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Photographs of Malcolm Fraser at Tudor House and in MCEGS Dramatic Society production of 'What Happened to George'; class photograph 'MCEGS Rusden House 1945'; 'Nareen'; Lorraine Fraser, Australian War Memorial; voyage to England in August 1949; Magdalen College.

Date

1941–c.1950

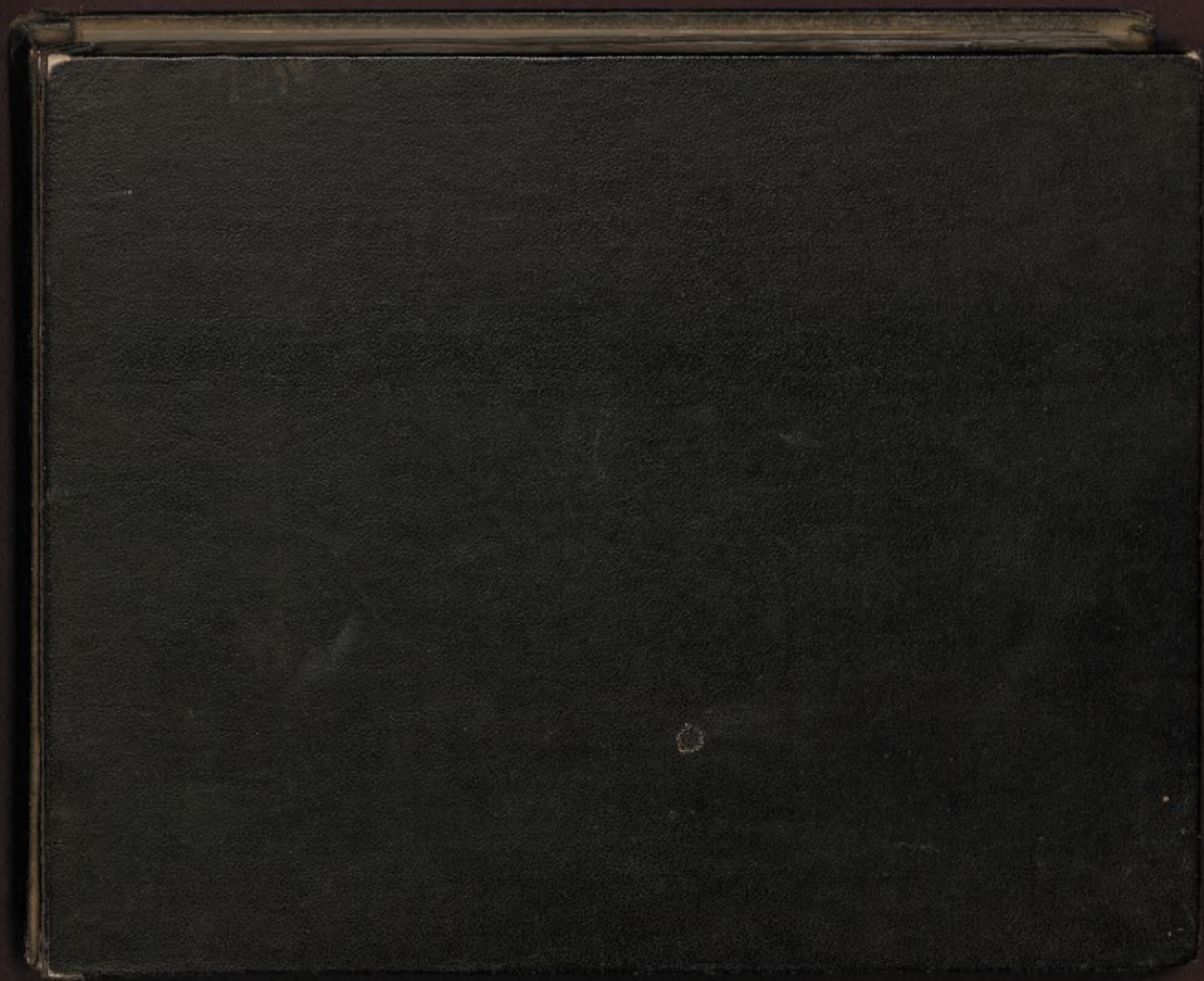
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11

M. C. E. G. S. Dramatic Society, December, 1945

"What Happened to George"



A. L. Clayfield, Esq.; R. L. Voumard, J. M. Frazer, A. T. Rose, F. G. Jarrett, Esq.; C. E. Howlett, Esq.
D. A. Love, R. P. Herd, J. R. Browning, R. J. Holdaway, A. J. Smith, H. A. C. Russell, J. S. B. Langdon, C. W. McCubbin, R. B. Lulofs,
J. F. Yunque, P. Flynn, P. H. Beer, G. W. Rothwell, E. D. Letts, K. A. Dunster, M. C. K. Watrouff.
J. C. Smith, A. S. Jordan, B. F. G. Webb, S. D. Chapman, D. R. Benton, J. N. Salisbury, R. S. Fisher, J. W. Marston, R. Rockman.

