

# Trust News

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

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## BALLET AT PEAK FOR TOUR OF U.K.

by GEOFFREY INGRAM \*

IN its present tour of Australian cities, the Australian Ballet is fully keyed up to meet both the excitements and the challenges of its participation later this year in the Commonwealth Festival of Arts in Britain.

The opportunity to measure Australian audience receptiveness against what the company is striving for in such ballets as "Yugen", "Le Conservatoire", "The Display" and "Melbourne Cup" is being very readily taken by all members of the company, for safe passage through the tests of searching Australian criticism can be a significant key to the company's prospects later in 1965 in the arena of international criticism.

The overseas tour, assisted by a special grant from the Commonwealth Government, has necessarily occasioned an intensive re-planning of the company's development. One aspect of this re-planning is in the choice of the 1965 repertoire.

IN determining this repertoire, consideration has been given to ballets which are likely to be popular not only in Australia but also overseas. That is one of several basic reasons underlying the present production by the company of August Bournonville's "Le Conservatoire".

The work of Bournonville is the foundation upon which the Royal Danish Ballet is established—and a most memorable opportunity to measure the genius of Bournonville, as dancer and teacher and choreographer, was given to Australian balletomanes in 1962 when dancer Erik Bruhn from Denmark made a series of guest appearances with the Australian Ballet.

"Le Conservatoire" is being re-produced in Australia by Poul Gnatt, now resident here after a distinguished career with the Royal Danish Ballet. It is one of the major works of the Bournonville



Ron Haddrick as he appeared in Robin Lovejoy's recent production of *Othello* at the Perth Festival. Haddrick will play the *Othello* role again when Tom Brown's new production of the tragedy is mounted at Sydney's Old Tote in the near future.

repertoire and one of the oldest ballets at present being performed. A work of exquisite charm and technical finesse, it has not been toured in Europe for at least 15 years.

With designs by Sydney's Desmond Digby, the artist who conceived such entrancing stage "housing" for recent productions here of "Cosi fan Tutte" and "Die Fledermaus", Bournonville's "Le Conservatoire" can confidently be counted upon to capture all audiences with its perennial beguilements.

SOME completely new ballet is an essential component of a touring company's repertoire. We have this in Robert Helpmann's "Yugen", which, danced to a specially written score by the Japanese Yuzo Toyama, adopts its theme and mood from the Japanese Noh drama. Helpmann's production of this ballet of most unusual collaboration is most original in its treatment of themes which are not new as subjects

for ballet, but which—in a production such as his—are of continuing universal appeal. (See "Yugen" designs on pages 6 and 7.)

Other works to be toured overseas in the form in which Australian audiences are now seeing them are Helpmann's "The Display" and Rex Reid's "Melbourne Cup". Already both of these works are known overseas by the "cognoscenti" who await them, if not exactly with bated breath, then certainly with a very considerable measure of eager interest.

The company's overseas tour will be an extensive one. The Commonwealth Arts Festival itself embraces Liverpool, Cardiff and Glasgow, and the company will appear in at least two of these cities in addition to London. In London, the company will give two gala performances in no less a setting than the Royal Opera House, Covent Garden.

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\* GEOFFREY INGRAM is the Administrator of The Australian Ballet. He has recently been in London to plan complete details for the company's overseas appearances in 1965.



# Trust News

Editor: LINDSEY BROWNE

MARCH, 1965

## TOMORROW'S AUDIENCES

The opening of the new school year throughout Australia has brought with it a considerable expansion both in the Trust's own activities for school audiences and in Trust support for various instrumentalities whose mission, like the Trust's, is the generation among young Australians of enthusiasm and affection for the theatre arts and of understanding of the personal enrichment that these arts give to life.

Three companies of Young Elizabethan Players, presenting carefully shortened versions of Shakespearean plays set for school study, are meeting busy schedules as they tour from school to school in New South Wales, Victoria, Tasmania, South Australia and Queensland. In New South Wales schools, also, members of the Trust Opera Company are continuing the series of presentations called "Opera in a Nutshell" which were inaugurated last year. Following last year's successful costumed presentations of the major scenes of "Carmen", the Trust singers (presented by the N.S.W. State Opera Company) are staging Donizetti's "Don Pasquale" during 1965.

A parallel development in ballet—called "Ballet in a Nutshell"—is being planned for New South Wales. This is a project whereby outstanding groups of dancers will visit schools to perform selected scenes from ballet. The highly successful performance-demonstrations which the Australian Ballet gives to school audiences ("Let's Make a Ballet") are continuing in the cities at present being toured by the company. In Western Australia, the Adult Education Board has formulated new plans for extending drama presentations through country areas, and the Trust has voted additional funds towards the costs involved in these presentations.

It is the function of an organisation like the Trust not only to create theatrical productions, but also to create audiences by the implementation of just such educational programmes as those mentioned. Every young Australian whose love of theatre is stirred for the first time by these ventures helps to enlarge the boundaries in which Australian theatre artists may work in their homeland.

## LOVEJOY'S WORK GIVES NEW HOPE TO PLAYWRIGHTS

**A**PPPOINTMENT of producer-designer Robin Lovejoy as a co-director of Sydney's Old Tote Theatre increases hopes that Australian plays of sufficient merit and viability for Old Tote presentation will be found, for it is to the training and encouragement of promising young Australian playwrights that Mr. Lovejoy has devoted almost all of his creative energies in the recent past.

Following the series of professional "readings" of Australian scripts which he arranged and produced at the Old Tote last year for the primary purpose of guiding authors, Robin Lovejoy recently participated in a joint A.B.C.-Trust seminar in which 10 young writers, for a fortnight, submitted stage and TV

scripts to the fire and anvil of round-table argument, "readings" and full-furnished production.

"The complaint I have never ceased to hear from our writers is that they live in a sort of limbo, cut off from theatre," Mr. Lovejoy says. "That must be changed.

"The writer's art, as I see it, is essentially a lonely one—but theatre writing differs from other forms of literature in that it is not a direct communication from writer to reader. It has to be interpreted by actors, directors, technicians; therefore, the writer has here a special set of factors and conditions to contend with as he writes. I don't think there has been sufficient understanding among writers of what these factors are.

