

# Trust News

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

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## SUTHERLAND OPERA FULFILLS DREAM

by SIR FRANK TAIT

**T**HE culmination of an ambition is wonderfully gratifying: the bringing to complete fruition, however, is a stage still to be achieved and the realisation whether the huge undertaking will be a financial as well as the certainty of an artistic success is for the weeks ahead to reveal.

We have for years (ever since her first triumphant "Lucia") wanted to bring John Sutherland to Australia as the prima donna of an opera company. That we are doing so whilst she is at the very zenith of her career gives the greatest satisfaction. She is styled overseas as "La Stupenda". Is there any more to be said?

Williamsons have presented Grand Opera in Australia at intervals over the past 50 years. One of our early seasons was on a high plane with Melba and John McCormack, the two great singers of their day. Then, when my late brothers and I amalgamated with Williamson's, there were two Williamson-Melba companies (the latter with Toti dal Monte as well as Melba!). Later came the Imperial Company and then the Italian grand opera companies of 1949 and 1955.

**W**E have found it impractical to present opera more frequently than this. Opera is the most difficult of all branches of theatre to organise and produce—one reason being that, geographically, Australia is far from the artistic centres of Europe (whence opera emanated), England and America—and the cost of bringing principals and executives is enormous. It may be fitting to record that in none of these seasons have we received the slightest financial assistance from any government, other than that, for the last two Italian seasons, there were remissions of the then ruling entertainment tax.

Australians who have won fame abroad—such as Margreta Elkins, Robert Allman and Joy Mammen—are filling many important roles. English singers (Joseph Ward and Alberto Remedios); Frenchmen (Joseph Rouleau, a leading basso at Covent Garden, and Andre Montal); an Italian (Luciano Pavarotti);

*M*ANY singers of the Elizabethan Trust Opera Company are engaged in the preparations for the Sutherland-Williamson International Grand Opera Season, which is being presented in four Australian capitals this year by J. C. Williamson Theatres Ltd. and the Trust. Members of the Trust will be advised by mail of the concessions arranged for them. The company's premiere will take place at Her Majesty's Theatre, Melbourne, on July 10. Seasons in Adelaide, Sydney and Brisbane will follow.



**Joan Sutherland**  
(as Lucia)



**Richard Bonyng**  
Artistic Director

Cornelius Ophthof (Dutch) and Spiro Mala (Greek) indicate the extent to which Europe's main Opera Houses have been combed.

From America, we have two singers who have sung opposite Miss Sutherland at the Metropolitan—Richard Cross, a famous bass, and John Alexander, one of America's top tenors.

It is scarcely necessary to say, however, that the greatest difficulty has been the acquisition of sufficiently brilliant and celebrated sopranos to alternate Miss Sutherland's roles with her. The diva will sing at three performances weekly only.

**E**NGLAND'S Elizabeth Harwood will sing some of the performances of

"Lucia". The American, Doris Yarick, will sing one of the performances of Marguerite in "Faust", and will share the leads in all performances of "Eugen Onegin" with Margreta Elkins. Joy Mammen, the Australian, will sing Violetta in "La Traviata" at three of its Melbourne performances.

In all performances of "Eugen Onegin" the role of Tatiana will be shared between Margreta Elkins and Doris Yarick.

Joan Sutherland will sing all three Melbourne performances of "Semiramide" and three of the five Melbourne performances of "La Sonnambula"; the other two will have Elizabeth Harwood

*Continued on page 11*



## ART TO ORDER

The successes so far won by the Australian Ballet in the works specially commissioned for it from Australian creative artists have spectacularly opened up the prospect that viable works in other branches of theatre, such as plays and opera, can be brought to light by application of a policy of specific commissions to selected writers and composers.

It is with this conviction that the Trust has established a Commissioning Fund consisting of donations generously made for this purpose by individuals and by various educational and cultural trusts. Although the sum of money within the commissioning fund is still somewhat modest at this stage, a first test of its influence in bringing significant creative work into being is now well advanced. Australian composer Peter Sculthorpe is working on an opera with Australian writers, Alan Moorehead and Roger Covell, as his librettists, and Australian artist Sidney Nolan as the design consultant.

There can be little doubt that the Trust's main problem in developing a flow of quality works for the theatre arises from the artists' own economic uncertainties as to the rewards for such work. It is the view of the Trust Chairman, Dr. H. C. Coombs, that only well-established playwrights, for instance, could be reasonably confident that their work would be used. "The chances of a composer or a choreographer receiving a significant return for the tremendous amount of work involved in creating productions in their media make any such activity a gamble beyond the resources of all but the financially secure or the utterly dedicated," Dr. Coombs adds.

With appropriate reference to competent advisers, therefore, the Trust plans to commission a limited number of works in the areas of theatre in which the Trust itself is engaged. Initial payments, though not large, will make it financially feasible for creative artists to commit their time and energy to works for the theatre. Further payments will be dependent upon whether or not it is possible for the Trust to make use of the work.

It is hoped that, as results begin to emerge from these commissions, increasing support for the commissioning fund will be given by private citizens, businesses and organisations of a foundation character.

# Asian Pageant opens Door to Cultural Exchanges

**C**ULTURAL exchanges between Australia and the neighbour countries of Asia to help each country towards real understanding of the others are expected to increase as a result of the multi-national Pageant of Asia Spectacular which the Australian Elizabethan Theatre Trust is devising as the major mass-entertainment feature of the Sydney Trade Fair next October.

Guess Who?

No. 4

## Tit-Willow

IT seemed a piece of faulty dramatic construction that a typical English gentleman of Victorian and Edwardian England should not have died ceremonially in his bed, with hordes of theatre-lovers keeping vigil at the gates. Instead, he died shockingly by drowning as he attempted to save another person's life. That was in 1911.

In the early part of his 75 years he had illustrated children's books published by his father. He was a bored clerk of the Privy Council. Then he tried law and forsook a drearily unsuccessful practice to become a country magistrate.

There he dealt firmly with the peccadillos of the individual wrongdoer while learning to take a wryly ironic view of the peccadillos of society at large. It is said that the doodling on this magistrate's blotter was a mess of head sketches, lampoons and witty epigrams. Nobody could make rhyme or reason of them—which is surprising in view of the fact that it is for both rhyme and reason that he is among the immortals of English theatre.

