

Trust News

Issued by the Australian Elizabethan Theatre Trust to Members of the Trust

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MANY "FIRSTS" IN 1964 TOUR

SEVERAL operas and ballets which have never previously been staged in Brisbane, Sydney and Melbourne are scheduled for performance in these cities during the joint season to be presented by the Elizabethan Trust Opera Company and the Australian Ballet during 1964.

Included among the season's "firsts" are:

- World premiere performance (in Brisbane) of "Roundelay", a new ballet specially devised for the Australian Ballet by Ray Powell, to music by Western Australian James Penberthy, with decor by Melbourne painter John Brack.
- Australian premiere performance of the Carl Orff opera, "Catulli Carmina".
- Brisbane, Sydney and Melbourne premiere performances of the Robert Helpmann lyre-bird ballet, "The Display", recently given its world premiere at the Adelaide Festival.
- Brisbane, Sydney and Melbourne premiere performances of the Carl Orff opera, "The Wise Woman" ("Die Kluge").
- Brisbane premiere performance of the Betty Ponder ballet, "Jazz Spectrum", recently given its world premiere at the Adelaide Festival.
- The first Brisbane, Sydney and Melbourne performances for half a century of the Verdi opera, "Macbeth", as recently staged at the Adelaide Festival.

The repertoire for the tour will be as follows:

Brisbane (July 24 to August 22.)

Opera: "Catulli Carmina"—"The Wise Woman" (Orff), "Cosi fan Tutte" (Mozart), "Macbeth" (Verdi).

Ballet—Programme 1: "Roundelay", "The Display", "Aurora's Wedding".
Programme 2: "Jazz Spectrum", "Giselle".

Sydney (August 28 to October 17.)

Melbourne (October 23 to December 12.)

Opera: "Carmen" (Bizet), "Catulli Carmina"—"The Wise Woman" (Orff), "Cosi fan Tutte" (Mozart), "Macbeth" (Verdi).



MARGOT FONTEYN presents a £1,300 scholarship, donated by "Woman's Day", to CAROLE ROGERS, of Wollongong, N.S.W. The presentation of the scholarship, which entitles Miss Rogers to two years' study at the Australian Ballet School, was made in Dame Margot's Melbourne dressing room during the historic Fonteyn/Nureyev tour with the Australian Ballet.

Ballet—Programme 1: "Jazz Spectrum", "The Display", "Lady and the Fool".
Programme 2: "Aurora's Wedding", "Roundelay", "Pineapple Poll".

Among the outstanding world artists who will appear during the joint season are:

- Jean Madeira, American mezzo-soprano, who is widely regarded as the "greatest living Carmen".
- Nicola Filacuridi, Italian tenor from La Scala, whose recent operatic work overseas has included appearances opposite Joan Sutherland, Maria Callas, Renata Tebaldi and Jean Madeira.

Conductors, producers and designers for the opera presentations will be:

- "Carmen": Conductor, Thomas Mathews; Producer, Raymond Boyce; Designer, Raymond Boyce.
- "Cosi fan Tutte": Conductor, Patrick Thomas; Producer, Stefan Haag; Designer, Desmond Digby.

- "Catulli Carmina": Conductor, Walter Stiasny; Producer, Joanne Priest; Designer, Wendy Dickson.
- "The Wise Woman": Conductor, Walter Stiasny; Producer, Stephan Beinl; Designer, Ronald Sinclair.
- "Macbeth": Conductor: Walter Stiasny; Producer, Stephan Beinl; Designer, S. Ostojka-Kotkowski.

The ballet presentations, under the artistic direction of Peggy Van Praagh, will have among the panel of conductors the Brisbane-born conductor, Patrick Thomas, and Gerald Krug, another of the Trust's associate conductors.

Robert Helpmann will return to Australia for the season to supervise production of his ballet, "The Display", with designs by Sidney Nolan and music by Australian composer Malcolm Williamson.

Ray Powell, who is Ballet Master of the Australian Ballet, will direct the company in his new work, "Roundelay".

JUNE, 1964

BIG BUSINESS BACKS SHOWS

An outstanding encouragement of Trust activity over recent seasons has come from the readiness of various industrial and commercial companies to donate many thousands of pounds to the Trust, each donation (some being as high as £5,000) being directed towards defraying the production cost of an opera or ballet or play.

