

# Trust News

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

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## FIFIELD RETURNING TO BALLET

AUSTRALIAN dancer Elaine Fifield, in retirement for several years in New Guinea since her golden days of celebrity with the Royal Ballet, will return to the stage during the 1964 Sydney season of the Australian Ballet.

Her determination to make a comeback recently made world headlines, and there is widespread expectancy among Australian balletomanes who speculate that, if the way back is a hard one, Fifield's own spectacular achievements can leave no doubt that her own resolution is harder.

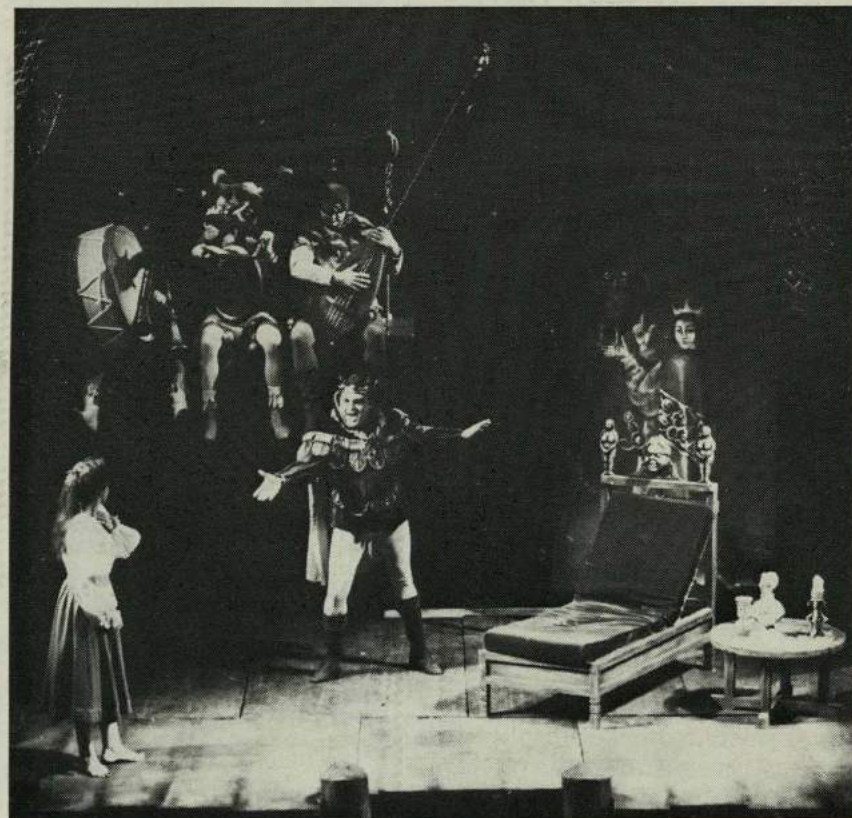
Fifield's main mission during the Sydney season will be "Carnaval"—one of the three Fokine classics scheduled for the Sydney season, the other two being "Les Sylphides" (in which Fifield will also dance) and "Prince Igor".

"Carnaval" is said to give outstanding opportunities for the Fifield gift for comedy, a gift which was so unequivocally recognised by choreographer John Cranko in the "Pineapple Poll" which he created for her as a tribute on her 20th birthday.

From the age of six, Fifield dreamed of becoming a ballerina. She played truant from school to take "sneak" lessons, because of her parent's disapproval. At the age of eight she was left so weak by diphtheria that the family's doctor in Sydney prescribed a ballet course to build up her stamina. At 14 she won a R.A.D. scholarship and went to England a few months later.

She had been at the Academy School in London for only two weeks when the illness of a member of the Sadler's Wells Theatre Ballet necessitated a replacement to dance the Polka in "Facade". Fifield was chosen. For the next 12 years she danced almost continuously at the greatest ballet theatres in the United Kingdom, in Canada and finally back home in Australia.

During her seven years with the Sadler's Wells Theatre Ballet, 18 new ballets or divertissements were created for her by choreographers such as Frederick Ashton, John Cranko and Alfred Rodriguez. She danced many of the classical roles. Other roles as prima ballerina



A tense moment in the Trust Opera Company's current production of "The Wise Woman" by Carl Orff. The King (Russell Cooper) is angered by the peasant girl (Cynthia Johnston) for always being much too clever for him.

included the leads in new ballets "Selena", "Tritch Tratch" and "Pastorale".

In 1952 Elaine Fifield toured Canada and the Theatre Ballet under the direction of Peggy Van Praagh, now the Artistic Director of The Australian Ballet.

Soon after she joined the present Royal Ballet where one of her first roles was in the premiere performance of the Ashton ballet, "Madame Chrysantheme".

Often alternating with Margot Fonteyn, Fifield danced the full "Swan Lake", "Sleeping Beauty", "Giselle", "Petrouchka", "Coppelia" and at two Royal Command performances, the ballets being "Birthday Offering" (cele-

brating the company's 20th anniversary) and "Homage to the Queen". (for Her Majesty's Coronation).

