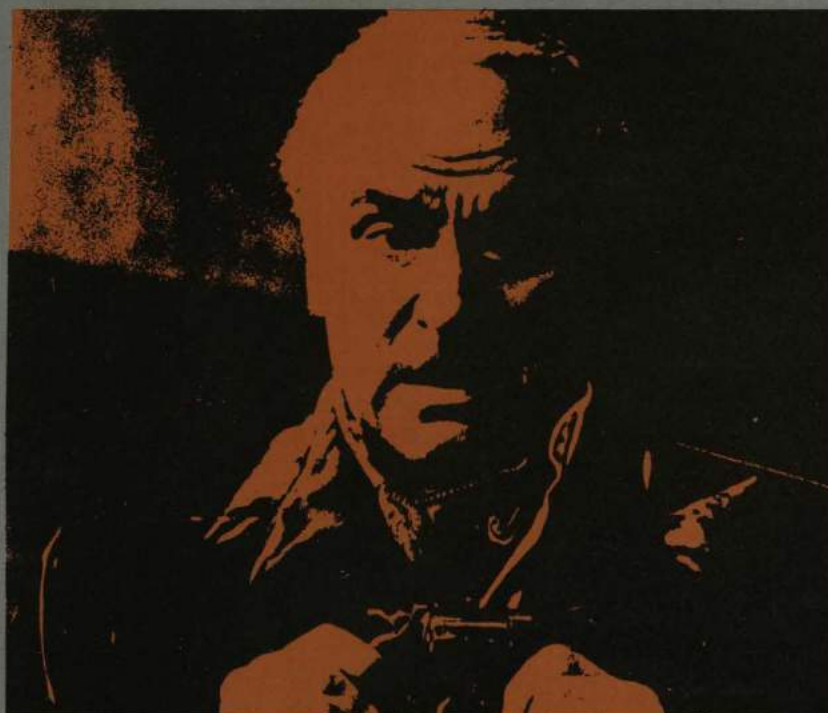


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Front Cover: Laurence Olivier
and Michael Caine in the film
version of *SLEUTH*.

actors, writers and

La Mama and the Pram Factory, situated within a stone's throw of each other in the inner Melbourne suburb of Carlton, are two of the most important indigenous drama centres in Australia. La Mama was established in 1967 when Betty Burstall returned home from a visit to New York impressed with the theatrical energy of the off-off-Broadway scene. She felt that the Australian theatrical scene, dominated by commercial and repertory theatre, the former specialising in banal overseas shows starring overseas actors, and the latter concentrating on "museum piece" theatre and contemporary plays drawn from other cultures, left Australia almost totally without any theatrical representation or exploration of her own culture, surely a serious neglect. Her feelings were shared by a number of young Carlton actors and writers including Brian Davies, Graeme Blundell, Al Finney, Kerry Dwyer, Jack Hibberd, Bruce Spence, John Romeril, Jon Hawkes and Peter Cummins, who, as well as seeking a truly indigenous drama, were to become increasingly concerned with the role of the actor in theatre and the role of theatre in society.

After a lot of searching for a suitable venue, Betty decided on an old two-storey ex-brothel, warehouse and shirt packing factory in Faraday Street, Carlton. La Mama was under way, if somewhat shakily, for in the first couple of years before getting the Australian Council's assistance, Betty had to make up the deficits of running costs over receipts herself, and in those days, when performers often outnumbered the audience, this meant real sacrifice. La Mama was also forced to battle bureaucracy in the form of health inspectors who were constantly worried about toilet to audience ratios, and police, who were worried about the more subtle forms of pollution. After one bit of experimental anti-censor theatre, the cast and some of the participating audience were arrested for chanting a four letter word in rhythmical unison.

La Mama was used by several groups including Doug Anders and the Tribe, and Syd Clayton and his groups, but a core group, including many of those mentioned previously, came to be identified with the centre and called themselves the La Mama Company. After they returned from an historic tour of Western Australia, during which they shocked critics with a sample of the raw new Australian theatre, they decided that they needed the full time use of a larger and more flexible theatrical space. Their search ended just around the corner in Drummond Street where they rented a huge old barn of a place that had been used to manufacture prams.

After changing their name to the Australian Performing Group and recruiting talented Carlton actor-director Max Gillies (now the group's chairman) they began work on the evolution of their first production, *MARVELOUS MELBOURNE*. Whereas Betty had originally conceived of La Mama as a nurturing ground for writing talent, the actors of the A.P.G. were becoming increasingly committed to the philosophies of the burgeoning U.S. and European experimental drama groups, as propagated via the hallowed Tulane Drama Review.

Central to this new philosophy of theatre is the widening of the actor's role in theatre from being a mere interpreter of a text written by a specialist playwright, to using his creative and intel-

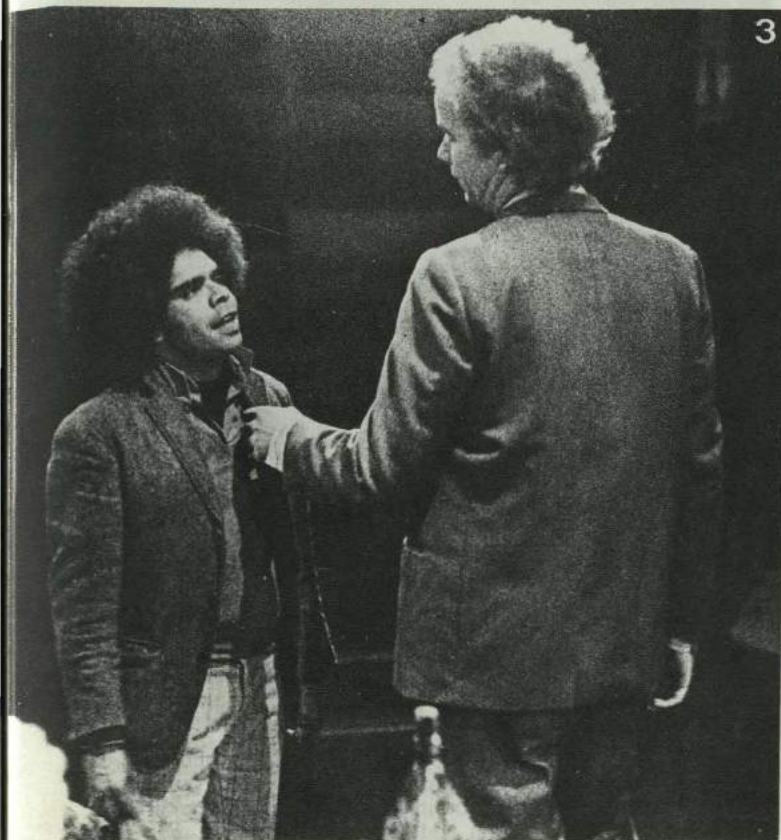


- (1) Jude Kuring in the A.P.G.'s production of *BASTARDY*
- (2) Dennis Miller in *BRUMBY INNES*, a recent production at the Pram Factory
- (3) Jack Charles & Tom Robertson in *BASTARDY*
- (4) From *THE WAR IS OVER*, a recent production at La Mama

the carlton theatres

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*by David Williamson



lectual energies in the evolution of the theatrical event itself through discussion and group improvisation. In this way the actor can guard against the sort of alienation he often feels when engaged in projects in which he is used to convey the intentions of the writer and director, and in which he often experiences a feeling of manipulation, a feeling that he is nothing but a mindless rag bag of theatrical tricks and techniques. The breaking down of specialist roles in theatre is central to this type of enterprise so that each member of the ensemble feels that he has contributed to a project, that his creativity, beliefs and attitudes have helped to forge it, and consequently that he will be uttering lines in which he believes in a manner that he has helped choose.

There is no doubt that given sufficient time of evolution, this approach can result in refreshing theatrical energy and creativity. **BETTY CAN JUMP**, a theatrical essay on Woman's Liberation and staged at the Pram Factory in January this year was developed by its actors and director and attracted a larger audience than any production before or since.