In addition to the major financial support extended to the Trust in this way, many other companies have given an open-arms welcome to a Trust plan whereby a business, at a cost of £250, may sponsor a single performance of opera or ballet, this enabling them to extend hospitality to friends and clients in the fifty seats to which sponsorship entitles them and also enabling the sponsoring party to meet the stage artists socially.

The immediate value of this wonderfully generous financial help in easing various budgeting pressures for the Trust is very great indeed. It is one factor contributing to the Trust's successful application of the twin principles of high quality and low cost in production, and box-office support for productions prepared on these twin principles is of such volume that there are very few opera and ballet managements in the world who have been able to narrow the gap between expenditures and revenues so fortunately.

But the far-reaching value of the financial support given by many companies to the Trust is rather more than these financial satisfactions. They give abundant confirmation of the growing belief in the Australian community at large, not merely among coteries, that cultural advance is every Australian's responsibility and that every advance, as made, is every Australian's enrichment.

HOPGOOD "HITS" RAISE PLAYWRIGHTS' HOPES

THERE is every indication that author Alan Hopgood has come to stay, long and heartily, in the front rank of popular Australian playwrights.

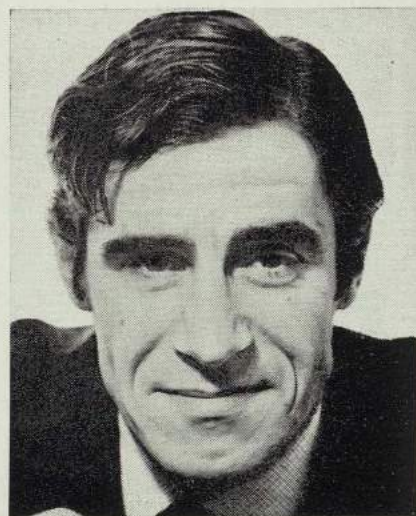
His gift of getting close to the core of what makes the ordinary dinkum Aussie tick, as life runs its ordinary Aussie course, has been so happily revealed in his "And the Big Men Fly" in several States as to keep packed audiences in a much tickled condition of delighted self-recognition.

Already enjoying a return season for the U.T.R.C. at Melbourne's Russell Street Theatre, where its romping comment on football addiction has already conquered, this Hopgood play is to be followed there later in the year by another from his pen—"The Golden Legion of Cleaning Women", a title which points to another laugh-laden investigation of an Australian tribe which, being amply equipped with brooms, is said to have a unique brand of witchcraft for audience spellbinding.

These plays by the U.T.R.C., jointly presented by the University of Melbourne and the Elizabethan Theatre Trust, help to underline the policy of practical encouragement and assistance to Australian playwrights which has been vital to Trust operation since the first seasons of Ray Lawler's "The Summer of the Seventeenth Doll".

This year the Trust is to celebrate the 10th anniversary of its formation, and it is worth recalling that, in this decade, some sixteen Australian-written plays have been professionally staged, either directly by the Trust or under

its aegis. The writers who have enabled this record to be achieved have given to their Australian audiences every indication that an increasing flow of works, at the several major levels of theatrical effectiveness, can be expected of them in the years immediately ahead.



ALAN HOPGOOD

Caution to Tennis Stars ★

THE opera in which he is "hero" does not tell us as much about him as the famous short novel from which the opera libretto was derived.

He was a Basque. His surname was Lizzarrabengoa. And he was forced to flee from his native country because he had been indiscreet enough to beat a local princeling at tennis. He joined the army of a neighbouring country. Who was he? As the saying goes, you can answer this one on your head.

"an old man who kept a fried fish shop", who (again according to Merimee) was flatterer to the proprietor, Lillas Pastia, second act, by the way, is extremely glamorous night club of the opera's wise enough to lose at tennis. The tobacco factory of Seville if he had been gypsy femme fatale Carmen outside the Merimee, might never have met the to the famous Spanish tale of Prosper Don Jose Lizzarrabengoa, according

Nureyev Recipe for Losing Weight

Operating a theatre curtain has not generally been regarded as a taxing task, but the curtain operators at the Elizabethan Theatre, Sydney, for Rudolf Nureyev's opening performance of "Le Corsaire" were much of the opinion that their job was even more strenuous than Nureyev's.

