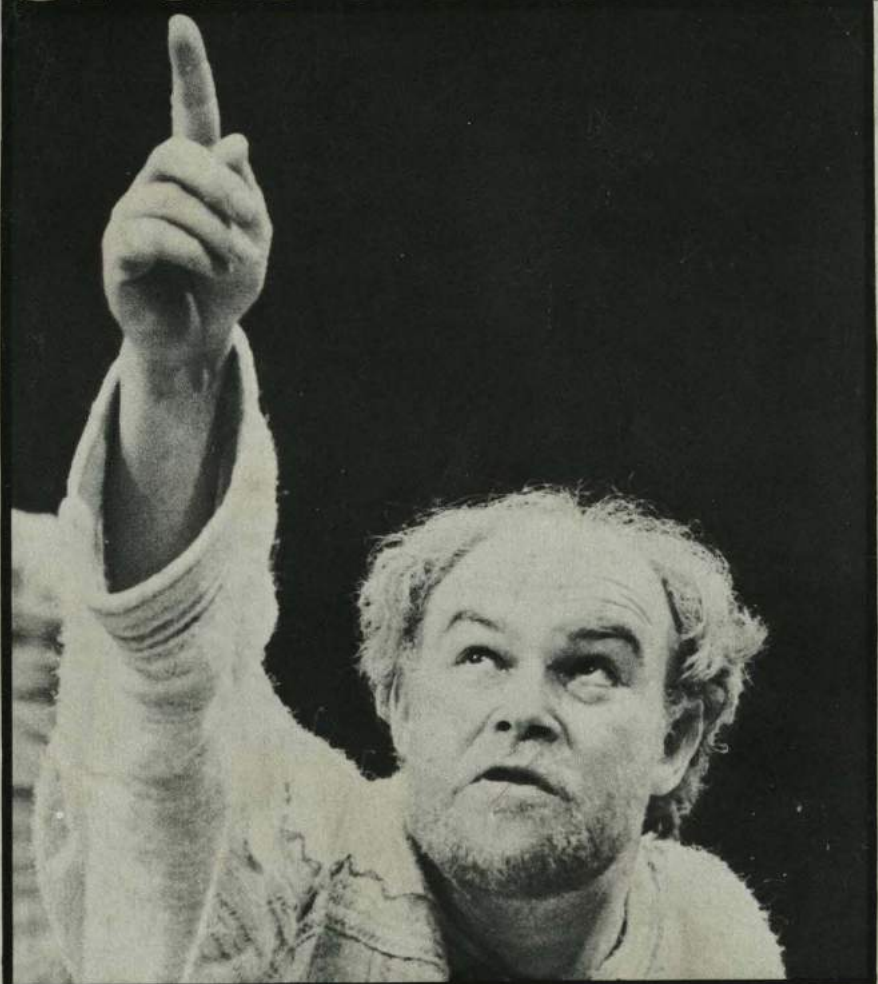


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THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

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Bligh's spiritual mutiny

When Governor Bligh's attempts to control the liquor trade in New South Wales led the most powerful men in the colony, headed by John Macarthur, to send troops to Government House to arrest him in 1808, Bligh is said to have been found hiding under a bed.

The story has probably improved in the telling, but the historians have little doubt that Bligh acted in a craven manner remarkable in the man who, after the mutiny on his ship, the *Bounty*, guided a small open boat, manned by a few loyal crew members, to safety over 3600 miles of the South Pacific.

It was this strange contradiction of behaviour that inspired Ray Lawler's new play "The Man Who Shot The Albatross." The Melbourne Theatre Company's production is scheduled for the Elizabethan Theatre, Sydney, in February and the Arts Theatre, Adelaide, in March.

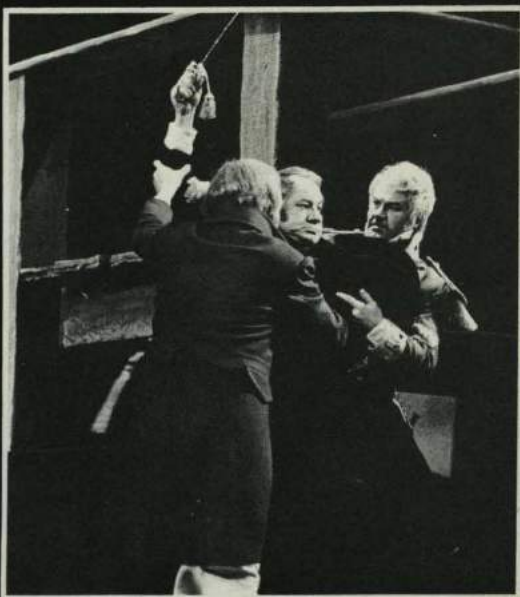
"We'll never know what actually happened," says Lawler; "but what fascinated me was what could bring a man of Bligh's proven courage and ability to command to this state." The play is less a record of history than the examination of one man's mind: Lawler's point of departure for the drama is that Bligh must always have been haunted by the terrible memories of the mutiny and its aftermath—memories that hung about him, growing ever more rotten and poisonous, like the albatross round the neck of the Ancient Mariner.

