Stan Davidson Collection

Signed Covers Volume 2

	No	Description
Page	51	Kenneth Collins
Page	52	Kenneth Collins
Page	53	Sir Robert Helpmann
Page	54	Sir Robert Helpmann
Page	55	Deanne Head
Page	56	Dame Janet Baker
Page	57	Dame Janet Baker
Page	58	Tensing Norgay
Page	59	Tensing Norgay
Page	60	Hayes Gordon
Page	61	Hayes Gordon
Page	62	Claudette Colbert & Rex Harrison
Page	63	Claudette Colbert & Rex Harrison
Page	64	Les Mullins Postmaster
Page	65	Les Mullins Postmaster Wingen
Page	66	John Pringle
Page	67	John Pringle
Page	68	Howard Craven
Page	69	Marilyn Richardson
Page	70	Marilyn Richardson
Page	71	Bob Rogers
Page	72	Patricia Routledge
Page	73	Patricia Routledge
Page	74	Jim Nabors
Page	75	Jim Nabors
Page	76	Roger Woodward
Page	77	Roger Woodward
Page	78	1981 Tooheys Cup Representatives
Page	79	Hammond Innes
Page	80	Louis Fremaux
Page	81	Placido Domingo
Page	82	Placido Domingo
Page	83	John Shaw
Page	84	John Shaw
Page	85	Cosi Van Tutti
Page	86	Jose Carbo
Page	87	Jose Carbo
Page	88	Jose Carbo
Page	89	Emma Matthews
Page	90	Sergui Commissiona
Page	91	Thomas Edmunds
Page	92	Peter Ellis
Page	93	Peter Ellis
Page	94	Rolf Harris
Page	95	June Bronhill
Page	96	June Bronhill
Page	97	Al Martino
Page	98	Al Martino
Page	99	James Dibble
Page	100	James Dibble

TOSCA. E.N.O 1981.
all the Best Stan.
Kenneth Collins

DENMAN REPROS Tel. Notrn. 43257

Rosamund Illing as Nedda and Kenneth Collins as Canio. PAGLIACCI 1989.

Kenneth Collins as Gustavus III with The Australian Opera Chorus.
A MASKED BALL 1986.

Kenneth Collins as Canio and
Rosamund Illing as Nedda.
PAGLIACCI 1989.

THE OPERA CEN

Kenneth Collins as Canio.
PAGLIACCI 1989.

Sydney Opera House
10th Anniversary 1983

PHILATELIC SALES CENTRE
20 APR 1983
FIRST DAY OF ISSUE
SYDNEY N.S.W. 2000

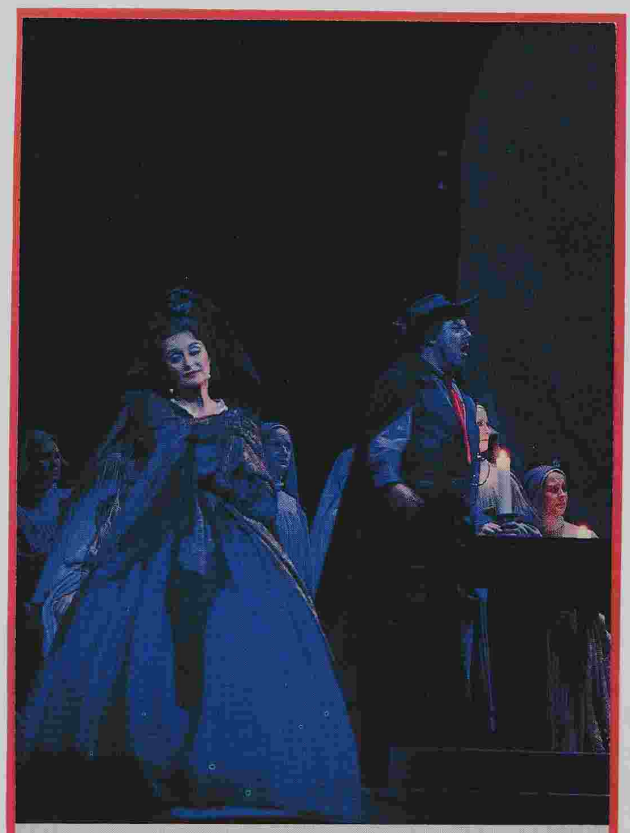
Kenneth Collins

KENNETH COLLINS

Kenneth Collins' first professional enagagement was with the D'Oyly Carte Opera. In 1971 he appeared at the Aldeburgh Festival in *Adriana Lecouvreur* and with the Royal Opera, Covent Garden, as Arturo in *Lucia di Lammermoor*. His roles with the Royal Opera, English National and Welsh National operas include Manrico in *Il Trovatore*, Radames in *Aïda*, Calaf in *Turandot*, and the title roles in *Andrea Chénier, Dòn Carlos* and *Ernani*. He has appeared with all the major British orchestras and in concert and opera performances throughout Europe and in Los Angeles and New York. For The Australian Opera, Mr Collins has appeared as Manrico, Radames, Gustavus in *Un ballo in maschera*, Carlo in *I Masnadieri*, Gabriele in *Simon Boccanegra*, Don

José in *Carmen*, Don Alvaro in *La Forza del destino* and Cavaradossi in *Tosca*. 1984 and 1986 saw two further international débuts in *Jérusalem* at Paris Opéra and in *Norma* at the Teatro Colon, Buenos Aires. In 1986 he also returned to ENO for further performances of Manrico. Concert engagements include Beethoven's Ninth Symphony at the Sydney Opera House conducted by Charles Mackerras; the role of Calaf in concert performances of *Turandot* for The Australian Opera; Verdi's *Requiem* for the Sydney Philharmonia and with the Melbourne Symphony Orchestra; and Cavaradossi in *Tosca* with the Western Australian Opera. In 1989 for the Company he performed Canio in *Pagliacci* and Dick Johnson in *La fanciulla del West*. This year for the Company he also performs Calaf in *Turandot*.

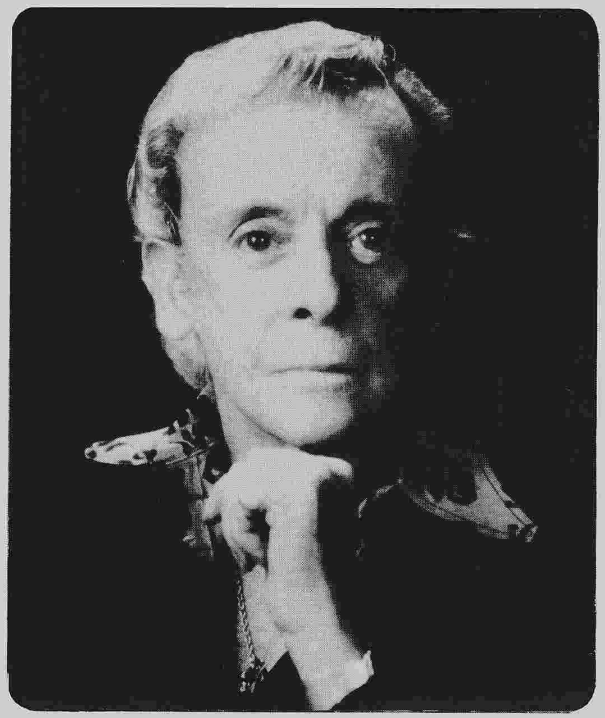
KENNETH COLLINS



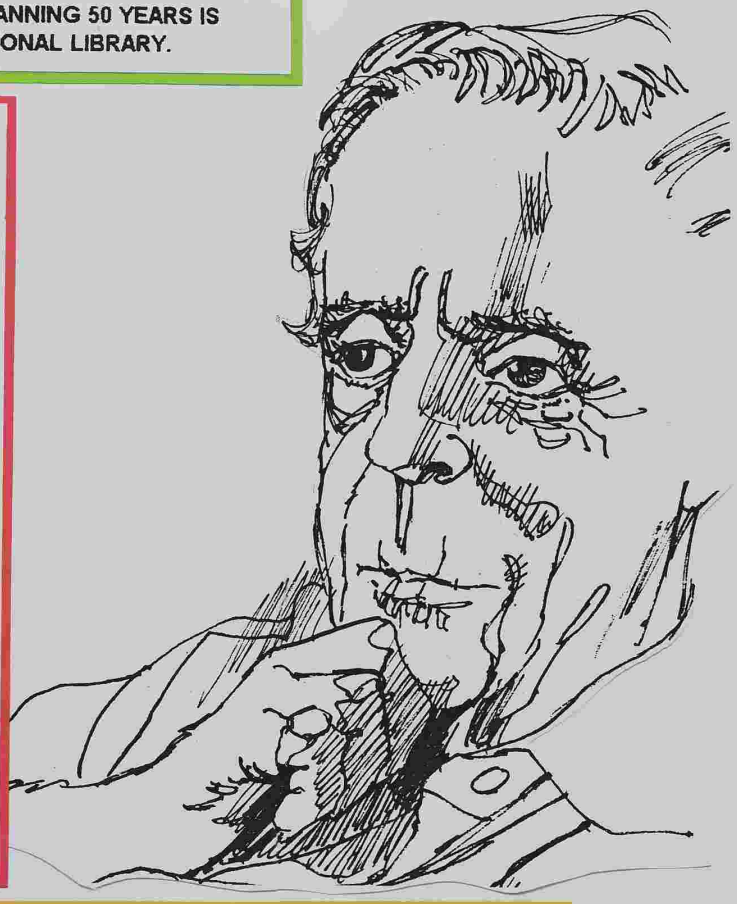
Joan Carden (Leonora) and Kenneth Collins (Manrico) 1985

Kenneth Collins (Manrico) and Lauris Elms (Azucena) in Sydney, 1983

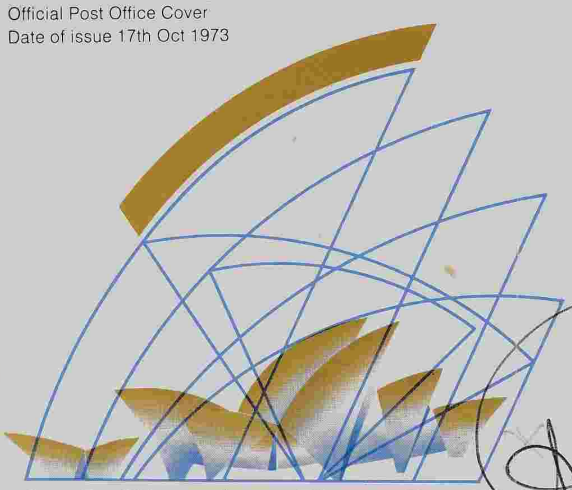
AUSTRALIA'S GREAT MAN OF THE STAGE, SIR ROBERT HELPMANN SCORNED THE CRITICS - BUT COLLECTED THEIR COMMENTS ALL KEPT IN SCRAPBOOKS. FROM HIS OPENING NIGHT WITH THE OLD VIC BALLET IN LONDON, PRESS COVERAGE OF HIS CAREER SPANNING 50 YEARS IS RECORDED IN 23 VOLUMES DONATED TO THE NATIONAL LIBRARY.



SIR ROBERT HELPMANN, C.B.E.

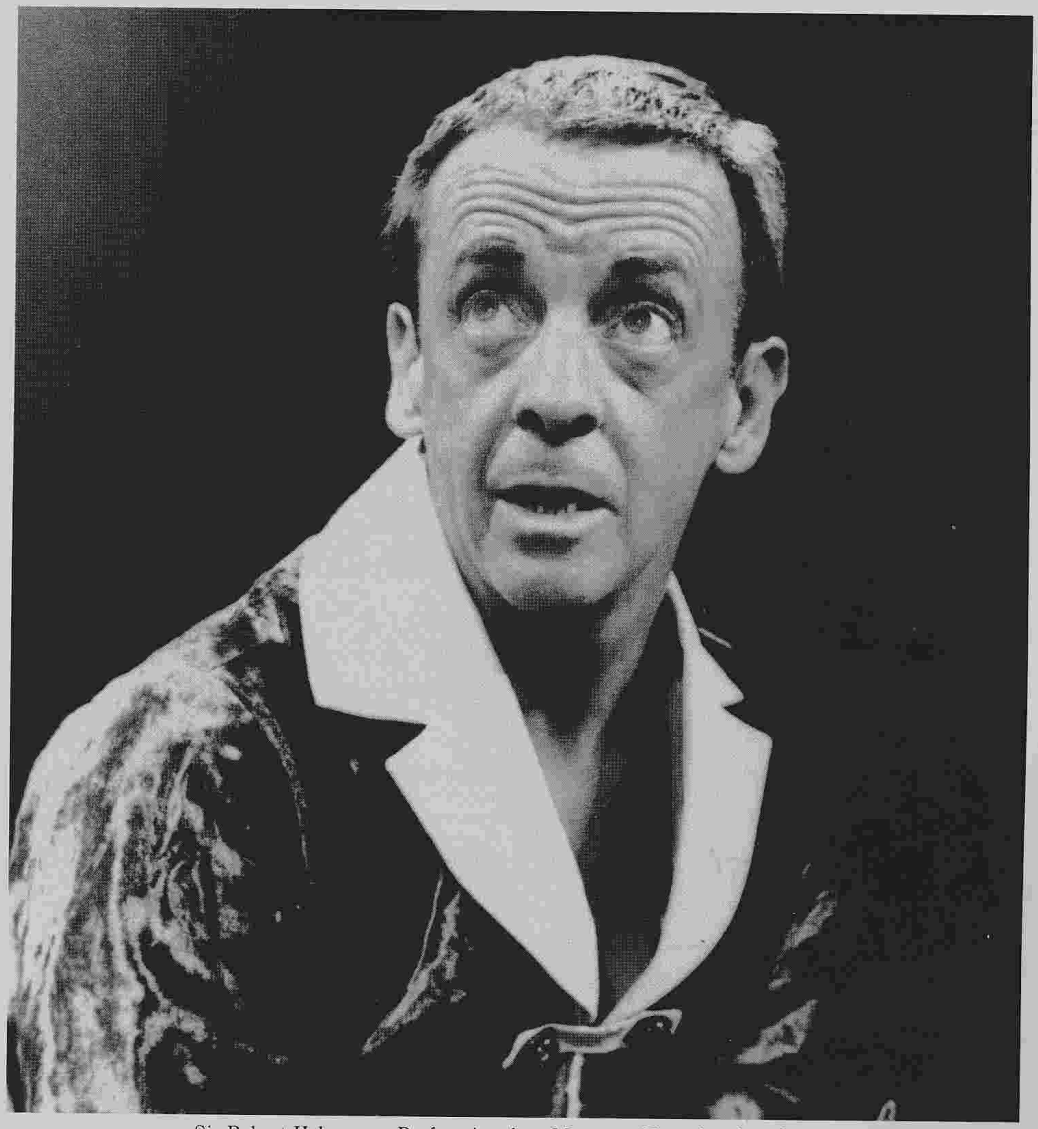


Official Post Office Cover
Date of issue 17th Oct 1973



A R CH I TC R E
ET
U

Robert Helpmann



Sir Robert Helpmann Performing Arts Museum, Victorian Arts Centre

SIR ROBERT HELPMANN

The gifted dancer, Sir Robert Helpmann, did much to set Australia on the stage of cultural achievement when directing the Australian Ballet. His talents, not only as a ballet dancer but as a ballet producer, choreographer and actor as well, made him an international star early in his career.

Born in Mount Gambier, South Australia, in April 1909, Helpmann had shown an interest in dancing from childhood. He studied with the touring Anna Pavlova company in 1926 and was soon 'discovered' and sent to London. Within his first year at the Vic-Wells Ballet, Helpmann was dancing major roles. In 1937 he partnered a young Margot Fonteyn in Giselle. He was guest artist at La Scala, Milan in 1950–51 and at Covent Garden, London — home of Ballet — in 1953. He toured with Sir Lawrence Olivier's Shakespeare Company and featured in several films.

From the late '50s, Helpmann visited Australia as a member of English ballet companies. In 1964, the Adelaide Festival of Arts staged his new work, *The Display*. He then began co-directing the Australian Ballet, becoming sole director in 1974. Among his major productions were *Elektra*, *Sun Music* and *The Merry Widow*. Helpmann received a CBE in 1964, was proclaimed Australian of the Year in 1966 and knighted in 1968. He kept on dancing until 12 weeks before his death in 1986, at the age of 77.

christmas 1983

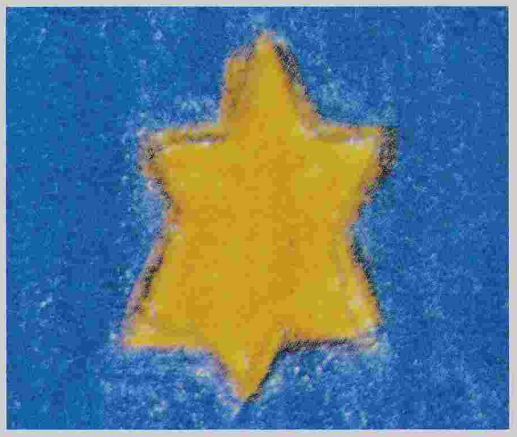
In the period leading up to last year's National Stamp Week, Australia Post conducted a design competition for primary school children throughout Australia. Children were asked to design a Christmas stamp illustrating the theme, "What Christmas means to me". The competition was divided into three age groups: for children aged under 7 years; 7-9 years; and 10-12 years. The three winning designs are featured on Australia's 1983 Christmas stamps.

As has been the practice in the past, Australia Post's Christmas 1983 issue will appear in two parts. The first stamp, a 35c value, is for use on greeting cards sent overseas by surface mail. After postage rates rise on 3 October the stamp will suit usage on cards sent to the Asia/Oceania region. Until that time it can be used on cards sent by surface mail to any other overseas country. The remaining two stamps and a Christmas aerogramme will appear on 2 November 1983.

The 35c stamp, to be issued on 14 September 1983, features a design by Deanne Head of Kingsford, NSW. Deanne was the winner of the 7-9 years age group in the design competition. Her design shows a kookaburra wearing a Santa hat and perched on the decorated branch of a eucalypt tree. The kookaburra is set against a night sky in which the stars of the Southern Cross shine brightly. Deanne says that she made the kookaburra the central element in the design because it is a strong symbol of Australia and because the laughing bird is "jolly, like Santa".

Deanne Head was in year four at Daceyville Public School at the time that the competition was conducted. She is a keen artist and has designed many Christmas and birthday cards for family and friends. Her other interests include music and sport, and she is also an enthusiastic collector of Australian stamps.

