

elizabethan trust news

Incorporating International Theatre Institute (Australian Centre) Newsletter.



75 cents

September 1975

No 16

N. I. D. A.
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THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
1954-1975

21 years in Australian Theatre

Published quarterly, registered for postage and postpaid, Oct. 75

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This special issue of the Elizabethan Trust News takes a look at the activities of the Trust and its associates over the last twenty-one years. Obviously it is impossible to acknowledge all the personalities and activities who have contributed to the development of the Trust, but it is hoped to give an impression, and to recall some of the most significant and memorable events.

We welcome the International Theatre Institute (Australian Centre) Newsletter into this publication, and trust readers will be interested to read news of theatre arts overseas.

Unfortunately, rising costs have made it impossible to continue the generous record offer to Trust News readers. We hope, however, to have other special offers in the future.

Comments and contributions from readers and journalists are welcomed. Please address all correspondence to The Editor, Elizabethan Trust News, P.O. Box 137, KINGS CROSS, 2011

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

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

THE NATIONAL INSTITUTE OF DRAMATIC ART

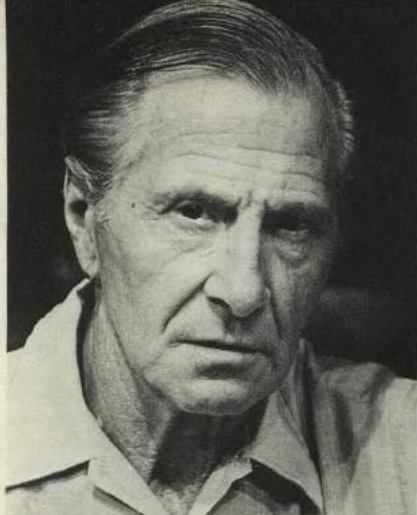
at the University of New South Wales announces
AUDITIONS for the

THREE YEAR DIPLOMA COURSES

(Acting Design, Technical Production and
the one-year Post Graduate Director's Course.) beginning March 1976
Auditions will be held in all Capital Cities from November to December.

Write now for application forms to: NIDA P.O. Box 1, KENSINGTON 2033
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Applications should be made immediately. Applicants may apply
for assistance under the Tertiary Education Assistance Scheme.



The Beginning

-Hugh Hunt, 1956

Extract reprinted from THE A.E.T.T. - The First Year

"The decision to commemorate the 1954 visit to Australia of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh by launching an appeal for funds to establish a theatrical Trust might appear to the casual observer as an example of Anglo-Saxon eccentricity in a sun-drenched country. The object of this appeal was boldly summarised as follows: 'Our aim is to provide a theatre of Australians by Australians for Australians.'

The casual observer might be tempted to comment that, since Australian interests have been associated rather with sporting and material affairs than with art and literature, the appeal would be unlikely to meet with a wide response. Such misgivings proved groundless and a fund of £90,000 was quickly raised from private persons and institutions throughout Australia, many of whom became sponsoring members by donating £500 or more. To this was added a grant of £30,000 from the Commonwealth Government.

A Board of Directors was appointed representing 1,400 members contributing annual subscriptions of £5 each. The Trust was incorporated under Royal Charter and Her Majesty graciously consented to become its patron . . .

We decided that the best method of serving Australian theatre would be in the first instance to concentrate on raising the standards of our own theatre to that of the finest overseas companies. To do this we realised that we must concentrate the

best available talent into single units. Such a policy presents inevitable difficulties in a federal country with proud State traditions, where vast distances make a single national theatre building impractical and touring exceedingly costly. Considerable sacrifice by individual organisations was inevitable and some disappointment was bound to be felt that no individual group had been selected as a national company. The programme we have laid out for the first phase of our work is as follows:-

- * An Australian Drama Company
- * An Australian Opera Company
(Both these to tour the country on a nation-wide scale)
- * Assistance to promising playwrights
- * Training of young artists . . .

This, then, is the beginning - a beginning which is rapidly capturing the warm-hearted response of Australian audiences. Difficulties and dangers lie ahead. It will take time to establish Australian leading artists on a level of popularity with overseas stars; it will take time to develop a repertoire of Australian plays; it will take time to train a sufficiently large number of experienced artists to meet the demands of an increasing stage, television and cinema industry. But the challenge to create a theatre of Australians by Australians for Australians is being met and the dynamic of a pioneering civilization will not fail in its pursuit."

**MESSAGE from
Dr. H.C. COOMBS, O.A.
Founding Chairman of the
Elizabethan Theatre Trust**



AUGUST 1975

It is difficult to believe that 21 years have elapsed since the Australian Elizabethan Theatre Trust began taking its first brave decisions from an office in Martin Place occupied by Hugh Hunt and his small band of dedicated huntsmen, and thus started to influence the whole course of the performing arts in Australia. Since then the Trust has accomplished much and its role has changed considerably. A twenty-first birthday is a fitting occasion to look back, assess and weigh up chances for the future. I hope the Trust will take advantage of it to do these things.

The Trust has always encouraged diversity and creative innovation and has preserved its own sense of urgency and vitality . . . and, most importantly for Australian artists, its capacity to look forward.

It is, I believe, essential for the Trust at its coming-of-age to identify its role in the emerging future and to adapt its structure and organization so that it will fill that role effectively.

A seminar arranged by the Trust in 1974 explored some of these issues and clearly saw the Trust as both an entrepreneur and a

supplier of services to the many autonomous performing companies and enterprises which have developed during the last two decades. In this capacity its experience and imagination would enhance the development of facets of the performing arts which are presently neglected. It would be particularly interesting if the Trust could explore the support and services which it could provide to amateur and part-professional activity in the performing arts. This activity forms the base of the pyramid of which the national companies are the peak and derives its essential energy from a widespread

groundroots community of audience and participators. Its health is critical to the whole.

These are challenges for the future. The capacity of the Trust to rise to them will depend upon its willingness to innovate and to renew itself organizationally, intellectually and emotionally. Anniversaries provide an occasion and a stimulus for such renewal. I wish the Trust well in facing these challenges. May it meet them with the youthful energy and imagination that has marked its birth and development.

PRESIDENT'S MESSAGE on the 21st Anniversary of the Founding of The Australian Elizabethan Theatre Trust

Sir James Darling, CMG, OBE

It is not the old men who forget, but much more the young and the middle-aged, because they never knew. This is an appropriate start to a statement about the Australian Elizabethan Theatre Trust, particularly when after twenty one years there are some who criticise it for not doing enough. They would be less critical and more constructively hopeful if they could remember, as I can, the Australian world of theatre before the last war.

Thanks to J.C. Williamsons, we had very occasional visits from the stars of the English stage, but not usually when they were at the peak of their careers. Apart from a few mostly amateur repertory companies, amongst which I honour and am grateful for the heroic Frank Clewlow, there was almost no indigenous theatre, and the few who wished to be actors had to go overseas - for training, for experience, and indeed for bread and butter. There were almost no professional musical activities. Australia really was a theatrical desert; at least so it seemed to one English migrant in 1930.

Two great national enterprises have been responsible for the very great change in the picture of today - the Australian Broadcasting Commission with its courageous creation of Symphony Orchestras in all the capital cities, and at a considerably later date, the Trust, whose twenty-first birthday we are commemorating. No-one is or should be satisfied with the performances of either of these bodies. Much still remains to be done. The ABC created a potentially dangerous monopoly in music, which is only in recent years being challenged. The Trust did not do what its first founders planned that it should. I think that it was as early as 1938 that I first discussed plans for such an enterprise with Judge Nicholas and others. The war postponed action, and it was not until 1954 that, in association

with the visit of the newly-crowned Queen Elizabeth, the Trust actually started.

It has not, as was the original plan, built a building to house a school of dramatic art and a theatre for its own productions. It has however been instrumental in promoting and encouraging a school for dramatic art, Opera and Ballet and many professional repertory companies. It cannot claim all the credit for all these or perhaps any of them, but it would be churlish of any of them if they did not acknowledge how directly and indirectly they received help from the Trust. Under the influence of the versatile, enthusiastic and adaptable mind of Dr Coombs, numbers of theatrical activities were born and then, because of the same man's width of vision, were weaned and encouraged towards independence. Nothing is more creditable to the Trust than its readiness to do this rather than to try and hang on to an empire of its own.

The present activities, direct and indirect, of the Trust will be described elsewhere in this commemoration booklet. The future lies, as the future always does, in the lap of the gods, some of them less close to heaven perhaps than others. What can safely be said is first that the Trust has responded to present and future needs by a reappraisal and a restructuring of its organisation, and secondly that it will always in the future, as it has been in the past, be adaptable to new needs as they become clearer, and will continue its endeavour to serve, and where necessary to lead, in satisfying the needs of national theatre. To be as adult as that when only twenty one is more than most young men of that age achieve, and more than some men and organisations ever achieve. The Trust deserves credit for its past, thanks for its present, and encouragement for what it may feel right to do in the future.

21st Anniversary Exhibition THE AUSTRALIAN ELIZABETHAN THEATRE TRUST 1954 - 1975 "21 years in Australian Theatre"

An exhibition to commemorate the achievements of The Australian Elizabethan Theatre Trust since its formation in 1954.

With the courtesy of and by arrangement with the Chairman and Board of Directors of David Jones, the Trust is proud to present to its members and the public this important theatrical exhibition. Costumes, photographs, letters, programmes and properties portraying many of the Trust's Opera, Ballet, Drama and Marionette productions will be beautifully displayed at:

8th Floor DAVID JONES (Elizabeth Street Store)
between DECEMBER 1st and DECEMBER 20th

ADMISSION FREE

AFTER MANY A SUMMER

JAMES MILLS

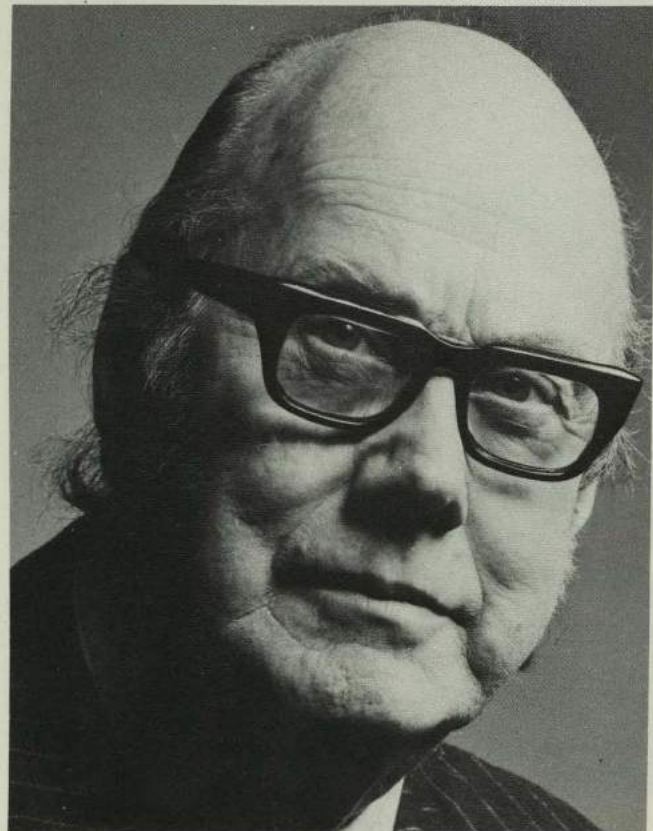
"I didn't expect the Press to show up but it did", said James Mills, speaking of his arrival in Sydney in August 1951. "I was on a small comfortable ship and had had a glorious restful holiday and we docked at Glebe of all places - I didn't know the temper of the Australian reporter so I determined to be very careful. It was a grey day, rather cold, and the dockside was dreary as only a dockside can be, so I said nothing about the glorious sunshine or wonderful beaches about which I had heard. Instead, I said politely that I was looking forward to seeing some Australian theatre, and more particularly, Australian plays."

"Har, har, HAR!" went the Press, and I realised that I had dropped a brick, or at best, a remark that could be misconstrued. When the hollow and derisive sounds had died away I was told that there had been a - well - a sort of a - well - play called RUSTY BUGLES. A bit raw in its language, two of the Press had actually seen it, but joking aside - "What about television? What effect was it having on the theatre in England? Did everybody watch it? Was it any good?" and so on and so forth. Although television hadn't arrived in Australia, there was a small cloud on the horizon no bigger than an aerial, and it had T.V. inscribed on it, and that was what interested the Press.

When the excitement of meeting a new family - a reunion for my wife, who is 5th generation Australian - had died down, I wandered about and talked to people. Very quickly I discovered the meaning of the Press's reaction. What had the theatre to offer? A poor revival of Coward's PRIVATE LIVES at the best house, a dusty dose of Gilbert and Sullivan at another, an ageing British comic cracking pre-war gags at a third, and a war-time farce in the last throes of its threadbare existence in country centres. As time went by I realised that good musical comedy came along from time to time, and also re-productions of West End comedies or thrillers, all with imported stars, but for serious theatre one had to go to the amateur or semi-professional companies.

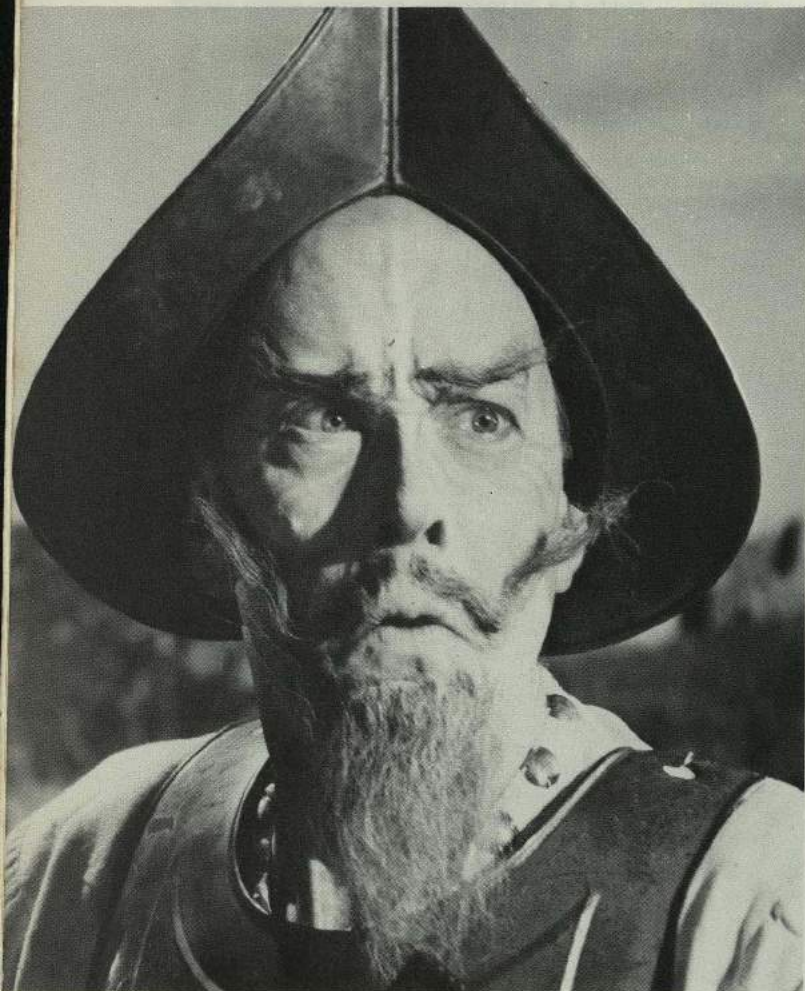
I tried my hand at radio, but soon got swept up into the organisation of the first Commonwealth tour of the John Alden Shakespeare Company as an actor and joint-producer. After a disastrous opening in Melbourne (just before Christmas, of all ghastly times of the year!) we hopped about all over Australia, even braving a Canberra winter, where the dressing rooms were so few and small that John and I shared ours with all the ladies of the company! No stage hands were to be had in Launceston, so we unloaded the scenery ourselves, set it up, and as well as acting, shifted it at night during the performance.

Alas, despite an ever-improving standard of work and production, the company was disbanded, and I returned to Sydney and the terrors of radio. After leisurely rehearsals of the BBC at home, believe me they were terrors to me! I was introduced to 'flying' - i.e. after a few brief words from the producer, we would record the next episode of a serial without rehearsal! I even worked in a studio where during a dramatic scene you might easily find someone had set fire to your script as you stood in front of the mike, or indulged in some other form of good clean fun. I was, I suppose, regarded with some suspicion by the established radio actors - 'another bloody Pom' - but they were helpful, though at first non-committal. Then one day one of them grinned all over his face as I entered a studio and said "Here's that Pommie bastard, 'allo!" A leading actress greeted me with "Here's Jas." I had been accepted, and the seal was finally set when one of them marched in and said with unflattering surprise "Jim, you were bloody good last night!"



How I admired those actors. It was a gruelling life, rushing from studio to studio, strolling in seemingly quite calm, picking up a script and then giving a superb radio performance in possibly the most awful rubbish of a serial. And as if that were not enough to keep them occupied day after day, they were apt to be playing at night for no money at all in a small theatre like the Independent. Why? Just to play a real part in a real play in front of a real audience. No wonder that the ulcers lurked behind those smiling exteriors.

Then that announcement - THE AUSTRALIAN ELIZABETHAN THEATRE TRUST. What was it? Who was behind it? Was it the Government? If so, what hope did it have? We all looked at the brochure with curiosity and scepticism. I say 'we' because by that time I had decided that come what may, I wanted to stay in Australia. Before another year had gone by I had met Hugh Hunt, an English producer who had come out to be the Theatre Trust's first Executive Director. Hugh was a man of fine theatrical background and a keen sense of tradition. He was scholarly, perhaps too scholarly for the "sunburnt country", and perhaps he never understood Australia, or perhaps Australia never understood him. Strangely enough, Hugh was happiest with actors. His care and his love for the play he happened to be doing won over our tough Aussie actors, and they responded wonderfully to his direction. I remember with so much pleasure his TWELFTH NIGHT (Dinah Shearing's lovely Viola!) and his JULIUS CAESAR. (Hugh told Ron Haddrick that he was the least pompous and most human Brutus he had ever seen.)



