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editorial

The present form of TRUST NEWS began late in 1971 as an attempt to tell Trust members and interested theatre people about Trust activities. Since then it has developed in size and content to include many aspects of the performing arts, outside of Trust involvement, in Australia and overseas.

Perhaps it has not grown enough, or interest is not great enough, but there is an urgent need, particularly in the current economic situation, to create a wider readership and distribution of what is still Australia's only national theatre magazine.

Unless this happens, we are likely to experience the demise of yet another theatre arts magazine in this country. (We are getting a reputation for it!). Our counterpart in New Zealand, ACT, published by Downstage Theatre, has just suffered this fate through lack of support. We hope it won't happen here - if for no other reason than that the next attempt will once again have to begin on the ground floor, without the benefit of an existing framework as we have at present.

So, the attempt is being made to develop a magazine which serves as a forum for the performing arts. This can only happen if readers, theatre practitioners and writers contribute actively.

We are convinced there is a need for a magazine to describe, discuss and promote our theatre. To this end plans are underway to change the format and approach of the existing magazine which already has national and international distribution.

The first step has been to change the name. From June 1976 TRUST NEWS will be called THEATRESCOPE - a title which hopefully suggests its intended content and style.

We are calling for a response from readers everywhere - an indication of interest, suggestions for necessary changes or a written or pictorial contribution.

Please contact the Editor, P.O. Box 137, KINGS CROSS, NSW 2011.
Telephone 357-1200.

Front cover: Bruce Myles (Barney) and Sandy Gore (Nancy) in a scene from Ray Lawler's KID STAKES - presented by the Melbourne Theatre Company.



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AN INTERVIEW WITH

RAY LAWLER

MARGARET LEASK

What effect did the enormous success of *THE SUMMER OF THE SEVENTEENTH DOLL* have on your life style and writing?

"Until the *DOLL* I'd had very little success in theatre, so I suppose its success led to an entirely new style of living for me. At about the same time I met my wife (Jacklyn Kelleher) in the Trust Drama Company which toured Australia with *TWELFTH NIGHT*, *THE DOLL* and *THE RIVALS*. She came into *THE DOLL* to play the character of Bubba, and it was when we were touring we fell in love and married. (I think we were possibly one of the first Trust romances!) So that meant a change - and of course during that tour Laurence Olivier Productions became interested in the play and arrangements were made to present it in London. This was the first time an entirely Australian play had been taken to London and that was big news. It brought about a big change for everybody - of all those who went overseas in *THE DOLL* company, I think only one returned to live in Australia permanently - Ethel Gabriel. She came back but also because of contacts she'd made, travelled overseas several times. Madge Ryan, who played Pearl made her home in England and works there now, likewise June Jago who played Olive and Ken Warren who played Roo; and I've been away 18 years! I didn't intend to stay away for so long but I got tied up in tax and legal formalities which prevented me from stepping foot in Australia, England or America for 18 months while they were worked out! Then I had a daughter born overseas, and a son, who became very ill, so I was kept away for quite some time during which I felt that I'd lost touch with the Australian theatre and my grass roots to some extent - because I'm somebody who can only write out of what I know and I was very conscious that Australia was changing. After five years or so I no longer trusted myself to write a play that was supposed to represent modern Australia and this was probably one of the reasons why I tackled the character of Bligh in *THE MAN WHO SHOT THE ALBATROSS* because it was safely set in history and there was no fear that I'd run amuck attempting to represent modern Australia! And of course *KID STAKES* is set in 1937 - again a very safe bet for me because its right back to something I remember.

If I'd stayed in Australia after *THE DOLL*, and the success hadn't been big but sufficient to be encouraging, I probably would have written much more along the same lines and have had more of a career - not that I've ever worried about not having a career - but there's no doubt that really at the moment I'm a one play man! In Ireland I did quite a bit of television writing but very little original work. About ten years ago I became very conscious of the television scene and thought a writer should know the media most used in his time. I felt I'd fallen very far behind as far as TV was concerned - yet I wasn't really interested in it. About that time, I was asked to adapt Compton Mackenzie's *SINISTER STREET* for the BBC. It was a chance to learn the techniques and experiment within the limits of the book without using up original material I mentally reserved for theatre. From there I did various things for the BBC along similar lines. I also did an Australian play for the 1963 Edinburgh Festival - *THE UNSHAVEN CHEEK*, which has never been played here. Once I saw the Edinburgh production I didn't want it to go any further. I put it under wraps thinking I'd re-write it some day - I haven't looked at it since I must confess!

Then I did a play for the celebrations in Canterbury of the 800th Anniversary of the death of Thomas A'Beckett. This grew out of a TV play which the Canterbury authorities thought they'd like staged for the commemoration at the Marlowe Theatre. Then I went on to *THE MAN WHO SHOT THE ALBATROSS* and *KID STAKES* which has brought me back to Australia. So, I've really just a small handful of plays - but then again I've never really felt that I was a writer as such - I mean, my writing grew out of an interest in theatre generally. I think if I'd been a better actor and a bigger actor - I mean in size! - and been cast in more parts, probably writing would have been a minor interest in my life."

Your association with the Melbourne Theatre Company is a long one - beginning as an actor, director, then successful playwright. Can you describe it and give details of your role in the company today. What are your future writing plans?

"My association with the Melbourne Theatre Company began in 1954 when it was the Union Theatre Repertory Company attached to Melbourne University. I went there as an actor and then I directed some plays.

When John Sumner left the UTRC to join the Trust in Sydney, I was left to look after the company - rather reluctantly, I must admit. I ran it for a season during which *THE SUMMER OF THE SEVENTEENTH DOLL* came up and John came back on loan from the Trust to direct the play in Melbourne, on tour and then in London and New York. Whenever I've been coming back to Australia there's always been the question of what I would do because, as I say, writing has always seemed to me just a small part of my theatrical activities and I wanted to do something practical. When I talked with John he suggested if I came back for *KID STAKES* I might join the MTC and see if I could still do something practical in the theatre. So the idea is that I do some directing, help if I can with the playwright's reading service and just generally turn my hand to whatever turns up in the theatre - which will be an interesting sort of job because it won't tie me down to any specific area and that's what I want at the moment. At the same time I'm writing the concluding play of *THE DOLL* trilogy so it's a very busy time. But I won't be just writing and shut away, which I felt for a long time in Ireland, although I loved living in Ireland. There I was very aware that theatrically I was working in the study and I had no real contact with developments in theatre. I read plays and of course went to the theatre in London and Dublin when possible, but unless you're actually doing the practical work you really are out of touch. There's an entirely different breed of actor here in Australia now and I think I have to get to know them as well as getting to know Australian life again before I can ever write a play to represent modern Australia."

What changes have you noticed in the way of life and language in Australia since you left in 1956?

"Well, its rather sad in a way - I think the very vivid imagery which was part of Australian slang seems to be going. It certainly is not as prevalent, and I think this possibly has its roots in television. I left when television first came to Australia with the Olympic Games. Up until then we'd been isolated to a great extent, and I think for language to develop its own particular colour it needs isolation. The great influx into Australia of British and American T.V. shows has created much more of a 'world attitude' which I suppose is good in some ways, but certainly as far as slang goes, which is of great interest to me, I think its limiting. Now one hears slang terms here which you'll hear anywhere in the world - its no longer the purely local thing.

Obviously *THE DOLL* made great use of this colourful language and *KID STAKES* does too - but that's because I can remember. Oddly enough, *KID STAKES* has been criticised by the Melbourne critics for leaning too heavily on the language of the period, but those who criticised it were not around at the time and they don't remember. We really did have a much more colourful language before and just after the war. I think Australian ears have become accustomed to the sort of bland, overall, slang of today. There certainly was a marvellous imagery and somehow the phrases and the words hit the meaning so exactly - usually taking it down or knocking it in some way, but with aptness. Also I think there was a lack of bitterness. I'm reading a lot of Australian plays, many by young playwrights. I find the established men like Buzo and Williamson are interesting but as far as I'm concerned they need no help from me. I'm finding there's a great bitterness which I feel is a pity. I don't think it was in the Australian character before. In all the Australian wisecracks there was always a relish and appreciation of life, but now there's a bitterness and resentment. It's something to do with modern times I suppose - although I don't see why it should be because in 1937, for example, when I've set *KID STAKES*, we'd just come out of a depression (I went to work when I was 13 during the Depression and was 16 in 1937 - I remember it very vividly) and people had to work much harder, life was tougher but generally people were much happier than they are now.

It seems a truism to say wealth doesn't bring happiness, but really it is true - of individuals and nations, and the present noticeable affluence here has a lot to do with it.

At the same time, it has brought about the situation where the arts can be sponsored to a much greater extent than ever before. This very sponsoring is bringing about criticism of Australia as a nation - this is what playwrights are dealing with - so you can't say it's a bad thing or a good thing - it's just different. I think there is a great search going on at the moment for an Australian identity. The only thing I wish is that it was more affirmative. In many plays the joy of life does seem to come through, but overall I think the emphasis is on a negative criticism. We'll come through that I suppose, it's just that people are trying to find their feet and to discover what they really are, and I suppose the easiest way to do that is to criticise what exists before you can say what needs to be done.

The Irish theatre is interesting in relation to this - the Abbey Theatre in its earlier days, before it got a government subsidy, experienced great days, but after the subsidy it had a period when it flourished, then it became tame and now there's not a great deal going on. I don't know whether this applies to us but it's interesting to consider what happens to a theatre if it doesn't grow and spread. Change brings about growth, and yet I feel if we've lost touch with the earlier feeling in Australia we will have lost something very true to ourselves.

We're at an interesting stage of development - I often wonder if it hasn't something to do with England entering the Common Market and the Commonwealth countries generally having to find new links, new associations and new identities.

When I was growing up if you were in theatre you didn't play in Australian plays because there was no such thing! so you could only play in English or American plays - so the first thing was to try to lose as much as you could of your Australian accent. Once you did that you gathered as much money as possible and set off overseas. There wasn't the opportunity here - it's appalling to look back on it - but this was the routine for young people who wanted to be successful in theatre. We lost a lot of talent that way - but that's gone thank heavens.

The change in attitudes to accents is also interesting. When we played *THE DOLL*, because we weren't used to playing Australian plays, we were all very heavily Australian. It was the Australian accent in inverted commas! I've seen Australian plays since I've been back and there isn't the same forced note at all. It's a much more natural, casual thing and nobody has this terrible feeling that you've got to get rid of your accent. Training is important, though, and accents should be a tool of the trade - but to be ashamed of it as we were in those days is gone and that's as it should be. Otherwise we would be continuing to deny our background and entire rhythms of life and speech."

What was the incident or situation which led to the development of *THE DOLL* characters and subsequently *KID STAKES*?

"Well, I suppose a couple of incidents may have influenced me - I did meet a couple of cane cutters when I was playing in fortnightly change variety in Brisbane for a year. They came to the theatre and knew a couple of the girls and we were casually introduced backstage. At that time I had no idea about writing a play, but years later in 1952-53 when I was writing *THE DOLL* I needed men who did an outside, tough, seasonal job and after discarding the possibility of timber cutters I thought of cane cutters and then of course, I had to research this activity because I knew literally nothing about it. Another idea for the play was perhaps a foursome I once saw in Melbourne having a meal in a hotel on a Saturday night. They were middle-aged and having a marvellous time. It was one of those relationships which was obviously very true, very close and they drew a lot of eyes. Somehow or other they didn't seem as though they were married people - maybe I thought married people were different in those days! I don't really know where ideas come from - gradually I suppose one or two little things - some quite subconscious build up and you start to evolve a story from them. Those are the only conscious things I can remember that went into the making of *THE DOLL* originally, but certainly the characters did fascinate me from the time I started to work on them and they have



Ray Lawler (Barney) and June Jago (Olive) in the original production of *THE SUMMER OF THE SEVENTEENTH DOLL*.

ever since. I would say that this is probably my range as a playwright. I always write very subjectively from within myself and I'm not good, and I don't think I can, observe characters quite coldly from outside and get them down on paper. I need to feel very strongly with the characters. The interesting thing for me about the trilogy is taking them in three different stages in their lives - as young people in 1937; as thirty year olds after the war when life has got to them to some extent and they are at a crossroads where they could go one way or the other; and then *THE DOLL* in which they've set a pattern which is disastrous and the whole thing falls to pieces. In that way the plays do really deal with three different sets of characters.

Melbourne critics were rather taken aback I think by the fact that *KID STAKES* was such a light, gay play and that the characters weren't heavily drawn - but then people in their early twenties aren't heavily drawn. The thing about the play being light and amusing was that these were the times that in *THE DOLL* they look back and say were the good times - without these good times they wouldn't have lasted for seventeen years.

The middle play will be a much more serious play than *KID STAKES* but the balance will be the gay light beginning, a questioning in the middle and then a falling away at the end.

In writing *KID STAKES* I was very conscious that I could be signalling up ahead - 'hey, catch this, because remember...?! This was a great trap and I deliberately withheld any aspect of that. I think possibly this also puzzled the critics because I'm sure they would have relished something more that would have given it 'significance' - this was what they were looking for, but artistically this would have been most dishonest as nobody is aware, at 22-23, what's going to happen to them 17 years later. To have attempted to have put it in the play would have been false - it might have given it a sort of moodiness but I was not seeking that.

The next play is the most interesting one to write - for instance the character of Nancy, who appears in *KID STAKES* but has gone by *THE DOLL*, is a very gay girl in the first play, in the second she has outgrown the relationship really, but because of her friendship with Olive and the past association, she is still carrying on, but you can see she will leave soon.

Each of the characters, with the exception of Olive, in the middle play has a dilemma - a personal decision to make. For example, Emma, who in *THE DOLL* is seemingly without any morals and allows the relationship to carry on, is in *KID STAKES* a woman with strong convictions. In the middle play we see her falling away from standards until in *THE DOLL* she's just a shell of her former self. It's development of character that I'm interested in. You may say there is very little information one couldn't discover through just a detailed analysis of *THE DOLL* but to me a play is more concerned with character than mere information. It's what happens to people that interests me, and in a way the trilogy will present a picture of an Australia that has gone - and that also concerns me."



