



BROADWAY'S 1975 TONY AWARD WINNERS

in **SIZWE BANZI**
IS DEAD

and **THE
ISLAND**



contents

Editor - Margaret Leask, assisted by Angela Wales

Season of South African Drama	3
Critics' Choice, 1975	4
Books	6
The Summer of the First Doll - Ray Lawler's KID STAKES	7
Lhamo - Tibetan Folk Theatre	7
Victorian Opera Company - Pamela Ruskin	8
This Huge Stage - Angela Wales	10
Adelaide Festival of Arts, 1976	12
A Dancing Breadroll - The Kolobok Dance Company - P. Beckensall	13
Australian Music Centre - Interview with James Murdoch	14
Puppet Page	16
International Theatre Institute Newsletter	17
Theatre of Argument, but Theatre with a Point of View - Interview with John Arden	21
Books	23
The Arts Council of New South Wales	24
Music	25
Stageworld	26
Showguide	27

editorial

This edition of Trust News includes information on a number of forthcoming theatrical events to be seen this year in major capital cities in Australia. The emphasis in 1976 will be on American drama and dance - to coincide with the American Bi-centenary celebrations.

Critic's Choice, 1975, is not an attempt to sum up the year, but rather to give an impression of the variety of theatre offering.

The Chairman and Directors of the Board and the General Manager and staff would like to take this opportunity to extend best wishes for a peaceful 1976 to members and friends of the Trust.

Trust News welcomes comments and contributions from readers and journalists. Please address all correspondence to the Editor, Elizabethan Trust News, P.O. Box 137, KINGS CROSS 2011.



COSTUME HIRE

Don't throw out your 30's & 40's gear!
If you've got anything to donate or sell,
ring us as we're trying to build up our
stock.

PERIOD COSTUME A SPECIALTY also
LIGHTING, ROSTRUMS & PROPS

A.E.T.T. HIRE DEPARTMENT,
153 DOWLING ST., POTTS POINT, 2011
PHONE 357 1200

introduce a friend to TRUST membership

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

Associate Member

☐
☐

(Annual Subscription \$10.00)

(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 pay-
ment of my membership subscription for the
period to June 30, 197

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 current:

Ballet Subscriber

Opera Subscriber

☐
☐

Introduced by

Address

Membership No.

If you live within the city area, please col-
lect your record from the local Trust rep-
resentative.

I can/cannot collect my record personally.

From March to May this year theatregoers will have the opportunity to see three plays by the talented and controversial South African playwright Athol Fugard. **THE ISLAND** and **SIZWE BANZI IS DEAD** will be performed by John Kani and Winston Ntshona — the two South African actors who collaborated with Fugard in the writing of the plays and were jointly awarded the 1975 'Tony Award' for Best Actor on Broadway. They have presented the plays in both London and New York.

BOESMAN AND LENA, a Peter Williams Production, will be performed by Anthony Wheeler and Olive Bodill — two white South Africans now living in Australia. Many audiences will remember Peter Williams' production of **HELLO AND GOODBYE** which was presented in Sydney and Adelaide in 1974.

Fugard, a white South African, has for more than fifteen years dedicated himself as a dramatist, director and actor to focussing the awareness of both blacks and whites on the injustices of his country's harshly segregational racial policies. He has not made any overt political statements in his plays as he firmly believes that "if you tell the human story, the propaganda will take care of itself."

However, five years ago he had his passport confiscated after a television production of his play **BLOOD KNOT**, and he still cannot drink in public with his black actor friends.

Some years ago Fugard and his actress wife began an experimental theatre troupe in Johannesburg called **Serpent Players**, and Fugard started writing plays. The company included white actors to perform for white audiences and black actors to perform for black audiences. John Kani and Winston Ntshona first worked with Fugard when they acted with this company in their spare time. They both gave up factory work to pursue their art, which because of their race in South Africa is not considered as such. To be able to leave South Africa, it was necessary for them to list themselves as Fugard's household servants.

Both **SIZWE BANZI** and **THE ISLAND** grew out of the need to express the black man's situation in South Africa. They share the theme of men clinging to their humanity despite a repressive government intent on reducing them to an animal-like existence. The plays developed from conversations and improvisations between Fugard and the two actors.

SIZWE BANZI IS DEAD begins with a funny and moving monologue in which a South African, Styles (John Kani) describes how he became a photographer.

He tells of his previous job on the assembly line of a Ford plant in South Africa and mimics his white boss trying to get the black workers to smile and impress a visiting Henry Ford II.

The heart of the play deals with one of Style's customers — a man who was born Sizwe Banzi (Winston Ntshona) and now must "die" to survive. Like all black South Africans, Banzi must carry an identity book which spells out where and how he may live. This enables him to work in Port Elizabeth but his wife and children must remain apart from him in a rural area. When he enters the play he has just been ordered to leave Port Elizabeth — effectively decreeing that he must starve.

Banzi is befriended by a man named Buntu (also played by Kani) who chances upon a way that enables him to remain. He finds the body of a black man whose passbook contains the proper work stamps. In Buntu's arguments to persuade Banzi to assume the dead man's identity lies much of the impact of the play.

THE ISLAND is a nightmare based on fact. Robben Island is in the Atlantic Ocean about seven miles from Capetown and is South Africa's maximum security prison for African political offenders. It is home to many imprisoned black nationalist leaders.

As the play opens the two prisoners (John and Winston) are hard at work digging, lifting and pushing carts. The entire scene is in pantomime without props. On returning to their cell the prisoners slowly regain their strength and quarrel, laugh, dream and reminisce about better days. They discuss a scene from **ANTIGONE** which they will perform for their fellow inmates. The play within a play is one of the drama's most compelling scenes. To preserve their sanity the men play games in their cell. They make imaginary telephone calls to friends. It is a complex drama filled with bitter sweet humour.

With these plays the actors and Fugard have been highly praised for their compassionate studies of the dignity of man in the face of unrelenting humiliation.

Clive Barnes writing in the New York Times (25/11/74) said "I find both **THE ISLAND** and **SIZWE BANZI** most compelling experiences in the theatre that have very little precedent."

SIZWE BANZI IS DEAD and **THE ISLAND** will be presented in association with the Adelaide Festival Centre Trust and the Australian Elizabethan Theatre Trust in Perth (8 - 13 March) Adelaide (15 - 27 March) Sydney (March 29 - May 1), Brisbane (May 3 - 8), Melbourne (May 10 - 22) and Hobart (May 24 - 29)

SEASON OF SOUTH AFRICAN DRAMA

BOESMAN AND LENA exposes another side of life in South Africa — that of the "coloureds". Boesman and Lena are neither black nor white and are cut off from both races. They have been hounded by the brutality of apartheid from eight settlements in which they had tried to find a measure of freedom, and they are now wandering aimlessly through the deserted mud flats in a bleak river valley. Suffering and degradation have eaten away at their hearts and eroded their souls. Lena needs love and sympathy, Boesman can only respond by causing more pain — but they stay together because they cannot break the bond built on hard experience and despair.

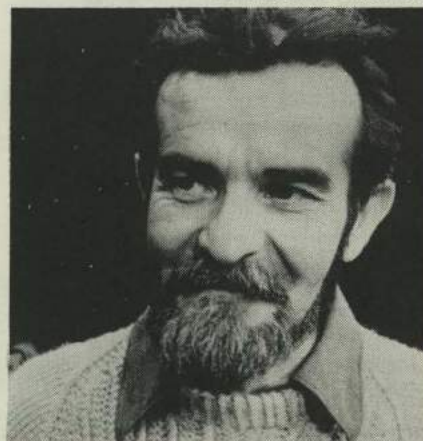
BOESMAN AND LENA is another compassionate and tender drama from Fugard — often called the conscience of his country.

Olive Bodill and Anthony Wheeler who will play in **BOESMAN AND LENA** were born in South Africa and emigrated to Australia in 1973. Anthony Wheeler played in Peter Williams' production of Fugard's **HELLO AND GOODBYE** in 1974.

BOESMAN AND LENA will be presented during the Adelaide Festival of Arts (March 8 - 13) and at the Canberra Playhouse (March 15 - 20).

M.L.

ATHOL FUGARD



SYDNEY NORMAN KESSELL

BEST PLAY:

THE GOLDEN PATHWAY ANNUAL by John Harding and John Burrows (Actors' Company at the Village Playhouse) and ONE FLEW OVER THE CUCKOO'S NEST by Dale Wasserman (New Theatre)

WORST PLAY:

WHO SAW HIM DIE? (Metro) by Tudor Gates

BEST AUSTRALIAN PLAY:

DOWN UNDER by Anne Brooksbank and Bob Ellis (Stables Theatre)

WORST AUSTRALIAN PLAY:

YOU WANT IT DON'T YOU BILLY? by Bill Reed (Nimrod)

BEST OLD TOTE PRODUCTION:

HOME by David Storey, directed by Bill Redmond.

WORST OLD TOTE PRODUCTION:

IVANOV by Anton Chekhov

ONLY MUSICAL:

GYPSY (Her Majesty's)

BEST LUNCH HOUR SHOW:

DOREEN by Alun Owen (Q Theatre)

BEST ACTOR:

Australian: Peter Carroll in THE CHRISTIAN BROTHER by Ron Blair (Nimrod); Imported: Edward Woodward in MALE OF THE SPECIES by Alun Owen (Elizabethan)

BEST SUPPORTING ACTOR:

Australian: Alexander Archdale in ABELARD AND HELOISE by Ronald Millar (Old Tote) and Peter Adams in REVENGE by Howard Brenton (Bondi Pavilion); Imported: Peter Eyre in HEDDA GABLER by Ibsen (Elizabethan)

BEST ACTRESS:

Australian: Jennifer Claire in HOBSON'S CHOICE by Harold Brighouse (Old Tote); Imported: Glenda Jackson in HEDDA GABLER

BEST SUPPORTING ACTRESS:

Australian: June Collis in WHEN DID YOU LAST SEE MY MOTHER? by Christopher Hampton (Bondi Pavilion); Imported: Jennie Linden in HEDDA GABLER.

BEST ONE MAN SHOW:

Reg Livermore's BETTY BLOKK BUSTER FOLLIES (Balmain Bijou) Imported: Roy Dotrice in BRIEF LIVES (Opera House Drama Theatre).

BEST ONE-WOMAN SHOW:

Pat Evison in AN EVENING WITH KATHERINE MANSFIELD (Parade).

BEST EXPERIMENTAL PLAY:

MARINER by Michael Cove (Jane Street)

BEST NIDA PRODUCTION:

THE EPIC OF GILGAMESH

BEST NEW THEATRE-RESTAURANT SHOW:

GIRLS' NIGHT OUT by John McKellar and Ron Frazer (Jools)

MOST BAFFLING PLAY:

THE RIDE ACROSS LAKE CONSTANCE by Peter Handke (Nimrod)

BEST PRODUCTION:

AIDA with the Australian Opera, directed by Stephen Hall and designed by Tom Lingwood (Opera House)

BEST DIRECTOR:

John Bell for MUCH ADO ABOUT NOTHING (Nimrod)

BEST DESIGNER:

Larry Eastwood (Nimrod) and Doug Kingsman (Marian Street and Independent)

SHOWS THAT SHOULD NEVER HAVE HAPPENED:

Sir Michael Redgrave in THE HOLLOW CROWN (Elizabethan) and Marlene Dietrich's 1975 tour (Her Majesty's)

BRISBANE

IVOR WREN

BEST PLAY AND AUTHOR:

Peter Shaffer's EQUUS (QTC)

BEST MUSICAL:

IRENE - a belated arrival on the Brisbane scene.

BEST ACTOR:

Jointly - Peter Kowitz as Charlie Now in DA and Hughie in ONE DAY ... and David Waters as Alan in EQUUS and Charlie Then in DA.

BEST ACTRESS:

Carol Burns as Nurse Ratched in ONE FLEW OVER THE CUCKOO'S NEST

BEST COMEDIENNE:

Rosalind Muir-Smith as Miss Fotheringham in RED, WHITE & BOOGIE.

BEST DIRECTOR AND PRODUCTION:

Joe MacColum, equally for DA and THE ONE DAY OF THE YEAR.

BEST DESIGNER AND PRODUCTION:

Jointly - Peter Cooke for EQUUS and CORALIE LANSDOWNE SAYS NO and James Ridewood for ONE FLEW OVER THE CUCKOO'S NEST and THE ONE DAY OF THE YEAR.

BEST SUPPORTING ACTOR:

Joe James as Drumm in DA and Scanlon in CUCKOO'S NEST.

BEST SUPPORTING ACTRESS:

Hazel Howson for Dot Cook in THE ONE DAY OF THE YEAR and Mrs. Tynan in DA.

MOST PROMISING RETURNED EXPATRIATE:

John Dommatt of 12th Night Theatre

BEST NON-PROFESSIONAL ACTOR:

Jointly - Ray Dunlop for Davies in THE CARETAKER and Bruce Parr for Geoff in A TASTE OF HONEY

BEST NON-PROFESSIONAL ACTRESS:

Jointly - Bronwen Doherty (La Boite) for Mim in NO MAN'S LAND and Jenepher Debenham (BATS) for Mrs. Manningham in GASLIGHT.

MOST INNOVATIVE THEATRE:

Brisbane Repertory's La Boite theatre-in-the-round for the fortitude to give even the most controversial production a fair go.

CRITIC'S

MOST NOTABLE OVERSEAS ARTIST:

Roy Dotrice for BRIEF LIVES

MOST PROMISING NEW PLAYWRIGHT:

Jennifer Compton for her perceptive NO MAN'S LAND

LAMP THAT FAILED DEPT.:

The Gallery Theatre, who, after a brilliant start with ENEMY and ALPHA BETA, now sadly flounders in a mass of inflation.

BOTTOM OF THE BARREL DEPT.:

Patrick Cargill's TWO AND TWO MAKE SEX. It should have been MAKE SICK. Also a torpid GINGE'S LAST STAND, Ken Horler's adolescent gumbo.

BEST OFFBEAT PRODUCTIONS:

Genet's THE MAID at La Boite and Edward Bond's SAVED at the same

MOST IMPROVED PERFORMER:

Douglas Hedge, QTC, for his title role in DA, and as Wacka Dawson in THE ONE DAY OF THE YEAR.

PERTH

GEORGE MULGRUE

BEST ACTRESS:

Joan Sydney for A HARD GOD and KENNEDY'S CHILDREN.

BEST ACTOR:

Edgar Metcalfe for OTHELLO, THE GINGERBREAD LADY and A TOUCH OF CHEKHOV.

BEST ACTOR IN A SUPPORTING ROLE:

Leslie Wright for EQUUS, STRAIGHT UP, TIME AND TIME AGAIN and SEA ANCHOR and WHITLAM DAYS.

BEST ACTRESS IN A SUPPORTING ROLE:

Helen Neeme for CORALIE LANSLOWNE SAYS NO and WHITLAM DAYS.

BEST DIRECTOR:

Terence Clarke for A HARD GOD, HELLO DOLLY! SEA ANCHOR and WHAT IF YOU DIED TOMORROW?

BEST DESIGNER:

Tony Tripp for HELLO DOLLY! KENNEDY'S CHILDREN, and THE GLASS MENAGERIE.

BEST PRODUCTION:
HELLO DOLLY!

BEST PLAY:

A HARD GOD by Peter Kenna

PLAY WE COULD MOST EASILY HAVE DONE WITHOUT:

LEAR by Edward Bond.

BEST VISITING ACTOR:

Robert Kya-Hill in the title role of OTHELLO.