When the A.P.G. moved to the Pram Factory the conflict between what the actors regarded as writer domination and their belief in personal actor exploration emerged for the first time, for the A.P.G. had brought with them, in the transfer from La Mama, the two most talented writers to emerge from the tiny theatre, Jack Hibberd and John Romeril. **MARVELLOUS MELBOURNE**, a theatrical exploration of Melbourne's early history, caused considerable friction between writers and actors (not to mention between actors and directors) and the final event, although noticeable for some fine writing (Jack's Larrikin scene and John's Breaker Moran segment) showed the clear stamp of the actors and the two directors (Graeme Blundell and Max Gillies). The so called "A.P.G. style" had arrived. Physical, raucous, two dimensional and generating real theatrical energy in performance. The writer-actor conflict remained with the group, and in some senses is still with it, although it is becoming obvious that it is advantageous to have a coexistence and blending of writer-initiated theatre and group evolved theatre under the same roof.

Group evolved theatre tends towards the use of voice, body and movement to evoke rich theatrical images with a multiplicity of meanings and associations, and it is at its best when it is conveying a deeply felt, often simple, and necessarily shared, group concern. The form is loose and spontaneous and easily incorporates new suggestions and developments. Scripted theatre, on the other hand, uses a complicated and tight structure presenting a fairly complex and idiosyncratic overall image or model of human behaviour.

Between these two extremes, however, lies a continuum. Writers may be useful in shaping a relatively amorphous group evolved project, while on the other hand actors may be useful to a writer to flesh out his original draft. Barry Oakley's **THE FEET OF DANIEL MANNIX** was written with the A.P.G. style in mind, and in leaving room for group contribution, Barry showed one way in which writer-actor interaction can prove fruitful. The relationship between the group and its writers is one of the important issues of policy at the A.P.G. and is ultimately decided by the choice of programming.

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actors, writers and the carlton theatres cont.

The A.P.G. has recognised that the decisions on programming are perhaps the most crucial to the group and has developed a programming procedure which involves all thirty five members of the "collective", from which, under the A.P.G. constitution, all major decisions must flow. All programming proposals are discussed at length by meetings of the collective, and all those collective members who are interested in a particular proposal, be it scripted or otherwise, elect a provisional director and cast, discuss the method of tackling the project, work out costing and artistic details, and then present the A.P.G. executive with a definite proposal. The executive puts these proposals to full collective vote.

While appearing cumbersome, this method takes decisions of programming out of the hands of a single artistic director, ensuring that the members involved in the project are committed to it, and preventing the uncertainty, secretiveness and paranoia that characterise the more traditional theatrical establishment. It also seems to be providing the Pram Factory with a surprisingly well balanced program.

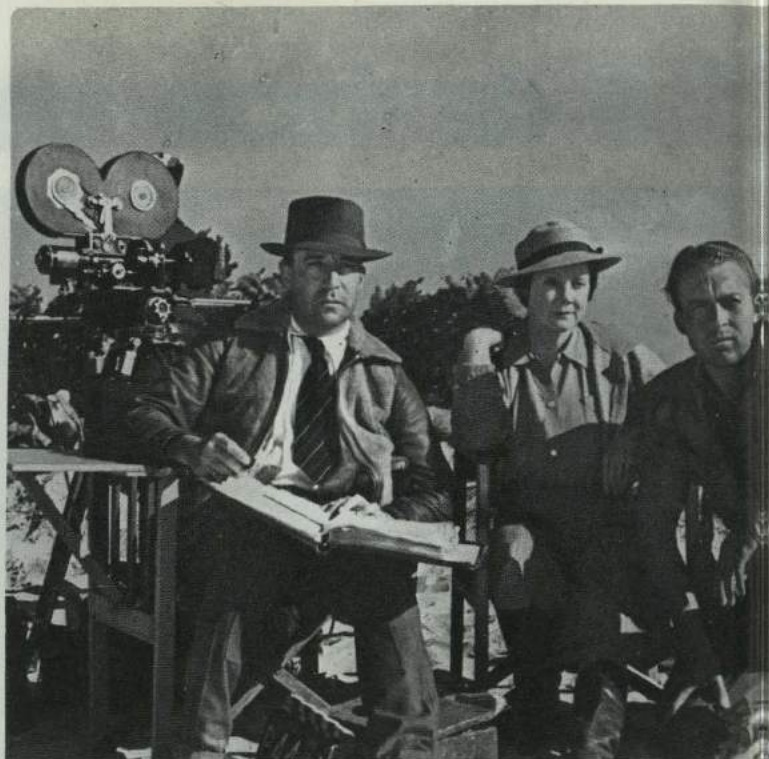
As well as theatrical and social merit, the collective must also take into account purely practical considerations when it makes its programming decisions. Group evolved projects take much more time than fully scripted ones, as they often began with no more than a theme. Balanced against this is the fact that projects which do have a substantial group contribution, and therefore exhibit the A.P.G. style, invariably do better at the box office. It seems that patrons of the fringe theatre prefer to see it doing its own thing, or what they perceive to be its own thing, and doing it well, rather than seeing sometimes quite mediocre productions of conventionally scripted plays. (The A.P.G. would be the first to admit that they are not particularly strong, nor do they particularly want to be, in the traditional skills of establishment theatre.)

Thus, although writers are still essential to the operation of the A.P.G., its main contribution has been, and will probably continue to be, an investigation, exploration and development of theatrical styles and a further investigation of the role of the actor. As one of the few acting groups in the country pursuing this line of inquiry, and attempting to find unique solutions in an Australian social context, it is vital that it receive, and continue to receive generous assistance from the Australian Council for the Arts.

La Mama, providing a space that can be used by all types of groups doing all types of projects, and retaining its bias towards new writing, remains a vital counterpoint to its offspring around the corner.

The two centres have contributed immeasurably to the current indigenous theatrical renaissance.

* David Williamson is a member of the A.P.G.'s "collective" and author of *THE REMOVALIST*, *THE COMING OF STORK*, *DON'S PARTY* and *JUGGLERS THREE*



A summer Saturday morning, on the Kings Road, Chelsea, London. Home of Mary Quant, extensive boutiques, trendy, very slim men, girls in all styles of gear, see-through blouses, Hari Krishnas chanting.

Down the street sitting high on the back of an open MG, a blonde girl wearing nothing above the waist. Nobody even stops to look. So we, who are shooting a colour documentary, send her around the block again and then again. But the more she goes the less the impact. What would be the reaction in Sydney even now? Yet this happened in London three years ago during a period of over two years that I lived in Britain.

Part of that time I was program manager for a film company—Mid-Atlantic Films, and apart from this documentary, we were also giving a facelift to a real dog of a film of ours called *GIRL ON A MOTOR CYCLE*, recently shown here in Australia under an "R" certificate.

This should have been a fine film. Its stars were the sad Marianne Faithfull and Alain Delon. She got world press coverage then by announcing that after this film she would be ready to make a pornographic movie and could see nothing wrong in it. In fact, in *GIRL ON A MOTOR CYCLE* she had done very nearly that during parts of the film. The intercourse scenes during film developing had had their natural flesh tones washed out and psychedelic colours impregnated. There lay the main of its many problems and the irony of this film. For when it was first released it was permissively ahead of its time and the censors. Country after country rejected it including the U.S.A.

And without American distribution you are dead.

Then when I was with Mid-Atlantic we decided to reissue it. We cut out great slabs of still and dead dialogue and engaged a well known British group to re-write the musical sound track. Finally the film was re-released but so fast is the world changing that in the two to three short years since the film's first showing it had gone from being ahead of its time to being old hat. To produce successfully you must be up with world trends and your timing must be accurate. "Motorcycle" films reached a zenith with *EASY RIDER* and as well, audiences now wanted explicit flesh tones in scenes rather than just psychedelic sex. Yet the film still made enough money to cover its costs even if it didn't equal what

THE GREAT AUSTRALIAN FILM INDUSTRY?

*by Richard Croll

its initial investment would have made if invested in a blue chip stock over the same time.

And also during this period one of our producers was putting another feature called ZAC, on the blocks. It was to star Siobhan McKenna, Dan O'Herlihy and Orson Welles. It was to be financially mounted in the manner that so many overseas films are now, with the stars accepting a subsistence salary and a percentage of the profits.

Importantly overseas, the profits, when they come, are sufficient to allow promoters and stars to take losses and risks. Too often in Australia, talent is asked not only to take the risks but also to get little more than a decent salary for doing it. While those working on secure salaries in Australia, no matter what publicity may say to the contrary, often get a wage that could be bettered by many labourers.