Seas Studios
St. Hilda

105/36 (PA 122)



BILLIE



LORRIE



MOM



MOM

PETE A HEMPERSON JOHN ALLEN DAVE BOBINSON SELF



PETER HENDERSON DAVE
JOHN ALLEN ROBINSON SELF



TONY POPE PAT GUMMING
JEFF PRELL SELF



JEFF PRELL PAT SELF TONY POPE
GUMMING HISSAUTHER POND



PAT HARVEY SECF JEFF
JOHN ALLEN MISS RUTHERFORD PRELL



105/36/PA

P. GUNNING

B. MACINTYRE

D. ROBINSON

R. HENDERSON

M.A. CHRISTENSEN

P. CANT

M. FRASER



P. HARVEY

J. MORRISON

R. BARR

T. PRELL

J. PRELL

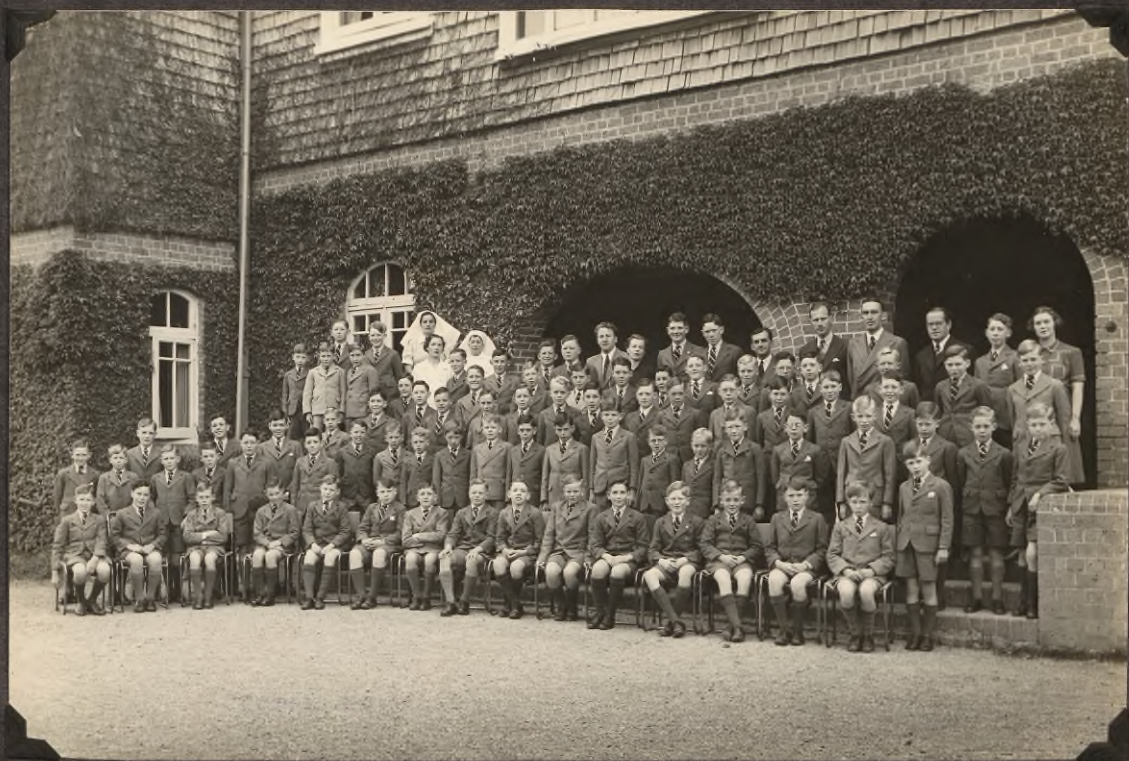
1941

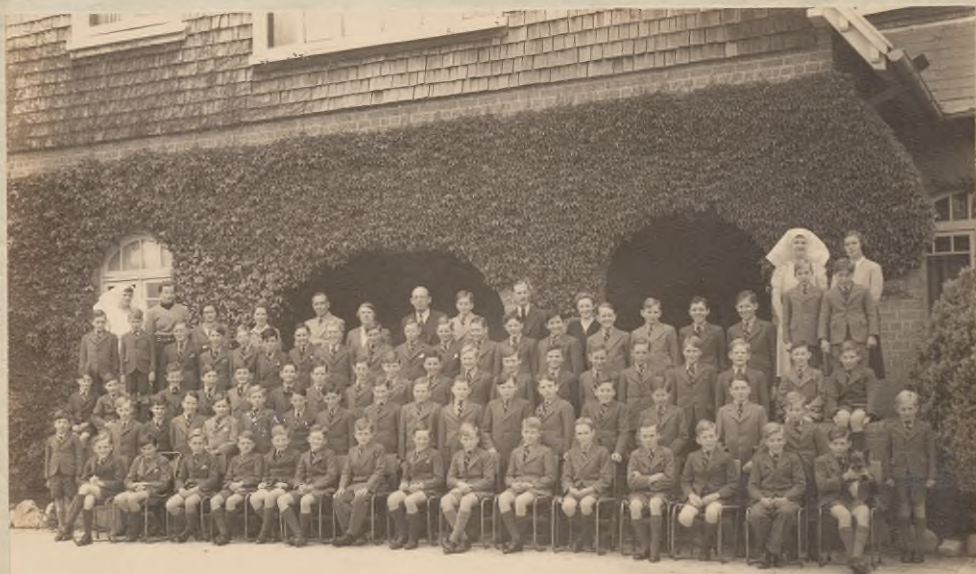
J. NIVEN

CRICKET TEAM TUDOR HOUSE



115/36/PA





TUPPER HOUSE

Original

THESE OF THE YEAR AT MORNDAL



At MORNDAL



N AREEN

SELF

ROSEMARY



GALIN



BAIRD





ANESWAY
HOUSE



STORY



LORRIE - TINTINARA



BEE-
KEEPERS
CAMP
TINTINARA





BEE-KEEPERS

TINTINARA



STONES

H. G.
MAGNETTE
S. C.



GAZES "ALTA"