Prizes for the competition included a decorative wall plaque and a cheque for $50 for the winners in each age group. In addition, schools attended by each of the winners were presented with cheques for $1300. Daceyville Public School is using the prize money to establish the Deanne Head Collection, a selection of specially purchased library books, as recognition of Deanne's success and her contribution to the school.



christmas 1983

Deanne Head

STAMP DESIGNER

ABC proudly presents

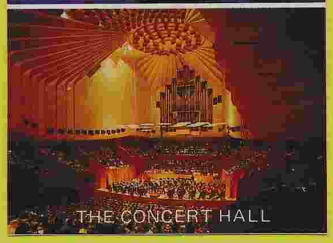
DAME JANET BAKER

Dame Janet is one of the few British singers to have won equal distinction as a Lieder, concert, and opera artist. She has appeared throughout the world with the most renowned conductors and orchestras and has made well over 100 records. One of her greatest qualities is her outstanding power of communication.

She has always confined her operatic appearances to Europe and although she has recently decided to give up the opera stage to concentrate on a concert career she has, nevertheless been hailed for her great performances in this field.

Her many triumphant appearances include the great mezzo-soprano roles in Julius Caesar, The Rape of Lucretia, Dido in both Purcell's Dido and Aeneas and Berlioz's Trojans, Cosi fan tutte, Der Rosenkavalier, Maria Stuarda and Troilus and Cressida, to name but a few of the great roles on which she has placed her seal of distinction.

Dame Janet was born in Yorkshire and studied in London. In 1956 she won the Daily Mail Kathleen Ferrier Award while working in the chorus at Glyndebourne Festival Opera. The award enabled her to study in Salzburg and in 1959 she won the Queen's Prize of the Royal College of Music, London. Since then she has been granted an Honorary Doctorate of Music from some six universities as well as an Honorary Doctor of Laws Degree from Aberdeen University in 1980. She is a Fellow of the Royal Society of Arts, Artistic Co-Director of the Kings Lynn Festival and a Member of the Munster Trust. Dame Janet was made a CBE in 1970 and a DBE in 1976.



Sydney Opera House
10th Anniversary 1983

Janet Baker

To mark the Sydney Opera House's 10th anniversary next month, the ABC will feature Dame Janet Baker.

ABC celebrates with big names

THE ABC is about to celebrate a double birthday — its 50th anniversary of operation and 10 years of Opera House concerts.

I still remember the pistol shot which rang out through various acoustic tests the ABC staged in 1972, before the official opening in 1973.

MUSIC with FRANK HARRIS

I scurried to the top-most seats. Everything was right, as it has been in the 10 years since.

There were occasional failures but they have long since been forgotten in the illustrious parade of brilliant singers and instrumentalists.

For the official opening of the Opera House with the Queen and Prince Philip in attendance, the ABC presented Beethoven's Choral Symphony.

Celebration

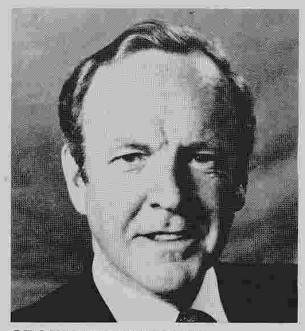
Willem van Otterloo conducted the Sydney Symphony Orchestra. Until his tragic death in a road accident he was one of the most powerful influences in shaping the orchestra.

The 10th anniversary of the ABC's Opera House story will be celebrated on October 15 with Dame Janet Baker singing Elgar's Sea Pictures with the SSO.

Dame Janet has made a name overseas and on record with Sea Pictures and it was chosen as a salute to the Opera House's sea setting.

Eight conductors of international fame will be heard in this year's program, plus 43 distinguished Australian and visiting soloists.

The opening concert is scheduled for March 16 at the Opera House.



GEOFFREY PARSONS

Baker calls

DAME JANET BAKER, long regarded as one of the finest singers of the 20th century, in 1983 will make her second ABC tour. She will appear in recital with the world-renowned Australian pianist Geoffrey Parsons. Dame Janet, with whom Parsons has worked previously, will be the 25th visiting artist he has accompanied in 20 years of touring for the ABC.

ABC Radio Guide, October 5, 1982

Acknowledged as one of this century's greatest singers, Dame Janet's glorious mezzo-soprano voice wins acclaim.

Dame Janet was born in Yorkshire and studied in London.

In 1956 she won the Daily Mail Kathleen Ferrier Award while working in the chorus at Glyndebourne Festival Opera.

The award enabled her to study in Salzburg, and in 1959 she won the Queen's Prize of the Royal College of Music, London.

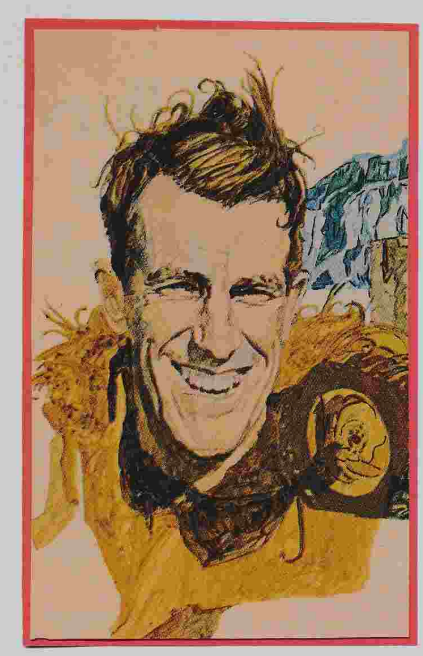
Since then she has been granted an Honorary Doctorate of Music from some six universities as well as an Honorary Doctor of Laws Degree from Aberdeen University in 1980.

ARTISTIC

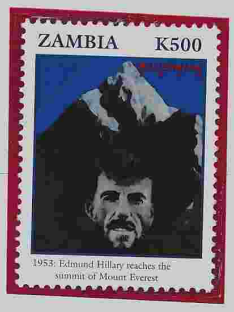
She is a Fellow of the Royal Society of Arts, Artistic Co-Director of the Kings Lynn Festival and a member of the Munster Trust.

Dame Janet was made a CBE in 1970 and a DBE in 1976.

Dame Janet Baker



☐ Tenzing Norgay



TENZING NORGAY DIED IN DARJEELING, INDIA IN 1986, ON HIS PASSING, NEPAL'S CONSUL- GENERAL IN SYDNEY, MOUNTANEER WARWICK DEACOCK, WHO KNEW "SHERPA" TENZING AS WELL AS ANY MAN ALIVE, CALLED HIM THE LAST OF HIS BREED. HE AND SIR EDMUND HILLARY DID NOT CONQUER EVEREST USING TODAY'S HI TEK EQUIPMENT, THEY CLIMED IT THE HARD WAY, THE OLD FASHIONED MAN-VERSUS MOUNTAIN WAY THAT HAS NOW ALL BUT DIED OUT.

सगरमाथाको प्रथम सफल
आरोहणको रजत जयन्ती

FIRST ASCENT OF MT. EVEREST

SILVER JUBILEE 29th. MAY 1978

SIR EDMUND HILLARY-TENZING NORGAY

SOUVENIR COVER

Edmund Hillary and Tenzing Norgay after reaching the peak and (inset) the 1953 climbing party with porters.

No. 22 OF 500

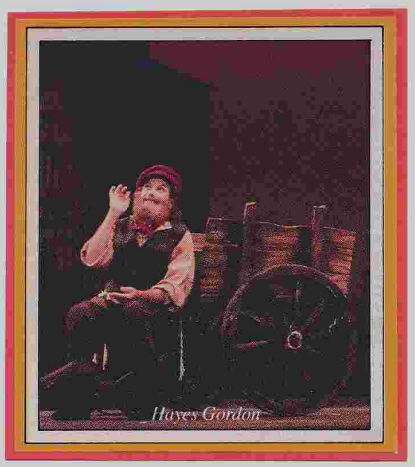
AUSTRALIAN AIR ASTRE SOCIETY FLOWN

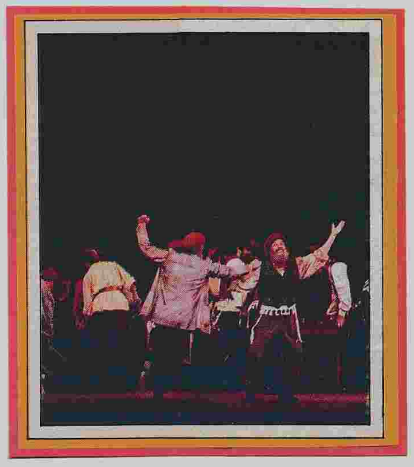
E. W. ROBERTS, President

THYANGBOCHE MONASTERY
29 MAY 78
BASE CAMP 1953

HOTEL EVEREST VIEW
ALT 13,000 FT.
29 MAY 1978

CARRIED ON ROYAL NEPAL
29 MAY 78
HELICOPTER FLIGHT


Hayes Gordon



—THE DAILY TELEGRAPH, www.news.com.au Thursday, October 21, 1999—

The man with the method exits left

By PENNY BROWN

ENSEMBLE Theatre director Sandra Bates reflected on the life of her teacher, mentor and contemporary Hayes Gordon with a sense of awe yesterday.

Gordon, founder of Sydney's Ensemble Theatre died on Tuesday, aged 79.

Ms Bates said the renowned actor was at all times a humanitarian, visionary and strategist.

But he was also an imposing and often intimidating man.

He fought a long battle against heart disease — an illness which claimed the lives of his mother and father.

Yesterday some of Australia's finest actors gathered at The Ensemble to revere Gordon's dynamism and talent.

Actor Max Cullen believes Gordon changed his life.

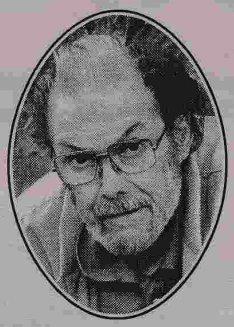
"He was a profound human-being," he said.

"It's the training that makes the difference. It's not all about creativity. You have to be very disciplined."

Gordon made his performers succumb to and embrace their roles.

"He was clever — if he wanted an insecure actor he would make him insecure," said Cullen.

"He was all about creating illusions."



HAYES GORDON
Actor
1920-1999

Sandra Bates and actor Max Cullen

Picture: NATHAN EDWARDS

His talent as a teacher was underscored by his views on life.

He lived by the saying "Use it."

He encouraged performers to use challenges or problems to their advantage.

One of his greatest legacies was his influence on the style and substance of Australian theatre.

Gordon arrived in Australia from the US in 1951 aged 31 and a Broadway sensation, having performed in the original productions of Oklahoma!, Sleepy Hollow and Showboat.

He brought with him the method approach to acting and radical, innovative ideas. He believed that theatre could change the world.

Gordon directed over 70 productions and was the company's governing and artistic director for almost 30 years.

He is best remembered in Australia for his role as Tevye in JC Williamson's production of Fiddler on The Roof.

But he is remembered by his students — Henri Szeps, Max Phipps, Lorraine Bayly, Denise Roberts — more for his compassion and humanitarianism.

Bates said Gordon shunned government subsidies so that his productions could respond to the issues of the day and she attributes his zest for life to the early deaths of his parents.

"He always felt he had been granted a few extra years, bonus years," she said.

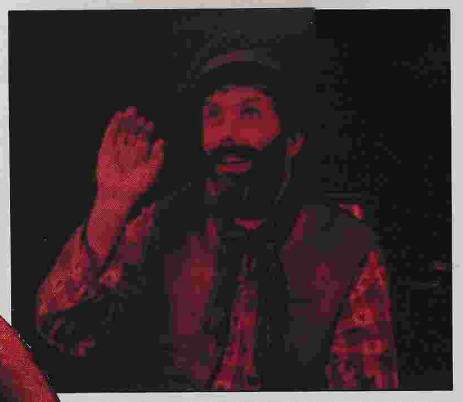
"So he lived every day as if it were his last."

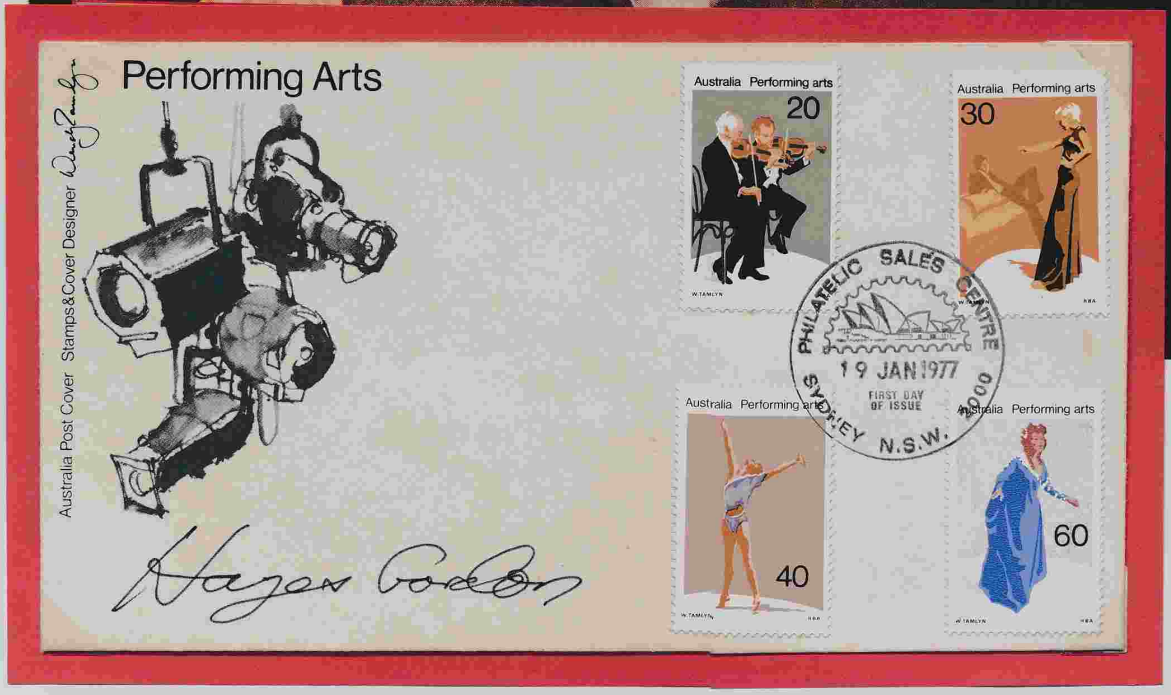
HAYES GORDON IN FIDDLER ON THE ROOF

For those privileged to have seen Hayes Gordon's performance in the earlier record breaking season, not a word more need be said!

For those who have yet to experience this miracle of music theatre, there are not the words to explain the warm personal attachment millions of people of every background have felt for the simple Jewish milkman.

You must see it for yourself to understand its uniquely universal appeal; how it is that everyone plays out their life like a *Fiddler on the Roof.*





CLAUDETTE COLBERT, ACADAMY AWARD-WINNING ACTRESS, WAS BORN LILY CLAUDETTE CHANCHOIN IN PARIS IN 1905. SHE WENT TO NEW YORK AS A CHILD AND MADE HER STAGE DEBUT IN 1923. HER CAREER STARTED IN EARNEST WITH THE ADVENT OF SOUND IN 1929 AND IN 1934 SHE WON AN ACADAMY AWARD FOR "IT HAPPENED ONE NIGHT" WITH CLARKE GABLE.

BASS
FOR ALL YOUR ENTERTAINMENT
BLUE SUPERSTATION
Via Satellite!

REX HARRISON CLAUDETTE COLBERT
A WILTON MORLEY & PETER DAVIS PRODUCTION
AREN'T WE ALL?
HER MAJESTY'S THEATRE FROM FEBRUARY 3

VETERANS STAR IN A DELIGHTFUL COMEDY

Saturday, March 14, 1987

By MARK HENDERSON

DELIGHTFUL drawing-room comedy Aren't We All? presents a rare chance to see two of show biz's most endearing and accomplished stars together on stage.

Urbane Rex Harrison (79) and the still stunning Claudette Colbert (81) head an impressive cast in this gentle production of stolen kisses and romantic contrivance at Her Majesty's Theatre.

Indiscretion and deception, tame by today's rather more liberal morality, are not easily forgiven by the movers among polite society in the 1920s.

Harrison plays Lord Grenhan, a philanderer with an unshakeable belief that bending the truth is essential to maintaining peace on the home front.

Colbert is Lady Frinton, sympathetic ear and adviser to an aggrieved household.

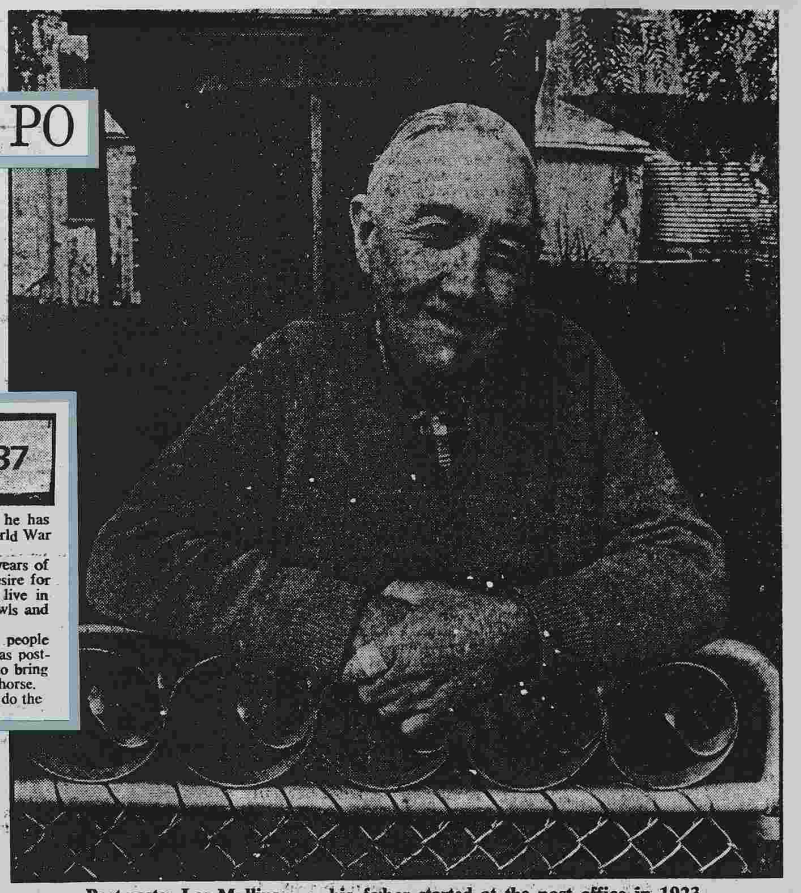
It's a rather ridiculous plot made memorable by assured performances

The famous Hollywood pair are in good company alongside Lewis Fiander, Madge Ryan, John Diedrich, Peter Collingwood, Susan Lyons, and Suzy Cato.

