

Trust News

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

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FOUR DRAMA COMPANIES TO TOUR FEDERALLY

FOUR leading Australian drama companies with which the Trust is associated will tour extensively throughout the Commonwealth during the second half of 1966.

The companies are Sydney's Old Tote, Melbourne's U.T.R.C., Adelaide's S.A.T.C. and Perth's National Theatre. They will appear in a sequence of productions in each other's capital cities, and in Canberra. Brisbane and Hobart will also be visited.

● The U.T.R.C., the National and the S.A.T.C. will have Sydney seasons of a fortnight each at the Old Tote Theatre between late July and early September.

● Over the same period, the Old Tote Company, the S.A.T.C. and the National will have Melbourne seasons of a fortnight each in the U.T.R.C.'s Russell Street Theatre.

● The Old Tote Company, the U.T.R.C. and the National will each appear for a fortnight at the Teacher's College Theatre in Adelaide between early August and mid-September.

● Over this same period, Perth will see seasons of a fortnight from the U.T.R.C., the Old Tote and the S.A.T.C. at the Playhouse.

● The U.T.R.C. and the National will both appear in the T.A.A. Theatre, Brisbane, from mid-July to early August.

At the same time, the Old Tote Company and the S.A.T.C. will be appearing in Hobart at the Theatre Royal and in Launceston at the National Theatre.

● All four companies will appear in Canberra over the June-July period.

● Several other cities may be added to the schedules of some of the companies.

The plays to be presented during this interstate interchange tour by regional theatres will include: "A Moon for the Misbegotten" by Eugene O'Neill (the Old Tote Company), "The Killing of Sister George" by Frank Marcus (the U.T.R.C.) and "Altona" by Jean-Paul Sartre (the National Theatre Company, Perth). The play to be presented by the S.A.T.C. is still the subject of negotiation.

The interstate interchange of regional drama companies, the first of its kind, is expected to give a great stimulus to outstanding creative talents in drama in Australia as well as giving rich variety, powerful appeal and many "new faces"

to audiences in the cities to be visited.

The four productions to figure in the interchange season will introduce to interstate audiences the work of outstanding producers, each of whose names is a byword in the city in which his year-round activity is usually centred—Melbourne's

George Ogilvie with the U.T.R.C.'s "Killing of Sister George", Sydney's Robin Lovejoy with the Old Tote's "Moon for the Misbegotten", Perth's Edgar Metcalfe with the Perth Company's "Altona", and Adelaide's John Tasker with the S.A.T.C. presentation.

"Figaro" with a razor

IT'S one thing to be "The Barber of Seville" on stage, but quite another to be an active barber off-stage as well, but that is just how matters are panning out for Trust Opera baritone, Ronald Maconaghie, on the Trust company's current tour of New South Wales, S.A. and Queensland towns for the Arts Council.

Maconaghie's offstage barbering, to prove that his onstage razorcraft as Figaro is no mere pretence, includes daily assistance to the bass, Norman Yemm. As the snide old humbug Dr. Bartolo in the touring company's presentations, Yemm is getting age and oddity into the character by having all the hair shaved off his head in the Krushchev-Brynnner style.

Shaving the scalp is no simple operation for newcomers to this kind of hair-do, and it is here that "Figaro" Maconaghie is helping Yemm.

"We've known about Ron's razor wit for a long time," says Yemm, "but we didn't know till now that he

could be so practical with a cut-throat!"

More than 150 performances in centres as far apart as Cairns, Mount Gambier, Woomera, Cooma and Broken Hill are scheduled for the company's five month's tour of 12,000 miles. The total distances to be travelled could reach from Canberra to London. End to end, the total hair trimmed off Norman Yemm's scalp in the same time could reach from Canberra to Sydney, according to some estimates.



Maconaghie
"Figaro"



Yemm
"Bartolo"

The "Barber" production, with Ronald Sinclair designs, is by Stephan Beinl. The musical director is John Champ, whose singers also include:— Kevin Mills, Michael Bell, Doreen Morrow, Robert Gard, John Heffernan, Joan Shute, Elizabeth Allen, John Durham, Donald Shanks and Eric Jones.

It is likely that "The Barber of Seville" will be one of the operas to be included in the four-opera repertoire now being planned for the Trust Opera Company's main season towards the end of 1966.

Group Travel Proposals

MEMBERS' interest in proposals to form a Trust party to tour overseas theatrical centres in 1967 has intensified in recent weeks.

A sufficient number of Members have indicated interest in the proposal for it to be developed on a firmer footing than hitherto, and for "Trust News" to announce that the numbers now enhance the likelihood that the tour will be undertaken.

The proposed tour of U.K. and European theatrical centres is envisaged within the group-travel rules of the international airlines whereby each group

member may make the Sydney-London-Sydney journey at a fare some £180 less than is ordinarily charged to economy-class travellers.

