating forms of dance.

Sir Robert Helpmann has said that he found this one of the most exciting companies he had seen. The dancing is straight from the village square. The dancers have lived their art rather than studied it, learning the steps as infants and dancing for their personal enjoyment and celebration rather than for Royal or public performance.

The dancers are young and vital, and while they may lack some of the technical perfection and attention to detail that the Thai dancers have, they execute their dances with such grace, natural rhythm and verve that their spectacle is as great as, and possibly even more exciting than, a trained company of professional adult dancers.

BALINESE DANCE COMPANY

Ornately dressed and made up, a Balinese actor portrays the part of Hanoman, King of the Monkeys, during a performance of one of the island's famous dance dramas.



THE GEORGIAN DANCE ENSEMBLE

The essential characteristic of Georgian dancing, as will be seen on the opposite page, is the rigidity of the upper part of the body, while the arms and legs are capable of very rapid movement.

The movements of the men indicate a powerful rhythm, or they may impersonate the flight of a bird of prey. The steps are fast, the men leap high and perform the dances with great vigour. None of the dancers is more than twenty-five years old.

The women's steps are small and graceful, with a sliding movement. Seldom do they dance in fast time, nor do they leap.

The Georgian dances originated mainly from the peasantry, not from the townspeople, and several of the dances are religiously based.

Musical accompaniment is by authentic folk instruments and a melodic chorus.

The Georgian Dance Ensemble is performing at the Apollo Stadium, Richmond.



THE GEORGIAN DANCERS



The Georgian Dancers in another spirited display.

THE VISUAL ARTS

There are three major exhibitions at the Art Gallery of South Australia, North Terrace, during the Festival – "Portrait of Mexico", "Leonard French Retrospective" and "Recent British Painting".

The exhibition of Mexican Art is known around the world as "Portrait of Mexico".

The second exhibition is in keeping with the practice of the Festival to feature a retrospective collection of the works of an Australian artist. This Festival the artist is Leonard French.

From the Peter Stuyvesant Trust comes "Recent British Painting", ninety-five superb examples of the work of modern British painters.

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the British are coming!

95 paintings in the Peter Stuyvesant Collection entitled 'Recent British Painting' are coming to Adelaide for this year's Festival of Arts. For the Peter Stuyvesant Trust this is the seventh time around. It all started in 1964, with the exhibition of the Art in Industry collection. Since then you have heard the London Symphony Orchestra, seen collections of Rodin, Nordic Art and Art of The Space Age. You have witnessed University Festivals in Melbourne and Canberra—sponsored by the Peter Stuyvesant Trust.

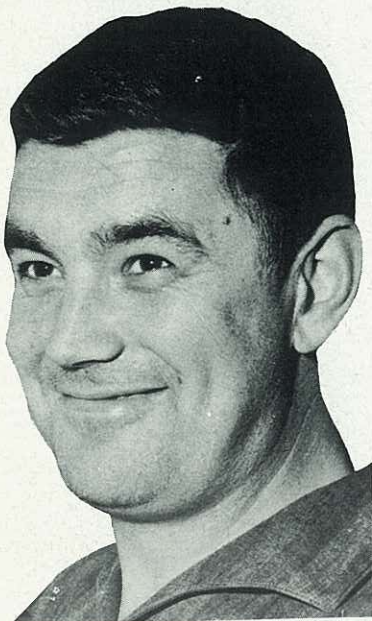
Now, the British are coming. To the South Australian Art Gallery for the Adelaide Festival, 1970. Francis Bacon heads a list of 51 painters, many of whom belong to the St. Ives, Cornwall, school. These include Ben Nicholson, Barbara Hepworth, Peter Lanyon, Bryan Wynter, Terry Frost, Victor Pasmore, Roger Hilton and Patrick Heron. Recent British Painting, presented by the Peter Stuyvesant Trust. If you're in Adelaide, make sure not to miss it.



THE PETER STUYVESANT TRUST
for the Development of the Arts.

THE VISUAL ARTS

RIGHT: Australian artist Leonard French, whose retrospective Exhibition is at the Art Gallery of S.A.



LEFT: From the collection of Mexican Art at the Art Gallery of South Australia.

THE VISUAL ARTS

PORTRAIT OF MEXICO: More than two hundred pieces of sculpture, statuary, bronzes, pottery and artifacts from the pre-Columbian period to the modern day are in the exhibition at the Art Gallery of South Australia. Aztec, Mayan and Inca cultures as well as contemporary Mexican art are displayed.

LEONARD FRENCH RETROSPECTIVE: A member of the Interim Council of the National Gallery in Canberra, a Harkness Fellow and a world traveller, Leonard French O.B.E. works in any medium which offers a challenge. His symbolism is religious, but in an earthy way influenced by the antiquity of Asian, Greek and Mexican cultures.

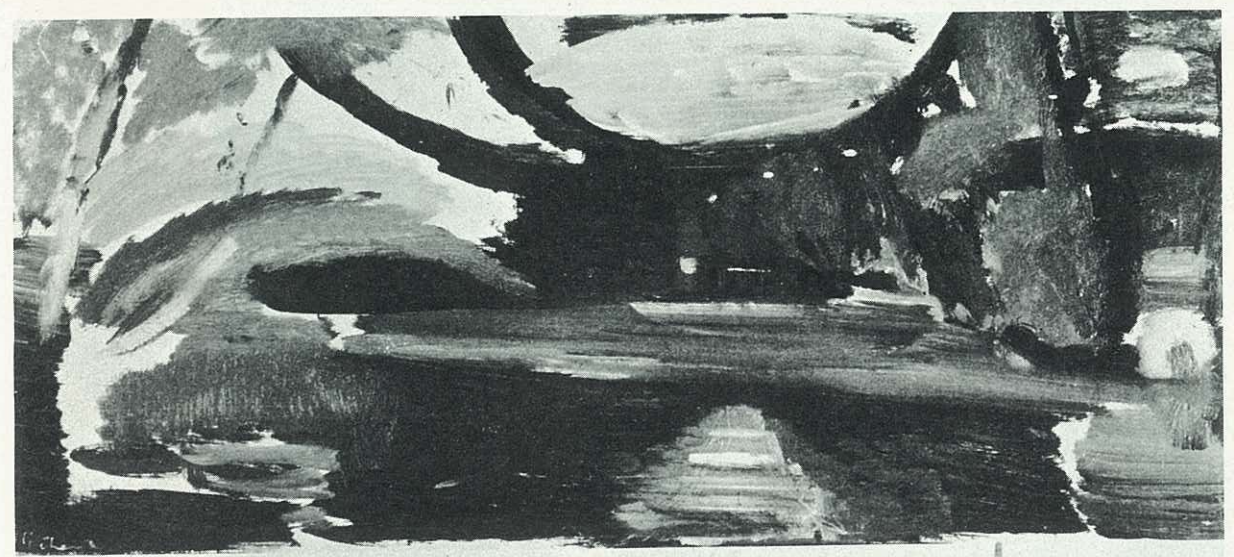
He has studied in many places and stayed for a time on the small Greek island of Samnos.

Among his works in glass are the ceiling of the Melbourne Cultural Centre, the windows of the National Library in Canberra and the 22 ft. window at Monash University.