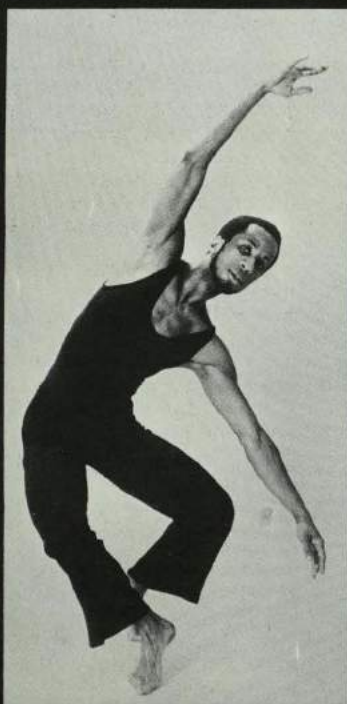
This is the central point of Ray Lawler's play about the enmity of the honourable, relentlessly duty-bound Bligh and the calculating, self-seeking Macarthur, which ended with the Rum Rebellion; and which, in Lawler's interpretation, brought about the spiritual destruction of Bligh, unable to face yet another "mutiny."

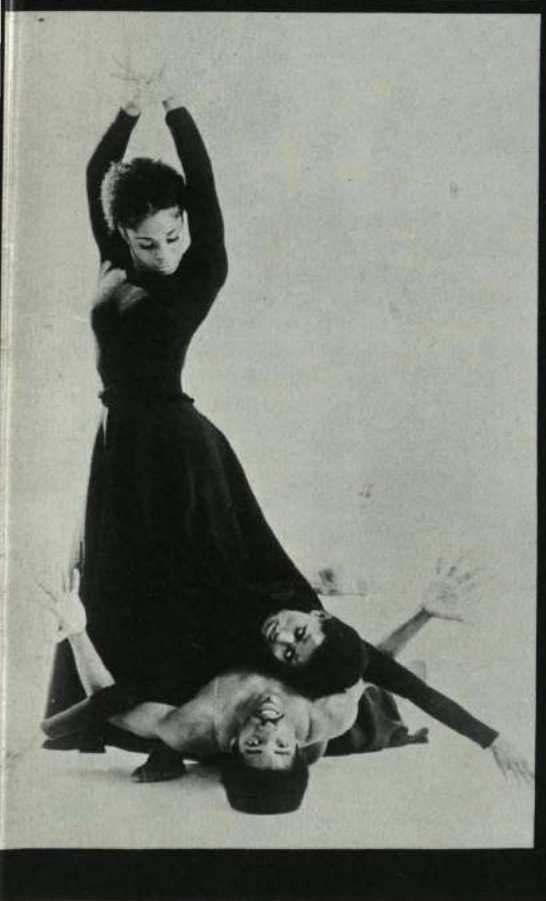
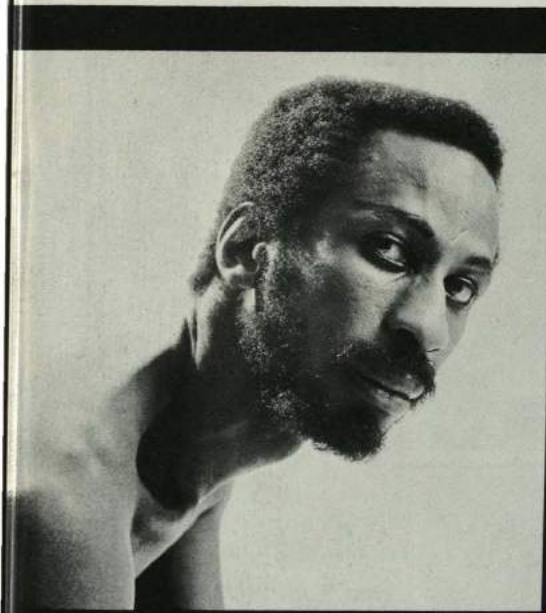
History buffs may carp about Lawler's interpretation of the facts, but there's been no argument that he has produced an ex-

citing and absorbing play, thus dispelling the generally held suspicion that "The Summer Of The Seventeenth Doll," first seen in 1957, was a one-shot success.

"The Man Who Shot The Albatross" also has the great advantage of bringing Leo McKern back to the Australian stage with a brilliant performance as Governor Bligh. After a long and successful career in England on stage and screen, culminating in his performance as Ryan in "Ryan's Daughter," McKern returned to his native Australia and settled in Queensland, dropping hints of retirement. But when could a real actor ever resist a really fine role? Leo McKern was, like Lawler, fascinated by the enigma of Bligh's personality and the conflict between him and Macarthur. "I'd rather deal with Bligh," he says. "I could trust Bligh, but I wouldn't trust Macarthur round the corner."







