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No 3

THEATRESCOPE



IN THIS ISSUE ...

PERTH AND SYDNEY
FESTIVALS

THE CRITICS
SUM UP 76

THEATRE
RESTAURANTS

BALLET 76



THEATRESCOPE

Number Three (formerly Elizabethan Trust News)

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EDITORIAL

This is the last issue of Theatrescope. Unfortunately, rising costs have forced us to reconsider our policy in terms of the amount of information we are able to disseminate to our members; and since Trust membership fees have not risen since membership was introduced in 1955, the magazine is no longer able to keep within its limited budget. However, Trust Members will be kept informed of activities of interest to them through a six-weekly newsletter called TRUST NEWS. In addition, Trust Members will be able to subscribe at a discount to Australia's new national theatre magazine, **Theatre Australia**. This is available to Trust Members from Theatre Publications Ltd, 7 President Place, New Lambton Heights, NSW 2305, for a price of \$13.50 (normal price \$15). Please quote your membership number when applying for subscription.

Finally on behalf of Linda Jacoby, Margaret Leask and myself, (editors past and present!) I would like to thank all the people who have contributed to the magazine over the last five years, and all the people who have read it - may you all have a very peaceful New Year.

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COVER PICTURE:

Our cover shows scenes from the Marian Street Theatre (Sydney) production of **TARANTARA! TARANTARA!** A musical based on the lives of Gilbert and Sullivan, **TARANTARA! TARANTARA!** transfers to the Theatre Royal on January 4, where it will play until January 19 under the aegis of the Australian Elizabethan Theatre Trust. The critics have been full of praise for this lively, bubbling show:

"Cheers for this enchanting musical biography of those famous fellows, Gilbert and Sullivan, fleshed out with miniaturised but lively presentations of some of the famous chorus from the G & S operetta hits and the most memorable of the delightful songs." Frank Harris, Daily Mirror.

"Ted Craig directs the G & S story with enormous panache and pace. There is never a flat moment." Frances Kelly, The Australian.

"This cast of eight, backed brilliantly on the piano by Phillip Scott, show just how G & S should be handled." Norman Kessell, Daily Telegraph.

TARANTARA! TARANTARA! at the Theatre Royal, Sydney, January 4 - 29.

CONTROVERSY! CONTROVERSY! CONTROVERSY!

THE I.A.C. DEBATE

Against...

"The rest of the civilized world will laugh at this ridiculous document and its crass misconceptions ... (Mr Boyer's) cottage-culture blueprint has little place for the professional; the 'pursuit of excellence' is the propaganda of the 'elitists' - undemocratic and damnably un-Australian. It is impossible to take Mr Boyer's nonsense seriously." Editorial in the Sydney Morning Herald, October 11, 1976.

"The decision by the IAC will kill off every talented person in Australia. ... They want to replace the real thing with artificial flowers ... What do they want - lady wrestlers at the Opera House?" Sir Robert Helpmann, October 9.

"Let us scrap the performing arts. Let us scrap Mozart and Goethe and Dante and Verdi and all the other 'elitists' of the past 500 years. Let the machines take over as the IAC suggests. I can't wait for a machine that can perform better than Jessye Norman. It would be cheaper, after all!" Myer Fredman, Musical Director, State Opera of S.A., October 14.

"In its report to the supplementary hearing yesterday, (the Australian Ballet) said the report was deficient in elementary economic analysis, of deplorably low intellectual calibre, and displayed an alarming lack of cultural awareness." The Australian, Friday, November 5, 1976.

"The Australian Opera is to boycott an Industries Assistance Commission hearing which could determine whether it lives or dies. The Company's General Manager, Mr John Winther, said last night the opera had sent the IAC a letter last week saying its views had already been clearly stated and there was no new evidence to give ... He said the IAC plan to withdraw subsidies over five years was not realistic because the opera would go bankrupt after the first 20% of its subsidy was withdrawn." The Australian, November 12.

"While the Arts must be business-like in their methods, they must be considered in the same way as schools, hospitals and universities, which we do not expect to pay for themselves.

THE I.A.C. REPORT SAYS ...

"Nearly 200 witnesses made submissions to the inquiry and their evidence abounded in unsupported assertions as to the benefit to the community of public assistance to the performing arts ... That great public benefits flow from the performing arts appeared to be an unquestioned article of faith."

"The wider the range of performing arts available to the community ... the greater their contribution to the nation's culture is likely to be ... However, this does not imply that an art form has a value in itself which is worth assisting."

"The Commission considers that assistance measures for the performing arts should:

- *foster a better understanding of the relationships between the performing arts and the public benefits that justify their support.

- *interpret culture as the expression of the community's way of life rather than as synonymous with those artistic activities which are asserted to be of a cultural nature.

- *adjust to correct previous inequities in the distribution of assistance ... etc."

"The Commission has concluded that future assistance to performing arts activities should be directed to the three objectives of education, dissemination and innovation."

"If the performing arts available to audiences of the future are to optimise their cultural and educational potential, the aim of assistance should be the development of ideas, works or companies which are most relevant to the community they serve, and to provide an environment which permits flexibility so that innovation may be encouraged."

"No case was made for long term assistance to the performing arts, and the Commission was unable, at this stage, to determine whether such assistance to the performing arts is justified."

It is a return to a brutal 19th century view of the State role in relation to the arts." Ken Horler, director, Nimrod Theatre, October 9.

For...

"A hungry cat let loose in a large cage of canaries could hardly create greater commotion and consternation than the Industries Assistance Commission has provoked with its report on Government support for the performing arts ... Outrageous though its approach appears to many, the IAC cannot be faulted for its insistence that assistance to the arts should be subject to reasonable justification and accountability. We hope that from the controversy will emerge a more balanced and no less generous support for the arts." Editorial in The Age, October 12.

"There is something faintly pathetic about the cry of pain spurting from performing arts companies over the proposal that they might try standing on their own two feet ... Isn't it time they examined ways of cutting costs, streamlining productions and encouraging more general public and private support and participation?" Editorial, Daily Telegraph, October 11.

"The true philistines are those who refuse to accept that serious intellectual discussion about the desirability or otherwise of present subsidies to dance, drama and music is even possible." P.P. McGuiness, The National Times, October 18.

"Nor do I believe it is enough for those who control opera, theatre, ballet and orchestral music simply to laugh Mr Boyer off stage. The questions he has raised about cultural elitism and the need for wider cultural education and dissemination are serious ones. If we do not like the answers he has provided, we must be prepared to supply more convincing ones of our own." Peter Cole-Adams, The Age, October 16.

"Whatever its shortcomings, the Boyer report has every promise of bringing the arts down to earth. Which is, after all, where most of us live." Phillip Adams, The Age, October 23. ☆



Spectacular theatre season planned for Sydney and Melbourne

On February 14, 1977, the curtain will go up on one of the most exciting theatre seasons ever to have been seen in Sydney. The season is a trio of three very different presentations, each starring some of the world's top names in show business - like Douglas Fairbanks Jnr, Sheila Hancock, John Thaw, David Langton and Jimmy Logan. Each show will run in Sydney for a month before going to Melbourne.

The first show (opening, appropriately enough, on St Valentine's Day) is **The Two of Us**, starring brilliant husband and wife team John Thaw and Sheila Hancock. John Thaw is probably best known to Australians as the star of the TV series **The Sweeney**, although he has appeared a great deal on television in Britain as well as in the films **The Loneliness of the Long Distance Runner**, **The Last Grenade**, and **The Bofors Gun**. Sheila Hancock first rose to fame as a regular in TV's **The Rag Trade**, and has appeared in many TV shows (she has had two of her own - **The Bed Sit Girl** and **But Seriously ... It's Sheila Hancock**) as well as being a well-known figure on the West End stage. In 1963 she won the Best Actress award for her performance in **The Rattle of a Simple Man**. She appeared on Broadway in **Entertaining Mr Sloane** in 1965, and recently scored great personal successes in the London seasons of **Absurd Person Singular** and **The Bed Before Yesterday**.

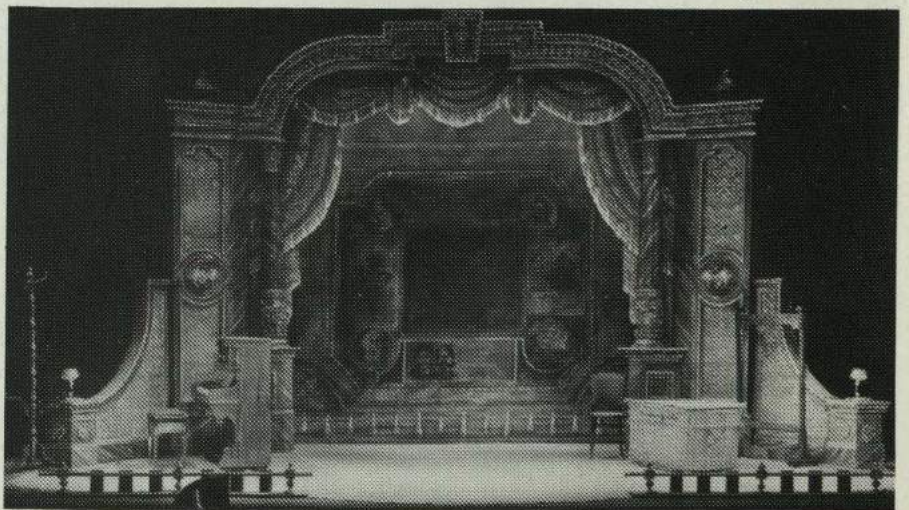
The Two of Us is a series of short vignettes, all very different, about the man/woman situation. It is moving, funny, poignant, and very entertaining.

Show Number Two, opening in Sydney on March 15th, is **The Pleasure of His Company**, starring Douglas Fairbanks Jnr, David Langton and Australia's Carol Ray. Mr Fairbanks, of course, needs no introduction to any follower of stage or screen; and David Langton is well known throughout the world as Lord Bellamy in the popular TV series **Upstairs Downstairs**, as well as for his roles in such films as **Lady L**, **The Liquidators**, **St Joan**, and **Sarah** (with Glenda Jackson.) **The Pleasure of His Company** is a lighthearted drawing room comedy which met with great success when it was originally produced in 1958 and has lived through several revivals since. Fairbanks, Langton and Ray will be supported by an Australian cast.

And then for Scotsmen, lovers of Music Hall, and Harry Lauder fans, there's the famous Glasgow entertain-



Douglas Fairbanks Jnr.



Set by Martin Johns for "Lauder".

er Jimmy Logan, to star in **Lauder**, a Music Hall entertainment based on the life of Sir Harry Lauder. It opens in April, immediately after Easter, and promises to be an evening of joyous and unashamed nostalgia. Songs will include such favourites as **Roamin' in the Gloamin'**, **She's the Lass For Me**, **Wee Deoch and Doris**, **I Love a Lassie**, **Wee Hoose Among the Heather** and **Stop Yer Tickling Jock**. The show comes to Australia following a tour of England, Scotland, South Africa and Canada.

The season will be presented in Australia by London impresario Paul Elliott, in association with the Elizabethan Theatre Trust. Mr Elliott, who is the London management responsible for having brought the Royal Shakespeare Company season with Glenda Jackson and Sir Michael Redgrave to Australia in 1975, and the play **Dead Eyed Dicks** starring Peter O'Toole in 1976, among others, says that this is the most exciting season he has yet planned for Australia; although he presents regular seasons in London's West End, in Canada, and in the U.S.A. Originally an actor, Mr Elliott went into management ten years ago, and in that time has worked with such theatrical giants as Ralph Richardson, Glynis Johns, Gladys Cooper, Joan Greenwood, Richard Todd, Phil Silvers, John Mills, Rock Hudson, Juliet Prowse, Cicely Courtneidge and Jack Colbert. In 1975 he formed his own company, Paul Elliott Entertainments Ltd, and since then he has made quite a splash on the West End scene, with such productions as **Bus Stop** starring Lee Remick, Alfred Marks and Miriam Karlin, and **The Pleasure of His Company** with Douglas Fairbanks Jr, Dinah Sheridan, David Langton and Wilfred Hyde-White. ☆



John Thaw



Sheila Hancock



Douglas Fairbanks Jr, Dinah Sheridan and David Langton in a scene from the London production of "The Pleasure of His Company".

Gaslight and Gravy



Theatrescope looks (and eats) at theatre restaurants.

Blue was ecstatic about the idea at first. "You mean," he said, poking his nose out of the sparsely filled fridge, "you mean that we'll be eating out quite a bit over the next few weeks?" A slow smile spread over his face.

One dozen theatre restaurants later (who knows how many dubious seafood cocktails later?) and Blue's enthusiasm had waned. "Just one more" I would plead, and Blue, upper lip stiff and teeth gritted, would get the car into gear, ready to sit through yet another rendition of *Hello Dolly* or *Let Me Entertain You*.

All of which goes to show that theatre restaurants as a way of life are not everybody's cup of tea - nor are they designed for the Leo Schofields of this world. But, if you're making up an office party, or feel like a night on the town with the girls from the factory or the fellas from the cricket club, an occasional visit to one really does make a good night out - and I do know why people go.

For a start, they're cheap. For an average price of around \$12 a head, you can go out, take in a show that doesn't require too much intellectual effort to assimilate (but be careful - it may require your active participation) and get a three course meal as well. Although some theatre restaurants offer a la carte menus, the majority of them offer a set standard menu for an all-in price, very often with little or no choice. Don't expect too much from the food though - at best it's average, at worst dreadful. After all, there's the

show to take your mind off things.

Next thing is, the entertainment's predictable - "tried and true" as Mr Eric Duckworth, manager of the Manly Music Loft, put it. People go knowing exactly what to expect - and generally speaking, they get it. Basically, there are four main formulae which are closely adhered to - melodrama, pantomime, vaudeville and musical revue - with an occasional excursion into the comic play, such as *Dimboola*, *Girls' Night Out*, *Goodbye Ted* or *The Puddin' Club*. Not a hint of intellectualism, trendiness, or cultural elitism ever darkens the door of a theatre restaurant. People who wouldn't dream of buying a ticket to the Old Tote or the MTC are quite happy to go to theatre restaurants.

At its best, this type of entertainment can be excellent - at its worst, dreary. But top marks must go to those restaurants which at least make the effort to present new and original material within these formulae - and they include the Last Laugh and the Flying Trapeze in Melbourne, The Speakeasy and the Music Hall in Sydney, and Barry Eggington at the Pooraka Hotel in Adelaide.