LOCAL VISUAL ART PRESENTATIONS

Galleries marked * will have some paintings or crafts for sale. Private galleries to present exhibitions to be included in the official Festival programme will include:

- *BONYTHON ART GALLERY, 88 Jerningham Street, North Adelaide: Charles Blackman exhibition.
- *THE OSBORNE ART GALLERY, 13 Leigh Street, Adelaide: "Eight Australian Artists"—Ray Crooke, Sir Russell Drysdale, Ivor Hele, Jacqueline Hick, Louis Kahan, Justin O'Brien, Ainslie Roberts, Dick Shaw.
- *LLEWELLYN GALLERIES, 16 Swift Avenue, Dulwich: Franz Kempf exhibition.
- *LIDUMS ART GALLERY, The Common, Beaumont: An exhibition of some paintings by Leonard French; sculpture, Ian Hemmingway; jewellery, Alex Sadlow.
- JOHN MARTIN & CO. LTD. GALLERY: Exhibitions by Ivor Hele and Kenneth Jack.
- S.A. SCHOOL OF ART, Stanley Street, North Adelaide: Exhibition of works by various Australian artists from the collection of Elliot Aldridge Esq. (not for sale)
- *THE ROBERT BOLTON GALLERY, Decca's Place, Melbourne Street, North Adelaide: James Cant Retrospective and Robert Bolton's Norton Summit paintings.
- *HAHNDORF ACADEMY, Hahndorf: Sir Hans Heysen Exhibition, Horace Trenerry, Robert Pulleine Retrospective.
- *ALDGATE CRAFTS, Main Road, Aldgate: Exhibition of crafts by Rhonda and Keith Ogilvie—pottery, jewellery, batik and beaten copper fabrications.
- *ROYAL S.A. SOCIETY OF ARTS INC., Institute Building, North Terrace, Adelaide: Maude Vizard—Wholohan Art Prizes Exhibition.
- DAVID JONES GALLERY (in collaboration with the National Trust of S.A. and in conjunction with the S.A. Museum.): "Australian Heritage", Cavalcade of Australian History.
- *WHITE STUDIO GALLERY OF MODERN ARTS, 22 Gawler Place, Adelaide: Exhibition of paintings by David Boyd.
- MYER EMPORIUM (S.A.) LTD. GALLERY (in collaboration with the Adelaide Society of Collectors): "Antique Collections".



RIVER ROTHER, DARK EVENING, 1951, by Ivon Hitchens. This is in the Peter Stuyvesant Trust exhibition of recent British paintings at the Art Gallery of South Australia, North Terrace.

- MILLER ANDERSON LTD.: Exhibition of paintings and sculpture by migrant artists living in South Australia.
- *CITIZENS' ART GROUP: Paintings and sculpture in the East Parklands.
- TRANSFIELD EXHIBITION, State Library, Kintore Avenue, Adelaide.
- INTERNATIONAL PHOTOGRAPHIC EXHIBITION, S.A. Photographic Federation, Freemasons' Hall, North Terrace, Adelaide: Selection from more than 4,000 of the world's best prints and slides.
- *NORTH ADELAIDE GALLERIES, Lefevre Terrace, North Adelaide: An exhibition of paintings by Keith Looby.
- *CONTEMPORARY ART SOCIETY OF AUSTRALIA (S.A.) INC., 14 Porter Street, Parkside: Barry Goddard, Jacqueline Hick, Geoffrey Brown, Stan Ostoja—four South Australian artists.



SOUND AND IMAGE

Stan Ostoja presents the experimental theatre under the general *Sound and Image* title, using the dreamtime legends of the Australian aborigine as a basis for audio-visual theatre.

Presented in association with the Australian Elizabethan Theatre Trust, *The Oldest Continent* is a short but exciting production using the most modern electronic equipment as a vehicle of expression for the oldest myths of the Australian native.

The Oldest Continent is in the Unley Town Hall.

Children's Entertainment

RAY PRICE (seen here) is known as the jazz intellectual who revolted against the restrictions of classical music. As if to prove his convictions, his Jazz Quintet is now rated Australia's finest. After service during World War II, he graduated from the Sydney Conservatorium of Music and played double bass with the Sydney Symphony Orchestra. In 1956, after a dispute with the Australian Broadcasting Commission over his playing with the Port Jackson Jazz Band, he led a trio into the Macquarie Hotel, Woolloomooloo, where history was made with "Jazz on the Waterfront."

Today the Ray Price Quintet is supported by the various divisions of the Arts Council of Australia. It also gives regular lectures and demonstrations at schools, and has appeared nationally on television.

During the Festival, Ray Price and his men are playing in Adelaide Town Hall and giving jazz lecture demonstrations in Centennial Hall and at Flinders University.



Schools Concerts

Two free schools concerts are being given by the South Australian Symphony Orchestra. The conductor is Patrick Thomas, a young musician who is a favourite with children. He is the assistant conductor to Henry Krips, and is possibly Australia's finest younger conductor of choral music and opera.

His control of general repertoire is acclaimed as well, and he has a knack of turning the lighter moments of orchestral performance to full advantage. His programmes are carefully selected to appeal to children.



MAREE TOMASETTI

**CHILDREN'S
ENTERTAINMENT**

In September 1966 the Bunyip Children's Theatre of S.A. was founded by Maree Tomasetti and her husband Anthony Roberts, with the prime object of interesting and involving the infant and primary school child in the Drama experience. Since 1966 they have presented 12 plays, among them being *Magic Mirror Man*, *Winnie the Pooh*, *Pinocchio*, *Sleeping Beauty*, *Jolly Ragman*, and *House at Pooh Corner*. Most of these plays have included a large amount of audience participation. In 1967 was started the Bunyip Drama Centre, where



ANTHONY ROBERTS

children are encouraged to stretch their imaginations, by way of improvisation, dance, drama, writing, and stage training. Now into its fifth year, the Bunyip Children's Theatre looks forward to the day when it will be part of a cultural complex with its own specially-constructed areas orientated exclusively towards the activities of the child. The Bunyip Children's Theatre presentations during the Festival are at the Arts Theatre.



**POPULAR
AND FAMILY
ENTERTAINMENT**

ROLF HARRIS

ROLF HARRIS (seen here) is one of Australia's most successful and entertaining artists. His show consists of songs, sketches and cartoons. It is ideal family entertainment and is being presented in Adelaide's Centennial Hall.

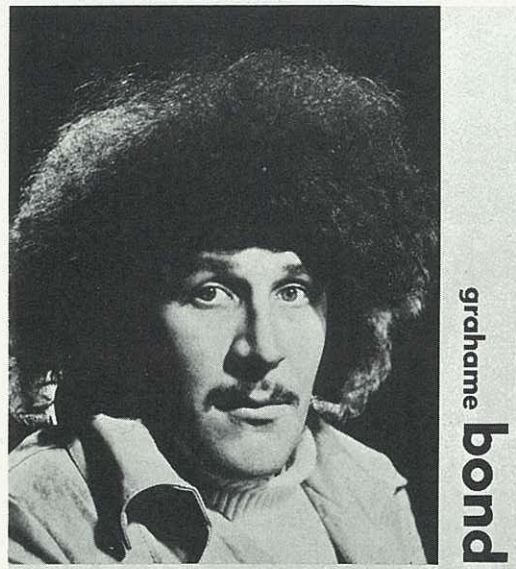


**LARRY
ADLER**

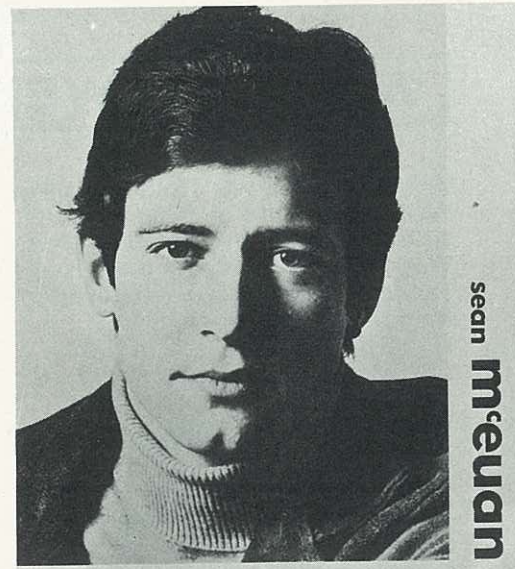
"From mouth organ to harmonica" is the career in a nutshell of Larry Adler. He has achieved the rare distinction of being the soloist with a symphony orchestra, the first solo harmonica player to have orchestral works especially composed for him. Larry Adler's season is in the Adelaide Town Hall.