THE POMARE explosion!

"I don't want to show white crowds how charming, strong and folksy Negro people are. I'm showing them the experience from the inside—what it's like to be hung-up and uptight and black and wanting to get out." So says Eleo Pomare, the brilliant artistic director and choreographer of a dance company which has electrified audiences in Europe and America, and which is to be one of the most exciting offerings of this year's Adelaide Festival.

Eleo Pomare was born in South America, but came to New York as a boy of 10. After graduating from the High School of Performing Arts in 1956, it took him only two years to form his own dance group, whose stated purpose was "the creative utilisation of Negro talent and ability in American dance," in an effort to break away from the stereotypes of Negro or "primitive" dance. Pomare draws on this, too, as his inspiration, but (like Alvin Ailey before him) he integrates it into the life of the present-day Negro in a predominantly white society.

"I express what I want to say in a dance language that originates in Harlem itself," Pomare says. One of his finest works, to be performed here, is "Blues For The Jungle," in which he equates the Harlem ghetto with its beginnings in Afro-American slavery. The New York Times dance critic calls it "a most powerful dance work, full of remarkable images of despair, anger, futility—but ultimately, simply, the subject matter is man's nobility."

Like many Negro artists, Pomare received his first great success outside his own country. In 1961, a John Hay Whitney Scholarship took him to Europe, where his newly formed company was enthusiastically received in Germany, Holland and the Scandinavian countries, where he also studied and held teaching positions.

On his return to the United States, he reformed and expanded his predominantly Negro dance group, and was instrumental in forming a Dance Workshop for training in the dramatic dance, with live performance experience for talented students.

Pomare's creative talents are by no means confined to ethnic or "protest" works, though both are included: his choreographic works include such varied dances as the charming, straightforward, but macabre tale of murder, "Pretty Polly."

Eleo Pomare is also famous as a stimulating and provocative lecturer on modern dance and the function and dilemma of the black artist.

The Eleo Pomare Dance Company will follow its Australian debut at the Adelaide Festival of Arts with seasons in Sydney and Canberra.

LABOURS OF LOVE

"A prime revelation in the art of acting . . . they personify the British theatre at its best . . . an evening of enchanting entertainment . . . an enriching experience." These are a few of the lyrical press reviews from round the world of the presentation of "The Labours of Love," an evening of theatre presented by Barbara Jefford and John Turner which illustrates some aspects of courtship and marriage as seen by poets and dramatists ranging from Christopher Marlowe to Christopher Fry.

Barbara Jefford and John Turner, who are husband and wife in real life, first introduced the programme in 1968, since when they have made frequent overseas tours, presenting it to unanimous acclaim in such diverse places as Canada, South America, West Africa, the Middle and Far East; they have even given a private command performance of the production for the Nepalese Royal Family in Katmandu. They will tour Perth, Melbourne, Sydney and Brisbane during February and March, 1972.

The "evening of theatre," as it is described, is clearly a labour of love for Barbara Jefford and John Turner, for in addition to their being the only two performers, they compiled and arranged the presentation and designed their own costumes.

Not only do the pieces selected give full range to the astonishingly versatile talents of the players; they also express the infinite variety of the relationships between man

and woman. They range from the passion of Shakespeare's "Antony and Cleopatra" to the frivolity of Wilde's "The Importance Of Being Earnest"; from the almost reluctant burgeoning of love in Fry's "The Lady's Not For Burning" to the despairing examination of its failure in T. S. Eliot's "The Cocktail Party."

Both players visited Australia as youthful members of the touring Stratford-on-Avon Shakespearean company in 1953; since then most of our knowledge of their careers has come from increasingly favourable, indeed often glowing, reviews in the overseas press. Their film appearances have been few and not particularly memorable: Barbara Jefford's one great screen success—her highly acclaimed portrayal of Molly Bloom in "Ulysses"—was denied us by local censorship rules, though now that the "R" Certificate has been introduced, the film will be shown to those over the magic age of 18.

John Turner has done much more film work, but though his performances were no doubt admirable, the movies themselves—they include masterpieces like "The Black Torment" and "Captain Nemo And The Underwater City"—tend to fade from the memory.

Neither Jefford nor Turner seems to have had the classic "starving-in-a-garret" struggle of the young actor striving for recognition; their natural gifts ensured they



found work at the start and then went from strength to strength. Barbara Jefford indeed might be said to have started at the top—she was Gold Medallist of her year at the Royal Academy of Dramatic Art and after less than a year's repertory acting starred with John Gielgud, no less, at Stratford—and has performed the even more difficult feat of staying at the top.