THIRD TIME LUCKY

Linda Jacoby reports on Sydney's third Theatre Royal

It was a nostalgic occasion. The last night of Sydney's Theatre Royal. Remember? Speeches. Streamers. Tears. Memories. Telegrams from all over Australia and the rest of the world urging Sydney to save the Royal.

Britain's Prospect Theatre Company had just finished a brilliant performance of *LOVE'S LABOUR'S LOST*. Actor Timothy West read out the optimistic prologue written for the opening of another Theatre Royal - Sydney's first theatre. Others denounced the closure and demolition.

If it was the presence of West and other concerned members of the Prospect Company who provided the occasion with lustre, it was John Tasker, Darlene Johnson, Ken Shorter and Douglas Hedge who provided the ideas, impetus and hard work behind the protest that followed. They announced the formation of the Save Sydney's Theatre Royal Committee and appealed for funds and support.

The committee got in touch with Actors' Equity which, in turn, contacted a fellow union the Builders Labourers' Federation. At the request of Equity the BLF placed a green ban on the Royal and negotiations between the owners of the site, the MLC Assurance Co. Ltd, the developers, Lend Lease Corporation, and the committee, began.

Public response was overwhelming. A large number of people contacted the committee and offered help. It wasn't, however, until the media took an active interest in the fate of the Royal that the bitterness of public opinion became apparent and compromise inevitable. The committee had to concede the impossibility of retaining the theatre; the owners and developers were forced into agreeing to rebuild the Royal to the committee's specifications.

"The case of the Royal is important in a wider sense," says John Tasker. "It was the first time that unions had successfully participated in the environment, and was among the first of many such successful actions. We weren't the first group to form, but our success gave a lot of encouragement to others. Until then people hadn't realised that they do have the power to demand a say in the style of their city and what happens to it. In the face of relentless development and unapproachable bureaucracy, people had felt totally helpless about influencing their environment. Not any more."

Sydney's first Theatre Royal was founded by Barnett Levey.

Situated at 72 George Street, the theatre, possibly designed by Francis Greenway was part of a larger complex consisting of a hotel and, because of its height, a somewhat controversial flour mill. Completed by 1829 the Royal did not open as a theatre until 1832 owing to Governor Darling's refusal to grant Levey the necessary licence.

Undeterred, Levey came up with the idea of holding suppers and balls in the hotel's saloon. His scheme was approved. Ennobled by successful tactics, he renamed the theatre the Royal Assembly Rooms and in July 1829 obtained a licence from the Colonial Secretary to conduct concerts there.

With the news of Governor Darling's recall, the ever-optimistic Levey announced by his favourite means - the paid newspaper advertisement - that improvements in comfort and size to the theatre were to be started. To raise money he presented *AT HOMES* in the hotel's redecorated saloon, which now boasted a stage, orchestra pit and one row of boxes.

Levey's strategy paid off. As he had foreseen, a licence was granted on the arrival of the new Governor, Sir Richard Bourke. With alterations to the theatre itself still incomplete, Levey opened in the saloon.

THE CURRENCY LAD, a newspaper of the day, described the makeshift Theatre Royal in its issue of 22 December, 1832, four days before it formally opened with *BLACK EY'D SUSAN* and *MONSIEUR TONSON*.

"Those who expect to see a *DRURY LANE* or even an *ADELPHI* will find themselves egregiously deceived, but those who may go with no higher expectations than to witness the first playhouse in a young colony, will be agreeably surprised. The stage is on as high an elevation as the place would allow, with the usual foot lamps. The orchestra is in the usual place and well arranged. The floor of the saloon forms the pit, the seats being on a gradual rise, and capable of accommodating 350 persons. There are six private boxes, three on each side, which with those opposite the stage will hold 150 more....."

All that in a room 60 by 30 feet and 17 feet high! Comfort for audience or actors was not the order of the day.

The actual theatre opened on 5 October, 1833. It was said to present "a very splendid appearance"... "a very pretty model equal to the theatres in the country towns of the

United Kingdom." Its boxes were lined with red baize and studded with golden nails. The curtain was green baize and the house lit by candles and lamps. Said to seat 1200 comfortably, it held 1600 when really packed.

That first evening two plays were performed (later Levey became even more ambitious and often presented three). In honour of the opening a prologue was written and recited by Conrad Knowles, the best actor of his day. It was this prologue that Timothy West read on the last night of the Royal in 1972.

After Levey's death the closure of the Royal was cleverly engineered by the proprietor of the newly built rival theatre in Pitt Street. The Royal Victoria Theatre opened with OTHELLO in 1838. It was sold in 1854 when the owner lost the lease of the land on which the theatre stood.

Subsequently Joseph Wyatt, the Victoria's former proprietor, built a new theatre, the PRINCE OF WALES, in Castlereagh Street which opened in 1855. The Wales was twice destroyed by fire. The second time, in 1872, when it was rebuilt it was renamed and became the THEATRE ROYAL. Since then it was only closed to live theatre for major refurbishing (1921) and during the depression (1929-32) when it became a cinema. It was sold to developers in 1969 and demolished in 1972. The new Theatre Royal (on the adjacent site) opened on 23 January this year.

Designing Sydney's new THEATRE ROYAL principally involved the architects, Harry Seidler and Associates, in solving the problem of how to build a workable 1000 seater house on top of two Eastern Suburbs railway tunnels on a corner site further limited by the enormous columns supporting the huge MLC tower.

Tackling their major structural headache - the railway tunnels - first, the architects decided to impose a "bottom level limitation" on the theatre and to come to grips with the noise factor. In attempting to sound isolate it from the rumblings of trains as well as noise from the complex, the theatre was treated as a separate unit within the rest of the site. The theatre building is supported on columns which are in turn cushioned - underneath and at the sides - by enormous rubber pads which in the event of the structure moving slightly as is expected, can be inspected and adjusted if necessary.

Sound tests of up to 150 decibels, made by pounding steel plates with jackhammers, were conducted in the railway tunnels. At first, Acoustic Consultant Peter Knowland, found the noise level unacceptable. Changes have since been made and he is now confident that the first train on the tracks will not be heard in the auditorium.

The great juggling trick with the site determined the rest of the design: height of stage, position of fly tower and the size of auditorium and foyer areas. The orchestra pit straddles the two railway tunnels, the stage is under Rowe Street.

Inside, the red plush of seats and carpet looks good against the specially designed gold and black striped acoustic walls. The ribbed and curved ceiling, again designed for acoustic purposes, is attractive. "The problem," says Peter Knowland, "was a tricky one. We wanted to obtain just the right amount

of resonance to preserve clarity in dramatic presentations and still be suitable for light musical theatre."

Seats in the stalls are amazingly comfortable and the width of rows generous. Continental seating has been used to good effect. The last row has been brought closer to the stage than is possible in the more usual radial aisle layout and the area can be cleared in 70 seconds in case of emergency, just about as long as it takes to lower the fire curtain.

Things are not so pleasant in the circle. I wouldn't advise anyone to take Granny up there unless she's particularly agile. Apart from being very severely raked, the acrylic lighting strips on the steps are raised above the level of the carpet. It would be all too easy to trip on them. Being so bright they look like the lights on Broadway as someone put it - pretty maybe, but distracting during performance.

The box for invalids is a thoughtful and welcome addition. It's easy to get to and big enough to take at least two wheelchairs.

However, if the circle is less comfortable than one might have hoped, sightlines - and after all that's what it's all about - are excellent from every seat in the house.

Theatre Manager, Freddie Gibson is pleased with his theatre. He finds the concept interesting and gives the designers full marks for fitting the auditorium, foyer areas and "such remarkable" backstage facilities into such a small site. When the complex is finished there will be parking space for 300 cars and an underground tunnel linking the theatre to the railway.

There are problems, "grey areas" as he calls them. Some, like the acrylic lighting strips, can be solved with attention (and money). Others, like the lack of space on the OP side of the stage, are essentially problems of the site and will have to be lived with.

"It would be unwise," says Theatre Consultant Tom Brown, "to put any company which had a very high weekly "get out" figure into such a small capacity theatre. This is not a house in which to originate productions, there just isn't the room. It has been designed to cater for touring companies with no more than two or at the most three productions in their repertoire."

I was horrified to learn from John Tasker that none of the people who had worked so hard to save the Royal had been officially invited to the opening night of the new theatre.

"Maybe its understandable," he said "we cost them four and a half million dollars. I complained bitterly to J.C. Williamsons who were putting on the show and reminded them that without me and a few others like me they wouldn't have a theatre. Two tickets finally arrived and I decided to take Jack Munday who I was sure also hadn't been invited."

"There were a lot of silvertails in the audience, but also people who loved the theatre and had been at the last night of the old theatre and had made a point of being at the first night of the new. The marvellous thing was that these people hadn't forgotten. They sought out Jack and thanked him for what he had done for theatre in Sydney."

SILENCE



Adam Salzer directing the New South Wales Theatre of the Deaf.

Photo by Robert McFarlane.

An exciting, unique theatre company is emerging in Sydney — the New South Wales Theatre of the Deaf.

"They are really progressing as a theatre, working on strong idealistic lines and people who have seen them are very excited by their work," said director, Adam Salzer.

The group, consisting 20 members, will present their first major production — an adaptation of *KING LEAR*, at the Seymour Centre in November this year.

The play will take the form of narrative mime and dance which will relate to hearing and deaf audiences alike.

"What people will receive is a form of *KING LEAR* which is very beautiful, very moving and very poetic, but the poetry is in movement," Adam explained.

The group has actually been in existence for three years but it was the visit to Australia in 1974 of the American National Theatre of the Deaf which gave the company the impetus it needed. Bernard Bragg, director of the NTD, conducted a workshop with the deaf actors which provided practical guidance in the techniques unique to deaf theatre.

The visit proved a turning point for the company — one of its founder members, Nola Colefax, attended an NTD summer school for six weeks that year and the company began its association with the Australian Elizabethan Theatre Trust which offered the company administrative assistance.

In September 1975, the Trust appointed Adam Salzer as the company's director. His services were made possible under the terms of a director's development grant he receives from the Australia Council.

A graduate from the National Institute of Dramatic Art's 1974 directors course, Adam was assistant director to William Gaskill's Old Tote production of *LOVE'S LABOURS LOST*. He has also directed *DOREEN* for the Q Theatre and *ME AND MY SHADOW* at the Jane Street Theatre.

His other major achievement this year has been the direction of the Seymour Student Theatre's production of *SPRING AWAKENING* by Wedekind which has been showing at the Seymour Centre throughout March.

"Basically I am trying to find a balance between working with professional theatre, alternate theatre, teaching and deaf theatre and I don't want to get stuck in any one of them as I find it works as a cross-fertilisation, mutual stimulation effect."

When Adam first started to work with the deaf theatre he found them a fairly insular group and is trying to help them "find their recognisable place in theatre."

"I really love working with them principally because they are very open people, very trusting, very adventurous and also extremely exciting to watch."

"As people to work with they have incredible concentration and

dedication and it is a pleasure to work with them because where hearing people have wit, they have a humour of their own which is amazing, so all communication with them is very humorous and very enjoyable."

Since Adam became director, the company has presented a children's play — *HOW THE CLOWN FOUND HIMSELF, HIS CAT AND THE CIRCUS* — which was performed at the opening of the Adult Deaf Society's new premises. They will be presenting this production throughout the year for orphanages, hospitals and different social functions.

The deaf theatre has also had a number of workshops with hearing theatrical companies — the Nimrod Theatre, Ensemble Theatre, the Seymour Student Theatre and the Fringe Theatre Group of which it is a member.

These workshop sessions have proved to be both mutually stimulating for hearing and deaf actors alike and will be continued on a regular basis.

Hearing actors in this workshop situation learn a certain vitality in communication from the deaf actors.

Often hearing actors tend to concentrate on playing a character and forget about communicating to the audience, whereas the deaf actors put all their concentration into communication which flows out into their theatrical work, Adam said.

"Through their acting the deaf people gain a realisation and a pride in being deaf," explained Adam. It is this quality he is trying to preserve in all their theatrical work.

"By getting away from holding onto a sign language and getting into mime they find they can communicate with hearing people so much better."

Although the theatre only meets twice a week they have an intensive training programme. Joe Bolza has tutored the company in mime and Keith Bain in movement. Michael Fuller who is in charge of movement at NIDA is working closely with Adam on the *KING LEAR* production.

Arthur Dicks who runs Fringe Theatre and designs for Q Theatre, is also the deaf theatre's designer.

Chairman of the company is David London, a very talented actor, and Nola Colefax is secretary. She is at present being trained as a director.

In April the NSW Theatre of the Deaf has another workshop with the *LITTLE THEATRE OF THE DEAF* — a branch of the American National Theatre of the Deaf — which is currently in Australia.

Members of the Queensland Theatre of the Deaf will be coming down to Sydney specifically for the workshop and it will be the first time that the two deaf theatres in Australia have had the opportunity of working together.

The New South Wales Theatre of the Deaf can be contacted through the Australian Elizabethan Theatre Trust.

IS GOLDEN

— SUSAN PATERSON



Dame Alicia Markova



One day in 1924, a shy small English girl caught the eye of the legendary Diaghilev, while she was performing in a pantomime, billed as a 'child Pavlova'. Diaghilev decided to take a chance on this determined little girl, and consequently gave 'artistic birth' to the first English ballerina to gain international fame.