Sir William Schwench Gilbert was born in London in 1836. While working as magistrate it was his hobby to dash off humorous verses, sometimes illustrated by himself. Considering himself no more than an amateur at first, he obliged a friend by writing a but-lesque version of "T. Elfrida d'Amore (an opera of the 1965 Sutherland season). Within a few years he was launched (through a courtroom comedy which allowed its "magistrate" a lot of amorous misbehaviour) on his career of partnership with composer Sir Arthur Seymour Sullivan. They claim at Harrow, where Gilbert died, that his spirit may be heard above the water pretty much as his own Tit-Willow's would.

The Executive Director of the Trust, Mr. Stefan Haag, who will himself produce the pageant, said this on his return to Australia from a series of talks in Asian countries with governmental authorities and with leaders of various Asian theatrical and entertainment organisations.

"These countries are enormously keen to see theatrical features from Australia and to welcome them as we ourselves so often welcome important ventures from overseas," Mr. Haag said.

"Facilities for staging theatrical shows vary very greatly in our neighbour countries, and this could create some difficulties in planning touring schedules—but the difficulties are, I think, not insurmountable.

"Some of the countries have ample facilities for the presentation of large features like our ballet. Others are not so richly equipped, and, when thinking in terms of importing features from Australia, their greatest interest is in such smaller ventures as Peter Scriven's puppet theatre. Indeed, the interest in our puppet theatre was very widespread.

"I am convinced that a lot of the existing problems in the relationships of Australia with Asian countries are very largely due to a lack of understanding of their way of thinking. For this reason, cultural exchanges have a very important contribution to make to the development of real understanding and appreciation between us all.

"When the administrators of the Sydney Trade Fair first discussed their Asian pageant proposal with the Trust, it seemed to us to be an opportunity to put into practice what we had long believed to be a desirable and necessary development in Australia's cultural policies.

"Also, the Pageant of Asia is a means of enlarging the reach and the significance of the theatrical arts in Australia's community life at large—and the pageant's alignment of these arts with the two unusual allies of trade and international affairs will, I believe, tend to do just that very handsomely."

It is estimated that 750,000 visitors to the Sydney Trade Fair will see the Pageant of Asia Spectacular, whose scope will encompass such famous features as the great Hong Kong fire-spouting dragon and the "tent-pegger" horsemen of Pakistan, whose prowess is held to surpass even that of the Gauchos of Argentina.

Various groups of dancers will also be featured.



**MARGOT FONTEYN and RUDOLF NUREYEV** will appear with *The Australian Ballet* during many of the European engagements which the Company will fulfil in association with the main objectives of its 1965 international tour, the appearances in Britain for the Commonwealth Festival of Arts. The Administrator of The Australian Ballet, Geoffrey Ingram, here surveys the Company's schedule for the

## BRILLIANT BALLET MONTHS AHEAD

**T**HE highlight of the current Australian and overseas tour is undoubtedly the performance of the Company at the Royal Opera House, Covent Garden. Arrangements, which are now being finalised for the remainder of the year, do however indicate that the tour is going to be marked by a series of gala occasions.

On June 24, the Company will appear at the Canberra Civic Theatre in the opening season of the first professional theatre to be built in the national capital. The season of four performances will be in association with the Queensland Symphony Orchestra.

From Canberra the Company returns to Melbourne for a three weeks period when preliminary rehearsals of Rudolf Nureyev's "Raymonda" will be undertaken with the assistance of Elphine Allen, an Australian dancer on loan from the Royal Ballet. Miss Allen will conduct rehearsals from a notated score of this ballet as first presented at the Spoleto Festival in Italy.

The completion of the present Australian tour will be in Perth from Friday, July 23, to Wednesday, August 4.

During this short season the Company is sanguine that it will repeat its resounding Perth successes of last year when it introduced "The Display" to Western Australian audiences.

This year, in Perth the Company will present "Yugen", together with "Lady and the Fool", "Swan Lake" (Act II), and again, in view of the importunate demand, "The Display".

On leaving Australia, the Company's first appearance will be at the Baalbeck Festival.

This important international event is set in the historic ruins of the Temple of Bacchus. The orchestra will be that of Société des Concerts du Conservatoire de Paris.

After Baalbeck, the Company will fly from Beirut directly to Nice for a three weeks rehearsal period. While in Nice they will give at least three open-air performances at Monte Carlo and Juan le Pins.

Here, Rudolf Nureyev will join the Company and conduct rehearsals for "Don Quixote".

In the open-air performances Nureyev will perform as guest artist and will be joined by Dame Margot Fonteyn.

Following this introduction to French audiences, the Company will go to London for the Commonwealth Festival of Arts. This tour begins at Liverpool on

September 23, 24 and 25 and carries through to Glasgow for September 27, 28 and 29. The Company will then return to London for the performances at the Royal Opera House on Friday, October 1, and the matinee and evening of Saturday, October 2.

In its appearances at Liverpool and Glasgow, the Company will present two programmes—the first being "Le Conservatoire", "The Display" and "Yugen" and the second being "Swan Lake" (Act II), "The Display" and "Melbourne Cup".

In its opening programme at the Royal Opera House, it will present "Le Conservatoire", "The Display" and "Yugen". The Saturday matinee of "Le Conservatoire", "The Display" and "Melbourne Cup" will be followed by the final programme of "Melbourne Cup", "Yugen" and "The Display".

Next, the Company will prepare for its eight weeks tour of the Continent during which Nureyev will be contin-

uously with the Company. Fonteyn will appear with it from time to time.

The schedule for Europe is still subject to final confirmation, but it is expected that it will begin in Stockholm and continue through Copenhagen, Brussels, Paris, Geneva, Zurich and Berlin. During this tour, in addition to performing works already well known in Australia from its current repertoire, including "The Display" and "Yugen", the Company will introduce to Continental audiences the new production of "Raymonda", with designs by Ralph Koltai, and the "Don Quixote" production with designs by Australian Barry Kay.

The first weeks of January, 1966, should see the Company on its return to Australia—with possible appearances at Manila en route. Then, after a well earned rest, the Company will go into rehearsals in mid-February to prepare for the opening season of its return tour at the Adelaide Festival.