One of the two Sydney operators of the manually controlled curtain swears that he lost 5 lb. in weight during the ups and downs involved in the 31 curtain calls given to the electrifying Russian genius.

Is Filacuridi Setting a Fashion?

THERE is a curious irony in the fact that, while so many Australian singers feel impelled to go abroad to live and work, one of the world's most gifted Italian tenors chooses to make his home in Australia, and to fulfil his busy overseas schedule from Australia as home base.

The singer is Nicola Filacuridi, who, a rostered artist at most of the leading opera houses in the world, believes that dozens of great international singers would do just as he is doing if they shared his knowledge that Australia is "an incomparable place to live".

Isn't it conceivable then that, as other international artists observe the Filacuridi example, Australia will become the "home country" of many of the supreme operatic talents of the day, and that Australian opera presentation will draw huge advantage from this—as it has in Filacuridi's own case, he having already registered a spectacular personal success in the Trust's "Carmen" at the Adelaide Festival? He is to follow this appearance by singing the same role during the Trust Opera Company's main tour in the second half of 1964.

"I like to live here," says Filacuridi. "This country is going to be the great country—economically, diplomatically, and, when the Opera House is finished, culturally.

"Australia has many fine singers, but I do not understand why they go away. They should stay here, because this is going to be the best place for singers."

AUSTRALIANS are sometimes said to be excessively eager to hear their country and themselves well spoken of, but this opinion from one of the world's top tenors is much more than the idle compliment to which touring musicians are prone, because Filacuridi backs his belief by setting up house here with his wife and two young children and by including these Australian operatic appearances in his international schedule.

Indeed, in order that he could sing Don Jose in the 1964 season of "Carmen", he only recently declined an invitation from La Scala, Milan, to sing the leading role in Hindemith's "Cardillac" as a follow-up to his own spectacular success in the same composer's "Mathis der Maler" at La Scala in a recent season.

Success in Hindemith's music is testimony to the extraordinary range and depth of Filacuridi's musicianship, a quality which, along with polished vocalism, has not only enabled him to develop an immense repertoire of some 80 operas, but has also kept him in ready demand for appearances opposite such illustrious prima donnas as Joan Sutherland, Maria Callas and Renata Tebaldi.

Now in his thirties, Nicola Filacuridi was born in Alexandria, Egypt, of Italian

parents, his father being a civil engineer. The films of Nelson Eddy first stirred the boy's interest in singing, and he is quite straight-faced to this day when he describes the nine-year-old delight he had in imitating Eddy's love call, which reads rather like a multi-millionaire's bank balance: "I'll be calling you 000-000-000, 000-000-000!"

Filacuridi, then in training to follow his father into civil engineering, made his first amateur appearance as an opera singer in "Cavalleria" in Alexandria in 1945.

He was promptly summoned to the Royal Opera in Cairo, the opera house by which Verdi's "Aida" was commissioned 100 years ago, and within a year he was beginning his Italian career in "Traviata" at Genoa. (Indeed, the scene



FILACURIDI WITH JEAN MADEIRA AS CARMEN.

from Filacuridi's new home at Clontarf, Sydney, reminds him of the Italian Riviera near Genoa.)

Appearances over four seasons with the Monte Carlo opera were interspersed with engagements in Germany, France, Spain, Belgium, Sweden, Austria and South America, as well as the major operatic cities of Italy. His first appearance with Callas was in "Traviata" in Sicily. His first appearance with Tebaldi was also in "Traviata" at Florence. His earliest appearances with baritone Tito Gobbi included "Rigoletto" at Covent Garden, La Scala chose him for the world premiere season of the Poulenc opera, "The Dialogues of the Carmelites", in 1957.



NICOLA FILACURIDI

After singing in Charpentier's "Louise" at La Scala, Filacuridi was invited to the Aix-en-Provence Festival to sing in "Carmen" with the meteoric contralto Jean Madeira (who appears with him in several performances of "Carmen" in the Trust's 1964 season). They were both signed at once for several seasons of "Carmen" at the Vienna State Opera. Also for Vienna, Filacuridi was contracted for "Traviata" and "Madame Butterfly".