Alice Marks was born in London in 1910, the daughter of a mining engineer. Although she began her dancing career as a 'flat-footed, knock-kneed delicate child', she was determined to make dancing her life. Alice studied under the great teachers Legat, Cecchetti and Celli. Joining Diaghilev's company in 1925, she became Alicia Markova (at Diaghilev's suggestion: in those days, ballet dancers HAD to be Russian). She danced with the Company until the great artistic entrepreneur died in 1929. Alicia Markova next danced with the Camargo Society and then became the ballerina of Ballet Rambert and the Vic-Wells Ballet until 1935. With Anton Dolin, she started the Markova-Dolin Ballet in 1935, and travelling across the Atlantic, was the ballerina of Ballet Russe de Monte Carlo, during their U.S. tour, next joining American Ballet Theatre from 1941 to 1945. She returned to Sadlers Wells Ballet in 1948, for guest appearances at Covent Garden, and reformed the Markova-Dolin group in 1949. Alicia Markova continued guest appearances in the U.S.A. and England, and made her final appearance with Festival Ballet in 1962. Upon her retirement from dancing, she was appointed the Director of the Metropolitan Opera Ballet in 1963 and remained in New York until 1969. In 1971, she was appointed Professor of Ballet and Performing Arts at the University of Cincinnati Conservatory of Music. Alicia Markova was awarded the C.B.E. in 1958, and created a D.B.E. in 1963.

Dame Alicia made her first visit to Australia this year to stage Fokine's *LES SYLPHIDES* for The Australian Ballet. *LES SYLPHIDES* was first choreographed in 1909, and Dame Alicia is reproducing the version Fokine taught to The American Ballet Theatre in 1943; one of the last productions before his death. She is an elegant lady: friendly, charming, strong, and in full control in the Debney Paddock home studios of the Australian Ballet. Her instructions to the dancers cover both the technical and emotional aspects of the one-act ballet. *LES SYLPHIDES* is a very difficult ballet, and the mood and atmosphere on stage contribute to the success of the work as much as the demanding classical style.

At 65 years of age, Dame Alicia is still very active, very involved in the international Ballet 'scene' and a tireless worker. Her short time in Melbourne was full of rehearsals and production meetings, yet she still graciously made time for numerous press and radio interviews, the opening of a special BBC Costume Exhibition - and even donated her original *LES SYLPHIDES* costume 'wings' to The Australian Archives of the Dance. One unexpected bonus of her Melbourne visit has been a bundle of letters from former students and dancers in her company. She smiles and says it is almost like having a large family spread all over the world. Dame Alicia Markova is a living legend in the ballet world and The Australian Ballet's good fortune in receiving her intimate knowledge of the romantic classic, *LES SYLPHIDES*, will be shared by Australian audiences all over the country.



Richard Bradshaw

CHARLIE: Mum?
 MRS DARWIN: Yes dear?
 CHARLIE: I've decided to get married.
 MRS DARWIN: (taken by surprise) Oh.. Who's the lucky girl?
 CHARLIE: (leaving the room). It's not a girl.
 (MRS DARWIN is stunned by this.)
 MR DARWIN: (very suddenly removing the paper and sitting up). You're jumping to conclusions. I know exactly what he means. It's not a girl. It's a woman. What separates the men from the boys is that they can separate the women from the girls. After that there's no separating the men from the women ... (he pauses briefly to enjoy this). Although I have to admit that these days it's sometimes hard to separate the boys from the girls. (He enjoys that even more.) But you don't have to worry about our Charlie. His glands know what they're doing. (He lies back and replaces the paper across his face.)
 MRS DARWIN: (after a brief pause). You don't suppose he meant an older woman, do you?
 MR DARWIN: (sitting up again). It's possible, possible ... but not likely.
 MRS DARWIN: Do you think we should ask him?
 MR DARWIN: If it puts your mind at rest. Charlie!
 CHARLIE: (off) What?
 MR DARWIN: Your mother wants to know if you're going to marry an older woman?
 MRS DARWIN: (quietly to herself) I hope not.
 CHARLIE: (Off) No.
 MR DARWIN: There you are. You were worried about nothing. There's nothing wrong with our son. All he needs is a visit to the barber and he'd be perfectly normal.
 MRS DARWIN: Well, that's a relief.
 CHARLIE: (off) I'm going to marry a gorilla.

Remember that the puppet has eyes

KATHARINE BRISBANE.



Super Kangaroo - one of Richard's most popular shadow puppets

This is the opening sequence of *BANANAS*, Richard Bradshaw's first play for actors which was the uncompromising success among the scripts developed at last year's Australian National Playwrights Conference.

It is a short satire on Mr and Mrs Suburbia in a crisis situation — she drawing upon all her courage to not be left behind by today's libertarianism, he quietly relishing the downfall of domestic convention (There'd be a lot of money in it. The Reader's Digest would pay good money for a story like that. 'My Neanderthal Grandchildren'.')

Charlie, the younger generation, presents the liberal arguments: "Look, Mum, you'll offend her if you call her a young woman. She's a gorilla, and proud of it." 'Once she gets used to living here I'm sure you'll see what a beautiful person she really is.'

It is, of course, a zany satire on racial and social attitudes today and demonstrates very happily the peculiar individuality of Richard Bradshaw the puppeteer who with his shadow puppets has managed to capture with childlike revelation and sophisticated observation both the juvenile and adult imaginations of his audiences.

Richard Bradshaw was this year appointed artistic director of the Marionette Theatre of Australia in succession to Peter Scriven, originator of the Tintookies, Australia's most famous marionettes. Bradshaw's style and experience is radically different and the changes he will make in the style of the company will be gradual but fundamental.

His career as a puppeteer occurred by chance — or perhaps predestination. 'At high school in 1952 we had a weekend puppet theatre at Clovelly run by Mrs Edith Murray. She is still very active although she is nearly 80 now. That was with marionettes and glove puppets. If it hadn't been for Mrs Murray I think I'd have gone into straight acting and probably still be doing it.

'I did Arts at Sydney University mathematics and geology mainly, and one post-graduate year in geophysics to see if I wanted to be a scientist. After studying earthquake records for a year I decided I didn't. So I became a mathematics master, first at Cranbrook School, then All Saints, Bathurst. At that time I was still working with puppets as a hobby and because I was living in at the school I wanted to take up a form of puppetry which was not as messy as the others. So I tried shadow puppets and decided they had possibilities for me.

'In 1964 when I was going to England, Edith Murray had heard that there was an international amateur festival in Czechoslovakia and ultimately I received an invitation. The puppets were better received than I thought they should have been: I discovered that one of the advantages of working off the beaten track in Australia is that you are likely to take a new tack without being aware of it. Most shadow puppetry, I found, had been slow, poetic and charming. Mine was the reverse — my work isn't very charming to look at, really.

'Most of my successful pieces have been a happy fluke. I try things on my friends and cull out what doesn't work. And I don't know what appeals to children. One of my most popular ideas, *Old MacDonald Had a Farm*, was intended as an adult show. I didn't play it for kids until someone else suggested it. The kids like it. And another story about fish — a green fish and an orange fish, written as a light comment on prejudice — which works best with teenagers just as an adventure story.

'It's very hard to get material. To people watching shadow puppets the limitations imposed by the medium are not immediately obvious. One of the most common dramatic situations is one person meeting another; that's an impasse with shadow puppets unless one person goes out backwards or one jumps over the other or is designed to flip around. That's a basic problem. There are also advantages — for example, you can make something appear and disappear which you cannot with other puppets.'

Bradshaw gave up teaching in 1969 to tour for the Rayner sisters' Australian Children's Theatre. In 1972 he received an Australia Council grant to travel to an annual festival of puppeteers in Oakland,

U.S.A., and to another such festival in France. After that he played seasons in Sweden, Denmark and England. Twelve months later he made another invitation tour of Europe and America and at the end of this year he will make his Asian debut in Japan.

In January this year he took up his present position with the Marionette Theatre of Australia — which until now has chiefly worked with string marionettes.

'I'm welcoming the change because it is a refreshment and at the same time I'm bringing experience of shadow puppet work to the company. First off we are doing a production which experiments with this — a kind of Bunraku technique with the operators working directly behind the puppets and visible to the audience. The Bunraku company dresses in black against a black background using special lighting. But as we don't always have the best lighting conditions on tour we are going to try a sky blue background. The new play is my own story based on the history of the Parma wallaby, a wallaby with white markings which was thought to be extinct in Australia when a colony was discovered on Kawaii Island in New Zealand. The show will be called *ROOS* and will demonstrate the large number of kangaroo species that are to be found and the variety of their habitats. And the effect on them, for example, of the land being cleared and settled. One Zoologist remarked to me that Burke and Wills would not have had the troubles they did, had kangaroos been in central Australia the way they are now. They have spread much further inland because of the water brought by farmers.

'*ROOS* is mainly for primary children. We have another project aimed at the general public which will show the development of the puppet and is based initially on hands. It will start with hands admiring various objects and gradually they will become part of puppets until eventually after a series of items we end up with quite an involved puppet being worked by three operators.

'In some of our future planning we will be thinking of programmes built up of items rather than one long story. This latter poses problems — with puppeteers, when they leave and have had to be replaced in difficult roles; and with touring. With short pieces we will have greater flexibility for programmes and audiences. I am only just getting in to the huge problems of budgeting. A show like the *Tintookies* is very difficult to tour — they have gone to India recently with three tons of luggage. And this equipment is hard on the puppeteers too, particularly the overhead bridge from which they work. It takes many hours to set up before the show — and then they have to perform. Another problem with the overhead bridge is that it is too high to fit into some theatres. We have had problems with theatres even here in Sydney. So we will probably abandon it except for substantial seasons. We would like a permanent theatre here, which we have never had. This would mean less touring but not that the tours would be stopped. At the moment about nine people go out on tour with the *Tintookies* and that is rather expensive. In future smaller groups could go.'

He is very firm about bringing a new toughness into the style of the company, to try combinations of puppet methods and to introduce satirical and adult comment into the material. He is firm about wanting to project the 'human' qualities of puppetry — that is to stretch the audience's imagination by keeping them aware of the puppeteer — to set up illusions and smash them as he does in his play *BANANAS*. Puppetry, in short, he sees not as the clever creation of an illusory world but as a sophisticated art making comment on life.

'I have seen hundreds of puppet shows and I can quite honestly say that most of them I haven't enjoyed. Then you see something like the German puppeteer Roser who was here recently and you see very simply — what it is all about. An American academic I once heard drew a distinction between the doll puppet and the art puppet and I think there are too many doll puppets around and not enough art puppets. The latter comes from really disciplined acting. I saw a Canadian company last year going through exercises with glove puppets (and glove puppets tend to be the most despised form of puppet) and simple little things like looking at an object before picking it up — practically every glove puppeteer I have ever seen picks up the object without ever having seen it. It is little things like that — remembering that the puppet has eyes and where those eyes are looking — that makes the puppeteer an artist.'

AYPAA ROUND UP

It was a pity that the Australian Youth Performing Arts Association "Round Up" which took place at the Perth Concert Hall from February 2 to February 8 wasn't better publicised. It really seemed to take Perth people by surprise, with the inevitable result that attendance wasn't anything like as good as it should have been. Just the same thousands of children went and were charmed and enchanted by what there was for them to see and do.

There were Films and Puppet Shows (four different sets of puppets led by Richard Bradshaw's world renowned family), Dance performances, Theatrical performances, Music (everything from the W.A. Arts Orchestra to rock groups and the Police Pipe Band). There were Story Readings by Jill Perryman and Jennie McNae, Playreadings, Barbershop quartets, Gymnasts.

And outside in the great foyers were demonstrations of just about everything you can think of: Pottery, Weaving, Batik, Silver work, Glass blowing, Kitemaking and Paper-making. And so many of them you could sit down and do right away. There was Joy Black with Macrame and dozens of delighted learners who came back day after day, bringing their own string. Shirley Welfelt (The Origami Lady) had the same experience; delighted children just stayed for session after session.

In the foyers too were Ray Wenzel, who could make music out of everything from saw blades and tumblers to old tin chamber pots. There was Chris Ferguson the clown with his partner "China Doll" (university student Joy Cummings in ordinary life.) And there were Skateboarding, and Quiltmaking, Leatherwork and Harmonograph activities.

So it was a real pity that more people didn't know about it!

"MR FESTIVAL OF PERTH" SIGNS OFF

"No, I'm not really sad," John Birman said, when I asked him about his emotions on leaving the Perth Festival after twenty-four years. "I suspect that we all of us reach a certain peak, and when we do we ought to get out. It happens in all of creative art (putting a Festival together is a creative art) that you come to a point when in your own mind, if you're honest with yourself, 'I've reached the top; from now on I'll have to battle to stay there. I'd better get out. Because when you know that you're not doing the job, the soul begins to crack up.'"

"Provided what you've created is worthwhile; has been judged by the public to be worthwhile, you can always have the satisfaction of saying, let someone else come and build upon what I've created."



Photo: The Little Theatre of the Deaf one of the many companies presented at this year's Festival of Perth.

And is this the biggest and best of the Festivals? "No, but it's different. Each Festival has to be different; the minute they become a stereotype, they cease to be Festivals. Each one of them must bring something new; something exciting, so long as it follows a certain set pattern and philosophy. Some people ask why we shouldn't be able to do this throughout the year, but of course the point of a Festival is that it's a stimulus; a shot in the arm; it gives people a chance to do something that they're always trying to do but have no opportunity to do in the normal way."

This year it's more international than we've ever had before. There's always been a bit of internationalism because we've always brought in outside troupes, but this year we've deliberately gone out to do it, and there are a heck of a lot of people coming from overseas. You could almost call it a mish-mash of cultural experience. Two fellows from Mozambique playing folk rhythm, for instance, as against a classical guitarist from Brazil. A modern dance company from New York - very avant garde - as against the magnificent Australian Ballet Company. And our own W.A. Ballet has been stimulated to Rock Ballet; the first ever in Australia. Tibetan Folk Dancers, Ball Room dancers and Japanese mimes."

I asked about the complaint that the Festival brought out mediocre foreign acts to the detriment of local talent. "It's not true. Our own Playhouse is putting on four shows. The Hole in the Wall is doing a musical. We've got the Nimrod Theatre, the Melbourne Theatre Company. We've got a magnificent series of Australian contemporary music."

"All this surely provides a new stimulus, a new angle to our own local people. Our actors for instance can go and see a superb Negro Drama Company. How many of our actors could go to New York to have this kind of experience? No, the sort of people who make this kind of criticism have nothing else to say. Their criticisms are snide!"

