December 31, 1973 25 cents

national theatre of the deaf

Number 9

Published quarterly

the elizabethan trust news



NEW SOUTH WALES: Head Office The Secretary P.O. Box 137 Kings Cross, 2011 Telephone: 357 1200

VICTORIAN REPRESENTATIVE: James Mills 163 Spring Street Melbourne, Victoria, 3000 Telephone: 662 2911

SOUTH AUSTRALIAN REPRESENTATIVE: Miss Margaret Morris 1st Floor Central Market Building 45-51 Grote Street Adelaide, S.A., 5000 Telephone: 51 8444

QUEENSLAND REPRESENTATIVE: John Devitt, O.B.E. S.G.I.O. Theatre Turbot Street Brisbane, Qld., 4000 Telephone: 21 9528

A.C.T. REPRESENTATIVE: Professor J. A. Passmore C/- Australian National University Canberra, A.C.T., 2600

WESTERN AUSTRALIAN REPRESENTATIVE: Emeritus Professor F. Alexander, C.B.E. 77 Victoria Avenue Claremont, W.A., 6010 Telephone: 86 3443

TASMANIAN REPRESENTATIVE: John Unicomb Theatre Royal 29 Campbell Street Hobart, Tasmania, 7000 Telephone: 34 6266

The Elizabethan Trust News is published quarterly by The Australian Elizabethan Theatre Trust, 153 Dowling Street, Potts Point, 2011.

Opinions expressed by the editors and contributors are their own and not necessarily endorsed by The Australian Elizabethan Theatre Trust, on whose behalf the journal is issued.

Front Cover: Members of the National Theatre of the Deaf in a scene from OPTIMISM or THE MISADVENTURES OF CANDIDE.

the elizabethan trust news

contents

The Theatre Whose Voice Must Be Seen 3 Perth Goes It Alone Donna Sadka Australian National Playwrights Conference. Janie Stewart Number 2 The Q Lunch Hour Theatre Michael Cove Theatre Practitioner and the Victor Emeljanow University Ken Horler Nimrod's New Theatre Performing Arts for Youth? Stratford Festival Theatre, Canada Derek Nicholson Melbourne Theatre Scene Barry Balmer Opera in Queensland-Some New 18 Ivor Wren Dimensions 20 21 23 24 25 25 26 27 Stageworld Adelaide Festival of the Arts, 1974 Books Records The YEMS Saga Janice Iverach Committees' Diary Music Queensland Scene Show Guide

Editor: Margaret Leask

The Trust News is changing, and we want your suggestions and comments. From the first issue in 1974 a Letters to the Editor section will be introduced. Please write in with ideas and comments about the magazine and the theatre scene. Letters should be addressed to the Editor, 153 Dowling Street, Potts Point 2011.



the theatre whose voice must be seen

National Theatre of the Deaf to visit Australia

One of the most exciting and unique theatre companies in the world, the National Theatre of the Deaf from America, will visit Australia this year.

Created in 1967, NTD has to its credit eleven national tours of the United States, two Broadway runs, six tours of Europe and Asia, three films and numerous national and international television appearances.

The concept of a professional theatre company of deaf performers began in 1958, when the drama THE MIRACLE WORKER was in preparation prior to its longrunning success on Broadway. The company, directed by David Hays, is based at the Eugene O'Neill Memorial Theatre Centre in Waterford, Connecticut, overlooking Long Island Sound.

NTD has been funded by government grants, as well as by the Ford Foundation and the New York State Council of the Arts. Such funding has made it possible for an offshoot of NTD, the Little Theatre of the Deaf, comprising three small companies, to play for children in ghettos, camps and schools around America.

David Hays talks about the company he directs with considerable and justifiable warmth and admiration—"These people have a really superb theatrical medium of their own. From the time they were kids they had to depend on acting skills to get their ideas across.

"There's more variety in signing (using signs) than in speaking because the whole physical being of the actor expresses in his action his intent. The whole body legitimately becomes a part of the word. You can do this language right from your toes.

Another scene from OPTIMISM or THE MISADVEN-TURES OF CANDIDE.





OPTIMISM or THE MISADVENTURES OF CANDIDE.

"There is an almost mystical quality to communication among the deaf. They have very little trouble understanding each other across foreign boundaries. They develop such a charade-like capacity for communication that they come to understand each other very quickly. That makes them excellent tourists. They have ways of making their wants known in other countries that you and I don't have."

Unique in the Western Hemisphere—only in Russia is there another repertory group of deaf actors—NTD is an ensemble company of players. The majority are deaf, but a few are not. These people serve as actor/narrators. The company's repertoire includes such diverse pieces as SONGS FROM MILKWOOD (an adaptation from Dylan Thomas), Sheridan's THE CRITIC, a Kabuki play, Puccini's GIANNI SCHICCHI, "readings" from E. E. Cummings and other poets, and also some works created by the company.

As the deaf actors move about the stage, fingers speaking their universal language, the narrators, on stage and acting, too, describe what is being "said" by each character. Without being aware of it, the viewer quickly becomes so absorbed in the action of the play, he forgets who is speaking and who is not, to the point where he thinks he is "hearing" the deaf actors' sign language.

Brendon Lunney, an Australian actor who recently returned from working at the O'Neill Centre, describes one of his most exciting experiences, when observing NTD at work, as watching children in the audience shouting questions and advice to the deaf actors. They had become so absorbed in the performance they had completely forgotten the actors could not hear them and were working through interpreters. David Hays, continuing his comments on the company, says,

theatre whose voice must be seen (cont.)

"We're not a pantomime company—hearing people can do pantomime and we don't want to be imitative. Our unique thing is the visual language of deaf people. You'll see us do pantomime but our basic spine is language—the essence of the theatre of the deaf is the flexible, beautiful and profoundly expressive language of the deaf, the so-called sign language used by most people. It is a language capable of great subtlety but it soars in the expressions of the human spirit.

"What's in it for hearing people? Nothing like foreign language productions translated through earphones or written across the bottom of the screen. The text is spoken onstage by the speaking actors—sometimes you can't tell which of the actors they are because you'll be watching the non-speaking actors. Watching the language in the air you find a suddenly sharper, clearer understanding of the spoken word, and in a short time you become convinced that you are reading our visual language. It really soars in poetry, where the word in the air is paced by the word in the ear, and where we can (because we won't bore you as a slow speaker would) ease the pace and suddenly dive into a new clarity and understanding of complex poetry."

Each actor has his own style of signing, which can be as individual as styles of speech. It is often said, quite naturally, that a certain signer has a "beautiful voice."

The question might be asked why, since deaf actors are not mute, do they resort to hand signs. The answer is two-fold. For people who are born deaf and can never hear a voice, it is immensely difficult to produce the exact tone of speech. And since the theatre aims to be intelligible to most deaf spectators, the signs are a necessity.

The strongest asset of the NTD company is its alertness; its members seem twice as alive as most other actors. Relying heavily on sight has made them intensely observant. They have to be. On stage they depend on visual cues, so their eyes are always open, their attention sharp. They are acutely "with it". In daily life they have to extend themselves out of themselves, establishing bridges to each other and the rest of the world. All this effort, transferred to the stage, pays off.

In their determination to project beyond the no-sound barrier, they stand out like signal towers flashing their messages. To the hearing section of the audience this is

Another scene from OPTIMISM or THE MISADVENTURES OF CANDIDE.



A scene from GIANNI SCHICCI.





Talking hands — a scene from SONGS FROM MILK-WOOD.

exhilarating to watch; and enhanced by the artistry of the speakers, it adds up to one of the richest experiences in the theatre.

In their training, members of the deaf theatre have anticipated many techniques used now by encounter groups. Tensions are eased and confidence gained through game playing. As a result, the group is warmly cohesive and relaxed. Most hearing members use sign language as fluently as they speak, so nobody is cut off.

NTD was not originally planned as theatre for children, but in its first year it played for several young audiences and the results impressed teachers. As a result the Little Theatre of the Deaf was created. This actually consists of three small companies—offshoots of the major company. They perform in schools, camps and ghettos with programmes developed out of improvisations by the Company and end with improvisations at the demand of the young audience.

Recently the LTD was chosen, with four other companies, to represent the United States at the World's Children's Theatre Conference in Albany, New York. Subsequently the LTD received the Jennie Heiden award bestowed by the American Theatre Association for excellence in professional children's theatre.

While in Australia the Little Theatre of the Deaf will perform for both deaf and hearing children and work with local actors in workshop situations. It is hoped that members of the Sydney based Theatre of the Deaf, recently formed by the Adult Deaf Society, will attend the Sydney workshop. In Australia NTD will tour its newest production, OPTIMISM—or THE MISADVENTURES OF CANDIDE. One of the wisest, wittiest, most sardonic tales ever told, Voltaire's CANDIDE has lost none of its savagery and blistering satire as it rapidly portrays the hilarious and harrowing misadventures of a well-meaning innocent in a world too large, too selfish, too blandly immoral.

Brought up to believe that everything happens for the best, that nation-wide disaster and individual suffering are both just part of a cosmic plan which is essentially good, Candide tries desperately to cling to his optimism while being pummelled and slapped by a cruel and capricious fate. Developed during two months of improvisation and rehearsal under the direction of Harold Stone, OPTIMISM or THE MISADVENTURES OF CANDIDE is the National Theatre of the Deaf's seventeenth major production.

The tour opens in Melbourne on March 9, Sydney on March 19, Adelaide on March 25 and Brisbane on April 2 and, in the words of Judith Crist (NBC TODAY SHOW) "A superb Company... don't miss it. One of the most exciting kinds of theatre I have encountered. A startling new theat-rical form. You really owe it to yourself when it hits your city to see the NATIONAL THEATRE OF THE DEAF."

perth goes it alone by Donna Sadka

On the far side of the Nullarbor Plain, some 2,500 miles to the West, lies a pleasant city called Perth.

Its rapidly expanding metropolitan area shelters a population of 740,000 souls but, theatrically speaking, Eastern States citizens could be forgiven for not really believing it exists. National, Melbourne and Sydney newspapers seldom mention this never never land; distinguished visiting companies (like The Prospect or the Royal Shakespeare) doing "national" tours of the country stop short at Adelaide; and in the matter of Federal handouts Perth is rather like the poor relation who gets what's left over when the rich uncle comes to call. The Playhouse, its State theatre, gets less than one third the subsidy of either the Melbourne Theatre Company or Sydney's Old Tote.

Nobody really enjoys being overlooked but West Australians, muttering now and then about secession, have grown accustomed to it and have even developed a certain perverse pride in doing their own thing against unequal odds. Over the years, in both amateur and professional fields, the amount, the variety and in many cases the standard, of theatre presented in Perth has agreeably surprised visitors from the other side, and kept West Australians who chose, happily enlivened.

It started (prompted by a want of some regular theatre besides the visiting celebrities who passed through from time to time) back in 1919 with the formation of the Perth Repertory Club. By 1936 "A Gentleman's Subscription", costing a modest sum, entitled him to double tickets for eleven three act plays, two seasons of short plays, weekly readings, lunch hour addresses and "other club functions". After the war, in just over ten years, the "Rep" had acquired sufficient following and reputation for the State government to help finance the building of a permanent home for it (The Playhouse Theatre) and establish it as the National Theatre (inc) in 1956—the first professional theatre in Australia playing the year round. A pretty touch of irony not lost on West Australians.

Although a steady nucleus of first-nighters remained firm the going was not always good. In 1967 a West Australian newspaper writer suggested that "the Playhouse has survived only by going ever deeper into debt."

This provoked considerable acrimonious response, both pro and contra the little theatre, which by then was receiving subsidies from the Australian Council for the Arts, the West Australian government and the Australian Elizabethan Theatre Trust.

"Is it necessary" wrote one righteous gentleman after viewing Jim Sharman's deliciously frivolous production of AND SO TO BED, "to costume musicals, or any plays, lavishly? Restraint and good taste are more telling. The Playhouse Theatre faces competition from several amateur groups which have had capacity house seasons this year," he added darkly.

A committee member replied loftily but with point that "the Playhouse does not measure its success in dollars—it is more concerned with maintaining the standard of productions which through the years has put Perth on the theatrical map of Australia."

Through those early years a variety of directors came and went, not so well known then but now recognised figures on the nation's theatre scene. Robin Lovejoy, Wal Cherry, Peter Summerton, Frank Baden-Powell, John Tasker and, especially notable among them as the only one who came twice, Englishman, Edgar Metcalfe.



Early days of the 'rep.'—the late Mrs. Cissie Thompson in LORD RICHARD IN THE PANTRY.

During his first four year term as artistic director in the sixties he brought to the Playhouse a high degree of professionalism and a programme of theatre in the best English tradition. Audiences loved it and under his hand the Playhouse reached a peak of solid popularity.

It was hoped that his return in 1971 would revive the once more flagging spirits of the box-office but despite similar West End type programming and the quality of the productions, interest in the theatre continued a nose-dive which by the beginning of 1973 had hit an all-time low.