She was only 19 when she was cast with Gielgud in "Measure For Measure" as Isabella, and created such an impression in what is generally regarded as a difficult, almost impossible role, that she was at once established as a Shakespearean actress of stature. Since then she has played nearly all the great Shakespearean female roles at Stratford, at London's Old Vic, and throughout the British Isles and tours all over the world.

Her interpretation of Shaw's "Saint Joan" is reckoned among the great; she has played the title role of Racine's "Phaedra"—generally accepted as one of the most demanding an actress can attempt—Beatrice in Shelley's "The Cenci," Irma in Genet's "The Balcony," even the Mid-Victorian heroine of Pirandello's "Trelawney Of The Wells." She was awarded an O.B.E.



in 1965 for services to the British theatre. John Turner's career has been no less busy and varied. He too studied at RADA, and worked with the Nottingham Playhouse before joining the Stratford Company in 1952, where he and Barbara Jefford first met.

Though he has had great Shakespearean experience—including playing the part of Antony to Barbara Jefford's Cleopatra, a scene from which is included in "The Labours of Love"—he hasn't by any means confined himself to the classical drama. He starred in the long-running London production of "No Time For Sergeants" and makes frequent appearances in TV dramas. He recently starred opposite Julia Foster in Wedekind's "Lulu," and played the role of Willy to Fenella Fielding's "Colette."

A London critic, speaking of Turner's performance as Theseus in an Open Air Theatre production of "A Midsummer Night's Dream," described him as "one of the leading heroic actors in Britain," and the famous critic and theatrical historian J. C. Trewin, speaking of "The Labours Of Love," gave what was obviously his highest accolade by calling him "the right companion for Barbara Jefford."

message from the PRESIDENT

Theatre belongs to the people. It is an exciting, stimulating complex of man's desire to express himself; an entertainment form which mirrors the cultural and spiritual wealth of a nation. The Australian Elizabethan Theatre Trust is dedicated to this ideal, but more importantly, gives utterance to it.

The Trust is fast becoming the country's leading entrepreneur in the performing arts. Two major aims guide policy, to nurture theatre in Australia and to give Australians the opportunity to participate in the cultural life of other nations. Greater emphasis is now being placed on the latter, for since its inception just seventeen years ago, the Trust has made swift and definite progress in establishing and developing State drama companies—The Old Tote, The South Australian, Melbourne, Queensland and the Perth Playhouse.

The Australian Ballet and The Australian Opera—now wholly artistically and partly financially autonomous with their own governing bodies and management structures—are prime examples of the Trust's original policies brought to fulfilment. The Trust continues its vital support to these organisations in many areas—providing theatres, facilities, and orchestras throughout Australia, workshop facilities for sets and costumes, and the underwriting of their residual risks.

Filling a vital need in children's introduction to drama, The Marionette Theatre of Australia takes imaginative productions into the classrooms as well as to the audi-

toriums of metropolitan, suburban and country areas. The Marionettes have carried the banner of the Trust and the goodwill of Australia through some twelve Asian countries. Plans are now being formulated to ensure the continuing creativity and adventuresome drive of this important enterprise.

The Elizabethan Trust Sydney Orchestra and The Elizabethan Trust Melbourne Orchestra—formed to accompany the opera and the ballet—are currently scheduling concert performances for next year. Chamber music recitals are another exciting avenue to be explored to the maximum.

With its solid basis of initiative and achievement, the Trust now turns to greater concentration on national touring of local and overseas distinguished artists and productions, which might otherwise be ignored, not because of any lack in quality but because they at times do not have the guaranteed box office draw a commercial venture demands. Not that the Trust is against commercialism in the theatre. On the contrary, it is more than happy to co-operate with and participate in festivals and other attractions worthy of endorsement.

A special committee has been established by the board of directors to investigate, assess and recommend the performers and presentations with the necessary artistic merit to further enhance the Australian theatre-goer's appreciation and enjoyment of the performing arts.

Directors from all States will advise on potentially suitable activities from their areas and will assist in publicising Trust ventures. From time to time, members of the board when on private or business travel visit many famous international cultural centres and are thus able to give the board the benefit of their personal observations of trends overseas.

The general manager is now on an overseas survey aimed at not only assessing trends in theatre but also establishing new and important contacts whose experience and knowledge will considerably assist the board in its deliberations.

Already the line-up for 1972 has much promise; the Melbourne Theatre Company's **THE MAN WHO SHOT THE ALBATROSS**, the Ray Lawler play starring Leo McKern; Siobhan McKenna with her one-woman presentation, **HERE ARE LADIES**, highly acclaimed by major London and New York critics; Barbara Jefford and John Turner with their witty and wise readings on courtship and marriage under the title, **THE LABOURS OF LOVE**; the brilliant Prospect Theatre Company's productions of **KING LEAR**, **LOVE'S LABOUR LOST**; and from New York will come **THE ELEO POMARE DANCE COMPANY** with its refreshingly new interpretations, and from Japan **THE BUNRAKU PUPPETS**.

