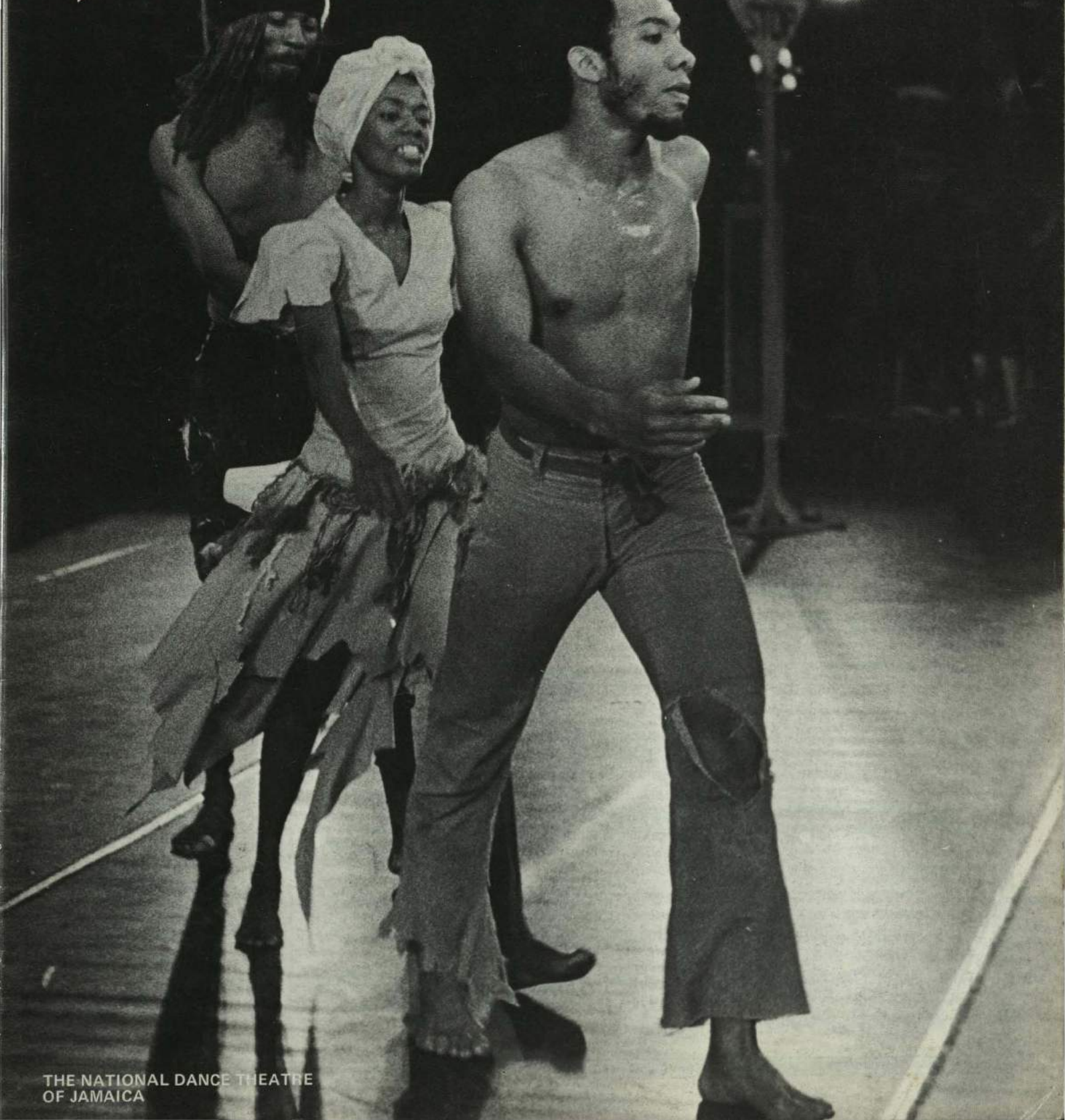


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JUNE 1976 No 1

THEATRESCOPE



THE NATIONAL DANCE THEATRE
OF JAMAICA

THEATRESCOPE

Number One (formerly Elizabethan Trust News)

Editor: Margaret Leask assisted by Susan Paterson

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EDITORIAL

Welcome to the first edition of THEATRESCOPE! You may be forgiven for thinking it looks just like the old Trust News with a different name. Although certain practicalities must remain, change is on the way!

From the September issue THEATRESCOPE will be viewed through the eyes of a new editor - Ms Angela Wales.

As departing editor I would like to thank everyone who has contributed to the magazine in the past. I hope many more will contribute in the future. I also hope an active dialogue will develop between the publication and its readers. In this way the magazine can examine and record the Australian theatre arts with relevance to both performer and audience.

Margaret Leask.

Please send your contributions and comments to the Editor, THEATRESCOPE, P.O. Box 137, KINGS CROSS, NSW 2011.

COMMITTEE'S DIARY

LADIES COMMITTEE N.S.W.

ART EXHIBITION and Sale of Paintings - Banking Chamber, Commonwealth Savings Bank, Martin Place. To JULY 8.

LUNCHEON AND FASHION PARADE, Wentworth Hotel Ballroom, MONDAY, JULY 26, 12 Noon. Fashions by Norma McDonald, Double Bay - especially imported for this parade. Guest of honour - Mrs Sonia McMahon. Tickets \$10. Bookings Cheryl Cahill Telephone - 357-1200.

CLAUDE AKIRE RECITAL - For Trust Members ONLY - St James Playhouse, Phillip Street, City. \$2.50 includes Supper. Bookings Cheryl Cahill. Telephone 357-1200.

LADIES COMMITTEE S.A.

The Committee is planning the second annual script writing competition for secondary school students and a number of schools have been approached to submit scripts.

The Committee has available for hire good quality, attractive purple table cloths and napkins.

Hiring costs - cloth and four napkins - 60 cents cloth only - 50 cents (includes laundering). Enquiries - please telephone - 714-993 or 742-065.

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The National Dance Theatre of Jamaica was formed in 1962 at the time of Jamaica's Independence to provide an atmosphere in which dancers could create and perform works of high standards, to encourage the Jamaican public to appreciate the art of dance, to research and utilise indigenous dance-forms and movement patterns from Jamaica and the wider Caribbean with a view to enriching the country's dance-theatre form. The entirely Jamaican ensemble has developed much of its repertoire from authentic folk material and has performed extensively overseas, establishing for itself a laudable international reputation.

The NDTJ has performed in the United Kingdom at the Commonwealth Arts Festival and at Sadlers Wells in London. It has also performed in Canada, Trinidad, Barbados, the Bahamas, Bermuda, Cuba, Mexico, and the United States.

The National Dance Theatre is a voluntary group which has managed to stay alive and make a deep cultural impact on artistic life in Jamaica. Its members work otherwise as teachers, doctors, lawyers, civil servants, office attendants, clerks. The Artistic Director, Rex Nettleford, is himself a teacher at the University of the West Indies where he lectures in political thought and industrial relations. The dancers, singers, musicians, and creative technicians who make up the membership core of the NDTJ are dedicated to the view that their work in the dance can help to bring discipline, a sense of process and cultural awareness to the awesome task of nation-building. They dance not only for themselves but for an entire society; and through their annual seasons of dance, television appearances and tours to rural Jamaica have won considerable respect among their compatriots.

The Company supports itself financially by its own efforts, raising funds from commercial organisations and private individuals. The government does not subsidise it though the Jamaica School of Dance which it founded and has nurtured is to be funded from the public purse.

The NDTJ presents a wide and varied repertoire reflecting the rich diversity of Jamaican (and Caribbean) life. The dance-works range from ritualistic-type presentations, through creole dance pantomimes and contemporary dance-dramas to pure-dance renditions. In all this the Company is guided by the commitment to explore the collective experience of Jamaica, and to give to dancers and allied artists an opportunity to create works of excellence.

In August the National Dance Theatre of Jamaica will be performing in Sydney, Canberra and Melbourne. The programme will include two of their most exciting and popular dances - MYAL and STREET PEOPLE, choreographed by Rex Nettleford. MYAL recreates the ritual of exorcism performed by Spirits of the Herbs at a funeral to release the mourners from the spell of the obeahman. In contrast, STREET PEOPLE depicts scenes from the life and rhythm of the streets in urban Kingston.

Sydney season - THEATRE ROYAL, August 17 - 21

Canberra season - CANBERRA THEATRE, August 23 - 24

Melbourne season - NATIONAL THEATRE, August 27 - 28.

Fringe, Focus & Frank Ford

ALTERNATIVE THEATRE IN ADELAIDE.

by Max Wearing

Frank Ford remembers sailing from Sydney in 1960 without any desire to return. "I thought Australia must be the dreariest, most unvaried society on earth," he recalls, "and I had a feeling deep down that I never really belonged here." He attributes this to the fact that none of the cultural expression in Australia had anything to do with him. In particular, he recalls as a youngster being driven from a theatre by boredom and revulsion at seeing ridiculous characters expostulating in high-falutin accents over their crises in *THE RELUCTANT DEBUTANTE*.

He saw something of London, Rome, and other parts of Europe, but it was in Rio de Janeiro, where he obtained a teaching post, that he first experienced the excitement of living in a society with dozens of little theatres reflecting life in the immediate community. He thinks this could happen in Rio because cinema made less impact there than elsewhere as the imported films had all to be dubbed or sub-titled. There was also the annual carnival, which Frank still regards as the greatest popular festival he is likely to see in his lifetime, in which the slum-dwellers of Rio de Janeiro acted and danced out the Indian, Black African and Portuguese legends of Brazil all over the hills of the city above the luxury apartments of Copacabana.

"You had these thousands of people living without sewerage or modern facilities in makeshift shacks that were put together out of bits of rubbish. Each slum had its own school of samba, and all year they practised and saved for their costumes. Then for four days of each year they would dance day and night, and enact a lot of their stories and myths in crinolines and purple and pink pompadour wigs in a glorious bacchanal of their dreamtime of being someone."

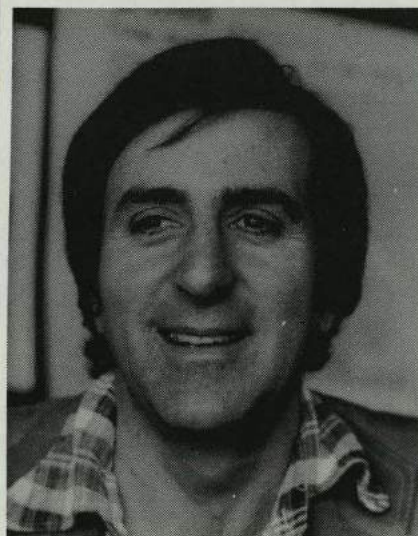
Germany, for all its concerts, operas and civic theatres, was less satisfying. Frank moved to Beirut, where he lived for five years including the 1966 war. There he became director of the American Repertory theatre which existed along with the British theatre, the Arab theatre, the Lebanese theatre and the French theatre. Free from international copyright laws and attached to the city's American university, the American Repertory theatre was able to present plays like *WHO'S AFRAID OF VIRGINIA WOOLF*, which created something of a sensation, being somewhat too advanced for the staid U.S. officials seeking to establish status in this most important centre in the Middle East. At the Baalbec Festival, Frank enjoyed seeing not only the works of the great international companies (the Australian Ballet danced there twice) but also the local companies and their splendid folkloric groups. The citizens seemed very proud of their local culture, which was well represented in the festival.

Each of the five years he was living in Beirut, Frank was able to make a short visit to New York where he was impres-

sed by the growing vitality of the small theatres of the off-off-Broadway movement compared with the Broadway or even the off-Broadway scene. He resolved to take a master's degree in theatre at Columbia University and to work in off-off-Broadway himself.

In New York he worked at the Clark Center, which was only one block away from Broadway in hooker and porno-movie territory. When Frank began theatre productions at the Clark Center it was already well known for its dance companies, having a rather large auditorium and a number of studios where various forms of modern dance were taught. At that time Bob Moss, who had been director of The Playwright's Unit which Albee and Barr had been running for new playwrights in Greenwich Village, was looking for a new location. The outcome was a new venture called Playwright's Horizons set up on a similar basis at the Clark Center. It ran seven days a week with rehearsals scheduled all day and one or two productions, workshop productions or rehearsed playreadings performed each evening. Out of this centre came plays such as *KENNEDY'S CHILDREN*. Professional actors from Broadway shows would come and work free of charge on "showcase" productions with Equity approval since no admission charge was made to the auditorium and managers and casting agents found it convenient and worth attending.

One of the most memorable events of Frank's period of study and work in New York was seeing Australian aboriginal legends acted and danced by David Galpilil and his "family". "To my great embarrassment I realized that I had never



Frank Ford.

seen aboriginal dances before. I happened to be at a playwrights' conference where two or three of the aborigines had been invited to perform with The Theatre of the Deaf. I invited them to perform at the college I was teaching at. It was summer and we had a vacation school for deprived black students from our area. We had great difficulty in getting through the barriers of resentment of these students, but the Australian aboriginal visitors when they danced brought such a total involvement, sincerity and commitment to what they were doing, there was such a oneness about it (you couldn't tell where the dance, the drama and the music began or finished), that they completely changed the climate among the American blacks there. It opened my mind to see how art was such an integral part of their lives and how to us it is still such a very 'special' thing, still something that's hung in museums."

Hearing about the development of Australian drama and theatre in recent years, Frank began to contemplate a return, and half way through 1974 he answered an advertisement for a lectureship in drama at the Adelaide College of Advanced Education. For more than 15 years this Speech and Drama Department (as it was formerly called) had been staffed for the most part by ex-students or by diplomats in Speech and Drama from London-based academies of Music. By 1974, however, it had become a drama department and had introduced what was probably the first full-year course in Australian drama and theatre in this country. Frank's enthusiasm for this counter-colonial move soon led him to use his overseas experience for devising means to relate this and other courses to the immediate community in the way that American colleges and universities have been doing for over half a century.

