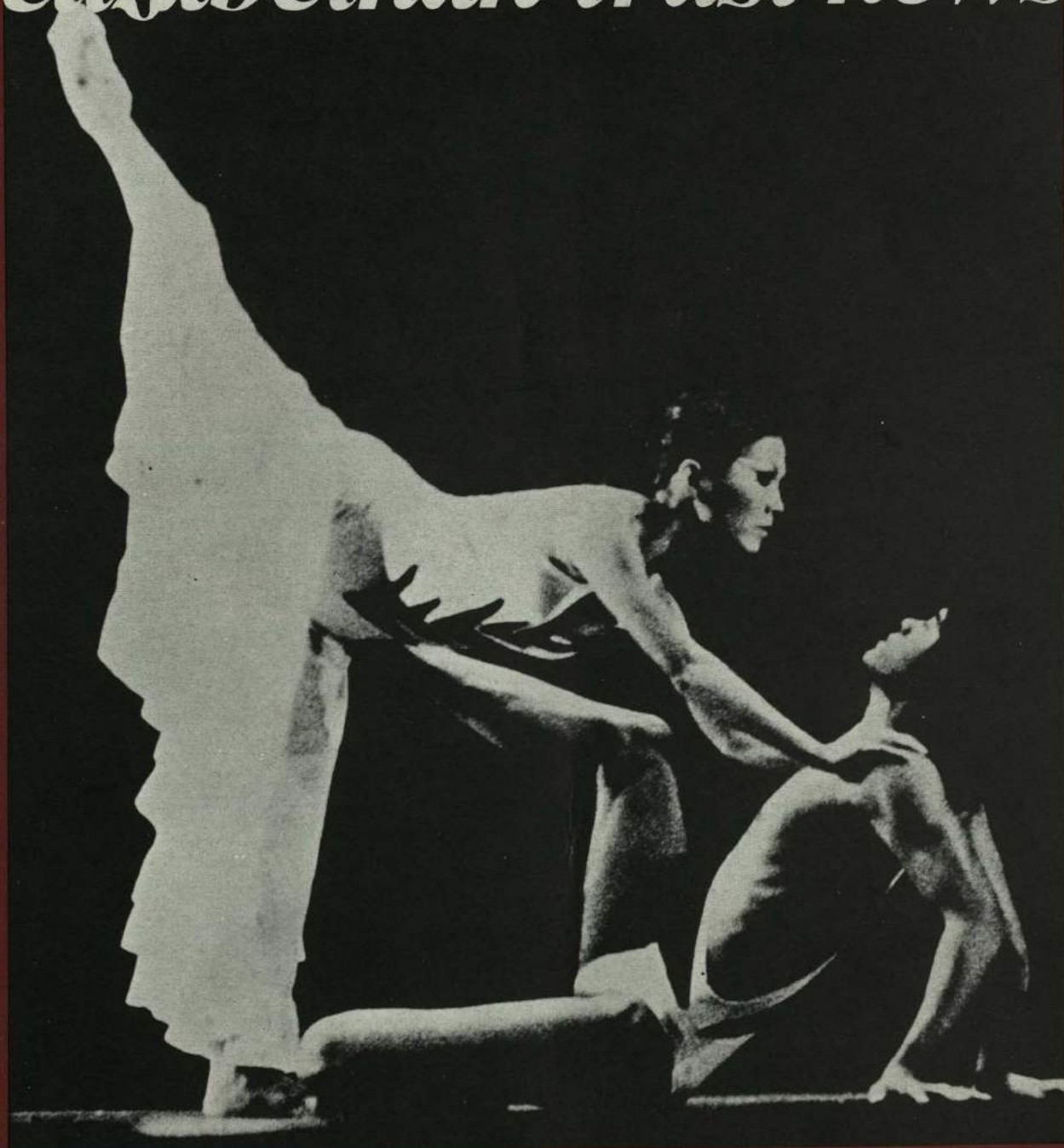


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the elizabethan trust news



alice reyes dance company
The Film and television school
CHINESE theatre in the seventies

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Front cover: Members of
the Alice Reyes Dance
Company.

the elizabethan trust news

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Editor: Margaret Leask

letters to the editor

RECORD OFFER

Thank you for my December issue of "The News."

However, I am somewhat disturbed by the advertisement or "article", "Records" on page 24. It is encouraging to see records being offered at a reduction, especially when one considers their high prices. Unfortunately, here, we are asked to pay the same price in one instance, and considerably **MORE** in the other. Yet the "article" claims "the Trust is delighted to offer these records to members at a 45 cent reduction." (With the Polyphon, it is actually a \$1.77 increase.)

The recommended retail price of the Yellow label DGG 2LP sets (2707070: "Merry Widow") is \$12.40; and that of the Polyphon 2542 series is \$3.98. I invite you to check with the distributors—Phonogram Pty. Ltd.

I feel that I should bring this to your attention for two reasons. Firstly, I have had exactly this sort of treatment from this retailer before. And, secondly, I assume that you are unaware of this situation, and would wish to rectify it.

Also, as these prices "include postage and handling" I suggest that it might be a good idea to actually print what the costs involved are.

This is an unfortunate matter to bring to your attention, but as a Trust member I

could quickly lose trust in the Trust.

KEN J. WILBY
CAMDEN

(Editor's note page 20)

PERFORMING ARTS FOR YOUTH?

I read with interest Derek Nicholson's article, "Performing Arts for Youth?" in the December Trust News. Youth activities have long been low on priority lists of many theatre and allied organisations in Australia. It seems that a great deal of research and investigation should be done into finding out what young people enjoy and find relevant. Lavish, pantomime-type productions often seem to be enjoyed more by parents than children. Theatre companies should take responsibility for much of the needed research as it is they who present programmes and presumably aim to make the theatre experience memorable so audiences, young or old, will return.

The organisation of theatre activities is presumably more flexible than that of the Education Departments.

At present the Education Departments can only take and utilise what theatre companies offer young audiences—surely it is to the theatres' advantage to find out what young people are all about.

E. NOWLAND
CREMORNE

Letters to the Editor should be sent to P.O. Box 137, Kings Cross, N.S.W. 2011.

alice reyes Dance Company

The exquisite Alice Reyes Dance Company from the Philippines will visit Australia this year under the auspices of the Australian Elizabethan Theatre Trust.

One of the foremost dancer/choreographers in the Philippines, Alice Reyes, is the leader of a superb modern dance company which aims to achieve a truly Filipino dance form. Combining classical, folk and modern dance, their performances are a unique expression of their cultural heritage.

The company, which began in 1970, has already toured Europe and been widely acclaimed in England and Spain. The success of the company is in no small way attributed to the talent, professionalism, imagination and dedication of the petite Alice Reyes. Miss Reyes began her ballet training at the age of four and has won scholarships and grants which enabled her to study modern dance in America.

Together with dancer/choreographer Eddie Elejar, she directs the Cultural Centre of the Philippines Dance Workshops and Company where many young dancers are trained.

The Alice Reyes Dance Company will be in Sydney May 27-June 6, Brisbane June 10-15, Melbourne June 17-22, Adelaide June 24-29, and Perth July 1-6.





The Film and Television School

an interview with Professor Jerzy Toeplitz.

Professor Toeplitz is a Master in Law and holds a PhD from the University of Warsaw. From 1945 to 1949 he was the Director of the Polish Film Corporation. Professor Toeplitz was the first Professor of Film History at the Polish National Film and Theatre School, which was recognised under his leadership as the most important in the world, producing such directors as Andrej Wajda, Roman Polanski and Jerzy Skolimowski.

He has served on numerous international film juries and has been a delegate to many international film congresses. He is co-editor of the HISTORY OF POLISH CINEMA and has written a massive five volume HISTORY OF THE CINEMA. His work on the NEW AMERICAN CINEMA is shortly to be published in English by George Allen and Unwin.

Q: Professor Toeplitz—why a Film and Television School in Australia? Would you give a brief outline of the development and need for film schools throughout the world?

A: Australia is far behind other countries in the foundation and organisation of a film school. Film schools in most countries were organised after the second World War when the importance and need for film was clearly seen by governments, by the community and by specialists. Film was the popular form of entertainment in the very sad and difficult war days. It was also a weapon for political propaganda in all countries—the side on which they fought was irrelevant. Film was also used for instructional and educational purposes—to teach soldiers and civilians how to behave and what to do during the war days. So, in many countries, film schools were organised for the very simple reason that it was the best method to have, within a couple of years, a group of qualified creative film-makers. I stress "creative" because creative film-makers are different from technicians. The techniques of film-making can be learnt in the studio by assisting others. By the late 1950's and early 60's, almost all film schools also included in their teaching television methods. Today, film and television are so closely interconnected that it would be absurd just to train film-makers without consideration for television. Practically all these people work in both media, often concentrating on one or the other, or making films for distribution which are later shown on TV or vice versa, films which are made for TV and later shown in cinemas.

Q: Would you tell us something of your personal background before your appointment as Foundation Director to the Film and Television School?

A: I started as a film critic at the end of the 'twenties, then I was active in the so called 'advance guard' film movement in Poland. We had a film society which was very active in the sponsoring of the making of films and also the preparing of propaganda for good and interesting films. In 1934 I went to England where I spent three years working in the film industry—both on the commercial and artistic side. In 1945 I started with some friends to organise the new Polish cinema. The old Polish cinema was almost totally destroyed during the second World War. I never gave up completely my writing jobs but I didn't have much time. I was not a

film critic—rather I was a film publicist or essayist writing on different subjects connected with film generally. In 1947 I started to teach at the newly organised Polish film school and in 1948 I became head of this film school. I remained in this position for almost twenty years, with some breaks. There I taught film history and, teaching film history, I decided it would be a good idea to write a film history. And so I did! I have written a world film history, so far in five volumes, from the very beginning of the cinema to the end of the second World War in 1945.

Probably my activity can be divided into main chapters. One—my work in the film school as the person responsible for the training of future film and television makers. And another—my individual work as a film historian. I could add a third chapter. For many years I was very closely connected with the Film Archive Movement, an organisation of film libraries all over the world. For over twenty years I was the President of the International Federation of Film Archives, I guess this is connected with my work as a film historian. In 1970 I was invited as a consultant by the Interim Film Council in Australia which was organising and preparing the ground for the film school. In 1972 I came again—as a visiting professor at La Trobe University. I also gave guest lectures at Monash University in Melbourne, relating to film history and aesthetics. From August 1973 I assumed this post of Foundation Director of the Film and Television School in Sydney.

Q: What are the plans for the School in the near future?

A: It is always embarrassing to speak about plans because much is expected and perhaps nothing important or exciting appears to happen. The School has two areas of activity—"open school" which already exists and the regular three year course which will be the real film and television school—a tertiary institution training professional film and television makers. This second part of our activity is still in the planning stages and how soon we can operate depends very much on whether we can get temporary premises. We need film and television studios, editing rooms, dubbing facilities and so on. The first pre-condition to starting the regular course is to have such a place. I'm optimistic enough to think we'll have it very soon. It will be a place we can adapt for our particular needs as there are no equipped studios available. Hopefully we can then

start the regular course in March or April 1975. I would prefer March because this is the time tertiary institutions begin their academic year. But there is no guarantee this will happen. Firstly, we have to find premises, then the teaching staff, plan the curriculum, and enrol students.

The area of the "open school" activities is a different one. These are not long term activities like the course will be. The Interim Training Scheme for twelve future directors, held in 1973, was very successful. We won't repeat it, however, as we're getting ready for the regular course.

Also, we've had visitors from overseas—Joseph Strick came recently. A series of seminars were conducted by him in Sydney, Melbourne and Adelaide and he helped the students in the interim scheme with their final projects. We shall probably organise other workshops and seminars this year. We have plans for workshops for sound recordists and for actors who would like to develop their craft and techniques for specialised work in film and television. We shall have other visitors from overseas but our intention is rather to concentrate on things which are not so visible or clearly seen by people outside—preparation of the curriculum and the whole system of the regular course.

Q: How will the school extend its activities Australia-wide?

A: All our "open school" activities are organised in various centres as well as Sydney. In February there was a series of conferences in all capital cities and all our guests coming to Australia will be going to different places for seminars. With regard to the regular course—obviously it is impractical and too expensive to have one in each State, but we will select candidates for the course, who are the best possible candidates, taking into consideration representation from all over Australia.

Q: What are the qualities and qualifications you will be looking for in potential students of the school?

A: Intelligent, mature students. This is a crucial problem for schools all over the world—finding the candidates most suitable for film study. The main difference between the autonomous film school as we will have and the film school which is a branch of a University Department is in the selection process. As it happens in America where anyone is allowed to come and study, there are often great difficulties—not enough equipment or teachers, and often it is not until the third or fourth year that a selection can be made of the students most suitable for film making. It's a long process and often you are not sure whether you didn't miss somebody in the very beginning.

I think enthusiasm and interest are not enough—film making seems very exciting when looking from the outside, in closer touch it is not so exciting and involves hard work. We must really find people who have the potentiality of becoming creative film and television makers. Maturity is essential in the sense that students should know what they want to do and they must have ability to organise their work and use constructively what they learn. They should be interested in what is going on in the world of art and in the world generally. Both film and television are so concerned with what is going on that it would be absurd to be interested only in the technicalities without awareness of the possible uses of the media. This is the eternal problem in all the arts—that before you can answer the question how, you probably should answer why and what. Candidates will have to be aware that it's not only the "how", the mastering of techniques, but it's also the

question of "what" is being said and "why" they are making films. So, they will not be too young—probably about twenty. Their experience will be perhaps professional, perhaps amateur or as a hobby. They may be members of film co-operatives which exist in many places. They should be interested in the film societies movement and in film appreciation. Certainly they should be aware that they are going to work in the industry—if they are loners wanting to make films for themselves, they will be discouraged from entering the school. Contact with the public I think is more important in film than in any other media. This doesn't mean I'll be encouraging them to be easy going and to make films which are self-evident or obvious. They'll be encouraged to experiment, to look for new ways because this means progress and development in art. They will have to be aware of the anonymous judges, sitting in the cinema, or before the television screen, who will give opinions and who must be convinced that your reasons for making the film are valid.

Q: What do you see as the needs of the film and television industry in Australia at present? What role could the school play in media education and development?

A: Ever since the cinema was invented at the end of last century, almost every year there have been people writing and talking about the crisis in the cinema! I think the crisis in the cinema is something which is endemic but I think it means the cinema is very much alive. It means you are always looking for something new, and always dissatisfied with what is going on. This is a very powerful stimulus to change. In Australia, as I have been told by informed people, for many years cinema was not regarded with any serious interest. It was going its own way (mostly imported films were shown) and it was considered as an entertainment purely and simply. Few people saw it as really necessary and that it can serve the interest of our own culture, rights and identity. Things have changed greatly in the last couple of years. These changes are visible already. The school can probably push forward these changes in the right direction and stress the cultural importance of the cinema and the seriousness of film and television for national development.