I remember, too, going to Holland to shoot film with a cameraman who had been one of the senior lighting cameramen on Kubrick's SPACE ODYSSEY—2001. He told me how he spent weeks and weeks in Holland just shooting Dutch clouds—reputedly the best in Europe. Later, that film, overlaid and strangely coloured, would be used to represent the atmosphere of Venus during the rocket's descent to the planet. He spent 7 days working with me—and his price? His four day price was (Pounds) 80 Sterling, less than many a mediocre Australian cameraman then demanded and received. The average Australian cine cameraman is mediocre partly because, without the steady flow of well financed productions he is not stimulated and at the same time he is not secure enough in his occupation to see it as his life's work, secondly, there is not enough continual competition in ability—only competition in grabbing at the too few jobs available; and thirdly, without money to spend there is not sufficient experimentation. Any good cook must be allowed mistakes. With the exception of the production of some commercials, or during the shooting by one of the few visiting overseas production companies using our local technicians, the film producers must use mainly the safe shots and too few can be thrown away.

I remember, too, visiting New York to negotiate some T.V. co-productions. Co-productions at any time are a problem. If the other side sees the project as a possible failure they don't want

a bar of it. If it seems a good idea and profitable they are more likely to want to do it all themselves. Co-productions usually come about as a result of producers wanting to share the risk; or because they see long term benefits working together—"you scratch my sales back and I'll scratch yours"; or they come about because of government restrictions in certain countries on the amount of foreign film or the number of foreign technicians allowed entry.

The American distributors are the toughest in the world to deal with. For starters, American distribution alone represents half the Western world's television market. Sell to the U.S. and you are in the money. Otherwise you must think seriously about keeping your film budget within the limits of possible revenue from your own country. If you go higher than this you risk big losses. Go too low and you risk under financing your project to such an extent that it won't be worth world distribution. The Americans know this well. And so, they ask exorbitant fees, costs, and first return of their money. And if you don't like it that's your bad luck. And if you come to them after the film is made they will cut you to shreds—knowing that you are eager or even dependent on U.S. sales.

As well, the Americans are given even stronger bargaining sticks to wield. Including the difficulty of outsiders getting work or shooting film in the U.S., there are restrictions allowing only 3% of foreign film imports into the country. Britain restricts her foreign films for television to approximately 14% of "air time". About 7% is accounted for by the old movies, leaving new release television film material restricted to the remaining 7%.

In Australia we have no bargaining sticks with which to beat our competitors.

Further, our English speaking internal market is still relatively too small to carry the cost of top line productions. As a result many of our local producers, seeking an answer, search for another EASY RIDER which was cheaply produced, I grant, but equally so it was a "oncer". Australian productions costed for our internal market are usually not good enough for world distribution.

Our Governments do not limit the entry of foreign production teams or foreign actors. Recently a T.V. reporter friend of mine from the U.K. came here to shoot a story. He could not film those interiors which demanded lighting because he had not brought with him a lighting technician. Had he used an Australian technician there would have been repercussions when the film was shown back in Britain—the film, the reporter and possibly the television channel itself would have been blacked—literally so for the channel.

Further, our Government does not limit the inflow of foreign films for television and cinema. Again it is the opposite. From 1967 to 1971 imported T.V. programmes into Australia increased from 6,473 to 9,291. In "air" time it meant an increase from 3,500 to 6,030 hours.

Even what legislation does exist, for instance the much mentioned N.S.W. Cinematograph Film Act of 1935/8 does not in any way limit imports but rather says "that 2½% of films exhibited in Australia every year shall be Australian produced, or if not produced then the N.S.W. Government shall 'cause them' to be produced and exhibited."

It has never happened.

Even if it were to happen it would still only be a tiny percentage of film shown. Australia's 2½% would amount to about 12



1. Charles & Elsa Chauvel with Ron Taylor on the Cronulla Sand Hills during the filming of *THE RATS OF TOBRUK*

2. Bert le Blanc & Roy Rene in *STRIKE ME LUCKY* (1935)

3. Ken Hall & W. W. Hughes (who played himself) in *SMITHY* (1945)

4. *MR. CHEDWORTH STEPS OUT* (1938) with Ron Whelan & Peter Finch

5. Will Mahoney & Jean Hatten in *COME UP SMILING* (1938)
These photos have been reproduced with the kind permission of Cinesound.

feature films a year compared to say Italy's 200 feature films a year. Even on that basis we would be able to support 50 features a year. In 1971 South Korea made 30 feature films. The previous N.S.W. Government Chief Secretary, Mr. Eric Willis, excused his Government for not carrying out the law by stating that the reason the Government could not 'CAUSE' the films to be produced was that the law was unenforceable!

Yet as little has been done to remove or amend the legislation as to enforce it.

Besides, the U.S. and Britain as well as other countries have not found such a law difficult to enforce. It is absurd to say that if the law was enforced that the U.S. and British distributors and our foreign owned Australian cinema chains would not accept the situation. Of course they would. They would still want the rich pickings and foreign profits to be made from Australia's cinemas.

We read of the problems that Australian films like *STORK* and *STOCKADE* suffered in getting distribution; of the N.S.W. law that prohibits showing films in places without licences; of country and city's councils suddenly raising their hall rentals from \$25.00 a night to \$200.00 a night, because, allegedly the foreign owned cinema chains objected; of those chains saying it is not their policy with rare exceptions, to try and help finance local productions; of the chains promoting the idea that firstly, Australia produces the film shorts for cinemas (which of course make little money anyway) and secondly, that so many shorts should equal one feature under the terms of the N.S.W. Act. All this would leave the Government and those unthinking members of the Australian public feeling warmly smug, and it would leave the Australian producers holding the short end of the stick—yet again!

In the middle of all this mess huddles the Australian Film Development Corporation. Its yearly budget is not even enough to make one top line feature and if it did take the risk and ploughed its annual budget into one film, and that film did not come off, then heads would roll. So, in the main, the Corporation has been reduced to helping finance production of smaller pre-sold television documentaries and series (which often in the long term only result in helping the television channels which, aware of the producers' situation can offer a lower price) or in partially helping already thought-through production projects. In the latter, this means that by the time the Corporation considers the project the damage has already been done, that is, the damage of small thinking and cost cutting, resulting in a film that does not quite make it—another mediocre masterpiece. And so the force of the Corporation is splintered just as the Commonwealth Government and the Australian Council's grants are splintered into something that cannot hope to support growth or expansion but only a type of hand to mouth existence. This is how we face the competition of the overseas giants in this international market! We go into the negotiating rooms unarmed.

Even then the problems of the Australian producers are not at an end. Travelling costs from and within Australia are high. So are wages. Equipment repairs can take a long time. Film processing by the laboratories is costly and slow. In Australia work prints (the poor quality monochrome film used during editing so that the precious colour original film will not be harmed) costs \$7.80 a hundred feet processed, even though raw film stock of sufficient quality can be bought for 40c to 60c per hundred feet. Therefore, it can cost the Australian producer over \$7.00 just for

the laboratory to run off an often unbelievably poor print. It can be cheaper, and is often faster, to parcel up the film and send it to the West Coast of the U.S.A. for processing and printing and the result is usually better quality.

All my life and wherever I have travelled I have gravitated to the film and television industry. I remember well my first meeting. Going to school in about 1938 and there in a side street of a Sydney suburb a film being shot—MR. CHEDWORTH STEPS OUT—a Ken Hall film. There were the sun reflectors and there was Jean Hatton, Australia's Deanna Durban wearing the sickly yellow film make-up of those days. She was even sitting in a "star" type chair, and with her name on it!—just like Hollywood! I remember watching while George Wallace made one of his films, LET GEORGE DO IT using a special boat and a trick rowing boat that pulled into two parts. In the middle fifties I remember making a number of early television commercials. But before that in the late forties when I was writing radio scripts and trying film scripts, I remember climbing up some scrubby stairs to a dirty little office to show a script to a struggling producer called Eric Porter. He made it. He deserved to. But so did many others deserve to and they didn't.

Of course the truth about our film industry of the pre 1950 days, was that, like the Hollywood of the 1930's, it wasn't a film industry in the modern sense at all. It wasn't dominated by Bankers. Its companies were not just subsidiaries of giant oil companies like many overseas film giants now. Most of all, our earliest industry was built around unique and special talents with something to say about Australia and Australians. There were



the DAD AND DAVE SERIES and the films of Ken Hall, the man who built Cinesound. There were the independents—the Chauvels. There were stars like Roy "Mo" Rene and George Wallace with their years of discipline and showmanship on the stage in the old Australian comedy tradition.