Possibly another reason for their popularity (and manager of Sydney's newly opened Mark Twain restaurant, Russell Jarrett, definitely believes this is so) is basic laziness. The whole night out - food, liquor and show - all in one spot. But whatever the reasons may be, the fact remains that there are probably more theatre restaurants per head of population in Australia than in any

other country in the world - including the USA. And they are becoming ever more popular.

Blue's new shirt first saw the light of gas at Sydney's Music Hall in Neutral Bay - the first, and still the best, of the nation's theatre restaurants. George and Lorna Miller opened the refurbished old cinema (with its ornate, old fashioned proscenium, boxes, and other Victorian extravagances) amid squeals of protest from their bank manager almost fifteen years ago - and they haven't looked back since. Their success is deserved. The atmosphere is painstakingly created, from the gaslight and velvet drapes to the potted palms and aspidistra in the foyer; the food is respectable, the service excellent, and the show spectacular. Writer/director Stanley Walsh, who has been associated with the Music Hall for many years now, has come up with success after success, each one seemingly better than the last. *The Spectre of Wycombe Manor* ran for a record breaking two years, and the present show *The Beast of Belgrave Square* looks set to do the same. Tom Lingwood's sets are clever, grandiose and magnificent. Do go. You pay \$4.00 for your theatre ticket, and the menu is a la carte - working out at around \$10 per person for a generous meal.

Imitations of the Music Hall style are legion, but perhaps the most successful of them has been Tikki and John's in Melbourne, which has now been running for eleven years. The restaurant seats a tiny 110, and is consequently

booked out months ahead. Owners Tikki and John Newman write, direct and act in all the shows (which are basically vaudeville) and they recently opened a second restaurant, almost next door (in Exhibition Street) called Squizzey's - based on a 20's gangster theme. The atmosphere is good, the show thoroughly entertaining, and the set menu (no choice) is a flat \$11.00.

Another success story must be Frank Strain's Bull 'n' Bush in William Street, Sydney, which has been going strong for twelve years now. An L-shaped room with a tiny stage, the Bull 'n' Bush concentrates on musical variety and vaudeville - not original material, but very well done. A little more expensive than many other restaurants of its type (\$15 a head) it can probably afford to be, since the entertainment is as good an example of its genre as you will probably get. Master of Ceremonies at the Bull 'n' Bush is the inimitable Noel Brophy, who has been associated with the restaurant since most people can remember, and is almost an essential part of it.

Around the corner in Crown Street, Jools Theatre Restaurant offers a quite different atmosphere of plush red velvet, chrome, thick carpets, gilt edged mirrors, balustrades, and a bar on the balcony upstairs. The show, variety with comedy sketches, stars that doyen of the theatre restaurant scene in Sydney, Ron Frazer. "What would theatre restaurants be without him?" one critic is reported to have said of him when he opened there. Set menu (a little better than average?) it's \$11.50 or \$12.50.

Over at Manly, Eric Dare's and Bill Orr's Music Loft (on the site of Manly's first bakery, with the old cross beams and other features still in situ) has been going for four years. The restaurant is small but pleasant - although Blue and I felt a little out of place amongst all the middle class businessmen that seemed to be dining there - and over the years has featured musical variety shows with such stars as Gloria Dawn, Ron Frazer, Lorrae Desmond, and most recently, Jill Perryman in the popular success **Leading Lady**. Set standard menu, \$11.50 or \$12.50.

Eric Dare must have faith in the theatre restaurant formula, because he's just opened another one - Eric Dare's Comedy Theatre Restaurant in Oxford Street, Paddington. The show is **Cinderella**, and "just coincidentally" as manager David Williamson put it, is mostly

in drag. Set standard menu, it's \$12.50.

Ruhi Yaman and James Karajac are two Turks who opened the Speakeasy Restaurant in Sydney's Kensington two years ago with a show called **Spats at the Speakeasy**. Since they put in **The Naked Vicar Show** in association with RS Productions six months ago, they have played to near capacity houses - and have taken the show to the Windsor Regis in Melbourne. While the Speakeasy seats 250, the Windsor Regis seats a staggering 600. The show is brisk, entertaining, and well done. Set standard menu, \$11 or \$12.50.

John Howitt's Killara 680 is not



Alfred Sandor as the Beast of Belgrave Square at Sydney's Music Hall.

really a theatre restaurant, but more of a supper club. For \$7.00 on weekdays or \$7.50 on Saturdays, patrons are served a light supper and coffee and really exciting entertainment. John recently held the restaurant's tenth birthday party, where we were treated to the best sketches of the last ten years. None of the taped material is original, but what the mime cast does with it is. Clever and hilarious, it cracked more than a smile out of Blue. He laughed.

As if these did not seem enough, the scene in Sydney is literally exploding. No less than five (and it may be more) new theatre restaurants have opened here in the last six months. There's the Roxy Revue at Brighton-le-Sands, with a musical show directed by and featuring the well-known Bernard King - an old wedding reception lounge, it seats 250, and charges \$13 for the set standard menu. Then down the road at Sans Souci, Oscar's Hollywood Palace, a reconditioned theatre done out in brown and gold and designed round a 'Hollywood and the movies' theme, is featuring more musical variety with Judi Connelli. The unusual feature of Oscar's is that they specialise in crepes, and have a good and interesting choice of dishes for the set price of \$12.00.

In nearby Hurstville the Mark Twain Theatre Restaurant opened six months ago under the management of Russell Jarrett, formerly of the Living Room in Brisbane. The present show is a camped up version of the American melodrama **The Drunkard** and the next one planned is a musical version of **Charley's Aunt**. Set standard menu for \$12.00 - \$14.00. And ... the Comedy, already mentioned, and Bonaparte's in William Street, recently reopened after its destruction by fire two years ago, showing **The Puddin' Club**, a musical version of Morry Swerdlin's play **Same Difference**.

In Melbourne, Coral Kelly's Grotto Gaslight Music Hall is showing **More Gas and Giggles**, a music hall vaudeville. \$10 - \$12 for the set menu. The Armadale Hotel went into the theatre restaurant business recently with a show called **The Stiffy and Mo Revue**, based on the Steve Spears play **Young Mo** and using much of the original Stiffy and Mo material. They charge \$10.50 - \$11.50 for their set menu.

And Melbourne, folks, is where it's all happening on the theatre restaurant scene. It all started with John Pinder

and the Flying Trapeze Cafe two years ago - and now there's still the Flying Trapeze, but also the Last Laugh and Foibles. The Flying Trapeze, which John Pinder has sold, still carries on in the form in which it started - small, intimate, showing new and original acts which it varies often, and serving imaginative food. The Razzle Dazzle Revue, the Busby Berkeleys, and National Times critic, Ian Robinson, have all been seen at the Flying Trapeze in Fitzroy doing their own thing. The show can be anything from comedy revue, musical and circus acts to poetry and music. Set price is \$10 - \$11 for a wide and varied choice. Blue's dinner even tasted good.

The Last Laugh, recently opened by John Pinder in the old dole office in Smith Street, Collingwood (it was originally a warehouse) is the best thing that has happened to theatre restaurants since the Music Hall. Like the Flying Trapeze and Foibles it is basically aimed at the young market (although there's nothing to stop with-it oldies from enjoying it too) with decor and a show to match. The domed ceiling is painted purple with gold leaf stars and tables are on five or six levels looking down at the stage. The present show is called **Crackers at the Savoy** and is written by Melbourne theatre critic/producer Garrie Hutchinson, and stars the Busby Berkeleys. The menu is interesting and imaginative and quite good. Blue enjoyed it very much, and so did I. Price is \$12, with student concessions etc. from \$8.00.

At Foibles, the decor is rather Byzantine, with brightly coloured murals round the walls. Their summer menu is a smorgasbord, which is a bit of a departure - and so is the show. A comic mime act is being replaced by a jazz and flamenco ballet programme. The price? An amazingly cheap \$8.00.

Up North, Brisbane's Living Room in Margaret Street is now ten years old - one year old in its new premises. The decor is Regency, with three rises looking down on the stage, and two celebrity boxes. The theatrical fare is melodrama alternating with pantomime, and their present show **No 96 of Blue Pills** falls into the latter category. The Living Room seats 280, and you pay \$3.50 for your ticket and choose from the a la carte menu.

In suburban Lutwyche, the Brentleigh has been going for about three years, and serves up musical revue and com-



The Busby Berkeleys at Melbourne's Last Laugh.

edy, alternating with melodrama. Their set price menu is around \$12 (\$14 in December) and the choice is wide and fairly interesting. And at the National Hotel back in town, the hotel has mounted a musical revue called **Big Night Out** (\$10) to replace William Forbes Hamilton's Victorian Music Hall show, which was forced to a hurried close soon after it opened. Optional a la carte at both places.

In Adelaide the Tivoli Hotel Theatre, which originally opened in 1846, has been operating in its present form for four years now, and is showing a programme called **Tivoli Twenties**. There is a set standard menu for \$10 or you can have a la carte. Both the Bull 'n' Bush and the Governor Hindmarsh Hotel have been in operation for about 12 months with musical variety/vaudeville programmes and set standard menus. Both seat about 250 patrons.

But it seems to be generally acknowledged in Adelaide that the pioneer of theatre restaurant activity there is Barry Eggington, who began in the mid-sixties at the Olde King's Music Hall, which was destroyed by fire in 1975. Now he has opened up at the Pooraka Hotel in **The Missionary Position**, an evening of comedy, music and satire on what might be called the "sexual dilemma". Much of the material is original, and has been specially written for the show by locals Ionk Brooks

and Trevor Farrant. The restaurant seats 480 and charges \$14 for the set menu, but I understand that the food is reasonable.

No survey of theatre restaurants in Australia would be complete without a mention of Frank Baden-Powell and his Dirty Dicks chain. There is a Dirty Dicks in every city, and they are amazingly successful. The basic idea is a scripted banquet, with an emphasis on audience participation. There is a set menu, common to all Dirty Dicks, of soup, fish, roast beef, plum pudding and cheese and fruit, and in some of the restaurants this fare is surprisingly good - it all depends on the resident chef. There are five basic shows, which rotate from city to city, and which are all written and directed by Baden-Powell himself, together with his partner Coralie Wood. Several imitations of Dirty Dicks have sprung up from time to time (among them the Irish Bunratty Castle on Sydney's North Shore) but none of them have achieved quite the same success as Dirty Dicks.

Why a theatre restaurant? "But we're theatre people" say George and Lorna Miller, Baden-Powell, Bill Orr, Coral Kelly, Tikki and John Newman, and many others. The restaurant simply subsidises their theatrical activities. Yet others say they are bored with being just restaurateurs, and want to make things more interesting. And some others, I suspect, have hopped on the bandwagon, shrewdly realising that they can cater more cheaply and get more customers in if they offer entertainment as well. Whatever the reasons, it does seem to be a pretty unbeatable combination - although it will be interesting to see how some of the newer restaurants fare once the Christmas rush is over. And while one might wish that they made more effort with the food, many managers claim that patrons are as unadventurous in their taste in food as they are in their theatrical tastes - they want "tried and true."

So - elephant stamps to : *The Music Hall, Sydney (for the whole caboodle - very good); the Bull 'n' Bush, Sydney (the show); Killara 680, Sydney (the show); Speakeasy, Sydney (the show); Jools, Sydney (show and atmosphere); Tikki and Johns, Melbourne (show and atmosphere); Last Laugh, Melbourne (show, atmosphere and food). The Living Room in Brisbane and the Pooraka Hotel in Adelaide are reputedly the best that each of these cities has to offer.* ☆

ROOS REVIEWED

Jefferey Rowe, a student of Fisher Primary School, says, "It was well worth the money." Peter Cross, another student of the same place, says, "If it had cost more I still would have gone to see it."

These are comments about "Roos" which is a rod-puppet pantomime written and produced by Mr. Richard Bradshaw (who is in Japan at the moment.)

"Roos" is about a young Parma Wallaby who travels to New Zealand in search of other Parmas like himself. He meets all kinds of animals including 'Big Red', a kangaroo from Western Australia that sings songs, two kiwis that welcome him to New Zealand, New Zealand style, and his Uncle Albert, the koala who sleeps most of the time and eats the rest.

We must mention the puppeteers, Joy Economos, Graeme Mathieson, Allan Highfield, and Joe Gladwin, who manipulate the puppets with such skill that most 5 year olds would probably think they were real animals. The actual puppets are made out of a fibre known as celastic. Celastic is a kind of scientific paper mache.

Welby (the main character) the Parma Wallaby searches through New Zealand and finds some more Parmas on Kawau Island. The mother of the family he finds always wanted to go to Australia. A little while after, the man from the zoo captures them, and takes them to Taronga Zoo in Sydney. The father Parma says, "Well, you can't complain. You've always wanted to go to Australia."

Now, for some more characters. An albatross, four other Parmas, (including his mum), a nearly extinct kakapo, Ocker the Quokka, Rita, the rat kanagaroo, and Mrs Lagastrophis, a very posh banded hare wallaby.

I think "Roos" is well worth going to. "Roos" is the best puppet show I have ever been to and it will be at the Sydney Opera House with another rod-puppet show called "Hands" on January 3rd - 29th.

- Ewan Perrin (aged 11),
Fisher Primary School, A.C.T.



Why I am Optimistic - Martin Esslin



EVER SINCE I became conscious of the world around me, the theatre has been in crisis - and frequently declared to be on the point of final extinction. In the thirties it was the arrival of talking pictures; in the forties the war; in the fifties and sixties the vast expansion of television; and in the seventies it is - at least here in Britain - the economic crisis and the rising costs caused by inflation. In each of these periods the danger was indeed grave, but the theatre always, somehow, survived. In fact, I think it could not survive without such bouts of crisis.

There is, after all, nothing more deadly for any artistic activity than the complacency which comes from long periods of complete security. There are many examples of such stagnation, induced by continuity and unthinking acceptance: the Comedie Francaise in Paris, the Burgtheater in Vienna, the Moscow Arts Theatre have, in their time, repeatedly suffered from ensembles with life members growing old so that they presented sixty year old Romeos and fifty eight year old Juliets; or, indeed, had leading actors making straight for the prompter's box as they entered and giving the audience double their money's worth by making them hear all their words twice over: once from the prompter and then from the great actor.

