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**misi
kesenian**

NATIONAL THEATRE OF

indonesia

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Editor: Margaret Leask

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successful 1975 to
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misi kesenian NATIONAL THEATRE OF **indonesia**

In February, the first large-scale Indonesian performing company to visit Australia will begin its national tour under the auspices of the Australian Elizabethan Trust. Forty six artists of the MISI KESENIAN National Theatre of Indonesia company will be performing the diverse music, dance, and puppetry of this fascinating nation.

Often called the country of 6000 islands, Indonesia has almost as many quite separate cultures. The MISI KESENIAN company has devised an overseas touring programme which can include only some of the exciting performing arts traditions from just a few of these different regions.

Originally scheduled to tour in October last year, the MISI KESENIAN tour was postponed to enable the company to take part in both the Perth Festival (where it opens in Australia on Monday 3rd February) and the Moomba Festival in Melbourne. The tour will also visit Adelaide, Canberra, Brisbane and Sydney.

With Indonesian being taught in many of our schools, and new international jet routes recently opened direct to Bali and Jakarta, the realisation that Indonesia is Australia's nearest neighbour is becoming stronger. In recent months in Sydney there has been an Indonesian exhibition at the Australian Museum, demonstrations of batik painting by Indonesian artists, performances of Indonesian puppetry, and sold-out concerts by the "gamelan" orchestra at Sydney University.

The "gamelan" is justifiably famous for its beautiful music. The MISI KESENIAN company will be carrying two complete sets of "gamelan" instruments, one from Java, the other from Bali. Although in many respects similar in appearance, the two types, comprising up to seventy-five instruments in the Javanese version, have completely different musical qualities. The instruments are mostly metallic, played with wooden hammers: the "saron" look like very large xylophones, and carry the main theme of the "gamelan" composition; the "bonang" and the "kenong" resemble beds of different sized domed brass cooking pots, and are played with a speed too fast for the eye to follow; and the great racks of "gongs" are up to four feet in diameter, and produce some of the most characteristically memorable sounds of the "gamelan".

Besides the metallic instruments, there are also a number of string instruments — usually a two stringed lute called a "rebab", a larger multi-stringed "cilempung", and sometimes an Indonesian "sitar". The basic beat of any composition is provided by a double ended drum known as the "kendang".

To the musicologist, a "gamelan" composition is highly complicated in its structure, with the variation between the orchestras from different regions being a technical matter of differing tonality. For the layman, however, Indonesian music is not usually "difficult to understand", as may be, for example, the music of India; it quickly

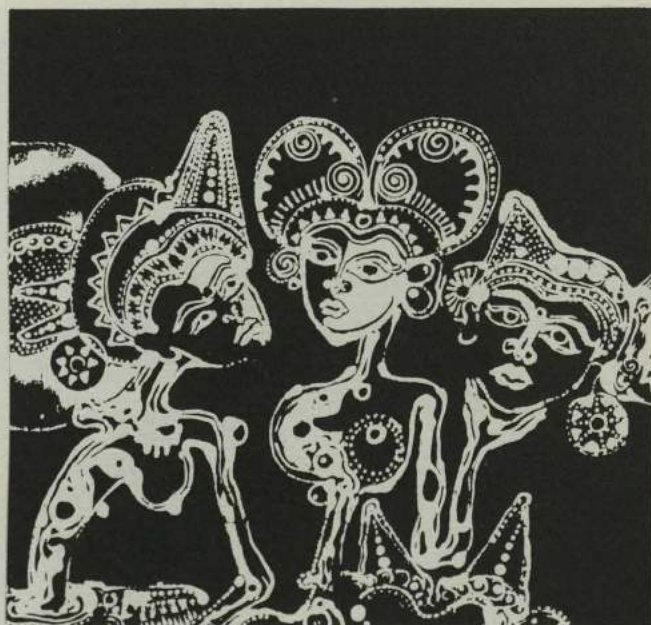
has the Westerner tapping his foot in time with the musicians and dancers on stage.

It is dance that provides the universal expression of Indonesia's classical heritage. The popular image of traditional Indonesian dance has been inspired by such dances as the "legong", in which beauty, line and grace are intricately balanced to the rhythm of the "gamelan". The gorgeously costumed teenage dancers act out the drama, related by the storyteller, in a highly stylised series of gestures consisting mostly of finger, eye, and foot movements.

A completely different, and more vigorous Indonesian dance is the "kecak" or monkey dance, where a hundred or more dancers, gathered tightly round a large branded torch, act out a traditional legend as the sun sets. The dancing light on the glistening bodies, the rhythmic swaying and hypnotic "cak-cak" of the dancer "monkeys", rising in blood-chilling crescendo and falling to a threatening mutter as the drama unfolds, make this one of the most spell-binding dances in the world.

Because the Indonesians themselves are fiercely patriotic, and because the Australian Government's Department of Foreign Affairs is sponsoring the tour, MISI KESENIAN — National Theatre of Indonesia is coming to this country under the banner of a cultural mission. Do not be misled. MISI KESENIAN is a national company of the same calibre as the other magnificent national companies which have visited Australia in the last couple of years. Make sure you see them.

Ray Elphick



FESTIVAL COMPLETED IN

Adelaide certainly showed in the last week of October that it can not only surprise itself, but the rest of Australia as well.

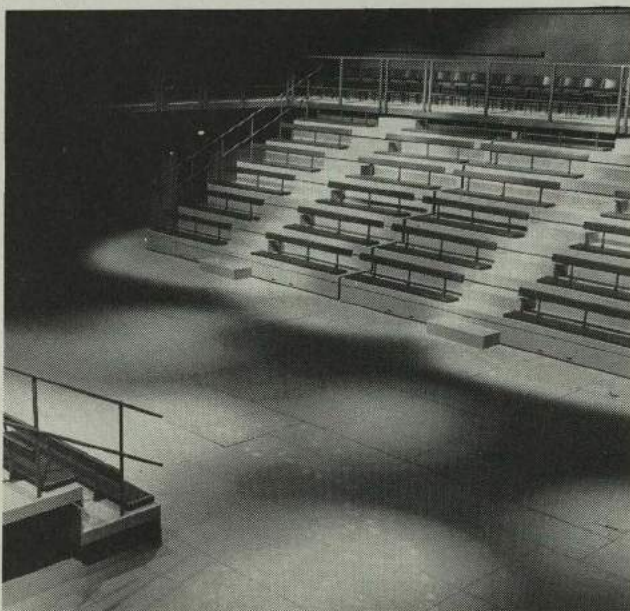
Now that the Festival Centre complex is complete, there is not one aspect of the performing arts that cannot be presented within its great white walls.

With the 2,000 seat Festival Theatre, the four auditoria are capable of catering for about 4,000 people simultaneously.

The 600 seat Playhouse was the first to be opened, with the South Australian Theatre Company's production of *THE THREE CUCKOLDS*. The Premier of South Australia, Mr Don Dunstan, officially opened the theatre on October 26 when he recited a poem specially written by the Chief Justice, Dr. J.J. Bray. It reads:

"On marble benches open to the day
The Greeks in thousands sat to watch the play,
And, standing underneath an English sky
The groundlings at the Globe saw Hamlet die.
But you are sheltered from the sun and breeze,
And you are cosseted with cushioned ease.
And air conditioning and banks of light
Confounding heat and cold and day and night.
What older audiences never knew
Technology has lavished here on you.
Be to the drama then what they were in their age
In hope to rebuild here the glories of the stage.
But here the actors come, prepared to start their mime
And stamp on mask and cloak the imprint of our time."

The Space



In his introductory address, the Premier said the Government had built the Festival Centre Complex, trusting that the humanities might add to the State's enduring quality.

The next day the 800 seat open air Amphitheatre, a bonus addition to the Festival Centre, opened. More than 150 artists, including Johnny Farnham, Julie Anthony, Jill Perryman and Bev Harrell packed in the many thousands who came to the free concerts.

Monday October 28 marked the opening of the 320 seat experimental theatre, the Space. It opened with two short operas by New Opera, South Australia: *TANCRED AND CLORINDA* by Monteverdi, and *THE SEVEN DEADLY SINS* by Kurt Weill and Bertolt Brecht.

The Playhouse provides the South Australian Theatre Company with its first permanent home. Since it was re-established two years ago as a statutory body, its Artistic Director, George Ogilvie, has had the task of assembling and developing an acting company able to make its presence felt in its new home and in the community.

Ogilvie has placed a great deal of his emphasis on actor training, community activities, and developing an adventurous youth programme.

This year, up until the company moved into the Playhouse, it had performed four plays: *THE BRIDE OF GOSPEL PLACE*, *THE COMEDY OF ERRORS*, and *ADELAIDE ANTHOLOGY*, at the Festival of Arts, and *JOURNEY'S END* in June.

Equally important for the development of the company and its continuous community activities has been the Theatre-Go-Round programme conceived by Associate Director, Rodney Fisher, which played to about 2,000 children, pensioners and groups during August and September.

The Company presented Moliere's *LOVE'S THE BEST DOCTOR*, a revised production of *ADELAIDE ANTHOLOGY* and two workshop programmes. These were performed by the main company, which included Dennis Olsen, Patricia Kennedy, and Les Dayman.

Since the Company moved into the Playhouse, the level of subscriptions has risen dramatically. Mr Wayne Maddern, General Manager of S.A.T.C., said that he was overwhelmed by the response to the opening season subscription campaign. "The selling period was confined to three weeks and subscriptions jumped by 150%."

"The interest in the Playhouse and in fact all of the auditoria of the drama complex has undoubtedly been instrumental in the dramatic increase. When I came to Adelaide two years ago, the Company had just over 200 members, and now we have over 5,000."

"We will be working hard in 1975 to maintain our level of subscribers. I estimate that unless there is a population explosion the ceiling for subscribers for this company here in South Australia would be around 6,500."

"Next year our subscription campaign will be designed to appeal as much as possible to the young theatre goer, and if that is successful we stand a very good chance of getting closer to the 6,000 mark."

CENTRE ADELAIDE

By Adrian Bohm

One of the most significant features of the Playhouse is that its been designed as a permanent home providing all the production facilities for a permanent company.

Mr. Kevin Palmer, Director of Production for the S.A.T.C. returned to Australia after 14 years overseas to work in the Playhouse. Before returning to Australia he was General Manager of Knightsbridge Theatrical Productions, London.

He said its the best equipped theatre he has ever worked in. "We have everything that is required to realise a play from reading a script to getting the play on stage".

"It includes a fully staffed carpentry workshop where they build the sets, a prop room, a dyeing room and a spray paint booth. Then we have the production wardrobe itself where there are three permanent people, a design studio with two designers, a full time milliner, wigmaking facilities and a photographic darkroom".

"The nearest theatre I have seen to it is the Crucible in Sheffield. I've never worked there, I went there to see it operating and from what I saw it seemed to operate alright, but I think they were restricted in their staging by having a permanent thrust apron stage whereas we have an adjustable one, which means we have a very wide choice on how to stage plays", said Mr. Palmer.

The Playhouse has been designed to function as a proscenium stage or as a modified thrust stage. The proscenium has a variable width from 9.14 metres (30 feet) to 11.9 metres (39 feet) and a height from 7.3 metres (24 feet) to 5.5 metres (18 feet).

The thrust is formed by a mechanical lift, which can lower to an orchestra pit seating 30 musicians or can rise to the auditorium level to take extra seating or rise a further .91 metres (3 feet) to be level with the main stage. The thrust has moveable steps at the front providing a tiered approach if required.

The Adelaide firm of Hassell and Partners were the architects in consultation with Mr Tom Brown, a former South Australian. The builders were A.V. Jennings Industries (Aust.) Ltd.

The designs of the Playhouse were developed after a study of the needs of Australian drama companies and future drama theatres.

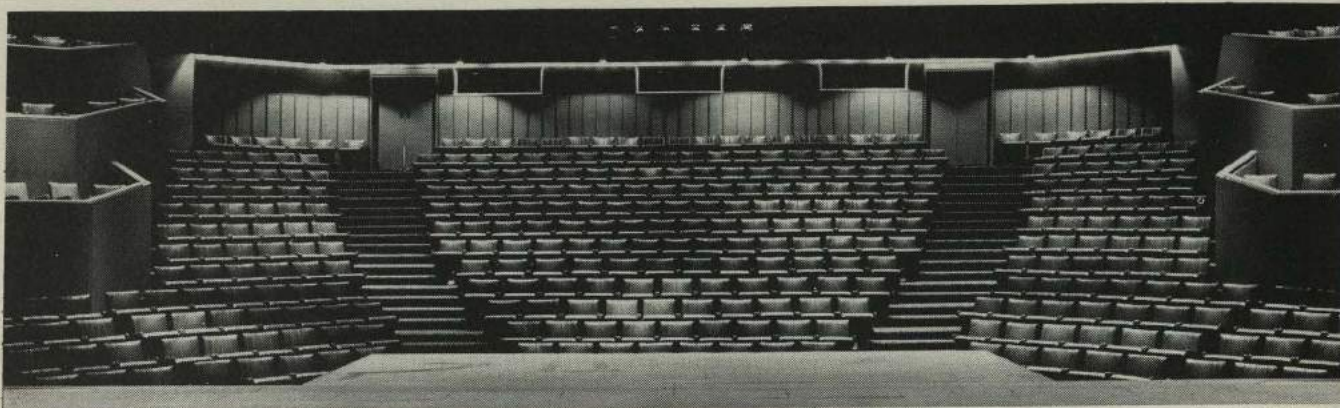
The auditorium of the Playhouse looks a lot smaller than its 636 seat capacity but as George Ogilvie said, "when you're on stage you feel as though you can reach out and touch everyone in the audience."