Today the film industry, world wide, is, with a few notable exceptions, mainly just another marketing operation.

Unfortunately Australia has less to offer than many of us like to think. Unusual localities count for something but there can be only so many films to make using them. And the same applies to

the Australian comedy character. There are only so many "Storks" or "Bazza McKenzies"—no matter how brilliant. They are not a self sufficient industry.

And besides these are the fine exceptions in an arid desert of derivation. Our marketing men think too often in terms of overseas successes and in trying to make us fit into them. They take overseas "wholes" and try and hang them on to our square pegs—with "square" being the operative word. Too often they say "Let's make another GRADUATE or EASY RIDER", forgetting that by the time we have seen these films they are six months old and that the producers conceived them two years before that. We are so isolated, insular and derivative, that as the superb British journalist James Cameron wrote of us last year, we march to the sound of a distant drum, but unfortunately that drum has already long since passed or has even ceased beating elsewhere.

It has been written that Australia's tragedy is that we have developed just too late to have a truly national flavour. We were starting to get there in a rough and ready way in the period between the World Wars, and especially during the late thirties when our films reflected this Australian quality. But now the global village forces us towards uniformity and towards the conglomeration of cultures and life styles, with each nation adding what it has. Australia brings little to the global village market that is not secondhand, and it is paid accordingly.

All this then is where the real nitty gritty of the film industry lies. Talent will always emerge. Cameras and equipment can always be bought, but the real life blood of a film industry is having something worth saying.

What then of the Australian film industry?

I believe that even if the Australian Governments were truly to support the industry in the future and in so doing to give strength to our overseas distributors, and even if the Governments were to support the growth of Australian owned cinema chains and by restriction on film importation and by demands from the Broadcasting Control Board, to give steady employment to Australians; and even if in the future there were flowering periods in the industry, even so, the Australian film and television industry will not be more than an internal Australian industry limited to the bread and butter level of supplying the comparatively low priced Australian market.

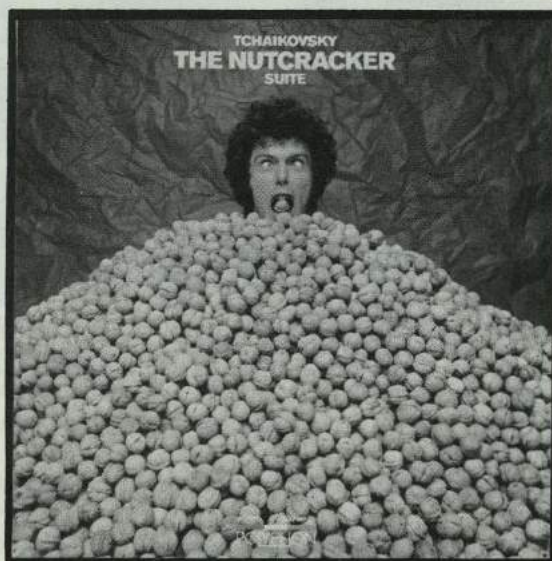
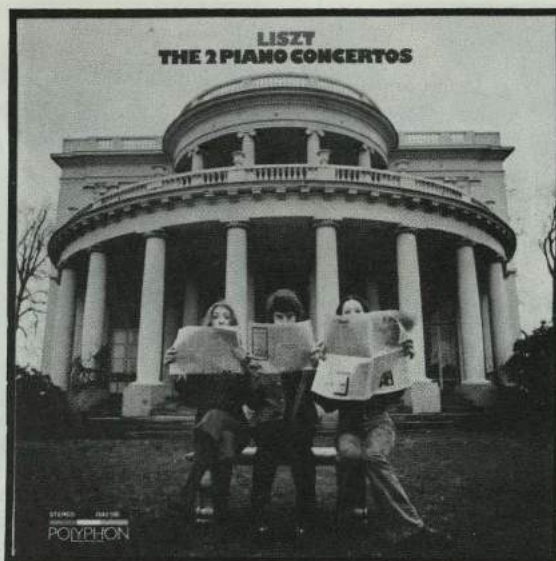
Not that this is not a worthwhile goal, it is, and we are a long way from it and only strong State and Federal Government support will win it.

Those international talents who do appear, will come from the spawning ground that a secure industry and its craftsmen generate. But they will be international operators who just happen to be Australians, and like Peter Finch, Errol Flynn, and others before them, they will continue to find their main working base and to live overseas.

So, for the "great" Australian film industry?

It's not on.

* Richard Croll has been in radio and television for many years and has made over 45 documentary films independently.



something new!

You're looking at beautiful young people dining in the middle of a tree-lined avenue, dancing through the snow, feasting at a magnificent banquet, smiling wistfully into a gift shop window or at a rather frenzied young man up to his ears in walnuts. You could easily be forgiven for thinking you're flipping through the pages of a glamour magazine, but you're not. You are looking at the covers of a new range of classical long-playing albums.

And you've got to hand it to Phonogram, for here is the smartest piece of packaging we have seen in a long time. Gone is the dreary, often musty look associated with recorded classics.

The label is Polyphon (a derivative of Deutsche Grammophon) and the twenty or so new releases feature some of the best that Grammophon has to offer, each priced at a very reasonable \$3.98.

Among the appealing albums of the first release are Carl Orff's *CARMINA BURANA*; *THE NUTCRACKER SUITE* coupled with *CAPRICCIO ITALIEN* played by the Berlin Philharmonic Orchestra, conducted by Ferdinand Leitner; Beethoven's *EMPEROR CONCERTO* and *LES ADIEUX*; Mozart's *JUPITER* and *SYMPHONY No. 40*; Monique Haas at the piano with 12 Preludes by Debussy; Dvorak's *Symphony No. 5 (FROM THE NEW WORLD)*; Vivaldi's *THE FOUR SEASONS*; Max Bruch's *Violin Concerto in G Minor* with David Oistrakh conducting the Royal Philharmonic Orchestra with Igor Oistrakh, violin; and Liszt's *TWO PIANO CONCERTOS*.

Trust News had all the albums tested on the finest stereo equipment to find that the discs are tops in quality.

GOOGIE WITHERS RETURNS!



The Australian Elizabethan Theatre Trust will present the Melbourne Theatre Company's production of *AN IDEAL HUSBAND* at Her Majesty's Theatre, Brisbane, from Tuesday, March 13 until Saturday, March 17.

The M.T.C. will then head for Sydney and the Elizabethan Theatre for a limited engagement of Chekhov's *THE CHERRY ORCHARD* from Tuesday, March 20 until Saturday, March 24.

Googie Withers, known here for her sparkling performances in more contemporary plays, faces the challenging role of Madame Ranevsky in *THE CHERRY ORCHARD*. However, in John Sumner's expert production, Miss Withers shows Australian audiences a new and exciting side to her acting ability, something which has really only been savoured by overseas theatregoers.

Miss Withers has excellent support from Dennis Olsen, Simon Chilvers and Frank Thring. The production has been designed with a stunning eye to the atmosphere of the play and a great feeling for the period by Kristian Fredrikson.

Director George Ogilvie and designer Hugh Colman obviously had a joyous time bringing Oscar Wilde's cynical humour and penetrating wit to life.

Both have cleverly contrasted the "goings-on" of London society of the late 1880's against an almost cold, but quite beautiful set, with costumes of superb colour combinations to dazzle the optic nerves.

Miss Withers is a perfect Mrs. Cheveley, literally oozing charm and cunning while Dennis Olsen could have been created for the role of Viscount Goring. His is a superbly timed performance with a complete understanding of the character.

Dinah Shearing scores much as Lady Chiltern while Frank Thring is a "scene-stealer" in the role of the Earl of Caversham.

The productions are top M.T.C. and thoroughly deserve their Australian tour, limited though it is.

from stage to screen "SLEUTH"

Anthony Shaffer's Tony award-winning thriller, **SLEUTH**, has been brought to the screen by famous director, Joseph L. Mankiewicz (**ALL ABOUT EVE**, **A LETTER TO THREE WIVES**, **JULIUS CAESAR**) with Laurence Olivier and Michael Caine in the leading roles. Olivier is cast as Andrew Wyke, the aristocratic writer of mystery thrillers; Caine is Milo Tindle, the young man determined to marry Wyke's daughter at any cost. To reveal the plot would be unforgivable. Suffice to say Mankiewicz appears to have shown shrewd judgement in picking Shaffer to adapt his own play, with all its suspense and plot twists, for the cinema. Australians can expect to see **SLEUTH** in Hoyts theatres next February.





and why not a national theatre?

by Kevon Kemp*

The ways in which the art forms of opera, ballet and drama have developed in Australia during the last ten years, during which they have had steadily growing assistance from government subsidy, are quite interesting. All three began with the same central notion of a major national company which would endeavour to reach the highest level of excellence and would show off its abilities by touring nationally. The opera and ballet companies went from strength to strength in the pursuit of this national company ideal; drama fell away from it within a year or two.