It may be a cruel thought but it is nevertheless a true one that a climate of

A Theatrescope EXCLUSIVE!

Well known author and theatre critic Martin Esslin explains why he is optimistic for the future of theatre.

crisis and danger tends to eliminate the weak and complacent and puts a premium on inventiveness, vigour, originality and sharpness of thought and attack.

Yet these considerations apart, the situation of the theatre today contains objective grounds for optimism.

"There is ... nothing more deadly for any artistic activity than the complacency which comes from long periods of complete security."

Above all we have in the English speaking world achieved a tremendous break-through in establishing the principal that the theatre is a cultural necessity, and as much a part of the services to be provided by the authorities as sewage, piped water and electricity, schools and public libraries. There may be ups and downs as successive governments try to save money here and there, but the principle has been established, and once accepted can never be quite forgotten or abandoned again. This, after centuries of puritanical rejection of the theatre as a sinful place and a deadly competitor with church services, is a truly revolutionary fact.

Moreover, far from being a deadly threat, the mechanised mass media - the cinema, television and radio - will,

I am certain, in the long run be seen to have immensely increased the importance of theatre. These mechanised mass media, after all, rely to a large extent on providing **drama**. By exposing millions and millions of people who would have seen hardly any drama at all in previous epochs to a continuous stream of drama, the mass media are expanding the acquaintance with dramatic forms of expression to a hitherto totally untapped audience. On the other hand, the mass media, being mechanical and therefore lacking the immediacy of the impact of live theatre, can never be quite as satisfying as that experience. There are already signs that the hypnotic effect of television which tends in the beginning to turn the average man into a zombie crouched in front of his set the moment he returns home after work, will eventually create its own backlash - a fervent desire to be out and about, active and involved with living performers.

The tendencies of today's avant-garde towards an ever more involving environmental form of theatre seem to me to be portents of a future in which new methods of audience involvement will create new and vastly more satisfying theatrical art forms.

At the same time the vast expansion of education is not only producing a demand for continuous access to the works of our great dramatic heritage, but will also in the long run strengthen

the demand for the more traditional forms of drama, including revivals of the classics.

There seems to me therefore to be a two-pronged tendency which will become ever more visible in the future: a continued expansion of the conventional proscenium arch theatre to cater for the demand for classics and well written and acted contemporary drama in traditional forms; and, on the other prong of the advance, a vigorous development of new and hitherto undreamt-of avant-garde forms of environmental and participatory drama, where the experiments with multi-media presentation, happenings, the theatrical efforts of pop musicians etc., will merge into new and exciting blends.

"Artists can never be bureaucrats. If they are to be mirrors of society they must always also dwell at its borderlines."

It will always be a struggle. If it was not, the impetus would die down. Artists can never be bureaucrats. If they are to be mirrors of society they must always also dwell at its borderlines. They must be critical and provocative, and that is a stance difficult to reconcile with complacent security. It is from the constant interplay of crisis and achievement, success and failure, that the theatre will have to draw its vitality. ☆

ELEPHANT STAMPS

MELBOURNE — GARRIE HUTCHINSON.

1976 has been a pretty strange year in the theatre - nothing stands out as 'The Greatest', but plenty as worthwhile. In no particular order, here are the things I have enjoyed most for various reasons too extensive to go into here.

Two productions of *Waiting for Godot* in one year is unusual, two good ones more so. Peter Oyston directed one for the Alexander Theatre Company, and James McCaughey one for Theatre Projects.

Peter Handke also had a couple of productions - Bob Thorneycroft and Joe Bolza in the noiseless *My Foot My Tutor* for the APG, and a very energetic *Offending the Audience* from Fringe Theatre.

Other 'alternative productions' worth a mention were one of Picasso's *Four Little Girls* from Travellers Pillow, and one from Melbourne University Student Theatre of Wedekind's *Spring Awakening* directed by Brent McGregor. In both cases young actors were cast correctly and aptly.

The commercial theatre offered Lindsay Kemp's *Flowers* and Reg Livermore as hits - the first pernicious and the second professional, but both important.

Of plays from Australian writers, clearly the best were Alma de Groen's *Going Home* in a mediocre MTC production, David Williamson's *A Handful of Friends* in stately Rodney Fisher versions for the SATC and MTC; and Jack Hibberd's *A Toast to Melba* for the APG - out of place at the National Theatre.

Visitors were Winston Ntshona and John Kani and Max Wall, all incredible.

Lindsay Smith deserves applause for his productions of Heathcote Williams' *AC/DC* (the best play of this year) and David Hare's *Fanshen* for the APG and Rusden College respectively. The other English writer to get a fair production was Stephen Poliakoff with *City Sugar* for the MTC, a good rendering by Pom Ian Giles. Mick Rodger was the outstanding director at the MTC with an entertaining *Arden!*



Dennis Olsen - best actor

and a resonant version of Alonso Allegria's *Crossing Niagara*.

Finally, miscellaneous pleasure was had at Helmut Bakaitis' *Carlotta and Maximilian*, an environmental poem about imperialism (SATC), and with the Popular Theatre Troupe around the country; propaganda at its theatrical best.

Elephant stamps all round. Something for all tastes.

SYDNEY - GERALDINE PASCALL

Best Performances: Robyn Nevin for three excellent performances - *A Streetcar Named Desire*, *Mourning Becomes Electra* and *The Season at Sarsaparilla* (all Old Tote.)

Gordon Chater for *The Elocution of Benjamin Franklin* by Steve J. Spears (Nimrod).

Kate Fitzpatrick for *The Season at Sarsaparilla* (Old Tote).

John Gaden for *Travesties* (Nimrod).

Olive Bodill for *Boesman and Lena* (Peter Williams Productions).

Dennis Olsen for his performances in the Australian Opera's productions, *HMS Pinafore* and *Iolanthe*.

Best Direction: Richard Wherrett for *A Streetcar Named Desire* (Old Tote) and *The Elocution of Benjamin Franklin* (Nimrod).

Best Production: Peter Batey for *Wonderwoman*.

Best Design: Larry Eastwood for all his work at Nimrod, upstairs and downstairs - in particular for *Martello Towers* and *A Handful of Friends*.

Best New Plays - and I'm only taking Australian plays into account: Dorothy Hewett's *The Tatty Hollow Story* and Jack Hibberd's *A Toast to Melba*.

CANBERRA - ROGER PULVERS

Greatest Overall Contribution to Theatre in Canberra and Elsewhere: Bruce Knappett, Robert Page, and Lucy Wagner, for Theatre Australia.

Best Production in Canberra: *Palach* by Canberra Youth Theatre.

-the critics sum up '76

Best Direction of a Production: Carol Woodrow, for *Palach*.

Most Exciting Acting in Canberra: Rupert Burns and Tim Mackay, *Palach*.

Best Technical Work (Lighting): Sandie Daly, Canberra Rep, for several shows.

Most Stimulating Theatre: Witkiewicz's *Mother*, directed by Ralph Wilson.

Best Production of *Equus* Seen Anywhere (this includes four *Equi* - Sydney, Oslo, Tokyo, and Canberra): Ross McGregor's production for Canberra Rep. (I give myself The Golden Horseshoe Award for sitting through this dreary play four times.)

Most Significant Contribution to this year's Playwrights' Conference: Dorothy Hewett.

Best Theatre Seen Elsewhere in Australia in 1976: Richard Bradshaw's Puppets, Sydney.

Best Anti-Theatre of 1976: "The Persecution and Assassination of Australian Theatre, as performed by the Inmates of the Asylum of Charenton (IAC) under the Direction of Richard Boyer."

Best Attempt at "Restoration" Comedy: "Betty Blokkbuster's Budget", Canberra, a P. Lynch production. Special song award, The Khemlani Cup, for the tune, "Phil Rushed in Where Anthony Feared to Tred"

BRISBANE - DAVID TICKELL

In the entertainment industry you get the good years ... and the bad.

For me 1976 was one of the latter type years.

There was the occasional good show all right, but there was also an overabundance of the poor or just plain, downright bad.

And in my role as show business writer for the Brisbane Telegraph covering theatre, opera, ballet, classical music and art, the accumulation of bad shows achieved staggering proportions.

Brisbane's best in the field of entertainment, in spite of the above comments, was still very entertaining. I guess that in view of the fact that

there was so much sub-standard entertainment the really good quality shows stood out like the proverbial sore thumb.

But to be fair to everybody, I must also cite Brisbane's notorious lack of first class performing facilities as being a contributing factor to the dismal record "you can't make a silk purse out of a sow's ear." And until we get the Civic Centre that we deserve then the really high class entertainment world will continue to pass us by. Thereby depriving us of the example we could aspire to.

But that's enough of my soapbox for today on with the show.

Best Actor: Joe James as Robby in the Queensland Theatre Company



Olive Bodill - best actress

production of *The Department*, by David Williamson.

Best Actress: Pat Thomson as Kath in Greg Gesch's production of *Entertaining Mr Sloane* at the Gallery Theatre also called Treehouse.

Best Visiting Actor: John Bell for his portrayal of Lord Byron in *Mad, Bad and Dangerous to Know* by Ron Blair at Twelfth Night Theatre.

Best Visiting Actress: Olive Bodill as Lena in the Athol Fugard drama, *Boesman and Lena* at Twelfth Night Theatre.

Best Comedy Actor: Eric Summons for his hilarious magician in the Brentleigh Theatre Restaurant show, *A Brentleigh Affair*.

Best Comedy Actress: Rosalind Muir-Smith as Georgina Tidman in *Dandy Dick* at Twelfth Night Theatre.

Best Supporting Actor: Norm Staines for his superb acting as Paddy the drunk in *We Find the Bunyip*, by Ray Mathew at Twelfth Night Theatre.

Best Supporting Actress: There was no one who deserved the honour.

Best Director: Joe MacCollum of The Queensland Theatre Company for *The Department*.

Best Designer: James Ridewood for his set in *The Department* at the Queensland Theatre Company.

Best Play: *The Department*, by David Williamson at the Queensland Theatre Company.

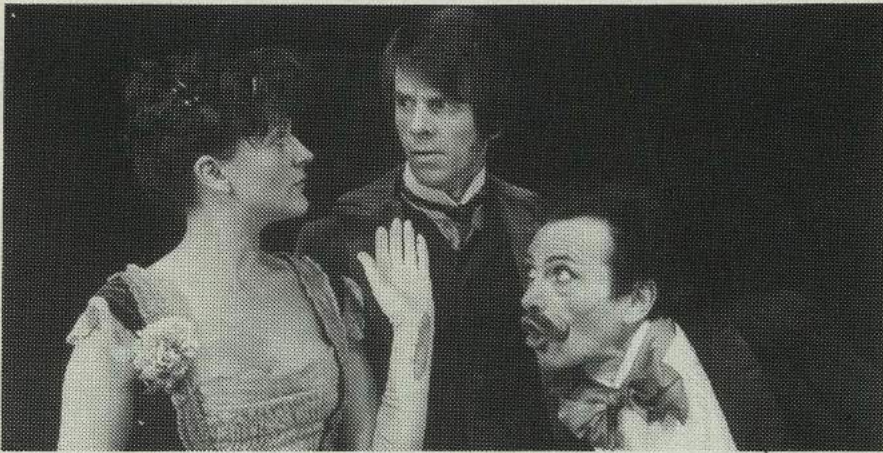
Best Touring Play: *Mad, Bad and Dangerous to Know* by Ron Blair at Twelfth Night Theatre.

Best Theatre Restaurant Show: *How To Vex a Vampire (Fangs for the Memory)* by Frank Mesh at the Living Room.

ADELAIDE - JOHN KIRBY

Erratic performances throughout the year by the South Australian Theatre Company and visiting professionals did much to enhance the attainment of higher standards by local independent and semi-amateur groups, which is reflected strongly in my preferences.

Best Actors: Edwin Hodgeman (Methuselah) in *The Last of the Knucklemen* (SATC); David Griggs



"A Toast to Melba" - best new play (Old Tote Production).

(The Writer) in *The Good Doctor* (Adelaide Theatre Group), and Keith Gallasch in *A Stretch of the Imagination* (Troupe).

Best Actresses: Sue Rider in title role of *Medea* (Adelaide University Theatre Guild) and Jude Kuring (Catherine) in *And Miss Reardon Drinks A Little* (SATC).

Best Directors and Productions: Brian Debnam for *The Good Doctor* and Martin Christmas for *Marat/Sade*.

Best Supporting Performances: Michael Ryan (Duperret) in *Marat/Sade* (SA Creative Workshops) and Dennis Olsen (Wood) in *Otherwise Engaged* (SATC).

Most Promising Newcomer: David Hursthouse (*Jesters*, *Marat/Sade* and *The Last of the Knucklemen*).

Best Production: *The Last of the Knucklemen*, director Chris Winzar.

Best from Interstate: Peter Carroll in Ron Blair's *The Christian Brother*, directed by John Bell; Peter Cummins and Reg Evans in *Waiting for Godot* (Alexander Theatre Company), directed by Peter Oyston; Anthony Wheeler and Olive Bodill in Athol Fugard's *Hello and Goodbye* directed by Peter Williams.

Best from Overseas: Lindsay Kemp's *Flowers*.

The year was a bright one for community theatre in Adelaide, with consolidation and expansion of the 40-member Association of Community Theatres, which achieved a notable "first" by staging a three-week mini-festival at the city's \$17 million arts centre. The SA Theatre Company signed up British theatre-in-education heavyweight, Roger Chapman, as Director of Youth Activities and community theatre leading light Brian Debnam

as Assistant Director. The resignation of Director George Ogilvie and the announcement that Englishman Colin George would be taking over seems to have shaken the company's morale somewhat.

THE 1976 FESTIVAL

The dramatic highlights of the ninth Adelaide Festival of Arts, the second to be held under the eclectic command of Kulture Supremo Anthony Steel, were undoubtedly the trio of plays from South Africa's Athol Fugard - *The Island*, *Sizwe Bansi is Dead* and *Boesman and Lena*. Bantu actors John Kani and Winston Ntshona will long be remembered for their shattering re-enactment of the degradation of Apartheid, as will Anthony Wheeler and Olive Bodill in Peter Williams production of *Boesman*.

Sloppy organisation failed to extract the best from the new breed of open air performers, such as Britain's Albert Hunt and the Popular Theatre Troupe from Brisbane, but did not deter American dancer Marilyn Wood and composer-husband, Bob, from turning the city on its head with a series of spectacular happenings.

