

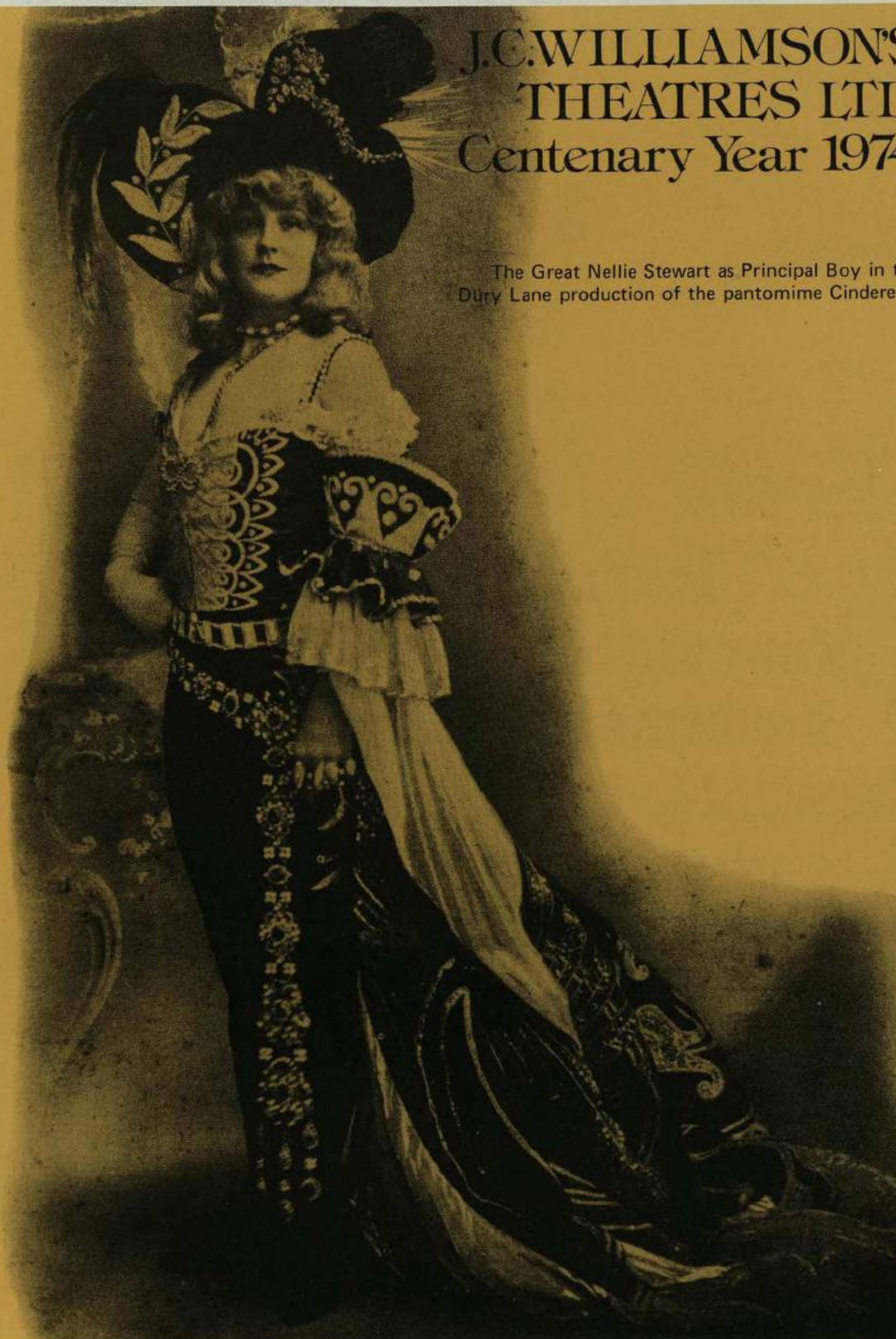
elizabethan trust news

JULY 1974 25 cents



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letters TO THE EDITOR GROTOWSKI VISIT

Having recently experienced a performance by the Polish Laboratory Theatre, headed by Jerzy Grotowski, I would like to commend the Arts Council of N.S.W. for taking the initiative in bringing this group to Australia.

For too long we in Australia have been hearing about such people as Grotowski and the sort of work they do, as if they existed as some sort of myth or fantasy; existing "apart" from us. We begin to feel that anybody who is really unique and so highly acclaimed, especially in the arts, we will be unable to reach and must be content simply to hear and read about them. As suggested in the article on Grotowski in the March Trust News, 'No work of art can be truly known from description and particularly one that stands right out from any familiar convention.'

In this sort of distant atmosphere, the relevant facts become distorted and a full understanding impossible. Grotowski is not a saint or a saviour — but a man who is doing some important and exceptional work using the medium of theatre, in its widest sense. It is only when we are able to physically confront such people and their work, that we are able to see them in their correct perspective.

I sincerely hope that in the future we will continue to see such groups visiting Australia, both for the sake of our audiences and our artists, for it is only through constant stimulation and exposure to new ideas that we can improve in this area.

A. BREWER
REDFERN

THEATRE AND INTELLECTUALS?

Your article in the December issue of the Trust News, "The Theatre Practitioner and the University", brings to mind the question of drama and the related arts being taught within an academic setting.

There seems to be some controversy concerning this combination as Drama Departments are being set up in Australian Universities and Colleges of Advanced Education. Does the theatre, which is essentially a practical field, have a place in an institution which is essentially theoretically inclined? Can the two co-exist (successfully) under the one roof?

One would hope, ideally, that the best results would be gained by the interrelation of theory and practice, and that the introduction of drama into a university would give it a more practical orientation — would prompt students to "do" once the intellectualising has been done.

However, I fear that what in fact is happening is the opposite, that the academic and restrictive nature of the University is taking the action out of its drama departments; to the point where its real role has become blurred.

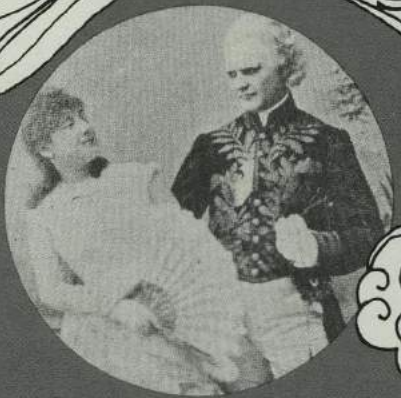
I consider that the marriage of these two fields holds great potential for the future of both theatre and students, and unless they are able to give and take from one another in equal doses, all advantage will have been lost.

C. McDONALD
DARLINGHURST

J.C. WILLIAMSON'S Centenary



J.C. Williamson



Maggie Moore & J.C. Williamson
in the first Australian performance
of "H.M.S. Pinafore".

James Cassius Williamson arrived in Australia in the year of 1874 with his actress wife, Maggie Moore. They brought with them a new play called *STRUCK OIL* (currently being revived at the Marian Street Theatre, Sydney) and established an Australian theatrical tradition which is one hundred years old this year. 'The Firm', as it is affectionately known, has brought great pleasure to thousands of Australians throughout the years.

J.C. Williamson's achievement and energy are perhaps best described in the *Souvenir Programme for Her Majesty's Theatre*, printed in 1933, and it seems appropriate to quote at length from it.

"As there were many brave men before Agamemnon, so also there were a number of capable managers and actors before J.C. Williamson. But whereas his predecessors were mainly concerned in the production of Shakespearean drama, and audiences in search of something to satisfy their instinctive cravings for dramatic fare were restricted to comparing the merits of rival Hamlets and Othellos, J.C. Williamson introduced an entirely new outlook in his plans for building the House of Beauty.

Under his leadership audiences in Australia were not compelled to live almost exclusively in the sixteenth century and to gaze upon characters in doublet and hose. Their dramatic programmes were brought into relation with their daily lives. They found it more thrilling to watch the interplay of motive and conduct, of jealousy, ambition and romantic passion, when the "dramatis personae" were people of their own time than when they were modelled on types that existed four centuries earlier. . .

In short, J.C. Williamson's great achievement was that he modernised the Australian stage and brought it into intimate relation with the lives of the plain people in the matter of the dramas produced. He was also quick to seize upon new and attractive types of stage representation especially when these types reflected the life of the time. That is why he caught at the Gilbert and Sullivan operas

THEATRES LTD.

Year 1974

and brought them to Australia at the earliest possible moment. It was not very long after his arrival in Sydney that he was found playing Sir Joseph Porter K.C.B., himself, in H.M.S. PINAFORE, with Maggie Moore as Josephine. H.M.S. PINAFORE, that delicate bit of satire was distinctly a reflection of a great British institution picturesquely distorted of course by the ironic mirror of the satirist - and it had the breath of life in it. J.C. Williamson put the breath the life into the Australian Theatre. That was his great value as a manager and director.

Another notable benefit that he conferred upon the Australian stage was his frank encouragement of that much neglected person, ordinarily referred to by the newspapers of the time in disparaging terms as 'the Colonial actor'. Certainly J.C. Williamson brought a great number of 'stars' from England and America for the simple reason that he was not able to get them here, but he was eager to encourage local talent whenever he could find it. At one time Pat Bathurst was almost the only Australian actor in an engagement. But as time went on and opportunities for gaining experience became available a number of talented young Australians found places on the boards, O.P. Heggie did good work, and Florence Young, Carrie Moore and Dorothy Brunton became great popular favourites. Of course, Nellie Stewart had always been one since her first appearance in TAMBOUR MAJOR at the age of 18".

The story of 'The Firm', its ups and downs and managerial policies, is well known and perhaps best described through pictures of the personalities and productions presented over the years.

The theatres housing J.C. Williamson Theatres Ltd. productions also have a fascinating story. Her Majesty's in Sydney, twice burnt down but continuing to flourish, has a story of its own and reflects the tradition of courage and foresight established by the great actor/manager in 1874.



*Sara Bernhardt
in Sydney & Melbourne in 1888.*



*John Ralston as "Franz Schubert"
in "Lilac Time".*

BETSY HITE



by courtesy The Australian

Betsy Hite, a young American sociology graduate and a founding member of Hospital Audiences Incorporated, recently completed a feasibility study in Australia on how the arts can be brought into the lives of handicapped, socially deprived and ailing people in our society.

HAI began in New York in 1969 after a young pianist, Michael Jon Spencer, gave a series of concerts in a mental hospital and was moved to study music therapy and investigate ways enjoyment could be given to those people normally culturally deprived because of immobility and confinement within institutions. HAI is a non-profit service, and essentially a catalyst, with an administrative network to facilitate the interchange between the arts community and the social welfare community. It offers 'Events in the Community' by arranging for people to attend theatres, music and dance programmes, films, sports and other events. Tickets which would normally go unsold and unused are donated to HAI by arts and sports managements and put to good use. 'Events in the Institutions' are also offered which include performing and visual arts programmes and workshops staged within the institutions for those confined due to medical, legal or logistical reasons.

In its four years of existence HAI has reached over 700,000 people in the state of New York. It caters for mental and psychiatric hospitals, prisons, drug dependent and alcoholic treatment centres, homes for the mentally and physically handicapped and the aged, repatriation hospitals, children's homes, community centres and youth groups.

Ms Hite came to Australia in August last year with financial assistance from the Community Arts Board of the Australian Council for the Arts. Her project was primarily a feasibility study but the result included a proposal to actually begin a HAI-type programme in Melbourne. Ms Hite spent much of her time talking with people working in the various social welfare departments and arts and recreation organisations. She also participated in seminars and conferences. While her investigations indicated that some interchange was already taking place

it was on an ad hoc basis, dependent mostly on chance, and not utilising the resources, personnel and potential already available in both the social welfare and arts communities. People Ms Hite spoke with all expressed the desire for a project to facilitate awareness and activity between the two communities. Both need to know about each other — their facilities, people involved and how they present arts or therapeutic activities.

Ms Hite spent most of her time investigating the situation in Melbourne in relation to HAI. She doesn't see an Australian project necessarily following the lines taken by HAI in New York and its branches throughout the United States. The proposed Melbourne project will evolve from the particular needs and resources there, as it would if applied to Sydney or any of the other cities she visited while in Australia.

The proposal Ms Hite's report set out, included a Community Arts Programmes (a suggested name for the activity) as a tax free agency under the joint auspices of the Arts Council of Australia (Victorian Division) and the Victorian Council of Social Services. Ms Judy Morton, a field officer in Community Arts for the Australian Council for the Arts, has been recommended as the initiator of a Melbourne Secretariat to implement this programme. Ms Morton worked closely with Ms Hite while she was in Australia.