NEW FACES WE HOPE TO SEE AGAIN:

Di Jodrell (Laura in THE GLASS MENAGERIE) Roland Paver (Tom in THE GLASS MENAGERIE) James Hagan (Paddy Cassidy in A HARD GOD) and Mark in KENNEDY'S CHILDREN) Kin Wright (J.B. in J.B.) Sheree Guhl (Desdemona in OTHELLO)

CANBERRA

ROGER PULVERS

BEST DIRECTOR:

Ralph Wilson for SELF ACCUSATION by Peter Handke.

BEST ACTORS:

Gilbert Spottiswood in Samuel Beckett's ACT WITHOUT WORDS. Ann Grey in A STREETCAR NAMED DESIRE by Tennessee Williams.

GREATEST CONTRIBUTION TO THEATRE OVERALL:

Alexander Hay and Carole Long for their excellent and creative administration of this year's Playwright's Conference.

SPECIAL PRIZE FOR THE BEST EMBODIMENT OF THE MOTTO "GENIUS DOES WHAT IT MUST, TALENT WHAT IT CAN":

Bob Ellis.

BEST THEATRICAL EVENT FROM OUTSIDE CANBERRA-

Laurel Frank and THE BOB AND JOE SHOW.

BY FAR THE BEST CHILDREN'S THEATRE:

Carol Woodrow of the Canberra Children's Theatre, especially for WHY CANBERRA?

BEST PLAY SEEN ELSEWHERE IN AUSTRALIA THIS YEAR:

THE CHRISTIAN BROTHER by Ron Blair at the Nimrod in Sydney.

MOST FAR FETCHED TITLE FOR A PLAY WHICH ALSO REPRESENTS AN INHERENT JIBE AT SAN FRANCISCO:

I LEFT MY HEART IN QUEANBEYAN, Golden Jumbo Restaurant, ACT.

BEST THEATRE OF THE ABSURD:

Malcolm Fraser in the P. Lynch production of OH KHEMLANI! at Parliament House. (Mr. D. Anthony made an admirable appearance as a jumbuck.)

BEST PRODUCTIONS SEEN IN EUROPE THIS YEAR:

Jerzy Jarocki for THE MARRIAGE by Witold Gombrowicz, Warsaw; Konrad Swinarski (Polish director of genius who was killed in a plane crash a few months ago) for Mickiewicz's play FOREFATHER'S EVE, Krakow; Roger Bliin for the newest play of Slawomir Mrozek, THE MIGRANTS, Paris.

BEST PRODUCTION SEEN IN ASIA THIS YEAR:

BOON AND PHOON by Inoue Hisahi, Japanese Novelist/playwright (who will be in Australia from March to October 1976) Tokyo.

Editor's note -
Regrettably attempts to obtain a
Critic's Choice from Adelaide were
unsuccessful.

CHOICE 1975

CRITIC'S CHOICE

(Continued)

MELBOURNE

(and sometimes Adelaide)

GARRIE HUTCHINSON



June Collis with Tony Sheldon in the Bondi Pavilion Theatre production of Christopher Hampton's WHEN DID YOU LAST SEE MY MOTHER?

I find it increasingly difficult to sort out categories of best this or best that, or even assigning responsibilities for productions that work well. The range and diversity of "theatre", "theatrical experience", or even "drama" available makes nonsense of direct comparison, except perhaps on a political basis.

How one says that Neil Fitzpatrick in THE DEPARTMENT is better than Brent Crosswell in North Melbourne's Grand Final win, or that the Razzle Dazzle Revue is 'better' than the South Australian Theatre Company's production of AS YOU LIKE IT or the APG's production of Brecht's THE MOTHER, I absolutely can't figure. So what follows is a list of productions that I enjoyed this year. You might say they were the 'mostest'.

WHEN VOYAGING by Robert Couch. Directed by George Ogilvie for the South Australian Theatre Company. The design by Shaun Gurton was amazing, and the performances by Robin Ramsay, Gordon McDougall, Dennis Olsen and Edwin Hodgeman, among others, immaculate.

HOW DOES YOUR GARDEN GROW? by Jim McNeil, directed by Malcolm Robertson for the Melbourne Theatre Company. Fine performances from John Wood, Graeme Blundell and Tony Llewellyn Jones.

YOU WANT IT DON'T YOU BILLY? by Bill Reed, directed by Malcolm Robertson

for the MTC 'alternative' at La Mama. Terrifying acting from Tony Llewellyn Jones, Kerry Dwyer and Hamish Hughes.

THE HILLS FAMILY SHOW by and for the Australian Performing Group. I was especially taken with John Romeril's Melodrama, and by the acts of Tony Taylor, Bill Garner, Max Gillies and Evelyn Krape.

MARY SHELLEY AND THE MONSTER by Tim Robertson, directed by Alan Robertson for the APG, particularly Bruce Spence, Robert Meldrum and Wilfred Last.

KENNEDY'S CHILDREN by Robert Patrick, directed by Hugh Rule for the MTC. The whole cast: Joy Mitchell, Peter Whitford, Julie McGregor, Bryan Brown, Sandra MacGregor.

THE MOTHER by Bertolt Brecht directed by Lindsay Smith for the APG. The actors and 'poor design' by Peter Corrigan.

Best on the popular theatre front, and hit picks for superstardom in 1976: New Circus in Adelaide, Popular Theatre Troupe from Brisbane and the Razzle Dazzle Revue in Melbourne.

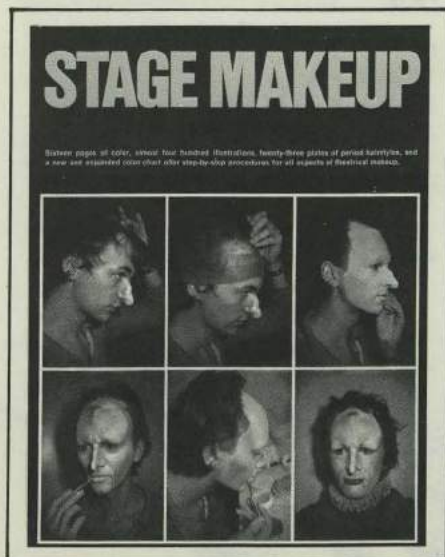
And the Victorian Football League won by North Melbourne.

P.S. It was a good year for the Robertson clan.

books

STAGE MAKEUP

by Richard Corson
Prentice-Hall, New Jersey and Sydney,
1975 Fifth edition,
recommended retail price \$20.35



In his preface to this comprehensive study of the art of stage makeup, Richard Corson states: "It is the purpose of this book to acquaint the student with the basic principles of the art and technique of makeup so that he may use them creatively in the design and execution of makeups which, beyond being technically commendable, will materially assist the actor in the development and projection of his character. The book is intended for both the actor and the makeup artist, professional and non-professional."

Corson meticulously sets out the principles of makeup, its design and application, including such things as character analysis, facial anatomy, light and shade, colour in pigment, equipment needed, new developments and substances, beards, wigs and three dimensional makeup.

The sketches, photographs and colour charts effectively illustrate the text.

There is a very useful historical section on fashions in makeup through the centuries, and period hair styles.

Corson is very aware that most actors, both professional and non professional, are responsible for the application and preparation of their own makeup. Very few theatre companies can afford makeup artists, except occasionally for unusual characters or effects. With this in mind he stresses both the creative and technical aspects of stage makeup. This includes attitudes, equipment and time. The application of makeup should never be purely mechanical - rather it should be a development and extension of the actor's character and the atmosphere of the production.

STAGE MAKEUP is a very detailed and comprehensive book. Corson has treated his subject sequentially - just as the application of makeup must be treated.

A most important book for all those concerned with creating a character on stage or in other visual media.

More books on page 23.

M.L.

Kid Stakes



by **RAY LAWLER**

Ray Lawler, author of the enormously successful Australian play, *THE SUMMER OF THE SEVENTEENTH DOLL*, returned home from Ireland late last year for the premiere of his play *KID STAKES* presented by the Melbourne Theatre Company. The production will be seen in Sydney in March at the new Theatre Royal.

KID STAKES, set in 1937, could really be titled *THE SUMMER OF THE FIRST DOLL*, as its events deal with the first summer Olive and Roo spend together during Roo's lay-off from his cane cutting job in Queensland. We see the beginnings of their relationship which is to end in bitterness and disillusion seventeen years later. We are introduced to Emma, Olive's sharp tongued mother, who prefers not to fully understand the implications of the relationship which develops between her daughter and the generous, but independent Roo. Nancy, Olive's friend, who is only talked about in *THE DOLL*, is an important character in *KID STAKES*. In contrast to Olive, her relationship with Barney is established as being lighthearted and

humorous. We know, from *THE DOLL*, that it is not a permanent one, and she disentangles herself from the situation before she is trapped like Olive.

The first Kewpie doll Roo buys is established as a symbol of security for Olive — which is eventually shattered seventeen years later.

The Melbourne Theatre Company's production of *KID STAKES* brings together four people who worked on the original production of *THE DOLL* in 1955 — director John Sumner; designer Anne Fraser; wardrobe mistress Betty Druitt and playwright Ray Lawler.

Lawler was born in Melbourne in 1921. He worked firstly as an actor in both Melbourne and Brisbane. He began writing plays, some of which were presented by the National Theatre Movement at Eastern Hill in Melbourne. He joined the Union Theatre Repertory Company (now the Melbourne Theatre Company) and during his second season with the company saw the premiere of the play which was to bring him international acclaim. He left Australia 19

years ago to live in England and Ireland. He returned briefly in 1971 for the premiere of his play *THE MAN WHO SHOT THE ALBATROSS* with Leo McKern.

Lawler plans to stay in Australia permanently — with the Melbourne Theatre Company — and he hopes to be "a sort of playwright's advocate, an intermediary to come in at the difficult stage where a play has been taken out of its writer's hands."

The cast for the MTC production includes Monica Maughan, Elspeth Ballantyne, Sandy Gore, Peter Curtin, Bruce Myles and Alan Andrews.

The Sydney season will bring together another organisation involved with *THE DOLL* — the Australian Elizabethan Theatre Trust. The Trust toured *THE DOLL* throughout Australia in 1956, and was associated with the Olivier production in London in 1957. Now, twenty years later, the Trust, in association with the Melbourne Theatre Company, is presenting Ray Lawler's *KID STAKES* — or the Summer of the First Doll — at the Theatre Royal. (March 2 — 27).

LHAMO

TIBETAN FOLK THEATRE

One of the more exotic attractions to visit Australia this year at the invitation of the Adelaide Festival of Arts in association with the Elizabethan Theatre Trust is the LHAMO folk theatre from Tibet.

Rather confusingly, "lhamo" is also the name of the folk opera style of entertainment which forms part of the company's repertoire. It seems that somewhere in the group's initial contact with the western world, the art form was used to describe the company, and the name has persisted.

Strictly speaking, the twenty three performers in the LHAMO company are members of the Tibetan Mime, Dance and Drama Society from Dhamsala in northern India. There, under the active patronage of His Holiness the Dalai Lama, the society is working to preserve and revitalise the traditions of the old Tibet. It is only in the past two years that LHAMO has begun to travel out of its own area and that the west has had an opportunity to see something of a culture which has existed high in the Himalayas for almost 500 years, virtually unseen by outside eyes.

For Australian audiences, LHAMO is presenting two programmes, one of the opera *PEMA WEMBA*, and the other comprising a variety of folk dances.

Traditionally, a Tibetan lhamo is performed in the open, and is only part of a ceremonial occasion which may last for up to a week. The two hour version of *PEMA WEMBA* is tailored to suit western audiences, and even those who have no feel for Asian theatre conventions will recognise its storytelling as both immensely moving and comic. The plot is highly involved, and tells of Pema Wemba, the boy hero who goes through a fantastic series of adventures before being burnt and finally reincarnated as a great Guru.

Realism is neither aimed at or achieved. There is a total absence of scenery or affects, and a minimum of props. Hunters prowl around invisible bushes; princes search in vain for their beloved (while she is most disconcertingly just a few steps away singing in the chorus); and a mighty tempest is discernible only in the fantastic gestures of the performers.

When first experiencing the lhamo, the musical accompaniment is unfamiliar; the dancing uncompromisingly stylised, and the use of time totally unrealistic. Two steps can signify a trip around the world; and a long dance, one step to one's partner. But the intricacy of the plot and the unfamiliarity of the style cannot detract from the universal splendour of the performance. The stage is a

kaleidoscope of sound and colour with the most precious and rare costumes of brocades and shimmering silks, striking masks, and a most unusual assortment of musical instruments.

The ceremonial and regional dances of Tibet derive from much the same body of folk lore as the operas, and being part of one or more of the lhamo forms in many cases, are performed in the same delightfully fresh idiom.

Both forms, in their original and simple way, reveal the true inherent qualities of the Tibetan — his rough individualism concealed beneath an easygoing nature; his deep reverence for, yet quiet amusement at, the outmoded aspects of archaic institutions; and his ability to face pain, sorrow and death and rise above them.

LHAMO - FOLK THEATRE OF TIBET will be presented by the Elizabethan Theatre Trust by arrangement with the Adelaide Festival of Arts and in association with the Festival of Perth and the Canberra Theatre Trust in Perth (Concert Hall, March 2-6), Sydney (Everest Theatre, Seymour Centre March 8-10) Canberra (Canberra Theatre March 11-13) and Adelaide (Festival Theatre March 15-19).

In the musical world, it would be difficult to find two people who differ more than Dame Joan Hammond and Richard Divall, but their diverse gifts, both musical and personal, have combined to make the Victorian Opera Company into one of the most exciting developments on the Australian scene in the last few years.

Dame Joan is a singer of world renown, with a musical education, knowledge and experience equalled by few singers in the world today. She is a highly disciplined artist with absolutely no patience with laziness, sloppy work or the acceptance of second best, either in personal behaviour or in work, and that applies to those who lay drains as much as it does to music. Now in her sixties, retired through ill-health from the operatic stage and concert platform, she is one of the few great singers today who is giving young singers and a young opera company the benefit of her vast musical knowledge and experience. When the Victorian Opera Company was reconstituted in May 1971, the new Chairman, Mr Alfred Ruskin and his fellow directors invited her to join the Board, a momentous decision for the Company. Today she is its Artistic Director.

Richard Divall, on the other hand, was only 26 when at Joan Hammond's suggestion he was appointed as Musical Director of this struggling company which the new Board, with financial help from both State and Federal governments through its Arts Boards, was planning to change from amateur to professional. Unlike most other young conductors, Richard is self-educated, with virtually no academic qualifications. In fact, he came from a non musical family, left school at fourteen and heard his first opera on television at the age of sixteen. To him, this was a revelation, and he sat transfixed, deciding then and there that this was to be his life. "I knew quite certainly that this was what I wanted for the rest of my life. I wanted to be involved in music, most specifically opera." He took singing lessons, joined a suburban opera company, studied scores, listened to music and learned more every day, took on a few conducting jobs, and finally got a job in the Music Department of the A.B.C. He was on his way.

Richard is immensely talented, highly strung, over-emotional and highly temperamental. He is not always as disciplined as he should be, as he would be the first to admit. His experience to date has been

limited to Australia, apart from a few weeks in Europe last year on a French Cultural Scholarship. His enthusiasms are almost volcanic, and when a work comes up for production he is inclined to sweep ahead saying, "I must have forty musicians, at the very least thirty," at which Dame Joan, at her most formidable, looks at him sternly and says "No! Richard, just come down from your high horse. Twenty is the most we can afford and it's enough anyway." Says Richard, "She channels my enthusiasm when it tends to run away with me as it does so often." Richard shares with his Artistic Director a passionate absorption in operatic music and a capacity for hard work. He has a considerable following among young musicians and young opera buffs in particular, and the enthusiasm which he brings to everything he does, infects those who work with him.