Australian theatre was almost forgotten - Hibberd's very successful *A Toast To Melba*, exiled to a crumbling downtown theatre, being the exception. *Betty Blokkbuster Follies* towered head and armpits above the numerous solo shows, closely followed by veteran Max Wall. The very talented Patrick Fyffe and George Logan provided one of the few pieces of commercial entertainment with their hilarious

Hinge and Bracket evening.

The Fringe, feeling less beyond the pale with its new name, Focus, improved its organisation and standards of production vastly. Its hefty and wide-ranging programme included premieres of several new Australian works, notably Robert Carver's *The New Apocalypse Show*.

Arty-crafty frivolities reached new heights of self-indulgence and even the importation of a panel of overseas critics could not save Mr Steel from the local realists who said so.

PERTH - COLLIN O'BRIEN

I do not hold with the whole award concept, as it stresses the theatre as a competitive artform, whereas it is at its best co-operative. Also the accolade 'best' carries unfortunate implications concerning everyone else's work. But here were some of the memorable performers, directors, plays in Perth in 1976:

Actress: Mary Haire in *A Toast To Melba*.

Actor: Malcolm Keith as Hamlet in *Hamlet* and in *Kaspar*.

Local Director: Mike Morris (*Kaspar*, *AC/DC*).

Visiting Director: Alexander Hay (*The Maids*)

Expatriate Director: Raymond Omodei (*Hamlet*.)

Ensemble acting casts: *Hamlet*, *The Last of the Knucklemen*, *The Maids*

Australian play Director: Aarne Neeme (*The Slaughter of St Teresa's Day*, *The Last of the Knucklemen*)

Musical/Opera Director: John Milson (*Iolanthe*, *The Love Potion*)

Australian Playwright: Jack Hibberd (*A Toast To Melba*)

Adaptation: Malcolm Keith (*The Trial*).

Revival: *Who's Afraid of Virginia Woolf?*

New Faces: Actor - Chris Fergusson (*The Ride Across Lake Constance*, *The Maids*). Actress - Adele Lewin (*AC/DC*). Director - John Manford (*Events While Guarding the Bofors Gun*).

OK IF WE MUST HAVE AWARDS LET'S RECOGNISE THE WORK OF THE SORT OF PEOPLE WHOSE PROFESSIONAL HIGH STANDARDS ARE THE BACKBONE OF THE THEATRE BUT WHO DON'T FIT INTO NEAT AWARD CATEGORIES: Ivan King. ☆

LONDON REPORT

Linda Jacoby

WHILE THE POUND LURCHES drunkenly down and inflation soars, commercial West End theatre is buoyant and bringing in valuable tourist dollars. Julie Anthony has had tremendous success recreating Irene. According to the show's enthusiastic press agent, she is an even bigger initial hit than either of those two great Australian ladies - Nellie Melba and Joan Sutherland. True or not, *Irene* is booking until March 77 and reputedly doing better business than *Chorus Line*.

AT THE HAYMARKET Googie Withers and John McCallum star with Susan Hampshire and Bill Fraser in a revival of Somerset Maugham's *The Circle*. The play was booked out before it opened at the Chichester Festival, which says something about the mutual advantages of tempting successful television personalities back to the stage. *The Circle* transferred to London where it has been well received, notably for the finesse of the production and acting.

BARRY HUMPHRIES has masterminded a campaign on the Underground to advertise his latest contribution to culture - a soundtrack of *Housewife Superstar*, Edna's newest extravaganza which delighted fascinated audiences earlier this year.

JIM SHARMAN'S seemingly invincible *Rocky Horror Show* is now in its fourth year. Not bad, but it still has a long way to go to catch up with London's longest running show, Agatha Christie's *Mousetrap*, now in its 24th year.

THOSE WHO REMEMBER Diane Cilento's work in the 50's rejoiced at the news of her return to play the lead in Goldoni's *The Artful Widow*. Unfortunately, even she could not save the play, the text of which had been sacrificed in an attempt to update it.

SUBSIDISED THEATRE more accurately reflects the true state of Britain. To keep itself solvent the



Googie Withers and John McCallum in "The Circle".

Julie Anthony as Irene.



National is in need of an additional grant of one million pounds this year.

Critics admit that the building itself has gobbled huge sums. Running costs alone are staggering and considerable box office has been lost through delays in construction. The Olivier opened in October, its tardiness alone forcing an extra 16 weeks rehearsal for Peter Hall's uninspiring *Tamburlaine*, the show which the company had hoped to parade as its crowning achievement. Management has given up predicting when the Cottesloe might be finished.

More damaging is the talk of lavish productions, too much money paid to too many actors who work too infrequently and backstage demoralisation. Peter Hall, once revered as the only man capable of making the National work, has come under severe attack on many fronts.

The Arts Council is concerned about overspending and their apparent inability to do anything about it. Outsiders resent the arrogant confidence that the dedicated artistic lobby which brought the new National into being will not now dare to starve it of the cash it wants. Others find it disturbing that the National is powerful enough to bypass the Arts Council and appeal to influential friends in business and government for protection when it comes under pressure. Criticism also touches on repertoire. Many think revivals of Noel Coward and Ben Travers are not the business of a subsidised company.

One telling - and saddening - fact is the paranoia about public and professional criticism. Any critic is seen by management as an enemy determined to destroy Hall and the National. Before Michael Blakemore resigned earlier this year he presented a confidential memo to the planning committee, criticising Hall's direction of the theatre and artistic policy. It was received coldly, not recorded in the minutes of the meeting and, to prevent leaks, all copies returned to Blakemore.

Then there is the time Peter Hall spends working outside the National. This year he has directed at Glyndebourne and is anchor man for the television arts programme *Aquarius*. People are critical that Hall, albeit with permission of the board, is free to work on other projects at such a crucial moment for the National and for such fabulous sums. They argue that the National is in effect subsidising Hall's private activities. ☆

Ballet '76

CANBERRA THEATRE,
OCTOBER 29 and 30, 1976

For the third year in succession, Canberra audiences have been privileged to see a unique ballet programme of original new ballets by Australian choreographers. The programme, this year called "Ballet 76" (last year it was "Ballet 75") is sponsored by the Canberra Times and presented by the Australian Ballet Company in an attempt to encourage the creation of new dance works by Australians.

This year, "Ballet 76" presented three new ballets to the public for the first time: "Le Salon" by Walter Bourke, a nineteenth century drawing room romance; "Glimpses" by Graeme Murphy (who has incidentally recently succeeded Jaap Flier as Artistic Director of the New South Wales Dance Company) which is based on the paintings of Norman Lindsay; and "Night Garden", by Ray Powell, a classical exercise set to de Falla's "Nights in the Garden of Spain." The Canberra Times Award (there was a panel of 6 judges from four states) went to Graeme Murphy for "Glimpses". Said the critics:

"Graeme Murphy is the most original choreographer working in Australia today" - Hilary Trotter.

"For sheer innovation, and in terms of raw and untamed talent, Graeme Murphy must surely rate as a major creative force, which . . . will make itself felt in no small measure." - Charles Lisner.



Night Garden (Ray Powell)



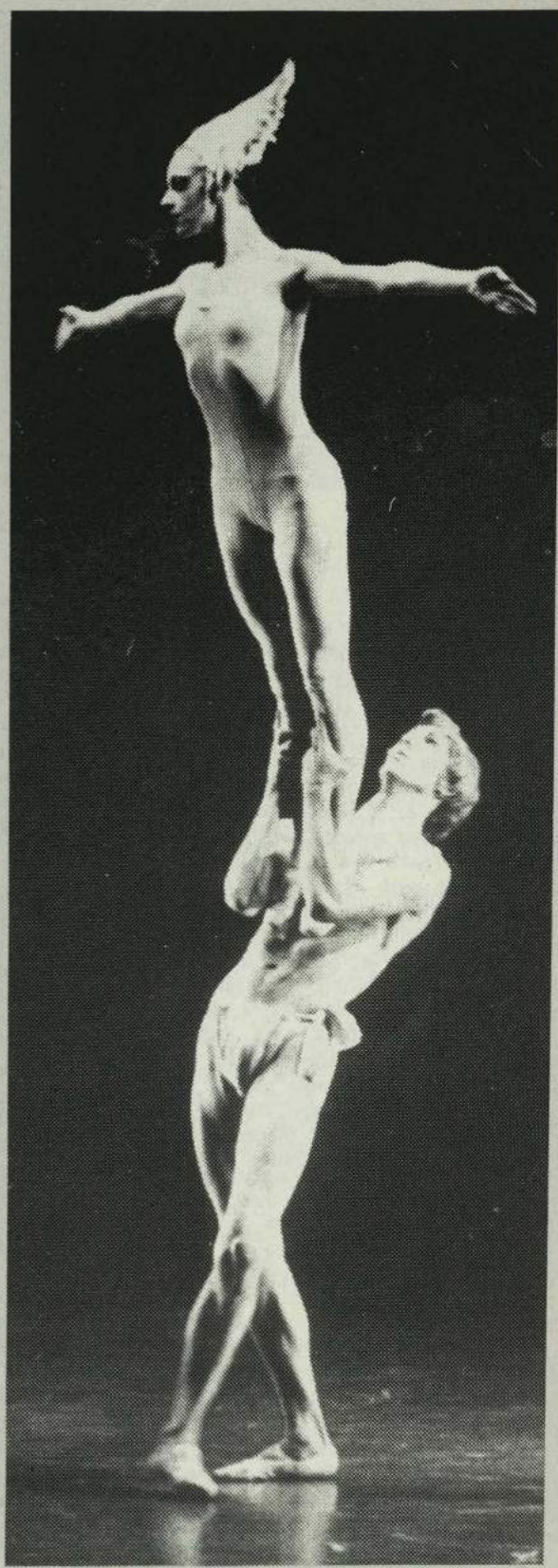
Le Salon (Walter Bourke)



Glimpses (Graeme Murphy)



Night Garden (Ray Powell)



Glimpses (Graeme Murphy)

SETTING SYDNEY ON ITS EAR!

THE FESTIVAL OF SYDNEY

"January 1977 will go down in history as the year when Sydney was turned on its ear by the first Festival of Sydney."

Thus Stephen Hall, announcing the most ambitious festival yet planned in Australia, at the special press preview held at the Sydney Town Hall on September 27, 1976. By the time you read this, the spectacular "curtain up" on New Year's Eve at the Opera House (complete with bands, the Australian Opera Chorus, the 1812 Overture and fireworks) will have happened, for better or for worse; and the city will be abuzz with sailing regattas, lunch time concerts, street theatre, theatrical performances, opera, art and craft exhibitions, rock spectaculars in the Haymarket, films, and general razzamatazz. If all goes well, that is, 1,500 events take a lot of planning, organisation and administrative expertise; so, notebook in hand, your Theatre-scope editor went down to the Sydney Committee offices one afternoon in early summer to ask a few questions of David Burwood, the Festival's Planning Assistant.

Why a festival?

"Well, four main reasons, really. The first is to promote Sydney, the city itself, as a tourist attraction. The second is to make Sydneysiders themselves aware of what the city has to offer. Most people in Sydney don't move very far from their homes during their annual leave, and it is hoped that the Festival will bring them out to participate in the life of the city.

A third reason is to boost the commercial life of the city at an otherwise dull time - the travel industry, for instance, is organising package tours from all over Australia and from overseas, and this will greatly stimulate the travel and hotel industry in general - and the last reason, of course, is to stimulate the cultural life of the city."

So what is going to happen?

"Well, there will be a choice of 40 or 50 attractions each day, ranging from poetry readings, street theatre, jazz, rock and blues concerts, clowns and magicians, sporting events, and so on. These will take place all over the city, but a great many of them, especially the lunch time events from 12 - 2 pm each day, will take place in five main venues: Martin Place, Hyde Park, Sydney Square, Circular Quay and the Haymarket. We have been lucky enough to obtain the use of buildings 1 and 2 at the Haymarket, which we're in the process of cleaning up now. We plan to have two theatres inside, one seating 200 and the other 40, and the buildings will also house stalls, demonstrations, and other activities during the day, and blues, rock, jazz and ethnic concerts in the evening. The Haymarket will be the heart of the Festival really."

The budget is half a million dollars, says Mr Burwood. Of this, a proportion is coming from the City Council and the State Government, while some is also coming from the Community Arts Board of the Australia Council. The rest is coming from private donations by business houses

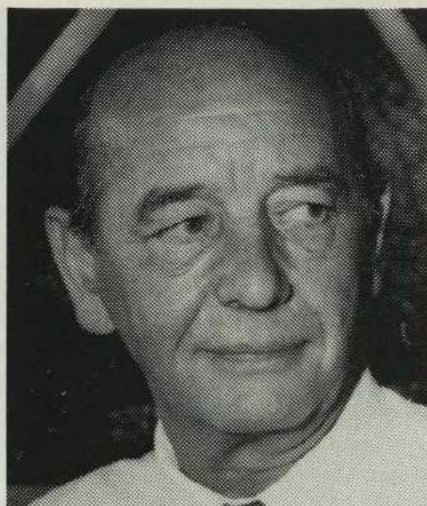
and from such enterprises as the sale of souvenirs.

What about the kids?

"The Festival is very heavily weighted towards activities for kids. Over 50% of the Australian population is under 25, and in some suburban areas, this percentage is greater. There will be clowns, magicians, pantomimes and puppets; the **Twisties Kids Super Film Festival** at the Capitol Theatre; the new Marionette Theatre of Australia productions **Roos** and **Hands** at the Opera House; and a production of **Winnie the Pooh** by the Actors' Company at Ultimo. Then there'll be **The Great Australian Mark VI Do-It-Yourself Pantomime Kit** happening twice daily at the Chapter House of St Andrew's Cathedral; **Hans Christian Anderson** - a fantasy starring Jack Webster (who has appeared in **Irene**, **Gypsy**, **Man of La Mancha**) and including such tales as **The Emperor's New Clothes**, **The Ugly Duckling**, **The Little Match Girl**, **The Princess and the Pea** and **The Red Shoes** - at St James Playhouse; and **Alice in Wonderland** at the York Theatre of the Seymour Centre. Sole Brothers Circus will be located in Alfred Park. Then the Haymarket will be full of activities for kids from about 11 a.m. to 5 p.m. each day. We're hoping to run special festival buses into the city from the suburbs, so that absolutely everyone will have a chance to take part in the festivities. Oh, and another special for kids - the Nimrod Theatre are doing special performances of



Stephen Hall, Festival Administrator.