Sparkling performances into her 80s and a zest for good times with good friends . . . Claudette Colbert, pictured above

Poignant performance . . . Rex Harrison with wife Kay Kendall

Last post sounds for Wingen's PO



Postmaster Les Mullins . . . his father started at the post office in 1923.

The Sydney Morning Herald, Thursday, July 21, 1983

By RICHARD GLOVER

Australia Post has announced it may close the post office in the small town of Wingen, near Scone, which has been run by father and then son for nearly 60 years.

But they have promised the town they will wait at least until September so that the postmaster, Mr Les Mullins, can celebrate the 60th anniversary of his family's involvement.

Len Mullins started at the post ofice on September 1, 1923, and handed it over to his son Les in 1955.

Len and Les were born in the town, which has a population of about 60 and claims to have the oldest petrol bowser in the State.

There was a store there up to a few months ago, but it closed and when the post office goes there will be nothing in Wingen except about 25 houses and a pub.

Wingen 2337

Les Mullins, who is in his early 60s, says he has never been outside the area except during World War II when he served in New Guinea.

His grandfather moved there in the early years of the century, and Les says he has no great desire for travel. When he retires he will continue to live in his house behind the post office and play bowls and relax.

He says the job of being mailman to the people of Wingen has changed little in his 28 years as postmaster — although in the early days he had to bring up the mail from the railway on the back of a horse.

"Then I got a car some time in the sixties to do the job," he said.

THE SENTIMENTAL BLOKE

The Intro

'Er name's Doreen . . . An' me—that thort I knoo
The ways uv tarts, an' all that smoogin' game!
An' so I ort; fer ain't I known a few?
Yet some 'ow . . . I dunno. It ain't the same.
I carn't tell wot it is, but all I know,
I've dropped me bundle—an' I'm glad it's so.
Fer when I come ter think uv wot I been . . .
'Er name's Doreen.

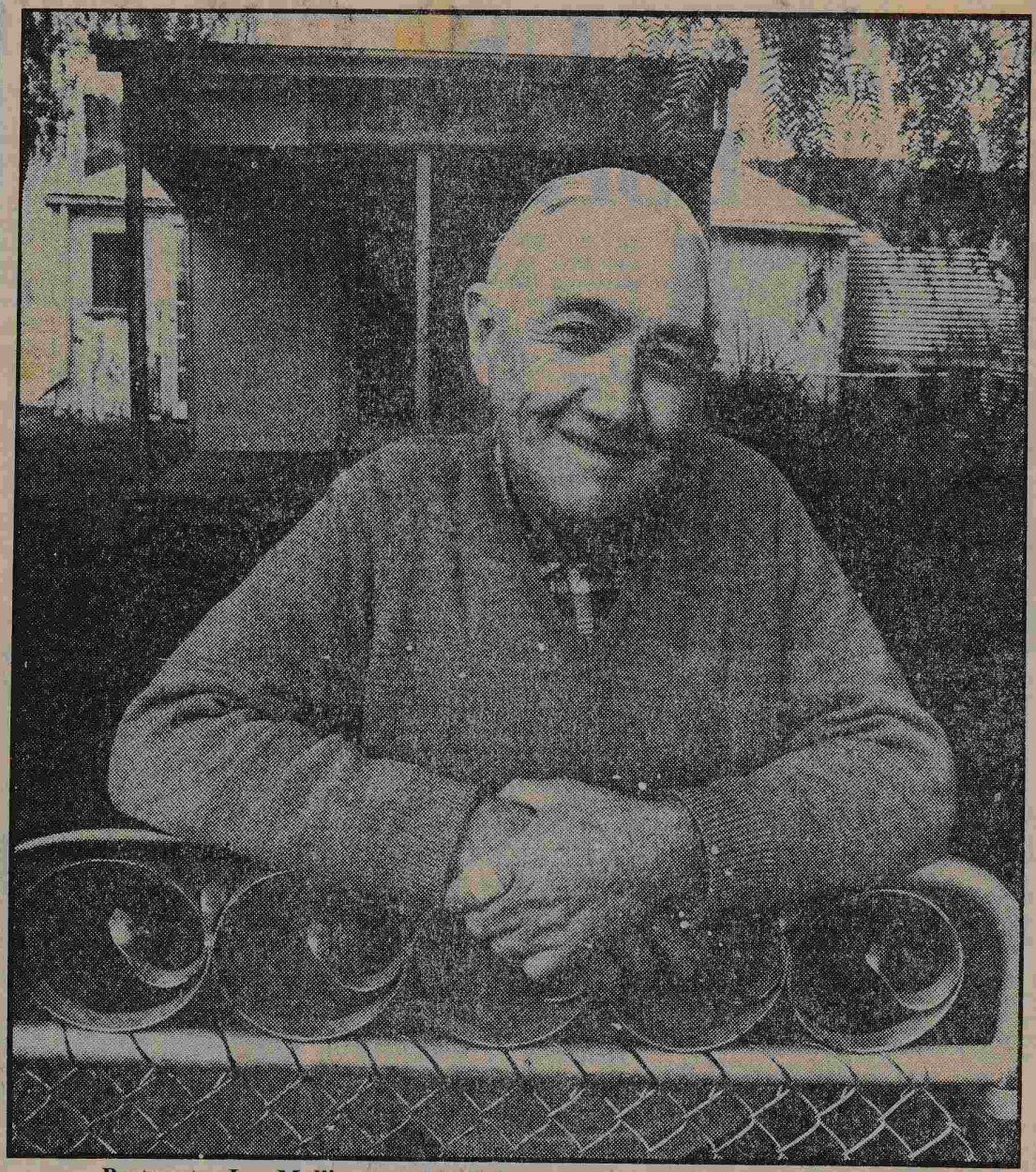
C. J. Dennis

Australian Folklore

L Mullins
Postmaster
Wingen 2337
22-8-83

The Sydney Morning Herald, Thursday, July 21, 1983

Last post sounds for Wingen's PO



Postmaster Les Mullins . . . his father started at the post office in 1923.

By RICHARD GLOVER

Australia Post has announced it may close the post office in the small town of Wingen, near Scone, which has been run by father and then son for nearly 60 years.

But they have promised the town they will wait at least until September so that the postmaster, Mr Les Mullins, can celebrate the 60th anniversary of his family's involvement.

Len Mullins started at the post ofice on September 1, 1923, and handed it over to his son Les in 1955.

Len and Les were born in the town, which has a population of about 60 and claims to have the oldest petrol bowser in the State.

There was a store there up to a few months ago, but it closed and when the post office goes there will be nothing in Wingen except about 25 houses and a pub.

Wingen 2337

Les Mullins, who is in his early 60s, says he has never been outside the area except during World War II when he served in New Guinea.

His grandfather moved there in the early years of the century, and Les says he has no great desire for travel. When he retires he will continue to live in his house behind the post office and play bowls and relax.

He says the job of being mailman to the people of Wingen has changed little in his 28 years as postmaster — although in the early days he had to bring up the mail from the railway on the back of a horse.

"Then I got a car some time in the sixties to do the job," he said.

opera australia
www.opera-australia.org.au
PO Box 291 Strawberry Hills NSW 2012 AUSTRALIA
CM 22700446

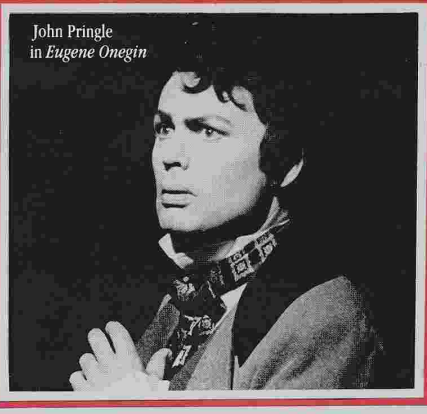
POSTAGE PAID
AUSTRALIA

Australia 24c

PHILATELIC SALES CENTRE
2 7 JAN 1982
FIRST DAY OF ISSUE
SYDNEY N.S.W. 2000

Centenary of the birth of Peter Dawson - 1982

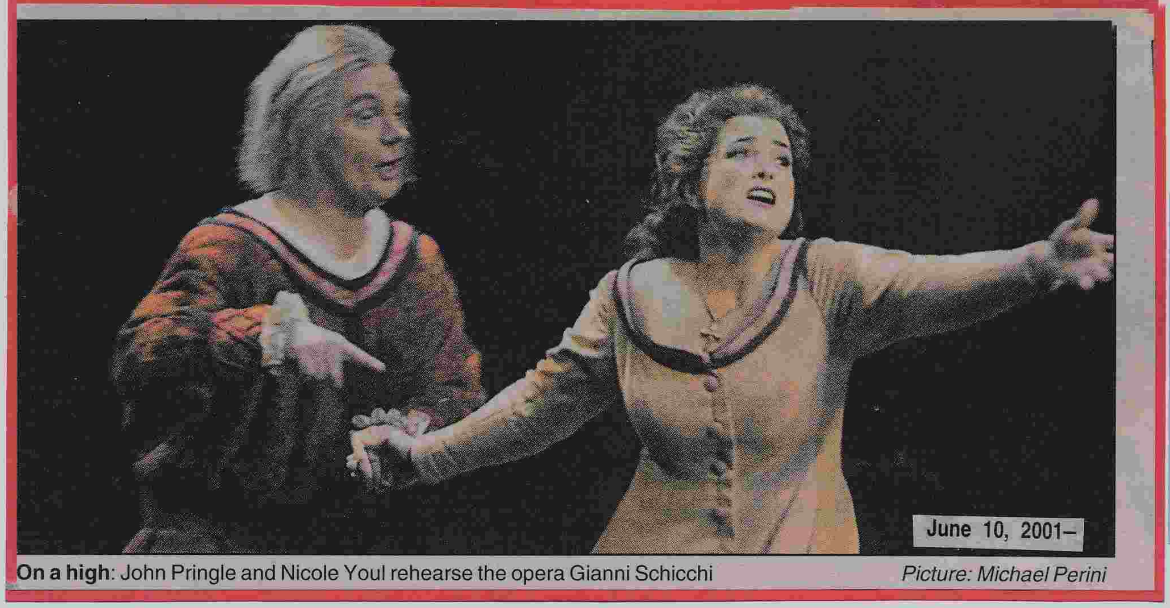
John Pringle
(in celebration of P.D.)



John Pringle
in *Eugene Onegin*

JOHN PRINGLE
Falke

Sun Aria winner John Pringle joined The Australian Opera in 1967, and his major roles with The Australian Opera have included the Count in *Figaro*, the Forester in *The Cunning Little Vixen*, Sid in *Albert Herring*, Lescaut in *Manon Lescaut*, Macheath in *The Beggar's Opera*, de Nevers in *Les Huguenots*, Sharpless in *Madama Butterfly* and Marcello in *La Bohème*. In 1980 he made his début with Glyndebourne Opera, and at the Paris Autumn Festival, as Nick Shadow in *The Rake's Progress*. He returns this year for Leandre in *The Love of Three Oranges*.



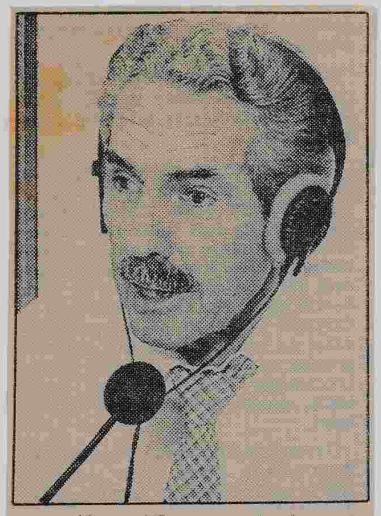
On a high: John Pringle and Nicole Youl rehearse the opera Gianni Schicchi *Picture: Michael Perini*

John Pringle

John Pringle

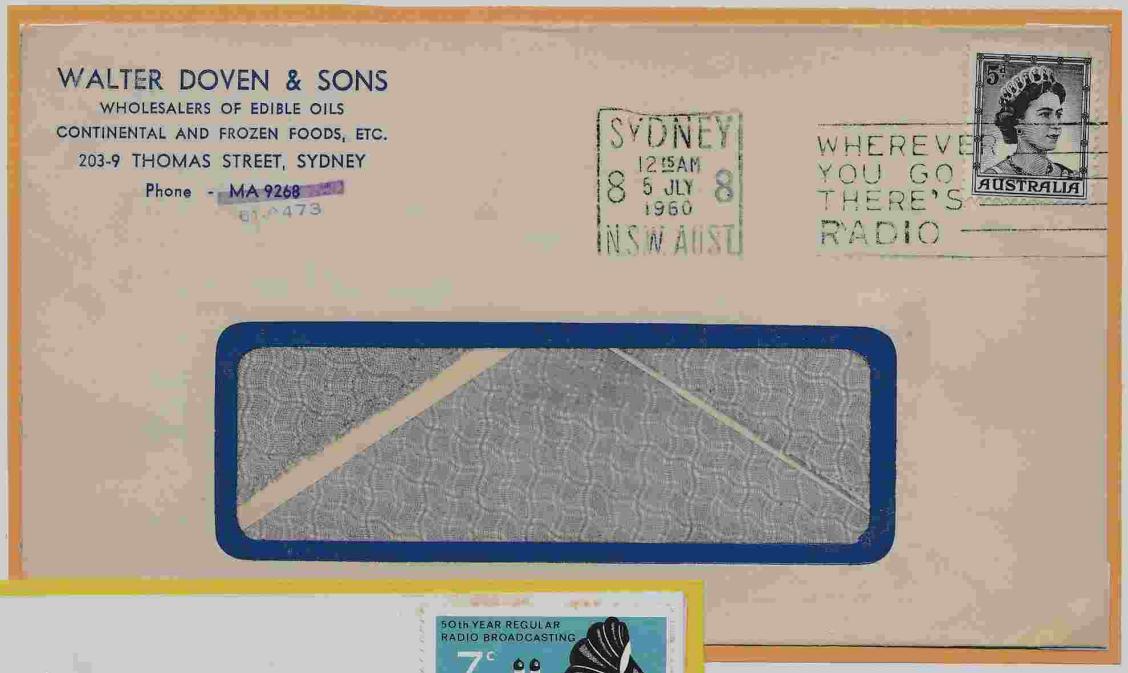
. . David Hobson (in black, left) with John Pringle as Jupiter pictures: **GEOFF WARD**

John Pringle and Richard Greager



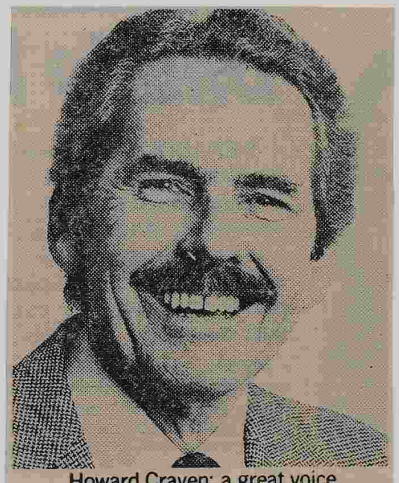
Howard Craven yesterday

IN 1976 HOWARD CRAVEN DECIDED TO RETIRE FROM RADIO - HE WAS THEN ON 2GB - BUT THE DAY HE WALKED OUT OF THE STATION HE WAS SNAPPED UP BY 2CH. WHO KNEW A GREAT VOICE AND A TRUE PROFESSIONAL.



Official Post Office Cover
50th Year Regular Radio Broadcasting
Date of Issue 21 November 1973

HOWARD CRAVEN HAS SPENT 51 YEARS IN RADIO, THE LAST 12 YEARS WERE SPENT AT 2CH. WHEN HE RETIRED IN 1988. HOWARD CRAVEN WAS WITH 2CH WHEN IT WAS NUMBER ONE.



Howard Craven: a great voice

THE AUSTRALIAN OPERA

1993 SEASON

50th Anniversary Concert

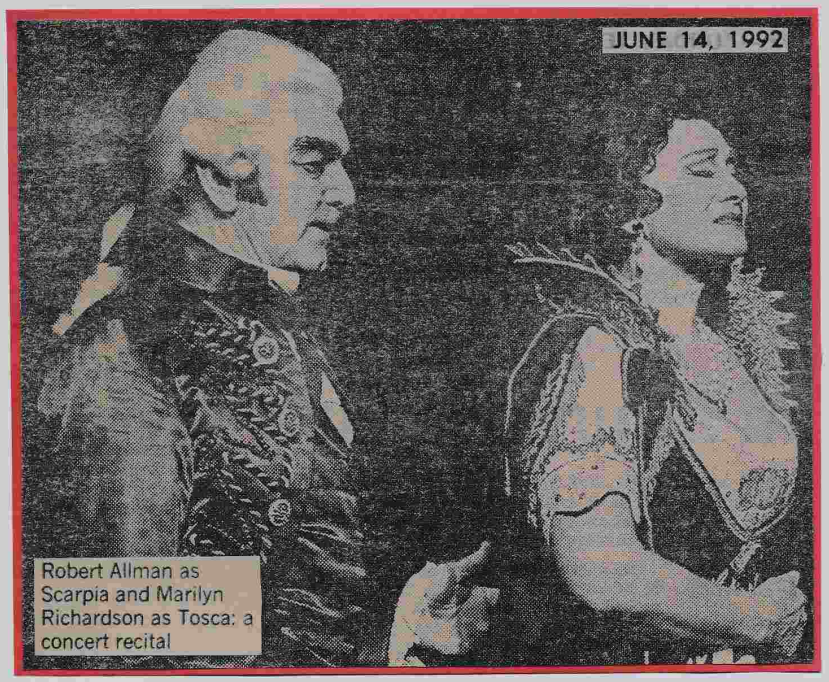
CONCERT HALL
SYDNEY
OPERA HOUSE
THURSDAY, JULY 1
8 pm

Marilyn Richardson

Marilyn Richardson – The Merry Widow

ABOVE: Marilyn Richardson as the anguished heroine Madeline Usher in the Australian premiere of Larry Sitsky's "Fall of the House of Usher."