During 1960 Filacuridi was engaged to sing with Joan Sutherland in Bellini's "Puritani", both at Glyndebourne and at the Edinburgh Festival. They appeared together again in the same opera in Italy in 1961, this year also marking Filacuridi's starring appearances in "The Tales of Hoffmann" at La Scala.

THE extent and the adventurousness of Filacuridi's repertoire may be grasped from the following titles among his past performances—Rossini's "The Italian Girl in Algeria", Werner Egk's "The Inspector-General" (after Gogol), Schumann's "Genoveva", Alfano's "Resurrection" (after Tolstoy), Mozart's "Idomeneo" and Dargomijsky's "The Stone Guest".

Tall, tanned and robust, with a kink in the nose as a souvenir of his earlier career as an amateur middleweight boxer, Filacuridi celebrates his new life in the Australian outdoors with aboundingly enthusiastic tennis and swimming.

It was no idle comment by the Dallas "Morning News" critic when he recently declared: "Filacuridi looks like a matinee idol, could be a full-back, and can spin a bel canto line as pure as the best."



Jamming the Jim; Cramming the Crow

"Shakespeare gives me the jimjams", said a loud-mouthed theatregoer in an interval during the late John Alden's smash-hit, "King Lear", in St. James' Hall, Sydney, a dozen years ago. And he was to get the answer he deserved.

ON full-house occasions, it is not uncommon in the lobbies to overhear such brave assertions of individual independence from the "mob taste". For on that occasion, as all through that memorable "Lear" season, the house was certainly jammed to the doors.

Audience response to the play was electrifying the atmosphere all around. The dainty old hall of St. Jim (as Eliza Doolittle would very likely call it) was looming larger and stronger at that proud time than any of the tall and prosperous modern buildings which leaned in upon it from all sides with thug-threats of consuming it.

Consuming? The lolly boys did a raging trade in chips and choocs, and Loud-Mouth was among the first to run to them for succour, security and comfort when the house manager answered him with a vague wave to all the surroundings; "Funny you should say that! Shakespeare usually gives us the Jimjams, too."

a show is a hit or a flop.

The chewing and crunching noises of your neighbour in a theatre cannot worry you, according to showmen's experience, if you yourself are so gripped by a play that you feel no need to hunt around for extraneous buck-passing reasons as to why you are not enjoying yourself.

And yet, in complete contradiction of basic human nature, it has long been established as a principle of well-mannered theatregoing that one does not munch. That is why the idea of a lunchtime theatre, which has now opened up in the new and modern theatre of the new St. James' Hall (which has consumed the old one), makes resounding commonsense.

The theatres of Shakespeare's own time, when King Lear itself was new, were often converted inn-yards where the taverners did a roaring trade in food and drink with the audiences. It is recorded that, even in non-inn theatres, the audiences habitually munched nuts, apples and pears and used shells and cores to pelt actors who displeased them.

BUT it would be wrong to suppose from all this that Shakespeare himself, when setting out to have a look at a show, would have said to his wife some such thing as, "Pack me a nice lunch for the theatre, darling—a couple of tomato sandwiches, say, and a banana."

For one thing, "Lunch" was not a word (in the meal sense) in those days. The word, according to the Oxford Dictionary, came into use during Shakespeare's lifetime—but it merely meant "a lump" on the basis that, if hump and hunch meant the same thing, lump and lunch could mean the same thing, too.

Perhaps it is worth noting, in passing, that mump and munch are also interchangeable words... though it is safe to suggest that not only lunchtime theatregoers would rather have munches than mumps, "Lunch", in the sense of being a mid-day meal, did not come into use until the 1800's.

As for Shakespeare and tomato sandwiches—impossible! For one thing, sandwiches did not get their name until the 18th Century when that notorious gambler, John Montague, fourth Earl of Sandwich, was so addicted to day-long sessions at the gaming table that he demanded that rounds of beef be brought to him between slices of bread.

Tomatoes and bananas did not make their first appearance in England, either, until many years after Shakespeare's death. Nor, in fact, did tea—or the meal that was later to be called tea. The tomato, in fact, was for many years under terrible suspicion. Known at first as the "Love apple", it was wide-



Director of the Lunchtime Theatre,
ROBIN LOVEJOY.

ly suspected of aphrodisiac properties. It was given much the same status as marijuana is given now.