"DODGE SPECIAL"



SMITHS "BUGATTI"



M.S.L.



A DAY AT ROY ROY



NEW SOUTH

WALES.

MARCH 1949



HUME DAM.



HUME DAM





MARRINTON



THE "ROBINSONS" AT MARRINTON



RABBITS - CANNONBAR



HOUSE OF PARLIAMENT
CANBERRA



WAR
MEMORIAL
CANBERRA



JAP MINIATURE SUB TAKEN IN
SYDNEY HARBOUR

ALL THAT WAS
LEFT OF
THE "SYDNEY"



SCENES
IN THE
WAR
MEMORIAL
HALL
—
CANBERRA



SCULPTURED SCENES IN CANBERRA

WAA
MEMORIAL



ST JOHN'S
CHURCH
CANBERRA.

ON THE ROAD TO THE "SIMS" RANCH.



HOPE FOR 1949 EASTER SHOW.



AT THE GATES OF "CANONBAR."

DUSTSTORMS - MICOORA TO BARNENHILL



ARGONYAH - CROOKWELL
(HAROLD PREU)



CORRAIDALE CHAMPION 1948



CORRAIDALE CHAMPION 1949



CANBERRA.



NINE MILES FROM
GUNDAGUI



MAJOR MITCHELL MEMORIAL
HARLOW, VICTORIA.



ABERDEEN ANGUS AT TRANGE RESEARCH FARM

VALVES OF
HUME DAM



ROBINSONS - DOBBO



ROCK OUTCROP IN WITHERA WHEAT LANDS.

WILLCANNIA TO LOMAR.



EROSION AT WILLOW POINT



EROSION
AT
WILLOW
POINT



IN THE MALLEE



HALF WAY HOUSE ON ROAD TO BROKEN HILL



IN THE HALLEE



BLAISED + ERODED SCRUB

PUTTING ON THE CHAINS AFTER
THE HALF-WAY HOUSE



JEFF WHITE
AT WILLOW PT.



WATER OVER THE ROADS
WILLANNIA TO CORRA



FROM THE CAR. IVEAN
BROKEN HILL.



GRAPE VINES - MILBURN



DYING RACKS



THE DIP



AT "HARRINGTON"



UNLOADING



LOCK - MILBURN



NORTH BAKEN HILL MINE,



N A A E E N A N D G A R D E N
AUGUST 1949





BURNING OFF 2 LOWEAT



Members of a large party at Prince's this week. JAY ROBINSON, MALCOLM FRASER AND KAY ROBINSON indulge in a spot of coffee between dances.

AUGUST.
1949

MUM + DAD



MUM



FREMANTLE



FREMANTLE



CEYLON - GALLE FACE



AUSTRALIA ~

ENGLAND. / August '49

FREMANTLE



PERTH



S.S. ORONTES



ADEN



ADEN



ADEN



ADEN



ADEN



MARKET - ADEN



ADEN



ADEN



PORT SAID



ADEN



PORT SAID

PORT SAID



S.S. ORONTES



PORT SALD



S.S. ORONTES



S.S. ORONTES



MALDALEN RIVER



DEER PARK



LONGWALL



ST. SEUTHUN



WARWICK CASTLE



WARWICK CASTLE



CLOISTERS TOWER



TOWER FROM
MAGDALEN BRIDGE



ROOM IN LONGWALL.



ROOM IN LONGWALL





BADMINGTON PARK MARCH 1950



BADMINGTON PARK MARCH 1950



BADMINGTON MARCH 1950



TOUR OF FRANCE 1950



HAUT
SAVOI



FARMING COUNTRY
NEAR BRANTHÔME



BRANTHÔME

TOUR OF FRANCE JULY 1950



BRANTHÔME



BRANTHÔME



NR BRANTHÔME



LOIRE - NR AMBOISE



NR BRANTHÔME





CHAMBORD



LOIRE



CHAMBORD



ROMAN
THEATRE
NÎMES



MONTPELIER

ROMAN AQUADUCT
AVIGNON





HAUT SAVOIE



BLOIS



HAUT
SAVOIE





CARCASSONNE



CARCASSONNE



PALACE DES POPES
AVIGNON

43



CARCAIGNE



MAZAMET



Wall
a Studio
Hills



CHAMBERY





ST MARINE



ROCHES FLEURIES



ROCHES FLEURIES



ANNECY



ANNECY



CHAMPS-ÉLYSÉES



RAMBOUILLET



ST MAXIME



SWITZERLAND



ANNELY



LAKE GENEVA



SWITZERLAND



BERNE





BERNE



GENEVA.
"LEAGUE OF NATIONS"