"The name of the new man to run the Festival will be announced soon. He'll be master of his own house, but he'll be most welcome to come here and seek advice when he needs it. And that's one of the things about getting out when you're at the top. If I had left here because I realised that I was a failure, or because someone had told me to get out, I wouldn't be able to give him the whole-hearted support that he deserves. But I'll be happy that I've created something that is a healthy strong juvenile. And I'll be able to say: Let someone else carry it to adulthood!"

books

Swan River Saga

A script by Mary Durack in collaboration with Nita Pannell. Service Printing Co., Perth, 1975. Recommended retail price \$3.50
SPECIAL TRUST NEWS PRICE \$3.00 (including postage).

The script of SWAN RIVER SAGA is based on the letters and diary of Eliza Shaw who with her husband, former Captain in a Leicestershire rifle regiment, and their six children migrated to the colony of Western Australia in 1829. Eliza was one of the longest lived of the early Swan River settlers, her story encompassing almost the first half century of the colony, during which she survived her husband, five of their nine children and most of her contemporaries...

This play, depicting some aspects of her life, began as a series of three sketches devised for a fund raising soiree in 1971 and was afterwards included in a programme produced at the University Octagon Theatre by the late Sir Tyrone Guthrie. These performances aroused so much interest that Nita and I were asked to develop the theme to a full mono-drama production for the Perth Festival of Arts in 1972 - a project given great incentive by Sir Tyrone's warm encouragement.

By this time Nita had become so possessed of the spirit of Eliza Shaw that when asked one day what year she was born she replied absent-mindedly '1794'!

As if indeed presided over by a benign unseen influence everything connected with the production brought happy consequences. After a successful season at the Hole in the Wall Theatre in Perth, the play was sponsored by the Elizabethan Theatre Trust to tour other capitals of Australia (including Tasmania) where audiences proved as responsive as those in its home state.'



- Mary Durack, writing in her introduction to SWAN RIVER SAGA published last year in Western Australia, which she describes as both a 'memorial to Eliza' and to 'all those pioneer women who faced, and shaped, the unknown with similar faith, fortitude and loving toil.'

SWAN RIVER SAGA is a colourful dramatization of early Australian life and as such is much better than a text book or history book in capturing the life style and energies of the pioneers.

It consists of songs, poetry, diary extracts and monologues based around the life of Eliza Shaw. It is well illustrated with drawings and photographs from the original production starring Nita Pannell, which many theatre audiences will remember with pleasure.

Mary Durack has captured the richness of the language and life style of her characters. She uses comedy and pathos, often quickly juxtaposed, to enable Eliza's monologue to flow lightly and quickly.

A most enjoyable way to learn some early Australian history!

SWAN RIVER SAGA is a SPECIAL TRUST READER'S BOOK OFFER Available from the Membership Department, A.E.T.T., P.O. Box 137, KINGS CROSS, 2011, for \$3.00 (including postage).

Please make your cheque payable to the Elizabethan Theatre Trust and include details of name and address of recipient. Available for a limited time only!



THE TERRACE TIMES COOKBOOK

by Helen Arbib with illustrations by Pauline Clements. Paddington Edition, The Terrace Times Pty Ltd, NSW, 1975. Recommended retail price. \$2.75.

And now for something completely different! The only connection this delightful book has with the theatre arts is that it was launched officially in November last year by playwright Dorothy Hewett!

However, as with other books reviewed on these pages, it's for those who appreciate the finer things of life - including food, theatre, music, etc.

Helen Arbib decided to produce this elegant but practical collection of recipes and information on Sydney's 'iron-lace' suburb, Paddington, following the demise of the publication of the Terrace Times, which had contained many of her delicious recipes. Besides a history of Paddington and some of its elegant buildings and streets, there are mouth-watering recipes for pate, bread, aspics, crepes, souffles, meat, poultry and fruit.

Throughout the book are snippets of advice for the cook and entertainer with the object 'Minimum effort, maximum effect'.

The Paddington sketches by Pauline Clements are familiar to many Sydney-siders - she captures beautifully the character and special charm of this suburb with its contrasts and idiosyncracies.

Much more than a cook book - rather an expression of a life style! ML.

The mime artist Lindsay Kemp and his company from England have, over the past four months, brought a special theatrical magic to Sydney audiences with their production of FLOWERS, based on Jean Genet's OUR LADY OF THE FLOWERS. On April 6 Kemp's production of SALOME opened at the New Arts Cinema, Glebe.

Lindsay Kemp, who admits to answering questions without even being asked, is a highly individual artist and personality. He appears constantly amazed and delighted by the people, events and places that surround him. His gestures, both physical and vocal, are extravagant yet full of purpose and grace.

The following was recorded one afternoon in February as he relaxed 'at home'.

"I do love being in Australia - the public here have been quite marvellous to us and we have made many, many friends - I feel quite at home here. We're only leaving because we have to go to the festival in Spoleto, Italy, in June, and then to Paris. I do hope our return to Europe is triumphant - I really have to take Paris by storm - it's quite an extraordinary feeling I have! Whether it's a craving for attention or acclaim, I don't know, but I feel the need to leave something behind - films, books, all that!

After Paris, where we'll be presenting FLOWERS, we're taking SALOME to London. We're working on it at present and spending lots of time on voice classes (FLOWERS was almost completely mimed). It will be the same company as FLOWERS with several actors I've found amongst my Australian students. (Kemp has conducted many workshops for actors while in Sydney). Teaching has always been a very important part of my work. There's a lot of talent here - talent which hasn't been able to find an outlet.

When we first came to Australia we were very nervous performing for strangers, but now they're friends! I am never confident and suffer from what Jean Cocteau described as the 'divine torture' - that most awful stage fright. My first entrance as Divine in FLOWERS is so slow and sus-

tained, and every night my knees, and in fact the whole set, quiver! The character of Divine is rather nervous - she has many similarities to my own personality.

FLOWERS began to happen about seven years ago when I first read Genet's book. As I read it I could see myself as Divine - it reminded me of my childhood, of going to the movies and always playing out the hero or heroine. I mean, I was always the glamorous lead, I adored the movies and that's why so much of the techniques of cinema appear in my productions - short scenes, quick cuts and the juxtaposition of time, which I find so exciting.

My work in the theatre is very like the time when we close our eyes and everything is fabulously confused - all the things we love surge together with everything we dislike and fear mingling all at once - you know that wonderful sensation?

On reading the book much of Genet's dialogue seemed already very familiar to me - like when I first saw Picasso's blue and pink pictures I could see myself there, and I felt I knew his studio, his colours, the harlequin and so on. OUR LADY OF THE FLOWERS read like a wonderful ballet - of course Genet says the saga of Divine should be danced or mimed. I had training as a dancer and lots of dance trained friends. We began with a series of improvisations, I suppose. At this time I'd been left quite a large sum of money by an aunt who had discouraged me from entering the theatre during her lifetime - she would have turned in her grave if she'd seen me buying a disused factory in Edinburgh to convert into a theatre with actors I recruited from the streets! They were people who looked like characters in the book - at that time I thought maybe I could arrange and manipulate their bodies, faces and voices the same way that Pasolini and Fellini do with amateurs in movies. Of course I found that doesn't work in theatre - one needs to be incredibly skilled to convey truth.

I remember between rehearsals we were literally shovelling and knocking down walls to be ready for our first night at the Edinburgh Festival. It was very, very sensational! We lost all the money of course! I don't think many people paid - I never had much of a business head. I thought it a

Sarah Bernhardt, Salome and Divine Extravagance

A Conversation
with Lindsay Kemp

MARGARET LEASK



cheek to ask the audience for money - I mean, it was mostly improvised and we used much more dialogue in those days.

I remember we used to get terribly, fabulously drunk in those days! I was very much under the influence of Baudelaire (I still am) and I took quite literally a poem of his called 'Get Drunk', which talks about being constantly intoxicated so as to avoid time's heavy burden weighing one down, and as a means of avoiding mediocrity. I was also very much influenced by Isadora Duncan and Sarah Bernhardt - I'm so into Sarah Bernhardt at the moment, in fact! Whenever I have a spare minute I run to her books - she's such an inspiration! She was so courageous. When I think things are a bit heavy or difficult I always remind myself of poor Sarah - how she managed all she did, with only one leg and dying!

At this time I began to live my life very extravagantly, and journalists and people began to talk about my extravagance and outrageousness and I found I was having to affect a great deal in order not to disappoint them! Then I found people began talking about me as being rather extraordinarily talented, which I'd never really considered myself, and which meant I really had to start working hard on technique to refine my art, which up until then had been rather vague. I've never really chosen to do anything I do - I've found it's been chosen for me. Rather like Genet who was accused of being a thief so he became a thief in order not to disappoint the magistrates!

I suppose I became a mime because people said 'what an incredible mime!' Then one day there in the audience was Marcel Marceau - I nearly DIED! I thought he's going to screech 'What an imposter! what a cheek!' - but he said 'you are a mime with great potential but you must work hard.' The work really hurt!

Now I have a terrible fear of drying up if I don't practise my art daily - a fear that maybe it'll desert me and I'll be punished for not working hard enough. I feel that time is rapidly running out already and there's so many things I HAVE to do.

As a dancer I'd never had a great deal of success - during my career as a dancer people said 'What a remarkable actor, mime, clown, entertainer, comedian,' but never a dancer! When I actually became a dancer I found it wasn't quite what I was seeking. I found so many dancers were inhibited and their training so restrictive. There wasn't that kind of joy in dancing that Isadora Duncan talked about. I found it disillusioning and contrived. So, I didn't last long with any ballet company, which made me realise I'd have to work my own way with my own company.

The present company has been together doing FLOWERS for about two and a half years - Orlando was with the original company, the others have come to me through classes. I've never auditioned anyone. Some have apprenticed themselves to me - often after seeing the show and falling in love a little, and they are now highly skilled performers. We never planned on staying together this long - its very difficult to plan anything in the theatre, although I have to know what I'm doing tomorrow. I never really worry

about the day after that! It's the loveliest way to live one's life, I think. At the same time, it would be awful to find oneself with nothing to do. That happened all too often in England - even after a huge success and good crits, nothing would come through the door, - no offers, no contracts. In fact, the company was about to disband when Peter Batey, from Eric Dare's organisation saw us in London and sent a contract almost immediately for us to come to Australia. It was very courageous of him - especially as a lot of people don't know Genet's work, or mine, and others have been put off by so much bad mime - all those white faces, gym shoes and walking on the spot against the wind for hours on end! Oh heavens! Marceau does that superbly, of course, but his imitators! (He grimaces).

What I do miss here are the movies, galleries and other creative stimulants so readily available in Europe. I find I need constant nourishment from paintings. I keep seeing posters around - 'Australia - the land of things to do!' - which are pictorially divided into surfing, horseriding, swimming etc. and THAT'S IT! - I don't like doing things like that very much! But what Australia does have is space and opportunity. In London its very difficult to find things like an available studio or theatre that we can afford.

I'm hoping SALOME will be the best thing I've done - it will certainly be the most extravagant, and I hope, MAGICAL. But then one never knows until the curtain goes up and you find out if the spell works on the audience. The play is a very free adaptation from Oscar Wilde's play. There are songs and dances - the whole thing is to be presented like a fantastical ritual and performed very much in a grand guignol style. I hope no one will be unaffected by it. It's a heterosexual story which should have wide appeal. I think very often the homosexuality of Genet's play frightens some people from coming - yet when they do see it, they find it's really just a love story - a fairly ambiguous one - but I just think about it as a character who's constantly in love.

With SALOME I've been largely influenced by the Elizabethan and Jacobean theatres - the extravagances - like that of a circus where the audience cannot help but be involved; where no one is allowed to be bored.

We have done SALOME in New York - Off Broadway, but just like there's been about eighteen different productions of FLOWERS, so has there been different productions of SALOME. I've performed it as a one man show - when times were hard and there weren't too many friends about! But this production... (Kemp's eyes flash with excitement)... I mean, the others were just doodles in my sketch book!



committee's diary

LADIES COMMITTEE - S.A.

At the A.G.M. of the Committee on February 9, the foundation President, Mrs Andrew Abbie retired and Mrs B.A. Williams became the new President.

The Committee was delighted that two of its members, Mrs B. A. Williams and Mrs B. Goode, have been appointed Governors in South Australia of the Trust.

Among future plans, the Committee hopes to conduct its second annual script competition for secondary school students, and consider ways of assisting local theatre companies through functions for Trust Members.

LADIES COMMITTEE - NSW.

For further information contact Mrs E. Schebesta - 407-1683 or Mrs G. Hay - 357-1200.

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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:
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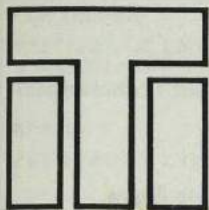
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AUSTRALIAN CENTRE - INTERNATIONAL THEATRE INSTITUTE

President: PROFESSOR ROBERT QUENTIN

Honorary Secretary: MARLIS THIERSCH

WORLD THEATRE DAY

15 MARCH 1976

PROGRAM OF THE ACTIVITIES OF THE INTERNATIONAL THEATRE INSTITUTE (PARIS-UNESCO)

2nd World Season of the Theatre of the Nations: Belgrade, September 1976 (3rd Season envisaged: Avignon, July 1977).
Author of the International Message of the 15th World Day of the Theatre, 27 March, 1976: EUGENE IONESCO.

INTERNATIONAL CONFERENCES

ATHENS
(GREECE)
RENNES
(FRANCE)

:4 - 11 July - Influence of Greek drama on the contemporary theatre.
:5 - 19 March - Preservation of the cultures of the Third World in a process of modernisation.

CARACAS
(VENEZUELA)

:20 April - 2 May - 3rd Conference Festival on the theatre of the Third World.

SCHILDON
(D.D.R.)
BUDAPEST
(HUNGARY)

:13 - 26 June - Theatre and social realities in the Third World.
:November - Situation of the authors in the contemporary theatre.

INTERNATIONAL WORKSHOPS AND ROUND TABLES

PARIS
(FRANCE)
SOFIA
(BULGARIA)
TEMPEREE
(FINLAND)

:3 - 5 April - Preparation for the "days of the present theatre"
:5 - 18 May - The composer and contemporary musical theatre.
:3 - 6 June - Relations between Ballet and Folklore - Author rights of the choreographers.