James Mills as DON QUIXOTE in 1954.

Where was I? Oh yes, I'd just met Hugh Hunt who talked about the new venture. Would I come and help? I took a deep breath and said yes, I would. I was first styled as Administrative Officer, and my office was part of a small suite of rooms over the Commonwealth Bank in Pitt Street.

Memberships, meetings, accounts flowed across my desk before my bewildered eyes. I sat on the Opera Board and the Drama Board. The Trust was starting active operations with the production of *MEDEA* (with Judith Anderson, home from America, to spearhead the first attack) and the Elizabethan Theatre was open, miraculously transformed from a dusty cinema to our first base of operations. The theatre was run by a separate board from the Trust and a splendid board it was. None of its members professed to know much about the artistic side of theatre, but they did know something about running a building on strictly business lines, and they backed the theatre manager to the hilt. If he needed something and had arguments to back his need then he got it. I know, because I went there as General Manager when John Sumner went back to Melbourne to continue operations with the Union Repertory, now the Melbourne Theatre Company.

Very soon we had our first great success. The saga of *THE SUMMER OF THE SEVENTEENTH DOLL* is a part of Australia's theatrical history. An Australian play by an Australian author with an all-Australian cast was a smash hit. I have always felt it came too soon. Everybody immediately thought that the Trust was a sort of Fairy Godmother who was

waving her wand and transforming a desert into a garden flowering with native plants. Depressed playwrights saw their horizons brighten, and scripts were dusted off and flung into the Trust office. Playwrighting is one of the most difficult things in the world, and it was no fluke that Ray Lawler had written other plays before *'The Doll'*.

Where were the plays to follow? Few good plays come to light in a year even in London or New York, and here it had to be doubly good - first to win a place, and then to overcome local prejudice against an Australian production. *THE SHIFTING HEART*, a moving picture of Italian migrants, lightened the scene for a time, but the days of the Jane Street Theatre, the Australian Performing Group and the Pram Factory were still a long way off.

Everything was tried in the early days. *THE BOY FRIEND* was seen at Newtown, Leo McKern came out to play in Douglas Stewart's *NED KELLY*, a fine poetic drama, which was perhaps better on the page than on the stage. Margaret Rutherford cavorted in *THE HAPPIEST DAYS OF YOUR LIFE*, and graced *TIME REMEMBERED* with her own peculiar charm. Opera blossomed in spite of financial problems. Who can forget the first night of *OTHELLO* with Ronald Dowd and Joan Hammond, or the feel of the bleak cold sea in the infinitely moving *PETER GRIMES*?

The first Russian visitors came to us at Newtown. The Trust brought out a group from the Bolshoi in 1959 - only a small group accompanied by three instrumentalists, but the theatre was filled to the ceiling with cheering crowds. *THE TINTOOKIES* first came out of their sandhills at the Old Liz, as we called it.

In the same year the Trust Players were born, a projected permanent drama company. Its successes were spasmodic, but there was some fine work, and every promise of better to come. New plays as well as old were presented, but after two seasons the company was disbanded, the lease of the Elizabethan was given up, and our operations were confined to a small city theatre which for too long had been a cinema. A colossal three-fold mistake! Only grim determination and the will to hang on will build a company in a suburban theatre. It has been proved again and again that a settled policy by a management may easily become a pleasant habit for an audience. The Elizabethan was becoming tied in with the Trust's name, and its rent was reasonable, but hearts were faint and artistic perception woefully weak. The new city venue proved unsatisfactory partly because of parking problems and partly because it was shared with a commercial management, which by a strange set of circumstances always seemed to occupy it on any favourable date. *THE ONE DAY OF THE YEAR* first saw the footlights there, as did Patrick White's *THE HAM FUNERAL*, but the ironically named Palace was in its turn abandoned, and it was not until the Old Tote sprang into action that there was a regular company operating once more in Sydney.

In 1964 I moved to Melbourne as the Trust's representative in Victoria. My early days were over, and so were the Trust's. Opera was building the hard way, Ballet had been born and showed every sign of flourishing, and regional drama companies were being established on a firm basis to supercede thoughts of a national company.

What has happened since I first looked around in 1951? Quite simply, there is now an Australian Theatre, and the future for it is rich and exciting, so long as no complacency is allowed to intrude.

What about me? I leave the Trust next year, but not the theatre, I think. You may think you have done with the theatre, but the theatre has rarely done with you!

A FEELING OF AMAZEMENT

It comes as a surprise to me to realise that I am now the only person in the Australian theatre still associated with the Trust that was present at the meeting that announced its formation. I should feel old and wise and be able to offer some serious and quotable lines on the organisation, but instead I can only summon up a feeling of amazement. I am amazed that, despite the number of times the Trust has been on the brink of disaster, despite some appalling blunders in the past, despite the predictions of doom from the entire profession and most of the press, the Trust has largely carried out what Dr Coombs announced it was going to carry out at first meeting twenty-one years ago.

In a country where the creative people are noted for wasting a large proportion of their energies in flippant destruction, and where management is erratic, this is surely an amazing achievement. The formation of the major companies, the maintenance of the State subsidiaries and the endless list of productions and tours have well justified that original idealism.

My memories are of the four directors I have worked closely with and of the problems they faced - and often resolved in the most extraordinary ways - with solutions that could never be published in any official history. I also think of stairs. In the old Goulbourn Street building above the Bank, there was one narrow flight of stairs, and in the present building there are so many more. When in production, one's long day was spent between the top floor and the basement workshop, and social life comprised encounters on the stairs. These chance



encounters on the stairs led to more plans than any meeting could evolve. Perhaps we were all too free and casual in those days - but despite the disasters, what success there was! Now that the many arms of beaurocracy have embraced the theatre, these times have gone forever; we are in the age of the form and the citizens committee.

I remember the lunch in January 1956 at which I explained to Hugh Hunt the meaning of the word 'Tintookies' and talked him into renting me the Elizabethan Theatre for a puppet show to play to adults. And the first night of the new opera company in Adelaide, where the tenor nearly got hung by a rope from the flies, and the look on the face of the "Queen of the Night" when the moon she appeared on got stuck thirty feet above the stage. But most of all I remember the "Elizabethan" at Newtown, superbly managed by John Sumner, and how the old flea pit became a theatre in the great tradition ... the first night of THE DOLL in Sydney, and the even more exciting opening of THE SHIFTING HEART, and my own five seasons there. And Joe Cahill, the Premier, talking to us over drinks at interval about the Opera House he was going to build. The feeling in those days was one of excitement; there was a lot of talent but very little money in subsidies - everybody struggled together, but always there was the Trust to squeeze a little extra from its budget for a worthy project.

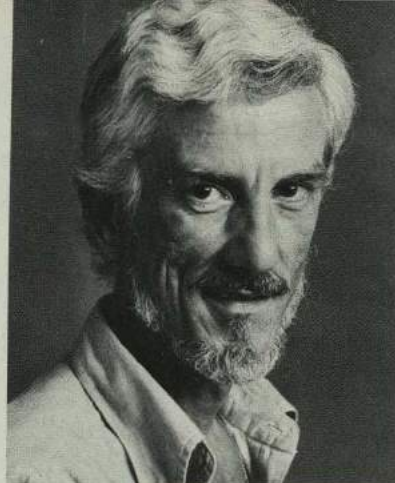
So, bless the Trust, with a prayer that it will long continue, stolid and exasperating, oblivious of those that would use it to their own ends, to contribute to the future as it has to the past.

PETER SCRIVEN

THE TINTOOKIES AND THE MARIONETTE THEATRE OF AUSTRALIA

"A String of Events"

| | | | |
|---------|--|--------|--|
| 1956 | First presentation of THE TINTOOKIES directed by Peter Scriven | 1969 | 30th September, Sydney - TINTOOKIE puppets burnt in Botany fire. |
| 1957-8 | First production of LITTLE FELLA BINDI directed by Peter Scriven | 1970 | The MTA appeared at Expo '70 in Osaka, Japan, and undertook another South East Asian tour with TINTOOKIES 2000 and THE MAGIC PUDDING |
| 1959-61 | THE MAGIC PUDDING - yet another delightful Scriven fantasy, using a favourite Australian story | 1970-1 | Tour of THE MAGIC PUDDING |
| 1965 | First National Tour by the newly formed Marionette Theatre of Australia with THE TINTOOKIES - directed by Peter Scriven after his return from overseas | 1972-3 | THE WATER BABIES directed by English puppeteer Jan Bussell, and PETER AND THE WOLF and THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA |
| 1966 | Return season of LITTLE FELLA BINDI and first production of THE EXPLORERS. | 1973 | December. First puppet and children's performing theatre to perform in the new Sydney Opera House |
| 1967 | South East Asian tour with LITTLE FELLA BINDI | 1974 | The all-Australian TALES FROM NOONAMEENA. |
| 1968-9 | Return season and full scale tour of THE EXPLORERS | 1975 | THE TINTOOKIES again! and THE WACKY WORLD OF WORDS. |
| 1969 | Two new productions by the MTA - PUSS IN BOOTS and LITTLE RED RIDING HOOD | 1976? | Yet another South Asian tour! |



Robin Lovejoy - former Artistic Director of the Trust Players and the Old Tote Theatre Company.

THE TRUST PLAYERS

The Trust Players were formed in 1959 and presented a varied repertoire of local and international plays until the establishment of the Old Tote Theatre Company in 1962-3.

In the first year, under the artistic directorship of Robin Lovejoy, a company of actors were engaged by the Trust for a season from March to July. Five plays were presented in that initial season at the Elizabethan Theatre - *THE BASTARD COUNTRY* (later renamed *FIRE ON THE WIND*) by Anthony Coburn, *THE SLAUGHTER OF ST TERESA'S DAY* by Peter Kenna, *MAN AND SUPERMAN* by Shaw, *LONG DAY'S JOURNEY INTO NIGHT* by O'Neill, and *JULIUS CAESAR*. The Company then undertook a Commonwealth wide tour which included Tasmania, Victoria, South Australia, Western Australia, A.C.T. and Queensland.

It was significant that two of the first plays were Australian - the programme note for *THE SLAUGHTER OF ST TERESA'S DAY* explained:-

"The fact that the Trust has the courage to place the accent so strongly on our own dramatists in this season is due to the confidence engendered by the brilliance of one man - Ray Lawler, whose *SUMMER OF THE SEVENTEENTH DOLL* was the light that illuminated a landscape in which hope of a good, real Aussie play had almost fled."

The Trust Players over the years included many actors such as Ron Haddrick, Neil Fitzpatrick, Dinah Shearing and Patricia Connolly who have become well known to Australian theatre audiences.

Zoe Caldwell, the talented Australian actress now living in America, also appeared with the Trust Players - notably in *SAINT JOAN* in 1962.

Most of the Trust Players' productions originated at the Elizabethan Theatre, then toured interstate. It was realised, however, that large scale touring by one company was not economically viable or practical - hence the decision to develop the permanent companies in each state and reduce touring.



Neil Fitzpatrick and Dinah Shearing in the Trust Players' 1959 production of LONG DAY'S JOURNEY INTO NIGHT

THE YOUNG ELIZABETHAN PLAYERS

1957-1966

Many Australian theatre goers will remember the Young Elizabethan Players bringing them their first experiences of Shakespeare on stage, and indeed, of live theatre. Established in 1957 by the Trust in association with the Arts Council of Australia, the Young Elizabethan Players were directed by John V. Trevor, who was motivated by the aim of introducing the essence of Shakespeare's poetry and plots to school audiences.

The first programme, presented in 1958, was called *FROM PRINCE TO KING*, and was adapted from the *HENRY* plays. Other adaptations over the years included *HAMLET*, *RICHARD II*, *TWELFTH NIGHT*, *THE MERCHANT OF VENICE*, *MACBETH* and *THE TAMING OF THE SHREW*.

The Company travelled extensively throughout Australia, and by 1960 had played to approximately 250,000 secondary school students. In country areas particularly, their student and adult audiences increased with each return visit.

By 1962 the Young Elizabethan Players had three companies of five to seven actors each performing in both country and metropolitan schools. The companies were made up largely of young actors, often recent graduates from the National Institute of Dramatic Art, who thus gained employment and

valuable experience. The tours were organised by the Arts Council by arrangement with the Education Department, while the production and casting were the responsibility of the Elizabethan Theatre Trust.

As pioneers in theatre for schools, the Young Elizabethan Players had to break new audience ground, and faced many problems. Their presentations in country areas created interest and enthusiasm in places which had had little or no contact with professional theatre, although the usual problems facing touring companies in Australia - those of long distances between stops, inadequate facilities and equipment and makeshift venues - were always present. In addition, the Young Elizabethan Players faced the problem of having to compete with the novelty of television and the impact and influence it was having on potential theatre audiences.

Despite difficulties, the companies continued to entertain young audiences until 1966, when the basic idea of the Young Elizabethan Players was taken over by the Old Tote Theatre Company, which formed the Young Tote Players, a branch company organised on the basis of new influences and approaches to theatre and education.

The Australian Ballet

The Australian Ballet is incorporated in The Australian Ballet Foundation which was established in 1962 by The Australian Elizabethan Theatre Trust and J.C. Williamson Theatres Ltd. The Foundation became an autonomous body in 1970 and receives annual subsidies from The Australia Council, the State Governments and some City Councils.

The Australian Ballet, which now gives 200 performances each year, made its debut at Her Majesty's Theatre, Sydney on 2nd November, 1962 in a full-length production of *Swan Lake*, featuring international guest artists Sonia Arova and Erik Bruhn. The new company then made a triumphant Australia-wide tour during 1962/3, with a repertoire of new and established works. The resident principals for the inaugural season were ballerinas Kathleen Gorham and Marilyn Jones and premier danseur Garth Welch.

In 1964 Robert Helpmann was commissioned to create an original work for the company. The result was *The Display*, with a score by Malcolm Williamson and designs by Sydney Nolan. *The Display* is the most-performed ballet in the company's repertoire. 277 performances have been given to date.

The present repertoire of more than 50 major ballets, includes full-length productions of the classics *Giselle*, *Raymonda*, *La Fille Mal Gardee*, *Don Quixote*, *Cinderella*, *The Sleeping Beauty* and *Romeo and Juliet*. Most important too, are the indigenous works employing artists of international calibre; foremost amongst these is the work of Robert Helpmann, Co-Artistic Director of the company with Peggy van Praagh from 1965-1974.

Since Dame Peggy's retirement in 1974, Sir Robert Helpmann has been sole Director. Among the world-renowned choreographers whose works are represented in the repertoire are Frederick Ashton, George Balanchine, John Butler, John Cranko, Kenneth MacMillan, Leonide Massine, Igor Moiseyev, Barry Moreland, Roland Petit, Ray Powell, Glen Tetley and Antony Tudor. The works of August Bournonville, Michel Fokine and Marius Petipa also maintain an important place in the repertoire.

The Australian Ballet has made six overseas tours. The first, in 1965, included appearances at The Royal Opera House, Covent Garden and at The Tenth International Festival at Baalbeck in The Lebanon. Further tours included appearances at Montreal and throughout South America (1967), South-East Asia (1968), the United States of America (1970/1), Singapore and the Philippines (1971), the U.S.S.R., Eastern Europe and London (1973).

World-famous artists have appeared with the company both at home and abroad. Among these are Erik Bruhn (1962/3, 1965), Sonia Arova (1962/3), Margot Fonteyn (1964, 1965/6, 1970, 1971), Rudolf Nureyev (1964, 1965/6, 1970, 1971, 1972, 1973), Frederick Ashton (1972), Anthony Dowell (1973), Antoinette Sibley (1973), and Maina Gielgud (1974). Both Robert Helpmann and Ray Powell regularly appear as guests in *Coppelia*, *Cinderella*, *Don Quixote*, and *La Fille Mal Gardee*.

The Australian Ballet is Australia's foremost cultural export and has achieved much success through its own artists. Ballerinas Kathleen Gorham and Marilyn Jones were each honoured by Her Majesty the Queen for their respective services to ballet, and in 1973 Marilyn Rowe and Kelvin Coe, the first Australians to compete at the International Ballet Competitions in Moscow, were awarded Silver Medals for their performances.

Another interesting highlight of the company's history was the making of the film *Don Quixote*, featuring Lucette Aldous, Rudolf Nureyev and Robert Helpmann. The film has now been

shown throughout Australia, England, The United States of America, and in principal cities of South America and Western Europe.

The company's present principal artists are: Alan Alder, Lucette Aldous, Walter Bourke, Alida Chase, Kelvin Coe, Marilyn Jones, Jonathan Kelly, Maria Lang, John Meehan and Marilyn Rowe. Ninety per cent of the 1975 company are graduates of The Australian Ballet School which was established in 1964 and is under the direction of Margaret Scott.

The Australian Ballet has given its dancers the opportunity to choreograph and stage their work under professional conditions. Two works from this source have been danced by the company during regular seasons: John Meehan's *Night Episode* and Julia Cotton's *Super Man*.

1975 marks an important 'first' for The Australian Ballet. During November the company will stage the world premiere of a full-length ballet based on *The Merry Widow*. It will be devised and directed by Robert Helpmann, with choreography by Ronald Hynd and designs by Desmond Heeley. The music of the evergreen Franz Lehar operetta has been specially arranged by John Lanchbery, the company's Musical Director.

The future of The Australian Ballet looks equally exciting. It is proposed that Dame Alicia Markova re-stage Fokine's *Les Sylphides* and that Dame Ninette de Valois produce her masterpiece, *The Rake's Progress*, for the 1976 season. Additionally a new full-length *Swan Lake* is planned. In just 13 years, The Australian Ballet has become established as one of the world's major ballet companies.

Edward Pask



Erik Bruhn and Sonia Arova in *COPPELIA* 1962 season Australian Ballet



Members of The Elizabethan Sydney Orchestra:
GRAHAM POWNING (oboe), MARILYN WILSON (viola) and
ROBIN FISCHLE, JOHN DOBBIE and CAMPBELL BARNES
(horn section).

THE ELIZABETHAN ORCHESTRAS

The development of the Trust Orchestras over the last seven or eight years has been quite a remarkable achievement. Today, the Trust maintains two orchestras - one in Sydney and one in Melbourne, and both orchestras have increased in size and improved in quality over the years.