So it is then that the lunchtime theatregoers to the new theatre in St. James' Hall can enjoy not only many of the heartiest theatregoing practices of Tudor England (short of throwing apple-cores), but they can enjoy a good deal more than the all-knowing Shakespeare did not know. And as they bring hearts as well as stomachs to this new theatre, there is general thankfulness that it preserves and sustains the brave traditions of the little old St. James' Hall which were thought lost forever when the demolition men moved in a year or two ago.

THIS quaint little theatre was for years an oasis in Sydney's theatrical desert. Sydney John Kay's Mercury Theatre brought such memorable productions as Molnar's "The Guardsman" and Anderson's "Winterset" into it—and then went down under the financial burdens. The John Alden company moved in, not only with that unforgettable "King Lear", but also with a superb all-star performance of Shaw's "Misalliance".

After Alden came Sydney's first rib-tickling excursions into modern topical revue under the banner of the company which set up house in St. James' Hall as The Phillip Street Theatre, itself the entrepreneur for English comedienne Joyce Grenfell's first full conquest of Sydney's audiences.

Inclusion of a theatre in the new office building on this site was a tribute indeed to all who had fought there for Sydney's theatrical survival. Loss of all that these valiant earlier ventures had stood for could have brought a little lunch (sorry—a little lump!) to the throats of all who remember.

—Lindsey Browne.

"VIRGINIA WOOLF" for Brisbane and Canberra

Plans are well advanced for presentation in Brisbane and Canberra of the Sydney Old Tote's much-discussed production of Albee's, "Who's Afraid of Virginia Woolf?"

These presentations (dates to be announced) will mark the first occasion on which the Old Tote Company has extended its operations outside Sydney.

Discussions are in progress to explore the possibilities of early production in other cities of this excoriating expose of two derelict American marriages, a play which has stirred many critics to rank Albee as high in drama history as Eugene O'Neill.

LETTER TO THE TRUST

The Sutherland Season

Sir,

Australians generally and Australian opera-lovers in particular will be delighted to have read in the press that soprano Joan Sutherland is to return to sing in opera in her homeland.

The special opera company which J. C. Williamson Theatres Ltd. are to form as a setting for her art will, it is reported, include a number of other outstanding singers, and the repertoire will include several operas that have not been performed in Australia for very many years.

This is a prospect to raise the very highest expectations among Australian music-lovers, but the circumstances in which Miss Sutherland has chosen to tour must always give considerable alarm to all those people here, singers among them, who are interested in establishing regular annual seasons of opera in Australia.

One cannot doubt that Miss Sutherland has very carefully considered all the likely effects of her decision to align her talent not with the existing Australian opera company, operated for so many years by the Trust, but with a new and transient company.

What the likely effect of that is to be on the opera-going attitudes of people outside the present hard core of opera-goers is a matter of conjecture. It could work destructively; it could work creatively—and most of us will hope that the latter will prevail. It is unthinkable that any threat to Australian opera would be in Miss Sutherland's mind.

She is thoroughly entitled to plan her home-coming in terms which she feels will show her off to best advantage; but there is ample room to question whether she has decided wisely, both on the surface merits of the various courses she needed to consider, and on the ultimate cost her decision may extract from the whole cause of permanent opera in her homeland.

R. AGNEW,
Seaforth, N.S.W.

(The above letter was sent to the Trust in the ordinary course of business. The correspondent has consented to our using his letter in "Trust News". It is intended to make the "Letters to the Editor" a major feature of future issues.)

Fonteyn believes in the Australian Ballet

"Some outstanding dancers, a very gifted director and a very fine company spirit . . ."

So says Dame Margot Fonteyn in speaking of the Australian Ballet and of what she believes to be its prospects for the future.

"I think that in perhaps ten years it can become one of the leading ballet companies in the world," she said in an interview during rehearsal at Sydney's Elizabethan Theatre, while exuberant teen-age Melbourne dancer, Walter Bourke, was striving on stage, under Rudolf Nureyev's guidance, to reproduce some of the renowned Nureyev leaps.

All morning, as the small rehearsal group of Australians took the stage with Fonteyn and Nureyev, it was plain to see the enormous surge of drive and devotion that has entered the work of the Australians as a simple result of dancing with two of the world's greatest exemplars of their art.