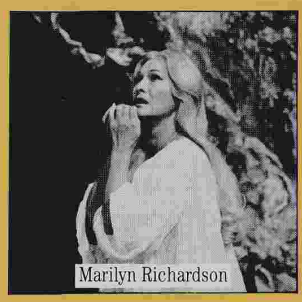
Marilyn Richardson as the Merry Widow



JUNE 14, 1992

Robert Allman as Scarpia and Marilyn Richardson as Tosca: a concert recital

Fidelio
in German



Marilyn Richardson

The nobility of the human spirit and the triumph of good over evil can have had no greater expression in the history of man than in Beethoven's only opera, *Fidelio*. A courageous young wife, Leonore, places her life in jeopardy in order to rescue her beloved husband from unjust political imprisonment. The story of her successful struggle, culminating in the great choral song of joy which concludes the opera, is as inspiring today as it was when the work was first performed 170 years ago. Eminent Australian soprano Marilyn Richardson repeats her portrayal of Leonore, opposite British tenor Alberto Remedios as Florestan and Robert Allman as the prison governor, Pizarro. Distinguished Viennese-born conductor Kurt Herbert Adler makes his Australian Opera début with these performances.

Conductor: Kurt Herbert Adler, *Producer:* Elke Neidhardt, *Designer:* Allan Lees, *Leonore:* Marilyn Richardson, *Florestan:* Alberto Remedios, *Pizzaro:* Robert Allman, *Rocco:* Donald Shanks, *Marzelline:* Amanda Thane, *Jaquino:* Paul Ferris, *Don Fernando:* Clifford Grant/Bruce Martin (Oct. 23, 27, 31; Nov.).

SPONSORED BY DUNLOP AUSTRALIA LIMITED

1984

Singo gets Bob for a songo

JOHN Singleton yesterday joked he "never had a relationship last this long" but despite his commitment-phobia, he signed **Bob Rogers** to a 10-year radio deal with 2CH.

Rogers, a former centrefold, is a spritely 72.

Singo revealed the deal among a gathering of media types including **John Burgess** and **Peter Harvey** at **Neil Perry's** noshery, Rockpool.

"Bob Rogers now has, after all this kerfuffle and all these years, an audience — give or take slightly more or slightly less — than **John Laws** in Sydney . . . at a fraction of the price," Singleton smirked, taking a swipe at the 2UE talker.

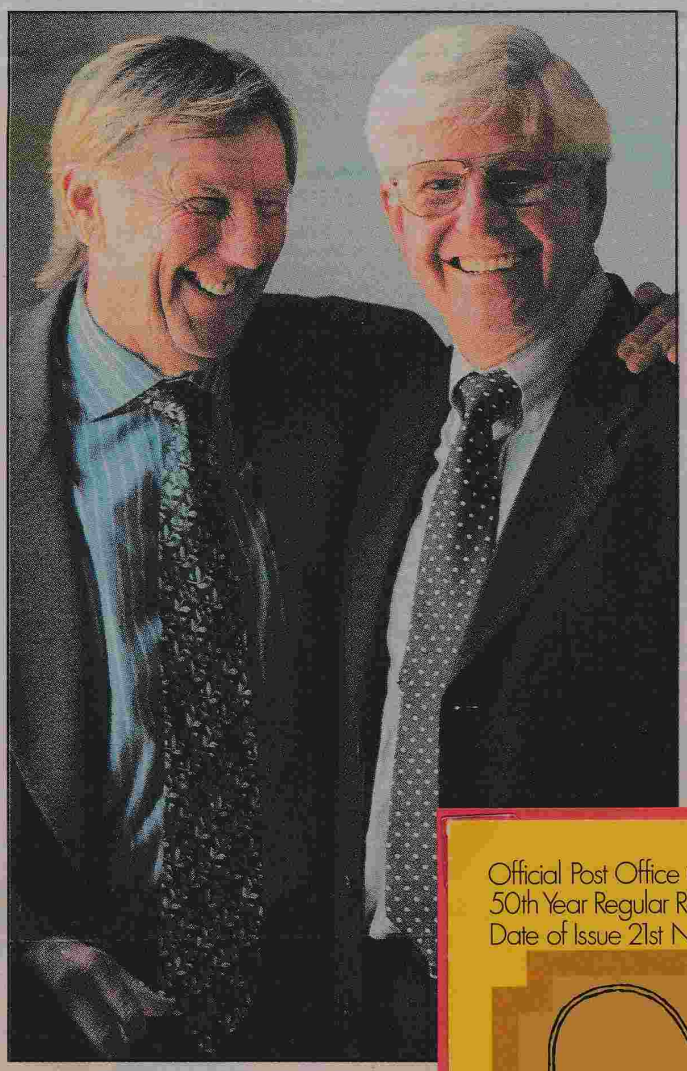
When a teary Rogers took the mike, in front of his two daughters, he admitted to pinching a few lines from American comedian **George Burns.**

Repeating Burns' remarks when he signed a five-year deal with NBC at the age of 90, Rogers asked, "But how do I know you'll be here in five years?"

"Someone said you can bank on Laws and I said banks can bank on Laws — he's the only one to hold up banks successfully since **Ned Kelly**."

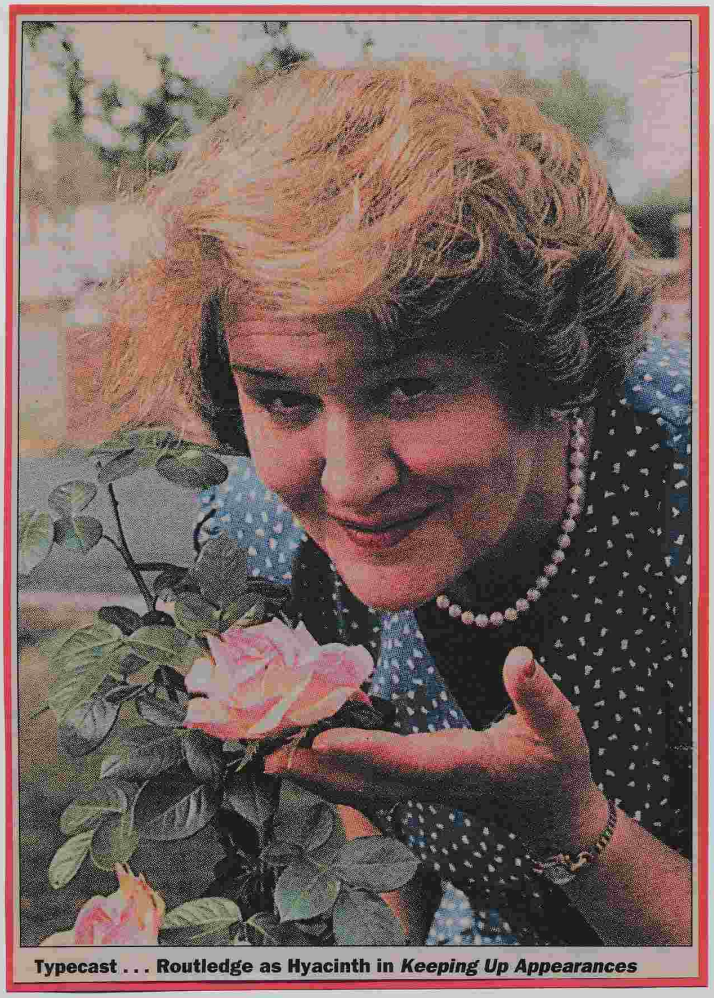
Cheeky.

—THE DAILY TELEGRAPH, www.news.com.au Tuesday, August 17, 1999—



John Singleton (l) with Bob Rogers yesterday

2CH
EASY 1170



Typecast . . . Routledge as Hyacinth in *Keeping Up Appearances*

Losing oneself in a Bucket

THAT very English actor Patricia Routledge (pronounced Rowt-ledge, not Rut-ledge) is just a little pretentious about the role that made her famous — that of suburban snob Mrs Bucket (pronounced Bouquet) in the TV series Keeping Up Appearances.

Questioned about it this week, Routledge said that in playing Mrs Bucket, "I pretend nobody can recognise me. In losing yourself in those roles, you find yourself."

Routledge added that she was nothing like the hen-pecking harridan.

She is at least plain speaking when talking about acting. Her brother was an Anglican clergyman. "I said to him one day: 'We are in the same business.' He laughed."

Earning bouquets not buckets . . . British actress Patricia Routledge in Oscar Wilde's The Importance of Being Earnest, which opened at the Theatre Royal last night

Patricia Routledge

PATRICIA ROUTLEDGE O.B.E.

30. 10. 2000.

With good wishes
to Stan Davidson
and Thanks for your
kind letter.

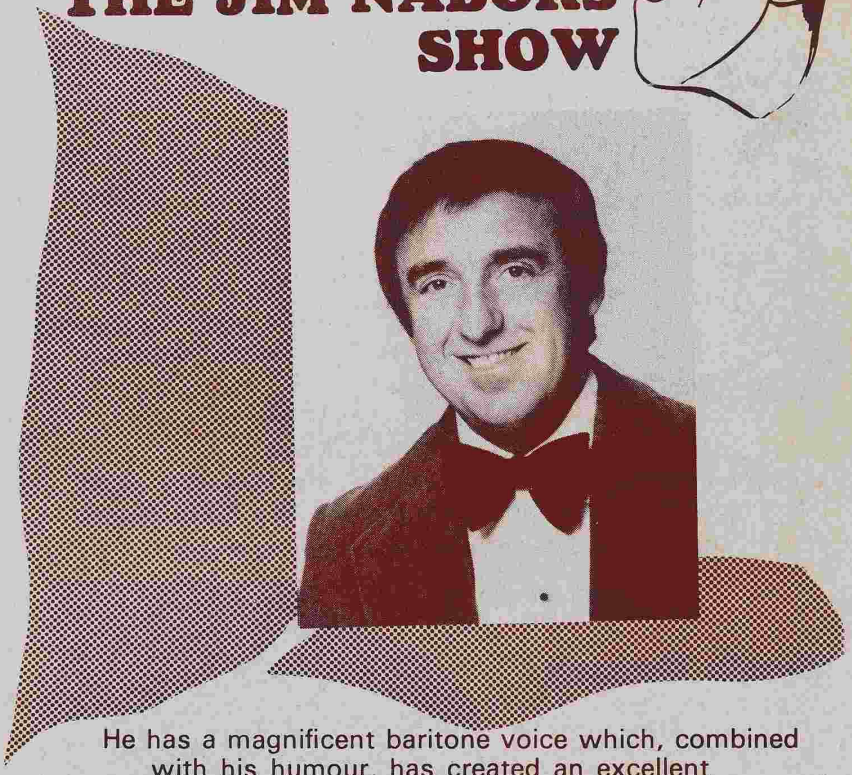
Patricia Routledge.

★ THURSDAY AUGUST 23

★ FRIDAY AUGUST 24

★ SATURDAY AUGUST 25

THE JIM NABORS SHOW



He has a magnificent baritone voice which, combined with his humour, has created an excellent TV Show in America. He has appeared as top billing in Las Vegas and is now on a short visit to Australia.

L R.S.L. CLUB
Thurs., Aug 23
JIM NABORS
8 P.M.
D4

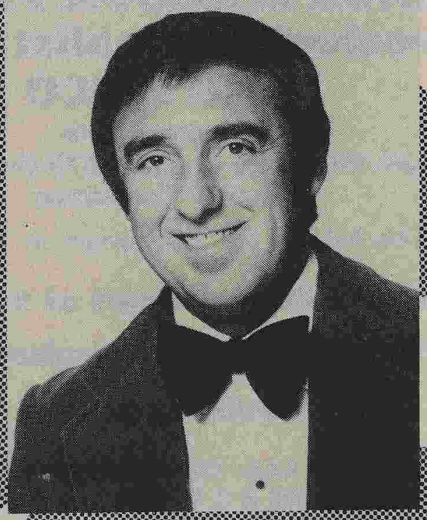
L R.S.L. CLUB
Thurs., Aug 23
JIM NABORS
8 P.M.
D4

★ THURSDAY AUGUST 23

★ FRIDAY & AUGUST 24

★ SATURDAY AUGUST 25

THE JIM NABORS SHOW



He has a magnificent baritone voice which, combined with his humour, has created an excellent TV Show in America. He has appeared as top billing in Las Vegas and is now on a short visit to Australia.

He will only appear at the Castle Hill R.S.L. Club, South Sydney Juniors, Manly Leagues Club and the Central Coast Leagues Club . . . Be sure you do not miss this superb entertainer . . . He will be supported by top Australian Artists.

CASTLE HILL R.S.L. CLUB

PHONE FOR ENQUIRIES 634 4800— *for Members and Guests*

ROGER WOODWARD IN RECITAL

ROGER WOODWARD'S ONLY SOLO RECITAL FOR 1982

"... playing of the highest order of excellence ... among the finest performances ever to be given here"...

Roger Covell,
Sydney Morning Herald,
25 March, 1982

FRANZ LISZT:
Jeux d'Eaux
à la Villa d'este
~
Spozalizio
~
Funérailles

JOHANN SEBASTIAN BACH:
Partita No. 2 in C Minor

RICHARD MEALE:
Coruscations (1971)

LUDWIG VAN BEETHOVEN
Sonata No. 29 in B Flat, Op. 106.
"Hammerklavier"

SYDNEY OPERA HOUSE CONCERT HALL
SUNDAY AFTERNOON, JUNE 20th 1982,
2.30 p.m.

AN HISTORIC EVENT
THE COMPLETE WORKS OF

FREDERIC CHOPIN
ROGER WOODWARD

Pianoforte

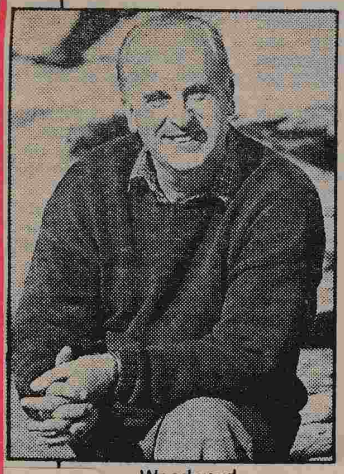
'One of the greatest Chopin players of our time. Artur Rubinstein

SERIES 2: JANUARY 1984
SYDNEY TOWN HALL

Recital 5: Tuesday, January 17th, 1984, 8.15 p.m.
Recital 6: Friday, January 20th, 1984, 8.15 p.m.
Recital 7: Tuesday, January 24th, 1984, 8.15 p.m.
Recital 8: Saturday, January 28th, 1984, 8.15 p.m.

BOOK AT ALL MITCHELL'S BASS OUTLETS
A FESTIVAL OF SYDNEY ATTRACTION

Lech honours an Aussie who cared



Woodward

ACCLAIMED pianist **Roger Woodward** will be presented with a prestigious award — personally commissioned by Polish President **Lech Walesa** — for his unrelenting support of the Polish Solidarity movement.

Woodward will receive the Commander of Cross Merit of the Republic of Poland, the highest award accorded to citizens by the Polish government, at a special ceremony, presented by Consul General **Gregory Pienkowski** in Sydney today.

The renowned pianist, who in 1983 was banned from entertaining in Eastern Europe for his support of the Solidarity movement, said he was overjoyed.

"It was totally unexpected and I am totally thrilled, especially after all the criticism I received from some of the media here for my support of the solidarity movement.

"What is most important is that a major battle has been won and Australians can feel they have been a part of that," Woodward said.

"I am proud of the fact that Australians stand up for their mates — it is something I learnt to do here."

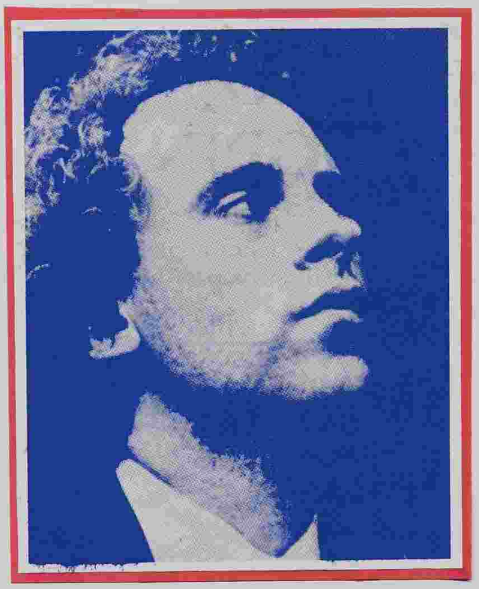
Woodward, 51, became embroiled in the Solidarity push while studying in Warsaw during the '60s.

It became a personal cause for him after a number of close friends were killed by Soviet troops and others were imprisoned.

He raised funds for the Polish cause by playing Chopin by memory in a series of Sydney concerts.

"Chopin and the human rights movement of the last 30 years were some of the dominant forces of my youth," said Woodward.

He will play his only Sydney Chopin concert this year on November 15 at the Town Hall, with proceeds going to Barnados Australia.

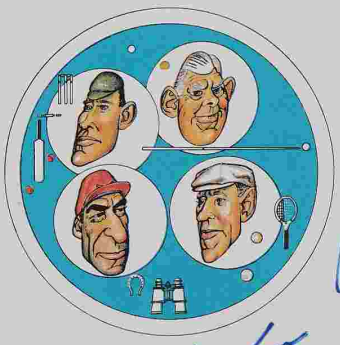


AN HISTORIC EVENT
THE COMPLETE WORKS OF
FREDERIC CHOPIN
in three series of four recitals
ROGER WOODWARD
Pianoforte

'One of the greatest Chopin players of our time.' Artur Rubinstein

SERIES: 1 JANUARY 1983
SYDNEY TOWN HALL

Australian Sporting Personalities



Australia 35c

FIRST DAY OF ISSUE
18 FEB 1981
ORANGE N.S.W. 2800

FORMER TEST CAPTAIN BOB SIMPSON

Former test captain Bob Simpson, thought to combine several top international cricketers with the best of local players from two major centres to provide an exicting match with both local and internationals.

Toohey's willingly gave their support and on 24th March 1977 the first Toohey Cup was played in Orange against Bathurst

The Toohey Cup is now an annual feature attraction in all major N.S.W. Centres.

On 18th February 1981 coinciding with the first day of issue of these Sporting Personality Stamps the following cricket personalities played in Orange on the Anniversary of the Fifth Tooheys Cup.