SNOW ROOF OVER
SWISS BRIDGE



BADMINGTON PARK
1951



DEER



SWISS ARMY RIDER

BADMINGTON PARK
1951



IRELAND



BANTY





IRELAND



LAURENCE



Wall
Stables
St. Killa



C
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N
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HIGH



LONGLEAT



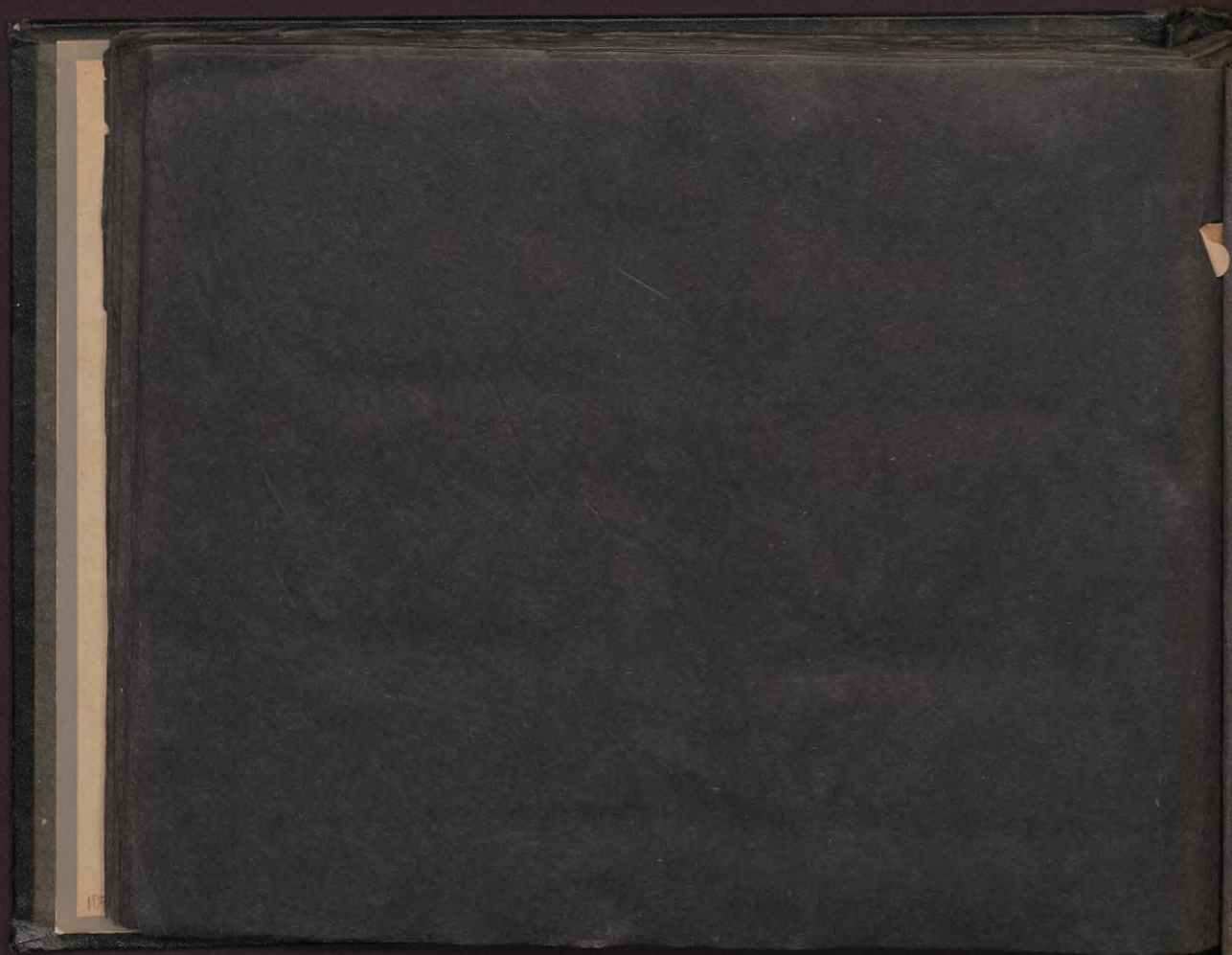


Wall
St. Kilda
St. Kilda





Wall
and Studios
St. Kilda





Wall
and Stables
St. John's



STRATFORD UPON
AVON



IN THE COVER PICTURE :

THE FALCON HOTEL

[15th Century Building]

THE GUILD CHAPEL

[founded in 1269, rebuilt
in the 15th century]

NEW PLACE MUSEUM

[Nash's House, home of Shakes-
peare's grand-daughter]