Alexander Archdale



Jack Webster

Treasure Island on Rodd Island (with a special ferry to get there) for two weeks from January 18."

Apart from the Opera Holiday Festival at the Opera House, the Sydney Festival has a wealth of offerings for theatregoers and music lovers. The Drama Theatre will hold the Old Tote production of Ben Travers' honeymoon farce **Rookery Nook**, while the Parade will feature Pinero's play **The Magistrate**. Nimrod is running David Williamson's new and popular play **A Handful of Friends** until January 8, and opens with a special holiday production of Steve Spears' play **Young Mo** (Starring Gary McDonald) on January 14. Downstairs at the Nimrod will be showing Tom Stoppard's new comedy **Dirty Linen** until January 8, while a new production by Brent McGregor of Jack Hibberd's **A Stretch of the Imagination** starring George Whaley opens Downstairs on January 18. The Australian Elizabethan Theatre Trust are presenting a special season of the Marian Street Theatre's production of the popular success **Tarantara! Tarantara!** (The Gilbert and Sullivan Show) at the Theatre Royal from January 8.

Three special one-man shows will be a feature of the Festival - Colleen Clifford's extravaganza **A Nightingale Still Sings in Berkeley Square** will be showing Downstairs at the Seymour from January 3 - 15 after a successful season in Adelaide. Miss Clifford plays the piano, sings a variety of songs, and entertains with fairy tales, comic impressions, dramatic recitals and burlesque.

At St James Playhouse in the city, theatre veteran Alexander Archdale will entertain audiences with a selection of favourite pieces of theatre and verse, including works by Chekhov, Moliere, Shakespeare, Osborne, Anouilh and Beckett in **Time's Wing'd Chariot** from January 5 - 29. And at the Seymour Centre again, European prima donna Michael Aspinall will give recitals in parody of some of the world's most famous operas. A most unusual performer, Mr Aspinall - not to be missed. He appears from January 10 - 31 inclusive.

In dance, the Dance Company of NSW will be appearing at the Sydney Town Hall from 12 - 2pm, January 10 - 22, and the Kinetic Energy Dance Company will appear at the Seymour Centre for the last two weeks of the Festival.

For music lovers, apart from the jazz, rock and folk which will be happening daily throughout the city, there will be celebrity concerts held Wednesdays and Fridays from 5 - 7 pm in Hyde Park North; twilight concerts in the foyer of the Town Hall by the National Lieders Society of Australia on three Friday evenings; Musica Viva concerts at the Art Gallery of NSW, The Opera House steps and Luna Park, and two concerts by the Exponent Brass Quintet of Sydney in the Pitt Street Congregational Church.

In addition, some of the world's most distinguished names in the field of music theatre will be coming to Sydney for the International Music Theatre Forum to be held at the Conservat-

orium of Music from January 16 - 22. They include Leslie Bricusse and Tim Rice from the U.K., and Alan Jay Lerner, Jim Hammerstein and Stephen Sondheim from the USA. The forum will discuss the future of music theatre, and will examine the various changes that have taken place in recent times in this field. Registration fee for the entire week is \$40, or you can pay on a daily basis. Further information from Mr Sid Irving on 357 1200.

Chris Frost, Administrator of the Seymour Centre, thinks that the Festival will constitute an enormous boost in the arm for theatre and the performing arts. "All facets of the performing arts will get tremendous publicity, which they couldn't possibly manage themselves, and attention will be focussed on them in a way it has never been before. Actually we at the Centre are throwing the whole place open to children during the Festival. The lawn will be turned into a large playground/fairground area, with pony rides, swings, ice cream and so on. When the kids get too hot in the sun, they can come inside and see **Alice in Wonderland** or the Jeral Puppets. I do think that the Festival will be a terrific thing for not just theatre, not just Sydney, but for the whole of Australia. It will make people more aware of all the talent that is here, right on our doorsteps."

Detailed Festival Programmes are available from Mitchell's, David Jones, city newsagents and Festival Stalls in the city. ☆



Total Committment

-an interview with Colin George

COLIN GEORGE, formerly Artistic Director of Sheffield Repertory Company and later of the Crucible Theatre in Sheffield, arrived in Australia last year to establish a new Drama Department at the University of New England in Armidale NSW. He has recently taken up his new appointment as Artistic Director of the South Australian Theatre Company. Here, Theatrescope talks to him about his philosophy and plans for the future.

"It's funny looking back now at how I actually began in theatre - together with a fellow undergraduate, I started the Oxford and Cambridge Players, which later became the Elizabethan Theatre Company - in those days you could start a theatre company without Equity getting on your tail - not that I don't thank God for Equity - and you could all starve on fifteen shillings a week until you got going. But it was partly my company, and I think looking back on it, I must always have had a leaning towards artistic directorship. It's not just acting, not just directing, not just administrating, but a total involvement in all aspects of a company, which also means a total committment.

And I suppose that being the son of a non Conformist minister, I was brought up to believe that I should be doing something meaningful and useful - acting for its own sake was the work of the devil. So when I left Oxford I resolutely turned my back on the West End which seemed to me at that time to be a kind of prostitution - just work-

ing for the money - and went into local rep. I do believe strongly in the role of the theatre in the community."

The obvious question then - how do you see the role of the theatre in the community?

"That of the 'licensed fool' - the fool is the only one in the King's court who can make fun of the King without getting his head chopped off. In essence this means to question beliefs and challenge accepted opinion - although this conception is frequently misinterpreted as peddling left-wing radical politics. One shouldn't expect playwrights to come up with solutions, but they do reaffirm truths which they instinctively feel are right. When a play does this it can indeed be highly entertaining - and a truth can be just as telling in comedy as in tragedy. But people do tend to assume that entertainment is theatre's only function."

He sees the theatre as a way of opening doors to new areas of experience. "It's a way of educating, in the best sense of the word - that of 'leading forth' " he says, and this is where children's theatre is so important. Audiences for the Arts don't just spring from nowhere, they must be wooed and built up - the awareness should be cultivated at grass roots level. "I am absolutely delighted to have the opportunity of working with Roger Chapman in this area. I really do think that Roger's work will turn out to be a most invigorating influence in Adelaide and South Australia."

How have all these ideas influenced your choice of programme for Season 1 in 1977?

"Oh very much so. We're doing **A School for Scandal**, **The Cherry Orchard**, **Just Ruth** (which is a one-woman show for Ruth Cracknell that we're putting together at the moment), Arthur Miller's **All My Sons**, and a new play by Ron Blair and Michael Cove called **Too Early To Say**. Now it seems to me we have a very good cross section here. Two classics, a contemporary American play, an 'entertainment' and a new Australian play. Now if I were trying to woo new audiences I wouldn't invite them to **The Cherry Orchard**, but to the Ruth Cracknell show. Then again, I think that everyone growing up and being educated in Adelaide over the next ten years, should

have the chance to see the world's great classics - and if they're truly great they should be as relevant as any contemporary play - which accounts for the two opening productions."

Mr George has in fact commissioned **Too Early To Say**, which is the fourth Australian play to be commissioned by him. Earlier this year, while head of the Drama Department at the University of New England, he commissioned and directed productions of three new one-act plays for the benefit of Armidale drama students - and he expects to commission more. "If Australian theatre is to have an identity, then it must cultivate new writing. And as far as I personally am concerned, there's no point in my coming here to direct something I could do in England!"

How do you see the role of Artistic Director in these times, when an Artistic Director is responsible to Committees and Boards of Management?

"Well I think you must be single minded in the policy that you pursue. If you have a positive enough line a board will usually go along with it. But you must remember that not only your salary, but the salary of all the people working for you, is paid by the taxpayer. You have a responsibility to the community at large, to educate them..."

Just a second - doesn't all this smack a little of paternalism?

"Yes, I suppose in a way it does, and that's a danger. But then on the other hand, an ordinary member of the public would not presume to tell a surgeon how to operate or a professor what to teach - while everyone seems to think they can run a theatre. It's not a question of who plays the piper calling the tune, but of who has the most musical ear - in this case, the Artistic Director and his colleagues."

What about experimental work?

"I feel it's essential to have two theatres - a theatre of moderate size and an experimental space. My hope is to use The Space at some periods of the year, and this will make sense of our overall policy." He says that a theatre company has a responsibility to present new and experimental work, not only because of the stimulation it affords the company itself, but because it is also valuable as research. "No big organisation

today, artistic or commercial, can afford to be without its researchers, who are continually probing new areas, making discoveries, assessing responses, and so on. And since television has taken over the role of providing popular entertainment of a fairly immediate and easy nature, experimentation in theatre is more necessary than ever."

How do you feel about the recommendations made by the IAC Report?

"Actually I think the case is overstated to a degree that makes it almost helpful." Even the most hardened philistines he says, are protesting that the report has gone too far. "And if the premises of the report were to be taken ruthlessly to their logical conclusion in all areas of Australian life, we would end up with a massive exodus overseas of all productive and creative people, and we would be importing everything - from entertainers to manufactured products. Absolutely nothing would be produced here. Do we want to end up sponging off the rest of the world? And the performing arts, as much as anything else, are part of a nation's identity. "The people he is most concerned about, he says, are the young people. The report presents a paradox by saying that the money spent on subsidising the performing arts should be spent on educating young people towards cultural awareness. But if all the recommendations of the report were to be put into effect, they would have nothing to aspire towards, and no outlet for their talents - except overseas."

"The electronic media are not capable of creating the particular involvement that theatre can - an involvement that results in a sense of being more alive and compassionate and which stems simply from actual human contact. I think human contact is all important. I am shocked by the amount of hardware in the classrooms these days - children have less and less contact with their teachers. One might ask whether it is better for a child to hear Olivier doing Hamlet on tape, or to hear his own teacher doing it, and I'm tempted to say that the teacher doing it, even if he has a lisp, has more value; he can be stopped, questioned, even ridiculed if you like. The important thing is the human encounter. We live in an increasingly technological age, where all forms of 'human' communication - and this includes sport - need cultivating." ☆

LOOKING AT THE AUDIENCE

- *the Queensland Theatre of the Deaf*

WHEN ANNE BANCROFT had to learn sign language for her role in *The Miracle Worker*, the confrontation between Broadway and deaf people which resulted led eventually to the foundation of the American National Theatre of the Deaf. And it was as a direct result of this company's visit to Australia in 1974 that the Queensland Theatre of the Deaf came into being.

QTD now consists of about 40 regular members, two thirds of whom are deaf. They hold weekly workshops and rehearsals at the Queensland Deaf Society auditorium at Newmarket in Brisbane. Although barely two years old, the company has developed rapidly, with several productions to its credit - *An Evening With the Theatre of the Deaf* in July 1975, *Snow White* last Christmas, *Ondine* in May 1976, and most recently, *Interior*, in October. All were played at Newmarket, and

both *Ondine* and *Interior* have won prizes in local drama festivals.

The technique of deaf theatre must, of necessity, be mainly visual. Although off-stage voices and music are important, the main impact comes from expressive body movement, costumes and make-up, and lighting.

QTD's Artistic Director, Lloyd Nickson, stresses the importance of the visual impact, and talks about communication: "To get a clear message or idea across to the audience, we use a combination of body language, gesture and sound. This includes mime and the manual language of the deaf, which is interpreted by off-stage voices for the hearing people in the audience."

Deaf sign language involves rapid expressive use not only of the hands, but of the whole body. "There is much more variation in speech than there is in signs, and we have to try and incor-

porate this variation," says Lloyd. "But most deaf people seem to be more natural than hearing people at facial expression, and this makes up for a lot of the limitations of signs." Lloyd wants simultaneously to make the deaf more aware of the flexibility of signs, and the hearing more aware of their expressiveness.

QTD's Assistant Artistic Director, Nicky Bricknell, has directed two of the company's productions, *An Evening With the Theatre of the Deaf* and *Interior*, and says she has been influenced by the futurist drama of the 1920's, with its emphasis on motion which excites audience empathy. She is also co-director, with QTD president Ray Hilsdon, of the children's drama group at the deaf school.

Ray points out that deaf actors are not aware of audience reaction - they cannot hear laughing or clapping. "They often ask me in the interval whether people are clapping," he says. "We have to let them know how the audience is reacting."

This inability to hear audience reaction may be the cause of something Nicky Bricknell has noticed. "The deaf people *look* at the audience," she says, adding that this is quite unusual - few actors do this. "The deaf seem to have this power of confrontation, which the hearing don't have."

The difference between deaf and hearing communication can lead to problems co-ordinating the workshops, as the directors are not deaf. Ray Hilsdon explains that the deaf have a smaller vocabulary and a different syntax. "There's not a lot you can communicate to deaf people. Their thoughts are more shallow." He feels that the experience of theatre, and of working with hearing actors, has given the deaf more confidence. "Hearing people *want* to see them."

QTD is still a very young venture, and for most Brisbane audiences, a new experience in theatre. "I think deaf theatre will become more and more important," says Lloyd Nickson, who predicts that a professional Australian Theatre of the Deaf will be formed by the Australian Elizabethan Theatre Trust within a few years. Lloyd has no doubts about the value of such a group. He says "Any theatre experience that can some way change an audience - make them different people from the ones that waited in the foyer, make them feel as if they've been in another world, is worthwhile." **Breda Carty.**



FOCUS

LETTER TO THE EDITOR

Dear Madam,

I have just finished reading a copy of your publication THEATRESCOPE, and enjoyed it all, in particular the article by Mr David Gyger on opera.

I am taking this opportunity of pointing out the existence of the Queensland Light Opera Company, of which I am the Director. The company was founded in 1961 as an amateur group and is now a large, semi-professional company which, for a period of 12 years, has presented large scale operettas in Her Majesty's Theatre, Brisbane. In May 1976 the Company played THE MERRY WIDOW to over 20,000 people over its three week season.

The QLOC has had a long and very successful history and I would refer you to some of the people who began their stage careers in its ranks. Donald Shanks and Robin Donald from the Australian Opera would be good examples; or Phyllis Ball, James Christiansen and Norma Knight from regional companies. Artists who have performed with the company recently include Maureen Howard, Norman Yemm, Gerald Stern, Robert Dawe and others, all of who would, I am sure, indicate to you the significant position of this company in Queensland, and any report on opera or operetta in Australia should, to be complete, include information about the Queensland Light Opera Company.