"The play-readings at the Old Tote last year and the 'Playwrights' Workshop' Seminar were an attempt to expose the writers to these very factors and conditions in order to help them understand the motivations, ethics, goodwill or otherwise of the interpretative team—to become aware of the importance of precision in writing and of the dangers of imprecision. And, at the same time, we have sought through these ventures to intensify the interpretative team's awareness of its obligation to deal fairly and faithfully with the writer and his special sense of possession."

Robin Lovejoy's ascent to his present place of distinction as one of Australia's outstanding stage producers and theatre thinkers began by the mere accident of an army camp show in 1944. But for his involvement in that little burst of army high jinks and the taste it gave him for show business, he might well have devoted himself to an entirely different interest—a career as a nurseryman. The scene of that first show was a 20-man radar post on a rock in Torres Strait.

He had merely suggested "a bit of a concert" as a way of relieving the post's collective boredom, and he even went so far as to paint scenery with his shaving brush—a deed, by the way, in which his brush-strokes unconsciously went in rhythm with the music of a tinpot band rehearsing nearby. From this, an act was cooked up for Sergeant Lovejoy to do: he was to paint rhythmically for the audience's visual amusement while the band attended to the auditory pleasures by playing "The White Cliffs of Dover" and "Red Sails in the Sunset".

**B**ORN in an obscure outpost of Fiji, which was his home till he was 15 and ready to become an audit clerk in Sydney, Robin Lovejoy had, as the only

(Continued on page 10)

Guess Who?

### Boston Beano

**A**N opera by Verdi tells how Richard, Earl of Warwick, Governor of Boston, is assassinated at a brilliant social function in the city which, as the then stronghold of trans-Atlantic puritanism, had absolutely nothing to qualify it as a setting for the very Italianate goings-on in Verdi's cloak-and-dagger plot.

Nobody realised the laughable incongruity of this better than Verdi did. The change of character names and locale for his opera had been forced upon him by nervous official censorship which objected hotly to any stage work dealing with the assassination of rulers, the more particularly as an attempt had recently been made on the life of Napoleon III in Naples.

For Verdi's plot was really concerned not with any vague Earl of Warwick but with one of the most enlightened of 18th century European kings. Who was this king?

With all due deference to the faddling of Nero and to the several songs which are sometimes said to have been composed by England's Henry VIII, it may be claimed that Gustavus III was the outstanding artist-king of all time. A ranking poet and playwright in the literary history of his country, he is said (by "Encyclopaedia Britannica") to have been the virtual founder of Swedish theatre and to have written some of the most acclable plays in the present-day Swedish repertoire. In Stockholm these days Verdi's "A Masked Ball" is always played with King Gustavus as the central character and with Stockholm itself as the setting for the drama.

Gustavus III of Sweden, nephew of Frederick the Great of Prussia, was assassinated at a masked ball in the Stockholm Opera House in 1792.



# BEST COMEDY FROM NOEL COWARD

by H. G. KIPPAX\*

*WE have been told by T. S. Eliot how, after "Murder in the Cathedral", he began searching for the secular form appropriate to a contemporary poetic drama designed for performance on the stage.*

The adaptation of Greek tragic themes in "The Family Reunion" (1939), with its unconvincing chorus and Eumenides, did not satisfy him. For his next play (1949) he used the between-wars drawing-room comedy of manners as the platform from which he launched his inquiry into the nature of salvation. He called it "The Cocktail Party".

Its relevance to this article is in the compliment it pays to one of the popular playwrights of the inter-wars period. The cocktail-party rhythms which open his play are immediately familiar to us: *Julia*: The only man I ever knew who could hear the cry of bats.

*Peter*: Hear the cry of bats?

*Julia*: He would hear the cry of bats.

*Celia*: But how do you know he could hear the cry of bats?

Compare with:

*David*: Where's your mother, Simon?

*Simon*: She was last seen in the punt.

*David*: How extraordinary! She can't punt.

*Sorel*: Sandy Tyrell's with her.

*David*: Oh, well, she'll be all right then. (Pause) Who is he?

*Sorel*: I don't know.

*David*: Do sit down, everybody.\*

The snip-snap rhythms; the silly iterations; the off-beat silences; the patterns of sound echoing, savouring and mocking the solemn bubble and squeak of a certain kind of earnest triviality—these are the tones of the jazz era, of "La Creation du Monde", of "Facade", and of Noel Coward.

**I**N my opinion, because Coward wrote dialogue which so effortlessly evokes the mood and tone of his age, some of his comedies will be among the plays of that age which, with the "classics" of Shaw, Eliot and O'Casey, will survive and be revived in the spirit in which today we revive not only "The Importance of Being Earnest", a masterpiece, but such minor plays as "Lady Windermere's Fan".

One does not nominate Coward for survival without some sense of guilt toward those excellent and far more serious craftsmen whose plays also held the stage in the years between "The

(\* The quoted dialogue is from "Hay Fever".)

## Coward Strikes Again

This page's counter to arguments against Noel Coward's eligibility for revival finds further support in the 1965 Coward upsurge in Melbourne.

"High Spirits", the musical version of Coward's "Blithe Spirit", is to open soon at the Princess in a Carroll-Trust production. And the U.T.R.C.'s 1965 season at the Russell Street Theatre is also to open soon with "Present Laughter".

Young Idea" (1921) and "Blithe Spirit" (1941) (after which, for Coward, the cocktails ran out). But to re-read those more serious plays now can be a saddening experience.

The best of them are the plays of social comment—"A Bill of Divorcement" (Clemence Dane, 1921); "Loyalties" (Galsworthy, 1922); three or four of Bridie's comedies, from "The Anatomist" (1931) onwards; "The Green Bay Tree" (Mordaunt Sharp, 1933); "Love On The Dole" (Walter Greenwood and Gordon Gow, 1935); "The Corn Is Green" (Emlyn Williams, 1938). Admirably carpentered, with firm characterisation, they served ideas which have been assimilated or causes which have been won. They are the dramatic journalism of their time, just as, I suspect, the plays of Osborne, Wesker and Shelagh Delaney are of ours. The stage of any period would be the poorer and less relevant as a social force without them.

But they date. So do the plays which startled with a novel coup de theatre—plays like Sutton Vane's "Outward Bound" (1923) or Priestley's ingenious "Dangerous Corner" (1933). So do the historical dramas, "The Barretts of Wimpole Street" (1930), "Richard of Bordeaux" (1931), "Victoria Regina" (1935); if future ages look at the Brownings or King Richard II or Queen Victoria it will be through contemporary eyes and with contemporary judgments.