We tend to forget nowadays that in the "Trust Players", as The Elizabethan Theatre Trust's early and famous theatre company was called, we had, in essence, a national theatre. The Players had a steady home at the Elizabethan Theatre, Newtown, where their seasons first appeared, and the plays that they did there were toured to other States. For reasons that now appear trifling and lacking in courage, this drama company, led so brilliantly by Robin Lovejoy, was disbanded in favour of building up regional drama companies, initially in Sydney and Melbourne, but soon to spread to three or four more capital cities.

I have never ceased to look on this move, both at the time it was effected and over the years since, as anything but a sad retreat. It meant a swing away from big theatre into much smaller houses. It meant the disappearance of the excitement of finding and mounting a repertoire that would draw big commercial houses. It meant the coming of much smaller, far cosier theatres—and I am not sure that this sort of theatre, often protected by campus or other academic links, has been a good thing for our drama. Certainly, looking back, it is hard to recall anything more notable than such a Trust Players' production as O'Neill's *LONG DAY'S JOURNEY INTO NIGHT*. The great audience impact of this great play out at the Elizabethan Theatre, Sydney, remains as a high point in our theatre. But there were other moments there, too, when the unmistakable magnetism of a big audience responding to the stage built remarkable moments of the theatrical experience—Richard Beynon's *THE SHIFTING HEART*, Hugh Hunt's production of *JULIUS CAESAR*, the first viewing of Kenna's *THE SLAUGHTER OF ST. TERESA'S DAY* (currently revived so well at Sydney's Community



Theatre). What was happening then amounted to big theatre, and "big theatre", to my mind, is what this country stands in need of.

Without any disparagement to the very considerable achievements of the regional drama companies today, such as the Melbourne Theatre Company, the Old Tote Theatre Company, or the South Australian Theatre Company, I believe that when official theatre retreated with these organisations into small, or at best medium, theatres, something of great vitality and potency in our drama was damped down, if not extinguished. It has taken quite a few years for drama to climb back to the plateau on which, ten years and more ago, Hugh Hunt and Robin Lovejoy had so soundly placed it.

The obvious question is what would a national theatre do that the regional companies do not already do. It is better to look at what the regional companies are not doing. They do not for instance become touring companies except at great difficulties to their normal schedules. They are not capable of giving the exposure now needed for so many first-rate new Australian plays coming forward—and in some instances they may even be holding back the proper national viewing of these plays. They have obligations to present a balanced repertoire of classic, modern, overseas "hits" and contemporary Australian plays. Putting their obligations together, we are asking far too much of our regional companies, and because we are asking too much the dramatic art is suffering nationally.

As I see it, the need here is for a first-rate national company with a permanent home, even though the company will be primarily a touring one. Probably the home should be in the national capital, and for many reasons this would be an excellent notion. The national company should concentrate on Australian repertoire; from this country's early plays, through such awakenings as Cusack's *RED SKY AT MORNING* and Prichard's *BRUMBY INNES* (recently produced in Melbourne, forty years after its writing); on to the landmarks of the Patrick White plays (*A HAM FUNERAL*, *THE SEASON AT SARSAPARILLA*) and finish up amongst the modern excitement machine that is comprised by the talents of writers such as Alex Buzo, Barry Oakley, Jack Hibberd, Bill Reed, Dorothy Hewett, David Williamson and John Romeril.

If this appears nationalistic to a degree, I make no apologies. The artistic elements of the Australian culture are not thrusting up strongly; as the promising talents emerge, it is only sound practice to transplant them into a favourable medium where they can flourish and blossom. The public for the Australian arts is already large, and it needs a strong and inspiring focal point. Our playwrights are beginning to show us to ourselves in a masterly fashion; the need is for an adequate showcase in which they can operate.

Along with this dominant element of Australian plays should go a strand of avowedly classical drama. One of the major gaps in the cultural surround for an Australian writer, or devoted theatregoer for that matter, is the absence of perspective. Far too many great names of the last hundred years of European stage work are either unknown or hardly known to us. Highly important and formative names like Buchner, Toller, Kaiser, Pirandello, Hauptmann, Wedekind are virtually unknown. Even writers such as Shaw, Brecht, O'Neill, Lorca, de Montherlant are rarely seen. The overpowering genius of Claudel, perhaps the only playwright, with Pushkin, to stand alongside Shakespeare, has hardly been glimpsed by Australians. With such a rush of our own playwrighting talent now in flood, it is essential that these

writers and all professionally concerned with theatre have a chance, somewhere, sometime, to put themselves into contact with the mainstreams of the world's stage writing.

If we agree that these two strands are necessary and should be the main function of the national theatre company—the showing off of our culture, and the putting into perspective of our artistic output against the work of other lands—we will have to agree too that in personnel the company cannot be exclusively Australian. For the European drama productions, at least, we should

1. Zoe Caldwell & Cliff Neate in the 1962 production of *THE SEASON AT SARSAPARILLA*
2. Dinah Shearing & Neil Fitzpatrick in the Trust's production of *LONG DAY'S JOURNEY INTO NIGHT*
3. Ron Haddrick (*Brutus*) & Gavin Dyer (*Antony*) in Hugh Hunt's production of *JULIUS CAESAR*
4. *THE SLAUGHTER OF ST. TERESA'S DAY* (1959) with Neva Carr-Glynn & Grant Taylor



cont. on next page.

import some few leading performers and directors, so that the interpretations will have the ring of confidence and authenticity.

This will be no problem; many fine artists who have toured Australia have expressed all manner of willingness to return. The national company, too, could provide the right sort of circumstance and venues for our Australian expatriate talents—Zoe Caldwell, Leo McKern, even, perhaps, Peter Finch who so tirelessly pioneered Sydney theatre not so very long ago. There will be no lack of talent, either stars or company performers, for a national theatre company. Nor will there be trouble in finding the right sort of leadership. In company leaders such as Robin Lovejoy and John Sumner, in directors such as Jim Sharman, Brian Syron, Malcolm Robertson and others—let alone some distinguished talents now buried (more or less) in the ABC's drama departments—we have enough human resources to fill all the needs of a national company. In the material terms of bricks and mortar, provision of a permanent home and theatre centre in Canberra would be a prime expense, but it does not have to be of a forbidding size. The new Christchurch, New Zealand, civic centre, with its two theatres (one very large), art gallery and other amenities, was erected for under \$3 million; we tend in Australia to go slightly berserk when building theatre centres—we may even make the great gesture and ask the Christchurch architects over. Allowing for some lavishness, five million dollars should provide a centre with two or three theatres of varying size, with rehearsal chambers, training facilities and expansive amenities. It is not a frightening amount of money.

There are, of course, all manner of other practical considerations to be thought of. Lately a habit has grown up amongst our arts administrators of holding that touring is out, that now we must have a "married man's theatre." I do not believe this—I think that touring, the taking of one's art before a variety of different audiences, is an absolute essential of artistic growth and challenge. The touring of theatre is a tradition many centuries

old, and we farewell it at our peril. I do not think that any actors will refuse the chance of appearing with a national theatre because of a few months' absence from home. Certainly, there are economic factors that ought to be looked into for the touring seasons—it may be a sensible joint project amongst our national touring companies (opera, ballet and our hoped-for theatre) to acquire real estate accommodation in the main cities for mutual sharing. Still, these are only details, important, true, but capable of solution when the main decision is taken.