The Trust first established a permanent full-time professional orchestra in May 1967, to accompany the Elizabethan Trust Opera (now the Australian Opera) in its 1967 season, which included productions of *THE FLYING DUTCHMAN*, *TURANDOT*, and *IL TROVATORE*. This first orchestra was established with a complement of 46 musicians, with Maurice Stead as Concertmaster.

The prime reason for the establishment of such an orchestra was the growing need of both the Australian Opera and the Australian Ballet, which had both developed to the point where the ABC orchestras could no longer cope with the expanded programmes and still meet their own commitments.

By 1969, however, these programmes had expanded to such an extent that one full-time orchestra was not enough to meet the needs of both companies - both the Opera and the Ballet were scheduling to perform almost year round in various capital city seasons throughout Australia. A second orchestra, with a strength of 32 players, was therefore established, and in the following January was located in Melbourne.

With the decision to base one orchestra in Sydney and one in Melbourne (The Elizabethan Trust Sydney Orchestra and The Elizabethan Trust Melbourne Orchestra, respectively) the Trust has provided both Sydney and Melbourne with their second full time professional orchestras, and provided the professional musicians living in these centres with an alternative professional orchestral career. The decision has also meant substantially reduced touring commitments for the musicians in the orchestras.

Both of the orchestras have earned fine reputations for their work. As so much of their work involves performing opera and ballet under the musical direction of the conductors engaged by the Australian Opera and the Australian Ballet, a very special aspect of the Trust's work in keeping the orchestras in the best of musical health involves the provision of opportunities for the musicians to play outside the theatre orchestra pit.

The Trust realises only too well that it is not realistic to expect that theatre work, night after night, will satisfy the work appetite of every musician in the orchestras. There is an ever increasing need to provide regular opportunities to appear on

the concert platform, and since 1970, both orchestras have presented orchestral concerts in both the capital cities and on country tours. In addition, smaller ensembles within the orchestras have been encouraged to present regular chamber music concerts.

To stimulate the development of the state opera and the state dance companies, where possible the Trust has scheduled an orchestra to accompany performances presented by these companies. The orchestral needs for the small professional companies are increasing each year, and the A.E.T.T. is seriously considering whether it might not be appropriate to provide further orchestral services on a regular basis to assist these small companies to develop more solidly.

The nett operating cost of the first orchestra for its first twelve months (1967) was \$231,000. In 1975 the cost of maintaining the two orchestras will approximate \$1,500,000. It has therefore been necessary to stabilise the strength of both orchestras at a figure which will meet the musical demands of the companies and at the same time operate within a reasonable subsidy which is provided by the Australian Government and the State Governments of New South Wales and Victoria.

The Trust is justly proud of the untiring efforts and skill of the musicians who have made possible the creation of these two orchestras.

Perhaps their work can be best described by the musical critics:-

"Edward Downes ... drew a brilliant performance from the Elizabethan Sydney Orchestra."

"... the true Straussian bloom on the Elizabethan Sydney Orchestra under conductor Edward Downes ... these are the prime assets of the Australian Opera's *Ariadne on Naxos* at the Sydney Opera House."

"John Lanchbery and the Melbourne Trust Orchestra deserved all the applause they received for their precise and warm performance of Prokofiev's complex and pulsating score."

And of the Elizabethan Melbourne Orchestra Summer Concerts:-

"The orchestral accompaniment was distinguished by some of the most sensitive Mozart playing this Orchestra has done in years. But the triumph of the evening was a quite remarkable performance of Mahler's First Symphony."

Jeffry Joynton-Smith

THE AUSTRALIAN OPERA

The Australian Opera, the nation's largest theatrical touring company, was incorporated as an independent organisation in 1970.

Before this time, the company operated under the name of The Elizabethan Trust Opera Company, which was formed in 1956 under the auspices of The Australian Elizabethan Theatre Trust. In that first year of operation, the company travelled some 8,000 miles, presenting a total 169 performances of four Mozart operas. Many difficulties were encountered in ensuing years, due to factors such as limited finance and the distances the company found it necessary to cover to fulfill its national commitment - distances greater than those faced by any other opera company in the world.

In 1967, two important decisions were made which put the company on a firm footing. The first was the establishment of The Elizabethan Sydney and Melbourne Orchestras, with which The Australian Opera now performs throughout the nation. Secondly, the subscription system was introduced, the development of which ensured continuity of planning for the company's future activities. At present more than 43,000 people throughout Australia are subscribers to The Australian Opera, and this number is increasing every year.

In the year of 1974, the company gave a total 233 performances, with a total number of 323,000 paid admissions. Two of the highlights of this year were the introduction of the Company's first non-subscription Holiday Festival at the Sydney Opera House, in January, and the appearances with the company of the world famous Australians Joan Sutherland and Richard Bonyng, who gave recitals in Sydney and Melbourne, and special non-subscription performances of *The Tales of Hoffmann* with the company at the Sydney Opera House.



A scene from the 1956 production of Mozart's *COSÌ FAN TUTTE*, part of the first season presented by the Elizabethan Trust Opera Company, now the Australian Opera



The Triumphal March in Act II of Verdi's AIDA - staged at the Sydney Opera House by the Australian Opera

1974 also saw further development of The Australian Opera's Melbourne activities, with record attendance levels of 90.6 per cent. This greatly increased interest was maintained in 1975, and the company has now opened a permanent Melbourne office. A Victorian Committee of The Australian Opera has also been formed to advise the company on the further development of audience numbers, and two seasons are planned for Melbourne in 1976.

During 1975 The Australian Opera will have presented major seasons in Sydney, Brisbane, Canberra, Melbourne, Hobart and Adelaide. Five new productions will have been mounted by the end of the year - Verdi's *Aida* (a sensational production in the Sydney Opera House Concert Hall, with full sets and costumes), the Weill/Brecht *Mahagonny*, Donizetti's *The Elixir of Love*, Strauss' *Ariadne on Naxos* and Verdi's *Simon Boccanegra*. A further eight different operas from the existing repertoire will also have been presented during these seasons throughout Australia.

In 1976, the Company's new Musical Director, Richard Bonyng, takes up his position. Former Musical Director Edward Downes remains with the company as Musical Advisor. That year will also see the return to this country of Joan Sutherland, who is to appear in the title role of The Australian Opera's new production of Delibes' *Lakme*. Miss Sutherland is also scheduled for further guest appearances with the company in 1977 and 1978.

The company's 1976 Holiday Festival commences on January 3 at the Sydney Opera House. This will consist of further *Aida* performances in the Concert Hall, a new Concert Hall production of Strauss' *Salome*, new productions in the Opera Theatre of Mozart's *Così fan tutte* and Britten's *Albert Herring*, and performances of Mozart's *The Magic Flute*. There will also be a joint presentation with The Dance Company (N.S.W.).

In addition to its presentation of major seasons in Sydney, Melbourne, Canberra, Brisbane and Adelaide, The Australian Opera is to present the first Australian production of Alban Berg's contemporary masterpiece *Wozzeck*, to be presented in March for the 1976 Adelaide Festival of Arts.

David Colville



NIDA

THE NATIONAL INSTITUTE OF DRAMATIC ART

It was Hugh Hunt, the first Executive Director of the Australian Elizabethan Theatre Trust, who initiated the concept of a national drama school in Australia. After having approached the Universities in Melbourne and Sydney where his proposal was rejected, Mr Hunt finally had it accepted by the University of New South Wales, largely through the efforts of the then Vice-Chancellor, Sir Philip Baxter. So in 1958, the University, in association with the Australian Elizabethan Theatre Trust and the Australian Broadcasting Commission, established the National Institute of Dramatic Art (NIDA) on campus. Its first home was in the western campus, and from there it moved to the huts where the School of Library now is, and then again to the old plumbers' shop. Finally, two buildings were made available: the original Totalisator, and the jockeys' changing rooms, which had been maintained for historical interest from the days when Kensington campus had been a race track.

On February 23, 1959, NIDA was officially opened by Dr H.C. Coombs, Chairman of the Australian Elizabethan Theatre Trust. Among the many messages of goodwill received on that occasion from virtually every eminent person in the theatre world were the following:

Norman Millar, Administrator, Old Vic, London

"Everyone at the Old Vic sends you best wishes for success of the Theatre Institute in The University of New South Wales, and hopes that it will play an important part in the great future which we feel lies before the Australian theatre."

John McCallum and Googie Withers

"Greetings and great success to the National Institute of Dramatic Art, to new students, and to all concerned in this new venture to help Australian Theatre."

John Fernald, Principal, Royal Academy of Dramatic Art

"This is to wish you the greatest of good fortune with the establishment and future of the National Institute of Dramatic Art."

Australia has long been noted in this country for the quality of its acting talent. We have been very much aware in recent years that a renaissance in theatrical art has been taking place there. It is, therefore, a source of very great pleasure to all who love the theatre to know that from now on Australia is to have its own national school of acting, thereby giving recognition to the art of acting as part of the artistic life in your country."

Glenn Byam Shaw

"We at the Shakespeare Memorial Theatre, Stratford, send our very best wishes for the start of your important new enterprise and feel sure that it will prove of tremendous value to the future of dramatic art in Australia."

The first classes of the two-year acting course commenced in March of the same year, with Robert Quentin as director and Clem MacCallin, Margaret Barr, Peter Wagner and Val Tweedy as tutors.

Among those first graduates of NIDA who have met with particular success in the profession are: Elspeth Ballantyne, Peter Couchman, Ron Finney, Murray Foy, John Gregg, Ted Hodgeman, Robyn Nevin and Penny Spence.

Early productions included: *THE CAINE MUTINY COURT MARTIAL* by Wouk, directed by John Sumner, *THE HOUSE OF BERNARDA ALBA* by Lorca, directed by Robin Lovejoy, *GREEN PASTURES* by Connolly and *HAY FEVER* by Noel Coward directed by Robert Quentin and *LOVE'S LABOUR'S LOST* by Shakespeare, directed by John Tasker.

In 1961 a production course was added to the NIDA curriculum, and among the first graduates were Donald Crombie and Moffatt Oxenbould.

Tom Brown was appointed Deputy Director of NIDA in 1961, and with the approval of the NIDA board, he and Robert Quentin began to investigate the possibility of establishing a professional theatre in Sydney. The reasons for this were two-fold: firstly there was a need to fill a gap that had been created by the disbandment of the Trust Players, and secondly the NIDA students needed some area where they could put into practice the theory they were being taught in class. An old tin shed, which had been used variously as an army recreation hut, a University store and a basketball court, and which was near NIDA's new home, was chosen for the site of the new theatre; and the University generously agreed to cover the cost of conversion. The new theatre came to be known as the Old Tote, and was officially named so on July 23, 1962. The Old Tote Company was formed under the control of the NIDA board with Robert Quentin and Tom Brown as the directors. From its humble beginnings in a tin shed the Old Tote Theatre Company has become one of the leading theatre companies in Australia.

The first production, *THE CHERRY ORCHARD* by Chekhov, directed by Robert Quentin, opened in what is now known as the NIDA Theatre on February 2, 1963. Also in that first season were *THE BALD PRIMA DONNA* by Ionesco which was presented in a double bill with *THE FIRE RAISERS* by Frisch, directed by John Clark; *HAMLET* directed by Tom Brown, and *PLAYBOY OF THE WESTERN WORLD* by Synge, directed by Joe MacColum. Notable among the casts of these productions were John Bell, Wendy Blacklock, Gordon Chater, Ron Haddrick, Gwen Plumb and Anna Volska.

The first season proved very successful and played to capacity houses. This was in no small measure due to the effort and dedication of NIDA staff and students. Robert Quentin, John Clark, Tom Brown and Joe MacColum, all staff members, directed the plays, NIDA acting students were the understudies and took minor roles; and all the crew were NIDA production students, while staff and students alike were responsible for front of house. This close bond between NIDA and the Old Tote Company continued until the Old Tote moved to the Parade Theatre in 1969.

In 1966, the University of New South Wales Drama Foundation, with the assistance of the Calouste Gulbenkian Foundation and in association with NIDA, established the Jane Street season of new Australian plays. The purpose of the Jane Street season is to present regular seasons of new Australian plays in association with the NIDA advanced course.

Jane Street Theatre is a small theatre, actually an adapted church, located a quarter of a mile from the University campus. It is regularly used as a teaching theatre for NIDA and is ideal for experimental theatre.

Since the 1966 season of six new one-act Australian plays, Jane Street has become a regular feature of theatrical life in Sydney. Many Australian playwrights have been given an opportunity to have their new works performed there, among them Alma de Groen, Dorothy Hewett, David Williamson, Thomas Keneally, Tony Morphet, Alexander Buzo, Michael Boddy and Willy Young.

In 1969 John Clark became Director of NIDA. Mr Clark was born and educated in Tasmania, and graduated from the University of Tasmania with a Master of Arts. He taught in both Hobart and London, and worked at the Bristol Old Vic prior to his appointment to NIDA. In 1965 he travelled to America on a Harkness Fellowship and studied at UCLA where he was admitted to the degree of Master of Arts majoring in television production. In addition, he worked at the Tyrone Guthrie Theatre in Minneapolis. In 1969, in conjunction with his wife, he received the silver award from the Australian Film Institute for the film LAGGED. In 1972 he received an Australia Council travel grant to examine the work of theatre schools in Canada, England, Poland and Israel.

Mr Clark has directed many plays for the Old Tote Theatre Company, Jane Street and NIDA. Some of his many successes include WHO'S AFRAID OF VIRGINIA WOOLF and ENTERTAINING MR SLOANE for the Old Tote, DON'S PARTY for Jane Street, and OH, WHAT A LOVELY WAR! and THE COUNTRY WIFE for NIDA.

In 1972 the three-year full time design course was introduced at NIDA. The graduates of this course, Peter Cooke, Jann Harris, Fiona Reilly and Christopher Webster have successfully established themselves in theatre or film: Peter Cooke with the Q.T.C., Jann Harris with Peter Williams productions, Fiona Reilly with the MTC and Christopher Webster with David Copping Designs.

1973 saw the introduction of several innovations at NIDA. The acting course was extended to three years. In their final year the acting students work as closely as possible to the working conditions of a professional theatre company. There are classes in voice, movement, and singing, followed by rehearsals for most of the day.

Also in 1973, all final year student productions were opened to the public for the first time. And final year NIDA students were the cast for the Jane Street production of COOPER AND BORGES by Willy Young and Ralph Tyrrell, directed by John Milson.

And in 1973 NIDA went on tour for the first time. The graduation play OH, WHAT A LOVELY WAR! by Charles Chilton and the Theatre Workshop, directed by John Clark, was sponsored by the Department of Community Programmes at the University of Newcastle, and performed in the Arts Drama Theatre. In 1974 NIDA once again successfully toured to Newcastle with John Clark's production of THE MERCHANT OF VENICE, set in the 30's, which proved even more popular.

In 1975 the NIDA touring programme was considerably increased. After a very successful season in Sydney, THE COUNTRY WIFE played again at the Arts Drama Theatre in Newcastle, and, sponsored by the Arts Council of New South Wales, for six performances in Wagga and Albury. The tour ended with enthusiastic audiences at the Open Stage in Melbourne. In both Newcastle and Melbourne all performances were sold out.

With financial assistance from the Australia Council in 1973 and 1974, Mr Norman Ayrton was invited to work at NIDA to advise on a national training scheme. During his stay at NIDA he rendered valuable advice and assistance to both NIDA staff and students.

In June 1975, assisted by the Australia Council, NIDA brought to Australia Miss Elizabeth Smith, Senior Voice and Speech teacher of the Juilliard School in New York. Master classes in voice and speech were organised for established actors

in theatre, television and film, and for centres lacking the services of voice teachers. The response to these classes was immediate, and many eminent actors received the benefit of Miss Smith's skill and experience. Hopefully, Miss Smith's visit is the beginning of an extended range of classes to be available to the profession.

NIDA offers four full time diploma courses - in acting, technical production, design and student direction. There is also an advanced course open to people already active in the profession of theatre. Advanced course members are normally associated with the Jane Street season of new plays.

Future plans include master classes for voice teachers, part time classes for professionals, and an extension of the Jane Street Advanced Course from 15-20 weeks.

The objects of NIDA are to encourage the knowledge and appreciation of drama, opera, music and all the arts of the theatre, and in particular to provide training for young people who wish to enter the profession of theatre, film or television as actors, directors, designers and stage managers.

The University of New South Wales, the Australian Elizabethan Theatre Trust and the Australian Broadcasting Commission are represented on the board of directors to which the Director is responsible for the general conduct of the Institute.

NIDA has close associations with the Old Tote Theatre Company, the Schools of Drama, Music and Architecture at the University of New South Wales, the Elizabethan Theatre Trust and the Australian Broadcasting Commission. Classes and workshops are regularly conducted by representatives of these organisations.

LEN BALL



Doug Anders and John Gregg in the 1960 NIDA production of LOVE'S LABOURS LOST directed by John Tasker

THE ELIZABETHAN THEATRE



Early in 1955, the Trust was ready to start active operations, and though the actual ownership of theatre buildings was not its immediate purpose, it was realised that one theatre of its own would be invaluable as a place where its companies could be formed and from which they could set out to visit all the States of the Commonwealth. But where could such a building be found? Theatres were not many in Sydney, a number had become cinemas permanently, others were blocks of offices and yet others had disappeared altogether.

By a set of happy circumstances the old Majestic in Newtown was found to be available and a lease of eight and a half years offered. How to finance such an undertaking? With an immediate and generous gesture the State Government of NSW and The Sydney City Council made grants to cover the cost of the lease and a further grant for renovations.

On July 1, the Trust took over the theatre, and, under a newly constituted Theatre Board, a scheme of alterations and repairs was put in hand and a General Manager appointed. The work had to be completed in 26 days. As if inspired by the generous spirit of the State Government and the City Council, various business firms came forward to the aid of the enterprise - three dressing rooms were completely furnished and a crystal chandelier, a piano, curtaining and a neon sign were among the donations.

A scheme for the endowment of seats was started, and donors, not only in Australia but in London and New York, as a gesture of goodwill and good wishes, contributed ten pounds each to have seats inscribed with their names. Over 550 seats were thus endowed.

