

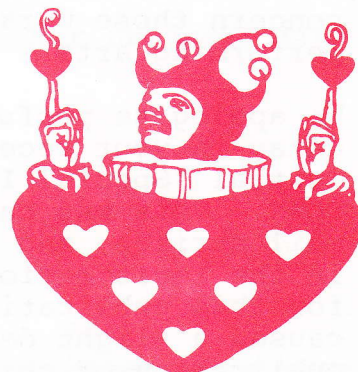
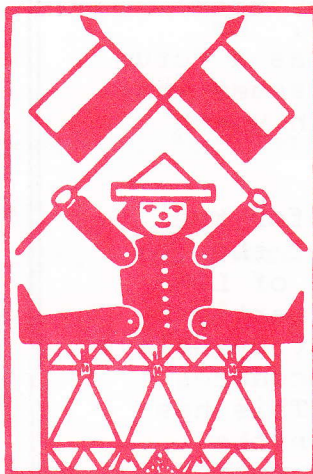
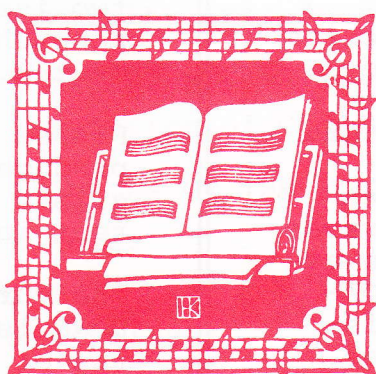
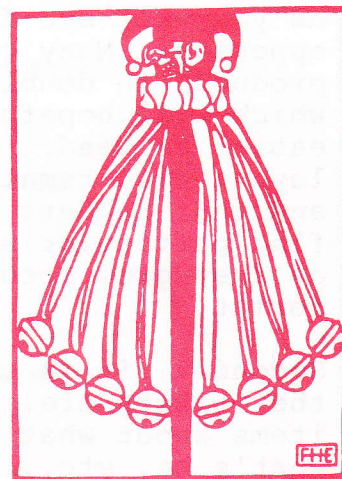
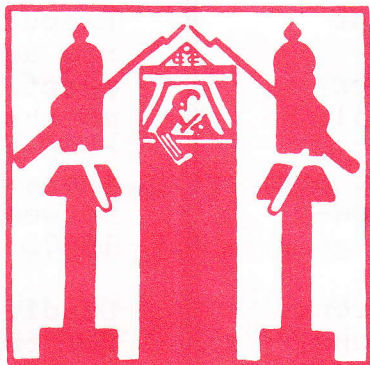
# LOWDOWN

The Journal of  
National AYPAA

Australian  
Youth  
Performing Arts  
Association

Vol 1, No 1  
JULY 1979  
50 cents

National AYPAA  
is the  
Australian Centre  
for ASSITEJ



# MEMORANDUM

A sort of "letter from the publisher", to keep you up-to-date with any changes to the format and layout of LOWDOWN, notes about subscriptions, and other matters related to the journal.

There are several things that are different in this issue of LOWDOWN.

Firstly, the format is different. There are more defined sections, as you will see from the Contents opposite. Many of the pages are produced in double-column format which will hopefully make it easier to read. We hope that this layout will remain for some time, and that readers will be able to find particular sections easily, as they grow accustomed to the format.

Secondly, it is clearer now who the writers are. Most of the items about what groups are doing, what's on, etc., are simply reproduced from press releases, brochures, etc., and in many cases will not have a writer's name attached. In this case, any comment will be from the Editor.

We will be reprinting articles from local, national and overseas publications in future (there are several in this edition). LOWDOWN encourages written submissions in the form of articles, letters, etc.. This issue sees the introduction of a letters column, 'The Last Word'. We would like to see this as a forum for the discussion of issues that concern those working in youth performing arts.

We apologise profusely for the delay in your receipt of the initial 'Special Issue' of LOWDOWN. This was caused partly by mail strikes, and partly by delays in the registration procedures for this publication. This has caused a slight delay in the publication of this issue, but we hope to catch up from now on.

The 'Special Issue' stated that LOWDOWN would be a monthly. The Executive and the Editor have now agreed that it would be more practical to publish it every two months, and make each issue as comprehensive as possible. Thus there will be three main issues between July 1 and December 31, 1979. This is the first of these.

Deadlines for the receipt of copy for the remaining two issues are:

Friday, September 14, 1979

Friday, October 26, 1979

The price of single copies of LOWDOWN will rise to \$1.00 as a result of it appearing bi-monthly.

LOWDOWN is currently being sent to some people free, as well as to subscribers. The next issue will contain details of the 1980 Subscription rates. Most people who have received LOWDOWN to date will continue to receive the next two issues. It is hoped that non-subscribers will change that status in 1980.

Please advise if the address label, produced by 'COMCON' (the Computerised Contacts System) is incorrect in any way.

The current distribution of LOWDOWN is almost the entire print run of 1,500 (in fact, 300 extra copies of the 'Special Issue' were produced after the initial run of 1,200 had "sold out").

Any ideas for new sections are welcome - it is hoped to increase the visual aspect of LOWDOWN in future - more drawings and photos. Submissions welcomed for these too.

Well, its a fair amount of work for one full-time and one part-time person, but we hope its worth it - your response will tell one way or the other.

Geoffrey Brown

EDITOR

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# State AYPAAAs

## V.Y.T.A.

VYTA is mainly busy with its section of the INROADS Project (see elsewhere in LOWDOWN).

The July issue of their newsletter VYTAL, included information on PACT (Public Action for Community Television), the Very Silly Theatre Group, a new group called Performance Illiad, rehearsed public playreadings by Hoopla, a gay theatre workshop, and a working bee to help with the move to VYTA's new premises.