The auditorium is extremely intimate with the audience grouped around the acting areas providing a sense of involvement.

With the thrust stage configuration the auditorium seats 578. The seats are stepped down from the rear of the auditorium with excellent sight lines.

At no point is any member of the audience more than 18.29 metres (60 feet) from the front of the stage. The auditorium is two level with about one-third of the seats in the balcony and the remainder in the stalls below and in the three boxes on either side that are set into the walls and stepped up into the balcony.





The Playhouse

The Playhouse has a predominantly blue and grey colour scheme inside the auditorium with touches of orange-red in the foyer furniture. Walls of primary yellow at the eastern end of the main foyer designate the entrances to the Space.

Lighting is electronically operated and allows for 175 separate lighting cues to be memorised for instant recall.

The lighting, sound and cinema projection rooms are at the rear of the auditorium. Amplification equipment is available for incidental music, sound effects and lectures.

Stage setting is simple and uncomplicated. The total area is 15.85 metres (52 feet) wide by 11.9 metres (39 feet) deep with an additional 4 metres (13 feet) of wing space on either side.

The whole stage area is covered by the fly tower consisting of 59 sets of lines. A unique feature of the theatre is its ability to fly scenery over the thrust stage area and the provision of 'Juliet' balconies on either side with removable wall panels below providing additional performing areas.

Beneath the two forward boxes, ramps lead to the below stage area which can be used as entrances if desired.

All the production areas are on the same level said Mr. Palmer. "This is a very important aspect because of the continuous daily exchange between those people".

The production workshop areas are on the same level as the stage and rehearsal rooms and have been arranged so that sets can be easily transferred through 6.09 metres (20 feet) high doors to the stage, rehearsal room and the Space.

The workshop itself has been designed to prevent any transmission of noise. Surrounding the workshop is a wide access corridor insulating any further noise.

From a production point of view Kevin Palmer doesn't see any great problems with the Playhouse. "I don't think there will be any problems about actually staging anything because if those people are sensible about it you can see the physical limitations of the theatre and work within those. There's enough leeway there to be able to do any amount of production within the given physical limitations. Once you have got the physical balance of the stage and the various forms that you can make the stage into then you should accept that and work within them".

Mr. Ogilvie said that the actors have been given a great deal of consideration. "The comforts for the actor are not only in the theatre itself, but in the dressing rooms, green room, rehearsal rooms and retiring room. The whole physical comfort of this theatre seems to focus on the actor.

"The rehearsal conditions have been one of the major considerations".

The Playhouse has two rehearsal rooms allowing the company to prepare for productions simultaneously. The larger room is 12.18 metres (40 feet) by 15.24 metres (50 feet), equal in size to the acting area on stage. This means that the entire set can go into the rehearsal room so that the actors can rehearse on the set long before it goes into the theatre.

A separate retiring room attached to the rehearsal room by a glass booth is provided for the actors to relax when not called for during rehearsals.

The actors have their own green room that overlooks the Torrens.

To the right of the stage, superb dressing room accommodation is provided for about 90 performers in banks of dressing rooms which serve the Playhouse, Space and Amphitheatre.

The Playhouse has large foyer areas with panoramic views overlooking the Torrens Lake and Elder Park. It has separate bars in the foyers and a fully licenced Bistro catering for self-service pre-theatre dinners at very reasonable prices.

The Space, alongside the Playhouse and beneath plaza level, is a 320 seat completely flexible experimental theatre. It has a balcony running around the four inside walls looking down into the 21.33 metres (70 feet) square area. It has four sections of specially designed retractable seating and places as few restrictions as possible on both the performer and audience.

It can also be used for drama workshops and for demonstration and teaching purposes. A five gallery lighting grid plus loud speakers and sound system, cover the complete area. It also incorporates an electronic music studio.

The Space was used during November and December by The Australian Performing Group, The Australian Opera and several local companies including the Australian Dance Theatre, The Performing Puppet Company and Flinders University Drama Centre.

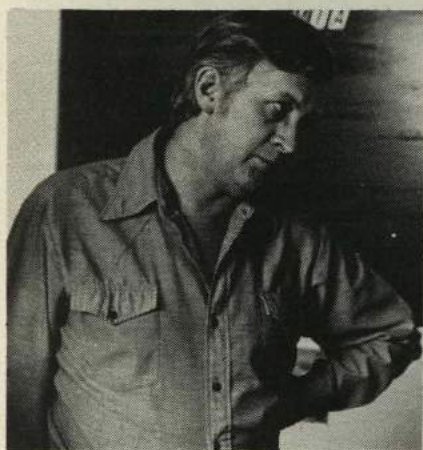
The third auditoria in the drama complex, the 800 seat Amphitheatre, is formed by the natural slope of the site where the plaza steps down to Elder Park. The acting area on the edge of the park is screened by a natural backdrop of trees and earth banks at the same level of the Festival Theatre and the Playhouse so that either dressing rooms can be used by performers.

By mid-1975 the vast plaza areas around the complex — about 1.42 hectares (3½ acres) in all, with their garden areas and architecture will be finished. This third stage will include a car park for about 350 cars.

Adelaide has certainly shown that it can build a 2000 seat multi-purpose theatre that both looks and sounds right, and now a Playhouse which has generated almost as much exuberant interest as the Festival Theatre. These two theatres together with the Space and Amphitheatre are now the pride of the city and certainly a tribute to all those people whose effort and imagination made them into reality.



THE MAGICAL Tintookies RETURN



PETER SCRIVEN

Until 1956 most Australians were totally unaware of "the little people who lived in the sandhills". In their ignorance, they made major decisions on inauspicious days, ignored the movement of the stars, disregarded omens and magic with blithe abandon, and generally gave our guardian TINTOOKIES nothing but grief.

"It is time," said PETER SCRIVEN "to be more considerate".

And so in 1956, having seriously conferred with the Tintookie Pixie Man (and having been awarded the Grand Order of the Tintookies) Peter created a musical fantasy. It was a production most suited to presenting these hitherto unknown guardians to a public generally immune to magical things.

The reaction was staggering, and the TINTOOKIES were finally recognised for their lovable antics and string-pulling thaumatology. Australians packed every theatre in which these delightful creatures performed, and the magic of the marionettes spread throughout the land.

Public demand was such that after the first record-breaking tour, two more productions quickly took to the stage: LITTLE FELLA BINDI and THE EXPLORERS. The Marionette Theatre of Australia was invited to tour the Tintookies in Asia in 1966, where they performed to thousands in India, Ceylon, Burma, Cambodia, Thailand, Hong Kong, the Philippines, and Malaysia. The production was performed in many different languages and dialects, but the Tintookie magic

was undiminished, and won thousands of hearts. In 1970, the company undertook its second tour of Asia, which included representing Australia at Expo '70 in Osaka.

1975 will see the magical return of the TINTOOKIES in a fanciful new production written and directed by Peter Scriven and produced by the Marionette Theatre of Australia.

One hundred life size puppets, led by Wilpy Wombat, Krumpy Koala and Panjee Possum, will have many adventures with a magic stone, a magician (of course!) and an astrologer. The production is at present in preparation, with Beverley Campbell-Jackson and Virginia Mort making the puppets, and Michael Salmon (of "The Monster" fame) designing the sets.

Special TINTOOKIE music is being composed by Kurt Herweg, Hal Saunders and James Cotter.

A new bridge from which the puppeteers manipulate the puppets has been designed to accommodate the new, almost life-size puppets.

The TINTOOKIES open their premiere season at the Princess Theatre in Melbourne on January 8, 1975. After a one month season the Company will undertake an extensive Victorian country tour. It is planned that the TINTOOKIES will appear as a special attraction at the Australia '75 Festival in Canberra to be held in March. They will then return to Sydney for performances at the Independent Theatre from Easter through until the end of the May school holidays.



Just a few of the 200 hands to be seen when Tintookies take the stage.

london scene

By Gordon Beattie

CYCLE SEASON

The 1974-75 season at the Royal Opera House opened with Wagner's *DAS RHEINGOLD* and was followed by *DIE WALKURE*. Both were conducted by Colin Davis, Musical Director at the Royal Opera House. These two new productions were directed by German director, Gotz Friedrich, who will produce the complete Ring Cycle over the next twelve months. He will work in collaboration with Josef Svoboda and Ingrid Rosell. The casts include: *DAS RHEINGOLD* — Ava June (Freia), Elizabeth Bainbridge (Erda), Josephine Veasy (Fricka), Robert Tear (Froh), George Shirley (Loge), Ragnar Ulfung (Mime), Zoltan Kelemen (Alberich), Norman Baily (Donner) and Donald McIntyre (Wotan). For *DIE WALKURE*: Berit Linholm (Brunnhilde), Marita Napier (Sieglinde), Richard Cassilly, (Siegmund), Norman Baily (Wotan), and Hans Sotin (Hunding).

The early part of the season continues with a new production of Gounod's *FAUST*. The production is by John Copley and the designs are by Desmond Heeley, with Stuart Burrows in the title role and Norman Treigle as Mephistopheles. John Copley's highly successful production of *LA BOHEME* returns, as does *BORIS GODUNOV*, with Boris Christoff in the title role.

BUBBLE IN THE PARK

One of the most interesting things to be

seen in London over the summer was *THE BUBBLE THEATRE COMPANY*. The company tours London with professional players in its own portable theatre. The theatre is a bright orange "Tensi Dome" and it can be erected on any flat grassland area. It seats 200 people. The company was established in 1972 and it works specifically within the 32 Greater London boroughs, an area of 610 square miles, most of which is starved of live theatre. During the past two seasons the Bubble Theatre has attracted an audience of over 40,000 people, and it carries a large repertoire of plays for both adults and children. Since the company was created especially for the London boroughs, many of the shows have been especially created, and contain local material which varies from borough to borough. Exhibitions of local artists' and photographers' work are mounted in a space provided in the refreshment area. The company also runs workshop sessions for schools and plans to develop peripheral activities which hopefully will include shows in pubs, old folk's homes and other local centres. It is interesting to see that part of its box-office income is guaranteed by those boroughs in which it plays and that it receives financial assistance from the Greater London Arts Association and other grants from private sources. A company such as this cannot be financially independent, it must operate on grants which are a mere pittance in comparison with the millions poured into the ritualistic theatres in England. The

style, performance and content of their shows aim to keep the whole business of "theatre going" as informal and friendly as possible. As the Sunday Times saw it: "The tent was full, and the local audience, all ages from two to seventy were alternately spellbound and noisily involved."

BALLET JOPLIN

An interesting feature of the "Rag" revival is the number of new ballets featuring the music of Scott Joplin. The most prominent of these has been the London Festival Ballet's energetic *PRODIGAL SON* and the new Kenneth MacMillan ballet with the Royal Ballet, *ELITE SYNCOPATIONS*, danced by Deanne Begma, Monica Mason, Merle Park, Wayne Sleep and David Wall.

This summer has seen as unusually large number of visiting ballet companies in London. The visits started in winter with the Royal Danish Ballet and continued into summer with the Bolshoi Ballet at the Coliseum, the Stuttgart Ballet at the Royal Opera House, and the Toronto Dance Theatre, the Dance Theatre of Harlem and the Israel Company at Sadler's Wells.

THE END IN BROADWAY

While London has had an unusually large number of visiting companies over the past few months, an interesting feature of the scene is the flow of West End productions overseas, particularly to Broadway. The Arthur Laurents' revival of *GYPSY*, with Angela Lansbury, has opened on Broadway from London, where it was successfully revived last year. *GYPSY* is a musical written by Arthur Laurents, Jule Stein and Stephen Sondheim. It is based on the memoirs of the stripper, Gypsy Rose Lee. It has had a very successful tour of North America on its way to Broadway.

Peter Shaffer's "psychological thriller" *EQUUS*, which was highly successful in London earlier this year, not only returns to the Old Vic, but also opens on Broadway.

Also to confront Broadway is *FLOWERS*, in which Lindsey Kemp and company mime their way through sexual fantasies in a highly theatrical and visual mime, "musically" based, we are led to believe, on Jean Genet's *OUR LADY OF THE FLOWERS*.