"Why do you say ten years?" Dame Margot was asked. "Is it because some such length of time is needed before the very young children now in ballet training all over the country will have matured to take the stage?"

"Not that at all," Fonteyn said. "It is just that nobody could expect a company as young as this one—barely two years old—to come to its peak for some little time yet."

* * *

And she recalled how long a period of years had had to pass before she and her companions of Britain's world-famous Royal Ballet were generally acknowledged to have "arrived".

Fonteyn did not agree that the total dedication needed by child students, if they were to develop to mature dance artists, necessarily prevented them from acquiring a rich knowledge of all the allied arts (literature, painting and so on), which could serve to feed their imagination as dancers.

"It is up to their teachers to see



MARGOT FONTEYN

that they get this," she said.

She made it clear, too, that nobody need take too seriously a published statement that she would advise no child to enter a ballet career because of "the hard life".

* * *

"I suppose all lives are hard," she laughed. "Certainly, if I had my own life over again I would be a dancer!"

"The important thing is not to discourage the young people who want to become dancers, but to be quite firm in telling those who clearly cannot become dancers that they cannot."



MOSCOW CIRCUS

ONE of the spectacular future uses of the tent-theatre recently used for the Trust's parkland presentations of "Henry V" in Adelaide and Sydney will be as domicile for the Moscow State Circus.

It is understood that the company owning the tent is basing its present letting policy on the expectation that the Moscow Circus will begin its much-mooted Australian tour in Perth in February, 1965.

"THE DISPLAY"—new ballet by Robert Helpmann



CUPID AMONG THE SYLPHS

UNLIKE lightning, Cupid has no objection to striking hard and often in the same place—and the place, in this instance, is the Australian Ballet.

Already in the short period that the Australian Ballet has been in existence, ten members of the company have married (Marilyn Jones-Garth Welch; Kathleen Geldard-John Moulton, Peter Condon-Rhonda Russell, Rosemary Mildner-Noel Smith).

Two other dancers of the company married in Perth during May—Robyn Croft and Douglas Gilchrist.

The alliance is one of Cupid's cleverer pieces of conjuring, for, quite contemptuous of the old saying about East is East and West is West, he has spent a good many years in shrinking the geographical distance between Townsville-born Robyn Croft and Perth-born Douglas Gilchrist, as reference to their separate careers will show.

But Cupid does not always shrink the distance between those he aims to unite. Take Robyn Croft's own parents, for instance. They were both born in Dundee, Scotland, but they had to await their first chance meeting at the other end of the earth—in Townsville, Queensland.

One important thing about the Townsville marriage of the Dundee-born Crofts is the inheritance which they have passed to Robyn Croft—her mother's passion for music and dancing; her father's delight in all the physical controls of high-diving. It would seem, even with the sketchiest recollection of Mendel's laws, that the daughter of such a marriage could have no choice but to be a dancer.

WHILE it may be argued that the climate of Townsville would not readily call to mind the atmosphere of Bonnie Dundee's beloved Highlands, the Croft household was not to be easily discouraged from its attempts to preserve the spirit of the thistle in the land of the prickly pear. Robyn Croft was an ardent Scottish dancer from early childhood. There were numerous competition successes. In due course she was Highland dancing champion of Townsville.

Encouraged by both her father and mother, she travelled to England in 1958 and joined the corps of the Royal Ballet, with whom she danced solo roles at times. In two overseas tours by units of the Royal Ballet, she danced in Africa (Pietermaritzburg, Johannesburg, Durban and Capetown) and in Asia (Manila, Hong Kong and Osaka). She returned to Australia to undertake television dancing in Melbourne.

During the main tour of the Australian Ballet's first year, her dancing included the Pas de Trois in "Swan Lake", the cup-winner (Archer) role in "Melbourne Cup", the valse in "Les Sylphides", the husband hunter in "Lady and the Fool", Swanilda's friend in "Coppelia", and the Pas de Trois in "Rendezvous".

The tremendous zeal of Robyn Croft's

father in his quest for first-class physical condition is matched by the attitudes of Douglas Gilchrist, who believes that passionate determination to be a dancer and to remain a dancer of distinction can involve a man in two most intimidating personal struggles, one of them physiological and the other psychological.