ORANGE REPRESENTATIVES

DOUG WALTERS – One of the most popular cricketers to ever represent Australia. He has had one of his best seasons and is back in the Australian Team.

BOB SIMPSON – A classic spin bowler, possibly the best slips catcher this country has ever produced is also one of the greatest run scorer's in history.

JOHN DYSON – The current Australian test opening batsman. Full of patience he has produced runs in volume to force his way into the Australian Team.

TOOHEY'S CUP 1981

BATHURST REPRESENTATIVES

PETER TOOHEY – First played in Orange in grade competition with his neighbouring town of Blayney, and followed through to make his way into the Australian side.

STEVE RIXON – Now established as a classic wicket keeper in addition to being competant batsman, is freely tipped for the tour of England this season.

TREVOR CHAPPELL – Solid batting, handy medium pace bowling, and brilliant fielding, deservedly gained him his place in the Australian Team this year.

MR RALPH HAMMOND INNES, BEST SELLING AUTHOR AND STAMP COLLECTOR PRESENTING AS COPY OF HIS LATEST BOOK "SOLOMONS SEAL" TO DAVID STOKES, MANAGING DIRECTOR OF STANLEY GIBBONS, FEB 1982.

Mr S.J. Davidson

With the compliments of

HAMMOND INNES

Enclosed is the signed cover we spoke
you enjoyed 'Solomons Seal'.

Birthday of
Her Majesty
Queen Elizabeth II
1984

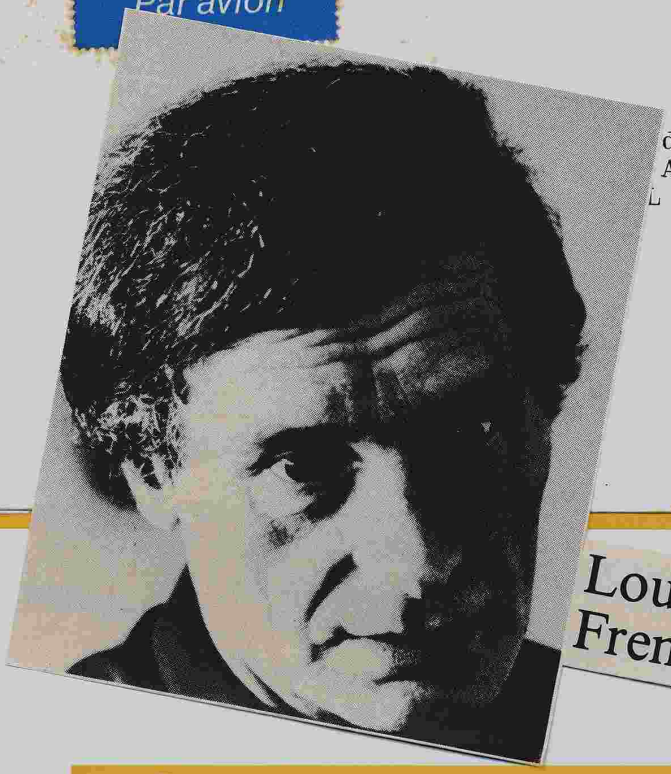
FIRST
DAY OF ISSUE.
18 APR 1984
CASTLE HILL N.S.W. 2154

THE ROYAL COLLEGE OF MUSIC, Prince Consort Road, South Kensington, SW7 2BS

15.12.82

GREAT BRITAIN POSTAGE PAID 44 P.B.T 165 E

By air mail
Par avion



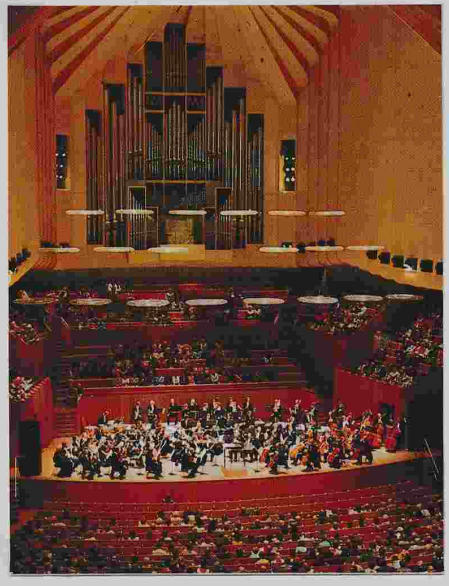
dson
Avenue

Louis Fremaux

Louis Fremaux, now in his third term as Chief Conductor of the Sydney Symphony Orchestra, has earned wide acclaim and respect from both critics and audiences alike for the polished and exciting concerts he has directed during the past two seasons.

This is Fremaux's fourth position as Principal Conductor of a major symphony orchestra, the first being in 1956 when Prince Rainier of Monaco had him recalled from duty with the French Foreign Legion to take over the orchestra in Monte Carlo, where he remained for 10 years. In 1968 he was invited by the French Government to form the Orchestre de Lyon. A year later he took up the position of Music Director of the City of Birmingham Symphony Orchestra in England and for three years he held both posts, continuing with the CBSO until 1979. His nine years with the CBSO saw it become a major British orchestra. For his services in Birmingham, Fremaux was granted an Honorary Doctorate of Music by the University of Birmingham as well as Membership of the Royal Academy of Music. An outstanding recording artist, Louis Fremaux has over 50 records on six major labels. He has eight Grands Prix du Disque and a special citation from the jury of the Koussevitzky International Recording Awards.

Fremaux studied at the Conservatorium of Valenciennes and at the ris Conservatorium, where he took First Prize for Conductors in 1952. e enjoys a truly international conducting career. Last year he directed ounod's *Romeo and Juliet* for the English National Opera and over the ears he has performed in France, South Africa, Czechoslovakia, Holland, Hungary, Italy, Ireland, Japan, Norway, Romania, Switzerland, Yugoslavia and West Germany. He has also appeared with the four major London orchestras. His first ABC tour took place in 1975.



PHILATELIC SALES CENTRE
20 APR 1983
FIRST DAY OF ISSUE
SYDNEY N.S.W. 2000

Fremaux

Placido Domingo

Photo: Schaffler, Salzburg

International Management Group and
Victoria State Opera

present

Placido Domingo

Placido Domingo is internationally recognised as the finest operatic tenor of our time. He stands at the pinnacle of a career that spans virtually every principal role in the tenor repertoire which he performs constantly in the major opera houses of the world.

Placido Domingo is best known to Australian opera lovers through his more than 50 complete opera recordings and televised performances including many from The Royal Opera Covent Garden, La Scala Milan and The Metropolitan Opera New York.

Book

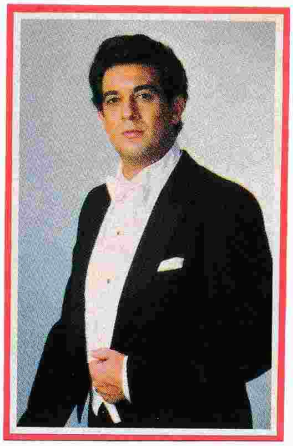
Post Office Souvenir Cover

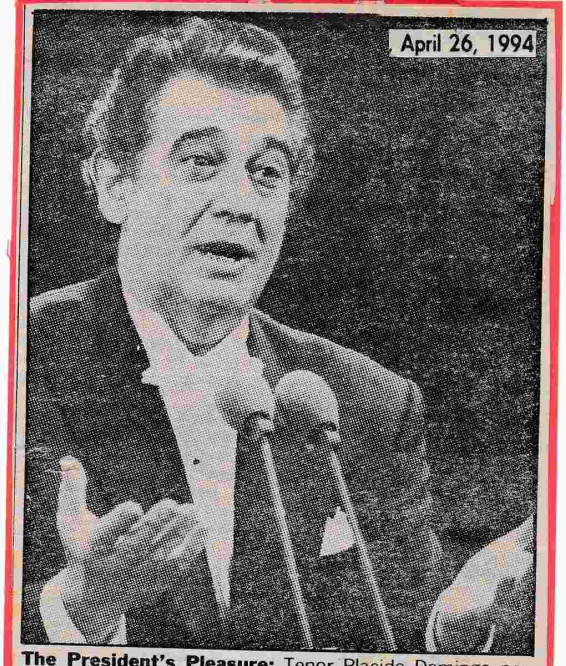
Sydney Opera House
Official Opening
by Her Majesty
Queen Elizabeth II
October 20, 1973

Domingo sends tremors through the opera world

December 5 1985

The world's greatest tenor, Placido Domingo, has stunned the operatic world by announcing a year's retirement from the commercial stage to raise funds for victims of the Mexican earthquake. But he is still not sure how many managements will let him go. He talks to LAURA VELTMAN

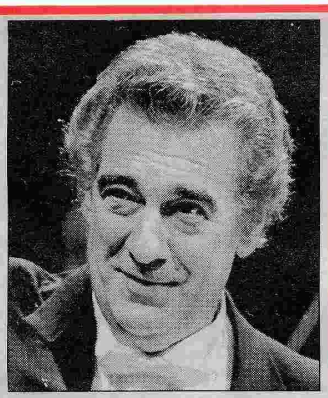




The President's Pleasure: Tenor Placido Domingo performs in Bucharest before Romanian President Ion Iliescu

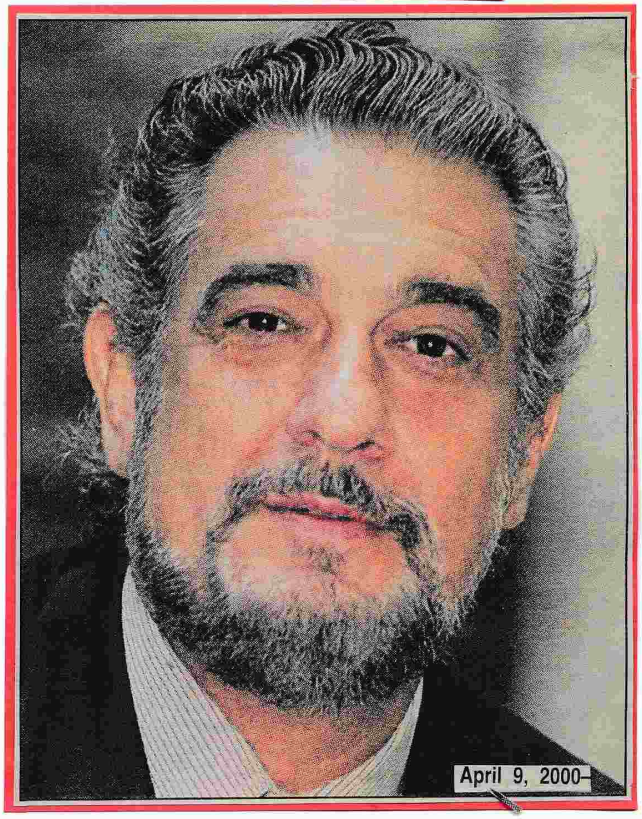
Domingo, Carreras, conductor Zubin Mehta and Pavarotti: singing up a chart-buster

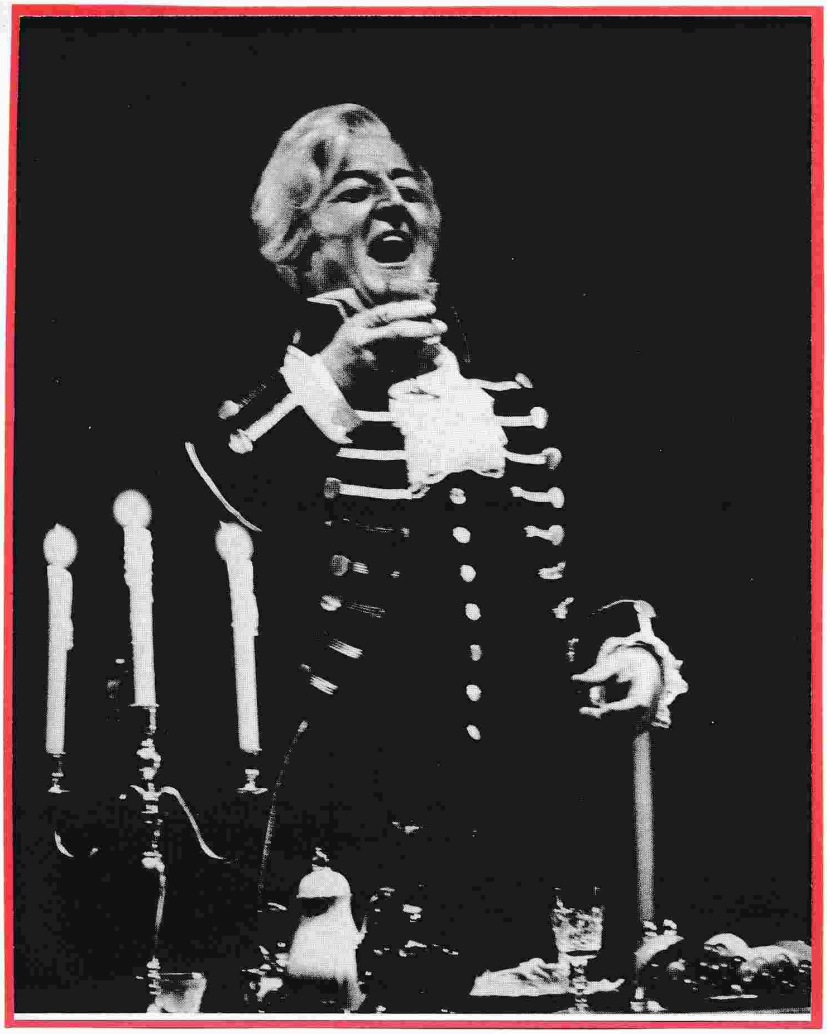
Below: Violetta (Teresa Stratas) with her lover Germont (Placido Domingo) in La Traviata.



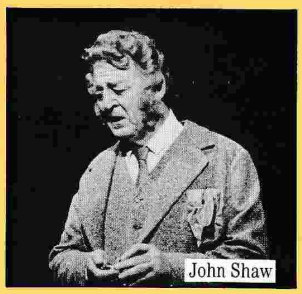
Knighted: Sir Placido Domingo

Gong: Opera singer Placido Domingo received an honorary knighthood at the British embassy in Washington for his contributions to music and charity. October 20, 2002-





Nabucco
in Italian


John Shaw

When Giuseppe Verdi died at the age of 88, the people of Milan farewelled their beloved composer in song. That song was *Va pensiero*, the moving lament of the captive Hebrews from the composer's first great success, *Nabucco*.

And although decades have now passed, that melody today remains as beautiful and moving as any in the entire operatic repertoire. *Nabucco* is a spectacular blend of imposing power and pageantry, taking us from the sumptuous palace of Nebuchadnezzar to the banks of the Euphrates. And in this dramatically charged story of the confrontation of Nebuchadnezzar with his evil daughter, Abigaille, Verdi exploited to the full his immense powers, creating a work of glorious fervour.

Conductor: David Agler, *Producer:* Stuart Maunder, *Designer:* Tom Lingwood *Abigaille:* Rita Hunter, *Nabucco:* Robert Allman/John Shaw (June 22, 25, 30; July 2, 7), *Zaccaria:* Donald Shanks, *Femena:* Patricia Price, *Ismaele:* Lamberto Furlan.

John Shaw, who has 50 odd major roles in his repertoire, was born in Newcastle, New South Wales, and began his career with the Victorian National Opera in 1953.

In 1955 he was engaged to sing all 13 major roles with a visiting Italian Opera Company; including Amonasro, Scarpia, Sharpless and Marcello. Mr Shaw was engaged as principal baritone for the newly formed Elizabethan Theatre Trust Opera in 1956, singing Don Giovanni and the Count in *Figaro.* The following season he sang Iago and Scarpia to Joan Hammond's Desdemona and Tosca, and Marcello to Elsie Morrison's Mimi. In 1958, Mr Shaw made his debut at Covent Garden, singing Rigoletto with Joan Sutherland as Gilda.

The next eight seasons were spent as a member of the Royal Opera Covent Garden, singing major roles such as Scarpia, Iago, Amonasro, Ford, Posa, Macbeth, Boccanegra, etc.

After 1966 Mr Shaw appeared in all the major European Opera Houses and made several American appearances.

Mr Shaw has sung at the Edinburgh, Holland and Aldeburgh Festivals. In 1961, along with Joan Sutherland, he sang in *Lucia di Lammermoor* at the Edinburgh International Festival. In 1970 he returned to the Edinburgh Festival to sing Captain Balstrode in *Peter Grimes.*

Mr Shaw took up residence in Australia in 1974. In 1977 he was awarded the O.B.E. for his services to music, in the Queen's Jubilee Birthday Honours.

In 1981 he has sung the roles of Scarpia in *Tosca* and Iago in *Otello.*

JOHN SHAW

John Shaw sang with The Australian Opera in its first two seasons (1956 and 1957) before making his debut at Covent Garden in *Rigoletto.* Since then he has sung the major baritone roles with leading European and North American companies. He rejoined The Australian Opera in 1974, and his roles have included Rigoletto, Simon Boccanegra, Scarpia and Pizarro, while his recent overseas appearances have included Ford with Scottish Opera, and Amonasro at Covent Garden.