COLE

For the Festival of London, the Mermaid theatre has presented *COLE*, an entertainment based on the words and music of Cole Porter. It was devised by Berney Green and Alan Strachan, using the same formula that they used in their highly successful *COWARDY CUSTARD*. *COLE* is constructed very loosely around the facts of Cole Porter's career, and the songs and music are selected in such a way as to reflect his life and times. It was directed by Alan Strachan and David Toguri, with Bill Kerr, Kenneth Nelson, Australian Rod McLennan and Una Stubbs.



Bubble Theatre

Ballet Victoria, the state dance company of Victoria, has rapidly emerged over the last two years as a major regional dance company in Australia. Formed in 1966 by the Victorian Ballet Guild, the company is under the artistic directorship of Laurel Martyn.

Classically oriented, and in receipt of major subsidies from the Australian Council for the Arts and the Victorian Ministry for the Arts, Ballet Victoria has steadily developed its artistic and administrative policies coupled with a finely balanced repertoire.

A major event in the company's 1974 activities was the presentation of a two week season at the Princess Theatre, Melbourne. In this season, eight ballets were presented, accompanied by the Melbourne Chamber Orchestra under the guest Conductorship of Robert Rosen, and with Gerrard Willems as concert pianist. The company was also involved, in participation with the Australian Meat Industries Employees Union, in presenting ballet to children in underprivileged areas.

Ballet Victoria also staged a contemporary dance drama at the Sunbury Festival early in 1974, a combined children and adult programme as part of the Melbourne City Councils Parks and Gardens Entertainment Festival, and took part in the opening ceremonies of the Australian National Theatre with a production of *RAYMONDA*.

A major event in Ballet Victoria's 1975 activities will be an Australia wide Capital City tour with the special Guest Artists Natalia Makarova and Mikhail Barishnikov, acclaimed as the reigning super stars of the ballet world.

Both Makarova and Barishnikov created world headlines when they defected from the Leningrad Kirov Ballet, she in London in 1970 and he in Canada last July. Their subsequent appearances together at the New York Lincoln Centre in *GISELLE* Act 2 (which they repeat during their Australian tour) generated what Time Magazine reported as "25 minutes of mass hysteria" from the rapturous audiences.

Makarova and Barishnikov will also appear together in *GALA DIVERTISSEMENTS*. Ballet Victoria will also be

performing Balanchine's classic *CONCERTO BAROCCO*, and two newly created works, Garth Welch's *IMAGES* and *RIP TIDE* by Walter Gore.

Ballet Victoria was granted special permission to perform George Balanchine's world famous *CONCERTO BAROCCO*, and is one of five ballet companies in the world to be granted this privilege. Walter Gore, the distinguished London choreographer, was brought specially to Australia by Ballet Victoria to create *RIP TIDE* for the company, and Garth Welch, formerly Premier Danseur of the Australian Ballet and now Associate Artistic Director of Ballet Victoria, has choreographed an electrifying work which has been acclaimed by the critics as the most dramatic and exciting work he has created.

The Barishnikov/Makarova tour opens in Perth on January 20, and will be presented in Adelaide, Melbourne, Brisbane and Sydney.

Immediately after the Barishnikov/Makarova tour, Ballet Victoria will participate in the Canberra 1975 Festival and perform on a special floating pontoon stage.

A short tour through New South Wales commences after the Canberra Festival, visiting some major provincial cities such as Orange, Dubbo, Parkes, Wagga Wagga, and then the company travel to Bendigo, Victoria, to participate in the world famous Bendigo Easter Fair celebrations.

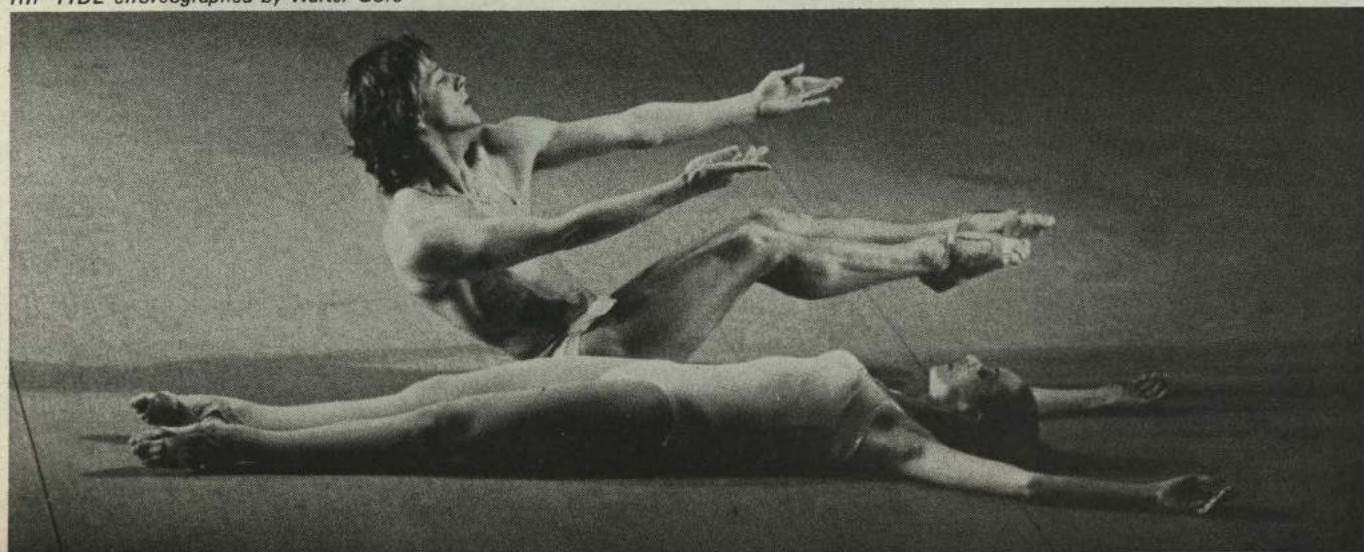
On returning to the studios, the company will rehearse new works by such distinguished overseas choreographers as Charles Czarny. It may be remembered that Czarny choreographed *BRANDENBURG* and *CONCERTO GROSSO* for the Nederlands Dans Theatre, and the company is hopeful of also acquiring the services of Jonathen Taylor, formerly major choreographer for the Festival Ballet, London.

School children, too, will be catered for with a delightful production of *COPPELIA* especially devised for primary and pre-school children.

A second major season is planned in Melbourne during September, and negotiations are under way for the company to travel through South East Asia as part of a proposed cultural exchange programme.

BALLET VICTORIA

RIP TIDE choreographed by Walter Gore



melbourne scene

by Barry Balmer

MELBOURNE THEATRE COMPANY has a varied repertoire for its first 1975 season.

Among the plays scheduled for production are the Congreve classic, **THE DOUBLE DEALER**, directed by Mick Rodger, whose production of Peter Shaffer's **EQUUS** was one of the MTC highlights of '74; **HOW DOES YOUR GARDEN GROW** by Jim McNeil; **THE FREEWAY** by Peter Nichols; **THE LADY FROM THE SEA** by Henrik Ibsen; and the popular London success, **ABSURD PERSON SINGULAR**, by Alan Ayckbourn.

PRAM FACTORY PLANS for the early part of '75 include two premieres.

They are **BEDFELLOWS** by Barry Oakley and **MRS SHELLEY AND THE MONSTER** by Tim Robertson. The last play has a Frankenstein theme. Very nostalgia, Bela Lugosi and Boris Karloff!

IRENE continues its Sydney success pattern at Her Majesty's Theatre with Julie Anthony in the starring role.

Robert Sturgess, of JCW's, has been overseas and has lined up some big name attractions for the new year. Leonard Bernstein was a highly successful Sturgess brainchild.

KENN BRODZIAK of Aztec Services has some interesting new attractions for '75. Seated in an armchair, relaxing in his St Kilda penthouse overlooking Port Phillip Bay, he told me that Dawn Lake will be seen in **THE MATING SEASON** with Syd James, and Madeleine Orr is returning from England also to appear in this riotous farce.

Other artists Kenn will present in '75 include Don McLean of **AMERICAN PIE** fame and Derek Nimmo in **WHY NOT STAY FOR BREAKFAST?**

In the musical field he will premiere the Australian version of the Broadway **MAGIC SHOW** written by Stephen Schwartz of **GODSPELL** acclaim.

PAUL DAINITY is going glitter in 1975!

Amongst his line-up of performers are Rick Wakeman, Rory Gallagher, and the Glitter Bros and the Roxy Music.

There will also be a tour by the most famous English rock group on the American concert circuit, YES.

ROBERT RAYMOND is going classical in the new year. He will be bringing the legendary Italian opera star Renata Tebaldi to Australia for a series of concerts. Emmerson, Lake and Palmer are also contracted by this well-known impresario.

MTC THEATRE-IN EDUCATION for 1975 will be directed by Jonathan Hardy and will feature two new scripts by Simon Hopkinson. They are **HEADLINES**, based on personal research amongst the newspaper world, and **CUPID IN TRANSIT 2**.



Simon Hopkinson

CHARLES MAIMOME, a Sicilian migrant is a theatre fan. For the Melbourne Theatre Company presentation of Moliere's **THE MISANTHROPE** he donated over \$500 worth of suits to be worn in Norman Ayrton's production at St Martins Theatre. These very elegant suits were worn by **BELLBIRD** and **DIVISION 4** actor Terry McDermott in the role of Philinte. The garments were splendidly in character for the ultra chic Parisian apartment scene created by Tony Harrison in his new English translation set during the De Gaulle era.

THE LAST OF THE KNUCKLEMEN by John Powers may be seen on Broadway early in '75. Production dates have not been finalised, but an out of town tryout period is visualised before the New York opening.

MONICA MAUGHAN of **THE BOX** is rejoining the MTC for its new season. Married to Rowland Ball, she has three daughters, Ruth 6, Susanah 4 and Olivia 2.

Film enthusiasts will remember her brilliant performance in the Australian film **A CITY'S CHILD**.

HERALD DRAMA CRITIC and noted journalist Neil Jillett entered new territory when he wrote his criticism of Moliere's **THE MISANTHROPE** in verse!

LEONARD RADIC, Theatre Critic for the Melbourne AGE, has received a grant from the Literature Board of the Australian Council for the Arts.

BELLBIRD TV SERIAL STAR Gerda Nicholson was in great demand for autographs and personal interviews during the MTC country tour of Wilde's **THE IMPORTANCE OF BEING EARNEST**. Others in the cast included Fay Kelton, Barry Hill, Pauline Charleston and Norman Hodges.

DANCER, BOB THORNYCROFT AND MIME, JOE BOLZA presented a two man show — **BOB AND JOE'S REVENGE** at the Pram Factory, Carlton, in November. It was very well received.

The Australian Council for the Arts granted them \$3,000 to finance the six month rehearsal period needed to get their show on the road.

ALEXANDER THEATRE COMPANY at Monash University are considering Shakespeare's **HAMLET** as their first production for 1975. They also have their eyes on **ROSENCRANTZ AND GUILDENSTERN ARE DEAD** by Tom Stoppard.

For her recent Australian concert tour **CELEBRITY PIANIST WINIFRED ATWELL** insured her hands for \$200,000. Record buyers, audiences and insurance companies can't be wrong . . . she must be a great performer.

What's happened to the Trust Orchestras in 1974

The second of two brief articles on the Orchestras

1974 has seen major developments within the Elizabethan Trust Orchestras, many of which have been precipitated by the giant steps taken within both the Australian Opera and the Australian Ballet. The Australian Opera has produced for the first time a major music theatre work by an Australian composer, RITES OF PASSAGE by Peter Sculthorpe; Joan Sutherland in a stunning new production of Offenbach's HOFFMANN conducted by Richard Bonyngé; and Janacek's JENUFA, all proving that Australian audiences have a very hungry appetite for works from other than the strictly traditional repertoire. The Australian Ballet has demonstrated its frequently voiced support for Australian choreographers with the Canberra performance of BALLET '74 which resulted in two works by Australian choreographers, NIGHT EPISODE (Meehan) and SUPERMAN (Cotton) being included in the 1974 Melbourne season. In December the Ballet will be premiering its most substantial production of ROMEO AND JULIET with Prokofiev's music.

For the Elizabethan Trust Orchestras each of these ventures has presented a new challenge and in each case the challenge has been met with considerable success. The critics have generously praised the Orchestras for their work in 1974.

Roger Covell (Sydney Morning Herald) — "The Elizabethan Trust Sydney Orchestra redeemed some imperfections with an outstandingly sensitive response to Mr Pritchard's leadership and a new soft springiness of style . . . in Leporello's MADAMINA, for example, the orchestra made all the witty points of Mozart's instrumentation clearly but without excessive underlining."

Max Cooke (Melbourne Age) — "Right from the Overture the orchestral playing (Elizabethan Trust Melbourne Orchestra) showed precision and refinement and Richard Dival's interpretation gave the desired amount of excitement and expectancy."