For further information, contact:

Victorian Youth Theatre Assocn.,  
Room 444, Level 6,  
1 City Road,  
SOUTH MELBOURNE, 3205

## AYPAA (W.A.)

### 'Soak Up at Sorrento'

This unique Community Arts Project is designed to be of value to Recreation Officers, playgroup parents and those involved with childrens and young peoples creative activities - be they artists, leaders, teachers and students.

A residential week of practical involvement will allow opportunity to gain skills, develop contacts and meet with a wide range of craftsmen and performers concerned with the planning of leisure time programmes.

The first two working days will be devoted to adult level seminars

and workshops. The following four days involve participation in four day long 'Festivals for Children' on the site. The evenings will investigate and extend conference discussion topics based on shared experiences.

To be held in the second week of the W.A. school holidays, Sept. 2-9, at the Sorrento Recreation Camp site, West Coast Highway. Full weeks accommodation and all conference activities is only \$50 per adult. Accompanying children will be charged \$25 for the full week. Numbers will be limited.

You are urged to attend and take advantage of this stimulating exchange which we believe will contribute to the development and growth, access and awareness of the needs of children in our communities.

You are invited to inform other potential delegates from country and outer metropolitan regions and your support is actively sought in assisting them with travel and registration expenses. Enrolment brochures will be available shortly.

The Project Committee comprises:

Joan Pope, Chairman (CATS)  
Margaret Hamilton, Treas. (AYPAA)  
Peter Mann (OSCCA)  
Nancy Johnston (AYPAA)  
Dawn Chivers & Carolyn Blades  
(WANNEROO)  
Katherine Smith (STIRLING)

For further information, contact:

Annie Thomson,  
Co-ordinator,  
AYPAA (W.A.) SOAK-UP,  
P.O. Box 36,  
COMO, 6152  
Tel: 09-364.2307



# REACTIONS

The July, 1979 issue of 'Theatre Australia' carries the banner of "Kids Theatre Issue" on the cover.

There are several articles on kids theatre - a report on "Come Out '79" by Andrew Bleby, Education Officer at the Adelaide Festival Centre (and S.A. delegate to National AYPAA); an article on "The Flying Fruit Fly Circus", recently presented by the Murray River Performing Group; and an article on "Children's Theatre in America" by Christine Westwood (ex-S.A. delegate to National AYPAA, incidentally).

There is also a leading article entitled "Theatre in Education", in which Ardyne Reid (a new face in this area) 'surveys the national TIE scene'.

Really ?

I was disturbed to read this article, as it seemed to bear out recent criticisms of National AYPAA that it was not really doing the job of co-ordinating and promoting the whole area of youth performing arts, including the area of theatre-in-education. National AYPAA should certainly fulfil the role of a resource centre, with up-to-date information on activities and developments in all the many areas of youth performing arts.

This is a wide field, and thus a demanding task, and there may be justified criticisms that some areas have been concentrated on to the detriment of others, and there are associated aspects of youth performing arts which National AYPAA should be pursuing. National AYPAA is aware of these criticisms and is endeavouring to expand its role to cover as much as possible.

There is a danger here, however, in that AYPAA still has only limited resources, and to cover all the demands is beyond its current capabilities, and could even be in some ways destructive to itself, and to those it aims to serve.

However, an area in which AYPAA itself believes it has been active and has made itself known is that of Theatre in Education.

It was therefore doubly disappointing to read an article in Australia's magazine of the performing arts, that was brief to the point of confusion, made a mockery of the word 'survey', and will most likely only serve to compound the low esteem in which TIE in Australia is held by many people - both within and without the 'theatre/arts' scene.

Naturally, I was unhappy that no mention was made of the publications of National AYPAA which have added much to the understanding of the TIE scene - the National Report by Anne Godfrey-Smith, and the National Directory. Perhaps these are not current enough, in which case I am also unhappy that no approach was made to us to utilise our resources in terms of people to contact, trends, plans, etc. I do not wish to imply that 'nothing happens in TIE in Australia that National AYPAA does not know about', but our resources are currently very active, and we have a pretty good overview of the "state of the nation" - or can at least put people in touch pretty quickly with those who are involved and creating at the grass-roots level.

Perhaps I am over-reacting ? Well, I hope to see more articles in Theatre Australia by Christine Westwood - her survey of U.S. theatres for kids, and her review of the St. Martins show elsewhere in the magazine were rather exhilarating (if T.A. won't print your articles, Christine, send them to us - we just don't have any money).

That's my reaction, what's yours ?

Geoffrey Brown

## The Last Word

Dear Geoffrey,

Congratulations on giving us the LOWDOWN! If the succeeding issues are as comprehensive as the first, it will be a most useful addition to the flood of paper about the arts.

One point I want to niggle about, not because I am wont to do so, but because it was the final straw in a long line of misinformed statements by those who should know better, was the comment about Carclew in your article on Come Out '79.

O.K., so your writer would say "it was intimidating to kids", and O.K. your writer would "hate to make any sort of Mess" there, but, unfortunately, like so many other

grown-ups who are overawed by the conspicuous spending of large amounts of money, your writer is reflecting an individual and adult reaction to the building: one which is definitely not that of the majority of young people who come to work and play in it.

Take that as gospel, from those of us who have to clean up All Sorts of Mess after them, and enjoy their varied but similarly enthusiastic environment that is Carclew.

Yours sincerely,

*Sue Averary*

Artistic Co-ordinator

on behalf of the staff of  
Carclew Arts Centre

## Apologies

Firstly, apologies for misleading information on the back cover of the last 'Special Issue' of LOWDOWN. This was reprinted from a former brochure, and was not checked properly, as item #2 of the current activities stated that a 'TIE Inquiry' was to be held in "August, 1979". This is certainly not the case (elsewhere in this issue, you will find the correct information).

Unfortunately, the cover of this issue still mentions the "Newsletter", where it should mention LOWDOWN, but this will be fixed!