"Trust News" is hopeful that a party of at least 30 Members can be formed, and Members who have not previously indicated their interest to the Editor should do so without delay.

The proposed period for touring is from April-August, 1967. It is expected that full and final details and schedules for the tour will be completed for Members' approval and for publication in our June, 1966, issue.

Trust News Australian Arts: Signposts, 1966

Editor: LINDSEY BROWNE

MARCH, 1966

DRAMA INTERCHANGE

A play is a live performance only with live performers in front of a live audience, either of these components being meaningless without the other. The relationship between stage and audience is all-important, and the development of this relationship, both by aiming at high standards of performance on stage and by catering to audience needs, is at the basis of the regional drama policy introduced by the Trust over two years ago.

The potentials of this policy are great and far-reaching, but full realisation of these potentials is necessarily slow. It takes time—which, in the widespread speeding of contemporary life, may be difficult to accept as an inevitability. When foundations are laid for a new dam or a new medical school, aren't we Australians inclined to feel cheated if next day there is not already food from the orchard or if there is news of a friend's death from cancer? Aren't we similarly inclined, in the theatre, to suspect a policy which gives us performances which may not, overnight, be measurable against those of, say, the National Theatre in London? Very human, very understandable—but very dangerous, too, if sight of the ultimate goal is lost.

The principles inherent in the regional drama policy, already validated by the results achieved, are worth all the patience we need to bring them into full bearing. Theatres in Melbourne and Perth, which had implemented these principles in such a way as to give us clear signposts for other cities, had their all-time best results in 1965. The corresponding Sydney venture is vigorously healthy. Adelaide's, the most recently sown of these theatrical seeds, is young and tender—but it is *there*!

In varying degrees, these four repertory companies have established a relationship with their communities who, as we had hoped, have developed a measure of proprietary pride in these *their* theatres. It is part of this pride that each of these communities would wish its artistic possessions to be displayed to all, and that each will value the opportunity to see the achievements of the others, perhaps admiringly, perhaps critically. Thus the regional companies from Perth, Adelaide, Melbourne, and Sydney, playing in each other's theatres, are to tour widely in 1966 with their dependence not primarily on the chosen plays or upon stars, but upon artistic ensemble, the element which sets a crown not only on theatre but also on the society which possesses it.

—Stefan Haag.

by H. C. Coombs

"Australia, New Dimensions" was the general theme of the speakers at the Australian Citizenship Convention held in Canberra early this year. Dr. H. C. Coombs, Chairman of the Australian Elizabethan Theatre Trust, discussed the direction of Australian artistic evolution, of which theatre is part, in terms which gave new definition to the obligations of individuals, businesses, governments and universities in this continuing artistic development, Dr. Coombs' address is reprinted here.

MORE than 300 years ago, de Quiros, the Portuguese navigator, set sail for the southern seas to discover the great South Land, "Terra Australis del Espíritu Santo", which he was convinced existed there. He hoped to establish there a new society which would be lit with the flame of the Holy Spirit and where men would build the New Jerusalem. He did not find it—and only the name *Espíritu Santo*, attached to a beautiful but lonely island in the South Pacific, records the memory of his dream and his failure.

And yet it existed—a vast continent, sparsely inhabited by a strange primitive people who lived a life of extreme material simplicity, into which was woven, in complex unchanging pattern, social, ritualistic and artistic qualities that had been laid down for them in the "dreamtime"—the time when their spirit ancestors wandered this ancient land and formed it to meet and fill their needs.

The life of these people had an artistic and emotional richness which belied their material poverty. They had no possessions beyond hunting weapons and the sacred relics of their ancestors—but these were richly decorated with the patterns of their tribal groups. Their ceremonies had the richness and formality of the theatre and to these and other similar activities they devoted much time—time made free by reducing their material needs to the barest essentials.

EVEN today the aboriginal has real contempt for the white man's lust for possessions and the way he has become a prisoner of the way of life imposed by this lust.

Unhappily it was many generations before aesthetic experience played any significant part in the lives of our white progenitors. The early white Australian was an exile, separated from his homeland by hatred or nostalgia, sometimes by both. Beauty and culture so far as they were valued belonged to the old world, at best to be imported or enjoyed by the rich on their long dreamed of journey to Europe. Many lessons had to be learned before they could become an integral part of our own world.

We had first to learn to live with this land—to learn that we belonged to it. This was not easy. After the gentle softness of the English scene, its clear

and unrelenting light, the naked quality of the landscape, the way in which the red earth thrust, itself through the vegetation, the way in which its mountains and rocky outcrops, eroded to barest essentials, appear to expose the very skeleton of the earth, all appeared strange and secretly inimical to the first new Australians.