Romola Constantino (Sydney Morning Herald) — Mr Downes handled the ups and downs of the knightly adventures in an operatically colourful manner, and the work sounded very well rehearsed — an advantage which doubtless derives from the importance given to these occasional symphonic excursions by this excellent Orchestra."

Although a great deal on the credit side has been achieved by the Orchestras during 1974, The Elizabethan Trust Melbourne Orchestra has suffered several major setbacks. The Orchestra was without a Concertmaster from January until September and a senior Orchestra Manager has only recently been appointed.

Special efforts are being made to provide the Melbourne Orchestra with every service to enable it to go on to greater strengths during the next months. In September Mr Louis Yffer was appointed Concertmaster of the Elizabethan Trust Melbourne Orchestra. He was born in Vienna and after a distinguished musical career in Europe and London, took up a post in Christchurch and has come from there to his present position.

New appointments to the ranks of our Orchestras in 1974 have not been many, although some twelve musicians have resigned. Most of the vacancies created by these resignations were filled in December, 1974. Musicians are appointed on a permanent basis only after successful auditions and a trial period of work on the job.

The touring commitments of the Australian Opera and the Australian Ballet have continued to place heavy demands on the members of the Elizabethan Trust Orchestras. The Elizabethan Trust Melbourne Orchestra has been required to spend seventeen of its forty six working weeks away from Melbourne. For a musician with a family this excessive touring demand may, and does, prevent him from thinking of The Elizabethan Trust Melbourne Orchestra as a career job. The Trust is examining ways of avoiding these demands. The Elizabethan Trust Melbourne Orchestra has, during 1974, visited Perth (The Australian Ballet), Adelaide (in November with the Australian Opera), Brisbane (The Australian Ballet), Canberra (once with the Australian Opera and again with the Australian Ballet) while the Elizabethan Trust Sydney Orchestra has visited Tasmania with the Australian Ballet and Adelaide with the Australian Ballet. The touring commitments for both Orchestras total 24 weeks or near to six months work.

For the professional musician the touring commitment makes heavier demands than it does for either the singer or dancer for whom the Orchestra performs. The musician is usually in the orchestra pit for the entire length of every performance presented on tour.

The concerts presented by the Orchestras during 1974 have been too few. The Elizabethan Trust Melbourne Orchestra has had no opportunity for any concert work, excepting an Opera Concert presented in Elder Park, Adelaide on November 9, while the Elizabethan Trust Sydney Orchestra has, in addition to an Opera Concert, performed an evening of Wagner and Strauss with Edward Downes and a joint venture with the Stuttgart Piano Trio with John Lanchbery conducting. 1975 will provide seven weeks of concerts for the Elizabethan Trust Melbourne Orchestra, and include concerts in parks and at holiday resorts. There is no doubt that a theatre orchestra must have regular opportunities to perform away from the theatre pit.

In 1974 the Elizabethan Trust Orchestras continued to receive major increases in Government subsidy. The Music Board's funds for the year amounted to more than one million dollars and the New South Wales and Victorian State Governments have contributed more than \$200,000. Subsidy at this level places heavy responsibilities on the Orchestras to continue developing standards and status which will ensure continued support from the audiences which attend each performance of the Australian Opera and the Australian Ballet.

Ken Mackenzie-Forbes



records

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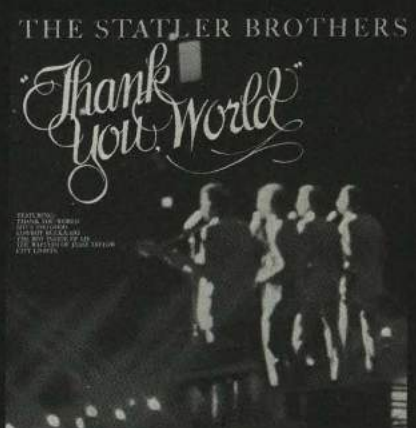
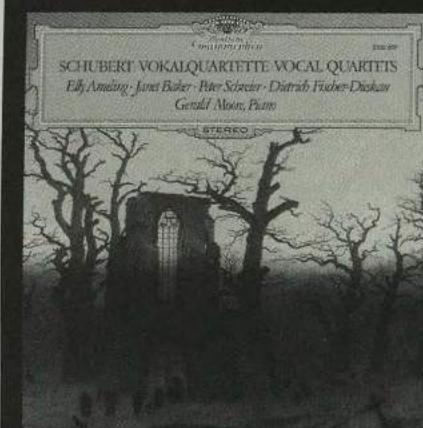
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ensemble nipponia



A Chamber Orchestra

Dedicated to Japanese Music

アンサンブル ニッポニア

The ENSEMBLE NIPPONIA, formed in the spring of 1964, is dedicated to the composition and presentation of Japanese music, both classical and modern.

There are sixteen members of the Ensemble — twelve performers, three composers and the director. Almost all the performers are accomplished players of Japanese classical music, while some of the composers have written many excellent pieces, not only for Japanese instruments, but also for Western instruments and orchestra which have won high acclaim.

One of the Ensemble's characteristics is that it is a group of performers of various types of traditional Japanese instruments, each recognised as a distinguished soloist. Another characteristic is the participation of composers.

The activities of the Ensemble are carried out in a spirit of close collaboration between the composers and the musicians, who are well aware of the difficulties of creating and presenting Japanese music which is modern and creative, but at the same time based on the feeling of the Japanese people fostered by centuries of tradition.

The number and types of performers and instruments differ according to the composition. The group is a chamber orchestra complete with wind, string, and percussion instruments. It has a broad repertoire using all or some of the instruments or at times a single instrument in solo performance.

The wind instruments include the flute-like *shinobue*, *nohkan* and *ryuteki*, and the clarinet-like *shakuhachi* and *hichriki*. The strings include the *koto* (varying from 13, 17, to 20 strings) the guitar-like *sangen* and the lute-like *biwa*. The

percussions are divided into ten types, embracing leather, wooded and metallic instruments.

Diverse elements of Japan's classical music have been used by European and American composers since the turn of the century. Essentially, however, a nation's tradition must be taken over and developed by the people themselves. With this in mind, ENSEMBLE NIPPONIA is pushing forward a movement to modernise Japanese music by means of the nation's traditional instruments.

Since its inception in 1964, the Ensemble has presented regular concerts and played for many radio and television programmes with the Japanese Broadcasting Corporation. (NHK). At the Sixth Annual Concert in November 1967, the ENSEMBLE NIPPONIA was awarded the Prize of Encouragement at the Art Festival sponsored by the Japanese Ministry of Education.

Frequently played compositions in its repertoire include "Suite for Children by Japanese Instruments", "Song of Japanese Dolls", "Song of Love", and "Poem for Shakuhachi".

The Ensemble gave their first overseas performances in 1972. Their concerts and television recordings were highly praised. The ENSEMBLE NIPPONIA will make its first visit to Australia, under the auspices of the Australian Elizabethan Theatre Trust, in February and March of this year. The first performance will be at the Perth Festival on February 28. The Ensemble will then visit Adelaide, Sydney, Melbourne, Canberra and Hobart.

Don't miss this unique opportunity to experience "A most attractive example of essentially modern music . . . written for a traditional ensemble."

The Royal Shakespeare Company

AUSTRALIAN
TOUR



The Royal Shakespeare Company, probably the world's best known theatre company, will be in Australia in February and March.

While an RSC visit is always a major theatrical event, this one is made even more so for two reasons: firstly, this is the RSC's centenary year at its British home at Stratford-upon-Avon, and secondly, because the tour combines two of the world's outstanding theatrical talents in Ibsen's *HEDDA GABLER*: first, the direction of Trevor Nunn, who as Artistic Director of the Royal Shakespeare Company has one of the top theatre posts in the world, and secondly, the acting of cinema Oscar-winner, Glenda Jackson.

After its visit to Australia, *HEDDA GABLER* will go to North America and then be made into a film. The production will then be seen at the RSC's London home, the Aldwych Theatre.

Glenda Jackson, well known for her film roles in *WOMEN IN LOVE*, *SUNDAY, BLOODY SUNDAY*, *THE TRIPLE ECHO* and *A TOUCH OF CLASS*, first worked with the RSC in 1963 in Peter Brook's Theatre of Cruelty season. She was acclaimed for her performance as Charlotte Corday in the controversial *MARAT/SADE* which, when repeated on Broadway, won her the New York Critic's Award as the Most Promising Newcomer in 1965. She worked with the RSC until 1967. For the next six years she worked mainly in films and television, creating a memorable Elizabeth I in the BBC series *ELIZABETH R*.

Her most recent stage role was in *THE MAIDS* by Jean Genet, with Susannah York and Vivien Merchant at the Greenwich Theatre last year.

HEDDA GABLER is an excellent play for the dramatic talents of Miss Jackson. The character of Hedda is a fascinating one. She refuses to discover herself and her conflict and tragedy are the result of this refusal. The daughter of a Norwegian army general, Hedda, newly married yet strangely unromantic, is strong willed and uncompromising. She wants to have power over others — a wish which wastes her energy and potential, and ultimately destroys her.



Glenda Jackson as Charlotte Corday in *MARAT/SADE*



Sir Michael Redgrave

Also on tour are two anthologies, *THE HOLLOW CROWN* and *PLEASURE AND REPENTANCE*, compiled by R.S.C. Associate Directors, that have become popular all over the world.

The company presenting the anthologies is led by distinguished British actor, Sir Michael Redgrave, and includes Brenda Bruce, Paul Hardwick and Derek Jacobi, with Adrian Harman providing musical accompaniment. Sir Michael, who returned to the stage in 1971 after an absence of six years working in films, will be remembered for his performances in Australia in *A VOYAGE ROUND MY FATHER* in 1972. He began his theatrical career in 1934 at the Liverpool Repertory. He has appeared in many film roles and was the first British actor to receive the Cannes Film Festival Award for *THE BROWNING VERSION*.

Much of his work has been in the great Shakespearean and classical roles at the Old Vic, RSC and the National Theatre. His *Uncle Vanya* (a favourite role) was a highlight of the first Chichester Festival.

He has also written and directed for the theatre.

In the past two years Sir Michael and the company have achieved considerable acclaim for their performances in *THE HOLLOW CROWN* and *PLEASURE AND REPENTANCE* throughout the United States of America, including appearances at the Brooklyn Academy of Music, the Central City Opera House, Colorado and the University of California in Los Angeles.

The first, *THE HOLLOW CROWN*, is an anthology devised and directed by RSC director John Barton, with designs by Anne Steiner. It is a unique collection of letters, speeches, poems, songs and music featuring the kings and queens of England set against a background of the simplest design.

Demonstrating the vulnerable humanity of those who have worn the crown, it sparkles with the wit of several centuries. Through a historical retrospective from William I to Queen Victoria the audience is guided amusingly along a fascinating and revealing past. The 16th and 17th

Century chroniclers give a humourously blunt description of King Richard I: "Big of stature, with a merry countenance, fair and comely; bountiful to his friends, to strangers a grievous enemy; so that not without cause he obtained the surname of *Coeur de Lion*"; and of Prince John, who became his successor: "He was somewhat fat, of a sour and angry countenance. He was all by fits, intemperate in his best temper, but when distempered with sickness most intemperate of all".

These are not the majestic Kings and Queens of England as represented from the dusty annals of the past. They are the histrionics of the living, breathing, men and women who have played out their lives on the stage of England's court, by dominating the tragi-comedy that is life.

PLEASURE AND REPENTANCE is a lighthearted look at love devised and directed by Terry Hands with music arranged and composed by Martin Best. The Royal Shakespeare Company regales the audience with a delightful treatment of all the aspects of love, utilizing scenes with many of the best known lovers in literature.

The program commences and concludes with "A Description of Love" by Sir Walter Raleigh and encompasses a selection of some of the most romantic miscellanea illustrated with poetry, prose and music.

Love may be witty, bawdy, deadly, love may even be, and most likely is from time to time, blue. With the words of Ogden Nash, Tennyson, Keats and Dickens to the romantic jottings of D H Lawrence, W H Auden, George Bernard Shaw and Shakespeare, *PLEASURE AND REPENTANCE* is illuminated with the lyrics of Lennon and McCartney and The Rolling Stones, with music arranged and composed by Martin Best.

Ending where it began with *PLEASURE AND REPENTANCE* — "A game where none do gain". Funny or sad, these words are the genuine language of love.

Behind the three productions lie the full size and scope of the Royal Shakespeare Company, which in 1974 had a record output of creative work — thirty productions were performed before more than one million people in the theatre and millions more on television. At Stratford-upon-Avon six Shakespearean plays were produced, the climax of the season being Trevor Nunn's production of *MACBETH* with Nicol Williamson. At the same time it had a series of successes at the Aldwych Theatre in London, including *SHERLOCK HOLMES* and the popular new Tom Stoppard play, *TRAVESTIES*. *SHERLOCK HOLMES*, together with another RSC success, *LONDON ASSURANCE*, appeared on Broadway last winter.

As Clive Barnes once described it, the RSC is "an institution of a type, versatility and achievement that could hardly have been dreamt of a mere two decades earlier . . . a pillar of the world's theatrical culture."