OSSIACH
(AUSTRIA)
BRATISLAVA
(CZECHOSLOVAKIA)
NEW YORK
(U.S.)

:7 - 28 August - 2nd pluridisciplinary seminar, singers, dancers, actors.
:12 - 26 October - International competition of young interpreters.
:November - Choreographers and critics.

SEMINARS PLANNED

NOVISAD
(YUGOSLAVIA)
AMSTERDAM
(NETHERLANDS)
MOSCOW
(USSR)

:Training of the students in the theatrical schools Spring 1976
:The theatre in education, Summer 1976.
:Training of the director, Autumn 1976.

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

RETURN OF HONORARY SECRETARY FROM OVERSEAS

After 383 days abroad on study leave to investigate the process which leads from the playwright's desk to the spectator's seat in the theatre, MARLIS THIERSCH is once more in Sydney, having seen 220 plays in eight countries, visited a dozen university departments of drama and talked to many playwrights, dramaturgs and directors. She was helped with contacts and introductions to theatre people at I.T.I. Centres in Berlin (East and West), London, New York, Dublin, Amsterdam, Budapest and Vienna. We welcome her back to Sydney.

International Theatre Conference ATHENS July 3 - 11, 1976.

HELLENIC CENTRE OF THE I.T.I.

The Conference Organization has the pleasure of informing you of the following:

- a. The International Conference will take place in Athens from the 3rd to the 11th of July.
- b. The subject of the Conference is:
"THE ANCIENT GREEK DRAMA IN THE
CONTEMPORARY THEATRE"
- c. The official opening will be on Monday, July 5th, in an open air Ancient theatre and it will be followed by a reception.
- d. During the Conference, excursions and guided tours to archeological sites as well as receptions will take place.
- e. Each report should not last more than 15 minutes and after that a discussion of about 2 hours will follow.
- f. The texts of the reports and summaries of the discussions will be published in a special number of the Hellenic Theatre Centre bulletin "THESPIIS".
- g. The language of the Conference will be Greek, French and English (with simultaneous translation.)
- h. Because of the great number of tourists during the time of the Conference it is important that we should know by 20th February (*) at the latest, the number of members of your Delegation, so that we may be able to reserve rooms.

*This information was not received until the 24th February.
Address: P.O.B. 905, Chalkokondyli 36, ATHENS. 102 (tel.535859).

AUSTRALIAN THEATRE LANDSCAPE. NO. 15

WORLD PREMIERES AND AUSTRALIAN PLAYS PRESENTED

December	5	Music Box	Brisbane	THE WHITE MAN'S MISSION	Albert Hunt & Richard Fotheringham
	5	Sheridan	Adelaide	WHAT IF YOU DIED TOMORROW?	David Williamson
	16	Space	Adelaide	YOUNG MO. (Musical)	The Circle Company
January	22	La Boite	Brisbane	MACBETH (Rock Opera)	Judy Stevens & Clarrie Evans
February	12	Playhouse	Canberra	BETTY BLOKKBUSTER FOLLIES	Reg Livermore
	14	Music Hall	Sydney	THE BEAST OF BELGRAVE SQUARE	Stanley Walsh
	20	La Boite	Brisbane	BEDFELLOWS	Barry Oakley
March	4	Stables	Sydney	DOWN UNDER	Bob Ellis & Anne Brooksbank
	12	Hunter Valley Theatre Co.	Newcastle	FLOATING WORLD	John Romeril
	15	Arts	Adelaide	MAD, BAD & DANGEROUS TO KNOW	Ron Blair
	16	Hunt	Adelaide	THE WHITE MAN'S MISSION	Albert Hunt & Richard Fotheringham
	18	Australian Theatre.	Sydney	OBSTACLES	Joseph Musaphia (N.Z.)

MEMENTO INTERNATIONAL DES FESTIVALS

FEDERAL REPUBLIC OF GERMANY

EUROPÄISCHE WOCHEN	Passau	M	Jun/Jul	D.8390 Passau, Nibelungen Halle
FESTIVAL ERIK SATIE	Freiburg	M.TH.C.	Jun/Aug	D.7800 Greiburg, Kaiser Joseph Strasse 179. Tel.761/36.464
GÖTTINGER HÄNDEL FESTIVAL	Gottingen	M.O (Orgue)	Jun	Gesellschaft Herzberger Landstrasse 105. D.400 Goettingen. Tel 551/52.12.17.
RUHRFESTSPIELE	Recklinghausen	M.TH.R.	May/Jul Y	Festspielhaus D 4530 Recklinghausen, Burrneiver Allee 1.
MOZART FESTIVAL	Wurzburg	M.O.	Jun	Haus Zum Falken. D 8700 Würzburg. Tel.09.31/5.41.00
SEMAINE INTERNATIONALE DE L'ORGUE	Nurnberg	M. (Orgue)	Jun	D.8500 Nürnberg. Krelingstrasse 28.1 Tel.74.06.31/36
SCHWETZINGER FESTSPIELE	Schwetzingen	O.TH.M.	Apr/May	D.6830 Schwetzingen. Schlossplatz. Tel.49/62/02.49.33
WIESBADEN INTERNATIONALE MAIFESTSPIELE	Wiesbaden	M.O.D.	May/Jun	Mozart fest-Buro des Stadt Hessisches Staatstheater. D.6200 Wiesbaden 1.

ALLEMAGNE (GERMAN DEMOCRATIC REPUBLIC)

LES FÊTES INTERNATIONALES DE BACH	Leipzig	M.CH (Bach)	Jun *4	Künstler Agentur der DDR. 108, Berlin.
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AUSTRALIA

ADELAIDE FESTIVAL OF ARTS	Adelaide	M.TH.EX	Mar *2	33 Pirie Street Adelaide
CHILDREN'S THEATRE FESTIVAL	Melbourne	TH.	May Y	Drama Resource Centre, 117 Bouverie Street, Carlton. 3053 Vic. Tel.720.33.04

AUSTRIA

OSTERNFESTSPIELE				
Festival de Pâques	Salzburg	M	Apr/May	Festpielhaus. A.5020 Salzburg Tel. (6222) 425.41
WEINER FESTWOCHE	WEIN	O.TH.M.	Apr/Oct	Rathaus, A.1010 Wein Tel.43.32.57

BULGARIA

FESTIVAL INTERNATIONAL DE MUSIQUE DE CHAMBRE	Plovdiv	M	Jun	Comité des Arts et de Culture. 56, rue Alabine, Sofia. Tel. 88.08.53.
SEMAINE MUSICALE DE SOFIA	Sofia	M.MC.O.D.	Jun	as above
FESTIVAL DE MUSIQUE CHORALE	Varna	M.MC.CH	May	Balkantourist, 1, place Lenine, Sofia. Tel. 877.575

CANADA

SAISON THÉÂTRALE A GRAND BEND	Grand Bend	TH	AYR	Festival d'art dramatique au Canada. 45, rue du Ridesu, Suite 505, Ottawa. Ontario K1N SW 8. Tel.236.26.17
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COLUMBIA

FESTIVAL DE LA LAYENDA
VALLENTA

Valleduya

TH,EX

Apr

Office national du tourisme
colombien, 66, avenue des Champs-
Elysees, 75008. Tel. 359.43.51. Paris

SPAIN

FESTIVAL DE L'OPERA

Madrid

TH

April/May
Jun

Théâtre de la Zarzuela, Teatros
Nacionales y Festivales de Espana.
Ministère de l'information et du
Tourisme, av. de Generalissimo 31,
Madrid 16.

UNITED STATES OF AMERICA

ANN ARBOR MAY FESTIVAL

Ann Arbor

M

May

Burton Men Tower Ann Arbor
(Michigan) 48104. Tel. 313/665.3717
Technical Unit of Music & Folk-
lore organisation of America States.
Washington (D.C.) 20006.
Tel. 202/381.83.53
140 West End Ave. New York
(N.Y.) 10023. Tel. 212/362.9018

INTER AMERICAN MUSIC FESTIVAL

Washington

MC

Apr/May

INTERNATIONAL HARP FESTIVAL

New York

M(Harpe)

Jun

FINLAND

KUOPIO DANCE AND MUSIC FESTIVAL

Kuopio

D.DT.DC

Jun

Niralankatu 2. S.F. 70600
Kuopio. Tel. 971.20477
Raastuvankatu 41. S.F. 6500
Vaasa 10. Tel. 961.12.153

VAASA SUMMER

Vaasa

R.M

Jun
Y

FRANCE

MAI MUSICAL INTERNATIONAL
DE BORDEAUX

Bordeaux

O.D.M.TH.
EX.R.

May

Syndicat d'Initiative, 12
cours du 30-Juillet, 33000
Bordeaux. Tel. (56) 44.28.41
Hôtel de ville, 59000 Nancy
Tel. (28) 28.91.44.
Maison de la culture. B.P.
675, 1, rue St-Hellier, 35000
Rennes. Tel. (99) 30.99.20

FESTIVAL INTERNATIONAL
DE NANCY
FESTIVAL DES ARTS
TRADITIONNELS

Nancy

THR.EX.R.

Apr

Rennes

MT.DT.EX.R.

Apr

GREAT BRITAIN

ALDEBURGH FESTIVAL

Aldeburgh

M.O.CH

Jun

BATH FESTIVAL

Bath

M.O.CH

May/Jun

BEETHOVEN FESTIVAL

Birmingham

M.

Apr

BRIGHTON FESTIVAL

Brighton

M.O.CH.

May

CARDIFF FESTIVAL

Cardiff

M,MC

Apr

CHICHESTER FESTIVAL

Chichester

TH.

May/Sept

GLYNEBOURNE OPERA FESTIVAL

Glynebourne

O

May/Aug

ILKLEY LITERATURE FESTIVAL

Ilkley

P.TH

May

LEEDS FESTIVAL

Leeds

M.CH

Apr.

LLANDAFF FESTIVAL

Llandaff

M.

Jun

OXFORD FESTIVAL

London

M(Bach)

May

PITLOCHRY FESTIVAL

Pitlochry

M,EX

Apr.

PORTSMOUTH FESTIVAL

Portsmouth

M.TH.C.JZ

APR/May

Festival Office, Aldeburgh,
Suffolk. Tel. 072/885.2935
Festival Society Ltd. 1 Pierre-
pont Pl., Bath, Somerset.
Tel. (0225) 22.531
Town Hall, Birmingham.
(West Midlands)
Resort & Conference Services
Royal York Bldg, Brighton.
(Sussex) Tel. 0273/298.01
Dept. of Music University
College, P.O. Box 78 Cardiff CF1 1XL
Festival Productions Co. Oaklands
Park, Chichester (Sussex) Tel.
01.437.0814.
Glynebourne (Sussex)
Tel. 0273/812.321
Limited Festival Office, The
Station Ickley (Yorkshire) Tel.
66.281
40 Park Lane, Leeds LS 11 LH
Tel. 053.222.1.53 Leeds
The Wells House-Newton.
Cowbridge-Glannorgan.
Tel. 04.463.2395. Llandaff.
Oxford Playhouse & New Theatre.
170 Clarence Gate Gardens,
London. BW1 6 AR. Tel. 584.21.50
Festival Thre, Pitlochry,
Pitlochry 2555. Tel. 0796.2680
Guildhall, Portsmouth PO1 2AL
Tel. 0705/21771.

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
(Mozart, organ, etc.)

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

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



ADDITIONS TO OUR LIBRARY

PLAY BULLETIN JULY-SEPTEMBER 1975 DRAMA LIBRARY LONDON

A further collection of critical evaluations of the plays presented in London during this period.

YOUR VOICE AND HOW TO USE IT SUCCESSFULLY. CICELY BERRY.

"Many people worry about how they speak and how they sound to others, and this anxiety often prevents them expressing themselves as fully as they would wish. . . . Cicely Berry's book looks at the reason for this anxiety and finds out, practically, what can be done about it." This is a good book dealing with the common-sense use of your vocal equipment. The exercises are detailed and easily followed and the information on the basic understanding of the voice is clear and useful. JC.

Harrap \$14.20 cloth

\$8.30 paperback.

THE WHITE MAN'S MISSION ALBERT HUNT & RICHARD FOTHERINGHAM

Our thanks to Peter Sutherland of the Popular Theatre Troupe from Brisbane presenting the I.T.I. with a copy of this script. White Man's Mission was created by the company under the direction of Albert Hunt. It presents, with music and satire, a compelling and disturbing view of the cruelty and abuse which surrounded the settlement of Australia and its neighbouring islands. JC

THE SUNNY SOUTH GEORGE DARRELL

Mr Darrell's melodrama was first performed in England to great but short lived success in the late nineteenth century. It subsequently had an enormous success in Australia in 1885 and because of its vitality and true Victorian style it could be revived in 1976 to great interest. The play is edited by Margaret Williams and her introduction lets us see clearly the curious character of Mr Darrell and the theatrical climate in Australia at the time this play was presented. JC.

Pub. The Currency Methuen Press. The National Theatre Series.

NIGHTMARES OF THE OLD OBSCENITY MASTER and other plays. FIVE PLAYS FOR RADIO MASLEN, FREE, MARSHALL, NOWRA.

A collection of five very effective, quite short plays for radio with an introduction by Alrene Sykes. Miss Sykes gives, in her introduction a very amusing picture of the beginning of radio drama and the demands which made the present specialised radio drama possible. JC

Pub. Currency Press. Sydney

COSTUME DE THEATRE SLOVAQUE

A collection of costume designs and a history of the development of this form in Czechoslovakia sent to us by the Czechoslovak Centre of the I.T.I. It is of particular interest because costume design as such was non-existent in that country until the 1930's. JC.

I.T.I. BUSINESS

I.T.I. CARDS.