NEW PLACE GARDENS

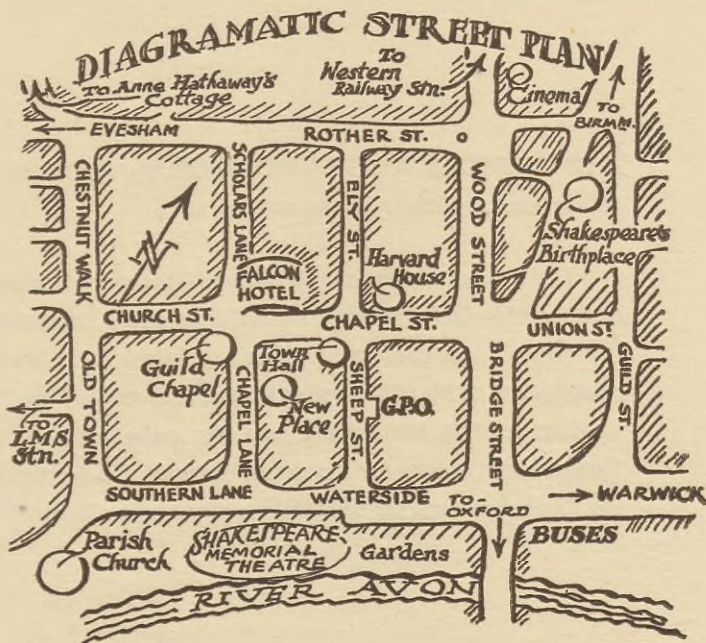
[Site of Shakespeare's last home]

FEW VISITORS TO STRATFORD-UPON-AVON can resist the charm of the old timbered buildings in the ancient town.

The Falcon at Stratford-upon-Avon—the most famous hostelry of that name in the world—has a history as a building, and a reputation as an hotel, of which any owner might pardonably be proud. In this little booklet, presented with the compliments of Mr. Christopher Rookes, the story of the Falcon is briefly told for the interest of friends old and new who make it their home while staying in the Shakespeare Country for the drama festivals and for the attractions of the town, the River Avon and the beautiful country round about.

FROM STRATFORD-ON-
AVON (Miles Approx.):

Banbury	-	-	19
Birmingham	-	-	24
Broadway	-	-	14
Campden	-	-	12
Cheltenham	-	-	28
Coventry	-	-	19
Evesham	-	-	14
Kenilworth	-	-	14
Leamington Spa	-	-	10
London	-	-	94
Oxford	-	-	40
Redditch	-	-	15
Warwick	-	-	8
Worcester	-	-	26



EARLY RECORDS SHOW THAT the house "called by the name Falcon" was a licensed inn as far back as 1640 or some 24 years after the death of Shakespeare whose home stood exactly opposite. Shakespeare himself living so near must have known the house well.

At that time the 15th century property came into the possession of one Joseph Phillips whose business and social standing in the town is indicated by three very interesting facts. Phillips issued his own trade tokens (coins); he supplied wines to the Corporation and he was a witness to the conveyance of New Place from the trustees of Lady Barnard (Shakespeare's grand-daughter) in 1675 to Sir Edward Walker. It was about 200 years later that the historic New Place was acquired by public subscription.

Before the property became an inn it was in the occupation of Joseph Boles,

gentleman, and previously in that of Mrs. Katharine Temple, as a private residence. Phillips was its first landlord and a local token issued by him ("His Halfpenny 1663 ") bore the legend "Joseph Phillips at ye (*design of a Falcon*) in Stratford upon Avon." The sign of the Falcon may probably have been given to it as being the Shakespeare's crest. An early return of hearth money indicated that the Falcon had nine hearths or stoves.

One can picture an excited scene at the Falcon in 1643 with habituées and household rushing to the doors and windows to see the arrival of Queen Henrietta Maria at New Place, across the road, to stay with Shakespeare's elder daughter, Mrs. Susanna Hall. Her Majesty was on her way with troops and artillery to join King Charles I. at Kineton, under Edgehill.

Flourishing, as Stratford grew both as a market town and as a place of

Right: The Dining Room





A corner of the Oak Lounge



The Falcon from the gateway to Shakespeare's old school



A corner of the Cocktail Bar Lounge



pilgrimage for Shakespeare lovers, the Falcon's associations with the poet's home were further supplemented when some of its interior walls were covered with oak panels from New Place—Shakespeare's last home—which was demolished in 1756.

It was fitting, then, in view of these links with its distinguished neighbour, that the Falcon should be the scene of the inception in 1824 of the Shakespeare Club which was principally responsible for the inauguration of the annual celebrations in honour of Shakespeare—now international in character—held on the 23rd of April every year.

For many years Mine Host of the Falcon was furnisher of the feast, of good viands, good wine and good toasts.

Marie Corelli, who wrote many of her novels at Stratford-upon-Avon, described the Falcon as the “cosiest and prettiest hotel.”

Left: Part of the Car Park at rear of Hotel

In the 1930's the Falcon was stripped of its outer covering of stucco to show its Tudor character—beautiful timbers which make it one of the architectural features of the most historic and fascinating corner of the town.

Restoration work was carried out after the second World War by its new owner, Mr. C. A. Rookes, a local wine merchant, who wisely called in architectural and furnishing experts, to advise on renovation in readiness for its resurgence as one of the country's premier hotels.

The Falcon was splendidly restored, redecorated and refurnished. The old oak beams were cleaned, scraped and waxed, the lovely panelling spruced up, the ancient stonework stripped of its deal covering. The quaint dinner bells bearing the names of Shakespearean characters—Sir Toby, Snug, Prospero, Petruchio, Grumio, Touchstone and Falstaff—which used to tinkle to call the guests to their meal, are

still in the hall; the open fireplaces are as inviting as ever, and other features are retained.