CAP aims to function, initially, in the Inner City Region of Melbourne, and seeks to establish a policy-making membership from the arts/recreation community and the social welfare community, to exchange services, administered by a small secretariat. The Social Welfare Commission is developing an Australian assistance plan to provide total community care and regional areas have already been delineated. The Inner City Region of Melbourne has been chosen for a one year Demonstration Plan — this is because initially it is a matter of unifying services in one area.

As a community arts project, it will rely on the co-operation of the total community in this region to

making the arts accessible to those in need....

develop an enabling operation for those who require assistance to use the arts and recreation resources in Melbourne.

Community Arts Programme would seek opportunities and means by which people can attend theatres, dance and music programmes exhibitions, films, sports etc. or can have these activities brought into their lives to enjoy with other members of the community from whom they are otherwise isolated.

The programme would require a small permanent staff and basic facilities. Funds for these and fees for tutors and performers are being sought from private and public funds. Plans include part time staff drawn from the faculties of universities, technical colleges and colleges of advanced education which offer courses in creative arts and in related aspects of social welfare training.

It is suggested that a trained corps of Arts/Recreation Venue Volunteers be recruited from student bodies, the business community, trade unions, civil servants, churches, service organisations, and community associations to supervise complimentary ticket distribution. These volunteers would be liaison between the arts/recreation managements, the social welfare groups and the CAP secretariat. Social Welfare Venue Volunteers would also assist in managing events and helping with artistic projects, publicity, photography and fund raising.

Contingent upon funds being forthcoming a six month Development Project is planned, during which time Ms Morton would visit the U.S.A. to investigate the actual procedures of setting up and running an office, and to briefly study the field of creative arts and recreation therapy. On her return she would develop a structure and core staff for the programme and commence a one year Demonstration Project to establish the concept and initiate ongoing research and fund raising operations.

Ms Hite was very enthusiastic about the responses she had to the HAI concept in Australia. She is excited by the prospect of helping the development of an activity which gives great pleasure to many people in America. Its all in

a day's work for HAI to book a performance of GODSPELL into a mental asylum and a concert with folksinger Odetta into a prison. Ms Hite has a strong belief that the arts are a positive force and that rehabilitation, therapy or resocialisation can be furthered by the social and creative experience of participation in arts activities. Many institutions regard HAI programmes as a tremendous morale booster and supplement to therapy. HAI events have stimulated the setting up of workshops and arts projects within prisons, hospitals and treatment centres. It is not a one-sided affair however, with only the receivers benefitting. Performers frequently experience their most spontaneous and responsive, and therefore most stimulating, audiences within confined institutions. Feedback from discussion about issues like drugs, prisons and welfare homes, can greatly affect the artist's awareness and presentation of a play which concerns itself with these matters.

Ms Hite felt that in many ways the HAI project could be easily established in Australia. There is great awareness and interest at present in health and welfare reform and winds of change in the education system. Already there are well known instances of this type of activity — the prison plays of Jim McNeil emerged after drama workshops were initiated at Paramatta jail. Ms Hite found, as a result of a newspaper article describing her research, people requesting information as to how they might immediately implement the programme. One call, from a prison, resulted in a local Arts Council branch organising a concert by Margaret Roadknight which was attended by about 30 inmates and paid for by the attendance of a similar number of local people.

There are difficulties too, in setting up an HAI scheme in Australia. HAI's main source of funds is through endowments, from private foundations and companies, a rarity in Australia.

It is difficult to imagine, however, that Ms Hite's enthusiasm and dedication has fallen on barren soil — already many organisations are investigating ways they can participate in bringing the performing arts to groups who really need them. Hopefully we can find a way to give real meaning to that elusive term "Community Arts".

people

William Hutt, leading actor and Associate Director with the Stratford National Theatre of Canada, recently visited Australia playing Argan in Jean Gascon's production of *THE IMAGINARY INVALID*. He talked to Trust News about himself, the company and their visit to Australia.

"I've been in this rat race called 'theatre' for twenty-five years and not regretted a single moment of it! I began in Canada after the war after deciding that I would go to university and then into theatre. I also decided that at the end of my university career I would give myself five years in the theatre and if at the end of that time I could not see myself making satisfactory living I would get out — I don't believe in starving picturesquely in a garret for my art — its too soul destroying!

In the mid-to-late forties there was a sudden surge forward to the establishment of an indigenous theatre in Canada. Prior to the war there were touring companies from America and England but very few professional companies formed by Canadian producers and directors and manned by Canadian actors. I got in on the ground floor of the establishment of Canadian theatre and so... I'm happy to say theatre is my life.

In 1952-53 I was playing with a repertory company in Ottawa, when I heard vague rumours that a Tom Patterson was going to start a Shakespeare Festival at Stratford, Ontario. To tell you the truth, at that particular moment in history, I'd never even heard of Stratford Ontario! However, early in 1953, Tom Patterson and Sir Tyrone Guthrie came to Ottawa to interview actors for the planned company. I went to meet Guthrie — a six foot four inch man (with a personality to match his height) and a shorter man (looking rather like a bemused owl) called Tom Patterson, whom I realised I had gone to university with eight years previously.

Guthrie asked me if they were able to offer a part I'd like to play and money that was acceptable, would I join the summer company in Stratford. He added that the theatre hadn't been built yet but I agreed to be involved! Shortly afterwards I heard plans were going ahead and that Alec Guinness was to play *RICHARD III* in the first season. I was offered a part and have been with the organisation ever since — except for three seasons. During the 1960-61 season I was in England doing films, television and playing at the Bristol Old Vic. I also played in Noel Coward's *WAITING IN THE WINGS* with Sybil Thorndike. Noel asked me to come back and play in his musical *SAILAWAY* in 1961. In 1970 I went to the Chichester Festival in England for the productions of *THE ALCHEMIST* and *PEER GYNT*.

In 1969, Jean Gascon, the Artistic Director of Stratford asked me to be Associate Director. I went to England in 1970 to



think about it for a while because to be Associate Director means a commitment of one's whole year to the place. When I came back to Canada I became Associate Director and now I have the beautiful opportunity of wearing two hats — I can both act and direct. It means I only work outside the company if it fits in with my duties as Associate Director. Just after our European tour last year I did a television series in Canada called *THE NATIONAL DREAM* which is showing there at the moment. It's just received, I'm happy to say, incredible notices and is very successful so it will be interesting to go back and see what's happened to my "image"!

We have three theatres at Stratford now — the original thrust stage; a proscenium arch theatre — the Avon, where we will be running a production of Offenbach's *LA VIE PARISIENNE* for the whole summer; and our Third Stage which is for experimental pieces, new Canadian plays and small or new operas.

We have a large permanent company of actors — probably the company touring Australia is the smallest we've ever assembled. In the summer we have three different companies performing in the theatres — probably up to about a hundred and twenty actors and actresses in all.

The planning and production of Moliere's *THE IMAGINARY INVALID*, which the company is presenting in Australia, began, I guess, with a meeting between Jean Gascon and Tanya Moiseiwitsch the designer — who in my opinion is one of the greatest designers in the English speaking world today. As we were playing to entirely English speaking audiences, not only in Australia but also in Canada, we would obviously perform in English. It was decided to move the play into a setting somewhat closer to the twentieth century than the 1600's, when it was written, and to a setting perhaps more recognisable to English speaking audiences.

Tanya suggested the Hogarthian period. We then read a number of different translations with this period in mind and we decided upon Donald Frame's translation, which I think suits our purposes admirably. Casting followed — with everyone anxious to come to Australia.

The character of Argan, which I play in this production, has been fascinating to develop. I can see it would be very easy to play him as nothing more than an irascible

old man who is constipated most of his life. I try to view him as more humane than that. I think he's an incredibly gullible man, not so much stupid, but obviously besotted by the medical profession. He's lost total of his household and the only way he can gain attention is to pretend he's sick all the time. I suppose he genuinely does think he's sick — most imaginary invalids do have some kind of real belief that they are sick. He's probably very lovable — I think his daughter and Toinette, the maid, really adore him despite his foolishness.

The theatres we have played in during our Australian tour have been quite adequate for our purposes. The tour was quite deliberately designed for the theatres we played in. We had an advance party who assessed and measured the stages before the production was finally shaped. However, when we return to Canada, the production will be done on the thrust stage and re-choreographed for that purpose. We probably won't use some of the set pieces designed for proscenium arch presentation.

I think the Sydney Opera House is probably one of the most magnificent theatrical structures I've ever seen in my life — it's an incredibly daring and beautiful design. I think there are some problems the people in Sydney know about themselves but these will work out in time.

As an actor performing on the stage in the Opera Theatre I fear there is a certain remoteness between the people on stage and the people in the auditorium. Whether that remoteness is because of the architectural structure of that particular section of the building, I don't know. I suspect if I was a member of the audience, sitting in the centre of one of those long, long rows, I would get a bit claustrophobic. I also suspect that the people sitting in the balcony cannot see the faces very clearly, and if you can't see, you can't hear.

But the building itself is worth the price of admission any day!

I suppose the saddest part of our whole trip here is that, because of our playing schedule, we haven't been able to see any bone fide Australian theatre companies at work. If we come again I would hope it could be arranged that we perform perhaps on Sunday nights instead of Monday, so the local artists can see us and we can see them.

I would like to see in the future a move towards inviting companies from Australia to tour in Canada and to play at the Stratford Festival Theatre. We have to consider firstly, however, touring Canadian companies in Canada. The Canadian theatrical scene has improved immeasurably in the last few years — in 1968 there were twenty-two professional managements across the country employing equity actors — now there are eighty-eight. As Stratford is something of the Broadway of Canada, we have a certain responsibility towards the rest of the theatrical community."

london scene

Gordon Beattie

Despite the economic situation, the political crisis and bomb scares in theatres, the London scene continues to thrive, with exciting things happening in the fringe theatres and apparent bus loads of tourists keeping the West End going.

OPERA

With both the Sadlers' Wells Opera at the London Coliseum and the Royal Opera at Covent Garden, London has had a feast of this subsidised art this season, providing exciting theatre and some great moments in music.

OPERA FOR THE PEOPLE

The Sadlers' Wells Opera Company is now touring the regions after ending its season at the Coliseum, where it provided a consistently high standard of theatre, with its policy of presenting opera in English for mass consumption and the encouragement of the development of English Opera. In keeping with this policy, Sadlers' Wells Opera presented *THE STORY OF VASCO*, by Gordon Cross, with libretto by Ted Hughes. I am sorry to say *VASCO* met with very bad press. Other works included in the season were *WAR AND PEACE*, *MANON*, *CARMEN*, *MADAME BUTTERFLY*, *THE MERRY WIDOW* (with June Bronhill as Hanna Glawari) and *ORPHEUS IN THE UNDERWORLD*. I do think it was a little unfair to compare the production of *ORPHEUS* with a pantomime on Brighton Pier, even if the audience did tend to receive it that way. It was great fun and anyway, nobody in Brighton could afford to produce a pantomime on that scale!

OPERA FOR OPERA

At the Royal Opera House the season continues with three performances of *TOSCA* in May, with Tito Gobbi repeating his famous role of Scarpia and Martinina Arroy in the title role. For the first time at the Royal Opera House there will be a production of Mozart's *LA CLEMENZA DI TITO*. Revivals include *OTELLO*, *LA TRAVIATA*, *JENUFA* and *OWEN WINGRAVE*. The most exciting thing to happen at the Royal Opera House this year was the new production of Puccini's *LA BOHEME*. It was produced by John Copley and designed by Julia Trevelyan Oman. It was visually very exciting, including the controversial movement of Act II from outside the cafe Momus, to the inside of the cafe, which is historically correct, although not as written.

Peter Glossop sang Marcello, with Placido Domingo as Rodolfo, Katia Ricciarelli as Mimi and Wendy Fine as Musetta.

THE ROYAL BALLET HERE & THERE

The Royal Ballet has completed the first part of its season at the Royal Opera House with a usual run of popular ballets including *ROMEO AND JULIET*, Prokofiev's *THE DREAM*, Mendelssohn's *A MIDSUMMER NIGHT'S DREAM* and Stravinsky's *THE RITE OF SPRING*. The most exciting event has been the production of

Kenneth MacMillan's new full length ballet *MANON*, based on Abbe Prevost's novel, with the roles of the lovers danced by Antoinette Sibley and Anthony Dowell. The music was a hotchpotch of extracts from music by Massenet, from everything except his own opera *MANON*. *MANON* opens the company's tour of America at the Metropolitan Opera House, New York, where it will spend three weeks in May, before moving to the Kennedy Centre, Washington, for two weeks and then returning to continue the season at the Royal Opera House in mid June.