By superhuman efforts, the renovations were completed on time, and on July 27, the Old Majestic was ready to be re-christened the Elizabethan Theatre. That evening Mr Garnet H. Carroll, by arrangement with the Trust, presented *THE SLEEPING PRINCE* by Terence Rattigan. The distinguished company that gave the opening performance included Sir Ralph Richardson, Meriel Forbes, Dame Sybil Thorndike and Sir Lewis Casson. The first night was attended by the then Governor of N.S.W., Sir John Northcott, the State Premier the Hon. J.J. Cahill and many important visitors. When at last the audience was seated, the packed house became silent as Dame Sybil Thorndike appeared to speak the Prologue written by James McCauley. It began with the words:-

"Here Drama used to live; and now once more
She breathes, she wakes, far lovelier than before."

Today, somewhat sadly, we acknowledge that the grand old Elizabethan, having seen many stars, productions and audiences, is rather old-fashioned and uncomfortable compared to the new theatre complexes being built. Tomorrow no doubt new venues will take over where the Elizabethan began...

...THEATRE COMPANIES



The 1961-62 UTRC production of THE ONE DAY OF THE YEAR by Alan Seymour. Directed by John Sumner, the cast included Stewart Weller, Dennis Miller, Elaine Cusick and Bunney Brooke.

During the past twenty-one years the Trust has been involved in the development of many theatre projects throughout Australia - assisting with finance, administration and equipment (including costumes, props and stage lighting). Of special significance has been the Trust's involvement in two of our major state theatre companies - the Melbourne Theatre Company (formerly the Union Theatre Repertory Company) and the Old Tote Theatre Company, Sydney.

The Union Theatre Repertory Company was established in 1953 at the University of Melbourne. In 1959 the Trust was affiliated at board level with the UTRC and provided administrative and artistic direction as well as financial backing. John Sumner, director of the UTRC, was also the Trust's manager in Victoria.

When the UTRC became the Melbourne Theatre Company in 1968, the Trust remained closely associated with the Company and its activities.

The concept and birth of the Old Tote Theatre Company is described in relation to the National Institute of Dramatic Art elsewhere in this magazine - the contribution of the Trust in both finance and personnel was considerable. The background to the name of this company is interesting:-

'The Director of the Institute (N.I.D.A.), Professor Robert Quentin, and the Deputy Director Mr Tom Brown, have not yet decided on a name (for the theatre). Why not call it the "OLD TOTE" THEATRE, in cheerful and light-hearted recognition of the history of its old neighbour, the main building of the Institute. After all, "OLD VIC" was not a very dignified name to begin with, and the word "TOTE" would only be an explicit recognition (and a useful reminder for students) of the fact that all theatre is a gamble.'

This comment was made by Roger Covell writing in The Sydney Morning Herald early in 1962. Somehow the name stuck, and remains with the Company today, although their surroundings are more auspicious than the old tin shed theatre of their early days.

As with the MTC, the Trust continues to work closely with, and supports, the Old Tote Theatre Company in its activities.

It is impossible to detail the many other companies supported by the Trust over the years. The following are some major projects which have received encouragement - the National Theatre and Fine Arts Society of Tasmania, the Festival of Perth, the National Theatre at the Playhouse in Perth, the South Australian Theatre Company and the Queensland Theatre Company.

PLAYWRIGHTING COMPETITION

- Conducted by the South Australian Trust Ladies Committee

In July this year the South Australian Trust Ladies Committee initiated a pilot scheme to encourage young people to write for the theatre. Three schools - Adelaide Boys' High, Adelaide Girls' High and Daws Road High were chosen at random, and the students asked to submit in writing an incident with an Australian background and an outline of the plot and characters involved. Over sixty entries were received from two of the schools - all of which were read by Rodney Fisher, Associate Director of the South Australian Theatre Company. The results were announced at the Trust Office on August 4 by Mr Fisher, who summed up the competition with the following enthusiastic statement:-

"Reading sixty-five scripts by writers ranging in age from 13-15 - from just two Adelaide high schools - I came to realise the extraordinary value of this pilot scheme; a scheme which I sincerely hope will lead to an annual and more widespread competition. Social awareness, honest observation, incisive wit and above all, a knowledge and understanding of personal environment were features of almost all the entries: indeed, so much so, that I plan to organise actor workshops on some scripts with the playwrights in attendance. The age group

seemed to me well-chosen: that ill-defined area between childhood and young adulthood which brims with intensely personal ideas and responses that are rarely put to paper; an area in which the habit of creative writing can be encouraged to some point since Australia is a country where professional stage, screen and television writing will be increasingly in demand. The winning play, *ONE IN THREE THOUSAND*, written by 14 year old Harry Shiambis of Adelaide Boys' High School, is a skilful piece which keeps closely within the criteria set down for the competition. He displays intelligence, a good grasp of character, and promise. The same sort of comments apply to *PAUL'S RETURN* by Bob Offord of Daws Road High School, who won third prize. The second prize winner, Halyna Zalotockyj, also from Daws Road High School, displayed in *MORNING OF THE OUTCAST* - not really a play at all (unless for radio) in its present state - the most astonishing ability: a mature and deeply-felt approach, a real writer's craft and a creative imagination that marks her as a writer of the future."

Space doesn't permit Trust News to publish the complete winning script - but the following extract gives an indication of the work of one promising writer of tomorrow's theatre.

ONE IN THREE THOUSAND by Harry Shiambis

Characters to Scene One only:

The main character in this play is a boy called Jim Nadijara. That is his aboriginal name. He is a full blooded aborigine, and his parents were killed by drunken white men. He's about five foot four, curly hair and extremely well-built. He was adopted by a Mr and Mrs Taylor, after his parents were killed.

Mr Taylor is a tall man, has white hair, and he's just taller than Jim. He abuses and ill-treats his wife and Jim. He wouldn't care a cent's worth for both of them. Mr Taylor would have one of the longest records for unfaithfulness in the history of mankind. Mr Taylor's appearance can only be described in four words. A first class bum.

Mrs Taylor is an extremely strong woman. She deserves a much better husband. She copes with the humiliation he brings upon the whole family. She also has a great love for Jim. She stands about five foot five, rich brown hair which is neatly placed in a bun, and she usually does all the jobs around the house.

Only briefly seen in the first scene is a boy nicknamed Chalkie. He's about five foot, scraggy brown hair, and is Jim's best friend. He delivers the morning paper to Jim's house, and from there they go to school together.

Plot to Scene One:

This story is situated in the outback. It is a town called Horseton. It has a population of approximately three thousand. In the first scene, it is involved mainly with the way of life within the Taylor family. By this I mean it shows how Mrs Taylor deals with an unfaithful husband. It shows how Mr Taylor's attitude towards life is a blank aim. Also it shows how Jim is involved in this harassed way of life.

The scene starts when it's morning, and Jim is just waking up. His mother who also has a part time job earning what she can for Jim's education, is already up, doing various jobs in the kitchen.

Jim: Mum, what time is it?

Mrs Taylor: Just past seven. You better get up and get ready for school.

Jim: Okay.

(In a few minutes JIM entered the kitchen. His appearance put a smile on his mother's face. His cereal and milk was all laid out for him. He sat down and started eating. He broke the half a minute silence.)

Jim: We've got a new teacher at our school. She's American.

Mrs Taylor: What's her name?

Jim: Miss Tanner. She teaches English. She's pretty strict, too.

Mrs Taylor: That's good. Your education should get full value for the money that's been put into it.

Jim: You're working too hard mum I oughta quit school and get a job.

Mrs Taylor: Nonsense. You're not going to become a useless drunk like your fa-

(She's interrupted by MR TAYLOR who's half drunk and suffering a gigantic headache.)

Mr Taylor: What about his father. Huh, you won't tell me. Well, I've been listening to you two, and for once the kid is right. He oughta get a bloody job instead of bludging off us.

Mrs Taylor: What do you mean, off us. You haven't done a scrap of work in your whole life.

Mr Taylor: Why you ungrateful little -

(raising his hand to hit her. JIM interrupts his sentence.)

Jim: Don't you touch her.

(yelled out JIM)

You ever thought of treating her like a wife, you might get somewhere. And if you try to hit her I'll floor you.

(MR TAYLOR sat down, not saying a word, knowing full well that JIM had spoken the truth. The silence was broken by a whistle.)

Mrs Taylor: There's Chalkie. Go get your father's paper and then you can go off to school.

Jim: Okay.

(JIM runs out and greets CHALKIE)

Jim: Hi.

Chalkie: Hi.

Jim: Give us the paper so we can get moving.

Chalkie: Okay.

Jim: Back in a flash.

(JIM was half way up the path when he heard a scream. He ran into the house. His mother was holding her cheek and a thin line of red was running down. She was sobbing quietly. JIM and his father both stared at each other. Panic was in MR TAYLOR'S eyes.)

Mr Taylor: She got what she deserved.

(said a panic stricken MR TAYLOR)

Jim: Why you -

(He left his sentence unfinished. He stepped closer to his Dad and with an extremely tight clenched fist.)

Mrs Taylor: Jim don't! It was no-

(It was too late. JIM'S clenched fist had found its target. MR TAYLOR lay on the ground whinging like a child)

COMMITTEE'S NEWS

LADIES COMMITTEE - QUEENSLAND

In July the Committee held a successful cocktail party at Lennon's Plaza. This was the first major function of the year and provided an opportunity for members to meet each other. Early in September a film morning was held at the Village Twin Cinema where members saw the film THE GRASSHOPPER. November 14 is the date planned for a Trust 21st Birthday celebration and Christmas dinner at the Terrace, Lennon's Plaza. Please contact Mrs Mackenzie-Forbes c/- A.E.T.T. 21 9528 for details.

YOUNG ELIZABETHAN MEMBERS - N.S.W.

The Trust Sydney office is calling for support to regenerate the Y.E.M.S. who have been in abeyance for the last 12 months. Plans include a special evening at the 21st exhibition at David Jones; a family harbour cruise at Christmas with a special performance by the Tintookies, and backstage tours and parties with the Trust's 1976 attractions. Further details Angela Wales 357 1200.

LADIES COMMITTEE - SOUTH AUSTRALIA

During the year the Committee has been involved in entertaining visiting artists - especially enjoyable have been the informal parties at local wineries!

Earlier in the year, a very successful lottery was conducted - the prize being a trip for two to the Sydney Opera House for one of Joan Sutherland's performances.

The essay competition to encourage young script writers attracted 60 entries. It is hoped to develop this scheme in the future.

On September 27 the South Australian Trust Office and Ladies Committee celebrated the Trust's 21st Birthday with a cabaret night for members and friends at the University of Adelaide. The entertainment included songs from two Adelaide opera singers and a parade of unique theatre costumes introduced by Mr James Mills from the Trust's Victorian office.

LADIES COMMITTEE - N.S.W.

The main activity of the Ladies Committee this year has been theatre and after show supper parties for the cast and Trust members. Most recently Roy Dotrice, his daughter Michelle and Edward Woodward were special guests at a party after a performance of BRIEF LIVES.

On August 13 the Ladies Committee held a successful Fashion Parade and luncheon at the Wentworth Hotel. Special guests included opera singer Robin Donald, the General Manager of the Trust and Mrs Joynton-Smith. This occasion was part of the fund-raising activity for the Trust Orchestras.

On October 25 there will be a special dinner and musicale at Chalwin Castle. Please contact Mrs Schebesta on 407-1683 for further details.

The Ladies Committee are organising a cocktail party for the opening of the Anniversary Exhibition at David Jones on December 1. Booking form enclosed.

HAVE YOU ANY FRIENDS WHO WISH TO BECOME TRUST MEMBERS?



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

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

I,
(Mr., Mrs., Miss) Full name—BLOCK letters please

of

Postcode

Phone No. (Home) (Work)

wish to become a

Member

☐

(Annual Subscription \$10.00).

Associate Member

☐

(Annual Subscription \$2.00 applies to those under 26.) Please give date of birth.

I enclose my remittance payable to The Australian Elizabethan Theatre Trust in payment of my membership subscription for the period to June 30, 1974.

I hereby agree, if admitted by the Board of Directors, to be bound by the Memorandum and Articles of Association for the time being of the A.E.T.T.

Usual Signature

Note: Subscriptions fall due on 1 July of each year

I am a Ballet Subscriber Opera Subscriber

☐
☐

Introduced by

Address

Membership No.

If you live within the city area, please collect your record from the local Trust representative.

I can/cannot collect my record personally.



Dame Judith Anderson, star of *Medea* - the first production by the Elizabethan Trust Drama Company in 1955.

21

Pictures from our Past

PERSONALITIES



Ethel Gabriel - beloved as Emma in many productions, including the film of *THE SUMMER OF THE 17TH DOLL*



Margaret Rutherford - brilliant comedienne who came to Australia to appear in *THE HAPPIEST DAYS OF YOUR LIFE* and *TIME REMEMBERED* in 1957



British actor Robert Speaight who appeared in T.S. Eliot's *MURDER IN THE CATHEDRAL* directed by Hugh Hunt in 1960



John Bell, well known Australian actor, who appeared as Henry V in the Trust's Tent production in 1964



Nita Pannell as Eliza Shaw in *SWAN RIVER SAGA* - toured in Australia by the Trust in 1973



Sir Michael Redgrave in *THE HOLLOW CROWN* in 1975 on his most recent visit to Australia

EARLY AUSTRALIANA



Frank Hinder's setting for **THE SHIFTING HEART** by Richard Beynon. Presented by the Trust in 1958 and toured throughout Australia by the Arts Council.



A dramatic scene from Peter Kenna's **THE SLAUGHTER OF SAINT TERESA'S DAY** presented by the Trust Players in March 1959. Neva Carr-Glynn as Oola Maguire and Des Rolfe as her boyfriend Charlie. **SLAUGHTER**, which won the General Motors Holden Play Competition in 1958, was the inaugural production by the Trust Players.



A billboard for the Australian musical **LOLA MONTEZ** which premiered at the Elizabethan Theatre in October 1958. Stars of the show were Mary Preston and Frank Wilson. Production directed by George Carden.



Ben Gabriel as Barney and Margaret Roberts as Pearl in the 1959 production of Ray Lawler's **THE SUMMER OF THE 17TH DOLL**. First produced by the Union Theatre Repertory Company, Melbourne, in November 1955, **THE DOLL** toured Australia and New Zealand and was presented in London and New York.

The poster design for **THE HAM FUNERAL** - the Patrick White play presented by the Trust at the Palace Theatre in 1962. The design won first prize in the 1962 National Outdoor Advertising Art Competition. The play was directed by John Tasker and the cast included Joan Bruce, Hedley Cullen and John Adams.



FROM OUR COLLECTION



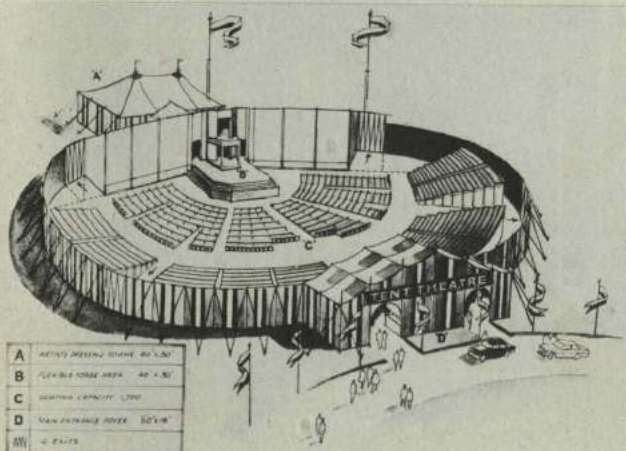
Touring days! THE DOLL on the road in Victoria



Maree Tomasetti and Zoe Caldwell in Vanbrugh's comedy THE RELAPSE. Presented by the Elizabethan Trust Drama Company in 1957 - directed by Robin Lovejoy.



Zoe Caldwell and Paul Rogers as Ophelia and Hamlet in the 1957 production by Hugh Hunt. It was classified as "A Grade-A product for playgoers" in the Telegraph review April 28, 1957.



The plan for the Tent Theatre erected at Rushcutters Bay for the 1964 production of HENRY V. John Bell played the King in a colourful production directed by Tom Brown.



Alexander Hay (George) and Wendy Blacklock (Honey) in the 1965 Old Tote production of WHO'S AFRAID OF VIRGINIA WOOLF directed by John Clark. The Trust toured this production extensively throughout Australia.

SOME OVERSEAS VISITING COMPANIES



The Black Theatre of Prague in *SEVEN VISIONS OF MR S.* presented throughout Australia in 1964.



The women of Greece in the Athens Drama Company's production of *LYSISTRATA*, which, with the production of *IPHIGENIA IN AULIS*, visited Australia under the sponsorship of the Trust in 1966.



The famous *BUNRAKU NATIONAL PUPPET THEATRE OF JAPAN* brought the refined art of 17th Century puppetry to Australia in 1972. The Company was presented by the Trust in association with the Adelaide Festival of Arts.