Looking at the theatrical scene in Adelaide he was disturbed at the lack of variety in the offerings. Theatre 62 had closed after a short period of being the only alternative professional theatre to the major subsidized South Australian Theatre Company. Theatre groups such as Circle, Legerdemain, The Adelaide Theatre Group, the "Q" Theatre and La Mama were struggling to gain audiences for Australian plays and modern overseas plays of social or intellectual interest; but they suffered from a lack of co-ordination, high rentals, the lure of the luxurious new Festival Centre, and the feeling of inferiority and stigma attached to being "only amateur."

With Greek-born designer, Nick Pyrros, Frank set up yet one more little theatre group, the Icon Theatre Company, which has since presented successful productions of *PLAY STRINDBERG*, *TOOTH OF CRIME*, *SCAPINO*, and an adaptation of R.D. Laing's *KNOTS*. As director of his own company, Frank campaigned to establish an "alternate" theatre movement similar to that in America. His chief supporters in this campaign were Chris Winzar, formerly of Theatre 62, David Griggs of the A.T.G., and Malcolm Blaylock and Robert George of Circle. When a meeting of interested theatre groups was called to begin the campaign, however, the interest among local groups was so great that they formed a more widely based group called ACT, the Association of Community Theatres, in June 1975 with Frank Ford as chairman.

ACT made a submission to the Industrial Assistance Commission at its hearings in Adelaide and another to the Housing Commission to set up an alternative theatre complex in the

city for showcasing the work from the various member companies. These campaigns have so far not borne fruit. Meanwhile, the association has moved on to set up a Critics' Forum which meets monthly to discuss theatre reviewing and criticism in the press and a Playwrights' Forum which meets once a month to read new plays. Pride is taken in the fact that there were 36 plays submitted from South Australia in the 1976 Playwrights Conference.

ACT also received a grant from the Community Arts Board of the Australia Council for the organisation of a Community Theatre Day, which took place on 1st November, 1975. Twenty six companies marched down King William Street from Victoria Square to the Festival Centre where they performed in perfect summer weather all round the complex to thousands of spectators who had gathered to see the performances and give encouragement. Spectators crowded round the performing groups to buy tickets to their evening shows, to ask about their organisations and to take publicity handouts for future events. There were two circuses, clowns, puppet groups, dance groups, music theatre groups, university and college groups in addition to the original member companies who had founded the organisation.

From every point of view Community Theatre Day was a triumphant success to the delight of Frank Ford who has been declaring since his arrival that "the theatre simply has to go out to the people, to emerge from the restrictive elitist rut into which it has fallen."

The arts fund of the Premier's Department has provided ACT with a \$3,500 grant to further its activities. The association has appointed an administrator, Brian Debnam, to work out a new programme for 1976 in addition to managing continuing activities such as the Playwrights Forum.

Anthony Steele, Artistic Director of the Festival Centre, has invited ACT to present a short season of community theatre later this year in The Space, the most flexible of the theatres in the festival complex. A year ago there seemed to be an unwritten law that only fully professional companies were allowed into it. This state of affairs has been broken down not only by the expansion of ACT's activities but also by the success of one of its companies, Circle, with a locally written play on the life of Roy Rene entitled *YOUNG MO*.



A Scene from Frank Ford's production of SCAPINO, performed in the Amphitheatre on Community Theatre Day in November, 1975.

Circle is now able to work on a fully professional basis, and Frank hopes that more of the local companies will soon be admitted to perform at the Festival Centre.

Another achievement of ACT has been the growth of local participation in the Adelaide Festival of Arts. In one of its press handouts, ACT criticised the subservient role played by local companies in the 1974 festival's fringe. An informal inquiry from the Premier's department motivated the setting up of a committee to apply for funds and to encourage local participation in the fringe. One of the first decisions it came to was that "fringe" was a rather insulting term with its connotations of being of merely peripheral importance. They changed the name to Focus and adopted the slogan "From Fringe to Focus". Focus groups were not advertised in the official festival programme, but after very favourable reviews and word-of-mouth publicity they all built up good houses. It is widely felt that there is some poetic justice in the fact that the reviews for the heavily subsidized South Australian Theatre Company were rather devastating. While that organisation was indulging itself in productions of BLITHE SPIRIT, THE WINSLOW BOY, and OTHELLO used as a vehicle for Frank Thring as three of the four major productions in the second half of 1975, members of ACT were presenting good productions of a wide range of Australian and other plays of social importance such as THE REMOVALISTS, SMALL CRAFT WARNINGS, WHAT IF YOU DIED TOMORROW? THE LEGEND OF KING

O'MALLEY, THE HOUSE OF BERNARDA, ALBA, THE LES D'ARCY SHOW, FULL BORED, MOTHER COURAGE, ENDGAME, WAITING FOR GODOT, THE CRUCIBLE, SCAPINO, and WHO'S HAPPY NOW.

It would be a mistake to conclude that Frank Ford is reviving the old battle of amateurism versus professionalism that used to rage in this country. It has now been proved that Australia can afford professionalism in the sense of supporting companies engaged in full-time employment in theatre at not less than Equity rates of pay. What is important is that the privilege of working in this kind of theatre be offered to groups with worthwhile artistic and social policies relating to the community that pays for it. Frank Ford sees the old dichotomy of amateur and professional theatre as less relevant now that the younger generation is being better educated in the arts and is more eager to participate in them meaningfully.

Frank enjoys living in Adelaide and already feels that he is "coming home" as he crosses the Adelaide Hills to this city on the plain. In the short time he has been here he has contributed to making South Australians proud of our community theatre in the same way as we can feel proud of our Film Corporation and our New Opera. He looks forward to the time when we can boast some alternative theatres with achievements comparable with those of companies like the Nimrod and the A.P.G.

QUOTABLE QUOTES

from the fourth Australian National Playwrights Conference held in Canberra, May 2 - 13, 1976

The theatre is not intrinsically necessary to society. Those of us who work in the theatre have to make it necessary to society. Writers, along with everybody else, I think must realise that the theatre's a fairly pragmatic, sweaty sort of a place - the writer who has a creation that is too precious for that rough and tumble, perhaps too rarified for a reasonably wide appeal (a play that is accessible to only a very few) I would suggest that you think very carefully about the work you're in at the moment. You might in fact be in the wrong job.....One of the things that truly alarms me about the plays I have read lately is that the first couple of pages are often exciting - then there is a sort of very sad tapering off towards the end and one can only conclude that too many writers sit down at the typewriter in order to write a play and not in order to say something that they firmly believe must be said.

George Whaley - actor/director/teacher

Workshops are essential for writers to hear their ideas and continue their work. The idea that the workshop is a luxury must be put down - its not something for the writer to play with - its a necessity. If we want plays we must give the writer some arena to work in - with sympathy - not coddling - but kindness. A workshop really doesn't take a lot of money - what it does take is some energy, and inclination and a group of people in a room.

Irvin Bauer - playwright.

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It's interesting to go to writer's houses and see the ways they confront the problem of anxiety and the blank page. For instance, Sean O'Casey had on the wall of every room - Get on with the bloody play! Another writer has on his wall - Now, today, immediately. We face a struggle - psychologically, physically, mentally and conceptually, but we must confront it immediately.

John Powers - playwright.

I long for the day when we don't have to announce a play as an Australian play.

George Ogilvie - director.

I think that any artist's life is first of all a search for the self, and then a search for the means to reveal what has been found. This applies to both actor and playwright - and the first thing to be said about actors and playwrights is that they need each other and an audience. An actor depends largely upon his ability to understand a playwright, and spends a great deal of time making efforts to do so. I often wonder how many playwrights ponder upon the nature of acting.

Alexander Hay - actor/director/teacher.

If it's any comfort to you.....if you keep plugging away at it then its absolutely dead set certain that if you're any good you will get a play on - and if you're not - well....its a pretty cheap hobby!

Michael Cove - playwright.

N.B. Scripts are now being received for the 1977 Conference to be held in Canberra, May 8 - 22. All scripts must be submitted with an application form obtainable from :

The Administrator,

A.N.P.C., P.O. Box 137, KINGS CROSS 2011.

CLOSING DATE: FRIDAY, OCTOBER 8, 1976.

BRISBANE SCENE

By Ken McKinnon

THEATRE

The graph of the progress of Brisbane Theatre is constantly moving up and out - always expanding and always improving.

The Queensland Theatre Company, now in its sixth year, has become a very slick company whose productions rate well with the other state theatre companies. It chooses its programme according to a tried and true pattern - one Shakespeare, one or two plays by an Australian playwright, one being studied by local schools and so on. It can afford and attracts some big names for its productions. Diane Cilento and Martin Harris featured last year.

Twelfth Night, Brisbane's other professional theatre, has at its helm Joan Whalley, who must surely be one of the most experienced ladies in Australian theatre. She has kept the theatre going through her sheer will to survive, but this year there are danger signs.

TNT started its programme for 1976 well after everyone else, and it seems to be scratching out a day by day existence. However, it could pull through with a dose of some financial medicine from the federal government.

Two other major theatres in Brisbane are Repertory (La Boite) and the Arts Theatre, both amateur in name but often professional in nature. The Arts caters for an older age-group with its traditional, best-seller play line while it is left to Rep to be Brisbane's pioneering theatre.

Jennifer Blocksidge, a talented actress and producer, recently retired as artistic director of La Boite. She has been the person most responsible for shaping the theatre with its policy of experimental and often way-out theatre. Many of the plays chosen have a large female cast because of the disproportionate number of actresses in relation to actors on the Brisbane stage. Last year that resulted in La Boite making a significant contribution to International Women's year and there is no reason why it won't continue to have a special interest in women's issues.

Certainly it's new director Rick Billinghurst, well-known to southern theatre enthusiasts, has made it known that he will continue La Boite's adventurous artistic policy. Rick says there will be changes to the policy of the theatre but they are going to be well-prepared. He is a thoughtful man who is likely to make La Boite into more of a community theatre airing community issues.

The first play Rick produced at La Boite, in April, was John Romeril's *THE FLOATING WORLD* - a production which augured well for La Boite in 1976, and clearly illustrated Rick's talent and understanding.

As well as the work of the long established companies, there are promising new developments in the fringe theatre in Brisbane.

This year two young fringe theatre groups were formed - the Camerata Theatre group and the Thinking Man's Theatre Company. The former was founded by Carl Whitehouse who produced the company's first production in April of Beckett's *WAITING FOR GODOT*. Critics were enthusiastic about the company following this production, but popular success isn't Camerata's chief goal. The actors are more interested in staging specialised plays for their own enjoyment. At the same time it would seem they are going to add to the enjoyment of many people with their public performances.

The Thinking Man's Theatre Company was founded by 17 year old playwright Nigel Rice of Indooroopilly. Nigel left school two years ago to make a full-time career in the theatre and he wrote and produced the company's first production also staged in April, called *MIRRORS OF MADNESS*.

University drama groups have always staged significant productions. UniQue, the Queensland University student drama group recently presented a play written by Dr Charles Bachman, a lecturer at the University's English Department.

Griffith University at Mt Gravatt has a resident artist-in-drama, Algis Butavicius, who is hoping to stage productions at the new university with as much community involvement as he can muster. His special interest is Asian theatre and he hopes to give performances for the public of this form of theatre.

DANCE

The Queensland Modern and Contemporary Dance Company, founded in 1972, is young and talented.

It's most recent season, in March, was of a very high standard and demonstrated the energy and imagination of the dancers.

The Company's acting Artistic Director and Co-ordinator, Stan Chambers, selected the programme which included four world premieres - *WHATEVER I DO*, choreographed by the Company's founding Artistic Director, Brian Coughran; *THE MAN WHO DIED*, choreographed by Norman Hall and based on D.H. Lawrence's short story; *PARADISE*, choreographed by Desley Gardiner, and *ADAGIO* by Inana Svalbe.

The Company's next Brisbane Season will be from July 6 to 10 at the Twelfth Night Theatre.

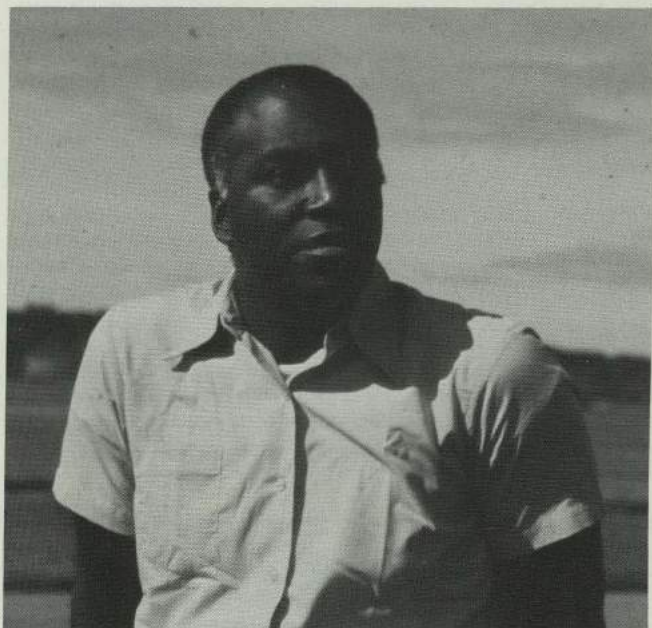


SPOTLIGHT

ROBERT KYA-HILL

"a man for all seasons"

by George Mulgrue



"There used to be these casting auditions. In the trade papers there'd be advertisements that said someone was needing actors in various categories for various roles, including black parts. I never bothered about the black parts. If I liked the role I'd go along. In fact I'd deliberately go along when there was no need for a black actor. So that most of the time there was only one black face in the room. Mine! And the man would just have to remember me among all those white faces."

And that was the way Robert Kya-Hill battled his way up the ladder. It might be added that he would have been remembered for his physique; six foot two, fourteen stone people get remembered, no matter what colour their faces happen to be, particularly if they are as handsome as Kya-Hill. Now, when the critics talk, they group him with James Earl Jones, Richard Roundtree, Yaphet Kotto; even Sidney Poitier. He came to Australia last year as Actor-In-Residence (the first ever in Australia) at the Western Australian Institute of Technology, and has already returned with another year's contract.