March 2, 2003-

Final curtain call

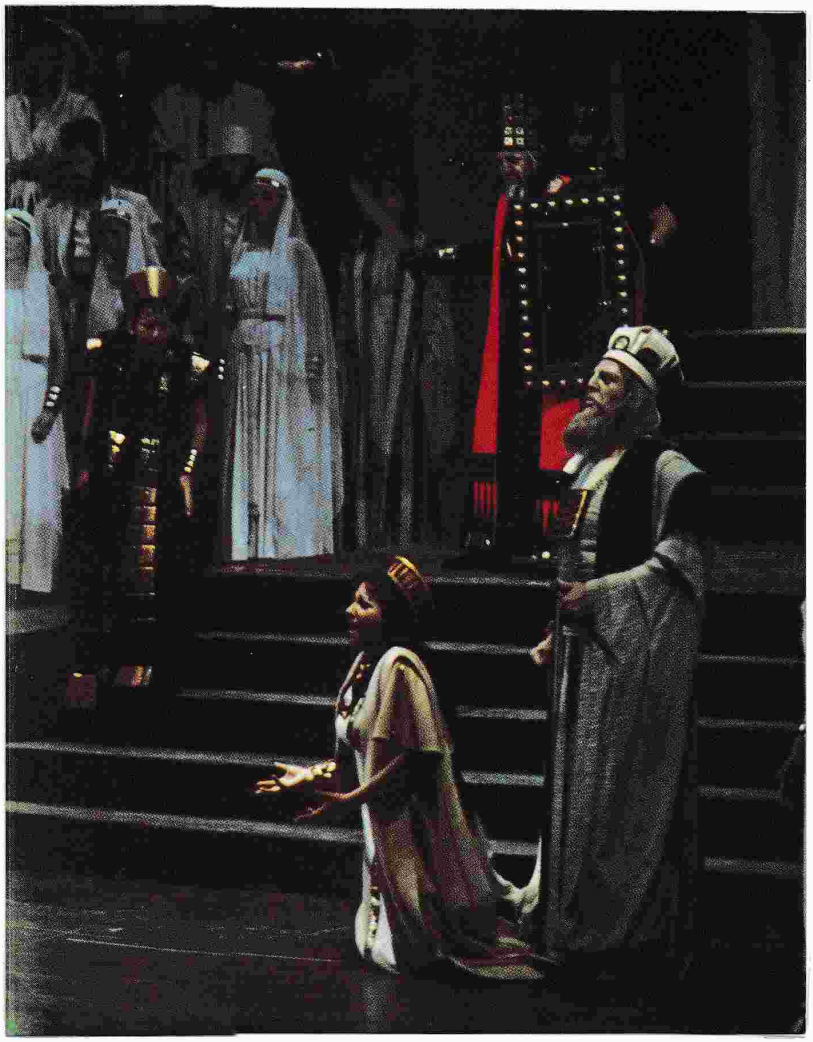
ALAS, the glorious voice of Donald Smith rings no more, and another was stilled this week with the passing of Aussie baritone John Shaw.

Former Sydney Festival director Stephen Hall, a friend and colleague for more than 50 years here and in London, spoke at the funeral and played an old recording of Shaw singing Nemico della patria from Andrea Chenier.

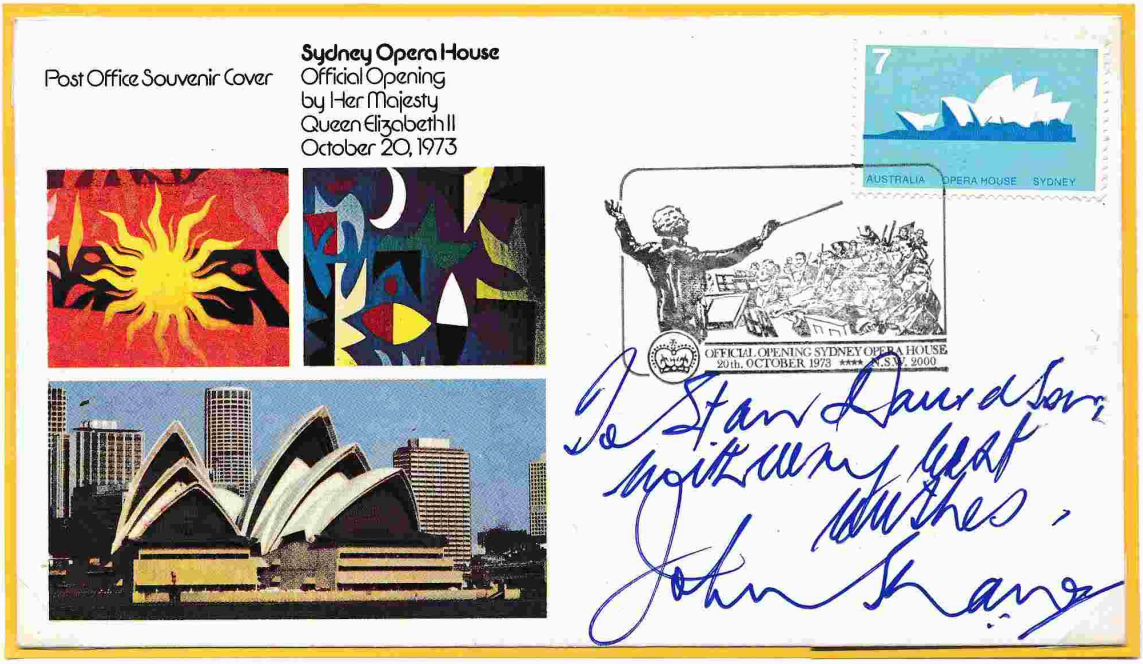
At the end of this knockout aria, the mourners, as excited as they might have been at hearing such a performance in the Opera House, burst into spontaneous and sustained applause.

John Shaw *Baritone*

JOHN SHAW, BARITONE, INTERNATIONALLY FAMOUS OPERA SINGER, SANG HIS FIRST ROLE AT COVENT GARDEN IN 1958, WITH JOAN SUTHERLAND.



JOHN SHAW AS NABUCCO, IN VERDI'S OPERA NABUCCO.
"THE AUSTRALIAN OPERA".



Vibrant: Sian Pendry, Jose Carbo and Rachelle Durkin in *Cosi Fan Tutte*

Vivid opera gives Mozart a makeover

review

Cosi Fan Tutte

Opera Theatre, Sydney Opera House; 7.30pm, tomorrow, Saturday, September 28 and October 1, 6, 10, 14, 17 (matinee), 20, 23, 26 and 29, $68-$256, 9250 7777, sydneyoperahouse.com

YOU get the feeling that Jim Sharman, the son a circus tent boxing family, and Wolfgang Amadeus Mozart, the son of a music teacher and composer, would have got along famously.

Both were prodigies, Mozart composing his first pieces at age five, and Sharman producing his first piece for Opera Australia, Mozart's *Don Giovanni*, when he was 21.

Soon after, Sharman gained additional fame and notoriety for *Jesus Christ Superstar* in 1972, which this reviewer vaguely recalls seeing as a youngster.

He has continued to be controversial, and while there are limitations to what one can do with this piece of Mozart, Sharman has put his stamp all over it. In *Cosi Fan Tutte* (or *The School For Lovers*), two couples, Ferrando (Henry Choo) engaged to Dorabella (Sian Pendry), and Guglielmo (Shane Lowrencev) engaged to Fiordiligi (Rachelle Durkin), are set a very enticing challenge by the suave Don Alfonso (Jose Carbo).

The skunk-haired Alfonso, in fancy frockcoat, bets both boys that, if offered the opportunity, their partners would take new lovers.

Lured by a thousand crowns, soldiers Ferrando and Guglielmo accept. On the premise they are heading off to war, they return in disguise as rich gentlemen to woo each other's betrothed.

Deception: Sian Pendry and Shane Lowrencev

On a stark white set a Westernised Asian wedding is taking place, as the interaction takes place between the new prospective couples.

Dorabella and Fiordiligi are portrayed as vacuous shopaholics, swanning about in oversized sunglasses and sunning themselves on day beds. Alfonso informs them of their lovers' impending departure and therefore sets the trap. In this production, another trap is that there is enough going on at the fore of the stage, without the extra distractions of the wedding scene being played out at the rear.

Sharman also uses a video camera to display some of the action on a white curtain at the back of the stage and there is another curtain at the front and both are moved constantly back and forth. Another distraction is the overuse of confetti as a device to symbolise lust, love and jealousy.

Ignoring the above, the best elements in this *Cosi* are strong vocal performances and vivid costuming.

Grant Jones

September 19, 2004–

A knockout: The Barber Of Seville

❑ Opera Australia's The Barber Of Seville is a knockout. Starring former Chester Hill builder **Jose Carbo** as Figaro (pictured), it's amazing so many talented people can occupy one stage. Carbo, in his first leading role, steals the show.

Joy to behold . . . Jose Carbo with son Zachary
Picture: TROY BENDEICH

Roll over for some light Beethoven

Ode to Joy
Sydney Opera House
Music

You can almost hear Jose Carbo breathe a sigh of relief. Rather than those demanding heavy operas, here is a deliciously light piece of music. Sydney's Carbo is gearing up to perform in the celebratory *Ode to Joy*, Beethoven's Symphony No. 9, with the Sydney Symphony this week.

The baritone says: "It is one of those gigs where you can sit back and have fun." The mix of music and song will be conducted by Gianluigi Gelmetti.

Ode to Joy was written as a "farewell piece" and was first performed as the great composer, already deaf, was going blind.

"It's a very simple symphony in its structure and that's probably why it is Beethoven's most popular. It's the most accessible," Carbo says.

Carbo says even his four-year-old son, Zachary, is familiar with it.

Carbo arrived in Australia from Argentina aged five, escaping a country in economic and political turmoil.

"Dad was working 16 hours a day and still not making ends meet," he says.

But that didn't stop the family enjoying their music.

"In Argentina, rarely would a weekend go by without friends coming over with their instruments which they played very well. On Sunday afternoons we had four or five hours of non-stop music."

❑ *Concert Hall, Sydney Opera House, 8pm, tomorrow to Saturday. 2pm Sunday. From $58. 9250 7777*

SHAUNAGH O'CONNOR

October 25, 2005–

Sparkling Figaro kicks off summer season

Scintillating: José Carbó and Leanne Kenneally

THE MARRIAGE OF FIGARO
Opera Australia, Opera Theatre, Sydney Opera House until March 31

January 7, 2007

WITH its gorgeous music, memorable characters and brilliantly structured plot full of lovers, infidelities, jealousies, tricks and farcical comings and goings, Mozart's sparkling opera The Marriage Of Figaro is pretty close to perfect.

Neil Armfield's spirited production is a delightful start to Opera Australia's 2007 summer season (a perfect introduction to opera for those who haven't been).

Dale Ferguson's set, swathed in brown paper drapes, looks slightly drab at first, but once you get used to it, it has a simple beauty and versatility.

Anachronistic visual jokes like a 1950s hair dryer in the Countess's bedroom, a large tea urn and a wedding photographer add to the fun.

The production is performed by a wonderful ensemble of actor-singers.

José Carbó makes a fine role debut as the arrogant, lascivious Count Almaviva, who is outsmarted by his servants.

Joshua Bloom exudes great charm as Figaro, Tiffany Speight is a pert, vivacious Susanna, and Leanne Kenneally is moving as the lonely, pill-popping Countess.

There is good support from Sally-Anne Russell as the libidinous page Cherubino, Jud Arthur as Bartolo and Adele Johnston as the matronly Marcellina.

Conducted at a cracking pace by Alexander Briger, it's a delicious production that will send you home with a smile on your face.

Sing a song for sixpence: Baritone Jose Carbo and guitarist Rocco Colagiuri busking at Circular Quay yesterday Picture: James Elsby

Our top baritone can barely raise a tenner

Stephen Downie

OSE Carbo can pull a crowd.

People flock to hear the accomplished Australian pera singer perform at the Sydney Opera House.

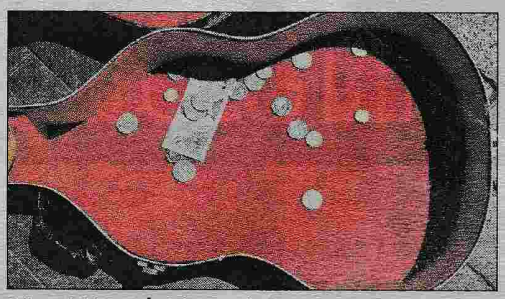
But Carbo yesterday played to a very different — nd not altogether generous — audience.

As part of a *Daily Telegraph* experiment, the aritone agreed to busk in Circular Quay. The arbourside spot is popular with buskers of all types, who thrive on the number of tourists and ydneysiders making their way to the ferries.

Carbo has played Figaro in *The Barber of Seville* nd in April this year he will sing at La Scala in Milan, the most famous opera house in the world.

The point was to see what sort of reaction Carbo aused. Would people recognise him? Would they top and listen, despite not having a clue who he as? Or would people simply keep walking?

While there was much of the latter, with many raning their heads to have a look as they scampered past, about a dozen stayed and watched. Some sought shade and watched from afar.



Slim pickings: $10 in 15 minutes

The proof is in the pudding, as they say, with Carbo and his guitarist friend, Rocco Colagiuri, who accompanied him, making $10 in 15 minutes.

While that seems pretty good, a busking trio said they sometimes made $150 an hour in the city.

Still, of the people who watched, all were entertained, as Carbo belted out an impressive version of the favourite *O Sole Mio*.

Auckland couple Viv and Ron Smith were some of the first to drop money into the guitarist's case.

They didn't know who he was, but they liked what they heard. "What a wonderful welcome to Sydney," she said. "He has a beautiful voice. Is he down here all the time?"

They, along with others, were so excited they posed for happy snaps with Carbo, oblivious to the fact he was famous.

Tonight Carbo is performing in front of up to 100,000 people as part of the annual Opera In The Domain concert.

Editorial page 22

Video: See a performance fit for an opera and tell us what you think
dailytelegraph.com.au

Carbo counts on big year

Monday, January 1, 2007–

The Marriage Of Figaro
Sydney Opera House
Opera

Some opera singers know from an early age what they want to be and head out from school to become singers. Baritone Jose Carbo headed out from school to become a carpenter. The opera singing only came later.

"It was a fluke," he says. "I heard a song on the radio, a duet between John Denver and Placido Domingo called *Perhaps Love*. It was the first time a male voice had that impact on my ear and at that instant my ear told me I could do it.

"I had never attempted to sing operatically. It was that life-changing moment."

Up to that point he says he had just drifted around becoming a carpenter and a builder, but after hearing that song he knew what he wanted to do.

He is not alone. Tenor Rosario La Spina was a bricklayer.

"I think Adrian Collette [CEO of Opera Australia] is quite proud of the fact he has a bricklayer and a builder as singers," Carbo says.

Carbo is making his role debut as the Count in *The Marriage Of Figaro* at the Opera House tomorrow. He says he has played the role of Figaro elsewhere. which has presented him with certain problems.

"At the first rehearsal Josh Bloom, who is our Figaro, had to keep putting his hand over my mouth because I would be wanting to jump in," he says.

It isn't a case of wanting to steal back the title role.

"The Count is the axis on which the opera spins. The Count's actions dictate or change those of the characters around him," he says.

Carbo is enthusiastically jumping back into the Australian opera scene after being absent from local stages for most of 2006, apart from last night's New Year's Eve Gala Concert at Sydney Opera House.

The reason for his absence was an audition tour of Europe.

The first round included successful auditions in Lyon, Tordino and Barcelona and also for the English National Opera and La Scala.

"So there's work in the pipeline. Phenomenal success. La Scala has offered me the role of the Count in 2009," he says.

"The contracts are prepared and about to be posted. I can't wait to get that. I'll be framing the front page of that, I can tell you."

❑ *Tomorrow until March 31. $46-$233, 9318 8200 or 9250 7777*

TROY LENNON

Enthusiastic . . . Jose Carbo is starring in *The Marriage Of Figaro*

August 31, 2004–

High note . . . Jose Carbo in *Barber of Seville*

Builder who raised Opera House roof

By ALEX WILLIAMS

JOSE Carbo was driving home from his job as a builder when he heard a song on the radio that changed his life.

It was Placido Domingo and John Denver singing a duet, *Perhaps Love*.

"It was the first time I'd really heard a classieal voice," said Mr Carbo, who will star as Figaro in *The Barber of Seville* in Sydney next month and in Madrid next year. "I thought, I can do that."

So he went home, learned the song, and sang it at a barbecue.

"Everyone said 'What the hell are you doing as a builder?' " he said.

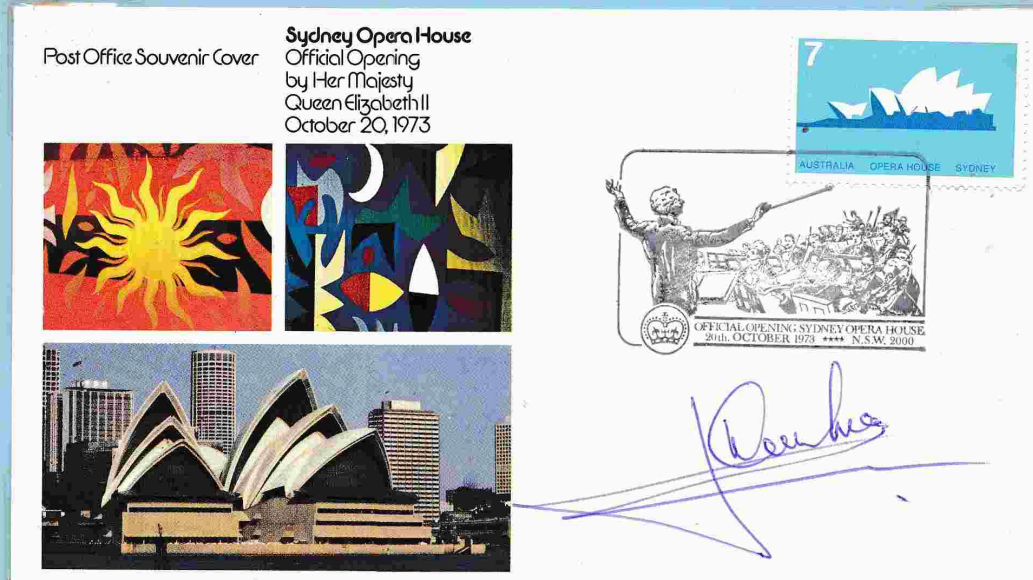
Carbo had no musical training. His parents emigrated from Argentina when he was five, and he started a carpentry apprenticeship as soon as he left school.

He was running his own business, but he decided to chuck it in and become an opera singer.

First he had to learn to read music. At 27 he enrolled at the Conservatorium of Music to do a diploma course in singing but by the end of a year he was broke and, as there were no job prospects, he went back to building.

In 2001, he sang at a dinner for Joan Sutherland and was spotted by the conductor Simone Young, who was then artistic director of Opera Australia.

She invited Mr Carbo to an audition and gave him his first professional role.



production has a flourishen- troop ship to Cairo brothels. bravery, mateship and the provoking theatre.

A Gothic glory of madness and murder

August 3, 2008

Dashing: José Carbó and Emma Matthews

LUCIA DI LAMMERMOOR

Opera Australia, Sydney Opera House until August 30

★★★★☆

DONIZETTI'S bel canto classic Lucia di Lammermoor is famous for the virtuosic, pyrotechnic showcase it offers a dramatic coloratura soprano — particularly in the famous mad scene with its cascading, soaring notes and vocal ornamentation.

It was the role that made "Our Joan" Sutherland a superstar when she first performed it in London in 1959. With Dame Joan's husband, maestro Richard Bonynge, conducting, Australian soprano Emma Matthews makes her debut as Lucia — and acquits herself admirably.

Starting slightly tentatively, she's a little restrained in Act I, where more sparks of passion wouldn't go amiss.