There have been long delays to the distribution of the 'Special

Issue', partly due to mail strikes and partly to delays with the actual Registration of the publication. All efforts will be made to avoid these in future.

AYPAA trusts that 'COMCON', the computerised contacts list, is up-to-date, but there may be some errors on the address labels. Please check and advise us if this is the case.

The only other apology is for a certain number of spelling errors in the 'Special Issue'. This issue has (we hope) been more carefully proof-read to ensure this does not happen again.

## Quote

"Children are remarkable for their intelligence and ardor, for their curiosity, their intolerance of shams, the clarity and ruthlessness of their visions."

Aldous Huxley,  
*"Vulgarity in Literature",*  
*'Music at Night', 1931*

## Cover

The designs on the front cover are German Graphic Trade Symbols, selected from a collection of 314 designs compiled by F. H. Emcke, which were originally published in 1907. The designs shown here represent such diverse 'industries' as the Carnival, Gingerbread, the Circus, Toys, and Music.

## Illustrations

Cartoons in this issue of LOWDOWN are by Carol Ruff.

## COMING TOPICS

### WHAT HAPPENS WHEN THE OIL DRIES UP

This was the heading of an article in the Sunday Telegraph of June 24.

LOWDOWN would like to look at the ramifications of the increases in oil prices on such companies who are substantially committed to a touring programme of some sort. Is this yet another nail in the coffin of touring to isolated and disadvantaged areas, or does everyone simply convert to LPG or similar, and go on as before. If it does limit groups in terms of touring, can another push be made for the establishment of regional companies, so that long tours from capital cities are not as regular.

There is a lot more to discuss on this subject, and LOWDOWN invites comments or suggestions from its readers for future issues.

### YOUTH ARTS FUNDING

National AYPAA is in the process of finalising a statistical report, compiled from the Annual Reports of the Australia Council, into the growth or decline of funding for youth arts, relative to overall arts, and to the overall growth or decline of funds (both real and stated).

It is hoped to publish the results of this report in the next issue.

# AYPAA

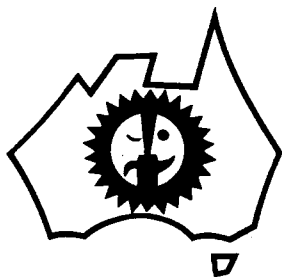
# TIE Inquiry

## NATIONAL AYPAA - TIE Inquiry

1. Dates - the Inquiry is currently planned for late in 1980, say two (2) weeks in November or December.
2. Structure - basically, a 'tiered' structure is still under consideration, with 'tiers' perhaps as follows:
  - (i) The first part of the Inquiry would be a specialist gathering of no more than 20 people - a representative from each of the established professional TIE teams, plus a few freelance directors, etc. This group, the "inner core", would be involved in all aspects of the Inquiry, including the following 'tiers'.
  - (ii) A second part could perhaps be involved with the aspect of 'performance', and several TIE teams could be invited to participate (a maximum of 8 teams, say 40 extra people). In this way, the Inquiry would be a two-way process, with the groups presenting reports, etc. to the core group, and vice-versa.

Actual performances could be hopefully arranged in a "stream" of schools, with teachers familiar with the aims of TIE, etc. A teacher at each school would hopefully be released for at least part of the time, to be available as a resource person, etc. Perhaps a one-day seminar could be included with all these teachers.
  - (iii) A third part should also be included, where the people from the first part (and perhaps the second ?), together with whatever written material produced as a result of the seminars, meetings, etc., may interact with some representatives from education bodies (curriculum development personnel, drama advisors, etc.) at both the state and federal level, the Schools Commission, etc.
3. Host Body - Reid House Theatre Workshop has offered to act as the host body, and are prepared to offer personnel and resources to assist with the organisation and development of the Inquiry. The Director of the Jigsaw Company, Peter Wilkins (A.C.T. delegate to National AYPAA), has also offered to assist with the initial co-ordination.
4. Pre-Conference Events - two main types of events are planned:
  - (i) an approach to the Schools Commission (or one of the other bodies listed in #2 of the 'Distribution List' attached), with a view to the undertaking of a research project - perhaps the collation of data on TIE work (no. of perfs. in schools, no. of groups, areas covered, etc.)
  - (ii) State-based TIE Inquiries as a preliminary forum to the national event, with similar aims, but restricted to activities and responses at the state level.
5. Funding - the main areas of funding are currently seen as the Schools Commission, the Theatre Board of the Australia Council, and perhaps a body such as the Gulbenkian Foundation.





# NATIONAL SECRETARIAT

C/- Theatre Workshop,  
UNI. OF SYDNEY, 2006  
Tel: 02-692.0555, ext. 71

National Consultant —  
Geoffrey Brown

## STATE DELEGATES —

### Western Australia —

Joan Pope,  
President, AYPAA,  
C/- C.A.T.S.,  
Box 72, Aberdeen St. P.O.,  
PERTH, 6000  
Tel: 09-328.5472/6974

### Victoria —

Graham Scott,  
Vice-President, AYPAA,  
C/- Drama Resource Centre,  
117 Bouverie Street,  
CARLTON, 3053  
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### New South Wales —

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Secretary/Treasurer, AYPAA,  
C/- Toe Truck Theatre,  
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### Aust. Capital Territory —

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### Northern Territory —

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AYPAA,  
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DARWIN, 5794  
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### Queensland —

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### South Australia —

Andrew Bleby,  
AYPAA,  
Adelaide Festival Centre,  
G.P.O. Box 1269,  
ADELAIDE, 5001  
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### Tasmania —

Brian Haslem,  
AYPAA,  
C/- Comm. & Arts Centre,  
65-79 Salamanca Place,  
HOBART, 7000  
Tel: 002-34.8749

# NATIONAL AYPAA Australian Youth Performing Arts Association

Friday, July 20, 1979

Dear

re: proposed TIE Inquiry, 1980

I am writing further concerning the plans to hold a major 'Inquiry' into Theatre in Education in late 1980. The Executive of AYPAA, at their recent working party meeting in Melbourne, have adopted the development of this project as a matter of priority.