The American cinema played an extremely important role, not only in strengthening what was once the American dream, but also as an exporter of American values. While not necessarily the true values, they were values which were imitated and applauded all over the world.

The Italian cinema after the second World War played an extremely important role showing to the world that Italy was not a dead, fascist country or a mere tourist attraction but that it was a country of living people with real problems. Many examples could be quoted. I quoted specially the example from the west because the role of the Soviet cinema is very well known as more politically biased than others. It is not only the privilege of the Eastern countries to foster values—cultural, political and ideological by means of the cinema. All cinemas are doing it if they are conscious of their role and I think that this consciousness in Australia is something which may be helped very much by the film school. Both by training, bringing up a group of young, aware film and television makers and by being a kind of cultural centre where hopefully discussions about the styles and role of cinema can be concentrated. We are also interested in teaching the teachers of media for various tertiary institutions. As a final result of these various activities, the public will become real participants in the development of cinema and television in Australia, demanding better films and better television programmes.

CHINESE THEATRE IN THE SEVENTIES

by Colin Mackerras

Probably in no other country is the amateur so alive in theatre as in China. In the West one expects to find non-professional drama groups in universities, good schools or active localities, but it is rare for them to function in a factory. But during a recent trip to China in May and June, 1973 I found that all large factories have a resident drama troupe and sometimes several. In the people's communes it is common for each village to run its own. As a result, the number of amateur actors, dancers and singers in China is reckoned not merely in millions but in tens of millions.

Why this obsession with the amateur? There are two basic reasons. One is the Chinese insistence that the arts are of paramount importance and **must** belong to the masses; they should never be elitist or restricted to the few. Consequently as many people as possible must not only be edified by and enjoy theatrical productions, but should also create and take part in them. All should be involved, and as actively as possible.

THE other reason is the Maoist attitude to expertise and the specialist: namely that the value of an expert depends more on his social function and his willingness to serve the people than on his technical skill. Take the case of the doctor. To Mao a highly trained physician who remains citybound and demands high fees for his services is of little value because he tends to care almost entirely for the rich, rarely for the masses. The doctor prepared to forsake the comfort of his office and make himself available to the poor fulfils a more useful social role, even if his skill is not as highly developed. Naturally this does not mean that technical incompetence is allowable. What it means is that the Chinese scale of priorities as regards the relative importance of expertise and service to the masses is somewhat different from that prevalent in the West. So it is with actors. The professional actor has his place, but the amateur who is truly one with the masses, genuinely a member of "the masses" himself, is also of the highest value.

Just as the specialist doctor should regularly leave the city in the interests of serving the people, so the professional actor has the duty of going frequently to the countryside to ensure that the masses of the peasantry, who make up some four-fifths of the Chinese population, receive a fair share of attention. Normal troupes nowadays spend about four months in every year touring the rural areas. They move from village to village entertaining the peasants during their leisure hours; they help train local amateurs, pick up ideas for new dramas, and receive suggestions for ways of improving their performance. To prevent them becoming "divorced from the masses", they also spend time helping the peasants in agricultural work.

In addition to normal professional groups, the Chinese have established a system of "caravan" troupes, which go on tour even more, spending an average eight months per year away from the cities. This type of company is especially suitable for the sparsely populated provinces of the western and north-western regions of China. Most "caravan" troupes are small and the items they perform usually short and simple. The members are very young and without family commitments, otherwise serious problems would arise from the constant travelling and the fact that they are rarely in one place for long. When they marry they leave the troupe or take it in turns to travel.

The emphasis on social function as a yardstick by which to measure the value of an actor's work extends also to art itself. The Chinese nowadays do not believe in absolute artistic standards. In their eyes it is impossible to speak of eternal beauty or greatness in music or painting. They measure the value of artistic creation largely by the social role it plays.

TO be more specific, the Maoists consider that all art reflects the interests of a particular class, because it embodies and propagates the values of a class, and is an instrument for its amusement. One artistic item might play distinct social roles if set in different social contexts. The works of Shakespeare were originally popular theatre, but nowadays they are very much enjoyed only by a rather select social group. The significance of the values they embody has also changed. The Chinese therefore regard the claim that such plays are "universal" as fanciful and unreal.

The doctrine that the value of art depends on the class it serves has been taken to extreme lengths since the Cultural Revolution began in 1966. Dramas which appeared to Westerners—and most Chinese—to be propaganda for the revolution were criticised for showing their heroes with qualities more suited to the "feudal" period. For instance, a hero of the proletarian class should emphasise a flesh-and-blood relationship with the masses rather than with his own family, although of course he should also be loving to his wife, parents and children. Characterisation of villains has also undergone changes since the Cultural Revolution. No class or national enemy should be portrayed as elegant or with a sense of decency, as was the case before the Cultural Revolution, but as brutal, two-faced or hypocritical.

THE point here is the Chinese belief that class characteristics should be depicted very sharply in the personalities of a proletarian drama. This has led to the formation of stereotype characters and to the Western onlooker there is much that appears contrived about the modern Chinese theatre. At the same time, it is no more so than the traditional drama of China and there may be danger in casting judgements based on a Western scale of values.

The mention here of the traditional Chinese theatre raises the interesting problem of how it fits into the class-dominated ideological schema of the seventies. Mao Tse-tung is on record as advocating critical retention of tradition, "using the past to serve the present", and this is still the popular dictum governing Chinese practice today. However, the precise meaning attributed to the slogan has not been constant. In the fifties and early sixties it was interpreted to mean that selected traditional operas should receive encouragement as long as they underwent certain reforms aimed at emphasising their democratic flavour and removing feudal elements like kowtowing. In the early sixties a debate took place between those who held that in the present state of Chinese society classical operas were an essentially counter-revolutionary phenomenon and those who believed that the backward elements were unimportant enough to avoid the risk of exercising a reactionary influence. The former group, headed by Mao Tse-tung's wife Chiang Ch'ing, advocated a total ban on the performance of traditional operas until society had changed enough to allow them to play a progressive role. The latter group wanted both classical and modern works on the stage. In the end Chiang Ch'ing's views won out and to this day no classical opera is shown publicly in China.

Yet the Chinese still claim to be "using the past to serve the present." They justify this view by saying that the revolutionary dramas have absorbed a great many of the techniques, like acrobatics to portray a battle, and musical features formerly characteristic of the old operas.

In my opinion it is likely that traditional drama will some day be revived. During my trip to China in 1973 I was told, independently by several people in a position to know, that certain classical works were being revised with a view to public restaging. As time goes on, there is an increasing feeling in China that positive elements can be found in the dynastic past. Perhaps the most striking illustration of this is the campaign against Confucius and in favour of the first Chinese emperor. The traditional symbol of Chinese wisdom is now denounced as a reactionary defender of the slave-owning classes; while the first emperor, traditionally vilified as a tyrant whose many crimes included forcing thousands to their death in labour to construct the Great Wall, is held up as a progressive because of his attempts to overthrow the old social system. This debate,

which began in August 1973, differs sharply from that which sparked off the Cultural Revolution in 1965 and 1966, in that it holds up the distant past as having produced not only a negative example (Confucius), but also a positive one, and an emperor at that. The historical debate which ushered in the Cultural Revolution found no "positive features in the past, except for "the masses."

DESPITE the new signs which augur well for the eventual comeback of classical themes, the only traditional shows so far are those of the colourful acrobatic troupes. These are extremely popular in China and have also won much renown outside through the tours acrobatic companies have made abroad—in Australia among other countries. When it comes to drama, the themes deal either with the history of the revolution from the twenties to the victory of the Communist Party in 1949, or with life and class struggle in some socialist enterprise like a commune or factory.

Revolutionary plays or operas put on by amateurs tend to be very short and small in scale, and the same is for run-of-the-mill performances by professionals. There are, however, full-length pieces occupying a whole evening, the most famous of them being the so-called "models."

The concept of the "model" drama dates from the years just preceding the Cultural Revolution and was a method used by Chiang Ch'ing to get the revolutionary theatre accepted. The authorities would put forward a particular piece, pointing out its revolutionary characteristics through the media, so that playwrights, producers and actors could imitate it. During the



WOMEN SPINNERS AND WEAVERS, a ballet by amateurs.

Cultural Revolution the models were withdrawn and revised several times, each version being purer from the point of view of the class-struggle motif than the one which preceded it. The process of producing a model is thus a long and painful one. It involves constant "experimental" performances which are criticised by actors, local leaders and members of "the masses," revisions in the drama according to the suggestions, further criticism and revision, and so on until an approved version emerges. Since 1969 quite a few model operas have appeared which are final in the sense that there has been no suggestion so far to revise them again.

Let us take a look at two specific models, a ballet and an opera:

THE WHITE-HAIRED GIRL is the story of a slave-girl who is so badly ill-treated by her master that she flees into the mountains to escape him. While there she undergoes hardships so acute that her hair turns white. For this reason the local folk believe her to be a ghost and ostracise her. Eventually she is saved by the arrival of the Communist army and, with liberation, takes the forefront in accusing her former master of his crimes. The theme is that "the old society turned men into ghosts, the new society turns ghosts into men."

THE WHITE-HAIRED GIRL was originally an opera, supposedly based on a true incident. In China it was first adapted into a ballet under the influence of Chiang Ch'ing and its story changed somewhat. In the original opera, the slave-girl is raped by her master and bears a child in the mountains who starves to death. With the onset of the Cultural Revolution it was decided to eliminate this side of the story for no member of the revolutionary masses should allow herself to be raped.

I have seen both the opera and the ballet of **THE WHITE-HAIRED GIRL**, the former in Peking in 1964 and the latter in Peking in 1966 and again in 1973. In both, the music is Western in the sense that the accompanying instruments are almost entirely those of the traditional European orchestra; but it is also Chinese in that it has absorbed local folk-tunes. To my ear the melody blends well with the foreign orchestration and the musical impact is quite effective and touching.

I do not find the changed story quite so convincing. It seems to me in fact to have been more dramatic in the original. Yet the choreography of the scene where the heroine's hair turns white is well done and expressive of extreme hardships, such as near escape from wild animals. Two ballerinas are used in this section; one dances while the other puts on a wig with the next stage of whiteness in preparation for her own dance to follow.

The ballet is a good deal shorter and more succinct than the opera. In fact, I found sections of the opera a little too drawn-out, even tedious. The ballet is much crisper and faster moving, and its dramatic impact more intense, despite its (to me) slightly less moving story.

THIS drama concerns the period before the Communists came to power in 1949. One of the pieces dealing with socialist construction since then is **ON THE DOCKS**, set on the docks of Shanghai in 1963. The plot revolves around the attempt of the Dockers Party Secretary to get paddy seeds for export to Africa loaded and on their way in time to beat a predicted typhoon. This she succeeds in doing despite the covert endeavours of the class enemy to prevent her. This man is more interested in getting fibre-glass bound for northern Europe onto the ship. He also tries unsuccessfully to corrupt a young docker, but eventually the Party Secretary succeeds in winning over the young man to the correct path of Mao Tse-tung's thought.

The directly political and propaganda purpose of this drama, which has been performed as a Peking opera since just before the Cultural Revolution, is obvious from the story. Its main point is the virtue of internationalism, the need to assist other countries, and especially poor ones. Indeed, this theme has been consciously strengthened in the latest revised script by changing the product for export from rice (in the earlier version) to seeds. This way China is portrayed as helping Africa help itself, and not as giving handouts likely to lead to a relationship of dependence.

This kind of drama has a less obvious appeal to the imagination than one set in the pre-1949 period. It is less colourful, more mundane. In fact, the two Peking operas which have won official approval most recently (July and October 1973) both deal with the pre-liberation days, one being set as early as the twenties when the revolution was still in its earliest stages.

One point which has drawn a good deal of comment from foreign observers is the proliferation of heroines in contemporary Chinese theatre. Both the examples I have cited are dominated by women and so are the new one set in the twenties and a few others. This emphasis on the female hero undoubtedly stems from a deliberate political aim. One of the features of the Communist government has been its attempt to bring about equality between the sexes and the period since the Cultural Revolution has been renewed efforts in this direction.

ALTHOUGH Chinese drama is expanding in terms of variety, it remains extremely narrow by Western standards. Despite the great numbers of amateurs, one does not find local groups experimenting with ideas which are completely unconventional by the accepted standards of society. The Chinese are quite explicit that their theatre must act as a bulwark of revolutionary attitudes. This approach can be defended if one believes that the revolution cannot triumph unless the arts assist in the transformation of a people's outlook to fully revolutionary attitudes. On the other hand, it involves censorship of dramas held to be conservative in influence and results in severe limitations on the themes that can be attempted in the theatre.

Yet the picture is by no means entirely black. The fact is that there are millions of Chinese today who would never in the past have been able to try their hand at dramatic creation but are now taking part in evolving a meaningful new theatre. As the process develops and a worthwhile tradition emerges, there is every prospect that Chinese attitudes to theatre will broaden, even while remaining essentially revolutionary.

Colin Mackerras is Professor of Modern Asian Studies at Griffith University, Queensland.

LONDON NEWS

THE FRONT PAGE

The National Theatre Company will visit Australia in April with Michael Blakemore's excellent production of *THE FRONT PAGE* by Ben Hecht and Charles MacArthur. The production has been running in the company's repertoire at the Old Vic since July 1972.

Set in the Press Room of the Chicago Criminal Courts Building in 1928, *THE FRONT PAGE* both glamourises and parodies the newspaper business as it depicts, larger-than-life, the tough reporters, criminals, politicians, wives and sweethearts waiting out the execution of a murderer.

Alan Brien writes (*Plays and Players*, August 1972) "... the play is a comedy melodrama loaded down now with nostalgia for old film seasons, stuffed with coincidence and action, peppered with jokes and varnished with sensation ... it makes a whizzing, queasy, funny toboggan-ride of an evening in the theatre, though I doubt whether it will lure any of today's youngsters to join the profession in which I serve."

Denis Quilley, Harry Lomax, Maureen Lipman and Alan MacNaughtan head the National's cast in this furiously paced and breathless production.

The National Theatre is visiting Australia for the first time as part of J. C. Williamson's 100th birthday celebrations.

NATIONAL PLANS AHEAD

During 1974 the National Theatre is increasing its repertoire to nine new productions. The aim is to have enough productions in hand when the company moves to the new National Theatre building on the South Bank in 1975. This building has three main auditoriums and stages—the Olivier Theatre seating 1,100 with an open amphitheatre stage; the Lyttleton Theatre seating 800 with a removable proscenium stage and the Cottesloe Theatre—an empty flexible box space for about 400 seats.

Already in the repertoire is Trevor Griffith's *THE PARTY*—a play about politics with Laurence Olivier and Frank Finlay, and Eduardo de Filippo's popular *SATURDAY, SUNDAY, MONDAY*, also with Olivier and Joan Plowright.