The new director, Aarne Neeme, who took over in July this year, had his own striking theories about it. "A theatre's a bit like a tree," he says. "It's almost an organic fact that when a theatre is born it has around it a particular type of audience who have brought it into being. While they continue to support it, to enjoy the kind of programmes it presents, it will flourish. But eventually they must lose interest, move on, drop away, and if the theatre hasn't also been constantly working for younger audiences it has outlived its strength and will die."

The only possible answer then is to start seeking out new audiences and to begin the cycle all over again, and to this end Mr. Neeme has for the past four months been directing his very considerable talent and drive.

Instead of the Playhouse Theatre being a centre where people could simply come (or not come) to find live theatre, he sees the picture reversed.

perth goes it alone (cont.)

"We must go to them," he says. "We must make personal contact in every way possible. As a state theatre I believe we have an obligation to the people of this community." His planned new deal includes: A new scheme for still greater involvement of school children by sending trained people to initiate workshops and script writing sessions, and to maintain regular contact rather than make sporadic visits simply to entertain.

A teacher training workshop to carry through those above projects in general school hours.

A scene from Edgar Metcalfe's production of A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.





Eileen Colocott and James Beattie in ALTONA, 1967.

Street theatre on up-to-the-minute topics in Perth's trafficfree Hay Street Mall to catch the attention of shoppers. A resident dramatist.

Lunchtime theatre (already successfully under way with four sound productions and attracting increasing audiences from the city workers).

Co-operation and assistance given whenever wanted to amateur groups to keep an eve out for growing talent ("They shouldn't have to leave the state to earn a living if they want to be actors," he says, putting his finger on another sore point).

The touring of major productions to country centres by the company proper twice yearly to replace the extensive and enervating tours of one night stands by a secondary group of players.

So much for community activity. Back in the city the little theatre is bursting its seams.

By ten a.m. it's often impossible to cross the fover without falling over a group sternly and energetically practising the martial art of Kung Fu. In the green room a workshop is probably in progress with local actors participating, and as likely as not there's a rehearsal being held in the bar area and a set going up on stage, while children's classes are held in the upstairs foyer.

Programming has been re-arranged, with two major productions a week playing a six week season, and lunchtime theatre changing every three weeks.

Not at all chauvinistically inclined, Mr. Neeme prefers to use Australian plays wherever possible in his hunt for the great Australian public because "by virtue of being peculiarly ours" he maintains "they are able to speak much more directly to our audiences."

This year's productions have included PRESIDENT WILSON IN PARIS; FLASH JIM VAUX; and Jim McNeil's duo CHOCOLATE FROG and OLD FAMILIAR JUICE. Coming up is JUGGLERS THREE.

There is no doubt that the company is being pushed to the maximum. One actor professed to be getting a little confused about his own identity at one stage. Playing six parts in FLASH JIM and rehearsing two for DEVIL'S DISCIPLE as well as playing in the lunch-hour Chekov he estimated he was assuming 9 different characters a day.

Mr. Neeme makes no bones of the fact that he expects nothing short of total commitment from anyone involved in theatre, and his own attitude reflects this single mindedness to an awesome degree. Indicative of the very real loyalty he gets from his people was the fact that during several successive weekends in August almost all the players and several staff members spent their one free day of the week voluntarily giving the theatre a much needed facelift that the exchequer could not cover. "Catch this happening back in Sydney," snorted a leading guest actress from that city, laying about her with wallpaper and paint.

Will Mr. Neeme succeed in rejuvenating his tree? No one suggests it can be done overnight and he himself rejects any temptation to try for flashy successes that might achieve notoriety in favour of a more solid two to five year growth to full strength.

Meanwhile disappointing State grants this month mean that a cold hard look will need to be taken at what is going to be feasible in the coming year in physical as well as financial terms. Even this benign despot realises that there is a limit to the workload that a given number of people can successfully carry, and if money to increase the company can't be found some of his original projects, inextravagant and valuable investments though they are, may have to be pruned back.

But there is a general stirring of interest in what's going on at the Playhouse. Undoubtedly fresh breezes are blowing through the theatre and if expertise and enthusiasm can provide enough of the right sort of nourishment there should be some fruitful months ahead.

Donna Sadka is theatre critic for the West Australian.

australian national playwrights conference:number 2 by JANIE STEWART

"So few directors and actors know how to begin to make a judgement about an untried script; or how to discover their own real resources."—Katherine Brisbane, September, 1973. On January 24, 1974 the second Australian National Playwrights Conference (assisted financially by The Australian Council For The Arts, The Western Australian Arts Advisory Board, The N.S.W. Ministry for Cultural Activities and The Journalists' Club) begins at The University of Newcastle, N.S.W. The Patron of the Conference is Mrs. Margaret Whitlam.

The Conference will be attended by distinguished overseas guests Lloyd Richards (the Artistic Director of The American National Playwrights Conference for the past six years, who directed the original production RAISIN IN THE SUN, has worked extensively in Film and TV and is one of the leaders of The Black Theatre Movement in the U.S.A.), Dr. Arthur Ballet (Director of The Rockefeller Foundation Office of Advanced Drama Research) and Mr. Martin Esslin, the internationally renowned critic and head of Radio Drama at the B.B.C.

Brendon Lunney, the Administrator of the Conference in Newcastle, has recently returned to Australia after studying with George White at the Eugene O'Neill Memorial Theatre Centre, Waterford, Connecticut, where American National Playwrights Conferences have taken place since 1966. George White, Director of the O'Neill Centre was the special guest of the first Australian National Playwrights Conference held last year in Canberra.

The American conferences have proven their value in the development of American drama and similar conferences here can certainly act as a stimulus to the growing interest and contribution of Australian playwrights to world drama. For a fortnight writers, directors, critics, actors, educationalists, Dramaturgs and all people theatrically orientated, will participate in the making of six new Australian plays.

participate in the making of six new Australian plays. Plays have been chosen from a huge selection submitted from all over Australia and New Zealand. They will be rehearsed by professional actors and directors. The plays will be taken from the embryonic state to the point where fully rehearsed readings will be given.

Distinguished actor/director Peter Collingwood will preside as Artistic Director at the conference and the entire community will be housed on the university campus. For twelve dollars a day, full board will be provided, plus a stimulating environment where all participants will help to create the theatre of tomorrow.



Brendon Lunney, Barbara Ramsey, Arthur Ballet and Katherine Brisbane at the American Playwrights Conference, 1973.

WHAT DOES IT FEEL LIKE TO TAKE PART IN A PLAYWRIGHTS CONFERENCE? Alan Seymour—Playwright.

"As a freelance writer used to taking part in many working situations in theatre, film, television and radio I found the first Australian National Playwrights Conference one of the most valuable experiences of my life. In my case it removed my doubts as to my ability to relate to today's Australian audience and gave me new confidence in my potential powers as an Australian playwright. But it did much more. To see playwrights, mature and inexperienced, enjoying a unique opportunity to hear their own words, to feel their own concepts brought to life by very capable, professional actors, and to grasp their own strengths and weaknesses without being thrown on the critical chopping block, was a deeply stimulating experience. The conference, by the way, is no easy option for playwrights, it can be a traumatic experience, but it is invaluable in establishing a working habit of self criticism and the ability to absorb other people's criticism, informed and to the point. I found it an astonishing and exciting experience—and if it had that effect on an old hand, imagine the impact on new, unknown, untried playwrights."



George White, Director, Eugene O'Neill Memorial Theatre Centre.

Don Crosby-Actor.

"When I took part in the first playwrights conference, I didn't know really what to expect—it was an entirely new experience for me as an actor. Roughly what occurred was that we worked very hard indeed on six new scripts, examining them in depth with the playwrights, each other and the director; and blocking them for movement in much the same way as we would approach a normal full production. The playwrights constantly rewrote throughout rehearsal and consequently the plays were different and much better than they had been when we first started working on them. The playwrights were able to see at first hand the inevitable and intricate problems actors and directors always have when starting work on a new play and we in turn came to understand, in a very special way, the feelings of playwrights towards their work.

The relationship built up between us as actors and them as playwrights seemed to become the catalyst in the creative process of the presentation of their plays."

All applications to attend the conference (containing five dollars registration fee and twelve dollars deposit for accommodation) OR any enquiries, should be sent to:

The Australian National Playwrights Conference, P.O. Box 28, BONDI BEACH, 2026

the Qlunch-hour theatre

The Q Theatre Group was founded in 1962 by a collection of actors committed to creating greater opportunities for Australian writers, directors and actors. In eleven years, the Q has not only realised that ambition to a real degree, it has also become the first theatre in Sydney to pay rehearsal money, the first in Sydney to undertake factory tours, the first in Sydney to have a resident dramatist, the first professional company to play at the Opera House (to five hundred workers), and the longest established professional lunch hour theatre in the world. Perhaps you didn't know all of that, well, they've got soft voices at the Q and they get on with their work. I, on the other hand, am of a brasher complexion.

I fell in with them during their production of DUCKLING earlier in the year. I have since been invited to join the Group, been appointed writer-in-residence, and asked to compose this article. I said I would undertake this last request, but that it would have to be a personal report; so it is, and the Q is not responsible.

Personally, to have mounted ten successful productions in 1973 season seems a tremendous achievement; that the productions have embraced writers from Albee and Pinter to Clare Booth Luce and even, of all people, me, shows the versatility and adventurous spirit of the Q. Part of that spirit shows in the statistics of the theatre's eighty-five productions to date-about twenty percent have been of Australian plays. Clearly, no theatre can survive unless it is supplying a quality product, striving for professionalism in every department, and offering varied fare to its audience. Why "clearly"? Because these days, too much is pulling at the pockets of the public for the shoddy to get a look in. Of a lunch-hour theatre, with its unique demands on an audience's time and concentration, this is a particularly acute truth. The Q has survived not only this year, but also the years when its founders worked for nothing, when government patronage was piffling and Sydney theatre a joke. But it isn't only the pursuit of high standards that has kept it viable; it has a philosophy, the Q has a soul-which is why I love it.

Doreen Warburton, one of the Group's founders and now its administrator and artistic director, talks of the need "to reach non theatre-going audiences." All sorts of ideals are suggested by that assertion (which is not patronising, believe me) and there are practical aspects, too; the economic barrier that keeps many away from our theatres must be broken down. The Q charges one dollar for admission and

A dramatic scene from the Q's production of CONVICT CAKEWALK.



8 The Elizabethan Trust News-December 31, 1973

by MICHAEL COVE

nothing can touch that for value. The intention is held to in our home at the A.M.P. Building, it is part of the soul.

Of course, where the soul really starts to fly is in what the Group sees as its growth area, community arts. They've played in bus depots, factories and railway workshops, they've set-up in shopping centres and, in a real sense, have taken theatre to those people who find it a hardship to make the reverse journey.

The Q stays at Circular Quay, pop in one lunch time and watch the show, you'll see some of the best actors around and the play is sure to be interesting. But behind the scenes, at its top secret rendezvous in Paddington, they're talking of new audiences, and new plays for new audiences, and I for one believe every word.

No man is anti-theatre, but we just make it too bloody hard for many to participate and so we start constructing an elitist form dawdling into repetition and incest. Of course others have seen the danger (some have embraced it), the Q is resolved to act. A greater commitment to community arts will be made in the coming seasons, with the final ambition of a home-base theatre in the Western Suburbs. I hope I'm still involved to write about that day when it comes.

At this point, my involvement forces me to digress somewhat. We get sent lots of plays, we read them all, we do some. As a matter of stated policy, we want to produce Australian plays, but the luminaries of the playwright's fraternity don't bother with us. The Q can't afford to commission, and—because of what? ignorance? prejudice? can't promise glory, but I know that the one-act play form offers challenges and immense instruction to a writer. At least, I have found it so, critical reaction notwithstanding. So, why don't some of my colleagues give it a go? The Q would be delighted and you can't be THAT busy. In February 1974, the Q will open its twelfth season. It will

In February 1974, the Q will open its twelfth season. It will put on nine plays, make excursions to festivals and into community projects, keep up its standards and remain a vital (if, until today, rather modest) part of Sydney theatre. More strength to its elbow and sinew to its cherished soul. The "Q" Lunch-Hour Theatre will open its 1974 season on Tuesday, February 12 with the production of ONE SEASON'S KING by George MacEwan Green.

Michael Cove is resident playwright with the "Q" Theatre. His plays include DUCKLING, DAZZLE and CONVICT CAKEWALK.

A tense scene from THE COLLECTION.



start in the second prime with the second discrimination of



The four agitators in Brecht's THE M E A S U R E S TAKEN, a Greenroom production, 1972.

the theatre practitioner and the university

Schizophrenics, paranoiacs and the mentally disturbed either go to psychiatrists or become actors. If they follow the latter course, they are then used by agents and entrepreneurs who, by definition, must be criminals. After all, what else would you call those who exploit deranged, and therefore, irresponsible, people?

therefore, irresponsible, people? Nevertheless, actors are "doers" irrespective of the nature of their acts. This leaves that vast body who "can't" and who therefore teach. They at least have the advantage of being sent away to institutions called schools or, for the dangerously inept, universities. There, enormously high stools called ivory towers allow them to perch either like Simon Stylites and contemplate their Masters, or like vultures waiting for the odd stray bit of intellectual carrion. The one thing that unites all these people is their total inability to cope with Life.