Gradually, however, the land began to cast its spell and a strange love-hate developed in which we resented it (perhaps in guilt from the ruthless way we had ravaged it) but were unhappy, restless and bitter away from it. For many years this emotional conflict about the land was a predominant theme in our literature—perhaps best expressed in Henry Handel Richardson's "Fortunes of Richard Mahony"—a novel about an expatriate doctor who lived in grudging bitterness in Australia, hating its crudity, fearing its strength, and sick with nostalgia for his English home. In due course changing fortune made it possible for him to return there—only to find that his joy in it was corrupted and destroyed and that, despite his hatred, he must return to Australia where only in death was he reconciled to the land which had possessed him.

GRADUALLY our artists began to feel themselves more and more at one with the land and our greatest paintings until recently reflect this growing harmony. Painters like Sidney Nolan and Drysdale even today reflect—but now with sympathy and devotion, yet still with a healthy fear—the force and magic of the landscape, the people who have become part of it and the myths with which they have sought to answer its silent questions.

Secondly, we had to learn to see ourselves as a separate people—distinct from, if related to, our European forebears; this social and political adjustment showed itself in antagonism to British ways and institutions and an aggressive emphasis on Australianism and the egalitarian legends we have built up about ourselves. Thus Joseph Furphy found it necessary to label his novel "Such is Life" as "in temper democratic . . . (and) . . . offensively Australian". It has shown itself, too,

Continued on page 3.

Theatre Stars from Athens

LEADING lady of the Athens Drama Company's nine weeks' Australian tour is Miranda Murat, who owes her Shakespearian Christian name to the fact that theatre was the core of life for her parents, both of them outstanding actors.

A graduate in philosophy from the Athens University and holder of a diploma from Greece's most august School of Drama, Miranda Murat will play the monumentally fearsome role of Clytemnestra during the Australian performances of the "Iphigenia in Aulis" of Euripides.

Playing as King Agamemmon, opposite her, will be Grigoris Vafias who, richly diplomaed theatrically, is also an Athens University graduate in physics and mathematics. Engaged by the Athens Royal Theatre in 1949, Grigoris Vafias has participated in all international tours arranged by the Royal Theatre. In 1955 he was appointed professor at the Dramatic School of the Royal Theatre and in 1961 he established his own drama school.

Preceding the performances of "Iphigenia" in each centre will be the choreo-drama "Electra". Similarly, the performances of Aristophanes' "Lysistrata" in each city will be preceded by the modern character ballet, "Monastiraki".

CHOREOGRAPHER and solo dancer for both of the ballets is the outstanding Greek artist Rena Kambaladou who, having joined the Hellenic Choreo-drama in 1958, has had a series of spectacularly varied successes in ballets



Murat



Vafias



Kambaladou



Xarchakos

to the music of Ravel ("Tzigane"), Samuel Barber ("Medea"), Milhaud ("The Ring and the Trumpet"), Saint Saens ("Zoo Variety"), Theodorakis

The schedule for the Athens Drama Company's Australian tour, under the direction of Costis Michaelides, is:

Perth, Playhouse: March 2-12.
Adelaide, Teachers' College: March 15-26.
Melbourne, Princess: March 29 to April 9.
Canberra, Theatre Centre: April 12-13.
Sydney, Elizabethan: April 15-30.
Newcastle, Hunter: May 2-3.

("Orpheus and Euridiki" and "Ero-phylis").

The composer Theodorakis spearheads the great recent upsurge in significant composition of theatre music in Greece, as exemplified by his outstanding scores for the films of "Electra", "Phaedra" and "Zorba the Greek". One of the younger composers in this dynamic upsurge is Stavros Xarchakos whose youth and ingenuity are most buoyantly exhibited in the score he has written for the touring company's vivid ballet of the Athens market-place, "Monastiraki".

Australian Arts

Continued from page 2.

more recently, in a feverish anxiety to see aboriginal elements as dominant in our culture.

I believe, however, that in these respects Australia is at last coming of age. We have come to terms with our environment—even if with lingering sense of guilt; we accept our separateness as a people and are beginning to take it for granted without assertion.

THIS new maturity has brought profound changes in the range and freedom of our artists. Firstly, it has made it possible for them to see their environment and their compatriots more objectively—even to criticise them without the guilty fear of being or becoming a spiritual expatriate. Thus, it has become possible for McAuley to write of "the faint sterility that disheartens and derides" which he senses in our landscape and to say of us—

The people are hard eyed with nothing inside them,

The men are independent but you could not call them free,

and in the same poem to identify himself utterly with us,

And I am fitted to that land as the soul to the body.

Nobody has seen the land more

clearly or has loved it more deeply than Judith Wright . . .

. . . bony slopes wincing under the winter,

Low trees, blue leaved and alive, out-cropping granite
clean lean hungry country,

but equally nobody is more conscious of the long struggle between it and our predatory ancestors or of the urgent need to live with it rather than at its expense.