Jennie Linden and Glenda Jackson in the Royal Shakespeare Company's production of *HEDDA GABLER* presented in 1974 in association with Paul Elliott, Duncan Weldon and Frederick Gibson



AUSTRALIAN CENTRE INTERNATIONAL THEATRE INSTITUTE

President: Professor Robert Quentin
Hon. Secretary: Marlis Thiersch

AUSTRALIAN THEATRE LANDSCAPE No. 13

OMISSIONS from No. 12

| | | | | | |
|--------|----|--------------------|------------|---|--|
| April | 9 | National Theatre | Perth | CORALIE LANSDOWNE SAYS NO | Alex Buzo |
| | 26 | Genesian Theatre | Sydney | ADVENTURES IN WINDMILL LAND (childrens theatre) | David Bateson |
| May | 15 | Marion Street | Sydney | THE TRAVELLING KIND | Betty Quinn |
| | 14 | National Theatre | Perth | A HARD GOD | Peter Kenna |
| | 24 | Australian Theatre | Sydney | BARGAIN TIME | Morry Swerdlin |
| June | 11 | Gallery Theatre | Queensland | JESTERS | Michael Cove |
| | 11 | Theatre 3 | Acton | THE INDELIBLE STAMP | Alan Reid |
| | 14 | Q Theatre | Adelaide | THE ONE DAY OF THE YEAR | Alan Seymour |
| | 18 | Jane Street | Sydney | MARINER | Michael Cove |
| | 20 | Nimrod Theatre | Sydney | THEY'RE PLAYING OUR SONG & | Jennifer Compton |
| | 22 | La Boite | Queensland | THE JOSS ADAMS SHOW CAN'T YOU HEAR ME TALKING TO YOU? | Alma de Groen |
| | | | | THE APARTMENT | Nora Dugon |
| | | | | WHY PROSECUTE BILL STICKERS? | Russell Beadles |
| | | | | ANYONE FOR DARTS? | Russell Guy |
| | 23 | Australian Theatre | Sydney | WHITE WITH WIRE WHEELS | Elizabeth Murphy |
| | 29 | Gallery Theatre | Queensland | THE PASSAGE music | Jack Hibberd Helen Haenke Robert Keane |
| July | 4 | Greenroom | Perth W.A. | A STRETCH OF THE IMAGINATION | Jack Hibberd |
| | 16 | Jane Street | Sydney | INTERPLAY | Willy Young |
| | 16 | S.G.I.O. | Queensland | THE REMOVALISTS | D. Williamson |
| | 24 | Earle Page College | Armidale | NO NAMES NO PACK DRILL | Bob Herbert |
| | 26 | Australian Theatre | Sydney | THE PROFESSOR | Hal Porter |
| | 31 | Independent | Sydney | BLOODY HARRY | Michael Aitkens |
| August | 1 | New Nimrod | Sydney | MATES | Peter Kenna |
| | 12 | Russell Street | Melbourne | THE CHRISTIAN BROTHER | Ron Blair |
| | 21 | La Boite | Queensland | THE DEPARTMENT | D. Williamson |
| | 27 | Canberra Rep. | Canberra | NO MAN'S LAND | Jennifer Compton |
| | | | | JOAN music | Dorothy Hewett & Ross McGregor |
| | 22 | Australian Theatre | Sydney | CODY versus CODY | Leonard Radic |

I.T.I. BUSINESS - I.T.I. CARDS

Since the NEWSLETTER in June the following people have received I.T.I. cards:

| | | |
|------------------|---|-----------------|
| John Rogers | Theatre Manager | SYDNEY |
| Richard Dival | Musical Director | MELBOURNE |
| John Duff | Theatre Consultant | SYDNEY |
| Lorae Desmond | Entertainer | SYDNEY |
| Ken Horler | Theatre Director | SYDNEY |
| Lilian Horler | Theatre Manager | SYDNEY |
| Jone Winchester | Actress | SYDNEY |
| Leslie Dayman | Actor/Director | ADELAIDE |
| Keith Bain | Choreographer/Teacher | SYDNEY |
| May Altman | Singer | MELBOURNE |
| Richard Wherrett | Theatre Director | SYDNEY |
| Michele Johnson | Technical Consultant/Production Manager | MELBOURNE |
| Peter Dent | Administrator | QUEENSLAND |
| John Trinder | Actor/Chairman of Drama | SOUTH AUSTRALIA |
| Ian Tasker | Stage Director | SYDNEY |
| Jonathan Baxter | Actor | QUEENSLAND |





A Report on the XVIth Congress

of the International
Theatre Institute,
1-6th June, BERLIN (West)

Prominent world theatre personalities, such as Ellen Stewart, Jean-Louis Barrault, Benno Besson, Ossia Trilling, Henry Popkin and others enlivened the Congress scene which was thronged with over 300 participants from five continents.

AUSTRALIA was represented by the musician and theatre administrator Betty Marcus, the choreographer and dance teacher Keith Bain, and the honorary secretary of the Centre Marlis Thiersch. In the General Secretariat's books we are a 'good' centre because we answer all letters promptly, return completed questionnaires, attend to enquiries, issue ITI cards, distribute our periodical Newsletter, and regularly send him Technical Data about World Premieres of Australian plays.

THE ITI is an international non-governmental organization of UNESCO which was created throughout the world. Its Centres are composed of professional representatives from all branches of theatre and their activity is both national and international. The aims of the ITI are information, action and research in all realms of theatre. Its basic purpose is to promote international contacts and exchanges between creative artists of the theatre. Policy is guided by an Executive Committee of fifteen members who are elected at the biennial Congress. The General Secretary, Jean Darcante, runs the every-day affairs of the Institute from its Central Office in Paris.

THE 16th Congress was opened at the beautifully situated modern Kongresshalle in West-Berlin on Sunday, June 1st, at 3 pm with words of welcome by Ivan Nagel, General Manager of the Deutsches Schauspielhaus in Hamburg and President of the ITI Centre of the Federal Republic of Germany by Klaus Schuetz, Governing Lord Mayor of West Berlin, by Radu Belikan, General Manager of the Bucharest National Theatre and President of the ITI, by Alexander Blokh, Chief of Artistic Creation in the Division of Cultural Development of UNESCO, and by Jean Darcante.

TWO theatre exhibitions at the Kongresshalle were then opened and this was followed by a short inaugural Plenary Session of the Congress, and by a Press Conference introducing the Presidents of the three Standing Committees of the ITI, on Third World Theatre (Jalal Khoury, Lebanon), on Young or New Theatre (Peter James, United Kingdom) and on Musical Theatre (Walter Felsenstein, German Democratic Republic, and Paolo Grassi, Italy), as well as the Dance Section (Yuri Grigorovitch, U.S.S.R.).

ON Monday morning, the Congress got under way with simultaneous meeting of the General Assembly, composed of delegates from each member country, and of the three permanent working committees, as well as the Study Committee, under the Presidency of Rene Hinaux, Belgium, which only meets during Congress.

THE work of the General Assembly, as Statutory Congress, dealt with the policy of the ITI, its budget, and with important decisions involving the future of the organization. During the last few years, the ITI has gone through a period of financial difficulties and of relatively limited activity by many Centres as well as by the organization as a whole. This has caused some discontent and frustration both in the Centres and in the Executive Committee. The Netherlands Centre submitted a challenging and controversial set of proposals for a restructuring of the ITI which was exhaustively discussed, both in

general and point by point. These ideas were found to be very stimulating and thought-provoking, even though they were not adopted as policy. A more open organization was generally advocated and several reforms were initiated along this line.

IN order to enable the Secretariat to continue to animate and co-ordinate both the activities of the National Centres and the international programme of the ITI, a new scale for increased contributions from National Centres was adopted by this Congress. Three Centres, of the United Kingdom, Canada and Italy, have provisionally withdrawn from the Executive Committee because all are in a difficult situation and cannot operate normally. The United Kingdom has been a member of the Executive Committee ever since the creation of the ITI in Prague under J.B. Priestley's chairmanship. A review body in London, led by Owen Reed, is at present considering the future of the British Centre. Switzerland has announced the reformation of its National Centre, and an unofficial delegate from Indonesia attended the Congress as an observer.

A new Executive Committee was elected, composed of representatives from Argentine, Belgium, Denmark, Egypt, France, the two Germanys, Hungary, the Netherlands, Poland, Roumania, the U.S.A., and the U.S.S.R. In addition to these thirteen elected members, representatives from Israel and India were co-opted, to make fifteen.

THE proposal that the 17th Congress be hosted by the Swedish Centre in Stockholm in 1977, and that the 1979 Congress be held in Sofia, Bulgaria, was carried unanimously.

DURING a final Plenary Session on Friday, June 6th, the proposals of the four separate working committees were presented and discussed. On the previous day, the General Secretary had held a special meeting with the secretaries of the National Centres where the discussion ranged over many details with regard to the essential operation of the ITI.

EVERY evening during the week there were opportunities for all delegates to attend performances of their choice at one of Berlin's many theatres, East and West. The Berlin Theatre Festival week also offered selected productions from all over the Federal Republic of Germany. And on four of the six nights, delegates were entertained at receptions and social gatherings after the shows at the invitation of various theatre and drama associations.

THROUGHOUT the Congress, the Federal German Centre most efficiently organized buses to transport delegates between hotels in Berlin's handsome West End and performances as well as after-theatre parties, and backwards and forwards to the Kongresshalle. A special cultural and social programme was arranged to reinforce the official Congress meetings, and extra performances, lectures, visits to museums, sightseeing tours, and a river-boat party on the Spree and over lake Wannsee were available for delegates, observers and guests.

AFTER the Congress ended, many delegates went East to attend the revived Theatre des Nations Festival, held this year in Poland, from 8-22 June. Various international companies, among them the Glasgow Citizen's Theatre with The Duchess of Malfi, were chosen to bring their productions to Warsaw, and a workshop conducted by Jerzy Grotowski was part of this theatrical event, resuscitated through Barrault's enthusiasm.

THANKS to financial assistance from the Australian National Commission for UNESCO, the Honorary Secretary could attend as official delegate from this country and was able to present our interest. For Australian initiatives in theatre to carry any weight, continuity of attendance is vitally important. It is to be hoped that in 1977 in Stockholm, Australian Music and Dance enterprise will again be represented, that a practitioner of New Theatre can attend that committee's meetings, and that someone connected with Aboriginal theatre will be able to take part in Third World Theatre Committee deliberations.

M.L. Thiersch, June 1975.

General News ...from AUSTRALIA and OVERSEAS

BRITISH COUNCIL NEWSLETTER

Many readers will remember with regret the decision of the British Council to discontinue publication of their information "Australia Bulletin". The Council recently published the first issue of a newsletter, to replace "Australia Bulletin", which will be published quarterly to provide information on current services offered by the Council to Australians working in education, science and culture. Institutions wishing to be included on the mailing list should notify the Council. Their address is Edgecliff Centre, 205 New South Head Road, Edgecliff, N.S.W. 2027.

THE LEGITIMATE THEATRE BOOMAMERICA

According to *Variety* both Broadway and road companies staged a spectacular comeback in 1974-75, grossing an all time combined total of \$108,398,181, the highest in history.

"The so-called English invasion was a factor in the bullish season on Broadway. "Absurd Person Singular," the Ingrid Bergman revival of "The Constant Wife," "Equus," "In Praise of Love" the Maggie Smith revival of "Private Lives," "Scapino," and "Sherlock Holmes" were all produced or at least originated in London, while the Angela Lansbury revival of "Gypsy" had a preliminary presentation there.

The only purely American new straight-play hit of the season was "Same Time Next Year". That had a special significance because it brought an impressive and potentially productive new playwright in Bernard Slade and new stars in Ellen Burstyn and Charles Grodin. It also brought added recognition to Morton Gottlieb as a top Broadway producer." (Variety)

CANNES FILM FESTIVAL

According to reports from Cannes, "Sunday Too Far Away" and "The Man from Hong Kong" were the most talked about of the 15 Australian feature films presented at the Festival.

THE GUINNESS BOOK OF RECORDS offers the depressing information (in a booksellers boom-year in America) that the all-time fiction bestseller is the late Jacqueline Susann's "Valley of the Dolls" published ten years ago.

NICOL WILLIAMSON (and not Keith Michell!) has been contracted to play King Henry VIII in the Broadway Musical "REX" next spring.

THE PASADENA PLAYHOUSE, which was opened in 1916 by the late Gilmore Brown as a community theatre, and which subsequently became The College of Fine Arts and was responsible for the emergence of such talents as William Holden, Shirley Jones, Dustin Hoffman, Robert Young and Raymond Burr, among others, has been closed since 1969. It is pleasing to learn that the city of Pasadena has recently acquired the theatre and mean to refurbish it for active use. The idea is for a Playhouse Association of prominent residents to supervise the operation of the 59-year old theatre, possibly as a home for Martha Scott's and Henry Fonda's Plumstead Playhouse.

AUSTRALIAN SOCIETY FOR EDUCATION THROUGH THE ARTS.

The Chairman of the INSEA Planning Committee, Mr. J.M. CONDOUS, has announced with considerable pleasure that the bid presented to the 22nd World Congress in Sevres, France, to hold the 23rd World Congress of INSEA in Adelaide, South Australia, has been successful. This distinguished occasion will take place in 1978 and Mr. Condous will give more details regarding the occasion on his return to Australia in September.

FREDERIC MARCH, 77, two-times Oscar winner as best actor and one of the most distinguished dramatic artists of both stage and screen, died April 14, in Los Angeles.

MAGGIE SMITH will be a member of the resident company next summer with the Stratford Ontario Festival Company in Canada.

THE PERFORMANCE GROUP (New York) will begin a three month tour of India in January. They will study with Kathakali and will perform Brecht's Mother Courage and Her Children in New Delhi, Calcutta, Bombay, Bangalore and Madras. The group will then visit Australia as guests of the Australian Performing Group. (TCG)

LAST TANGO IN PARIS has been cut by United Artists to obtain an R re-rating for the formerly X-rated picture which United Artists plan to reissue this summer.

WORLD THEATRE FESTIVAL, the dream of Alexander H Cohen has been cancelled for want of funds. The projected \$5,000,000 World Theatre Festival had intended, next year, to import foreign theatre companies from all over the world and to send American companies on tour at the same time. Only \$153,000 toward the first year of operation had been raised and half of that promised by an anonymous private citizen.

BROADWAY PRODUCTION of 'THE LAST OF THE KNUCKLEMEN' by John Powers is scheduled for next fall/winter. The original Australian cast will also be imported under the management of Bernice Weiler, Juliet Lewis and Richard Merrell. It is being capitalized at \$225,000 with provision for 10% overcall. (Variety)

UNIVERSITY OF BAYREUTH. As part of the University of Bayreuth still under construction, there will be an Institute for Music Theatre created which is due to begin courses of instruction in 1976, the year of the 100th anniversary of the existence of the Bayreuth Festival. A decision of the Bavarian Ministry of Culture has determined that the Institute is to centre its attentions upon the methodical study of dramaturgy. The course is thus to take more the form of a Colloquium rather than a Major Course of Study.

AUSTRALIAN NATIONAL PLAYWRIGHTS CONFERENCE

A reminder that scripts are now being received in Australia for the next Australian National Playwrights conference which will be held in Canberra in May, 1976. Send to ANPC P.O. Box 137 Kings Cross 2011

MAKE A MOVIE FOR HABITAT.....the United Nations Conference on Human Settlements.

What the Competition is about .. The United Nations Conference on Human Settlement will be adopted as "HABITAT YEAR" and world wide attention will direct toward human settlements and progress toward a better way to live. This is the basis of the film competition on the theme "A BETTER WAY TO LIVE."

Enquiries to **THE FILM AND TELEVISION SCHOOL**,
13-15 Lyon Park Road, North Ryde. N.S.W. 2113

FESTIVALS AND COMPETITIONSOVERSEAS....

JULY-SEPTEMBER

| | |
|--------------|---|
| Bad Hersfeld | 25th Hersfeld Festival (3.7-3.8) |
| Bayreuth | Richard Wagner Festival (25.7-28.8) |
| Berlin | 25th Berlin Festival (5.9-1.10) Herbert von Karajan. Foundation international conductors competition (18.9-1.10) |
| Cologne | International Summer Academy of the Dance. (13-27.7) |
| Munich | Opera Festival (10.7-3.8) 24th International Music Competition organised by German Radio Stations (2-19.9) |
| Schetzigen | 24th German Mozart Festival (6-14.9) |

THE AMERICAN NATIONAL PLAYWRIGHTS CONFERENCE

July 1975

An account by Marlis Thiersch, who served as dramaturg at the conference.

After an Atlantic flight by 500-seat Jumbo jet to New York's Kennedy Airport and on by 8-seater Pilgrim Airlines Moth to Waterford, Connecticut, then a short drive through strikingly beautiful New England countryside, I arrive at the Eugene O'Neill Memorial Theatre Centre with the well known Martin Esslin on a velvety summer evening.

In the next four weeks, twelve more or less new dramatists will have their plays work-shopped on four stages with the help of four directors, a company of some 42 actors, four dramaturgs, several musicians and designers and a staff of theatre technicians and administrators.

The overall artistic direction of the Conference is carried out by Lloyd Richards, George White is the President of the Theatre Centre which also shelters the acclaimed Theatre of the Deaf - which is to visit Australia again early next year - the National Theatre Institute, an "established experimental laboratory in theatre arts training", the annual Critics Institute, formed to encourage the writing of informed theatre criticism, and a host of allied projects. In 1974, the Centre purchased as a museum the "Monte Christo Cottage" where Eugene O'Neill lived in nearby New London.

The beautiful and functional environment is largely responsible for the Conference's great and continuing success. The surrounding landscape of fields, woods, beach and sea acts as a stimulus to creation. The stylish Mansion of the original homestead serves as a central office and headquarters; the former barn contains two auditoria while a further two are situated outdoors. The spacious tree-shaded grounds allow plenty of space for rumination, relaxation and recreation.

All participants in the Conference are residential guests at the Centre, being transported to and fro from scattered sleeping



quarters. Excellent meals are provided at the mansion and eaten in the gardens, on the sea-porch or in the dining room hung with theatre posters of O'Neill plays.

Plays are rehearsed for three days then 'performed' as technically staged moved readings on two consecutive evenings, attended by a mixed audience of Conference personnel and local inhabitants plus outside visitors. The Conference has attracted nation-wide attention in the ten years since it started functioning, so that prominent theatre people from all over the United States come and go, staying for a few days or a week.

Wanting to talk to playwrights, directors, agents, funding officials, critics, theatre managers etc. from widely scattered organisations, I find that there is no need to travel to Washington, Los Angeles, Dallas, Cleveland or even to Toronto, Auckland or Edinburgh: everyone sooner or later turns up at the O'Neill in Waterford. Sydneysider Jone Winchester has just arrived with the famous Stella Adler for a look at the goings-on.

The stated policy of "selecting the playwright rather than the play" results in fruitful relationships between the collaborators in a text's stage realization. After the second 'performance' of each play, the playwright's learning experience and the audience's reactions as a play comes to life on a stage are reviewed in a critical discussion that is held under the morning sun in the relaxed atmosphere of the idyllic outdoor "Instant Theatre" under Lloyd Richards' or George White's benevolent chairmanship. New Zealand dramatist Robert Lord, one of whose plays was chosen for the first Australian Playwrights Conference in 1973 is among this year's O'Neill playwrights.