POPULAR ENTERTAINMENT

Director John Tasker has brought Balloon Dubloon – Grahame Bond, Anna Nygh, Sean McEuan, Peter Campbell and Wilfred Last – out of the cloisters of Sydney University (where some of them are in the Faculty of Architecture) into the public eye. The material used by Balloon Dubloon in their modern revue *Drip Dry Dreams* is light and satirical. It appeals to young audiences with its kind of zany mod feeling, reminiscent of *Hair*. Music for the revue is supplied by *Oakapple Day*, a four-piece pop group consisting of guitar, bass, organ and percussion.



DRIP DRY DREAMS



WRITERS' WEEK

WITH VISITING WRITERS from all over Australia, New Zealand and many other countries, Writers' Week has become an integral part of the Adelaide Festival of Arts. There are lectures, readings and visits to schools and factories. Most of the functions are open to the public. A feature of Writers' Week is poetry reading on the lawns of the museum on North Terrace. Four overseas writers are attending this Festival to exchange ideas in discussions and to give lectures. Writers' Week extends from March 8 to 15.



English writer ANTHONY BURGESS was born in 1917 and was educated in Manchester. He has a prolific output, but most of all is a writer of quality. His use of words is exciting: one critic has called him "a swarm of words looking for a structure to settle on." His novels are numbered in dozens, while his contributions to periodicals are frequent and diverse, ranging from *The Times Literary Supplement* to *Playboy*.



Contemporary authoress EDNA O'BRIEN (above) was born in Ireland in 1932. She is married to Ernest Gebler. They have two sons, and now live in London. Edna O'Brien attended the Pharmaceutical College in Ireland, but her interest turned to writing. Later she won the English Kingsley Amis literary award. Her books include *Country Girl*, *The Lonely Girl*, *Casualties of Peace*, *August is a Wicked Month*, *Girl with Green Eyes* and *Girls in their Married Bliss*. She lists as her main interest "people" and says she avoids affiliations with associations and such groups and is "a pacifist since the Lamb fell."

WRITERS' WEEK



STEFAN HEYM (seen above) was born in 1913 in Germany. His verse about man's struggle for peace and a better world made it necessary for him to flee Hitler's Germany. He found refuge in Roosevelt's U.S.A. In 1943, he became Private Heym in the U.S. Army; in 1944 Sergeant Heym was awarded the Bronze Star Medal during the Ardennes battle. He was a commissioned officer at the war's end. In 1952, Mr. Heym asked East Germany for asylum from a witch-hunting America. At the same time, he refused to serve in what he believed to be an aggressive war against the Korean people. Mr. Heym returned his reserve officer's commission and Bronze Star Medal to the then U.S. President, Dwight D. Eisenhower. His novels include: *Hostages (The Glasenapp Case)*, *Of Smiling Peace*, *The Crusaders*, *The Eyes of Reason*, *Goldsborough* and *The Lenz Papers*. Mr. Heym's major works are written in English.



"THE BEST AND WORST OF TIMES" (The years of Charles Dickens) Some of the best-known characters from Charles Dickens are presented in a series of monologues linked by narration. Dickens was a social writer in the sense that he used his talent for characterisation to expose and to help change the squalid conditions of his time. "The Best and Worst of Times" is an illustration of some of these characters and the way Dickens manipulated them to achieve his purpose.
devised and presented by
ALASTAIR DUNCAN

EDWARD FRANKLIN ALBEE, the American playwright (seen above), was born in Washington D.C. in 1928. He was adopted when two weeks old by Reid Albee, the son of vaudeville producer Edward Albee. He held various jobs in the 1950s. In 1958, in three weeks, he wrote *The Zoo Story*, a one-act play about a poetic psychopath and a vocational professional man. It won the 1960 Vernon Rice Award for "outstanding achievement in an off-Broadway production." His next three works also were one-act plays. Two of these, *The Sandbox* in 1960 and *The American Dream* in 1961, ridiculed American values as seen in the same banal middle-class family. The third, *The Death of Bessie Smith* in 1961, depicted tensions between the races and between the sexes. *Who's Afraid of Virginia Woolf?*, his first full-length play, was a savage but witty dissection of two childless marriages and won every major drama award of the 1962 Broadway season.

FREE ENTERTAINMENT



The South Australian National Ballet Company, which will be performing on the island stage in Rymill Park.



The Good Neighbour Council is presenting a free concert of folk-dancing and music in Rymill Park.

RYMILL PARK

Summer evening Festival attractions on the lake in Rymill Park . . .

- The South Australian National Ballet Company in *Swan Lake*, *Casse Noisette*, *The Web*
 - The Ray Price Jazz Quintet
 - A colourful and spectacular display of folk-dancing and music by the National Groups of The Good Neighbour Council
 - A Park-In featuring pop, rock and blues
 - A Country and Western Show
- Other features include –
- A Biergarten
 - Open-air exhibition of paintings and sculpture

FREE ENTERTAINMENT

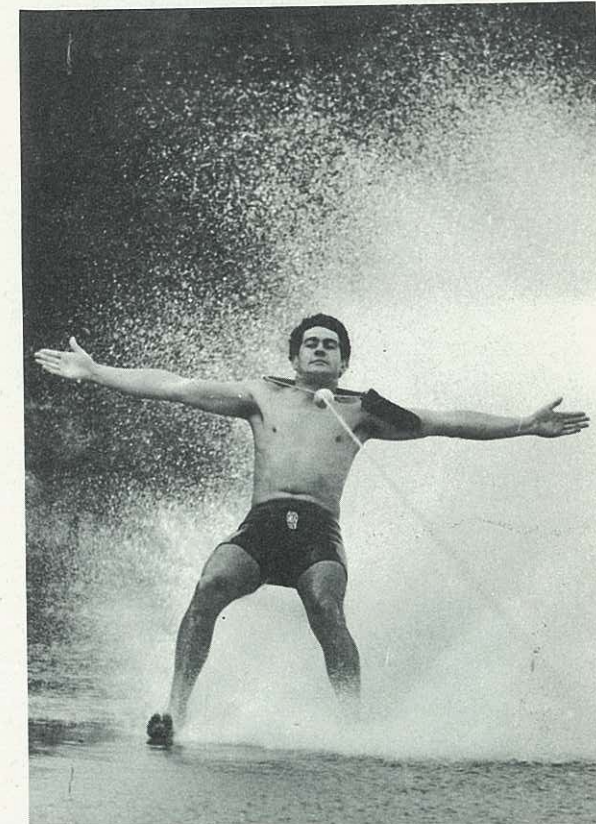


A section of the crowd in Elder Park during a previous Festival presentation.

ELDER PARK

. . . and afternoons on the banks of the Torrens Lake.

- A Popular Television Variety Entertainment
- A Concert by the S.A. Police Band with featured soloists
- A Creative Children's Entertainment
- Displays of water skiing and barefoot skiing (others to be scheduled)





ABOVE An attractive float and
BELOW a Scots band in previous
Festival processions.