THE TEMPEST with Sir John Gielgud as Prospero opened March 5 and Olivier's production of J. B. Priestley's *EDEN END*, with Joan Plowright as Stella, opens April 4. This will be the first Priestley play presented by the National and the first London production for twenty-six years of *EDEN END*.

BRITISH THEATRE CENTRE

At 9 Fitzroy Square, London there is a tall 18th century house calling itself the British Theatre Centre—not without reason however. It is the home of the British Theatre Association—formerly the Drama League. Aiming to unite "all those who wish to assist the development of the art of the theatre and the promotion of a right relation between drama and the life of the community," the League was formed in 1919. It possesses an excellent library of over 200,000 books, 5,000 sets of plays and reams of press cuttings, programmes and theatre journals. There is an information bureau for researchers and a playscript Criticism Service operating within the library which is always full of people seeking information on the theatre.

Also, the British Theatre Centre holds an umbrella over the heads of many theatre bodies—the Theatres' Advisory Council, the Association of British Theatre Technicians, the National Council of Theatre for Young People and the British Children's Theatre Association, to mention a few.

The basement of the building acts as a practice theatre for training courses, and plans for 1974 include weekend sessions and summer schools as well as full-time courses in design, stage practicalities, acting and theatre history.



A scene from the National Theatre's *THE FRONT PAGE* with Alan MacNaughtan, Anna Carteret and Denis Quilley.

WEST END DOWN BUT NOT OUT

The economic, power and travel crisis has inevitably affected audiences and shows in the West End. "Audiences are down by 20 to 25 per cent at present" reports John Gale, president of the Society of West End Theatre Managers. However, many shows are still playing to packed houses and opera, ballet and concerts are almost unaffected at Covent Garden, The Coliseum and the Festival Hall.

There is a usual drop of about 10 per cent in audiences in the winter months but one of the main reasons for the increase in the figure is the disruption of train services. Many of the public, relying on public transport, cannot get to the theatres and home again.

FAMILY ROMANCES

Three plays—Ibsen's *GHOSTS*, Chekhov's *THE SEA GULL* and Shakespeare's *HAMLET*, directed by Jonathan Miller under the general title *FAMILY ROMANCES*, are in repertoire at the Greenwich Theatre. One of Greenwich's most talked about seasons, the productions are creating much comment.

Miller has been trying to collect the three plays in a season for some time. His collective title is Freud's phrase, but he says "the link is more than just the mother and son thing. They all have these painful relationships due to the unresolved conflict of an absent father: the dreadful effect of the conflict that both destroys the present and blights the future. There is a sufficiently close relationship between them that the cast are repeating the respective roles through the three. One play illuminates the other."

His company includes Robert Stephens, Irene Worth, Peter Eyre and Nicola Pagett.

Jonathan Miller, formerly one of the "BEYOND THE FRINGE" team, has been directing at the National Theatre. In April his production, marking his first in this field, of Goehr's opera *ARDEN MUST DIE*, opens at Sadler's Wells Theatre. He then returns to the National as associate director for Beaumarchais' *THE MARRIAGE OF FIGARO*, the comedy that has become as equally well known as the Mozart opera.

EVENTS

Plans are under way for Eddie Kulukundis of Knightsbridge Productions to present David Williamson's *DON'S PARTY* in London this summer. Unfortunately, Williamson was unable to accept personally his Evening Standard Drama Award at a presentation luncheon held recently, but he hopes to be in London for the opening of *DON'S PARTY*. Claire Bloom is playing Blanche Dubois, the desperate heroine of *A STREETCAR NAMED DESIRE*, in a production which opened at Brighton in February and moved to London in March. 1974 is the 25th anniversary of the play which starred Vivien Leigh in the screen version.

Miss Bloom, in dishevelled blonde wig with her voice drawn out to a neurotic Southern drawl, is almost unrecognisable as the pure porcelain beauty of *LIMELIGHT* fame.

P.L.

playwrights at newcastle

"I would say that the value of a playwrights' conference like this, and I know this from my experience at Waterford with the O'Neill Centre, is that it enables young writers to gain some experience of what it is like working in the professional theatre—having one's text rehearsed, seen and rejected or accepted by an audience. Countries, like Australia, which don't have enough theatrical enterprise of a non-commercial nature to allow people to experiment very much with the work of new writers, and because of the risk and pressure of financial investment, are different from somewhere like Scandinavia, Germany or France. In these countries there is a lot of experimental theatre and conferences of this nature are probably not necessary because there is an enormous demand for plays so even the young and inexperienced playwright gets a look in.

I think in America, particularly where the investment costs on Broadway and even off-Broadway are so high and the regional theatres are so very restricted in their funds, it is very difficult to break into the professional theatre. So, in a way, these conferences are a substitute for something which exists in other countries—they're a very economical and ingenious substitute and in some ways even better for the playwrights. A playwright in Germany or Scandinavia who gets his play on and it's a failure has a kind of semi-permanent wound to overcome, whereas here it's an experimental situation and if it's not a success you can learn from it without suffering damaging after effects on a career. The way this particular conference was run, I thought, was admirable. The standard of the six plays worked on was high—comparisons are not always good, but generally the plays were better than some of those worked on at Waterford in America.

It really depends on the quality of the people attending; on the quality of the dramaturgs who help the writer from a professional and critical standpoint; on the actors and directors. In Newcastle that was high and the resulting rehearsed readings came out very impressively. I can testify from my getting to know most of the authors concerned that it's made an enormous impact on them—they're different people from when they went to the conference. From that point of view I think the conference would probably have contributed to making at least some of them viable and perhaps important writers."

Martin Esslin talking about the second national playwrights' conference held at Newcastle University from January 20 to February 3.

Head of BBC radio drama, Mr. Esslin, distinguished theatre critic and author, was one of the dramaturgs at the conference, whose role was to work with individual playwrights as their plays were explored and rehearsed by professional actors, and a director over a two week intensive work period.

The plays, which were selected from a large number submitted from all over Australia, were given rehearsed readings during the conference.

Sydney barrister Mervyn Rutherford was the first playwright to undergo the process. His play, *A TRAINING RUN*, is about the isolation of the police in a small country town and the pressures resulting from this. As with all the plays, *A TRAINING RUN* was discussed by critics, dramaturgs and the director following its "performance".

Berwyn Lewis' *THE WORLD AND SOME PEACOCKS*, which underwent many changes before the final reading, concerns the way in which the "world" of an old couple running a corner store is intruded upon by the outside world.

APARTMENT, by Victorian teacher Russell Beedles, is a one-act comedy about aloneness—"starring" a very elegant shop dummy!

West Australian TV journalist, David O'Brien, submitted *PIGS*, a comedy-drama about aggressive game playing within a domestic triangle.



An informal discussion led by playwright Dorothy Hewett and Artistic Director, Peter Collingwood.

WHO MOVED THE WINNING POST?, a witty confrontation between a middle-aged woman and a film director, by Lesma von Sturmer, dancer, choreographer and ballet teacher, also underwent considerable re-writing; part of the intended purpose of the conference.

The sixth play chosen was *THE MAD SCENE* by journalist John Upton which is a zany domestic comedy.

The atmosphere at the conference was relaxed and informal, but at the same time, busy with many opportunities for the playwrights to discuss their works with theatre people who gathered in Newcastle from all over Australia. Everyone was housed at Edwards Hall—a residential college at the University. Chats over breakfast and dinner were often as valuable as the more formal debates which took place during the day.

A day-long debate-seminar session was held on Sunday, January 27. The topics of discussion were "The media of film, TV and radio could not exist without the theatre" and "The greatest obstacle to living Australian drama is the importation of plays from overseas." Needless to say the arguments were lively and thought provoking.

Observers, many of them established or budding playwrights, made up a large number of those attending the conference. They were able to "sit in" on rehearsals and discussions and take part in the debates led by the dramaturgs and directors.

Dr. Arthur Ballet, director of the Office for Advanced Drama Research in Minneapolis, U.S.A., was also a guest at the conference. As a guest speaker in one lunch time session he described his activity in relation to new plays and playwrights.

The ODAR, which receives grants from the Rockefeller Foundation, the National Endowment for Arts and many other funding organisations, reads hundreds of untried manuscripts each year, from which a number are selected and submitted to co-operating theatres for consideration. Dr. Ballet stressed he looks for the potential playwright rather than just at isolated plays, and his aim is to put playwrights into contact with the theatre. His programme is expanding outside the U.S.A.—he already has contact with Canadian playwrights and while attending the conference in Newcastle he was investigating ways in which Australia could be involved in the ODAR scheme.

playwrights at newcastle (cont)

The overseas guests helped to place in a perspective Australia's development in this field in relation to other countries. Martin Esslin, who also worked with ABC radio dramatists while in Australia, talked about the situation in England.



Members of the conference on the steps of Edward's Hall.

"In Britain we have no playwrights' conference although there's a good argument for saying there should be something like it. Indeed, the fact that Stewart Conn was sent by the Scottish Arts Council to attend this conference and John Faulkner, drama director with the Scottish Arts Council, attended the Waterford Conference last year, shows that Scotland wants a similar conference. I very much hope that they succeed in mounting one.

I've been agitating for this with the British Arts Council, of which I am a member of the Drama panel—they're always very interested but it would be very difficult and expensive to mount in England. At least in England there are so many lunch-time theatres and semi-fringe activities in the theatre one can get a play on.

Also in England the mass media acts as a kind of forcing ground for writers, rather like these conferences. In the BBC radio drama department, we work with new authors all the time—we try to discover and foster new authors. We have to. Many of the good authors are taken up by television. We try to teach new authors what they need to know and gradually we make many of them into viable authors. I think we produce about fifty new untried plays each year—so we could say we discover about fifty authors every year. Of course, not all of them make it—but if we only get ten who become regular and important authors we are helping playwrighting. The same is true of TV drama—we have a very adventurous policy in some sectors of BBC TV—the "Play for Today" spot is where controversial subjects can be dealt with and they try hard to produce very contemporary drama with authors commissioned or found. So there is, in fact, in England a good substitute for a conference like this, in the form of fringe activities and the mass media."

The Artistic Director of the conference was actor/director Peter Collingwood who, with Stewart Conn from Scotland and Alan Harvey and Aubrey Mellor, directed the plays. Dramaturgs included critic Katharine Brisbane, playwrights Dorothy Hewett, Robert Lord and Mark O'Connor and other distinguished theatre personalities. The actors, who also had a considerable responsibility in assisting the playwrights developing their texts for the stage, included Lea Denfield, John Hargraves, James H. Bowles, Graham Rouse, Sean Scully and Martin Vaughan—to name but a few.

The conference did not aim to produce complete texts ready for performance, rather it gave the opportunity for

writers to experiment and learn about their craft and particular talent in writing for the theatre.

Lloyd Richards, visiting Artistic Director of the American National Playwrights' Conference and dramaturg at this conference, sums up "The value and importance of the conference was really exemplified this morning in the critics' session. There had been a week of rehearsal that everyone involved—dramaturgs, director, actors and playwright—felt was very difficult, but the work was done, presented and most astutely evaluated—not criticised but evaluated in a very responsible and in depth fashion by intelligent, theatre orientated, knowledgeable people. What was most remarkable about it was the playwright himself, who sat there, and at the end talked about what he had learned. As difficult as it had been for him to learn it, absorb it, accept it, he knew that something very important had happened to him and something that he could utilise in all of the other work that he would ever do. When told that a tape of the discussion was to be made available for him he said he would keep it to play back to himself constantly because contained in it was not just an immediate evaluation, a reaction to the play as performed, but an analysis of his problems as a playwright, pointing out to him potential answers to his difficulties. This to me is the important aspect of a playwrights' conference. It was in effect dealing more with the playwright and his future as a playwright, than with the play itself and its immediate success or failure. That has been indicated to me throughout the conference even further. One young playwright, who has taken to the process like a duck to water, has completely revised and rewritten her play while she's been here. She came with a problem she didn't recognise as a problem—that problem was pointed out to her. After a couple of days she came to me and said how marvellous that all those people in that room were there for her, focused on her, helping her. At times she felt she was taking too much time, holding everyone back, but she was encouraged to do so and was learning from it.



Guests Martin Esslin, Arthur Ballet and Lloyd Richards.

It's very exciting to see theatre itself take the responsibility for the development of a playwright and give that playwright attention, time and the benefit of knowledge. Significantly, she said that all of this had served to affirm for her that she was indeed a playwright. She has gained confidence. In changing the play and its title, she also changed from using her married name to her maiden name—exemplifying to me a desire to take absolute and full individual responsibility for the work she had done.

I guess it all comes down to that simple fact of the affirmation of new and aspiring talents as playwrights, and the attention to that development that theatre itself, as an institution and as individuals within that institution, is taking for the Australian playwright. I affirm it, I acknowledge it, I'm thrilled to be part of it." M.L.

\$25 For the poor audience?

by Maria Kreisler

At long last Australians are being confronted with an event which for a good decade has been the talk of the entire theatre world.

The Arts Council of N.S.W., with substantial help from the Australian Council, has finally achieved its long-fought-for goal of bringing to Australia the Polish Laboratory Theatre headed by Jerzy Grotowski.

The Laboratory is coming with APOCALYPSIS CUM FIGURIS, a work based on the Bible, Dostoevsky, T. S. Eliot and Simone Weil. It is an organic creation of the whole group over a period of years. It will open at St. Mary's Chapter Hall, Sydney, on April 4 and run till mid-May.

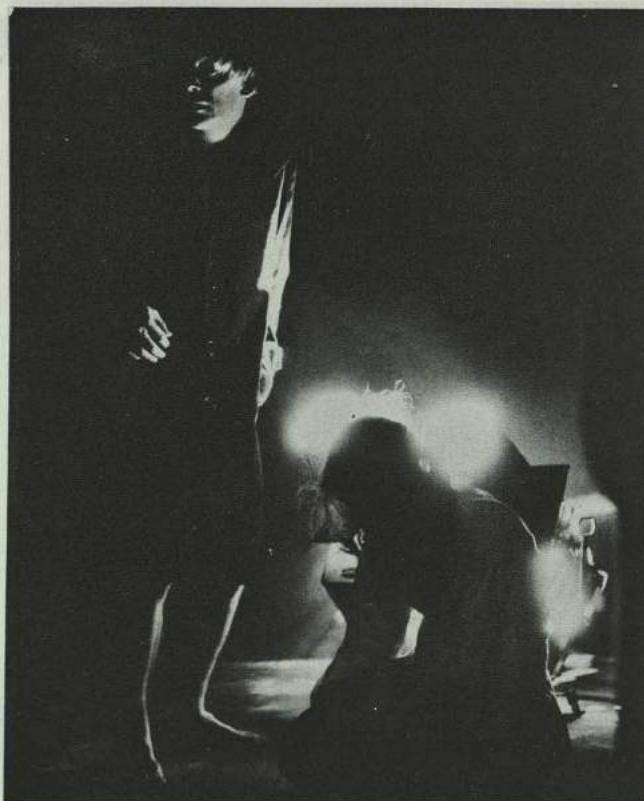
As is usual in cases of overdrawn expectations, the excitement is mixed with fumes of mistrust and ferments of resentment against the prices.