I am writing to many groups concerning this proposal, and a full 'Distribution List' is attached. It is hoped that each of these bodies will be able to respond to the initial proposals as soon as possible, so that more information will be available to lay down guidelines and develop a timetable for the implementation of the proposed Inquiry. Please note that we are using 'Inquiry' as a suitable word for the time being only - the Project may develop along slightly different lines, given the initial responses.

Attached you will also find a summary of the current plans for the project. These have been developed from the original plans which were circulated to interested parties on December 8, 1978.

As it would appear that there are many groups who are interested in certain aspects of such an Inquiry (I also believe that the S.A. Government has just completed a study into the subject of performances in schools, so this will also be valuable to the plans for this event), AYPAA hopes to establish some links between the various bodies, to enable efficient and effective communication to take place.

To enable the planning in the early stages to be most fruitful, AYPAA plans to send its A.C.T. delegate, Peter Wilkins, on a flying visit around Australia for two weeks in the near future, to talk personally to each of the groups to be involved, and receive direct feedback to assist with the planning. Accordingly, AYPAA would like to submit to each of the groups listed in #1 of the Distribution List, that they contribute \$50 towards the costs of this travel.

I look forward to hearing from you in the near future,

Regards,

(Geoffrey Brown)  
NATIONAL CONSULTANT, AYPAA

NATIONAL AYPAA - TIE Inquiry - Distribution List (Preliminary)

1. TIE Companies:
- |        |   |
|--------|---|
| A.C.T. | The Jigsaw Company  |
| N.S.W. | Toe Truck Theatre<br>Pipi Storm<br>Drama Experience<br>Freewheels |
| Vic.   | Bouverie Street TIE<br>CAT<br>Mushroom Troupe                     |
| S.A.   | Magpie TIE<br>TIE Express<br>Troika                               |
| W.A.   | National TIE<br>CATS  |
| Qld.   | QTC TIE<br>ECDP   |
| Tas.   | Salamanca Co.   |
| N.T.   | TIE DIE   |

2. Resource Bodies:
- Australia Council - Theatre Board
  - Arts Council of Australia - Ms. Jenny Bott
  - Australia Council - 'Education & the Arts',  
Mr. John Cooper
  - Schools Commission - Dr. Ken McKinnon
  - Schools Commission - 'Education & the Arts',  
Ms. Gillian Bonham.
  - Curriculum Development Centre - Dr. Claire Hughes,  
Ms. Caroline Josephs.
  - Educational Research Development Committee -  
Chairman, Mr. S. Dunn. (C/- Schools Commission)

3. Funding Bodies:
- Australia Council - Theatre Board
  - Schools Commission (via 'Education & the Arts' ?)
  - Gulbenkian Foundation (Peter Brinson, Director)

4. Possible state-based Preliminary TIE Inquiries:
- Queensland Theatre Company - Alan Edwards
  - University of New England - Launt Thompson

5. Other Bodies who may (should ?) be interested:
- the various state committees of the 'Education & the Arts' Reports. The N.S.W. committee, through Ms. Annette Van Den Bosch, has already expressed interest.
  - various Curriculum Officers, Drama Advisers, etc., from the state Education Departments.
  - various academics and other teachers involved with TIE at the tertiary education level.
  - the bodies within the various state governments responsible for funding the arts.

# MusicTheatre Seminar

## NATIONAL MUSICTHEATRE SEMINAR 1980

Dates: Monday, August 18 to Saturday, August 23, 1979, inclusive.

Venue: The University of Sydney - The Seymour Centre,  
The Old School.

### Organised by National AYPAA in conjunction with:

Theatre Workshop, University of Sydney  
Music Department, University of Sydney  
Australia Music Centre  
ASME - National, and all state branches.

NADIE  
AADE

Other appropriate bodies yet to be decided

NOTES: (a) 1980 is National AYPAA's 5th birthday.

- (b) The Theatre Board of the Australia Council has made 3 significant grants for 'Limited Life' companies in 1980. One of these, to be directed by Terry O'Connell, will focus on "Australian Musical Theatre", and will be based at the Seymour Centre. In fact, the dates for this seminar coincide with the final week of one of Terry's productions of a new Australian Musical Theatre piece, a fact which should be of value to the seminar. The seminar will thus occur during the day in areas including the Downstairs Theatre, where the performances will be on in the evening.

Funding: (a) Theatre Board, Australia Council.

- (b) Music Board, Australia Council (under the category of 'workshops/lectures/working seminars', for which a grant may be lodged at any time).
- (c) Trusts and foundations (?)
- (d) The University of Sydney - indirectly, through the provision of venues for lectures, workshops, etc., at no rent or a significantly reduced rental.

Aims: To examine 2 major aspects of 'Musictheatre' for young people:

- (a) The area of professional (& non-professional) musictheatre groups who perform for young people, either in the school environment, or in normal theatres, during holidays, etc. For example, opera-in-schools, and other performances which take place in schools and which combine music and theatre (be it folk, jazz, rock, or whatever); and all forms of musical entertainment aimed at young people generally (pantomime, being the most obvious example).

- (b) The area of young people directly involved in presenting musical theatre - either in school or out. Obvious topics include school musical presentations, etc. This would also include the place of musictheatre in workshops or other out-of-school activities which are directly aiming to teach drama, or music (especially singing), alone.

Those to be involved: Opera companies - the Australian Opera, and the various state-based opera companies with programmes aimed at young people.

Theatre companies - all those with any part of their program which is aimed at young people - not just theatre-in-education cos.

Musictheatre groups - any who work for young people, in whatever field.