But the best of Coward continues to be played to pleased audiences in repertory theatres and by amateurs all over England and America—and does not date, just as Wilde does not, not because his ideas remain relevant (he has no ideas), but because he offers a unique humour, the more piquant in its period flavour because its lyricism is timeless.

**T**HE stages of his rise and decline need be only sketched. He came from the London suburban lower middle-class and first won fame as a non-conformist jeering at the middle-class values.

As a child, he tells us, he bit his schoolteacher, "an action which I have never for an instant regretted". In the late years of World War I, he also tells us, he schemed ingeniously and successfully to avoid conscription. In 1924, in "The Vortex" (the "Look Back in Anger" of its day), he bit hard at the older generation and its irresponsibility. Thereafter, amid universal adulation, he drifted toward "Cavalcade" (1931), "This Happy Breed" (1942), and the film "In Which We Serve" (1943), in which the court-jester of the Establishment became one of its most superior salesmen.

The aftermath of World War II found the Mayfair provincial and name-dropper of "Future Indefinite", the second instalment of his autobiography, marooned in Bermuda far from the

\* Noel Coward's "Hay Fever" in an Old Tote production, with renowned English actress Sophie Stewart at the head of the cast, is at present being toured through country cities of New South Wales, following its recent premiere at the first Orange Festival.

Debate on the decision to revive this comedy has ranged from withering contempt to hearty applause. It is perhaps significant in this debate that "Hay Fever" was recently brought into the repertoire of the National Theatre in Britain.

The article on this page by Australia's outstanding theatre critic, H. G. Kippax, offers a point of view on Coward which is increasingly shared by thinking theatre-goers. It is reprinted here by permission of "The Sydney Morning Herald".

sources of his humour, in an age whose addiction to the "kitchen-sink" has excited his scorn. But the same age still pays to laugh at "Hay Fever" (1925), "Private Lives" (1930) and "Blithe Spirit" (1941)—so that Mr. Coward, who has never disdained materialism, enjoys the last laugh.

For me, "Private Lives" is the choicest of his comedies. Its form, its irrepressible puppet characters, and its patterned humour are as inseparable and diverting as form, themes and orchestration are in, say, "L'Arlesienne Suite".

Consider the form. Act One presents us, first, with Elyot and his second wife, Sybil, beginning their honeymoon. Two themes bubble in the dialogue—Sybil's maddening curiosity about the first wife, Amanda, and Elyot's irritable acquiescence in condemning Amanda's incompatibility. Next comes a variation, played between Amanda and her second husband, Victor, with the same themes, applied to Elyot, bubbling between them. Then Amanda and Elyot meet. Their scene is followed by two more duets on a new theme, as each unsuccessfully tries to persuade the new partner to leave. Finally, the love theme which has haunted the Act emerges in the last duet between Amanda and Elyot before they run away.

Act II is a brilliant duet composed of alternating episodes of tenderness and incompatibility, and culminating in a physical brawl and the arrival of the unfortunate Victor and Sybil. Act III is a set of variations, laid out with the virtuosity of the Da Ponte of "Cosi fan Tutte" for all possible combinations of the four characters, and leading through reconciliations between Amanda and Victor and between Elyot and Sybil to a thundering row between Victor and Sybil—at which stage Elyot and Amanda run away again.

The characters are as artificial as the form. What Lamb said, inaccurately,

(Continued on page 10)



# The Prologue

LADIES and Gentlemen, this night at least  
My task is to say Grace before the feast.  
And I'm not merely Prologue to your play  
But to the theme we celebrate today:  
Ten years devoted, strange as this may seem,  
To Art's achievement of a Banker's dream;  
Ten years of Vision, Patience, Boldness, Tact  
To make the Elizabethan Trust a fact.

FRIENDS of the Trust—and Trust is still the  
word,  
For without trust all theatre's absurd;  
The Mimic Arts demand, and ours in chief,  
Willing Suspension of your Disbelief,  
And plays themselves are acts of faith which bend  
Author, producer, actors to one end.  
But first of all, Faith, Trust and Hope must be  
Yours who support us with your L S D.  
Without what Generosity affords  
Our show tonight had never reached the boards,  
Eureka's golden hopes would soon decline  
Had she not found a Nugget in her mine.

FRIENDS of the Trust—what I began to say  
Was that these ten years seem themselves a play.  
Act One took the first six and it began as  
An enterprising Comedy of Manners:  
Scene One, *The Sleeping Prince*; Scene Two, *Medea*;  
Then *The Doll* saw us launched on our career,  
Australian Drama, as was fit and right,  
Made its dramatic entry overnight  
And that same vintage year indeed can claim  
Australian Opera, launched in Mozart's name.

OUR Second Act, your kindness will endorse,  
Showed out our breeding for the stayers' course:  
Australian Ballet joined her sister arts  
As *Melbourne Cup* got off without false starts,  
And a new start in Drama proved its worth:  
We now play midwife where we once gave birth.

I SPARE you a description of Act Three,  
For here it is: it's what you've come to see.  
We offer in our Bill of Fare tonight  
An old device and yet a new delight.  
Song, dance and acting, all three arts you find  
As separate dishes and as one combined,  
With Cimarosa and Stravinsky, too,  
Our music joins the old modes and the new.

AMONG the many names that grace our feast  
Choose any one as banner for the rest.  
Let some choose Helpmann; May his art prevail  
To point my moral with his Soldier's Tale.  
From the first Prologue spoken in this town,  
I take a phrase which he may make his own  
And give it a new meaning. He may say  
With more conviction than the lags whose play  
Launched Drama on the shores of Botany Bay,  
Say, as so much Australian genius could:  
"We left our country for our country's good!"  
Say also this far better truth to learn:  
That for our greater good, all will return.

WHERE once a Prologue to the manner born  
Might think to lash the critics with his scorn,  
Our hand is here and this our wish for them  
That they find more to cherish than condemn.  
For what's already done, we may thank God;  
For what is left undone, we kiss the rod.

—A. D. Hope

(A. D. Hope's prologue for the special 10th Anniversary presentation by the Trust at the Elizabethan Theatre, Newtown,  
is reproduced here in response to many requests.)