## Appreciation

**T**HE two things which, above all, ensure the highest levels of excellence in any art of the theatre are the devotion of artists to the demands which their art makes to them and the affection of the community in which they work.

The Australian Ballet, in a year during which it is to tour internationally as a symbol of Australian achievement, has won this unique honour not only by the dedication of its craftsmanship but also by the inspiring support of audiences during the first three seasons of its career.

Among the most significant keys to the affection in which the Australian community holds this company of dancers is the eager support given to its productions by leading Australian business houses whose great generosity is allied to a profound sense of full community responsibility for the welfare and advancement of the nation's arts.

Many of the world's most outstanding theatre groups—in drama, in opera, in ballet—owe at least some vital portion of the higher measure of their achievement to support such as this from commerce and industry. It is with gratitude that The Australian Ballet acknowledges, not only for itself, but for the community at large, the part that visionary business leaders have played in its success.

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# BELL'S BREAK-THROUGH

**M**AITLAND-BORN actor John Bell, who recently took a British Council scholarship in Britain with some financial assistance from the Australian Elizabethan Theatre Trust, is already confirming the exceptional promise shown by him in Australia as Hamlet and Henry V.

His progress at the Bristol Old Vic School has been extraordinarily rapid, according to advice reaching the Australian Representative of the British Council, Mr. Norman Williams.

"It was quite clear from the beginning that John Bell was regarded as an outstanding student at Bristol even though he had gone straight into the second year of a two-year course," says Mr. Williams in a letter to the Chairman of the Trust, Dr. H. C. Coombs.

"A letter from the principal of the Bristol Old Vic School has informed the British Council that John Bell is going

to join the Royal Shakespeare Company as part of a new group of seven young actors and three actresses which will be given an extensive training programme under the direction of Michel Saint Denis.

"John Bell was chosen because he was considered to be an actor of outstanding ability and promise.

"The group will be salaried members of the Company and will concentrate on studio work for the first part of the season and they will then appear in the last two Shakespearian productions."



JOHN BELL

## BOOK OFFER FOR MEMBERS

**PROPOSALS** to acquire quantities of two famous books of the theatre for Trust Members at attractive concession prices were outlined in the March, 1965, edition of "Trust News".

Seventy members advised the Editor of "Trust News" of their interest in the proposal to acquire "The Complete Opera Book" (Kobbe) for distribution to members at approximately 50/- plus postage and handling (cf. ordinary retail price of 80/-).

Sixty-one members filed coupons with the Editor concerning the similar proposal to acquire "The Dancers' World" (Peto and Bland) for distribution at approximately 45/- plus postage and handling (cf. ordinary retail price of 70/-).

Although these figures are very much below those required before publishers can undertake to make bulk sales, within the agreements of the book-trade generally, the two English publishing firms involved have advanced new proposals under which it is expected that interested Trust Members can receive the books at a few shillings above the prices originally proposed.

Negotiations with the publishers are continuing on these new proposals, and it is likely that full and final details will be published in the next edition of "Trust News", planned for September, with distribution of the books to Members to follow soon after that.

Trust Members who wish to be included in this book offer, and who have not already notified the Editor of their interest, are invited to do so without delay.

## Film of Dvorak's "Rusalka"

**O**PERA films reaching Australian screens in the recent past have illustrated the enormous advances which film-makers have made in adapting an art of the stage to the mobility of good filmcraft—and probably none of these recent films, not even the radiant Paul Czimmer films of the Salzburg "Giovanni" and "Rosenkavalier", excels in beauty, vitality and aroma the entrancing Czech-made film version of Dvorak's "Rusalka".

Already screened in Melbourne, with seasons in Sydney and other capitals to come, "Rusalka" introduces Australian filmgoers to an opera which is greatly

loved and often staged in central Europe, yet is virtually unknown to the rest of the world—except for its one quite ravishingly beautiful soprano aria to the moon.

## ACCENT ON YOUTH

**T**HERE are signs that the younger theatre-lovers of Australia will soon be paralleling with their own live-wire activity the astonishing vitality of the musical enjoyment and exuberant fraternity that the A.B.C.'s go-ahead Youth Concert Committees have generated for the younger music-lovers.

The importance of such movements as the Trust's N.S.W. Younger Set in widening the excitement in theatre of Australian society at large cannot be underrated.

July will bring along the first anniversary of the formation of this younger set which (consisting of Young Elizabethan Members, called YEMS for short) was formed under the auspices of the Trust's N.S.W. Ladies' Committee.

The N.S.W. YEMS have spent their first year not only in an enormous amount of lively and controversial theatre-going, but have also organised wine-tasting, barbecues, folk nights and several parties including one especially happy celebration at Christmas.

For the opera "Rusalka" is the achievement of Dvorak, master symphonist and beguiling melodist, at the height of his powers towards the end of his life. With this music as its heartbeat, the opera is much more than another pretty and poignant fairy-tale of a water-sprite who fatefully seeks human love; this music is tremulous with the whole mystery of forest and lake, night sounds and shadow wherein romantic fairy-tale is bred.

This is also the deeper imaginative region which the film-makers, in recreating the opera in the idioms of cinema, so brilliantly penetrate. There is no danger here that Dvorak's theatre masterpiece will be thrown aside lightly as a piece of sentimental, old-fashioned fustian. Vocally, instrumentally and visually the film is a masterly projection, not only of a famous legend, but of the whole climate of artistic Europe in the glowing sunset of romanticism.

It is expected that concession prices will be arranged for Trust members in all cities where this film is to be screened.

—L.B.



Prize-Winning Playwright, Marien Dreyer, casts

## A SPOTLIGHT ON "BANDICOOT"

**F**IRST, let me say that "Bandicoot on a Burnt Ridge" is not "an Australian play"; it is a play about people who happen to live in Australia. There is an important difference, and I feel very strongly about it.

"BANDICOOT" is not my first full-length play—I wrote six before this one, and I have done another since.

My third play tied for the G.M.H. Award in 1961, and I have written about 12 one-acts, half of which have been placed in or won competitions, the last being the Banjo Patterson Festival Competition at Orange in October, 1964.