Training Institutions - NIDA, the Victorian College of the Arts (both Schools of Drama and Music), various Conservatoriums and other music/opera schools.

Teachers - both those who directly teach only specialised groups or individuals particular skills in drama, singing or whatever; but also a representative sample of the many, many teachers in schools who work on the presentation of school musictheatre productions.

Education Dept. representatives - consultants in Music and Drama, etc. Perhaps some representatives of curriculum development, and certainly some persons involved with the development and implementation of the 'Education and the Arts' reports.

Tertiary Institutions - representatives of various departments of music, drama, etc., and also some student representation from groups who present musictheatre pieces.

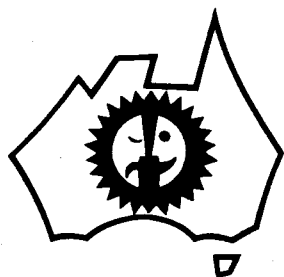
Arts Councils - any involved in the touring and presentation of musictheatre for audiences of young people (any other entrepreneurs in similar positions, etc.)

Special bodies such as those who hold Festivals or competitions for musictheatre in schools (and the adjudicators for such events).

Size: It would appear that a minimum size for this sort of seminar would be 100 people. It would be residential, and accommodation would be arranged through the University of Sydney. It would be hoped to keep fees for registration & accommodation to a minimum. It is unlikely that money would be available to assist with people travelling from interstate, but this would be included in our grant applications, as AYPAA would wish to aim for a truly national seminar.

Organisation: It is quite likely that an advisory committee of representatives from those bodies listed above would be instituted, to deal mainly with the programming aspects, and particular aspects such as the inclusion of overseas guests, for example. AYPAA would accept the responsibility of organisation, publicity, etc. (given appropriate funding), but would only undertake an 'artistic direction' role as one of the representatives on such a committee.





# **NATIONAL SECRETARIAT**

C/- Theatre Workshop,  
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**National Consultant —**  
Geoffrey Brown

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### **Queensland —**

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Tel: 07-221.7894

### **South Australia —**

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ADELAIDE, 5001  
Tel: 08-51.0121

### **Tasmania —**

Brian Haslem,  
AYPAA,  
C/- Comm. & Arts Centre,  
65-79 Salamanca Place,  
HOBART, 7000  
Tel: 002-34.8749

# **NATIONAL AYPAA Australian Youth Performing Arts Association**

Friday, August 3, 1979

Dear

enclosed you will find a copy of the first draft for a proposal to hold a major national gathering in 1980 on the subject of "Musictheatre and Young People".

Although the thoughts expressed on this sheet are only preliminary, and in many cases have not been fully followed through as yet, AYPAA is forwarding copies of the draft to about 30 individuals and organisations across Australia at this stage, in order to obtain some initial feedback before the planning gets underway.

We would be very grateful to receive any comments or suggestions which you may have - either on specific points which are mentioned in the draft, or on other ideas which we have overlooked at this stage.

AYPAA would be especially grateful to receive some indication of support for the concept of this gathering from those organisations which are involved in the various aspects of musictheatre and young people. We admit that the term "musictheatre" may not as yet be adequately defined, but we wished to obtain a wide and general reaction at this stage, rather than direct responses to a specific and restricted topic. Any indication of resources which you or your organisation may be able to contribute to such a gathering would also be of assistance to us in these early stages.

It is quite possible that our network of contacts is not as wide as to include all those who would be interested in this event, and any suggestions for names to go on the mailing list, etc., would also be welcome.

I trust this is satisfactory at this stage, and I look forward to hearing from you in the near future concerning the draft proposal (I will be interstate from August 5-27 inclusive).

Yours sincerely,

(Geoffrey Brown)

NATIONAL CONSULTANT, AYPAA

# F.A.S.T.

LIAISON BODY FOR F.A.S.T. (Festival of Australian Student Theatre)

Aim: For National AYPAA to provide resources and continuity to the annual Festival of Australian Student Theatre.

Rationale: It appears that F.A.S.T. has suffered in the past from a lack of continuity in its organisation - the experience gained from one F.A.S.T. is not always effectively transferred to the next tertiary group who has accepted the responsibility for organising the following festival.

It also seems that this lack of continuity has adversely affected the chances of any F.A.S.T. receiving financial assistance from government funding agencies. There has mostly been no-one around to submit an application for such assistance at the right time, etc.

Proposal: National AYPAA feels it would be able to help in 2 ways:

- (a) providing an 'address' to enable the continuity to be maintained. A permanent central address, to which all information from all sources could always be directed would save confusion about changes of venue for the festival. Of course, this would only work if there were adequate means for this information to be transmitted back to the relevant bodies. National AYPAA has recently instituted 'COMCON', a system of computerised contacts, and also a new bi-monthly publication of youth performing arts, 'LOWDOWN'. These two facilities would enable the quick and effective dissemination to all those interested (all the tertiary institutions in Australia are on COMCON, as well as relevant ancillary bodies - the media, for example).
- (b) providing the resources to assist with the submitting of applications for grants, etc. AYPAA has had a lot of experience in submitting applications to funding bodies (both for itself, and on behalf of other groups and/or individuals).

NOTE: It is one of the aims of National AYPAA, and one of the reasons why the Secretariat is supported by the government, to provide resources and information and as much assistance as possible to those involved in youth performing arts - these groups often require such assistance, as their very nature leads to a lack of continuity. The young people who initiate or participate in these activities are always growing up, and thus moving on. The resultant turnover in personnel can create a feeling of transience to the outsider, and services such as National AYPAA can provide are designed to provide some back-up stability.

Other suggestions: It may be that the resources of AYPAA, and its contacts (both in Australia and overseas) may be able to assist with expanding some of the aspects of F.A.S.T. - applying for funds to bring overseas or interstate directors, tutors, etc., etc.