FLOAT PROCESSION

OPENING CEREMONY

The 1970 Adelaide Festival of Arts will be officially opened by His Excellency the Rt. Hon. Sir Paul Hasluck, G.C.M.G., Governor-General of Australia, at a brief ceremony outside the Adelaide Town Hall at noon on Saturday, March 7, to be followed immediately by a float procession through the City.

FLOAT PROCESSION

Business firms and organisations contributing to the procession will include:

- The Adelaide City Council
- The Good Neighbour Council
- Young Women's Christian Association
- W.R.E. Department of Supply
- The Australian Red Cross Society
- South Australian Railways
- The Housing Trust of South Australia
- John Martin & Co. Limited
- Postmaster-General's Department
- South Australian Brewing Company
- Advertiser Newspapers Limited
- The South Australian Police Band

The float procession is under the direction of Mr. Cliff Sorrell

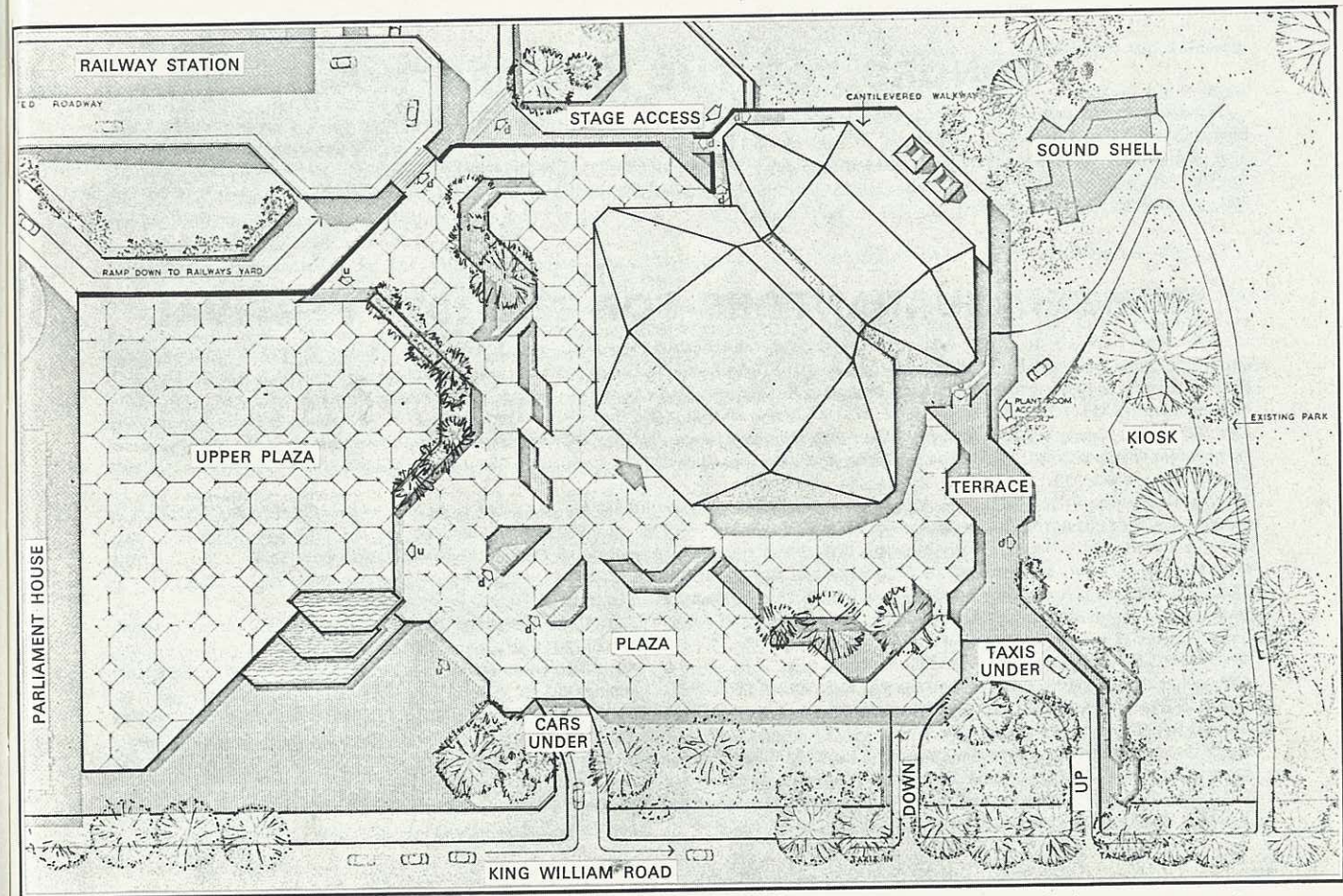
ONE OF THE FINAL SKETCH PLANS FOR THE ADELAIDE FESTIVAL THEATRE

The Plans provide for a Theatre to seat 2,000 people with stage arrangements and stage equipment suitable for orchestral concerts, operas, ballet, large-scale musical comedy, and other allied performances.

The lobby and foyer spaces have been designed for use also for non-performance activities, such as art exhibitions, conventions, and other exhibitions.

The estimated cost of the project is \$4,660,000.

It is expected that the Festival Theatre will be in use during the 1972 Adelaide Festival of Arts.



The Adelaide Festival of Arts could not exist without the generous support of its financial contributors. The Federal Government, the State Government of South Australia and the Adelaide City Council all make funds available to the Festival. Following is a list of Donors, Member-Guarantors and Friends of the Festival, whose guarantees and subscriptions give the Festival working capital, and help to bridge the gap between overall costs and box office revenue. The list is of those contributors whose applications were lodged before this publication went to print.

DONORS FOR THE 1970 FESTIVAL

Advertiser Newspapers Limited, \$2,000, Adelaide & Wallaroo Fertilizers Ltd., 200; Australian Hotels Association, 1,000; Bank of Adelaide, 1,000; Bennett & Fisher Ltd., 200; Coles, G. J. & Co. Ltd., 500; Cowandilla Presbyterian Sunday School Mothers' Club, 5; Finance Corporation of Australia Ltd., 250; 5KA Broadcasters Pty. Ltd., 100; General Motors-Holden's Pty. Ltd., 1,000; Iplex Plastics Ind. Pty. Ltd., 500; Mutual Life & Citizens' Assurance Co. Ltd., 400; S.A. Associated Brewers, 2,000; Solomon's Floor Coverings, 318; Tom the Cheap (W.A.) Pty. Ltd., 1,000; Wills, G. & R. & Co. Ltd., 800; Woolworths (S.A.) Ltd., 500.

MEMBER-GUARANTORS FOR THE 1970 FESTIVAL

A.C.I. Fibre Packages Co., \$100; Adams, Wm. & Co. Ltd., 100; Adelaide Arcade Pty. Ltd., 100; Adelaide Building Co. Pty. Ltd., 100; Adelaide Cement Co. Ltd., 200; Adelaide Film Festival (fully paid) 100; Adelaide Milk Supply Co-operative Ltd., 200; Adelaide Rope & Nail Co. Ltd., 200; Adelaide Society of Collectors, 200; Adelaide Steamship Co. Ltd., 500; Ajax Insurance Co. Ltd., 100; Alliance Acceptance Co. Ltd., 100; Alpine Constructions Pty. Ltd., 100; Andrewartha, Mr. E. M., 100; Angas, Sir Keith, 100; Angas-Parsons, Mr. & Mrs. P. B., 200; Angus & Coote Acoustics Pty. Ltd., 100; Ansett Airlines of South Australia, 100; Arnott, Motteram, Menz Pty. Ltd., 400; Associated Baking Corporation Pty. Ltd., 100; Associated Co-operative Wholesalers Ltd., 100; Australian Cotton Textile Industries Ltd., 100; Australian Glass Manufacturers Co., 100; Australian Salt Co. Ltd., 100; Austral Steel Limited, 100.

