

Our Feature for This Issue

In this issue we feature the play 'The Taming of the Shrew' by William Shakespeare. This play is one of the most famous comedies in the English language. It tells the story of a man who has to marry a woman who is very difficult to control. The play is a comedy, but it has some serious themes. It is a good example of Shakespeare's skill as a playwright.

THE NATIONAL INSTITUTE OF DRAMATIC ART

The National Institute of Dramatic Art (NIDA) is a government-funded organization in Australia. It was established in 1961 and is the largest drama school in the country. NIDA provides training for actors, directors, and stage technicians. It also produces plays and other dramatic works. NIDA is an important part of the Australian drama scene.

TRUST NEWS

The Trust has been very busy in the past few months. We have had several meetings and discussions. We are planning to do some new projects in the future. We are also looking for more people to join the Trust. We are interested in people who are interested in drama and theatre. We are also interested in people who are interested in the arts in general. We are looking for people who are passionate about drama and theatre. We are looking for people who are willing to work hard and who are committed to the Trust. We are looking for people who are interested in making a difference in the world of drama and theatre. We are looking for people who are interested in making a difference in the lives of others. We are looking for people who are interested in making a difference in the world. We are looking for people who are interested in making a difference in the lives of others. We are looking for people who are interested in making a difference in the world.

COUNTRY TOURS

The Young Elizabethan Players: N.E.W. and South Australia.

The Young Elizabethan Players are a group of young people who are interested in drama and theatre. They are currently touring in the North East and South Australia. They are performing several plays and are looking for more people to join their group. They are interested in people who are interested in drama and theatre. They are also interested in people who are interested in the arts in general. They are looking for people who are passionate about drama and theatre. They are looking for people who are willing to work hard and who are committed to the group. They are looking for people who are interested in making a difference in the world of drama and theatre. They are looking for people who are interested in making a difference in the lives of others. They are looking for people who are interested in making a difference in the world.

AUSTRALIAN ELIZABETHAN THEATRE TRUST

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In our first issue of *The Trust News*, it was indicated that we proposed to feature one particular aspect of our work or policy, so as to provide you with as much informative detail as possible.

Our feature for this issue is the School of Acting (N.I.D.A.). The school will, we believe, be one of the main sources and provide the essential ground work for the future development of Australian actors.

THE NATIONAL INSTITUTE OF DRAMATIC ART

The need for a first-class training school as a tributary to the professional theatre has been apparent in Australia for many years. The Elizabethan Theatre Trust, as soon as it began active operation, set about to establish such a school. Negotiations were started with various Universities. Arrangements were not easy to make; the right combination of circumstances not easily found; but in February, 1959, the National Institute of Dramatic Art opened at the University of New South Wales. Messages of goodwill and congratulations were received from all over the world; from the Old Vic and the Royal Academy in London; from the Shakespearean Festival Theatres in both Stratford, Warwickshire, and Stratford, Ontario; from Sir John Gielgud, Sir Ralph Richardson, Dame Sybil Thorndike and Sir Lewis Casson; and from many others.

The Institute is jointly sponsored by the University of New South Wales, the Elizabethan Theatre Trust and the Australian Broadcasting Commission. The first two bodies share two-thirds of the running costs of the Institute, students' fees make up the remaining third. In addition, the University provides accommodation and the A.B.C. provides the services of staff instructors in radio and television techniques.

Thirty-two students, chosen from one hundred and fifty applicants, were enrolled for the first two-year Diploma Course. The States are represented in the course as follows: Victoria, three; New South Wales, eight; South Australia, three; Queensland, eight; Western Australia, six; Tasmania, three; and A.C.T., one.

The course includes two Commonwealth scholars and three holders of privately donated scholarships. Thirty more students will be enrolled for a second two-year course beginning in February, 1960.

The Institute is not more than three months old, and progress can hardly be assessed, but a private performance given by the students a few weeks ago suggested that their talents were not in doubt and that the principles of instruction at the Institute were sound.

A young actor can no longer prepare himself for his profession by apprenticeship; he must therefore be given an opportunity to learn the rigorous disciplines of the theatre by some other means. The National Institute of Dramatic Art provides such means, and its contribution to Australian theatre may, in future years, be deeply felt.

COUNTRY TOURS

The Young Elizabethan Players: N.S.W. and South Australia.

The Young Elizabethan Players, presenting Shakespeare to schools and adult audiences, commenced a tour of New South Wales and part of Queensland on June 1. The tour is sponsored by the Trust and the Arts Council of Australia (New South Wales Division). More than 50 country centres will be visited in eleven and a half weeks, with the company performing the plays set for this year's Intermediate and Leaving Certificate examinations—"A Midsummer Night's Dream" and "Julius Caesar". Already, this company has toured the metropolitan area of Melbourne, playing to 14,326 school children in five weeks.

At the completion of the current tour the company will move to South Australia and possibly Tasmania, before returning to Victoria for a further season.