In recent years, a third group has emerged just as peculiar but suffering from the strange delusion that collaboration between actors and teachers will have beneficial results. The delusion is the product of regarding the madness of the theatre as sanity. As such these few exhibit all the symptoms of habitual takers of hallucinogenic drugs. Although they are a new group in this country there are many like them in Europe and the United States. Sometimes they are to be found skulking dramaturgically around professional companies but more usually they are to be found on university campuses either scrabbling at the foot of ivory towers hoping to be recognised from on high, or as in the South Australian Cherry Orchard, breaking the strings that hold them to the university system.

The University of New South Wales is another such repository of delusion. And, as a member of staff of the School of Drama there, I am one of the deluded.

Some years ago the public was led to believe that there exists on this campus a "University Theatre." This was the result of a careful public relations programme organised

by VICTOR EMELJANOW

partly by the University and partly by the theatrical profession. The University thought that by providing a home for the deranged, and letting them play with the dangerously inept it would thereby remove them both from harm's way (the School of Psychology was started about the same time), while the profession, hoping to be understood, buried itself in the security blankets of Kensington. The results, unfortunately have not been very satisfactory, largely because the two *haven't* played together. The University, after providing the profession with a piece of land and the vestigial remnants of a racing past, left them to their own devices. The profession, after a few half-hearted attempts at communication, decided that if you couldn't join them then you could beat them by constructing other ivory towers which, if not quite as lofty, were infinitely more spectacularly designed. So the twain have never met except on an administrative level.

twain have never met except on an administrative level. At this point, "behold the School of Drama"! As inheritors of the worst traits of the parties concerned, the members of it are consumed by a desire to relate to both. As in the case of most fanatics, they tend to resort to extreme measures, like starting their own theatres, publishing their own plays or issuing edifying theatrical tracts, usually at their own expense. The latest attempt to subvert the natural order of things which suddenly came to the public notice only a little while ago bears the title of The Greenroom.

Again this is a new development in this country though by no means unknown elsewhere. Though it sounds like the therapy room of a clinic, it is, in fact, an organisation devoted to the cause of bringing together the University and the profession. Quixotically enough, it regards the members of the university and the profession as individuals whose attributes and skills might be complementary rather than diametrically opposed. Its membership comprises the staff and students of the School of Drama augmented by actors and directors who bring their skill to bear on individual productions.

theatre practitioner and the university (cont.)

The first time that the public at large heard of this subversive organisation was the occasion of the recent production of Moliere's THE MISANTHROPE. The public and the critics were amazed that a combination of a professional director, together with actors from the profession, as well as the university, and abetted by a design devised and executed by members of the university should bring about a transformation of a drab pre-fabricated hut into a magical land of the imagination. It set a seal of approval upon what was conceivably a dangerous gamble. It suggested that differences were not irreconcilable and that common aims were not difficult to pursue. On the basis of this the Greenroom has enough confidence to consider a regular programme of plays in the future which might include neglected masterpieces like Strindberg's DREAM PLAY and Chekhov's IVANOV.

Although this was the first time that an attempt was made to reach the general public the Greenroom has been surreptitiously in operation for some four years. It all started because between 1 and 2 p.m. every day some 17,000 students eat their lunch on campus. Nowhere could there be found potentially such a large captive audience. So we of the School of Drama covert entrepreneurs, launched a Lunch-time Programme that covered the classical and contemporary repertoire from Moliere's THE FLYING DOCTOR and Adamov's PROFESSOR TARANNE to Paul Ableman's TESTS and David Cregan's TRANSCENDING. The principal aim of these was to show our students some of the theatrical possibilities in the repertoire and also to allow them to learn from the skills of the occasional professional actor. So successful has this series proved over the last four years that an early evening programme of experimental productions was started last year to include those longer plays, for example Genet's THE MAIDS that could not be conveniently slotted into an hour. Finally the work in the School has been demonstrated in full length evening productions of plays like MAN OF MODE, MEASURE FOR MEASURE, DON JUAN and VENICE PRESERVED. All this suggests that there exists a framework within which cross-fertilisation of ideas and skills and within which indulgence in the luxury of box office and critical failure may all be still possible. The fact that the recent production of THE MISANTHROPE was both a critical success and a vindication of the belief that mutual respect between the univer-

dividends, futher suggests that mental derangement and sanity indeed may be one and the same thing. Victor Emeljanow is a Senior Lecturer in Drama at the

versity scholar and the theatre practitioner would reap







THE MAIDS by Genet. A 1972 production.



THE MISANTHROPE, 1973.

left

A scene from David Cregan's play, TRANSCENDING, 1973.

University of New South Wales.

ken horler talks about nimrod's new theatre

"Nimrod will move into a new theatre space early in 1974 which is the site of the old Cerebos Salt Mill and Fountain brand tomato sauce factory at 500 Elizabeth Street, on the southern side of the city of Sydney. It's just past Central Railway Station.

One of the nice problems we've had is to consider just how we can keep the same sort of relationship between members of the audience and the actors without trying to duplicate what we have now. Many supporters of Nimrod Street Theatre have said to us, 'We like Nimrod Street even with its hard seats – and we hope you're not going to change.'

We want to preserve the same relationship between actor and audience, but it's in a different space so obviously it would be wrong to try and duplicate the special set of circumstances of a triangle upstairs in an old stable at Nimrod Street, Darlinghurst. Where we are at present we have a tiny space just under 1,500 feet where nothing is symmetrical. We can seat about 140 people around a diamond-shaped stage with an audience access and fire escape running down each side.

In the new theatre we'll have three times the space on two levels. It will still be a conversion job – we will have an upstairs area of about 4,500 square feet and a similar area downstairs, in a free-standing old building which has a terrific feel about it.

The acting area and audience will be upstairs, while downstairs will contain the box office, a licensed bar and restaurant, workshops and rehearsal space – all the things which we very seriously lack at present. As we have developed since our beginnings in December 1970, we feel the lack of these things more and more.

There is a greenroom on the same level as the auditorium where the actors can wait before entering or they can make an immediate entrance from a number of positions around the stage.

The new theatre will have a wrap-around auditorium seating about 300 with the audience on three sides around a thrust stage. Although we'll more than double the audience, we will have the same intimate relationship between the actors and audience.

The seats will be steeply raked as they are now at Nimrod Street. The back row (eight rows back) is only 24 feet from the front edge of the stage. Whoever's sitting in the back row will only be a few feet further away from the action than they are in the present theatre.

John Bell, Larry Eastwood and I have been through various plans and models with Viv Fraser, our architect from Anchor, Mortlock, Murray and Woolley, and changed and argued until we came up with a thrust stage with the audience on three sides.



Ken Horler.

The new space is actually more flexible than we have now, although in recent productions at Nimrod Street, like HAMLET and TOM, we have experimented with an hourglass type of space pivoting around 'that centre post' which everyone tells us is such a disadvantage, but obviously isn't. The maximum audience at Nimrod Street is about 140. We're not a profit-making company but we've got to cut even. This has meant we have been tied to shows with casts of about 5, 6 or 7. When we move into a 300-seat theatre it will be possible to plan some shows with casts of 9 or 10 actors.

We don't see growth or bigness as a virtue – in fact, we are worried about it. Our primary and most important objective will continue to be, as it is now, to do new Australian plays. Up to now we've done about 85 percent Australian material and there is no immediate plan to change that emphasis. There's obviously a growing audience for plays of this type so we'll continue with the present policy but hope to move in other directions as well.

What we hope to be able to present are some English, European and American plays which have been neglected in Australia for a long time. We've just presented Peter Handke's KASPAR.

There are new plays by Arden, Bond, Pinter and others in the British scene; there are a lot of Polish, Czechoslovakian and French playwrights who have never even had an outing in Australia – we think they should be done. Perhaps a healthy situation will be reached when we can do an Australian play without needing to trumpet it as a new Australian play as people do now. If a new play which is written by an Australian can be received as people receive a new play by Bond, Albee or anyone on the international scene, then perhaps a sensible and sane situation will have been reached.

The Nimrod Theatre Company for next year hasn't been finally settled, although we hope to expand the number of actors under contract from three this year to five or six. Our contract is a flexible one which enables actors, within reason, to have time out for holidays, TV or film making.

At this stage we can say Anna Volska, who has been with Nimrod from the beginning, and Tony Llewellyn Jones, a NIDA graduate who has been with the Melbourne Theatre Company, will be members of the 1974 Company. Also Peter Carrol, an actor who has been teaching at NIDA, will conduct classes for the actors.

The opening season will include a new musical, which is very much under wraps at the moment; two Shakespeare plays (a tragedy and a comedy preceded by workshops) and a new Australian play.

ken horler talks about nimrod's new theatre (cont.)



Nimrod's new theatre at 500 Elizabeth St., Sydney,

The site of the new theatre is the centre of a fairly old and densely populated part of Sydney. It is very close to a big housing commission development – the Sir John Northcote flats. We want from the very beginning to set up workshop activities for the young people in that particular area. We have spoken to people from the Council and those who know the area and it seems even though there are parks, there isn't a great deal of provision for children to be involved in activities where their imaginations are stimulated. We hope that on weekdays to have youth workshops be-

tween 4 and 6 p.m. after school. It's a strong latchkey area. In our new space we have a rehearsal area where it ought to be possible for us to not only provide regular classes for actors, and conduct studio performances, but also to have

loosely structured workshops with play leaders, or with the children providing their own resources. This activity should not be limited to children. Everyone

automatically assumes that workshops are the need of children. Surely there are many adults to whom the idea of workshops would appeal. We are looking at ways they can enter into the activity of the theatre in their area.

Since October of this year, we've been approached to tour our productions and we are very hopeful that a capital cities tour of Peter Kenna's successful play, A HARD GOD, will take place next year.

We are taking a new play by Alex Buzo to the Adelaide Festival, and possibly THE SUMMER OF THE 17TH DOLL to the Perth Festival. It's good to be asked to tour, but it places a heavy demand on the resources and personnel of a company our size.

During September and October of this year, we have been running productions at two different places – Nimrod Street and the Village Theatre in Oxford Street, Paddington.

While we feel we've made a reasonable theatrical space of the Village Theatre, it's a church hall with all the problems of lack of facilities that most church halls have.

HAMLET, after tours to Melbourne and Canberra, played a return Sydney season there in November.

One of the problems Sydney has about theatres at the moment, is that there are really no transfer theatres where something that has been a success, say, in a theatre seating 150-200 can transfer, where the business seems to justify it, into something seating 500-600.

It is very difficult, if you have a success on your hands and another show in rehearsal, to know quite what to do. Particularly if your promise to regular audiences is that a new play



Plan of upstairs at the new theatre.



Plan of downstairs.

will be presented every six weeks. Commercially, the pressure is to keep running the success, but we're not in the business to make a profit. We want to increase progressively the rate of pay for theatre people, and that may require us to run plays longer than we do now. It's a dilemma we are in all the time – because if you extend a season it means another new Australian play misses out for the year.

A system of subscription selling will be introduced in the new theatre. Subscription is a kind of albatross – anyone moving into a new theatre is under pressure to go to people who are regular supporters of the theatre and offer them good concessions – say eight plays for the price of five. Indeed, it gives you a fairly secure and predictable income for the year and enables planning ahead.

The disadvantages of subscription are that you often tend to get a fairly solid, sometimes unresponsive audience, and indeed one hears some actors complaining that they rarely feel a really true response from subscription audiences. It is also difficult so far as standards are concerned because, if your seats are pre-sold, you really have no accurate indication whether audiences liked it or not. It also pressures a theatre towards a safe choice of plays.

One solution seems to be to have subscription selling but to try to be firm and strike an upper limit – say 30 or 40 percent of the total and be prepared not to go beyond that, and to limit subscription selling to the early nights of the week.

We hope to introduce a system like this to enable individual ticket buyers to have the opportunity to go when they choose, but also to have the knowledge, in advance, that a certain proportion of the tickets have been sold.

With these plans, 1974 will see Nimrod housed in Sydney's most exciting theatrical space."

performing arts for youth?





Derek Nicholson.

The Australian Elizabethan Theatre Trust over the years has undertaken many projects which have developed into major influences in the performing arts. Once again the Trust is putting its experience in administration behind a new performing arts project. The Trust has offered to service the foundation of an "association for children and youth theatres". When established, and if established as has been suggested with a full time director, this association could greatly influence all aspects of youth and children's programmes in the performing arts throughout Australia. But why should an organisation like the Trust involve itself in such a project which is wrought with many complications? It has been for many decades the right of the Australian parent and the wish of Australian education institutes to give young people the opportunity to encounter at least the basic elements of virtually every area of human knowledge and understanding. Young people are required to study maths, sciences, history, languages – not because they might become mathematicians, scientists, historians, linguists, but in order to present them with an informed choice or decision as to whether and how far to pursue these subjects. Not so with the performing arts.