Secondly, our creative artists have become more consciously part of the international community—moving freely between here and abroad. This has meant that while, for the best of them at least, the mark of Australia is planted deep in their imagery, their themes and techniques are enriched by the stimulus of other artists and audiences and their work increasingly forms part—although generally a distinctively Australian part—of the mainstream of creative art of the civilised world. Thus Sidney Nolan is as much at home in England or America as he is here and paints for a truly international clientele but his work continues to embody uniquely the light, the forms and the myths of his Australian experience. Also it has meant that artists like Fairweather can make at home in this country a technique and a vision derived from other societies and can incorporate

within it the calligraphic simplicities of an artistic tradition of an alien society which in the past has left our own concepts untouched. It has made it possible for Leonard French to paint "The Seven Days of Creation" which draws upon the myths and symbols of a spiritual past which we share with other races and peoples and to do this unselfconsciously and without sacrifice of his Australian-ness.

WITHOUT this broadening of the scope and contact, it would have been impossible for young composers such as Sculthorpe and Meale, speaking in the idiom of their time and influenced also by musical traditions outside those of the Western world, to emerge as a significant Australian element in the stream of contemporary music.

These and a hundred other possible examples show what great creative vigour is being poured into the arts in Australia at the present time. Novelists, poets, painters and, to a less extent, sculptors, composers, playwrights and choreographers of quality and fecundity are urgently demanding attention for their work. There are few countries in the world at the present time whose general creative scene is as vigorous and exuberant as our own. It is of note, however, that those whose achievement

Continued on page 8.

BALLET FOLKLORICO OF MEXICO

THE Ballet Folklórico of Mexico, rated among the four or five supremely successful theatrical enterprises in the world, is expected to blaze its way brilliantly through Australian theatres later in 1966.

This magnificent company of musicians and dancers, whose electrifying artistry is a peerless expression of Mexico's teeming history, aspirations and creeds, has conquered audience after audience with its spectacular series of

performances in all the major cities of Europe and the Americas.

The Ballet Folklórico of Mexico, just one woman's dream a dozen years ago, has erupted into world entertainment so overwhelmingly that it is difficult now for theatre-lovers to realise that it has not always been in existence, as permanent and real and resplendent as Mexico's towering Popocatepetl.

The woman who dreamed was the daughter of a wealthy Mexican merchant, manufacturer and senator—and she had to do her dreaming against a good deal of early opposition from a father who supposed that any ambition to dance was just not good enough for any daughter of his. The woman is Amalia Hernandez who realised, even in her teens, that in the colourful folkways of the "little people" of her homeland were the makings of unmatched dances for the world stage.

Obsessively, she threw herself into the task of "discovering" these folk-arts of the remote mountains and plains, of dramatising them into glowing ballets, of putting them on radiant display in the great show places of the world. In 1953, her ballet won a smallish TV contest in Mexico and a commercial spon-

sor took it up. By 1959 it had flourished so luxuriantly that it came under full, direct sponsorship of the Mexican Government.

At the Festival of Nations in Paris in 1961, an event sometimes called the world's "cultural Olympics", Amalia Hernandez' company was adjudged supreme among all the companies who danced there at that time.

Millions for Theatre

THE following item, under the heading of "Theatre Attendance" appeared in a recent edition of "Cultural News from Germany", which is printed monthly by Inter Nationes, Bonn:—

During the last theatre season attendance figures at the theatre in the Federal Republic totalled 25,000,000. Of these 20,000,000 were accounted for by the public theatres supported by the municipalities or the federal regions, and the other 5,000,000 by private theatres. During the period the box-offices of the public theatres collected altogether 125,000,000 marks, and received, in addition, subsidies to the extent of a further 250,000,000 marks. The private theatres received more than 8,000,000 marks in public subsidies.



Amalia Hernandez



Dance of the Silver Fish from "The Tarascans"

Sunshine for Playwrights

AUSTRALIAN playwrighting keeps running in and out of tunnels like the Snowy River's useful waters, but there is every indication that, during the next 12 months, the playwrights of the Commonwealth will have at last broken through to good, steady going in fair and open country.

Among the outstanding factors expected to contribute to this resurgence is the Trust plan to commission plays from Australian writers for presentation, according to the quality of the works written, in a special season of Australian drama during 1967.

Some of the details of this scheme, which may be undertaken in association with leading Australian business firms, were announced recently by Trust Chairman, Dr. H. C. Coombs.

Dr. Coombs was speaking at a ceremony in which the General Motors Holdens Managing Director, Mr. Max Wilson, presented the 1965 GMH Theatre Award to Sydney designer, Rosemary Jaynes. Mr. Wilson had announced that, for its 1966 theatre award, his company would commission a play from an Australian writer.