My ambition to be an actress was frustrated when I lost a leg in my childhood. I turned writer, though I didn't really hit from until 1942, and since then have sold almost everything I have written. I preferred to freelance as a fiction writer, though I have held an editor's position on at least two magazines.

**I**N 1956 I began to write plays, reasoning I could take 10 years out from fiction to win a major award—and did it with two years to spare.

Few people believed I could write a two-character play (as "Bandicoot" is). Sometimes I thought I'd claimed too much when I said I'd do one.

Mid-1962, stealthy footsteps on the roof of our flats at night were those of police. They were watching a light in a building across the road where they suspected a much-discussed mutilator-murderer was hiding.

My two-character play fell into shape, clear and sharp from the opening line until the final curtain.

I did not write it for a year. Occasionally I tested the idea to see if it jelled, as I do for jam, but it wasn't until 1963 that it was ready to do.

"Bandicoot" is not a "way out" play. Experimental, in that I used sound and light as abstract actors.

It irks me that so many writers are satisfied to have people moving and speaking on stage, ignoring the ability of light and sound to evoke atmosphere and tension. The lighted window in "Bandicoot" is one abstract actor. Sound is the other. I do not think of the play

**M**ARIEN DREYER, whose "Bandicoot on a Burnt Ridge" won the £1,000 first prize in the Sydney Journalists' Club 1964 contest for playwrights, is one of Australia's most prolific writers.

The prize-winning play is being given its world premiere season by the Union Theatre Repertory Company, Melbourne, with Roma Johnston and Alan Hopgood as the play's two sleazy King Cross dwellers and Richard Campion as producer.

Sound effects and tricks of lighting are a major part of the play's "nerves", as Miss Dreyer explains in the accompanying article.

Born at Mornington, Victoria, Marien Dreyer began writing and selling fiction at the age of 16. She has had about 5,000 short stories published in the last 21 years in addition to some 10 serials, factual articles, radio serials and plays.

Several of her one-act plays have been produced; also, one full-length play in which she herself appeared for experience. Miss Dreyer won second prize in the Journalists' Club Short Story award several years ago and tied for the Walkley Award for Journalism (non-fiction) in 1959.

Her home is right in the heart of Kings Cross, Sydney. She is married with two sons, the elder of whom is with ABC TV as a journalist and the younger an experienced actor in TV commercials.

Among her current activities, Miss Dreyer directs a play-writing and drama group at the Wayside Chapel in Kings Cross.

as having noises on, but as two people speaking against the voice of a city in the background.

The entire play is orchestrated to the same tempo pattern of Kavel's "Bolero"—a slow, repetitive opening which imperceptibly grows faster and faster until the final act is very fast, clamorous and clashing.

The rhythm of a play is tremendously important to me—anything I write is orchestrated. In this case, it is balanced delicately along with the actors, light, sound, furniture and props. Not one thing in the play is superfluous.

**T**ECHNICALLY, it was fiendish to do.

I did six drafts of the first two acts, at least 20 rewrites of the final act. When the Journalists' Club Award was given to "Bandicoot", I wouldn't let it be done until I had worked over it again, clarifying points which seemed vague, finding flaws and eradicating them, making certain every word was essential to the story and theme.

I loathe slipshod writing and lack of attention to detail. I timed (with the stopwatch I always carry) how long it was after the siren sounded outside the fire station, before the engines came out. Also, the time cycle of changing Neons. Learned to differentiate between the siren tones of fire engines, ambulance, police car and blood bank car sirens. And why these are louder in winter than summer in the Kings Cross area. Check and re-check to be certain I was accurate, for apart from the overall background, there are 112 separate sound effects, some of which are voice and movement cues for the actors.

Most of the sound I did from the balcony of my flat. Some I had to do outside, and, in this I found people hearteningly kind and co-operative. Such as the Maritime Services Board, which turned on the Bennelong Point fog siren for me to record on a champagne-sunny spring morning. Police,

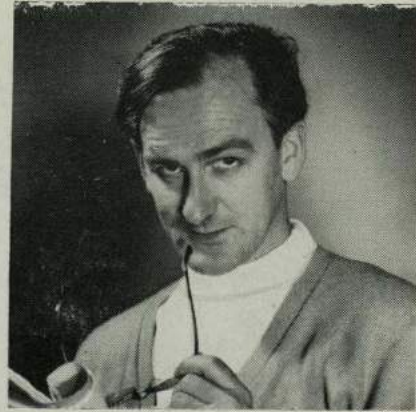
(Continued on page 12)



ALAN HOPGOOD



ROMA JOHNSTON



RICHARD CAMPION



# OPENING OF NEW THEATRE

**WITH** a special gala performance by the Australian Ballet and the Queensland Symphony Orchestra, the curtain will rise for the first time in Canberra's brilliant new Theatre Centre on Thursday, June 24.

The opening of this theatre, designed so comprehensively, is the signal that the national capital is now bound to become a regular city in the major theatrical circuits of Australia.

A major achievement itself, the new theatre is only part of a comprehensive centre for the arts. With it have been built an intimate theatre, two spacious meeting rooms and an exhibition gallery, these collectively being the Canberra Theatre Centre.

Thus, while an opera, a musical comedy or a symphony concert is taking place in the Canberra Theatre, there may be a repertory production in the

Playhouse, an art show in the Gallery, an association meeting in the Club room.

In considering the requirements of entrepreneurs, concert managers, and overseas companies, the planners have produced a theatre of the most modern and versatile design in Australia.

Before plans were drawn the National Capital Development Commission consulted the Australian Elizabethan Theatre Trust, the Australian Broadcasting Commission and commercial theatre companies.