And in that way was the perfect old place of beauty and charm made ready for its resumed career. But picturesqueness alone does not make a first class hotel. To achieve that quality everything possible was done. Perfect plumbing—so prosaic a subject yet so important for comfort—was aimed at and the Falcon is proud of this feature. All bedrooms (35 in number) are fitted with hot and cold water and the latest electrical heating. Special attention is paid to cuisine, the cocktail bar has a friendly and well-furnished lounge. There is a fine old oak-posted dining room. The cellars are excellent. In a sentence, first class service and modern comforts are offered in an old-world setting.

THE FALCON IS PLEASANTLY AND CONVENIENTLY SITUATE in the centre of the town but its position is away from the streets carrying through traffic and its peace is not therefore disturbed. Only a few yards from the front door of the Hotel are New Place Gardens (site of Shakespeare's last home) and Museum; the Grammar School (where Shakespeare was educated), Almshouses and the Guild Chapel. Some 200 yards beyond New Place is the Shakespeare Memorial Theatre, the public gardens, the river and meadows with boating and recreational facilities. Turning left on leaving the Hotel leads to the town shopping centre reached in less than one minute.

Many of the Hotel bedroom windows give a view of the gardens of Shakespeare's "New Place" with their knotted pattern of flowers and dwarf shrubs which was a style of floriculture decoration in Elizabethan times.

The Falcon marks one end of Chapel Street—at the other end is the Town Hall, a Georgian building of stone erected in 1769 and dedicated by David Garrick, the famous actor who gave the statue of William Shakespeare (seen on the north wall) and directed the Jubilee celebrations in that year.

At the Shakespeare Memorial Theatre: Festival of plays by Shakespeare from spring till autumn. Seasons of modern plays during the autumn and winter.

The Falcon: Lock-up garages and a large Car Park adjoin the Hotel.

Telephones: The Falcon numbers are: Stratford-on-Avon
3345 and 3395

Designed and Compiled by John H. Bird

St. Wall
St. Studios
St. Kila

The Oliviers

A BRIEF CHRONICLE



AUSTRALIA, 1948

Athol Shmith

as featured in THE SATURDAY BOOK NO. 6 here produced as

A Tribute

to

The British Council

and to assist

The Food for Britain Appeal

PRICE TWO SHILLINGS AND SIXPENCE

HUTCHINSON & CO. (PUBLISHERS) LTD.

LONDON NEW YORK MELBOURNE SYDNEY CAPE TOWN



"the Shrew."



Maria in
hmetic can
is first pro-
yed Katha-
ie Birming-
e than the

AS the mechanical instrument is exalted, the human individual dwindles. To-day the actor, who lives on himself, face, hands, eyes, voice, gesture, is almost an anachronism. But when by energy of genius the stage actor establishes himself as a contemporary force, he resurrects and re-creates the past watching him in the twentieth century, we apprehend the enduring tradition of the eighteenth and nineteenth centuries, the earthy-poetic tradition of Garrick, Kean, Macready. It is a tradition which, despite its public florescence, remains mysterious. The actor is as chosen a man as the poet; his talent looks out instead of in, but it is as little a matter of common reason, common intellect. Physical attributes, yes; training, application, yes; over and above these, perception distinct from knowledge. The faces on this cover, confident, vigorous, a little dramatized by the camera, are the faces of Oliviers. His can become the face of the eternal dotard or the eternal fop; it can speak royal murder. Convention allows it to extend its range of character and emotion by the use of grease-paint and false hair and false features; in this he is less circumscribed by physique than Vivien Leigh. Tradition and popular sentiment forbid the actress to assume old age or ugliness. But make-up or no, these are the faces which must move, excite, appal from behind the footlights; this is the beginning.

LAURENCE Olivier was born at Dorking in 1907. Nobody could claim in the agreeable little boy of these photographs any prevision of Crookback or Oedipus; there is no evidence (why should there be?) of anything in particular. At three years old he is a solemn, pretty child in a starched collar. In his eighth year he affects a sailor collar and a more masculine coiffure and, on the showing of the inscription, is making progress in that battle with the pen which occupies some of us all our lives. He



Aged 3.

does not escape the school group. Ordinarity in the extraordinary is always entertaining: Cromwell losing a cork-screw, Churchill laying bricks; and there is an irrational pleasure in contemplating young Olivier in 1917 enjoying the choir school's annual outing to Selsey Bill.



Laurence Olivier (front row, first left) in 1917; his brother Richard is next but one to him.



*To George
From Mother
Jan 14 1915
Aged 7.*



Maria in "Twelfth Night."



Katharina in "The Taming of the Shrew."



In "The Farmer's Wife" 1926.



Laurence Olivier, 1926.

THE school saw an early dramatic performance by the child: as Maria in TWELFTH NIGHT in 1918: the pert grin beneath cap and wig is, if arithmetic can be trusted, about eleven years old. A pupil of Elsie Fogerty, Olivier made his first professional appearance at the Stratford-on-Avon Festival in 1922, when he played Katharina in THE TAMING OF THE SHREW. By 1926 he was acting with the Birmingham Repertory Company. The nineteen-year-old face, still not much more than the face of a school-boy, was beginning its life as the actor's mask.