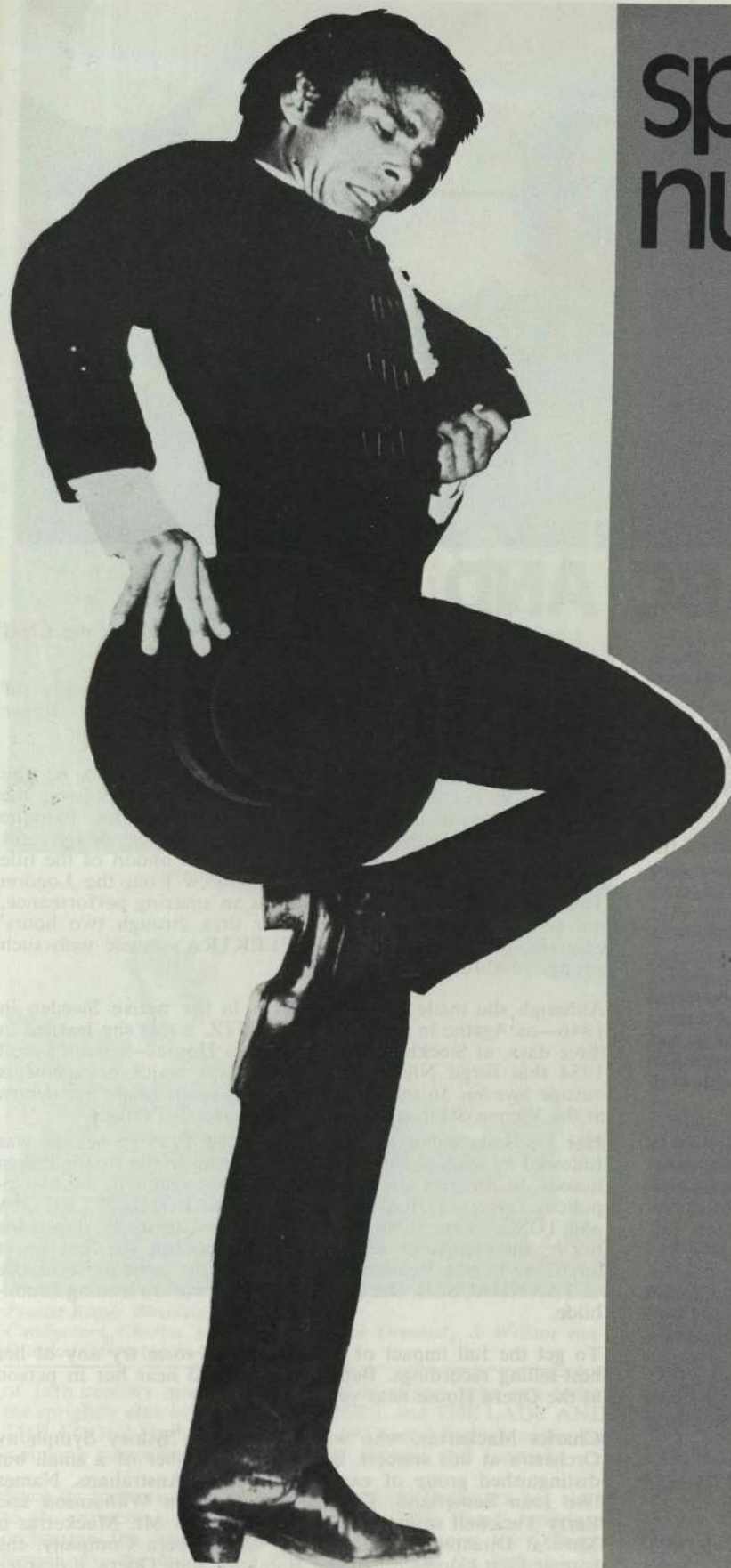
In my view, though, the main decision—to establish as soon as possible an Australian National Theatre—is one that needs to be taken. In the 1920's we saw a highly promising film industry killed in a year or two by government inaction; in the beginning of the 1960's we saw what could have become a national theatre company suppressed by bad judgement. In the 1970's we have seen our great national monument, the Sydney Opera House, emasculated of its original power and function by dithering and lack of courage in high places.

To this critic, the time is with us for a great step forward in our live theatre, the art form above all in which our own genuine creativity—as distinct from performance levels—has been growing most grandly. A national theatre would enshrine many of the greatest and most seminal products of our culture. It would be a poetic ending to the quest for a national theatre in this country if The Australian Elizabethan Theatre Trust which so proudly sponsored for a time the Trust Players, our nearest approach so far to a national theatre, could now move forward to downstage centre and begin to play a leading role in establishing a national company. There are, for the beginning, simpler ways than the complete plan lightly sketched in other parts of this article. *Pro tem.*, it may even be possible for the Trust to use the Elizabethan Theatre once again for the projected company. To say that we cannot afford a national theatre, or that the time is not yet ripe, is to admit that we cannot read our times aright; that we cannot see where this remarkable country now stands.

*Kevon Kemp is theatre critic for *The National Times*.

5. *Scenes from Patrick White's THE HAM FUNERAL (1962)*
John Adams with Joan Bruce





spain's nureyev



El Sali and his Flamenco Dance Company make a return visit to Australia early next year as part of a tour which also takes the company to South East Asia and New Zealand.

Described as an "untiring, generous performer," El Sali and his troupe first came to Australia for the 1972 Festival of Perth where he played to packed houses of enthusiastic audiences. But this is not something unusual for Spain's "Nureyev" has achieved similar success at Sadler's Wells and Chichester.

The company features, besides the master himself, three dancers, a singer, two guitarists and a pianist. Such is the mastery of their thrilling art, one Adelaide critic claims "The poise of the bodies, the intricate hand-clapping and allure of authentic artists from another country will linger long in the memory."

El Sali will perform at the Royalty Theatre, Adelaide, Tuesday, January 30 to Saturday, February 3; Princess Theatre, Melbourne, Monday, February 5 to Saturday, February 10; Brisbane's S.G.I.O. Theatre, from Monday, February 12 to Saturday, February 17; Science Theatre, Sydney, Monday, February 19 to Saturday, February 24; Canberra Theatre, Canberra, Monday, January 26 and Tuesday 27; Newcastle at the Hunter Theatre, Wednesday, February 28 to Friday, March 2; and at the Wollongong Town Hall on Saturday, March 3.



THE ABC AND '73 by Adrian Wintle*

When I was first approached to write an article for the Elizabethan Trust News giving some details about concert artists visiting Australia for the ABC next year the prospect seemed fairly forbidding.

I had after all just emerged from writing the General Manager's Press Release, a purple-coloured volume containing biographies of all our concert artists for 1973—thirty-six biographies with a total of 23,000 words, equivalent to a small novel.

Halfway through this task, at about the cheerful time when the Chicago Symphony Orchestra suddenly decided not to visit Australia, I found myself pining selfishly for those halcyon days when comparatively few overseas artists visited Australia—for the simpler journalistic existence occasioned by the visits of a mere handful of overseas concert artists each year.

In 1963, for instance, 19 overseas artists and the Polish National Radio Orchestra toured Australia. In 1973 thirty-three overseas artists, two overseas orchestras—The Cleveland Orchestra and the Moscow Chamber Orchestra—and ten resident Australian artists will make major contributions to the ABC concert season in Australia.

Now, with all those biographies safely written and tucked away in their purple bed, I'm being asked to regurgitate this information in about 2,000 words. As I say, a forbidding prospect, particularly since the last thing one wants to do is simply list thirty-six names and give a necessarily brief comment about each. But I guess that's an inescapable risk.

Undoubtedly the biggest musical event on the horizon is the opening of the Sydney Opera House next year, and programming at present under consideration for the opening season includes:

- an opening orchestral concert, when the brilliant Swedish soprano Birgit Nilsson will appear with the Sydney Symphony Orchestra under Charles Mackerras;
- four concerts between October 1 and 4 by The Cleveland Orchestra under its Musical Director Lorin Maazel;
- concerts by the Sydney Symphony Orchestra and the Melbourne Symphony Orchestra under distinguished Dutch

conductor Willem van Otterloo, who in 1973 becomes Chief Conductor of the SSO;

- appearances by American conductor Eugene Ormandy (of Philadelphia Orchestra fame), Australian pianist Roger Woodward, and Polish violinist Wanda Wilkomirska.

According to the New York Times, Birgit Nilsson is "the Empress in her field." Her field? Not for Miss Nilsson the scented byways of lieder or the severe suavities of late baroque phrasing: she positively relishes music of large design and dramatic gesture. Thus her performance in London of the title role of Strauss's ELEKTRA last year drew from the London Times the comment that "vocally it is an amazing performance, not simply because her voice never tires through two hours' exertion, but because she sings ELEKTRA's music with such strong, youthful, urgent tones."