Although he has been invited to join the Australian Opera as a resident conductor he has refused, though he did conduct Larry Sitsky's modern work *THE FALL OF THE HOUSE OF USHER* for them. The kind of music and opera he performs for the VOC, however, is more to his taste than grand opera. He loves the Baroque music of Rameau and Monteverdi, the lesser known works of Mozart such as *THE IMPRESARIO* (which was another VOC production), and the stimulation of introducing more intimate and less popular works is meat and drink to him. So both his musical tastes and his loyalties lie within the scope of the VOC.

Whereas Dame Joan has given the Victorian Opera Company a prestige far beyond its present size and development, Richard Divall has created for it a special charisma as a young company full of get-up-and-go. So with Joan Hammond as Artistic Director and a very enthusiastic and hard-working board, headed by Chairman Alfred Ruskin, the new Victorian Opera Company has achieved a great deal in three short years. All this, of course, has only been possible with generous financial help from what is now the Victorian Ministry of the Arts, headed by Dr Eric Westbrook, and also from the Australia Council to a lesser extent.

The VOC gave Richard Divall his big chance. He had just parted company with the Queensland Opera Company, and "although that venture was for me a personal disaster, it was there that I met Joan Hammond. She has been a wonderful guide and friend to me. She's a very, very great lady. I almost starved for six months when I left Queensland and when the offer came from her to come to Melbourne to audition for the job of Musical Director, I almost flew there on my own wings without waiting for a plane." Once the job was his, Richard, by now a reasonably experienced conductor, full of enthusiasm put some of his ideas to the Board, who were prepared, within the finances available, to give him his head.

So the new Victorian Opera Company under the baton of Richard Divall made its debut on November 21st, 1972 - St Cecilia's Day - with an all Handel concert in the Great Hall of the beautiful Melbourne Arts Centre, with Marilyn Richardson and Richard Parker as the leading guest artists. It was a tremendous success, drawing rave notices from all the critics, and has since become an annual event that is a sell-out each year. This was followed in December by a performance, cleverly staged on a raised platform in St Paul's Cathedral, of Berlioz's *THE CHILDHOOD OF CHRIST*. Once again the critics were generous - in fact they have been, with few exceptions, extremely kind in their appreciation of the work of the VOC. The Berlioz also featured Marilyn Richardson and David Parker, as well as Brian Hansford, as soloists.

From those small beginnings have come concert versions of *IDOMENEO*, *THE TROJANS*, *THE SON OF GETRON* (a 12th Century work), and at Moomba, a very funny and cleverly staged season of Poulenc's *THE BREASTS OF THERESE* with William Walton's *FACADE* as a curtain raiser. There has been a successful production of *JULIUS CAESAR* (Handel) Mozart's *LA FINTA GIARDINIERA* and Purcell's masque *KING ARTHUR*. Probably the most successful VOC season was the company's first production of *THE CORONATION OF POPPEA* in February 1974, with Marilyn Richardson absolutely magnificent in the title role and David Parker a splendid Nero. Others in the cast were Loris Synan, Junewyn Jones, Brian Hansford, Keith Neilson and Patricia Whitbread. This opera was given a return season in July this year with a new cast. Those who heard Marilyn Richardson sing the title role in the Australian Opera's superb production of *AIDA* early this year will remember that it was the VOC who gave her a great deal, although by no means all, of her operatic and concert experience. This point serves to underline the role of the regional opera company in the scheme of things. One of its roles is to provide experience for young

THE VICTORIAN OPERA COMPANY



Richard Divall

singers and for those like Marilyn Richardson, today, who for family or other reasons do not want to tour with the Australian Opera, as they would have to do if they joined the company. The regional company can act as a kind of nursery for developing singers, giving them teaching and experience in all the skills associated with opera, as well as singing.

This is particularly true of the Victorian Opera Company, for in all this time, Joan Hammond has given master classes to the singers, and, as Richard Divall says, "To watch her at work is a revelation." Not only does she give master classes to the four permanent members of the Company, but also VOC Ensemble, who are given training in make-up, fencing, dancing, movement and drama.

The company has also done two highly successful schools seasons in Melbourne. The first, PROFESSOR KOBALT AND THE KRIMSON KRUMPET was given in more than 150 performances to more than 3,000 school children. No less successful was this year's children's opera TICKA TOCKA LINGA. These school's seasons are regarded as a vital part of VOC's work. TICKA TOCKA LINGA was also given a tour of country schools.

In November, 1975, the VOC gave a five night season at the National Theatre of Donizetti's opera MARY STUART with June Bronhill singing the title role. Nance Grant, David Parker, Barry Clarke and Janet Dawson were also in the cast and the VOC Ensemble. It was conducted by Richard Divall and directed by ex Old Tote Artistic Director Robin Lovejoy. This, the final opera in the Company's first almost sold-out four opera subscription season, was followed by the annual St Cecilia's Day Concert, which featured Lauris Elms and Nance Grant, with Richard Divall as conductor.

Right after this, Richard took up the overseas study Churchill Scholarship which he was awarded for 1975, and as this will keep him away during December and January, the VOC's holiday season production of Humperdinck's HANSEL AND GRETEL had a Guest Conductor in the person of Omri Hadari. HANSEL AND GRETEL ran from December 5th to December 13th, 11 performances in all, at the Comedy Theatre. Guest artists included Eileen Hannan and Jennifer Bermingham.

Some time during the holiday months, too, the VOC will perform DON PASQUALE again with June Bronhill and also David Parker. In September, the VOC took a production of DON PASQUALE for a two week country tour. This tour was to have had particular importance because the opera was to have been introduced by a Master Class given by Dame Joan, to give audiences an understanding and appreciation of what is involved in the singing of operatic roles and production generally. Two days before the tour began, Dame Joan had a serious fall at her home in Airey's Inlet and had to spend some days in hospital while the tour was forced to go on without her. However, there will be future tours and Dame Joan will be able to give these classes which many of us have seen her do so magnificently on television.

What now? As the Chairman of the VOC explains it, "The aim of the VOC is to explore those areas presently neglected in the operatic field and by so doing, to supplement the Australian Opera's presentation of popular repertoire." In other words, the Company does not intend to try and produce grand opera, which it certainly hasn't the budget for anyway, but rather to concentrate on lesser known, less elaborate works which opera lovers would not otherwise have the chance to see.

At the present time, the backbone of the company is made up of the four very fortunate full time singers who not only have the security of full-time employment but are given intensive training by the company's Artistic Director, Joan Hammond. This is all made possible by a training grant from the Victorian Government through the Ministry of the Arts. It is hoped that in future years, the number of permanent singers will be increased. The real lack unfortunately for the Company and for Richard Divall in particular, is that they have no permanent musicians, and must rely on musicians garnered from various ensembles and orchestras, which is unsatisfactory from many points of view, and also a big financial burden to the company.

Joan Hammond's value to the company and eventually to singers generally, cannot be overestimated. Unlike most Prima Donnas she is not self-orientated but dedicated to passing on to young singers the fruits of her knowledge. She is deeply concerned about young singers today, particularly in Australia, and she sees the VOC as her

particular training ground for them. "I feel," she says, "that young singers are singing too much too soon. I know of no quicker way of ruining the potential of any singer. So many voices are ruined this way, and by the time the singers realise it, if ever they do, it is too late. The damage has been done. It's a tragedy! There is a great scarcity of good singing teachers in Australia. In fact there is a great scarcity of them everywhere in the world. Many people believe that if you don't make the grade as a singer, then you can become a singing teacher, and that is what happens, often with dire consequences to the pupils. Teaching singing is an art in itself and a rare one." To watch Dame Joan's Master Classes is to gain some comprehension of what that art involves.

Although Dame Joan cannot emphasise enough the importance of good teaching and hard work, she believes that a "voice is a God-given talent" that carries with it a great responsibility and "a special obligation to use it with the greatest possible respect and artistry. It must be allowed to develop slowly, and one must care for it by eating well, living well and studying hard" and that is what she is busy impressing on the singers of the VOC.

Long term, the VOC is working towards that day, probably in 1980, when the Melbourne Arts Centre will be ready for occupation. Then it hopes to be renamed the Victorian State Opera Company, and move into a permanent home within the opera theatre of the complex. Meanwhile, in a remarkably short time, the VOC has achieved a great deal, has a solid subscription list and the surety of almost capacity audiences during its admittedly short seasons. Its productions are not elaborate with thousands of dollars spent on sets and costumes, but they provide a challenge to the designers and stage managers to show what can be done with skill and ingenuity on a small budget. The company has a growing reputation as one that can be relied upon for productions that are always interesting and sometimes really exciting, and they work not only with the financial support of the Victorian Ministry for the Arts but with its active and enthusiastic encouragement, too. In the three years since the new VOC gave its first performance on St Cecilia's Day, 1972, it has made its mark on the musical life of Victoria.

- Pamela Ruskin

A scene from the Victorian Opera Company's production of THE IMPRESARIO.



A BRIEF LOOK AT THE EXPANDING PERFORMING ARTS IN SYDNEY'S WESTERN REGION.

Angela Wales

Photographs - Angela Wales

The train to Katoomba (the route travelled daily into Sydney by the famous commuting trains the "Fish" and the "Chips") seems to rattle on out west forever — past Lidcombe, Auburn, Parramatta, Toongabbie, Rooty Hill, Blacktown, Mount Druitt, St. Mary's, Penrith — then a whole line of "mountain stops" — Springwood, Lawson, Wentworth Falls, Blackheath — until the city is finally left behind.

Sydney's western region, bounded by Parramatta and Auburn in the East, and Colo and the Blue Mountains in the West, covers a total area of 2,000 square miles — and houses a population of almost 700,000, a quarter of the population of Sydney. By the year 2000 this figure is expected to have doubled.

Sydney's artistic life, however, would seem to be centred mainly round the inner city area and the more affluent Eastern suburbs, while the Independent Theatre, Marian Street and the Ensemble cater for the North Shore. There is not yet one professional theatre in Sydney's Western region.

While there are many reasons for this — the rapid and ill-planned growth in the area, the region's large size and the consequent communications difficulties, the greedy attitude of real estate developers — the fact remains that the cultural and artistic needs of the community have until now been largely ignored at three levels of government.

Amateur groups have been struggling along in the area for some time. Some, like the Fairfield Players, have been in operation for nearly 50 years; others, like the Henry Lawson Players near Penrith, were formed seven or eight years ago; while yet others, such as the Blacktown Players, are still in their infancy. All suffered from similar problems: lack of finance, lack of suitable venues, lack of technical expertise and limited resources. Worst of all was their isolation, both from the mainstream of the city's cultural life, and from each other.

This was the situation when Arthur Pike, Field Officer for the Community Arts Board of the Australia Council, arrived in the area in May, 1974. One of the first things he did was to encourage the organisation of a seminar involving several of these groups.

At that first seminar, held at Hawkesbury Agricultural College in June 1974, were

THIS HUGE STAGE

members of the Blacktown Musical Society, the Castle Hill Players, Dural Musical Society, the Henry Lawson Theatre Group and the Richmond Players. For most of them, it was the first time they had ever met each other. And the feeling of isolation vanished — for a weekend at least. It was after that, and with the encouragement of Arthur Pike, that Fringe was formed. The original Fringe Theatres Committee was established in order that the amateur theatrical groups in the area could strengthen their positions by contact and exchange of information and resources, and also in order to improve their overall standard by contact with other groups working under the same difficulties. The original committee of 5 members has since expanded to 15; and there are more groups wanting to join as strength grows. Not the least of the benefits which have ensued has been simply a new lease of enthusiasm with the encouragement and support which the groups derive from one another.

Problems were analysed and solutions sought. Lack of technical expertise was seen as a major problem, and it was here that the Q Theatre Group came to the rescue.

The Q Theatre had been presenting their lunch-time shows in the Western region since early in 1973. They began by playing 5 of their productions for a fortnight each in the Bankstown Civic Centre before opening in their regular venue, at the AMP Theatre in the city. This year they spread further afield — playing one week in Bankstown, and one day each in several other centres, varying slightly, but usually including Liverpool, Castle Hill, Parramatta and Mt. Druitt. Discussions were held between Fringe, Arthur Pike and the Q Theatre Group, and money was found from the Australia Council to inaugurate technical classes and workshops to be given by members of the Q Theatre Group for the benefit of those in the Western Region involved in the various aspects of theatrical production.

"The classes are conducted in three main centres," says Tony Ingersent, acting teacher in the Q's workshop programme. "Monday night and Saturday morning in Parramatta, Tuesday night and Saturday afternoon in Mount Druitt, and Wednesday night and Saturday morning in Bankstown. The classes are mainly for adults, but in Mount Druitt we include 14 and 15 year olds, because of the large numbers of young people in the area."

So far they have held general drama classes, and classes in voice, speech, improvisation and movement (conducted by Tony Ingersent) and also classes in script work (conducted by playwright Michael Cove).

This year, Q plan a concentrated 10 week acting course, which will cover 4 different areas in the western region each term — that is Mt. Druitt, Blacktown, Parramatta, Castle Hill, Ryde, Bankstown, Liverpool and 5 other areas yet to be decided. The course will culminate in the production of a scene by each group, which will be assessed and adjudicated (although not on a competitive basis) by the tutors. Thereafter, the most promising members of each group will be invited to attend an advanced course.

"What we hope to do," says Tony Ingersent, "is to establish a professional theatre company in the Western region; and the graduating members of these specialised advanced classes may form the nucleus of such a company. There is plenty of talent in the area, and there is no reason why we can't form the whole company from the western region residents."

In the meantime, the Fringe Theatres Committee itself has got moving. With a grant obtained from the Community Arts Board of the Australia Council, 6 months ago they appointed a professional actor/designer/director, Mr. Arthur Dicks, to assist them in their activities.

"I'm a consultant really," says Mr. Dicks, "I don't go round telling them what to do — they have to come and ask for my help. But it's a seven days a week, twelve hours a day job."

Mr. Dicks visits each group regularly, going to their monthly meetings "mainly to give them encouragement. I may try and guide a decision, if my advice is asked, but I won't make it for them".

"As far as their choice of plays is concerned, most of the groups to date have relied on American musical comedy — MAME, SHOW BOAT, OKLAHOMA, SOUTH PACIFIC, CAMELOT and so on. It would be nice to see them doing more straight drama — and Australian drama at that."

With partly this end in view, and partly to establish a co-operative venture, Mr. Dicks and Fringe organised an Australian one-act play Festival, held over two weekends in September. Three venues were used — Penrith High School, St. Mary's Memorial Hall, and the Marsden Rehabilitation Centre at Parramatta.

Eleven groups took part, and presented a variety of productions, ranging from Penrith writer John Upton's new play *WHO DOES SHE THINK SHE IS?* to excerpts from *THE SUMMER OF THE SEVENTEENTH DOLL* and *REEDY RIVER*.

"The standard varied considerably," says Arthur Dicks. "But that's good because it allows the weaker groups to compare their standards with those of the stronger groups. This is the way the overall standard will improve." A second Australian one-act play Festival is planned for 1976.

Arthur Dicks also holds workshops to help the groups raise their technical standards.

"I have held workshops in about 15 different areas — history of theatre, lighting, design, wardrobe, voice, movement, make-up and so on. The Fringe Committee generally suggests an area about which they would like to know more, then they find the venue and organise the participants. Sometimes I hold a three day long weekend intensive workshop like the one just held with the Camden Theatre Group."

Mr. Dicks sees all productions performed by members of Fringe, and offers constructive criticism and advice. And he is also compiling a list of the resources held by each group — lights, costumes, properties, scripts and so on. "People ring me up all the time. They ask 'Where can we get 10 500 watt lights?' or 'How do we make a stained glass window?' My job is to be there to help in all these areas."