I asked him about the great move into prominence of black actors over the past ten or fifteen years. (Like most other black people I know, he doesn't like the word negro.) Was this a part of the Black Power Movement, or was it something of a parallel but distinct manifestation? He thought a little. Yes, it was all part of the same thing, though perhaps along different lines, using different methods.

The whole thing had been crystallised with the emergence of Martin Luther King and his Civil Rights movement. This was after the arrival of Poitier. By now the demonstration of the ability of the blacks had become a political thing; a matter of political awareness. Blacks were showing that they were no longer content to be accepted just as second class citizens. A tremendous re-education of the blacks had come out the black power movement. And "Black is Beautiful" was part of this re-education.

It was part of this, even though it was from a different point of view, that brought the black actor to the fore. There had always been black actors. Before Poitier there had been Canada Lee and Robeson. But only one or two at a time. Now the actors were thinking the same way that the political activists thought. And this had produced a Bill Cosby in place of Jack Benny's Rochester. A Flip Wilson in place of Stepin Fetchit.

Black culture had produced a certain new type of playwright too. People like Ed Bullen and Leroy Jones, who said, in effect, "We will define our own culture in our own manner, and we don't care if you accept it or reject it!" And as commercial theatre in America was beginning to fail because it wasn't producing the sort of vital theatre that people like Clifford Odets had done, the black theatre developed its own popularity. And out of this had come the fact that producers were being forced to use actors they wouldn't have used otherwise.

And so, Robert Kya-Hill. He has acted in about ninety productions, in companies all over the United States and Canada. He has starred or appeared in plays ranging from Shakespeare to Kafka. He has appeared in plays as disparate as *SHAFT'S BIG SCORE* and the TV series *THE EDGE OF THE NIGHT*. He is probably the only black actor to have played Kent in Shakespeare's *KING LEAR*. He has performed in his own one-man show. He has written scores for numerous off-Broadway musicals, and the film score for *DARK VALLEY*, a film in which he appeared, and for which he won a national award for the best actor in a religious film. He is in fact, a deeply religious man. "I believe in Jesus," he says simply, and listening, one realises that he means just this. He neither drinks nor smokes, yet there is no trace of wowserism in his character.

He was born in the country thirty-four years ago and when he was twelve his mother took him to live in New York. He was educated there and eventually graduated with a diploma from a commercial art school. He worked for a year as a commercial artist, but his heart wasn't in it, and he knew that this was not to be his life. He took an arts major in the City College of New York when still working as an artist.

At high school he had been selected as part of a folk dancing team for public performances, and through folk dancing he got to know people, developed an interest in the guitar, and saved up enough money to buy one. By the time he was inducted into the army he had become a recognised folk singer, working with people like Woody Guthrie and Pete Seeger, who were becoming famous as folk singers. Eventually he developed his own following at clubs and similar places, but in 1962 he decided to devote himself to the stage.

There had been long intervals between jobs since then, but he had learned a lot, possibly because he approached his profession from a different point of view. He believes that plays should be international with no colour bar. He feels that an English playwright like Pinter can be as well produced by an American as Albee can be produced by an Englishman. He sees no reason why a white actor should not appear in an all-black cast or a black actor in an all-white one. Hence the playing of Kent. He would like to take Jack Hibberd's very Australian *STRETCH OF THE IMAGINATION* to America!

He was delighted to be picked in a Philadelphia theatre to play Joseph Kay in the adaptation of Kafka's *THE TRIAL*; the part of a man accused unfairly, who doesn't really know what crime he's accused of, and can't find out. This could - and often does - happen to blacks in America, Kya-Hill points out, and says how clever the director was in realising that the use of a black man would make a tremendous social comment.

He is married to a Dutch-American girl called Sally Sherwin, and they have one daughter. How had they fared? Had there been bad times because of the mixed marriage? No. Their families get on beautifully and there have been no problems. No problems about finding a place to live, either.

Robert Kya-Hill with some of his students.



And so we came to talking about Australia. So far he's only seen the W.A. stage, but is impressed with the amount of what he calls "beautiful talent" to be found. He believes that W.A. is a tremendous place for film and TV production. The wonderful weather, for one thing; the fact that you can film out of doors almost all the year round. This is where the film industry should be!

You tell him that all this has been said before, but that it takes money to set up film and TV studios. And for the first time this big gentle man raises his voice. There's no such word as can't he tells you. But, you insist, this is not the United States, people don't act as angels for theatrical and film productions. Then, he counters, people should form troupes and go out into the country as people used to do in America. He's already seen plenty of initiative. He was delighted to see the State Ballet Company performing in shopping centres. With this sort of initiative you can't fail.

Listening to him, you begin to understand the determination and persistence of the blacks about which he has spoken. You have a strange feeling that perhaps this quiet man might really get something moving here.

That is, of course, if he stays. He has already extended his original contract. And possibly he might think about settling. His wife and daughter love the place already. And he is turning more towards film and television. The New York stage doesn't beckon quite so much. When a stage play is over it's done with. Film is permanent. He has already outlined sixteen historical plays on America from the black point of view, ranging from 1592 to Martin Luther King. And there's a musical on the Book of Revelations that he did in America and would like to produce here.

I can only hope that he does these things in Australia. I believe that we can do with him.

THEATRE ECONOMICS in the 1970's

NIMROD: A CASE IN POINT

By Lilian Horler

There's no business like show business - and there's nothing like a non-profit professional theatre company to prove the point. To drive it home I shall use Sydney's Nimrod Theatre as an example, but let me begin by laying some hoary ghosts of misconception.

It is absolutely beyond argument that such a theatre company - let us emotionally label it a non-commercial theatre company - must be run in the same efficient and business-like manner as a commercial theatre operation or, indeed, any other business or industry, be it privately or publicly owned. It is not intended to run at a loss and there should be no surprise, much less any outcry, when there's a "profit".

But there are differences: The so-called non-commercial theatre company is one which is dedicated to the artistic purposes for which it exists. Any surplus of income over expenditure in any defined period is simply ploughed back into it, the better to achieve those objectives. If there's a deficit instead, there are no investors who can be called upon to provide new working capital, no general body of taxpayers to absorb the deficit. Its administration exists only to facilitate the achievements of the company's artistic objectives and not to provide a monetary return or dividend to any owners or investors.

In other words, it is commercial in its method of operation but quite uncommercial in that its motivation is not to profit from assessing what the masses want and giving it to them, but rather to build up paying customers for an artistic product that usually does not, and often cannot, have mass appeal. That means that the ambit of its influence is probably limited. A theatre like Nimrod can't fill its seats (a mere 380 seats in two spaces, for a city of over 3 million people!) every show with a new, different audience. Its product appeals to a few, an ever increasing few, it is true, but still a few. It isn't elitist, because the last thing it wants to do is keep anyone out - in fact it positively desires to broaden its base. But, inevitably, an arts organisation which has its sights clearly fixed on achieving excellence of standard and presenting works which assist man's understanding of the human condition (and therefore have a serious purpose however entertaining the package) can't hope to appeal lastingly except to an audience (limited) which can be prevailed upon to consider it to be a worthwhile exercise. The problem is, of course, accentuated in Nimrod's case by the determination to promote and encourage Australian plays, for, as with Australian films, there is an inbuilt inclination in local audiences to expect the Australian play to be better, not merely as good, as the foreign product.

Everyone who's ever worked for Sydney's Nimrod Theatre has been paid for his work, and at rates which, at first

glance, are seen to equal or exceed award rates (by which Nimrod is not, in fact strictly bound, and in the formulation of which by interested parties, Nimrod is not informed, much less consulted). I say, at first glance because the theatre's carpenter earns quite a lot less than he would in the building industry for much less commitment. Because its box office staff double as telephonists, typists and clerks. Because its artistic directors direct three to four new shows a year, plus read scripts, talk to playwrights, see actors, run workshops, determine policy and programming - for a salary that's scarcely more than a first class private secretary can command in industry without overtime! Because actors have accepted a non-negotiable standard over award payment regardless of fame or earning capacity so that no one of them should be required to accept a weekly rehearsal salary which is below the lowest living wage. One could go on and on.

And that's legit professional theatre economics in the 1970's in a nutshell! In short, with or without grants from the public purse, live non-commercial theatre is still subsidised by the people who work for it. Not just the actors - everyone! It's better than it used to be - the degree of that employee subsidy is less than it used to be - but it's still there. Will it ever change? Should it?

It just has to. The level - one might say fervour - of commitment a theatre like Nimrod gets from the people who work for it hopefully won't change - without it the product would be much less satisfying, both to the people who create it and to the audiences who respond to it. But man cannot live on dreams alone - the bread has to be at least sufficient to keep the wolf from the door.

But where is the money to come from? The current hard-line philosophy in Australia - at a time when the lucky country's future doesn't look so very rosy - is that the user should pay. But can he?

Nimrod's full price tickets currently cost \$5 on Friday and Saturday nights, \$4.50 all other performances. They are just about to go up 50 cents. When the theatre started the prices were \$2 and \$2.50. For the 1975 calendar year, sales at concession prices (to students, pensioners, subscribers, school kids) accounted for 63% of all seat sales and the average ticket price was \$2.80; rather less than a cinema ticket. By contrast, on the cost side: in 1971, it cost a total of \$59,000 to put on eight shows at the Old Nimrod in Darlinghurst; in 1975, it cost \$320,000 to produce eight shows at our new Surry Hills premises, quite apart from the capital cost of converting the disused factory. In 1971 just under 60% of our total expenditure was on people - salaries, design fees, royalties. In 1975, over 69% of our total expenditure was on people. And not one of those

people who make up the bulk of our expenditure is earning from us what he or she could earn in the commercial market-place!

Putting all of this down in black and white has drawn black clouds of depression upon me. What it makes obvious is that if the user - our audience - had had, alone, to pay for all of this, we'd be out of business by now, and the so-called legitimate theatre would be dead! But look again: In 1971 Federal government arts subsidy (Nimrod at that stage got nothing from New South Wales) accounted for 15% of our total receipts. In 1975, State Grants (\$8,900) and Federal Grants (\$129,400) for our main theatre and subsidiary activities accounted for 43% of our total operating income. In 1976, State and Federal grants will contribute 25% towards our total operating budget.

Which means that in the past, especially the last two years, we have been given an enormous boost by government subsidy - the general taxpayer's money. What is also apparent is that there's a very large potential income in our as yet unfilled seats. In 1975, Nimrod gave 339 performances to an average 57.5% of capacity. That's not bad, but it's not terrific either. Obviously if (as we are) we're budgeting to break even in 1976 with 60% attendance and 25% subsidy, the goal has to be very strong to fill that other 40% of the seats. If we could, we would become pacesetters in payments to the people who work for us and also in our continuously diminishing reliance on government subsidy.

That, obviously, is the goal. Nimrod does not need to expand. We don't have to have more seats to sell. We have to sell many more of that we have. What are the chances.?

The past five years have seen an enormous surge in theatrical activity in Australia generally and in Sydney in particular. When Nimrod came upon the scene at the end of 1970, the Sydney theatre scene comprised the Bull 'n' Bush and the Music Hall, JCW's, Harry M. Miller, and the Phillip Street Theatre, the Old Tote, Independent, Community (now Marian Street), Ensemble and the Q, and an annual Jane Street season. A recent glance at the Saturday entertainment pages of the Sydney Morning Herald revealed attractions calling upon professional actors and directors in some 40 venues. To the above list were added Nimrod (two

venues), Old Tote (two more venues), Actors Company (two plays in repertoire), the Stables (three different shows per day), the Bondi Pavilion, visiting attractions and one-off companies at the Seymour Centre (two venues), the Opera House and the new Theatre Royal (all of them with very short seasons), the Balmain Bijou and the New Arts at Glebe, the Australian, and at least a half dozen more theatre restaurants. The growth has probably been much greater in the non-commercial area than in the commercial theatre.

In the past five years, too, we've had colour TV; a resurgence in film-going evidenced by a half dozen new multi-cinema venues; the Hordern Pavilion; Randwick racecourse; the Capitol and Regent theatres; and of course, terrifying inflation leading to greatly escalating costs. We've also had vastly increased subsidy for the Theatre Arts by the Federal and some State governments. Finally we have the very proper if belated, realisation by theatre workers (and their unions), by playwrights, directors, designers, and their agents and by their back-up administrative staff that, while non-commercial theatre can only thrive so long as they are, all of them, committed, enthusiastic, hard working and impassioned, it is no longer possible to maintain the necessary energy level without financial reward adequate to provide at least some little security against the rising cost of living. The romantic picture of the artist starving in his garret has at last been blown.

I think it is probable that repertory theatre - by which I mean theatre which operates with short seasons, both commercial and non-commercial - has mushroomed rather too rapidly lately, in Sydney in particular. There just isn't time for even an avid theatre goer to see everything even if he could afford to, and that means the painfully-nurtured, slowly growing theatre-going public is being dissipated and, quite possibly, frustrated. By contrast, though in London, which still ranks as the major theatre capital of the world, and has a much larger local and tourist theatre-going public, several new shows begin each month, they tend to run for much longer seasons.

It seems imperative that some kind of rationalisation take place. The terrifying rivalry, jealousy and empire building (in terms of subsidy and audience access) should be broken down and a concerted effort made by all theatre groups to assist each other in audience building, to share facilities and materials wherever possible, to act concertedly to reduce extravagant non-artistic expenditure. For example, advertising expenditure essential simply to inform patrons of the show, the performance times and dates etc. could be greatly reduced and much more effectively used if all theatres combined to ensure that their classified advertising was in the form of a directory listing all theatres in the same small size in alphabetical order.

Theatre, will of course, survive the erosions of the inflation-ridden 70's. It always has survived difficult times and it always will, essentially because there will always be ideas to communicate, entertainments to enjoy, dedicated and inspired theatre workers and an audience (hopefully growing) which (however technocratised our society may become) will thrill to the inimitable experience of live performance.