Although she made a notable debut in her native Sweden in 1946—as Agathe in DER FREISCHUTZ, a role she learned in three days, at Stockholm's Royal Opera House—it wasn't until 1954 that Birgit Nilsson began to accept major engagements outside Sweden. In that year, for instance, she made her debuts at the Vienna Staatsoper and at the Bayreuth Festival.

Her La Scala debut as Turandot in the 1958-59 season was followed by triumphant guest performances in the major Italian houses. In America she became a welcome visitor to the Metropolitan Opera (TURANDOT, AIDA, SALOME, ELEKTRA and TOSCA were some of the productions specially staged for her by the company), and in 1966 she became the first singer anywhere to sing Venus and Elisabeth in the same performance of TANNHAUSER. She is, of course, the world's leading Brunnhilde.

To get the full impact of Miss Nilsson's voice try any of her best-selling recordings. Better still, see and hear her in person at the Opera House next year.

Charles Mackerras, who will conduct the Sydney Symphony Orchestra at this concert, is a leading member of a small but distinguished group of expatriate musical Australians. Names like Joan Sutherland, Don Banks, Malcolm Williamson and Barry Tuckwell spring to mind immediately. Mr. Mackerras is Musical Director of the Sadler's Wells Opera Company, the former First Conductor of the Hamburg State Opera, a devotee



Pianist Roger Woodward (facing page)
Conductors Charles Mackerras, Eugene Ormandy & Willem van Otterloo (from top to bottom)

of 18th century music and a skilled arranger—who can forget the sprightly elan of *PINEAPPLE POLL* and *THE LADY AND THE FOOL*? He was last here in 1971, and Sydney audiences will long remember his readings of Handel and Janacek.

Since its formation in 1918 The Cleveland Orchestra has risen to its eminent position as one of the "Big Five" American orchestras, the others being the Boston Symphony, the Chicago Symphony, the New York Philharmonic and the Philadelphia

Orchestra. From 1946 to 1970 George Szell as musical director guided the orchestra's fortunes with uncannily perceptive musical insight. In 1970 Pierre Boulez, who shuns the baton but can conduct two different rhythms simultaneously with his bare hands, became Musical Advisor of The Cleveland Orchestra until in 1972 Lorin Maazel came to Cleveland as Music Director from his dual positions as musical director of the Berlin Radio Symphony Orchestra and artistic director of the West Berlin Opera.

Incidentally, readers in other States who are slowly turning green with envy may find consolation in the fact that The Cleveland Orchestra will also visit A.C.T., Victoria, Queensland and South Australia.

Last season The Australian predicted "bountiful times" for Sydney concert-goers when Willem van Otterloo returns as Chief Conductor of the SSO in 1973. I don't pretend to speak for the orchestra as a body, but my performing friends there say enthusiastically that those bountiful times were already being enjoyed during van Otterloo's term this year as Principal Guest Conductor. He's a distinguished and cultured musician with an international reputation, and has been associated with ABC orchestras since 1965. One of his most notable Australian achievements was his conducting of the Melbourne Symphony Orchestra during its highly successful tour of America and Canada in 1970.

Try the following word-association test on your musical friends. Say "Philadelphia Orchestra," and wait for the automatic response "Eugene Ormandy." One of the world's best loved and most highly respected conductors, he's been at the helm of the Philadelphia since 1936—the longest tenure of any leader of any major orchestra in the world. "Its present excellence is his achievement alone . . . one cannot conceive of the Philadelphia Orchestra without him" wrote the music critic of the Los Angeles Times recently. Medals, honorary degrees and citations from institutions around the world have descended on him like confetti—he has amassed, for instance, no fewer than 17 honorary doctorate degrees.

Strictly speaking, pianist Roger Woodward is well in the running to become a member of the expatriate elite mentioned earlier.

European critics seem to be engaged in a game of critical badminton when faced with Woodward's performances—words like "stupendous," "breathtaking," "enormous stamina" and "masterly" are sent whizzing around like so many feathered shuttlecocks. A quick glance at his performing schedule this year reveals something of his prodigious musical appetite—his performances range from Bach to Takemitsu, with premieres, BBC-TV colour films and Prom concerts thrown in for good measure.

Though he was trained in Poland, and can therefore be expected to play Chopin authoritatively, he's apparently extremely convincing in just about any musical style. Queensland, South Australia, West Australia and Tasmania are other ports of call for Roger Woodward next year.

Speaking of Poland, violinist Wanda Wilkomirska hails from Warsaw, where she lives when not travelling abroad giving an average of 100 concerts a year, and next year will make her second ABC tour of Australia, appearing in all Australian States.

So much, then, for the ABC's participation in the opening season of the Sydney Opera House. What of the other artists who will appear for us in 1973?

First, the Moscow Chamber Orchestra under its founder and conductor Rudolf Barshai will make its first visit to Australia and will appear in all States except Tasmania.

Space limitations preclude extended mention, but the list of 1973 artists represents a rich cross section of seasoned and



Birgit Nilsson as she appeared in the Met's production of ISOLDE

youthful performers. Among the conductors, Andre Kostelanetz is certain to create great interest, as is Hiroyuki Iwaki, the Japanese conductor of the NHK Symphony Orchestra who has been nicknamed "Volcano" by virtue of his dynamic stage presence. Fritz Rieger returns to Melbourne, while Ladislav Slovak takes over as Chief Conductor of the South Australian Orchestra.

Pianists include Vladimir Ashkenazy, Alicia de Larrocha, Malcolm Frager and the young French performer, Jean-Rodolphe Kars. Lili Kraus will return for her sixth ABC tour, while resident pianist Albert Landa will play in N.S.W., Victoria, Queensland and South Australia.

Singers are well represented by Canadian contralto Maureen Forrester, British tenor Gerald English, Norwegian soprano Kari Lovaas and American baritone William Workman. The resident singers, contralto Lauris Elms and baritone James Christiansen, will also appear.

Violinists include the celebrated young Israeli virtuoso Itzhak Perlman, the Rumanian-born Australian performer Robert Davidovici, and the young Frenchman, Regis Pasquier. Guitarist Oscar Ghiglia, oboist Humbert Lucarelli, organist Gillian Weir and flautist John Wion complete the list. The three accompanists from overseas are Geoffrey Parsons, John Newmark and Christopher Beckett.

In terms of ABC concert presentation, big things are afoot in South Australia, Western Australia and Tasmania. In Perth the new Concert Hall is expected to open in January, and Adelaide's Festival Theatre in March.

These new halls should give concert-going in Australia a shot in the arm. These days people rightly expect more than a semi-comfortable seat in a hall when they go out. As a former devotee of London's Festival Hall, where coffee, sandwiches, meals and drinks are available on the premises, I find it incredible that restaurant facilities are unavailable in concert halls throughout Australia.

Perhaps, though, the combination of a good line-up of artists for 1973, plus the opening of new halls which will cater for body as well as soul, will mark the coming-of-age of Australian concert-giving.

* *Adrian Wintle is Senior Publicity Officer in the ABC's Federal Concert Department.*

committees' diary

YOUNG ELIZABETHAN MEMBERS' DIARY 1973

As usual, all Trust Members are invited to attend these functions.

TOURS OF THE TRUST'S PRODUCTION DIVISION—24 and 31 January only at 7.00 p.m. We are happy to announce that these tours are to recommence now that Peter Smith has returned from overseas. Price: \$1.00 each, which includes a light supper. Closing date: 17 January.

WINE TASTING—Friday, 2 February at The Bulletin Wine Club, 405 Parramatta Road, Leichhardt, at 6.45 p.m. Price: \$4.00, which includes a light meal as well as an unrestricted selection of wines. Closing date: 17 January.

KILLARA '680' CLUB—Wednesday, 28 February at 7.30 p.m. at 680 Pacific Highway, Killara. Join us for a hilarious evening at the sparkling, sophisticated '680' revue. Price: \$3.00 each, which includes supper. The '680' isn't licensed, so please bring your own wine. Closing date: 17 February.

BOOKING PROCEDURES: Please send cheques made payable to Y.E.M.S. together with your self-addressed stamped envelope for return of tickets to Janice Iverach, 2/56 Orpington Street, Ashfield 2131. Please state clearly which functions you wish to attend and how many friends you will be bringing with you. For further details phone Janice on 799-1248.