## "The Bach of Ballet"

This is the entrancing grouping of dancers as the curtain falls at the end of the Australian Ballet's presentation of the Bournonville work, "Le Conservatoire". Described by Trust Director Stefan Haag as "the Bach of Ballet", Bournonville's masterpiece is a high-point of the ballet company's 1965 repertoire. It has been re-created for Australia by Danish dancer, Poul Gnatt, who appears (as the dancing master) in the centre of our picture.



Photograph by courtesy of "The News", Adelaide.

## "MADAME BUTTERFLY" DROPS NO DIPLOMATIC BRICKS

**A**USTRALIA is one of the few remaining opera-loving countries in the world where Puccini's "Madame Butterfly" can still be staged without causing diplomatic difficulties of one kind or another for authority.

None of the political overtones that have variously bedevilled productions of this opera overseas in the last quarter-century are to be detected in the present Arts Council tour of New South Wales and Queensland of a Trust production of "Butterfly", with Sydney soprano, Mary Hayman, in the title role.

The tour, begun at Bowral early in February, will range as far north as Rockhampton, Townsville and Ingham before closing at Maitland in mid-April.

During World War II, according to a spokesman for the touring company, American officialdom frowned on productions of "Madame Butterfly" because of the adverse effect of the anti-American sympathies which might be raised by a story in which an American naval officer deserts a Japanese child bride. Puccini's use of the American

national anthem in his score ("The Star-Spangled Banner") is so closely identified with the goings and comings of the naval officer that Washington's nervousness about performances of the opera seemed justified at the time.

"Oddly enough," the spokesman continued, "this same opera won quite extraordinary popularity in Nazi-occupied Europe during the later stages of World War II. It became so popular, indeed, that the Nazis finally banned performances of 'Butterfly' altogether."

"There was an obvious political meaning in the huge outbursts of public applause for the famous aria, 'One Fine Day'—and the Nazis, once they grasped the meaning of it, regarded the opera as being among the deadliest propaganda for the Allied cause."

The significant lines of the aria "One Fine Day" are as follows:

*One fine day we'll notice  
A thread of smoke arising on the  
sea,  
And then the ship appearing . . .  
Do you see? He is coming.*

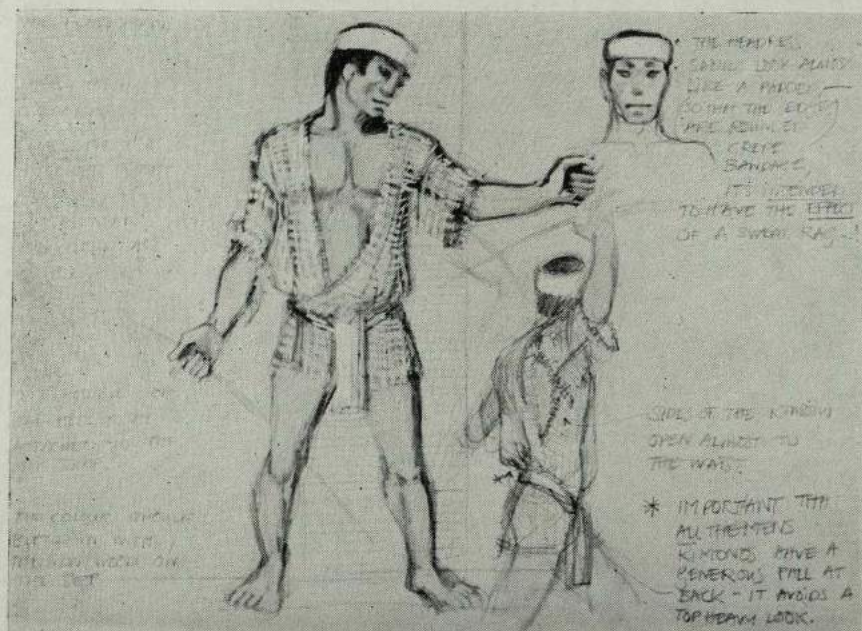
"It was clear that the opera-going audiences of Nazi-occupied Europe liked to interpret these lines not merely as an expression of Madame Butterfly's hope and faith, but also as a glad pointer to a time ahead when Allied forces would bring liberation to them."

The spokesman added that, after World War II, "Madame Butterfly" was frequently staged in Germany in versions so edited as to modify the "faithless American" implications in the role of Lieutenant Pinkerton.



# DESIGNS F

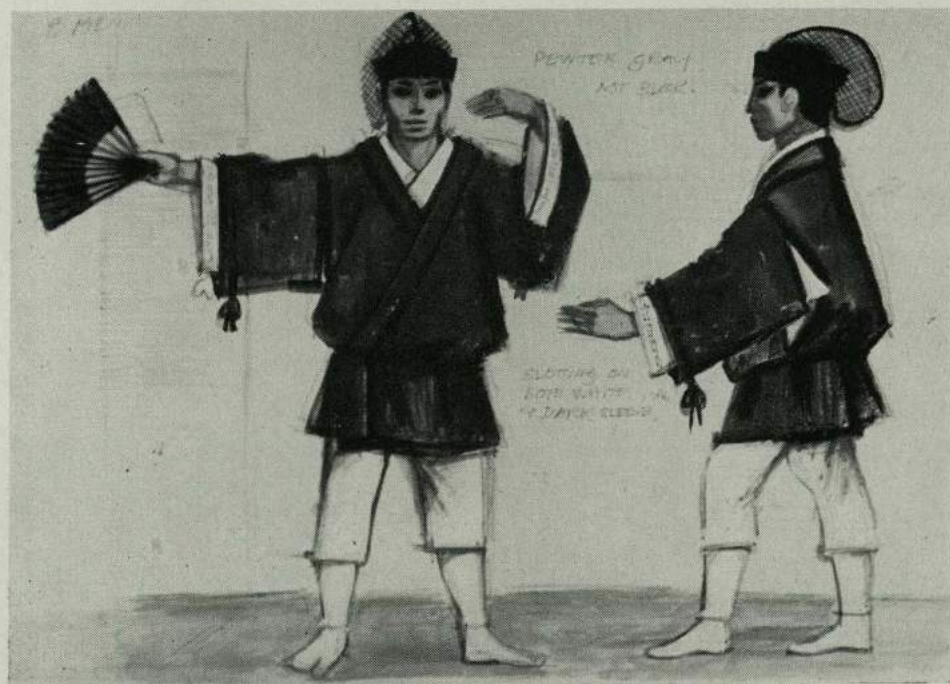
These are some of  
the Helpmann ball  
designer,





# R "YUGEN"

drawings made for  
"Yugen", by London  
Heely.