Grotowski's preliminary visit last August, and his lectures in Sydney and Melbourne made the atmosphere, if anything, even thicker. Who is he? A preacher? Enough of those! A charlatan? The Anglo Saxon Cool won't warm to that! An inspired visionary? A Guru? Those whose existence depends on finding a Guru are numerous, but the experience of the American counterparts indicates that they are in for quite a lesson in independence. A master technician? Grotowski himself says that physical training, while necessary, is only a secondary aspect of the group's work (a point often missed by his imitators). An original creator, one of the handful in the history of culture who inject a stream of energy into the tired veins of their fellow travellers?

Anyone really interested must answer these questions for himself. No work of art can be truly known from description and particularly one that stands right out from any familiar convention.

But there are matters of a more mundane nature which can, and should, be clarified beforehand.

The first of these is the price. What makes this "poor" theatre so expensive? There are a number of factors: the costs of travel (eighteen people plus equipment from Poland and back again); the small number of audience (100 or somewhat over per night); the great percentage of students (70 per cent at the majority of the productions) admitted for \$3; and the running cost of four workshops which will be conducted by Grotowski and his colleagues. There is also the adaptation of the Hall for the production. As for the Theatre Laboratory itself, the visit is totally a non-profit one. All it has asked for, and will be given, are



APOCALYPSIS CUM FIGURIS with Ryszard Cieslak (*The Simpleton*) and Elizabeth Albahaca (*Mary Magdalene*) from the Laboratory Theatre.

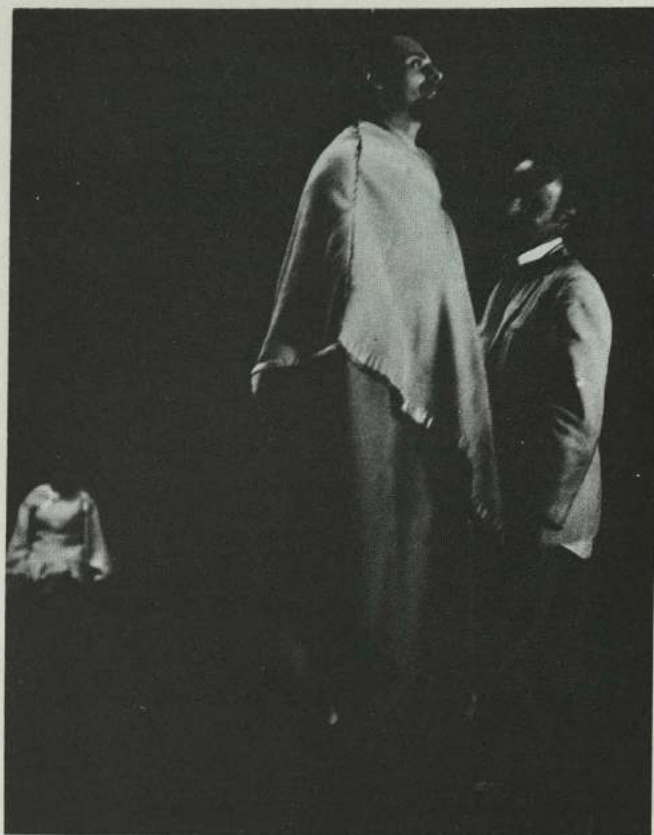
accommodation and modest living expenses for its members—enough to cover meals and occasional cinema visits. The easy access to APOCALYPSIS for students is a point on which Grotowski is most adamant, as he considers the experience he offers will be of most benefit to those who are in the process of searching and questioning, that is, youth. Those young at heart, and the curious from the older generations are most welcome, but the money must come from somewhere. The students don't have it, the Council has given all it could, and the Poles can do no more than to perform without profit.

The members of the Laboratory will choose from among the student audience the participants for the four different workshops which will have the character of what Grotowski calls "meeting".

Thus the APOCALYPSIS CUM FIGURIS combines with the workshops into a complex Research Project transcending the traditional concept of theatre and acting, into para-theatrical experience.

The present form of the Project has evolved recently through experimenting in Poland, and over the last six months in the U.S.A. and France. Australia will be its next testing and developing stage.

Limitations imposed on the number of audience gave rise to accusations of elitism. The answer to this is that the group is not a theatre company but an Institute of Actors Research. The Laboratory Theatre became this in 1965 after it moved to Wroclaw from the little township Opole where it started in 1959. As any organisation of a Scientific Character it requires strictly specified conditions for its experiments. As one Persian reviewer said, "Grotowski's theatre can be compared to a chamber orchestra. To want it to perform the functions of a symphony orchestra would be denying its very *raison d'être*."



APOCALYPSIS CUM FIGURIS with Elizabeth Albahaca (Mary Magdalene), Antoni Jaholkowski (Simon Peter) and Zygmunt Molik (Judas).

The term "poor" is possibly an unfortunate one, Grotowski admits so himself, as it leads to confusion in terms between the cost of research (which is high and the entire responsibility of the Polish Government), and the philosophy underlying Grotowski's experiment. Eric Bentley, renowned theatre critic suggests: "I would call your Poor Theatre 'elemental theatre' to avoid those jokes about poor theatre at \$200 a seat, which is what your tickets were selling for on the black market. Poor Theatre is theatre reduced to its elements, and this is not as an economy in the money sense but as an attempt to discover the necessary by removing anything that might prove superfluous." The physical sculpturing of the theatre area is done with minimum props, basically through the specific audience-actor relationship which is an organic part of the production, and, as such, different for each play. The spectators in this theatre become "silent characters". (e.g. in Marlowe's DR. FAUSTUS the audience was placed at long tables with the actors. In KORDIAN they were sitting on beds as inmates of the madhouse.)

Grotowski's views on audience participation differ, however, from those of the Living Theatre and similar groups. He discovered that a direct assault on the audience is often alienating, whereas the highest emotional involvement may occur when certain distance is maintained. (e.g. in THE CONSTANT PRINCE the audience looked down into the pit rather like watching a surgical operation.)

The simplicity of the theatrical apparatus is contrasted with the incredible intensity and meticulousness of the actors' work. The actors are not tools but creators in the fullest sense of the word. To quote the programme: "APOCALYPSIS CUM FIGURIS evolved from acting exercises and improvisations. When needed, words were improvised.

\$25
For the
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audience?
(cont.)

The final stages of rehearsals were spent looking for the verbal matter that was needed to replace the improvised lines and the quotations which had been used as stop gaps."

The APOCALYPSIS had 400 rehearsals which by no means made it a finished product by the time of its first contact with the public. The Laboratory's productions exist rather like living creatures, developing through their daily contact with the audiences of the world. When the growth has reached its limit, they are considered to be dead—remembered but never to be revived. The APOCALYPSIS has been maturing since 1968 and is still vigorously alive. Theatre laboratory is considered by many the most avant-garde in the world, but Ludvik Flaszen, its co-founder and literary adviser, calls it naughtily an "arriere-garde", because of its interest in the classics of the past as the source of mythology of modern culture. The present reality becomes a touch-stone for the classical values, and the experiment consists of finding out what is left after the shock of confrontation.

The classics are brutally derided and profaned, their heroes abused and mutilated. But paradoxically this ultimate violation and derision of our most sacred and most betrayed cultural archetypes somehow results in the discovery and vindication of that which is indestructible, to the apotheosis of essence, which, inconceivably, has transcended the ovens of Auschwitz and the whole crazy apocalypse of the 20th Century. (It has transcended first and foremost the foolish and abject, the crassly materialistic and haughtily romantic, the criminal and saintly, Polish history.)

This is not the theatre for those who seek escape, but to those who might suspect that it is one for masochists, I can quote from Eric Bentley's letter to Grotowski: "during this show, APOCALYPSIS, something happened to me, I put this personally because it was something very personal that happened. About half way through the play I had a quite specific illumination. A message came to me—from nowhere as they say—about my private life and self. This message must stay private to be true to itself, but the fact that it arrived has public relevance, I think, and I should publicly add that I don't recall this sort of thing happening to me in the theatre before..."

He also says: "There is a question in my mind whether your work is dramatic. It's certainly lyric. You're a poet. And, as I say, it's theatrical, so it's poetry of the theatre..." Maria Kreisler is a Tutor in Drama at the University of New South Wales.

MELBOURNE THEATRE SCENE

by BARRY BALMER

THE TRAVELLER RETURNS

As I stepped off the Qantas 747 after YALTA YALTA, the Yugoslavian musical about the famous World War II conference; BAAL by Bertolt Brecht at the Zurich Schauspielhaus; YERMA by Garcia Lorca on the Paralelo in Barcelona; Alberto Lorca and his newly formed BALLET ESPAGNOL ANTOLOGIA and a varied itinerary of plays, ballets, and opera in 7 countries in 5 weeks, I thought back to returning moments after previous overseas trips. In those days I used to say to myself "Well, here I am back in Hickville", theatrically speaking, but times have changed. In Melbourne the theatre scene has been activity plus.

Season 21 presented by the Melbourne Theatre Company at Russell Street and St. Martin's Theatres is very exciting. It includes John Sumner's production of THE REMOVALISTS by David Williamson, THE IMPORTANCE OF BEING EARNEST by Oscar Wilde, THE SEA by Edward Bond, the Nimrod Theatre production of A HARD GOD by Peter Kenna, directed by John Bell, PERICLES by William Shakespeare, and the Tennessee Williams evergreen CAT ON A HOT TIN ROOF.

New Zealand born actor, Jonathan Hardy makes his directorial debut with the Melbourne Theatre Company in the Wilde comedy THE IMPORTANCE OF BEING EARNEST, which reintroduces Lyndell Rowe to Melbourne audiences after her overseas successes.

PIPPIN . . . NEW J.C.W./AZTEC SERVICES MUSICAL

PIPPIN, the Broadway musical hit has opened at Her Majesty's Theatre. In a cameo role Jenny Howard almost steals the show, though undoubtedly Johnny Farnham and Colleen Hewitt are the box office attractions. Ronnie Arnold, Nancye Hayes and David Ravenswood are others in a topnotch cast directed by Sammy Bayes, who originally created GODSPELL for Australia.

AD LIB COMEDY

BIG BAD MOUSE, an ad lib comedy starring Jimmy Edwards and Eric Sykes has opened at the Comedy Theatre.

It has enjoyed considerable success in London's West End. No wonder, with that moustache and the angular eccentric at the helm.

NEW STAR



Freddie Carpenter, director of CHARLIE GIRL for J.C.W. and NO, NO NANETTE in Australia, and Danny La Rue's new revue at the Prince of Wales Theatre in London, was in Melbourne for 2 weeks recently making initial plans for the next J.C.W. musical production IRENE. Flying back to England he met his star Julie Anthony in Hong Kong where she was performing at the Hilton Hotel,

and was enchanted by her talent, beauty and vivacious personality.

PRAM FACTORY FARE

The Pram Factory has been presenting an exciting new rock musical AFRICA and THE ARCHITECT AND THE EMPEROR OF ASSYRIA.

Lindsay Smith's production and the acting of Max Gillies and Jon Hawkes have been widely praised.

Vividly depicting the sexual perversions and deviations of two men on a desert island, this play by Spanish playwright and novelist Arrabel has been appreciated by the public as a telling piece of theatre rather than a topic of controversy.

FEMALE ENTREPRENEUR



Jennifer Ham is one of Australia's few female entrepreneurs.

Lately she has been presenting Roy Orbison on a nationwide tour.

Jennifer is an ex fashion model, I.M.T. TV barrel girl, and her public relations firm handled such clients as Worth Hosiery, Aztec Services, Dendy Theatre, Brighton and the Chevron Hotel.

Last year she closed her PR business and spent some time overseas doing the jetset scene on the continent and living in a London duplex pad.

Since her return to Australia, as well as her entrepreneurial activities, she has been writing a weekly column for the SUNDAY OBSERVER.

A mixture of social chit chat, controversy, and personal etchings from a woman's point of view.

Jennifer is a Melbourne identity. She knows all the right people in the right places . . . tete a tete's with Tom Jones . . . Stirling Moss . . . the Ian Rices or the Prime Minister with equal ease and aplomb.

During 1974 Jennifer has plans to present a new type of concert attraction on our local stages.

She is negotiating to bring to Australia people who are legends in their own time in theatre, music, and literature.

REPLACEMENT

Taina Gielgud replaced Lucette Aldous as the Princess in the Australian Ballet season at the Princess Theatre, when Lucette was suddenly confined to hospital.

Taina is a soloist with the Festival Ballet, niece of Sir John Gielgud, and her great-aunt was the legendary Ellen Terry.

WOMAN PLAYWRIGHT DISCOVERY

ANNIE STOREY by Jill Dwyer, a lyrical study of Australian country life, enjoyed a successful season at St. Martin's Theatre with the Melbourne Theatre Company.

A story of an Australian pioneer woman, it holds great promise for Jill Dwyer's future on the Australian playwriting horizon.

a hard god



Peter Kenna, author of *A HARD GOD*

"It is not a startler like *THE LEGEND OF KING O'MALLEY* was or *THE REMOVALISTS*; but it carries the theatre in the same direction and adds to it the new element of maturity." So Katharine Brisbane wrote (*The Australian*, 27/8/73) about Peter Kenna's play *A HARD GOD* when it premiered at Nimrod Theatre in August, 1973. The production is to be toured to Melbourne and Brisbane this year under the auspices of the Australian Elizabethan Theatre Trust.

Its impact on Sydney theatre audiences and critics was significant and lasting—many regard it as one of the most important and relevant pieces of Australian writing to emerge in the 70's boom of playwriting.

A profoundly moving play, *A HARD GOD* shows us the Irish-Catholic Cassidy family living in Sydney's western suburbs just after the war.

Central to the family and the play are the middle-aged Aggie and Dan Cassidy who take into their home the problems and dreams of Dan's two brothers—Martin and Paddy.

We learn that Martin and Paddy, during the Depression when Aggie and Dan were in dire need, gave little assistance, yet now the brothers, themselves in need, can turn to the ever-generous Dan and receive strength and help to sustain them through difficult family problems.

Martin, an anti-communist agitator and some time poet, prefers his brother's home to his own where his wife, Monica, spends most of her time at mass or praying for lost souls. Paddy, a weak, defenceless man, who allows his wife to gain possession of the family finances, and then drink and gamble them away, turns to Dan without regard for Dan's own problems.

Dan, in ill health and obviously failing, is supported and



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comforted by Aggie—strong, devoted and the main-stay of the family.

Through the course of the play, Aggie more and more bears the burden of a "hard god" as she experiences the anguish and despair of being ultimately alone.