END TO END IN THE END

A quick survey of some shows in the West End. The West End continues to offer an increasingly large variety of theatre for London audiences. The family situation comedy - *ABSURD PERSON SINGULAR* by Alan Ayckbourn; *HAMLET* at the Greenwich; the tabloid mystery - *THE MOUSE TRAP* (yes, its still running); *KNUCKLE* by David Hare with Edward Fox in the lead; theatre on a grand scale - *THE TEMPEST* - Peter Hall's production, quite magical with John Gielgud as Prospero; theatre verging on the grand scale - *HENRY IV* by Pirandello, with Rex Harrison - almost makes it; ego tripping with some foundation - *EDITH EVANS AND FRIENDS* (a wonderful lady); ego tripping experimental without foundation - *ROY HART* and the Roy Hart Theatre, with their eight octave voices - could be interesting without Roy Hart; the naughty suburban titter show - *WHY NOT STAY*

FOR BREAKFAST, with Derek Nimmo; *HABEUS CORPUS* by Alan Bennett; the mackintosh old men's show - *OH, CALCUTTA*; its back for summer - *THE £300,000 ROYALTY FOLLIES* - a lot of money for nothing; and finally, musicals - *THE KING AND I*, *BILLY*, and of course, the Evening Standard's Award winning *ROCKY HORROR SHOW*, directed by Jim Sharman (which is bad to terrible depending on when you see it).

VISITING COMPANY IN 'DEATH'

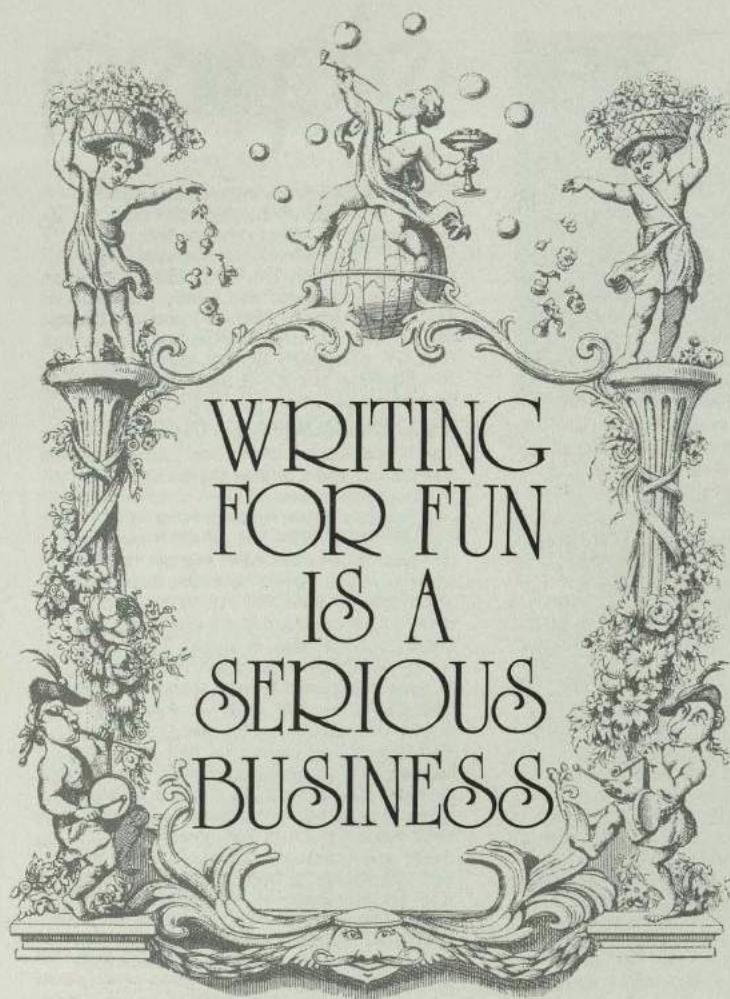
The Royal Danish Ballet has just completed a season at the London Coliseum, where the most controversial work they presented was Flendt's powerful ballet-drama *TRIUMPH OF DEATH*, which is an horrific evocation of a world in the last throes of destruction. It was based on Ionesco's *JEUX DE MASSACRE* - 'Life is without meaning, its conditions are fear and loneliness, its conclusion is death'. The ballet is a series of scenes representing aspects of man in society. In one scene a rich man has isolated himself with his staff in a plastic cocoon structure, and frantically disinfects his surroundings and his body. He becomes so obsessed that in desperation he tears off his clothing and his assistants spray him with a red substance. In the final scenes, the city has been left to death and the body collectors. They enter, and pile the dead into trucks while a sinister butcher searches the rubbish for more bodies. Smoke starts to rise from the orchestra pit and the remaining citizens of the city, dressed in rags, hurl themselves into the smoking pit.



1 Antoinette Sibley, Leslie Edwards, David Wall in *MANON*, Act 1.



2 A scene from *LA BOHEME* with Wendy Fine as Musetta.



WRITING FOR FUN IS A SERIOUS BUSINESS

BY STANLEY WALSH

I have enjoyed the Music Hall as an unsolicited and uncommitted member of the audience and been caught up in the atmosphere as I would a great and exciting sporting event. I have acted on the Music Hall stage and enjoyed the command and adulation of a willing and enthusiastic public. As a director, I have worried that my team of players have been sufficiently dedicated and skilled to repeat night after night for months, the performances required to win the audience for six nights every week . . . as a writer? - after four years and four plays at the Music Hall, my fifth to start rehearsals and to open in July, I have come to realise just how serious writing melodramas for fun can be.

The word 'melodrama' comes from the French 'le melo-drame' which was first recorded in the early 1770's out of the Greek words 'melos' and 'drama' meaning literally music-drama or song-drama. The English melodrama, which first appeared in the late 1790's in the large London patent theatres of Drury Lane, Covent Garden, the spectacle and circus theatres of Astley's and the Royal Circus, is still alive and continuing to develop at the Music Hall, Neutral Bay, Sydney.

Bodies roped to railway lines, heroines tied helplessly to chairs, their clothing in shreds, threatened with fates worse than death, circular saws, fires, snow storms, ugly archet-

ypal monsters, suicides, murders and mayhem - are but a few of the scenes which have greeted audiences over the last thirteen years. Drawing for its public, people from all over the world as well as every suburb in Sydney and town in New South Wales . . . audiences as varied as Arthur Rubenstein, Jacques Tati, Sir Robert Helpman, Joey Adams, Parliamentarians, Ambassadors, Trade Unionists, Social and Sports Clubs etc., the Music Hall is now regarded as an important institution in the Australian theatrical scene, achieving both prestige and critical acclaim for its style and presentation along with its ever increasing popularity.

When following in a line of sixteen melodramas at the same theatre, a writer is faced with the problem of creating a play which is uniquely different in some way from the others, complete in itself with its own identity, yet faithful to the house style which has evolved. It is not enough to merely redress an old plot and hope either the audience won't notice or care, a theatre must be creative and progressive or its regular patrons, who can be counted upon to see nearly every show, would lose interest and be lost to other entertainments. In fact, the concept of having a basic formula can be as restricting to a writer as it can be beneficial.

It is possible to find in Australia's unique history many stories and characters that lend themselves admirably to melodrama, however, I consider it necessary to gain a new 'feel' for each successive play by selecting a wide variety of locations, events and periods. The pace, rhythm, way of life, type of people and action involved in the wild gold rush days of the Klondike in the late 1890's must by necessity contrast from the more leisurely times of London society in the 1850's. The two Australian melodramas I have written, *THE TRIALS OF HILARY POUNCEFORTT* and *SOLD IN MARRIAGE*, are examples of this.

Having once decided upon a basic theme and researched the appropriate period and setting, the rough storyline is developed encompassing the natural progression of the plot, along with many of the more important characters. It is during this period I must remind myself of the main difference between writing a melodrama for the Music Hall and that of a 'legitimate' play for another type of theatre or medium. The audience is an active participator in the action of the play. In fact their contribution must be taken into account and plotted as carefully as any of the reactions between the characters created on the stage. True to convention, and in accordance with the 'house style', actors will address or question the audience, seeking advice or vocal support as equally as they would other characters in the play. In this way it is possible to achieve the maximum audience contribution.

Although the main plot follows along traditional lines, many of the characters created and sub-plots are based on factual incidents and people of the period, yet related to parallel situations within contemporary society. This has given rise occasionally to some of the more amusing and often heartfelt abuse an actor has had to endure when the role he is playing has been recognised and identified by the audience for its contemporary counterpart, particularly if the characters and circumstances are representative of either well known public figures or groups whom the audience feel are well deserving of such a response.

Before adding dialogue to the play, the rough storyline is expanded into a comprehensive synopsis, detailing all the characters and action to ensure the play works in a traditional form and the series of highlights and climaxes, upon which melodrama thrives, are all correctly placed throughout each act.

When writing the dialogue for a new play at the Music Hall, it is necessary to be aware of the pace with which life is being lived today. The over elaboration and verbosity of a melodrama written in the last century will not be acceptable to many of today's audiences, who have been conditioned to follow a complete story — boy meets girl, they fall in love, trouble enters their lives, wonder product solves the problem, they live happily ever after — all in a television commercial lasting only thirty seconds.

The dialogue is written and rewritten many times to sharpen its effectiveness whilst not losing the feeling of style and period and to make certain that each character emerges as a distinct individual, with his own 'colour' speech patterns, rhythms and choice of language. Too often I have had the experience of acting in poorly scripted plays — mainly on television, charitably I suggest budget to be the cause — where the dialogue has been so characterless and unimaginative, that for the sake of convenience a director has dropped one or two important characters from a scene and merely shared their lines amongst those remaining without having to change a single word.

After compiling the first draft, the lines are all spoken again in full context with the action and characters, changing words here and there, rephrasing speeches, editing, reshaping whole sections so that by the time the finished play reaches the actor, at least the dialogue will be comfortable and not written in an unbalanced literary style, which may on the printed page look most effective, but when spoken leaves the actor gasping for air mid-phrase. A wrong word or even incorrect placing of the right word in a speech will jar on the ear just as a 'bad note' in a piece of music, and, although a good actor may disguise the fault, the disharmony will remain.

When many plays are written it is quite common for the writer to discover certain characters appear to have taken over and decided to develop themselves, so a final check has to be made to make sure no one has strayed out of perspective or is unjustified in their actions or attitudes. Then when all the rehearsals have been completed, the last member of the cast is invited to extemporise his own contribution and pass judgement — the audience.

If the play is successful, the audiences' responses will have been provoked and cajoled from them as clearly as if they were marked in the prompt copy. Their vociferous approval and disapproval of the actions of the characters on stage will be as freely given as those of a highly partisan sporting crowd urging their favourite to victory, however, for their consolation they can be safe in the knowledge that the outcome will never be in doubt, for in melodrama virtue is always triumphant.

Stanley Walsh is Resident Author and Director at the Music Hall Theatre Restaurant, Neutral Bay. His new play, *THE SPECTRE OF WYCOMBE MANOR*, opened there recently.



1

Stanley Walsh — the hero in danger and John Unicomb — the villain, in *THE DREADFUL FATE OF H.M.S. REVENGE* at the Music Hall.

2

The Music Hall, Australia's original Theatre Restaurant.

3

Beryl Cheers and Barry Lovett ('The Terror') in *THE SPRING HEELED TERROR OF STEPNEY GREEN*.

THE NEWEST COMPANY...

THE STORY OF THE TASMANIAN THEATRE

BY CAROL THOMPSON

Giant searchlights scanned the sky in a manner more reminiscent of Hollywood than Hobart. In a blaze of television lights and dwarfed by the mammoth ABC tech trucks, a horse and buggy carrying "Mrs Cash" and party cantered down Hobart's Campbell Street and discharged its passengers at the door of the historic Theatre Royal.

Officially, the Tasmanian Theatre Company was still an embryo: the date of its registration as a company (February 16th, 1973) a good year away. But calendar dates being only dry footnotes to the juicy business of history, it's pretty safe to say that the Tasmanian Theatre Company was born on that summer night in 1972 when a sizable audience, both along Campbell Street and in living-rooms statewide, delighted in the spectacle of a real world premiere.

'Delight' would be too mild a word to describe the feelings of the new company's executive director (then officially still business manager for the National Theatre and Fine Arts Society), Mr. John Unicomb. When he'd arrived in Tasmania to take up the NATFAS position in late 1970, Mr. Unicomb made no secret of his ambition to found the State's first resident professional theatre company.

In retrospect, very little stood between John Unicomb and the fulfillment of his ambition except funds. Few disputed the need. In fact, NATFAS, Mr. Unicomb's original employer, the many-tentacled and peculiarly Tasmanian organisation that was set up by State legislation generally to nurture a Statewide flowering of artistic activity and particularly to keep the Theatre Royal standing and solvent — this same NATFAS had always had as one of its goals the setting up of such a theatre company.