Returning to Australia for an 18 months' season as guest artist with the Borovansky Company, Fifield danced the great classics in all State capitals and toured New Zealand. At the end of the tour the company went into recess and Fifield retired and went to make her home at Cape Rodney in Papua. This was late 1959.

An invitation to give dance recitals in Port Moresby and Lae once more set her feet tapping. Early this year, after discussions with Peggy Van Praagh and Dame Margot Fonteyn, the decision to make a comeback was made.



## WEDDED ARTS

The two arts of opera and ballet have a common ancestry. Although they have sought to travel separate ways over the centuries, it is when they have reunited that the theatre has been enriched by such resplendent opera-ballets as "Les Indes Fantasses" of Rameau in the 18th century, by such dance-laden operas as "Aida" and "Carmen" and such drama-laden ballets as "Giselle" in the 19th century, and by such 20th century inventions as those of the unique Bavarian composer, Carl Orff, where song and dance are often so much a part of each other that no one can draw a sure line of demarcation between them. Not to forget, of course, the superbly dynamic marriage of ballet and song in the modern American musical.

It may be claimed that the present world-wide tendency to seek ways of ending attitudes which beget human division—economic, religious and racial barriers—is reflected in the increasing number of theatre works which aim at reaching beyond the rigid categorisation implied by such names as musical comedy, operetta, comic opera, grand opera, ballet, dance drama. In challenge to obstructive prejudice, society aims at racial integration, common markets, Christian unity and so on, and, perhaps for the same reason, theatre progresses towards fusion of the various theatre art forms.

The 1964 presentations of three new ballets, conceived by or for Australians, and the clear advance of several of the younger singers towards operatic "star quality", without loss of sensitivity to the needs of polished ensemble work, are two of the many features of this joint season in which audiences will find opportunity both for great pride and great pleasure.

**THIS** year marks the end of the first decade of the Trust's work—ten years which, when all is taken into account, we look upon with satisfaction qualified by a determination that the next ten will be better.

It is not pretended that this first decade has been without its disappointments and failures, but it can be claimed that as a result of the Trust's activities Australian theatregoers have been better served, Australian artists have been afforded greatly widened opportunities, and Australian creative work for the

theatre has begun a vigorous emergence with an essentially Australian quality.

A generous increase in Government grants to the Trust in the latter part of 1963 has brought them part of the way towards the point at which they could be equal in magnitude to the tasks and to the opportunities ahead, but we accept the discipline these grants impose in accordance with our established policy of living within income.

The Trust, in the decade of its existence, has never turned to any Government, within the period for which grants have been fixed, with a plea for emergency help. It is partly because of this sense of financial responsibility that the Trust has continued to command the increasing support of Governments.

**ENCOURAGING** financial support has begun to come to us from industrial and commercial enterprises—some fifteen leading Australian companies have made donations exceeding £50,000 to the Trust in the last two years, an example which others are following.

In our society it is the great corporations, public and private, which have inherited the influence and the concentrations of wealth which, in the past, have been the privilege of rich and powerful individuals and families. Among the best of these in all ages the responsibility to act as patrons of the arts has always been accepted.

That their successors in our age are similarly acknowledging their membership of and capacity to enrich the quality of our society is a development of great social and cultural significance. We look forward to a time when the support given by our State Governments and municipalities will be matched by that of industry and commerce.

Development of the Trust's drama activities on a regional basis—that is, by association with and support of existing local enterprises of quality, or by establishment of them where they do not exist—is continuing. The factors involved in applying these principles of regional development of drama are under close study in the light of experience with the operations of the Old Tote in Sydney and the U.T.R.C. in Melbourne.

Results of the Trust's continuing quest for Australian playwrights of developed talent have, in general, proved disappointing for the reason that, however successful our presentational work might be, the development of a significant flow of indigenous creative work is the mark of a lively Australian theatre. Commissioning of plays from selected writers, capable of writing for the stage,

*Continued on Page 6*

*Guess Who?*

### *Bad Luck for Botany Bay*

**H**E was born a Jew, became a Catholic priest, later married in England according to non-conformist rites, and then fled from his creditors to America, where he dabbled in hotel-keeping, liquor production and, finally, the carrying business in Pennsylvania.

Nevertheless, during a life of endless emergency and opportunism, which transported him from his native Italy to U.S.A., via an England which was busy looking for criminals to send to Botany Bay, he found time to leave his mark for all time on the world history of opera.

Unlike Mr. Micawber, he always found, no matter what pressures kept him running, that something turned up—and turned up is how the answer to his identity is, if you haven't already guessed it.