Since December the following people have received an ITI card:

Pamela Stephenson	Actress	Sydney
Nigel Triffitt	Theatre/Director/Writer	Queensland
Richard Ruthven	Actor/Designer	Queensland
Mal Carmont	Actor/Stage Manager	Sydney
Richard Tulloch	Actor/Writer	Victoria
Vivienne Garrett	Actress	Sydney
Robert Kimber	Director	South Australia
William Pritchard	Designer	Sydney

INTERNATIONAL THEATRE POSTER COMPETITION 1976

On the occasion of the congress "Theater and Public" and of the German Stage Association during the "Kiel Week 1976" festival. Organised by the theatre of Kiel (Buhnen der Landeshauptstadt Kiel) and the Society of Friends of the Theater of Kiel, e.V. In connection with an exhibition of the submitted works in the Kiel Opera House from June 15-27, 1976.

PURPOSE AND GOALS OF THE COMPETITION

This competition, to be carried out for the first time, will make possible international comparison of poster graphics for theatre publicity. It will also provide a documented survey of the design tendencies for the last two years in this area.....

PARTICIPANTS

Participation is internationally open to all individuals or groups of persons designing a poster. No participant may enter more than 5 designs.

ADDRESS AND DEADLINE FOR ENTERING

The entries are to be sent to the following address:
Chief Dramaturgist
Dr. Erdmut Christian August
Buhnen der Landeshauptstadt
23 Kiel
Rathausplatz,
Federal Republic of Germany

The works must be received by April 20, 1976.

PRIZES AND PUBLICATION

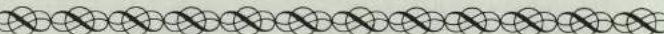
According to the decision of the entire jury, three prizes will be awarded:

First Prize: 3,000 - German Marks
Second Prize: 2,000 - German Marks
Third Prize: 1,000 - German Marks

All of the works entered in the competition will be exhibited in the "International Theater Poster Competition" show during the "Kiel Week 1976" festival, to begin June 15, 1976.

FEES AND RETURN OF ENTRIES

There will be no entrance fees nor fees for selected works. Due to organizational reasons, the large number of entries expected cannot be returned.



INTERNATIONAL NEWS

The Guthrie Theatre (TN22,51) in Minneapolis

has recently received a grant-in-aid enabling it to establish a second theatre, Guthrie 2, which "will advance new talent and innovative techniques in the performing arts." Guthrie 2 is currently compiling a mailing list of world-wide organisations, companies and individuals who are "involved with or deeply interested in adventuresome work in the performing arts." The theatre hopes to organise an international co-operative of new-play theatres to share scripts, talents and resources.

"By a fire at the central scenery store

of the State Theatres Hamburg almost all the settings for the operas in the repertory of the State Opera House have been destroyed partly or totally. Only 4 decorations for operas out of 59 have been wholly preserved. Part of the setting of the Deutsches Schaspielhaus Hamburg have also been destroyed. Since then performances at the opera house are given in makeshift sets or in parts of the decorations. For some of the performances of the repertory decorations could be borrowed from the opera houses of Cologne, Stuttgart, Bayreuth, Berlin and Zurich. At present workers are very busy with the recreation of the most important sets." German Theatre News.

melbourne scene

By **Barry Balmer** - who has just returned from a feast of holiday-theatre in New York, San Francisco, Los Angeles, Miami, Guadeloupe, Lisbon, Madrid, Zurich, Paris and Amsterdam. He is convinced, however, that the Melbourne scene is just as vital.....

MELBOURNE THEATRE COMPANY 1976

Half the Melbourne Theatre Company's major productions for it's 1976 February to September season will be Australian.

The programme includes **GOING HOME** by Alma de Groen, which concerns the problems of Australians living overseas; **MARTELLO TOWERS** by Alexander Buzo, a comedy set in a holiday home at Pittwater, New South Wales; and a work arranged and devised by Melbourne "Age" critic, Leonard Radic and his wife Therese, called **SOME OF MY BEST FRIENDS ARE WOMEN**.

It has been described as an entertainment in song, verse, and prose, on Australian women and their contribution to the development of this country.

The other half of the Melbourne Theatre Company's 1976 programme includes Tom Stoppard's **TRAVESTIES** a current New York hit; John Steinbeck's **OF MICE AND MEN**, directed by Ray Lawler; and Shakespeare's **OTHELLO**.

Also the Company is touring four specialized companies of professional artists throughout Victoria and New South Wales, performing plays of particular interest to both school and adult audiences.

Each company tours as a self-contained unit and is organised in such a way that performances can be mounted in classrooms, halls, theatres or out-of-doors. Moreover, because of their flexibility, the companies are available to play at times most suited to the particular needs of different audiences. In addition to presenting exciting new plays, they are able also to offer

workshops, and discussions. During the year the Melbourne Theatre Company will also be touring the original Russell Street Theatre cast and production of Ray Lawler's new play **KID STAKES** to Adelaide, Canberra, Brisbane, New Zealand and Victorian country centres.

Another activity of the MTC - the alternative drama project, will continue in 1976, directed by Simon Hopkinson. A new venue to seat 250 to 300 people is being negotiated in the outer city area. The policy of the project will be to present, in a new light, plays from the avant garde, Australian and classical repertoire.

PEOPLE IN THE PROFESSION

Malcolm Robertson, formerly of the Melbourne Theatre Company, recently conducted a Drama Course at Monash University Summer School. Lindsay Smith of the Pram Factory and Joe Bolza, mime, also took part.

Dame Joan Hammond has resigned her position of Artistic Director and Board member from the Victorian Opera Company. Richard Divall continues as musical director.

The famed Russian dancers, Valery and Galina Panov, will join the Victorian Ballet Company this year for an Australasian tour. Valery will dance the legendary title role in **PETROUCHKA**.

Tony Tripp, formerly of Perth Playhouse, has joined Melbourne Theatre Company as Resident Designer. His first production will be Steinbeck's **OF MICE AND MEN**.

Kenn Brodziak of Aztec Services, has returned to Melbourne after an overseas entrepreneurial excursion. Scheduled for presentation under the company's banner are Danny La Rue, the renowned English Female Impersonator who is currently starring at the Casino Theatre in London; and "Hinge and Bracket" a very different two man revue.

A.P.G. director, Tim Robertson has forsaken the Carlton environment for the moment and is playing Arthur West in the ABCTV version of Frank Hardy's **POWER WITHOUT GLORY**.

AUSTRALIAN PERFORMING GROUP 1976

Commencing March 31 in the Back Theatre at the Pram Factory an en-

semble of women will present a group-developed show exploring the contribution of female literary figures such as Virginia Woolf, Violette le Duc, and others toward the growth of a female consciousness. The ensemble has been engaged in intensive voice workshops led by Robert Meldrum who participated in the Rowena Bayliss voice classes.

In the Front Theatre **A TOAST TO MELBA**, written and directed by Jack Hibberd, is being presented. **MELBA** returns from a two week season in the Playhouse Theatre at the Adelaide Festival. The play chronicles the life and times of the gregarious Nellie through multiple scenes, song and music as well as a gallery of identities including Oscar Wilde, G.B. Shaw, Gladys Moncrieff and Buffalo Bill.

In mid-May the group will be staging **SISTERS**, written by Robin Thurston who is currently residing in a Queensland jail.

A cast of eight women will work with director Richard Murphett on the play's themes of incarceration, performance, voyeurism and revolution.

In May also, the Hills Family Show will begin rehearsing and reworking in preparation for a June tour of Victorian country centres.

WIZ

On February 7th, the American musical **WIZ**, premiered at Her Majesty's Theatre.



Delilah as the Good Witch of the South in **THE WIZ**

This J.C. Williamson production of the Broadway show, based on the tale of the **WIZARD OF OZ**, features an imported and local cast.

Georgia Lee, the Australian aboriginal vocalist scored a first night hit as the Witch. Local director and choreographer, Betty Pounder, was also praised by the critics.

Innovation for the sake of innovation?

Bowing, white gloved attendants open the large mirrored doors as you approach. A photographer rushes forward, eager to catch this moment on celluloid. Two militia guards stand stiffly to attention.

You have entered the elegant mirrored foyer of La Scala, Milan Italy.

Every evening is a gala occasion. Men and women arrive beautifully dressed and groomed. Jewels shimmer in the light of chandeliers. Tonight the women seem more reluctant than usual to take off their fur coats. Smoking and gossiping they parade slowly up and down, noting all the while, to the last detail, what everyone else is wearing.

Even today La Scala remains a bastion of masculinity. There is not a female programme seller to be seen. Here the ushers reign supreme. Looking as dignified as mayors, they are dressed in smart black uniforms and spotless white gloves. The heavy silver chain and medallion proclaims their status. It is they who discreetly show patrons to their seats, distribute programmes, unlock the doors of boxes and retiring rooms and ensure that latecomers enter with a minimum of fuss.

When it was built La Scala was the largest and most adequately equipped theatre yet seen. It opened in August 1788 with a "successful" production of Salieri's *EUROPA RICONOSCIUTA* which involved having up to 70 musicians and 36 horses on stage at once! Since then it has maintained its reputation as the world's leading opera house. Many great operas, notably by Verdi and Puccini in the nineteenth century, have premiered there. The close association between Verdi and La Scala laid the foundation of what has become known as the Scala tradition of conducting and it is still the best place in the world to see Verdi performed.

Famous musicians, conductors and singers, have performed there - it's a must if you're anyone in opera. La Scala has also witnessed the birth and death, usually accompanied by appropriately dramatic gestures, of many operatic traditions. In 1903 conductor Arturo Toscanini effectively put a stop

to the practice of playing encores in the middle of performances. When, during *A MASKED BALL*, the audience clamoured for an encore from Zenatello, he was so furious that he threw his baton into the auditorium and stormed out. He returned three years later, but on his own terms: no encores. The Milanese have now gone to the other extreme. They clap only after certain arias and hiss anyone who dares to applaud at the wrong moment.

Italy's present political situation is reflected in miniature at La Scala. A considerable number of the chorus, orchestra and backstage crews are active Communists. Musical Director Claudio Abbado is a self-confessed Maoist. Strikes are frequent and often blatantly political, like the one this season against first nights on the grounds that tickets are expensive and therefore available only to the rich. There are areas of administrative inefficiency and chronic financial problems, which characteristically seem in no way to detract from the lavishness of productions.

Interestingly, no-one thought to protest about the income lost through not giving public performances every evening. As the house lacks an area equivalent to the stage on which to rehearse (at one time they could have had one, but chose to build the Piccola Scala instead) all new productions spend up to a week using the stage - invariably every evening as well as during the day - to prepare for their premiere.

The horseshoe shaped auditorium is lined with boxes. Even though there are signs of wear, the red seats, carpets and silk walls of the boxes look splendid against the white and gold woodwork.

By modern standards this is not an auditorium designed for the comfort of its patrons. The height of the top tier is so great that it's a wonder that those leaning over the balcony to see don't suffer from vertigo and plunge into the stalls. Seats in many of the extremely expensive boxes (one set of boxes cost over one million lire each for the season) have only moderately good sightlines. Nevertheless, people don't seem to mind standing or straining to see during a two and a half hour performance. The boxes do, however,



An evening at LA SCALA

offer an excellent view of the rest of the auditorium and a measure of privacy, if desired.

It is the boxes, with their retiring rooms, that retain something of the past traditions of opera in Europe.

Until the end of the eighteenth century performances lasted for hours, acts being interspersed with ballet and other forms of entertainment. In London, for instance, Handel played his organ concertos during intervals. People bought boxes for life and paid an entrance fee on arrival, as still happens at La Scala. In those times a night at the opera was primarily a social event. During the performance patrons visited friends, caught up on the latest gossip, kept rendezvous (hence the advantage of privacy), ate supper or even took a nap. Only during their favourite arias did they bother to stop to listen to what was going on the stage.

Tonight is the premiere of La Scala's ambitious homage to mark the centenary of Maurice Ravel, the only one planned by any opera house in Europe. Both Ravel's operas, *L'HEURE ESPAGNOLE* and *L'ENFANT ET LES SORTILEGES* and the ballet *DAPHNIS ET CHLOE* are to be performed.

From the notes in the programme it appears that the conductor, Georges Prêtre, and the director of the operas, Jorge Lavelli, hold totally opposing views of Ravel and the works. For Prêtre, Ravel is a rich and subtle colourist in whose scores the music and libretto form a complete and logical whole. For Lavelli "the irony and charm of the elaborate musical form conceal a nostalgia, romanticism and secret uneasiness."

L'HEURE ESPAGNOLE is a highly amusing situation comedy. The libretto by Franc-Nohain is sophisticated, witty and sparkles with double entendre. So lacking in zing was this production that the audience didn't laugh once. If anything they were rather bored.

It was not, surely, the fault of the music. Everything that happens on stage, visually and vocally, is taken up by the music with zest and humour. We hear every conceivable type of clock ticking and chiming. The music also reflects and colours the personality of each character. Gonsalve is the eternal romantic, all words and no action. Concepcion is in turn sexy, calculating, bad tempered and sunny. Ramiro is slow, strong and dependable, but not as stupid as he looks.

Perhaps the audience didn't understand the subtleties of the text?

The problem of translation is always difficult. In any opera the sounds of the words are perhaps even more important than their actual meaning. They form an integral part of the musical fabric. Change the words and you've immediately altered the whole rhythm and sound pattern. When deciding whether to translate, one has to decide whether this loss is outweighed by the gain in audience appreciation, assuming, of course, that the audience will be able to hear what is being sung. It is an agonising choice and probably only justified when introducing a new work.

Lack of understanding was not, however, the only hindrance to audience enjoyment.

Much of the visual humour was lost through the staging. Torquemade's shop was claustrophobic - overcrowded with clocks - and all of them the same. Grandfather clocks dressed in frilly white nighties! The stairs, too, were missing. A pity. Especially as the whole point is that there are only two grandfather clocks which are continuously carried up and down, to and from Concepcion's bedroom. Ramiro is sent up with the first one to get him out of the way when Gonsalve arrives. Gonsalve is then hidden in the second so that he can get to the bedroom unseen. Finally, the obliging Ramiro carries up the second lover, Don Inigo concealed in clock number one - all under the pretext that Concepcion wants to see which clock looks better in her bedroom!

With *L'ENFANT ET LES SORTILEGES* the problem of translation is not so acute. What is important is the atmosphere created by the child's bewilderment and terror as familiar objects take on an unnatural dimension.