As Uncle Fanya, 1927.



In "Aren't Women Wonderful?" 1927.



Tony Lumpkin, 1927.

FOR years now the serious English stage has looked for its best recruits to the provincial repertory companies: to Manchester, Liverpool, Oxford, Cambridge, Birmingham. Repertory allows the apprentice to exercise his talent instead of learning false confidence in some drawing-room twaddle; repertory offers him the discipline of classical comedy and poetic tragedy; repertory insists that the player shall act the play. In Birmingham between 1926 and 1928 Olivier began his training in the classical roles. But in Birmingham, as in London and New York during the next ten years, there were light intervals. The young actor learned his job in contemporary fripperies, too, in comedy and farce and cloak-and-sword.



In the Film, "Fire Over England," 1935.



AND now a new medium for the actor's mask: the cinema. Olivier's stage beginnings coincided with the rise of the talking film; his emergence as an actor coincided with the bubble of the English cinema in the 'thirties. His first film, *THE TEMPORARY WIDOW*, was made with the enchanting Lilian Harvey in Germany in 1930. The following year he was in Hollywood; then back to England to join in the supposed renaissance of the English cinema. The films were many of them, deplorable. And Olivier had not mastered the range of the camera; the actor's mask had not learned the mingled trivialities and subtleties of the cinema.



Sir Toby Belch, 1937.



Hamlet on the Stage, 1937.

IN 1937 Olivier joined the Old Vic, returning at once to the practise of repertory and the constant company of the classics. HAMLET, TWELFTH NIGHT, MACBETH, OTHELLO, CORIOLANUS, HENRY V—that year and the next he played many of the great Shakespearean roles. He was by now a well considered actor; personable, skilled, dashing. But not with absolute authority. His Iago had panache, not the magnetic horror of enjoyed evil; one could not have divined in it the delighted villainy to be discovered seven years later in Richard Crookback. His Macbeth ranted in tormented ambition; one would not have said majesty. The actor's mask, as it looks at us out of the photographs of this period, is proud, mocking, noble, romantic. But there is not yet the ability to shape, with words and gestures and looks, the gigantic, the persistent thing which is the fully created stage character.



Hamlet on the Screen, 1947.



Hamlet at Elsinore, 1937, with Vivien Leigh as Ophelia.

IT was to Olivier's *Hamlet* that Vivien Leigh joined with him to play Ophelia in *Elsinore*. This was the beginning of a partnership that was to see increasing success on both the stage and the screen. Born in Darjeeling, India, on November 5, 1913, Vivien Leigh, unlike her husband who had a long and arduous climb to stardom, achieved success overnight in the London production of "*Mask of Virtue*," her second appearance on the stage.



Iago, 1938.



Coriolanus, 1938.



Heathcliff in the Film, "Wuthering Heights," 1939.



Romeo, San Francisco, with Vivien Leigh.



Nelson, in the Film, "Lady Hamilton."

OLIVIER went to Hollywood before the war to appear in *WUTHERING HEIGHTS*. All at once, it seemed, he had found the measure of the camera; one recalls, still with a shock of surprise, Heathcliff's look of cold hatred for Isabella Linton. He stayed in Hollywood long enough to act in two or three films: in Hitchcock's *REBECCA*, in Korda's *LADY HAMILTON*, with Vivien Leigh (more celebrated as a film player than he was then) in the title role. He left America with her and came to England to volunteer for the Fleet Air Arm. He arrived at a time when there was once more, as there had been in the 'thirties, the movement of life in the native English cinema; and this time life grew. Olivier, given leave by the Navy, appeared in *49th PARALLEL* and *THE DEMI-PARADISE*. Presently he was to make his own individual contribution to the rebirth of the English film.



Henry V on the Screen, 1944.

DURING the war and following her epic films "Gone with the Wind" and "Waterloo Bridge," Vivien Leigh returned to the London stage to play in "The Doctor's Dilemma" which ran for a year and a half. Then followed perhaps her greatest success, the role of Sabina in the now famous "Skin of our Teeth," unhappily interrupted by serious illness.

On the Set, "Henry V."



HENRY V was a curious example of the interaction of screen and player. Olivier, who produced and directed the film as well as acting the name-part, conferred prestige on the cinema by taking it seriously as a medium for the Shakespearean magnificence; conversely, this superb film enlarged Olivier's reputation as an actor. Interesting to catch here a glimpse of the actor without his mask; the face relaxed, easy, undramatic. It was perhaps, unfortunate that Vivien Leigh was prevented by other engagements to share her husband's success in his magnificent "HENRY V" and "HAMLET" on the screen, for both roles of Catherine and Ophelia were designed for her by the director Laurence Olivier.



*With George Robey (Falstaff),
"Henry V."*



Shallow, Season 1945-46.

John Vickers.