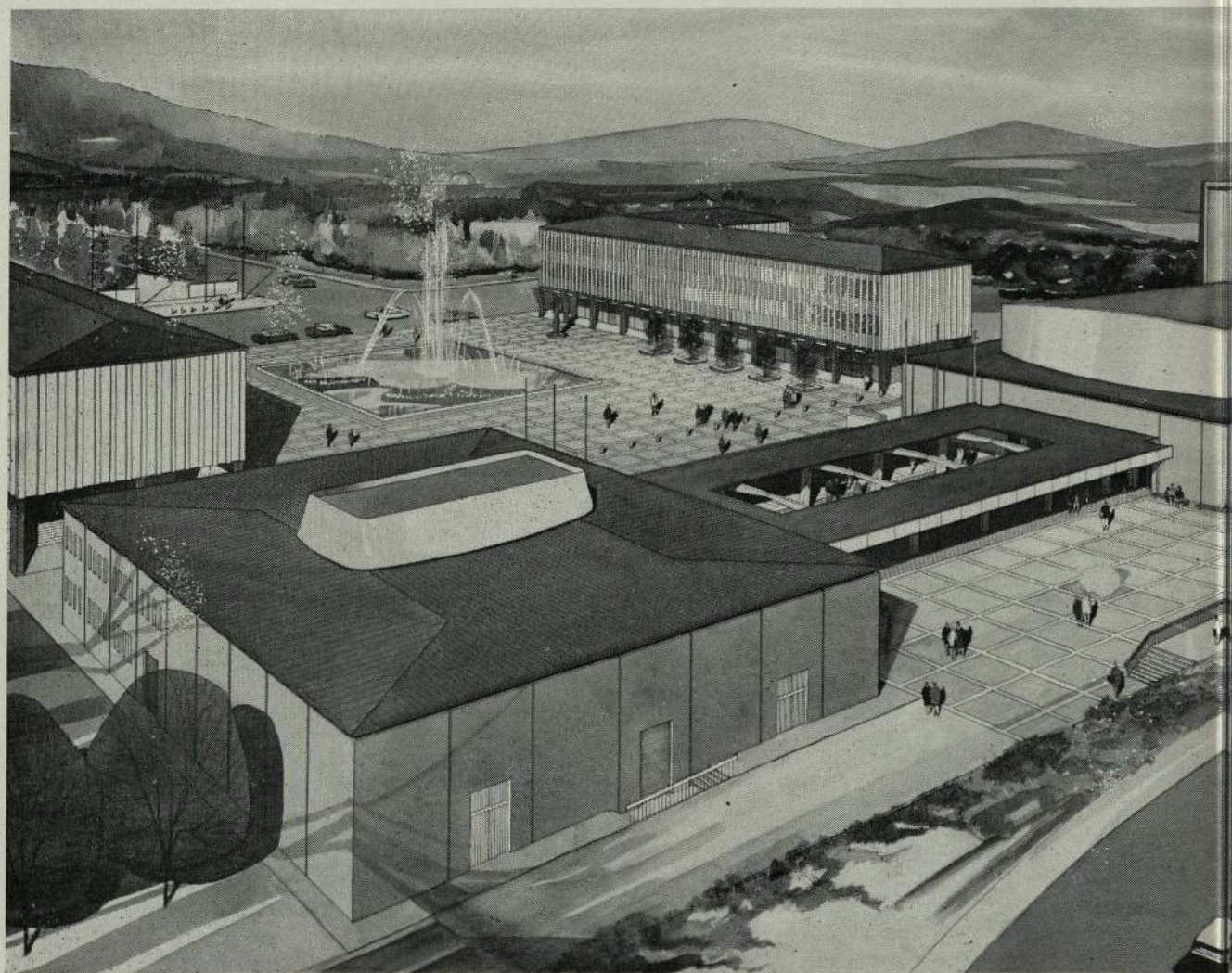
**T**HE Canberra Theatre, seating 1,200, can present a symphony orchestra of any size on its stage, or full scale opera,

ballet or musical comedy, with a large orchestra in the pit.

The latest equipment for screening films is available and two Steinway grand pianos provide for the basic needs of concert artists. The Canberra Theatre will be a natural stopping-place between Sydney and Melbourne for many touring artists and productions.

The decor of the auditorium, in tones of charcoal grey and off-white, is enlivened by the dramatic design and colouring of the stage curtain. The adjustable proscenium opening is a maximum of 56 feet in width, 12 feet wider than that of London's Covent Garden.

The full proscenium opening is de-





# HISTORICAL ERA IN CANBERRA

igned for orchestral and choral performances and for large scale ballet and opera. For smaller productions, the opening can be reduced by means of concertina-style closers on either side of the stage. The floor of the orchestra pit may be raised hydraulically to add 13 feet forestage. Lowered, the forestage makes an orchestra pit capable of accommodating up to 60 players.

The stage floor is set on rubber pads as a special aid for ballet performances. A huge cyclorama, which may be "flown" if not required, is part of the stage equipment and the fly tower can accommodate some 60 "lines" for hanging scenery. Also flown, in their folded position, are a three-tiered rostrum for orchestras and choirs, and the soundshell which hangs above.

The stage is 61 feet in depth and 97 feet in width, one of the largest in Australia. Its tall access door enables



a semi-trailer to be driven on to the stage for unloading scenery in wet weather. Behind and to one side of the stage are two floors of dressing rooms sufficient to accommodate a company of 60, and the managerial offices.

**T**HE auditorium spreads fan-wise from the stage and rises without galleries and obstructing pillars. It is heated and air-conditioned, as are the other public areas of the Centre.

Above the back row of seats is a lighting gallery flush with the wall. This accommodates a 96-way remote-control lighting console. An advanced feature of theatre design, this console materially assists the operation of effective stage lighting. The gallery also accommodates the two main spot lights, two TV platforms to be used for telephoto lens shots of the stage, broadcasting equipment and controls, and 35mm. and 70mm. film projectors.

At each side of the proscenium are small enclosures, walled off from the audience, from which TV cameras can take angle shots of the stage and the audience.

The suspended panels of the theatre ceiling are known as "acoustic clouds". Movable acoustic panels high in the walls give a range of reverberation periods and provide for orchestral fullness of tone. The baffles conceal absorptive material and can be moved to reflect or absorb sound. A fixed sounding board hangs over the orchestra pit and another sounding board can be lowered on stage when an orchestra or choir is performing.

The copper roof covers many thicknesses of absorptive material, designed to dampen out sounds of rain, hail or low-flying aircraft.

**T**HE walls of the foyer are lightly but warmly coloured in a textured finish. The facing of the kiosk, cloak room and booking counter are of Western Australia

lian jarrah, oiled to bring up its deep, rich colour.