Compassion and humour in Mr. Kenna's writing of the character of Aggie has created a memorable role to be cherished in the Australian theatre for a long time to come. Alongside the picture of the adults attempting to cope with the effect of the passage of time on their lives, there is the story of sixteen year old Joe Cassidy and his relationship with his friend Jack Shannon. Struggling to understand and come to terms with their need for each other, the boys are confronted with religious guilt, pain and misconceptions based on superstition which result in unhappiness and loneliness not unlike that of their elders.

Yet there is no bitterness or anger in Kenna's writing—his strength and impact lie in his compassion for the people he writes about and the mingling of tragedy with warm humour and witty reminiscences and anecdotes.

Sydney born, Peter Kenna has been involved with the theatre since the age of ten. In the 1950's he was a radio actor in such long running serials as *PORTIA FACES LIFE* and *LIFE CAN BE BEAUTIFUL*. He acted with the Trust Players in the late 50's and recently appeared in *DIM-BOOLA* at Bonaparte's Theatre Restaurant.

In 1959 his third play, *THE SLAUGHTER OF ST. THERESA'S DAY* won the General Motors-Holden national playwright's competition and was performed at the Elizabethan Theatre, bringing him public acknowledgement as a playwright. It was the revival of *SLAUGHTER* at the Community Theatre in 1972, with Gloria Dawn as Oola, which prompted him to write *A HARD GOD* with Miss

Dawn in mind for the character of Aggie.

Mr. Kenna's other plays include *TALK TO THE MOON*; *MURIEL'S VIRTUES* and *LISTEN CLOSELY*. In 1973 he completed *A HARD GOD*, intended as the first play in a trilogy about the Cassidy family, and also received a Commonwealth Literature Board grant which has enabled him to concentrate on his writing.

The Nimrod Theatre production of *A HARD GOD*, sensitively directed by John Bell, "stars" (there is no other word as appropriate) the inimitable Gloria Dawn as Aggie. In an unforgettable performance, Miss Dawn has intense sympathy and understanding for the long-suffering wife, sister-in-law, and mother encompassed in Aggie. She is strongly supported by Graham Rouse and Gerry Duggan as Dan and Martin. The young boys, vividly portrayed by Tony Sheldon (Joe) and Andrew Sharp (Jack) contribute an overwhelming intensity to this portrayal of post war family life in Australia.

The production is set on two levels, physically and thematically, which are brought together and literally embraced by Aggie at the end of the play.

Designed by Larry Eastwood, Nimrod's set realistically conveys the shabbiness and closeness of the Cassidy home—the cosy stove, the old sofa and the dim lights.

It is difficult to be objective about a play which makes as profound and moving a statement about our way of life as *A HARD GOD*. It is a significant play—both in the development of its playwright and in the future and style of Australian playwriting in general. Most significantly, it is an absorbing piece of theatre.

A HARD GOD will be presented in Brisbane April 28-May 11 and in association with the Melbourne Theatre Company, in Melbourne May 13-June 29.



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- 1 Joe (Tony Sheldon) and Jack (Andrew Sharp) battling to understand each other.
- 2 Family portrait—the Cassidy family and Jack Shannon.
- 3 Aggie and Dan recall an amusing incident told by Paddy (Frank Gallacher)
- 4 Martin (Gerry Duggan) tells Dan his problems and dreams.
- 5 Aggie (Gloria Dawn) and Dan (Graham Rouse) in a tense moment in Nimrod's *A HARD GOD*.



4



5

The Leeds Playhouse Theatre-in-education team

by Max Wearing

Theatre-in-education in England has the public image of something new, avant garde, radical and exciting. The "education" in its title has taken nothing from the lustre of the "theatre". If anything, it is thought to be more live than general theatre in the community.

In a BBC documentary last year, Naseem Khan depicts it as the very spearhead of theatrical activity in Britain.

"There are 33 subsidised theatres in the West End," she complains. "Fourteen of them are staging musicals and revues. Ten are offering thrillers and farces. The log time of long runs of mediocre plays doesn't leave much more for people who want to bring in something more adventurous and with more quality." Thus dismissing the moribund London commercial scene, she exalts the ideals of the underground and fringe theatre of five years ago: its desire to move out of a purely literary framework, to incorporate other media such as movement, dance, music and film; its urge to move out of the conventional theatre buildings, to involve the audience—above all to offer a product that isn't a finished package, that leaves room for the audience to add an extra dimension. "But," she laments, "look at the underground scene now: groups broken up, others talking more and more to a small elite audience. Is it dead, or has the fringe theatre quietly changed its name . . . to theatre-in-education?"

Theatre-in-education was not spawned by the fringe, but it was certainly spurred on by it; and nowhere in Britain is it lustier, livelier, more dedicated, controversial or exciting than it is in industrial Yorkshire.

The Leeds team **has** to be radical. Attached to the subsidised Leeds Playhouse, apparently dedicated at present to Peter Brooks' concept of dead theatre, the team could never be accused (as TIE teams attached to other theatres sometimes have been) of diverting Arts Council funds for youth activities into adult theatre, of being a training ground for young and inexperienced actors aspiring towards larger parts in the principal company. The six members of the team already have considerable theatrical experience behind them—actor training and tertiary education into the bargain. Their average age is nearly thirty, and not one of them would willingly change places with even the most successful members of the city's adult theatre company to which they are attached. Its nominal leader is Roger Chapman. I say "nominal leader" because Roger's first principle in running a theatre-in-education group is that every decision is made by the group as a whole, and this means **every** decision—the percentage of their grant allotted to each member's salary, the theme of their next production, the minutest detail of its performance. Their methods of production are those of group theatre—not group theatre in the sense of living in a commune together and doing performances about their private lives, but "group" more in the sense depicted by Brian Clark in his book entitled **GROUP THEATRE**. The members of the group all seem to lead fairly conventional lives away from their work, and keep their private lives strictly apart.

Roger believes that if theatre is really going to work, then it has to have a level of commitment from every person who takes part in it, and that you cannot get a real level of commitment in a venture of this kind unless everybody has been involved in every decision concerned with it. This attitude obviously works. Nowhere outside the Royal Shakespeare Company have I seen such outstanding team work in performance—team work which is all the more remarkable when one considers that the group eschews the concept of "the repeated performance". All their work is done along semi-improvised lines. Dialogue is rarely memorised. The responsibility of the actor is seen not in terms of memorising lines or meticulously repeating a piece of business in a pre-determined tempo, but in terms of being able to respond to children and fellow actors in whatever situation emerges.

While the team is very sensible of its responsibility to the children in this audience sense, it does not make claims about concerning itself with teachers' responsibility for the child's

development—except insofar as it presents views which are carefully and conscientiously worked out, views which they believe in and hope the children will find worthy of their attention.

The team certainly does not regard itself as itinerant drama teachers. Sceptical about much of what takes place under the name of drama-in-education, Roger Chapman declares, "As far as I'm concerned, there's only one thing, and that's theatre. I'm about doing shows. The Arts Council would say there is a major distinction between performing before and performing with children. I would vehemently oppose this view."

"I see theatre as a false world which I create to pursue my own ends, and my main ends at present relate to the group which I run and the political, moral, and educational beliefs of that group. We seek to transmit our own beliefs and ideas about the quality and nature of living as we know it."

The members of the group find that they are pretty much in agreement in their principal ideas about education, morals and politics. This has come about partly because they have worked together and thrashed out their ideas over a long period, and partly because of the way in which the group has formed. There is never any need to advertise a vacancy in the group. Actor/teachers from all over the country are intensely interested in the group's work and there is a long waiting list of such people whose ideas and aspirations would be compatible with those of the group as it already exists.

According to Roger, "There is a growing feeling amongst thinking actors that this area of work is the most satisfying to be in, so we're getting very high quality performers interested in the field. Up till now they've been total puppets of managements, often very reactionary managements who are fighting a defensive policy of trying to keep theatres open rather than having any constructive objectives; and theatre-in-education gives you a chance to use all the skills you want without being inhibited by the worst theatrical pressures—concern about what part you're going to play next week, and all the rest of the hideous theatre career structure. More and more actors are feeling that the provincial actor's contract is the last contract of slavery in the twentieth century. You sign at a weekly wage to play as cast—that is, to do whatever play the management chooses, to do whatever part it chooses, to put over any ideas it wishes. You can be dismissed at 14 or 28 days' notice as it wishes. Then you work a 60 or 70 hour week at wages which are well below the national average, in some cases below a living wage."

"Such actors are saying that the entertainment industry has an enormous responsibility, and that we've really got to face up to it. We provide the stuff, and we've really got to be able to be much stronger in saying 'no' to nonsense and 'no' to badly thought out work. You've got to want to say something, and in that need to say something and to communicate it, lies the real art of the theatre."

"To take even a classic and say 'This is art and I'll do it' isn't art as far as I'm concerned; it's something dead, sterile. Art is something living and vibrant which connects the artist and the spectator. I want to say something socially, and as I set about saying it I believe I'm creating an art form."

The group obviously has no shortage of things they want to say, and they are prepared to say it to all age groups. Their topics have included life in monasteries, work in woollen mills, conditions in modern prisons, the problems of migrants, and the distress felt by sufferers of mental illness.

Before embarking on a full touring schedule with a new program the team usually presents a late-night performance of it in the Leeds Playhouse. Little or no advertising other than word of mouth and some personal invitations seems necessary in order to fill the house even for a performance which begins as late as 11 p.m. The audience of a late-night preview of the prison show which I attended was made up of city notables, academics, headmasters and teachers, actors, university students and others



Students in discussion with a member of the Leeds team.

who all seemed perfectly prepared to sit on the floor, sing, join in improvisations or participate in any way the actors asked, just as the school children would later. Needless to say these programs often spark off a storm of controversy. There were those who resented the depiction of ways in which modern prisons tend to dehumanise prisoners, bringing about their deterioration rather than improvement. It is probably in the nature of theatrical presentation that it cannot easily present more than one or two viewpoints of a controversial issue. The team's work is often accused of bias. Nevertheless, no school is obliged to take any of the programs: the team waits for invitations from the schools, and is always booked months in advance. Although their programs may well be accused of bias at times, their social criticism follows the examples of the great masters of didactic theatre in seldom using dogmatic statement, more frequently relying on the searching question. As one watches the Leeds team in action it is very easy to think of Brecht.

Roger describes the group's methods of preparing a program of this kind as follows: "What we normally do is start with a topic we want to say something about. We research it—that's our first job. Then we all put forward what we feel about our research. Then we say, 'What kind of a line can we take on this?' In the migrant program, for instance, we research all the facts and figures about migrants in the city. We go and ask the heads of the big immigrants' schools what the main problems are. We go to York University to find out how language is best taught to these people in the ordinary formal situation. When we have put all our facts down we say, 'Right. What we've got to sort out is the structure.' In this instance it comprises three visits of so many periods in which we're going to try and get various points over. Then we come to the method—and this is where we stick. What methods are we going to use to best put these ideas over? Now, normally, the method is the story of theatre. We've got to link something together in a dramatic context. It's got to be something they can all understand, and it's got to have all the opportunities in it for us to say what we're going to say."

Not all of the Leeds TIE programs have been so directly related to immediate social problems, though even their program on spinning and weaving in late eighteenth century Yorkshire had socio-political overtones for those wanting to find them. I saw this program presented to a class of 30 nine-year-olds in a country school on the outskirts of Leeds.

Five team-members delivered themselves and their props in the Playhouse van. The group met the children in their usual classroom and asked them to rearrange their desks in pairs with six children around each of the five pairs of desks. The actors donned costumes approximating the village dress of the period, and each sat with a group of children, opened a folder containing such items as a map of an eighteenth century village near a bridge across a river, photographs of spinning-wheels and looms, a list of prices for wool, meat, bread and other household items, a card with samples of wool at various stages from raw to spun. They then began a very efficient group-teaching session in which they imparted the basic information about life in such a village. They taught through mime the principal occupational skills in their industry—scouring, rinsing, drying, combing, carding, dyeing, teasing and so on. The pace was busy, the children very actively engrossed. The actors urged the children to learn through their senses. "Feel the wool before and after it has been scoured. Doesn't it smell different now?" This instruction session was thorough. Everything was recapitulated by questioning and by repeating the whole range of occupational mimes.

Then the children were divided into groups each with a family name and a special part to play in the industrial process. The actors announced themselves according to the names and occupations of characters they were to play in a story. "I am a Farmer." "I am a Farmer's wife." "I am Mr. Reid. I buy and sell cloth all over the country... I am very rich." They then led the children to different parts of the school playground and recreation hall to begin their tasks as villagers. "All the Fullarby family please come with me to the village." "The Farmers and Masons come with me. We're going to work at moorside." The groups are approached in turn by an itinerant weaver looking for a job. Finally he is employed by the merchant, Mr. Reid. Reid calls a meeting of the villagers to discuss a plan to streamline the industry so as to keep wool prices continually high. "We'll save time by changing the system. You don't have to take a day off for marketing. I do all the collecting and transporting—to ensure against robbery by the highwaymen." The unemployed weaver, Singleton, is engaged as journeyman to carry out this task. The groups return to their working areas; but as the new system gets under way, there is a serious dispute. One group is bartering scoured wool in exchange for woven cloth from another group. Both groups are outraged because the bundles of produce delivered to them by the journeyman are of very inferior quality. There is almost violent conflict between the groups concerned. Then suspicion falls on Singleton, who is now rumoured to be a highwayman. Several clues suggest his guilt. There is a code message which the children have fun in finding the key to. Finally, in a surprise ending to this enacted story, the real villain is found to be the merchant, Reid. Singleton is not merely cleared. He becomes the hero. It is discovered that he is a detective who has all the while been collecting evidence against this big-business, arch-exploiter of the poor. Finally there is an arrest amidst cheers and celebrations. The actors go off with their "prisoner" and their props. It is almost time for the children to have recess.

In the course of the morning they have engaged in a great deal of satisfying activity, they have had the pleasure of helping to enact a story under the leadership of the actors, and they have learned a great deal about life and industry in an eighteenth century village in their own locality.

I have chosen this program to outline in brief because it represents the team's work for primary children. The full script of a program for senior secondary school students has been published under the title of SNAP OUT OF IT by Methuen in their Young Drama series. The script is introduced by Leeds University lecturer, Brian Wilks. The program falls into two parts; the first satirizing conventional attitudes towards mental illness in music-hall style, the second conducts the audience in a participation sequence to explore the subject through enactment. It has undoubtedly been the best received of the group's programs to date. Adult and school audiences have invariably accepted it with unstinting enthusiasm. This success with such delicate and controversial material is possibly the best indicator of the enthusiasm, skill, dedication and integrity of its author-performers.

The theatre-in-education movement is indeed a most interesting development both in theatre and in education. The TIE team from the Belgrade Theatre, Coventry, initiated the movement in 1965. Last year it was given a demonstration tour of the United States. Roger Chapman was a member of the original Belgrade team, and has been leader of the Leeds team since its foundation in 1970. The Leeds group is currently considered to be doing the best work in the field of theatre-in-education in the U.K. One wonders where its next development will lead it. Roger Chapman says, "I think we've got to the point now where we should be taking more risks, we ought to be gambling more."