Bago's Executor & Trustee Co. Ltd., \$200; Balfour Wauchope Pty. Ltd., 100; BALM Paints Ltd., 200; Bank of New South Wales, 400; Barossa Co-operative Winery Ltd., 100; Barrett Bros. Pty. Ltd., 200; B.D.H. Industries Pty. Ltd., 200; Berger Paints S.A. Pty. Ltd., 100; Berry, Dean W., Gilbert, Barker & Polomka, 100; The Bonython Art Gallery, 500; British Tube Mills (Australia) Pty. Ltd., 600; Broken Hill Associated Smelters Pty. Ltd., 200; Brookman, Mr. & Mrs. A., 100; Brown, T. H. & Sons Pty. Ltd., 100; Bruce, Theodore Co. Pty. Ltd., 100; Budgen Jewellers Pty. Ltd., 100; Bundy Tubing Co. (Aust.) Pty. Ltd., 100; Bunge (Australia) Pty. Ltd., 100; Burgess, Cudmore & Pearson, 100; Burnell, Dr. Mary T., 100.

Caltex Oil (Australia) Pty. Ltd., \$400; Camelec Ltd., 100; Caroma Sales Pty. Ltd., 400; Carr Fastener Pty. Ltd., 100; Castrol Ltd., 100; Cheesman, Doley, Brabham & Neighbour, 100; Chief Kitchenware Pty. Ltd., 100; Chittock, Mr. A. E., 100; Chrysler Australia Ltd., 500; City Meat Co. Pty. Ltd., 100; City Mutual Life Assurance Society Ltd., 200; Clampett, R. W. & Co. Pty. Ltd., 100; Clarks Shoes Australia Ltd., 100; Clarkson Ltd., 100; Coldstream Refrigerators Pty. Ltd., 100; ColloTYPE Printers Pty. Ltd., 100; Colonial Sugar Refining Co. Ltd., 700; Commercial Banking Co. of Sydney Ltd., 100; Commercial Bank of Australia Ltd., 400; Commercial Motor Vehicles Pty. Ltd., 200; Commercial Printing House Pty. Ltd., 100; Commercial Travellers' Association of S.A., 100; Commercial Union Assurance Co. of Australia Ltd., 100; Commonwealth Banking Corporation, 400; Commonwealth Industrial Gases Ltd., 100; The Corporation of the City of Unley, 200; Creachainn Pty. Ltd., 100; Crompton, Dr. D. O., 100; Crompton & Sons Pty. Ltd., 100; Cruickshank, Mr. A. J., 100; Cutten & Harvey, 100; Cyclone K-M Products Pty. Ltd., 100.

Dalgety & New Zealand Loan Ltd., \$200; Delhi Australian Petroleum Ltd., 100; Ditter's Pty. Ltd., 100; Dobbie-Dico Meter Co. Ltd., 100; Dumas, Sir Lloyd, 100; Dunkley Tune & Co., 100.

Elder Smith Goldsbrough Mort Ltd., \$2,000; Electricity Trust of South Australia, 500; Elliott, Mr. M. C., 100; E.M.I. (Australia) Ltd., 100; Emmett Contractors Pty. Ltd., 100; English Scottish & Australian Bank Ltd., 400; Esso Standard Oil (Aust.) Ltd., 200; Horton Evins, Mrs. J., 100; Evins, J. H. Construction Co. Pty. Ltd., 100; Executor Trustee & Agency Co. of S.A. Ltd., 100.

Finlayson & Co., \$100; Flinders Lodge Motel, 100; Ford Sales Company of Australia Ltd., 200; Fowler, Mr. & Mrs. D. M., 100; Fowler, D. & J. (Aust.) Ltd., 100; Fricker Bros. Pty. Ltd., 400; F. Fricker Pty. Ltd., 100.

Gardner, Gavin F. & Co., \$100; G-Chem Co-operative Ltd., 100; Gibb & Miller Ltd., 100; Gibbs Bright & Co. Pty. Ltd., 100; Giles, Mr. & Mrs. H. O'Halloran, 100; G.K.N. Building & Engineering, 100; Glenloth Wines Pty. Ltd., 100; Trustees of Estate of the late Sir John Glover, 1,000; Glover Gibbs Pty. Ltd., 100; Golden Fleece Petroleum, 100; G. Gramp & Sons Pty. Ltd., 200; Guardian Assurance Co. Ltd., 400.

Hall, Geo. & Sons Ltd., \$100; Hamilton, Mrs. S. H., 100; Hansen & Yuncken (S.A.) Pty. Ltd., 100; Hardie, James & Co. Pty. Ltd., 100; Harman & Jacka Pty. Ltd., 100; Hardy, Thomas & Sons Pty. Ltd., 200; Harvey, Mr. & Mrs. B. R., 200; Haughton, Wm. & Co. Ltd., 100; Hayward, Mrs. C. C., 100; Hines Metals Pty. Ltd., 100; Hooker, L. J. Ltd., 100; Hooker-Rex Pty. Ltd., 200; Horwood Bagshaw Ltd., 200; Hotel Australia, 200; Humes Ltd., 200; Humphrys, A. C. J., 100.

IBM Australia Ltd., \$100; Imperial Chemical Industries of Australia & N.Z. Ltd., 500; Irwin, Mr. J. C., O.B.E., E.D., 200; Jackett, Wm. & Son Pty. Ltd., 100; James, Mr. M. R., 100; James, Mr. N. E., 100; Jolly, Mrs. E., 100; Jones, David (Adelaide) Ltd., 2,500.

Kelvinator Australia Ltd., \$1,000; Kennett Bros. Pty. Ltd., 100; Kidman, S. & Co. Pty. Ltd., 100; Kinnaird Hill de Rohan & Young, 600; Kodak (Australasia) Pty. Ltd., 200; Kornblums (S.A.) Ltd., 100.

Laubman & Pank Pty. Ltd., \$200; Lawlors Pty. Ltd., 100; Laybourne-Smith, Mr. G., 100; Legal & General Assurance Soc. Ltd., 100; Lensworth Finance Ltd., 200; Lumley, Edward & Sons (S.A.) Pty. Ltd., 100.

McDonald & Co. Pty. Ltd., \$100; McFarling, Mr. D. G., 100; McGregor, Mrs. W. W., 100; McLachlan, Mr. A. P., 200; McMichael, E. H. & Harris, 100; McMichael, Mr. K. B., 100; McNeil, Ross & Co., 100; MacLachlan Pty. Ltd., B.H., 100; Mack, John Pty. Ltd., 100; Martin, H. M. & Son Pty. Ltd., 100; Martin Kinnear Clemenger Pty. Ltd., 100; Matison, Mr. V. C., 100; Matters & Co. Pty. Ltd., 100; May, A. H. Ltd., 100; Mayfield, F. R. Ltd., 100; Mayne Nickless Ltd., 200; Melody Shop, 100; Mercantile Credits Ltd., 100; Mercantile Mutual Insurance Co. Ltd., 100; Metropolitan Wholesale Meat Co. Ltd., 100; Miller Anderson Ltd., 250; Mobil Oil Australia Ltd., 200; Mocatta, Dr. Mildred, 100; Modgraphic Pty. Ltd., 100; Montgomery R. & Co. Pty. Ltd., 100; Moore, Chas & Co. (S.A.) Pty. Ltd., 100; Moore, Mrs. H. V., 100; Moroni Industries Pty. Ltd., 100; Mortlock, Mrs. D. E., 100; Myer, Dame Merlyn, 100; Myer Emporium (S.A.) Ltd., 2,000.