# "BANDICOOT" FOR EARLY PRODUCTION BY MELBOURNE'S U.T.R.C.

**F**OLLOWING the opening of the U.T.R.C.'s 1965 season at the Russell Street, Theatre, Melbourne, with Noel Coward's "Present Laughter" on March 9, the company will begin preparations for the year's varied repertoire, including Marien Dreyer's prize-winning Australian play, "Bandicoot on a Burnt Ridge".

Written in a Kings Cross environment for two characters, with flashing signs and lights of the Kings Cross area contributing to the nervy atmospherics of the story, "Bandicoot on a Burnt Ridge" won the 1964 play competition run by the Sydney Journalists' Club.

Hal Porter's "Toda-San", which took second prize in the same competition, is being staged at present in Adelaide, which may well be regarding February

as "Japan month" for, in addition to "Toda-San", Adelaide audiences saw the world premiere of Helpmann's Japan-inspired "Yugen" and the Harry Wren revue, "Tokyo Nights", during February.

Other plays for the U.T.R.C.'s season at Russell Street include "Entertaining Mr. Sloane", recently premiered at Sydney's Old Tote, and Ibsen's "An Enemy of the People".

In "Present Laughter", directed by Moira Carleton, the key role of the egocentric actor, Garry Essendine, is taken by Frank Thring. Bunney Brooke, Marie Redshaw, Simon Chilvers, Marea Letho, Roly Barlee, Stewart Weller and Madeleine Orr are associated with him in the cast.

Malcolm Robertson will produce the Ibsen play. Mr. Robertson is producer of the Victorian and South Australian unit of the Young Elizabethan Players which is presenting "Macbeth" and "The Merchant of Venice" to schools in those States. (Two other units of the Young Elizabethans, directed by John Tasker, are filling similar busy schedules in New South Wales, Tasmania and Queensland).



Frank Thring  
in U.T.R.C.'s  
"Present Laughter"

## Shanks' Rocket

Brisbane bass, Donald Shanks, recently won the Pacific section of the Metropolitan Opera (New York) auditions for new talent, and will proceed to New York to compete against U.S. finalists. Shanks rocketed to this success (and the prospect of a Metropolitan career) barely eight months after joining the Trust Opera Company. He sang the role of the gaoler in "The Wise Woman" during the Company's 1964 season.

## Sutherland!

Killara is a dress-circle Sydney suburb. A salesman of the "Get-Rich-Wallingford" type once set to work to sell big blocks of land "at Killara" for what seemed to be astonishingly cheap bargain prices. He had much success before it was discovered that there is also a Killara out in the Darling River "never-never".

Winston Churchill is said to have protested once about the use of "his" name by a famous American novelist, who replied: "Dear Winston Churchill — Is your name Winston Churchill, too?" — (Signed) Winston Churchill."

Not that either happening has any particular relevance to the very free Melbourne talk of "Sutherland opera" in connection with a new stage work by Australian composer Margaret Sutherland, for which early performance is being discussed. A charming craftsman, Margaret Sutherland has long been applauded here for the buoyancy, urbanity and formal qualities of her music, which sometimes calls to mind the composing procedures of the English Georgians.

## Play Contest

A one-act play contest is being conducted as part of the Sesqui-Centenary Celebrations of Bathurst, N.S.W.

The prizes offered are £50, £20 and £10. The closing date is May 31, 1965. Entry forms are available from the British Drama League Office, 153 Dowlings Street, Potts Point, N.S.W.

## WIDE RANGE OF CONCESSIONS FOR TRUST MEMBERS

**T**HE advantages of membership of the Australian Elizabethan Theatre Trust continue to increase as various other theatrical managements extend to Members the opportunity to book for their presentations at prices below those charged to the general public.

These concessions for an increasing number of shows enable a Trust Member, for an annual subscription of £5, to save that amount several times over in the course of a year.

Thus far during 1965, concession prices have been arranged for Trust Members in connection with the following presentations:

- "Fade Out — Fade In" (Tivoli, Sydney)
- Peter O'Shaughnessy — "Diary of a Madman" (Independent, Sydney)
- "Entertaining Mr. Sloane" (Old Tote, Sydney)
- "Is Australiay Really Necessary?" (Tivoli, Melbourne)
- "Rusalka" (Australia Cinema, Melbourne)
- "Rosenkavalier" (Savoy Cinema, Sydney)
- "High Spirits" (Princess, Melbourne)
- "Who's Afraid of Virginia Woolf?" (Princess, Melbourne)
- "Who's Afraid of Virginia Woolf?" (Royal, Hobart)
- "The Sentimental Bloke" (Royal, Hobart)
- "Present Laughter" (Russell Street Theatre, Melbourne)
- Alvin Ailey American Dance Theatre (Tivoli, Sydney; Comedy, Melbourne)
- "Finian's Rainbow" (Princess, Melbourne)
- "The Knack" (Phillip Theatre, Sydney)
- "Diplomatic Baggage" (Palace, Sydney)
- "The Gondoliers" (Royal, Hobart)
- The Australian Ballet (Her Majesty's, Adelaide; Royal, Sydney)
- Moscow State Circus (Batman Ave., Melbourne)



# MOSCOW STATE CIRCUS

AUSTRALIAN TOUR, 1965

("Conquest of the Incredible by the Incomparable")

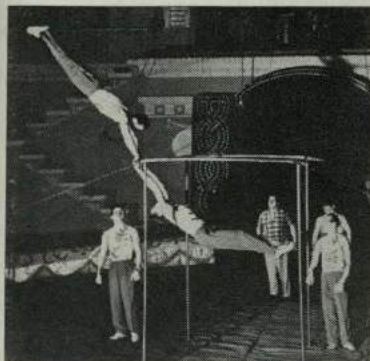
The world-renowned Moscow State Circus, an entertainment unexcelled in the world, will follow its opening season in Melbourne with visits to Adelaide (opening March 31), Sydney (April 15) and Brisbane (May 19).



Such feats of balance as this one are a feature of the juggle-gymnastics of Violetta and Alexander Kiss.