Subsidy to theatre is essential now and will probably become crucial. It is not within the scope of this article to examine subsidising policy but I venture the proposition that it should be seen by the community at large, the subsidising bodies and above all by the claimants for subsidy and its recipients, as an aid, a filler for a diminishing income gap, not as a perpetual prop demanded as of right.



John Gaden as Henry Carr and Bernadette Hughson as Cecily in Tom Stoppard's *TRAVESTIES* directed by Ken Horler. It was a great success in early 1976 and followed two other successes - the repertoire season of *MUCH ADO ABOUT NOTHING* directed by John Bell and *RICHARD III* directed by Richard Wherrett.

کانون پرورش فکری کودکان و نوجوانان

CHILDREN'S THEATRE—

The Persian Version

In April and May of this year many people working in the youth performing arts in Australia had the unique and exciting opportunity of seeing children's theatre from another country - Iran. A company of five actors, dancers and musicians delighted audiences with two short plays for young people - THE RADISH and LADY SUNSHINE; a play reading of THE BUTTERFLY and a poetry and music programme for adults; as well as conducting workshops with teachers, actors and students in Perth, Sydney, Adelaide and Melbourne.

The Director of the company is an American, Don Laffoon. He went to Iran in the 60's as a Peace Corps volunteer, and four years ago was asked to set up the Theatre Centre of the Institute for the Intellectual Development of Children and Young Adults (it sounds longer in Persian!) in Tehran.

The Institute was founded in 1966 by Her Imperial Majesty, Farah Pahlavi, the Empress, who recognised the need to preserve Persian literature and cultural traditions while fostering literacy, as Iran, influenced by the West, adopted and developed twentieth century technology.

The initial aim of the Institute was to record the rich literature and poetry which had been mainly handed down through an aural tradition. Her Majesty personally translated, illustrated and published some of Hans Christian Anderson stories. This publication raised the money to establish the Institute which has gathered together storytellers, graphic artists, designers and editors to publish and distribute quality books to children throughout the country. To date one hundred and twenty eight free public libraries



Don Laffoon (above centre) with the actors from the Theatre Centre, Iran, who visited Australia recently.

have been established throughout Iran where children can go after school. The libraries are not just concerned with the distribution and reading of books - they serve as cultural centres where children can make and view films; participate in a theatre performance or creative drama activities; listen to music or learn to play an instrument; participate in creative writing contests or learn a handicraft.

The Theatre Centre at the Institute, under Don Laffoon's direction, has two teams of professional actors who present plays in libraries, parks and in village squares on their self contained mobile theatre throughout the country. The Centre also trains drama teachers to use drama as a creative tool with children in the libraries. The school system is very rigid in Iran - girls and boys schools are segregated and the arts are not part of the curriculum. The Centre has also developed a Puppet Department to rediscover the lost art of puppetry in Iran. It presents productions for young audiences as well as teaching children to create their own puppets and plays.

The Centre conducts an annual outdoor Children's Summer Festival of plays, films, dance and music, and at present is planning a three theatre building complex, designed with children in mind, to house its activities and act as a focal point.

When the Centre was first established it was suggested to Don Laffoon that he translate English and French plays for young people as there was apparently no dramatic literature in Iran. He declined, deciding rather to commission and encourage local writers and storytellers - the success of which was seen in two of the plays presented in Australia. Both THE RADISH and THE BUTTERFLY were written by Bijan Mofid - the leading playwright in Iran today.

As most of the children to whom they perform (70% of the population in Iran is under 20 years of age) have never experienced live theatre before, Laffoon attempts to include in the plays some familiar elements - the rhythms of Persian poetry, traditional story lines or folk characters. It is almost impossible to label their plays as being for a particular age group because of the differences in sophistication between people in Tehran and those in the country. When the mobile theatre tours it draws to it people from miles around who initially are fascinated by the enormous and complex piece of machinery! The mobile theatre was custom built in Germany, carries its own generator and lighting equipment as well as providing a raised stage and backstage facilities.

When the company performed in Australia they demonstrated the simplicity and clarity of their approach to theatre for 'young' audiences. Entertainment, education, drama and theatre were skilfully combined. Their energy, wit and

discipline were always apparent. The plays were presented in Persian with some English narrative. The actors' physical skill and the poetry and music of the Persian language conveyed their story and captured the attention and imagination of their audiences. As well, the company brought some appealing music and musical instruments with them - including an antique santur or Persian dulcimer, a tar and two tonbaks - wooden drums. The rhythm compels one to dance while the haunting, magical sounds created linger in the memory for a long time.

Before each performance they demonstrated their method of introducing theatre to their audiences. As Don Laffoon describes it, "We try to be warming up (musically and physically) as the children come into the room. The actors dance, sing and play with them to show that actors are not distant and artificial. The aim throughout is to show the process of making a play, not simply the product. We ask the audience why we've come together and what things do we need to share the experience of a play. With the help of members of the audience we talk about the script, the story, characters and setting. In *THE RADISH* for example, when we come to deciding which actor plays which part, and after some apparent squabbling, a member of the audience, selected as assistant director, makes the decision. As all the actors know all the roles, partly to keep them fresh and partly to involve the audience, it doesn't matter who is selected to play what character. Also, in this small way we hope to break down rigid ideas of sex roles.

If we have a small audience (up to 50), the children are given calico and crayons to make costumes for the actors. If the audience is too large we have ready made costumes which the children help to dress the actors with. The children also make the props and apply the actors' makeup as they think befits the character." Don firmly believes that contributing children in this experience have greater concentration and



Hingameh Mofid and Ali Poureghamat as the Two Pigeons - a scene from LADY SUNSHINE presented by the company in Australia.



The final scene from THE RADISH - with Ferooz Afshar, Ali Poureghamat, Hingameh Mofid, Kambiz Samimy Mofkham and Afsane Tavakoli.

involvement. "After a short warm up by the actors the play begins - with the proviso that there are 'children who pay attention'! in the audience."

Don trains his own actors for the Theatre Centre - some coming from amateur theatre groups, others he 'borrows' from other art forms. Two of his actors were trained as musicians, one has worked as a puppeteer and another began his career in one of the libraries making films. Don's Persian assistant is currently studying theatre in America. There is little tradition of theatre in Iran - the only two ancient elements are dying out. These are the violent, ritualistic passion plays of the Islamic religion and the *commedia del arte* form with its stock characters, improvisation and women prostitutes. Perhaps as a result of this last form, women are still not fully accepted on the stage in Iran. As Don observes, "We live with two centuries side by side in Iran - modern technology is everywhere, yet attitudes about actors date back to another century."

The Institute was initially financed completely by the Empress. Now, however, it has expanded considerably, employing about two thousand people including librarians, artists, film makers etc. and as well as maintaining the libraries, there are mobile units and training schemes for teachers in the remotest districts. An organisation is now responsible for the budget for the Institute although it is still under the directorship of Her Imperial Majesty. It operates completely outside the Ministry for Culture and the Ministry for Education.

The Theatre Centre came to Australia with assistance from the Australia Council. Their programme was organised by the Drama Resource Centre, Melbourne and the Australian Youth Performing Arts Association.

It is to be hoped that if Australia reciprocates in the future, as much joy and stimulation can be taken to Iran as was brought here.

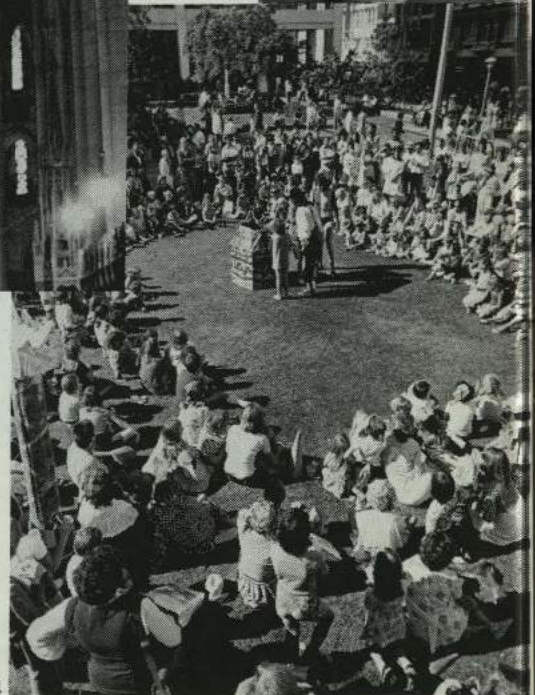
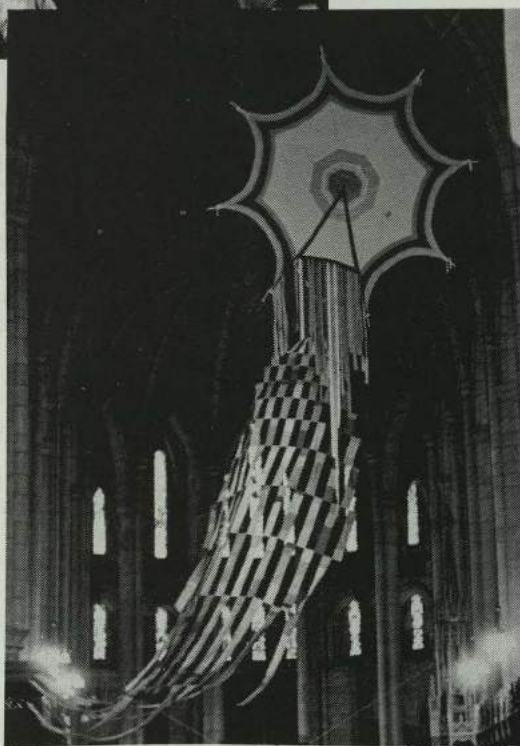
Margaret Leask.



QUEENSLAND FESTIVAL OF THE ARTS
MAY 1 - 15

The Children in us all

A photographic account by Robert Walker.



1 Pupils from the *SCHOOL WITHOUT WALLS*, Canberra, rehearsing for their Music Theatre performance in St John's Cathedral, Brisbane.

2 Children making styrene sculptures in Market Street, Brisbane - an event arranged by the Institute of Modern Art.

3 One of Peter Travis's kites hanging in St John's Cathedral.

4 A performance by the Festival Travelling Circus in the Brisbane City Hall Square.

5 Members of the Festival Travelling Circus.



6



7



8

6 Doll making workshop supervised by Mirka Mora from Melbourne.

7 Kite flying preparation on the South bank of the Brisbane River.

8 A tapestry above the altar of St John's Cathedral - from the retrospective exhibition of tapestries and paintings by John Olsen.

9 Beverley Nevin and her alphabet Ballet in front of the Brisbane City Hall.



9

BOOKS



HOPES FOR GREAT HAPPENINGS - Alternatives in Education and Theatre by Albert Hunt. Eyre Methuen, London, 1976. Recommended retail price (paperback) \$8.30

"'But what are they learning?' the Principal would ask me...Well, they - we - were learning how to dream up ideas; and, having dreamt them up, how to put them into operation. The process involved research, thinking, a use of the collective imagination, analysis, organisation, making objects, the acquiring of technical skills to make it all work. And the ideas themselves were involved with a re-examination of things in our society which we had always accepted as normal..." Thus Albert Hunt describes the experiment in alternative theatre and education he was involved with in the Complementary Studies course at the Regional College of Art, Bradford, England between 1965 and 1973.

Albert, who recently worked with the Popular Theatre Troupe in Australia, believes wholeheartedly Brecht's statement - 'Nothing needs less justification than pleasure.' Like Brecht, he is talking of the pleasure of involvement and commitment - not of indulgence and purposelessness. This book is about that pleasure and the resultant learning process and development of skills.

HOPES FOR GREAT HAPPENINGS is a highly personal book which describes in practical detail, with all its failures and successes, Hunt's working method with a group of students who initially had very little interest or understanding of his subject and its possibilities. From this he developed a series of theatre based projects, the implications of which extended to the wider community outside the college.

Hunt's style is informal, amusing and always readable. When describing the project 'The Russian Revolution in the Streets of Bradford', Hunt includes his relationship with the police, who found the students' games mild and even enjoyable. He concludes by saying "Policemen, too, must get very bored on the streets...And when they're bored they pick up students at random and search them for pot. Perhaps educationalists should provide more street games for the police - to keep them out of mischief."

Hunt is as concerned with seeking alternatives in theatre as he is in seeking them in education. He sees the two as closely related, and suggests in a discussion on child's play and the theatre that while it is "always assumed that the 'theatre' has a lot to teach young people that the schools aren't teaching," it is perhaps more reasonable to assume "that young people have a lot to teach the theatre about theatre." The essential quality of play has been largely lost in our theatre and he argues "that we might well begin to re-learn by looking at what the playground culture has to offer, and bring it back into our theatre."

HOPES FOR GREAT HAPPENINGS should make many people in theatre and in education re-think the possibilities open to them in their attempts to communicate and share ideas. As Hunt quotes Brecht - "It's really simple! but for that reason, like all simple things, so difficult to achieve."

BON-BONS & ROSES FOR DOLLY, THE TATTY HOLLOW STORY

Two plays by Dorothy Hewett
Introduced by Arthur Ballet
Currency Press, Sydney; Eyre Methuen, London, 1976. Recommended retail price (paperback) \$4.00.

Dorothy Hewett as a playwright and poet creates unforgettable, recurring images that stay in the memory long after one of her plays has been experienced in the theatre. For those unable to see her plays in production, it is a pleasure to be able to read them in published form.

There is a compelling energy in her characters - in these two plays women seeking love and affection - which cannot be ignored or easily forgotten.

BON-BONS & ROSES FOR DOLLY was first performed by the National Theatre company at the Playhouse, Perth in 1972. It is set in the foyer of a 1938 movie house, the Crystal Palace which Dolly's family build, manage, and finally leave to her with all its bright, empty lights, broken dreams and decay. Dolly tries to re-create the dream of her youth but the magic is dead - 'It was such fun to be young...and such misery. I discovered myself....a charming self. Nobody else would ever take time to discover me. Me! Life was happy and serious, gay and sad, comprehensible and mysterious. I had all that love and tenderness to give, all of it...increasingly....but nobody wanted to take it. Why was it so hard to give away?'