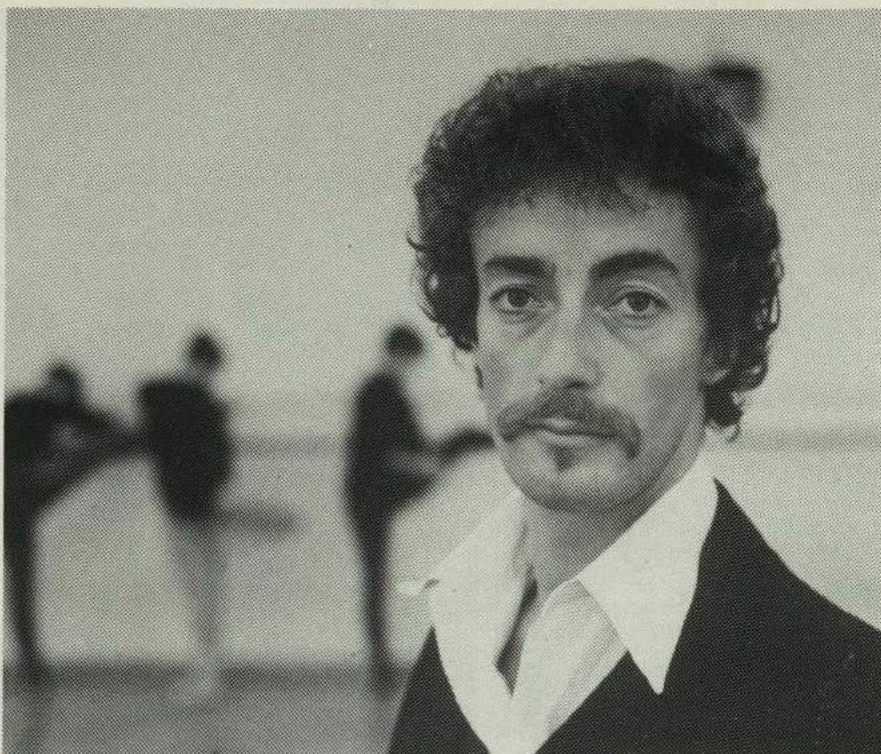
The company is renowned for its chorus, owns its own theatre and rehearsal premises, is well subsidised by the Queensland Government, is financially stable and has over recent years presented such works as LA BELLE HELENE, THE STUDENT PRINCE, THE MERRY WIDOW, THE WHITE HORSE INN in operetta, and THE MARRIAGE OF FIGARO, MARTHA, COSI' FAN TUTTE, DON PASQUALE and THE SECRET MARRIAGE in opera.

Yours faithfully,
DAVID MACFARLANE
Director.



PLAYWRIGHTS...

THE RICHEST PLAYWRIGHTING COMPETITION YET HELD in Australia is being sponsored by the Western Australia 150th Anniversary Celebrations. Prize money totalling \$10,000 has been earmarked for the best plays submitted to the judges by June 30, 1978. The first prize of \$7,500 will go to the best overall script submitted, while \$2,500 will go to the best play submitted from Western Australia. The Committee is looking for a play which relates to Western Australia, but is prepared to consider those which don't. The winning play will receive a professional production as part of the celebrations which,



Graeme Murphy - new Artistic Director for Dance Company

take place in 1979. Entry forms are available from The Director, Western Australia 150th Anniversary Celebrations, Elder House, 111 St George's Terrace, PERTH, W.A. 6000.



CURRENCY PRESS, publishers of Australian plays (including such writers as Williamson, Buzo, Hewett, Kenna, Hibberd, Romeril and Blair) have averted what looked like being a disaster for them and now appear set fair for the future. Earlier this year, a disagreement arose between Currency and Associated Book Publishers (Aust) Ltd, when the latter announced its intention to sell its 49% shareholding in the company. The disagreement was finally resolved when ABP took over the total shareholding in Currency Methuen Drama stock, authors' contracts and work in progress. Distribution has been taken over by Cambridge University Press. First Currency publication under the new arrangement is David Williamson's A HANDFUL OF FRIENDS, while others to follow include THE DRAG SHOW BOOK (a double bill including Peter Kenna's MATES and Steve Spears' THE ELOCUTION OF BENJAMIN FRANKLIN) Buzo's MAR-TELLO TOWERS, a double bill of Richard Bradshaw's BANANAS with Joseph Musaphia's GUERRILLA, Alma de Groen's GOING HOME and Steele Rudd's ON OUR SELECTION.



THE AUSTRALIAN NATIONAL PLAY-WRIGHTS CONFERENCE, which recently found itself omitted completely from the Australia Council's list of grants, has decided to continue with its plans for the 1977 Conference despite this major setback. The Conference costs in the region of \$40,000 to mount, but after major cutbacks in the budget and grants from State Governments

and other donors, the Committee is still looking for \$15,000. Members of the profession have rallied to the support of the Conference, but donations are urgently called for. Donations are tax deductible, and can be made through the Elizabethan Theatre Trust.



SONG AND DANCE...

OPERA CONFERENCE. Representatives of opera companies from throughout Australia met in Canberra at the end of November to discuss the rationalisation of manpower and resources in the industry. Discussion also aimed at generating audiences by the use of fresh marketing techniques. A sub-committee of the Conference is preparing a paper on the future rationalisation of opera resources in Australia for presentation at the next meeting of the Conference in early 1977. The Conference hopes to act as a representative lobby group for opera in Australia, on both the national and regional levels.



THE AUSTRALIAN DANCE SCENE is in a state of great change. Anne Woolliams took up her appointment as the new Artistic Director of the Australian Ballet in September and her production of EUGENE ONEGIN played to packed and enthusiastic audiences at the Sydney Opera House in December. Graeme Murphy, talented young choreographer, has left the Australian Ballet to take up his appointment as Artistic Director of the Dance Company (NSW). Mr Murphy succeeds Jaap Flier, who is returning to his home in Holland after working for three years in Australia. And in South Australia,

the Australian Dance Theatre is getting on its feet again after a two year lull. Jonathan Taylor has been appointed the new Artistic Director, while Colin Sturm has been appointed General Manager and Dame Peggy van Praagh has been appointed to the Board. The company will take to the boards again in August 1977, following nation wide auditions and the rehearsal of several works.

☆
THE STATE OPERA OF SOUTH AUSTRALIA is the first State opera company to have the honour of being invited to present a major production in another state. The company is to present its recent production of THE SECRET MARRIAGE at the Octagon Theatre in Perth in February as the major operatic activity of the Perth Festival - a great boost for this young opera company, which has seen much change this year. They have recently changed their name from New Opera to the State Opera of South Australia, and there is at present legislation before the State Parliament to make the company a statutory body. This will make it the only such opera company in the country.

☆
CANBERRA OPERA has announced its season for 1977 well ahead of other regional opera companies. Starting in April with DON PASQUALE (which will tour to Orange, Wagga Wagga and Albury after three performances in Canberra) the company will proceed to FAUST in July and THE BEGGAR'S OPERA in November. Reviews of its most recent production IL TROVATORE in November have been full of praise for this small company's work.



PEOPLE...

MALCOLM KEITH'S first introduction to the theatre was a school production of HAMLET when he was fourteen. In less than a year he was taking part in the BBC's CORONATION STREET. By the time he was fifteen he'd left home and was doing all sorts of odd jobs. He was training at the Weber Douglas Drama School to be an opera singer and an actor, when a car accident left him with a speech impediment, which made opera singing impossible. And it's taken a considerable amount of courage, cosmetic surgery and corrective tuition even to make an acting career possible.

Nevertheless, he was for three years running voted best actor at the drama school, and after leaving he had a year and a quarter working with the Nottingham and Birmingham Repertories, and at the 1970 Edinburgh Festival, acting in HENRY THE FOURTH with Alfred Burke.

He came back to Leeds when the Leeds Playhouse offered him a contract in their newly formed company, under the direction of Bill Hayes. While he was there he travelled down to London to do a couple of episodes of Z Cars for television. And it was then that he was offered a part in David Storey's THE CHANGING ROOM at the Royal Court. It meant commuting from Leeds every morning, rehearsing the new play and returning to Leeds for the evening performance of FAMILY ALBUM.

It became too much in the end, so he lost



Malcolm Keith as Kaspar

his lead part and understudied for the rest of the time at the Royal Court. However, when the play transferred to the Globe Theatre in the West End, he took over a leading part and was with the company for its run of six months.

In the meantime he had been married to actress Sheila Kaye, but the marriage was faltering because she didn't want him to stay on the stage. He gave up acting for a while and ran a very successful business with her creating swimming clinics. But he hated the work and kept his hand in with a lot more Z CARS episodes and two other TV series; SPY TRAP and THE BROTHERS. They were still not too happy, and eventually decided to take a trip to Australia as a way of reconciliation, intending ultimately to make Stratford Ontario, where Sheila would probably get work.

At Perth, the first stop, he noticed that there was a National Theatre, walked in, was shown around by Aarne Neeme, and offered a contract. Accepting it was the final blow to the marriage, and his wife went on to Hollywood. "We're still good friends," Keith says, "But I'm glad I did it, just the

same. I owe Perth a lot." His first part was the "leading horse" in Neeme's production of EQUUS, and he followed it with various small parts until he gave a virtuoso performance in THE TOOTH OF THE CRIME. Then came a smash hit as the lead in Handke's KASPAR, and another stunning performance as HAMLET. He has also directed his own stage version of Kafka's THE TRIAL, and another of ANIMAL FARM.

He is looking for the professional work available to professionals. He believes in competition, but, he says, it must be competition from people who know their trade and are committed to it! - George Mulgrue.



MANAGEMENTS...

J.C. WILLIAMSON PRODUCTIONS LTD have not got off to a very auspicious start with their first show MORE CANTERBURY TALES having been forced to close early in Melbourne due to lack of patronage. The show will not be presented in Sydney as originally planned. However, the company, under the directorship of Kenn Brodzik,

hopes to recoup its losses with a production of **THE CHORUS LINE** - the New York smash hit that has won almost every possible award and broken all box office records on Broadway. The production is scheduled for mid-year, and will employ an Australian cast.



THE NIMROD THEATRE held its sixth birthday party on Thursday, November 25 for selected members of the media and friends of the theatre. Directors Ken Horler, John Bell and Richard Wherrett announced that despite a substantial cutback in their grant, the theatre would continue with its policy of presenting new Australian plays and a fresh look at some classics. However, the financial situation has forced the company into doing two re-runs of last year's biggest money-spinners - Stoppard's **TRAVESTIES** and their much-acclaimed production of **MUCH ADO ABOUT NOTHING**. Before that, however, they'll be doing a new version of Steve Spears' play **YOUNG MO** starring Gary (Norman Gunston) MacDonald and Gloria Dawn and Downstairs a new play by Melbourneite Louis Nowra called **INNER VOICES**. They promise that three new Australian plays will be presented at the theatre in the second half of 1977.



WHAT IS HAPPENING to the JCW theatres? While impresario Kenn Brodziak has committed himself to keeping the lights up in the Sydney and Melbourne venues, the future of those in Adelaide and Brisbane



State Opera, S.A. - "The Secret Marriage"



Gloria Dawn - back on the boards in "Young Mo".

was doubtful until recently. The South Australian Government has purchased Her Majesty's in Adelaide for \$449,000, and will hand over the building to the State Opera of South Australia as a permanent home. It is hoped that the building will also be used by community groups and other performing arts groups. And in Brisbane, the lease on Her Majesty's, relinquished by JCW's on December 31, has been taken up by enterprising managers Peter Davis and Russell McVey - who will keep the theatre open until the AMP Society, which owns the building, commence redevelopment of the site.



THE OLD TOTE, after advertising world wide for a new Artistic Director, has finally made its decision - for the moment, at least. Current Artistic Director Bill Redmond has been invited to remain in his present position for another year. Which means that the theatre world will be put through all that breathtaking suspense again - in less than a year from now.

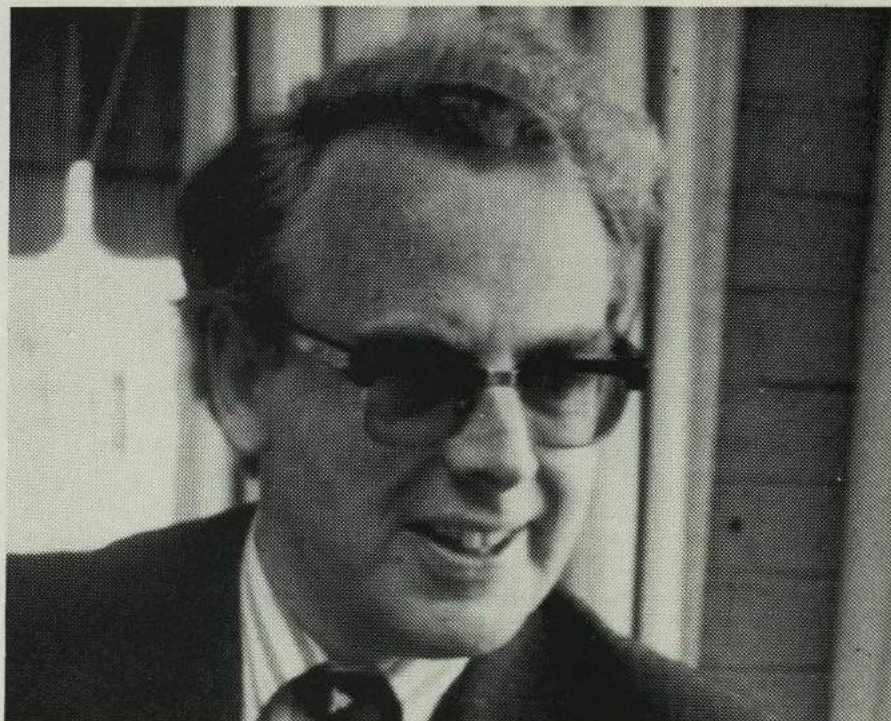


ENGLISH IMPORTS seem to be the fashion in the Australian theatre world at the moment. Recent appointments of individuals

from the UK to top theatre or management jobs have included Anne Woolliams to the Australian Ballet; Colin George to the SATC; David Blenkinsop to the Festival of Perth; and Paul Iles to the Nimrod Theatre in Sydney. Then there was Peter O'Toole and the English cast of **DEAD EYED DICKS** lighting up an otherwise dark Theatre Royal in Sydney in December; while the MTC imported English director Ian Giles to Australia to direct their productions of Manet's **THE NUNS** and Poliakoff's **CITY SUGAR**. Latest to join the import game is The Adelaide Festival Centre Trust, who are importing English star Paula Wilcox (star of the popular TV series **MAN ABOUT THE HOUSE**) to star in their production of **MY FAT FRIEND** at the Playhouse in January. In fact the Festival Centre Trust are investing no less than \$400,000 in three major entrepreneurial ventures over the December/January period. Apart from **MY FAT FRIEND** and the major Gilbert and Sullivan season starring Dennis Olsen, they are also presenting, in association with Harry M. Miller, a cabaret-style entertainment called **EL GRANDE DE COCA-COLA**. Aside from Miss Wilcox, all those associated with the three productions are Australians.