Arthur Dicks doesn't see Fringe as a challenge or alternative to the professional theatre. "The most important thing about Fringe," he says, "is that it fulfils a need for self-awareness, for an improved quality of life, in the community."

And the Fringe members are beautiful people — they really care about one another, and about what they are doing. This commitment is as important as anything else."

The most crushing problem for the Fringe groups, and one that has yet to be solved, is that of venues. Co-operation in solving this problem must come from local government authorities. And the authorities must be made aware of the need to be filled in the community not only in theatrical arts, but also in the arts generally — including music, art, sculpture, film and literature.

With this in mind, Arthur Pike has been instrumental in the establishment of ten



A local Italian folk-dancing group takes the stage at the Blacktown Festival.

local community councils for the arts in Sydney's western region — Windsor/Colo, Blacktown, Hills District, Parramatta, Holroyd, Fairfield, St. Mary's, Lidcombe/Auburn (Liberty Plains) and the Blue Mountains. At St. Mary's, the local council is leasing the old St. Mary's Post Office to the Community Arts Council for a nominal sum for use as a community activities centre. It is very much to be hoped that other local councils will follow suit and co-operate in providing or finding suitable venues for activities in other areas.

By far the most active of these arts councils so far appears to be the Blacktown Community Council for the Arts. In September 1975 they organised a highly successful community arts festival, called "The Festival of the Crafty Bunyip". The Festival included drama and musical performances (the Blacktown Musical Society put on *CAMELOT*, by all accounts an imaginative and entertaining production, and the Blacktown Players produced *MAN ALIVE*), folk groups, jazz concerts, poetry readings and arts and crafts exhibitions. Hundreds of children flocked to the Civic Centre to try their hand at turning a potting wheel, making jewellery or weaving. And in the Westpoint shopping Plaza there was a large exhibition of drawing and painting — all produced by local residents.

"Exposure to as many kinds of alternatives as possible is important," says Arthur Pike.



A young artist of the future tries his hand (and foot) at a folk dance

"The more choices people have, and the more they are exposed to artistic excellence, the more they will be able to achieve themselves. They must have some idea of the kinds of things they can aim for. I would like to see more professional companies like the Q Theatre taking their work to outer city areas."

In a pilot programme to test audience response, the Elizabethan Theatre Trust took a tour of the world famous Coad Canada Puppets to Sydney's Western region last September school holidays. The response was overwhelming. In Mt. Druitt the Coads gave two performances to full houses, although only one performance had been scheduled. Over 57% of the Mt. Druitt population is under 14. "There's just nothing here for the kids," says Nan Moran, a Mt. Druitt mother of ten who organises a school holidays activities group. "Our group received a small grant of a few hundred dollars, and we have used it mainly to hire buses to take the kids on excursions."

This year the Fringe Theatres Committee, under the direction of Arthur Dicks and puppeteer William Pitt, are organising a programme of workshops and other activities for children and young people, designed to widen the horizons of thousands of skateboard riders.

In music, too, things are moving. Arthur Pike is justly proud of the foundation of the Western Sinfonia Orchestra, a group of 44 players who formed around what was previously the Blacktown Municipal Orchestra. This orchestra, under the conductorship of Mr. Bransby Byrne, has received some money from the Australia Council and is now giving regular performances.

The Blue Mountains Youth Orchestra, whose standard of excellence has had its ups and downs over the past few years, has also received a boost in the form of a new conductor, and have just applied for funds to hold a two-week music camp during the summer.

Recently a public meeting was held in order to launch a film-making group, which Arthur Pike says has created enormous interest. "It looks as though it will get off the ground in a big way," he says.

Arthur Pike has now resigned his job as Field Officer for the Australia Council in the Western region. "I've done my bit now. I've been a catalyst, I suppose, and things have begun to get under way. The interest and talent is all there and I hope the new level of awareness at government level continues. Already Blacktown and Penrith have appointed their own community arts officers. Others must follow suit, and politics must stay out. Politics are the greatest danger really."

ADELAIDE FESTIVAL OF ARTS 1976



The 9th biennial Adelaide Festival of Arts, to be held between March 6 and 28 this year, will be the first to fully utilise its 'home' — the \$17 million Festival Centre, widely recognised as one of the world's most successful new performing arts complexes.

During the three weeks of the Festival, the Centre's four auditoria will play host to fourteen separate productions, and audiences will have the opportunity of experiencing at least ten world premiere performances.

These include two new operas, a major piece of commissioned music and two smaller works for string quartet, a ballet by one of America's greatest living choreographers, a new Australian play, a one man show on the life of Lord Byron, the first major season of a play by Tennessee Williams, and a new youth participation play.

The 2,000 seat Festival Theatre will be the venue for the Australian Opera's premiere production of Alban Berg's *WOZZECK*; Lhamo, the National Theatre of Tibet; Merce Cunningham and Dance Company from the U.S.; the Adelaide Symphony Orchestra in two major concerts; controversial American avant-garde composer John Cage; a major public session of Writers' Week and a trio of distinguished classical musicians — Peter Frankl, Gyorgy Pauk and Ralph Kirshbaum.

In the 600 seat Playhouse the South Australian Theatre Company will present two major productions — Shakespeare's *CORIOLANUS* and the premiere season of American playwright Tennessee Williams' new play *KINGDOM OF EARTH*. Mr. Williams will be in attendance at rehearsals as well as contributing to Writers' Week.

In the Space, which seats 380, there will be a season of Black Theatre with three plays by the internationally acclaimed South African writer Athol Fugard — *SIZWE BANZI IS DEAD* and *The ISLAND*, presented with the original London and Broadway cast —



*A scene from THE STY OF THE BLIND PIG
by Philip Hayes Dean — to be presented by the Negro
Ensemble Company from New York*

John Kani and Winston Ntshona, and *BOESMAN AND LENA*, presented by Peter Williams Productions of Sydney.

The Space will also contain a new youth involvement play for lunch time presentation. Entitled *CARLOTTA AND MAXIMILLIAN*, and based on the fall of Mexico, it has been created by Helmut Bakaitis, director of youth activities for the S.A.T.C. and creator of *THE LAY OF SIR ORFEO* presented during the 1975 COME OUT Festival for young people.

The outdoor venue at the Centre, the 800 seat Amphitheatre, will be the setting for human games of scrabble, events by English youth theatre expert Roger Chapman with a company of young Queenslanders and performances by an aboriginal dance group.

Other events and big names at the Festival will be the 85 members of the Siberian Cossacks from the U.S.S.R.; the 50 members of the Radio Symphony Orchestra — Saarbrücken (West Germany) with composer/conductor Hans Werner Henze; the Contemporary Chamber Ensemble presenting a newly-commissioned work by Charles Wuorinen and the Negro Ensemble Company, both from New York.

One of the most unusual programmes at the Festival will be *CELEBRATIONS* in public places — to be masterminded by the New York Celebrations Group's founder-choreographer Marilyn Wood, who visited Adelaide in 1975. The *CELEBRATIONS* will include street theatre, instant dance happenings, nightly sky-launches of inflatable sculptures and sensory participation events for everyone.

The dance element of the Festival will rest almost solely with one of America's great modern groups, Merce Cunningham and Dance Company. This group of sixteen classically trained dancers will perform at two different venues at the Festival. They will give three different performances at the Festival Theatre featuring several of the classic/modern ballets created by Merce Cunningham over the past 20 years, and also the world premiere of a new work.

At the Apollo Stadium the Company will present a programme of informal dance 'events' designed especially for young audiences. Australian music will be featured at the Festival with the premieres of two new pieces by composers Colin Brumby and Nigel Butterley at early evening concerts, and New Opera South Australia will perform a double bill programme of two commissioned short operas by Australian composers.

One, by Larry Sitzky, *FIERY TALES*, is based on stories by Chaucer and Boccaccio, and the other, *THE LAMENTABLE REIGN OF KING CHARLES IV*, by George Dreyfus, is described as 'a royal ballad burlesque'.

The new Australian play, *A TOAST TO MELBA* by Jack Hibberd (author of *DIMBOOLA*, *WHITE WITH WIRE WHEELS*, and *A STRETCH OF THE IMAGINATION*) will be presented by the Melbourne-based Australian Performing Group at Theatre 62. It is based on the life of the great Australian opera singer Dame Nellie Melba, and will star leading Melbourne actress Evelyn Krape.

Sydney playwright Ron Blair (author of *THE CHRISTIAN BROTHER*, *PRESIDENT WILSON IN PARIS* and *FLASH JIM VAUX*) has written a one-man show for the actor John Bell which will premiere at the Arts Theatre. Entitled *MAD, BAD, AND DANGEROUS TO KNOW*, it is inspired by the life and writings of the controversial English poet Lord Byron.

The above are just some of the programmes which promise to make the 1976 Adelaide Festival of Arts the most exciting yet. For further information, booking and Trust Member concession details please contact the Trust Office in your state.

Kolobok Dance Company was originally formed on a semi-professional basis in late 1969; and gave its first public performance in May 1970.

The idea of an Australian folkloric ballet company was first conceived by Eva Segal after a trip overseas. She approached the Ballet Master and Mistress (Anatoli Fedorov and Nelli Samsonova) of Igor Moiseyev's MOISEYEV FOLKLORIC DANCE ENSEMBLE and asked if it would be possible for them to give classes to a number of interested dance students. These classes were so successful that Mrs Segal then approached Madame Marina Berezowsky at the Australian Ballet School about continuing such classes after the Moiseyev Ensemble had left Australia. Madame Berezowsky, who has been associated with many companies in Australia and overseas, agreed. It soon became apparent that the success of these classes was such that it would be possible to form a small performing group.

Therefore, in 1970, Kolobok was born. The name Kolobok comes from a Slav fairytale about a breadroll, or kolobok, that jumped out of a baker's window; after which he rolled around the world picking up crumbs from different lands (as the company does dances) growing larger and larger, and making many friends along the way.

From this time onward the Company did in fact grow larger and larger. It toured Victoria; appeared at Moomba; visited Sydney and Adelaide; appeared on television and mounted its own seasons at Her Majesty's Theatre Melbourne in 1972 and 1973.

Early in 1974 the Company had reached such a high artistic standard that it was awarded a small grant from the Theatre Board of the then Australian Council for the Arts.

This grant was used to employ the Company's first full time employee and administrator, Phillip W. Beckensall, whose job it was to plan the future of the Company. During the remainder of 1974 the

a dancing breadroll!

THE KOLOBOK DANCE COMPANY



Company saw unprecedented growth and its number of performances increased fourfold. The company was so busy that there was no time to mount a 1974 season at Her Majesty's, which by this time had become a tradition, with many supporters.

Towards the end of 1974 approaches were made to the Australian and Victorian governments for funding to allow the formation of a fully professional company during 1975, and on April 28, 1975, Kolobok Dance Company became Australia's first theatrical folkloric ballet ensemble.

The 1975 Company employed ten dancers, most of who were former members of the original company and graduates of the Australian Ballet School. One of the male principals of the Company is a former soloist with the SLANSK POLISH DANCE COMPANY which toured Australia in 1974.

For the 1975 repertoire the Artistic Director, Marina Berezowsky, created a programme based on the traditional dance steps of Russia, the Ukraine, Moldavia, Armenia, Byelorussia, the Carpathian mountains and Uzbekistan. These

dances express the heritage and character of the people from many countries who today enrich our culture. The Company has been highly praised for its spectacular acrobatics, energy, and beauty of technique and expression in these dances. For this programme the Company tours more than 100 brilliantly colourful costumes which are authentic reproductions of the originals, and two tonnes of lighting equipment and scenery.

During 1975 the Company travelled more than 20,000 miles; gave nearly 200 performances for both schools and adult audiences; and performed for some 70,000 people ... all in just five and a half months!

Plans for 1976 include tours of Victoria, South Australia, Western Australia, Queensland and New South Wales, thus making the Kolobok Dance Company one of the most travelled regional companies in the country.

The repertoire for 1976 includes works based on Chinese, Mexican and Australian themes. The Australian work will be performed to music specially arranged and performed for the Company by the BUSHWACKERS AND BULLOCKY'S BAND of the recent television series CASH AND CO. The Mexican work will be created for the Company by Senor Guillermo Keys Arenas, formerly of the Ballet Folklorico De Mexico.

The Company operates from its own premises - Kolobok Dance Centre in Melbourne - which is funded by the Victorian Government. The Centre also runs its own school of folkloric dance as well as a folk dance education programme for children after school hours. **Phillip W. Beckensall.**

James Murdoch describes the newly established Australian Music Centre with justifiable pride and enthusiasm. You get the feeling he's succeeded in making a dream become a reality by sheer determination and insatiable energy — no magic wands — just hard work, which will benefit the whole music world in Australia — including composers, performers and the audience.

The Centre, established in 1974 as an initiative of the Australia Council Music Board, aims "generally to promote and assist in the development of music in Australia and in particular Australian composers and musicians."

In this article James Murdoch talks of the function and plans of the Centre which promises to be the most important focus for music in Australia.

"The Centre is the result of a lot of people working towards it. The Music Information Centre syndrome began operating with Andre Juries in Amsterdam in about 1958. It became absorbed into UNESCO and the International Music Council. One of its working parties is the International Association of Music Libraries — under whose umbrella the Music Information Centres shelter. There are 21 Music Information Centres around the world and in October 1975 the Australian Centre was formally accepted by the International Music Council at their meeting in Montreal. Now we can formally communicate and exchange information — already I have a big collection of material from Yugoslavia, Sweden, USA, Israel, Switzerland and Holland. The centres vary in each country — some are little more than a kind of window dressing tokenism which we definitely don't want the Australian centre to be. Probably we're as well set up as any of them — the best is Canada which has been operating for about 15 years. Given the lack of such a centre in the past, the enormous distance in this country and the general fragmentation, we've got a lot to do once it's set up. When we're established in Sydney we will be going into satellite centres in the other states. The first will be Adelaide, then Melbourne and so on. Each of these satellite centres will look after a particular area so we don't have to do everything here. For example — Adelaide has a particular interest in choral music and contemporary opera. As there's a first rate person in Adelaide with knowledge of this area it's a logical thing for Adelaide to be looking after. Information will be fed to the Central Office — from where it can be made available nationally and internationally.

Discussions about the Centre took place as early as 1969 with the old Commonwealth Assistance to Australian Composers organisation — there were meetings upon meetings and general agreement that "something must be done." Then two years later I was invited to come back to Australia as Music Consultant to the

Australia Council. In my first report to the Board in 1972 one of my first proposals was that we desperately needed a music centre — for a while it was like a ping-pong match at Music Board meetings — we were all a little insane at the end of it. I think the first approval happened on May 14 — the day before the last election — when Mr. Whitlam signed the life of the Music Centre.

It started with a small grant to get it going and to formalise plans. Our second grant last year put the green lights on for everything to go ahead. This year's grant will be substantially less than what we asked for, but then everyone is suffering. We'll survive, but it means we really won't be able to do all the things we've been set up to do — so we now have to turn around and find other money. This applies to every company — we're all placed in the same position. One great advantage for us is our eligibility for tax deductible donations through the A.E.T.T. We have so far received a grant from the Australian Performing Rights Association which I hope will be the first of many. We are at present approaching both the recording and publishing companies and the available foundations — in fact those who have a definite vested interest in the success of the Centre. Undoubtedly we are going to stimulate not only the profession but also the industry — and this is where we come to the basics of attracting money to help our projects.

The Music Centre was incorporated as a non-profit company limited by guarantee in August 1974 — from there we were able to act as an entity and bring the whole thing together.