Dolly, like Tatty Hollow, never really finds what she is seeking from life, although she embraces it with innocence and energy.

THE TATTY HOLLOW STORY was commissioned by the English Department, Sydney University, and was first performed in a moved reading there in 1974. The play is set in Jo's office and apartment in Sydney where she plays hostess to Tatty's former lovers who cannot erase from their minds the memories of their time with Tatty. Each saw her as he wanted to, never as she really was. The edges of reality become blurred as the characters move in and out of time, playing out their scene with Tatty.

Both these plays use the image of the parade passing by - a parade of people who are related in circumstances but unable to relate to each other or communicate with great understanding.

Music and recurring images of time between life and death play an important role in Miss Hewett's plays. In **BON-BONS & ROSES** songs are used to describe the dream world of the movie house, juxtaposed with the prose of reality. In **TATTY HOLLOW** the songs express the sadness and cynicism of failure - particularly in relation to Tatty's hope for something better.

'TATTY:(singing) Its the Tatty Hollow Story,
And I gave it all away;
Nothing in it,
But a gag a minute,
And yet I want to say.....

CHORUS: We talk about her, and the world
without her
Is a neutral shade of grey.'

Its probably been said before, but I'm sure the theatre world in Australia without Dorothy Hewett would also be a 'a neutral shade of grey.'



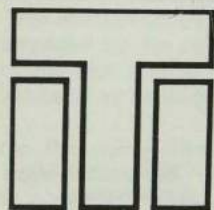
AUSTRALIAN STAGE ALBUM

By Brian Carroll
MacMillan Company of Australia,
1975. Recommended retail price \$15.95

With abundant reproductions of old photographs, programmes and billboards, Brian Carroll has created a cavalcade of the most memorable personalities in the history of Australian theatre from the first theatrical presentation on June 4, 1789, of **THE RECRUITING OFFICER** to the recent JCW production of **IRENE**. En route there are nostalgic glimpses of Australia's first leading lady (Eliza Winstanley); the early, elaborate theatre buildings - particularly Hobart's still functioning Theatre Royal; George Coppin and his thespian family; Lola Montes and the goldrush theatre; J.C. Williamson and Maggie Moore; Nellie Stewart and her Sweet Nell of Old Drury; Melba; Gladys Moncreiff and the musical comedy heyday; vaudeville with Harry Rickards, Roy Rene and all the Tivoli performers; opera; ballet and a small mention of Australian plays.

It seems appropriate that the **AUSTRALIAN STAGE ALBUM**, apparently summing up the best of our entertainment to date, should appear at this time - when it feels as if excitement and splendour have all but vanished from our theatres.

Margaret Leask.



AUSTRALIAN CENTRE - INTERNATIONAL THEATRE INSTITUTE

President: PROFESSOR ROBERT QUENTIN
Honorary Secretary: MARLIS THIERSCH

TROISIEME FESTIVAL DES ARTS TRADITIONNELS MAISON DE LA CULTURE.

We are informed that the FESTIVAL-COLLOQUIM OF THIRD WORLD THEATRES took place from the 12th - 20th March, 1976 at the Maison de la Culture in Rennes, France.

Organised by the French I.T.I. Centre in association with the I.T.I.'s Third World Theatre Committee, the Festival was assisted by several ministries, by UNESCO, and by the city of Rennes.

The four regions of the Third World, as defined at the Berlin I.T.I. Congress: Latin America, Asia, Black Africa and the Arab World, were represented and the Festival was also open to anyone wishing to participate.

The programme of 34 interesting events included Indian Shadow Puppets, Spanish popular Dance, Music from Nepal, Dirvish ceremonies, Esquimoux (Eskimo) music, Celtic chants, Ethnological films, Turkish music, Bolivian Song and Dance, Moroccan Mystic Theatre, Desert Lament, Martial Arts from Viet Nam, Chinese Marionettes of KWOC ON, Traditional Music from the U.S.S.R., African Theatre, Egyptian popular poetry, Equitorial Experimental Theatre, Indonesian Wayang Golek Puppets, Gamelan Music from Java, Theatre from Carriera, Hungarian Camerata, Canadian performers, Marionettes from Liege, the Grimethorpe Colliery Band from the United Kingdom and others.



I.T.I. INTERNATIONAL NEWS

INTERNATIONAL SUMMER ACADEMY OF FINE ARTS SALZBURG

From 19th August to 21st August, 1976, in beautiful Salzburg the Academy of Fine Arts is offering courses in all aspects of the visual arts. Included in these courses are *architecture, photography, the goldsmith's craft, stage design and a DRAMATURGICAL LABORATORY* which will be under the direction of Oscar Fritz Schuh and K.H. Grimme from Vienna.

The cost for each course is approximately \$135.

Correspondence to:-
The Secretary,
International Summer Academy for Fine Arts,
Postfach 18, A-5010 Salzburg, Austria.



A SHORT GUIDE TO THE AUSTRALIAN THEATRE

The Australian Centre of the International Theatre Institute is preparing a booklet to be entitled 'A Short Guide to the Australian Theatre' for distribution to Centres and Embassies abroad and to serve as a handbook for general use.

We would be very grateful if you would let us have relevant information which you think should be included. The booklet will be purely informative not critical. We would also be very pleased to have any photographs, sketches or cartoons which you may feel would help to illustrate or illuminate the text. All material will be handled with great care and returned within a reasonable period of time if you require it back.

It is envisaged that the booklet will deal, on the whole, with professional theatre, its policies, its subsidies and its management, but there will be a small section on the major semi-professional and amateur theatres. In this regard it would be useful to know the names and addresses and policies of any small group which, though held in regard within your state, may not be well known elsewhere.

As proposed Editor of this book I will be most grateful to hear from you at an early date.

June Collis.

I.T.I. BUSINESS

In co-operation with the Moscow Institute for the History of Arts the Hungarian Theatre Institute will organise a symposium in Budapest in 1976. The participants will discuss the new Chekhov-productions staged by Soviet and Hungary theatres.

H.T.N.

It was raised at the November session of the I.T.I.'s Presidium that the functions of the world organization's Information Centre will be fulfilled by the Hungarian I.T.I. Centre from 1976. This work will be carried out with the assistance of the Hungarian Theatre Institute.

H.T.N.

The Federation of America's Theatre Festivals, an organization created in September 1974, in San Juan, Puerto-Rico, and which gathers the International Theatre Festivals taking place in different countries of South America, wishes to inform you about the existence in their continent of the following Theatre Festivals:

| | |
|------------------------------------|----------------------------------|
| Caracas (Venezuela) | San Juan (Puerto-Rico) |
| Mar del Plata (Argentina) | Manizales (Colombo) |
| Santo Domingo (Dominican Republic) | |
| La Antigua (Guatemala) | San Jose (Costa Rica) |
| Panama City (Panama) | Los Angeles (California, U.S.A.) |

THEATRESCOPE JUNE 1976 - 17

AUSTRALIAN THEATRE LANDSCAPE. No. 16 **WORLD PREMIERES AND AUSTRALIAN PLAYS PRESENTED**

OMISSIONS FOR MARCH:

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|-------|----|--------------------|-------------------|---------------------------------|------------------|
| MARCH | 6 | La Mama | Melbourne | MISHKA & NOMACAU | Graham Simmonds |
| | 16 | Sheridan | Adelaide Festival | I'LL BE IN ON THAT | Ann Harvey |
| | 27 | New Theatre | from Tasmania | AND A HAPPY NEW YEAR | Mona Brand |
| | | | Sydney | | |
| | | | ***** | | |
| APRIL | 9 | Playhouse | Adelaide S.A.T.C. | THE INCREDIBLE ALL NEW MIND | Helmut Bakaitis |
| | 5 | Playhouse | Canberra | BLOWING TRIAL OF JACK SMITH | Ron Blair |
| | 8 | The Stables | from Nimrod | MAD, BAD, & DANGEROUS | |
| | 22 | National | Sydney | TO KNOW | Dorothy Hewett |
| | | | Perth | THE TATTY HOLLOW STORY | Peter Kenna |
| | 23 | La Boite | Queensland | SLAUGHTER OF SAINT | |
| | 28 | Playhouse | Adelaide | TERESA'S DAY | John Romeril |
| | | | | THE FLOATING WORLD | Peter Kenna |
| | 30 | Nimrod | Sydney | MATES | Ron Blair |
| | | | | THE CHRISTIAN BROTHER | Alex Buzo |
| | | | | MARTELLO TOWERS | |
| MAY | 8 | Australian Theatre | Sydney | LONELY FOR MY GARDEN | Linda Wardle |
| | 13 | St Martins | Melbourne | MARTELLO TOWERS | Alex Buzo |
| | 18 | Twelfth Night | Brisbane | WE FIND THE BUNYIP | Ray Mathews |
| | 20 | Playhouse | Adelaide | A HANDFUL OF FRIENDS | David Williamson |
| | 24 | Seymour Centre | Sydney | HERO (Rock Opera) | Craig McGregor |
| | | | | | Don Henderson |
| | | | | | Poli Palmer |
| JUNE | 8 | Nimrod | Sydney | MATES | Peter Kenna |
| | | | | THE CHRISTIAN BROTHER | Ron Blair |
| | 17 | Space | Adelaide | THERE WERE GIANTS IN THOSE DAYS | Steve J Spears |

MISCELLANEOUS NEWS

LORD OLIVIER, NIGEL DAVENPORT LAUNCH 'MODERATE' BRITISH EQUITY GROUP.

A number of actors, led by Laurence Olivier and Nigel Davenport have formed a "moderate action group" to combat political extremism in British Actors Equity.

Lord Olivier is president of the new outfit which has been named ACT FOR EQUITY, with Nigel Davenport as chairman. A statement of aims says the objective is to "protect and promote the non-party political status" of the talent union.

ACT FOR EQUITY apparently intends to steer a middle course between the policies of the union's right and left-wing factions. (from Variety).

ONE WAY TO GET INTO 'A CHORUS LINE'.....

The New York Shakespeare Festival announced that a "Save the Delacorte" organisation has been set up to raise money to renovate the 14-year-old Central Park theatre, home of Free Shakespeare in the Park. Newspaper and television spots are being used to attract the needed \$780,000. A full page New York Times ad featured the following inducement to giving - contributors of \$200 will be given two tickets to a special showing of the Festival's production of A CHORUS LINE ON BROADWAY, followed by supper with the cast.

T.C.G.

ADDITIONS TO OUR LIBRARY

THE CHRISTIAN BROTHERS - by Ron Blair **A LESSON IN ENGLISH - by Barry Oakley**

Each of these plays draws from life and each contains it's own personal pain, exposed sharply by the authors Ron Blair and Barry Oakley. Both of these vivid, personal views show, in different ways, the effects which can occur when the self-interested energy of the protagonist ignores or fights against the emotional trap created by his vocation. The inability to continue an obligatory communication with a transitory, youthful world fills each with uncomprehended vitreol.

These two fascinating views of the practice of teaching are contained in the one paperback volume.

Currency Press Sydney - Hicks Smith & Sons Pty Ltd.
\$1.95 (Paperback)

"TEATERJAARBOEK VOOR VLAANDEREN" **Belgian Centre of the I.T.I.**

This handsome copy of the Theatre Year Book from Belgium is full of information about the 1974-5 seasons in the Dutch speaking part of Belgium. It is composed by members of the Belgium Centre of the ITI and published with financial aid from the Department of Netherlands Culture in Belgium.

THE MISUNDERSTOOD CRITIC was the title of a Seminar arranged by the Adelaide Festival of Arts, "taking advantage of the fact that so many arts writers are gathered together in Adelaide at Festival time."

On the panel were John Lahr, theatre critic for the New York **VILLAGE VOICE** and contributor to **PLAYS AND PLAYERS**, Andrew Proter, music critic for the **NEW YORKER** and the London **FINANCIAL TIMES**, Peter Heyworth, music critic of the London **OBSERVER**, Denby Richards, English music critic, Maria Prerauer, Australian music critic, Geoffrey Hutton and Garrie Hutchinson, Australian theatre critics.

Participants included David Wynn and Anthony Steel for the Festival, the I.T.I.'s Marlis Thiersch and an audience of 50 or so critically interested and artistically informed people from all over Australia.

In three sessions on the 18th and 19th March, discussions ranged over topics such as the relationship of the critic to the performer, audience and society, the expectations that the audience and performer have of critics, press notices of some of the Festival productions, and highlights as well as low points of the Festival.

At the end, four possibilities emerged for improving both the standard of Australian criticism as well as the conditions under which critics work in Australia.

Firstly - a proposal made by David Wynn was considered, that overseas critics of note be invited to Australia to work here for perhaps a year with a daily or weekly newspaper.

Secondly - a suggestion was made by Helen Covernton, that travel grants be awarded to young Australian critics so that they can work abroad for a period of time.

Thirdly - Peter Heyworth advocated the establishment of a training scheme at Festival time, where newspapers would sponsor young critics to participate in course-type sessions led by prominent Australian and visiting overseas critics.

Lastly - when describing their impressions of the Festival, the overseas members of the panel stressed the importance of specifically Australian plays, operas and musical works as the vital core of such an Arts Festival.

By a show of hands, the artistic direction of the Festival was empowered to send a letter to the Australia Council and to newspaper proprietors on behalf of the Seminar, requesting their assistance towards a greater appreciation of the need for some action to obtain informed criticism of the arts in Australia.

Marlis Thiersch

HOME NEWS

AUSTRALIAN THEATRE STUDIES CENTRE AT UNIVERSITY

Late last year, the establishment of an **AUSTRALIAN THEATRE STUDIES CENTRE** within the School of Drama was approved by the Faculty of Arts of the University of New South Wales.