Lorenzo Da Ponte, a close friend of Casanova, found it desirable to flee from his native Venice when assorted chickens, associated with his own imitations of Casanova, appeared likely to come home to roost. To ensure a welcome for himself in Vienna, he took the precaution of writing a high-falootin' caution about the family of a richly esculcheoned Austrian aristocrat—and enjoyed several years as a result. It was during this period that he wrote the libretto for Mozart's "The Marriage of Figaro", "Don Giovanni" and "Così fan Tutte". As a librettist, he has generally been regarded since as one of the supreme craftsmen of all time. Botany Bay could have done with his descendants.



# ORFF'S CRUSADE TO WIN OPERA FOR EVERYBODY

**PROBABLY** no composer of the 20th century has done more than the Bavarian Carl Orff to study the reasons why the greater public generally hates or resists modern music.

And none has done more in his own work to close the gap between what contemporary composers want to say and what audiences want to hear with excitement, understanding and affection.

Two of the famous works in which Orff seeks to bring stage music back to the heart of every man are featured in the repertoire of the Elizabethan Trust Opera Company's 1964 season. The works are "Catulli Carmina", a passionate representation of the theme of voluptuous love as it is recorded in the erotic poetry of the Roman Catullus, and "The Wise Woman" ("Die Kluge"), a boisterously hearty setting of a Grimm tale in which a peasant girl's ingenuity in answering riddles wins her the heart of a king.

It is Orff's basic belief that simple, electrifying rhythms—entirely free of the complexities favoured by many another modern composer—is the key to the regeneration of musical theatre and to mass audience delight in it. This belief finds full expression in both of the Orff works which, during the Trust's season, are paired as a double bill.



Walter Stiasny, principal conductor of the Elizabethan Trust Opera Company, who first introduced Orff's theatre works to Australian audiences.

The conviction that serious music has acquired far too much fat and clutter in the last 100 years, plus Orff's experiences as one of the world's "leading teachers of creative music-making among children, are at the basis of his crusade to restore to musical theatre the tremendous vitality that belongs to music-making in its most spontaneous primitive forms.

**HIS** associates, also sensitive to the ways in which the great public is unwelcoming and resentful to much modern music, tell the story of a delighted American visitor to the Orff Institute in Salzburg who said: "I hate modern music when it's awful; I love it when it's Orff!"

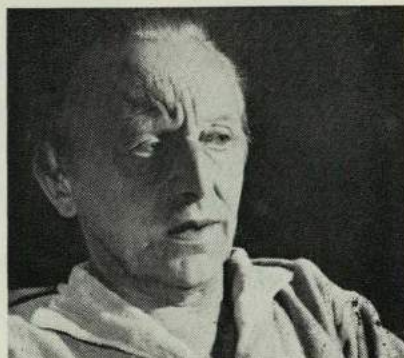
Orff was born in Munich in 1895. He studied at the Munich Academy before working as a coach and conductor at Mannheim and Darmstadt. Returning to Munich in 1925, he helped to found there a school, at which he taught until 1936 on lines laid down by the man who originated eurythmics, Jaques-Dalcroze. The aim of these methods was to educate the lay public in creative musician-ship.

As an outcome of his teaching experience, and his now historic success in developing in ordinary people a joyful way to musical expression through movement and improvisation, Orff published his book, "Schulwerk", between 1930-33—and the book has since become a vital guide to music educators in most countries of the world.

These teaching activities were a decisive influence on Orff's work as a composer, in which he aims at a resurrection of musical theatre by freeing it from "all the exaggerated means of expression" in which opera had arrived at the beginning of the 20th century and by reducing it to the elementary components from which it was first created. It is significant, in this respect, that Orff has been responsible for several master editions of the works of Claudio Monteverdi, the first great composer of opera in the earliest days of its infancy.

As Grove's "Dictionary of Music" puts it, Orff's concern with the estrangement between modern art and the public led him to strive to compose music of popular appeal which nevertheless broke with the 19th century's romantic traditions.

"Rhythm is to create a new musical order," says Grove. "Orff regards it as holding the balance between sentiment



*Der Australian Elizabethan Theatre Trust  
auf allen guten Wünschen für die  
Aufführungen der Kluge und Catulli Carmina  
Orff*

Carl Orff writes: "To the Australian Elizabethan Theatre Trust with every good wish for the presentations of 'The Wise Woman' and 'Catulli Carmina'."

and intellect and as an independent form-building element. He sets melody grown out of rhythm against the romantic conception of melody grown out of harmony. Rhythmical complications and chromatic elaboration of harmony are avoided, and there are no traces of contrapuntal writing in Orff's scores. The place of the traditional operatic forms is taken by a new musical form which comes from the region of folk song, in which Orff detects the rhythmical element in its purest state."

**ORFF'S** first stage work, "Carmina Burana" (1935-36), was produced at Frankfurt in 1937. An outstanding success then and in the high-voltage concert versions which have since been given in every orchestrally sophisticated country in the world, "Carmina Burana" was a stage realisation of the sometimes devout, sometimes scurrilous medieval verses recently found at an ancient monastery in Austria.