Take the physiological problem first. Here, according to Douglas Gilchrist, a man must undertake a regimen of physical training which has demands far exceeding those made on most top-line sportsmen, with the possible exception of swimmers and boxers. He points out that the ordinary day's routine of a ballet dancer demands as much as 12 hours work demands of a coalminer. Very few of the strong-man activities of sport and industry are as taxing, he emphasises.



ROBYN CROFT AND DOUGLAS GILCHRIST

The psychological problem centres in the many setbacks which a career dancer must face to be able to practise his profession and in the degree of will which the dancer can command to override these setbacks. To be a dancer Douglas Gilchrist has for several periods during his career worked as a cook, in shearer's hut and in gilded restaurant.

It was thus that he was able to finance his way to dance study and to dance performance.

Douglas Gilchrist found his first interest in theatre during performances given by his father, a noted dramatic actor in Perth, and he was 14 years old when he joined in the work of the dance studio associated with Perth's "Patch" Theatre. Famous American

dancer, Ted Shawn, then visiting Perth, advised him to train seriously in dancing and, specifically, to acquire some background in classical dancing.

A member of the Victorian National Theatre's ballet company after two years of training, Douglas Gilchrist's determination to continue his career abroad was checked by his period of national service. On leaving the Army, he worked his way around Western Australia as a shearer's cook, and in six months he had saved enough money to travel overseas.

WITHIN days of arriving in London in 1956 he was offered a place in the London Festival Ballet for a tour of Western Europe and for several appearances in London. On leaving that company, he worked nine hours a day for four months at a London restaurant, this time to finance a study holiday in the world capital of Russian Ballet, Moscow. Attendance at ballet classes there was followed by advice that his long-forgotten application for a scholar-

ship to Prague had been granted.

The scholarship, granted by the Czechoslovakian Ministry of Culture, was to enable him not only to dance professionally, but to make an intensive study of dance teaching methods, this course comprehending such subjects as music, dance history, anatomy and psychology.

In Czechoslovakia for five years in all, Douglas Gilchrist was for four years the only non-Czech member of The National Theatre Ballet, and danced in such Prague ballet presentations as "Othello", "Doktor Faust" and "Romeo and Juliet", the last to Prokofiev's music.

Auditioned in London in 1962, he was accepted as a soloist for the Australian Ballet on its formation.

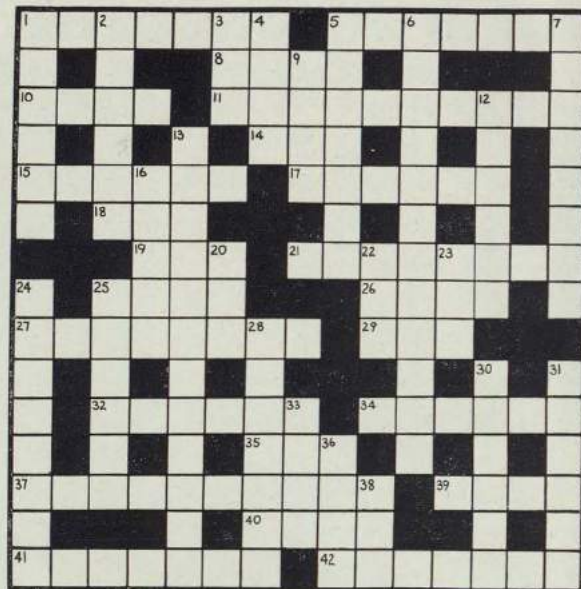
THEATRE CROSSWORD

ACROSS

1. Renowned ballet visitor to Australia in 1964.
5. Opera in the Trust's 1964 season.
8. What is a source of terror to the countrymen of the characters in "Cavalleria Rusticana"?
10. Pavlova or Volska?
11. Helpmann ballet. (Two words.)
14. To be in debt.
15. Vital point in a ballet shoe.
17. In Cromwell's England, and at later times, too, the theatre and theatre people were thought to be thus!
18. Play by Karel Capek. (Initials.)
19. Organisation of servicemen. (Initials.)
21. A job for a star. (Two words.)
25. He wrote a famous elegy.
26. Ultimate particle of matter.
27. But they're not for dramatic writing. (Two words.)
29. A famous ballet character might crack it.
32. Australia's prima ballerina.
34. Muscular trouble.
35. Rasputin hasn't put in an Abyssinian vizier.
37. The sort of physical elasticity for which dancers are famed.
39. Another famous Verdi role sung for the Trust Opera by John Shaw.
40. In the near future.
41. Who wrote "Ned Kelly" as staged by the Trust?
42. Racially, Nureyev thinks of himself as a countryman of what region?