The planning, the talking, the managing that went into the official registration of the Tasmanian Theatre Company in 1973, were the subject of constant speculation and conversation in amateur Tasmanian theatrical circles from Smithton to Hobart, amongst radio and television people, and with all who had felt the lack in Tasmanian cultural life. But nothing so captured the imagination of the theatre-going public as the announcement that Michael Boddy and Marcus Cooney had been commissioned to produce an original musical for what came to be known popularly as the inaugural season of the Tasmanian Theatre Company.

CASH was probably John Unicomb's greatest 'tour de force'. THE LEGEND OF KING O'MALLEY had enjoyed unprecedented popularity all over Tasmania — packing them in from Hobart to Zeehan and delighting the locals with its Tasmanian associations. Furthermore, Michael Boddy was something of a favourite son — having spent a few years teaching in the State. But he was indisputably "big time" now, and Tasmanians feel sufficiently isolated from the mainstream of Australian cultural life to be

impressed by that sort of thing. So the launching of the fledgling company with an original work by an 'in' playwright could leave the public in no doubt as to the seriousness, even the national status, of the project. As publicity, the event was probably only paralleled by the 1948 appearance at the Royal of Laurence Olivier, Vivien Leigh and the Old Vic Company. That had led to the formation of the National Theatre and Fine Arts Society and to the purchase of the theatre by the State government for the Society.

Successive TTC seasons have given audiences a good dose of classical drama, highlighted at least visually by Shakespeare's RICHARD II with magnificent, almost overpowering, scenery and costumes by designer Silver Harris. Some critical observers have questioned the inclusion of situation comedies, preferring instead the sophisticated wit of the 1973 production of Wilde's THE IMPORTANCE OF BEING EARNEST. But John Unicomb argues that in such a small State, with no viable commercial theatre system, it is the Theatre Company's responsibility to cater to all tastes.

Closest to Mr. Unicomb's heart, however, are the modern Australian plays. Last year, Buzo's ROOTED. And in the current season, three of the four productions were modern Australian drama: JUGGLERS THREE, THE REMOVALISTS, and a double bill: THE CHOCOLATE FROG and THE OLD FAMILIAR JUICE. The fourth of the current offerings, a melodrama, was something of a last minute substitution for a wide-ranging documentary-style improvisation which Mr. Unicomb had envisaged on the subject of Tasmania's much-maligned Hydro-Electric Commission. The production budget simply couldn't cover it, however, as the Company had to invest in a substantial amount of equipment.

The recent purchase of lamps and a specially designed touring dimmer board will enable future productions to be taken further afield than Launceston — where all but one of the productions since CASH have played after initial seasons in Hobart. With a new highly mobile sound system as well, Mr. Unicomb talks a lot more about touring. Indeed, of the two productions yet to be mounted this year, one will be taken on a four-week tour of the West and North-west of the State, in association with the Arts Council of Australia (Tasmania Division).

In the absence of a guaranteed annual State grant, TTC is NOT a State theatre company. Though the State government in recent years has spent over \$70,000 on wiring and electrical work in the Theatre Royal, that money was not available for TTC productions. Nevertheless, the Theatre Company does have a very close working relationship with the 137-year-old theatre. TTC pays the usual daily rental for all performances. And in return for the aid of TTC's technical staff, the Theatre Royal extends to the Company the use of its character-packed, if cramped, premises as

THE OLDEST THEATRE COMPANY

makeshift offices. The Company's only other premises are temporary storage facilities in a Council building that is scheduled for demolition, and a small office which is rented for the Theatre in Education staff.

Director of Youth Activities for the Theatre Company, and head of the Theatre in Education team, is Barbara Manning. (Incidentally, she was also the original "Mrs Cash" in the Company's first production). Mrs Manning can claim the distinction of being the "oldest youth director in Australia", having first had a long and varied Tasmanian career as speech and drama teacher, actress, and ABC radio and television personality. Her staff of three includes one teacher on secondment from the Education Department.

The Theatre in Education team work mainly in country schools, touring original and widely-acclaimed multi-media programmes that are intended to open up various subjects by dramatic means. Discussion and improvisation periods are written into the programmes, which are usually at least day-long sessions. One such programme for nine and ten-year-olds, *THERE'S GOTTA BE SOMETHING BETTA THAN THIS*, uses slides, music, and scripted pieces to show unsatisfactory areas in society (war, pollution, violence, etc.) During school holidays, the Theatre in Education team organised unusual arts camps in rural surroundings. These offer the best of traditional holiday camp activities with a generous smattering of arts-related activity.

These programmes create a lot of good will for the Theatre Company, but good will doesn't build sets of pay actors. The necessary funds come from box office receipts, from the Australian Council for the Arts and the Australian Elizabethan Theatre Trust. State government support thus far has seemed only token: \$300 in the first year of operation, \$2,000 for the current year.

In many ways, it's up to the State to decide the fate and scope of the Company. The Federal Government's \$100,000 grant this year is commensurate with other regional theatre grants.

Mr. Unicomb keeps a full-time staff of business and technical persons, but actors and actresses are jobbed in for each production. There is some continuity among performers, but the sense of company identity, or artistic esprit de corps, is necessarily fragile on such a casual basis. The solution to the personnel problem is, of course, more State monies. The Tasmanian government is obviously concerned. The recent formation of the Tasmanian Theatre and Performing Arts Council, answering the newly named Minister for Education, Recreation and the Arts (Mr Neil Batt) is generally thought to be a good omen. The Council's salaried Secretary, Mr John Tydde, is a well-known and widely respected figure in Tasmanian performing arts circles. But whether Government concern will encompass Government support is always a subject for wide-spread

speculation.

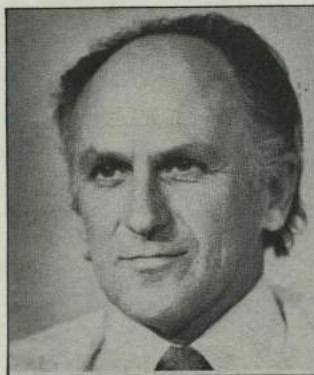
A more long-term solution to the problem of accommodation is one of John Unicomb's pet projects: the "putting right" of the Theatre Royal. The Director finds the 700-seat theatre sufficient for TTC's purposes. In a recent press statement, however, he singled out the need for certain vital extensions: "a full wardrobe department, showers and modern dressing rooms, full workshop facilities, adequate loading access, rehearsal areas and staff offices." Buried under the Royal's stalls is an area known as "The Shades" — originally a tavern. Mr. Unicomb says it would be suitable for conversion to a restaurant or bar.

The Tasmanian Theatre Company's first Annual General Meeting is scheduled for July. There'll be no searchlight, no TV cameras, and no sound trucks as on the spectacular and colourful opening night. Only the level-headed consideration of achievements and shortcomings.

One very outstanding accomplishment of Mr. Unicomb's may go unnoticed. In 1837, when the Theatre Royal first opened, it cost 4 to 6 shillings to sit in the boxes, half that for the gallery. In the four years during which John Unicomb has managed first the theatre and then the Tasmanian Theatre Company, every performance of his productions has offered 200 seats in the "gods" for 50c each. That has to be an anti-inflationary record!

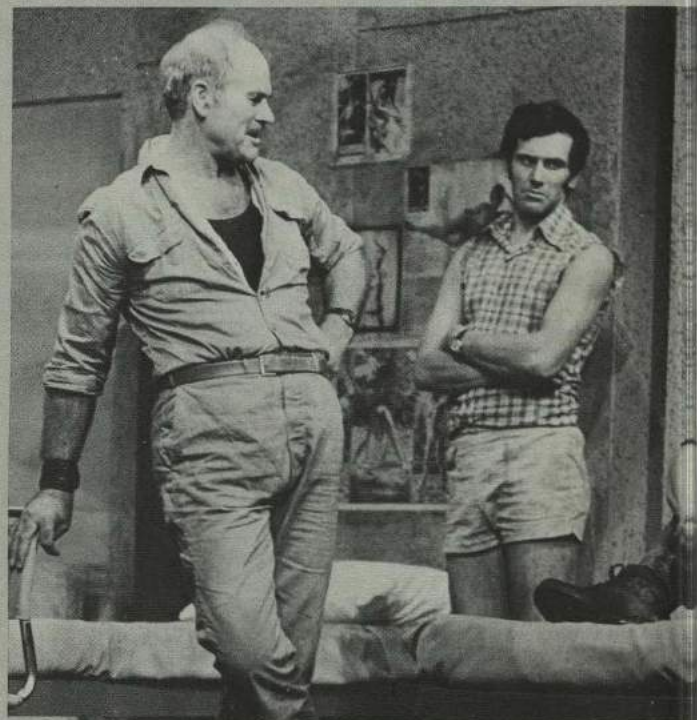


The Theatre Royal



John Unicomb

THE LAST OF THE KNUCKLE



*The Knucklem
confronts men
MTC producti-*

*Pansy (John W.
with Horse (R*



(Lloyd Cunningham)
is of his team in the

() in a tense moment
t Hewett).

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Put eight men, without women and of diverse and doubtful backgrounds and characters, into close confinement in an isolated mining camp in the north-west of Australia, and you have the beginnings of John Powers' brilliant new play, **THE LAST OF THE KNUCKLEMEN**. Only the beginnings, however - what takes place in the isolation and heat of this camp (and presumably many others) results in a powerful, humorous and dramatic evening of theatre.

The original Melbourne Theatre Company production that "left the audience (at Russell St. Theatre) standing and cheering like a crowd at a football final" (The Age, Melbourne), will be presented in the Sydney Opera House by the Australian Elizabethan Theatre Trust, commencing on July 2, for a one month season.

In **THE LAST OF THE KNUCKLEMEN**, John Powers explores with great compassion the lives and attitudes of a group of "outsiders" - men who, seeking anonymity and shelter, are thrown together in an atmosphere of frustration and conflict where their only outlets are intense mateship, power games and violence.

Tarzan (Lloyd Cunningham), the boss and Knucklemans, has the difficult and unenviable task of keeping his team in the camp together - and he relishes it. He knows the strengths and weaknesses of each man and continually challenges them beyond their individual limits. Each one bounces off him as they settle private scores amid tension, confusion and games of one-up-manship.

Powers has captured, with racy humour, the gutsiness of the Australian worker and the richness of our national idiom.

He views with humanity the "losers" of our society, understanding the roughness and pretence of strength forced upon them.

The reality of his brawling, boozing, gambling characters, who settle arguments with fists and big money, captures theatrically newspaper reports of the men, wanted by police or creditors, who vanish in large numbers into the remote west of Australia each year.

THE LAST OF THE KNUCKLEMEN is John Powers' first full-length play. His one-act play, **THE HOT CENTRE OF THE WORLD**, was filmed by Tim Burstall and won a Bronze Medal and the Alan Stout Award in the 1971 Australian Film Society awards.

Powers began his association with the Melbourne Theatre Company twenty years ago when he played small parts in two productions during the company's first season.

He was born in Melbourne and after leaving school, went into the country where he worked in a variety of labouring jobs. Returning to the city he worked with amateur theatre groups and then with John Sumner's Union Theatre Repertory Company. He became a book-seller and moved into the publishing business while writing stories and articles for newspapers and magazines in his spare time.

In 1973 he finished **THE LAST OF THE KNUCKLEMEN** which premiered at Russell Street Theatre in November. He was recently awarded a one year writer's fellowship by the Literature Board of the Australian Council for the Arts.

The Melbourne Theatre Company's production, directed by Simon Chilvers, allows the natural language of the Australian male to flow freely. The actors capture the spirit and heat of the country and the claustrophobic bunkhouse (designed by Robert Hansen) in which the action takes place.

John Wood (Sydney audiences will remember his performances at Nimrod Theatre) plays Pansy (all the characters have nicknames - the ceremony of imposing these is shown when Tom [Bruce Myles] and Monk [David Clendinning], newly arrived, are initiated into the camp's stark way of life). Throughout the play, Pansy attempts to undermine the Knucklemans' position by rebellion and violence. He is defeated by a non physical strength which is beyond his experience and comprehension.

The production is a fast paced, hard hitting experience building to a final, immensely satisfying climax which leaves the audience both moved and shocked by its realism and humour. Recommended for mature audiences.

THE LAST OF THE KNUCKLEMEN is not to be missed - Sydney Opera House, Drama Theatre - July 2-29.

BRISBANE MAY '74

QUEENSLAND FESTIVAL OF THE ARTS

by Denise Wadley

By the time this article goes to print the curtain will have rung down on the first major Queensland Festival of the Arts.

The "reviews" should be favourable.

Held in Brisbane and spanning the whole month of May, the 1974 Festival was the first production of the year-old Queensland Festival of Arts Society and its Festival Director, Mrs. Lesley Gotto.

Sensibly, Festival '74 did not attempt to be too ambitious, but it was certainly more than the pilot exercise thought to be necessary after the disastrous January floods seriously disrupted Festival finance.