"The Wise Woman" ("Die Kluge"), completed in 1942, has since been performed to great acclaim in leading opera centres of Europe and America.

## Book Review

### "WALKABOUT" APPLAUDS

**T**HE widely held view that Australian theatre journalists have no great affection for their subject is given a most resounding and refreshing denial by Pamela Ruskin in the July issue of "Walkabout", Vol. 30, No. 7.

The denial is not made in so many words; it is rather made by Miss Ruskin's own example as she approaches her task of surveying Australian show business under the title "Spotlight on the Theatre". Affection is the keynote of all her judgments.

Carefully and colourfully written, with

some thirty illustrations (including three vivid pages of photographs of the Trust's Aboriginal Theatre presentation of last year), the survey has the comprehensiveness and responsibility to qualify for every Australian theatre-lover's library.

—L.B.



# Enthusing with the Brakes On

by Geoffrey Dutton\*

ONE of the oldest legends about the Australian character is that we are so democratic and egalitarian that anyone exceptional or anything startling excites our animosity. We are supposed not to show our emotions and to be very suspicious of enthusiasm.

Of course, this legend, like most others, is a mixture of fact and fantasy, just as people themselves are a mixture of the dour and the excitable.

There are all sorts of reasons behind the urge not to show enthusiasm, to cut the grand or sumptuous down to size. Language often provides a clue to these reasons. A good-humoured irony can cover up a lack of experience, as at the same time it can indicate a solid good sense that is not going to be dazzled by a brilliance that may not last.

Some years ago a rich Englishman took a young Queenslander and myself to a most splendid dinner in London. The Queenslander made his way politely through the champagne, the caviar, the pheasant, the crepe suzette, somewhat like Captain Cook navigating the Great Barrier Reef for the first time. Afterwards, when our host's Rolls-Royce had dropped us off at our twenty-year-old car, the Queenslander said to me, "Well, she wasn't a bad bit of grub, but I could have done with a decent drop of beer."

THE understatement was honest enough; he meant what he said. The irony that used the same words for this banquet as for a plate of sausages and mash at home was not meant unkindly. Nor did it mean he was incapable of enthusiasm. The night before I had heard him describe Laurence Olivier in the play we had just seen as "An absolute ruddy genius". It was rather that his vocabulary operated from a residual puritanism (which he would not have cared to admit) which allowed one to express approval of Shakespeare and a great actor, but certainly not of food and wine.

The words used here may have been blunt, but both they and the tone of voice in which they were used were devoid of envy or conceit or malice. This sort of poison is usually immediately evident in a knowing tone and a vocabulary that is a shade too precise. In this case, the cutting down to size is done in order to elevate the ego of the speaker.

Recently I was lucky enough to see Margot Fonteyn and Rudolf Nureyev dance in Melbourne. (As for those so-called unenthusiastic Australians, the applause nearly brought down the huge old St. Kilda Palais.) But as we made our way down the steps at the end of the performance a man with a voice like the over-shiny lapels of his dinner-jacket was saying to three over-attentive ladies, "Yes, it was quite tolerable from the second act on, but it was all very tiresome before that. Of course, he's just a type, that's all, just a type."

The ladies made suitable noises; they were impressed. It was the vagueness of the complaints that did the trick. The persnicketty adjectives that in fact meant nothing, the noun "type" that could mean anything, all combined to give the impression that Fonteyn and Nureyev didn't add up to much to anyone with such an Olympian regard. If one had a chance to pin this bogus Olympianism down one would find, not a genuine fondness for sausages and beer, as in the case of the Queenslander, but a mess of ignorance and second-hand scraps of knowledge.

SCREAMING teenagers mobbing their current idol do at least commit themselves, even though the terms are excessive. But for most people three of the hardest words to say are: "I like it".

The difficulties behind those three mild words are much the same, in a lesser way, as those behind the first declaration: "I love you". They amount to a declaration, a summing up of something that has been developing, a vote of confidence in what may live on.

No wonder most people, instead of saying outright "I like it", or alternatively, "I don't like it", hedge and say "It isn't bad", or "It's all right". The Australian ironic understatement is "I'll

## A DANCER'S CODE

Continued from Page 5

make your careers here in Australia. There is no real need to go overseas now. Complete training is readily available since the foundation of The Australian Ballet School, which incorporates all the best ideas of overseas schools, including the school at the Royal Ballet where I trained. I think young dancers who can afford to should go overseas to see how other companies work and to gain experience—but, now that a full-time ballet career is available in Australia, they should return home and work here."

MORE personally, Marilyn Jones admits that she "couldn't live anywhere else".

"Australia has the climate, the people, the wonderful happy-go-lucky way of life. Even touring is a pleasure in Australia. One can always rent a comfortable flat and enjoy the moving around.



Rudolf Nureyev.

They called him "just a type"!

give it a go", which both avoids a declaration and also opens a future escape route, can also disguise a great latent enthusiasm.