I scoured the city for suitable premises — from Surry Hills to Crows Nest — knowing that with the financial problem we needed to find cheap accommodation in these areas, but they were in such obscure places — and I thought always that the Centre should be in the Rocks area because of its central position — it's ten minutes walk to both the Opera House and the Conservatorium of Music and it's got ferries, trains and buses at the door. It's an acknowledged area for the arts in Sydney — the whole place is a hive of activity. By having the centre here we're going to save ourselves thousands of dollars in promotion — in getting people to know where we are and what we offer. Also, it has the most superb view of the harbour. I always make Frank Barnes furious by saying "I have a much better view of the harbour — I can see you — you're sitting in the middle of it and you can't see that beautiful thing."

I might add the Sydney Cove Re-Development Authority has been marvellous with the conditions of our lease here and obviously our presence will add to the activities in the area, so it's a valuable relationship!

Our first major initiative has been a very

aust mu ce H

comprehensive survey. We've sent them details (they're a little forbidden information) and by being able to publish a comprehensive Australian composition never known how many pieces, operas, music but in a few months where the material is. is, then our next major performers — to find out they are, what they repertoire is and their

Then you can marry to people who are going

Our third step, and the conjunction with the Council, is a detailed organisations around ABC and Musica Viva involved in musical activity a circuit of activity — have the works being in situations where they

Gone are the days, I think weeks and weeks and preparing a concert which once. Any concert should be performed 20 or 50 or becomes financially viable



Australian Music Centre d.

Australian composers.
ed forms (perhaps
but we need the
y 1976 I hope to be
ensive catalogue of
n categories. We've
tring quartets, piano
etre works we have,
I know what and
e we know where it
urvey is on Australian
who they are, where
clone, what their
cial areas of interest.

musical works with the
perform them.

hope to be doing in
ust and the Arts
urvey of music
ralia — not only the
t all the societies
y so then we can have
d a circle where we
ormed by people in
d to be performed.

, where we can spend
n enormous effort
is performed only
d travel and be
any times. Then it
e for musicians to

spend the time and effort in learning difficult contemporary music.

The step from there is into recording the works with the groups who perform them best. Once a body of material starts to be performed, the cream rises to the top and then the publishing world moves in and says those are the works which are living — there's money in their publication!

I don't believe in publishing or recording music from a body like this — I think it's the kiss of death, and it's been proved to be so in other countries. Creative work has got to survive in the open market — we will do everything we can to persuade, lobby, coerce (if necessary) with the help of bodies like the Music Board to have these works published in the open market. I think if you make a ghetto like activity of publishing or recording you immediately invalidate a large part of what the Centre should be — an impartial advisory service. Apart from which, companies like EMI, Festival and RCA have all the expertise behind them — promotion, the whole machinery and a distribution technique with overseas affiliations. It would be an enormous waste of time and money for the centre to attempt such a thing — I don't think it should do so for a moment.

We will be publishing brochures on composers and performers and our catalogues of Australian composition which will be updated constantly. We're also publishing a handbook on musical organisations in Australia and of course a detailed brochure on the Centre and its services.

We've just formed a Members of the Music Centre group which I hope will have a wide membership. There'll be a joining fee — but we'll offer many interesting services to those with commitment to the aims of the Centre — opportunities to meet with interesting creative people coming here, special record, book and audio equipment prices, concessions to concerts and special events — such as celebrations for the publishing and launching of new music and records, lecture series and films. The key to all our projects is public access. We feel people will be attracted to the Centre — there won't be bureaucratic hassles or forbidding systems!

I see my role of national director as that of a co-ordinator and catalyst. I eventually want my own building for the Centre — not just a floor as we have now. I visualise it as a place where most of the music organisations could be centralised — e.g. the Music Board, the Trust, the Arts Council, Musica Viva, representatives from recording companies and publishing houses, show rooms for equipment etc., with its own auditorium for performances, facilities for film, a restaurant, a car park, motel accommodation for visiting artists and so on.

I see the Centre stimulating activity not only for the avant garde and serious composer, but also

for jazz, rock, light music, song writing etc. First priority is of course to all things Australian. We desperately need entertaining works that can be presented by many groups who at present stick to very limited repertoires. Hopefully we can stimulate our composers to write for these groups.

It is essential for Australia to produce within the next few years some crack performing groups — as far as serious and contemporary music is concerned, it's living in a vacuum without that arm. Many people may feel Australian music has died away — not at all — everyone is busy composing but the works aren't being performed. The ABC hasn't faced its responsibilities in this area and the Ballet and Opera companies have very clear limitations on what they can do for contemporary music because of their enormous dependence on the box office.

We've got a big educational programme ahead to establish contemporary music in Australia. I feel we must place Australian music in the general context of contemporary music in the international scene — otherwise we're doing it a great dis-service.

To build up our collection and library material, we hope, as the Centre becomes known, to attract people to bring material to us. Obviously we won't be able to keep everything — there's a great danger of becoming a magpie. We'll keep what we need for our purposes and pass the rest onto other organisations like the national or state libraries. I'm not really interested in originals — we can't become an archive and I think the original manuscript should always remain the property of the composer or the national archives in Canberra.

The most important thing is that we know where everything is — given our limited financial resources, knowing where things are is half the battle!

I see always the Centre as doing those things which aren't being done elsewhere — if we can continually initiate and develop new projects we will stay fresh and provide stimulus.

Already the Centre is a point of reference for other organisations wanting a similar kind of advisory informational service. Now, instead of an abstract proposal on paper, here is something tangible, functioning, achieving its aims, and creating all kinds of sparks in different directions. We've only been in existence a few months, not even formally open yet, but we're operating and dealing with hundreds of enquiries a week.

We already have a large record collection, many Australian scores and tapes of new works. And importantly, although funded by Government sources, we are independent and offer a depomped, relaxed atmosphere to all those interested in the Centre and its activities!"

puppetry news

THE "TINTOOKIES" OFF TO ASIA

The Marionette Theatre of Australia will undertake its third Asian tour for the Department of Foreign Affairs from January 16 to May 6, 1976.

Countries to be visited by the Company include Sri Lanka, India, Pakistan, Afghanistan, Bangladesh, Burma and Thailand.

The 11 member company, headed by Head Puppeteer Graeme Mathieson, will include guest artist Phillip Edmiston, puppeteers Virginia Mort, Victoria Clutterbuck, Roger Goss, Alan Highfield, John Lewis, Martin Willoughby-Thomas and Peter McGill, Stage Director Laurie Eades and Company Manager Ted Lakiss.

The Company will perform in all capital cities in the countries to be visited and also in some country areas. It is hoped that the tour will be very successful, and that it will attract many heads of state as well as thousands of the local population. The attendance figures should prove interesting at the end of the tour — for example, the theatre at which the Company will be playing in New Delhi seats 8,500!

After the Asian tour, the Company will return to Australia when it is proposed that they will tour New Zealand for 4 weeks, followed by a season in Brisbane.

THE WACKY WORLD OF WORDS

In September a second production was mounted by the Marionette Theatre of Australia — THE WACKY WORLD OF WORDS, written by Roger Goss. Roger has been associated with the Company for a number of years, and was responsible for the costumes for the current Tintookie production. At present he holds the position of Production Manager with the Company.

The production has been directed by Graeme Mathieson, Continuity Director of the Company, and the four

members of the company include puppeteers Joy Economos, Norman Kirkpatrick and Daniel Weinstein, and Stage Manager James Langman.

The production makes use of rod, string and glove puppets, and also uses live voices — unlike previous productions, where taped voices and music have been used. The performance lasts for 45 minutes.

THE WACKY WORLD OF WORDS is about a little boy and his friend the dictionary, who travel through the world of words, and through strange lands, such as the land of music. On their travels they meet such characters as "Metronome", "Treble" and "Bass", and as well as other characters such as "Dragon". In all they meet about 20 characters who illustrate the uses of different words.

In conjunction with the Trust Exhibition at David Jones in December, the production was staged on David Jones' 7th Floor, with guests appearances by Miss Marilyn Mayo of the Super Flying Fun Show.

On January 12 the Company will open a two week season at the Parade Theatre, Kensington. The production will then tour Sydney Metropolitan Schools with the Arts Council of NSW.

PUPPET FORUM

On the 11th August 1975 an open day discussion was held in the Marionette Theatre Offices with the Marionette Management Committee and Staff.

Mr. Graeme Mathieson returned from the "Tintookie" tour to represent the views of the puppeteers, and representatives from the Australia Council and the Department of Sport and Recreation of the New South Wales Government were asked to attend.

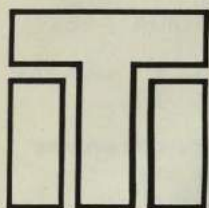
The meeting was convened to discuss future policy and the planning of expanding activities of the company, and proved to be a great help to the Management Committee and Staff.

As puppetry in Australia is undergoing many exciting changes, the needs of young audiences are more and more influencing the whole structure and policy of the Marionette Theatre.



Above — Those who attended the MTA Puppet Forum in August. (From left to right — Michael Fitzgerald, Penny Everingham, Richard Gyot, Richard Bradshaw, Peter Hall, Sir Charles Moses, Jeffry Joynton-Smith, Terry Divola, Donald Grace, Graeme Mathieson, Pamela Fox and Roger Goss).

Left — Joy Economos and Norman Kirkpatrick during rehearsals of THE WACKY WORLD OF WORDS.



AUSTRALIAN CENTRE - INTERNATIONAL THEATRE INSTITUTE

I.T.I. BUSINESS

INTERNATIONAL CONFERENCES

-Our Greek Centre has confirmed that an international conference will take place in Athens and Epidaurus from July 4 to 11, 1976.

-The French Centre has confirmed as well that it will organize a Colloquim-Festival on the theatre in the Third World, from April 1 to 10, 1976.

-To this initiative on the part of the French will be added that of the Centre of Democratic Germany: a seminar, also on the theatre of the Third World, taking place soon after the French Colloquim-Festival.

-The Venezuelan Centre also predicts a Conference-Festival on the theatre of the Third World which will take place at Caracas next spring.

-The American and Finnish Centres have proposed to organize in their countries some work sessions for the International Section of the Dance. [Spring and Autumn, 1976]

-Finally, as planned, the second World Season of the Theatre of the Nations will take place in Belgrade in September 1976 under the direction of Mira Trailovic and Jovan Cirilov with the support of the Yugoslavian Centre and the National Commission for Unesco.

Among the proposals which are yet to be confirmed are the following:

-Soviet Centre: a symposium on "the heritage of Stanislavsky".

-Yugoslavian Centre: "the training of the students of the theatrical schools."

-Bulgarian Centre: collaboration between the authors and the composers. [May 1976]

-French Centre [Festival of Avignon]: Meeting among composers, directors and interpreters. [July 1976].

As for the recent past, we would like to mention that the Musical Theatre Workshop [singers, dancers, actors] which was produced by our Austrian Centre at Ossiach during the month of August, was a great success.

This information was sent to us by the Secretary General in Paris.

PROFESSOR WALTER FELSENSTEIN

It is with deep regret we have received the news of the death of Professor Felsenstein, President of the Centre German Republic of the International Theatre Institute and Co-President of the Musical Theatre Committee.

"With him G.D.R. Centre of the I.T.I. lost an unique representative, the Musical Theatre Committee, which has been founded together with him, lost its Co-President and the whole world of theatre one of the most outstanding producers and directors of our time. Walter Kohls."

ADDITIONAL I.T.I. BUSINESS

THE ISRAELI CENTRE A NEW PRESIDENT

The Israeli Centre has informed us of the retirement of Mr. Jesaja Weinberg from the Presidency of this Centre, and of the election to the post of Mr. Hanoch Bartov, a prominent writer and publicist and author of numerous novels and plays.

Institut International du Theatre - FILMS ON THEATRE

Le Secrétaire General has written:

Dear Mr. President,

You are not unaware of the importance of the films devoted to the Theatre, this importance being equally as important for the protection of the masterpieces of the repertoire as for the research and the experiments.

By theatre films, we mean films which reproduce theatrical presentations - monographs, theatre films, companies, school-documentary films dealing with the theatre in the most diverse ways, architecture, scenography, machinery, etc....biographies of theatre people etc....

An excellent catalogue, drawn up under the direction of Andre Veinstein covers the years from 1950 to 1962 (with a few films from earlier years), but we are constantly being questioned on more recent films, and find we are unable to give satisfactory answers.

Perhaps there exists in your country an organization which collects such films, which are few. If such an organization doesn't exist could you nevertheless obtain the information that we need?

You will find enclosed a questionnaire; all the responses will be published in our review.

We thank you in advance.

Sincerely yours, Jean Darcante.

Information can be sent either directly to the Paris Centre of the I.T.I.

UNESCO

1, Rue Miollis, 75732

Paris cedex 15

or to the Sydney Office.

I.T.I. CARDS

since September the following people have received cards:

Irene Mitchell	Director	Melbourne
Amy McGrath	Author/	
	Theatre Manager	Sydney
Peter Richards	Theatre Manager	Sydney
Victor Emeljanow	Director	Sydney
Colin Griffith	Dancer/Teacher/	
	Choreographer	Perth
Don Reid	Actor/Director	Sydney
Wayne Maddern	Theatre Manager	South Australia
Ted Craig	Director	Sydney

COMPETITION FOR EXPERIMENTAL MUSICAL THEATRE

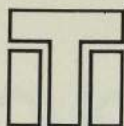
The Music Society for Brunswick and the Brunswick State Theatre have announced a competition for a chamber music piece and a play for the Experimental Musical Theatre. The stage cast is open to choice, however, it should not be more than five singers, five musicians, a chamber chorus and a chamber ballet. The prizes amount to: 5.000.-DM for the first prize; 3.000.-DM for the second prize and 2.000.-DM for the third prize. September 30, 1976 is the latest date for mailing contributions. **Composers of all nationalities are permitted to participate.**

For detailed information write to:

Staatstheater

Musikdramaturgie

D-3300 Braunschweig, Postfach 5129



MEMENTO INTERNATIONAL DES FESTIVALS

The I.T.I. have received a copy of dates and contacts for international festivals and as this is a very limited edition we propose to extract for the newsletter a three monthly coverage of the festivals.
Dates of festivals not mentioned here may be available in the Sydney office of the I.T.I.