DOWN

1. Part seen in South Australia is an anti-Athenian city.
2. Tenor Norman Yemm of the Trust Opera has won outstanding distinction as a professional what?
3. Snare.
4. A Roman Emperor.
5. Singer, generally regarded as the greatest living Carmen, who sings the role for the Trust during 1964.
6. An opera of the Trust's 1964 repertoire. (Three words.)
7. Coward comedy now widely regarded as the classic of its kind. (Two words.)
9. Trust what?
12. What Molnar play provided the story for the musical "Carousel"?
13. White characters had a season here.
16. Indian course.
20. But George Washington would be allowed to tell this name of a notable Australian actor named Reg.
22. First name of Mr. Hunter, director of the Edinburgh Festival, recently in Australia.
23. Nonsense.
24. Such people have pushed themselves very much higher up in the world than they deserve.
25. Asian river.
28. Closest.
30. Dame Margot Fonteyn is the wife of a diplomat of what country?
31. Mark the other name of him.
33. Don Giovanni, romancing Zerlina, sings "La ci darem la (what?)".
36. What nationality is Lucia di Lammermoor?
38. Girl's name.



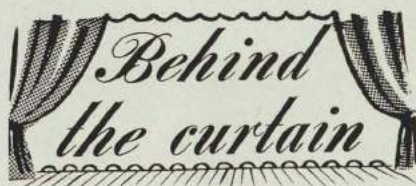
Like to Compete?

This puzzle is printed for your amusement, but for a spice of competitive interest send in your completed diagram to the Trust.

On June 15, the mail will be opened and the first six correct entries will earn each successful entrant a voucher entitling him or her to a pair of seats to the value of not more than £3 at a show in their State capital city in the near future.

Entries must be in ink, without alterations, and the editor's decision will be final—all the usual things. *Endorse your envelope "CROSSWORD"* and send it to:

"Trust News",
153 Dowling Street, Potts Point, N.S.W.



NEW Ballet. "Roundelay" is Ray Powell's new ballet for world premiere presentation during the Australian Ballet's main tour with the Trust Opera, beginning in Brisbane in July.

With music specially written by Western Australian James Penberthy, the Powell ballet projects a Chaplinesque mood of comedy pathos as it observes the vicissitudes of a little man in a bullying world.

Our dictionary says a "roundelay" is "a song with a refrain". This ballet will be the Australian Ballet's third world premiere venture for 1964.

MUSTARD-KEEN Orchestra. Whatever the reason is, perhaps a resentful feeling that Australian "automatically" set their work on a lower level than symphonic work in Melbourne and Sydney, the members of the South Australian Symphony Orchestra impart an element of striving enthusiasm to everything they do. The great vitality of their playing was an outstanding feature of all opera and ballet events of the recent Adelaide Festival.

LUNCH-TIME Playlets. Organisations devoted to the interests of writers have thrown themselves wholeheartedly behind the quest of Trust producer, Robin Lovejoy, for 40-minute Australian plays suitable for lunch-time presentation. Circularising its members, the Writers' Guild has demanded devoted and determined action on this at once! The "this-means-you" tone of the circular

is so forcible that some Guild members feel it carries almost the menace of a gun at the head. Mr. Lovejoy's own inclination is to fire a 21-gun salute.

BELSHAZZAR'S Boomerang? People close to composer Sir William Walton are so convinced of the rich pleasure he has found in the temper of Australian life while touring for the A.B.C. that there is wide speculation whether the Australia-inspired work he hopes to write will be an opera, perhaps of a character and theme suitable for the opening of the Sydney Opera House.

It seems unlikely that his present interest would run this way, partly because he is now said to be engaged on an "Antony and Cleopatra" opera and partly because he does not write rapidly. His "Troilus and Cressida", as seen at the Adelaide Festival, was the work of some five or six years.
—L.B.