The Tintookies . . . New South Wales.

Peter Scriven's Tintookies in their new play, "Little Fella Bindi", commenced a 26 weeks' tour of New South Wales and Queensland on Monday, June 7. Again the Trust is associated with the Arts Council in this venture and it is believed that this will be one of the longest theatrical country tours to be undertaken in Australia. In the vicinity of 100 towns are scheduled for the tour, which will cover an approximate area of 7,000 miles—as far as Albury and Broken Hill in New South Wales and Cairns in Queensland.

Prior to this, the Tintookies completed a successful tour in Western Australia of the country districts, with a season in Perth. During a period of eight weeks, approximately 25,000 children saw this delightful entertainment.

Barber of Seville — Makes Profit.

The Trust's production of "The Barber of Seville" finished its six-week tour of New South Wales and Queensland with a profit. The opera was under the auspices of the Arts Council of Australia (N.S.W. Division), with the Trust guaranteeing this organisation against loss to the extent of £1,000.

AUSTRALASIAN TOUR

The Doll in New Zealand:

After a record-breaking tour throughout the Commonwealth of Australia, "The Doll" continues its success in New Zealand. The tour commenced in Wellington on May 7 and is scheduled for eleven and a half weeks, during which period approximately 26 centres will be visited. Takings for the first two weeks of the tour (week ending May 22) amount to £6,997.

The Season is being presented by the Trust and J. C. Williamson Theatres Ltd., in association with the New Zealand Players Theatre Trust. "The Doll" is the second Trust production to tour New Zealand, the first being the English musical comedy, "The Boy Friend". At the completion of the New Zealand tour "The Doll" will return to the Elizabethan Theatre, Newtown, during the middle of August for a limited season.

The Doll — Overseas:

There will be an "off Broadway" production of "The Doll" in New York before the end of this year. Negotiations are also being made for a lengthy tour of the U.S.A. This famous play is still appearing in different parts of the world, the most recent successes being in Western Germany and the Scandinavian countries.

DRAMA IN THE CITIES

Trust Players to Visit Canberra:

The Trust Players will visit Canberra during August with two plays from the current repertoire. The plays have yet to be chosen.

"The Bastard Country", by Anthony Coburn, the second Australian play of the season, was well received by the critics and audiences. The play, which dealt with an incident in Greece during the war, created interest amongst the Greek Community in Sydney, and we were honoured with a visit from the newly-appointed Greek Archbishop—his first visit to a theatre in Australia.

O'Neill Play — Australian Premiere:

"Long Day's Journey Into Night", by famous American playwright Eugene O'Neill, had its Australian premiere on Wednesday, June 3.

This brilliant work is a moving story of the early life of O'Neill and, because of the personal nature of the play, special permission for its production had to be obtained from the O'Neill Estate. The Sydney production, which was acclaimed by the critics, is the fourth in the world, previous performances having been given in Sweden, America and London.

Julius Caesar:

The finale to the season will be "Julius Caesar", with Hugh Hunt as director. This will be Mr. Hunt's last production in Australia, prior to his return to England at the end of this year. Special matinee performances will be given for schools, in addition to the evening performances. The Governor-General, Sir William Slim, and Lady Slim, will attend the premiere; also the High Commissioner for the United Kingdom, Lord Carrington, and Lady Carrington.



OPERA

Rigoletto for Tasmania:

The Trust will assist the National Theatre and Fine Arts Society in the presentation of a second opera this year. "Rigoletto" has been chosen for the production, with Robin Lovejoy as director.

Butterfly for New Zealand:

Negotiations have been completed with the New Zealand Opera Company for the services of Stefan Haag to produce "Madam Butterfly" for the company in September of this year.

John Germain, a former member of the Elizabethan Trust Opera Company, is currently appearing with this company as 'Figaro' in "The Barber of Seville". Mr. Germain also played this role in a recent country tour of this production in New South Wales, Queensland and Victoria.

Australian Opera Purchased:

The Trust has purchased the rights of the Australian opera, "Dalgerie", composed by West Australian James Penberthy, with the libretto by Mary Durack. The opera had its world premiere during the Festival of Perth and Trust producer, Stefan Haag, directed the production, which was an immediate success. The opera is adapted from Miss Durack's book, "Keep Him My Country".

BALLET

Soviet Ballet Visit:

A Russian Classical Ballet Ensemble will visit Australia in August under the direction of the Trust. This will be the first ballet company from the U.S.S.R. to perform here. Consisting of 12 leading soloists, the company will perform excerpts from famous Russian ballets. Preparations for the tour of one month have not yet been completed.

FESTIVALS

Adelaide Festival — Opera and Drama:

The Trust will present a season of opera and drama production during the Adelaide Festival in March, 1960. Negotiations are proceeding for the production of three operas, with overseas singers, and the South Australian Symphony Orchestra.