It is probably fundamental to the development of any continuous or consistent programme of the performing arts for youth that the education department take a more active role in helping to develop new ideas to encourage more in-school activities. But can the education department take a more active role when the education system has a subject-based curriculum? A student can learn music, drama, dance, etc., but teachers labour against the system (time, lack of equipment) because these subjects need breathing space to teach well and therefore cannot be compartmentalised. Besides, there is a great difference between learning about a subject or even doing it, and experiencing a performance by a professional artist. But here lies a great confusion, both within the education system and the performing arts between (a) the performing art subject, i.e., drama, dance, music, and (b) the performing arts in performance. The sooner we can clarify this distinction, the sooner we can move forward in both of these separate fields. Where the education department can have a real influence and could be actively developing a performing arts programme is in teacher training or re-education. From my experience, no matter how carefully a performing arts experience was produced or how educational or instructive it was, the effect was uncontrollably diluted because most schools did not have the personnel equipped for post-performance follow-up or areas (halls, rooms) designed to present the performing arts to the general student audience in a meaningful way. Despite a genuine interest, most educators continue to reord activities in the performing arts simply as an additive

gard activities in the performing arts simply as an additive to what they consider as "essential" education. Students regard the performing arts as no more than an agreeable ornament to their school studies because most of their teachers have little understanding of its worth within a general education. With growing interest in the school building being used more by the community after school hours, it seems logical in selected schools to build new buildings or convert existing halls into good performing arts spaces for the school and the community. Even though the schools can and will develop a more progressive approach to the performing arts they cannot expect the education department to take direct responsibility for the performing arts in education. Yet most performing arts companies don't see their responsibility to youth beyond developing future audiences.

While almost all companies maintain some sort of youth activities, too often these activities have come into being as an access to more money rather than a real belief that such activities are essential to the main function of that company. Should it be the responsibility of adult orientated performing arts companies to take on the task of performing arts for children? Obviously, it is essential for these companies' continual existence to encourage a new audience; whether these audiences are attracted directly from youth or through general public marketing programmes varies within individual companies.

But generally, the major regional and national performing arts companies' resources are strained to their limit in maintaining present adult demand for performing arts. Also the present structure and running schedules of these companies don't lend themselves easily to maintaining continuous and expansive programmes for youth. Basic and fundamental problems arise: number of performances an artist can do in a week; changeover of costumes and sets from adult to youth shows; loss of income at box office for equal effort spent on youth programmes, are but a few that come easily to mind.

continued on page 16

stratford festival theatre canada

The Stratford Festival Theatre Company from Ontario, Canada, will visit Australia in February and March of this year with a new production of Moliere's, THE IMAGINARY INVALID.

The story of the Stratford Festival Theatre is a fascinating one.

Conceived in the mind of a Shakespeare-smitten journalist, born in a tent and now flourishing as a healthy twenty-yearold, the Festival Theatre is proving one of the Continent's most durable and exciting ventures.

Each year, between June and October, some 400,000 people flock to the small south-western town of Stratford, a one-time railway switching centre, on the banks of the Avon River surrounded by some of the province's richest farmland.

Visitors come from all over Canada, the United States and Europe.

At first they came to see the plays of Shakespeare but Stratford has broadened its scope over the years and now audiences have a choice: at least two productions of Shakespeare plus other non-Shakespearean classics at the Festival Theatre; more recent works at the Avon Theatre downtown, and contemporary drama and music at the Third Stage, the newest of the Festival's theatres, now in its third year of operation.

Backtracking slightly to the days when 80 percent of Stratford's 19,500 residents depended on the railway for their livelihood, there was a local journalist, Tom Patterson, whose boyhood dream of holding a Shakespeare Festival in Canada's namesake of the English poet's birthplace was about to come true.

Having assembled a committee of interested citizens, Patterson contacted the celebrated English director, the late Sir Tyrone Guthrie, who agreed to come to Canada to investigate the suitability of Stratford as a site for such a project. As a result of the visit, Sir Tyrone agreed to be associated with the venture, if a star and experienced theatre personnel were hired, if the original idea for an open-air presentation was discarded in favour of a tent theatre and if an open stage was built rather than the conventional proscenium arch.

His enthusiasm over the next 12 months infused everyone with the necessary energy to keep the venture moving, despite seemingly impossible hurdles, most of them financial. Volunteers worked around the clock. Actors rehearsed without even the certainty that there would be an opening. One contractor, on learning that there was insufficient money to pay him, went on working anyhow, having by then become equally obsessed with the idea of getting the operation off the ground.

At the last minute and in true dramatic fashion, an anonymous donor contributed a large sum of money which alleviated the most pressing of the committee's worries. And, on July 13, 1953, Alec Guinness made his first entrance in the title role of RICHARD III, performing in a giant canvas tent on the revolutionary open stage designed by Tanya Moiseiwitsch.

That night was, as one critic noted, "the most exciting night in the history of Canadian theatre." From the opening line to the ovation at the end of the performance, the atmosphere was electrifying. By the conclusion of the second production, ALL'S WELL THAT ENDS WELL, again starring Alex Guinness, Irene Worth and a company made up largely of Canadians, it was evident that the Stratford Shakespearean



Stratford Festival Theatre.

The stage and auditorium.



Festival had overnight become a centre of major theatrical importance. The improbable launching of such an enterprise in a community where no professional theatre had existed for almost half a century aroused the doubts of sceptics who underestimated the determination of a small group of Stratford residents who had dedicated themselves to seeing the project through.

All summer long, tourists filled the tent theatre to 98% of capacity. The original five-week season had to be extended to six. By the end of that time, 68,000 people had come to Stratford. Any reservations about whether the Festival could – or should – be repeated were dispelled by the final reckoning of attendance and box office figures. Shakes-pearean plays in the park on the banks of the Avon River had to become an annual event.

Tyrone Guthrie remained Artistic Director for another season before handing over to Michael Langham who remained until 1967. At that time, Jean Gascon, the first Canadian to head the Festival, took over as Artistic Director. The season has expanded from six to twenty-three weeks and Festival productions have toured coast-to-coast in Canada and gone as far afield as the Chichester and Edinburgh Festivals in England and Scotland; New York, Chicago and Minneapolis in the U.S. (as well as a 38-week tour across the U.S. with Stratford's HADRIAN VII). In



Tanya Moiseiwitsch.





William Hutt.



Jean Gascon.

1973 two productions, THE TAMING OF THE SHREW and KING LEAR were taken to Denmark, Holland, Poland and Russia as the Festival (under the banner of The Stratford National Theatre of Canada) mounted its first major European tour. This year marks the first visit to Australia, where Jean Gascon's production of Moliere's THE IMAGINARY INVALID will be seen in Adelaide, Perth, Melbourne and Sydney.

The tent of the first season was replaced in 1956 with a permanent building that retains the pillared thrust stage that has become the Festival's trademark. It is a unique platform that does away with the necessity for scenery.

Instead elaborate costumes and properties serve as the only dressing. A modern adaptation of the Elizabethan stage, it has a balcony, trapdoors, seven acting levels and nine major entrances. Seating capacity in the theatre is 2,258 and no spectator is ever more than 65 ft away from the stage.

To date, the Festival has presented all but one of Shakespeare's plays, as well as the plays of 33 other playwrights, ranging from classical to new Canadian works. Music programmes, begun in 1954, have included grand and light opera, symphonic and instrumentalists. Two years ago, the Festival inaugurated "Music for a Summer Day," offering a full day of concerts built around the appearance of such major orchestras as the New York Philharmonic and the Chicago Symphony. An international film festival begun in the early days and discontinued for a time, was revived in 1971.

Moliere's comedy, THE IMAGINARY INVALID, the 1974 tour production by the Stratford Festival Theatre, will be directed by the company's Artistic Director, Jean Gascon, and stars William Hutt as the Invalid, Argan. William Hutt is a leading actor/director in theatre, both in Canada and abroad, whose recent performances in TAR-TUFFE and VOLPONE have received wide critical acclaim.

The production will be designed by Tanya Moiseiwitsch, who with Sir Tyrone Guthrie, designed the famous and influential thrust stage which is so much a part of Stratford's unique theatre experience. Tanya Moiseiwitsch also collaborated with Guthrie on the design of the Guthrie Theatre in Minneapolis, Minnesota and has, during Stratford's 20 years, designed 12 productions there.

THE IMAGINARY INVALID was Moliere's last play before his death in 1673. He played the Invalid for 4 performances before he collapsed and died. However, the play – a still topical satire on the medical profession – is in no way a morbid or depressing piece.

It is a fast moving and light-hearted comedy with the theme of fraud and foolishness – a play in which the characters are either deceivers or the deceived.

Argan, the Invalid, is bursting with health, but likes to believe himself ill and constantly in need of medical attention. He wants to marry his young daughter to a doctor so his medical bills might be reduced and he will have someone to tend his every need. The members of his family, his maid, lawyer and, of course, his doctors deceive him for various reasons – to get his money, to convince him of his continued "illness" or to attempt to point out his selfindulgent foolishness.

THE IMAGINARY INVALID is in many ways a culmination of Moliere's works – all of which remain a source of delight, a commentary on life which men still find valid, and an expression of the comic spirit which has not, in the three hundred years since Moliere wrote his plays, lost its sparkle.

Essentially Moliere was a man of the theatre to whom the touchstone of success was the pleasure and entertainment of his audience. He shows men in their foolishness – vain, gullible and selfish, but his compassion for humanity and sense of reason enables us to laugh at our weaknesses without bitterness.

Theatrically, THE IMAGINARY INVALID is a colourful and spectacular play incorporating elements of the traditional commedia del arte-slapstick, role-playing and disguise.

THE IMAGINARY INVALID, starring William Hutt with the Stratford Festival Theatre Company opens in Perth on February 15. After a season at the Playhouse, it will be presented at the Princess Theatre in Melbourne (opening February 26), for the Adelaide Festival at Her Majesty's Theatre (opening March 9) and at the Sydney Opera House (opening March 26).

The assistance of Dr. Jean Wilhelm and John Golder, from the School of Drama at the University of New South Wales, in the preparation of this article is gratefully acknowledged.

from page 13

Also, I believe that the artist-youth audience relationship should be physically different from the artist-adult relationship. This means different audience layout or even different buildings for youth performance. Therefore, the present large companies would need major and fundamental structural changes to accommodate the growing demand for more performing arts for youth because these companies are basically concerned with adult programmes and developing future adult audiences and not with the problems of the arts for youth.

Long-term and on-going development of youth programmes sit very uneasily on the present structure of these companies. I'm not questioning the past principles and policies on which these companies have developed. They have built a firm foundation and high standard for the performing arts in Australia; but should they be re-looking at their service to the community as a whole even if it means decreasing their performances for adults?

The major performing arts companies on their record to date are finding it difficult to maintain any consistent and continuous youth programmes. But do the specialist companies find it any easier? Companies which have set out to perform only for youth and children suffer through acute lack of money and general official recognition. Not being able to form permanent companies or retain resident director or writers simply means an inconsistency in the standard and number of productions. Because of this, the practicalities of maintaining a developing on-going programme is impossible. The specialist children's companies have reasons why their ideals are not being realised, and the major regional and national performing companies are unable to put their resources squarely behind youth programmes for different, but valid reasons. It may appear these reasons are more like excuses, but their apparently simple task of maintaining a youth programme within our present arts company structure, big or small, is near impossible or continually frustrated by things outside the control of the company.

The rewards for this work in personal gratification may be very high indeed but in terms of dollars – low.

Until a continuous living can be made or a career working in the performing arts for children be established as a norm, children will be presented with no better than ad hoc performances which in turn breed ad hoc attitudes to the performing arts and ultimately ad hoc audiences.

Nowhere in Australia can you train to work specifically in this field. The performing arts training institutes see no need to introduce further artists to the problems of performing to children or youth, as part of their basic training. The whole question of specialisation is a difficult and complex issue.

The large companies find it difficult to hold directors/ actors/writers because youth director type positions are used in the profession as a stepping stone for so called "better" positions within the companies.

To what extent is the performing arts for children a special-

A group of children involved in a classroom theatre presentation. ised task? Should performer/artists possess a knowledge of children equivalent to that of the educational list? A performing arts company wishing to present a complete production rather than extracts or educational demonstrations is faced with a few handfuls of works to choose from. It is said that in Moscow a playwright can expect a higher commission to write a children's play than to write an adult one. There are specialists in every field of endeavour concerned with the development of children – why not the performing arts? Why not a "Jane Street theatre" for children?

The fact remains that the performing arts entail *production*. We are not sure what is a "good" children's production or whether there is such a thing or whether it has any real value, and that *the only* way to find out is *to do*. And the doing must be presented with excellence.

The performing arts can be demonstrated better through the performance of a good folk singer than through a shoddy performance of an opera. The experience gained by the child, through really perceiving the excellence of a superb artist, will inevitably lead to hearing a Mozart Opera or a rock concert in a different and more appreciative way. Despite all the public discussion of the arts and youth there has been no comprehensive studies of what is actually taking place.

What enquiries have been carried out tend to deal with numbers of students and number of dollars, not with programme or philosophy. (Unfortunately, these figures are too often quoted like some sort of victory count.)

It is quite clear that a change is going to have to take place if the performing arts are to play a significant part in the life experience of the young Australian. From my experience, it is also clear that the change needs to come from the world of the performing arts – its individual practitioners and its institutions. This is not suggesting that the artists and their organisations can function alone in meeting the needs of young people. The educators and the parents must be involved but impetus must come from the performing arts.