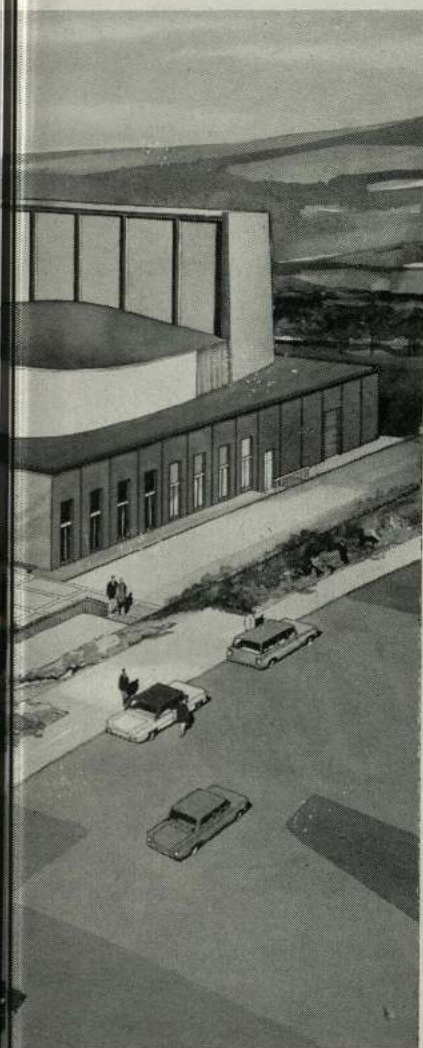
The Canberra Theatre is joined to the Playhouse building by a copper-canopied walk. The surrounding area is formally laid out with gardens and sculpture and from here there is a prospect across the fountains of Civic Square to the darker bulk of Mt. Ainslie in the background.

The Playhouse, seating 312, is a theatre particularly suited to intimate productions. It is decorated in tones of chartreuse and beige, with an unusual ceiling of natural wood. Here again lighting and projection equipment are of the most modern design.

On the right of the Playhouse foyer the spacious Balcony Room, with its musicians' gallery and tall windows, looks on to a terrace. The room is suitable for dinners, dances, or convention parties, as catering facilities are immediately adjacent.

**O**N the first floor is the Gallery, which has been designed for art exhibitions with movable hanging screens to create bays and special concealed lighting. Next to the gallery is the Club Room, intended for small gatherings of all kinds or as an adjacent to the Gallery. This room has its own pantry for the preparation of light refreshments.

The Canberra Theatre Centre comes into being at a time when Australian talent, both creative and performing, has already made its mark all over the world. Now the national capital may see and enjoy this talent, whether on a return visit to its native shore or already thriving within the country. It is singularly appropriate that, in this opening season, Canberra audiences should see the Australian Ballet, in association with the Queensland Symphony Orchestra, performing works mostly created by Australians.





# the tintookies

The motion is that the well-loved Tintookies of puppet-master Peter Scriven shall tour Australian capitals and country centres for the Trust,

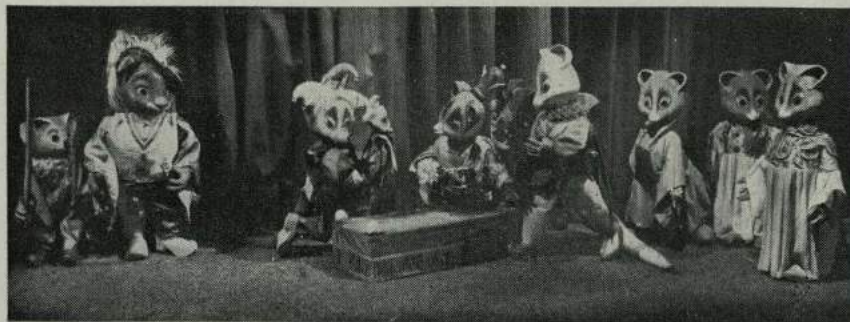
beginning in Brisbane in August. Carried unanimously by the Town Council.



. . . Krumpy Koala is already equipping himself for an immense fan mail and



shining-eyed Panjee Possum puts on her best face for fresh adventures into her dreams-come-true career as a princess . . .





# PORTRAITS OF SUTHERLAND SEASON SINGERS



*Monica Sinclair,*  
*English mezzo-soprano*



*Joy Mammen,*  
*Australian soprano*



*Joseph Ward,*  
*English tenor*



*Richard Cross,*  
*American bass-baritone*



*Andre Montal,*  
*French lyric tenor*



*Alberto Remedios,*  
*English tenor*



*Cornelis Ophof,*  
*Dutch-Canadian baritone*



*Elizabeth Harwood,*  
*English soprano*



*Margreta Elkins,*  
*Australian mezzo-soprano*



*Morag Beaton,*  
*Mezzo-soprano*



*Doris Yarick,*  
*American soprano*



*Luciano Pavarotti,*  
*Italian tenor*



*John Alexander,*  
*American tenor*



*Spiro Malas,*  
*Greek-American bass*



*Robert Allman,*  
*Australian baritone*



*Joseph Rouleau,*  
*French bass*



*Dorothy Cole,*  
*American mezzo-contralto*



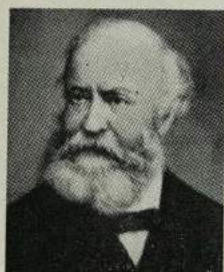
*Lauris Elms,*  
*English contralto*



# Songsmiths v. Wordwrights?



Rossini



Gounod



Donizetti



Verdi



Tchaikovsky

*THE stories of five of the seven operas in the repertoire of the Sutherland Williamson Opera Season are derived from works by towering literary figures.*

*The other two—"L'Elisire d'Amore" and "La Sonnambula"—are the original works of a librettist who, by any literary evaluation, is a "nobody"—and yet it might well be agreed by audiences, before the Sutherland season is over, that it is precisely in these two operas of the repertoire that the writing is most lucid, fluent and complete for the conventions of operatic story-telling.*