NAS Macnamara (Adelaide) Pty. Ltd., \$100; National Bank A/asia Ltd., 400; News Ltd., 2,000; Nilsen, Oliver J. & Co. (S.A.) Pty. Ltd., 200.

Omark Aust. Ltd., \$100; Orlit Pty. Ltd., 200; Osborne Art Gallery, 100.

P. & O. Lines of Australia Pty. Ltd., \$100; Pearson, The Hon. G. G. & Mrs., 200; Peat, Marwick, Mitchell & Co., 100; Penfolds Wines Pty. Ltd., 100; Peoplestores Pty. Ltd., 100; Perry Engineering Co. Ltd., 100; Perry Metal Window Co. Ltd., 100; Phillips Electrical Pty. Ltd., 1,000; Pilkington Bros. (Aust.) Pty. Ltd., 100; Porter, F. W. & Co., 200; Potter, Ian & Co., 100.

Radio Rentals Ltd., \$100; Readymix Group S.A., 100; Reserve Bank of Australia, 400; Reynell, Walter & Sons Ltd., 100; Rigby Ltd., 200; Ring, Eric, Jackson, Wain Pty. Ltd., 100; Royal Australian Institute of Architects, S.A. Chapter, 100; Royal Insurance Co. Ltd., 100; Russell, P. C. & Partners, 100.

Sands & McDougall Pty. Ltd., \$100; Scammell, Mr. A. F., 100; Scott Bonnar Ltd., 100; Sekers Silk Pty. Ltd., 100; Seppelt, B. & Sons Pty. Ltd., 100; Shell Co. of Australia Ltd., 1,000; Simpson, Mr. A. M., 100; Smith, Ernest & Co. Pty. Ltd., 200; Sola International Pty. Ltd., 100; S.A. Brush Co. Ltd., 100; Southern Farmers' Co-operative Ltd., 400; S.A. Gas Co., 1,000; S.A. Hotel Pty. Ltd., 400; S.A. Portland Cement Co. Ltd., 100; S.A. Rubber Mills Pty. Ltd., 1,000; S.A. Taxi Trucks, 100; S.A. Totalizer Agency Board, 100; S.A. Towel Mfg. Co. Pty. Ltd., 100; Spicer-Cowen, 100; Sprod, Gun & Co., 100; Stenhouse Wallace Bruce & Co. Ltd., 100; Stewarts & Lloyds (Australia) Pty. Ltd., 100; Stock Journal Publishers Pty. Ltd., 100; Suburban Taxi Service Pty. Ltd., 100; Sunbeam Corporation Ltd., 200; Sussan (S.A.) Ltd., 100; Swan, Mr. J. B., 100; Swift, Lady, 100.

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Unilever Aust. Pty. Ltd., \$200.

Vitch, Mr. & Mrs. E., \$100.

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Young, McCulloch, McLachlan & Co., \$200.

Zinc Corporation Ltd. & New Broken Hill Consolidated Ltd., \$100.

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Baddams, Miss V. T., \$25; Badge, Mr. J. H., 25; Badger, Mr. Peter M., 25; Bagshaw, Miss D., 25; Bagshaw, Miss S., 25; Baker, Moon Pty. Ltd., 50; Bakewell, Mrs. Guy, O.B.E., 25; Baldcock, Mrs. R. G., 25; Baldwin, Mr. Richard D., 25; Banneer, Mr. S. N., 25; Banos, Miss Yvonne, 25; Barke, Mr. P. W., 25; Barker, Dr. D., 50; Barker, Mrs. J. E., 25; Barlow, Dr. Douglas J., 25; Barnfield, Mr. G. T., 25; Barouch, Mr. Albert R., 25; Barrett, Sir Arthur, 25; Barrett, Mrs. J. C., 25; Barritt, Mr. H. M., 25; Bartholomaeus, Miss E. C., 25; Bartholomaeus, Mrs. H. L., 25; Barwell, Miss M. G., 25; Batchelor, Mr. H. W., 25; Bateman, Mrs. J. A., 25; Bateman, Miss Kathleen F., 25; Baxter, Mr. Craig C., 25; Bean, Mr. & Mrs. A., 50; Beckwith, Miss S. K., 25; Beddoms, Mrs. A. M., 25; Beer, Mr. & Mrs. C. E., 25; Beerworth, Mr. & Mrs. W. C., 25; Bell, Miss E. I., 25; Bell, Miss M. D., 25; Bence, Mr. L. P., 25; Bennett, Dr. D. C., 25; Bennett, Dr. G. L., 25; Benton, Mrs. W., 25; Berndt, Mr. K. L., 25; Best, Dr. R. J., 25; Beta Sigma Phi (Exemplar Gamma Chapter), 25; Beta Sigma Phi No. 5504 (Gamma Chapter), 25; Bishop, Lady, 25; Bishop, Mr. J. D., 25; Black, Miss E. D., 25; Black, Mrs. J. R., 25; Blacks Pty. Ltd., 25; Blake, Mr. Milton A., 25; Bleby, Mr. D. J., 25; Bleby, Judge G. E. H., 25; Bone, Mr. M. H., 25; Bonnin, Dr. N. J., 25; Bonython, Lady, 25; Bonython, Mr. C. W., 50; Booker, Mrs. R. F., 25; Bor, Mrs. R. K. G., 25; Botten, Dr. R. G., 25; Boucaut, Mrs. H. M., 25; Boundy, Mrs. M. R., 25; Boundy, Mr. Rex, 25; Boundy, Mr. & Mrs. Rex, 25; Bowden, Mr. B. L., 25; Bowen, Mr. J. V. S., 25; Bowen, Mrs. T. S., 25; Bowring, Mr. W. H., 25; Bowes, Mr. L. B., 25; Bowman, Miss Daphne J., 25; Bowxall, Miss M. M., 25; Boyce, Mr. & Mrs. J. J., 25; Boyle, Mrs. E., 25; Braddock, Miss R., 25; Bradford Insulation (S.A.) Pty. Ltd., 25; Bradman, Sir Donald, 25; Branson, Dr. H. R., 25; Branson, Mrs. K. G., 25; Brauer, Mr. W. R., 25; Bray, The Hon. Dr. J. J., 25; Brebner, Miss E. M., 25; Brennan, Mrs. B. L., 25; Brice, Mr. Alan H., 25; Bridgland, Mr. & Mrs. Walter L., 25; Bright, The Hon. Mr. Justice, 25; Bright, Miss E. H., 25; Brindal, Mr. R. C., 25; Britten-Jones, Dr. Robert, 25; Brock, Mr. & Mrs. Alan, 25; Brock, Mr. F., 25; Brookman, Mr. D. N., 25; Brook, Mr. Ian O., 25; Brooks, Mrs. H. G., 50; Brooks, Mrs. Malcolm, 25; Browell, Mr. & Mrs. H., 50; Brown, Dr. M. W., 25; Brown, Mrs. M. W., 25; Brown, Mrs. Roger N., 25; Brownbuilt Ltd., 25; Bruce, Mr. & Mrs. I. B., 25; Bruce, Mr. John S., 25; Brummitt, Mrs. E. A., 25; Brummitt, Dr. R., 25; Brunel Hawes, Mr. & Mrs. R., 25; Buhler, Mr. Rene, 25; Bullock, Mr. R. G., 25; Burford, Mrs. S. G., 25; Burge, Mr. Noel, 25; Burgess, Mr. E. H., 25; Buring Tobacco Pty. Ltd., 25; Burnell, Dr. R. H., 25; Burnett, Dr. R. W., 25; Burns, Dr. R. J., 25.