In short, the world of education is ready for change and is changing. The schools are moving towards the outside world and nearer the community. The performing arts are part of that community. But is the artist prepared or ready? Are the performing arts institutions and organisations, as they are now run, in a position to enter this new and most important role? Clearly, they are not.

The essential need is to bring the young person as directly as possible into contact with the artist and his work. A great deal of effort must be put into making young people feel that in that first encounter with performing arts, they are meeting a whole new world of experience rather than yet another compartmentalised body of knowledge devised by someone else.

Is a new kind of organisation needed for this task? How do we build a bridge between the performing arts and our children; on the child's terms?

'The essential need is to bring the young person as directly as possible into contact with the artist and his work.'



melbourne theatre scene

by BARRY BALMER

THRING'S THE THING

Frank Thring is the stuff legends are made of. He has the Oscar Wilde touch . . . the flamboyant almost "actor-manager" allure other days . . . an outrageous "in" quality audiences applaud with a Hollywood stardust and Italian epic movie etching. of other days .

He has just completed a season at St. Martin's Theatre as Sandor Turai in THE PLAY'S THE THING, a twenties comedy by Hungarian playwright, Ferenc Molnar for the Melbourne Theatre Company. As this picturesque theatrical playwright cum impresario he scored a major critical triumph.

Thring combined his nightly onstage appearances with a daytime telerecording schedule of a special for the Ten Network starring his friend from his overseas film and West End theatrical days, Frankie Howerd, the English comedian. One of Thring's contributions to the special was a brilliant comedy characteri-Rattigan film, BEQUEST TO THE NATION. THE PLAY'S THE THING also featured Edwin Hodgeman,

Peter Curtin, David Glendinning, Jennifer Hagan, Terry McDermott, Alan McBride, and John Wood. The play was directed by Melbourne Theatre Company Director,

John Sumner.

The attractive 1926 Italian Riviera setting was designed by Kristian Fredrikson. This was Kristian's first stage assignment since his recent overseas tour to Europe and America.

THE PLAY'S THE THING was first presented on Broadway in 1926. It is an adaptation of P. G. Wodehouse's comic novel THE PLAY IN THE CASTLE

The playwright, Ferenc Molnar became a U.S. citizen at the end of World War II. His wife, the celebrated actress. Lili Darves, is still active on the international film scene.

The Somerset Maugham . . . Lady Mendl . . . Elsa Maxwell echoes of THE PLAY'S THE THING world suited Thring like a glove.

In the last year or so the Thring dimensions have reached a new maturity.

He has learned to keep his dominant but magical personal mystique completely controlled onstage, and given performances of real calibre. His chaplain in Brecht's MOTHER COURAGE at the Princess Theatre, Morton Kyle in Alexanda Buzo's new play BATMAN'S BEACH-HEAD at the Comedy Theatre and The Earl of Caversham in AN IDEAL HUSBAND with Googie Withers were a complete tour de force.

Nowadays, Frank Thring is more than a box office name. He is an actor of quality and substance and one of Australia's outstanding performers.

BACK IN 1912

In 1912 Australian playwright Louis Esson wrote THE TIME IS NOT YET RIPE.

The Melbourne Theatre Company presented this uncannily topical political comment at the Comedy Theatre for a season during November.

Esson was educated at Scotch College and Melbourne University. He worked in Melbourne, New York and London as a journalist. He wrote his first play in 1910, and was eventually dubbed the father of Australian repertory drama when he co-founded the Pioneer Players with Vance Palmer and Stewart McKay.

It is a piece of Australian theatrical history, and as the director, Malcolm Robertson, said, "It is important for a State drama company to go back to plays that have been neglected." "Esson is important. He was the first to distil Australian life, to mirror the environment in which he lived. He mixed a lot of styles. There were weaknesses in his work but this is because he didn't have a continuous experience in the theatre. Had there been a continuous theatre in his time . . . he could have become a great playwright.'

Esson led the way. He was the forerunner . . . the writer who has opened the door for today's new school of Australian play-wrights; Williamson, Buzo, Blair and others. THE TIME IS NET YET RIPE was recently published by

Currency-Methuen Drama.

ENTRÉPRENEURAL DEBUT

Malcolm Cooke, for many years Kenn Brodziak's right hand man, has made his entrepreneural debut with the production of NORMAN IS THAT YOU? at the Playbox Theatre. Malcolm is also a partner of Edward Beale in a chain of hair-

dressing establishments around Melbourne.

NORMAN IS THAT YOU? is an American play, which has been rewritten by local television scripter John Michael Howson of ADVENTURE ISLAND fame.

Among the well-known cast names are Bobby Limb and Amber Mae Cecil. It has been directed by Sydney based James Fishburn.

NORMAN IS THAT YOU? has been a hit in Paris, and San Francisco and is currently in its third year in Los Angeles. A SAD NOTE

It was distressing to hear that J. C. Williamsons will enter their centenary year with the Comedy Theatre as a movie house. The ghosts of Nellie Stewart, Claude Fleming, Gaston Mervale,

Muriel Starr, Edwin Styles, will have a Hoyts cinema attraction for their nightly entertainment. Though the change is a shortterm one, it is a sad thing to note.

The hub of Australian theatrical business . . . Exhibition Street from Bourke to Lonsdale Streets . . . can't afford that kind of imagising.





Frank Thring and Jennifer Hagan — THE PLAY'S THE THING. THE

Helen Reddy.

HELEN REDDY - SUPERSTAR

When she walked onstage at Melbourne's Festival Hall, Helen Reddy received an ovation. She was the local girl who came home a superstar. And on Friday, November 2, she proved it. Her performance captivated her admirers, the critics, and plain Mr. and Mrs. Public. She excited to cheers and cries of "more"

after a song stylist act complete in every detail. Personality, lighting, patter, song routine, musical backing, costuming and choreography were perfection.

However, with all this acclaim, her second concert had to be cancelled because of the lack of ticket sales. A superstar abroad and onstage . . . Helen failed to rate with local concertgoers. Her I AM WOMAN disc was a hit. She had her own bigtime

U.S. TV show . . . headlined at Las Vegas . . . plays at Carnegie Hall . . . yet at home she failed-why?

Have we got to the stage where the Australian public has to discover you on its home ground before they accept you, and international success just doesn't mean a thing?

Is the David Williamson acclaim on the playwriting scene the general show biz reaction pointer? ALEXANDER BUZO WINS AWARD

Alexander Buzo, whose play TOM will open in Washington, U.S.A. in December, has won the Australian Literary Society Gold medal. He is the first playwright to have this honour. PIPPIN

Nancye Hayes joins Colleen Hewitt and Johnny Farnharm in the Broadway musical PIPPIN scheduled to open at Her Majesty's Theatre, Melbourne, mid-February.

Veteran vaudeville star Jenny Howard returns to the stage in this production with a five minute comedy cameo part, played in the American show by Irene Ryan of BEVERLY HILL-

BILLIES, TV serial fame. Nancye's last Melbourne appearance was in COWARDY CUSTARD, the Noel Coward fantasia at St. Martin's Theatre.

FLASH JIM VAUX FOR MELBOURNE FLASH JIM VAUX, the Australian musical by Ron Blair, will open at Russell St. Theatre on December 2 as the Melbourne Theatre Company Christmas and Holiday attraction at this midcity theatre.

THE FRANCIS JAMES DOSSIER by Bob Ellis with music by Patrick Flynn is now scheduled for an MTC production in 1974.

opera in queensland

by IVOR WREN



John Thompson.

some new dimensions

1973 has been a year of advancement and innovation for the Queensland Opera Company.

Inaugurated on June 23, 1969, this young Company is rapidly assuming a position of considerable importance in the life of Queensland's cultural milieu.

Under the chairmanship of Colonel A. S. Gehrmann, and his board, Mr. John Thompson, the Administrator, has led the Company into several new and exciting fields which already portend a broadening of activity in 1974 and beyond.

Perhaps one of the most outstanding examples of this branching out into pastures new has been the implementation of a Laboratory in Theatre and Opera Techniques, held at the James Cook University, North Queensland in January this year. The idea sprang from a conversation between Mr. Thompson and Mr. Alan Edwards, Artistic Director of the Queensland Theatre Company. Realising the importance and, indeed, the necessity for the two organisations to work closely together they devised the Laboratory with the aims of providing professional actors and singers with an opportunity to further their crafts and extend their talents; of providing teachers specialising in speech and drama with a chance to work creatively with theatre personnel; and of providing members of drama and opera groups throughout Queensland with an opportunity to increase their knowledge and understanding of theatre techniques by offering them the means by which they could work on and see these techniques in operation.

The success of the venture can be gauged by the fact that participants came from fourteen different areas in the State, ranging from Darwin to Warwick, and also attracted students from New South Wales. Five scholarships were taken up – two each by QOC and QTC and one by the State Education Department.

The tutorial staff was headed by Mr. Edwards as Principal of the Laboratory and included directors, designers and tutors from the Queensland Theatre Company and lecturers in singing, dance and art from the various organisations in the State.

Any idea that the Laboratory would be a pleasant period of relaxation was swiftly dispelled when a glance at the curriculum showed activities beginning at 9.00 am and continuing until 10 pm daily.

It was the first occasion in Australia when two professional companies have joined forces in, as Mr. Edwards puts it: "a training situation to explore common ground and to experiment." In his final report on the Laboratory he went on to say: "It has left me with the conviction that the natural progression from this laboratory is that the Queensland Theatre Company and the Queensland Opera Company should combine together in some form of theatrical presentation to the public."

It was an excellent beginning and Queensland can look forward to more such ventures in the future.

Another innovation introduced by Mr. Thompson was the joint use of students of the North Queensland Conservatorium of Music, Innisfail, and the professional singers of QOC.

Combining together in August of this year they presented a double opera bill – Leoncavallo's PAGLIACCI and Mascagni's CAVALLERIA RUSTICANA – for the Centenary Opera Festival of 1973. The singers included such wellknown names as Mr. Robin Donald of Sadlers Wells and the Australian Opera Company, and Miss Valeria Hanlon of Sydney. The Queensland Youth Orchestra provided the musicians.

It was a significant opportunity for the young instrumentalists to gain professional experience and, again, for two differing artistic disciplines to join forces to their mutual gain. Moreover, the direct benefits to the public are incalculable if this kind of co-operation continues to be fostered by the State Government and the Australian Council for the Arts, both of whom currently support the QOC. There can be little doubt, however, that if such well-conceived innovations are to grow and spread their fruits amongst a wider section of the population there will be an increasing requirement for financial assistance.

The enjoyment which comes to folk living at great distances from the capital cities of Australia when such an event as the Centenary Opera Festival is brought to their door cannot be measured in dollars and cents. It is hard to think of a better manner in which to spend money. We who are accustomed to our choice of half a dozen theatres, a number of symphony concerts, operas and ballets and the like, may become blase about the cultural scene. The rural population is no less appreciative than their urban counterparts as attendance figures clearly show.

Along with the introduction of these two new ventures has been the continuing good work accomplished by the QOC with its touring companies. These have played to schools and the public alike and during the period May-July of this year the Company took Puccini's MADAME BUTTER-FLY on a tour of twenty-four towns. In the course of some 4,000 miles the opera played to a total of more than 8,000 persons and it was accompanied for part of the tour by the Queensland Youth Orchestra under the baton of Mr. John Curro. Ranging in age from 16 to 23 years the young players gained invaluable experience while greatly enhancing the QOC performances.

the QOC performances. MARCO POLO, an opera specially commissioned by the QOC and written by Mrs. Betty Beath and Mr. David Cox attracted an even greater audience. Taken to seventy-four schools in the Brisbane area it played to almost 21,000 people in a run of 109 performances over an eight-week period earlier in the year. In October it commences a second tour, this time of 10 weeks, the first three in the Metropolitan area and the remainder as far north as Gladstone.

This work proved extremely popular with the youngsters. In many cases school principals required their young students to write an essay on the topic: What I think about Opera. The results are revealing. Whilst the majority show a warm appreciation for this cultural medium some are less enthusiastic and have produced some unconsciously hilarious and amusing papers. It is worth while quoting one or two, precisely as they were written.

One seasoned Grade IV opera-goer had all the makings of a critic: "I have only been to five but I enjoy them. MARCO POLO was pretty good. I like the story. Also I like the costumes. Sometimes opears are funny. Sometimes they are silly. Often I like them." While another of his classmates offered the comment: "I have only been too the oper twice, yet I enjoyed them all." A small misogynist from Grade IVA wrote: "I think that operas are good and no good. The thinks I like about oper are that they will teack you about thinks that have happened in the past like Marcopole. There are thinks I do not like and that is kissing and stuf. But at lest they teak you sunthing. But I did likled was the costrooms." To complete his paper this same young gentleman added a plaintive note which touches the heart: "What I could hear it sound like it was real. But I wish I had a seat."

This is only a small selection from a pile of papers, but there is little doubt that opera and young children are a great mixture.