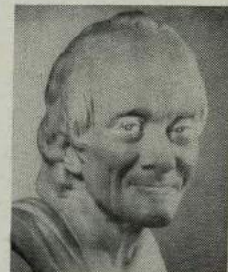
*There is completeness, poise, directness and clarity about Felice Romani's tale-telling in "L'Elisire" and "Sonnambula", the one with romantic muddles arising out of the powers of an alleged love-potion and the other with similar muddles arising out of a sweet peasant girl's habit of sleepwalking herself into the wrong beds. These qualities cannot be matched by the season's other librettists as they grapple with Voltaire, Goethe, Pushkin, Walter Scott and Alexandre Dumas, fils.*

*Voltaire is the source of the story of "Semiramide". Goethe, of course, is the fountainhead for "Faust". Pushkin, who himself lived a life like his own Onegin to die in a duel, and Scott, saturated in moody Scottish legend, are the forefathers of the operatic "Onegin" and "Lucia". And the younger Dumas provided the sowing from which "La Traviata" is reaped.*

*Comparison between the original narratives and the stage "books", in these five instances, tends to emphasise the nineteenth century tendency of librettists to reduce the essential content of great literary works in transferring them to the operatic stage. But this season's repertoire also shows the range of passionate creative power by which the composers, compensating for this loss, restore to the story materials a stature, magnitude and elevation only achievable out of abounding musical imagination.*

[Note: The above portrait of Rossini is a cartoonist's drawing captioned, in the original, as "this noisy modernist!"]

L.B.



Voltaire



Goethe



Scott



Dumas, fils



Pushkin



# THEATRE CROSSWORD

## Like to Compete?

THIS 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:

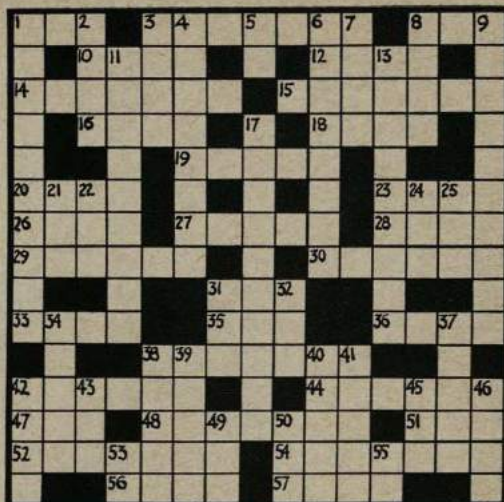
"Trust News",  
153 Dowling Street, Potts Point,  
N.S.W.

### ACROSS

- The red one is being painted by Marcel at the beginning of "Bohème".
- An outstanding actor in contemporary English theatre.
- Williams has one on a heated stannous canopy.
- Langtree.
- English dramatist and Poet Laureate (1674-1718).
- Acting for Browning, a famous Australian tenor of an earlier generation.
- What city is the setting for 1-down?
- The title which belonged to Prevost, author of "Manon".
- A religious group.
- Beauty is associated with this.
- Commission payable for converting currency in a private ring.
- Anselm in a tree by the oval.
- Menzies dynasty of China.
- Famous film historian and producer of documentaries.
- He'll take you down a bird.
- Gave a hint that writing fluid was in front.
- Indian antelope making nothing gay among Frenchmen.
- Health resort.
- It makes an acoustic problem.
- A reigning monarch giving the Latin air.
- Young Elizabethan Members in the manuscript written by you.
- Slang is backing semaphores.
- Probably not enough to make one drunk principal in J.C.W.'s Pushkin-Tchaikovsky opera.
- A poker kitty having the toecap adjusted.
- Hurry.
- Dvorak opera recently screened in Melbourne in the superb Czech film version.
- Epoch.
- The playwright, J. B. Poquelin.
- Remains with the princess who brings Aida and Radames to their deaths.
- Koko had a snicker what?
- Miss Dean, noted Sydney dancer and student of aboriginal lore.

### DOWN

- Opera in the repertoire of the Joan Sutherland season.
- Girl with a Roman soul keeps mum on Capone.
- No patrician.
- It's noted for its display.
- Roy Rene.
- Pertaining to a Swiss physician (1524-83) who resisted church authority.
- Garment.
- Of Breton, Welsh, Irish or Gaelic stock.
- Puppet show.
- A tangled-up play or opera plot.
- Who wrote the Old Tote's "Country Wife"?
- Cobbling equipment to overturn a great Sutherland (two words).
- 42-across drops one lubra.
- Led away from 29-across.
- Skipper's journal.
- 5-down associated with a bird which is no more.
- Slump.
- Kill off Killara, the constellation of the Altar.
- Who kills off Nedda and Silvio?
- Of what race is Alfred Hill's Hinemoa or Douglas Stewart's Golden Lover?
- An entrancing singer, but not to be trusted.
- To habituate.
- Opera noted for a magnificent coloratura aria.
- Far from plentiful.
- Units of electrical resistance mentioned on Government Stationery.
- Fish.
- Perth is without this by Latin.
- Tasker sets it.
- Irmgard hasn't fried a bishop's sphere of influence.
- Research premises locating one in the pound.
- We are given it by the wise and are singular accordingly.
- What's that again? He's upset.



## CROSSWORD WINNERS

WINNERS of the crossword contest in the March, 1965, issue of "Trust News" are:

Mrs. L. Walker,  
1 Euston Road,  
Hurlstone Park, N.S.W.

Mr. Leon Boyd,  
14 Howson Street,  
Armada, SE3, Victoria.

Mrs. T. E. Woodward,  
8 Ruskin Street,  
Taringa, Brisbane, Q.

Mr. W. H. Traill,  
43 Asquith Avenue,  
Rosebery, N.S.W.  
Miss B. Manners,  
4/3 Short Street,  
Randwick, N.S.W.

Miss Judy Bierwirth,  
C/o Lempriere (Aust.) Pty. Ltd.,  
522 Little Collins Street,  
Melbourne, C1, Victoria.



The above winners, by their success, became entitled to two seats of a value not exceeding 30/- each for a Trust presentation in their capital city.

(Red-Faced Department: HEINE was the answer required for 23 across, he having been the poet used by Schumann for the "Dichterliebe" song cycle. The poet for the "Frauenliebe" song cycle was not Heine, as suggested by the clue, but Chamisso. Apologies to all. Luckily, nobody was tripped by the slip.)

**SUTHERLAND** — *Cont. from page 1*  
in the role. The Sydney season, of similar duration (five weeks) will follow a somewhat similar pattern.