In an optimistic comment on these moves to stimulate Australian playwrighting "The Sydney Morning Herald" said:

"As in earlier decades, there is little to attract professional local writers to playwrighting as a profitable activity; and those who do write plays rarely obtain the professional productions which may teach the lessons which can be learned only in the theatre. This impasse is harmful to an indigenous theatre culture and to Australian culture as a whole. It is encouraging that there have recently been moves to try to end it."

First-rate tests of what may be expected when proven Australian writers are specifically commissioned to write for the stage will be made in the near future by the U.T.R.C. in Melbourne and by the recently formed Community Theatre Company on Sydney's North Shore.

- The U.T.R.C. and J. C. Williamson Theatres will jointly present the David Martin play, "The Young Wife", at the Russell Street Theatre, Melbourne, from April 12 to May 7, this being the third play in the U.T.R.C.'s current season of international plays. John Sumner produces.

- The Community Theatre will present the Colin Free play, "Where Did Vortex Go?", at the St. Alban's Memorial Hall, Lindfield, Sydney, for 11 performances from April 19. Direction is by Alexander Archdale.

David Martin's novel of "The Young Wife" was first published in London by Macmillan & Company in 1962. It was made a Book Society selection in England.

J. C. Williamson Theatres commissioned Mr. Martin to adapt his novel for the stage. The play deals with the problems faced by a young Greek girl who is brought out from Greece to marry a Greek man whom she has never seen. It outlines, too, the general problems of the Greek migrant in the new environment of Melbourne.



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BOOK REVIEWS

THE SPIRIT OF SINGING

THE SINGER'S COMPANION, by Marianne Mathy. 52pp. Van Dyke Productions, Sydney.

SOME years ago the viola-player Lionel Tertis wrote a guide for string musicians in which, among many other points of wisdom, he emphasised for student string-players the importance of cultivating high-mindedness in the whole of their lives if they were to achieve nobility in music-making.

Without going to Tertis' extremes, for history can name many great makers of noble music whose personal lives have jockeyed along on assorted peccadilli, Madame Marianne Mathy's wise little treatise for singers asks that the student shall seek to be completely honest with himself if he is to know what he is as an instrument of music and what he is as a character seeking to "play" artistically on this instrument.

The exceptionally refreshing aspect of this valuable guide-book from one of Australia's great teachers, herself once a leading recitalist in her native Germany, is that it does not approach the student's problems as if they were

merely mechanical, but in the full conviction that fine singing is most of all a matter of vivacious, orderly, self-sustaining mentality.

Better than that, Madame Mathy's emphasis on this much-ignored basis for real vocal artistry is in terms of plain and lucid common sense and it nowhere slips away into the sort of ponderous and obfuscating Germanic psychologising

OPERATION BENELONG

THE SYDNEY OPERA HOUSE, with introduction by Pat Westcott and photographs by Ross Westcott. 55 illustrations. Ure Smith, Sydney.

ASK the dinkum Aussie "man in the street" what he thinks of Sydney's opera house and the odds are that he will knock it for any old reason that he can clutch at.

Enthusiasm is not a part of the dinkum Aussie character, it being one of the

which could so easily have reader groping in caverns of vague phantasmagoria.

Madame Mathy presents her advice in the form of questions and answers. The questions are such as these:—"What is meant by showing self-discipline?"; "Are facial expressions hindering or furthering my vocal rendition?"; "How can I overcome my nervousness?"; "Does sluggish or slovenly speech affect my singing voice?"

"I firmly believe that, through perfect harmony of body and mind, singing can become a living art," Madame Mathy says in her foreword. "This approach gives the answer to why one singer becomes the favourite of every audience, while another, whose high C is just as brilliant, cannot warm up his listeners. Almost always this second singer cannot warm up himself since he is a worshipper of technique alone and has neglected that cultivation of mind without his voice must fail in its true purpose."

rather comical aspects of that character that it regards enthusiasm as a sign of "immaturity", of an uncritical mind incapable of arriving at worldly-wise opinions of independence and vigour. Nothing provokes this sort of insecure self-assertion in the dinkum Aussie more than confrontation with the genuine marvel—the bigger the marvel, the more he will scramble around among ragged arguments that the marvel isn't a marvel at all.

Sydney's opera house is a standing target for this kind of juvenile nose-thumping, and it is all the more refreshing, therefore, to come across this sanely admiring and proud booklet by a well-known man-and-wife team of Sydney journalists, Ross and Pat Westcott, whose love of beautiful and meaningful buildings of any time and place has already been widely appreciated in the Australian press on numerous occasions.

The 3000-word introduction by Mrs. Westcott surveys the opera house project much more in terms of the extended social and cultural purposes the project will serve rather than in terms of its costs, and the associated political griping about costs. This leads to a magnificent collection of photographs by Mr. Westcott whose own artistry surpasses itself in the dusk panorama which his camera catches from the pylon lookout of the Harbour Bridge. The lights of Sydney are coming on around the Harbour's foreshores.