Perth's new Festival Director looks far ahead



- long term planning and community involvement the key, he says.

David Blenkinsop's connection with the artistic world began with a visit to the circus. But he didn't want to run off and be a clown, or start out as a lion tamer; he was far more intrigued by the players in the orchestra, and decided that he wanted to play the violin. So he began taking lessons at the age of six. He progressed, as he says, suitably enough to win a music scholarship to Denstone College, and while there to play in the National Youth Orchestra of Great Britain. Finally, when the time came to go to Leeds University - he was born in Leeds, within earshot, he says, of Headingley Cricket Ground - he studied music with a view to a career in broadcasting or television. He'd been talked out of an idea that he'd like to be a professional violinist!

He led the University orchestra, however, and did a lot of acting with the university drama group, and he wrote a little music - very bad music he insists - for a world premiere of Strindberg's *Lucky Peter's Travels*.

But leaving the university meant doing his National Service stint in the army, and he was posted to Berlin. When he was released from the service

he worked as a freelance journalist for the BBC and ITV, not, however, in anything to do with music; he was doing interviews at agricultural shows, and some sports reporting.

And then he saw an advertisement which called for candidates for training in orchestra management with the Bournemouth Symphony. He applied and got the job. It meant starting at the bottom as a trainee, but he soon advanced to being Concert Manager and finally Concert Director, in charge of all the planning of the work of two orchestras; the Symphony itself and the Symphonietta. Between them the two orchestras performed in about three hundred and forty concerts a year; more than any other concert-promoting organisation in the world.

David Blenkinsop was with the Bournemouth organisation for fourteen-and-a-half years, and in that time made two trips to the USSR, three to Finland, three to East Germany and several to West Germany and Czechoslovakia. The first trip to Russia was as a tourist with his family to Leningrad, but the second, late last year was as a guest of Tikhon Khrennikov, the President of the Union of Soviet Composers, a very powerful official. Khrennikov's aide looked after David for the whole visit, and every possible obstacle was smoothed away.

Life for David Blenkinsop was going

pretty well by now. He'd married Lynn Dalby, a Kentish girl, and had two sons. But after fourteen years with the group, he was beginning to feel a little jaded; just a bit tired of dealing with the same old problems. And once again, he seemed to be on the spot when a new opportunity beckoned. An old colleague, just back from a visit to Australia told him that people in Perth were looking for someone to run their Festival after John Birman's retirement. How did he feel about it? He felt very interested indeed, and when he visited Perth at the University's invitation last February, was very impressed with what he saw, and knew that this was a challenge he could not resist. He went back to England, packed up his family and brought them out, lock, stock and barrel.

He doesn't underrate the problems. "I didn't arrive until the end of April," he says. "And there was very little time between then and February, when the Festival begins, to do anything sensational and make any radical changes. If it were only the Festival that I had to organise, it wouldn't be quite so bad. But you know that the Festival is now financed by the State Government and has ceased to be administered by the University, and I had to establish a new office, hire an entirely new staff, and get everything down to typewriters and india

rubbers." He smiles. "There isn't going to be much time to bring out any international Whizz Kids!"

"This is not a criticism," he goes on. "But in the past, the Director of the Festival had so much other university work to do, that he wasn't able to plan ahead."

So one of the first things David Blenkinsop did was to establish dates for the next five Festivals. "The only way we can secure the best international artists," he insists, "is to plan ahead. They must be booked two, three or four years in advance. In a way I would rather have a smaller Festival with less events which would be of a very high order than bring in a lot of people, both local and foreign, who weren't very good!"

At this point he states his credo. "I firmly believe that there has to be some reason for having a festival. It's got to be a festive period. Something has got to happen during the period of the Festival which doesn't happen at any other time of the year."

One of the first things he did when he arrived in Perth was to tackle the ABC about their Festival policy in the past. "Look at the last Festival," he says. "The opening ABC concert consisted of a solid programme of Beethoven. I'm a Beethoven lover, but that's the same sort of thing that they'd been doing all the year round. When I arrived I was told that it was no good trying to do anything with the ABC; you just had to take anything they gave you!"

He seems to have disproved that already.

He has already had talks with the ABC that make him think they regret that in the past the Festival hasn't had any musical policy. "I think that if you plan far enough ahead the ABC is very willing to listen. They've already agreed at short notice," he smiles. "Of course we're putting some money into it - to do a Britten's *War Requiem* at the next Festival and another major choral concert at the 1978 Festival. We've already worked out other musical programmes. It's bad that I arrived at a time when ABC finances are being pared to the bone, but we've just got to make the best of it and plan ahead."

He points out that there's a W.A. Sequicentenary coming up, which will need special planning, and he repeats that he must have the very best available talent to take part. "There's no room for bringing people in just because

they have exotic sounding names."

"I've been told on all sides that the Festival in the past has been completely out of touch with the people, and I think this may be true. So what we're trying to do for the next year, because international artists are a little bit hard to come by, is to use as many Australian artists and groups in the short term as possible. I think there's always a place for the best Australian groups. In fact if you're running a Festival you must use them of necessity as a sort of pillar around which you build it!"

He has been working on getting the community interested as part of the organisation. A "Friends of the Festival" group has already been set up, and there are 270 members at the time of writing, each of whom has paid a membership fee of \$20.00. And this before the publication of the Festival brochure, which sets out the concessions they will receive! Blenkinsop is telling them that these concessions also bring with them an obligation to work for the Festival. Early members have been formed into working groups, and already schoolchildren are working to make street banners, in addition to forty-six "friends" who are working on the project. One of the commercial television channels is sponsoring a competition for a childrens' banner design. "I believe that if we can get the kids involved like this," Blenkinsop says, "their parents will become interested, and that's what I want; community involvement!"

The Festival programme will open with a Twenty-fifth Anniversary Ball, to be held at the Concert Hall after the Opening Concert, which will also be the inaugural opening of the Concert Hall organ. Gillian Weir will be the organist, accompanied by the Perth Symphony Orchestra under David Measham. Among a full list of musical programmes there will be three Promenade concerts at the huge Entertainment Centre, two of them conducted by Measham and one by American composer-conductor Morton Gould. The English Swingle II Singers will give two concerts, there will be a Jazz Jamboree and there will also be almost nightly jazz on the terrace of the Concert Hall, where a Festival Club will be set up of which all "Friends" will be members. There will also be a Silver Jubilee Gala Concert in the Supreme Court gardens, presented by massed military bands whose guest conductor will be State Premier, Sir Charles Court.

The South Australian State Opera will present *Il Matrimonio Segreto*, and there will be two recitals of Electronic Music at the University.

The Drama programme is also a full one. The Sydney Old Tote Company is bringing over Casey's *The Plough and the Stars*, the Australian Performing Group from the Pram Factory are doing Paul Miser's *Phar Lap*, it's *Singhalese for Lightnin'*, Y'Know. English actor Albert Hunt is coming out to direct Street Theatre shows in the open air. Local productions will be Eliot's *Murder in the Cathedral* with Peter Carroll coming across to play Becket, Brecht's *Happy End* at the Hole in the Wall, and Moliere's *The Miser* at the Playhouse.

The Jeune Ballet de France Cote d'Azur will be performing, and the W.A. Theatre Company will be doing a rock version of *A Midsummer's Night Dream*. There will also be Poetry Readings by Leonard Teale, a Ballroom Pageant at the Entertainment Centre, and *100 Years ago - the Catalpa Escape* by the W.A. Folk Federation.

There will also be over twenty different art and craft shows, ranging from an Exhibition of Sculpture by Swedish sculptor Bjorn Evenson, with the sculptor himself in residence to conduct workshops, to a show of David Boyd's paintings and an exhibition of Australian masters.

Twenty-two films, many of them recent winners at Cannes, Moscow and San Francisco, will be shown during the period, and these will range from *Marquise D'Or* to the Australian premiere of *Lumiere* directed by Jeanne Moreau, and in which she also stars.

Children have been particularly well catered for, with films, kite flying festivals, special childrens' theatre and a mini street festival, with painting, folk music and dancing. Sportsmen, too will be given water skiing displays, a Festival of Perth regatta, an international cricket match, (W.A. versus the M.C.C.) and a special Festival of Perth Handicap at the W.A. Turf Club meeting in mid February.

At a recent wine judging, three W.A. white wines and three reds were selected to be labelled and sold as Festival wines, and it will be possible to obtain special cases of these through the Festival office. At the same time a number of Perth's top restaurants have been invited to join in the Festival by presenting special menus during the period.

George Mulgroe

BOOKS

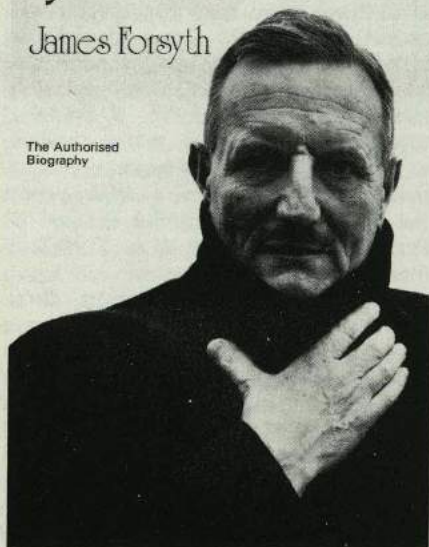
Tyrone Guthrie's Authorised Biography

a personal appreciation by
Emeritus Professor F. Alexander.

Tyrone Guthrie

James Forsyth

The Authorised
Biography



TYRONE GUTHRIE : A BIOGRAPHY by James Forsyth. London, Hamish Hamilton, 1976. With an Epilogue "In Memoriam: Judith Guthrie" and an Appendix, "A Very Irish Sort of Will."

For men and women of the theatre in Britain, Tyrone Guthrie's name was a household word before, during and after the second world war.

By the 1950's and 60's, his name had become almost as well known in theatrical circles across the Atlantic. This was certainly true for all Americans who had played at or visited the Shakespeare Festival Theatre in Stratford, Ontario (which Guthrie founded in 1953 and later handed over to his protegee, Michael Langham), or the Tyrone Guthrie Theatre in Minneapolis, over which he presided as Artistic Director from 1963 to 1965, and to which he returned more than once as guest producer.

Fewer Australians no doubt were dominated by Guthrie's towering physical presence or felt the magic of the man when he made his six week "whistle stop" tour of the several states in 1947 at the invitation of Prime Minister Ben Chifley. On this visit I was privileged to look after him in Western Australia. And only a handful of AETT officials and others met Tony and his wife Judith in 1965 as they flew back to Minneapolis from Perth via Sydney after a commissioned visit to the Craw-

ley campus of the University of Western Australia. The visit had been to advise on the design of what became the Octagon Theatre, with its thrust stage and 650 audience capacity.

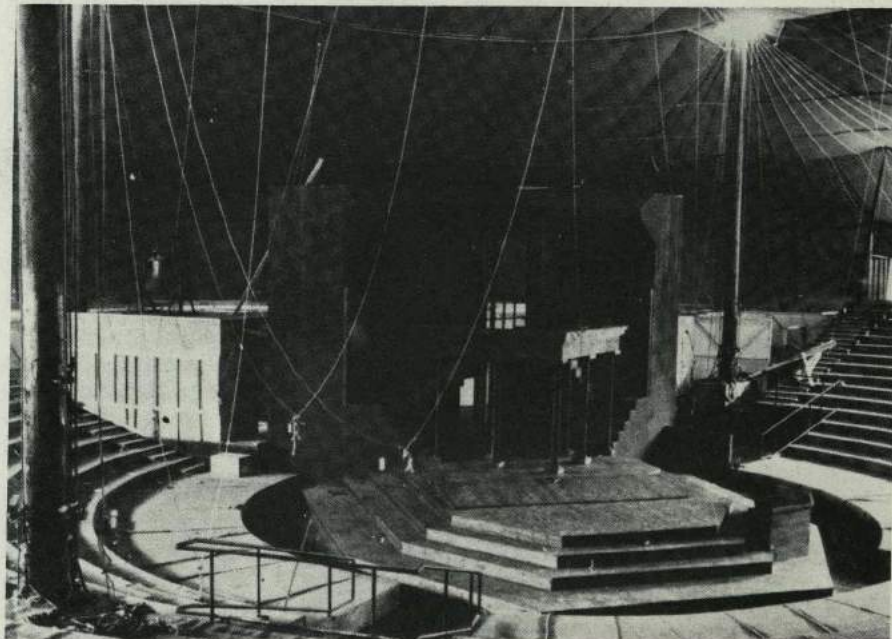
Ironically enough, more Australian actors and theatregoers felt Guthrie's powerful personality through what were virtually his last two major theatrical productions in 1970 - the year before his death - *Oedipus the King* with the Old Tote and *All's Well That Ends Well* with the Melbourne Theatre Company.

The present writer was then responsible (with the ready concurrence of Robin Lovejoy and John Sumner, and with the AETT's active co-operation) for securing both these productions for the 1971 Festival of Perth (presented in the Guthrie-designed Octagon) thus ensuring that these two major contributions to theatre in Australia should be seen outside the main capital in which each was originally produced.

If for this reason alone, it was a poignant pleasure last month to receive by courtesy of the London publisher and author an air mail copy of the authorised biography which Guthrie had commissioned shortly before his death.

Few, if any, of Tony Guthrie's countless friends and admirers will deny that James Forsyth, the author of the authorised biography which

The famous tent Theatre at Stratford, Ontario.