The wariness that goes with the ironic understatement is a valuable antidote against the disease of the superlative, which, especially in advertising, does its constant best to infect the community with an indifference to values.

It is a healthy critical tendency to wish to cut down to size, but it is good that we are gradually growing out of the stage of being known as a nation of knockers.

(\* Mr. Dutton's article was recently given as a talk for the A.B.C., by whose courtesy it is reprinted here.)

In Europe you can only stay in hotels, living out of suitcases, never really being able to relax."

She and her husband, Garth Welch, who is The Australian Ballet's principal danseur, hope to build a home soon. They have made no firm choice of a city yet, but Melbourne, as their company's headquarters, is in favour. One thing is definite: the home will be in Australia.

The Welches have every intention of one day raising a family.

"I love dancing and intend to keep going for a few years yet," Marilyn Jones says. "But one day I would like to settle down. Marriage isn't complete without children; we both feel that. But I don't believe in mixing a dancing career with motherhood. When I make the break, it will be complete."

—Tony Frewin.



# A DANCER'S CODE OF "AUSTRALIA FIRST"

**T**HERE is as much opportunity in Australia to become famous in dancing as there is anywhere else, but it's up to us dancers to make our company famous first."

This is typical of the dedication and enthusiasm of ballerina Marilyn Jones of The Australian Ballet, who, having herself turned her back on a glittering career in Europe to return to Australia, is emphatic when she declares: "I don't feel that by coming back I gave up anything."

Two years ago the star of Marilyn Jones was rising high on the international ballet scene. She had danced in most of the ballet centres of Europe and in the United Kingdom, had been acclaimed by critics and balletomanes alike. But, as soon as The Australian Ballet had been formed in Melbourne, and the doors opened to a permanent dancing career in her homeland, she returned. It is her belief, rather more than it is merely a wish, that the infant Australian company will itself reach international stature.

**T**HIS belief in the Australian Ballet, and in the part she herself can

play in its destiny, is many-faceted.

"There are so many more dancing opportunities here," she said in an interview. "I never forget that all the full-length roles in my repertoire were first danced in Australia. I first danced 'The Sleeping Beauty' and 'Swan Lake' in Sydney—and now 'Giselle' in Perth and Brisbane. Overseas, one rarely has the opportunity to try out these full-length roles."

Marilyn Jones has no favourite role, for, as she puts it, "each role gives you a different sort of satisfaction."

"I love the rhythm and movement of 'Jazz Spectrum' as much as the grace and beauty of the classical ballets."

But "Giselle" has tempted her to think of herself as a "frustrated actress".

"Giselle" gives me an opportunity to really act. The mad scene is a challenge to the most accomplished dancer and I love the chance to try it. This, of course, is one of the great values of having overseas dancers as great as Margot Fonteyn and Rudolf Nureyev in Australia. One of the most exciting ways of learning is to watch a ballerina like Dame Margot in action, not just for the perfection of her dancing, but for the poignancy of her acting as well."

\* \* \*

**N**EVERTHELESS, Marilyn Jones has firm views about guest artists.

"If dancers like Fonteyn and Nureyev help the company financially, by attracting big audiences and creating keener interest in ballet, then their coming here is good. But I don't believe in importing dancers who are not so well known."

"It is better for a company to give its own dancers the opportunity to dance the main roles, at the same time building up their public image and public following. There is no reason why our own dancers should not be able to star overseas as guest artists one day. For that to happen, of course, it will be necessary for The Australian Ballet itself to tour first."

"The company *must* go overseas, but it should restrict its movements for a start. A tour of Australia's near north—to Hong Kong, Singapore, the Philippines, Malaya and even Japan—could do a great deal for the company's reputation," she said. "We haven't a strong enough repertoire for London yet, but this will come in time, and, when it does come, I think it will be important to us to take our own Australian ballets."

\* \* \*

**M**ARILYN JONES is a wholehearted admirer of her company's policy of commissioning Australians to create new ballets—such as Rex Reid's "Melbourne Cup" and Ray Powell's "Just For Fun" in 1963, and Robert Helpmann's "The Display", Betty Pounder's "Jazz Spectrum" this year. However, while she feels it a good thing for Australian choreographers to be given these opportunities, she also believes that the company could build up its repertoire by commissioning overseas choreographers to come to Australia and create new ballets for the company. Two of the names she most readily mentions are American Georges Balanchine and British Frederick Ashton. It is her thought that The Australian Ballet should have at least one full-length ballet of its own before it heads for London.

To young dance students hopeful of future careers as ballerinas, Marilyn Jones has this advice to give: "Try to



Marilyn Jones and Garth Welch in the Pas de Deux from "Nutcracker".

Continued on Page 4



## Past, Present, Future

(cont. from page 2)

but neglectful of it because of the uncertain market, may prove a solution of the problems.

This year's joint season of opera and ballet is in the nature of an experiment, the two companies having previously been before the public in separate seasons. It is hoped that the joint season will ease the considerable administrative and orchestral difficulties which face us in separate seasons. In this connection we are deeply grateful to the A.B.C. for their help with the symphony orchestras in the various States.