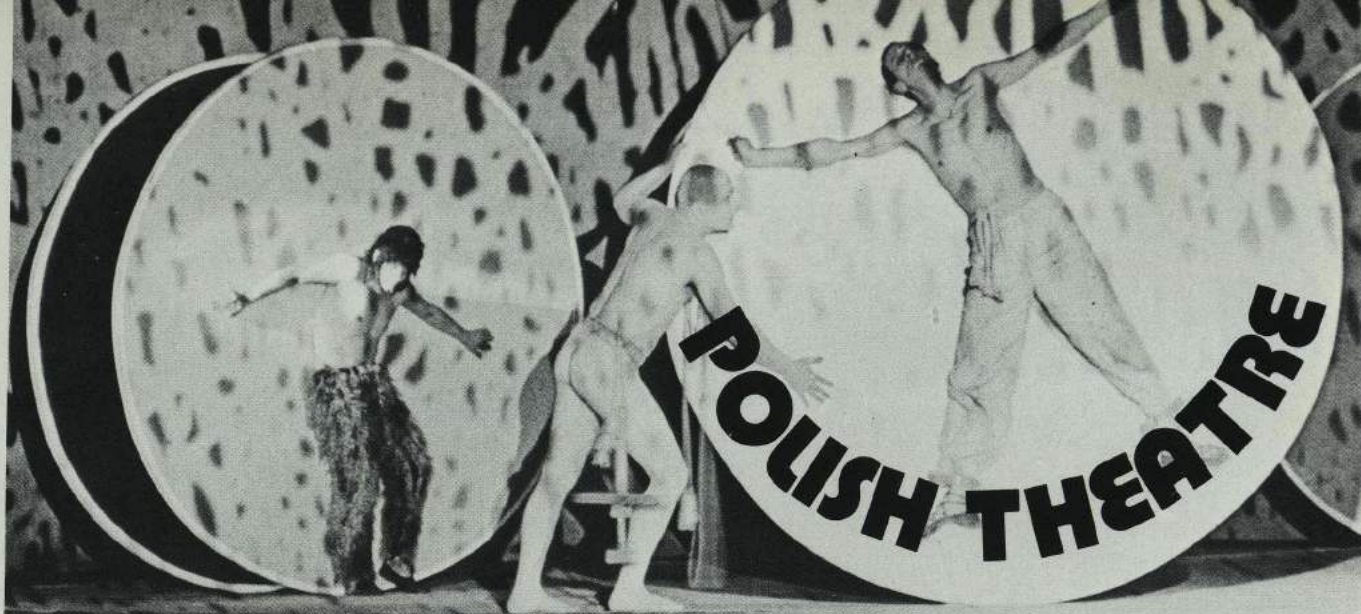
For some reason - a secret contract with Communist China was the favourite backstage explanation - all the furniture and props were constructed with the finest quality bamboo and built to last a lifetime. They were so bulky and heavy that, to move them, the singers had to be helped by carriers, whose many feet could be seen beneath the draperies. It jarred, but the scene worked. Coming after the fussiness of *L'HEURE ESPAGNOLE*, the child's room, again all in white was light and airy.

The garden scene presented a hotchpotch of ideas and miscellaneous characters. Frogs, with bloated red lips, became 1930's type Chicago gangsters, their female counterparts hard-bitten ladies carrying parasols, eyes hidden by dark glasses. The squirrel turned into a nineteenth century milkmaid and the nightingale into a prima donna, complete with slinky ostrich feather trimmed gown, who had forgotten her part. The trees can only be described as sawn-down telegraph poles dressed in layers of white tulle frills. These extraordinary characters milled about aimlessly, totally obliterating the child who wandered amazed among them.

Coming after the unrelieved whiteness of the operas, *DAPHNIS AND CHLOE* provided a startling and welcome change. Designed by Marc Chagall, the sets were unmistakably his in colour and design. And what a relief after all that white. It was like bathing in a cool mountain stream after a heat wave. Choreographed by George Skibine, the clarity and beauty of the dancing was breathtaking. It is a simple story, simply and honestly told and danced with tenderness and sensitivity. The movements on stage blended into, and complemented, the sensuous pulse of the music. Here was no dichotomy in vision between music and its evocation on stage.

Lavalli's direction highlights a current trend in opera production in Europe today. It's innovation for the sake of innovation, usually at the composer's expense. The rage is to avoid at all costs what's "old hat", even if, as in the case of the all white sets and costumes, it's all been done before.

Linda Jacoby.



Jozef Szajna's production of DANTE at the Theatre Studio, Warsaw, January, 1975.

by ROGER PULVERS

Polish theatre is astonishingly healthy - like a wise old man experiencing a second wind.

The most innovative and provocative directors - Wajda, Jarocki, Szajna, Skuszanka, Swinarski and Hanuszkiewicz are all at the peak of their professional activity. Only Grotowski is idle. He hasn't staged a performance in Poland for five years. Like an old star, he is living off the reputation he has in faraway places.

The state of theatre reflects the mood of the country: Poland is thriving. Compared to the theatre I saw on my previous stay in Poland five years ago - not long after the Czechoslovakian incident, when directors and actors were depressed, and no new plays were appearing - there is an unashamed optimism in the arts. One can see this very well in the work of Andrzej Wajda, a man who carries around with him the conscience of his country.

Wajda told me in 1970: "I remember standing on top of a ruined building in Warsaw's Stare Miasto (Old Town), looking down on the pit of rubble that was my city after the war. That was the most vivid memory of my youth."

Until 1970, Wajda's best films were on the theme of war *ASHES AND DIAMONDS*, *KANAL*, *LANDSCAPE AFTER THE BATTLE* (never released in Australia). The West was too busy forgetting World War II in its prosperity, yet we needed films like Wajda's to remind us of what happened. But Wajda has turned his attention away from the war since then; and I feel that this reflects the feeling of many of Poland's creative people. The Poles have always felt the need to come to terms with their long and, often, tragic past. But they are turning their attention to their distant past, to the classics, away from the war.

Wajda's major film of recent years, *THE WEDDING*, is based on the play by Wyspianski. Wyspianski was the founder of the modern Polish theatre, at the turn of the century. He was a brilliant dramatist and painter, and Wajda identifies with him more than with any other Polish artist. Wajda himself is a painter. He is also preoccupied with the same problem that haunted Wyspianski: the contrast between provincial Poland and the mainstream of European intellectual culture.

THE WEDDING, shown two years ago at the Sydney and Melbourne Film Festivals, is a definitive version of the play, with Wajda's roving camera portraying both the real and mythical characters as they were conceived by Wyspianski - figures from the native Polish puppet theatre, *SZOPKA*, that flit in and out of the scene as the dialogue demands. There is no central character in this play. The theme is the night itself with the expectation that something will happen as it wears on - could it be independence for Poland? But the wedding reception in the peasant's hut just continues in dissipation and drunkenness, and the youth who was given the Golden Horn of destiny rides away only to come back later having accomplished nothing. He even manages to lose the Horn as well. The great heroes of Poland are its failures.

Wajda produced Wyspianski's play *NOVEMBER NIGHT* in Krakow. This play is about the 1830 uprising against the Russian authorities. One night, in Lazienki Park in Warsaw, with the statues of ancient Greece looking on, the rebels plan to storm the palace. The statues come to life and call for resurrection, the destiny of Poland. But the rebellion is a failure, and once again Poland takes refuge in its long tradition of tragic romanticism.

Andrzej Wajda, like Ingmar Bergman, is a director who has explored both the stage and the screen with profound results. He has just finished his epic screen version of Reymont's *THE PROMISED LAND* and is soon to make a film about Chopin if the finance comes in from the Japanese! For a man who had hard times in the sixties, when critics in Poland called him a "has-been", Wajda's greatest work may still be ahead of him.

Jerzy Jarocki's production of *THE MARRIAGE* by Witold Gombrowicz has already made theatre history in Poland. Gombrowicz left Poland on a pleasure cruise to Latin America in 1939 and was never to return. Not "discovered" until the sixties, Gombrowicz ranks with Beckett and Genet, whom he resembles in many ways, as a creator of seminal works of twentieth century literature. His novel *FERDYDURKE* written in the thirties, is the best description of hypocritical society I have ever read. His plays had been produced everywhere in Europe, except in Poland,

because of his political stance. Finally, two years ago, Jarocki and the brilliant scenographer Krystyna Zachawatowicz, staged *THE MARRIAGE* at the Teatr Dramatyczny in Warsaw. This production astounded the senses. *THE MARRIAGE* questions our most intimate family relationships which are so close that people can destroy each other with a touch of the finger. The play is really an example of post-absurdist theatre, for it explores in a dream the relationship between the actor and his words without destroying the meaning that they convey for the drama.

Jozef Szajna is a man who rejects the usual Polish theatrical conventions and considers himself a man of the world first and a Pole second. In fact, Szajna is the first one to tell you this!

Szajna's production of *DANTE*, about the wanderings of the poet in this world and that, was one of the most uncanny visual shows I have ever seen. Szajna himself is a sculptor, and this is evident throughout the play, from the time one enters the foyer and is confronted with two figures, painted from head to toe, standing motionless on wooden scaffolding. This production went to the Edinburgh Festival last year. Szajna has been running his own space for the last three years, the Teatr Studio. It has come to be thought of as *THE* venue for new playwrights. Poland has always had a strong tradition of the avant-garde, and Szajna, it appears, is its inheritor.

Krystyna Skuszanka is now director of the enormous Slowacki Theatre in Krakow. Her Shakespeare productions are well known in Western and Northern Europe for their invention and depth. Skuszanka began in the early fifties by founding the famous Nowa Huta Theatre in the small workers' town by that name, near Krakow. She was responsible not only for the most innovative theatre at that time (Szajna was her scenographer), but for preparing the climate for the Polish October of 1956, the great liberalization in Polish life and culture.

Skuszanka believes strongly in the theatre's role in the political and social life of the people; and, by moving back to Krakow recently, has all but tipped the scales of Polish theatre against Warsaw. "Warsaw has the actors," she said "but we have the directors."

Konrad Swinarski, (who was killed recently in a plane crash) produced at Krakow's Stary Theatre, the Polish classic *DZIADY* (Forefather's Eve), by Mickiewicz. This was perhaps the most astounding production of this play ever staged in Poland. The title refers to an old Lithuanian peasants' custom on All Souls Day. The peasants gather together at night and summon their dead, offering them food. For the first hour of Swinarski's production the audience stood, crunched together, witnessing this ancient custom. I have never been at a play that so totally recreated a ritual of the past, save, perhaps, at the Noh theatre.

Mickiewicz's theatre is one of ritual, incantation, poetry, and dream. One can trace this kind of theatre from him to Wyspianski, Witkacy, Gombrowicz, Mrozek and Rozewicz. Naturalism has never been the main current of Polish theatre. The Poles are the world's most avid theatre-goers because they can see on their stages *MORE* than they can on their streets or in their own lives.

And what of a play in which a queen of the fairies is so in love with a peasant lush that she changes him into a willow tree, then sheds tears of vodka! Meanwhile a young farm-girl has done away with her sister and another peasant is suddenly transformed into a king, despite other, more ghastly, murders. This is *BALLADYNA*, written in 1834 by Juliusz Slowacki. It is easy to see how the tradition of absurdist drama took hold in Poland!

Adam Hanuszkiewicz, director of the National Theatre, staged *BALLADYNA* recently. This production caused an immense stir. The night I was there, the television cameras were filming it for national distribution. But Hanuszkiewicz has been spreading himself a bit thin lately, appearing in several plays while directing several others. He is a man of enormous talent: for one thing, his spoken Polish is the most elegant and eloquent of any Pole in public life. But his introduction into *BALLADYNA* of Honda motorcycles and Polish pop-art set design made this production into something of a shallow farce. Wajda remarked to me after this production, "Well, what do you expect, we don't have any good directors in Poland anybody can reinterpret the classics in a valid new way!" His tongue was, needless to say, far into his cheek when he said this; but, judging by *BALLADYNA* I might almost agree.

But then Hanuszkiewicz produced Turgenev's *A MONTH IN THE COUNTRY*. This was a totally refined and gripping piece of neo-naturalism. The Little Theatre, actually part of the National, was transformed into a yard of a 19th century Russian manor, with pond, trees, and that strange soft light of the Russian summer. The acting style was perfectly in tune with the set, easy and super-naturalistic. The two Soviet directors sitting next to me were overawed by this glimpse into their own forgotten past.

And Grotowski?

Skuszanka: "We all receive state support. Grotowski as well. He gets 1,000,000 zloties a year. Except for a few performances abroad, like the one in Sydney, he hasn't done a thing in public in Poland for five years. What other country would support theatre like that!"

Wajda: "Grotowski has found himself in a cul-de-sac. There's nowhere to advance once you have perfected a style like his. None of his actors have ever gone over to another stage. He has problems."

Szajna: "I told him years ago when we worked together in 1962 that you cannot isolate theatre. Theatre is expansive. It is not hermetic. You cannot make the theatre into a church."



stage world

THEATRE

A major project undertaken by the Arts Council of New South Wales for 1976 is the newly formed Hunter Valley Theatre Company based in Newcastle. After two years of planning, the first professional regional theatre company in Australia presented its first production, *THE FLOATING WORLD*, by John Romeril, on March 12 at the Arts/Drama theatre, University of Newcastle.

Terence Clarke, former Associate Director of the National Theatre, Perth, is Artistic Director of the company, which plans to tour as far afield as Armidale. Others in the company include Michael Rolfe, Community Director; John Woodland, Production Manager; and actors Robert Alexander, Alexander Kovacs, Harry Scott, Tony Sheldon and Kerry Walker.



Terence Clarke, Artistic Director of newly formed Hunter Valley Theatre Company based in Newcastle.

The company receives the encouragement and support of the Joint Coal Board, but is seeking further assistance from local sources as there is no federal arts money available for this project. If the Hunter Valley experiment works, it will be a major step towards providing varied theatre experiences (including street and festival theatre, in service training, schools tours, workshops etc.) to country people only vaguely aware of theatrical fare available to city dwellers.