Dr Philip Parsons has been appointed as Director of the Centre, Dr M.A. Williams as Research Officer, with Dr. M.L. Thiersch as Secretary. The function of the Centre will include the arrangement from time to time of Seminars to discuss research and teaching in the field of drama and theatre studies, as well as the building up of a substantial resource collection on Australian Theatre for the use of scholars inside and outside the University.

Starting on the 17th of March, a series of fortnightly Seminars on aspects of Australian drama and theatre was held at the School of Drama as an inaugural project of the Centre. A **CONFERENCE** of teachers and scholars in University departments of drama and theatre studies in Australia and New Zealand is planned for the end of August at the University of New South Wales. The Conference theme will be "Drama or Theatre Studies: The Nature of the Discipline". Guest speakers from the profession are proposed and it is expected that discussion will range over such topics as the role of practical work in theatre studies, the relevance of radio, film and television for theatre studies, and the contribution of academic theatre studies to the professional theatre.

AUSTRALIAN THEATRE FOR AMERICA

THE TENNESSEE PERFORMING ARTS FOUNDATION in **NASHVILLE, TENNESSEE**, is currently building a three-theatre **PERFORMING ARTS CENTRE** which is scheduled for opening in early 1979.

Mr Wesley O. Brusted, the Managing Director, is anxious to locate major performing companies from **AUSTRALIA** for presentation in the **UNITED STATES**. He is "interested in procuring major talents who have heretofore not had enough if any exposure" in the United States and is prepared to assist in scheduling subsequent performances in other major cities, after performance in **NASHVILLE**.

I.T.I. BUSINESS

Since March the following ITI Cards have been issued:

| | |
|------------------|------------------------------|
| Babette Stephens | Actress/Director |
| Helmut Bakaitis | Author/Director |
| Sally Sutherland | Theatrical Seamstress |
| Robert Barry | Opera Singer |
| Michael Pearce | Designer |
| Richard Meredith | Educational Theatre Director |
| R. Godden | Production Manager |

I.T.I. CARDS

| |
|---------------|
| Queensland |
| Sth Australia |
| Victoria |
| Melbourne |
| Adelaide |
| Tasmania |
| Victoria |



MEMENTO INTERNATIONAL DES FESTIVALS

HUNGARY

| | | | | |
|---------------------|-----------|----|-----|---|
| FOLK DANCE FESTIVAL | Esztergom | DT | Jun | Institut Hongrois, 29, rue du 4-Septembre 75009 Paris. Tel.555.23.82 Paris. |
|---------------------|-----------|----|-----|---|

INDIA

| | | | | |
|---------------------------|---------|----|-----|--|
| BHAGAVATHA MELA | Tanjore | DT | May | Shri V. Ganea Iyer, South Street Melatur, Tanjore |
| KALAKSHETRA ARTS FESTIVAL | Madras | DT | Apr | The Honey Secretary, Kalakshetra Tiruvanniyur Madras.600.041 |

ICELAND

| | | | | |
|-----------------------------|-----------|--------------|-----|---------------------------|
| THE REYKJAVIK ARTS FESTIVAL | Reykjavik | M.MC.TH.D.EX | Jun | Norraena husio, Reykjavik |
|-----------------------------|-----------|--------------|-----|---------------------------|

ITALY

| | | | | |
|---|-----------------|---------|---------|---|
| FESTIVAL PIANISTICO INTERNAZIONALE DI BRESCIA E BERGAMO | Brescia Bergamo | M.Mc | Apr/Jun | Teatro Grande, Brescia Tel.030.42.400 Brescia |
| MAGGIO MUSICALE FIORENTINO | Firenze | O.D.Th. | May/Jun | Teatro Comunale Via Solferino 15, 50123 Firenze. Tel.262.841 |
| SAISON LYRIQUE DE PRINTEMPS | Genova | O.TH | Apr/Jun | E.A. Teatro Comunale Dell'Opera. Via xx Settembre 33, 16121 Genova Tel. 580.285 |

JAPAN

| | | | | |
|------------------------------|-------|------|-----|---|
| OSAKA INTERNATIONAL FESTIVAL | Osaka | M.MC | Apr | 22, Nakanoshima Kitaku, Osaka-Shi 530. Tel.06/231.69.85 |
|------------------------------|-------|------|-----|---|

LAOS

| | | | | |
|-------------------------|-----------|----|--------------|---|
| ANNUAL HARVEST FESTIVAL | Vientiane | MT | Apr/Oct/Nov. | c/o M.Kham Du a Ratanovong. National Bank of Laos, Vientiane. |
|-------------------------|-----------|----|--------------|---|

MOROCCO

| | | | | |
|----------------------------|-----------------|--------|-------------|---|
| FESTIVAL NATIONAL DES ARTS | Marrakech, Fes. | MT.DT. | May/Jun/Jul | Office du Tourisme de Fes. ou de Marrakech. |
|----------------------------|-----------------|--------|-------------|---|

MEXICO

| | | | | |
|---------------------|------------|-----|---------|---|
| FESTIVAL CERVANTINO | Guanajuato | TH. | Apr/May | Delegacion Estatal de Turismo. Guanajuato.Tel.2.00.86 |
|---------------------|------------|-----|---------|---|

NORWAY

| | | | | |
|-----------------------|--------|----------------|---------|--|
| FESTSPILLENE 1 BERGEN | Bergen | O.D.DT.MT.C.EX | May/Jun | Sverresgate 11.P.O. Box 183 5001 Bergen. Tel.05/23.00.10 |
|-----------------------|--------|----------------|---------|--|

SWITZERLAND

| | | | | |
|------------------------------------|----------|--------|---------|--|
| FESTIVAL DE MUSIQUE | Ascona | M. | May/Jun | Radio Television Svizzera Italiano. Lugano. Tel.91/7.56.66 |
| FESTIVAL INTERNATIONAL DE LAUSANNE | Lausanne | M.O.D. | May/Jun | Theatre Municipal,CasePostale1373, 1002Lausanne.Tel21/27.73.21 |

CZECHOSLOVAKIA

| | | | | |
|---|--------|---|---------|--|
| FESTIVAL INTERNATIONAL DE MUSIQUE "PRINTEMPS DE PRAGUE" | Prague | M | May/Jun | Dum umelcu. Alesovo Nabrezi Iz. 11000Prague.1 Tel.635.82 |
|---|--------|---|---------|--|

TURKEY

| | | | | |
|---------------------------------|--------|----------|-----|--|
| FESTIVAL INTERNATIONAL D'ESPESE | Ephese | DT.MT.MD | May | Ephese Festivali,Konitesi Selcuk Belediyesi,Ephese |
|---------------------------------|--------|----------|-----|--|

UNION OF SOVIET SOCIALIST REPUBLICS

| | | | | |
|--------------------|-----------|---------|-----|---|
| THE WHITE NIGHTS | Leningrad | TH.D | Jun | Fontanka 41.Cable Lenconcert. Leningrad.Tel.742.47.40 Paris |
| MOSCOW STARS | Moscow | TH.D.O | May | Neglinnaya 15.Cable Gosconcert Moscow.Tel.742.47.39 Paris |
| THE RUSSIAN WINTER | Moscow | TH.D.O. | May | Mayakovskaya sq.1.Cable Gosconcert,Moscow. Tel.231.32.20Paris |

URUGUAY

| | | | | |
|-------------------|------------|-------|----------|--|
| BIENNALE DEL ARTE | Montevideo | TH.EX | Jun/Sept | Instituto Panamericano de Cultura. Sarandi 450. Montevideo |
|-------------------|------------|-------|----------|--|



Index of abbreviations

A.Y.R. 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
OC Contemporary dance
OT Traditional dance

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

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

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

STAGE WORLD

THE AUSTRALIAN THEATRE in Sydney is planning an international congress on Musical Theatre for January 19 - 29, 1977, to be held in conjunction with the Sydney Festival. The congress hopes to include all aspects of music - especially grand opera, music theatre, musical comedy and rock opera. It is hoped the creative, production and marketing aspects of musical theatre will be examined and discussed. The Australian Theatre is calling for suggestions as to the format and content of the congress. Please contact Dr Amy McGrath, Australian Theatre, Cnr Lennox and Probert Streets, Newtown, 2042.

THE QUEENSLAND BALLET is conducting a Dance Seminar and Ballet Festival in Townsville between August 8 and 21 this year. It is hoped to provide a situation where students of the dance can work with a professional company, ballet master and choreographer, as well as observing performances and films demonstrating technique and characterisation. Classes will be given in classical, character and modern dance and participants will have the opportunity to work on one of the ballets being specially created for the Festival.

The tutors and choreographers include Guillermo Keys-Arenas, formerly associate Director of the Ballet Folkloric, Mexico; Leslie White, formerly from London's Royal Ballet; and Nanette Hassell who has taught for the Merce Cunningham Dance Company who visited Australia recently, and the London School of Contemporary Dance.

Performances will be given by the Queensland Ballet and the North Queensland Ballet in the Townsville Arts Centre.

For enrolment forms please write to the Secretary, Dance Seminar and Ballet Festival, The Queensland Ballet, P.O. Box 131, NORTH QUAY, 4000.



A scene from Peter William's production of Athol Fugard's *BOESMAN AND LENA*, starring Olive Bodill, Anthony Wheeler and Harry Roberts. It has played successful seasons at the Adelaide Festival; and in Canberra, Melbourne, Sydney and Brisbane, and returns to Adelaide for a short season in August. It will be presented in repertoire with another Fugard drama *HELLO AND GOODBYE*. Miss Bodill recently won Neil Jillet's award for best actress of the year for her performance as Lena. Director and designer of *BOESMAN AND LENA*, Peter Williams, received Jillet's award for the best design.

NEW OPERA, SOUTH AUSTRALIA is touring its production of *LA BOHEME* to country districts before a season in Adelaide in

August. Musical Director Myer Fredman has prepared a new English translation to be directed by Chris Winzar. Mr Fredman was recently appointed to the position of Artistic Consultant and Principal Guest Conductor of the Western Australian Opera Company. This appointment is in addition to his duties with the South Australian company and it is hoped the liaison will lead to a wider exchange of personnel and resources between the two companies. Mr Fredman's first duty with the Western Australian company in Perth was to conduct a season of *DIDO & AENEAS* and *THE MEDIUM* in May.

Justin McDonnell, Administrator of New Opera since its foundation in 1972, resigned recently to take up an appointment in Sydney as Chairman to the newly formed Department of Music Theatre at the N.S.W. Conservatorium of Music. Mr McDonnell will be developing a music theatre programme for students, professional singers, mimes, actors and musicians. He hopes to see the creation of a music theatre ensemble in Sydney. Mr McDonnell will also be acting as Management Consultant to Music Rostrum. Ian Campbell, formerly a senior music officer of the Australia Council was appointed General Manager of New Opera in April.

THEATRE AND DRAMA ACTIVITIES for young people in Darwin are many and varied. For three days in August there will be a drama festival of acting, singing and dancing with the school orchestra at St John's College and a two week Youth Festival - 'The Darwin Kid' happening at Brown's Mart. It is planned to present displays, performances and examples of creative work which convey, in any form chosen by students of any age, a personal or group impression of what it is like to be young or what it is like to live in Darwin.

The TIE DIE team (theatre in education) based at Brown's Mart, is presenting two programmes for schools - *POW WOW*, which questions the traditional cowboy - Indian goody-baddy view of life, particularly in America; and *EXAMPLE*, an examination of juvenile crime and capital punishment through the dramatisation of an actual English case in which a young man of 19 was executed for murder in 1953.

THE ELIZABETHAN SYDNEY CHAMBER GROUP AT CHALWIN CASTLE

Trust members and friends are reminded that the last three concerts for 1976 will be presented on:
Sunday, 5th September, Sunday, 3rd October and Sunday, 7th November commencing at 8.15 p.m.

The subscription rate is \$7.50 for three concerts (\$2.50 per concert) and bookings for individual performances are priced at \$3.50 each. Supper is included.

Admission is by advance mail booking only to MRS N. GREISSEL, A.E.T.T., P.O. Box 137, KINGS CROSS, 2011 with remittance made payable to the A.E.T.T. and with accompanying STAMPED ADDRESSED ENVELOPE for return of tickets.

Full details of the programmes in this series will be forwarded to subscribers when tickets are issued.

The Hunter Valley Theatre Company

An Experiment in Regional Theatre

The Hunter Valley Theatre Company, based in Newcastle, New South Wales, has been operating for six months. Planning began nearly three years ago to set up this professional theatre company to provide the region with a varied theatrical repertoire and to assist the local schools and communities to develop their own activities. A discussion with the company inevitably raised the question of money. Terence Clarke, the Artistic Director, formerly with the Playhouse in Perth, sees as the company's greatest limitation, lack of adequate finance.

"The whole idea and foundation of the company came from the Arts Council of New South Wales who felt that a number of regional companies touring from regional centres would hopefully turn out less expensive than touring companies from Sydney. The Arts Council toured our first production, *THE FLOATING WORLD*, for two weeks. A great deal of money was lost on that tour, consequently the Arts Council cannot afford to help us again and as our resources, both human and financial, are very slender we can't possibly afford to tour unless we're entrepreneured or have a guaranteed minimum box office.

Some of our funds come from memberships - about three hundred people have given ten dollars or more for foundation membership. Nearly all of these are from Newcastle and Sydney - hardly a one from outside Newcastle. So, we won't tour until we feel the region demands it. On the other hand, our current production, *HAMLET ON ICE*, is 'packing them in' at the Arts Theatre here, so we are building an audience in Newcastle. On the first five nights of the show the box office takings paid the week's salaries and one quarter of the production costs. We're extending the season - although it won't necessarily be in the same venue. We're looking for a theatre in town (the Arts Theatre is on the University campus six miles out of town) to run the show for a couple of weeks. We'd like to go to clubs where people haven't experienced live theatre before. *HAMLET ON ICE* would be an ideal show to take into the clubs.