As a matter of fact, the Westcott's book leaves the reader in no doubt that the opera house is, in itself, the turning on of a light and that its radiance will add everywhere to the dinkumness of worthwhile Aussiedom. —L.B.

The Enduring Theatre

A HISTORY OF THE THEATRE ROYAL, by Michael Roe. 48pp. 17 illustrations. Law Society of Tasmania, Hobart.

LAURENCE OLIVIER called Hobart's Theatre Royal the best theatre in which he had ever played, and in a certain speech he once made there he left no doubt that it was the old building's unique atmosphere of antiquity, tradition and dignity which gave him such depth of pleasure.

The charm of the elements which have generated the Theatre Royal's atmosphere is pleasantly captured in Michael Roe's booklet—sufficiently so to have warranted rather better production standards from the publisher who has contented himself with a soft paper cover, a quarterly-magazine type of lay-out, and a large number of advertisements breaking up the smoothness and sequence of the book's essential content over the last 20-odd pages.

Like most writers about the early days of Australian society, Mr. Roe enjoys himself immensely—and delights his readers—with quotations from the contemporary press, and allows the pomposities, starch and ham rhetoric of the prevailing style of journalism to come to us with a deliciously dry implication of satire.

The speaker at the laying of the Royal's foundation stone in 1834, for instance, declared: "I hope to see the Theatre Royal of Van Diemen's Land flourish like a palm tree by the riverside . . . and dispersing those intellectual joys and domestic virtues that raise us to the highest attainment." The dressing rooms were praised as being "commodious and arranged with a decorous view to the due separation of the sexes." Hobart enjoyed the opinion of the "Mercury" that "if to the charms of scenery and climate are added the graces of art, this capital could become the prosperous Paris of Australia."

The Theatre Royal is widely loved, and there is many an internationally famous stage artist who would echo Harry Lauder's cry: "I wish I could cart it around the world with me." Olivier would never have allowed any such thing. "Don't let it go," he exhorted Hobart's theatre-lovers, and Mr. Roe's booklet is a very timely emphasis on precisely the same firm and forceful point.

THEATRE CROSSWORD

THIS puzzle is printed for your amusement, but for a spice of competitive interest send in your completed diagram. If you do not wish to cut the page, your own freehand copy of the diagram will serve as well.

A fortnight after this issue of "Trust News" is distributed the mail will be opened and the first six correct entries opened will earn each successful entrant a pair of seats to the value of not more than £3 at a Trust show in their State capital city in the near future.

Alternatively, the winners may choose instead to receive a free copy of the ballet book, "Days with Ulanova".

Entries must be in ink, without alterations, and the Editor's decision will be final. Endorse your envelope "Crossword", and send it to:

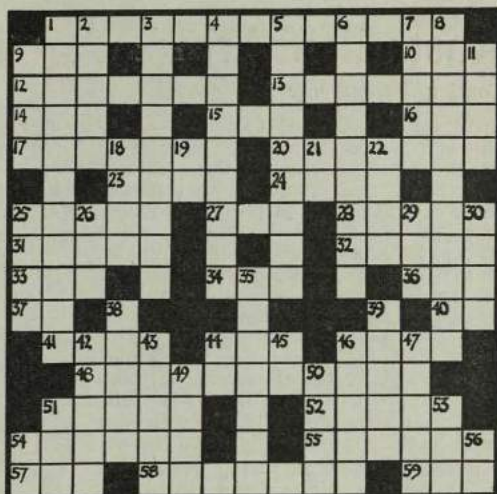
"Trust News", 153 Dowling Street, Potts Point, N.S.W.

ACROSS

1. Probable Trust opera for 1966 requires German sets, sir.
9. Taint contradicted.
10. Unit of electrical resistance.
12. Bony finds Sue so-so.
13. A shy ear for mere rumour.
14. Coin—as in the play of his Illinois.
15. Here for the French.
16. Make a little go a long way.
17. Form of anti-red order to get off!
20. Crosby?
23. Mountain of the island in which "Cavalleria Rusticana" is set.
24. Waters seen to be alienated in the auxiliary.
25. Greeting upon introduction.
27. What is Puccini's Suor Angelica by profession?
28. Panes smashed by tides when there is least range between the high and the low.
31. Anaesthetic to be found in there.
32. Two-ton Tessie.
33. I take to a former Japanese statesman.
34. A letter from the Greek taking tea.
36. Composer Copland drops on a Swiss river.
37. About.
40. King-emperor.
41. Leningrad drained by this Carr-Glyn.
44. One of the Venus di Milo's deficiencies.
46. Cupid is backing if aggrieved.
48. Ballet of modern Greece in programmes of the Athens Drama Company.
51. Trust opera producer.
52. None label a southern city.
54. Not the sabbath refreshment.
55. So Mary spoilt their worships.
56. It's not even rum.
57. What is the national spirit to be expressed by Folklorico in Australian theatres this year?
59. Riddle.