More time will be devoted to A.E.T.T. members. The membership department has been enlarged so more concessions and interesting events can be arranged in all States.

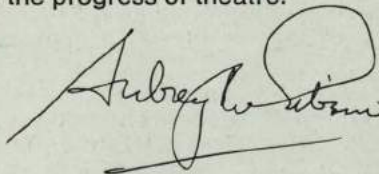
Tribute must be paid to the men and women whose energies, foresight and generosity gave birth to the Trust and have directed its affairs over the years. Particular credit goes to Dr. H. C. Coombs, a vital force in the great adventure from the beginning.

Nor should it be forgotten that the A.E.T.T. is a permanent commemoration of Her Majesty Queen Elizabeth's first visit to Australia. It is under the gracious patronage of Her Majesty that the Trust continues its vital work.

The Trust could not exist without the wonderful financial and moral support of the Commonwealth and State Governments, city councils and A.E.T.T. members and the patronage of public spirited individuals.

The Australian Council for the Arts, the official instrument of the Commonwealth Government in the disbursement of subsidies to the performing arts, maintains a close liaison with the Trust in fostering all that is essential for the well-being of theatre.

The look, then, is to the future. The obligations, drive and initiative of The Australian Elizabethan Theatre Trust will and must ensure the progress of theatre.



Colonel Aubrey H. L. Gibson, E.D.

STAGEWORLD

Carol Channing will star in the Broadway musical, "VICKY FOR PRESIDENT," based on the somewhat controversial true-life character, Victoria Hull, who opposed Ulysses S. Grant for the Presidency in 1872. She selected a Negro as her running mate and was an exponent of "free love." Cornelius Vanderbilt set-up Vicky in the brokerage business and she added to her notoriety by her romance with famed Brooklyn preacher, Henry Ward Beecher. The show is to be staged by "Man of La Mancha" producer, Albert Seldon, with music by Arthur Schwartz, book by Burt Shevelove and TV writer, Herb Sargent and lyrics by E. Y. (Yip) Harburg . . . Laurence Olivier is to play James Tyrone in Eugene O'Neill's "LONG DAY'S JOURNEY INTO NIGHT," starting December 21, as a repertory production of The British National Theatre. Olivier has been signed to star in the film of "SLEUTH." Apparently the set is so good it will receive "star" billing.

Albert Finney, who has been approached to co-star, recently turned down the movie of John Osborne's "LUTHER," the role he created on the London and New York stages . . . Harry Corbett of "Steptoe & Son" fame has been offered a contract to tour Australia in a play . . . Ingrid Bergman is to appear on Broadway next year in Shaw's "CAPTAIN BRASSBOUNDS CONVERSION." The production was to have toured Australia next April but performance fees killed the projected visit . . . The Abbey Theatre is to present a new play by Richard F. Stockton about Sir Roger Casement, who was executed by the British during World War I for treason. With Broadway as the eventual target, there is no doubt the play will have its parallel with the current crisis in the North . . . Harry M. Miller is rumoured to be backing Brian Rix's always successful West End farces . . . GTV Channel 9's production of Barrie Ingham's "LOVE LOVE LOVE" is scheduled for January viewing while the A.E.T.T.'s LP of selections from the one-man show is now available to Members at \$3.75 . . . Vanessa Redgrave and Simon Ward have been signed by The National Youth Theatre of Great Britain. Ward, who recently completed his starring role as Winston Churchill in the movie, "YOUNG WINSTON," will play Romeo in "ROMEO AND JULIET" while Redgrave is set for "ANTONY AND CLEOPATRA," to be directed by her ex-husband, Tony Richardson . . . Director Peter Glenville has bowed out of the film of "MAN OF LA MANCHA" with Peter O'Toole and Sophia Loren. Seems Glenville wanted to make a "mod" version of the celebrated musical . . . The Australian Elizabethan Theatre Trust is investigating the possibility of having an Australian drama company tour England, France and Ireland in 1973

One wit claims The Australian's music critic, Maria Prerauer, writes her reviews to the strains of Musetta's Waltz.

FROM STAGE TO SCREEN

'joe egg'

"I felt more uncertain where to tread in "Joe Egg" than in almost anything I've ever done," confessed Alan Bates; one of the most versatile actors of stage and screen, he was still nervous in approaching the film version of Peter Nichols' play "A Day In The Death of Joe Egg." (For movie release, the title has been abridged to the simple "Joe Egg.")

Probably Albert Finney, who created the leading male role on the London stage and repeated his successful performance on Broadway, felt equally uncertain where to tread. For this is a strange, painful, contradictory play, in which the actors must work almost in black comedy style about a subject which is usually treated dramatically in tearful and sentimental fashion, or (more often) ignored completely.