When the idea of the company was first put forward a few years ago, a lot of local companies - employers of large numbers in the region, were enthusiastic and said they would offer financial help. Now, in the changed economic situation they can't, although CSR has given us a thousand dollars and the Commonwealth Bank five hundred. If it weren't for the Joint Coal Board, which is a very large employer in the region, we wouldn't exist. They have underwritten the venture for the first two productions. Of the money they were prepared to commit for the first four months we have used less than half of it. So it looks like, even if we're not self supporting, we can at least continue.

The response from local firms has not been good - but I think once we're seen to be successful their support will come. On the other hand, the local radio and television stations, who are very community minded, have given us something like ten thousand dollars worth of subsidised advertising, and that's immensely valuable."

Actor, Michael Rolfe joined the company as Community Director and he is currently developing a programme of community activities. The company has an office and workshop/rehearsal space in an old building which houses a number of arts organisations. Here Michael and Terry conduct regular acting workshops for locals - many of whom are involved in amateur dramatic groups.

"This is where we've been most immediately successful. We have a regular group of about thirty for two classes a week. I would hope this company never appears to be simply imposed on Newcastle from the outside. Too many companies fall into that trap and bear little relationship to what is happening in the area.

The Board recently gave approval for us to take plays into schools, factories and hospitals. This will begin when the company goes into production for *THE GLASS MENAGERIE*. Providing we keep the present company it will split into two units."

Michael has also been working in the inservice training scheme for teachers in Newcastle. "They've decided rather than bring tutors from Sydney, they'll use us as resource people. It seems one of the first needs here is to have a kind of educational drama resource centre. There's a basic commitment to drama in the schools so we don't have to sell the idea. When we first arrived, we had a long, valuable meeting with the Regional Director of Education and we are getting lots of support for this area of activity."

Terry Clarke hopes eventually to be able to release company members to direct plays for amateur groups. At the moment they can't afford to and have to charge fees for workshops to help swell the funds. The educational community programme will obviously grow as the company does - but it is an area needing financial support.

"We hope, by taking plays into schools to develop audiences from the people who will not come to us."

When asked if local actors would be used in productions, Terry replied, "I certainly hope so. I advertised locally for actors initially - knowing there wouldn't be many professionals in this area. There are some very good amateur actors here, but the point is - for people with a family we can't

yet offer security or a regular salary. Actors have to want to act more than anything else - otherwise they don't do it.

The amateur groups are helping us in many ways. There are twenty-two known amateur groups in the region. They have lent us props and costumes, some have taken up membership, though not as many as I'd like, others have come in parties to performances. There is a certain suspicion of the company - its understandable but disappearing, I think."

Another area of help comes from the University and the College of Advanced Education, both of which have drama departments. "They have made their theatres available at greatly reduced cost - in fact in the case of the University, its free! Both want us to work in where we can with lectures and workshops. Michael is giving a course of lectures of the *commedia del arte* at the University. Both departments have swelled audiences by setting compulsory assignments on the plays! - but we don't always expect that to happen. Students are working front of house for us - there are many ways we are working together. However, although of course we are very grateful for the theatres, they are on adjoining campuses out of town. As a result I don't think we've begun to get the sort of audiences we should reach - its not on a public transport route and a campus can be very daunting for many people.

We must get our own premises as soon as possible so we can run a show for as long as its drawing audiences. We can't afford the Civic Theatre in town - it seats about 1600 and costs up to three hundred dollars a night in rental!"

With that, Terry and Michael dashed off to a 12.30 p.m. Saturday workshop. Later in the car, en route to the University for a 4 p.m. matinee of *HAMLET ON ICE*, Terry Clarke, doubling as director and pianist for this production, talked about his role as director of a new, pioneering company.

"Of course every director loves the idea of having his own theatre company. But it seems to me all our problems and limitations stem from our financial insecurity. For example, a week after we'd opened *HAMLET ON ICE* the Board was able to give approval for the production of *THE GLASS MENAGERIE*. One hasn't much time to get extra actors or rehearse. But then *Nimrod* was only one production ahead when it began. Our fourth production, *EQUUS*,



Tony Sheldon, Harry Scott and Michael Rolfe in a scene from the Hunter Valley Theatre Company's production of *HAMLET ON ICE*.

is logistically more difficult. I have a company of six and the play requires thirteen. The inability to plan ahead and commit ourselves is disheartening.

I will be directing all the plays for a while - after the experience of weekly rep. in England, producing a show every five or six weeks isn't too overwhelming. I do think it would be bad for the company if they had no relief from my direction - so I hope others will come in. . . I rather enjoy the administrative side of the work - although my 'for attention' file is rather bulky! As Associate Director at the National Theatre in Perth with Aarne Neeme I had a fair share of administration, so it doesn't daunt me here.

When selecting the actors I contacted agents who advised me on the people who wanted to come and who would benefit from the experience, as well as those who would be best advised to stay in Sydney. If I had advertised I would have been inundated. I had to find people who I thought could work in this situation - for not much money, in the provinces, and who would be prepared to work very hard. At present they are doing seven performances a week as well as rehearsing, and of course touring was very exhausting."

The actors in the company are Kerry Walker, Michael Rolfe, Robert Alexander, Harry Scott, Alexander Kovacs and Tony Sheldon.

Harry Scott and Tony Sheldon spoke of their commitment to the aims and work of the company. Harry Scott, "You have to be very committed to work within this sort of company. I became very interested in regional theatre after working in an experiment in summer stock theatre directed by Dr Jean Wilhelm in Mittagong a couple of years ago. Regional theatre has an important role in Australia - to help break down distances between people in country areas. I think the reaction we've had here has vindicated our enthusiasm. Audiences have been building and the reaction to our first two plays has been good.

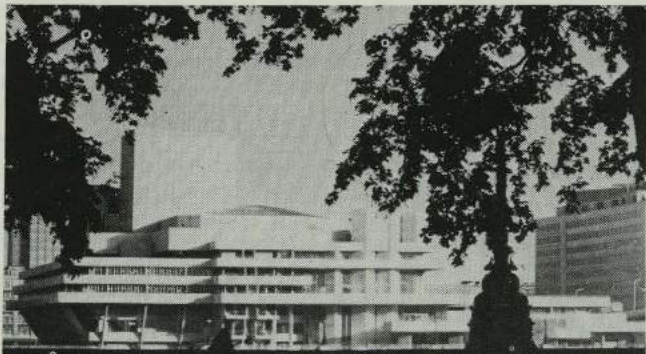
One has to be versatile and work closely with the other members of the company. We get our artistic stimulation from this particular work situation. As well as performing there are all the processes of establishing ourselves in the community and basic public relations activities."

Tony Sheldon, "I don't feel out of the mainstream of the profession at all. I joined the company to get some work done. I wanted to work in repertory and test myself in totally different roles. That has happened and I'm enjoying being part of such a keen company. Also, *HAMLET ON ICE* is really getting people into the theatre for the first time - and any show that does that is serving a very useful service - and I want to be part of it!"

The Hunter Valley Theatre Company is the most recent of a number of attempts over the years to establish regional theatre in Australia. Maybe this one won't be seen, as its predecessors have, as being before its time. One hopes that, like its production of *HAMLET ON ICE*, it will attract people into the theatre for the first time - serving both a useful and entertaining purpose for the community in which it is based.

Margaret Leask.

Britain's New National Theatre



With the astonishing absence of the tiara and diamond set Britain's long awaited National Theatre opened on a Monday afternoon in March with Samuel Beckett's one-hander *Happy Days*.

A wealth of significance has been read into the choice of play. An American commentator saw Peggy Ashcroft as "the very spirit of Britain - almost buried, but still talking." An English journalist wrote "I assume there was a delicate irony about beginning a new venture with a hymn to terminal courage." Disappointingly, it all may be somewhat more prosaic than that.

The concept of a national theatre was first floated in 1848 and its eventuality is a monument to perseverance. It took over 100 years of public debate before an Act of Parliament assured its establishment, and has been seventeen years since the foundation stone was laid. Suspecting the futility of the project, the Royal Shakespeare Company (RSC) withdrew in 1962. That year the National Theatre, with Laurence Olivier as its Director, was created. The Old Vic became the company's temporary home. 1963 saw the appointment of Denys Lasdun as architect and in 1969 work on the site finally began.

As one might guess, reviewing the controversy surrounding the project and the snail's pace of its progress, the major problem since 1972 has been completion dates. Even now it is unlikely that the smallest auditorium, the Cottesloe, will open in June as anticipated.

Carefully orchestrated publicity has deliberately sought to make the company and the building indistinguishable and inseparable. The National Theatre (NT) refers simultaneously to both, or to either, depending on what one happens to be talking about. The corporate image of the NT is very closely identified with the personality of Peter Hall - the man who runs it. So much so, that people often make the mistake of thinking that if it weren't for him there would be no building.

One of the reasons behind this carefully structured image could well be the politics of the project. It took a year to work out a politically acceptable "get in" figure. There was also, incredibly, a behind-the-scenes battle for occupancy.

It has been vital for the company to ensure that the public (and authorities) were persuaded that the building could and should be occupied by it, for whom, after all, it was designed. At one point there was a real danger of the building ending up like the rest of the South Bank complex, a series of auditoria to be hired out to whoever came along.

The battle for possession was clinched when the company decided to move in, regardless of the fact that work was still in progress. The season which opened the Lyttleton was simply transferred from the Old Vic and in no way represents what might have been chosen to open the building had the three auditoria been completed and more appropriate celebrations contemplated. Furthermore, the piecemeal opening doesn't necessarily preclude a formal ceremony once the building is fully operational.

If you like massive concrete edifices - the building covers a five acre site - you'll probably not find much to complain about the design of the National. Although the architect claims that the building will "lighten and whiten" with age, cynics give it two years to look as grim and foreboding as the Festival Hall.

Aesthetics aside, it has been painstakingly designed to meet the demands of the company. Backstage facilities are the latest in sophistication. For the first time all departments and rehearsal studios are under the same roof, and large enough to take completed sets. Soundproofing and automatic lifts mean that new productions can be mounted during performances and slotted into place between matinee and evening sittings.

The most striking innovations are in the concept and design of the principal auditorium. The Olivier represents a tough and uncompromising approach to the classics; a stripping away of the sort of romanticism which is typified by Olivier's *Hamlet* of the 50's and what Hall calls the "selective naturalism" of Shakespeare productions - including his own - of the 60's.

It is an attempt to foster a cleaner, more free flowing approach to the text which will dramatically affect interpretation. Specifically, it means a deliberate attempt to get away from the type of delivery that has become so closely associated with the style of the RSC - a style which most of us probably identify as the hallmark of British theatre. (Interestingly, the RSC is also currently investigating ways of breaking through the restrictions of that style).

In an attempt to pinpoint the perfect acoustic and evolve a new actor-audience relationship, the architects have, after rejecting scores of models, gone right back to the Greek amphitheatre at Epidaurus for inspiration. The stage is a large disc and the 1,160 seats wrap 180 degrees around it in such a way that there is a very intimate point of command at the centre. The acoustic is supposedly so perfect that an actor standing in the middle of the stage can see and address the entire audience *without having to declaim*. Because of the

Architectural folly or the beginning of an exciting experiment in theatre?

absence of proscenium arch and the circular shape of stage and auditorium, the usual viewing relationship has been radically altered. It is imagined that there will be a less pictorial and more sculptural use of space.

Elijah Moshinsky, the young Australian who directed *Wozzeck* for The Australian Opera at this year's Adelaide Festival, is on contract to the National. He asked to work in the Cottesloe. After working at the Royal Opera he particularly wanted to explore small spaces and more intimate relationships with the audience.

The smallest of the halls, the Cottesloe holds anything between 200-400, depending on how the director deploys the seats, and is meant to be totally flexible. The degree of flexibility hasn't in fact been tested yet, so no-one really knows its limitations. "We don't know, for instance, whether it's possible to stage an in-the-round production at a matinee and an end-stage production in the evening."

Elijah is very careful to avoid any categorical predictions about how the Cottesloe will work, but is at pains to explain it as he sees it.

"It's special quality is that it is small. The project I have been put in charge of is to find a way of performing three Shakespeare plays with a very heavily cast company. So once again one is trying to find a new way into the classics without having to rely on the pictorial romantic approach as a solution."

"The unique thing that Peter Hall is trying to do is to link the casts of the Olivier, the grandest of the three theatres, with the casts of the Cottesloe. For example, his *Tamburlaine* shares the cast of my *Troilus and Cressida*. The important thing is that what one gets is not experimental Shakespeare with casts who wouldn't get into anything else, but that you get a very top level cast exploring their speech. There is still a real problem in how one attacks Shakespeare and how free and fluid one can be with it, what the points of focus are and how to get the meaning across."

"What I'm trying to say is that working in a small auditorium at the National doesn't in any sense mean that the work is in any way less important either artistically or financially. Our budgets are equal to the budgets for the Olivier and we are going to use people like Albert Finney, Diana Rigg, John Gielgud and Ralph Richardson."

The 890 seater Lyttleton has a conventional proscenium arch, except that both the angle of stage and height and width of proscenium can be adjusted at the push of a button. It is envisaged that the Lyttleton will be used for new plays and, like the Cottesloe, be made available for visiting companies.

At present the most pressing problem for the administration is the economics of the building. Conceived in the 60's boom when everyone thought heating and lighting were cheap, it is now estimated that it will cost in the vicinity of three million pounds to run each year. That is, more than the current national and city subsidies. On top of finding an

extra half million pounds to keep the building going, the company has to find the money to pay its actors and finance productions.

The company's headaches are further exacerbated by the fact that it is also being stretched artistically. Instead of having to fill an auditorium of 800, it has to sell three productions to over 2,000 people at every performance to survive.

Obviously, box office takings will be of greater importance than ever. Elijah Moshinsky comments: "In similar situations what usually tends to happen is either the public is offered terribly stodgy conservative productions with battleaxe stars mixed with an attempt at economical productions with no sets at all, or a very limited repertoire."

It isn't totally inconceivable that excellence will elicit its own rewards. However, in the event, Peter Hall will undoubtedly come up with other solutions. He is certainly not eager to drop artistic standards or pamper to public taste. He also defends the right to fail. What will have to be exploited are other moneymaking avenues such as films, and foreign, especially American, tours.