But, by Act III's mad scene, wiping blood from a dagger onto her virginal wedding nightgown, her lovely, pure, agile voice (yes, she even hits the famed top E flat) and heartfelt acting are spine-tingling.

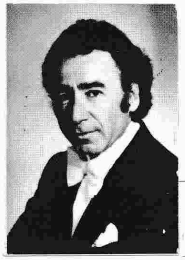
Lucia is ripping opera: a Gothic yarn involving feuding Scottish families, thwarted lovers, forced marriage, murder, madness and suicide, all set to gloriously melodic music.

In the male leads, American tenor Eric Cutler is splendid as Lucia's lover Edgardo and José Carbó is dashing, vocally and dramatically, as her ruthless brother Enrico.

John Copley's traditional 1980 production now looks terribly old school but Matthews rises above it.

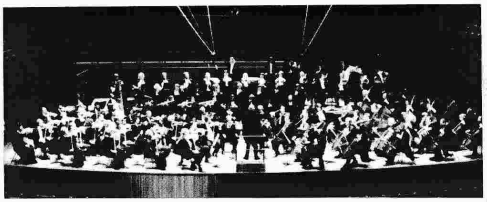
Singing her praises . . . Emma Matthews excels in the title role of Opera Australia's *Lucia di Lammermoor*

Friday, August 1, 2008



CONCERT HALL
SYDNEY
OPERA HOUSE
THURSDAY, JULY 1
8 pm

Conductor:
SERGIU COMISSIONA



SYDNEY SYMPHONY ORCHESTRA

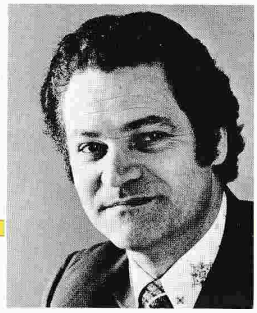
Sergiu Comissiona

June '82

THE AUSTRALIAN
OPERA

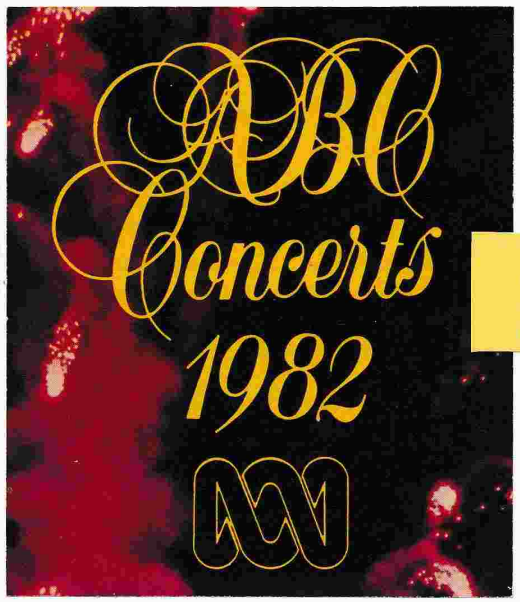
If not delivered, return to
P.O. Box 291, Strawberry Hills
N.S.W. 2012, Australia

POSTAGE
PAID
AUSTRALIA

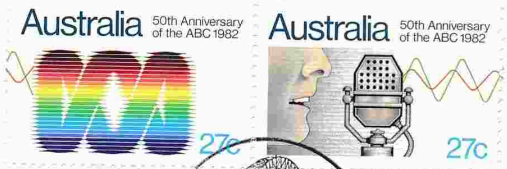


Thomas Edmonds

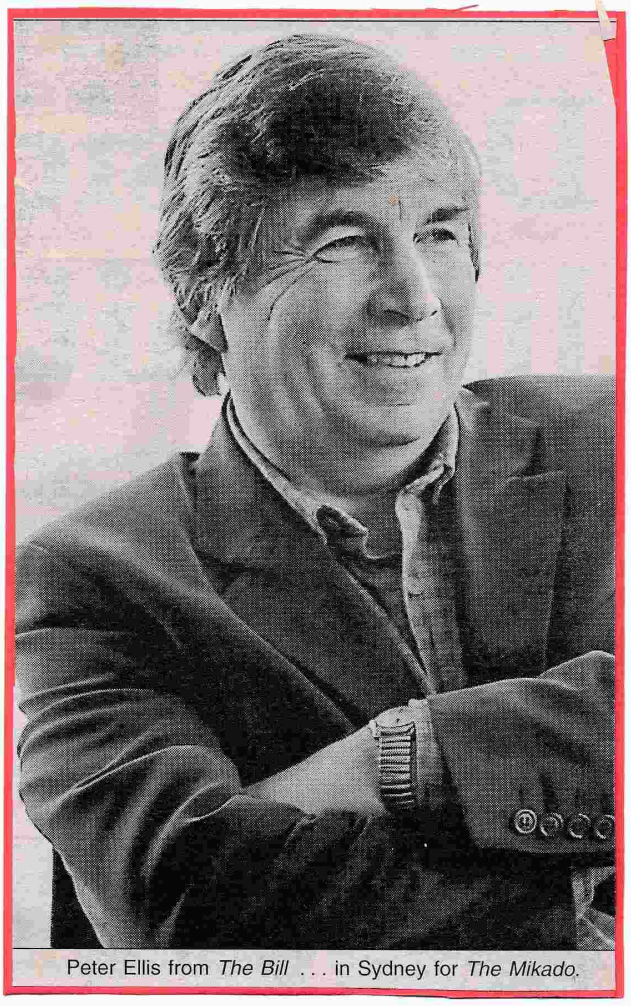
THOMAS EDMUNDS INTERRUPTED HIS CAREER AS A SCHOOL TEACHER TO DEVOTE HIS TIME FULLY TO STUDY, THE FINE TENOR VOICE IS WELL KNOWN TO LOVERS OF OPERATIC MUSIC. HE WAS SOLOIST WITH THE ENGLISH OPERA GROUP FOR 3 SEASONS, SINGING AT THE ROYAL OPERA HOUSE COVENT GARDEN, AND SADLERS WELLS THEATRE



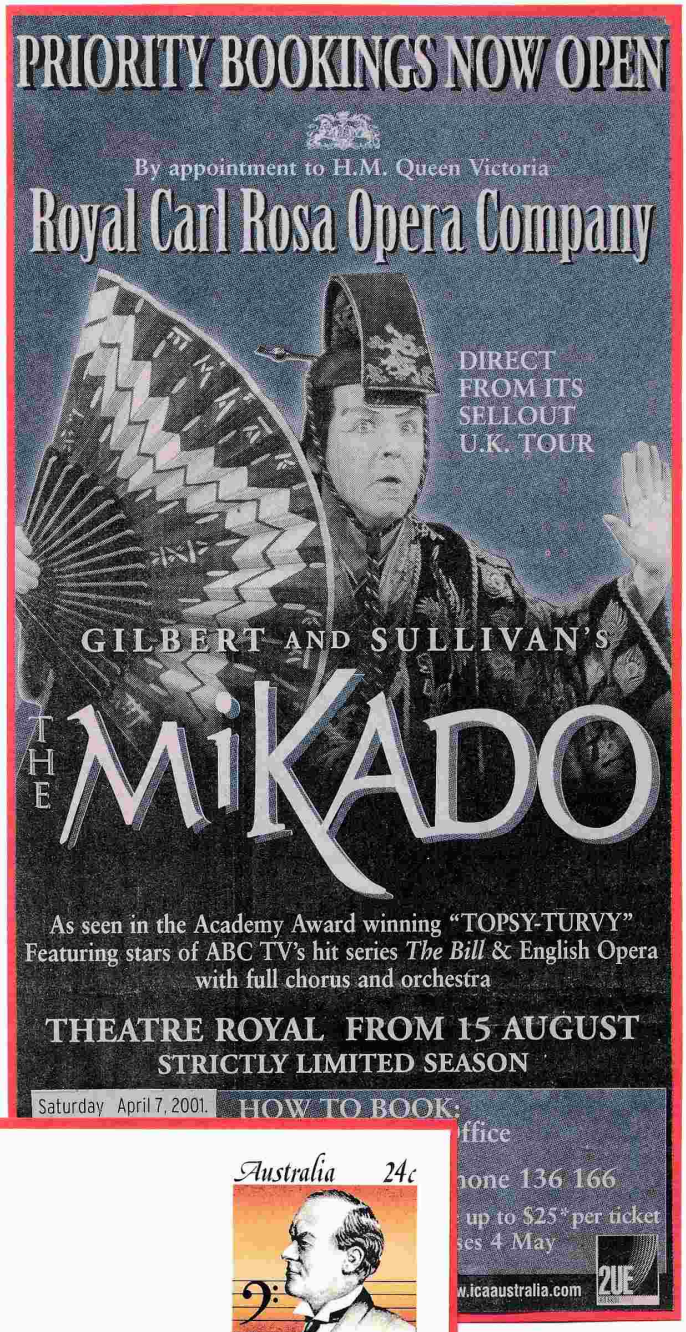
ABC 50TH ANNIVERSARY CONCERT

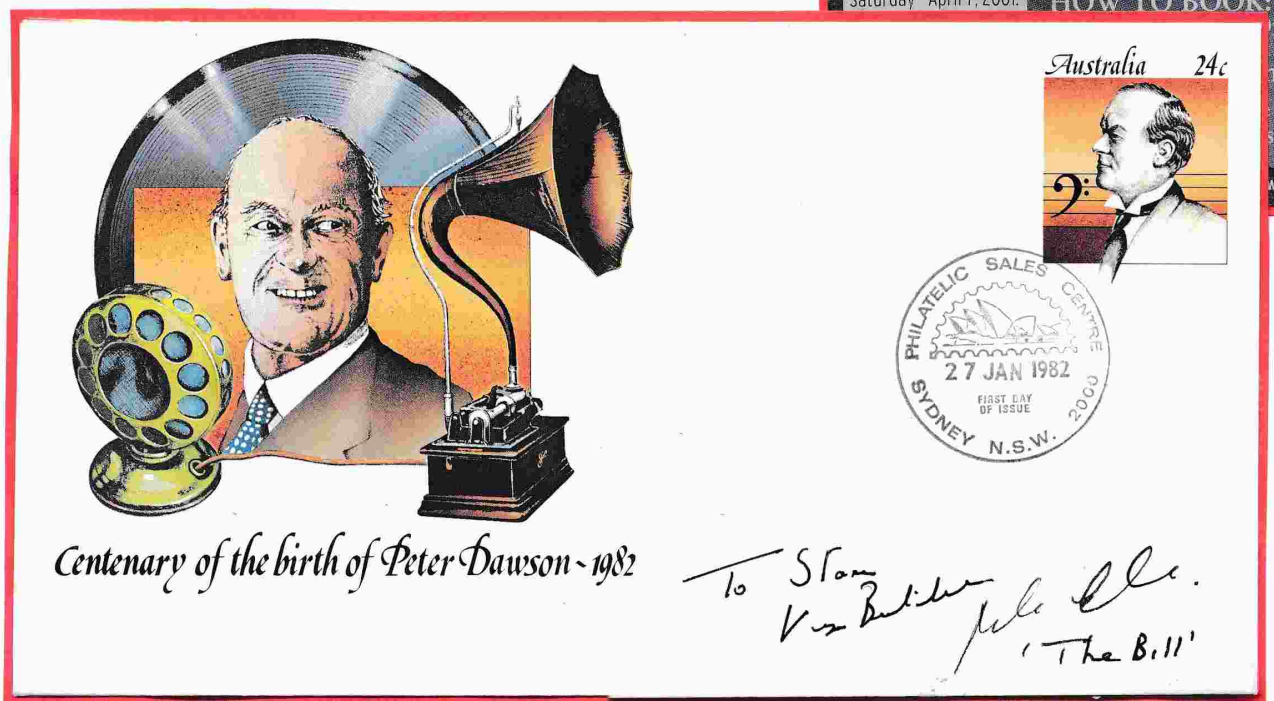


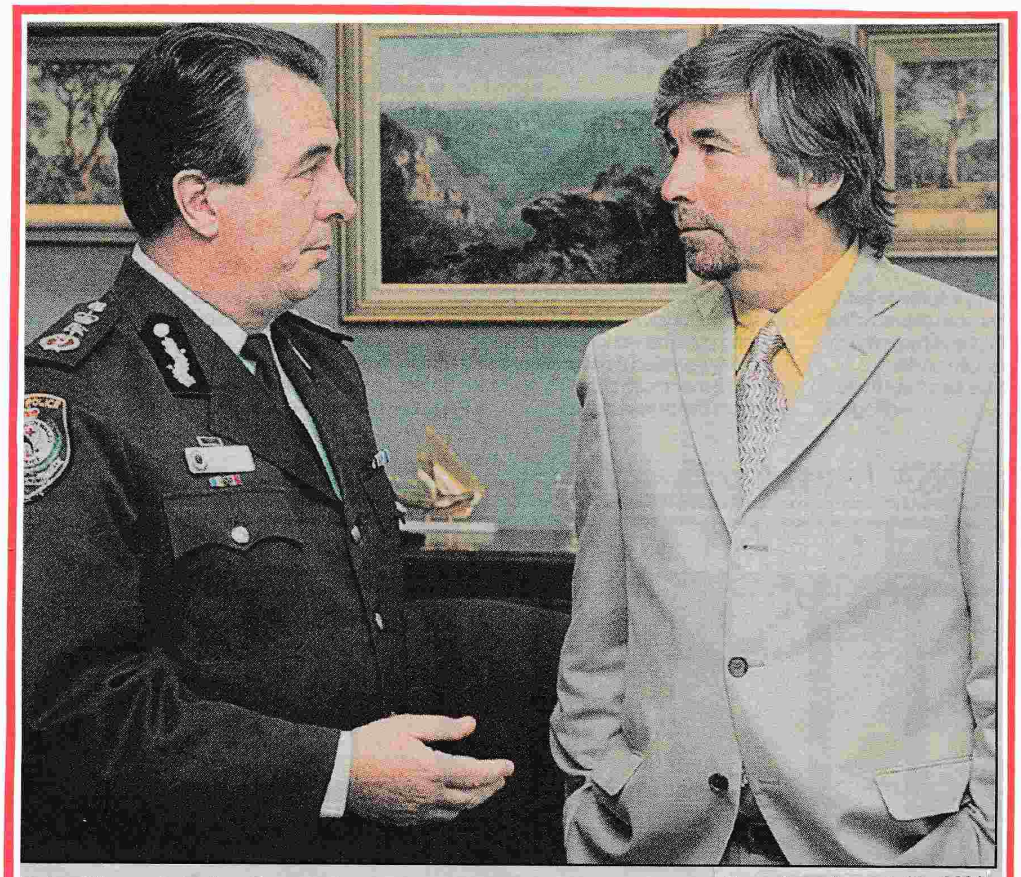
Thomas Edmonds



Peter Ellis from *The Bill* . . . in Sydney for *The Mikado*.



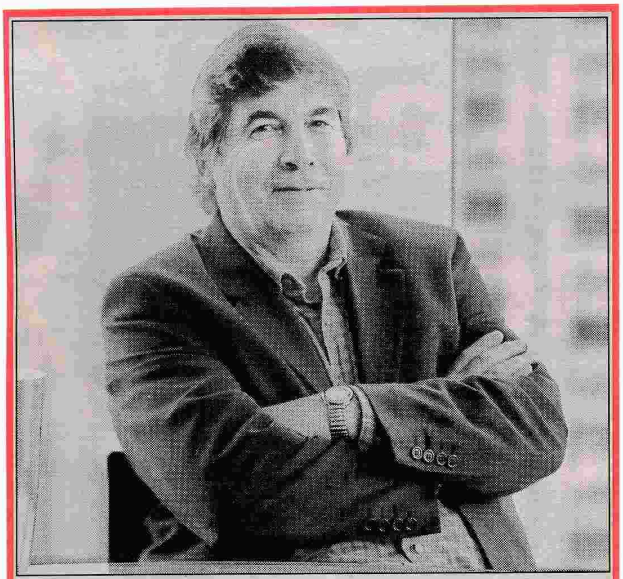




Peter Ellis meets Police Commissioner Peter Ryan in Sydney.

Thursday, August 16, 2001

I've Got a Little List author Simon Butteriss playing Koko.



From Sun Hill to Rising Sun . . . Peter Ellis

The Mikado

Theatre Royal

Opera

The lush green hills and colourful pageantry of Japan are a far cry from the dark, crime-ridden streets of Sun Hill. But actor-cum-opera singer Peter Ellis wouldn't have it any other way.

Ellis, who played Chief Superintendent Charles Brownlow on the long-running British police drama *The Bill* for 16 years, is about to appear to Sydney audiences as the Mikado, the title character in the Royal Carl Rosa Opera's production of Gilbert and Sullivan's 1885 operetta.

Words to fit the times

I've Got a Little List

Original lyrics by Sir William Gilbert:

Koko: As someday it may happen that a victim must be found,
I've got a little list — I've got a little list
Of society offenders who might well be underground
And who never would be missed — who never would be missed!
There's the pestilential nuisances who write for autographs
All people who have flabby hands and irritating laughs
All children who are up in dates, and floor you with 'em flat
All persons who in shaking hand, shake hands with you like that
And all third persons who on spoiling tete-a-tetes insist
They'd none of 'em be missed — they'd none of 'em be missed!
Chorus of Men:
He's got 'em on the list — he's got 'em on the list;
And they'll none of 'em be missed — they'll none of 'em be missed!

I've Got a Little List

Sydney version by Simon Butteriss as Koko, the high executioner of Titipu

The matron from Vaucluse who finds her body built to last
A scrum with fifteen Wallabies replaces hormones fast
And when they retained the Bledisloe each one of them she kissed
Not one of them was missed
I don't think they'd be missed.
The Ashes which are still abroad but should be back in Oz
I mean, of course the cricket ones not Pixie's bloke that was
The naughty girl embezzling One Nation — well I think
It's goodbye Pauline Hanson
Dear, you are the Weakest Link!

Thursday, October 16

SPECIAL SPECIAL SPECIAL

for ONE NIGHT ONLY
(two shows)

ROLF HARRIS

Australia's International Star

Returns to the Castle Hill RSL Club

ROLF HARRIS

SHOW TIME: 5.30 p.m.