The RSC will be presented in Australia by Paul Elliott, Duncan C Weldon and Frederick J Gibson in association with the Australian Elizabethan Theatre Trust. *THE HOLLOW CROWN* will open in Hobart February 10 and will be seen in Melbourne, Perth, Brisbane, Adelaide and Sydney. *HEDDA GABLER* opens in Melbourne on February 24 and will then be seen in Sydney.

SUMMER SCHOOLS AT U.N.E.



The University of New England is well known for its residential Schools in the arts held each January at Armidale, N.S.W. In January 1975 there will be an extra ingredient in the rich agricultural broth characteristic of the campus at such times — for there is to be a sizable programme of schools in the crafts, alongside which the Crafts Association of N.S.W. is to run a **Design Seminar**. The Department of Continuing Education at the University has held crafts schools previously, eg. pottery and creative embroidery, but there has never before been such a concentrated specialisation in the crafts.

This does not mean that the Department's role in providing residential schools of the type upon which it built its reputation is to be neglected — far from it.

The **Music School**, for instance. This was revived in January 1974, after a short abeyance of two years, with a different structure and emphasis to earlier years. The basic purpose, however, is the same: to provide gifted amateurs with opportunities for the performance of works not often encountered in everyday situations. Thus there was a choral group concerned with the singing of rarely heard works; a Renaissance instruments group, and a chamber music group — for amateurs can find it very difficult to get together with their peers for ensemble playing of this kind.

The response was almost overwhelming. Well over a hundred musicians travelled from every state and territory of Australia, and New Zealand and Papua New Guinea, in order to attend the School, and in 1975 the School will follow a similar pattern. Commonwealth-wide attendance is characteristic of all Armidale events, and particularly of the **Opera Workshop** and **Dance series**.

The **Opera Workshop** series, started in January 1972, has gone from strength to strength. Its purpose is to give talented amateurs the opportunity of working with highly experienced coaches in solo, ensemble, and chorus work. At no time has it ever been the intention to stage an opera under full production conditions, but each workshop has concluded with a concert performance of a mini-version of the operas studied. The standards achieved in the short time available have been remarkable, and many highly talented individual voices have been discovered, nurtured, and encouraged.

The 1975 **Opera Workshop**, with its emphasis on vocal aspects, could be the last in the present series: future opera events may concentrate more on the production aspects of opera performance.

The University has also just concluded its series of **Drama Workshops**, after having been a pioneer in this area for some time. Promising new scripts were chosen for workshop by a group of competent amateur actors, drawn largely from local drama groups in Northern N.S.W. In this way, the playwright could see his play performed, gaining simultaneously an insight into the technical side of his craft, and also into the whole creative process. The actors also benefited from this experience. To help the playwright, the actors, and the director, one or two professional actors were present at each workshop.

The plays, their authors and the directors were:—

1971 **MACQUARIE** by Alexander **BUZO**: directed by Malcolm Robertson.



A class in session during the Dance School, 1974.

Plans are underway to bring some excellent drama films to Australia this year. Film and theatre buffs will be treated to some superb plays and performances, including:-

BUTLEY
With Alan Bates, Jessica Tandy and Richard O'Callaghan, directed by Harold Pinter.

Simon Gray's play explores the complex and destructive nature of Ben Butley, a lecturer in literature at an English university. In the course of a day we see Butley destroy himself and those around him, including his estranged wife and the young man who shares his house and office. At the same time we are drawn to him — his painful discoveries and witty attempts to cover up are both sad and funny.

Alan Bates, who played the role on stage in London and New York, won both the London Evening Standard "Best Actor" award and a "Tony" award for his performance.

A DELICATE BALANCE
With Katharine Hepburn, Paul Scofield, Lee Remick and Joseph Cotton, directed by Tony Richardson.

Edward Albee's play dramatizes the deep conflicts we face and the human needs we must cope with during our lives. In this family drama illusions of comfort are stripped away and the characters are confronted with their inability to communicate and help each other.

Katharine Hepburn plays the strong, aggressive mother Agnes, who holds the family together and who restores, after a disruptive visit by some friends, the delicate balance of half-truths needed for the family to continue.

THE HOMECOMING
With Cyril Cusack, Ian Holm, Michael Jayston and Vivien Merchant, directed by Peter Hall.

Harold Pinter's play portrays the struggle of the members of an all-male family to assert themselves within the limits of their personal visions, routine life and a meaningless outside world.

Vivien Merchant plays Ruth, the wife of one of the sons, who visits his father and brothers after six years in America. In the course of the improbable, dreamlike events sparked off by their visit, Ruth is invited to remain while her husband returns home. At the end of the play the men are planning for Ruth not only to be wife and mother to them all, but also to supplement the family's income through prostitution.

THE ICEMAN COMETH
With Lee Marvin, Fredric March and Robert Ryan, directed by John Frankenheimer.

Eugene O'Neill's realistic drama is set in a dead-end bar and hotel on New York's lower west side. It is a pretense of life with pipe dreams about their yesterdays and tomorrows.

They are anxiously waiting for Hickey, a salesman who comes each year to give Harry Hope, the bar owner, a birthday party.

Hickey, played by Lee Marvin, tries to force the men to discard their illusions and accept themselves for what they are. We then learn Hickey has murdered his wife, believing he killed her for love. Rather than destroy this illusion and admit he really hated her, he pleads insanity and goes to the police. The others gratefully accept Hickey's insanity and return to their old illusions.

RHINOCEROS
With Zero Mostel, Gene Wilder and Karen Black, directed by Tom O'Horgan.

Eugene Ionesco's fantastic plot developed from his belief that the world of the imagination is as "real" as that of common sense logic — a logic which he believes has limited Western man's vision for at least 200 years. He once described the play as "an attack on collective hysteria" — his plea is for man to remain human and individual in a dehumanised world. We see the townsfolk in a village turning into rhinos — apparently waiting to become strong, aggressive, insensitive and herd-like. At the end, there is only Stanley (Gene Wilder) left alone as the last human, vowing never to surrender. For how long, we wonder?

LUTHER
With Stacy Keach, Patrick Magee, Hugh Griffith, Robert Stephens, Judi Dench and Alan Badel, directed by Guy Green.

John Osborne's moving historical play is an investigation of Martin Luther, the priest during the Reformation who was outspoken against the inconsistencies within the Church.

It is the story of a man's right to defend, against the established order, his own beliefs and principles given to him, as he must assume, by God, and subject to no man's judgement. It is painful and unbearable for Luther to realise the fraud and deceit being carried on by his peers in God's name.

LOST IN THE STARS
With Brock Peters, Melba Moore and Raymond St Jacques, directed by Daniel Mann.

Kurt Weill and Maxwell Anderson's musical classic is adapted from Alan Paton's widely read novel, *CRY THE BELOVED COUNTRY*. It is set in South Africa just after World War II.

It tells the story of Stephen Kumalo, a black pastor, who travels to Johannesburg in search of his missing son. His son has fallen on bad ways, kills a man and must hang. Stephen is forced to adjust to a world of suffering and doubt — he feels he can no longer lead his parishioners and makes to leave his village forever. The final note, however, is of hope as Stephen is offered friendship and help from a white man. It seems the gulf between men can be bridged by love and reconciliation.

The AMERICAN FILM THEATRE was created and organised by Ely and Edythe Landau. The films in this series have received acclaim throughout America and are highly recommended. In fact, not to be missed.

THE AUSTRALIAN BALLET CENTRE LIBRARY AND DANCE ARCHIVES

During the year of 1835 — at Mr Barnett Levey's original Theatre Royal — in Sydney, an important event took place; this was the first time a ballet had been produced on stage "within the Australian Colonies". Little is known about the piece itself, other than that it was titled *THE FAIR MAID OF PERTH*, and was loosely based on Sir Walter Scott's classic novel. Thus began Australia's ballet history; a history which has seen many notable events over the last 140 years. Regrettably, little has been done to preserve such events; almost annually of late, Australians have been confronted with newspaper headlines stating that one or more of our early theatres is doomed to demolition, for a thing which is lightly termed "progress"! With the passing of such buildings, a slice of our country's cultural heritage disappears — forever. Of the 200 major theatres dotted throughout Australia in the 19th century, only two — Hobart's Theatre Royal and Melbourne's Princess Theatre — remain in performance today.

In 1964, Margaret Scott, Director of the Australian Ballet School, began a collection of books, dance magazines, and programmes as a library for the use of the School's students. Since then, a formidable collection of books and literature on the dance and allied subjects has been acquired, and now represents Australia's first collection of dance material: The Australian Ballet Centre Library and Dance Archives.

The collection itself is housed within the Library of The Australian Ballet Centre at Flemington, Victoria, and currently contains upwards of: 5000 programmes of ballet and dance performances in Australia and overseas (1913-1973) 3000 volumes of magazines, periodicals, and newspapers devoted exclusively to the

dance; 3500 photographs; 1000 volumes on dance and allied subjects; 5000 press cuttings of ballet performances within Australia, 1929-1973; original designs and drawings by leading artists; music and notation scores of ballet; dance films of both academic and historical interest; and numerous items of memorabilia.

In addition, the collation of facts pertaining to every major ballet staged in Australia from 1835 to the present day is currently in progress. Already, more than 300 works have been so detailed. It is eventually planned that The Australian Ballet Centre Library and Dance Archives will act as a service centre and information bureau for dance students, writers, historians, etc. Thus for the first time in any of the performing arts in Australia, an almost complete dossier of events pertaining to the dance history of the country will be available.

The oldest item within the collection is a superb handcoloured lithograph of the notorious danseuse/actress, Lola Montez, whose performances caused a stir in Australia during 1855-6, particularly at Ballarat where she horse-whipped the editor of *The Ballarat Times*. Delicately tinted in shades of blue and green, the lithograph was executed by the London artist J.G. Middleton, and is dated 1847. Other notable items include drawings by Sir Daryl Lindsay and Kenneth Rowell, John Lanchbery's personal hand-written score of the ballet *LA FILLE MAL GARDEE*, a silk programme of Diaghilev's legendary Ballets Russes featuring the historic partnership of Karsavina and Nijinsky, and items used in the film of Rudolf Nureyev's *DON QUIXOTE* — including the guitar used by Nureyev himself.

From overseas, an important collection of notable events are included in the archives;

the New York City Ballet's historic Stravinsky Festival of 1972; Natalia Makarova's last appearances with her "home" company, the Leningrad Kirov Ballet; the world premiere of the John Cranko/Benjamin Britten full-length ballet *THE PRINCE OF THE PAGODAS*; and more recently, the second International Ballet Competitions at Moscow in which our Australian entrants — Marilyn Rowe and Kelvin Coe — were awarded silver medals. There are also photographs — many of them personally signed — of Pavlova, Olga Spessivtzeva, Irina Baronova, Tamara Toumanova, Tatiana Riabouchinska, Anton Dolin, David Lichine, and Serge Lifar — all of whom appeared in Australia prior to 1940. Another notable item is a little volume *THE NATURAL HISTORY OF THE BALLET GIRL* by Albert Smith, an original edition of 1885, published by the Anglo Australian Publishing Company in Sydney; initially published two decades previously in London, the volume is remarkable in that it was the first ballet book to be published commercially in Australia.

The Australian Ballet Centre Library and Dance Archives is desirous of acquiring any material pertaining to dance, either in Australia or overseas. CAN YOU HELP? You are invited to donate your early programmes, souvenirs and photographs to this most worthy collection which forms part of Australia's dance heritage.

Donations should be forwarded to Edward H. Pask (Librarian/Archivist), The Australian Ballet Centre, 11 Mount Alexander Road, Flemington, Victoria, 3031.

THE PETER SUMMERTON FOUNDATION

"... if we could only get a Zeffirelli or a Peter Brook out here — even for two or three, or better still, for four weeks — it would do more good than twenty Australians going overseas for a year apiece..."

— Peter Summerton

When Peter Summerton died suddenly while adjudicating a drama festival in Queensland, while still in his forties, it was a great shock to the Australian theatre. Known and loved throughout the profession, Peter Summerton had built for himself over the previous few years the reputation of being one of Australia's leading directors. His career had included stage direction with the John Alden company, direction with the Perth National Theatre, and Associate Directorship of the Independent Theatre, Sydney, for eight years. Among his most notable successes at the Independent Theatre had been *ROMANOFF AND JULIET*, *AFTER THE FALL*, *THE CELL*, *DYLAN*, *THE WOMEN*, and *THE GROTTTO*. In addition to this, he had directed the Channel 7 series *YOU CAN'T SEE ROUND CORNERS*, and its film version, and the T.V. series *MOTEL*.

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He had also established the first Australian play-reading nights, which were held at the Independent on the first Sunday of every month.

In the early 1960's he had spent time overseas, meeting theatre people and working at the Aldwych Theatre, London. In order to help raise his fare, members of the profession had given their services free of charge to put on a gala night of scenes from his best productions; and this in itself must be an indication of the high regard and affection in which he was held by the profession.