Peter Hall remains undaunted at the knowledge that the future of the National rests largely on his shoulders. In *Who's Who in the Theatre* work is listed as one of his recreations. When he is directing a production Mr Hall gets up at 6 a.m. to dictate letters at home. His ten years at the RSC revealed his genius for managing a large theatre company. In that time he transformed Stratford from a series of short annual seasons into a permanent company, inaugurated the seasons at the Aldwych, extended the repertoire to include modern and experimental works, trebled audience attendance and was largely responsible for the concept of subsidised theatre becoming a reality in Britain.

Mr Hall's great strength is the ability to create an atmosphere in which his own and the creativity of others flourishes. He is equally at home on stage as he is in committee dealing with the administrative side of running a large organisation.

At the National there is no permanent company, but rather a pool of 100 or so actors who are loosely associated with the theatre. On the theory that creativity does not blossom side by side with security, actors are offered a flexible series of roles for eight or so months and then encouraged to go elsewhere before - perhaps - being asked back.

Peter Hall says: "You see I do like having my head on the chopper. I don't believe in absolutes or permanence in the theatre. If you had the best company in the world it probably wouldn't remain that way for very much more than five years; that's the nature of it, and that's what I like about it. You can get insulated in the theatre by honour and renown, but less so than in most professions. I know all the time that I'm as good as my last production, and that's what I like - the temporariness."

Perhaps, on second thoughts, there was a point to opening with *Happy Days*.

Linda Jacoby.

COLIN GARLAND - an Artist in Paradise

From an interview with Gay Richardson

Colin Garland left Australia fifteen years ago - a relatively unknown artist. Recently he returned to present an exhibition at the Macquarie Galleries in Sydney.

Colin will be remembered for his creation, of LITTLE FELLA BINDI, the loveable character in Peter Scriven's original production of the TINTOOKIES.

As a result of this creation Colin, just finishing his student days, won the Peter Scriven Scholarship which enabled him to travel to Europe and begin his professional career.

Before he left Australia he was largely influenced by the established artists Justin O'Brien, Jeffrey Smart and Loudon Sainthill - three giant talents from whom he had learned so much during his student days and whose influences were seen in his first exhibited works.

There is a story to tell about one of his first paintings which hung in the kitchen of the Barry Stern Galleries, shortly after Mr Stern's first gallery was opened in Paddington. A well known and respected Sydney connoisseur visited the gallery and saw the small painting hanging in the kitchen. He asked his host if he could buy it and was told "No, it's by Colin Garland and I want it for my Christmas Card." The collector did buy a painting by Sali Herman and a Russell Drysdale drawing, but showed a marked disappointment at not having acquired the Garland.

After leaving Australia, Colin lived and painted in London and Italy and exhibited his work both in England and on the continent. He now teaches art and exhibits his work in Jamaica.

Colin's move to Jamaica has allowed him to pursue his love of birds and exotica which is clearly shown in his paintings. He lives as one always imagines an artist should, on the top of a hill in a magical world of gardens and warm stone paths, of grey doves, wild cranes, geese, hawks and peacocks! The green hills spread into the translucent blue beyond with the clouds close enough to touch.

He says of his work - "I don't sit around waiting to be inspired. If I did I would do one painting every two years. You get inspired as you work. It goes just like any job. You have to get yourself into a routine. I sometimes work for ten hours or more, I love working, it's the only time I feel I'm really living. This means weekends and every essential minute."

When Colin worked in the theatre he did so simply for the experience and knowledge. "I wanted to find out how the theatre worked technically. I wanted to know how to build a backdrop and how to paint a flat. All that taught me a great deal - such as how to do a nice surface on a canvas.

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Everything helps. When I sculpt, working in three dimensions helps me to understand painting because I'm exploring the forms.

I used to paint a picture a day but I found that was not good for my particular way of painting. I find I would rather concentrate my energies on one thing for a longer period than try to do fourteen paintings at a time. Of course, the manner of applying the medium differs with the temperament of each individual artist. Sometimes I work for months, sometimes days on a painting. Never hours."

That Colin does not splash paint around and complete a painting in a few hours would be quite evident to all those who saw his earlier 1967 exhibition at the Macquarie Galleries or his present 1976 showing at the same galleries. His serene paintings of figures, often garbed in exotic timeless attire, and his beloved birds are evidence of a caring and unhurried master.

It is often said that this artist's greatest asset is his richly associative mind. Colin uses both a literal and deeply subconscious sense in his comprehension of objects and this, coupled with a highly developed graphic skill, serves to weld together his highly complex compositions.

Colin believes that the whole universe is interrelated and interdependent. Animate and inanimate forms co-exist harmoniously in his vision of the world. He uses the elements of time and timelessness as images to be woven with his dreams into the colourful canvases he conceives. This is expressed in the solid earthy masses of the people who are allowed, within his concept, to commence the transmigration into the flight of the ethereal butterfly, or the flight of the transitory butterfly to return to the more lasting and graceful flight of a bird.

After the exhibition at the Macquarie Galleries he intends returning to his Jamaican paradise, but hopes to make frequent trips to Australia.

SHOWGUIDE

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

NEW SOUTH WALES

AUSTRALIAN THEATRE, Newtown
"Sir Walter Raleigh" (McGrath)
Wednesday to Saturday - to July 17

BONDI PAVILION THEATRE
"Same Difference" (Swierlin)
Opens July 28.

NEW THEATRE, Newtown
"Vassa" (Gorki)
Friday to Sunday to July 17.
"The Changing Room" (Storey)
Opens July 31.

INDEPENDENT THEATRE, North Sydney
"Snap" (Lawrence) July.

MARIAN STREET THEATRE, Killara
"Cole" (Porter) to August 21.
"In Praise of Love" (Rattigan)
August 26 - October 2nd

THEATRE ROYAL
National Dance Theatre of Jamaica
August 17 - 21.

NIMROD THEATRE, Surry Hills
UPSTAIRS - "Mad, Bad and Dangerous
to Know" (Blair)
July 17 to August 7.
"The Recruiting Officer" (Farquhar)
August 13 - September 25.
"The Duchess of Malfi" (Webster)
Opens October 2nd.

DOWNSTAIRS - "Are you now or have
you ever been?" (Bentley)
To August 7.
"Benjamin Franklin" (Spears)
August 18 to October 2nd.

PARADE THEATRE, Kensington
Old Tote Theatre Company
Concessions Monday to Thursday and
Saturday matinees.
"Habeas Corpus" (Bennett) To July 20.
"Otherwise Engaged" (Gray)
August 4 to September 21.
"A Toast to Melba" (Hibberd)
Opens September 29.

GENESIAN THEATRE, Kent Street
Friday, Saturday, Sunday.
For details of productions - telephone
296-454.

MUSIC HALL THEATRE RESTAURANT,
Neutral Bay.
"The Beast of Belgrave Square" (Walsh)
Concessions Monday, Tuesday.

CHALWIN CASTLE, Middle Harbour
Elizabethan Sydney Chamber Group
Concerts September 5, October 3.

SYDNEY OPERA HOUSE
DRAMA THEATRE, Old Tote Theatre Co.
"The Matchmaker" (Wildier) To July 13.
"The Shoemaker's Holiday" (Dekker)
July 28 - September 7.

"The Doll's House" (Ibsen)
September 15 - October 26.

OPERA THEATRE, The Australian Opera
"Der Rosenkavalier" (Strauss)
"The Cunning Little Vixen" (Janacek)
"The Abduction from the Seraglio" (Mozart)
"Carmen" (Bizet) "Rigoletto" (Verdi)
"Jenufa" (Janacek)
and "The Marriage of Figaro" (Mozart)
in repertoire to October 9.

ST JAMES PLAYHOUSE, City
Claude Akire Recital August 3.

VICTORIA

RUSSELL STREET THEATRE, Melbourne
Theatre Company
"Othello" (Shakespeare) to August 28

ST MARTIN'S THEATRE, Melbourne
Theatre Company
"Martello Towers" (Buzo) to July 10
"Some of My Best Friends are Women"
(Radic) July 15 - September 11

PRINCESS THEATRE
"Betty Blokk Buster Follies" (Livermore)
to July 31.

PALAIS THEATRE, The Australian Ballet
"The Sleeping Beauty" September 16 to 22
"Fool on the Hill", "Gemini", "Pineapple
Poll" September 24 to 30
"The Merry Widow" October 1 to 6
"Giselle" October 8 to 14

COMEDY THEATRE
"Flowers" (Kemp) to July 17.

NATIONAL THEATRE, St Kilda
National Dance Theatre of Jamaica
August 27 - 28

PRAM FACTORY, Australian Performing
Group
"AC/DC" (Williams) to August 1.
"Knuckle" (Hare) August 5 - September 25
FRONT THEATRE "Waiting for Godot"
(Beckett) to August 1.

QUEENSLAND

S.G.I.O. THEATRE, Queensland Theatre
Company
American Bi-Centenary celebration July 4
"Savages" (Hampton) July 21 - August 7
"The Department" (Williamson) August 18 -
September 4.
"A Toast to Melba" (Hibberd) September 15
October 2nd.

HER MAJESTY'S, The Australian Ballet
"Sleeping Beauty" August 11 - 17
"Giselle", "Gemini" August 12 - 25

TWELFTH NIGHT THEATRE
For production details telephone 525-889

CITY HALL
Hans Richter-Haaser Concert - July 10

ARTS THEATRE, Petrie Terrace
"A Funny Thing Happened on the Way to
the Forum" July 8 - August 7
"Bequest to the Nation" (Rattigan) August
12 to September 11.

LA BOITE, Hale Street
"Marat/Sade" (Weiss) to July 3.
"The Innocents" (Archibald) July 9 -
August 7.

WESTERN AUSTRALIA

THE PLAYHOUSE, National Theatre
Company
"A Man for All Seasons" (Bolt) to July 10
"The Last of the Knucklemen" (Powers)
July 15 - August 7
THE GREEN ROOM, National Theatre
Company
"Idle Mantis" (David) to July 10
"You want it, don't you Billy?" (Reed)
July 21 - August 7.

THE HOLE IN THE WALL
"Hamlet" (Shakespeare) July.
Further details, telephone 812-403

W.A.I.T., Western Australian Theatre
Company. HAYMAN THEATRE
Further details - telephone 697-026

SOUTH AUSTRALIA

THE PLAYHOUSE, New Opera, S.A.
"Never the Twain" July 2, 5, 7, 9.
"Ignorance is Bliss?" and "Festino" July
3, 6, 8, 10.
South Australian Theatre Company
"Otherwise Engaged" (Gray) to July 17.
"Major Barbara" (Shaw) August 19 -
September 11.
"The Last of the Knucklemen" (Powers)
September 16 to October 9.

THE SPACE, South Australian Theatre
Company
"There were Giants in those Days" (Spears)
to July 17.

ART GALLERY OF S.A., Arts Council
of S.A.
John Power Lecture "The Death of the
Artist" "Reflections on Thomas Wolfe"
July 27.

ADELAIDE FESTIVAL THEATRE
Hans Richter Haaser July 13
"Flowers" (Kemp) July.

A.C.T.

CANBERRA THEATRE
National Dance Theatre of Jamaica August
23 - 24.

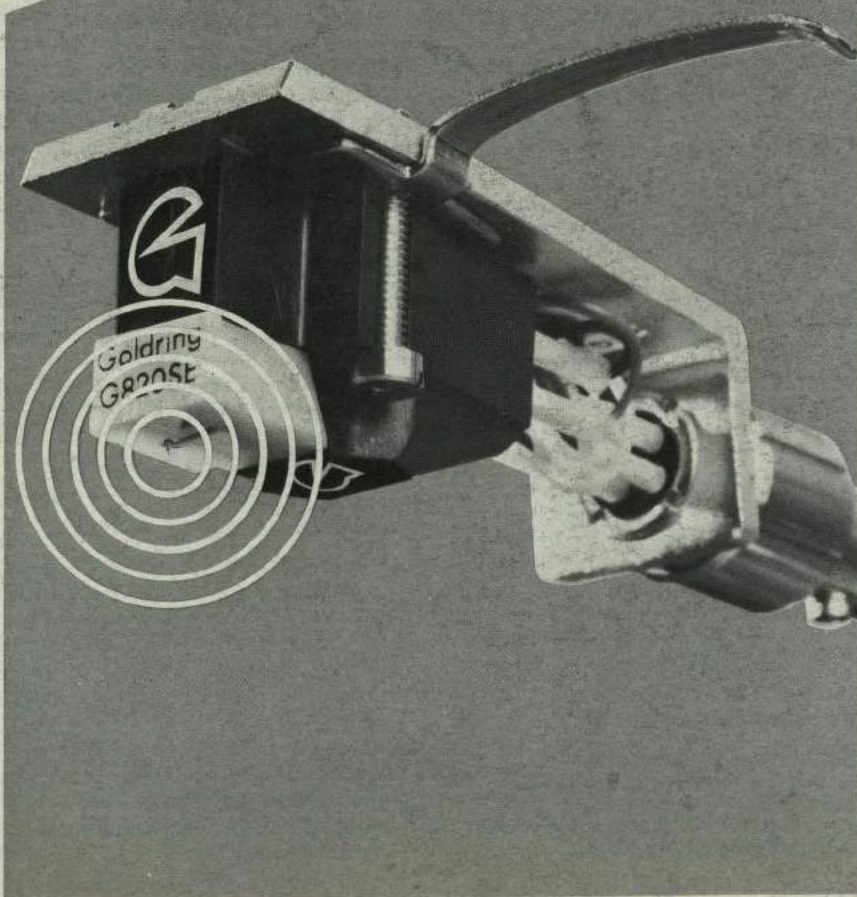
CANBERRA REPERTORY, Theatre 3
Ellery Crescent.
"Female Transport" (Gooch) July 8 - 31
For further details telephone 474-222.

Please contact Trust State representatives
for further information on concessions
available.

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