As the scene for a working holiday for people interested in the process of theatre, I can't sing the praises of this Conference too highly.

Additions to our Library

THEATRE FACTS - International Theatre Reference. Vol. 11 1975 #1
Including International Theatre Diary and Howard Brenton checklist. Theatre Quarterly
Publication.

PINTER: A BIBLIOGRAPHY compiled by Rudiger Imhof.
Pinter, his works and occasional writings with a comprehensive checklist of criticism and reviews
of the London Productions.
Theatre Quarterly Publications Ltd. (England) \$3.00

PAMIETNIK TEATRALNY POLSKA AKADEMIA NAUK INSTITUT SZTUKI

MISTER VIP'S SHADOW by Aad Greidanus
translation by Bill Honeywood
The script of a 'non-psychological' thriller for children released to us by Prins & Prins, Literary
agents in Amsterdam.

OFFPRINTS FROM PAPERS ON FAR EASTERN HISTORY by Colin Mackerras

A periodical published by the Department of Far Eastern History at the Australian National
University. Appearing in March and September, **PAPERS ON FAR EASTERN HISTORY**
contains articles on various aspects of East Asian history aimed at making better known the
research being undertaken on East Asian history in Australia. Mr. Mackerras has named his
thesis **'OPERA AND THE CAMPAIGN TO CRITICIZE LIN PIAO AND CONFUCIUS'**.

Dept. of Far Eastern History, Australian National University.

Price \$1.50 per copy
Annual Subscription \$2.50

AN APOLOGY

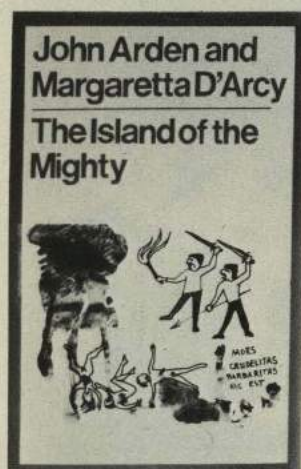
In the last NEWSLETTER I am afraid I have to admit to the mis-spelling of *Miss Katharine
Susannah Prichard's* name when reviewing "Brumby Innes" & "Bid me to Love". It was kind of
Mr. Ric Throssell to take the time to write and point out my error. (June Collis. Editor)

This is the first time a section of the
Elizabethan Trust News has been
made over to the I.T.I. Newsletter.
We regret the passing of the old
Newsletter but are grateful for a
continuing life in this form. The
I.T.I. would like to thank the
Elizabethan Theatre Trust for mak-
ing this possible, and Margaret
Leask for all her help.

To the I.T.I. interstate repres-
entatives I would like to say thank
you for all their information and
contributions in the past. The space
in the new format will make it
difficult to include as much in the
future, but the I.T.I. Centre will be
grateful for the continuance of their
interest and all the information they
can let us have.

June Collis (Editor)

BOOKS



THE ISLAND OF THE MIGHTY

by John Arden with Margaretta D'Arcy

Eyre Methuen, London, 1974

Recommended retail price \$11.60 (Paperback \$5.85)

Subtitled "A Play on a Traditional British Theme in Three Parts", THE ISLAND OF THE MIGHTY has not yet been professionally performed in its entirety. It is a study of the role of the poet in society, using the central figures of King Arthur and Merlin. Throughout this epic piece we follow Merlin as he is exposed to, and confronted by, the widest spectrum of society. Perhaps his final realisation, spoken by the younger poet Aneurin, that

"The poet without the people is nothing. The people without the poet will still be the people ... All that we can do is to make loud and to make clear their own proper voice. They have so much to say ..."

best describes the theme, and indeed, the work of John Arden. He is a playwright of thoughts, words and poetry, while D'Arcy's contribution is more overtly theatrical.

The action of the play takes place in various parts of Britain in the sixth century. In writing the play, the Ardens were largely influenced by their experience of theatre in India - this is evidenced in the directions for simple, direct staging, and the combined use of song, dance, music, verse and prose. The script contains suggestions for production and sketches of simple, evocative settings.

Prefaces by both authors describe in detail the inspiration and development of the play which is the result of some 20 years of intermittent work, firstly by Arden, and then by both authors. It is a vivid and colourful interpretation of a British historical myth which, with its radical presentation of political and social issues, has enormous relevance to our time. The skilful combination of poetic images and wide ranging theatrical techniques results in a major contribution to modern theatrical literature.

M.L.

TOWARDS A POOR THEATRE

by Jerzy Grotowski, with a preface by Peter Brook.

Methuen and Co Ltd, London, 1968. Reprinted 1975.

Recommended retail price, paperback \$5.70

This is a reprint of the investigation into the art of acting based on Grotowski's now famous Theatre Laboratory. The book contains texts by Jerzy Grotowski, interviews with him, and other supplementary material presenting his method and training. Some of these texts have already been published

separately in different countries, and are available in both hardback and paperback editions.

Peter Brook says: 'The intensity, the honesty and the precision of his work can only leave one thing behind. A challenge. But not for a fortnight, not for once in a lifetime. Daily.'

J.C.

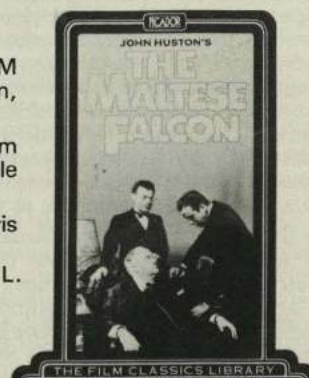
THE MALTESE FALCON

Reconstruction of John Huston's dramatic film starring Humphrey Bogart. THE FILM CLASSICS LIBRARY - edited by Richard J. Anobile. Published by Pan Books Ltd, London, 1974. Recommended retail price \$5.70.

Contains over 1400 frame blow up photo stills from the film with the complete dialogue from the original soundtrack. An interesting way to catch up on old movies, and an accessible record of one of Bogart's famous films.

Also in this series - FRANKENSTEIN - an account of James Whale's film starring Boris Karloff. Recommended retail price \$5.70.

M.L.



THE CHURCHILL PLAY

by Howard Brenton

Eyre Methuen, London, 1974.

Recommended retail price \$7.50 (Paperback \$2.85)

A four act play "as it will be performed in the winter of 1984 by the internees of the Churchill Camp somewhere in England." Howard Brenton's contribution to the Churchill Centenary of 1974, using the great man's hereditary syphilis as a symbol of the politically and economically crippled Britain, in which the role of the army has become increasingly politicised. At the behest of a liberal camp doctor, the internees of the Churchill

Camp - all political activists of varying hues - perform a play which cuts Churchill down to size by confronting him with the people who really won the war. The play is performed before a visiting committee from the coalition government, whose members are finally held at gunpoint by the actors. Their attempt at a breakdown under cover of the play is a failure. (Theatre Quarterly)

J.C.

SOME THOUGHTS ON SYDNEY THEATRE

- by an expatriate Brian D. Barnes

Brian D. Barnes worked at the Metropolitan Theatre in the late 40's, and began his professional career in English rep in 1953.

From 1962 to 1965 he was director of Australia's first regional company, a touring theatre based in Armidale - the New England Theatre Centre. He abandoned the project because no subsidy was available, and returned to England.

For the past ten years he has concentrated on his One Man Theatre, building a repertoire of 8 major programmes. He recently spent some time in Sydney during his fifth world tour.

"I suppose one could be said to have covered a reasonable spectrum of the arts in Sydney after having seen fifteen plays, one revue, one opera and one dance programme - including performances in all five auditoria in the Opera House - all in the space of five weeks! It was the first time in ten years that I had stopped off long enough to take a look. So with the help of a well-informed arts magazine called TOWN and the Saturday HERALD, I did the rounds.

I cannot help but regard the whole scene as being somewhat out of balance. There is more theatre, but the quality does not equal the quantity. The same can be said about the use of subsidies. There is more money being poured into the arts today, but there does not seem to be enough discrimination as to whom. The word 'professional' seems to be bandied about without the standard being so.

Unfortunately my desire to be really bowled over by a show was only fulfilled once - by Reg Livermore, a showman of world class - superlatives are not enough to praise him. Of the 'straight' shows that were truly 'professional' in name and deed I would put the Q Theatre's A SLIGHT ACHE and the Actors Company in THE GOLDEN PATHWAY ANNUAL at the top of the list. At the other end of the scale, THE COOL DUENNA at the Marion Street Theatre was of questionable value and standard.

From the theatres I saw I would like to make some observations - firstly, I hope it will not be too long before there is a return to a group such as the Trust Players - a company or two such as the RSC or the National, with more actors regularly employed on longer contracts, and that the subsidisation shows itself there, rather than being so scattered. Hopefully the audience would see a better standard than THE IMPORTANCE OF BEING EARNEST at the Drama Theatre (at which an American lady near me asked her companion - 'Now just put me into the picture. Are all these actors students at your NIDA?')

Some of my Sydney friends feel that Australia is ready for a real star system (drawing as an example THE SEAHORSE). My feeling is that such system would push standards the wrong way - in the end one would be faced with the worst sort of West End Broadway star system where a play is a vehicle with glitter in the centre but with rough edges in the supporting cast. In Sydney the young starlets would let the whole thing down. The apparent lack of good up and coming actors and actresses is rather distressing.

Although certain people condemned the Jane Street season as being too 'way out', I feel this is a case where subsidisation is justified. Although MARINER and INTERPLAY didn't really work, it is the purpose behind the whole venture that matters - it is a true experimental theatre. But SEXTET at the Nimrod fell between almost intellectual university revue style and



Reg Livermore - "a showman of world class".

commercialism - and I think as a result attracted only a small audience. This seems such a pity as their new home is delightful.

Secondly - would not some of the grant money handed out in so many directions be better spent in bringing out a first class speech teacher on a permanent basis? It seems as if the majority of young actors and actresses think that to look good on film is all that is necessary to merit making them a draw card in leading stage roles. Their speech is at times incoherent - at others unnatural and 'acted' while their characters are blurred by bad technique.

On the positive side, there is no doubt that subsidies give greater chances to Australian playwrights. It is encouraging to find that four of the fifteen plays I saw were by Australians. The opportunity to compare the two different writing styles of Barry Oakley (BEDFELLOWS) and Hal Porter (THE PROFESSOR) was fascinating, and certainly would not have been possible ten years ago.

On the other hand, all this Australian nationalist feeling amongst young actors has lowered the general standard of acting. They seem to have forgotten about style in their craft. I am too much of a traditionalist for them - classical technique is still so necessary! I did find a truthful attempt in the Independent's ANTIGONE to present Greek tragedy without any frills.

Overall it seems that there is a need for more concentration on quality and style in the straight theatre, along similar lines to the approach adopted by the Australian Opera - the importing of really top people such as Copley and Strasser - who are able to make that opera stage work in spite of all the ghastly mistakes in that eighth wonder of the world!"

NEWS FROM WESTERN AUSTRALIA



JOAN SYDNEY in *Hello Dolly* at The Playhouse

JOAN SYDNEY

"Suddenly I looked back and thought, my God, I've done five years of theatre restaurants. If I'm not careful, I'll never get back to the straight theatre!"

Joan Sydney needn't have worried. Since returning to Perth a few months ago after a year starring in Sydney's *DIRTY DICK'S*, she has appeared in the first Perth production of *EQUUS* opposite Richard Todd; in Alan Ayckbourne's *TIME AND TIME AGAIN*; as Aggie in Peter Kenna's *A HARD GOD*, for which she received rave notices, and as Lady Sneerwell in *THE SCHOOL FOR SCANDAL*. She played the lead in Terence Clarke's production of *HELLO DOLLY*, which was the biggest smash hit in the history of Perth's Playhouse Theatre, and which is to be brought back later in the year because of public demand.

Joan Sydney was born in London, but went to Wales with her family at the age of three. She began working on stage when she was nine at a Children's Theatre run by an actor in Rhyl. "By the time I left school at seventeen," she says, "I'd got the bug. I got myself a job at the Aberystwyth Rep, playing character parts. I was a pretty big girl then - I've always been a large lady - and there wasn't a chance of my playing ingenues. So I used to put on about nine pounds of make up and with half a dozen wigs contort myself into all these wonderful character parts. And I was getting good notices!"

In the meantime she'd written around, and finally there came an offer from the Oldham Rep. Would she care to work for them as an Assistant Stage Manager for the princely sum of five pounds a week? She would, indeed! "It mostly consisted of sweeping stages and getting actresses their coffee, but while you were at it you could watch good people at work - there were a lot of good people there - and learn from them. And I think it's the best way to get into the theatre."

After three years at Oldham, she went off to London to stay with an aunt. "I did lots of work, but not very much in the theatre. I was an usherette, a librarian, sold ice cream, all of it while waiting for something to happen. Then I got a part in a BBC television show, Priestley's *WHEN WE ARE MARRIED*. It went to air on Christmas day, I remember, and that's when I met my husband. End of theatrical career."

They came out to Australia about eleven years ago, and Joan went back to the theatre some time later. At first in ABC radio shows, and then finally, after her marriage broke up, to the Playhouse - with a part in, believe it or not, Priestley's *WHEN WE ARE MARRIED*. This time she played the part of a barmaid, and attracted the attention of Perth entrepreneur Frank Baden Powell. She went on to play *PAYING THE PIPER*, *SMALL CRAFT WARNINGS* and *VILLAGE WOOING*, but before long she was starring at the Perth Music Hall, the first of Baden Powell's string of theatre restaurants.

Later he chose her as the star of *DIAMOND LIL'S*, which was designed as an Edwardian gambling joint, and it was from there that she went to Sydney to open *DIRTY DICK'S*, playing the lead as Queen Elizabeth I. Since then Powell has opened similar theatre restaurants all over Australia and in Los Angeles, and Joan Sydney could be playing in any of them. But she got tired of Sydney. "Too big, too dirty, too fast!" she says. "I missed Perth and I missed my family." Perth audiences missed her just as badly, and are glad that they've got back someone that they - and a lot of other critics - rate as among the top actresses in the country.

NATIONAL THEATRE AT THE PLAYHOUSE

Peter Shaffer's *EQUUS*, which was played at the theatre earlier in the year with Richard Todd in the lead, returned to the state on August 4, opening in Geraldton at the beginning of a tour of the north west which lasted till September 7. Unexpectedly, the Geraldton performance created news headlines when the young actor who appears nude in the play was charged with wilful exposure! In the words of Richard Todd himself, "naturally, one was surprised."! The tour, made possible by a \$28,000 grant from the Australia Council, took in Carnarvon, Paraburdoo, Port Hedland, Broome, Kununurra, Port Darwin, Tennant Creek and Alice Springs. It was the first professional theatre company to visit Darwin since Cyclone Tracy. The play opened for its second Perth run on September 10.

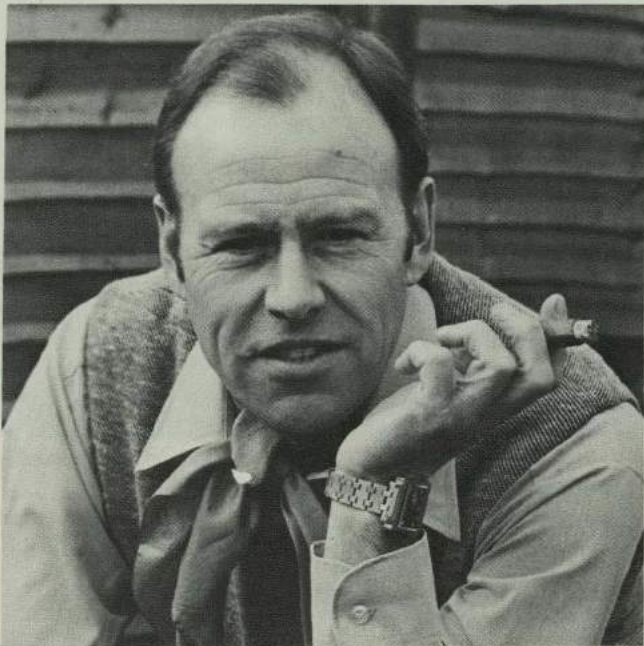
Terence Clarke's production of *HELLO, DOLLY!* with Joan Sydney playing the leading part, was probably the greatest hit in the Playhouse's history. It was also the first occasion on which the Theatre co-operated with the West Australian Ballet Company, the Western Australian Opera Company and the Western Australian Orchestra Foundation in a joint production. The show played to an audience of almost 11,000 people, and grossed \$30,000. Because of the great public demand, it will open again for a seventeen performance season in December.

THE WEST AUSTRALIAN BALLET COMPANY

The Company's first major production since it became fully professional six years ago was *COPPELIA* at Her Majesty's Theatre, beginning on August 6. The ballet was a full length three-act version reproduced from the original Benesch notation. Ray Powell, on loan from the Australian Ballet, danced the part of Doctor Coppélius, and Kenneth Rowell's original Australian Ballet sets and costumes were bought by the Company for the occasion. The Ballet was accompanied by the Western Australian Foundation's orchestra, conducted by Allan Abbott, who also appeared by courtesy of the Australian Ballet.

The Ballet played to 15,000 school children - where the demand was so great that two extra performances had to be arranged - and to five adult audiences totalling about 7,500.

George Mulgrue



GERALD ENGLISH

An Artist on Campus

One of the world's foremost tenors, Gerald English, confesses to enjoying life immensely. He is a gourmet cook, wine connoisseur, collector of eighteenth century glass "actually 1720-40 is my period", likes travelling and gardening when at home.

He explains this diversity by confiding that his ambition is to do well everything that he puts his mind to. His favourite historical period is the Florence and Venice of the sixteenth and seventeenth centuries, a time before specialisation was invented and when people excelled at whatever they did.

Since leaving Britain in February, Mr English has been "on campus", first in Perth at the University of Western Australia, and now at the University of New South Wales.

Although the idea of inviting artists onto campus is a fairly new one in Australia - Mr English, is in fact, the first visitor to the music department of the University of New South Wales - similar schemes have been operating for a long while in America, and more recently, England.

For the freelance musician university residence provides a breathing space. Time when he breaks the routine of interminable travel and gathers his artistic thoughts and communicates with a captive audience. A good test, he feels, for both.