GERMAN DEMOCRATIC REPUBLIC, ALLEMAGNE <i>MUSIKBIENNALE BERLIN, Berlin</i>	<i>M, MC, CH.</i>	<i>Feb</i>	<i>Leipzigstrasse 26. 108 Berlin</i>
AUSTRALIA <i>Adelaide Festival of Arts, Adelaide</i>	<i>M, TH, EX.</i>	<i>March</i>	<i>33 Pirie Street, Adelaide. 5000</i>
BRAZIL <i>Festival De Musica de Curitiba, Curitiba</i>	<i>M</i>	<i>Jan</i>	<i>Secretaria de Educacao e Cultura, Caixa Postal 317, Curitiba</i>
CHILE <i>Festival de Musica Chilena, Santiago</i>	<i>M, O, D.</i>	<i>Feb/Mar</i>	<i>Instituto de extension musical. Castilla 14050</i>
COLOMBIA <i>FESTIVAL Internacional de Opera, Medellin</i>	<i>O.</i>	<i>Feb</i>	<i>Ciudad de Medellin. Apartado Areo 0665, Manizales</i>
UNITED STATES OF AMERICA <i>Birmingham Festival of Arts, Birmingham</i>	<i>M, MC, O, D, TH.</i>	<i>Feb/ Mar</i>	<i>1914 Sixth Ave. s. (205) Birmingham. (Alabama) 35203</i>
HONG-KONG <i>HONG-KONG ARTS FESTIVAL. Hong-Kong</i>	<i>M, TH, D, EX.</i>	<i>Feb/ March</i>	<i>Festival Box Office, City Hall, Low Black, P.O. Box 2597 Hong-Kong</i>
NIGERIA <i>2nd Festival Mondial des Arts, Negro-Africains, Lagos</i>	<i>M, TH, EX. R. DT. MT.</i>	<i>date a preciser</i>	<i>13 Hawksworth Rd. 12568 Ikoyi, Lagos. 20716. Lagos.</i>
POLAND <i>Rencontres International Varsoviennes, Varsovie</i>	<i>TH</i>	<i>Dec</i>	<i>Office de Tourism, Palais de la Culture et de la Science, Varsovie.</i>
SWEDEN <i>STOCKHOLM SPRING FESTIVAL, STOCKHOLM</i>	<i>O, D, M</i>	<i>MAR</i>	<i>Konserthuset Hotoorget 8, S. 11157/Stockholm.</i>
INDIA <i>Fine Arts Society Music Festival, Madras</i>	<i>M, DT, EX</i>	<i>Dec</i>	<i>The Secretary, Indian Fine Arts Society, 3 Stringers Street, Madras.</i>
<i>MUSIC Academy Festival, Madras</i>	<i>M, R.</i>	<i>Dec</i>	<i>Festival Secretary, the Music Academy, 115-E Monbray's Road, Madras. 600014</i>
<i>Kalakshetra Arts Festival, Madras</i>	<i>DT</i>	<i>AYR</i>	<i>The Honey Secretary, Kalakshetra, Tiruvanniyur Madras 600041</i>



Index of abbreviations

AYR All year round
M Classical music, chamber music, symphonic
music, recitals and orchestral concerts
MC Contemporary music
MT Traditional music
O Opera, music theatre, operetta
CH Singing, choral singing
MA Ancient music
D Dance, choreography, ballet
DC Contemporary dance
DT Traditional dance

TH Classical or contemporary theatre
THR Experimental theatre
P Poetry
C Cinema
EX Exhibitions, Plastic Arts
R Lectures, Meetings, courses, workshops
JZ Jazz
PP Pop music
Further subdivisions are given in brackets
(Musart, organ, etc.)

*2 Biannual
*3 Triannual
*4 Quadriannual
* Exceptional (at irregular intervals)
* Itinerant
* Participation of youth, or events for children
(children's theatre, puppets, etc.)

Our thanks to: International Festival Memento,
1975 edition, compiled by the
IFCIB with the help of Unesco
IFCIB
5 rue Bellart, 75015 Paris

AUSTRALIAN THEATRE LANDSCAPE No. 14 WORLD PREMIERES AND AUSTRALIAN PLAYS

September	3	Union Hall	Adelaide	THE REMOVALISTS	David Williamson
	5	Orange Doors	Sydney	THE DREAMERS	Willy Young
					music David Aherne
	9	The Space	Adelaide	GOODBYE, TED	Jack Hibberd & John Timlin
	11	Villanova Players	Queensland	BLACKSMITH BILLY	Barbara Stellmach
	12	La Boite	Queensland	THE FLOATING WORLD	John Romeril
	12	The Stables	Sydney	DOWN UNDER	Anne Brooksbank & Bob Ellis
	13	Independent	Sydney	PIRATES IN THE BARN	Eleanor Whitcombe
	13	Twelfth Night	Queensland	HOW DOES YOUR GARDEN GROW	Jim McNeil
	15	Ensemble	Sydney	SONNY	Ian McGrath
October	24	S.G.I.O.	Queensland	THE ONE DAY OF THE YEAR	Alan Seymour
	25	Independent	Sydney	THE TOUCH OF SILK	Betty Rowland
	26	Sheridan	Adelaide	THE LEGEND OF KING O'MALLEY	Michael Boddy & Bob Ellis
	2	La Boite	Queensland	IF IT'S NOT ON THE MENU JUST ASK FOR IT	Group devised
	3	Greenroom	Canberra	DOWN UNDER	Anne Brooksbank & Bob Ellis
	14	Twelfth Night	Queensland	YOU'VE COME A LONG WAY, BABY	J. Muir-Smith & Ken Lord
	15	S.A.T.C.	Adelaide	WHEN VOYAGING	Robert Cooch
	17	Parade	Sydney	THE DEPARTMENT	David Williamson
	21	The Stables	Sydney	LES	Rob George
	30	Playhouse	Perth	WHAT IF YOU DIED TOMORROW?	D. Williamson
November	12	Theatre 3	Canberra	THE JAMES DOSSIER	Bob Ellis - mus. Patrick Flynn
	14	The Stables	Sydney	WENTWORTHVILLE	Kevin McGrath
	19	Bondi Pavilion	Sydney	HAMLET ON ICE	Ron Blair & Michael Boddy
December	2	M.T.C.	Melbourne	KID STAKES	Ray Lawler

HOME NEWS

WALTER HAUPT IN AUSTRALIA

Walter Haupt, percussionist, composer, and initiator of the now 5 year old experimental stage at the Bavarian State Opera, is spending three months in Australia at the invitation of both the government and Melbourne University in order to report on his Munich experiments and to work with individual groups in various places. He is making use of tape and films to provide information about his productions, which include "The Doll", "Symptoms", "Sensus" and others. Mr. Haupt intends to work on a number of new pieces at Melbourne University.

MELBOURNE PLANS \$20 million dollar Stadium for late 1970's

The Victorian State Government and the Royal Agricultural Society in Melbourne have called for proposals for a multi-million dollar Melbourne Entertainment Centre to be built at the Showground, where the annual agricultural show is held in Melbourne.

The cost of the stadium, holding up to 12,000 people, is expected to be \$15-20,000,000. Final plans are likely to be approved by the end of this year and a start made on the project in early 1978. It will complement the 2,500 seater concert hall to be built as part of the Victorian Arts Centre. [Variety]

SYDNEY DUE TO GET 10,000 SEAT ARENA VIA STATE SUBSIDY

A 10,000 seat arena promised for Sydney by New South Wales Minister for Culture, Sport and Recreation could end a long-felt need. State Government hopes to buy land near Central railway station which it will offer on long lease to any company prepared to finance the venture. New South Wales is impressed by the 10,000 seat centre built in Perth by the Edgley organization.

INTERNATIONAL NEWS

SYMPOSIUM.... The Yugoslav Federation of Theatre Critics and Theatre People with the assistance of Sterijino Pozorje, the annual Novi Sad Festival of Original Yugoslav Drama, is organizing an international symposium of THEATRE CRITICS during the second half of April, 1976. The theme of the Symposium will be 'THE THEATRE AND ITS AUDIENCE'.

"....If you wish to participate in the Symposium, would you be so kind as to inform us of your address, short biography, bibliography and of the theme you wish to study..."

Address: Sterijino Pozorje,
Novi Sad,
Zmaj Jovina 22/1
JUGOSLAVIA.

THEATRE LE TROGLODYTE

Animation Henri Gilabert, 74 Rue Mouffetard, Paris. 75005.

"Dear Mrs, dear Sir,

The theatre "LE TROGLODYTE", created in early 1973 and animated by Henry Gilabert, is actually preparing a number of tours in foreign countries. We have actually three collective creations on, in alternance. It is these plays that we would like to present in your country. All three of them are international: the part left to the words is very small or inexistant, but highly counterbalanced by a precise gestual expression, a musical and sonorous basis and a use of masks (in two of our plays) which make the situations, the "stories" shown easily felt for everyone, the language being no more barrier.We can, if you wish, send you a documentation on our company, the presentation texts of our plays, some critics of our English-speaking spectators photocopied from our "Gold Book"....for the TROGLODYTE's team, Luc Gentil."

MR. GENTIL WOULD WELCOME LETTERS AND INFORMATION.

MISCELLANEOUS NEWS

SLEUTH CLOSES

'Sleuth', the Anthony Shaffer suspense drama, closed on October 25th at the Fortune Theatre in London, ending a run of more than five years. It would have played a total of 2,358 performances at three West End Theatres.

SARAH

Glenda Jackson will play the lead in this film about Sarah Bernhardt with Dan Massey as her leading man. It will be a Readers Digest production to be filmed at Pinewood Studios under the producer Helen Strauss.

COMMENT

The theatre is not an occupation. It is a vocation, an adventure, a game. A tedious and an exasperating game which demands close application and perseverance, which demands that one buttress one's faith in oneself and one's pride toward oneself [and not in oneself or toward the immediate surroundings;] it demands an ability to sustain a psychic equilibrium and uninterrupted creative activity, continuous self-education and decency as well as a will to fight ... A very hard game to play, open only to adults who should possess the innocence, faith and trust of a child.

[part of an article 'Une vocation, une aventure, un jeu.' by Kazimierz Dejmak.]

TYPE CASTING

The emotionalism of the Actors Equity membership meeting Monday afternoon [25] at the Majestic Theatre N.Y. was typical of such union gatherings on controversial issues.

As one veteran observer commented, "Actors always panic when their insecurity is threatened."

[Variety]

ADDITIONS TO OUR LIBRARY

ITALIAN THEATRE YEARBOOK

vol. 19 1973-74 theatrical season.

[sent to us by courtesy of SOCIETA' ITALIANA DEGLI AUTORI ED EDITORI (S.I.A.E.)]

This yearbook is published by S.I.A.E. and distributed in Italy and abroad in order to make the Italian theatre better known throughout the world. The book contains a selection of the new plays given during the 1973-74 season, a list of the works of Italian playwrights who are members of the S.I.A.E., and other useful information about the Italian Theatre.

THEATRE FOR BOYS AND GIRLS - JAPAN

These two small books are printed in Japanese with some quite wonderfully alive photographs of performances for children in Japan. The organization which sent us the books is anxious to have information regarding puppet and childrens theatre in Australia, for inclusion in some pamphlets to be published about childrens theatre. Posters and programs and photographs of performances .. with titles and dates .. are also sought.

The address:
The President
Theatre for Boys and Girls, Centre,
3-11-3, Hamada-Yama,
Suginami-Ku, Tokyo, JAPAN.

THE KOREAN THEATRE - I.T.I.

A handsome book presented by the Korean I.T.I. Centre, with many photographs showing Korean Theatre, not only in its presentation of traditional works but also western plays. The book indicates the scope and versatility of the Korean Theatre.

There are scenes from 'A Streetcar named Desire', 'Waiting for Godot', 'King Lear' and the 'Fantastics'. There are articles on the problems and challenges facing the Korean theatre, and the trends now apparent in their culture.

PLAY BULLETIN: APRIL/JUNE 1975

from DRAMA LIBRARY.

A collection of major critical evaluation of the plays presented in London during this period. It makes fascinating reading and gives a very clear picture of the state of the theatre in London at present.

MEMENTO INTERNATIONAL DES FESTIVALS

This first edition features most of the major festivals of music and theatre, jazz and the traditional arts throughout the world. MEMENTO lists only those festivals whose fame extends beyond their countries of origin, "which does not imply that those which are not listed are not of good quality".

NATIONAL ENDOWMENT FOR THE ARTS GUIDE TO PROGRAMS

A finely printed and clearly presented volume containing full information about the availability of grants and the means of application, and the areas funded. The book also contains a history of the 9 year old American independent agency of the Federal Government in America which makes grants to organizations and to individuals concerned with the arts throughout the U.S.A.

Also included is an Annual Report for 1974 and a projection of Budget information for the fiscal year 1976.

THE THEATRE IN POLAND A SPECIAL ISSUE

This issue is full of fascinating and timely articles on the theatre. Articles dealing with new sensitivity and perceptions, an article on "how one could live" by Jerzy Grotowski, one on how the audience must be aroused, the mystery of the unexplained and the actor-orientated theatre. It is written in Polish and English, and is a most thought provoking issue.

DEVELOPMENT AND STRUCTURE OF THE THEATRE IN THE FEDERAL REPUBLIC OF GERMANY

Werner Schulze-Reimpell.

This small book is published by the Deutscher Bühnenverein in collaboration with Inter Nations, Bon-Bad Godesberg, and provides an interesting brief history of the "initially bewildering multiplicity" of the theatrical system in the Federal Republic of Germany.

16th CONGRESS, WEST BERLIN A REPORT

This is a report sent to us by the International Theatre Institute in Paris and is a full and complete record of the 16th World Congress in East Berlin, 1st June to 6th June, 1975. The report contains details of those attending the Congress, membership of committees, etc.

THREE NEW AUSTRALIAN PLAYS FROM CURRENCY METHUEN

THE DEPARTMENT by DAVID WILLIAMSON
THE FLOATING WORLD by JOHN ROMERIL
BEDFELLOWS by BARRY OAKLEY

These three excellent plays, in paperback, have been sent to us by courtesy of Hick Smith and Sons, and are Currency Methuen Press's latest editions of new Australian Plays. These plays have recently been performed in Sydney and in most of the major cities in Australia and are as exciting in the reading as they are in performance.

theatre of argument, but a theatre with a point of view

An
interview
with
JOHN
ARDEN

John Arden, British playwright and author of *SERGEANT MUSGRAVE'S DANCE*, *ARMSTRONG'S LAST GOODNIGHT*, *THE ROYAL PARDON*, *THE ISLAND OF THE MIGHTY*, and other plays, was in Australia last year as resident playwright at the University of New England, Armidale. As well as being involved with tutorials and seminars with drama students, he spent his time working on a new script. In this interview, recorded while in Australia, he talks of his recent work in Ireland.



"Q. In the days when most of the contemporary English playwrights seem to deliberately narrow their vision, telescoping it on the emotional experiences of the individuals, your plays are notoriously concerned with the broader historical and public issues. How would you assess the audience's response to your subject matter?

J.A. Well, depends on what you mean by audiences. If you mean the people that go and see plays in London theatres, they respond to my plays much less enthusiastically than they do to plays about emotional experiences of individuals. I simply don't make as much money as Harold Pinter or John Osborne, and that's it. In fact, the audiences in the English theatre dislike my subject matter. Individuals in the audience don't, I've had a lot of very enthusiastic fans, but my plays are not extremely successful. I think that people prefer not to have plays about society, because it worries them. I mean, the fact is that society is in a bad way, and it's always more comforting to see plays that don't go into this, but instead go into the private troubles of the individuals because the audience can identify with those.

It may be silly to carry on writing plays like I do, but I do believe that the theatre is a public place, and I do believe that it ought to deal with historical and public issues. I don't believe, anyway, that emotional experiences of individuals are particularly valid if detached from perspective of the society in which the individuals live, and from the background in which they are formed as individuals. I write the plays I write because I see life like that, there's no other justification for it, I suppose ...

Q. The form of your plays bears an obvious relationship to the Elizabethan staging techniques. Do you feel that the audiences you are addressing yourself to can be in some way compared to the Elizabethan, and if so, what type of theatre would be the best meeting place

for these audiences and your plays?

J.A. Well of course an audience in London, or New York, or somewhere bears no resemblance whatever to an Elizabethan audience. It is drawn entirely from one class; it is entirely uninterested in poetry, rhetoric and language; it has no knowledge of social structure; very little knowledge and understanding of politics; no sense of humour, possibly some response to fashionable sarcasm and absolutely no sense of the emblematic portrayal of society that the Elizabethan theatre was built around. The theatre in England at the moment, and indeed in Ireland, is largely patronised by an effete and old class of people. I don't mean that they are actually elderly people that go to the theatre, I mean culturally they are old and tired, and tend to lapse into cynicism and apathy. I don't quite know who I do write for. The most successful audience relationship I've had has either been with children or with the kind of audience that Margaretta D'Arcy and I were able to do when we did the Connolly plays in Dublin this year. We did them in the big trade union hall in Dublin, and presented them to an audience that had been arrived at by advertising almost entirely in the left-wing newspapers, trade union news sheets, and that kind of publicity. The result was that we actually had an audience for six full-length political plays, which was interested in politics and regarded them as important to their daily life. This is an Elizabethan audience in fact. I hope that the work we did in Dublin this year may be the beginning of something to do further ... I don't know ...