The programme adhered to the Society's policy of providing a platform and a wider audience for existing local cultural organisations and artists; and of promoting special events for the Festival period.

Thus the 1974 Festival was a celebration of local talent with some distinguished visitors, notably the National Ballet of Senegal (presented by Harry M. Miller), the original Nimrod Theatre production of *A HARD GOD* (Elizabethan Theatre Trust), the Don Burrows Quartet (*Musica Viva*),

the Canberra New Music Group, Mr. Albert Hunt and Dr. Douglas Richardson.

The official opening of the Festival on Sunday, May 5th was a uniquely Queensland affair. Local musicians, actors and dancers presented the major part of the morning's Ecumenical Dedication Service in St. John's, Brisbane's beautiful Anglican Cathedral. In the afternoon an informal ceremony was held in a natural auditorium near the Slaughter Falls in the Mount Coot-tha Botanic Gardens.

For the first time in Brisbane, the Aboriginal Theatre Foundation presented a performance of traditional aboriginal dancing by six groups of dancers from the far north.

The State Companies for Ballet, Theatre and Opera; the Queensland Symphony Orchestra; professional, semi-professional and amateur companies; and art galleries, provided the traditional base for the Main Festival. Poetry readings, lectures, workshops and seminars and film expanded the programme. To take the Festival "to the people" special exhibitions, displays, theatre pieces and music, were designed for most of the large suburban shopping centres.

A separate Children's Festival included the first performance of a new Australian pantomime, *BILLY THE BUNYIP*, children's films and youth theatres, puppet shows and the Festival Society's "Fun for Children with Art". This imaginative programme of creative art daily, was directed by Ian Reece and took place in the city parks. Painting, calico cocoons, string mazes, building "people" and free form timber sculptures, a Mad Hatter's Tea Party, and a children's Procession: these were just some of the activities designed to entertain children during the school holiday Festival period.

In one of the busiest parts of the city, the Valley Centre, members of Queensland craft associations organised a Craft Market with a multiplicity of stalls, displays and demonstrations. The highlight of the Craft Market was the community project arranged by the Spinners, Weavers and Dyers Association. Hundreds of people took part in the weaving of a black and white rug from specially prepared fleeces, and in the making of two

wall hangings, one of knotted wool, the other of block printed fabric. These are to be displayed in public buildings and future festivals will include similar projects.

The distinguished English director, Albert Hunt, arrived in April to be the University of Queensland's Brookes Fellow for 1974. Mr. Hunt who is best known for revolutionary theatre work with political themes - such as *JOHN FORD'S CUBAN MISSILE CRISIS* - directed the Fringe Theatre for the Festival Society. The Fringe Theatre presented a short musical romp which they called *STAR TRICK*, designed for easy movement from one public venue to another.

Brisbane is well served with a number of attractive small theatres and in time for the Festival, a new one was added - the Gallery Theatre, their first production being a light-hearted revue *HERE WE ARE*.

Computer Composers was a new experience for most people with the public invited to watch the experts create music, film, graphics and poetry in a specially designed environment, or to try their hand themselves at being a Computer Composer. This programme was under the direction of Dr. Douglas Richardson from the University of Sydney and organised by the Queensland Branch of the Australian Computer Society in conjunction with the University of Queensland Computer Centre.

During the Festival the National Architecture Convention was held in Brisbane, among the distinguished guests being Mr. Jorn Utzon, designer of the Sydney Opera House.

There were disappointments.

The premature closing of Brisbane's ageing Royal Queensland Art Gallery prevented the display of the University's valuable Darnell Collection. At Stuartholme Convent the Australian Collection went on public show for the first time. This collection of one hundred and twenty paintings covering 150 years of Australian Art History was the most important of the Festival's Art exhibits.

Lack of time and money also forced the postponement of a planned supergraphics display on the walls of inner city buildings until 1975. But a new Art Gallery is to be built in the

near future and the enthusiasm and interest which has surrounded the planning of the first Festival has helped to hasten planning for a major Performing Arts Centre.

The State Government and its Department of Cultural Affairs, the Brisbane City Council and many Commercial organisations - all of which supported the Festival Society - are also interested in establishment of an Arts Centre for Brisbane.

The final Festival programme contained about one hundred and twenty entries - most of them designed to ensure that there was "something for everyone to enjoy", a very necessary policy if the Festival is to win public support in the future. But the special promotions of the Festival Society saved Brisbane '74 from being rather a dull affair. The most important of these was Project 5 - the Performance Research Centre.

Project 5 was a workshop training programme for a small number of actors and actresses over a period of five months under the direction of talented young Brisbane actor, Robert Kingham.

Robert Kingham returned to Australia at the end of 1973 from a two year working and study trip during which he lectured at the University of California, San Diego; directed productions in California, London, Holland, France and for the Edinburgh Festival; and worked for six months with Jerzy Grotowski in Poland. Mr. Kingham was one of only six directors throughout the world chosen to work with Grotowski and a direct result of his work in Poland was the Performance Research Centre's main offering for the Brisbane Festival - PIONEERS. This unstructured theatre piece, described as a "document" of the experiences of the members of Project 5, with quotations from the Bible and literature, words from the actors, acrobatics and much more, left most of their audiences puzzled but spell-bound. In their explorations of the contemporary performing arts, the Performance Research Centre members provided a balance to the heavily traditional content of the Festival Programme.

Two other presentations by Project 5 given to Brisbane people were - music and dance ensembles in the City Square with free interpretation

to SATIE BY MOONLIGHT and STRAVINSKY BY SUNLIGHT; contemporary music and art (including the work of local unpublished composers and unknown artists) in St. John's Cathedral; and an amusing series of Street Events with Black Bags, coloured food and humming occurring at odd times in odd places.

What of the future?

The 1974 Festival was supported by grants from the State Government and the Australian Council for the Arts, but flood rehabilitation costs prevented commercial sponsorship being made available this year, and the budget was severely limited. There was, however, no limit to the enthusiasm and interest from the community as the preparation for the Festival became more advanced.

If a programme of the breadth and width of Brisbane '74 can be achieved in so little time and with so little money, then the future of the Queensland Festival of the Arts as a continuing important event in the State Calendar is assured.

How future festivals will be arranged is not yet certain although it is more than likely that Festival '75 will be held in Brisbane. Many favour an annual Festival with Brisbane alternating each year with a major regional city. Others support the concept of a State-wide Festival every two years. The suggestions are numerous, but after such a propitious beginning, the Queensland Festival of Arts is certain to take its place in the very near future as a cultural event of national, not merely State, importance. This would fulfill the promise of the Festival symbol designed by Queensland artist, John Rigby. It incorporates "The Curve of Life" - a spiral curve used by artists from earliest times and with the special character of being able to increase in size without changing its shape.

The Festival symbol represents both the birth of the Festival and its capacity for future growth.

Denise Wadley is a freelance journalist in Brisbane.



Mrs. Lesley Gotto, Festival Director



melbourne scene

Barry Balmer

NEW THEATRE FOR MELBOURNE

A new theatre will open in Melbourne in mid July. Called the Total Theatre, it will be located on the site of the former Lido Theatre Restaurant, in Russell Street. The man behind the project is Gordon Banfield, architect and investor.

The first production will be the American musical, *GUYS AND DOLLS*, directed by Jon Ewing, ex Melbourne Theatre Co. and St. Martins Theatre, and known to Sydney audiences for his Menzies Theatre Restaurant productions and his association with Hayes Gordon at the Ensemble Theatre.

MTC RESIDENT DRAMATIST

Simon Hopkinson is currently the Melbourne Theatre Company's Resident Dramatist. He has been commissioned by the Children's Arena Theatre to write a play. Called *THE WRECK OF THE COSAIR*, it will shortly join the company's repertoire. His other plays, *THUMBSCREW CIRCUS* and *THE CRAZY WORLD OF ADVERTISING*, are being presented by the MTC Theatre-in-Education Company in Victorian Secondary Schools. Simon is also currently researching a major play for the MTC about the U-Boat battles in World War II. As a director he is preparing a Workshop production of a new Australian play, *BEES*, by Jennifer Rankin.

NEW ARTS VENUE

The Open Stage which operated in Bouverie St., Carlton, as part of the Secondary Teachers' College Department of Creative Arts has been revitalised with the opening of a new Arts Centre at the corner of Swanston and Grattan Streets, Carlton. It is part of a two and a half million dollar Faculty of the Creative Arts at the newly named Melbourne State College. The flexible theatre studio seats 160. The opening performances featured *AFFLUENCE*, a musical cosmorama, devised and performed by 140 students and staff. Its theme was 'How do we exist in this Affluent-Effluent society'. The imagination and dedication behind the production augers well for the future of the college and Open Stage.

TENNESSEE WILLIAMS' REVIVALS

American playwright, Tennessee Williams, is enjoying a new wave of popularity on the Melbourne theatrical agenda as well as overseas stages.

Hoyts Theatres have the Brando film *A STREETCAR NAMED DESIRE* listed for release at their city cinemas, Heidelberg Rep., one of the city's leading amateur companies has *THE GLASS MENAGERIE* in rehearsal, and in the Melbourne Theatre Co. 21st Season, Sandra McGregor will join the company to play in Williams' *CAT ON A HOT TIN ROOF* directed by Malcolm Robertson in July.

'THE BOX' PRODUCERS TO PRESENT STAGE SHOW

The play *DOCTOR IN THE HOUSE*, star-

ring Geoffrey Davies and Robin Nedwell, of the popular British *DOCTOR IN CHARGE* TV series, will open at the Princess Theatre on July 31st. Specially written by Ted Willis it will be based on the series. Davies and Nedwell arrive in Australia at the end of June. It will be a Crawford Theatre Production a subsidiary company of the *HOMICIDE*, *DIVISION 4* and *THE BOX* producers.

THRING IN THE COUNTRY

It was a meeting of two very different life styles when Frank Thring visited the country recently with the MTC production of Molnar's *THE PLAY'S THE THING*.

He addressed school students, mothers clubs, civic and social gatherings in the Victorian provincial centres and captured audiences with his humour, straight to the shoulder morality, and theatrical brilliance.

The man from Anti-Col, the personification of everybody's television licence guilt, described himself as 'packed with old world charm'.

Now that his touring schedule is finished he is making a series of personality-cult cigarette advertisements, and taking part in a follow-up to *ALVIN PURPLE*, as yet untitled.

BETTY'S 46 YEAR WAIT

Forty-six years ago Betty Roland, the Australian playwright, wrote *THE TOUCH OF SILK*. Now in 1974, it is having its first two professional productions. As a workshop presentation with the Melbourne Theatre Company and as a full scale production with the South Australian Theatre Company.

It is a tragic story set in the outback during a drought. Betty lives at Montsalvat, the artist's community in the outer Melbourne suburb of Eltham. She is busy writing an auto-biographical novel at the moment and hopes it will achieve the same reputation *THE TOUCH OF SILK* has acquired.

Over the years, *SILK* has become regarded as a genuine contribution to Australian literature.

OVERSEAS TRIP

James Mills of the A.E.T.T. Melbourne office leaves for overseas on May 21st. Whilst abroad, James will meet many of his former associates in the English theatre world.

On his return, he will act as Consultant to the new A.E.T.T. Victorian Representative, Roger Myers, formerly of the Australian Ballet.

FROM FRENCH REVUE TO OPERA

Narelle Davidson, ex JCW CASINO DE PARIS showgirl and singer, caused a great deal of excitement during the Melbourne season of the Australian Opera Company. Her interpretation of the exacting role of the Queen of the Night in Mozart's opera *THE MAGIC FLUTE* brought her critical acclaim. It was a complete tour de force



Narelle Davidson — Queen of the Night in *THE MAGIC FLUTE*.

from her days in musical comedy and French revue spectacles.

Narelle has been with the Australian Opera Company for three years and at twenty two years of age has a great singing career ahead of her.

ROWENA BALOS

You will recall the Australian Council for the Arts brought Rowena Balos, Director of the Voice Programme in the Department of Drama, New York University, to Australia in 1973 to conduct master classes for voice teachers, and directors, and to work with individual artists on voice production.

Her work was outstanding. She is coming to Australia again, for ten to twelve weeks from June 3rd, and will be based with the Melbourne Theatre Company who have initiated and found non-Government funds for this new programme.

Her visit is of great value to Australian teachers and actors as there is widespread concern over the generally poor standards of voice production and voice teaching for the stage in Australia.

Rowena is a dynamic teacher who trained under Kristin Linklater before establishing her own professional eminence at New York University and throughout the United States, including classes at ACT Theatre in San Francisco.

books

OSCAR WILDE

by Martin Fido

Hamlyn, London, 1973. Recommended retail price \$5.95

Oscar Wilde once described himself as "a man who stood in symbolic relation to the art and culture of my age". Martin Fido in his pictorial biography, captures the fascination of Wilde and his world. It was a world peopled by Swinburne, Verlaine, Whistler, Aubrey Beardsley, Max Beerbohm, Toulouse-Lautrec, Sarah Bernhardt — to name but a few of the colourful personalities with whom Wilde spent his time.