Cahill, Miss N. C., \$25; Calder, Calder & Associates, 25; Cameron, Mrs. E. M., 25; Campbell, Mr. & Mrs. A. H., 25; Campbell-Smith, Mr. D. L., 25; Campbell, Mr. R. W., 25; Campbell, Mrs. T. D., 25; Capon, Mr. I. N., 25; Carpet Centre, 25; Carrig Chemists Pty. Ltd., 25; Carter, Mrs. N. M., 50; Carter, Mr. & Mrs. R. E., 50; Casling, Mr. R. H., 25; Castalloy Ltd., 200; Chaffey, Mrs. W. B., 25; Challen, Mr. & Mrs. J. B., 50; Chalmers, Mr. G. D., 25; Champion, Mr. F. H., 25; Chapman, Brigadier & Mrs. A. P., 25; Chapman, Mrs. D. L., 25; Chapman, Mrs. W. F., 25; Chase, Mr. Brian C., 25; Chibnall, Miss M. C., 25; Chinner, Dr. & Mrs. M. E., 25; Clark, Mr. Chas. G., 25; Clark, Miss Leila V., 25; Clark, Mrs. Malcolm, 25; Clark, Mrs. M., 25; Clarke, Geoffrey T. & Co., 25; Clarke, Mr. H. V., 25; Clarke, Mrs. L. E., 25; Clarke, Miss Roberta M., 25; Clarkson, Mr. L. S., 25; Clay, Mr. Edwin, 25; Clifford, Mr. C. L., 25; Clues, Mr. W. H. A., 25; Clunies-Ross, Mr. G. C., 25; Clyde, Miss Ethel, 25; Coats, Dr. Lloyd S., 25; Cocks, Mr. S. G., 25; Coghlan, Professor B., 25; Cohen, Mr. R. S., 25; Cohen, Mrs. R. S., 25; Cole, Mr. Geoffrey, 25; Colley, Mrs. C. L., 25; Collins, Mr. A. D. M., 25; Collins, Mrs. J. S., 25; Collison, Mrs. F. L., 25; Colquhoun, Miss G. R., 25; Colyer, Mr. W. P., 25; Commercial & General Acceptance Ltd., 25; Commercial Machines, 25; Condon, Mrs. B. E., 25; Connell, Mrs. & Mr. J. E., 25; Conrad, Mr. A. G., 25; Cook, Alderman Esther Lipman, M.B.E., J.P., 25; Cook, Miss J. B., 25; Coombe, Mr. R. J., O.B.E., 25; Coombe, Mr. R. J., B.D.S., 25; Cooper, Mr. J. F., 25; Cooper, Dr. R. G., 25; Cope, Mr. M. E., 25; Cornish, Mr. & Mrs. J. L., 25; Cornish, Mrs. R. B., 25; Corney, Mr. E. R., 25; Correll, Mr. E. G., 25; Cowan, Mrs. M. R., 25; Cowell, Mrs. D. C., 25; Cowling, Mr. & Mrs. A. M., 25; Cox, Mr. & Mrs. A. Bertram, 25; Cox, Mr. B. R., 25; Crafter, Mr. K. C., 25; Craig, Mr. N., 25; Cramond, Professor, W.A., 25; Cranston, J. W. & Co. Ltd., 25; Cranwell, Mrs. G. F., 25; Crapp, Mr. A. E., 25; Crapp & Hawkes Ltd., 25; Creswell, Mr. J., 25; Crossing, Mr. R. R., 25; Crossing, Mrs. R. R., 25; Crouch, Mr. & Mrs. R. M., 25; Cudmore, Miss M. McL., 25; Cudmore, Miss P. M. & Miss B. L. Hawke, 25; Cundell, Mr. R. G., 25; Cunningham, Mr. P. L., 25; Cuthbertson, Mr. K. J. M., 25.

Dabkowski, Mrs. Mary, \$25; Dalwood, Mr. P. A., 25; Daniel, Mrs. C. A. V., 25; Daniel, Mrs. M. D., 25; Davenport, Mr. J., 25; Davidson, Mrs. Edgar, 25; Davidson, Mrs. H. L., 25; Davidson, Miss H. M. & Miss L. F. Lee, 25; Davies, Mrs. J., 25; Davis, Mr. & Mrs. C. O., 25; Davis, Mrs. D. J., 25; Davis, Mr. & Mrs. J. A., 25; Davison, Mr. F. W., 25; Dawbarn, Dr. Mary, 25; Dawes, Mr. E. R., 25; Dawes, Mrs. E. & Mrs.

D. Dockett, 25; Dawson, Mrs. M. H., 25; Day, Mr. Malcolm H., 25; Dayet, Mrs. A. J., 25; Dearlove, Mrs. L., 25; DeGaris, The Hon. & Mrs. R. C., 25; Denholm, Mr. & Mrs. L. F., 50; Densley, Mrs. H. M., 25; Denton, Miss C., 25; Denton, Mrs. S. B., O.B.E., 25; Dibden, Dr. F. A., 25; Dick, Mr. R. M. V., 25; Dickeson, Mr. R., 25; Dillon, Mr. L. T., 25; Dingle, Mr. I. R., 25; Dittmar, Mr. J. M. L., 25; Dixon, Mrs. E. P., 25; Dixon, Mr. M. C., 25; Dixon, Mrs. M. H., 25; Dixon, Mr. & Mrs. P., 25; Docker, Mr. G. W., 25; Dollard, Mr. & Mrs. E. M., 50; Dolphin Floor Treatments, 25; Doman, Dr. F. S. H., 25; Donnellan, Miss T. M., 25; Dougherty, Mr. R. J., 25; Douglas, Miss M. S., 25; Dow, Mr. G. H., 25; Dow, Mr. J. R. S., 25; Downer, Mrs. S., 25; Duffield, Mr. G. L., 25; Duffield, Mr. L., 25; Dumas, Sir Lloyd, 25; Duncan, Mrs. Colin, 25; Duncan, Mr. & Mrs. G., 25; Dunn, Mr. & Mrs. J. F. W., 25; Dunstan, Mr. & Mrs. D. A., 25; Dunstan, Miss J. M., 25; Dutton, Mr. G. P. H., 25.

Eaton, Mrs. G., \$25; Edwards, Mr. F. R., 25; Ehrlich, Mrs. Margaret E., 25; Eitzen, Miss Ursula M., 25; Ellershaw, Miss E. Lorna, 25; Ellesworth, Mrs. G., 25; Ellis, Dr. Robert, 25; Entwistle, Mr. & Mrs. J., 25; Evans, Mr. A. G., 25; Evans, Mrs. F. M., 25; Evans, Mrs. G., 25; Evans, Mr. G., 25; Evans, Miss I. L., 25; Evans, Dr. & Mrs. K. A. G., 25; Everett, Miss D. M., 25; Ewens, Mrs. L. T., 25.