The Festival of Australian Student Theatre should be a major event on the national arts calendar - National AYPAA would hope that its resources could assist to represent and maintain F.A.S.T. as such.

National AYPAA would wish to point out that its role will be purely a back-up one. It obviously has no wish to take over any major organisational (or artistic) role for a F.A.S.T. - its resources are limited, for one thing. In terms of any grant being applied for, AYPAA would see the process as working as follows:

- (a) At the conclusion of F.A.S.T., a gathering representing the various groups would gather and discuss the positive and negative aspects of the just-completed festival. Discussion would ensue and one other group would nominate to accept the responsibility to host and organise the next F.A.S.T. Some general discussion may occur over general policy, number of delegates and/or productions, the inclusion of any special activities requiring special funding (e.g. overseas guests), etc., etc. It would probably not even be necessary for a representative of National AYPAA to be present at such a meeting.
- (b) Shortly thereafter, the new host group/committee would formulate a budget, taking into account all possible costs involved (including hire of venues, costs of accommodation of delegates, costs of travel for delegates, publicity, administration, etc., etc.). A feasible income structure is also drawn up, which would include such items as delegate's registration fees, subsidy (direct or indirect) from the host institution (for hire of venues, secondment of secretarial staff, use of resources such as printing, stationery, postage, etc., etc.), sales of tickets to productions, and grants (divided over local government, state cultural bodies, and the Australia Council. National AYPAA would then assist with the final preparation of these grants, and ensure that all deadlines are met (incidentally, a preliminary application should be in to the Theatre Board by September 15, 1979, and the final one by February 15, 1980, for the 1980 F.A.S.T.).
- (c) It is not National AYPAA's intention to take over any of the administration unless a specific sum to cover such costs is included in the grant applications. As part of its normal services, AYPAA will provide information on overseas tutors, and other relevant material. National AYPAA, on submitting the grant, would request a 3% addition to cover the costs involved with its role to carry out certain services - to ensure all relevant bodies are kept informed re progress, etc., and to provide extra information on the subject of tertiary theatre with its regular information spread, and to make more people aware of the importance of such theatre. Obviously, a close liaison would be maintained with the host body for the coming F.A.S.T.

The National Consultant for AYPAA undertakes several interstate trips during the year, visiting all capital cities at least twice in that period, as well as some of the larger country towns. Plans would obviously be made for more direct contact between the Consultant and the various student groups as part of these trips.

It may be that an effective F.A.S.T. sub-committee needs to be established to enlist the support of National AYPAA. Certainly, AYPAA can only be effective if it has the support of the various student bodies concerned, and it would need written support from such groups, or a representative committee of such groups, if it were to undertake a specific policy of assisting student theatre.

# ASSITEJ

As an initial step in its project to develop ASSITEJ in the Asia/Pacific region, National AYPAA has written to the diplomatic missions in Australia of 21 Asian or Pacific countries, and to the Australian Embassies in 26 Asian or Pacific countries. These letters have basically requested information on contact groups and/or individuals in the area of youth performing arts, but have also suggested the possibility of a particular project which was endorsed by the AYPAA Executive at their last meeting.

The Project is to send the National Consultant on a 6-8 week study tour to certain selected countries in the Asia/Pacific area in 1980. The study programme would involve the collection, analysis and dissemination of information on the arts by and/or for young people, in terms of a country with a different economic and/or social system, and will consist of the observation of activities connected with AYPAA's particular fields of interest. An important part of the programme would also be the potential to be gained through the exchange of information from the National Consultant, who has experience in the administrative and practical aspects of the arts for young people.

This programme would be funded in several ways. An application will be submitted to UNESCO to cover the travel costs, and one also to the Australia Council, to cover certain other expenses. National AYPAA would also contribute. Approaches have also been made for information and possible support to:

Australia-Japan Foundation  
Japan Foundation  
Australia China Council  
Australia-New Zealand Foundation  
Department of Foreign Affairs

An initial contact, who was most helpful, and should be contacted by others with plans for projects overseas, is:

Ms. Janet Clayton,  
International Program,  
Australia Council,  
P.O. Box 302,  
NORTH SYDNEY, 2060  
Tel: 02-922.2122

The person to write to at the Department of Foreign Affairs is:

Mr. Ken Farnham,  
Head of Cultural Exchanges Sctn.,  
Department of Foreign Affairs,  
CANBERRA, 2600  
Tel: 062-61.3236

## Richard Davey

Not much to report since last issue, except that we have had word from Richard that he will be returning to Australia in late September of this year.

He is currently drafting a programme as follows:

October - Planning  
Nov.-Dec. - short visits around the country.  
Jan.-Feb. - Adelaide  
Mar.-Apr. - Tasmania  
May-June - ?  
Jul.-Aug. - Darwin  
Sep.-Oct. - Tasmania (?)



This, however, is still rather flexible, and AYPAA would still like to hear from anyone interested in working with Richard.

Write directly to AYPAA, or to Richard (August only) at:

C/- Theatre Workshop,  
34 Hamilton Place,  
EDINBURGH, SCOTLAND

Many people have asked for more information on what Richard does, and what he would like to do when he returns to Australia. While this is an area in which Richard is hoping to remain flexible for the time being, it does make it difficult for those people who are trying to plan projects. The following are some notes made by Richard which may help.

#### "Special Interests

1. The development of a range of techniques by which actors/writers/directors put themselves at the disposal of special interest groups. This work will lead to a series of productions ranging from large-scale outdoor works to interpretations of classic texts.
2. Development of the Playsail/

Mobile Playspace notion with a side-drift into the Science Museum/Childrens Museum "hands-on" exhibits.

3. As a supplement/complement of 1. & 2., to attempt to set up or work with a small company for long-range planning and development.

#### Playsail Kite

An Australian Original.

A 60' x 40' flying extravaganza built of nylon silk and controlled by four separate teams who must work together to maintain flight at heights of up to 200'.