"Personally I enjoy challenges and find it very healthy having to explain exactly what I do and why I do it, rather than handing out my interpretation from the stage."

For Gerald English the academic role is no novelty. He has been singing professor at the Royal College of Music in London for fourteen years and has also a teaching association with New College, Oxford.

His eight months in Australia will have involved Mr English in such diverse activities as performances of several major nineteenth century song cycles, principal roles in four operas ranging from the earliest extant opera, Peri's EURIDICE to the first performance of EXILES by the Australian composer Alison Bauld. He has given weekend seminars on the training of choirs, the art of lieder singing and the history of solo song, singing his examples in the lecture room and concert hall. And, perhaps potentially the most important for young musicians in this country, he has formed and trained a consort of seven voices - the Grainger Consort - which has given professional concerts in Sydney, Adelaide and Melbourne.

This is Gerald English's second visit to Australia. His first was an ABC concert tour lasting three months in 1973. In the interim period he has noticed a considerable change in the pattern of music making in this country.

In Sydney the advent of the Opera House has obviously had a great effect. The visible upsurge and diversification of music activity in Sydney applies to the country as a whole. Particularly encouraging is the interest in chamber music.

Although there are still vast differences of standards between Australia and other parts of the world - witness the continuing migratory habits of Australian musicians - there are many reasons for this state of affairs, and even this situation is changing.

"The main influence on standards in any country is what I call opportunity. Opportunity from the basic educational beginning (though here Australia is becoming increasingly well-served) right up to the eventual outlets for a qualified performer. Between these two limits there are all those other necessities, such as ready availability of material, competition on a very high level and the opportunity to listen day in and day out to live music played by specialists in their field.

"London, for instance, has a bewildering variety of concerts going on every day of the week. They are, however, only the visible outward sign of an enormous amount of musical activity which goes on unnoticed by someone not at the centre of it all."

For anyone living in Europe there is the opportunity of hearing music performed in its original context.

There was a time, up to the early 50's, when Britain was musically insular in many ways. This changed dramatically because of such superb artists as Benjamin Britten, Peter Pears and Denis Brain, to mention only three. They broke down the enclosing effect of the Channel and began to perform all over Europe, thus encouraging reciprocal visits which opened English ears to what other countries were doing.

For the singer this had a dramatic effect. It was an opportunity that was firmly grasped by all who had their sights set on a top level career, and provided the stimulus from which has come the steady stream of excellent British singers.

That initial opportunity also meant a dramatic re-appraisal of technical resources. No longer would second-rate language

ability pass muster. It became impossible to sing poor German, French, Italian or even Russian in Europe and expect to be invited back for a second concert.

"Today we expect to see British singers all over the world and I find this internationalism extremely rewarding. To be the only outsider in say, an Italian opera team in Italy or a French Berlioz concert in Paris means that the highest standards of language and style have been achieved.

As I have already indicated, I think Australians are well served in the field of musical education, and I see the standard rising. It could very well be that higher standards could be achieved here than are found in Europe. But again, what can only be achieved with great difficulty are the sort of opportunities readily available to students in Europe."

The Royal College of Music regularly sends out musicians, singers and orchestral players, as do the equivalent establishments in Australia. The great difference is that the young people in Britain not only visit other establishments in the U.K., but also just as regularly visit the academies and conservatoriums of Europe.

Needless to say these are golden opportunities. The young people are thus able to exchange ideas and have the chance to develop their own style and interpretation in an invigorating and highly competitive situation.

In the post-graduate field opportunities are even greater. For anyone wishing to specialise in a particular field, be it Venetian opera or nineteenth century wind-instruments, there will assuredly be a summer course, usually at an unbelievably high level, somewhere in Europe.

"I was very lucky in that my post college education was gained at first hand from many musicians who are now leaders in their fields. But at that time it was the only way."

Today one is hard put to decide, for example, which particular gamba school one will attend.

All of this is the natural outcome of a long-standing musical tradition; a tradition supported by a relatively large section of the population and nurtured by the reasonable distances between musical centres.

From medieval times European musicians have been great travellers. For them the dramatic speed of present day commuting only serves to underline the need for an awareness of what everyone else is doing.

"I have tried, through the twenty-five years that I have now spent as a professional singer, to vary my diet. Not only the daily diet, but my output in the longer term."

For the freelance singer this isn't always easy. Commonsense dictates that one takes on most of what comes along in order to live.

"Nevertheless, having a naturally catholic taste, I have turned my hand - I should say voice - to most things. I have also tried, at five yearly intervals, to review what I have been doing and to avoid the easy and comfortable rut. This basically explains why I took on a whole academic year of being in residence."

And the future?

Mr English laughed. The horizon seems to be filled with modern opera. From Sydney he flies to Milan where he spends two months at La Scala, singing in both Ravel operas. "It is Ravel's year."

Then it is back to Sydney to rehearse WOZZECK with the Australian Opera for performance at the Adelaide Festival.

After that it will be back to London as a base for the newly commissioned Henze opera PRIVATES AND GENERALS which is scheduled for July 1976 at Covent Garden.

And after that? Australia again.

LINDA JACOBY



COAD CANADA PUPPETS

- currently in Australia



Luman and Arlyn Coad with some of their "company".

THE COAD CANADA PUPPETS, Vancouver based, were founded in 1966 by husband and wife puppeteers, Luman and Arlyn Coad. They have represented Canada officially at puppet festivals in France and Brazil, and performed throughout North America, in England, Germany and Romania.

The company stages major theatre-type productions, including THE TINDERBOX, now being presented in Australia, which lasts 50 minutes and has a 'cast' of 15 puppets, about 22 inches "tall".

At another level, the COAD CANADA PUPPETS tour parks and playgrounds with simple hand puppets, conduct numerous courses in puppetry for school teachers, and spend eight months each year on primary school tours in British Columbia.

Luman and Arlyn Coad are internationally recognised exponents of the unusual BLACK THEATRE puppetry technique rarely seen outside Eastern Europe.

The Coads are in Australia for a three month, five state programme of performances and education in puppetry technique under the sponsorship of the Australian Elizabethan Theatre Trust with funding from the Australia Council. Many puppeteers are participating in the workshops and three young puppetry trainees in Australia are attending the Coads' workshops in puppetry for individual instruction in the unusual Black Theatre marionette technique. They are travelling with the Canadians as junior company members, as part of a training scheme initiated by the Australia Council.

A special feature of the visit by the Coad Canada Puppets is a tour of the Western Suburbs of Sydney. This is part of a pilot scheme of community arts activities which is being developed in the area.



Seymour Centre Opens for Business

INTERVIEW WITH JOHN YOUNG, ADMINISTRATOR

Q. With a new multi-theatre venue like the Seymour Centre, I am sure some of the first questions you are asked would be about money. How much did it cost and where did the money come from?

A. When the last finishing touches have been added, the Centre will have cost just on four million dollars. The money came as a bequest from a will made in 1948. The donor was Everest York Seymour, who left his will unaltered until his death in 1966. He was a retailer, making his money mostly in country centres. He was a - shall we say - peripheral theatre-goer, who enjoyed the arts but was never closely allied to them in his lifetime. I wonder what the actual amount of money would have been back in 1948, and just what it would have achieved then, just at the time when people were starting to talk about a Sydney Opera House.

Q. In leaving the money, what did Seymour envisage?

A. Well, firstly he didn't actually leave it to any specific body. He made it clear that the money was to go to the Government of N.S.W. or the Council of the City of Sydney or the University of Sydney or, in his words, "another appropriate authority". I understand that the first 2 bodies declined the bequest but proposals were made by 2 Universities and other interested parties. The clincher, I believe, apart from the planned usage of the money, was the ability of the University of Sydney to provide such a fine site for the proposed building. Seymour was quite specific in what he wanted. The money was to be used for - again his words - "the purchase or construction of a building as a centre for the cultivation, education and performance of the musical and dramatic arts befitting the City of Sydney." I must say I am very fond of that last phrase. It conjures up visions of countless opinions as to what really does befit the city of Sydney. For example, put that in a 1948 context too!

Q. Apart from wanting to acquire the bequest, why did the University provide such a prime site for the building?

A. Exactly for that reason. The Centre has been designed as a professional performing arts complex and it is obviously vital to have a first class site with good public access. Many's the theatre or public building that has suffered from incarceration,

tucked away on a university campus. It is most important to emphasise that the building and the activities it will generate are there for the public as an entertainment centre. The building, right on the corner of City Road and Cleveland Street, is only a couple of hundred metres from Grace Bros. in Parramatta Road and 3 kilometres from the centre of Sydney. It is a fine looking building and can be seen as you come up City Road.

Q. Who were the architects?

A. The firm was Allen Jack & Cottier, who have achieved distinction in virtually all their buildings. The Clubbe Hall in Mittagong and the Rothbury Estate Winery are two particular examples which I admire. Keith Cottier is the architect responsible for the building and he has designed it to utilise materials simply and effectively. The 3 main auditoria are each quite different in texture, apart from their structural character. The Everest is of brick, the York is lined in rough sawn wood and the Downstairs is concrete block. They are all under the one roof with large foyers, rehearsal studios, workshops and restaurant and bars. The only thing we couldn't fit in was the car park. That's on the corner of the site with its entry just off Cleveland Street in Shepherd Street. You can't miss it - it's 7 storeys high and will hold 363 cars - give or take a mini or two. The building is fully air-conditioned and is almost entirely carpeted, with wide staircases leading to the 2 main theatres. Incidentally, handicapped persons will have no problem reaching the York or the Everest. Cars can pull up to a wet weather entrance a few metres from the front doors and people can move in to the building under cover, then along specially provided ramps and corridors directly into the auditoria. In other words, stairways can be avoided entirely.

Q. You mentioned the structural character of the 3 auditoria. Why was the architect aiming for such a difference?

A. A prime reason behind the design and construction was to provide venues for the arts that complemented existing theatres. There would have been little point, apart from perhaps some economic considerations - and I mean on the entrepreneurial side not in the building, in constructing another 2-300 seat concert auditorium, another 16-1800 seat pros-

cenium arch theatre or, say, a Hordern Pavilion. So the architect produced the following - a full thrust stage theatre, a medium size recital hall and a "space" where experimental arts - and I must say I don't particularly like the word "experimental", but it does have obvious connotations - experimental arts can be presented and developed with as little restriction as possible, given the confines of 4 walls.

At the same time as the 3 areas have prime functions, their use can be almost limitless. It is because of this that I named the 2 main theatres after Mr. Seymour rather than calling them, say the Drama Theatre, or the Concert Hall. I felt that in giving a functional name to an area, one is inclined to have some particular preconception as to what, as a member of the audience, one would be going to see. In other words, if you are going to the Everest at the Seymour Centre, you could be going to a concert, a ballet, an opera, a film or be present at a live TV or recording presentation. The theatre is just that flexible. But I repeat that its principal function will be for the presentation of music.

Q. How many patrons will you actually be catering for?

A. With full houses, 1600. The building is geared to handle up to 2,000 people. This is taking into account the public who may be visiting our exhibition spaces or using the restaurant, artists who are working in the Centre plus those who may be rehearsing in the studios or using the Clubroom, as well as our staff.

Q. And I understand you are hoping to keep this alive day and night . . .

A. We certainly hope to. The prime object of any complex such as this must be to make it a meeting place, not only for ideas but for a whole community. On the practical side, the building has to be open from 7 or 8 in the morning for staff to prepare for rehearsals and performances and general maintenance, and we are planning for activities such as school performances and lunch-time theatre. Right through the day there will be the usual matinee and evening performances with the restaurant, bars and car park staying open until an hour after the last performance. Of course final decisions will depend on public acceptance.

Q. Is there an overall image planned for the Centre?

A. Basically the image is, as I have just said, a community centre for the arts. A great deal of its ultimate image will be dictated by the physical size and format of the building. We would like to encompass as great a variety of entertainment as possible, and I am sure anyone setting out to open a Centre like this would emphasise the word quality. So there's nothing new in that. But I am encouraged by the organisations that are interested in our Centre (such as yourselves, Musica Viva, the Dance Company of N.S.W.) and the types of productions that people have been endeavouring to schedule into our theatres.

Q. And what are some of these productions?

A. By the time this goes to press there may be some alterations, but our present plans have the Centre fully operational from the 1st November. We have been having tuning concerts and preview performances this month which will continue into October, but November will be testing our resources to the full. Downstairs at the Seymour will be featuring the very successful new Actors Company in a season of 2 productions, one of which is "Foursome" by E.A. Whitehead. The other is not yet confirmed, but if all goes well it will be a very funny American comedy. Jeannie Lewis has a series of concerts over a fortnight in the York. This is the first time this rather remarkable young lady has ever ventured into a longterm concert engagement, and it will certainly be something to experience. It's a most original conception and is entitled "Clowning Calaveras and Tears of Steel." The Musical Director is Michael Carlos and the Artistic Director Ted Robinson. The original inspiration for the theme was the Chilean Nobel Prize-winning poet, Pablo Neruda. The Everest will be featuring the Dance Company of

N.S.W. and the Australian Opera in a combined season. I am sure this is going to be a particularly stunning presentation as it includes Schoenberg's "Pierrot Lunaire" and "Circles" by Luciano Berio. Both of these are choreographed by Glen Tetley and have been mounted by the company's Artistic Director Jaap Flier, and Willy de la Bye. We still have two Musica Viva preview concerts to come in October - The Austral String Quartet on the 17th and the Sydney String Quartet on the 23rd. The very first concert in the Centre took place on the 20th September. That was Musica Viva presenting the Carl Pini Quartet. Incidentally, this is Musica Viva's 30th anniversary and they are celebrating with a special concert in the Centre on the 10th December. To the end of the year we have bookings for a rock opera, jazz concerts - both trad and modern, experimental opera - that will be in the Downstairs theatre, and we have 2 or 3 gallery showings. The first, which is on display at the moment, is by the Power Gallery's artist in residence, Sylvia Snowden, and in October through November the Peter Stuyvesant Trust is presenting The Art of the Western Desert, the quite remarkable display of aboriginal art from Western Australia. At the same time, in the Seymour Cinema, will be showing a premiere season of 2 films, also of West Australian aborigines. These are "Lalai - Dreamtime" and "Floating", conceived, filmed and directed by Mike Edols and made with the assistance of the Aboriginal Arts Board and the Australia Council.

Q. And when are you going to have your official opening?

A. Well as a matter of fact we aren't having one. The Centre is open and operating and we are in business now. We really couldn't compete with other grand openings and so we decided to let the building speak for itself. And from the response that we have already, I am happy to say that Sydney is starting to listen.



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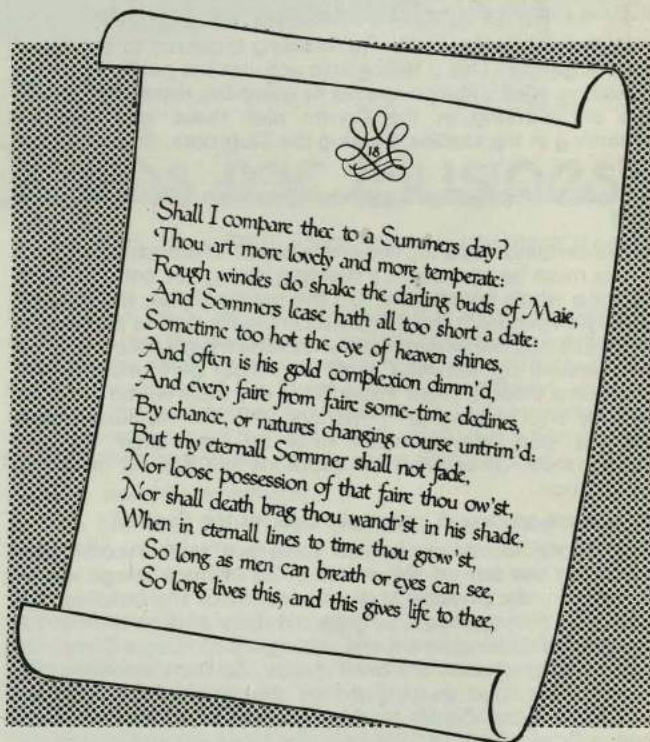
Shakespeare's Sonnets need little introduction. Perhaps no collection of poems is more famous or more universally respected. Nor has any work received so much attention from both scholars and the public in recent years.

As part of the celebrations marking the Royal Shakespeare Theatre Centenary, early in 1975 the Royal Shakespeare Company published their edition of the Sonnets. All the one hundred and fifty four poems have been faithfully copied by hand from the text of the 1609 edition, which is the earliest source extant. Apart from the facsimile editions there is no known accurate copy of this text, and in the Royal Shakespeare Company's edition it is presented without comment complete with all the errors usually ascribed to its first printer. It seems unlikely that we shall ever know with certainty how many of these "errors" appeared in Shakespeare's own manuscript, for this would seem to have been lost without hope of recovery.

This edition is printed in two colours on fine wove paper, bound in full cloth and blocked on the front cover with the crest of the Royal Shakespeare Company.

The Trust wishes to advise that copies of this publication are available from the Sydney office for \$7.50 (including postage) and may be obtained by sending a cheque for the above amount with the name and address of recipient to
P.O. Box 137, KINGS CROSS, 2011.

A special Collector's Edition, personally signed by Dame Peggy Ashcroft, is also available. Further information from the Trust Office.



Overseas Membership to The Royal Shakespeare Company

The Royal Shakespeare Company of Great Britain, which is celebrating its centenary this year, is offering a unique overseas membership scheme of interest to all theatregoers.

As a member of the RSC the following benefits are available:

1. Should you come to Britain you will receive all the booking priority of full members ... some guaranteed seats, discounts at hotels and restaurants near our theatres, and all the advance assistance and information you need.
2. When the RSC is visiting your country of residence, you will receive advance information and, wherever possible, priority booking.
3. You will receive the RSC newspaper quarterly, and be kept fully in touch with all the company's news.

4. You will receive copies of all the famous Stratford programmes, mailed to you on the first night of each new production.
5. Your special Overseas Membership Card at present entitles you to over 50 worthwhile discounts in Britain. It will assure you of the warmest reception by the Company when you're in Britain and by its representatives on tour.