One point he is most emphatic about: "As far as I'm concerned the strength of our TIE team lies in the fact that it is theatre based and works in the local authority from the outside. It therefore brings a stimulus that is more challenging to an education system than if the education system itself provides it. Once you find yourself working with an L.E.A. with all the red tape that that involves, you find that you are muted."

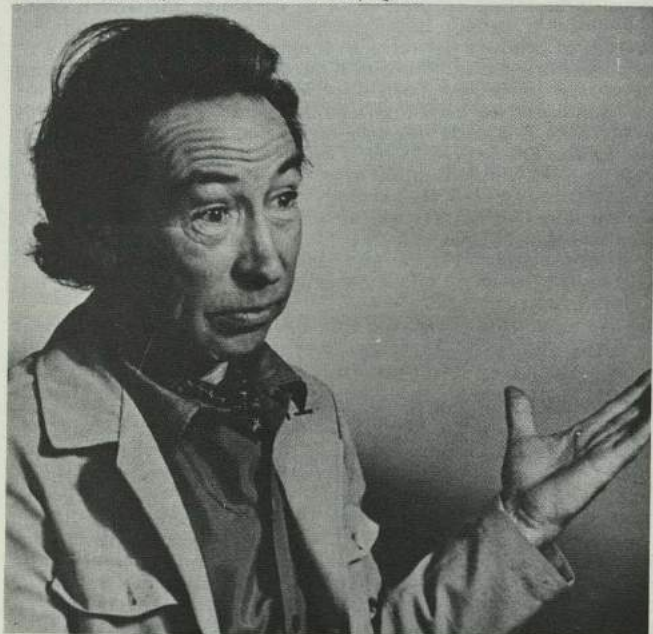
No doubt some L.E.A.'s think he should be muted. I can't help wondering what sort of a reception he would get from Education Departments in Australia. If the Australian Council for the Arts is ever interested in bringing a sample of British theatre-in-education for a tour, it could hardly choose a better group. Then we might all be able to gauge the response.

Max Wearing is a lecturer in Drama at the Adelaide College of Advanced Education.

the Theatre of influence

by Peter Sutherland

Joe MacColum, Associate Director, QTC.



1,111 performances in one year—what is it? A TV cigarette commercial, the ABC News? Neither of these, merely the record of the Queensland Theatre Company (QTC for short) between 1st July, 1972, and 30th June, 1973. Another oddity: in the world of English-speaking theatre one and a half to two percent is generally regarded as a fair proportion of the population expected to attend performances. Now the population of Queensland is 1,909,800. If the figures are correct, one and a half percent of this is 28,647; but in the same period mentioned above, 246,314 people saw a QTC performance and that's a ridiculous twelve point nine percent of the population! So what does that make Queensland, a theatre paradise? Not by any means, but it does make it a most exciting place in Australia in which to be involved in the theatre scene. The high percentage is largely accounted for by the QTC Schools Companies under the direction of Murray Foy, the Education Officer. Three such companies, one for Secondary Schools, two for primary, between them play fifty-six weeks each year. Most Queensland children see at least one QTC programme, specially prepared for them, in the year. However, 84,172 adults saw the twelve shows presented by the QTC in Brisbane in the 1973 period. In the

1972 period the number was 66,355. The population of Brisbane is 867,748, if you care to work out that percentage attendance.

1974 is the fifth year of the QTC, set up by an Act of Parliament in 1970. (One of its very early customers was the Queen, who attended a performance of *A RUM DO!*, the first play of that year). In four years it has grown from a four-plays-a-year activity to, in 1973, a programme of nine plays at the SGIO Theatre in Brisbane, three Australian plays at La Boite, a Theatre-in-the-Round in the city, two State tours covering seventy-five centres and over 8,810 miles, one interstate tour and three schools companies. In the Training field it has held a Theatre Experience Week and a Theatre Techniques Week for secondary school children; a Theatre and Opera Laboratory for two weeks in Townsville (in collaboration with the Queensland Opera Company); eleven workshops with Little Theatres, school groups and teachers groups, and the QOC; and a programme of lectures at the University of Queensland, Teachers Colleges and the Queensland Conservatorium of Music.

Its associated activities include assistance with the founding of Playlab to present readings of the works of Queensland playwrights; Cathedral performances and services; street processions, etc. Over this period the Company has, for varying lengths of time, employed seventy-six actors and actresses, two set designers, two lighting designers, five directors, three musical directors and ten musicians; of these ninety-eight people, sixty-three were Queenslanders.

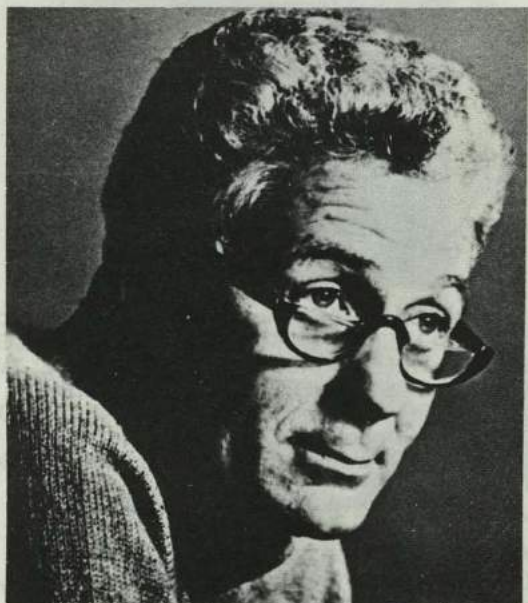
The QTC is the first ever indigenous professional theatre company in Queensland. Now this, exciting as it is, poses specific problems not to be found in areas where theatres and the theatre-going habit have for a long time been part of the social and community scene. It is not simply a matter of building up a theatre-going population to keep the box-office healthy, it goes deeper than that.

It is not unknown for our touring companies to reach a town where there is no living memory of live theatre and in very many areas theatre is still a rare event. This is not only a matter of long distances, remoteness, dust, mud and potted roads, it can be a state of mind. A community which has existed for a long time without theatre won't necessarily shout with joy at the prospect of seeing a play; it may equally wonder what's the value of a theatrical performance, especially a "serious" one. Since the QTC is financed by State as well as Federal monies, it can easily be queried why public monies should be spent on such "frivolity", while roads, schools and hospitals have to be built and provision made for protection against drought and flood, not to mention the plight of the Aborigines. The QTC does all its touring in collaboration with the Queensland Arts Council and the work of the Council "in the field" is of immense help in the task of having theatre accepted as an important element in the corporate health of the community. But the task of theatre in such a situation is widened considerably—it almost has to teach people a new language, certainly a new set of values. It must study carefully the population which it has to serve. "Giving them what they want" is not the answer, as the following facts show:

Of the plays produced in 1973, the most popular with adults was *YOU'RE A GOOD MAN CHARLIE BROWN*, the least popular *THE RULING CLASS*; for youth, the most popular was *JUNO AND THE PAYCOCK*, the least *TWELFTH NIGHT*.

Sprung from the same grass-roots situation is the problem of Queenslanders wishing to make a career of professional acting. Until the foundation of the QTC there was no alternative but to go interstate for professional training. This has not changed so far as basic training is concerned, as the QTC is not equipped to provide this. However, for those actors who have already acquired sufficient training

to enable them to make a living by their acting, the QTC is able to provide the opportunity of continuity of development by its In-Service Training Scheme. In this regard it has already found the way to give a considerable impetus to theatre, not only in Queensland but in the whole of Australia. It does this by giving the actor two things; economic security by way of a guaranteed continuity of work and, secondly, artistic security, by providing him with an atmosphere of work in which he is not only encouraged, but expected to explore his artistic potential to the full. The QTC has seen ample evidence of the enthusiasm with which many of our actors seize upon such an opportunity and make fullest use of it. Artists who have worked for at least a couple of years with the Company are already helping to widen the field of



Alan Edwards, Artistic Director, QTC.

dramatic activity in Queensland, setting up their own theatre groups, working with other companies and going interstate. There they not only compete on an equal level with the actors of other states, but stand out prominently in such company. The influence of the QTC is already easily discernible in shaping the future of Australian theatre.

Its directorate places the Company in a unique position in this aspect. Alan Edwards, the first and present Director of the QTC, has had long association in England with theatre companies and personnel who were building the post-war structure of English theatre, as well as with laboratories of drama which sought to widen the theatrical experience, first for the performer and, through him, for the audience. Ten years ago he came to Australia and played a large part in the development of so many of the now foremost younger actors and actresses in the country by being responsible for the acting courses at the National Institute of Dramatic Art. It was there he met Joe MacColum, then head of the Speech Department at NIDA and now Associate Director of the QTC. Both of them accept a responsibility for the future of theatre, as well as for the now time. They regard the actor not as a commodity, but as an artist for whom they have a responsibility and who himself has a responsibility, first to himself, then to his audience, to "be the most he can be", to continue throughout his lifetime to explore and extend his artistic talent. An interesting indication of the growing success of the QTC in finding acceptance within the community and

thereby gathering new audiences is the high proportion of young people to be seen at its Brisbane performances. The low price structure helps to make this possible—anybody under the age of twenty-six can get in for \$1.50 (the "student rush", fifteen minutes before any performance is sometimes worth seeing!) Again, "dressing up" for a show at the QTC is more a matter of kaftans and sandals than dickies. At the other end of the age scale subscribing pensioners pay as little as 75 cents a performance. The most consistently packed performances are those at 10.30 a.m. on Wednesday mornings when the Mums get their \$1.50 worth. This idea of a morning performance is a unique feature of the QTC's service to the public.

Of course, the musicals pack 'em in and the "serious" plays have some empty seats, but there are signs that the consistent work of the past few years is paying off: the box-office record was broken in '73 by the production of *PYGMALION*, **not** *MY FAIR LADY*! Other indications that Brisbane is increasingly accepting the QTC may be gleaned from two recent innovations—the launching of the subscription scheme which met with a warm response and the number of business firms and industries booking theatre boxes (there are seven of them) on a yearly basis for use by their clients, directors, guests, etc. The latter may be a portent to greater patronage by business and industry of the professional theatre.

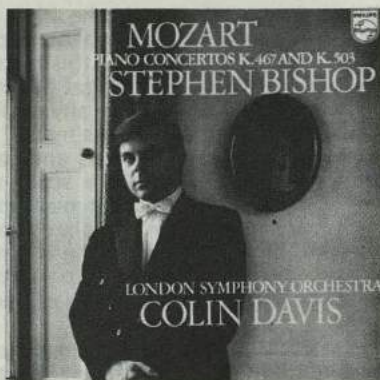
The Company presents a wide spectrum of plays during the year. In 1973 these were the musical *EXPRESSO BONGO* (Mankowitz); *JUNO AND THE PAYCOCK* (O'Casey); *THE NATIONAL HEALTH* (Nichols); *PYGMALION* (Shaw); *THE IMAGINARY INVALID* (Moliere); *OLD TIMES* (Pinter); *GAMMA RAYS* (Zindel); *SUDDENLY AT HOME* (Durbidge); the pantomime *ALADDIN* (Metcalf), plus three Australian plays: *PRESIDENT WILSON IN PARIS* (Blair); *WHITE WITH WIRE WHEELS* (Hibberd); and a double bill of *THE CHOCOLATE FROG* and *THE OLD FAMILIAR JUICE* (McNeil).

The 1974 plays are: the musical *MANDRAKE* (Machiavelli/Alfreds); *DEATH OF A SALESMAN* (Miller); *GODSPELL* (Schwartz); *THE RIVALS* (Sheridan); *THE PHILANTHROPIST* (Hampton); *SUMMER OF THE 17TH DOLL* (Lawler); *PRESENT LAUGHTER* (Coward). The eighth play will be chosen by the public from a short list and the ninth will be the Christmas Show.

Further extension of the Company's work in '74 will include the enlargement of the territory covered by the primary schools touring company which has already traversed Cape York Peninsula and Thursday Island. The Torres Straits Islands and Daru in Papua are also on the touring map, with sights being set on Arnhem Land in the future. The success of the Theatre and Opera Workshop in '73 leads to an Actor/Playwright Workshop this year with an Actor/Musician Workshop on the planning board. The extension of the Company's in-training activities will continue with 1975 set as the target year for the scheme's full implementation.

It's a heady atmosphere in the sub-tropical State where quick growth is part of the nature of things. But speed of growth is not an end in itself, the quality of the fruit of that growing is more important. Its dedication to the artistic growth of its actors places the QTC in a unique position in the Australian theatre scene. It could well be the fountainhead of a flow of a new style of dramatic talent in this country, in the tradition of the Abbey, MXAT, the Group and Theatre Libre—the Theatre of which Queensland may well be proud and to which the rest of Australian Theatre may be thankful—The Theatre of Influence, creating new thoughts in an old scene.

Peter Sutherland joined the Queensland Theatre Company in November, 1973 as a trainee administrator. This traineeship was made possible by a grant from the Australian Council.



MOZART—Piano Concerto in C, K.467; Piano Concerto in C, K.503. STEPHEN BISHOP, piano and the LONDON SYMPHONY ORCHESTRA conducted by COLIN DAVIS. Stephen Bishop is one of today's most gifted young pianists of international standing, whose performance of Mozart's two piano concertos is as richly varied as the pieces themselves. Philips 6500431. Retail \$6.20.



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APOLOGIES! for the incorrect price listing for Polyphon records in the December Trust News.