In September the Company played a two-week season at Brisbane's Twelfth Night Theatre with a strong bill of modern opera which included Gian-Carlo Menotti's AMELIA GOES TO THE BALL, Jacques Ibert's ANGELIQUE, Montiverdi's IL COMBATTIMENTO and Thomas Arne's THE COOPER. The season was played in co-operation with the Queensland Conservatorium of Music and indicates still further the spirit of mutually beneficial working arrangements being fostered by the QOC.

Plans for 1974 are well advanced and appear to be as interesting and far-seeing as those of the current season.

They will commence with a continuation of the MARCO POLO tour in February, this time taking the Company as far north as Cairns and west to Mount Isa and Charleville. In May the first production of the new season will be Puccini's BUTTERFLY (previously presented on the State tour this year) together with Mozart's DIE EIN-FUHRUNG AUS DEM SERAIL (IL SERAGLIO). This opera bill will form part of the newly developed Queensland Festival of the Arts, which is to be inaugurated during this month.

In the following months the Company will perform Verdi's LA TRAVIATA in Rockhampton, again using the successful formula employed in the 1973 North Queensland Festival. Local facilities will be used and a section of the Queensland Youth Orchestra will be the instrumentalists, while local choirs and amateur operatic societies will be utilised to provide a small chorus.

In August the QOC will take over the Twelfth Night Theatre again to present another season of modern opera, this time Australian. It is hoped that a work based on the New South Wales Ben Hall Gang may be commissioned from Mr. James Penberth and Mr. John Manifold and, further, that a work by Mr. Robert Keane – SONGS OF MORTAL MAN – will also be ready for presentation.

This will be a short season, the purpose of which is to assess the public acceptance of such works and to gauge their intrinsic value.

In his report to the Board, Mr. Thompson emphasises the importance of a season incorporating both the professional and student bodies of the Queensland Conservatorium of Music, which he sees as a challenge to the teaching body to prepare their students – men and women – to whom the QOC must look for the interest, understanding and support in the coming years.

He continues: "Over the years it has become increasingly easier for the young executant to come into closer touch with what some call "The Masters," but we must provide, I feel, for closer contact between the student and the creative artist who is *speaking now* – with a tongue quite different from that to which the student is accustomed." It is a significant and far-sighted approach and one that demands the support of faculty and student members alike.

In September an eight-week tour of a specially commissioned children's opera will commence. It will, as in the past, be based partly on the school syllabus and will introduce children to singing, music and mime by active participation. This aspect of the Company's work is ever increasing, and as Mr. Thompson says: "It is, at times, more rewarding in terms of personal contact and enrichment than performances in the more august and sophisticated circles."

During the same month an Opera Training Course will be offered. Later than usual, the course has been scheduled for this period due to the opening of the Brisbane season of the Australian Opera Company in November and December. The presence of the Commonwealth's leading opera company in the city will mean that the singers can be used as examples of professional standards and as guides for the less experienced trainees.

With a successful 1973 season virtually behind them the Queensland Opera Company can look forward to an exciting and rewarding year ahead in 1974. The stage has been set for the introduction of new ideas and plans are long past the formative period. The Company is growing in stature and is reaching more and more Queenslanders as it expands its operations. By so doing it is playing a vitally important role in the cultural life of the State and one which, by seeking the active co-operation of other artistic bodies, is pushing back the restrictive barriers which have tended to keep each art form firmly within its own backyard. Its outlook is modern, visionary and pragmatic, and it deserves wholehearted support from all sections of the community.

Ivor Wren is Queensland drama critic for "The Australian"

STAGEWORL

THE WHITE ELEPHANT AT BONDI

Locals and visitors alike will remember the massive and distinctive pavilion at Bondi Beach which for many years has presented Waverley Council with something of a dilemma. What to do with it? In the 1930's the Pavilion was the centre of many cultural and community activities. Why not assume that role again, members of the progressive Waverley Council asked at a community meeting. That meeting saw the birth of the Bondi Community Arts Centre and with it plans to develop an exciting complex involving as many people as possible. The first stage of the plan to turn the Bondi Beach pavilion into an asset and a centre of arts activities is the BONDI PAVILION THEATRE which will open in the new year. Situated at the top of those magnificent marble stairs at the

pavilion, and opening out onto the balcony overlooking the ocean, the theatre promises to be a most relaxing place in the long, hot summer.

Artistic Director, Brian Syron is planning a season which will include the best of new Australian drama together with plays from modern and classical authors which will use to advantage the small, but flexible stage with its audience on almost three sides around it. The stage is at present being constructed under the guidance of Waverley Council. The Bondi Pavilion Theatre is the first venture of this kind that a local government body has initiated and taken responsibility for. It is to be hoped that similar bodies will follow suit in the near future.



OVERSEAS IMPRESSIONS OF THE OPERA HOUSE.

The Sydney Opera House has opened and we all know what our local critics think about it. Overseas critics have been just as vocal and it is interesting to record their impressions now that the initial excitement is over. Martin Bernheimer, Music Critic for the Los Angeles Times, in an article on October 1, 1973, said of the Opera House, This without question, must be the most innovative, the most daring, the most dramatic and in many ways the most beautiful home constructed for the lyric and related muses in modern times.' The same critic entitled another article about the building (LA Times 14/10/73) '\$150 MILLION CONVERSATION PIECE IN SYDNEY'! Edward Greenfield, describing the Opera House in The Guardian, 29/9/73, had this to say, The Halls themselves are not directly related to the outside roof, which some have said makes it the most foolish as well as the most expensive roof in history. At first sight I admit I was disconcerted by the change of architectural mood on entering both the big concert hall . . . and the rather smaller opera Another comment on the interior is the following theatre . picture of the concert hall by Andrew Porter writing for the Financial Times 2/10/73. The seats are of silver birch, which is attractive, upholstered in a puce material which is not. The roof is white - a vast suspended hood of pleated plywood, fan-

ning out from a rose shape over the platform, first sloping, next dropping sheer to form the upper section of the walls, and then bending outwards to roof the "jury boxes." At first encounter this hood – a huge, apparently unsupported structure that stops short before it reaches the main outer walls - makes one feel a little uneasy

Desmond Shawe-Taylor, in The Sunday Times, 7/10/73, expresses perhaps the feelings of many drama lovers - 'The third auditorium, the drama theatre, is a claustrophobic lecture-room. with no glint of poetry or joy, in which I was lucky to see a preview of David Williamson's, itself rather claustrophobic (though brilliant and brilliantly acted). WHAT IF YOU DIED TOMORROW?

Michael Southern, writing in the Financial Times, 1/10/73, perhaps best sums up local and overseas opinion - we all know the shortcomings 'but the pride of those who will use the Opera House as well as those who may not be able to afford to is almost tangible. It was summed up by the man in the lift who. overhearing a fellow journalist declare that he liked it, turned as the doors opened and said "So do I – it's bloody Marvellous".' COMMUNITY ARTS STUDY

Ms. Betsy Hite, one of the founding members of Hospital Audiences Incorporated (HAI) America, recently conducted a feasibility study into the possibility of establishing the HAI scheme in Australia. She was engaged as a Community Arts Development Consultant for the Australian Council for the Arts.

HAI is a non-profit agency which mobilises and channels the cultural resources of a community to reach its institutionalised and disadvantaged population such as the mentally ill, the imprisoned, the retarded, the aged as well as members of rehabilitative community groups. Founded in 1969 it is essentially a co-ordinating agency. Through the combined services of provid-ing donated tickets to events in the community for those who are mobile and a continuous series of paid events and workshops for those who are confined, it encourages the Arts community to meach out to a large culturally starved audience often ignored. Ms. Hite investigated the type of organisational structure and the possible funding resources for such a project in Australia. Sounds like a worthwhile plan for activating our communities towards the true meaning of a 'community arts project.' NEW HER MAJESTY'S OPENS IN SYDNEY.

November 30th saw the opening of J. C. Williamson's new theatre replacing the old Her Majesty's which was burnt down in 1970. The theatre, in Quay Street, Sydney is on the site of the old theatre, and is a modern and exciting complex seating 1500. The opening production, scheduled to run well into 1974, is A LITTLE NIGHT MUSIC, starring Taina Elg, Bruce Barry, Anna Russell and Jill Perryman. A spectacular curtain has been created for the theatre by William Constable. It depicts, perhaps appropriately since the theatre has been burnt down twice, the muse of the theatre rising out of flames and ashes.

The completion of the New Her Majesty's Theatre is welcomed by Sydney theatre-goers, especially musical comedy audiences – for so long Sydney has been without a suitable theatre to house this entertainment.

EXHIBITIONS

Two exhibitions held recently in Sydney were of great interest to theatre lovers. ALL THE WORLD'S A STAGE, at the Sydney Opera House, contained a fabulous collection of theatrical paraphernalia from English and Australian productions. An exhibition was held at the University of New South Wales in

October, on the life and works of the Swedish dramatist August Strindberg. It was produced by The Drottningholm Theatre Museum and contained photographs and information on Strind-berg's life and plays from The Father to A Dream Play. It included a film of the play MISS JULIE and slides of Strindberg's colourful and dramatic paintings.

A third theatre exhibition on the life and works of Moliere will visit capital cities in February and March of next year. Compiled in 1973 to mark the tercentenary of the death of Moliere, it contains excellent photographs and stories of Moliere productions.

RENT-A-PLAY

Did you know you can rent a play for promotional purposes, social clubs, fund-raising and community organisations? Contact Simon Hopkinson at the Melbourne Theatre Company.

adelaide festival of the arts



The Adelaide Festival of the Arts is always an event looked forward to with a great deal of pleasure by Australians, and particularly South Australians. This year's Festival promises to be a significant and eventful one. Opening on March 9, the Festival will include a number of presentations by both local and overseas companies.

The newly opened Adelaide Festival Theatre will be the venue for many of the planned events. The theatre is the completed first stage of a complex planned to encompass four different auditoria catering for a variety of performing arts. Seating 2000, the theatre can be adapted to serve all concepts of stage work. The acoustics and the seats, which offer unimpaired vision from any angle, are excellent.

offer unimpaired vision from any angle, are excellent. Drama presentations at the Festival include The Stratford National Theatre of Canada, making its first visit to Australia with a production of Moliere's THE IMAGINARY INVALID at Her Majesty's Theatre.

The other major overseas theatre company visiting Australia to appear in the Festival is the internationally acclaimed National Theatre of the Deaf from America.

The South Australian Theatre Company, under the directorship of George Ogilvie, will present three productions. One of these, the first staging since it was premiered in the 1920's, will be Louis Esson's THE BRIDE OF GOSPEL PLACE at the Arts Theatre. Another play by Esson, who for so long has been neglected, and yet is regarded as the father of Australian drama, is THE TIME IS NOT YET RIPE. THE BRIDE OF GOSPEL PLACE, an amusing look at Melbourne's underworld in the 20's, is an excellent vehicle for the S.A.T.C. – regarded highly for its ensemble playing. Another production by this company will be a revival of their successful Theatre-Go-Round production of the Brecht/Weill programme, ALL OF US OR NONE. Members of the company will also present lunch-time performances at Edmund Wright House during the last week of the Festival.

Theatre 62 Regional Company will present THE ICE AGE, a new play from one of Germany's leading playwrights, Tankred Dorst.



Adelaide Festival Theatre.

The production will use the first English translation of this play by Professor Coghlan of Adelaide University. THE ICE AGE, set in Norway in the 1940's, tells of a dramatic confrontation and battle of wits between a distinguished old writer and a young Norwegian freedom fighter.

Theatre 62 will also stage a late night revue – GAR-GOYLES – described by its author, Murray Copeland, as "an entertainment for two actors – a sophisticated, original and unique non-stop revue using material derived from little-known medieval sources of four languages."

Sydney's Nimrod Street Theatre will contribute to the festival with the premiere of Alexander Buzo's play, CORALIE LANDSDOWNE SAYS NO, to be presented at Theatre 62. The play, set in Sydney's Palm Beach area, where everyone is "rich and crippled," will be directed by Ken Horler. Currency Methuen Drama plans to publish the play to coincide with its production.

Children's theatre activities will be an important feature of the festival and will include "Almost Free Spaces"—areas in parks and theatres where children can, both day and night, involve themselves in drama, dance, music and applied theatre arts workshops.

A highlight of the festival for children will be the Marionette Theatre of Australia's production of TALES FROM NOONAMEENA, which premiered at the Sydney Opera House in December.

The Cheskoo Raree Show – a pantomime show based on the old English form of street entertainment – will be performed by Mark Furneaux and his company. Mark Furneaux visited Australia last year to work with New Opera, South Australia, and conducted mime workshops in many centres.

Musically, the festival will be well catered for. The Hungarian State Symphony Orchestra will give three concerts conducted by Janos Ferencsik and Ervin Lukacs. The works of Bartok will be featured by this orchestra with soloists Miklos Szenthelyi and Gyula Kiss.

adelaide festival of arts (cont.)

The Collegium Musicum of Zurich, one of the world's finest chamber orchestras, will also visit the festival. The Collegium, conducted by Paul Sacher, includes in its repertoire the works of Bartok, Honegger, Martin and Stravinsky. A concerto, specially commissioned for the Collegium from Adelaide composer, Richard Meale, will be performed. Soloists with this orchestra include oboist Heinz Holliger and his harpist wife Ursula, and the renowned Swiss flautist, Peter Lukas Graf.