The Octagon Theatre in Perth.

has been admirably produced by Hamish Hamilton, has given us all a fascinating picture of one whom Forsyth saw as a three sided man: "a formidable, remote, giant of a public figure, very, very English in manner; a rather shy, boyish, private Irishman of great wit and companionability; and, emerging from these paradoxical poles, the electrifying professional figure of an indefatigable worker in theatre."

Guthrie's close friend, associate and sometime severe critic, Sir Alec Guinness, had already captured something of the man in his unconventional eulogy "A great tree has fallen" at the memorable "celebration" service attended by so many friends and fellow workers in the actors' church of St Paul's, Covent Garden, a few weeks after Guthrie's burial. This had taken place in his own beloved Irish countryside, near the family estate he had inherited at Annaghma-Kerrick in County Monaghan. "He was, I suppose," said Guinness "our own, original, home grown 'enfant terrible' of the theatre; galvanising, delighting and shocking a whole generation of performers and spectators ... (who) showed no signs, even at the age of seventy, of relinquishing his provocative activities ..."

Many readers of the authorised biography will no doubt select and linger longest over those episodes where their own paths crossed those of Guthrie as he moved through the many phases

of the career traced in Mr Forsyth's colourful pages. These are generously interspersed with relevant anecdotes and pen pictures of countless stage personalities. It was indeed a richly varied theatrical experience: work as producer for the Scottish National Players in 1926 - 28; as Artistic Director of the Anmer Hall Company at the Festival Theatre, Cambridge, in 1929 - 30; and at the new Westminster in London 1931 - 32. These were followed by further visits abroad in 1947 and 1948 to Tel-Aviv, Helsinki and Holland. He was again in New York in 1948 and in Dublin in 1950 before another two year period as Artistic Director at the Old Vic. It was then he entered upon his perhaps most widely known experimental work at Stratford, Ontario, and in Minneapolis, where he was able to indulge his passion for, and encourage others to participate in, theatre in the round.

The present writer may be forgiven if, as he suspects, like a great many other Irish, British and American friends, he lingers over those pages in the biography which depict Tony and Judith in the intervals between productions, living the simple life in the informal charm of the great rambling house at Annaghma-Kerrick with its countless family treasures - many the worse for wear or for lack of proper husbandry. One conjures up memories of long daylight walks in the woods beyond

the lake and among the ever spreading rhododendrons, of firelit evenings with Tony reading aloud (as he had been wont to do after his mother went blind) from an old classic or a new short story by one of his younger proteges (like the Irish writer and playwright, Brian Friel) or playing a favourite recording, old or new ...

Informality was the keynote at Annaghma-Kerrick. James Forsyth has explained away Guthrie's partiality for wearing sneakers or sandals, even with more formal clothes, as the sequel to a toe amputation. There was no doubt, however, about Tony's fondness for sloppy (grubby?) pullovers which did not always show his substantial figure to great advantage. The contrast was sharp between this normal dress at home and the days when he donned his 'best blue' to drive into Belfast to play his part in some ceremonial function qua Chancellor of Queen's University.

I like to think that the productions by which most Australians will remember Guthrie reflected his considered thinking and experimenting over a quarter of a century - for he first produced *Oedipus* in Tel-Aviv in 1947. We, too, in this island continent have a physical monument to the man and his ideas in Perth's Octagon Theatre. Its design closely resembles, in style and setting, that famous tented theatre of 1953 in Stratford, Ontario. ☆

STOP PRESS!

THE ENCYCLOPEDIA OF OPERA.

Edited by Leslie Orrey.

Advisory editor - Gilbert Chase.

London, Pitman Publishing Ltd, 1976.

Recommended retail price: \$29.95.

This lavishly illustrated, extremely useful reference book has just been released in this country by Pitman's, and should be available at all good book shops. Everything from Aachen to Zylis-Gara is included in its 380-odd pages - and some lovely colour plates, too. A must for all opera lovers.



CROSSFIRE (No Man's Land)

By Jennifer Compton.

The role of women in Australian society, with historical comment on women's suffrage, status, and the politics of motherhood. Edited by Meaghan Morris. Sydney, Currency Methuen Drama, 1976.

Recommended retail price: paperback \$3.00.

Jennifer Compton's play CROSSFIRE (under its original title NO MAN'S LAND) was joint winner with John Romeril's THE FLOATING WORLD in the Newcastle University play-writing competition in 1974. It was first produced at the Nimrod Theatre in Sydney in 1975, and has had subsequent productions at La Boite Theatre in Brisbane and the Downstage Theatre, Wellington, New Zealand. Here it is published by Currency Press, together with interesting and informative supporting material on the position of women in Australian society and a note on the staging of the play at La Boite by Jennifer Blockside.

In 1910, Jane Onslow, barren wife of a tea merchant, works feverishly on her manuscript on the subjugation of women. Her servant, Rose, is seduced and abandoned, with the inevitable consequences. In 1975 (the two periods are intertwined very skilfully) Cilla Onslow, barren wife of a successful stockbroker, works feverishly on her project of tape recorded interviews designed to put women on the path to liberation. Her "help" in the house, Mim, is an unmarried mother-to-be who has seduced and abandoned a young boy in her office. But CROSSFIRE is a confused and confusing play. What, for instance, is the writer trying to say about childbearing? About the women's movement? About employment for women? Is not Cilla, naive and silly as she often appears to be, really seeking identity and fulfilment as a person, rather than as a woman - and is not this something that Sam, her husband, simply cannot afford the luxury of thinking about? Who is to blame for all the frustration and confusion felt by Jane and Cilla (but not, incidentally, by the realists Rose and Mim)? And so on.

Technically, Miss Compton is a writer of some skill. The dialogue and the action flow smoothly and at a brisk pace, and Miss Compton shows that she has a good grasp of dramatic symbolism and conventions.

Perhaps she has tried to say too much, and ended up in the crossfire herself.



THIS OLD MAN COMES ROLLING HOME

By Dorothy Hewett.

Sydney, Currency Methuen Drama, 1976.

Recommended retail price: paperback \$3.00.

THIS OLD MAN COMES ROLLING HOME is Dorothy Hewett's first play, and was written out of her experiences as a factory worker in the industrial suburb of Redfern during the 50's. While her novel BOBBIN UP is a partly autobiographical account of her days in the Alexandria spinning mills, THIS OLD MAN COMES ROLLING HOME looks at the fluctuating fortunes of a Redfern working class family, the Dockertys, over a six month period. Laurie Dockerty, former "Belle of Bundaberg", ravaged by time, defeated dreams and too many children, takes refuge in the bottle and progressively deteriorates as the play wears on; Tom Dockerty, loyal to the Party cause (he has almost forgotten why) is fired and reinstated after industrial action; young Don ends up in Long Bay for petty crimes; weak handsome George turns his back on the family to marry a rich older woman and become a used car salesman; young Lan, naive and well meaning, has to get married; and Julie, liberated, independent and idealistic, returns from apple picking in Tassie to take up arms for the better life at the end of the rainbow. And throughout it all young Joyceee plays hopscotch on the pavement outside, watching everything, while a grotesque Greek chorus of old women from the Ladies Parlour (Dais, Pans and Violet) weave in and out of the action marking the passage of time.

Although this is a far more conventional and realistic play than many of Dorothy Hewett's later works, it is also in many ways better structured and more disciplined. But the ebullient vigour and "bigness" which characterises so much of her later work is here also, as well as the sharply observed speech and mannerisms of the area and period and a good deal (a touch indulgent, perhaps?) of poetry. The text is accompanied by notes on the Redfern they remember by journalist/historian Jack Beasley and timber cutter/seaman/poet Merv Lilley.



FOR VALOUR

by Ric Throssell.

Sydney, Currency Methuen Drama, 1976.

Recommended retail price: paperback \$3.00.

Harry Cordell, young country squire, handsome, proud, well-educated, returns from the war in Europe a hero. His bravery at Anzac Cove has won him the VC, and his return to his home town in Western Australia is full of adulation, celebration, and hope for the future. Alas, it is not to be. The "land fit for heroes" exacts a cruel revenge on its golden gods, and hardships, bankruptcy, degradation, and finally suicide, are this hero's fate.

FOR VALOUR is not a particularly outstanding play. Apart from structural shortcomings and a melodramatic approach, the reasons for Harry's failure are not dramatised adequately in the text, so that the climax does not have the impact that it should. Nevertheless, there is probably enough social interest to warrant its publication. It dramatizes a peculiarly Australian social problem - that of the difficult and often tragic attempts of the returned soldiers to "make a go of it" after their return from war in the face of the country's well meaning but naive repatriation policies. Apart from the interest inherent in the study of the problem itself, Ric Throssell has managed to capture with some skill the speech, manner and mores of Australian country society, some of which things are an essential part of Harry Cordell's downfall.

Harry Cordell is, of course, Hugo Throssell VC; and much of the feeling of authenticity in the play comes from the author's intimate acquaintance with the story he tells. The text is augmented by a discussion by Manning Clark on the hero in defeat, documents of the making of Anzac and the failed political planning and disillusion behind his repatriation, a tribute to Hugo Throssell reprinted from the London Daily Mail of October 27, 1915; and a personal memoir of his parents Hugo Throssell and the novelist Katharine Susannah Prichard by the playwright. Together, the documents and the text make an interesting study of the problem of the returned hero.



SHOWGUIDE

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

NEW SOUTH WALES

BONDI PAVILION THEATRE

"The Training Run" (Rutherford) January
14 - February 12.

GENESIAN THEATRE

"Thark" (Travers) opens January 15.

INDEPENDENT THEATRE

"The Star Spangled Girl" (Simon) opened
December 15.
For further details phone theatre on
929 7377.

MARIAN STREET THEATRE

"Something Afoot" (McDonald et al) opens
February 3.

MUSIC HALL, Neutral Bay

"The Beast of Belgrave Square" (Walsh)
Concessions Monday and Tuesday only.

NEW THEATRE

"The Caucasian Chalk Circle" (Brecht) opens
January 15.

NIMROD UPSTAIRS

"A Handful of Friends" (Williamson) to
January 8.
"Young Mo" (Spears) January 14 - February
26.
"Travesties" (Stoppard) March 4 - April 11.

NIMROD DOWNSTAIRS

"Dirty Linen" (Stoppard) to January 8.
For further details phone theatre on 69 5003.

SYDNEY OPERA HOUSE

DRAMA THEATRE, Marionette Theatre
of Australia
"Roos" and "Hands" (Bradshaw) January 3 -
29.
Old Tote Theatre Company
"The Magistrate" (Pinero) January 1 -
February 15.
"The Plough and the Stars" (Casey) February
23 - April 12.

OPERA THEATRE, the Australian Ballet
"Les Patineurs", "Billy the Kid", new Asker
ballet, "Serenade", "Raymonda", "Giselle"
in repertoire March 24 - May 20.

PARADE THEATRE, Old Tote Theatre

Company
"Rookery Nook" (Travers) to January 22
"The Father" (Strindberg) February 9 -
March 29.

AUSTRALIAN THEATRE, Newtown

For details telephone theatre on 51 3841

THEATRE ROYAL

"Tarantara! Tarantara!" (Taylor) January 4 -
29.
"The Two of Us" (Frayn) February 14 -
March 12.
"The Pleasure of His Company" (Taylor)
March 15 - April 9.
"Lauder" (Logan) April 11 - May 7.

VICTORIA

MELBOURNE THEATRE COMPANY

We regret to advise that the MTC are no
longer prepared to give concessions to Trust
Members.

PRINCESS THEATRE

"La Belle Helene" (Offenbach) Victoria
State Opera. March 3 - 5, 10 - 12.
The Australian Opera
"Madam Butterfly", "Carmen", "Lakme"
"Fidelio", and "The Marriage of Figaro"
in repertoire March 24 - May 19.

PALAIS THEATRE, The Australian Ballet

"The Sleeping Beauty" February 23 - March 1
"Eugene Onegin" March 5 - 11.

COMEDY THEATRE

"The Two of Us" (Frayn) March 15 - April
9.
"The Pleasure of His Company" (Taylor)
April 12 - May 7
"Lauder" (Logan) May 10 - June 4

THE PRAM FACTORY, APG

"The Phoenix" (Dance Programme) from
January 7.
"It's Singhalese for Lightning" (Miser) from
March 7.

BACK THEATRE, APG

"A Stretch of the Imagination" (Hibberd)
to January 9.

SOUTH AUSTRALIA

THE PLAYHOUSE, South Australian Theatre

Company
"Old King Cole" (Campbell) to January 15
"The School for Scandal" (Sheridan) March 5
- April 2
"The Cherry Orchard" (Chekhov) April 7
- 30.
Special AFCT Production:
"My Fat Friend" (Laurence) January 20 -
February 19.

FESTIVAL THEATRE

"Trial by Jury" and "The Pirates of
Penzance" (Gilbert and Sullivan) in repertoire
to January 22.

QUEENSLAND

SGIO THEATRE, Queensland Theatre

Company
"Widow's Weeds" (A. Shaffer) February 9 -
26.
"Hobson's Choice" (Brighouse) March 16 -
April 2.

TWELFTH NIGHT THEATRE

Recommencing March 9. For details ring
theatre on 525 889.

LA BOITE THEATRE

"The Sea" (Bond) January 21 - February 12
"Bullshot Crummond" (House et al)
February 18 - March 19.

THE ARTS THEATRE, Petrie Terrace

"Charley's Aunt" (Thomas) December 31
- January 29
"Noonday Demons" and "Leonardo's
Last Supper" February 3 - March 5.
"Who's Afraid of Virginia Woolf?" (Albee)
March 10 - April 9.

WESTERN AUSTRALIA

NATIONAL THEATRE, The Playhouse

"The Miser" (Moliere) February 24 - March 9
"The Department" (Williamson) March 24
- April 16
"Absent Friends" (Ayckbourn) April 21
- May 14.

GREENROOM, National Theatre

"Ashes" (Rudkin) April 23 - May 14

HOLE IN THE WALL THEATRE

For details telephone theatre on 81 2403

HAYMAN THEATRE, W.A.I.T.

For details telephone theatre on 697 026

A.C.T.

THEATRE 3, Canberra Repertory

"A Toast to Melba" (Hibberd) February
17 - March 12.
"Chidley" (de Groen) March 31 - April 20

CANBERRA THEATRE, Canberra Opera

"Don Pasquale" (Donizetti) April 27, 29
and 30.

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