BETWEEN 1944, when Olivier was released from the Fleet Air Arm to re-join the Old Vic., and 1946, when he went with the company to New York, it grew clear that this was a player of a stature to rank with the historic names of the English stage. One cannot insist it was at this point or that he crossed the frontier between the good romantic actor and that singular being the great actor; one can only say the man who played Shakespeare and Sheridan, Ibsen and Tchekov and Shaw at the end of the war was a creature entirely changed from the man who went to Hollywood before the war. Nor would one fine performance have sealed the transformation; an actor might be born to play Crookback and nothing

more. But here was the exuberance of the rich talent, experimenting with delight in the small part as well as the large, whimpering in the senile pathos and comedy of old Shallow, sky-larking with the burlesque of Puff. There was even something full-scale about his feeling for make-up. The true actor, whatever his private nature, has in his second, his professional nature, a kind of extravagance, a taste for the flamboyant embellishments and trickeries of the theatre. Olivier acts as if the length of a nose might alter the history of the stage.



Mr. Puff, Season 1945-6.

John Vickers.



Hotspur, Season 1945-46.

John Vickers.

Russian or the Scandinavian dramatist, too, speaks in an idiom which is common to modern Europeans. The Greek classical drama is distant from us; its ideas of responsibility and guilt dismay and chill; its huge figures tower above human behaviour. With Oedipus, the doomed guiltless sinner, Olivier essays something beyond the English temper. And in achieving it he achieves also the final depersonalization of the human face. Ravaged, bloody, blinded, the actor's mask attains the terrible serenity of absolute despair: man become god because immortally expiating.

THE face, then, develops, not as the face of a man, but as the ever-variable mask. The face of Laurence Olivier is not simply painted, shadowed, padded, bearded into the face of Hotspur, Richard, Shallow, it is the face of Hotspur and the face of Richard and the face of Shallow. A few years ago it was the face of a young man with talent; a stage face. The young man worked his talent hard, extended his range, learned what there was to be learned from the cinema and provincial repertory and the trivial drama. He made himself equal to the Elizabethan roles, the romantic, the Gothic, the grotesque. But these are characters, as it were, within the English grasp; the



Oedipus, Season 1945-46.

John Vickers.



Richard III, Season 1944-45.

John Vickers.

THE actor's mask: grease-paint and powder, the wig and the padding—and something beyond these; not the mask of artifice only, but the mask of art. The major actor, by some mysterious process of creative feeling, some enigmatic muscular control, absents his natural physical self; in its place appears a stranger, remote, colossal, an abstraction. It was this recreation of the physical being, quite as much as the poetic and psychological insight into character, which astonished when Olivier made his reappearance on the stage in Shakespeare's *RICHARD III*.



Richard III, Four Studies.

John Vickers.



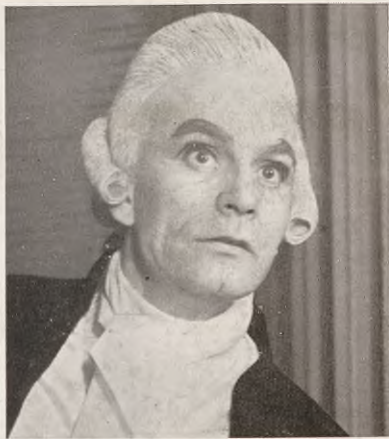
John Vickers



Athol Shmith.

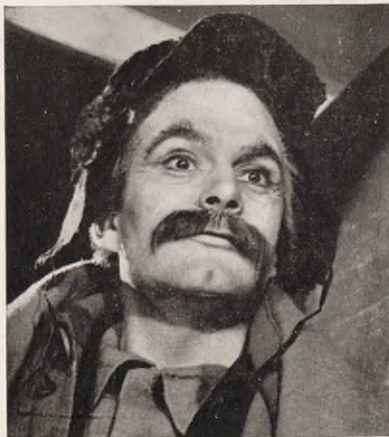


John Vickers.



"The Oliviers," as Sir Peter and Lady Teazle in Sheridan's "School for Scandal."

THE British Council tour of Australia and New Zealand by the Old Vic. Company is a venture that only England is big enough to convene. Such a tour can only be made at a financial loss, for the undisputed stars with the company can not be away from the English theatre for sufficient time to enable the seasons here to be financially profitable. The selection of the Old Vic's Australian repertoire has been beyond criticism, and all lovers of the stage will remember with pride this forerunner of what is hoped will be a regular Australian tour of the Old Vic. Company. And so the face rests, but only for a brief respite, for those two artists who are enhancing the high standard of British Art—the Oliviers.



As Mr. Antrobus and Sabina in Thornton Wilder's "Skin of Our Teeth."

MD. C. E. G. S. Rusden House, 1945



M. W. Armit, R. E. Lulofs, L. B. Worthington, J. D. B. Weigalt, K. J. Lucas, L. R. King, W. D. McCredie, M. A. Fremder, A. A. Fraser, J. R. Oliver,
R. C. Z. Wolnarski, J. A. Donaldson, J. Marsh.
L. C. Jago, L. B. Crapp, G. C. Farnbach, R. A. Williams, J. M. Fraser, S. J. deVoy, R. F. Luke, M. G. Kemp, D. E. Butterworth, R. S. Johnson, N. D. Tawel,
R. A. Grieco, J. E. Brooks, E. H. Hopper, D. B. Damman, A. E. Williams, D. H. S. Lew Rade,
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