DOWN

1. For whom is O'Neill's Moon?
2. It has some value when seats are adjusted.
3. Likely opera in the Trust Company's 1966 season.
4. Don Quixote's horse.
5. A star role in the Athens Drama Company's Australian repertoire.
6. Composer of the music for the Australian Ballet's 1966 presentations of "Raymonda".
7. Musical director of the Australian Ballet.
8. The playwright who had words to say against the preacher who reckes not his own 18-down.
9. Loud-mouth in "The Wind in the Willows".
11. Name borne by Australia's most famous Music Bowl.
18. Counsel.
19. Preposition.
21. Sun-god.
22. Fellers take them in hand.
23. He dishes out hospitality.
26. How wrong is an inquiry about identity.
29. Exclamation.
30. Airs with variations? The Hindu lady may put it on.
35. Upstart in Istanbul is too much for the composer of the "Devil's Trill" sonata.
38. Give a wide berth to a completely empty space.
39. A Hungarian wine.
42. To correct them before the finish.
43. Sustenance for the Israelites upset a region of Asia.
44. In the character of.
45. I'm upset by a note of tonic-solfa.
46. Devil.
47. The way sail is set or extreme strictness.
49. To the ship's sheltered side.
50. How the eternal citizens give their address.
51. Abbott.
53. Rock for the smelter.
54. Like this.
56. Compass-point.



CROSSWORD WINNERS

WINNERS of the crossword contest in the December, 1965, issue of "Trust News" are: Miss Judy Byron, 52 Elmhurst Road, Blackburn, Vic.

Mrs. R. Gill, 29 Knowlman Avenue, Pymble, N.S.W.

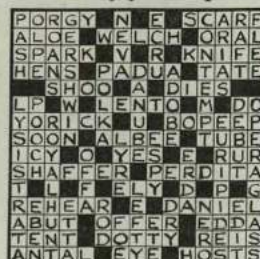
Mrs. D. J. Davis, 53 Northcote Terrace, Medindie, S.A.

Mr. R. M. Glynn, 175 North Terrace, Adelaide, S.A.

Mrs. R. V. Southcott, 13 Jasper Street, Hyde Park, S.A.

Miss Eleanor Curran, 18 Clarke Street, Vaucluse, N.S.W.

The above winners, by their success, become entitled to two seats (of a value not exceeding 30/- each) for a Trust presentation in their State capital cities. They will be contacted by Trust representatives to decide where and when they would like to enjoy their prizes.



NEWS OF BOOK OFFERS

A LIMITED number of the following books are available from "Trust News", 153 Dowling Street, Sydney, at special concession prices for Trust members as shown.

- "The Dancer's World", 57/- (retail price 70/-)
- Baron at the Ballet, 48/6 (retail price 66/-)
- Baron Encore, 48/6 (retail price 66/-)

Application for the above books, which will be treated on a first-come-

first-served basis, should be accompanied by appropriate remittance. The prices shown include postage and packing.

Regarding the "Trust News" offer of "The Complete Opera Book" at a special concession price, the publishers Putnam and Company, Ltd., London, report that supplies for interested members will be ready for shipment from London by May 6.

Additional supplies of "Days with Ulanova" (retail price 75/-) have come to hand so that "Trust News" can now continue its popular offer of a free copy of this famous presentation volume to

every Trust Member, senior or associate, who signs up two new full Trust Members at £5 each.

"Poetry Australia"

"Poetry Australia", a two-monthly publication devoted to new verse primarily, and to critical articles and reviews, has established itself over the last two years as one of Australia's most vital and valuable literary institutions.

The Editor, Dr. Grace Perry, publishing from South Head Press, 350 Lyons Road, Five Dock, N.S.W., offers to Trust Members the opportunity to subscribe to a year's issues (six numbers) as a special concession price of \$2.70 (£1/7/-), a saving of 10% on the ordinary subscription price.

Australian Arts

Continued from page 3.

has been greatest and to whom recognition has most generously been given are those who, because of the nature of their work, have access to an audience wider than Australia at present provides. Patrick White and Randolph Stow; Hope, McAuley, and Judith Wright; Nolan, Drysdale and French have each in their respective fields sought and received recognition in the great cultural centres outside Australia. This fact gives the clue to the lines of action which must be followed if this exuberant burgeoning of creative talent is to flower fully into the Golden Age which I believe it can become if properly nurtured.

Essentially this nurturing requires — (a) the expansion of the market for the output of creative artists in Australia itself;

(b) action to bring before the peoples of the world with whom we share a common cultural heritage the work of our artists in all fields;

(c) action to bring the Arts more vigorously into the lives of our own people — to make them popular in the best sense — not by vulgarisation and cheapening of standards but by steadily widening the range of people who by genuine participation can develop the capacity to find delight in them.