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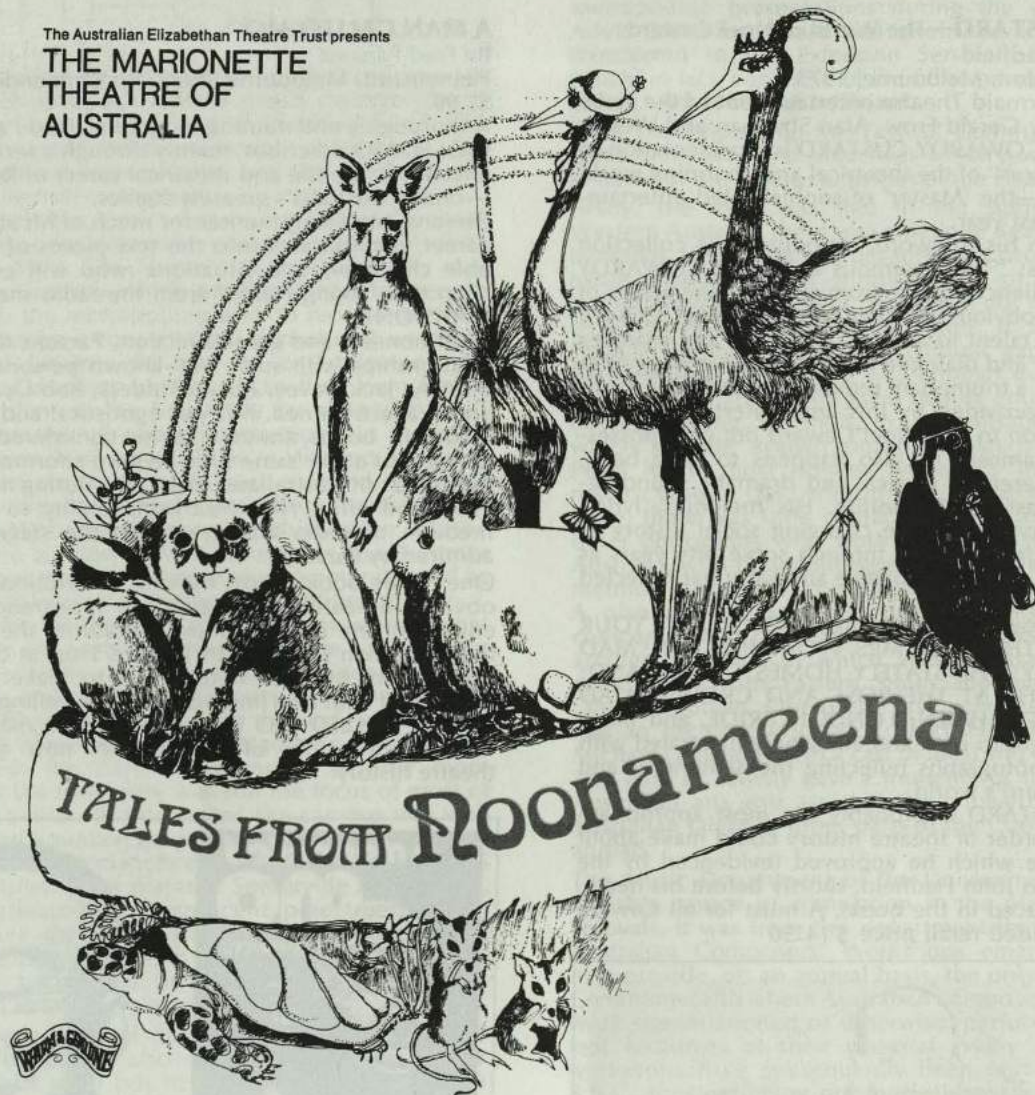
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BOOKS

COWARDY CUSTARD—The World of Noel Coward

Edited by John Hadfield

Heinemann, London, Melbourne, 1973

Based on the Mermaid Theatre entertainment of the same name, devised by Gerald Frow, Alan Strachan and Wendy Towe, the book COWARDY CUSTARD is a presentation in "words and pictures" of the theatrical and charming world of Noel Coward—the 'Master' of sophisticated entertainment who died last year.

John Hadfield, in his foreword, introduces the collection with these words: "The enormous appeal of COWARDY CUSTARD to audiences drawn from several generations of theatre-goers is obvious proof of what Sir Noel Coward himself called 'a talent to amuse'. The lyrics and snatches of autobiography and dialogue which are brought together in this book form a triumphant reminder of the many forms of 'amusement' provided by this arch-entertainer of our times." He goes on to say "Noel Coward not only possessed a talent to amuse; he also happens to have been, throughout his career, a musical and dramatic sounding-box of public taste and emotion. His melodies, lyrics, sketches and plays reflect the changing social history of Britain and the United States through some fifty years as accurately as the plays of Congreve and Farquhar reflected the society of their times."

The lyrics of Coward's songs like DON'T PUT YOUR DAUGHTER ON THE STAGE MRS. WORTHINGTON; MAD ABOUT THE BOY; THE STately HOMES OF ENGLAND; SATURDAY NIGHT AT THE ROSE AND CROWN; MAD DOGS AND ENGLISHMEN; LONDON PRIDE, and many more, are a delight to read and amusingly illustrated with drawings and photographs reflecting the sentiments and manners of Coward's world.

COWARDY CUSTARD is probably the most appropriate statement a recorder of theatre history could make about Coward and one which he approved (evidenced by the letter he wrote to John Hadfield, shortly before his death, which is reproduced in the book). A must for all Coward fans! Recommended retail price \$14.50



A MAN CALLED MO

By Fred Parsons

Heinemann, Melbourne, 1973. Recommended retail price \$7.90

A thoroughly entertaining biography, Fred Parsons' A MAN CALLED MO describes, mainly through a series of amusing anecdotes, the life and theatrical career of Roy (MO) Rene—one of Australia's greatest comics.

Parsons, Mo's script writer for much of his stage and radio career, incorporates into the text pieces of Mo's memorable characters and situations (who will ever forget his 'Cop this, Young Harry!' from the radio show McCACKIE MANSION?).

With honesty and great affection, Parsons describes Mo's relationships with such well-known personalities as Dick Bentley, Jack Davey, Buster Fiddess, Bob Dyer, Al Thomas and Wallace Parnell. Mo was egotistical and arrogant—he made no bones about who he considered the greatest comic; but at the same time he gave enormous pleasure to thousands of Australians, especially during the Depression years and after. His remarkable ability to adapt to the medium of radio after years on the stage was greatly admired by Parsons.

One of the book's most moving descriptions is of Mo, in obvious ill health, at his last stage appearance in a special edition of the Altantic Show honouring the launching of the Australian Elizabethan Theatre Trust at the Macquarie Auditorium. Mo was determined to make the audience laugh, and with one line he had them yelling with delight. A MAN CALLED MO is illustrated with many black and white photographs of personalities now a part of our theatre history.



The 22nd Annual Perth Festival

The Annual Festival of Perth, now in its 22nd year of existence, has one unique feature which distinguishes it from any other festival in the English-speaking world. The Festival is conducted by a university which takes full artistic and financial responsibility and this has been the case since the Festival's inception.

The Festival itself has grown out of a traditional annual Summer School at the University, which celebrated its 46th anniversary in 1974. The Summer School originally was conceived as an activity which permitted country people and some from the metropolitan area to receive intellectual stimulus during a concentrated period of 2 weeks in the middle of January. By way of entertainment the Summer School students used to make their own fun in the superb gardens of the University by arranging small concerts and amateur dramatic productions. In the mid-50's with the growth of urbanization in Western Australia, the character of the Summer School changed, with the metropolitan residents of Perth providing about 80% of the students. With the growing sophistication of the community, the summer entertainments in the Summer School no longer met the needs of the community, and as a result, the first Festival of Perth came into being.

Though the title of the over-all activity was somewhat ambiguous and the Festival consisted of one concert, two dramatic productions and some films, the idea appealed to the public and subsequent years saw phenomenal growth. A Festival Committee was formed, which consisted not only of members of the academic staff but also of people from the city, and planning became more ambitious, but the University was still the focus of most of the Festival activities. In this regard the campus was well endowed. It had a sunken garden in which audiences were delighted to see performances of *A MIDSUMMER NIGHT'S DREAM* and *Ballet*. In its majestic Somerville Auditorium, which is a cathedral of magnificent pine trees, on an improvised stage, the Australian Broadcasting Commission arranged symphony concerts and, on occasions, the orchestra was augmented by a chorus of Kookaburras which perched above the players!

In the Winthrop Hall of the University, musical and dramatic performances also took place, while other spacious grounds were put to advantage by one of the most elegant and exciting Balls of the 60's which took place under floodlights in the Winthrop Court. Other venues in the University were gradually brought into play for the purpose of staging art exhibitions.

By 1957 The National Theatre of Western Australia produced *The Playhouse*, the first theatre building to be built in the Commonwealth in post-war years, and this venue, although now considered obsolete, served for a good number of years as a substantial Festival place of entertainment. Notwithstanding the restricted number of venues, the Festival Committee became more adventurous in its planning and during that period, unlike now, the Australian Broadcasting Commission was more willing to share with the Festival Committee the responsibility for presenting and financing overseas soloists.

The remarkable feature of the Festival in the early 60's was the fact that it was practically self-financing, but it needs to be recorded here that when the Australian Elizabethan Theatre Trust came into being, a great degree of encouragement and financial support came from that source. Gradually, the State Government and the Civic Authorities became interested in the Festival and offered modest financial assistance.

Initially, the internal organisation of the Festival was left to the members of the staff of the Adult Education Board, who had considerable experience in artistic and entrepreneurial activities through work in country touring and metropolitan presentations during the year. When the Adult Education Board was abolished the function was transferred to the Extension Service of the University which, in fact, consisted of the same personnel of the now defunct Adult Education Board.

From the beginning, the Festival Committee established some basic aims and objectives which governed its policy in terms of the various activities of the Festival.

Firstly, the idea was that in the summer months of Western Australia there was a definite dearth of any entertainment at all, mainly because the professional enterprises avoided Perth through lack of air-conditioned facilities and because this period did not meet the touring requirements of the Eastern States. It was felt by the Festival Committee that this cultural gap needed to be filled, especially as there was enough evidence that the public would appreciate good quality entertainment in an outdoor setting. Secondly, in the realisation of the fact—which is little known outside Western Australia—that Perth is the most isolated white city in the world. Its nearest Eastern city, Adelaide, being some 1,300 air miles away, there was little contact between artists, actors and other performers who work during the year in Western Australia, with their colleagues in the Eastern States, not to mention meaningful contacts with overseas performers.

A plan was evolved, not only to bring Eastern States companies and performances from overseas, but also to arrange activities in which West Australian performers could share with Eastern States and overseas artists in joint enterprises. One of the first activities under this plan was an exciting production of *RICHARD III* directed by Michael Langham, with a cast of local and interstate actors. This kind of activity gave a tremendous fillip to the West Australian arts and arrested the unhealthy drift of West Australian talent to other parts of the Commonwealth and abroad.

The Music Department of the University became an invaluable source of stimulation in the planning of future Festivals. It was from this department that the concept of Australian Composers' Workshops emanated and they now provide, on an annual basis, the only platform in the Commonwealth where Australian composers can hear their work (commissioned or otherwise) performed with excellent resources at their disposal. Many works in these workshops have subsequently been performed over the A.B.C., thus enriching our musical heritage.

From these small beginnings the Festival has now grown both in prestige and in stature but, alas, as is the case with many other things, the Perth Festival is more famous abroad than it is in Australia. Artists who have come from all parts of the globe over the last few years have become splendid ambassadors, not only for Perth but for Australia, and their views and opinions have resulted in an avalanche of offers from agencies, companies and individual artists who seek participation in subsequent Festivals.

A brief perusal of the programme of the 1974 Festival will testify, not only to its diversity in terms of providing entertainment of quality to all sectors of the community, but also to its magnitude in terms of operational and management effort.

The A.B.C. was responsible for two major orchestral concerts, one featuring Arthur Fiedler and the other, Geoffrey Tozer, the brilliant young Australian pianist also heard in a solo recital. There were three Australian Composers' Workshops featuring the first performance, by the W.A. Symphony Orchestra, of two works commissioned by the University of James Penberthy and William Lovelock, as well as W.A. composer John Exton's *RYOANJI* for

40 Strings and Percussion. Larry Sitsky's VIOLIN CONCERTO was another feature of these Workshops. In addition, young composers from all Australian States participated in a National Young Composers' Seminar, arranged by the University Music Department under the direction of the distinguished English musician Roger Smalley.

From Poland for the Festival, under exclusive engagement, came outstanding European violinist Konstanty Kulka accompanied by his fellow-countryman, pianist Jerzy Marchwinski.

From Great Britain a talented trio known as TRITON gave two performances, one of them featuring the world premiere of the GOLD DIGGERS, specially composed for them.

From Venezuela, Alirio Diaz made his second appearance in the Festival of Perth, captivating his audience as he did on the previous occasion.

Two diverse jazz groups also appeared at the Festival; the Graeme Bell All Stars, world famous for its traditional approach; and a group of four musicians known as the ST. LOUIS JAZZ QUARTET who flew from the U.S.A. with vocalist Jeanne Trevor, referred to in the United States as its answer to Cleo Laine.

Another Australian Ensemble which appeared for the first time in the Festival was Mulga Bill's Bicycle Band. The interest in Australian folk music can only be gauged by the fact that their performances were sold out prior to their arrival.

Drama was a strong feature of the 1974 Festival. The famous Stratford National Theatre of Canada made its Australian debut in Perth with the performance of THE IMAGINARY INVALID, and great excitement was created in Western Australian dramatic circles from the fact that not only William Hutt starred in this production, but also with the company was the famous designer, Tanya Moiseiwitch.

The W.A. National Theatre Company presented, in the unique New Fortune Theatre of the University, Shakespeare's ANTHONY AND CLEOPATRA followed by the world premiere of Dorothy Hewett's CATSPAW.

The Nimrod Theatre Company from Sydney presented a revival of its production of SUMMER OF THE SEVENTEENTH DOLL in the Octagon Theatre.

The Hole in the Wall Theatre arranged for a world premiere of Alan Seymour's latest play, STRUCTURES, and featured one of his earliest plays, SWAMP CREATURES.

In the field of light entertainment there were appearances by Kamahl who has endeared himself to the older audiences in Perth and who has no difficulty in filling the new Perth Concert Hall to capacity whenever he appears. Also in the Concert Hall there was a presentation by the Perth City Ballet Company with a new ballet specially arranged for the Festival season, choreographed by Lynne Golding.

Another presentation in the Perth Concert Hall was the Australian premiere of the National Ballet of Senegal, marking the first collaboration between the Festival of Perth Committee and the Harry Miller organisation.

Last, but not least, under exclusive contract with the Festival, there was a group of 12 famous Spanish dancers known in Europe as the MADRID FLAMENCO, featuring the gold medal winning award dancer, La Chana, with guitarists and singers forming the balance of the Company. The Perth Festival has always featured films in its programme and 13 presentations were arranged for the 5 week period of the Festival. Outstanding among them was DAY FOR NIGHT by Francois Truffaut, ANDREI ROUBLEV and SOLARIS from the Soviet Studios, SANJURO by Akira Kurosawa and PEARLS IN THE CROWN by Kazumierz Kut. A special feature of the film programme this year was a series of six remarkable German Opera films, made available through the courtesy of the Embassy of the



La Chana, star of Madrid Flamenco Company.

Federal Republic of Germany and featuring the complete presentation of the MASTERSINGERS OF NUREMBERG, THE MARRIAGE OF FIGARO, THE FREESHOOTER, WOZZEK, TSAR AND CARPENTER and THE MAGIC FLUTE. Children's films were not neglected and 4 programmes specially selected by the Australian Children's Film Council were presented.

From Australia, a remarkable pair, Bob Thorneycroft and Joe Bolza, appeared in a brief season of the BOB AND JOE SHOW, thus affording the Western Australian audiences an opportunity to see an amazing performance by these talented artists.