Sergio and Eduardo Abreu, brilliant young Brazilian-born guitarist brothers, will give a recital during the festival. They previously visited Australia two years ago and were widely acclaimed.

The complete Bach Klavierubung will be performed by



The foyer, Adelaide Festival Theatre.

Andra Tchaikowsky – a leading concert pianist. Another musical treat will be a performance by the Jacques Loussier Trio with their ever-popular jazz improvisations on the music of Bach.

And so it goes on! Band performances, recitals, lunch hour concerts, will all add to the atmosphere of the festival.

However, it seems likely that the musical event looked forward to with the greatest anticipation is the performance of Saint Saens' CARNIVAL OF THE ANIMALS. The venue – Adelaide Zoo. The narrator of Ogden Nash's verses – Premier Don Dunstan. The conductor – Richard Meale.

New Opera, South Australia, will feature the first professional production in Australia of an opera by the leading Czech composer Leos Janacek – THE EXCURSIONS OF MR. BROUCEK.

This will be the first large-scale opera specially designed and produced for presentation in the Festival Theatre. It will use to full effect the theatre's large stage area and superb technical facilities. The production will be directed by Stefan Haag, designed by Stanislaw Ostoja-Kotkowski, and the South Australian Symphony Orchestra will be conducted by Patrick Thomas. THE EXCURSIONS OF MR. BROUCEK is a lighthearted and witty satire of men and their institutions. The production will involve a chorus of sixty, a large orchestra and a cast of ten principals with tenor Gregory Dempsey in the leading role and Marilyn Richardson as Malinka.

In association with Musica Viva Australia, THE FIRES OF LONDON – a group of instrumentalists who take a semi-acting role in their highly stylised and entertaining music theatre pieces – will give concerts in the Town Hall. The highlight of these performances will be the premiere of a major new theatre piece by Maxwell Davies, comThe Australian Ballet, after its acclaimed world tour, will premiere a new ballet by Sir Robert Helpmann – PERI-SYNTHON, with music by Malcolm Williamson and design by Kenneth Rowell. Other ballets in the company's repertoire for the Festival will be Roland Petit's CARMEN and Kenneth MacMillan's CONCERTO.

The Polish National Song and Dance Company, SLASK, will premiere in Adelaide at the Apollo Stadium. Slask's



The auditorium.

role in Polish folklore is carried out by 100 performers in a huge spectacle of Poland's best-loved and original dances. Some 25 changes of costume are a feature of the company's colourful presentation.

The Australian Dance Theatre will premiere four new works – one of which is Elizabeth Dalman's CHILDREN OF TIME, especially created for the festival season. Jaap Flier, the recently appointed co-director of the company, will choreograph a work to the music of Vivaldi.

Writers Week, always a significant event at the festival will open on March 10. Discussions, seminars, lectures and poetry readings will be provided by distinguished overseas and Australian writers, including Sumner Locke Elliot, Shirley Hazzard, Peter Porter and Randolph Stow. Guest speakers include controversial American novelist John Updike, South African authoress Nadine Gordimer, and Indian author R. K. Narayan.

The many galleries in Adelaide will feature exhibitions such as the Ern Malley Paintings of Sidney Nolan, Aboriginal Art, German Expressionism and a bi-centenary exhibition of the maps, letters, etc. of Matthew Flinders.

Another big attraction of the festival will be the Great Moscow Circus of 1974 under the Big Top at West Parklands.

Most of Australia's top entrepreneural organisations will be associated with the Festival. Actually, it's who's who in the theatre business with such names as Musica Viva Australia, the A.B.C., the Australian Elizabethan Theatre Trust, the Paul Dainty Organisation, Edgley & Dawe Attractions, J. C. Williamson Theatres & Bullen Brothers, the Peter Stuyvesant Trust and Col Joye Enterprises, Kym Bonython, and Reuben Fineburg – all good reasons to look forward to March and the 1974 Adelaide Festival of the Arts with pleasurable anticipation.







Compiled by Justin Wintle

EXIT, PURSUED BY A BEAR A Drama Experience for Form One.

By R. K. Sadler, T. A. Hayllar and C. J. Powell.

John Wiley & Sons, Australasia Pty. Ltd., SYDNEY, 1973. Retail Price \$2.10.

Intended as a handbook and guide for teachers of drama and workshop leaders, EXIT, PURSUED BY A BEAR, is similar in format to a number of thematic and group work teaching aids. There is an immediate danger that books of this nature will be taken as the answer for the inexperienced, but enthusiastic teacher who introduces drama into the classroom.

As a stimulus to the imagination, and as a resource book, EXIT, PURSUED BY A BEAR has considerable merit. It contains work units on a variety of light-hearted and serious topics, including LEGENDS AND HEROES, THE DINKUM AUSSIE, CONFLICT, FRACTURED FAIRY TALES, TEEV, THE DESPERATE ONES, WHO AM I? and WITCHES, WIZARDS AND WAY OUT THINGS. Each unit contains a story line of scenes from a play with suggestions on acting it out in group situations.

If used as a definite formula for drama activity, it could limit the imaginations of the children for whom it is intended. They must be encouraged to develop their own "plays". As a starting point, however, it could be most useful. EXIT, PURSUED BY A BEAR, is attractively set out with entertaining sketches and illustrations.

THE FUN ART BUS-An Inter-Action Project by Ed Berman.

Compiled by Justin Wintle.

A Methuen Playscript, Eyre Methuen Ltd., London, 1973. Retail price (Australia) \$2.95.

This book is a fluent documentation of the how, when and why a London bus was converted to present various performing arts on regular bus routes in and out of London. Worth reading for the five to ten minute short plays written for this travelling environment (brilliant short acting exercises).

This project was the brainchild of Ed Berman, who is a controversial and dynamic force behind many alternative and fringe theatre activities in London. He founded INTER-ACTION as a charitable trust in 1968 to stimulate community involvement through the use of drama and creative play.

The implications of this type of activity as an alternative art form in the vast spaces of our suburbs should be looked at as more than another gimmick to promote the performing arts. I'm sure something along these lines could work, and

fill a real need.

Read it and have a think, and get your local council going! D.J.N

NORM AND AHMED; ROOTED; THE ROY MURPHY SHOW. Three plays by Alexander Buzo.

Currency Methuen Drama, SYDNEY, 1973.

Retail price \$4.50 bound-\$3.00 paperback. (Also available on Subscription.)

This volume of three plays by Alexander Buzo is the first to be published under the new joint imprint of Currency Methuen Drama. Buzo has previously had his play MACQUARIE published by Currency Press.

Some of Buzo's best and most representative work is contained in this volume. Katherine Brisbane, in an excellent introduction to the plays, describes Buzo as "one of Australia's most popular playwrights" who has "compounded his success of two things: the Australian's uniquely failureprone state of mind, which he probes through and through as the germinal idea of his comedy; and his capacity to make the Australian language exotic and wondrous, not only to audiences in other countries where English is spoken quite differently, but to audiences at home where every phrase is familiar. Language comes first with Buzo. He has an almost clinical devotion to accuracy and more than any of his contemporary writers who share his free use of the Aussie vernacular, he is able to ensure that no word eludes the attention of the listener.'

NORM AND AHMED, his first short play written in 1967, is a study of aggression portrayed through Norm, an "ocker" Australian, in conversation with Ahmed, a Pakistani student. It is an excellent example of Buzo's perception of Australian jargon, cliche and attitudes.

ROOTED, first performed in 1969 and subsequently in the USA in 1972, shows the systematic destruction of Bentley, a middle-class, public servant who is a misfit in his own social group. There is a nightmare quality in much of Buzo's writing-in ROOTED it is the unseen, all-powerful and successful Simmo, against whom Bentley is forced to measure his own "success" and ultimate failure. Buzo always remains detached from his characters in this play-they have an almost puppet like quality.

THE ROY MURPHY SHOW is a farcical send-up of TV sporting shows; once again demonstrating Buzo's ear for jargon and cliche. It is a boisterous and humorous piece which plays probably better than it reads.

This volume is a welcome addition to the growing library of Australian plays and an interesting record of the development of one of our best young playwrights.



records



FRANZ LEHAR: THE MERRY WIDOW—delightful operetta in 3 acts with Zolton Kelemen, Teresa Stratas and Rene Kollo and the BERLIN PHILHARMONIC ORCHESTRA conducted by Herbert von Karajan. First time Polydor International is presenting a complete operetta recording on Deutsche Grammophon label. 2 LPs 2707070.



OFFENBACH-ROSENTHAL — Gaite Parisienne and JOHANN STRAUSS-DESORMIERE—The Blue Danube Ballet Suite. RADIO SYMPHONY ORCHESTRA, BER-LIN, conducted by Paul Strauss. Polyphon 2542 037.



SCHUBERT—Symphony No. 8 in B minor—The Unfished—and BEETHOVEN—Symphony No. 5 in C minor. BERLIN PHILHARMONIC ORCHESTRA conducted by Lorin Maazel. The two most famous and well-loved Symphonies by these composers. Polyphon 2542 041.

24 The Elizabethan Trust News-December 31, 1973



GRIEG—Peer Gynt Suites 1 and 2. Richard Krauss conducts the BAMBERG SYMPHONY ORCHESTRA. Plus Wedding Day at Troldhaugen and Homage March. Heinrich Steiner conducts the NORDMARK SYMPHONY ORCH-ESTRA. Polyphon 2542 034 10.

Other New Releases from Polyphon

TCHAIKOVSKY—Swan Lake Ballet Suite, The Sleeping Beauty Ballet Suite—WARSAW NATIONAL PHIL-HARMONIC SYMPHONY ORCHESTRA conducted by Witold Rowicki. Polyphon 2542 040.

CHOPIN—Concerto for Piano Orchestra No. 1 in E minor. BERLIN PHILHARMONIC ORCHESTRA conducted by Jerzy Semkow. Polyphon 2542 028.

ROSSINI: OVERTURES—including The Thieving Magpie, William Tell and The Barber of Seville. ROME OPERA ORCHESTRA conducted by Tullio Serafin. Polyphon 2542 027.

TCHAIKOVSKY—Symphony No. 4 in F minor. BERLIN PHILHARMONIC ORCHESTRA conducted by Lorin Maazel. Polyphon 2542 038

The Trust is delighted to offer these records to members at a 45 cent reduction. MAIL COUPON-"TRUST NEWS" READERS. To the Manager, Rowe Street Records, Sydney Record Centre, 166a Pitt Street, **SYDNEY 2000.** Please forward me: WIDOW @ \$12.40; copies of GRIEG @ \$5.75; copies of OFFENBACH-STRAUSS @ \$5.75; copies of SCHUBERT @ \$5.75; copies of CHOPIN @ \$5.75; of ROSSINI @ \$5.75; copies of copies of TCHAIKOV-SKY (Symphony No. 4) @ \$5.75. These prices include postage and handling. I enclose my cheque made payable to Rowe Street Records for NAME:__ ADDRESS: POSTCODE:

the y.e.m.s. Saga

The occasion—the Waratah "Pageant of Music" procession. The day—Saturday, October 27, 1973—wet and overcast. The Y.E.M.S.—apprehensive as to the outcome, while over the loud-speakers the announcer's voice could be heard . . . "followed by the Young Elizabethan Members . . . their prime role to promote the performing arts in N.S.W.—as depicted, a living miniature theatre on wheels."

It was a notable "first" for Y.E.M.S. and a slightly reversed role. Y.E.M.S. were entertaining the crowds, and, on this "theatrical occasion," bringing to the attention of Sydney people, an association which had its beginnings 10 years ago. The Inaugural Meeting of the Younger Set, consisting of Australian Elizabethan Theatre Trust members under 26, was held in July, 1964. The aim was to further the endeavours of the Trust, then in its tenth year, striving for recognition for the Theatre Arts in Australia.

The initial concept gradually mushroomed to include "furthering the interests of young people in live theatre and the performing arts."

Membership and participation in functions grew greatly during the years, aided by some enthusiastic theatrical personalities on a Pacific cruise, evenings at plays, films, musicals, wine tastings, Christmas parties and receptions for the Ballet and Opera Companies.

At a Younger Set meeting in May, 1967, Harry M. Miller, as guest speaker, outlined and clarified the subscription ticket system, which commenced for the Opera season the following August. Monday night Youth Nights (for the under 26's) are now very familiar to us all.

Also in 1967 Y.E.M.S. initiated the setting up of a reference library for the Trust, and the first books were purchased. Hal Porter's AUSTRALIAN STARS OF STAGE AND SCREEN was included in the library and autographed by some of the stars. A significant Y.E.M.S. donation was the complete GROVES DICTIONARY OF MUSIC presented in 1970 to the new Opera Company Library housed at the Trust.

In 1970 June Bronhill consented to be Patron of Y.E.M.S. Miss Bronhill, well-known and loved by Australian audiences, was happy to be associated with the Y.E.M.S's aim of promoting the enjoyment of the arts for young people.