Y.E.M.S. ANNUAL GENERAL MEETING was held on November 15. The following Committee members were elected:

President:	Janice Iverach
Vice President:	Mike Kelly
Secretary:	Josephine O'Neill
Treasurer:	Paul Heazlett
Committee:	Linton Jamieson
	Gabrielle Banks
	Christine Salverda
	Vince Crow
	Susan Williams
	Lindsay Staggs
	Alex Vrsosceck

We wish Y.E.M.S. a very successful year in 1973.

N.S.W. LADIES' COMMITTEE

Under the Presidency of Mrs. John Sheehy The Australian Elizabethan Theatre Trust Ladies' Committee in Sydney has just completed one of the most socially and financially successful years on record.

The highlight was the 19th annual consecutive ball which was held this year, as it was also in 1970, in the distinguished presence of Their Excellencies The Governor-General and Lady Hasluck.

Three luncheons accompanied by such diverse interests as a fashion parade, demonstration of porcelain painting and a talk on the psychic attracted capacity attendances. To provide a balance, members and friends were taken on a tour of the Shell Refining (Aust.) Pty. Ltd.

Committee members are very proud of their assistance to the Trust Orchestras in the form of gifts of a celeste and a contrabassoon.

Should you wish to join this Committee, whose cause is to help in the fostering of the steadily awakening interest in the arts, please phone the Honorary Secretary, Miss Sarah Thompson, C/- of The Australian Elizabethan Theatre Trust, 153 Dowling Street, Potts Point—357-1200 and she will arrange for the submission of your nomination. The Annual General Meeting will be held early in February, 1973.

SOUTH AUSTRALIA LADIES' COMMITTEE

In October The Australian Elizabethan Theatre Trust Ladies' Committee in South Australia was formed and the following office bearers elected:

President:	Mrs. Abbie
Vice Presidents:	Mrs. Brown and Miss Priest
Joint Secretaries:	Mrs. Bright and Mrs. Spooner
Treasurer:	Miss Brokensha
Publicity:	Mrs. B. A. Williams

The suggested aims of the Committee which are still under discussion include:

1. To promote and encourage interest in the Trust and its associated companies through:
 - (i) Trust membership
 - (ii) Audience involvement
 - (iii) Contact with visiting and/or local artists

QUEENSLAND LADIES' COMMITTEE

A very successful Christmas Buffet Dinner was held on 24 November at the Gateway Inn.

stageworld

"ANGELS" TO BENEFIT CHARITY

Proceeds from the Sydney premiere performance of THE LITTLE ANGELS, The National Folk Ballet of Korea, will go to The Children's Medical Research Foundation.

The gala benefit will be held at the Elizabethan Theatre on Monday, January 8th at 8.15 p.m.

Tickets are available from the Theatre, Mitchells and David Jones'.

James Earl Jones, Tony-winning actor for his role in the Broadway production of THE GREAT WHITE HOPE stages a black version of Chekhov's THE CHERRY ORCHARD this month at Joseph Papp's New York Shakespeare Festival Public Theatre.

Joseph Losey is currently producing and directing a new film version of Ibsen's THE DOLL'S HOUSE in Norway with Jane Fonda, Trevor Howard, Edward Fox and David Warner.

Paul Scofield, Ian Holm and Patrick Magee to star in new film of Shakespeare's THE TEMPEST . . . Rex Harrison into Pirandello's HENRY IV, set for Broadway season . . . Barrie Ingham now touring South Africa in Patrick Garland's BRIEF LIVES. Ingham recently completed BBC production of THE MAGISTRATE . . . Christopher Plummer set for lead in CYRANO, musical version of Cyrano de Bergerac to open at Guthrie Theatre, Minneapolis, before heading for Broadway . . . Ingmar Bergman's SMILES OF A SUMMER NIGHT also for Broadway musical treatment with Glynis Johns and Hermione Gingold. Stephen Sondheim writing lyrics and score for staging by Harold Prince . . . 20th-Fox to distribute film of PROMISES, PROMISES, to be produced by David Merrick. No casting yet . . . Peter Ustinov stars in and directs his play THE UNKNOWN SOLDIER AND HIS WIFE at the premiere presentation of the New London Theatre, completed recently on site of old Wintergarden in Drury Lane.

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showguide

A guide to concessions and preferential bookings for members of The Australian Elizabethan Theatre Trust.

NEW SOUTH WALES

ELIZABETHAN THEATRE

—Newtown
THE LITTLE ANGELS OF KOREA

January 8-13
THE MELBOURNE THEATRE COMPANY
"The Cherry Orchard" (Chekhov)
March 20-24

INDEPENDENT THEATRE
"The House of Blue Leaves" (John Guare)

PARADE THEATRE
"Don's Party"
"Tis Pity She's a Whore" (Ford)

SCIENCE THEATRE
EL SALI, February 19-24

KILLARA COMMUNITY THEATRE
"By Candlelight" (Geyer)
January 31-March 3
"Catch Me If You Can" (Weinstock & Gilbert)
March 8-April 7

RICHBROOKE THEATRE
"Godspell"

CAPITOL THEATRE
"Jesus Christ Superstar"
50 cents off top price

THE MARIONETTE THEATRE COMPANY
N.S.W. Country Tour
"The Water Babies"

CLASSIC CINEMA—Mosman
Two tickets per membership card
Concessions Monday-Friday & Saturday Matinee

*NEWCASTLE — HUNTER THEATRE
EL SALI, February 28-March 2

*WOLLONGONG — TOWN HALL
EL SALI, March 3

*Trust member concessions available at local booking agencies

VICTORIA

PRINCESS THEATRE
THE LITTLE ANGELS OF KOREA

January 17-27
EL SALI
February 5-10
THE AUSTRALIAN OPERA
"Il Tabarro"
"Suor Angelica"
"Bianni Schicchi"
"Nabucco"
"Fidelio"
"La Boheme"
"The Force of Destiny"
March 8-May 12

RUSSELL STREET THEATRE
MELBOURNE THEATRE COMPANY

"The Tavern" (Cohan)
January 1-27
"Old Times" (Pinter)
February 12-March 17
"Jumpers" (Stoppard)
March 19-April 28

ST. MARTIN'S THEATRE
MARIONETTE THEATRE OF AUSTRALIA

"The Water Babies"
January 16-27
"Don't Walk Round Stark Naked/A Good Night's Sleep" (two Feydeau farces)
November 22-December 23

PLAYBOX THEATRE
"Godspell"

TRAK CINEMA

QUEENSLAND

HER MAJESTY'S THEATRE
MELBOURNE THEATRE COMPANY
"An Ideal Husband" (Wilde)
March 13-17

S.G.I.O. THEATRE
QUEENSLAND THEATRE COMPANY
"Puss in Boots"
December-January
THE LITTLE ANGELS OF KOREA
January 3-6
EL SALI, February 12-17

TWELFTH NIGHT THEATRE
"Winnie The Pooh" (Milne)
December 4-20

SCHONELL THEATRE

SOUTH AUSTRALIA

FESTIVAL THEATRE
THE AUSTRALIAN BALLET
March-April

THEATRE 62
THE SOUTH AUSTRALIAN THEATRE COMPANY
"Crete & Sergeant Pepper" (Antrobus)
"Measure for Measure" (Shakespeare)
"A Certified Marriage" (Feydeau)
"Occupations" (Griffiths)
In repertory January-March

THE ROYALTY THEATRE
THE MARIONETTE THEATRE OF AUSTRALIA
"The Water Babies"
January 2-13
EL SALI
January 30-February 3

CANBERRA

CANBERRA THEATRE
THE LITTLE ANGELS OF KOREA
January 15-16
EL SALI
February 26-27
THE MARIONETTE THEATRE OF AUSTRALIA
"The Water Babies" is coming

WESTERN AUSTRALIA

NATIONAL THEATRE AT THE PLAYHOUSE
"Aladdin" — Christmas Pantomime
December 29

FESTIVAL HALL

THE LITTLE ANGELS OF KOREA
January 30-February 1
*OLD TOTE THEATRE COMPANY
"Tis Pity She's a Whore" (Ford)
*Trust Members please write to The Festival of Perth, P.O. Box 14, Nedlands 6010, for special concessions and preferential bookings.

TASMANIA

HOBART
THEATRE ROYAL
"Move Over Mrs. Markham"
January 26-February 10
EL SALI FLAMENCO DANCE COMPANY
March 11-17
"Sticks & Bones"
March 23-April 7



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