The staging for each opera will be entirely new — every costume, every scene — and unquestionably the presentations will be comparable with those at any of the overseas opera houses. All

designs for both scenery and costumes are the work of Tonina Dorati, who, when the season opens, will have completed almost a year's work on them.

Having presented all these previous seasons entirely under our own auspices, we are indeed glad to have in this — immeasurably the biggest and costliest — the valued co-operation of The Australian Elizabethan Theatre Trust.



# Behind the curtain

YES, the spinning wheel will be back for the Sutherland season as part of the garden-scene decoration for "Faust".

The Trust's production department is busily making it—which will come as a perhaps superfluous reassurance to those opera-lovers who recall a now-notorious Montreal performance of "Faust" which replaced the spinning wheel with a sewing machine!

As she sang her King of Thule ballad, Margareta pedalled away like a grand-prix cyclist. The maker's name blazed forth from the machine and the Margareta interpolated a few lines of sung doggerel to the effect that the instrument made sewing so easy, and so quiet, too!

In Montreal, the French Canadians take French opera very seriously indeed. The audience was not in stitches. For them, Margareta had already sold out to the Devil.

★ ★ ★

A SYDNEY parks inspector made a routine check of the Moscow State Circus's facilities, and, on leaving the caravan of circus-expert Stafford Bullen, he stepped into a splendid car outside and prepared to drive off.

"Anything else I can do for you?" the inspector called cheerily.

"Yes," said Mr. Bullen. "Do you know where I can get a policeman?"

"A policeman?"

"Yeah, I need one around here."

"Why?"

"Because somebody's stealing my car."

The inspector went purple. His own car, of the same make and colour, was parked nearby.

★ ★ ★

STAGE-STAFF can sometimes be too obliging for their own good. Take the good-natured handyman who, at the Elizabethan recently, minded the wrist watches of about 20 performers when they went on stage. He wore them all on one arm.

A member of the company asked him to go and get a hat left in a car parked not far from the theatre. Given a key, he fumbled in the gloom at the wrong car. A policeman came up with a face like thunder.

"Wot do you think you're doing?" boomed the Law.

"I'm after a hat," said Mr. Obliging.

"A hat eh? Well, I'll tell you what—I'll eat mine if you aren't pinching watches. Now come along with me..."

Two hours of grilling at the station had to be endured before the Law's suspicions were allayed.

IT was a problem for producer John Tasker as he recently set about establishing a professional theatre company in Adelaide for the Trust. If he called the company the S.A.T.C. (South Australian Theatre Company), there was a danger of it being confused with the other S.A.T.C. (South Australian Turf Club).

"All the Adelaide race fans could thus be tricked into reading the drama news," Tasker was told.

"But," came the counter, "all the drama lovers might pass right over what they mistakenly supposed to be turf news."

Consensus of opinions is that, on odds, the S.A.T.C. title is a safe bet.

★ ★ ★

MEMBERS' Evenings (exclusively for Trust Members and their guests) are proving extremely popular. Recently N.S.W. Members enjoyed a programme, especially arranged for the occasion, by actor Peter O'Shaughnessy, whose Protean powers transported him



and his Anzac House audience on a "world-tour" programme — Tchekhov, Schnitzler, Henry Lawson, C. J. Dennis, and the Shakespeare of the sonnets, "Winter's Tale" "and King Lear". A huge emporium of diversified talent: "You name it, I've got it!"

A "Meet-the-Ballet" party for Queensland Trust Members, a Canberra Members' party to celebrate the opening of the Canberra Theatre Centre, and a July screening for N.S.W. Trust Members of award-winning and decorated Australian films are planned.

★ ★ ★

BREATHING is supposed to become more difficult as you increase your height above sea-level, but you might never have believed it from the exuberant lung-power, etc., displayed at a special Trust Members' Evening in Melbourne recently.

The performers from Denver, Colorado—which, they say, is a mile above sea-level—were the University of Denver

Jazz Band, whose appearance before the invigorated audience of 400 at the Isabel Younger Ross Memorial Hall was by courtesy of the U.S. Government Department of State.

★ ★ ★

APPY was ardy the word for us as a certain letter of the "Trust News" editorial typewriter broke down. We might have been able to manage without it, but it's a pretty vital letter in Trust affairs. Not only aspirates would be dropped if, say, we wrote of Elpmann or named our Executive Directors in sequence as Unt, Utcison and Aag. The H, as you see, has been fixed in a hectic hurry-scurry of headlong haste...

BANDICOOT—Continued from page 3

who took me over to Centennial Park to record sirens. Chief Officer Barber, of Fire Brigade H.Q., who had sirens tested in the H.Q. workshop to be certain I had the right sounds. (Fire engines hadn't been out for weeks at the Cross, hence the workshop test.) Jazzman Graeme Bell, who brought in one of his special sound effect car horns and let me record its discordant bray in the musicians' dressing room at the Chevron. My dear friend Angela Lupino (now in the Trust Opera company taking music to schools) did the girl's voice calling 'Enzio'.

My husband wondered how I would get some of the sounds—I simply phoned people, said who I was, what I had done with a play, could I have help? Not once was this help refused.

I had only one difficult incident—I was down at No. 7 Wharf Woolloomooloo, recording tugs tooting as the Monterey came in, and a Customs officer thought I was trying to smuggle my tape recorder ashore. After that, I learned to carry the receipt for the recorder in my bag.

THE curious title is taken from a quotation by Sir Henry Parkes, who once (about 1904) described an opponent "as lonely and forlorn as a bandicoot on a burnt ridge". Since the theme of the play is loneliness and immortality, the title fitted better than anything else I could invent.

Whether or not "Bandicoot" wins public acclaim has yet to be seen. When it opens in Melbourne, I do know that it will have been worked over until it reaches a point of perfection which satisfies me. For that reason, I am sitting in on all rehearsals, not to interrupt and interfere, but to learn how my next play can be a better one, to rewrite and amend where necessary.

I do not subscribe to the theory that near enough is good enough. With me, there must be centre-of-target accuracy, particularly with plays because that is an international field and any play written in Australia must compete on this basis, both at home and overseas. For that reason I do not regard "Bandicoot" as an "Australian play", but a play about Australians.