The Younger Set were known as Associate Members of the Trust. In 1971 Young Elizabethan Members became the official name—Y.E.M.S. for short. With the new name another feature was introduced which was greatly appreciated by those who attended. Tours were conducted in the A.E.T.T. Production Department—"behind the scenes" on how scenery, props, costumes, jewellery were made and co-ordinated into the finished production. In 1971 the A.E.T.T. had the largest Production division of its type in the Southern Hemisphere.



Members of the Australian Ballet at a Y.E.M.S. after performance party.

The Trust shared the enthusiasm engendered by the Y.E.M.S. and for the ELEO POMARE DANCE COM-PANY visit gave them the role of hosting a reception to honour the company. Y.E.M.S. also hosted a reception at the premier performance of Googie Withers in THE CHERRY ORCHARD. The after-performance parties on Youth Nights at the Ballet and Opera have always proved popular and provide enjoyable opportunities for the audience and performers to get together informally.

performers to get together informally. With the excitement of the official opening of the Opera House, the Waratah procession float and a happy Gala Christmas party behind us, don't think 1974 will be bleak. The A.E.T.T. has a full theatre calendar and Y.E.M.S. anticipate holding events to coincide with Trust presentations, as well as visits to new theatre complexes and special celebrations befitting its first decade.

Y.E.M.S. membership is open to all Associate Trust Members, and all friends and Trust Members are invited to attend functions. The Young Elizabethan Members invite you to join their 10th year celebrations and make 1974 an exciting and significant year in theatre activities.

committees' diary

LADIES COMMITTEE—SOUTH AUSTRALIA February 27-March 8. Plans are under way for the Ladies Committee to host the MOLIERE EXHIBITION which will be in Adelaide during the Festival. The exhibition is a fascinating collection of photographs on the life and plays of Moliere, the French dramatist.

Sunday, March 24. The committee is planning a BRUNCH for Festival Artists on this Sunday morning. Contact Margaret Morris 51 8444 for further details.

YOUNG ELIZABETHAN MEMBERS-N.S.W.

Sunday, February 10. Inspection and working bee—new BONDI PAVILION THEATRE, Bondi Beach. Meet at 2 p.m., foot of staircase in main entrance of pavilion. Smorgasbord dinner, 6 p.m. on beach, \$2.50. Ring Janice 799 1248.

Thursday, March 21. Youth Night, NATIONAL THEATRE OF THE DEAF—Elizabethan Theatre. Seats \$3.00. After-show party, \$1.50. Ring Janice 799 1248.

Monday, April 1. Youth Night, STRATFORD ONTARIO COMPANY in THE IMAGINARY INVALID. Opera Theatre. Meet for dinner 6.30 p.m. at Harbour Restaurant.

music

CHAMBER MUSIC—1974 CHALWIN CASTLE

The Elizabethan Trust Sydney Chamber Group will be presenting a series of six programmes at Chalwin Castle during 1974. Because of heavy bookings for these recitals in 1973, all six programmes will be repeated in the 1974 series. The six pairs of dates are: Programme I Sunday, April 28 and Sunday, May 5

gramme I	Sunday, April 28 and Sur	nday, May 5
II	May 19	May 26
III	June 23	June 30
IV	July 28	August 4
V	August 25	September 1
VI	September 29	October 6
12 0 1		and the second

Details of works will be announced in later issues of Trust News. Trust Members can book now for all performances at \$2.20 per performance or \$10.50 for any combination of 6 dates covering all 6 programmes. A printed programme and interval refreshments will be included in the admission price in 1974. Please remember, bookings may only be made in advance by mail and applications in writing should be made to Mr. R. L. Stead, A.E.T.T., P.O. Box 137, Kings Cross 2011. Remittances should be made payable to the A.E.T.T. Please include a stamped, self-addressed envelope for return of tickets.

Many Trust Members were disappointed during 1973 because performances were booked out. Don't miss out in 1974—book early!

COLLEGIUM OF MUSICUM OF ZURICH

The COLLEGIUM MUSICUM OF ZURICH, one of the world's leading orchestras, will be appearing at the 1974 Adelaide Festival of Arts. The Orchestra comprises 35 members and is conducted by the renowned Mr. Paul Sacher —will also give concerts in Melbourne on Saturday, March 23, 1974 (Monash University); Brisbane on Monday, March 25, 1974 (Town Hall); Newcastle on Wednesday, March 27, 1974 (Civic Theatre), and in the Sydney Opera House's Concert Hall on Friday, March 29, 1974.

The following musical works are likely to be presented at these concerts:

Mozart:	Flute and harp concerto in C		
Henze:	Double concerto for oboe, harp and strings		
Honegger:	Symphony No. 2 for strings		
Bartok:	Divertimento for strings		
Bach:	Brandenburg Concerto No. 3 in G		
Stravinsky:	Concerto in D		
Takemitsu:	Eucalypts		
Haydn:	Symphony No. 78		
	Petite Symphonie Concertante		
	orld premiere of a new work by Australian		
composer R	ichard Meale.		

queensland scene

SUDDENLY AT HOME, a new thriller by Francis Durbridge, directed for the Queensland Theatre Company by Joe MacColum, replaced the originally planned production of SLEUTH in the repertoire of the company, because the film, starring Sir Laurence Olivier and Michael Caine, was released in Brisbane shortly before production began. Alan Edwards, Artistic Director of the company, felt that prior knowledge of the ending of the play would detract from the enjoyment of it. SUDDENLY AT HOME is the current smash hit at the Fortune Theatre, London.

Joe MacColum, appointed Associate Director of Queensland Theatre Company in October, 1972, has recently returned from an overseas trip during which he spent time with the Stratford Festival Theatre, Canada, the American Conservatory Theatre, San Francisco, and the Royal Shakespeare Company in England.

SUDDENLY AT HOME was designed by New Zealander Jann Harris. A final year design student at N.I.D.A., Jann designed the premiere production of COOPER AND BORGES at Sydney's Jane Street Theatre in 1973.

Brisbane Arts Theatre recently produced, in its series of plays for children, THE CAT IN THE HAT—an entertaining piece of fantasy scripted and produced by Jill Morris. The young audience loved it—joined in the fun and sang along loudly.

Another children's play, by Australian Tony Morphett, THE MAGIC APRON, was presented by the Twelfth Night Theatre, Brisbane, during November and December.

Also for children—the Children's Creative Activities Group will conduct creative workshops for children at the Petrie Terrace State School, Paddington, Brisbane, for a week in January. This activity will be directed by Ian Reece.

Plans are well under way for the first Queensland Festival of the Arts in May, 1974. The concept of the Festival is unique in that it will be a State Festival aiming to present a variety of the arts to as many people and areas as possible.

The Queensland Theatre Company, in association with the Queensland division of the Arts Council, will tour the highly successful musical, GODSPELL, to major country centres in the state during February and March.

in the state during February and March. The Queensland Theatre Company recently announced possible plays for its 1974 subscription season. The list includes BUTLEY by Simon Gray, DEATH OF A SALES-MAN by Arthur Miller, THE IMPORTANCE OF BEING EARNEST by Oscar Wilde, NIGHT MUST FALL by Emlyn Williams and PRESENT LAUGHTER by Noel Coward and many others.



HAVE YOU ANY FRIENDS WHO WISH TO BECOME TRUST MEMBERS?

Introduce a friend to the Trust and receive a copy of the Barrie Ingham record—LOVE, LOVE, LOVE.



Please send this coupon with your cheque made payable to A.E.T.T. to our office in your State.

l. (Mr., Mrs., Miss) Full name—BLOCK	letters please	
of			
	Post	Postcode	
Phone No	(Home)	(Work)	
wish to becom	ie a		
Member	Associate Member	(Annual Subscription \$2.00 applies to those under 26.) Please give date of birth.	
(Annual Subscription \$10.	00).		
ship subscript I hereby agree to be bound	heatre Trust in paymen ion for the period to Ju a, if admitted by the Bo by the Memorandum r the time being of the	ne 30, 1974. ard of Directors, and Articles of	
Usual Signat	ure		
Note: Subscription	ns fall due on 1 July of each ;	year	
lam a	Ballet Subscriber	Opera Subscriber	
Introduced by	4		
Address			
	Member	ship No.	
	in the city area, please of Trust representative.	ollect your record	

I can/cannot collect my record personally.

showguide

NEW SOUTH WALES

A guide to theatres and productions offering concessions to Trust members.

ELIZABETHAN THEATRE—Newtown National Theatre of the Deaf—"Optimism" or "The Misadventures of Candide"—March 19-23 Candide"—March 19-23 INDEPENDENT THEATRE "Spoiled" (Gray)—January "The Philanthropist" (Hampton)—February 13—April 5 "Small Craft Warnings" (Williams)—April 10—May "Pied Piper"—children's Saturday matinees PARADE THEATRE—Old Tote Theatre Company "LEAR" (Bond)—March 8—April 20 "LEAR" (Bond)—March 8—April 20 KILLAR (DOID)—Match 8—Apin 20 KILLAR COMMUNITY THEATRE "Cowardy Custard"—opening February 12 CLASSIC CINEMA—Mosman Two tickets per membership card. Concessions Monday to Friday and Saturday matinee only. STUDIEST OPERA HOUSE OPERA THEATRE—The Australian Opera—"War and Peace", "Nabucco", "Il Tabarro", "The Magic Flute", "Tannhauser", "The Barber of Seville" –January 30–March 23 Stratford Ontario Company "The Imaginary Invalid" (Moliere)—March 26 -April 6 CONCERT HALL Collegium Musicium of Zurich-March 29 DRAMA THEATRE—Old Tote Theatre Company "Love for Love" (Congreve)—January 18—February 23 "Cradle of Hercules" (Boddy) March 1—April 6 POCKET THEATRE, Sydenham Friday and Saturday evenings AUSTRALIAN THEATRE, Newtown "The Ghost of Grey Gables" (Brand) January 7-12 "No need for two blankets" (Egan) February "The Crusade" (McGrath) March VICTORIA PRINCESS THEATRE—The Australian Ballet "Sleeping Beauty" February 7-20 Stratford Ontario Company-"The Imaginary Invalid" (Moliere) February 26-March 7 National Theatre of the Deaf-"Optimism" or the "Misadventures of Candide" March 9-16 Calified File File Company "The Francis James Dossier" (Ellis, Flynn) December—January 26 ST. MARTIN'S THEATRE—Melbourne Theatre Company "Design for Living" (Coward) to January 19 "Annie Storey" (Dwyer) January 22—February 16 COMFORT THE COMP COMEDY THEATRE TRAK CINEMA PRAM FACTORY-The Australian Performing Group **OUEENSLAND** HER MAJESTY'S THEATRE-National Theatre of the Deaf "Optimism" or "The Misadventures of Candide" April 2-6 S.G.I.O. THEATRE TWELFTH NIGHT THEATRE SCHONELL THEATRE For details of productions contact John Devitt, Brisbane 21 9528. SOUTH AUSTRALIA UNION HALL-South Australian Theatre Company THEATRE 62 NEW OPERA, S.A. AUSTRALIAN DANCE THEATRE THE MARIONETTE THEATRE OF AUSTRALIA—Prince Alfred College Theatre "Tales from Noonameena" March 9-15 HER MAJESTY'S THEATRE—Stratford Ontario Company "The Imaginary Invalid" (Moliere) March 9-23 National Theatre of the Deaf—March 25-30 ADELAIDE FESTIVAL OF THE ARTS—March 9-30 For details of productions and concessions available, please contact Miss Margaret Morris 51 8444 ADELAIDE FESTIVAL THEATRE—The Australian Ballet Programme I—March 21₃30 Programme II—April 2-6 THE PLAYHOUSE—Stratford Ontario Company "The Imaginary Invalid" (Moliere) February 15-21 National Theatre Company—"Prisoner of 2nd Avenue"March16-April 20 FESTIVAL OF PERTH—New Fortune Theatre—National Theatre Company "Antony & Cleopatra" (Shakespeare) January 30—February 9 "Catspaw" (Hewitt) February 13-23 WESTERN AUSTRALIA TASMANIA THEATRE ROYAL—Hobart Tasmanian Theatre Company—Australian play season—February—March



It was the voices and instruments of our artists which gave "Grammophon" its historical ring.

1898 was the year that Emil Berliner, the inventor of the gramophone and the gramophone record, and his brother Joseph set up their record factory in Hanover under the name "Deutsche Grammophon Gesellschaft". Todayit is the oldest record manufacturer in operation on the European continent. But this technical achievement was complemented when Berliner at the same time founded "The Gramophone Company" in London as a recording centre. Even in the early years, the voices of Feodor Chaliapin (1901) and Enrico Caruso (1902) were recorded for the Deutsche Grammophon Gesellschaft. From Armstrong to Zacharias, from Abbado to Zabaleta – always the best and most famous artists of their times have been heard on "Grammophon" records. Only in this way could voices and instruments be preserved for future generations, giving the name "Grammophon" its true quality. It is in this we see the historical achievements of the Deutsche Grammophon phon Gesellschaft in the year 1973.



75 Years of Deutsche Grammophon.



Distributed by Phonogram Pty. Ltd.