In the play, Peter Nichols, himself the father of a severely handicapped child, tells the story of the parents of a hopelessly spastic daughter, a child whom they know can never develop beyond the most primitive stage of existence. They have faced their tragedy not by succumbing to despair, but by turning it into a macabre private joke. Their almost brutal humour about their tragedy does not spring from callousness: they have found it the only way to keep from cutting their own throats.

It is a test for both playwright and actors, for there must be no sense that they are lightly laughing off a sad and serious situation; the point of the play, and the film, is that some things are so fundamentally terrible that man's only defence against such intolerable pressures is in the release of laughter (just as the doctors in "M.A.S.H." kept themselves sane by their irreverent off-duty joking, or as Stanley Kubrick faced the possibility of the annihilation of the world with an outburst of mirth in "Dr. Strange-love").

"The whole subject, when you haven't got personal experience of it, is very unsettling," says Alan Bates. "But Peter Nichols, who has experienced it, has treated it beautifully as a comedy. You're laughing at life, really. It could be any problem in life—it happens to be a very extreme one—but it makes you laugh at the way people treat a problem—not at the problem itself."

When it was decided to film "Joe Egg," the director, Hungarian born Peter Medak, and his leading players Alan Bates and Janet Suzman studied the problems of severe mental retardation with great care, and visited mental hospitals to observe the problem at first hand. "It's the initial shock at considering that particular physical and mental condition that stands in your way when it comes to acting in anything about it," said Bates at the time; at first they all recoiled from it, then as they began to know more about it, they were able to approach it with sympathy and understanding.

Nichols' play, with its strange mixture of sadness, offbeat humour and fantasy, opened in London in March 1967, and after a long run moved to Broadway for a successful season. It was a success, too, on the Australian stage. It's the story of Bri and Sheila, a young couple engaged in a desperate attempt to come to terms that their child's almost vegetable condition can never change except for the worse. Joe Egg is their child, their charge, their cross; they have enabled themselves to endure it by turning her too into their wild, bitter private joke. Under this surface of black humour, each feels, as any parent must, an undefined guilt about the child's condition; neither can avoid looking wistfully back to the earlier, carefree days of their marriage.

In fact, successful as it was as a play, "Joe Egg" is a natural for a screenplay, with the wider range and greater fluidity of the cinema technique; and Peter Nichols himself adapted his play for the screen, so that none of the original impact is lost.

Janet Suzman, who plays Sheila, the mother of Joe Egg, made her first screen appearance in this film. She has since played the Empress Alexandra of Russia in the film "Nicholas And Alexandra," which will probably be seen first, since the distributors of both films, Columbia Pictures, feel that the role of Alexandra will establish Janet Suzman's name. From all advance reports, "Joe Egg" could have done that pretty successfully anyway—as if, as a highly regarded member of the Royal Shakespeare Company, she didn't have a "name" already.





McKenna praises patri-

At first, the idea of a one-woman presentation of selections from Irish poets and playwrights sounds a little daunting, particularly in view of the present situation in Ireland. And Siobhan McKenna's "Here Are Ladies" does include among its highlights the lament of a Dublin mother whose son has been killed in an ambush (From "Juno And The Paycock") and, from "Riders To The Sea," the lament of yet another Irish mother who has lost not one but six sons, and a husband, to the sea.

Mothers in the Irish drama are always mourning their loved ones (with good reason), but lament is by no means the whole theme of Siobhan McKenna's one-woman show. The critic of "Time Magazine" calls her "vivacious and earthy," adding that "Irish-born playwrights have adorned English speech with tears, wit and poetic music . . . Larkily playful, broodingly melancholy, they are the patron saints of the word." In "Here Are Ladies," a selection from Irish writers revealing woman as seen through Irish eyes, Siobhan McKenna gives us the lot.

She is Irish born and bred. While still a

student at Galway University she joined an all-Gaelic theatre company of which Michael MacLiammoir was one of the founders, and which was apparently so violently patriotic that it translated into Gaelic not only foreigners like Shakespeare, Moliere and James Barrie, but also such native sons as Sean O'Casey.

Siobhan McKenna, herself a distinguished student of the Gaelic language, worked on many of these translations herself. "Here Are Ladies" in fact includes a ritual Gaelic lament (no doubt that of a mother).

In 1944, she was invited to join the Abbey Theatre, which—though the "great old days" of Yeats and Lady Gregory were long gone—had a splendid company, including Cyril Cusack, F. J. McCormick and Denis O'Dea (whom she later married). The Abbey Theatre has always been based on teamwork, with no actor receiving billing. This seems almost unbelievable, for with actors, who by the very nature of their craft have a strong sense of individual importance, personal vanity generally over-rides patriotism or the team spirit.

Remarkably enough, it does seem to work



Iron saints of the word

with this group (even today, when Siobhan returns for guest appearances, she still gets no billing) and even when, in her first year at the Abbey, she was offered a lead role in a film, she decided to stay and learn all she could from Abbey Theatre training, even at the near starvation wages (four pounds a week when playing, two pounds five shillings when rehearsing).