On the ground it becomes a versatile and very mobile playground. It is strong enough to stand up to a lot of battering by enthusiastic children.

We like to call it the world's largest kite, with some apologies to kite enthusiasts, because it is much more like a flying tablecloth.

Whatever you call it, it is great fun, a beautifully simple experience of the power of the wind and the joy of flight.

And its nearly as much fun for the spectators. "

## INROADS

The INROADS Project is currently progressing reasonably well, and plans are underway to initiate a major national publicity campaign to make Australians aware of the various activities which will be occurring under the INROADS banner.

AYPAA is very excited about the comprehensive series of state-based ventures which have been devised - not perhaps as initially captivating as our plan for an Australia-wide 'Kids-Train' - but events which will bring undoubted delight and pleasure to many children, parents, teachers, community leaders and others in remote and isolated areas of Australia.

We believe that by extending the possibilities for these children to gain access to performing and creative arts specifically designed and devised for young audiences that they will share 'festival' experiences now increasingly available to city and suburban kids.

One important aspect of these "separate but linked" projects is the close co-operation of many performing and community arts organisations and individuals - for instance in Victoria, some 5 groups are involved in going to the Mallee Tracks region on a train (& returning to Melbourne for a special one-day kids arts

festival); in the Northern Territory ('Kids Convoy' - off the track), the Browns Mart Theatre-in-Education team is joined by a puppeteer, a musician and an artist, to tour to isolated stations, etc.; in W.A. one or two members of CATS and the Playhouse TIE team will be forming the 'Move to the Murchison' with representatives from three other groups and the School of the Air ....Meekatharra.....!.....didn't someone's wife once call it the "end of the earth" ? ; in Tasmania the Salamanca Co. and the Tasmanian Puppet Theatre will be sending representatives to King Island and Flinders Island; in S.A. the Magpie State TIE team will be extending their tours north towards Alice Springs; in the A.C.T., the Jigsaw Company, Blue Folk, and the Community Arts Front will be arriving in Jervis Bay for a week; in New South Wales, it looks as if Pipi Storm and Big Beak will be touring for three weeks to small and isolated schools in the North-West (an extra project is being

funded to tie in with INROADS in N.S.W. - to work with pre-schools in the Riverina area).

All projects happen in mid- to late third term, 1979, with many of them "happening" in mid-September - look out for the "Spring Solstice" ! - we're celebrating nationwide!

The project is being co-ordinated by the National Consultant in Sydney, and we are pleased to announce that effective funding support has been given to these projects - state IYC secretariats, state arts bodies, education departments, child health services, etc., as well as funding from the Australia Council Theatre Board & Community Arts Board, and the Federal IYC through the Office of Child Care.

We hope that the projects will be making a vital contribution to the Year of the Child, and will lead to lots more goodies for their communities in the future.

## Future Projects

### FUTURE FUTURE PROJECTS

National AYPAA intends to make preliminary plans over the next 12 months for major national activities to occur to tie in with the following major national events in Australia:

1981 - International Year of the Disabled.

1982 - Commonwealth Games, Brisbane

1988 - Australia's Bicentennial

It is to be hoped that there will be enough time to plan major events to tie in with these, so that the area of youth performing arts will play a major part in the observance of the events listed above. Please forward any plans or suggestions to AYPAA.

### WORKSHOP PERSONNEL DIRECTORY

It has been suggested that National AYPAA undertake the responsibility for producing a Directory of people around the country with the skills and availability to undertake workshops. This would be of use to all sorts of people, including teachers, those planning festivals, conferences, etc., and many others.

It would, however, be a lot of work, and has a few drawbacks. It would need frequent updating, and quick distribution to interested parties. Still, an idea. Please forward any comments or suggestions to National AYPAA as soon as possible.

# Youth Affairs Council

## PROPOSAL TO ESTABLISH AN AUSTRALIAN YOUTH AFFAIRS COUNCIL

As a result of preliminary negotiations in February, 1979, regarding the feasibility of establishing a new national youth umbrella body, the decision was reached by representatives of the three existing national youth bodies (the council of Australian Youth Organisations, the National Youth Council of Australia, and the Forum of State Councils) to set up an Interim Planning Committee to develop a proposal of sufficient detail as to allow an adequate response by the constituents of the negotiating parties. Agreement was also reached that a national "Workers with Youth" body, if and when established, should be included in negotiations.

The first meeting of the Interim Planning Committee was held Thursday, April 19th, 1979, in the Board Room, Office of Youth Affairs, Canberra.

The meeting reached agreement that there was no sufficient obstacle to the establishment of a new umbrella body, but that, on the contrary, very considerable benefits could be expected to flow to each of the negotiating parties and their constituents as a consequence of such a development.

Having established this position, the meeting adopted the following proposals for consideration by the constituents of the respective negotiating parties:

### 1. NAME

That a new national youth umbrella organisation be created called the Australian Youth Affairs Council.

### 2. MEMBERSHIP

That the Council consist initially of three components:

- (i) National Youth Organisations, and that CAYO be invited to become that component.
- (ii) Youth, and that NYCA be invited to become that component.
- (iii) State Youth Affairs Councils, and that the Forum of State Youth Councils be invited to become that component.

### 3. OBJECTIVES OF EXISTING NATIONAL YOUTH UMBRELLA BODIES

That, in moving towards the formation of new umbrella organisation, due account be taken of the objectives of the three existing national youth umbrella bodies which are respectively as follows:

#### (i) CAYO

- 1. To develop a combined relationship with the Australian Government, both initiating consideration of issues by the Government, and responding to issues from the Government.

2. To evaluate programmes and events related to youth.
3. To provide for exchange of views and experience.
4. To develop a combined relationship with other appropriate bodies.
5. To plan combined work and action.