Wilde disturbed the surface of an apparently rigid social structure, exposing, to the modern reader, a hypocritical society from which he was eventually ostracised.

The author of such sparkling comedies as *THE IMPORTANCE OF BEING EARNEST* and *LADY WINDAMERE'S FAN* was inseparable from the world of arts and high society in the eighties and nineties. His brilliant literary successes and final catastrophic personal downfall are perceptively and sympathetically described by Martin Fido.

London society in Wilde's time was one in which enormous wealth and privilege existed side by side with grinding poverty and squalid vice. Wilde's life, full of contrasts, followed a similar pattern. His flamboyance and brilliant wit brought him both adoration and resentment.

Martin Fido has gathered a superb collection of illustrations including some Aubrey Beardsley prints, to illuminate Wilde's colourful world. Cartoons, sketches and art nouveau designs make it both an attractive and appealing book and an appropriate statement of the period.

I DON'T KNOW WHO TO FEEL SORRY FOR

by John Romeril

Currency Methuen Drama, Sydney, 1973

Retail price \$2.50 (paperback) \$4.25 (bound) (Also available on subscription).

John Romeril's satiric comedy makes us very aware of the squalor - physical and emotional - of much of the world in which we live. Celia and Lenny, living together in a sordid little bed-sit, are bored, self-limited and resentful. Most of the people who come, habitually, into their orbit - like Marty, Phil, Sally, Sue and Celia's mother, are not much different in their experience or understanding of how to break out of their present existence. As the title suggests, Romeril doesn't take sides - nor do his characters appear in black and white terms (except perhaps Charlie who is little more than stupid).

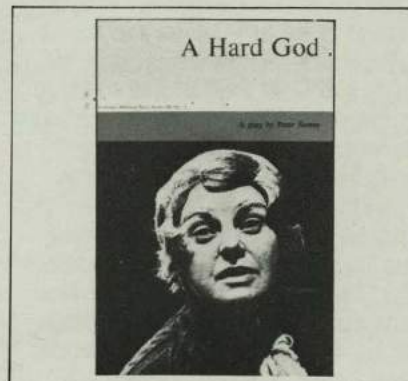
I DON'T KNOW WHO TO FEEL SORRY FOR

was first performed in 1969 at the Cafe La Mama Theatre in Melbourne. Its naturalistic style is rather different from the rough, cartoon like exaggerated pieces of street

theatre Romeril has collaborated on while working with the Australian Performing Group. However, elements of street theatre remain - as Graeme Blundell (director, original production) points out in his introduction to the play. "Romeril threads into his naturalism crazy sight gags, insane passages of dialogue, flashbacks and actor-to-audience asides". The games played and the ritualistic behaviour of the characters are also indicative of Romeril's style and attitude. He has a strong political and social commitment - evident in his other plays (*CHICAGO, CHICAGO* and *HE CAN SWAGGER SITTING DOWN*) but as Margery Morgan says in the Preface - "perhaps the happiest thing John Romeril has to say about Australia is that it contains pockets of liveliness and openness where art belongs vividly to the present moment".

Currency Methuen Drama has just published *A HARD GOD* by Peter Kenna, with an introduction by John Bell and preface by Katharine Brisbane. Retail \$3.00 (paper) \$4.75 (bound). (A review of this play appeared in the March Trust News). Also newly released are three plays by David Williamson - *THE COMING OF STORK*, *JUGGLERS THREE* and *WHAT IF YOU DIED TOMORROW*.

Series 3 of Currency Methuen Plays to be published this year includes: *CORALIE LANSLOWNE SAYS NO* (Alex Buzo) *HOW DOES YOUR GARDEN GROW* (Jim McNeil) and *PRESIDENT WILSON IN PARIS* (Ron Blair).



NATIONAL YOUTH ARTS AND ASSOCIATION CHILDREN'S PERFORMING

On Saturday March 23, amid the colour and confusion of the Adelaide Festival of Arts, in the auspicious surroundings of the John Bishop Board Room, Adelaide Festival Theatre, there met together people from all over Australia who are vitally concerned and involved in the performing arts for young people. These people have made the initial steps towards the creation of an organisation to stimulate and promote youth work in the arts in the Australian community.

The idea has been in the melting pot for some two or three years - following an informal get-together of people anxious to investigate the possibilities of Australian membership to ASSITEJ - the international association of youth and children's theatres.

It appears, before we can have any access to overseas information and assistance, there needs to be a strong national organisation which has its finger on the pulse of theatre-based activities for and by children. To this end, the Australian Elizabethan Theatre Trust was approached to investigate the needs and possible role for an association within Australia - initially on a state level and ultimately on an international level.

Last year meetings of interested people were called in each state and Margaret Leask, the co-ordinator, talked with them about their particular problems and suggestions. Each state has evolved distinctive programmes of children's theatre and the situation differs greatly from state to state and from professional to non-professional. There are many difficulties in the field of arts for young people - distance in Australia is a major inhibiting factor. Theatre arts for young people are and must be flexible, adaptable and resourceful. Those working in this field need constant stimulation and encouragement. Groups of children and tutors need to get together constantly to



exchange thoughts and ways of working constantly. Young people and their parents should have every opportunity to find out about the enjoyment and stimulation gained from working creatively in the arts.

So . . . on March 23, invited spokesmen (from original state meetings) met together to see how this could be done.

After the formal business of setting up an association had been dealt with, ideas were thrown around and initial plans made for a big "workshop/seminar/get-together/chat/work-with-one-another" to be held within six months, hopefully to bring groups together and explore ways of maintaining a flow of communication and information.

The aims and objects perhaps indicate the hopes of the group and the direction it will take.

* To stimulate, promote and develop

the performing and community arts by and for young people.

* To encourage and co-ordinate the exchange of ideas and information between members, producing bodies, funding bodies, schools, colleges, universities and all interested persons through newsletters, journals, workshops and festivals.

* To encourage and facilitate the exchange of personnel as widely as possible in the field.

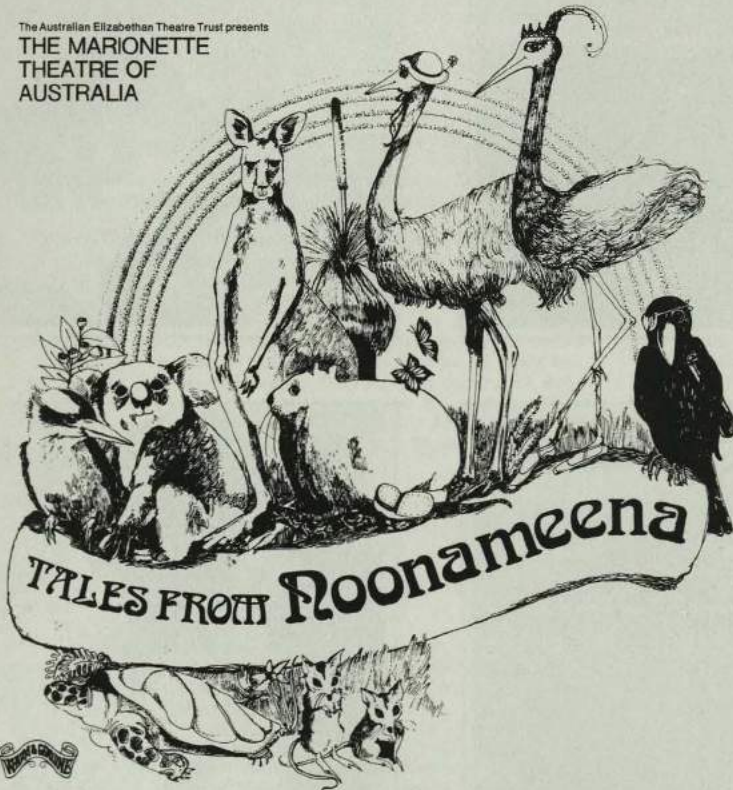
The greatest single need, besides that for information and knowledge about other groups working in the field, is for a consultant (but he has to be dynamic, stimulating, energetic, full of ideas, like children and people . . .!) to travel around finding out what is going on for young people, how its being done and who might benefit from knowledge of this. Most importantly, he must tell everyone. (If only we had a big enough loudspeaker . . .)

Lack of resources - people, equipment and money, means we will have to share and swap and borrow and exchange - with a consultant this would be easier. Approaches are to be made to funding bodies for the salary for such a person to be appointed.

The Elizabethan Theatre Trust is at present providing administrative services on a national level - to date two newsletters and some Activities Information sheets have been distributed to many groups and individuals throughout Australia. Suggestions and participation are practically insisted upon from people working for and with young people. Contacts in each state are, Ken Horler, Nimrod Theatre (N.S.W.), Peter Batey, Arts Council (Victoria), Jennifer Blocksidge, Brisbane Repertory Theatre (Queensland), Christine Dunstan, Alpha Theatre (A.C.T.), Joan Pope, C.A.T.S. (W.A.), Christine Westwood, Adelaide Festival Trust, (S.A.), Barbara Manning, Tasmanian Theatre Company (Tasmania), and Margaret Leask (A.E.T.T. Sydney).

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records

RICHARD STRAUSS — Till Eulenspiegel's Merry Pranks, Op.28 (1895); Dance of the Seven Veils from SALOME, Op. 54 (1905); Don Juan Op. 20 (1889) **BERLIN PHILHARMONIC** conducted by **HERBERT VON KARAJAN**. These three vivid symphonic poems by the young Strauss demonstrate his feeling for the theatrical which developed in his later works. Deutsche Grammophon 2530 349. Retail \$6.20.

SIBELIUS — Concerto for Violin and Orchestra in D minor, Op. 47. **CHAUSSON** — "Poeme" for violin and piano

(Transcription of the violin concerto in E flat major, Op. 25)

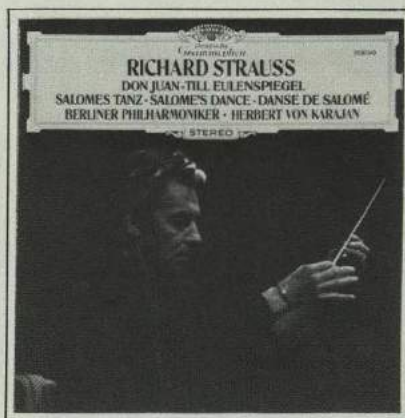
MIRIAM FRIED, Violin, **GISELE DEMOULIN**, Piano, **GRAND ORCHESTRE SYMPHONIQUE DE LA R.T.B./B.R.T.**

Miriam Fried, the young Israeli violinist, reveals, in the playing of these two pieces, her highly individual and creative intelligence and feeling for richness and taut rhythms.

Deutsche Grammophon 2538302. Retail \$4.50

NO, NO, NANETTE, SHOWBOAT — Bruce Trent, Doreen Hume and the Mike Sammes Singers with John Gregory and his Orchestra. Favourite selections from two musical comedy shows of the 1920's. Includes NO, NO, NANETTE, I WANT TO BE HAPPY, I'VE CONFESSED TO THE BREEZE, TEA FOR TWO, MAKE BELIEVE, OL' MAN RIVER, CAN'T HELP LOVIN' THAT MAN, WHY DO I LOVE YOU? etc. Phillips 6382073 Retail \$3.98.

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music

GERALD KRUG – AUSTRALIAN CONDUCTOR

Gerald Krug, a former resident conductor with the Elizabethan Trust Opera Company and Musical Director of the Australian Ballet, returned home in April as Musical Director with Dame Margot Fonteyn and the Scottish Ballet Company.

Mr. Krug, after preliminary studies at the Sydney Conservatorium of Music, studied at the Paris Conservatoire Nationale and was a pupil of Igor Markevitch at the Salzburg Mozarteum. He played bassoon for a season with a number of major London orchestras before becoming répétiteur at the Gelsenkirchen Opera, Germany, in 1958. This was followed by his first engagement as a conductor in 1959 in Biel, Switzerland.

In 1963 he was a guest conductor for the Elizabethan Trust Opera Company and took over from Charles Mackerras for performances of *DON GIOVANNI* and *LA TRAVIATA*.

In 1964 he became resident conductor with the Trust Opera Company and conducted the Queensland Symphony Orchestra in a special joint season of Opera and Ballet. Also in 1964 he conducted the Sydney Symphony Orchestra at the Tenth Anniversary Celebration concert for the Australian Elizabethan Theatre Trust which included Cimarosa's *THE MUSIC MASTER* and Sir Robert Helpmann's production of *THE SOLDIER'S TALE* by Stravinsky.