To pursue these objectives in detail would require an essay in itself but there are several immediate and practicable steps which I would like to propose.

Firstly, a fine example has been set by the Australian National University in establishing fellowships in the creative arts, offering limited periods of freedom from economic pressure to creative artists who need time to give form and substance to the ideas and images which excite them. I urge all Universities to do likewise — not merely would this be of inestimable benefit to the practitioners in the arts but would bring to these centres of ancient and contemporary learning a new and living stimulus to refresh their scholars young and old.

Secondly, the growing acceptance by great corporations, public and private, that to them has been bequeathed the social obligation and privilege to act as patrons of the Arts, could be honoured more widely. These corporations are the inheritors of the nobility and the wealthy of the past — in that they alone today command great concentrations of wealth. It is inconsistent with the privileges which society confers upon them for the pursuit of their own ends that they should regard themselves as mere agents for the winning of dividends for their shareholders.

Thirdly, governments and their agents should seize upon the opportunities created by international exhibitions, industrial fairs and the like, to bring before the world those products which express the mind and spirit of our people as well as the material output

New Acting Refinery

by Sally White

AUSTRALIA'S first actors' studio run by a permanent professional theatre company was started in January by the U.T.R.C. The studio is under the command of George Ogilvie, Australian-born director, who has recently returned from England to take up appointment as associate director of U.T.R.C.

Following the example set by overseas companies, this U.T.R.C. studio aims to provide actors with the opportunity of extending their acting techniques by detailed "post-graduate" study of the tools of their art; voice and body.

George Ogilvie has ideal qualifications to direct this advance in Australian drama. After repertory experience in Australia and England, he joined the Trust's first national-touring drama company for two seasons. He then moved to U.T.R.C. where he worked from 1958 to 1961. In 1961 he went to Paris to join the mime studio of Jacques Lecoq. During his 2½ years with Lecoq he formed a mime company which toured extensively throughout France, Switzerland and the Mediterranean.

In 1963, when the company was working in England, Ogilvie and his mime-partner left the company and played in revues in Oxford, York and London, before they were invited to the 1964 Edinburgh Festival to perform in the official late night revue. After a short working visit to Paris, he returned to London to play in the West End.

Throughout his stay in England, George Ogilvie was adding to his experience in studio work and as a director. He produced for the Central Drama School, participated in studio work at the Royal Court Theatre and directed actors in studio work for the Royal Shakespeare Company at Stratford-on-Avon.

of their industry. The great impact made by Australian participation in the recent Commonwealth Festival of Arts shows how necessary and valuable it is to inform and remind the world that there is no sphere of human activity to which Australia and Australians do not contribute.

Finally, I believe the time has come to review generally the scale and character of government patronage of the Arts. Here we lag behind most of the civilised countries of the world — behind many which we frequently look on as backward and uncivilised. This patronage can be direct, in support of artists or in the commissioning of their works, but even more valuably by establishing an effective link between the Arts and the media of mass communication. Many countries have shown that at relatively little cost radio and television can be channels through which pleasure and enrichment of experience can be brought to a wide and extending range of people. To do this requires money but, even more importantly, effort and dedication.

AS a result of his overseas experience, Ogilvie is convinced of the importance of studio work in the theatre.

"Acting", he says, "must have as much form as a sonnet. Without form, the result is chaos and anarchy."

The development of form only comes when the actor has a detailed knowledge of the mechanics of performance as well as its interpretative facets. This can be provided by a studio where actors work together to achieve control over the techniques of voice and body, without being bound to the demands of a specific text.

Intensive use of mime in studio work helps the actor consciously to master the technique of natural movement and to strip his performance of unnecessary actions which may blur his communication with the audience. He also learns to conserve his energy through perfecting a formula which allows him to repeat a performance of quality.

When an actor has grasped these essentials they can be controlled by his subconscious and he can apply himself to a text in a more creative and imaginative way.

George Ogilvie is convinced that Australia is "bouncing with talent", but, before it can utilize its full potential, it must be disciplined. One of the best ways to achieve such discipline is through an actors' studio like U.T.R.C.'s new venture.

TO fail to do it means increasingly that our cultural standards will be debased to the level of second-hand products of alien societies chosen in pursuit of the lowest common denominator. Not for nothing did a recent American novelist refer to his character as an "Invisible Man". He saw and felt his invisibility to be the outcome of his being a negro. To some extent this was true but invisibility in this sense is the threat which faces individual man in all mass societies. And participation in the Arts, as practitioner and as audience, is one means by which man can become aware of his fellows and of himself.

Great opportunities for enrichment of the lives of Australians open before us in this generation. If we are bold they can be realised. Indeed, while no one can tell whether the society which has grown in de Quiros' great South Land will one day be lit as he dreamed by the flame of the Holy Spirit, I believe there exists now an opportunity to make Australia a land where the spirit of man can flourish in beauty and in wisdom.