After his death, several members of the profession met together to form a committee aiming to carry on Peter's inspiration and dedication. The Peter Summerton Foundation is dedicated specifically to fulfilling a dream of Peter's — to help stem the drain overseas of Australia's theatrical talent by bringing overseas teachers and directors to Australia for master classes and workshops.

In 1971 the Foundation brought to Australia William Ball, director of the American Conservatory Theatre in San

Francisco, to conduct workshops and discussion sessions with Australian directors.

This year, Stella Adler, eminent teacher from the Actor's Studio in New York, and her assistant, Ron Burrus, conducted script interpretation and advanced acting classes at the Bondi Pavilion Theatre, Sydney, creating enormous interest and creative stimulation among local actors and directors.

The Foundation was set up by donations from the Committee and the theatrical profession, and holds fund-raising nights such as previews to theatre presentations. Assistance (either financial or in kind) has been given by The Australian Council for the Arts (first workshop), the Sidney Myer Charity Trust, and the Australian Elizabethan Theatre Trust.

The Foundation hopes to fulfil one of Peter's greatest dreams — to bring Franco Zeffirelli to Australia in the near future. Donations to the Peter Summerton Foundation may be made through the Australian Elizabethan Theatre Trust.

— Angela Wales

NEW THEATRE FOR MELBOURNE



Melbourne, which already has more live theatres than Sydney, has acquired yet another venue for the performing arts. The National Theatre in St Kilda opened on September 7, 1974, and has been universally hailed as an ideal combination of full-size stage facilities with a reasonably sized auditorium.

One of the biggest problems of performing companies in Australia is to find medium sized auditoriums which can be rented for live productions. The choice until now has been between university theatres or municipal town hall theatres seating in the neighbourhood of 400, (none of which have full-size stage facilities, let alone a proper orchestra pit suitable for opera or ballet), or the large commercial theatres such as the Comedy or Princess in Melbourne. The problem with large theatres is the difficulty of finding audiences for attractions which are not in the all-star international class.

The new National Theatre seats 801, yet has stage facilities equivalent to the Princess Theatre and an orchestra pit nearly as large (or as small) as the Sydney Opera House. It is therefore an ideal venue for opera, ballet, or any other kind of theatrical activity.

The theatre itself consists of the dress circle of a very large cinema, the old Victory. The orchestra pit and stage have been constructed above the old stalls area in front of the existing auditorium. The result benefits both artists and audience. The seating has a steep rake, very similar to that in the Opera Theatre, Sydney Opera House, and the sight lines both horizontally and vertically are as good or better than those of any theatre in Australia. At the same time, because the ceiling is not the usual high dome, the theatre has a degree of intimacy which is not normally found in an auditorium of this capacity.

The building has been bought and rebuilt at a cost of over \$900,000 from funds collected over the years through public donations, which are tax-deductible, due to the fact that the theatre is a part of the National Theatre Schools of opera, ballet, and drama. The parent body, the Australian National Memorial Theatre Limited, is a non-profit organization registered as an educational institution, and the theatre itself is being used for the presentation of student productions, in the same way as university theatres are used for university productions.

The State Government of Victoria, which subsidises the National Theatre Schools, has contributed \$150,000 towards the cost of the theatre and the policy which will be followed has been laid down in discussion with the Victorian Ministry for the Arts. This states quite clearly that priority at all times will be given to subsidised and non-profit making performing groups and that commercial managements can hire the theatre only when it is not required by such companies.

The National Theatre was founded in 1935 by the late Gertrude Johnson, an Australian opera singer who had made a substantial career in England. Over the years the activities of the National Theatre grew from the schools into major productions until the early 1950's and, particularly in the field of opera, but also in the field of ballet and drama, the company staged some of the most successful seasons of years gone by. With the emergence of the Elizabethan Theatre Trust the professional activities of the National Theatre were discontinued and the accent went back to its activities as a teaching body.

The National Theatre Opera School has in recent years, numbered among its students almost every young singer in the State of Victoria. Productions, such as *THE MARRIAGE OF FIGARO*, which was staged for four performances prior to the official opening of the new theatre, have received substantial praise from the critics and attracted excellent audiences. The fact that the Sun Aria winners of the last three years and almost all Sun Aria finalists have appeared in these productions is a sign of the quality of the students rather than the size of the audiences. This year's winner of the Sun Aria, Rex Taylor, sang the Count in this production of *THE MARRIAGE OF FIGARO* prior to winning the Aria. The School is under the supervision of Peter Rorke who is the A.B.C.'s Supervisor of Music in Victoria.

The National Theatre Ballet School is under the direction of Marilyn Jones O.B.E. who has this year returned to dancing with the Australian Ballet after a temporary retirement of two years. Marilyn Jones will in future continue both careers in parallel. The Ballet School has, under her direction, expanded very substantially not only in the classical field, but also in the field of modern dance, and the first season of the Ballet School at the National Theatre in August this year was further proof of the need for a theatre to give students in the performing arts an opportunity to play on a full-size stage.

The Drama School is under the direction of Joan Harris and its first production in the new theatre in December was *LADY PRECIOUS STREAM*, presented at the same time as the Opera School's production of Menotti's *THE CONSUL*, and the Ballet School's full-length Christmas ballet for children, *SNOW WHITE AND THE SEVEN DWARFS*.

The activities of the schools take place in the large studios built underneath the theatre proper in the area once occupied by the stalls. The eight large studios include a small theatrette, seating up to 120, in which basic productions are staged. These sound-proof studios are the most modern in Australia and are regularly used by visiting companies for rehearsals.

Besides its valuable training activities, the National Theatre is filling a very important place as the ideal medium between the commercial and university theatres in Melbourne.

John Cargher

books

J.C.W.

A Short Biography of James Cassius Williamson



Ian G. Dicker

J.C.W. A Short Biography of James Cassius Williamson by Ian Dicker. Elizabeth Tudor Press, Rose Bay, 1974. Recommended retail price \$7.50

James Cassius Williamson, 1845-1913, one of the great actor-managers of the nineteenth century, had an enormous influence on the theatre in Australia. "The Firm" as it is affectionately known to Australian theatre goers, still bears his name.

Ian Dicker's biography is timely, as it coincides with the centenary year celebrations of J.C. Williamson Theatres Ltd.

The young American comic actor, James Cassius Williamson, first came to Australia with his vivacious actress wife, Maggie Moore, in 1874. They brought with them a melodrama, *STRUCK OIL*, which proved immensely popular and brought the Williamsons considerable fame and fortune. After travelling around Europe and America, they settled in Australia, with the rights to a number of Gilbert and Sullivan light operas, and established a tradition of presenting popular shows and personalities to audiences throughout Australia.

Ian Dicker says simply "Williamson succeeded because he loved theatre and everything to do with it." A description of the Williamsons' opening night at the Theatre Royal, Sydney, best shows how audiences loved them.

"Before the curtain rose every seat was occupied, and scores were standing. The entrance of Mr Williamson was the signal for a prolonged burst of applause and this was repeated with, if possible, greater enthusiasm when Miss Maggie Moore soon afterwards appeared."

Williamson knew what audiences liked and he made sure he gave it to them. He worked hard to make his theatres and productions attractive — no expense was spared. His relationships with the people he worked in association with, including George Musgrove, are examined by effective use of letters and newspaper accounts of the time.

Williamson's attitude to Australian plays and playwrights earned him some disfavour from patriots, but in his time there was little tradition for potential writers to call on. He wrote in 1909:

"While I have fond hopes that some day Australia will develop a real play author, I am certain the time is a long way distant. And as much as I want to encourage honest efforts in this direction, I have read too many hundreds of impossible manuscripts by inexperienced aspirants in Australia to be led into the further error of hoping to see anything worthwhile written in my lifetime."

He believed that a good play should work in the following way:

"The audience has first to be pleased through the eye; then it must have appeal to the heart; and then there should be sufficient plot, sufficient intelligence, to leave a pleasant after taste in the memory."

The book describes in detail Williamson's travels between Australia and America, his management enterprises, and his role as an actor. Events such as the visit of Sarah Bernhardt to Australia, and the Melba-Williamson Opera Season of 1911 are vividly recounted. It contains many photographs, illustrations, and previously unpublished material pertaining to the life and times of J.C. Williamson.

N.B. SWEET NELL OF OLD SYDNEY

by Marjorie Skill — the biography of another well-loved Australian theatrical personality, Nellie Stewart, which was reviewed in the September Trust News, now retails for \$2.95, not \$3.75 as previously stated.

THE ROYAL SHAKESPEARE COMPANY

— The Peter Hall Years by David Addenbrooke, with a foreword by Peter Hall and an Afterword by Trevor Nunn William Kimber, London, 1974

David Addenbrooke, Artistic Director of the Western Australian Theatre Company, has, in his study of the Royal Shakespeare Company, achieved his aim

of presenting "an overall view of the historical development, structure and operation of a major theatrical organisation, and to give some insight into the policies, ideals and personalities which influenced and controlled its creation."

In a sense the work is a tribute to Peter Hall, director of the Royal Shakespeare Company during the years 1960-1968. Hall, now Director of Britain's National Theatre, said to his company in 1963: "The title Royal Shakespeare Company helps us. Somebody once said to me 'It's got everything in it except God!' And it is a good commercial title, but it also has an enormous danger. It makes us sound antique, square, institutional, conservative, traditional . . . We are none of these things. We want to run a popular theatre. We don't want to be an institution supported by middle-class expense accounts. We want to be socially as well as artistically open. We want to get people who have never been to the theatre — and particularly the young — to see our plays . . ."

The Royal Shakespeare Company has achieved international recognition for its imaginative productions of Shakespeare (who could forget Peter Brook's *DREAM?*), the classics and modern plays. The contributions of Peter Hall; his successor, Trevor Nunn; and the many talented performers who have worked for the Company, are presented to the reader through interviews and descriptions of productions. The Company's history and statistical details are recorded — showing its development into a major "institution" in Great Britain.

The book is lavishly illustrated with photographs of many acclaimed R.S.C. productions (including those presented during Australian tours) at the Royal Shakespeare Theatre at Stratford-on-Avon, and in London at the Aldwych Theatre.

J.C. Trewin, an eminent critic, writing in the Birmingham Post in June, 1974, had this to say:

"I find David Addenbrooke's book entirely absorbing . . . a sharply concentrated account of extraordinary achievements . . . a complexity Mr Addenbrooke describes without faltering . . . he writes lucidly: I find it romantic that he now runs the Western Australian Theatre Company based in Perth and organised entirely on Royal Shakespeare Company lines. I have objected now and then to the Royal Shakespeare Company's eccentricities and dogmatism, but no-one can deny that this is one of Britain's few historic theatrical organisations. For the period since 1960, David Addenbrooke's book is required reading."

From Peter Hall, in his Foreword:

"I found myself reading the book avidly . . . there is a good story here, the facts are true, and their interpreter is gracious and generous."

DISTINGUISHED DANCE TEACHERS VISIT AUSTRALIA

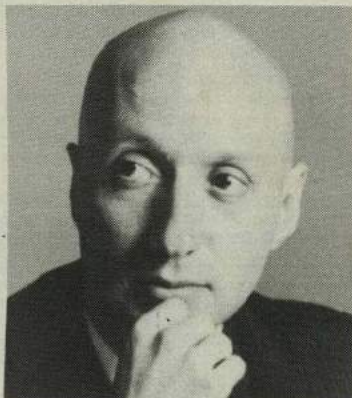
Several outstanding personalities in the international dance scene have visited Australia in the last few months.

GUILLERMO KEYS ARENAS from Mexico

First to come was Guillermo Keys Arenas, Artistic Co-Ordinator of the Ballet Folklorico de Mexico. Invited by the Dance Company of N.S.W. with the support of Dance Concert, Mr Keys Arenas has been working as guest teacher and choreographer with both companies, and in the Dance Concert School of Folk and Character Dance.

For the Dance Company, he choreographed *RONDO CAPRICIOSO* to music by Saint-Saens. This ballet, in the classical idiom, was premiered in the Sydney Opera House season by the company in August last year.

For Dance Concert, Mr Keys Arenas prepared *THE OFFERING*, a group dance based on Mexican traditional dance forms and ceremonies, and two gems from the Folklorico repertoire, *DEER DANCE* and *THE LITTLE OLD MEN OF MICHOACAN*. These dances will be seen in the 1975 repertoire of the Dance Concert Character Company.



Guillermo Keys Arenas



Anatoli Bortzov

ANATOLI BORZOV from Moscow

Mr Borzov came to Australia for three months at the invitation of Dance Concert and by arrangement with the Ministry of Culture of the USSR. He is Deacon at the Lunacharsky Institute of Theatrical Choreographic Art in Moscow (known as GITIS). He prepared in Australia a programme of *DANCES OF THE USSR* with the Dance Concert Character Company. In addition, he conducted classes in Brisbane, Sydney, Melbourne, Adelaide, Port Pirie and Darwin. In Melbourne he worked with Ballet Victoria and the Kolobok Character Dance Company.