Q. You are often classified as a "political playwright". What do you understand by a "political theatre"? And what are the problems involved with being a political writer today?

J.A. Well, there are two kinds of political playwright, one of them is the writer who writes about politics, and the other is a person who not only writes about politics, but

actually takes an active part in them, by being a member of a party and so forth. Now I usually write, or have been writing for the past few years, in collaboration with Margaretta D'Arcy. She falls very much into the second category. Plays that we have written together therefore are much more engaged, or committed, than ones I would write if I was left on my own. I like this collaboration, because it gets me as a writer out of the study and into the public domain, to some extent, with my work, and one does have a feeling that one is fulfilling a need, certainly in Ireland. I think that in the Irish context the political theatre is a theatre that endeavours to dramatise properly the political conflicts, so that the audience can correct the reception of the lies that are told to them by so many people: the newspapers tell lies, not all of them, but many of them; the people in government tell lies; the churchmen tell lies; the country is full of lies.

The problem is how to get the political theatre going. This is extremely difficult, because theatre costs money, it demands the collaboration of a lot of people. We were lucky, we had the co-operation of the people in the trade union movement and we were able to set up a theatre for at least one set of productions. The problem is continuity. Another problem of course is safety. If you get too political in a country where the political situation is as unstable as it is in Ireland, your drama becomes too accurate in the things it dissects and discusses, then you can get suppressed. This would be the problem that would, I think, develop with the success of such a theatre. I am talking about my own political theatre, which would be basically socialist, not so much a doctrinaire theatre as a theatre in which the doctrine can be examined and tested. Theatre of argument, but theatre with a point of view.

Q. Is then your decision to live in Ireland really a consequence of your political views and of your views on the social function of the playwright?

J.A. Well, no, the choice of place in Ireland really came by chance. We had a house in Ireland even before the present political situation developed, but you might say that the fact that I have continued to live in Ireland had something to do with it. My own background is purely English, but I married an Irish wife, whose father in his youth had been imprisoned for his political activities. In some ways I do not like living in Ireland, I find it a dangerous country, a very worrying country. It's quite a relief, you know, to get away from the place for a few months. But on the other hand the very nakedness of the political situation there forces the writer to take up points of view on the social structure of the country and the society. Ireland is an oppressed society. It is nevertheless a country with a very strong and apparently ineradicable tradition of resistance to oppression. There is a great deal of apathy in Ireland, a great deal of sheer fear, but at the same time there is an extraordinary degree of courage and loyalty and enthusiasm and vitality in certain areas of the population. There is an extraordinary interaction of the nationalist republican tradition with the socialist tradition, an interaction which is packed with contradictions and yet contains, I think, a kind of political vigour, which perhaps in many countries has been lost. It is heartening to live in a society like that, if you can manage to keep yourself

actually out of jail and still alive. (I am possibly exaggerating the dangers, but it nevertheless is a tense place to work, there is no doubt about that.) The more I write, or have written on the topical Irish themes, the more I feel that I am fulfilling some sort of function in a community, which is something that I was beginning to lack very much when I lived in Britain. There seems to be great possibility for a dramatist to make money and names for himself in Britain, but without being really wanted. One got a feeling sometimes, having plays on in the state subsidised theatres, one was simply a status symbol for the government, proving how cultured it was. But there was no real sense that the community at large could really use the work of a writer. In Ireland writers are often despised and neglected, the history of many Irish writers, such as O'Casey and James Joyce, and so forth, are a proof of this. But at the same time there is a feeling in the country, generally, that writers are important people. Fierce reaction of the clerical puritanical elements in Ireland against certain writers, the way that people's books have been persistently banned, the authors who have been hounded out of the country and so on, is an indication of the importance awarded to a writer. This is something which often makes one sick of living in such a country, but at the same time, if you are not in it, it makes you feel you ought to be.

Q. You started working on the Connolly plays soon after you and Margaretta D'Arcy came back from a long visit to India. Has the experience of the Indian theatre influenced your writing and staging?

J.A. We chose the subject of Connolly, because he was an Irish socialist trade union leader, who was also involved in the national independence struggle. He was shot in 1916, and has become a folk hero for the Irish people in general and specifically a political ideologist for the left-wing parties. Margaretta D'Arcy wanted to write a play about this man, and we began when we came back from India in 1969. We found that the content of his life did not fall very easily into a conventional 3-act structure, because the essential element about the continual political debates and controversies and causes that he was involved in is that if you miss one of them out, you are somehow maiming the man's life. So in the end we followed up a line of theatrical structure that we've seen in India, which is the long cycle of plays. We divided Connolly's life into six episodes, the staging of which covered 24 hours. This is a form of staging that can only be done as a special effort. We did it on Easter Saturday and Sunday night, in 1975, which was, of course, the anniversary of Connolly's execution, and presented it as a kind of official commemoration of the man. After this long show was presented, we broke it into its component parts, and played the separate plays, one a night, and then we broke it down again and played shorter versions of these separate plays, at lunch times and in the open air. We took plays in smaller factions on tour. We did the complete show again in Belfast. We also did some stuff in street corners in Dublin. Of course, you can only act there for about ten minutes at a time, but it was quite effective. The six plays covered the whole of his life, starting with his childhood and ending with his death, and each one is a self-contained piece of writing, that in theory can be played by itself. They are written in an epic style that to some extent derives from Brecht, and to some

extent from the lengthy dramas in the Indian theatre, which are in great part narrated. And of course the whole thing in the Indian theatre is costumed in the most highly stylised emblematic way, and we tried to do the same with the Connolly play.

Q. This sounds like an enormous enterprise, how did you solve the practicalities of getting up production?

J.A. Margaretta D'Arcy ran around the country talking to people about it with a great deal of energy and vigour, which I can't do. She was put onto a man in the Irish transport workers union who was one of their educational officers, and was keenly interested in the idea of a political play being done in the Liberty Hall in Dublin. He got us the use of the room in the building for rehearsal, for which we didn't have to pay, for three months, and that was marvellous. I suppose it means that we happened to write the right play at the right time, and the right person was there to receive it.

Now, the money. Frankly, it came to some extent from our own pocket. We also got out an appeal to writers - some of them responded. Also we took around the hat when we did the play at Trinity College and the National University in Dublin. We were working on a very tight budget all the time.

As for the actors - they were a collection of people, some of whom were professionals, and others were amateurs, a class that you get quite a lot of in Ireland, amateurs who do so much work that they become in fact professionals. We also had a group called the Connolly Youth, which is a

political club, whose members came out to do small parts in crowd scenes. We had about fifty actors to play some hundreds of parts. One man claimed he was playing 53. We had all the costumes up on the pegs at the back of the stage and everybody had his own peg. The change of the costumes was done on the whole simply in full view of the audience, at the back of the stage, with slightly dimmed lighting. We had no scenery, just this row of costumes and a row of chairs in front of it. People sat there during the play, put on a hat or coat, and then came forward to do their part. The costume changing was part of the set. There was also a decorative screen on which were painted designs with slogans, and which was changed at intervals. Margaretta D'Arcy was very anxious that the whole thing should not have been just a play, but a festival about Connolly. So there were film shows for the intervals, and we had music groups.

I find it very difficult to define precisely the type of artistic experience that this production was. It is something that combined elements of authoritarian direction from the authors, plus a great degree of much looser, democratic joining in by all the members of the cast. Everybody, for example, was expected to help in the donkey work of making the costumes and props, and to play some sort of musical instrument during the show. Everybody was somehow involved in all the departments of the theatre which are normally split up. I think there may be the possibility of a new kind of theatre. I won't put it any stronger than that at the moment."

Maria Kreisler

books

A YOUNG PERSON'S GUIDE TO BALLET

by Noel Streatfeild, with drawings by Georgette Bordier.
Frederick Warne and Co. Ltd., London, 1975.
Recommended retail price \$8.40

In her introduction to *A YOUNG PERSON'S GUIDE TO BALLET*, Noel Streatfeild describes the reason and method behind it: "It is because being a ballet lover has given me a lifetime of matinees and evenings of rapture that I agreed to write this book.

I know every library is bursting with books often by famous dancers, but I wanted a book for ordinary children such as I was. Longing to watch, to know and even to feel what it is like to be a dancer.

It is not I think possible to write a book about how to watch ballet - so much depends on where you live. So I have made up two children, Anna and Peter, who learn to dance and, at the same time, pick up a little ballet history. What this book tries to tell you is that, quite apart from a career, dancing is a lovely thing to be able to do and, because you have learnt something about it, watching dancing will give you pleasure all your life."

Her appreciation for the art of ballet and the people associated with it is warmly conveyed to her readers.

Noel Streatfeild's approach is light hearted yet factual. She combines skilfully the imaginary story of Anna and Peter with important facts in the history of ballet and its terminology. The



excellent photographs, drawings and diagrams serve the text well and add to the book's appeal.

The description of Australia's Sir Robert Helpmann is a fine example of Miss Streatfeild's style and appreciation for her subject matter: "Robert Helpmann is a truly great mime but he is also a great actor. He was provided by God with the most remarkable face. . . That face tells everything. But he has a perfectly trained body of which every bit can and does act. He is also a fine choreographer.

When he was dancing regularly with the company (in England) it was my holiday treat to go and watch him, and, though he has made me laugh so much it hurt, I think I have gained even more from his tragedies. What an artist!"

M.L.

THE ARTS COUNCIL OF NEW SOUTH WALES

making the arts accessible to a wider audience

ANNUAL SUMMER SCHOOLS IN THE CREATIVE ARTS, JANUARY 1976

The programme includes one and two week courses for all age groups in activities such as Batik, Macrame, Puppetry, Patchwork, Play in Clay, Drama for Young People, Uses of Stained Glass, Modern Dance, Painting and Drawing, Candle Making, Kite Making and Flying, Singing, Photography and Leatherwork... Conducted by professional artists every year in venues around Sydney, the Summer Schools provide excellent opportunities for those interested in the creative arts to pursue their interest over a concentrated period with skilled help and advice.

NORTHERN NSW TOUR OF 'EQUUS'

Peter Shaffer's thriller about a young boy's passion for horses has created interest wherever it has been presented. Most capital cities in Australia have seen the play, and on February 2 the Queensland Theatre Company production starring Alan Edwards and David Waters will commence a four week tour of the Northern Tablelands and the North Coast of NSW under the auspices of the Arts Council.

Robin Lovejoy, director of the Queensland production, says of the play "Every so often a play comes along which combines a number of factors to make it great. EQUUS is such a play. It is stunning theatrically and it cuts deep into relevant human problems."

The Arts Council toured this production of EQUUS late in 1975 to the Central West of NSW, thus making it possible for many country people to experience the best of theatre offering in the cities.

DIVAS OF THE GOLDEN WEST

A legendary period in Californian history will be colourfully brought to life when a musical theatre troupe under the banner of DIVAS OF THE GOLDEN WEST perform in

Sydney and major NSW centres during April and May of this year.

DIVAS is inspired by the historical rivalry of two prima donnas of the Gold Rush era - coloratura soprano Elisa Biscaccianti and mezzo soprano Kate Hayes. It also includes two other historical characters - Stephen Massett, an early editor of the Marysville Herald and an actor/singer/composer George Loder, a pianist who accompanied both singers.

Biscaccianti will be played by Corinne Swall, Hayes by Donna Petersen, Loder by Munroe Kanouse and Massett by Howard Malpas. The singers will present their show of arias, duets and parlour songs of the period, in the spirit of historical competition that prevailed in the times.



David Waters as Alan Strang in the QTC production of EQUUS



Divas of the Golden West - Monroe Janouse, Donna Petersen, Corinne Swall and Howard Malpas.

plans for 1976

THE TRINIDAD CAVALIERS STEEL BAND ON THE ROAD AGAIN

This popular band returns to New South Wales early in the year - with its beaten oil drums, natural calypso gaiety and unprecedented happy knack of packing out every theatre in which they perform.

The Arts Council first presented the Cavaliers in mid 1975 at the Sydney Opera House, and then travelled these eight top West Indian musicians on an extensive tour of the state. In just under eight weeks they played their amazing music in 48 major country centres. In May this year they will tour south into the Riverina district and the Canberra area.

Hailing from Trinidad and Tobago, the musicians project a contagious exuberance on stage through their unforgettable music - yet not one of them can read or write music. The Cavaliers' unique feature is their ability to bring out exciting organ-like sounds from their various steel drums. Each drum (there are fourteen in all) is expertly tuned from the top of a 44 gallon drum to produce bass tenor, double tenor and cello sounds.

THE ROYAL SHAKESPEARE COMPANY - 'THE HOLLOW CROWN' and 'PLEASURE AND REPENTANCE'

Presented last year in capital cities throughout Australia by members of the Royal Shakespeare Company, these anthology programmes are returning to Australia for presentation in country districts in April and May.

THE HOLLOW CROWN, an entertainment about the kings and queens of England, was devised by John Barton. PLEASURE AND REPENTANCE, described as a light-hearted look at love, was devised by Terry Hands.

The above are just some of the programmes being offered by the Arts Council of NSW in 1976. Further details from P.O. Box 342, Darlinghurst, 2010.

music



The Elizabethan Sydney *Chamber Group* at Chalwin Castle

In 1976 members of the Elizabethan Sydney Orchestra will present their seventh series of ensemble performances in the unique private theatre of Mr. V.J. Chalwin, on the waterfront at Middle Harbour. Programmes to be presented will include many of the great works from the chamber music repertoire.

These concerts are arranged by the Elizabethan Theatre Trust for members and friends.

Performance dates: Sunday, 29th February
 Sunday, 28th March
 Sunday, 25th April
 Sunday, 5th September
 Sunday, 3rd October
 Sunday, 7th November

Concerts commence at 8.15 p.m.

The subscription rate is \$15.00 for six concerts (\$2.50 per concert) and bookings for individual performances are priced at \$3.50 each. Supper is included.

Please note that admission is by **advance mail booking only** to MRS. N. GRIESSEL, A.E.T.T., P.O. BOX 137, KINGS CROSS, 2011 with remittance made payable to the A.E.T.T. and with accompanying **STAMPED ADDRESSED ENVELOPE** for return of tickets.

Full details of the programme to be presented will be forwarded to subscribers in January.

.....

APPLICATION FOR TICKETS

I wish to apply for tickets to the 1976 series of chamber music recitals at Chalwin Castle, 27 Shellbank Avenue, Cremorne.

.....subscription tickets at \$15.00 each = \$

.....individual tickets @ \$3.50 each to
concerts on= \$

I enclose my cheque/postal note/money order made payable to the A.E.T.T. for \$and a stamped addressed envelope for return of tickets.

NAME Mr. Mrs. Miss
(Block letters please)

ADDRESSPost Code

PHONE (Work)(Home)

stage world

COMMUNITY THEATRE DAY IN ADELAIDE

Assisted by beautiful weather and a grant from the Community Arts Board, an army of performing arts groups displayed their capabilities at Adelaide's Festival Centre on Saturday November 1, 1975. The day was carried by the energy and enthusiasm of the participants, all of whom gave their services for free.

The event was organised and supervised by Robert Bath, on behalf of the Association of Community Theatres (ACT), a liaison and service body created this year by Adelaide C.A.E. drama lecturer Frank Ford. The day was projected as a show of strength for the lesser known (and virtually un-subsidised) theatre groups in Adelaide, as well as a festive and happy occasion. This is how it turned out.