CHILDREN ONLY

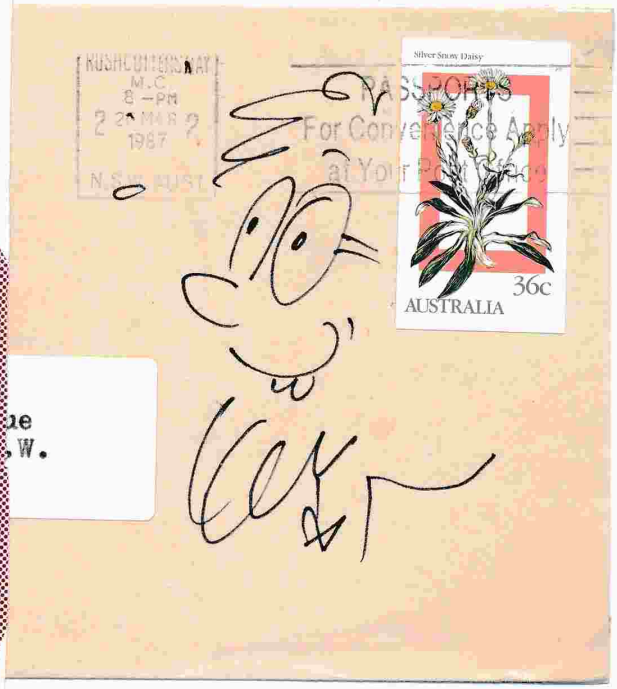
NO ADULTS

TICKET PRICE: $2.00

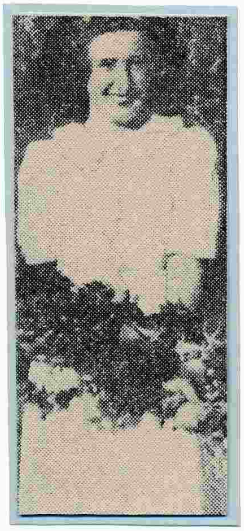
MINIMUM AGE — FIVE (5) YEARS

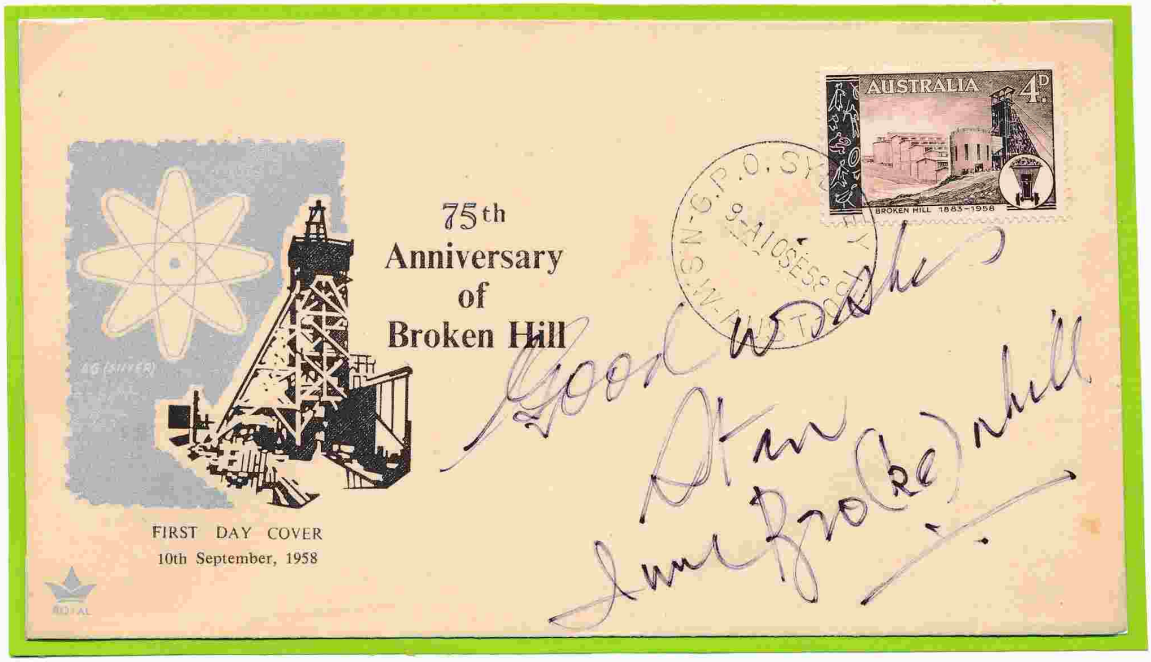
To aid the Castle Hill RSL Club "GIRL IN A MILLION" Quest and th
RSL Welfare and Benevolent Fund.

Come
Artist

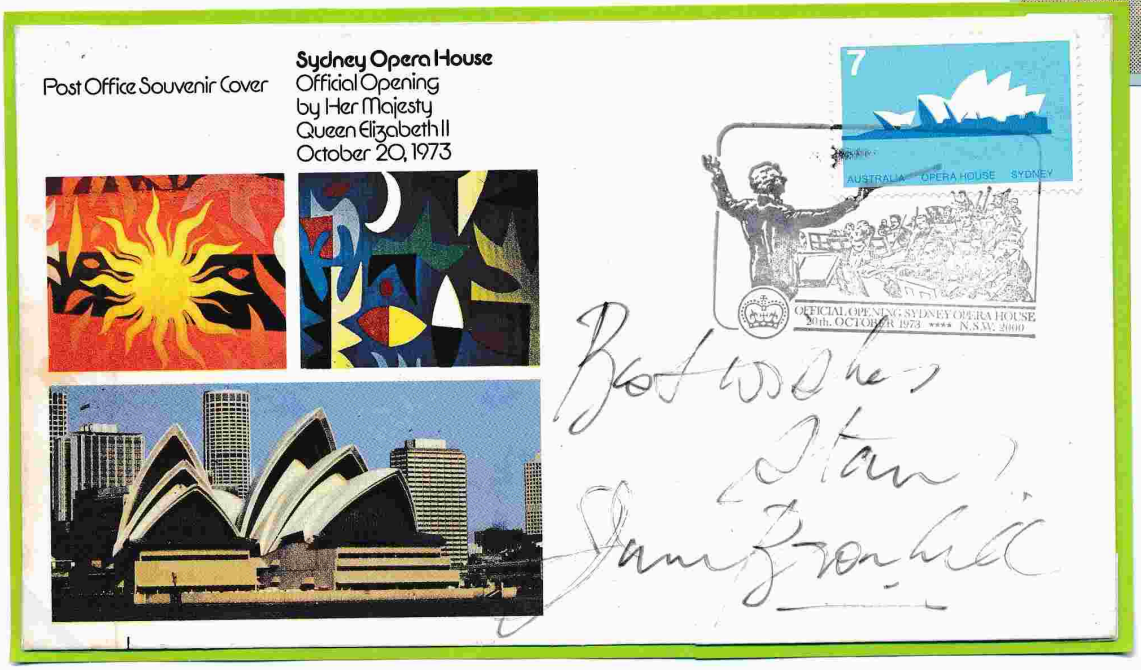


ROLF HARRIS. BORN IN PERTH 1930.HE WENT TO ENGLAND AT 22 AND MADE HIS T.V. DEBUT IN 1954 AS A CARTOONIST AND STORY TELLER. HE WROTE"TIE ME KANGAROO DOWN SPORT AND THEN DISCOVEREDHIS NOW FAMOUS WOBBLE BOARD. OTHER FAVOURITES WERE HIS SONG"TWO LITTLE BOYS" AND HIS CHARACTER "JAKE THE PEG".



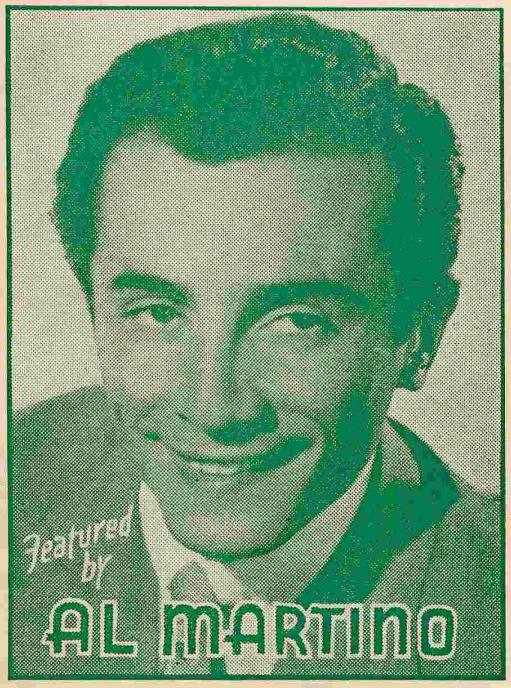


JUNE BRONHILL, AUSTRALIA'S SWEETHEART OF OPERA, BORN JUNE GOUGH IN BROKEN HILL IN 1920. SHE TOOK AS A NAME A COMPRESSED VERSON OF BROKEN HILL, IN RECOGNITION OF THE TOWN'S SUPPORT. SHE WON THE SUN ARIA IN 1950, HAS SUNG ROLES AS DIVERSE AS GILDA IN "RIGOLETTO", LEILA IN "THE PEARL FISHERS", LUCIA IN "LUCIA DI LAMMERMOOR" AND THE WIDOW IN "MERRY WIDOW".



June Bronhill at her apartment yesterday. She is bitter that after all her years giving service to the arts, she has never been recognised with an award.

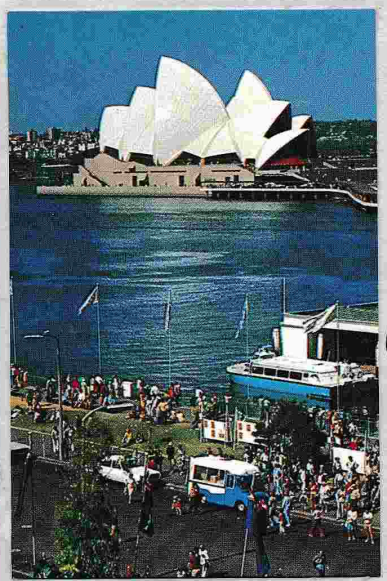
TAKE MY HEART



Words and Music by
BILL BORRELLI
and
PAT GENARO

RECORDED ON:
Capitol—Al Martino
MASTERTOUCH AND BROADWAY ROLLS

J·ALBER
MUSIC
MELBOURNE SYDN
SANTLY-JOY, I
AUTHORISED FOR SALE ONLY IN



All the best
Al Martino

A star when pop singers only had eyes for you

AL MARTINO

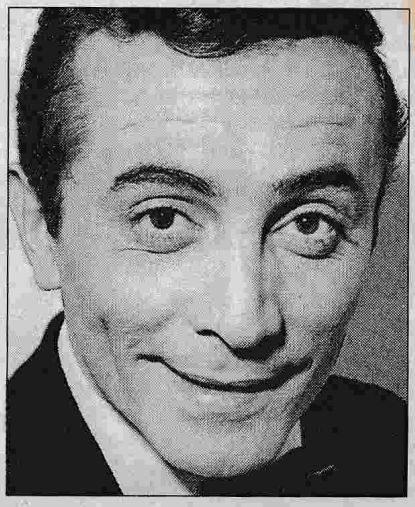
1927-2009

A MILLION young girls believed Al Martino had a place reserved for them when he sang the hit ballad *Here in My Heart*. He also warbled *I Love You Because* and they had no doubt that he was making a personal statement for their ears only. Such was the power of an early 1950s pop star in a more innocent age.

Martino entered the *Guinness Book of Records* by having, in 1952, the first No. 1 in the newly established British singles chart. *Here in My Heart* remained at No. 1 for nine weeks. He also had 34 Hot 100 entries in the US hit parade between 1959 and 1977.

There was a time when it seemed that Martino was destined to be the new Frank Sinatra, not least because he first enjoyed success when Sinatra's career was at a low ebb.

The Sinatra connection continued when, in 1972, Martino appeared in the Oscar-winning film *The Godfather* as Johnny Fontane, a nightclub singer and aspiring actor whose lagging career is given a helping hand by the mob. Fontane's godfather, Don Vito Corleone (Marlon Brando), arranges for a horse's head to be placed in the bed of a Hollywood mogul to ensure a movie role for his godson. Martino can be seen performing *I Have But One Heart* in the film's opening wedding scene.



Al Martino ... got his big break thanks to Mario Lanza.

For years it was widely believed that Fontane was based on Sinatra, who, it was alleged, got his own big movie break in *From Here to Eternity* (1953) through Mafia intervention. However, research shows that it was not Sinatra who brought in the Mafia but Martino's near namesake, Dean Martin, another Italian-American singer enjoying his first hit records.

Their voices were at times remarkably similar, except that Martino's style was more full-throated than the laid-back "Dino" approach. When Martino sang *Spanish Eyes* in 1965, another of his successful singles, he might easily have been mistaken for Martin, who was even at one time wrongly said to be Martino's brother.

He was born Alfred Cini Martino in Philadelphia. When he left school he entered the family's construction business, and in the evenings sang in clubs and bars near his home. Like Sinatra, Martino won a contest – in his case, Arthur Godfrey's Talent Scout Show, which landed him a contract with Capitol Records in the label's heyday.

It was due to Mario Lanza, the operatic tenor who became a pop idol, that Martino got further than merely having his name on the label's roster. Lanza was a friend of the Martino family and persuaded the young Al to take up singing professionally and move to New York. Capitol wanted Lanza to sing *Here in My Heart* but he was not interested. The label found that Martino was on its books and, almost out of desperation, gave him the chance to record it.

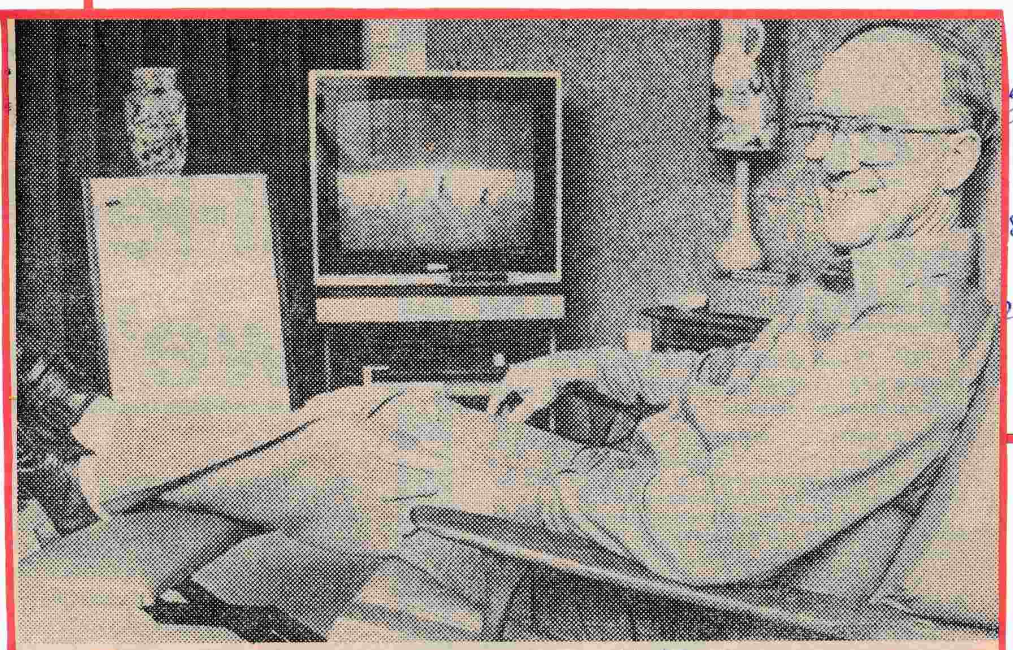
Four years later he had further success with the Italian ballad *Volare*. It was big not only in the US but also in Italy – a coals-to-Newcastle triumph. The song reached the top of the charts across Europe.

Al Martino is survived by his wife, Judi, son, Alfred, and daughter, Allison.

Michael Freedland
Guardian News & Media

If undeliverable, please return to:
Australian Broadcasting Corporation
G.P.O. Box 9994 in the capital city of origin.

POSTAGE PAID
AUSTRALIA



☐ James Dibble relaxes at home — on the other side of the TV set.

☐ Flashback: James Dibble in 1947, before he joined the ABC.

50th Anniversary of the ABC 1982

James Dibble

Australia 50th Anniversary of the ABC 1982 27c

Australia 50th Anniversary of the ABC 1982 27c

HONOURING RADIO AUSTRALIA
THE OVERSEAS SERVICE OF THE ABC
MELBOURNE VIC. 3000
16 JUNE 1982

Quiet and agreeable ... James Dibble in his Balgowlah home with his beloved organ.

James Dibble, M.B.E.

James Dibble, M.B.E., a principal newsreader for ABC Television, is one of Australia's leading media personalities.

He served with the R.A.A.F. in World War II in the Pacific and after demobbing, joined 2CA Canberra, then the ABC, and after a two year term with radio station 2GB returned to the ABC as television newsreader in 1956. He has remained there happily ever since.

Jim is a keen sailor, a snow-skiing fanatic, and lately an organist. After owning six organs, he is now the proud possessor of a Rodger's full-size theatre organ. As well, he tinkers with electronic and hi-fi gear and admits to indulging in a little exotic cooking now and then.

MAY 22, 1983

AT 7pm on June 10, James Dibble will read the ABC news for the last time – ending a news-reading career of more than 27 years.

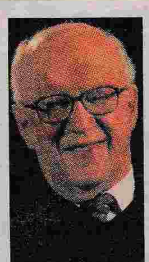
When the news fades that night, with it will go the formidable authority of the rich voice with the impartial air that makes Dibble, in the eyes of many viewers, the official voice of Australia.

Indeed, three years ago, when he said it looked as if the ABC was falling apart, he was confronted one day with a large street poster carrying his picture which pleaded, "Save the ABC." It was the work of an organisation called Friends of the ABC.

James Dibble read his first news bulletin on November 5, 1956, when ABC-TV went to air for the first time.

"There wasn't supposed to be any news that night," he said, "but that day Russia invaded Hungary. Suddenly there had to be a news telecast and I read it."

Dibble, 60, is retiring five years ahead of the mandatory retirement age so he may live life as viewers do, while he's young enough to enjoy it.



TV first: Dibble

Ex-ABC newsreader James Dibble dies

tuesday, december 14, 2010

VETERAN ABC newsreader James Dibble has died, aged 87.

Dibble read Australia's first televised news bulletin on ABN-2 Sydney in 1956 and continued in the role for almost 30 years.

He retired from the ABC in 1983 and went on to serve on boards for Rotary and the Peer Support organisation.