Vladimi Doveyko's famous stilt jump which is regarded as one of the supreme circus acts of the world.

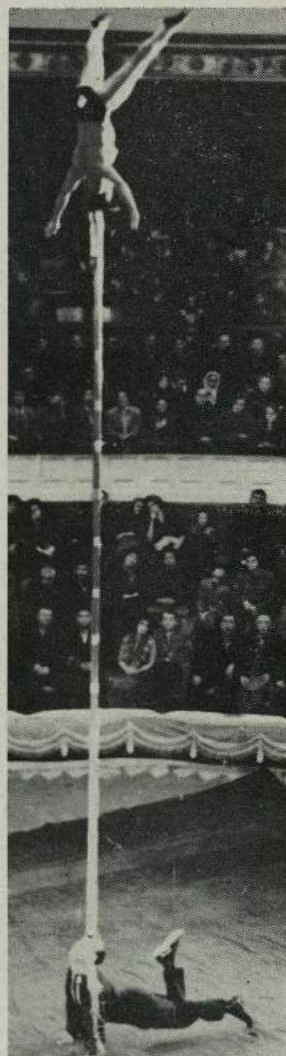


The Michael Nikolaev Group, unique in their gymnastic feats on the bars, has already toured U.S.A., U.K., France, Canada, Italy and Japan.



Straddling a hoop like an axle, this artist in the Davidovich and Zamotkin act gyrates around the ring at headlong speed.

Margarita Nazarova in a scene from her act with nine Siberian tigers.



Seeing's believing in such acrobatic feats as these by the very young troupe called the Solokhiny.



The high-wire act of the Voljansky Family includes one episode in which the rope-walker balances his sister Marina, standing on her hands, on top of his head.



# BOOK OFFER FOR TRUST MEMBERS

**TWO** famous books of the theatre—"The Complete Opera Book" by Gustave Kobbe and "The Dancer's World" by Peto and Bland — may be made available to members of the Australian Elizabethan Theatre Trust at heavily reduced prices if a sufficient number of members are interested in purchasing both or either.

**T**HE respective publishers recently made an offer of these books to the auxiliary organisation of the Royal Opera House known as the Friends of Covent Garden, and inquiries by the Trust as to the possible extension of similar offers to Trust members have been welcomed by the publishers.

At the present stage of discussions, the suggested concession price for "The Complete Opera Book" is 50/- plus postage, and the price for "The Dancer's World" is 45/- plus postage.

The present retail prices for these books in Australia are approximately 80/- and 70/-.

They have a particularly high standing, not only as works of basic reference, but also as presentation volumes.

It is a requirement of the publishers that the price reductions can only be conceded if there are enough orders to make a bulk sale a satisfactory business proposition for them.

Trust members are invited, therefore, to complete the appended form and send it to The Editor, "Trust News", 153 Dowling Street, Potts Point, N.S.W., so that the quantity of these books to be ordered on their behalf may be accurately gauged.

It is emphasised that the form is not itself an order for the books, and is in no way binding on members whose purpose in completing it and forwarding it to the Trust is merely to provide a guide to the degree of members' interest in this project at the present stage of negotiation with the publishers.

To: The Editor,  
"Trust News",  
153 Dowling Street, Sydney.

I am interested in the proposed distribution to Australian Elizabethan Theatre Trust members of

- (1) "The Complete Opera Book" (Kobbe) at a concession price of approximately 50/- plus postage and handling and
- (2) "The Dancer's World" at a concession price of approximately 45/- plus postage,

and, without commitment at this stage, believe that I would wish to be a purchaser when advised of full and final details of this offer.

Member's Name .....

Address .....

Telephone .....

(LOVEJOY—continued from page 2)

artistic bent of his childhood, drawing and painting—the most memorable accomplishment being the painting of his father's fowls in green enamel. As the enamel was applied directly to the feathers of the fowls themselves, it was made clear that young Lovejoy wanted an art that had living movement in it, an aspiration (or a symbol) which none could challenge on the ground that the fowls all died! Indeed, most of the "birds" he "painted" in later years ("You Never Can Tell" and "House of Bernarda Alba", for Sydney's Metropolitan Theatre; "Devil Take Her" and half a dozen other operas; "The Rivals", "Long Day's Journey", "Ah Wilderness", "Taste of Honey" and "The Hostage" for the Trust) took wing soaringly.

"Production just isn't being a traffic cop," Robin Lovejoy says. "The whole problem of human communication is involved in it all the time—a producer has got to advise, to sympathise, to soothe, to upbraid . . . to uplift! And the constant emotional drain of it!"

"All I myself wanted to be when I came back from the war was an actor. As a matter of fact, the first design I

did came about by accident, too, like almost every other step I took into and along this theatre career. It was 'Lady Windermere's Fan' at Sydney's Metropolitan Theatre. The appointed designer withdrew and producer May Hollinworth asked me to take over. I was scared that I didn't know enough about how to go about it and refused—so, just to provoke me, May cunningly pretended to be trying to do the design job herself. The provocation worked. I did it."

**I**N summary, Robin Lovejoy's career since then has been:

**1953:** Awarded the International Theatre Institute Travelling Fellowship (two years of study in Britain and Europe).

**1956:** Appointed as producer and designer to the Trust; also assistant to the Trust's general manager for drama. Sydney Critics' Award for "Best Producer" and "Best Designer" of the year.

**1958-61:** Artistic Director of the Trust Players; responsible for both the formation and administration of the company within the Trust. Member of the Board of Studies of the National Institute of Dramatic Art.

(COWARD—continued from page 3)

of Restoration comedy applies as exactly here as it does to "Cosi fan Tutte":

"When we are amongst them, we are amongst a chaotic people. We are not to judge them by our usages . . . There is neither right nor wrong, gratitude or its opposite, claim or duty, paternity or sonship. Of what consequence is it to virtue . . . whether Sir Simon or Dapperwit steal away Miss Martha . . ."

The play and the characters are excuses for the dialogue; and the dialogue matches the patterning, the airy variations, the lyrical inventiveness and inconsequentiality of the plot. It is rarely witty, as Wilde is witty. What may pass for wit is the application of a wild kind of semantic logic to the twists and leaps of small talk:

*Sybil:* Elyot! (Mother's) a darling underneath.

*Elyot:* I never got underneath.