Although a specialist who usually works with leading students from USSR ballet and character dance schools to prepare them for stage work, in Australia Mr Borzov gave many delightful classes for children. These classes, based on the traditional steps and forms of Russian, Ukrainian, Moldavian and Uzbek dances, were lively, joyous and an inspiration to the young dancers and a lesson to Australian teachers in fascinating ways of introducing children to dance.



Jurgen Schneider

JURGEN SCHNEIDER from Munich

Mr Schneider was invited to Australia by Ballet Victoria. Here he worked with the company and in the Ballet Victoria School, conducting exciting and thorough classes in classical ballet. Mr Schneider's methods combine his experience as a young dancer in Germany, followed by five years of study in leading schools in Moscow and Leningrad. Later he worked with the Stuttgart Ballet, then became Director of the Munich Opera Ballet. Now Ballet Master of this company, he is presently touring the United States.

While working with Laurel Martyn, Director of Ballet Victoria, he began a collaboration with her in the production of *A HANDBOOK OF CLASSICAL BALLET TRAINING* which is expected to be published in 1975. This Handbook will be of unique interest to ballet teachers and students everywhere, combining as it does Mr Schneider's unique experience, and the wide knowledge and ability of Laurel Martyn and her teaching staff at the Ballet Victoria School, Marina Berezowsky and Janine Cuinova.

An interstate tour to introduce Mr Borzov and Mr Schneider to dancers and teachers in other state centres extended from Brisbane through all capital cities, and concluded in Darwin in November. The response to the classes by these teachers justifies the invitations they have both received to return to Australia as soon as possible to continue this important work.

This interstate tour was organised by Dance Concert, with the assistance of the Australian Elizabethan Theatre Trust, and the teachers were accompanied by the Director of Dance Concert, Margaret Walker, who has since conducted a series of master dance classes in folk dance in schools in Perth and in the major towns of the Northern Territory.

It is hoped that Mr Keys Arenas will be available for such interstate and country touring during 1975.

In each centre visited, the need became apparent for much more attention and assistance to be given to the development and prospects of local dance talent. While professional opportunities have developed tremendously over the last few years, there is a great demand throughout Australia for teachers who can raise the professional standards and provide opportunities beyond those at present available to develop the talent that was found everywhere during the interstate tour. This need exists not only for dancers, but for potential audiences as well.

Thanks are due for the very great assistance received from the Australian Council for the Arts for making such visits possible, and for the assistance received from the Australian Elizabethan Theatre Trust.

Margaret Walker

THE CHOREOGRAPHIC EXPLOSION

by LEN LINDON

Personality. If you haven't got it, forget it — you'll never make a choreographer. And if you've still got a personality, then don't kid yourself that you can develop choreographically in terra Australis. Go overseas immediately. New York, London, Europe. Anywhere but here.

I can't think of any would-be choreographers under 30 who would disagree with this view. All those that have the money are going. Why? Two reasons.

Firstly, they want to improve their technique. The standard of teaching in Australia is not as high as that in the international dance capitals. Even classical training here is second rate. Most of our modern teaching is well-nigh fraudulent. Over there they can get the best. Of course it's a lot more expensive. But why pay less?

Secondly they want a sympathetic climate. New York for instance. Literally hundreds of choreographic activities involving people and techniques from all over the globe take place there. Now take a look at Sydney. Or Melbourne.

A gloomy outlook, sure. Yet who could honestly say that our cities have anything to offer our young would-be choreographers? Or dancers? Or singers?

And that's just it! All of the arts here are necessarily provincial and backwaterish. No-one really believes that we've suddenly become a major paradise for the arts. We are perhaps slightly better off. But who wants to struggle bitterly here when the airfare out is so low?

So the exodus of young chore-aussies is part of a general trend. It's a pity. And it keeps the serious critics on their toes to see who next year's crop of choreographers will be (before they in turn leave for overseas floors.)

O.K. Enough despondency. What I want to do now is take a look at five people who have Personality. Three men. Two women. Five Personalities.

Undisputed leader of all is Russell Dumas, a dancer with the kind of kinetic intelligence that makes every movement amazing. And the kind of restless integrity that's kept him travelling. From the Royal to the Netherlands to Strider — and finally back here. But he couldn't handle it. The humbug. The sterility. When he left again in November he was headed for Japan.

Dumas is the most embarrassing example of how dull things are here. He could find no inspiration here, no technique, no climate. He danced with the Dance Company (N.S.W.) and the Australian Dance Theatre, getting more and more cheesed off. The best thing I saw him do was a semi-improvised duet with Judith Adcock in the Adelaide Art Gallery on a wintry afternoon. Amazing. He said things that sounded so right, with each movement articulated and controlled so well, that I was stunned. More choreographic insights per movement than most people have in a whole ballet.

Number two is Melbourne's Bob Thorneycroft. An academic mathematician and ex-pugilist, he has a unique movement style. He looks heavy, yet twirls and spirals as lightly as a reflex-quick boxer. He has a fine-tuned analytical intelligence, a brilliant super-reasoned intuition for what will work kinaesthetically.

He also has a sense of humour. Usually this comes out in a manic aggressive slapstick powpowpow cut slash dab dab dab droooo...oop sort of style. The compassionate soul exploding in frenzy to work out the daemon. Usually. Perhaps that's why I'd pick an unusual movement style as my most memorable image of his personality.

Here's the image. An empty stage, dimly lit. A girl moves out from the wings upstage prompt. Slowly her arms billow up from her sides till the arms are horizontal. Slowly her arms sink down to her sides until they are vertical again. She moves diagonally forward. Repeat. With subtle changes in dynamics. Repeat. Ditto. And again and again until she dissolves into the wings downstage opposite prompt. All in silence.

An effect not unlike the well-worn meditational chant. With the power of a Mohammed Ali left hook.

The image remained during the bustle of the rest of the ballet. When the girl reappeared towards the end of the

ballet it was too much. I cheered. It was the wrong thing to do, of course, for it instantly broke the mood, terrified the rest of the audience, and left me feeling idiotic. And immensely exhilarated.

If you're thinking so-what-it-all-sounds-pretty-boring, then don't because it wasn't. It only sounds clumsy because it was an image of pure movement that words (let alone thoughts) can't get near to.

Like Dumas, Thorneycroft is a misunderstood loner who makes his best statement by himself. A soloist. A star. He's the kind of person you look at if the choreography doesn't make any sense. Whereas the other dancers in the piece are merely doing the steps, Thorneycroft is interpreting each phrase with graceful logic.

Neither Thorneycroft nor Dumas have shown the kind of craftsman's skill in building ballets that hold together by their own structure. Sure, they throw up movements with the intricate feel of a jazz giant. But the total works are too idiosyncratic to last the moment.

Both Jacqui Carroll and Graeme Watson have the craftsman's skill at building solid ballets. They've had to survive in Sydney by churning out made-to-order ballets for T.V. shows, clubs, strippers, musicals etc. They've had to produce, produce, produce. For others, not for themselves. They've both had the craftsman's apprenticeship: doing it. And they've made the best two ballets of 1974.

Jacqui Carroll is a chunky little lady with the gutsy garrulity of a Woody Woodpecker cartoon. Deadpan self-deprecatory clowning is her forte. Her Heavy Rock Ballet shot the genre down in flames; robots staggered about trying to lift (you guessed it!) heavy rocks.

Being funny comes easy to her. Too easy. She seemed quite worried that she wasn't extending herself. She wanted to do something that didn't have to Entertain the Paying Customer. She was sick of Explaining Herself. It was a very courageous thing to almost deliberately antagonise the audience and to stick to her guns without having to make it funny. (ie. palatable.) It was called CHAIRPIECE.

I first saw it in an empty studio off George Street in Sydney. It was excruciatingly still. It started at dusk on a dead Sunday at the end of two hours of concentrated workshop pieces. The occasional bus charged up the street outside as the studio got darker. And darker. When would it stop? The fingernail on the blackboard, the dripping tap on a hot, airless night... and CHAIRPIECE! Loathing is the appropriate word.

A month later I saw it again. It was brilliant, astounding, fantastic. Only 20 minutes? I thought it was much longer. I wanted to see it again. It's infuriating to think that CHAIRPIECE has been seen (experienced?) by at most 100 people, when PERISYNTHION has made the national circuit.

CHAIRPIECE. Arrange about 9 collapsible wooden chairs in a straight line, parallel to the audience. A musician and a dancer are seated at opposite ends of the row of chairs. The musician (in this case Ian Farr on 'cello) plays a short piece (improvised?). Then the dancer (in this case Jacqui Carroll in a long pink dress) rises and moves around the chairs, returning to her starting position. The musician and the dancer both shift in one seat. Repeat until musician and dancer meet. The dancer now quotes T.S. Eliot. Then the musician abandons his instrument and performs the dancer's movement around the stage. Repeat until the dancer and musician are again at opposite ends of the row of chairs. Now another musician and another dancer enter and join them, the new musician sitting next to the old musician. The end.

Graeme Watson is the Entertainer par excellence. His masterwork is called SOMETHING TURBID, not that it matters. It was the highlight of the Dance Company (N.S.W.)'s season. It was funny in a way that anyone could find funny. Because it used quotably funny movements. So anyone could walk out of the Drama Theatre and do the odd stuttering shuffle or make the silly hinged gesture with the elbow and kneecap together.

The ballet (was it?) was actually created with the amateur Queensland Modern and Contemporary Dance Company.

Watson claims it works better with amateur dancers than with selfconscious technicians.

SOMETHING TURBID looks and feels like an eclectic grabbag of unrelated images. Except that it builds so cleverly from scene to scene that it must have been scripted and premeditated as much as the most hysterical Marx Bros. repartee. It lasts all of 10 minutes and packs in about 50 decent laughs — plus more if you go back a second time and a third . . . the best analogue is the Monty Python animation.

Watson is a genius at layering his works so that they reverberate at lots of levels, including an extraordinary delayed action giggle effect that breaks you up in mirth in the middle of a busy street.

My fifth personality is Julia Cotton. Her work (play?) for the Australian Ballet was called SUPERMAN. Very much in the knock-em-in-the-aisles style of the Entertainer par excellence, Graeme Watson.

I couldn't believe it. A sloppy flippant comic work sandwiched between some most serious Arrtwwrks by Paul Saliba, John Meehan and Ian Spink. A breath of fresh air; and excellent box office, too. It was probably a freak that it turned out how it did. As it was, it stole the show.

Comedy is so obviously the most creative field for anyone from the Flemington stables to tackle. Julia Cotton has the wit and sagacity to do it magnificently. More, more!

Five personalities. There are stacks more. Like crazy Philippa Cullen dancing round the Sydney Uni Quad on a sunny Sunday morning with her apostles. Like Brian Coghnan and Helen Herbertson and Jan Ogle. Like Ross Coleman who choreographs drag shows. And nifty Chrissie Koltai, with her sensational laughter. And Norman Hall, Geoff Cichero, Larry Ryan. You could write a book about them.

You could even go to see their works, if any of them are still in Australia next year! Because let's not kid ourselves — you just can't develop choreographically in terra australis. If you've still got a personality, then go overseas immediately. Hock your shoes. Trade-in your tights on a one way ticket. Get out of here before it's too late.

What about Dance Critics? Hmm — I wouldn't mind a white Christmas. Wait for me — New York here I come!

(Leonard Lindon is a freelance Dance Critic, currently working on a book on the new dance in Australia.)



Julia
Cotton



Jacqui
Carroll

INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

XI INTERNATIONAL CONFERENCE, PERTH,
W.A. AUGUST 1974



This conference, attended by some 2,250 delegates representing forty-two countries, and about 1,200 members of performing groups from every continent, had as its theme — "MUSIC EDUCATION — New Challenges in Interdisciplinary Co-operation".

Over the week of the Conference plenary sessions involving prominent music educators and scholars discussed new concepts in music education and the contributions of interdisciplinary research. Panel discussions related the topics presented to specific situations and educational levels, and included talks on music examinations, research in music education, Suzuki's violin teaching methods, recent developments in musical creativity with children, music and movement, contemporary musical composition and non-Western music.

Master classes for music teachers and students covering the main fields of instrumental performance and of singing were directed by internationally known musicians.

Exhibitions of music education materials from many countries were on view, while performances and demonstrations by visiting instrumental and vocal groups added to the eventful programme.

Dimitri Kabalevsky, distinguished Russian composer, conducted the 80 member Australian Youth Orchestra at the opening ceremony in a performance of his newly composed orchestral work.

The activities of the Conference were held mainly at the University of Western Australia and the Perth Concert Hall.

The purpose of ISME is "to stimulate music education throughout the world, at all levels, as an integral part of general education and community life, and as a profession within the broad field of music." It works closely with UNESCO for which it serves as an advisory body in the field of education. The society began in 1953 in Brussels at the UNESCO convened International Conference on Music Education. Since then conferences have been held in Germany, Switzerland, Denmark, Austria, Japan, Hungary, U.S.A., France, U.S.S.R. and Tunisia. This is the first such Conference to be held in Australia.