The annual subscription is 35 Australian dollars.

For further details and application forms, please contact the Membership Department, A.E.T.T.
P.O. BOX 137, KINGS CROSS 2011

STAGE WORLD



Maureen Quirk and members of the Dance Company [N.S.W.] in the ballet CARMINA BURANA

EXPLORE THE ARTS IN TASMANIA is the theme of the Australian Society for Education Through the Arts' VIth National Biennial Assembly being held in Hobart 18-24 January, 1976. A large programme of events is planned for the Assembly, including workshops in music, art, craft, drama, dance, television, photography, film, puppetry and language. Taking place at the same time will be a special residential Children's Arts Workshop, a residential string summer school and the Australian National Choral Festival. Also being offered are theatre performances, recitals, exhibitions and tours of historic Tasmania. Special overseas and local guest tutors will be conducting workshops and seminars during the week. Further information from Ansett Airlines.

THE DANCE COMPANY OF N.S.W. will be performing at the opening season of the Seymour Centre in November. For the first time the Company will be performing in a new joint production with the Australian Opera. Other works in the series include two Glen Tetley pieces - CIRCLES, with music by Berios, and PIERROT LUNARE, with music by Schoenberg. After this season, the Company will be performing at the Sydney Opera House. Their enormously successful CARMINA BURANA, which the Company has been touring in the country will be performed, along with CIRCLES, a new work by Chris Koltai, and HI-KYO, choreographed by Jaap Flier.

Seymour Centre dates: November 1-8, 12-14.

Sydney Opera House: November 18-22.

BRISBANE'S NEW CONSERVATORIUM OF MUSIC was opened on August 9. It is a big, bright building with sophisticated musical facilities which will make possible exciting new courses for many music students. It is hoped to conduct classes in speech and drama, jazz and to offer a sound engineers' training section, alongside courses currently conducted.

Facilities include a large auditorium with seating for 400; an interchangeable recording studio and electronic music studios. It is hoped that the Conservatorium will build up a recording library to service the State of Queensland. The director, Mr Basil Jones, also hopes that liaison between the 'Con' and

community groups performing contemporary theatre and music will develop through the shared use of the auditorium.

SONNY, by Australian playwright Ian McGrath, is currently playing at Sydney's Ensemble Theatre in the round. The play, about growing up from the point of view of a child, is directed by Jon Ewing - who was seen recently in Nimrod Theatre's production of MATES by Peter Kenna.

Ian McGrath, a South Australian, has been a member of the Ensemble Productions Group for five years - he has acted with the Company as well as being technical director of the theatre.

SONNY is just one of the many Australian plays Sydney audiences have had the opportunity to see. Recently, the Australian Theatre presented Hal Porter's drama THE PROFESSOR and Len Radic's study of a troubled woman, CODY VERSUS CODY, while Nimrod has presented MATES by Peter Kenna, THE CHRISTIAN BROTHER by Ron Blair and THE FLOATING WORLD by John Romeril. The Independent Theatre, under the directorship of Alan Harvey, has presented BLOODY HARRY by Michael Aitkens, with THE TOUCH OF SILK by Betty Roland to follow. And there's more to come - in December the Bondi Pavilion Theatre will be presenting Dorothy Hewett's colourful new play THE TATTY HOLLOW STORY.

FOUR WOMEN PLAYWRIGHTS, Susan Yorke, Dorothy Cubis, Mary Drake and Hilarie Lindsay have received a grant to help produce their plays and they are seeking directors interested in putting on workshop productions of their scripts. The four writers are members of the Society of Women Writers which is conducting a course for playwrights. As well as individual plays written by members, the group is also working on a joint venture involving ten writers.

As part of the 50th Anniversary Celebrations of the Society in 1975, a competition is to be held for a play by an Australian woman. The N.S.W. Government and the Literature Board of the Australia Council have combined to offer a prize of \$1,000. Details to be announced soon.

Directors interested in the production of the plays by the above writers should contact Hilarie Lindsay, 7 Centenary Ave, HUNTERS HILL 2110

FAST '75 - the Festival of Australian Student Theatre was held at Sydney University in August and involved many student theatre groups from throughout Australia who participated in workshops, seminars and performances over the two weeks of the Festival. One of the highlights was a workshop 'performance' of John Romeril's new play, *GOLDEN HOLDEN*, which is to be presented by the Australian Performing Group in Melbourne soon.

Two special guests at FAST were John Arden and Albert Hunt from England. Before coming to the Festival, playwright John Arden spent a few months at the University of New England as writer-in-residence. His plays, which include *SERGEANT MUSGRAVE'S DANCE*, *THE ROYAL PARDON*, *THE HAPPY HAVEN*, and *THE ISLAND OF THE MIGHTY* are well known.

Albert Hunt is in Australia to work with the Popular Theatre Troupe - a company based in Queensland which travels interstate. Their first group-devised piece of documentary theatre, *THE WHITE MAN'S MISSION*, is currently touring N.S.W. and Victoria.

J.C. WILLIAMSON'S announced recently the forthcoming Sydney visit in October of world famous musician, Yehudi Menuhin. Menuhin, who made his debut as a child prodigy violinist in San Francisco at the age of seven, has made six previous visits to Australia. As solo violinist and conductor, he will appear with the Menuhin Festival Orchestra and with his famous pianist sister, Hepzibah Menuhin at the Sydney Opera House, Friday October 24 and Sunday October 26.

THE SIXTH INTERNATIONAL COMPETITION FOR YOUNG OPERA SINGERS will be held in Sofia, Bulgaria, June 5-28, 1976. The competition is open to singers of all nationalities who are not older than 33 years. Applications close on January 31, 1976. Further information can be obtained by writing to:

Secretariat of the Sixth International Competition for Young Opera Singers, 56 Alabin Street, 1000 SOFIA, BULGARIA



BUNNEY BROOKE as Loraine Connelly in Mart Crowley's *A BREEZE FROM THE GULF*, currently being presented by Peter Williams Productions at the Australian Theatre, Newtown. Others in the cast of this moving drama are Ben Gabriel and Alan Wilson.

Music

INTERCHANGE OF TWO LEADING CHOIRS

As part of a reciprocal arrangement, the Melbourne Chorale, Victoria's finest choral group, will make its Sydney debut on October 4 under its conductor Val Pyers. They will present a programme entitled *A CONTRAST OF COMPOSERS* at the Opera House, while the Sydney Philharmonia Motet Choir will be in Melbourne under the auspices of the Melbourne Chorale as part of the Chorale's 10th Anniversary celebrations.

The Melbourne Chorale's recital programme of works by six twentieth century composers will be given as the fourth concert in the Sydney Philharmonia Society's subscription series.

The programme calls for vivid changes in style and mood. It consists of: Choral Dances from *GLORIANA* by Benjamin Britten, Choral Hymns from the *RIG VEDA* by Gustav Holst, *LES DEUX CITES* by Darius Milhaud, three choruses for unaccompanied voice by Leos Janacek, an untitled work by Bruce Smeaton, and *MATRA PICTURES* by Zoltan Kodaly.

Kenneth Hince in *The Australian* has written of the choir:

"With his Melbourne Chorale, Pyers has reversed a decline in Melbourne's choral music that has been going on for over 20 years.

This is demonstrated by two things - the enthusiasm of Pyers' audiences, and the zest with which his singers work.

It can be backed up - and this is more significant in the long run - by the rewarding standard of the music he makes."

Lyndal Plater

THE SYDNEY PHILHARMONIA SOCIETY'S 1975 SERIES goes out in a blaze of Berlioz. The *REQUIEM* has been heard in Sydney in both 1974 and 1975 and caused great excitement on each occasion, but it is many years since his other great choral work, the *TE DEUM* has been heard in Sydney. Not as long as the *REQUIEM*, it nevertheless calls for enormous forces - two three part choirs and children's choir plus full orchestra and organ. For their performance the Sydney Philharmonia Society's combined choir will be joined by various university and conservatorium choral societies and the choirs of Abbotsleigh and Sydney Grammar School.

When Colin Davis created a dazzling performance of this work in London, he used St Pauls with its six second reverberation. The appropriate place in Sydney seemed to be the Town Hall, with its famous organ and resonance. Who better in Australia to conduct than John Hopkins, who revels in Berlioz' massed sounds and brilliant orchestral colour?

The concert will open to the splendid sounds of the Bruckner *TE DEUM*, and the centre piece will be the Dvorak *TE DEUM*. Don't miss a trio of *TE DEUMS*, Sydney Town Hall, November 29.

Further information 461568

Peter Seymour

showguide

A guide to theatres and productions offering concessions to Trust Members

NEW SOUTH WALES

AUSTRALIAN THEATRE, Newtown

Peter Williams Productions - "A Breeze From the Gulf" (Crowley)
October - November

BONDI PAVILION THEATRE

"Revenge" (Brenton) to October 11
"The Tatty Hollow Story" (Hewett) opens December 5

NIMROD THEATRE, Surry Hills

"A Floating World" (Romeril) to October 18
"Much Ado About Nothing" and "Richard III" (Shakespeare) in repertoire October 24-January 10

INDEPENDENT THEATRE, North Sydney

"The Touch of Silk" (Roland) to October 25
"My Fat Friend" (Laurence) opens November 6

PARADE THEATRE, Kensington - Old Tote Theatre Company

"Home" (Storey) to October 4
"The Department" (Williamson - South Australian Theatre Company) October 17 - November 29
"The Miser" (Moliere) December 12-January 24

MARIAN STREET THEATRE, Killara

"The Sunshine Boys" (Simon) to October 4
"On Monday Next" (King) October 9-November 8
"The Roar of the Greasepaint" (Newley and Bricusse) opens November 13

MUSIC HALL, Neutral Bay

"The Spectre of Wychcombe Manor" (Walsh)
Concessions Monday and Tuesday evenings

SYDNEY OPERA HOUSE

OPERA THEATRE, The Australian Opera

"Ariadne on Naxos" (Strauss) "Tosca" (Puccini) "Rigoletto" (Verdi) "Simon Boccanegra" (Verdi) "The Elixir of Love" (Donizetti) "Fidelio" (Beethoven) and "A Masked Ball" (Verdi) in repertoire

The Dance Company (N.S.W.)

"Carmina Burana" and other works November 18-22

The Australian Ballet

"The Merry Widow" November 27-December 22

DRAMA THEATRE, Old Tote Theatre Company

"Ivanov" (Chekhov) to October 11
"Abelard and Heloise" (Millar) October 24-November 29
Marionette Theatre of Australia
"Tintookies" (Scriven) December 22-January 10

MARIONETTE THEATRE OF AUSTRALIA

"Tintookies" (Scriven) December 22-January 10
Wagga Wagga, Civic Centre - November 3-4
Cooma, Civic Hall - November 11-13
Nowra, School of Arts - November 15-17

VICTORIA

RUSSELL STREET THEATRE, Melbourne Theatre Company

"The Freeway" (Nichols) October 9-November 22
"Kid Stakes" (Lawler) December 4-January 24

ST MARTINS THEATRE, Melbourne Theatre Company

"Kennedy's Children" (Patrick) to October 11
"The Revenger's Tragedy" (Tournear) October 23-December 6
"Thark" (Travers) December 18-February 7

PRAM FACTORY, Australian Performing Group

For performance details telephone 347 7493

NATIONAL THEATRE, St Kilda

Ballet Victoria

Programme 2 to October 4

PALAIS THEATRE, The Australian Ballet

"Don Quixote"

"Monotones" and "The Two Pigeons"

"The Lady and the Fool", "Classical Pas de Deux" and "Night Encounter"

"The Merry Widow"

in repertoire, October 16-November 22

ALEXANDER THEATRE, Monash University

Marionette Theatre of Australia

"Tintookies" (Scriven) October 27-31

PRINCESS THEATRE

For further details contact Roger Myers, 662 2911

QUEENSLAND

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

"The One Day of the Year (Seymour) to October 11
"Equus" (Shaffer) November 20-29

LA BOITE, Queensland Theatre Company

"Da" (Leonard) October 15-November 15
For further details telephone the S.G.I.O. Theatre

TWELFTH NIGHT THEATRE

"How Does Your Garden Grow?" (McNeil) to October 4
Further performance details 52 5889

ARTS THEATRE, Petrie Terrace

"Witness for the Prosecution" (Christie) October
"Half a Sixpence" November-December

SOUTH AUSTRALIA

FESTIVAL THEATRE, The Australian Opera

"Rigoletto" (Verdi)

"Jenufa" (Janacek)

in repertoire November 6-15

THE PLAYHOUSE, South Australian Theatre Company

"Blithe Spirit" (Coward) to October 11
"When Voyaging" (Couch) October 15-November 1
"The Winslow Boy" (Rattigan) November 5-22

NEW OPERA, S.A.

"The Threepenny Opera" (Brecht/Weill) December 1-6

MARIONETTE THEATRE OF AUSTRALIA

"Tintookies" (Scriven) S.A. country tour October 20-25

A.C.T.

THEATRE 3, Ellery Crescent, Acton

October/November programme - details telephone 47 4222
"Lulu" (Wedekind) December 10-20

CANBERRA THEATRE

Marionette Theatre of Australia

"Tintookies" November 6-10

WESTERN AUSTRALIA

THE PLAYHOUSE, National Theatre Company

"The Gingerbread Lady" (Simon) October 2-25
"What If You Died Tomorrow" (Williamson) Oct. 30-Nov. 22
"Hello, Dolly!" return season December

THE GREENROOM, National Theatre Company

"Whitlam Days" (Brooksbank/Ellis) October 3-25
"The Sea Anchor" (Whitehead) October 31-November 22
"The Tooth of Crime" (Shepherd) November 28-December 20

THE HOLE IN THE WALL

"The Maids" (Genet) to October 11

For programme details telephone 81 2403

W.A. THEATRE COMPANY, W.A.I.T.

"J.B." (Macleish) to October 4

Please contact W.A.I.T. for further details

MARIONETTE THEATRE OF AUSTRALIA

"Tintookies" (Scriven) W.A. country tour October 14-18

HER MAJESTY'S THEATRE, Marionette Theatre of Australia

"Tintookies" (Scriven) to October 11

SPECIAL NOTICE TO MEMBERS

We are happy to announce that concessions are now available for members at the Nimrod Theatre, Surry Hills. Please show your current membership card.

Rising postage charges are making it increasingly expensive to notify members of events and concessions. Trust News will contain as much information as is available at the time of going to press, but please watch your local newspapers and contact the Trust Office in your state if you require further information.

The Australian Elizabethan Theatre Trust proudly announces

OUR FIRST 3 EXCITING ATTRACTIONS FOR 1976

Lhamo - Tibetan Folk

Theatre

rarely seen in the Western
world



A colourful company of singers, dancers and actors. Performing traditional Tibetan theatre

1976 AUSTRALIAN ITINERARY

Perth Concert Hall
Mon. 1st March to
Sat. 6th March

Sydney Everest Theatre
(Seymour Centre)
Mon. 8th March to
Wed. 10th March

Canberra Canberra Theatre
Thur. 11th March to
Sat. 13th March

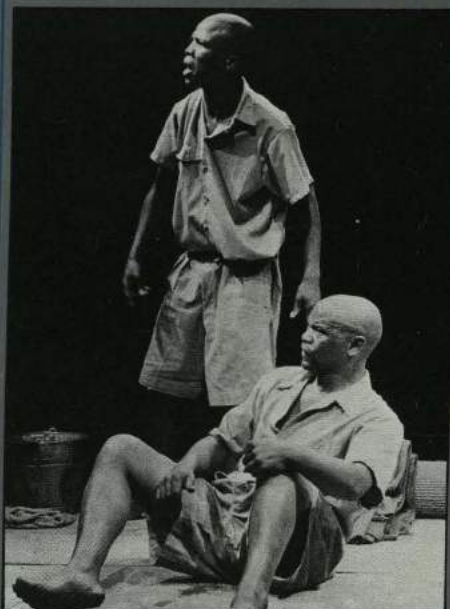
Adelaide Festival Theatre
Mon. 15th March to
Fri. 19th March

1975 Best Actor

"Tony Award" Winners

John Kani &

**Winston Ntshona in the
2 Athol Fugard plays for
which both actors received
their awards
SIZWE BANZI IS DEAD and
THE ISLAND**



"Beautifully acted ... You will not forget Sizwe Banzi easily ... I find both The Island and Sizwe most compelling experiences in the theatre that have very little precedent"

Clive Barnes, New York Times

1976 AUSTRALIAN ITINERARY

Perth Festival of Perth
Mon. 8th March to
Sat. 13th March

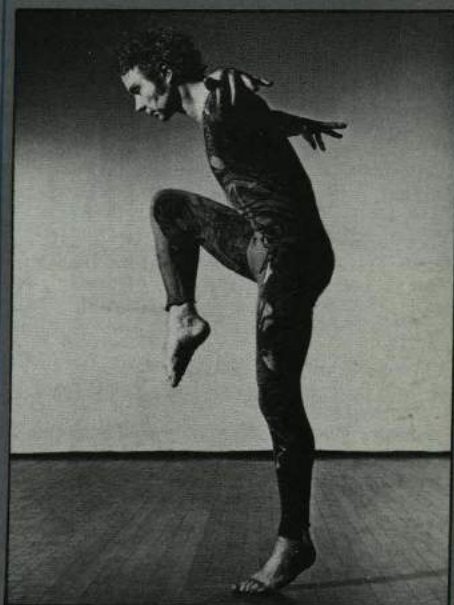
Adelaide Adelaide Festival
Mon. 15th March to
Sat. 27th March

Sydney Seymour Centre
Mon. 29th March to
Sat. 1st May

Merce Cunningham

and

Dance Company



One of America's foremost modern dance companies

It remains by far the most modern of all dance companies

Alexander Bland - London

1976 AUSTRALIAN ITINERARY

Perth The Concert Hall
Tues. 9th March to
Fri. 12th March

Sydney Opera House
Mon. 15th March to
Sat. 20th March

Adelaide Festival Theatre
Tues. 23rd March to
Thur. 25th March
Apollo Stadium (Adelaide)
Fri. 26th March to
Sat. 27th March

Canberra Canberra Theatre
Tues. 30th March to
Thur. 1st April