She made her movie debut in 1947 in a supporting role in "Hungry Hill," based on a Daphne du Maurier novel. Cast as a sultry peasant girl who lured the son of the rich house from the straight and narrow, all Siobhan had to do was stand about and smoulder; but she did this to such purpose that it brought several offers from Hollywood. She refused them—"something to do with being too far away from Ireland"—but did accept stage and screen offers in England.

Since then, she has found herself able to tear herself away from Ireland and has had several successful seasons in America, including—besides "Here Are Ladies"—Shaw's "Saint Joan" and creating the role of Miss Madrigal in "The Chalk Garden."

The germ of the idea for "Here Are Ladies" came when she saw Michael MacLiammoir's "The Importance Of Being Oscar." "It left me devastated and exhilarated," she says. Her enthusiasm caused MacLiammoir, her old mentor and colleague, to try to persuade her to do a solo stage performance, but she resisted his and other actors' urging until after presenting an evening of Beckett readings at Oxford with Laurence Harvey and Wolf Mankowitz. "It was very much under-rehearsed, but I enjoyed it," she says; and afterwards set seriously to work on devising a one-woman show of her own. With the help of Sean Kenny, who both produced and designed the show, she has presented "Here Are Ladies" in London and New York, and in tours all over the British Isles and America. She will be seen in Australia early next year.

She also made a film of the show in August and September of this year on various locations in Ireland, with the "Riders To The Sea" sequence actually shot in the Arran Islands, and the St. Joan speech filmed inside Dublin Gaol.

showguide

A Diary of Important Events

NEW SOUTH WALES

THE ELIZABETHAN THEATRE—
Newtown

* THE MAGIC PUDDING
(Lindsay)
The Marionette Theatre of
Australia
4-29 Jan.

* THE MAN WHO SHOT THE
ALBATROSS (Lawler)
The Melbourne Theatre Com-
pany
12 Feb.-4 March

** THE AUSTRALIAN BALLET
Premiere 1972 Season
17 March-13 May

THE STATE CONSERVATORIAL
OF MUSIC—City

* ELIZABETHAN TRUST
SYDNEY ORCHESTRA
2 Feb.—Conductor—Joseph
Post; Soloist—Romola Con-
stantino (Pianist)

9 Feb.—Conductor—Robert
Pikler; Soloist—Joan Carden
(Soprano)

16 Feb.—Details to be an-
nounced
23 Feb.—Details to be an-
nounced

INDEPENDENT THEATRE—North
Sydney

** THE AU PAIR MAN (Leonard)
1-31 Dec.

** SNOW WHITE AND THE
SEVEN DWARFS—Children's
Special
Opens 18 Dec.

** AFTER HAGGERTY (Mercer)
5 Jan.-12 Feb.

* THE LABOURS OF LOVE—
Barbara Jefford and John
Turner

22-29 Feb.

UNDER MILK WOOD (Thomas)
4-25 March

* HERE ARE LADIES—Siobhan
McKenna
27 March-8 April

SCIENCE THEATRE—UNIVER-
SITY OF N.S.W.—Kensington

* BUNRAKU PUPPET THEATRE
OF JAPAN

21-22 March
COMMUNITY THEATRE—Killara

** THE GIRL IN THE FREUDIAN
SLIP (Brown)
17 Nov.-18 Dec.

SPECIAL PUPPET SHOW
3-29 Jan.

** THE PATRICK PEARSE MOTEL
(Leonard)
2-26 Feb.

** AFTER THE RAIN (Bowen)
2-25 March

PARADE THEATRE—UNIVER-
SITY OF N.S.W.—Kensington

** TRELAWEY OF THE WELLS
(Pinero)
28 Jan.-26 Feb.

RICH BROOKE THEATRE—City

** ANYTHING GOES (Porter)
** SINBAD THE SAILOR
Daily 10.00 and 2.30 from
18 Dec.

VICTORIA

PRINCESS THEATRE—City

** THE AUSTRALIAN BALLET—
Second Programme
"Lady And The Fool"

"Sebastian"
"Mam'zelle Angot"
9-22 Dec.

** THE AUSTRALIAN OPERA—
1972 Premiere
"Der Rosenkavalier"

"The Rape Of Lucretia"
"Rigoletto"

"Cavalleria Rusticana" and
"Pagliacci"

"The Marriage of Figaro"
4 March-29 April

ALEXANDER THEATRE—
MONASH UNIVERSITY—Clayton

* THE LABOURS OF LOVE—
Barbara Jefford and John
Turner

15-19 Feb.