1965 saw him conducting the Joan Sutherland tour of Australia. He then formed the first Trust Orchestra, conducting its initial opera, ballet and symphony concert seasons in 1967.

When the Australian Ballet undertook its 1968 international tour, Mr. Krug was musical director.

In 1970 he was in New Zealand conducting the N.Z. Opera Company, and in 1971 he went to Germany to conduct a series of concerts with the Cologne Chamber Orchestra and the North West German Philharmonic.

In 1972 Mr. Krug was guest conductor for the Royal Ballet in England. In 1973 he became principal conductor of the Israeli National Opera, Tel-Aviv. Amongst other operas, he conducted his first *OTHELLO* performances with Netania Devrath as Desdemona. The production included the rarely performed ballet music and lasted four hours. He was on leave from the Israeli Opera in August, 1973, when the war broke out. The opera closed and Mr. Krug having already been engaged by the Scottish Ballet went to Glasgow.

At the conclusion of the Australian tour of the Scottish Ballet, Mr. Krug will conduct subscription concerts for the A.B.C. in Brisbane, where Birgit Finilla, the Swedish mezzo soprano, will sing Elgar's *SEA PICTURES* and Prokofiev's *ALEXANDER NEVSKY CANTATA*. The other soloist is the Australian violinist, Wilfred Lehmann. The two programs, which include works by Peter Sculthorpe, David Lumsdaine, Bach and Moussorgsky, illustrate Mr. Krug's wide musical sympathies.

He is equally at home in opera, symphony and ballet, having conducted for Sutherland and Pavarotti in opera; world premieres of ballets by Tudor and Moiseyev; and symphony orchestras in places as far apart of Tokyo, Sydney and Johannesburg. As far as his future plans are concerned, he admits to being tired of living out of suitcases. Ideally he would like to work in Australia permanently.

Since his last visit in 1972, when he conducted *FORCE OF DESTINY* for the Australian Opera and broadcast with the Sydney Symphony Orchestra, he has noticed a tremendous upsurge in Australian musical life, due mainly to new centres for the arts in major cities, and the new awareness that Australian musicians can contribute significantly nationally, as well as internationally.

DEPARTMENT OF MUSIC, SYDNEY UNIVERSITY

Room 320, Department of Music of Sydney University has the tranquillity of a Japanese temple. The outside world is with it but not of it. Fifteen musicians sit cross legged on the floor beating out an insistent rhythm on drums, gongs, and what seem like larger than life xylophones - producing a soft insidious sound, alien to Australian ears but part and parcel of the fabric of daily existence in Indonesia where the flowering of the arts is as natural and prolific as the flowering of the hibiscus and the frangipani.

This ensemble, known as a Gamelan orchestra is made up of students from the Department of Music under the direction of Iwan Natapradja, resident tutor in Indonesian music. The orchestra is preparing for a concert - Music and Dance of the Sunda - to be held on June 28th, in the Great Hall of Sydney University at 8 p.m.

Mr. Natapradja's appointment is part of a broad policy formulated by Professor Donald Peart to make accessible all forms of music - including non western music - and the most progressive attitudes in musical thinking. An extension of this policy is the engagement of guest lecturers specialising in the various branches of music which are part of the curriculum for Bachelor of Music or music as a subject as part of the B.A. These include composition, music education, performance musicological research and ethnomusicology.

A recent guest lecturer was Roger Smalley, the English composer whose "new music" has commanded the respect of such composers as Boulez and Stockhausen. Apart from his worth as a teacher, which was proved during intensive sessions with composition students, he was able to break down many of the inhibitory barriers to "new music" which even music students are prone to.

Roger Smalley participated in a weekend seminar and concert at the Sydney Opera House, in keeping with the intention that the outreach of such activities spread beyond the campus, and that the expertise of such visitors come to the notice of the musical public.

The programme during the year is varied and interesting. On June 19, the Carl Pini Quartet presented, under the auspices of Sydney University Music Department, a programme of Australian String Quartets. On Wednesday July 24th, Debu Chaudhuri, touring Australia under the auspices of the Elizabethan Theatre Trust, will give a seminar (10 a.m. - 12 p.m.) on Hindu classical music with Sitar illustrations, preceded by a public recital in the Great Hall on Tuesday July 23.

Further understanding of Asian music in an educative sense will generate from the visit of Dr. Elizabeth May, an American authority on teaching Western Music to Japanese children and Japanese Music to western children. Dr. May will be visiting lecturer in the Department of Music from July 29th to August 3rd.

Fourteen Operas have been performed by Sydney University Opera, comprising students from the Department and outside professionals. Professor Donald Peart, an authority on Vaughan Williams, has been the impetus behind the comparatively progressive repertoire presented during that period. Works performed have included *HUGH THE DROVER* and *SIR JOHN IN LOVE*, (Vaughan Williams), *THE RAKE'S PROGRESS* (Stravinsky), *PETER GRIMES* (Benjamin Britten) and *L'ORFEO* (Monteverdi).

Tutors within the Department are encouraged to contribute within their own right to the local and international musical scene. Peter Sculthorpe, Reader in composition, is known internationally; similarly Winsome Evans, Senior Tutor in medieval music, has through her exuberant, uninhibited yet exactly authentic interpretation of Renaissance Music with the Renaissance Players, led Renaissance "pop" into the highways and byways of Sydney, including Martin Plaza.

stage world

NEW CHOREOGRAPHIC WORK FOR AUSTRALIAN BALLET

Barry Moreland, a former dancer with the Australian Ballet, who has been working with the London Festival Ballet, will choreograph a new work for the company's 1974 repertoire. It will be seen first in Canberra in July. Moreland has danced with the London Contemporary Dance Theatre, the Batsheva Company in Tel Aviv and in 1971 he was a guest artist in Hamburg where he danced in two ballets by Glen Tetley.

The Australian Ballet are planning a programme of new choreographic works during their Canberra season, providing an opportunity for new choreographers to have a professional staging of their works.

Other news from the company — ex-principal dancer, Marilyn Jones, will return for guest performances during the Brisbane season of *SLEEPING BEAUTY*, and Professor Jurgen Rose, from Munich, is in Australia for the designing and staging of *ROMEO AND JULIET* soon to be included in the company's repertoire.

BARRIE INGHAM RETURNS

Barrie Ingham, who will be remembered by Australian audiences for his warm and witty one man show, *LOVE, LOVE, LOVE*, returns to Australia in September. He has just completed a successful season in the West End in *SNAP* with Maggie Smith.

He will be presenting the world premiere of a new one man show directed by the RSC's Terry Hands.

In Sydney, the Australian Theatre and Penhale Productions will be presenting his show at the Sydney Opera House Recording Hall on September 14, and in Adelaide under the auspices of the Arts Council of South Australia, he will be seen at the Festival Theatre, September 16-17. Barrie Ingham will also conduct workshops during his visit.

DANCE SEMINAR

A seminar on dance in education was held, under the auspices of the Australian Council for the Arts, at the Reception Hall, Sydney Opera House on March 29, 30, 31. Dance experts; including Aard Versteegem from Holland and Dame Peggy Van Praagh; educationalists, physiotherapists, doctors and experts from related arts, met together to discuss problems and needs in the field of dance education.

Papers were presented by Dr. Warren Lett, Grahame Dudley, Rodney Hall and others, on aspects of dance and its relation to our society. Mary Beth Miller, in her address, showed how expressively the body can talk, as her hands, face and eyes told the seminar

about herself and the National Theatre of the Deaf, of which she is a member.

Aard Versteegem showed a film on the work of the Scapino Ballet, Amsterdam, and Graham Smith involved members of the seminar in practical applications of his theories and ideas.

The seminar was an important step in the much needed direction of communication between artists and educationalists. A report of the proceedings is being compiled and hopefully will lead to further discussion/workshop activities of this kind.

STELLA ADLER WORKSHOPS

The Peter Summerton Foundation has brought to Australia Miss Stella Adler to conduct workshops and script interpretation classes at the Bondi Pavilion Theatre. Miss Adler conducts a Theatre Studio in New York, as well as being Head of the Acting Department of New York University and Adjunct Professor of Acting at the Yale Drama School. Her extensive experience and training includes a period of study in Paris with the eminent Konstantin Stanislavsky.

The workshops are an opportunity for members of the profession — actors, directors and writers, to work over a concentrated period of four weeks with scripts by some of America's major dramatic

authors under the expert guidance and inspiration of Miss Adler.

NEW THEATRE COMPLEX FOR SYDNEY

1975 will see the opening, on the campus at Sydney University, of the Seymour Centre — a theatre complex containing three different theatre spaces and a gallery display area. The Main theatre, with a thrust stage, will seat 750; the second theatre designed mainly for music and opera, will seat 650; while the third space, a small flexible studio area, will seat 200. To coincide with the building of the Centre, Derek Nicholson, director and designer, has been recently appointed as Drama Director of the University. At present he is investigating student arts activities and ways the Centre may be used to the fullest extent. Once the hub of student and experimental theatre, Sydney University may well take on this role again.

THE IRISH AT THE ENSEMBLE

The Ensemble Theatre Company, Sydney, seem to have a special feeling for the Irish plays of Brian Friel. They are currently presenting *THE GENTLE ISLAND* — the fourth play by this author to be seen at the Ensemble. The others have been

A dark moment from Jim Sharman's production of THE ROCKY HORROR SHOW at the New Arts Cinema, Glebe. John Paramor (Brad) and Jane Harders (Janet) — the all-American wholesome twosome are confronted by Dr Frank-N-Futer's castle of transvestite wonders.



A dramatic moment from SEBASTIAN — Marilyn Rowe and Alan Alder in the company's current season.



PHILADELPHIA, HERE I COME!, LOVERS and THE MUNDY SCHEME. THE GENTLE ISLAND was first performed in Dublin in November, 1971. It is a moving drama set on an isolated island off the west coast of Ireland where superstition and loneliness lead almost inevitably to tragedy. The production is directed by Hayes Gordon, with some excellent acting from the company, especially Helen Boggis.

THEATRE EXPERIENCE WEEK, QUEENSLAND

The Queensland Theatre Company are once again holding a Theatre Experience and Theatre Techniques Week for young people in the August School Vacation. The courses are residential — the students live in at the Church of England Grammar School, East Brisbane. The curriculum suggests only the dedicated secondary student need apply, as there will be little time for resting. Workshop sessions with tutorial staff from the QTC will involve students in improvisation, design, theatre history, stage management, interpretation of plays, rehearsal procedures etc. Students will also attend QTC rehearsals and performances.

COLLABORATORS AT THE INDEPENDENT

John Mortimer's witty comedy about marriage, COLLABORATORS, is currently showing at Sydney's Independent Theatre. Set in London in the late 1950's, the play depicts the private games of war and peace in a marriage not destined to be smooth sailing. With this play, the Independent have introduced a child care service at the theatre to enable young parents to see the play without incurring the added expense of a baby sitter.

OTHER NEWS

The National Theatre at the Playhouse, Perth, has opened a fifty seat theatre in the Green Room to be used for Lunch-time theatre and for evenings of 'Alternative Theatre'. The first Lunch-hour production was THE NEW LIFE by Mary Gage, an English woman who arrived in W.A. two years ago. Howard Brenton's play MAGNIFICENCE was the first 'Alternative Theatre' offering.

Nimrod's new theatre at Elizabeth St. Surry Hills has opened — with the celebratory BACCHOI directed by John Bell.

OLD TIMES by Pinter, will open at the Green Room, University of New South Wales, on July 11. Directed by Victor Emeljanow, the cast includes Neil Fitzpatrick, Rowena Wallace and Jennifer Claire.

THE UNIVERSITY OF NEW ENGLAND DEPARTMENT OF CONTINUING EDUCATION ARMIDALE, N.S.W. 2351

WHY NOT LET YOUR INTEREST IN THE ARTS FEATURE IN PLANS FOR SUMMER HOLIDAYS?

Residential Schools held in Armidale each January are known throughout Australia, and elsewhere, for the

- * quality of their tutors
- * facilities provided
- * sheer enjoyment of 'doing' — in a situation which is excitingly intensive and yet at the same time very relaxed and informal.

PLEASE SEE THE BACK PAGE for the announcement of the wide-ranging programme of residential Schools to be held at the University in JANUARY 1975. Note especially the exciting 'parcel' of Schools in the crafts.



In addition to the events listed, there will also be a School on batik — for advanced workers in the craft, running from Friday 17-24th.

This School will be conducted by THETIS BLACKER — a noted exponent of batik work; she is London-based and now works chiefly on large-scale commissions — mainly for public and semi-public buildings. She has just had a show in New York.

She came to the craft indirectly as a result of seeing the ancient textile printing techniques of South America; subsequently, as a result of this influence, she spent three years at the Chelsea School of Art working on fabrics.