Here the flippancy is funny, not intrinsically, but because it is inappropriate to situations in which most of us would shrivel with embarrassment. "Has it ever struck you that flippancy might cover a very real embarrassment?" asks Elyot, who, elsewhere, reproached for hitting Amanda, has retorted, "Women should be beaten regularly, like gongs".

The flippancy may be a form of irresponsibility—or would be if Coward took his make-believe seriously—but it is an irresponsibility from which he wrings a sparkling humour, dry as soda and just as effervescent.

It was when he began to take himself and his characters seriously that the humour went flat.

**1961:** Awarded a Harkness Fellowship of the Commonwealth Fund of New York (sixteen months' study and research in U.S.A. theatre). Guest producer of opera at Sadlers Wells, London.

**1962:** Artist in Residence, Lecturer and guest Director-Designer to the Dallas Theatre Centre, Texas, U.S.A. Guest director to the Virginia Museum Theatre, Richmond, Virginia.

**1963-64:** With the Elizabethan Trust as producer, with special responsibility to direct and co-ordinate Australian play-writing activities.

During the period summarised above, Robin Lovejoy has produced more than 60 professional productions ("Othello", for the Perth Festival, being the most recent of them). His stature as a director can perhaps be gauged from the fact that such international artists as Judith Anderson, Paul Rogers, Joan Hammond, Margaret Rutherford, Elsie Morison, Robert Speaight, Marie Collier, Richard Lewis and Sophie Stewart have worked under his direction.

In addition to his work as a producer, he has designed more than 30 productions.



# G.M.H. STAGE DESIGN CONTEST

THE first entries in the £450 stage design contest for the General Motors- Holden's Theatre Award, 1964-65, have reached the Trust's Sydney offices, and it is expected that the inflow will steadily accelerate between now and the closing date, June 30, 1965.

This unique contest, which is being managed by the Trust, gives practical recognition to the growing scope and importance of the contribution Australian designers have been making to the art of the theatre over recent years, both in Australia and abroad.

"It is felt that this competition will provide a stimulus to the development of young artists in this field, and bring their work to the notice of producers, managements and the theatre-going public," a Trust spokesman said last month.

- Each entry shall consist of designs for settings and costumes for any full-length theatrical presentation that may be classified under any of the following terms:—

*Musical play*—including grand opera, opera, operetta, musical comedy, musical.

*Drama*—including tragedy, comedy, drama, melodrama, straight play, experimental play or farce.

*Ballet*—modern or classical.

*Revue*—spectacular or intimate.

- Each entry shall consist of:—

(a) Colour sketches for setting or settings.

(b) A ground plan of one setting to  $\frac{1}{4}$ " scale, and at least one drawing in larger scale showing constructional details of some portion of the design.

(c) A model of one setting complete to  $\frac{1}{4}$ " scale.

(d) Colour sketches (showing back and front) of at least six costumes, with samples of suggested materials attached to each sketch.

(e) At least one working drawing of a costume showing some constructional detail.

- Each design may be submitted in terms of any size or type of stage, whether proscenium, open stage, arena or otherwise, either existing or imaginary. It must, however, be accompanied by a brief description and/or sketch plan of the theatre for which it is intended. Such sketch should include the basic dimensions of the stage, the audience capacity figure of the theatre, and an indication whether the theatre is equipped with flying facilities, trucks, revolving stages or other scene-changing devices.

"It is hoped that entries will include designs suitable for use in all sizes and types of theatres, and that artists and craftsmen in the related fields of design—such as sculpture, architecture and painting—will be attracted to express their talents in terms of the ever-evolving theatre form."

Among the basic conditions of entry (full details and entry forms may be obtained from the Trust offices) are the following:—

## CROSSWORD WINNERS

Two tickets for a forthcoming Trust presentation are the prizes for each of the following six winners of the crossword contest in the September issue of "Trust News". These were:—

Miss M. Byron,  
52 Elmhurst Road,  
Blackburn, Victoria.

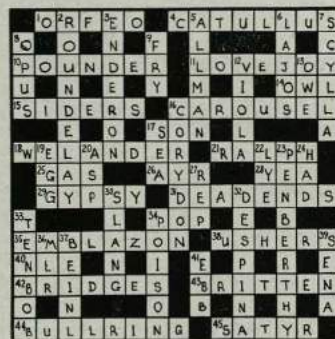
Mr. Lloyd Pryce-Jones,  
202 Old South Head Road,  
Vaucluse, N.S.W.

Mr. H. W. Saligari,  
19 Rebecca Road,  
Chadstone, SE.10, Victoria.

Miss Julie Simpson,  
55a Brown Lane,  
Paddington.

Mr. E. Thomson,  
Box 928, G.P.O.,  
Sydney.

Mr. H. D. Wolstenholme,  
17 Fairlawn Ave.,  
Turramurra, N.S.W.



## U.S. Honour for Old Tote's "Woolf" Director

JOHN CLARK, the man whose achievements for Sydney's Old Tote Theatre have included the sensationally successful Australian and New Zealand tour of "Who's Afraid of Virginia Woolf?", will leave for the United States later this year to take up his recently-announced Harkness Fellowship.

The fellowship, which is for study and travel in the U.S.A. for up to 21 months, will enable Mr. Clark to spend a full academic year in the Department of Theatre Arts at the University of California, Los Angeles.

He proposes to follow this year of study by visiting professional and university theatres in California, Texas, Louisiana and New York. After periods of studying organisation and procedures at the Yale University School of Drama and the Tyrone Guthrie Theatre in Minneapolis, Mr. Clark will return to Australia by way of England, France and Germany.

John Clark, whose Old Tote productions in Sydney have included "The Fire-Raisers", "The Bald Prima Donna" and "Entertaining Mr. Sloane", is a member of the staff of the National Institute of Dramatic Art.



### (BALLET—continued from page 1)

For such a small and young company as ours, this is a unique distinction which, in itself, will justify the enormous effort demanded by an international tour of such magnitude.

One of the major planning problems of the tour is the transport of the formidable number of costumes and scenery for the two or three programmes which will be travelled. At least 50 cwt. of scenery will have to accompany the company in its 26,000-mile journey through three continents, with appearances in at least a dozen different cities. Time-tabling of transport to ensure the arrival of scenery and costumes in each right place at the right time is a problem calling for something like military thoroughness and precision.