This co-operation as to orchestras places great burdens on the A.B.C., and these difficulties impose serious limitations on the flexibility of planning by the Trust itself. The ideal solution would be the formation of a second orchestra—a theatre orchestra—but the costs of maintaining this would be very heavy. Nevertheless, we intend to explore its practicability.

1964 marks a big forward step in the development of indigenous creative work in ballet, "The Display" and "Jazz Spectrum" were both specially commissioned, and this will be the pattern of our work—to ensure fuller use of the talents of Australian choreographers, composers, painters and designers.

**O**PERA in Australia has always depended primarily on the re-creation of works from abroad—and these mainly composed in the idiom of and for audiences of earlier generations. It is strongly felt that if this art is to continue vigorous and relevant to contemporary life it must, in some degree, give expression to contemporary ideas and contemporary themes. Accordingly, we have sought to introduce contemporary works into the opera repertoire and, indeed, we hope that, within a year or two, our audiences may see operas commissioned so as to bring into collaboration Australian playwrights, composers and painters.

The joint season of ballet and opera provides an opportunity for the presentation of works which flexibly support the resources of both these arts. In the 1964 season, works by Carl Orff make an advance on these lines which we hope will lead on to the development here of vigorous contemporary works. It may be that works in form similar to "West Side Story" will prove the characteristic contribution of the 20th century to lyric theatre.

At present the great cost of presenting ballet and opera seasons, and of maintaining companies at high professional level, make it essential that our main effort should be directed to national companies in these fields. We believe, however, that even at this stage, the national companies need to be supplemented by activity on a regional basis.

It is hoped this year to conclude arrangements in Western Australia for a regional ballet organisation linked with



A scene from Ray Powell's new ballet, "Roundelay". Even in childhood, nobody wants to play games with the pathetic hero, "Mr. Us".

The Australian Ballet and to follow this with a similar development in other States.

**U**LTIMATELY, we hope it will be possible to maintain more than one company of national standing, each based on a particular theatre, developing support and loyalties from its own community and regarding tours as a supplementary though important aspect of their work. At present the strength of public support for these arts and the magnitude of subsidies available for them are inadequate to sustain more than one major company without a loss of standards.

It may be, however, that when the Sydney Opera House and the Melbourne Cultural Centre are fully effective, when audiences have grown and when Governmental and other subventions are greater, this objective will become practicable.

The completion of a decade of experience provides a suitable occasion for re-examining the structure and organisation of the Trust and to bring forward proposals for changes which will make it more effective. The Board intends to undertake such an examination and would welcome the interest of all Members in this.

We are confident that in the next ten years theatre in Australia will, in its greater richness and strength, reflect more fully the work of the Trust than in its first decade. The next ten years will be even more exciting. Mistakes will no doubt be made, but they will be the errors of enterprise and courage, and we shall learn from them. And from the sum of our endeavours the quality of Australian life will be enriched.

[This article by Dr. Coombs is a survey of points discussed by him in an address to Members at the Annual Meeting of the Trust.]

## Crossword Winners



Two tickets for a forthcoming Trust presentation are being arranged for each of the following six winners of the crossword contest in "Trust News" of June 1, 1964. These were:—

Mr. W. E. Arnold,  
9 Birdwood Ave.,  
Aspendale, Vic.

Mrs. G. C. Brown,  
19 Colwel Crescent,  
Chatswood, N.S.W.

Miss Evanie Everett,  
23 Pioneer Street,  
Toowong, Qld.

Miss P. Hirst,  
12 Khartoum Street,  
North Caulfield, Vic.

Mr. R. M. Parker,  
14 Gilliver Avenue,  
Vauluse, N.S.W.

Mr. J. G. Smyth,  
82/11 Sutherland Crescent,  
Darling Point, N.S.W.

(Note: A large number of entrants misspelt "Cosi fan Tutte" as "Cosi fan Tutti". Some slipped on "Sarsaparilla".)



## LETTERS TO THE TRUST

### "Cosi" Fan's Tut

Sir,—Continuing use of the title "Cosi fan Tutte" for Mozart's last operatic comedy is objectionable. The title's meaning—"All Women Are Like This"—is insulting to one of the two most constant sexes available. If the title must be in Italian, why not make it "Cosi fan Tutti" so as to include men in the libretto's comments on human misbehaviour? Anyway, what harm could come of re-naming the opera altogether and calling it something like "The Summer of the Eighteenth Century Dolls"?

LUCY HALLIBURTON

Indooroopilly, Q.

### Brickbats

Sir,—The functions of "Trust News" may be thought to be of two main kinds: first, the providing of information on the Trust's plans and activities, and, second, the indulging of the Trust in a little guileless self-advertising. The first function is useful and of some real interest to Members; the second is no doubt inspiring for the Trust itself. But it is disturbing that the greater part of the newsletter attempts neither function acceptably, exhibiting every evidence of vulgarity, triviality and assertive smallness of mind.