Finally, a highlight of the Festival was undoubtedly the first military tattoo highlighted by the visit of the Royal Scots Dragoon Guards Band and, by courtesy of the Australian Army, elements of many military units provided a spectacle under floodlight never seen before in Western Australia.

There were no less than 22 art exhibitions, including a magnificent collection of 36 Icons by courtesy of Mr. Michael Edgley who assembled them in the Soviet Union over the last few years, a superb United States exhibition of Contemporary Prints and a remarkable exhibition of Polish Arts and Crafts. Australia Bialal de Sao Paulo, sculptures by John Armstrong and paintings by Jan Senbergs had its first Australian viewing in the Festival.

The Western Australian Newspapers Limited arranged, for the first time, an open-air exhibition in the Supreme Court Gardens in the heart of the city, which was also the venue for 4 Sunday free concerts, culminating in a Grand Finale involving several hundred performers.

The Australian Council for the Arts, the State Government of Western Australia, the Perth City Council and the Australian Elizabethan Theatre Trust all, in one way or another, assisted in the financing of the Festival, although it may come as a shock to entrepreneurs and organisers of other festivals to realise that the Australian Council of the Arts contributed a sum not exceeding \$20,000, notwithstanding its vastly increased financial resources provided by the Federal Government, and that only an equal amount came from the State Government and even less from the City Fathers.

The reason why it is possible to conduct a Festival of this magnitude on such a meagre budget is the fact that the University itself makes a contribution almost equal to all the other sponsors by providing its facilities, its staff and its enthusiasm towards the provision of a Festival which is dedicated to the enrichment of the West Australian community. After 22 years of the Festival, the University has now decided that the time has come, having established and proved the viability of a Festival as a major cultural force, that others should take up the responsibility for its future development and, in this respect, negotiations are now proceeding with the State Government and the City Fathers to bring this about.

STAGEWORLD

THEATRE DESIGN EXHIBITION—KIM CARPENTER

The Holdsworth Galleries, Woollahra, recently held their first ever Theatre Design Exhibition by young designer Kim Carpenter. It contained delightful and colourful costume and set designs for *DANTON'S DEATH* by George Buchner, *THE SOLDIER'S TALE* by Stravinsky and *THE CENCI* by Antonin Artaud.

The exhibition was an excellent example of Kim's versatility and sense of theatre. His imaginative use of texture and understanding of characterisation were well illustrated in the contrasting designs for *THE CENCI* and *THE SOLDIER'S TALE*.



One of Kim's designs.

Twenty-three-year-old Kim, who studied the production course at N.I.D.A., has designed a number of productions for both the Old Tote Theatre Company and the Melbourne Theatre Company. While in England in 1971 he studied at Sadler's Wells and participated in a post-graduate course with designer Motley. He also designed productions for the Sadler's Wells Opera Company and the London Opera Centre as well as having an Exhibition of Design at the London Coliseum.

Last year he designed *DIDO AND AENEAS* and *EDWARD JOHN EYRE*—two operas presented by the University of N.S.W. Opera Company which travelled to Scotland for the International Music Festival at Aberdeen.

Kim studied art with John Olsen and has tutored at the Workshop Art Centre, Willoughby, and for the Australian Theatre for Young People.

DAME JUDITH ANDERSON

Actress Judith Anderson was in Australia recently filming *INN OF THE DAMNED*. Audiences will no doubt remember her triumphant return to Australia in 1955 after living and working in America, to play *MEDEA*. The Daily Telegraph, September 17, 1955, said of this great lady, which is worth quoting as it seems as appropriate today as it was then:

"Judith Anderson is a 'big' actress, in the theatrical senses of the term, but in meeting her you get little impression of the tremendous dynamics that she commands on stage. The only hint lies in her remarkable voice. The voice is deep but not rolling, clear-edged but not of great volume,



Judith Anderson in *MEDEA*, 1955.

and even when modulated to the light needs of conversation, now and then suggests the vibrancy and flexibility of a voice that expands into a powerful instrument on stage.

"Otherwise, Judith Anderson, who has been called the greatest tragic actress of the age, might be a quietly self-possessed business woman."

Dame Judith, who has family in Australia, hasn't lost contact with her homeland, but now lives in California, making the occasional film in the country she first went to at the age of nineteen.

PLAY COMPETITION

The Students Representative Council of Newcastle Teachers College is sponsoring and organising a \$3,000 play competition open to all playwrights resident in Australia. The competition is part of celebrations for the incorporation of the college as a College of Advanced Education and its re-location on the new campus at Shortland. It is hoped the winning play will receive a professional production in the new 950 seat theatre being built in the college.

First prize is \$1,500 and \$500 for second prize. As the aim of the competition is to uncover new talent, \$1,000 has been reserved for plays of merit written by playwrights under 25, full-time students or residents of the Newcastle and Hunter Valley district. Plays submitted should not have been presented publicly and must be of recent composition. Plays must be submitted under a pen-name (with the author's name and address in a separate sealed envelope) to maintain objectivity of judging as far as possible.

Entries close May 31, 1974

Details: Mr. John Robson, Newcastle Teachers College, Union Street, COOKS HILL, 2300.

BRISBANE NEWS

Theatre in Queensland, briefly submerged in the disastrous floods, but maintaining that "the show must go on", had a good line-up of productions to begin 1974.

The QTC opened on February 21 with *MANDRAKE*, a musical with Sydney actor Jon Sidney taking a leading role. La Boite Theatre, badly affected by flood waters, opened the year with the comedy *DAPHNE IN COTTAGE D*. Brisbane Arts Theatre presented the suspenseful drama

MUSIC

DEBU CHAUDHURI

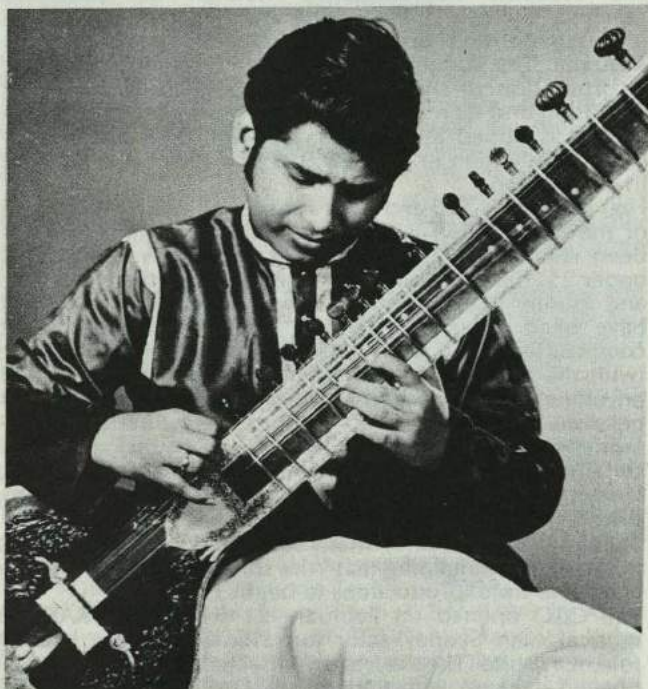
Debu Chaudhuri, the Indian sitar player who delighted audiences in Sydney, Canberra and Melbourne when he visited Australia early last year as part of the Festival of Indian Dance and Music, will be touring Australia in July/August this year under the auspices of the Australian Elizabethan Theatre Trust. He will be accompanied by his tabla player, Shri Zamir Ahmed Khan and tanpura player, Kumari Sunita Chaudhuri, in a tour which will include invitation lectures at a number of Australian universities as well as recitals.

With thirty years of playing experience behind him, many under the guidance of his Guru, Ustad Mushtaq Ali Khan, Debu Chaudhuri is undoubtedly one of the world's leading exponents of the sitar. There are few countries in the world in which Debu has not played since he first left India in 1967 and he has had the distinction of being the first Indian musician to participate in the famous Montreaux/Vevey Music Festival and the Shiraz Festival of Iran.

Dr. Alain Danielou, Director, International Institute for Comparative Music in Berlin, has given Debu a place in the recorded UN Anthology of Oriental Music. Chaudhuri has made a number of recordings for EMI and two books on musicology and on introduction to sitar are under publication. Between his commitments overseas Chaudhuri teaches at Delhi University where he is professor in the Faculty of Music and Fine Arts.

During his Australian tour, recitals will be presented in:—Brisbane (July 15—Brisbane Grammar School); Newcastle (July 19—Newcastle University); Armidale (July 20—Madgwick Hall); Sydney (July 23—Great Hall, Sydney University); Canberra (July 27—Bruce Hall, ANU); Melbourne (July 30—Alexander Theatre, Monash); Launceston (August 1—Teacher's College); Hobart (August 3—Hobart University); Adelaide (August 5—Town Hall); Perth (venue and date to be announced).

For information concerning bookings please contact the Trust representative in your State.



Debu Chaudhuri

STAGEWORLD (cont.)

WHO KILLED SANTA CLAUS? and the Twelfth Night Theatre, THE COUNTRY WIFE, directed by Joan Whalley who recently returned from an overseas trip.

OTHER NEWS

Patricia Kennedy has joined the South Australian Theatre Company for 1974. Her first performance with the company this year was in the Festival production of THE COMEDY OF ERRORS. Miss Kennedy will also be a voice tutor with the S.A.T.C.

The National Institute of Dramatic Art now receives financial assistance under the Tertiary Allowances Scheme. This means students are exempt from paying fees and eligible for a living allowance subject to certain eligibility requirements. It also means that no student with ability need be turned away from N.I.D.A.

All 15 Students in the Acting Course and 8 in the Technical Production Course, who successfully completed 1973 at the Institute, have subsequently been engaged by professional theatre companies throughout Australia.

The Greenroom, University of N.S.W., recently filmed for A.B.C. TV their successful production of Moliere's THE MISANTHROPE with John Krummel, Fay Kelton, June Collis and Neil Fitzpatrick. It will be shown this year. The first production planned for 1974 and scheduled for May is Strindberg's A DREAM PLAY, directed by Jean Wilhelm.



The Cheskoo Raree Show—to be seen at the Royal Easter Show, Sydney, April 5-15.



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SHOWGUIDE

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

NEW SOUTH WALES

INDEPENDENT THEATRE

"The Philanthropist" (Hampton)—to March 23.
"Small Craft Warnings" (Williams)—March 27-May 25

PARADE THEATRE, Old Tote Company.

"Lear" (Bond)—to April 27.

"The Mandragola" (Machiavelli) May 3-June 22.

"That Championship Season" (Miller) June 28-August 17.

MARIAN STREET THEATRE, Killara (formerly Community Theatre)

"Don't Listen Ladies" (Guitry) to April 20.

"The Dragon Variation" (King) April 25-May 25.

"Duet for Two Hands" (Bell) May 30-June 29.

CLASSIC CINEMA, Mosman

Two tickets per membership card. Concessions Monday to Friday
and Saturday Matinee.

MUSIC HALL Theatre Restaurant, Neutral Bay.

"Sold in Marriage" (Walsh) Concessions Mon. Tues.

POCKET THEATRE, Sydenham

Friday and Saturday evenings.

AUSTRALIAN THEATRE, Newtown.

"No Need for Two Blankets" (Egan) to April 13.

"The Koorie" (Raper) April-May

CHALWIN CASTLE, Chamber Music Concerts.

April 28 and May 5, May 19 and May 26, June 23 and June 30.

SYDNEY OPERA HOUSE

OPERA THEATRE

"The Imaginary Invalid" Stratford National Theatre Canada—to
April 6.

The Australian Ballet Prog. I "The Dream", "Perisynthron",

"Sebastian"; Prog. II "Cinderella" April 15-May 25.

DRAMA THEATRE

"Playboy of the Western World" (Synge)

Old Tote Theatre Company April 11-May 18.

Alice Reyes Dance Company May 27-June 8.

VICTORIA

PRINCESS THEATRE

Alice Reyes Dance Company June 17-22.

The Australian Opera—"The Magic Flute", "Tannhauser", "The
Barber of Seville", "Tosca" April 6-May 30.

COMEDY THEATRE

"What If You Died Tomorrow" (Williamson)

Old Tote Theatre Company April 1-May 5.

RUSSELL STREET THEATRE, Melbourne Theatre Company.

"The Removalists" (Williamson) to April 5.

"The Sea" (Bond) April 25-May 31.

"Pericles" (Shakespeare) June 20-July 26.

ST. MARTINS THEATRE, Melbourne Theatre Company.

"The Importance of Being Earnest" (Wilde)—to April 19.

"A Hard God" May 13-June 29.

PRAM FACTORY, Australian Performing Group.

"On Yer Marx" (Wood) to April 20.

"The Orestian Trilogy" May 1-25.

"Peggy Sue" (Hibberd) May 7-July 7.

TRAK CINEMA

QUEENSLAND

HER MAJESTY'S THEATRE

The Queensland Ballet May 14-18.

S.G.I.O. THEATRE, Queensland Theatre Company.

"Death of a Salesman" (Miller) to April 13.

"Godspell" (Schwartz) May 2-June 22.

"The Rivals" (Sheridan) June 27-July 20.

TWELFTH NIGHT THEATRE

"A Hard God" April 28-May 11.

SCHONELL THEATRE

The Alice Reyes Dance Company will be in Brisbane June 10-15.

Venue to be announced.

For details of production contact John Devitt 21 9528.

A.C.T.

CANBERRA THEATRE

The National Ballet of Senegal April 22, 23.

The Australian Opera June 7-15.

PLAYHOUSE

Australian Dance Theatre June 23-29.

SOUTH AUSTRALIA

ADELAIDE FESTIVAL THEATRE

The Australian Ballet April 1-6.

Margot Fonteyn with The Scottish Ballet—April 15-20.

Alice Reyes Dance Company—June 24-29.

THEATRE 62

"Suite in Three Keys"—May

AUSTRALIAN DANCE THEATRE

NEW OPERA SOUTH AUSTRALIA

SOUTH AUSTRALIAN THEATRE COMPANY

For details of production contact Miss Margaret Morris 51 8444.

WESTERN AUSTRALIA

NATIONAL THEATRE AT THE PLAYHOUSE

"Prisoner of 2nd Ave" (Simon) to April 20.

"Uncle Vanya" (Chekhov) April 3-May 8.

"Absurd Person Singular" (Ayckbourn) April 27-June 1.

"The Sea" (Bond) May 15-June 19.

"The Removalists" (Williamson) June 8-July 13.

"The Slaughter of St. Theresa's Day" (Kenna) June 26-July 31.

WESTERN AUSTRALIAN THEATRE COMPANY, Hayman Theatre.

"Fortune and Men's Eyes" (Herbert) April 17-27.

"The Wild Duck" (Ibsen) June 4-15.

PERTH CONCERT HALL

Alice Reyes Dance Company July 1-6.

TASMANIA

THEATRE ROYAL, Tasmanian Theatre Company.

"The Removalists" (Williamson)—to April 6.

"The Trials of Hilary Pouncefort" (Walsh) April 19-May 4.

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