Fairfax, Mrs. V. C., \$25; Fanning, Dr. E. A., 25; Farmer, Mr. W. K., 25; Farrell, Mrs. E. R., 25; Fawcett, Col. G. H., 25; Fenner, Miss W. J., 25; Findlay, Miss E., 25; Finger, Dr. Alan H., 25; Finlayson, Miss J. N. F., 25; Finlayson, Mr. & Mrs. R. J., 25; Finnegan, Mrs. E. H., 25; Fisher, Mr. Dudley G., 25; Flaum, Mrs. E., 25; Flavel, Mr. J. A., 25; Fleming, Miss C. E. R., 25; Fleming, Mr. H. D., 25; Fletcher, Mrs. G. B., 25; Fletcher, Mrs. R. A., 25; Fooks, Miss Carole-Anne, 25; Forbes, Mrs. A. M., 25; Forgan, Dr. & Mrs. S. B., 25; Forster, Mr. W. E. S., 25; Fowler, Mr. G. S., 25; Fox, Miss G. R., 25; Francis, Mrs. J. W., 25; Fraser, Dr. G. M., 25; Freebairn, Mr. Q. F., 25; Fry, Mr. Stanley, 25; Frydrych, Mr. Chas., 25; Fuller, Mrs. D., 25; Funder, Dr. Brian P., 25; Furler, Dr. Ian K., 25; Furze, Mrs. K. A., 25.

Gajdos, Mr. I. S., \$25; Gallasch, Mr. D. R., 25; Galliver, Professor D., 25; Game, Dr. D. A., 25; Game, Mr. Stewart, 25; Game, Mrs. Stewart, 25; Garrett, Mr. B. J. C., 25; Garrett, Mrs. Mostyn, 25; Garrood, Mr. P. J., 25; Geddes, Mr. J. O., 25; Gee, Mr. Basil, 25; Gerard, Mr. J. H., 25; Gerard, Mr. & Mrs. R. G., 25; Gerard, Mr. W. G., 25; Germein, Mrs. R. S., 25; Germein, Mr. & Mrs. W. L., 25; Gerny, Miss E. S., 25; Gerny, Mr. & Mrs. J. S., 25; Gerrard Wire Tying Machines Co. Pty. Ltd., 25; Gibson, Dr. D. B., 25; Gilbert & Sullivan Soc. of S.A., 25; Gilchrist, Mr. S. L., 25; Giles, Mr. A. M., 25; Giles, Mr. G. O'Halloran, M.H.R., 25; Giles, Miss L. O'Halloran, 25; Giles, Mr. & Mrs. W. O'Halloran, 50; Gill, Dr. David C., 25; Gillen, Dr. R. S., 25; Gillett, Mr. R. J., 25; Gilmour, Mr. & Mrs. D. J., 25; Gilmour, Mrs. R. A., 25; Gluyas, Mr. & Mrs. R. J., 25; Glynn, Dr. R. M., 25; Goldblatt, Dr. E., 25; Gollin & Co. Ltd., 50; Gooch, Mr. & Mrs. W. H., 25; Goodchild, Mrs. D., 25; Gordon, Mrs. W. J. & Miss H., 50; Gorman, Mr. D. W., 25; Goscombe, Mr. & Mrs. D., 25; Goscombe, Mrs. R. A., 25; Gould, Mrs. F. J., 25; Grace, Mrs. W. H., 25; Graham, Mr. T. J., 25; Grasby, Miss F., 25; Gray, Mr. & Mrs. G., 50; Gray, Mr. I. B., 25; Gray, Mr. R. R., 25; Green, Mr. D. H., 25; Greiser, Miss B., 25; Griffin, Mr. G. J., 25; Griffiths, Mrs. G. H., 25; Griffiths, Mrs. Wilmot, 25; Griggs, Mrs. H. T., 25; Grose, Mrs. J. R., 25; Grosvenor Hotel Ltd., 100; Grote, Mrs. K. W., 25; Growden, Mrs. Z. Y., 25; Gruin, Mr. P. J., 25; Guest, Mrs. I. B., 25; Gunson, Mr. N. P. C., 25; Gwinnett, Mr. W., 25.

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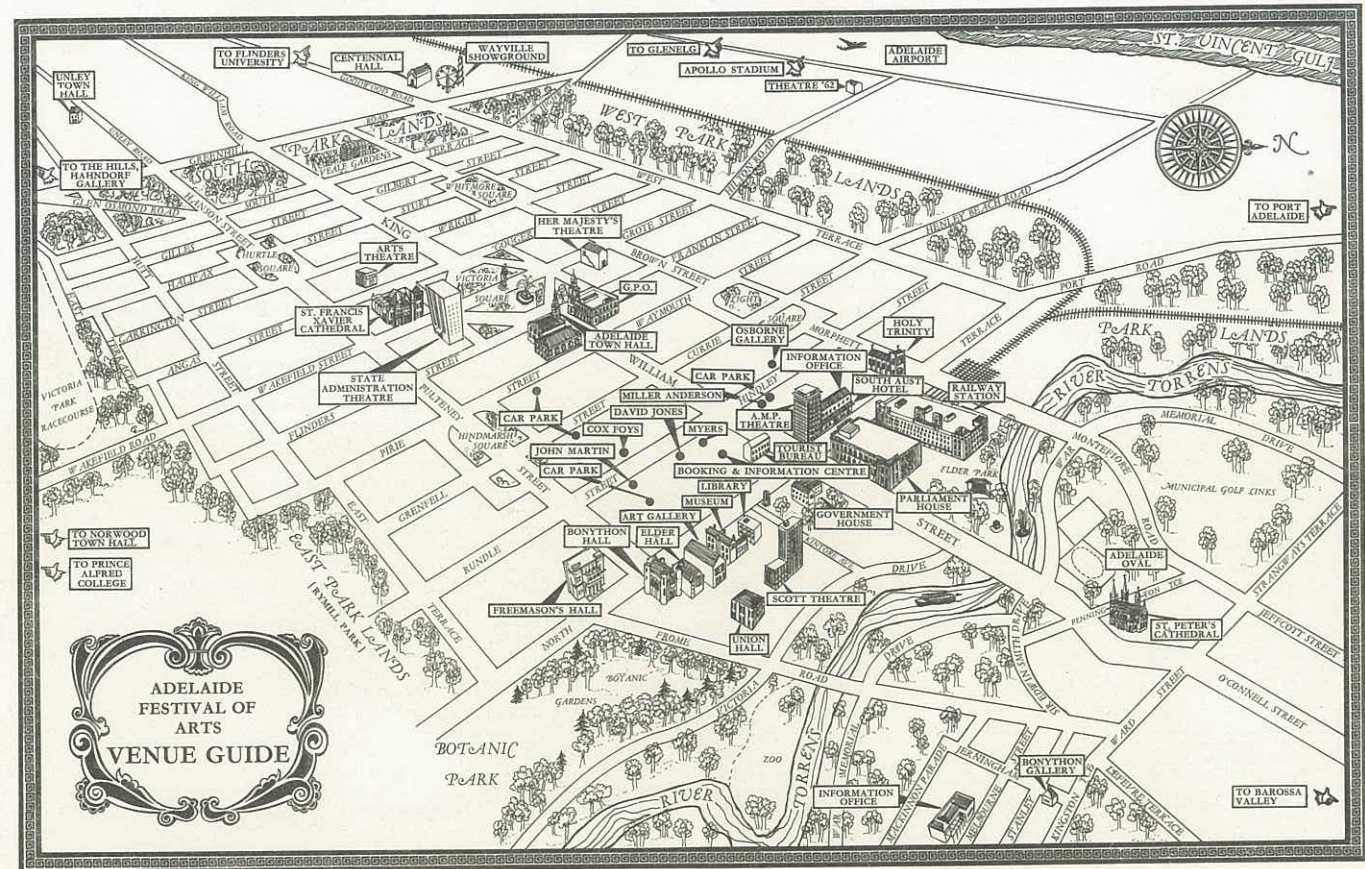
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*View of Adelaide from vantage point
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