ST. MARTIN'S THEATRE—City

** THE TWO OF US (Frayn)
8 Dec.-8 Jan.

** THE STAR SPANGLED GIRL
(Simon)
12 Jan.-5 Feb.

** THE RIGHT THING (Porter)
9 Feb.-11 March

* HERE ARE LADIES—Siobhan
McKenna
12-25 March

PLAYBOX THEATRE—City

** GODSPELL

QUEENSLAND

HER MAJESTY'S—City

** THE AUSTRALIAN OPERA
COMPANY
"Mikado"

"The Gondoliers"
10-23 Dec.

TWELFTH NIGHT THEATRE—
Bowen Hills

* THE LABOURS OF LOVE—
Barbara Jefford and John
Turner

2-4 March

** ARTS COUNCIL OF AUS-
TRALIA

** QUEENSLAND BALLET COM-
PANY

SCHONNELL THEATRE

** FILM SEASON
15 Dec.-12 Feb.

** NOVA TERRA ASTRA (Hat-
trick)
World Premiere
24 Feb.-18 March

SOUTH AUSTRALIA

ADELAIDE FESTIVAL OF ARTS
3-25 March

Concessions for Members to
be announced

—all enquiries to S.A. trust
representative.

SCOTCH COLLEGE OPEN-AIR
AMPHITHEATRE—Mitcham

South Australian Theatre Com-
pany presents

** A MIDSUMMER NIGHT'S
DREAM (Shakespeare)
15 Jan.-5 Feb.

** THE SWAGGERING SOLDIER
(Plautus)
8-26 Feb.

THEATRE 62—Hilton

** THE KILLING OF SISTER
GEORGE (Marcus)

8-23 Dec.—Christmas Recess
Resumes Mid Jan.-Mid Feb.

CHEQUERS PLACE—Nailsworth

** NOT NOW DARLING
2-19 Dec.—Christmas Recess
Resumes Mid Jan.-Mid Feb.

A.C.T.

CANBERRA THEATRE—Civic
Square

* THE POMARE EXPLOSION
Eleo Pomare Dance Company
28-29 March

ALBERT HALL—City

* ELIZABETHAN TRUST
SYDNEY ORCHESTRA

Conductor—Robert Pikler;
Soloist—Joan Carden
(Soprano)
11 Feb.

TASMANIA

THEATRE ROYAL—Hobart

** TASMANIAN MARIONETTE
THEATRE
23-29 Jan.

** TASMANIAN OPERA COM-
PANY
30 Jan.-5 Feb.

** CASH—Presented by the Tas-
manian Theatre Company
9 Feb.

LAUNCESTON PLAYERS—Laun-
ceston

** AUNTIE MAME and ARMS
AND THE MAN
February

WESTERN AUSTRALIA

OCTAGON THEATRE—UNIVER-
SITY OF W.A.—Nedlands

The Perth Festival presents

* THE LABOURS OF LOVE—
Barbara Jefford and John
Turner

* HERE ARE LADIES—Siobhan
McKenna
24-28 Feb.

Please Check Local Press For Further Details

* A.E.T.T. Presentations.

Members will receive preferential bookings at concession prices. Further details to be sent by mail as usual.

** Concession prices available at Theatre on the presentation of Trust Membership card.

THE AUSTRALIAN BALLET AND THE AUSTRALIAN OPERA—TRUST MEMBERS' BOOKINGS

(1) When a season is not sold on subscription, Trust Members receive preferential and concession price bookings.

(2) When a season is sold on subscription, Trust Members have a preferential booking period in relation to taking out new subscriptions, but usually do not receive any concession price. They do, however, receive 50c concession on seats purchased on a single performance basis during a subscription season.



THE MIRISCH PRODUCTION COMPANY
presents

A NORMAN JEWISON FILM

starring

TOPOL NORMA CRANE LEONARD FREY
MOLLY PICON PAUL MANN

Produced and Directed by

NORMAN JEWISON

Screenplay by

JOSEPH STEIN

Adapted from his book of the stage play

Music for stage play and film by

JERRY BOCK

"Fiddler on the Roof"

on the screen

Produced on the New York stage by
HAROLD PRINCE

Entire stage production directed
and choreographed by

JEROME ROBBINS

Soloist

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Macquarie (1971) by Alexander Buzo. A satirical look at the predicament of the liberal today through the eyes of our colonial past.

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The Chapel Perilous (1971) by Dorothy Hewett. An epic, poetic, scabrously satirical account of how our parochialism can stifle an unconventional, imaginative life. First performed at the Festival of Perth.

The Lucky Streak (1966) by James Searle. A charming small comedy about the landlady problems of two young men who share a room in a lodging house.

First performed at the Jane Street Theatre, Sydney.

The Third Secretary (1958) by Ralph Peterson. A political and domestic drama inspired by the events of the Petrov case.

The Time Is Not Yet Ripe (1912) by Louis Esson. An entirely new unpublished version of an early comedy by the distinguished Melbourne playwright who died in 1943. The setting is the Prime Minister's Lodge.

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