The value of the Conference will be felt for a long time. The opportunity to meet teachers and musicians from other countries, and to discuss and experience each other's work and problems, is rare and valuable. The exchange of ideas and contacts is also important.

stage world

THE FIRST AUSTRALIAN NATIONAL PUPPET FESTIVAL is being held this year at Melbourne University from January 9 - 13. The programme includes lectures, films, workshops, and performances by Australian puppeteers. Special guest at the Festival is one of the world's finest solo puppeteers, Albrecht Roser, from Germany. While in Australia, Mr Roser will give performances in all capital cities.

KELVIN COE RETURNED TO THE AUSTRALIAN BALLET in November after nine months in England as a principal dancer with the London Festival Ballet. While there he danced many major classical roles, and the title role in **THE PRODIGAL SON**, choreographed for the Festival Ballet by fellow Australian Barry Moreland. Kelvin rejoined the Australian company for their Sydney season of **ROMEO AND JULIET**.

AUSTRALIA '75, the nation's first festival of creative arts and sciences will be held in Canberra in March. The Children's Programme sounds great fun! Venues for arts playgrounds include Black Mountain Peninsula and Springbank Island. Commuting between the two will be done by ferries! Other activities for the Festival include exhibitions of developments in research, industry, and the arts, and performances throughout the city of music, drama, dance, etc.

THE AUSTRALIAN OPERA'S HOLIDAY FESTIVAL in January and February will include a new production of Verdi's **AIDA** in the Concert Hall of the Sydney Opera House. This will be the first fully staged opera to be presented in the Concert Hall. Other operas in the season include Kurt Weill and Bertolt Brecht's black comedy **THE RISE AND FALL OF THE CITY OF MAHAGONNY**, Mozart's **THE MAGIC FLUTE** and Offenbach's **THE TALES OF HOFFMANN**.

THE NORTHSIDE BALLET COMPANY, Sydney, since it began operations early in 1974, has presented ballet to an estimated 50,000 children in the metropolitan area. Young audiences were introduced to classical and modern ballet, appreciating especially **JONATHAN LIVINGSTON SEAGULL**, choreographed by Karen Kerkhoven.

AN INTERNATIONAL THEATRE SYMPOSIUM investigating the provision of theatre facilities in Australia was held in Adelaide in November. International and local stage directors and technicians met together in probably what is the best theatre complex in Australia - the Adelaide Festival Centre.

THE ENSEMBLE THEATRE, Sydney, celebrates its fifteenth birthday in January with a New Year's Eve party and the gala opening of Christopher Hampton's latest

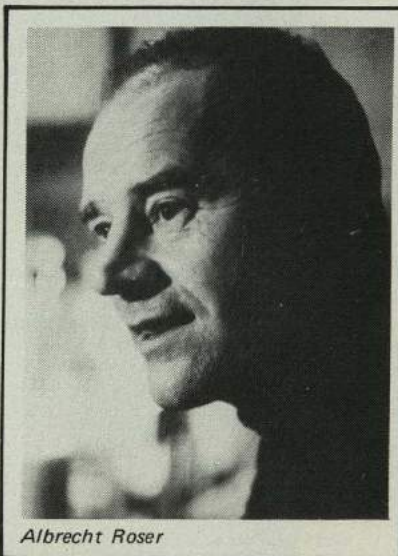
play, **SAVAGES**, directed by Hayes Gordon. This year the Ensemble will begin a season of Sunday theatre. The first play, **THE ASS**, was developed from improvisations about the law, and scripted by Don Mamouny, Graham Pitts and David Pross.

THE BONDI PAVILION THEATRE is planning a new season of plays in March. Victor Emeljanow, who directed Pinter's **OLD TIMES** for the Greenroom last year, has been appointed Artistic Director of the theatre.

CORALIE LANSDOWNE SAYS NO, by Alexander Buzo, recently published by Currency Methuen Drama, and first presented by the Nimrod Theatre in Adelaide and Sydney, will be seen in Melbourne and Brisbane this year. Both the Melbourne Theatre Company and the Queensland Theatre Company have plans to present it.

TWELFTH NIGHT THEATRE, Brisbane, have just presented two plays by Australian authors Peter Pinne and Don Battye. **RED, WHITE AND BOOGIE**, described as an "unashamed spoof" on Hollywood in the 40's, is a cabaret "whodunnit" with a passing parade of some of the silver screen's best remembered stars! Their other play, **RUMPELSTILTSKIN**, less ostentatious, but just as enjoyable, is a pantomime for children.

A YOUTH THEATRE PRODUCTION which won the N.S.W. High School Drama Festival, 1974, is to transfer to the Sydney Opera House in January (opening January 22). **LITTLE GREEN APPLES** is a joyous holiday theatre for all ages, with a cast of one hundred young people.



Albrecht Roser

committee's diary

ELIZABETHAN TRUST YOUNGER SET - S.A.

Formed in November, 1974, is full of plans for 1975. Contact the President, Miss Anne Parish, c/- A.E.T.T. office, Adelaide. Phone 51 8444

LADIES COMMITTEE - S.A.
MONDAY, FEBRUARY 10, 12 noon - FULL COMMITTEE MEETING in John Bishop Room, Adelaide Festival Centre. Further details Mrs D. Bright, c/- A.E.T.T. 51 8444

LADIES COMMITTEE - Queensland
Have just had a festive Christmas Dinner Dance to see 1974 out. For 1975 plans and activities, contact Mrs J. Doumany, 62 5134

LADIES COMMITTEE - N.S.W.
TUESDAY, FEBRUARY 25 - MISI KESENIAN - National Theatre of Indonesia. Elizabethan Theatre. Supper party after the show with the cast. \$2.50 each

FRIDAY, MARCH 7 - THE HOLLOW CROWN with Sir Michael Redgrave, Elizabethan Theatre. Supper party to meet the cast after performance. \$2.50

FRIDAY, MARCH 14 - HEDDA GABLER with Glenda Jackson, Elizabethan Theatre. Supper party to meet the cast after performance, \$2.50

Enquiries and bookings: Carol Dressler 357 1200 or Mrs Hay, 449 7370.

showguide

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

NEW SOUTH WALES

ELIZABETHAN THEATRE, Newtown
Misi Kesenian - National Theatre of Indonesia, February 25 - March 1
Royal Shakespeare Company
"The Hollow Crown" (Barton) March 3-12
"Hedda Gabler" (Ibsen) March 13-22

PARADE THEATRE, Old Tote Theatre Company
"Hotel Paradiso" (Feydeau and Desvallieres) December 27 - February 22
"Chez Nous" (Nichols) March 7 - April 19
"Hobson's Choice" (Brighouse) Commences May 2.

AUSTRALIAN THEATRE, Newtown
"The Crusaders" (Butcher/McGrath) February 18-22
"A Bunch of Ratbags" (Battye/Pinne) Commences Feb. 28

MARIAN STREET THEATRE, Killara
"Irma La Douce" (Bonnet) February 12 - April 5
"Candida" (Shaw) Commences April 10.

MUSIC HALL RESTAURANT, Neutral Bay
"The Spectre of Wycombe Manor" (Walsh) Concessions Monday and Tuesday evenings

SYDNEY OPERA HOUSE
OPERA THEATRE, Australian Opera
"The Rise and Fall of the City of Mahagonny" (Brecht/Weill) January 14, 15, 17, 18, 24, 25, 31, Matinee February 8.
"The Magic Flute" (Mozart) January 22, 29, Matinee Jan. 25, Feb. 1.
"Tales of Hoffmann" (Offenbach) February 5, 10, Matinee Feb. 15.

DRAMA THEATRE, Old Tote Theatre Company
"Love's Labour's Lost" (Shakespeare) to January 18.
"Peer Gynt" (Ibsen) February 14 - March 22
"Of Mice and Men" (Steinbeck) April 23 - May 24

CONCERT HALL
Australian Opera
"Aida" (Verdi) Jan. 30, February 1, 4, 6, 7, 8, 11, 13, 14, 15.
Ensemble Nipponia March 3

RECORDING HALL
Albrecht Roser - Puppets, January 18.

INDEPENDENT THEATRE
"Absurd Person Singular" (Ayckbourne) Commences January 4
Marionette Theatre of Australia - "Tintookies" March 24 - May 16

ARTS DRAMA THEATRE, University of Newcastle
Albrecht Roser - Puppets, January 20.

BONDI PAVILION THEATRE, Peter Williams Productions
"Let Me Hear You Smile" (Thuna/Cauley) December 27 - February (Tues. - Sunday)

VICTORIA

PRINCESS THEATRE
Marionette Theatre of Australia - "Tintookies" January 7 - February 1.
Royal Shakespeare Company
"The Hollow Crown" (Barton) February 17-22.
"Hedda Gabler" (Ibsen) February 24 - March 1

PALAIS THEATRE
Australian Ballet - "Romeo and Juliet" March 13 - 22

RUSSELL STREET THEATRE, Melbourne Theatre Company
"Coralie Lansdowne Says No" (Buzo) to January 25

ST MARTINS THEATRE, Melbourne Theatre Company
"London Assurance" (Boucicault) to February 8

For details of productions after this date, watch press or ring 654 4000

PRAM FACTORY, Australian Performing Group
"Bedfellows" (Oakley) Commences January 4
"Mrs Shelley and the Monster" (Robertson) Commences late February

NATIONAL THEATRE

Misi Kesenian - National Theatre of Indonesia, March 4-8.

UNION THEATRE - Melbourne University
Albrecht Roser - Puppets, January 9-13

DALLAS BROOKS HALL
Ensemble Nipponia March 5

TRAK CINEMA

MARIONETTE THEATRE OF AUSTRALIA
On tour with "Tintookies" major Victorian centres, Feb. 10 - March 8.
For further details contact Roger Myers: 662 2911

QUEENSLAND

HER MAJESTY'S
Misi Kesenian - National Theatre of Indonesia, February 18-22
Australian Opera
"Tosca" (Puccini)
"The Tales of Hoffmann" (Offenbach) March 1-22
"The Barber of Seville" (Rossini)

S.G.I.O. THEATRE
Royal Shakespeare Company
"The Hollow Crown" (Barton) March 13-15.
The Queensland Theatre Company
For details, watch press or ring John Devitt 21 9528

ARTS THEATRE
Albrecht Roser - Puppets, January 16
"A Taste of Honey" (Delaney) February 6 - March

TWELFTH NIGHT THEATRE
For further details contact John Devitt 21 9528

A.C.T.

CHILDERS STREET HALL
Albrecht Roser - Puppets, January 14

CANBERRA THEATRE
Misi Kesenian - National Theatre of Indonesia, February 14-15

PLAYHOUSE
Marionette Theatre of Australia - "Tintookies" March 9-16

WESTERN AUSTRALIA

MURDOCH LECTURE THEATRE
Albrecht Roser - Puppets, January 6

PLAYHOUSE
Misi Kesenian - National Theatre of Indonesia, February 3-8
Athanor Theatre (Shadow Theatre) February

CONCERT HALL
Ensemble Nipponia, February 28

HAYMAN THEATRE,
West Australian Theatre Company

OCTAGON THEATRE, Perth University
Royal Shakespeare Company
"The Hollow Crown" (Barton) February 24 - March 1

SOUTH AUSTRALIA

THE SPACE, Festival Centre
Albrecht Roser - Puppets, January 8

PLAYHOUSE
Misi Kesenian - National Theatre of Indonesia, February 11-12
Royal Shakespeare Company
"The Hollow Crown" (Barton) March 17-22
South Australian Theatre Company

FESTIVAL THEATRE
Ensemble Nipponia, March 2

THEATRE 62

NEW OPERA, SOUTH AUSTRALIA
AUSTRALIAN DANCE THEATRE

For further details contact Miss Margaret Morris, 51 8444

TASMANIA

THEATRE ROYAL
Royal Shakespeare Company
"The Hollow Crown" (Barton) February 10-15
Tasmanian Theatre Company

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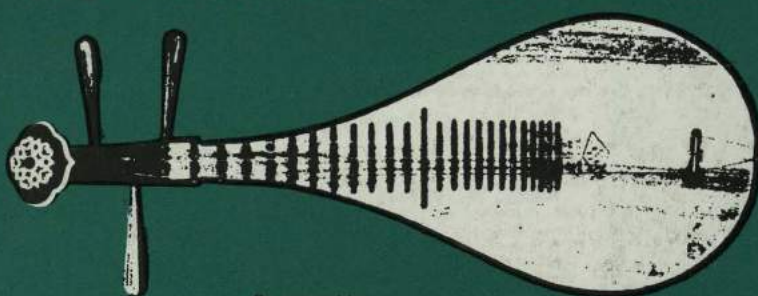
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HONG KONG ARTS FESTIVAL 1975

3rd FEBRUARY — 1st MARCH



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