Affronted, as many Members must be, by the cosy (if pretentious) banalities in which dancers' marriages and singers' domestic intentions are discussed, it is difficult to direct one's attention to the central issue. This is, quite simply, that this organisation of which we are Members aims to nurture the arts in Australia, but by presenting itself as it here does, degrades the arts and demeans the people engaged in their disciplines.

The embarrassing waggishness of approach and the execrable prose in which these fumbled offerings are brought before us witness to a perniciously enfeebled

*Continued in next column*

## U.T.R.C's Challenge to Old Tote

THE friendly rivalry between Sydney's Old Tote Theatre and Melbourne's Union Theatre Repertory Company in their bids to become unchallenged pace-maker in play presentation in Australia is moving into a new phase as the U.T.R.C. prepares for its festival of new play successes from overseas.

The odds being quoted against the U.T.R.C. in betting circles have now been very sharply shortened by the bookmakers after a cursory look at the festival's chosen repertoire and at the cast lists.

The first play of the festival (already a spectacular success in the Old Tote Company's presentations of it in Sydney, Canberra, Brisbane and Adelaide) will be Edward Albee's scarring "Who's Afraid of Virginia Woolf?" It will open at the Union Theatre on September 7 with a Melbourne cast hell-bent on outclassing the Old Tote's gifted quartet.

The U.T.R.C.'s cast will be Bunney Brooke, Brian James, Kevin Colson and Helen Harper. The production will be directed by John Sumner.

Also in the festival line-up of plays is Peter Ustinov's "The Photo Finish". This play has already enjoyed considerable success on the Continent as well as on Broadway and London's West End.

"After the Fall," by Arthur Miller, the third play in the festival, was recently premiered at New York's Lincoln Centre. It is Arthur Miller's first play in eight years and, being written as an autobiography, it includes stages of Miller's marriage to Marilyn Monroe.

Herb Gardner's "A Thousand Clowns," the fourth play, is a satire on television, and when it recently opened in London it received an enthusiastic press.

awareness, a sickly process of self-titillation. Interest so captured is scarcely worth the ambush.

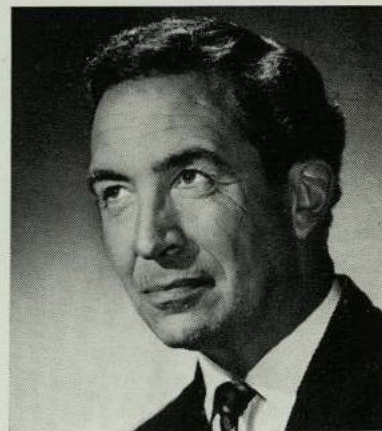
The Trust must, indeed, despise its Members if it feels them suitably addressed by such blustering, familiar incomprehension — if it feels them in need of the sugary pleasures of stimulation, fragmentation and fake egalitarianism (Shakespeare and the ordinary, dinkum Aussie). The situation is even more alarming if the Trust has not recognised the character of its newsletter.

ROBIN GROVE,  
Department of English  
University of Melbourne

The last play of the festival is Arch Oboler's "Night of the Auk," a science fiction drama dealing with five men who are returning to earth in a space capsule after being the first to land on the moon. It is nothing if not topical.

In addition to the players already named, the casts for the season will be drawn from such well-known artists as Simon Chilvers, Sydney Conabere, Michael Duffield, Alan Hopgood, Roma Johnston, Marea Letho, Malcolm Robertson and Frank Thring.

The designers will be Anne Fraser and Richard Prins.



Brian James, who plays the role of George in the U.T.R.C.'s "Who's Afraid of Virginia Woolf?", and is not afraid of the reputation already won by the Old Tote's Alexander Hay in this role.

### Les who?

SOME element of incongruity has offended several Trust correspondents who have read a brochure listing of this season's ballet composers, as follows:—

Malcolm Williamson, James Penberthy, Les Patching, Tchaikovsky, Chopin, Borodin and Schumann.

One correspondent complained that, for the sake of uniformity, it would have been better to call the old-timers Pete Tchaikovsky, Freddie Chopin, Bob Schumann, etc.

Another expresses resentment of a Melbourne acquaintance who has been dining out among his ballet friends on the gag that he is itching to see this new ballet "Jazz Patching" by Les Sylphides.