La Boite, Brisbane's oldest 'amateur' theatre, recently appointed Rick Billingham as its first professional Artistic Director. Rick, a NIDA graduate, has worked as a free lance director in most states of Australia as well as tutoring at NIDA and working with the ABC. Brisbane audiences already know his work from his productions of *PYGMALION* and *GODSPELL* for the Queensland Theatre Company.

La Boite, the home of Brisbane's Repertory Theatre Company, is a theatre-in-the-round well known for its productions.

The Old Tote Theatre Company in Sydney, recently moved all its operations under one roof - into a large building originally planned for factory purposes in the suburb of Alexandria. Prior to the purchase and adaptation of the building, the Company's production, storage, and rehearsal facilities were scattered throughout the city. Now a whole production, save the selling of the tickets, can be prepared in one place, then moved to either the Parade or Drama Theatre where the Company performs.

The building was officially opened on February 25 by Mrs Malcolm Fraser. There is a total of 46,308 square feet of workshop space and 15,000 square feet for parking. The building was purchased with the Old Tote's own resources and assistance from the Commonwealth Trading and Saving Banks for \$850,000. The Department of Tourism and Recreation provided a grant of \$100,000 to equip the interior.

Sydney's Nimrod Theatre opened a second theatre early this year - which operates underneath its main theatre in Surry Hills. The first production, ideally suited to the small space, was Heathcote Williams' *THE SPEAKERS*, during which the audience stood listening to various speakers as if they were at London's Hyde Park corner (or Sydney's domain). The current production is *KENNEDY'S CHILDREN*, the Robert Patrick play about America in the 60's, directed by Hugh Rule.

Meanwhile, the Old Nimrod, now called *The Stables* theatre, in Darlinghurst, reopened its doors on March 3rd with a revival of the Ellis/Brooksbank play, *DOWN UNDER*. The cast includes Anne Haddy, Leonard Teale, Carmen Duncan and Pat Bishop.

The next production will be the long awaited premiere of Dorothy Hewett's play *THE TATTY HOLLOW STORY*, directed by Alexander Hay and designed by Arthur Dicks.

Late night supper shows, lunch time theatre and Sunday afternoon soirees are planned by the group now administering the theatre. The first supper show was *PASSING BY* by Martin Sherman, to be followed by *THE MAIDS*, by Jean Genet, with an all male cast.

American playwright, Irvin Bauer, is conducting a play writing workshop (including writing for musicals) at Easter (April 17 to 19). The workshop is being run

by the Australian Theatre in conjunction with the Old Tote Theatre Company. People wanting to attend should telephone 663-3238.

The Tasmanian Theatre Company's first season for 1976 includes *KENNEDY'S CHILDREN*, presented as theatre-in-the-round at the Drama Studio of the College of Advanced Education late in March, and Shakespeare's *OTHELLO* at the Theatre Royal in April.

Two overseas programmes to visit Hobart's historic Theatre Royal this year are Max Wall's one man show, and the two plays by South African writer, Athol Fugard - *SIZWE BANZI IS DEAD* and *THE ISLAND*.

MUSIC AND OPERA

The Grainger Consort of the University of New South Wales, with artistic director, Roger Covell, presented three programmes of music, song and dance in March and April as part of the Australian-American Festival.

The programmes included songs of the American pioneers, Stephen Foster and his contemporaries, and folksongs and dance tunes that travelled around the United States and Australia in the 19th century.

The Western Australian Opera Company announced recently that Dame Joan Hammond had become Patroness of the Company.

The company's programme this year includes performances of *DON PASQUALE* at the Playhouse and Fremantle Town Hall and *PROFESSOR KOBALT AND HIS KRIMSON KRUMPET* (by Jeff Carroll and Richard Davey) for schools. Both these productions will later tour country districts.

ENTERTAINMENT AND SOCIETY

The Australian National Commission for UNESCO is organising a seminar on Entertainment and Society to be held at Queensland's Gold Coast June 8 - 13. The seminar will be concerned with examining the way in which entertainment reflects and influences the values of our society.

At present a research study on the current state of entertainment in Australia is being undertaken in preparation for the seminar. The statistics and background information gathered from this research will be used as the basis for discussion at the seminar.

For further information and the submission of relevant material, please contact Ms Helen Svensson, P.O. Box 193, Indooroopilly, 4068.

showguide

NEW SOUTH WALES

AUSTRALIAN THEATRE, Newtown

"Obstacles" (Musaphia). Playing Thurs, Fri, Sat, Sun - April.

BONDI PAVILION THEATRE

"Hamlet on Ice" (Boddy/Blair) April.

NIMROD THEATRE, Surry Hills.

Nimrod One - "All Over" (Albee) to April 17
"Martello Towers" (Buzo) April 23 - May 29
"Mates and Brothers" (Double Bill - Blair/Kenna) - June 1 - 28. "Mad, Bad and Dangerous to Know" (Blair) - July 3 - July 31.
Nimrod Two - "Kennedy's Children" (Patrick) March 31 - June 12.

INDEPENDENT THEATRE, North Sydney.

"The Glass Menagerie" (Williams) to April 17.
"Saturday, Sunday, Monday" (E. de Filippo) - April 21 - June 12. "Absent Friends" (Ayckbourne) opens June 16.

GENESIAN THEATRE, Kent Street.

Fri, Sat, Sun, "The Barretts of Wimpole Street" (Besier) - to April 11. "On Monday Next" (King) - April 20 - 24. "Othello" (Shakespeare) - April 30 - May 30. "The Sleeping Prince" (Rattigan) - June 11 - July 11. Sat. Matinee "The Water Witch" (Sweeney) opening late April.

PARADE THEATRE, Kensington.

Old Tote Theatre Company.

"The Brass Hat" (Muschamp) April 14 - May 25. "Habeas Corpus" (Bennett) June 9 - July 20.

MARIAN STREET THEATRE, Killara.

"The Rainmaker" (Nash) to April 10. "Dry Run" (Murray) - April 15 - May 15. "The Formation Dancers" (Marcus) - May 20 - June 26.

MUSIC HALL RESTAURANT, Neutral Bay.

"The Beast of Belgrave Square" (Walsh). Concessions Mon, Tues, evenings.

CHALWIN CASTLE, Middle Harbour.

Elizabethan Sydney Chamber Group Concert - April 25.

SEYMOUR CENTRE, City Road.

YORK THEATRE.

"Sizwe Banzi is Dead", "The Island" (Fugard) in repertoire to May 1.

SYDNEY OPERA HOUSE

DRAMA THEATRE, Old Tote Theatre Co.

"Mourning Becomes Electra (O'Neill) to May 18. "The Matchmaker" (Wilder) June 2 - July 13.

CAPITOL THEATRE

Siberian Cossacks to April 13. TM price: A Reserve seats for B reserve prices.

MARIONETTE THEATRE OF AUSTRALIA

Royal Easter Show "Wacky World of Words" April 9 - 20.

NSW COUNTRY TOUR

"Tintookies" (Scriven) - Tamworth June 14-15, Armidale June 16-19, Lismore June 21-23, Murwillumbah June 24-26.

VICTORIA

RUSSELL STREET THEATRE, Melbourne Theatre Company.

"Travesties" (Stoppard) to April 24. "Of Mice and Men" (Steinbeck) April 29 - June 26. "Othello" (Shakespeare) opens July 1.

ST MARTIN'S THEATRE, Melbourne Theatre Company.

"Going Home" (De Groen) to May 8. "Martello Towers" (Buzo) May 13 to July 10.

PRAM FACTORY, Australian Performing Group.
Front Theatre - "A Toast to Melba" (Hibberd) April. "Sisters" (Thurston) opens mid-May. Back Theatre - Group Developed Show - April.

NATIONAL THEATRE, St Kilda.

"Sizwe Banzi is Dead", "The Island" (Fugard) in repertoire May 10 - 22.

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

PRINCESS THEATRE, The Australian Opera.

"Simon Boccanegra" (Verdi), "Der Rosenkavalier" (Strauss), "The Cunning Little Vixen" (Janacek), "Tosca" (Puccini), "Così fan Tutte" (Mozart), in repertoire to May 1. Reg Livermore "Betty Blokk Buster Follies" opens May 7.

QUEENSLAND

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

"Jumpers" (Stoppard) to April 10. "Kingdom of Earth" (Williams) April 28 - May 15. "The School for Scandal" (Sheridan) May 26 - June 12.

TWELFTH NIGHT THEATRE.

"Sizwe Banzi is Dead", "The Island" (Fugard) May 3 - 8.

FESTIVAL HALL.

Siberian Cossacks April 8 - 10. TM price for A Reserve seats \$5.80.

CITY HALL

Hans Richter-Haaser Concert, July 10.

ARTS THEATRE, Petrie Terrace.

"The Heiress" (Goetz), "The Lion in Winter".

LA BOITE, Hale Street.

"The House of Bernarda Alba" (Lorca) Opens March 26. "Marat/Sade" (Weiss) May/June.

HER MAJESTY'S THEATRE

"Tintookies" (Scriven) July 5-19.

MARIONETTE THEATRE OF AUSTRALIA

"Tintookies" (Scriven) Toowoomba June 28-July 3.

WESTERN AUSTRALIA

THE PLAYHOUSE, National Theatre Company.

"The Magistrate" (Pinero) April. "The Slaughter of St Teresa's Day" (Kenna). Country tour from March 22nd. Opens Perth April 22. "The Gentle Hook" (Dunbridge) opens May 20. "A Man for all Seasons" (Bolt) opens June 17.

GREEN ROOM, National Theatre Company.

"Kaspar" (Handke) opens April 23. "Everyone's a General" (Gage) opens May 21. "You Want it Don't You Billy?" (Reed) opens June 18.

THE HOLE IN THE WALL

For further details please phone 812403.

W.A.I.T., Western Australian Theatre Company - HAYMAN THEATRE.

For further information please phone 697-026.

OCTAGON THEATRE, Western Australian Opera Company.

"Dido and Aeneas" (Purcell) and "The Medium" (Minotti) May 20 - 22, 27 - 29.

SOUTH AUSTRALIA

ADELAIDE FESTIVAL CENTRE

THE PLAYHOUSE, South Australian Theatre Company.

"Coriolanus" (Shakespeare) to April 10. "Kingdom of Earth" (Williams) April 12 - 24. "Mates and Brothers" (Blair/Kenna) April 28 - May 15. "A Handful of Friends" (Williamson) May 20 - June 12.

THE SPACE, S.A.T.C.

"There were Giants in those Days" (Spears) June 17 - July 17.

NEW OPERA, South Australia

For further details, please contact Miss Margaret Morris - 267-1085.

A.C.T.

CANBERRA REPERTORY, Theatre 3.

Ellery Crescent.

Contact theatre for production details.

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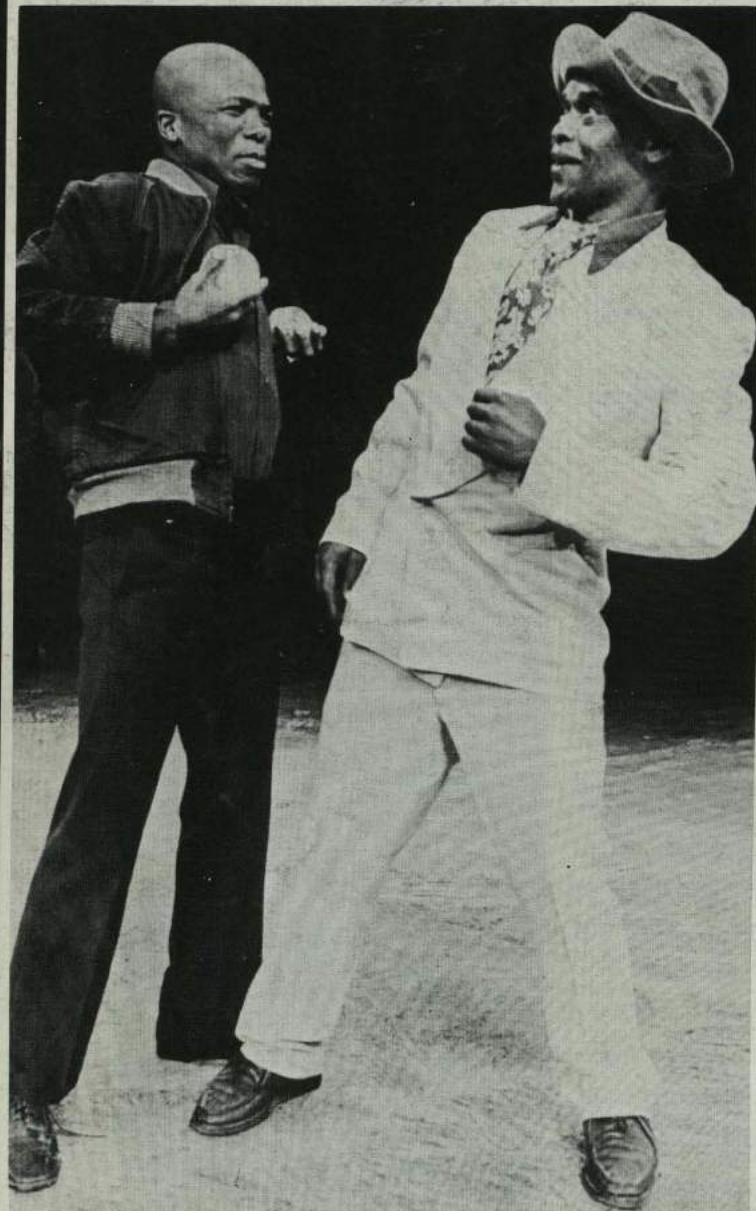
BROADWAY'S 1975 TONY AWARD WINNERS

in

SIZWE BANZI IS DEAD

and

THE ISLAND



SYDNEY
BRISBANE
MELBOURNE
HOBART

March 29 to May 1
May 3 to May 8
May 10 to May 22
May 24 to May 29

Seymour Centre
Twelfth Night Theatre
National Theatre
Theatre Royal

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