A crowd estimated at three to four thousand people, representing a complete cross-section of the community, watched simultaneous and continuous performances on the Terrace and Plaza, and in the Amphitheatre, as well as in the surrounding parklands.

There was Tennessee Williams and farce, folk singing and ethnic dancing, circus and puppetry. The performance areas were rudimentary, but the results were usually of a high standard. Under these circumstances it seems unnecessary to mention specific performers, but special credit must go to the S.A. Creative Workshops, whose performance of Lorca's THE HOUSE OF BERNARDA ALBA, performed in the open against a background of jackhammers from a nearby building site, still achieved the claustrophobic atmosphere and tense decorum demanded by the play.

From the moment it began, with a triumphant procession through the city, the day was an unqualified success; a friendly flexing of muscles by the groups, a sign of things to come for ACT, and the first of what seems certain to become an annual event.

EWART SHAW

PEOPLE IN THE PROFESSION

A tribute — James Bowles, the young actor who died in November last year, will long be remembered for his talent, energy and generosity of spirit, which were especially evident in his comic roles. The theatre has lost a rare talent and the profession mourns a true friend.

Comings and goings — James Ridewood and Peter Cooke, resident designers at the QTC, spent the holiday season "looking around" overseas before launching into the 1976 season; Jone Winchester, Sydney actress, has returned after three months working with Stella Adler in America; Mark Edwards, the Sydney actor who left Australia to study at the Bristol Old Vic School some years ago has returned home; Grahame Murray, former head electrician with the Old Tote Theatre Company, has returned after five years exploring and working overseas, and Victor Emeljanow, artistic director of the Bondi Pavilion Theatre, left in December for a six month study trip in Europe.

STELLA ADLER

The Peter Summerton Foundation announced plans recently to bring teacher Stella Adler back to Australia in June to give a series of professional classes to actors. Miss Adler visited Australia in 1974 and ever since members of the profession have been demanding more stimulation from this dynamic American. The classes will be held over 6 weeks in June/July. Scene classes (limit 30) will cost \$150 for the course, technique classes (limit 30) \$100. Apply immediately to P.O. Box 138, BROADWAY, 2007.

YOUTH CONCERTO COMPETITION FOR STRING PLAYERS

This is a national competition being sponsored by the Queensland Youth Orchestra Council and the Queensland Festival of Arts Society. The object of the competition is to encourage young string players (17 and under) to develop their musical skills and to have these recognised.

Finalists will visit Brisbane to perform in a recital programme and a public concert with the Queensland Youth Orchestra.

Prize money totals \$700, and applications close on January 31, 1976. Further details — GPO Box 1362, BRISBANE, 4001.



Grahame Bond (Buttons) and Jon Ewing (the Dame — Queen of Denmark) in HAMLET ON ICE — the Michael Boddy/Ron Blair rock pantomime currently playing at Sydney's Bondi Pavilion Theatre.

committee diary

LADIES COMMITTEE — SOUTH AUSTRALIA

MONDAY FEBRUARY 9 — ANNUAL GENERAL MEETING
John Bishop Board Room, Adelaide Festival Centre, at 11.30 a.m.

SUNDAY MARCH 21 — EVENING SUPPER PARTY
for visiting Festival artists. Contact Mrs. Andrew Abbie, President. Telephone 742 823.

TRUST MEMBERS — SOUTH AUSTRALIA

Plans are underway for a special Trust Members Festival of Arts party on Monday March 15 at the Festival Theatre. Special guests — artists from LHAMO, Tibetan Folk Theatre, and the Athol Fugard season of plays. For further details, contact Margaret Morris, 51 8444

LADIES COMMITTEE — NSW

FRIDAY MARCH 5 — Theatre party — KID STAKES by Ray Lawler. New THEATRE ROYAL. Presented by the Trust in association with the Melbourne Theatre Company.

WEDNESDAY MARCH 31 — Theatre party — THE ISLAND by Athol Fugard at the YORK THEATRE, SEYMOUR CENTRE. Booking information — telephone Mrs. Schebesta 407 1683.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

NEW SOUTH WALES

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

VICTORIAN REPRESENTATIVE:

Roger Myers
163 Spring Street
Melbourne, Victoria, 3000
Telephone: 662 2911

A.C.T. REPRESENTATIVE:

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

QUEENSLAND REPRESENTATIVE:

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

SOUTH AUSTRALIAN REPRESENTATIVE:

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

WESTERN AUSTRALIAN REPRESENTATIVE:

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



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.

showguide

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

NEW SOUTH WALES

AUSTRALIAN THEATRE, Newtown
For further details please telephone
51 3841

BONDI PAVILION THEATRE

"Hamlet On Ice" (Boddy/Blair) - to
mid-February

NIMROD THEATRE, Surry Hills

"Much Ado About Nothing"/"Richard
III" (Shakespeare) in repertoire January.
"Travesties" (Stoppard) opens January
30.

Downstairs at the Nimrod

"The Speakers" (Williams) February 6 -
March

"Kennedy's Children" (Patrick) March 24
- April

INDEPENDENT THEATRE, North Sydney

"My Fat Friend" (Laurence) to January 10
"Relatively Speaking" (Ayckbourne)

January 14 - March 2

"Hamlet" (Shakespeare) opens early

March

For children: "The Glass Slipper" opens
January 24

PARADE THEATRE, Kensington

Marionette Theatre of Australia "The

Tintookies" (Scriven) to January 10.

Old Tote Theatre Company "The Miser"

(Moliere) to January 24

"The Wolf" (Molnar) February 18 - March

30

MARIAN STREET THEATRE, Killara

"I Do, I Do!" (Jones/Schmidt) January

26 - March 6

"The Rainmaker" (Nash) March 11 - April

6

MUSIC HALL RESTAURANT, Neutral

Bay

"The Spectre of Wycombe Manor"

(Walsh) to February

"The Beast of Belgrave Square" (Walsh)

opens February 14.

Concessions Monday and Tuesday

evenings

SEYMOUR CENTRE, City Road

YORK THEATRE

"Sizwe Banzi is Dead" "The Island"

(Fugard) in repertoire March 29 - May 1

EVEREST THEATRE

Lhamo - Tibetan Folk Theatre March 8-10

SYDNEY OPERA HOUSE

OPERA THEATRE

The Australian Opera

"Cosi Fan Tutte" (Mozart) "the Magic

Flute" (Mozart) "Albert Herring"

(Britten) "The Wedding" (Stravinsky) and

"A Madrigal Comedy" (Vecchi) (Last two

double bill in association with the Dance

Company of New South Wales) in

repertoire Jan. 3 - Feb. 21.

Radio Symphony Orchestra of

Saarbrücken

Sunday March 14 (conductor Zender)

Sunday March 21 (conductor Heinze)

TM price: \$1 off A Reserve seats

Merce Cunningham and Dance Company

March 15-20

The Australian Ballet

"Gemini"/"Les Sylphides"/"Pineapple

Pol"/"The Sleeping Beauty"

"Monotones"/"The Display"/"The Fool

on the Hill" in repertoire March 5 - May

20.

CONCERT HALL

The Australian Opera

"Salome" (Strauss), "Aida" (Verdi) in

repertoire January 13 - February 21

DRAMA THEATRE

Marionette Theatre of Australia "The

Tintookies" (Scriven) to January 10.

Old Tote Theatre Company

"A Streetcar Named Desire" (Williams)

January 28 - March 13

"Mourning Becomes Electra" (O'Neill)

opens March 31

CAPITOL THEATRE

Siberian Cossacks March 22 - April 13.

TM price : A Reserve seats for B reserve

price.

VICTORIA

RUSSELL STREET THEATRE, Melbourne

Theatre Company

"Kid Stakes" (Lawler) to January 24

ST MARTINS THEATRE, Melbourne

Theatre Company

"Thark" (Travers) to February 7

For further information phone 654 4000

PRAM FACTORY, Australian Performing

Group

For further information contact 347 7133

NATIONAL THEATRE, St Kilda

American Negro Ensemble "The Sty of

the Blind Pig" March 1-13

PRINCESS THEATRE

The Australian Opera

"Simon Boccanegra" (Verdi) "Der

Rosenkavalier" (Strauss) "The Cunning

Little Vixen" (Janacek) "Tosca" (Puccini)

"Cosi Fan Tutte" (Mozart) in repertoire

March 4 - May 1

HER MAJESTY'S THEATRE

"The Wiz" (James) Phone theatre for

dates

WESTERN AUSTRALIA

THE PLAYHOUSE, National Theatre

Company

"The Magistrate" (Pinero) opens March 4

"The Slaughter of St Teresa's Day"

(Kenna) country tour from March 22.

Opens Perth April 22.

THE GREENROOM, National Theatre

Company

"Savages" (Hampton) opens February 28

"Kaspar" (Handke) opens April 23

OCTAGON THEATRE

American Negro Ensemble in "The Sty of

the Blind Pig" Feb 23-28

THE HOLE IN THE WALL

For further details please phone 81 2403

CONCERT HALL

Lhamo - Tibetan Folk Theatre March 1-6

Merce Cunningham and Dance Company

March 9-12

EDGLEY'S ENTERTAINMENT CENTRE

Siberian Cossacks March 1-6. A Reserve

seats at party booking price.

WAIT, Western Australian Theatre

Company

Contact WAIT for details

QUEENSLAND

SGIO Theatre

Marian Street Theatre Company in "The

Roar of the Greasepaint and the Smell of

the crowd" (Newley/Bricusse) January

6-17

Queensland Theatre Company

"Hamlet" (Shakespeare) opens

February 1

"Jumpers" (Stoppard) March 24-April 10

LA BOITE THEATRE

TWELFTH NIGHT THEATRE

ARTS THEATRE, Petrie Terrace

For further information phone John

Devitt, 21 9528

FESTIVAL HALL

Siberian Cossacks April 8-10. TM price :

A Reserve seats at party booking price.

SOUTH AUSTRALIA

ADELAIDE FESTIVAL CENTRE

FESTIVAL THEATRE

Lhamo - Tibetan Folk Theatre March

15-19

Merce Cunningham and Dance Company

March 23-25

THE PLAYHOUSE, South Australian

Theatre Company

"Coriolanus" (Shakespeare) March 29 -

April 10

"Kingdom of Earth" (Williams) April 12-24

THE SPACE

"Sizwe Banzi is Dead" and "The Island"

(Fugard) in repertoire March 15-27

"Boesman and Lena" (Fugard) March

8-13

APOLLO STADIUM

Merce Cunningham and Dance Company

March 26-27

Siberian Cossacks March 8-13. A Reserve

seats at party booking price

AT THE FESTIVAL

"Mad, Bad and Dangerous to Know"

(Blair)

"A Toast to Melba" (Hibberd) with the

Australian Performing Group

El Cimarron

American Negro Ensemble in "The Sty of

the Blind Pig"

Popular Theatre Troupe from Qld in "The

White Man's Mission"

New Opera with "Fiery Tales" and "The

Lamentable Reign of Charles Last"

For dates and venues please contact

Margaret Morris 51 8444

A.C.T.

CANBERRA THEATRE

Lhamo - Tibetan Folk Theatre March

11-13

Merce Cunningham and Dance Company

March 30 - April 1

THE PLAYHOUSE

"Boesman and Lena" (Fugard) March

15-20

CANBERRA REPERTORY, Theatre 3,

Ellery Crescent

Contact Theatre for details

the elizabethan trust news is printed by

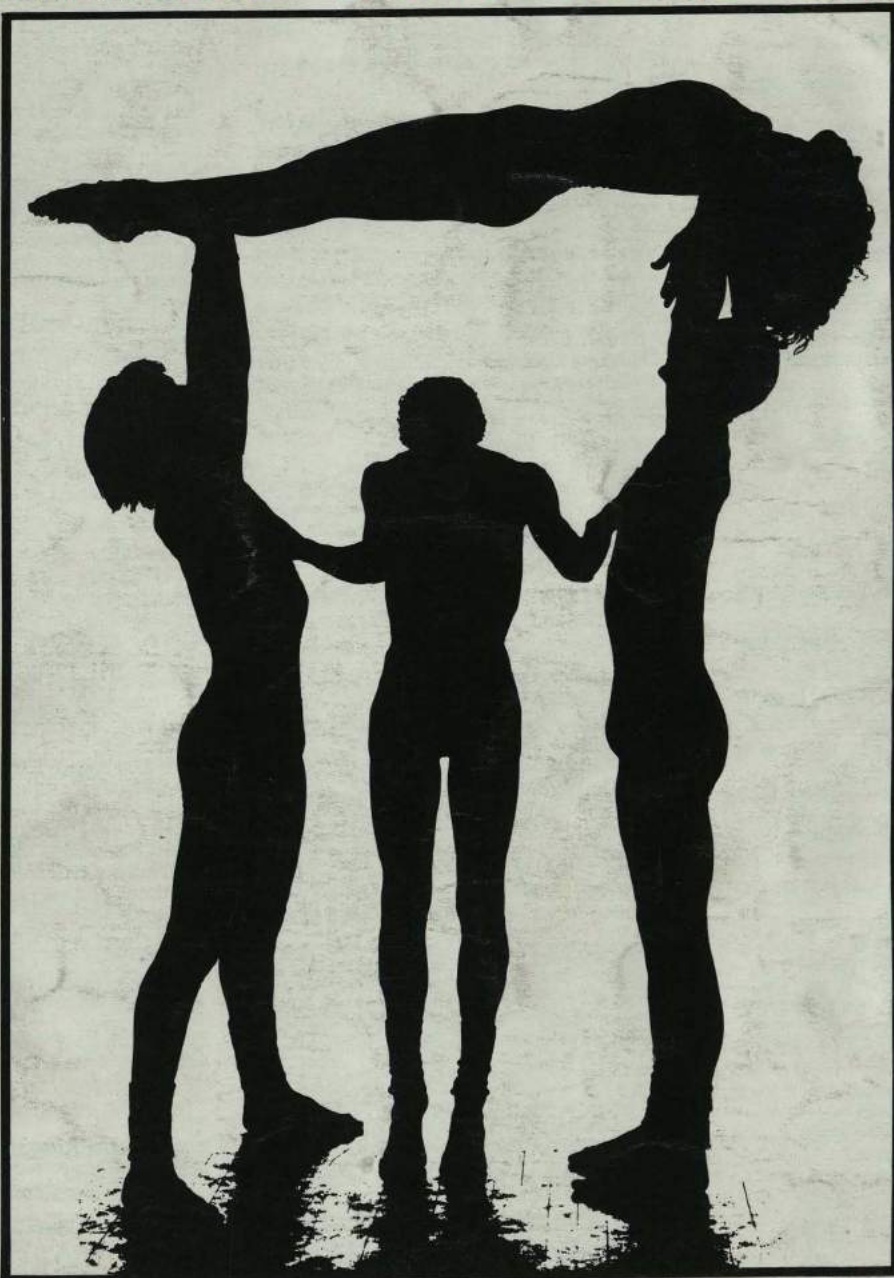
W & B LITHO PTY. LIMITED
10 BOUNDARY STREET
CHIPPENDALE 2208 PH 698 2326

MERCE CUNNINGHAM and Dance Company

ONE OF AMERICA'S FOREMOST MODERN DANCE
COMPANIES

FIRST AUSTRALIAN TOUR

SYDNEY OPERA HOUSE OPERA THEATRE MARCH 15 — 20



A Reserve \$8; B Reserve \$6; C Reserve \$4.50; D Reserve \$2.50. Half Price pensioners, children and students.
Australian Elizabethan Theatre Trust Members receive \$1 discount on A, B and C Reserve tickets. Mail bookings open at the Opera House on February 2. Further information 20588.

Perth:
Adelaide:
Canberra:

March 9 — March 12
March 23 — March 27
March 30 — April 1