The tour will certainly have notable value in terms of national prestige. Additionally to that, however, we can expect that its effect upon the company as a performing unit will be no less profound and that, when the company returns to Australia, this memorable experience will be reflected in all aspects of its work.





**T**WO complete tennis courts, with plenty of room between, could be marked out on the huge curtain (198 ft. by 34 ft.) which was made recently for one of the larger Sydney Showground halls by members of the Trust's production staff.

A machine set on a trolley, and two men to support the weight of material to prevent its dragging at the machine needle, were essential parts of the trick by which Australia's biggest curtain was completed.

**FAN-DANCING** in the Japanese tradition has nothing whatever to do with fan-dancing in any other style.

It may be important to establish this point in reporting that ballerina Kathleen Gorham, to prepare for her appearance in Helpmann's Japanese-inspired ballet "Yugen", recently felt in need of lessons in fan-dancing.

After a high and low hunt for anybody expert enough to instruct her in this ancient Japanese art, she was eventually introduced to five elegant little women who had been appearing at the Melbourne Chevron as "The Tokyo Little Sweethearts". And sweethearts they were—for, without charge and with much charm, they spent much time with Miss Gorham and set her on the highroad of an art known to few in the world but Japanese.

**BYSTANDERS** were pleased to be whimsical outside the Trust's premises in Woolloomooloo recently when the street was being used to measure off a hundred yards or so of a complex, rubber-cased electric cable for use at the Moscow Circus. The heavy cable stretched along the footpath from the

Trust building as far as the nearby hotel (Licensee, Tasman Tilbrook).

"Eh, sport," called one of the lookers-on, "is you stagy jokers getting your turps piped into the office now?"

At the hotel, the barmaid was teased with the reverse theory—that culture was being piped into the bar.

"Garn," she protested, "the only Woolf we got is schnapps."

But the Saroyan-like quality of the dialogue in the bar hinted of some truth in the suspected "cultural" purpose of the pipe.

As a man in a superbly stylish straw hat marched in for a middy, the local wit heckled him:

"Eh, bub, wait till I get me goat!"

"Why bother?" asked Mr. Straw-hat with the other kind of dryness. "You're getting mine."

**H** EARD in an interval at the ballet during the present Australian tour. "My husband thinks an entrechat is a chat in the interval."

## THEATRE CROSSWORD

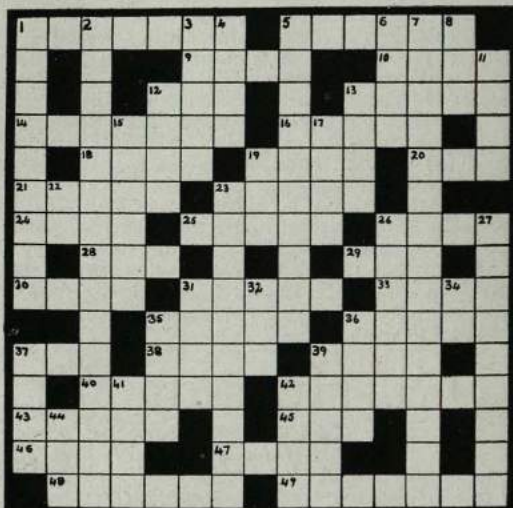
### ACROSS

1. The chorus is giving an order to stop it!
5. Public Relations by the Trust's Executive Director reorganised some of the Australian Ballet's artistic direction.
9. A Roman emperor.
10. Scene.
12. Nothing causes much of it in Shakespeare.
13. Metal frame containing lead type for printing.
14. What were the Volga boatman and men of his kind?
16. Producer of "Macbeth", "The Wise Woman", "Fledermaus" and "Marriage of Figaro" for the Trust Opera Company.
18. Parents.
19. Continue to describe somebody like Peter Sellers or Spike Milligan.
20. Not home when called.
21. The Muse of lyric poetry.
23. Who wrote the verses for the songs of Robert Schumann's "Woman's Life and Love" cycle?
24. Name of an outstanding family in the history of Australian theatre.
25. Sixteen of them symbolised great happiness for Lawler's Olive.
26. Stack away.
28. Precipitation.
29. Exclamation of derision gives a setback to the cause of Noel Coward's fever.
30. Danny Kaye calls it an ill wind that nobody blows any good.
31. Employers.
33. Scarpia is just finishing one when the curtain rises on Act II of "Tosca".
35. What song begins: "I think that I shall never see . . .?"
36. Finger some advice to anybody with an undug garden.
37. A branch of dancing.
38. Object of worship.
39. Roman censor.
40. Finish.
42. Spectacular musical show currently being toured by J.C.W.
43. Eagle's nest.

45. Rent epitaph sleeper whose surname has a word in common with 5-across's.
46. Tent is wrecked after meeting all charges.
47. Expression of Leo?
48. The Muse of comedy and pastoral poetry.
49. Australian pianist/conductor who is controlling the artistic direction of the 1965 Sutherland opera season.

### DOWN

1. Gilda's father.
2. Opera which Australians might excusably mistake for the Puccini opera named elsewhere (four words).
3. A renowned opera-ballet of Rameau is named "Les (what?) Galants".
4. A medium for publicity.
5. Works written for the sake of income, and not from any profound artistic conviction—not to be confused with the witches in "Macbeth".
6. It provides drainage for the Shakespeare country.
7. and 11. Opera of the cowboy country, but not really defined by 23-down (five words).
8. Border.
11. Mae (see 7-down).
12. Ammunition.
13. Excellent.
15. The practice whereby a Hindu widow was buried alive with her dead husband.
17. Ages.
19. To set into a jelly.
22. Egyptian sun-god.
23. A western (two words).
26. It is to be seen in the same sort of silk material.
27. Lehar and Johann Strauss were often writing in it (two words).
31. A language of India.
32. Fish.
34. First class.
35. Like time, it waits for no man.
36. Somewhat moist.



37. At that time.
39. In what city was Verdi's "Aida" performed to mark the opening of the Suez Canal, the event for which the opera was commissioned by the Khedive.
41. Girl's name.
42. Its nippers are not its children.
44. Still.

Results of September crossword contest on page 11.

### Like to Compete?

**T**HIS puzzle is printed for your amusement, but for a spice of competitive interest send in your completed diagram.

A fortnight after this issue is distributed the mail will be opened and the first six correct entries opened 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. *Endorse your envelope "CROSSWORD" and send it to:*

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