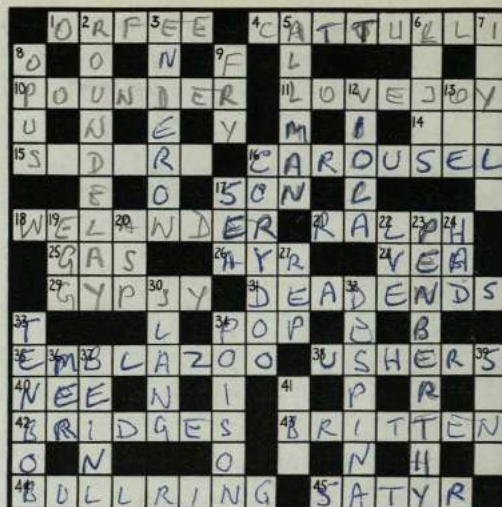


# THEATRE CROSSWORD

## ACROSS:

## DOWN:

1. A composer represented in the Trust's 1964 season has produced a famous edition of this Monteverdi opera which suggests his own name.
2. A ballet, world-premiered in Brisbane during the current season.
3. On following one who finishes off; it's the true skin.
4. Latin writer whose love poetry is featured in a 1964 Trust Opera presentation.
5. Baritone singing the title role of Verdi's "Macbeth" during the Trust Opera's current season.
6. Common Hungarian male name.
7. What menace was on the opposite side of the Straits of Messina from Charybdis?
8. The word "opera" is the plural of what?
9. Who is the playwright who wrote "The Lady's Not For Burning"?
10. Choreographer of "Jazz Spectrum".
11. Outstanding Australian producer who produced "Troilus and Cressida" for the Trust at the 1964 Adelaide Festival.
12. The real name of Cesario in "Twelfth Night"?
13. To be in debt.
14. What went to sea with a pussy-cat?
15. They behave with unconcealed partisanship.
16. Name of a famous controversial work by Andre Gide.
17. Black, White, Red, Yellow—yet it's always much the same in colour.
18. Perhaps The Australian Ballet's most exuberant dancer.
19. Something to poach.
20. Its bite was fatal to Cleopatra.
21. How his intimates know actor Richardson, who figured in the first show at Sydney's Elizabethan Theatre after it was acquired by the Trust.
22. Noted Australian character actor named Reg.
23. W.A. composer of the music specially commissioned for "Roundelay".
24. Possessed.
25. Fuel.
26. But Bach didn't write this Queensland town on his G string.
27. Repertory.
28. Affirmative.
29. Racially, what was Carmen?
30. Vernacular talk.
31. They lead nowhere.
32. Mischief-making maid in "Cosi fan Tutte".
33. French version of 17-down.
34. A show the public won't support is known as box-office what?
35. Decorate with colours of brilliant heraldic splendour.
36. Producer of the Trust Opera's 1964 presentations of "The Wise Woman" and "Macbeth".
37. First name of Viennese soprano Jurinac, who appeared in the Trust Opera's first season.
38. Members of the theatre staff.
39. Recede like the tide.
40. Maiden-name?
41. Recede like the tide.
42. Surname of the soprano singing Dorabella in the Trust's 1964 production of "Cosi fan Tutte".
43. Composer of the opera "Peter Grimes" and the ballet "Prince of the Pagodas".
44. In what environment was the "Carmen" baritone Escamillo a public hero?
45. Part man, part goat, he resembles a faun.



## 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 September 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.

Results of June crossword contest on page 6.



ONE of the best of all musical puns crops up in Mozart's "Cosi fan Tutte", an opera title which is usually translated "They're All Like This". Now, although the title in this instance refers to the alleged universal frailty of women, Mozart has something else in mind whenever the words "Cosi fan Tutte" crop up in the text of the libretto.

He accompanies the words every time with a musical phrase which is deliberately commonplace—the sort of musical phrase that almost every contemporary composer was using ad nauseam. "They're All Like This," says this little musical jest at the composing habits of the day.

EREACH RILEY, Figaro-like factotum of the N.S.W. State Opera, has ample proof that "never, never" is not the answer received from the Never-Never when offers are made to stage opera away back in there. He quotes an aboriginal member of the audience for a recent opera presentation who went on the record as saying that "The Barber of Seville" is better than the Snake Bay corroboree.

"OPERATIC SOCIETY can beat younger RIVALS", declared a recent newspaper headline—which could have amused all the younger Australian supporters of Opera who cannot imagine "operatic society" without the dynamic young component they provide to all Trust opera audiences as the Young Elizabethan Members (YEMS).

But the headline wasn't in the news section; it was among the turf tips. It is gratifying to the

YEMS that Operatic Society, which started favourite, came in behind all its younger rivals.

TOO good to be good.

Probably the most easy-to-take denunciation of a singer ever written came from composer Verdi after he had heard the soprano Eugenia Tadolini in the Lady Macbeth role of his famous middle-period Shakespearean opera.

"Tadolini looks delightful and good, and I would like Lady Macbeth to look ugly and evil," Verdi protested. "Tadolini sings to perfection, and I would like Lady Macbeth not to sing at all! Tadolini has a stupendous voice, clear, limpid and powerful; I would like in Lady Macbeth a voice rough, hoarse, gloomy. Tadolini's voice has angelic qualities; I would like the voice of Lady Macbeth to have something diabolical about it."

It has sometimes been said on behalf of artistic sopranos that there is something diabolical about Verdi.