In addition to the Batik School she will be taking a tutoring role in the Fabric Printing School — which also includes a batik component.

Full details of the Batik School from the address at the top of this notice.

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assist by returning your renewal form
and remittance by August 30th.

committee's diary

YOUNG ELIZABETHAN MEMBERS
N.S.W.

TUESDAY JULY 23rd - An early
drama - STRUCK OIL at the
MARIAN STREET THEATRE,
Killara 8 p.m. Light supper after
show. \$4.50 each. BOOK
IMMEDIATELY.

FRIDAY AUGUST 2nd - Sparkling
musical - IRENE at HER MAJESTY'S
THEATRE 8 p.m. \$5.00 each. BOOK
BEFORE JULY 13th.

LATE AUGUST - with Ladies
Committee - BUSHWACKERS
BOUNCE - Barbeque, wine, dancing
\$6.00 all inclusive. ST. IVES SHOW
GROUND PAVILION. Further
information - Janice 799 1248.

WEDNESDAY SEPTEMBER 18th
Killara 680 COFFEE THEATRE,
Pacific Highway, 8 p.m. Show and
Supper ONLY \$4.00. CLOSING
DATE SEPTEMBER 9th.

FRIDAY SEPTEMBER 26th -
Elizabethan Theatre Trust BALL -
MENZIES HOTEL. Enquiries Janice.

FRIDAY OCTOBER 11th - ROCKY
HORROR SHOW - New Arts Theatre,
GLEBE 7.15 p.m. \$4.00 CLOSING
DATE SEPTEMBER 19th. Enquiries
and bookings - Janice Iverach, 2/56
Orpington Street, Ashfield. Phone
799 1248.

LADIES COMMITTEE - SOUTH
AUSTRALIA. For information
contact Mrs. D. Bright or Mrs. E.
Spooner, A.E.T.T. 1st floor, 45-51
Grote Street, ADELAIDE. Phone
51 8444

LADIES COMMITTEE - N.S.W.
For information contact the President,
Mrs. Hay. Phone 44 3527.

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showguide

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

NEW SOUTH WALES

INDEPENDENT THEATRE

"Collaborators" (Mortimer) to July 13
 "Unaccompanied Cello" (Harrison)
 July 17 - September 7
 "And Miss Reardon Drinks a Little" (Zindel)
 September 11 - November

PARADE THEATRE, Old Tote Theatre Company

"That Championship Season" (Miller) to August 17
 "Little Eyolf" (Ibsen) August 23 - October 19

JANE STREET THEATRE, Randwick

"My Shadow and Me" (Hutchinson/Drake)
 July 17 - August 3 Wed.-Sat.
 "Muriel" (devised by A. Simpson)
 August 14-31 Wed.-Sat.

MARIAN STREET THEATRE, Killara

"Struck Oil" (Ray) July 4 - August 3
 "Squaring the Circle" (Katayev)
 August 8 - September 7
 "Home and Beauty" (Maugham)
 September 12 - October 12

POCKET THEATRE, Sydenham

Friday and Saturday evenings

CLASSIC CINEMA, Mosman

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

AUSTRALIAN THEATRE, Newtown

"The Dragon Throne" (McGrath) July 10 - August 7

REGENT THEATRE

Georgian State Dance Company July 8 - 20

MUSIC HALL RESTAURANT, Neutral Bay

"The Spectre of Wycombe Manor" (Walsh)
 Concessions Mon., Tues. evenings

CHALWIN CASTLE, Chamber Music

Concerts
 July 28 and August 4, August 25 and September 1, September 29 and October 6

GREAT HALL, Sydney University

Debu Chaudhuri, sitar recital July 23
 Sydney Philharmonia Society, "Vespers" (Monteverdi) September 10, 11, 12

TOWN HALL, Sydney Philharmonia Society

Bach Cantatas July 29

SYDNEY OPERA HOUSE

OPERA THEATRE, The Australian Opera
 "Tales of Hoffman", "Tosca", "Jenufa",
 "Don Giovanni", "Rites of Passage"
 July 13 - October 26

DRAMA THEATRE

Melbourne Theatre Company — "The Last of the Knucklemen" (Powers) July 2 - 29
 Old Tote Theatre Company — "Three Men on a Horse" (Abbot/Cecil) August 30 - October 12

CONCERT HALL

Joan Sutherland Recitals July 6, August 9

RECORDING HALL

Barrie Ingham, One Man Show September 14

VICTORIA

PRINCESS THEATRE

Georgian State Dance Company to July 6
 The Australian Ballet — September

RUSSELL STREET THEATRE, Melbourne

Theatre Company
 "Pericles" (Shakespeare) to July 27

ST MARTINS THEATRE, Melbourne

Theatre Company
 "Cat on a Hot Tin Roof" (Williams)
 July 8 - August 10

PRAM FACTORY, Australian Performing Group

"The Floating World" (Romeril) August 1 - 31

DALLAS BROOKS HALL

Joan Sutherland Recitals August 13, 17

MELBOURNE UNIVERSITY, Union Theatre

Debu Chaudhuri sitar recital July 29

ALEXANDER THEATRE, Monash

University
 Debu Chaudhuri sitar recital July 30

TRAK CINEMA

For further details contact Roger Myers
 662 2911

QUEENSLAND

HER MAJESTY'S THEATRE

The Australian Ballet — "Sleeping Beauty"
 July 4 - 13

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

"The Rivals" (Sheridan) to July 20
 "The Philanthropist" (Hampton) July 25 - August 17
 "The Summer of the Seventeenth Doll" (Lawler) August 22 - September 14
 "Present Laughter" (Coward) September 19 - October 12

TWELFTH NIGHT THEATRE

"The Hot L Baltimore" (Wilson) July 3 - 27
 "El Grande De Coca Cola" (Musical Revue)
 August 7 com.

BRISBANE FESTIVAL HALL

Georgian State Dance Company July 22 - 27

BRISBANE GRAMMAR SCHOOL

Debu Chaudhuri sitar recital July 15

ARTS THEATRE, Petrie Terrace

"A Man for All Seasons" (Bolt) to July 13
 "Fings Ain't Wot They Used to be"
 August 1 - September 7
 "Will Any Gentleman" (Sylvaine)
 September 12 - October 12

"Melba" (Sherman) September 22 - October 8 (Sun. to Tues.)

SCHONELL THEATRE

For further details contact John Devitt
 21 9528

SOUTH AUSTRALIA

THEATRE 62

"The Guardsman" (Molnar) to July 13

ROYALTY THEATRE, New Opera, S.A.

"Renard" September 25 - 28

ADELAIDE TOWN HALL

Debu Chaudhuri sitar recital August 5

ADELAIDE FESTIVAL THEATRE

Ronald Dowd — Lieder recital July 3
 German Opera Films July 8 - 13
 John Pringle — Lieder recital July 18
 Lone Koppel Winther — Lieder recital August 7
 Raymond Myers — Lieder recital September 3
 Barrie Ingham One Man Show September 16 - 17
 Mantovani September 18 - 19

SOUTH AUSTRALIAN THEATRE COMPANY

AUSTRALIAN DANCE THEATRE

For further details contact Miss Margaret Morris 51 8444

A.C.T.

CANBERRA THEATRE, The Australian Ballet

"The Dream", "Perisynthron", New work by Barry Moreland July 17 - 20
 "Sleeping Beauty" July 23-27, New Choreographers July 30 - 31

THE PLAYHOUSE, Melbourne Theatre Company

"The Last of The Knucklemen" (Powers)
 July 29 - August 10

BRUCE HALL, Australian National University

Debu Chaudhuri sitar recital July 27

WESTERN AUSTRALIA

NATIONAL THEATRE AT THE PLAYHOUSE

"The Removalists" (Williamson) to July 13
 "The Salughter of St Theresa's Day" (Kenna) to July 31

HER MAJESTY'S THEATRE, The Australian Ballet

"The Dream", "Carmen", New work by Barry Moreland August 3 - 7

PERTH CONCERT HALL

Alice Reyes Dance Company to July 6

TASMANIA

THEATRE ROYAL, Tasmanian Theatre Company

HOBART TEACHERS COLLEGE
 THEATRE Debu Chaudhuri sitar recital August 2



DEPARTMENT OF CONTINUING EDUCATION

THE UNIVERSITY OF NEW ENGLAND ARMIDALE NSW 2351 SUMMER SCHOOLS, 1975

ARMIDALE is at 3300 ft. in the New England region: it is mid-way between Sydney and Brisbane and is some 100 miles in from the coast. The UNIVERSITY itself sits in pleasant parklands about three miles from the city. ACCOMMODATION is in single rooms in modern colleges.

There are excellent SPORTING and OTHER FACILITIES with provision for golf, bowls, swimming, squash and tennis — if not at the University, then in the City: other clubs exist and they invariably extend a warm welcome to members of our residential courses. School members are also entitled to full use of the facilities of the University Union.

TRANSPORT services are good. Air travel concessions, 1/3 off normal fare (but for travel on "East-West Airlines" only), are available.

ALL FEES QUOTED ARE FOR FULL RESIDENCE: with reductions for non-residence.

(* Fees marked thus were not fixed when this ad. was prepared)

PAINTING

Tutor SYDNEY BALL
JANUARY 3-21st
Fees \$166

MUSIC

This will consist of four sections under the overall direction of A C M (Cam)

HOWARD. The sectors are:

- (i) CHAMBER MUSIC:
string — ELIZABETH MORGAN;
Note: NANCY WEIR, pianist, will be tutoring in this Section.
woodwind — RICHARD McINTYRE;
brass — GORDON WEBB;
- (ii) CHORAL — CHARLES COLMAN
- (iii) RECORDER — FRED LENFFER
- (iv) RENAISSANCE INSTRUMENTS — ALLAN MURPHY

JANUARY 3-13th
Fees \$70

OPERA WORKSHOP

Tutors RONAL JACKSON, DAVID PARKER, GWEN HALSTEAD, WENDY POM, MARIE VAN HOVE & KEITH BAIN

The fourth in a successful series: it gives amateur singers a chance to sing under highly professional coaches.

In addition to voice work, both solo and in chorus, there is movement coaching also by Keith Bain.

JANUARY 12-22nd
Fees \$*

ORFF METHOD

Tutors KEITH SMITH & JENNI BEALE

A study of the philosophy and principles of Carl Orff's methods and accepted practices and techniques: for teachers and intending teachers of music: includes an 'advanced' category — for those with some experience of "Orff".

JANUARY 14-23rd
Fees \$75

DRAMA

Further details (tutors, fees, etc.) available on request. Two experienced tutors, with considerable background in the professional theatre will teach acting; directing; speech and movement to amateurs, from veterans to novices, interested in the theatre arts.

JANUARY 13-24th
Fees \$*

ARTISTS' PRINT MAKING

Tutor DAVID ROSE

Our second such School. It will provide opportunities to acquire some of the technical skills necessary for creative expression in the medium of screen-printing; an introduction to photo-screen printing will be included.

JANUARY 3-14th
Fees \$112

CRAFTS

(Alongside the Crafts Schools there is a Design Seminar to be run by the Craft Association of NSW.)

Full details of any or all of these Schools will be sent immediately on request to the address at the top of the page.

| | | |
|--|--------------|-----------|
| (A) CLAY AND GLAZE WORKSHOP: R.R. HUGHAN assisted by DAVID SMITH | JANUARY 1975 | FEES (\$) |
| Lectures and practical work on the chemical and physical processes involved in mixing and firing. | 3 — 14th | ** |
| (B) FABRIC PRINTING: VICTORIA KING and ELIZABETH VERCOE-GRIEB | | |
| Practical classes on fabric printing techniques with emphasis on the 'design' factors in such work. | 5 — 17th | ** |
| (C) METALWORK (JEWELLERY): HELGE LARSEN and DARANI LEWERS | | |
| The title of the event indicates its nature which has two very famous 'names' as its tutors. | 5 — 17th | ** |
| (D) NON-LOOM WEAVING: ROSEMARY DRAPER assisted by BEVERLY DAVIS | | |
| Weaving without the use of traditional equipment — to produce richly textured hangings and the like. | 5 — 14th | ** |
| (E) CREATIVE EMBROIDERY: PATRICIA LANGFORD and CYNTHIA SPARKS | | |
| This event will be the seventh of a very successful series: the theme will be "Patterns of Life". | 5 — 17th | 112 |

Note: (A) and (C) are not intended for beginners: for (B), (D) and (E) some previous experience is desirable.

In addition to the work in the individual Schools during the day there are plentiful activities in the evenings — discussions, film shows, performances etc. In fact it can be said that there is an embarrassing richness of things to do and choose from.

ENROLMENTS CLOSE 30TH NOVEMBER

Most events are restricted in numbers and early enrolment is advisable.