(ii) NYCA

1. To support the development of youth in society.
2. To stimulate a greater understanding of the common interests of young people.
3. To provide a forum for communication between young people.
4. To represent young people's interests and views to government, community organisations and the wider public.
5. To foster friendship with the young people of other nations.

(iii) Forum of State Youth Councils

1. To ensure view formulation, keeping diversity but retaining co-ordinating clarity.
2. To bring together - nationally common tasks and matters of interest to the State Youth Councils.  
- research data and position papers.
3. To broaden each member's perspective with capacities to hear and consider broader issues.
4. To develop information exchange and service to members.
5. To take up issues of specific state implication which are federal matters.

4. OBJECTIVES OF THE AUSTRALIAN YOUTH AFFAIRS COUNCIL

That the following objectives become the objectives of the Australian Youth Affairs Council:

A. Broad Objectives

- (i) To identify the needs of young people and to make known at national level their diverse views on matters affecting their lives.
- (ii) To provide a body broadly representative of the non-government youth affairs field at a national level.
- (iii) To establish links, encourage co-operation and develop shared perspectives among national youth bodies comprising:
  - a) National Youth Organisations;
  - b) Youth;
  - c) State Youth Affairs Councils;
  - d) Workers with Youth (if and when such a body is formed).



- (iv) To provide a basis for co-ordinated relationship of the non-government sector to the Australian Government on matters related to youth affairs.

## B. Specific Objectives

- (i) To foster effective consultation with young people.
- (ii) To gather data and disseminate information:
  - a) To ensure flow of information from each component part to other components of the Australian Youth Affairs Council as agreed.
  - b) To monitor policies and practices of the Australian Government affecting young people and to inform the constituent of these policies and practices.
  - c) To commission and prepare papers on issues relating to youth affairs.
  - d) To undertake, commission and evaluate research on matters affecting young people.
  - e) To provide access by persons interested in youth affairs to information from Australian and overseas sources related to youth and youth affairs.
- (iii) To provide support for the diverse individual contributions of, and for the building of relationships between, components and, in particular, for sharing and developing national perspectives.
- (iv) To encourage sharing of resources.
- (v) To lobby, exert influence, act as spokespersons in communicating points of view to politicians, government departments and the community as requested or agreed to by the constituent components.
- (vi) To develop a comprehensive and co-ordinated relationship with the Commonwealth Government on funding for youth affairs.
- (vii) To arrange for representation of the Australian Youth Affairs Council or of Australian youth, on other organisations and at meetings and conferences at national and international levels.

## 5. INCORPORATION

That the Australian Youth Affairs Council be a Company limited by guarantee.

## 6. FUNDING

- A. That the Australian Youth Affairs Council be constituted in such a way as to seek funding from foundations, trusts, members and government, and in particular to ensure that it is not wholly dependent on government funds.
- B. That the Australian Youth Affairs Council, in so far as it is funded from government sources, be so to receive the bulk of its funds from sources other than P.A.Y.O.

Michael Cusack

Executive Director,  
National Youth Council of Australia - for the Interim Planning Committee.

# TV's Glitter Babies

SOME CHILDREN MAKE MONEY DOING TV COMMERCIALS AND REMAIN PSYCHOLOGICALLY INTACT. FOR MOST, HOWEVER, IT IS A COMPETITIVE ORDEAL THEY ENDURE ONLY TO SATISFY THE VICARIOUS PRIDE OF THEIR MOTHERS. KRISTIN WILLIAMSON REPORTS.

Saturday in Sydney's only children's talen school: a gaggle of little girls in leotards, ballet shoes and satin capes almost knocked me over as I climbed the grimy stairs. The capes said they were Keane Kids. In the waiting room, they chattered and bobbed as mothers struggled to make their hair neat before the next class.

Compared to their daughters, the mothers looked faded and heavy, like dowagers at a ball. They sat with legs apart, balancing shopping baskets, vacuum flasks, coats and extra pairs of ballet shoes. On the wall were blown-up photos: the Keane Kids in action on the Mike Walsh Show, the Steve Raymond Show and Willesee at Seven; groups of tiny children, like glitter babies, in high white boots, precocious spangly bikinis, red satin capes and smiles, all identical, all dazzling; older groups with hands on hips, tight sweaters and jeans, stiletto heels, heads thrown back and long hair half-covering sultry faces as if a horde of Theda Baras had wandered into West Side Story; and freckle-faced blond boys who looked natural enough, but they reminded me of Paul Hogan much younger. Miss Lynda Keane, the principal, a grown-up version of the little girls in the waiting room began her career in show business at the age of 15 months.

Here we do everything but school-work: dance, mime, speech, script interpretation and television techniques. It costs \$3 an hour for most things," she

said. Miss Lynda had perfect tiny ears and blonde wisps of hair escaping from her ponytail. It was difficult to hear what she said because of the deafening clatter of tiny feet bashing out a tap routine to In The Mood next door. Was it difficult for children to be imaginative in a school where there had to be some competition? I asked. "I think competition is healthy," Miss Keane said. "The kids who stay on here are usually good friends; our kids are professionals. Those who don't have bubbling personalities and versatility as well as talent usually know when its time to drop out."

The Keane Kids are promoted by Keane's own agency, Gala Productions, but there are more than 1,000 other children on the books of Sydney's children's acting agencies. The lucky ones get a job once a month and earn about \$1,000 a year, but for every successful child there are hundreds who take classes in tap dancing, mime, elocution and jazz ballet but who have never had so much as a walk-on. Auditions can be soul destroying. The director of a commercial for Arnotts Biscuits or Sanitarium Weetbix who needs eight children might ask each agency to send 30. At the sight of 200 other determinedly cute kids with draconian mothers in two, and too-sensitive children will wipe away a quick tear, stuff their tap shoes back in their satin boxes and leave. Others use the situation as yet another opportunity to present themselves appealingly. Spontaneity and individuality disappear after a child has done the first dozen auditions. Yet they keep trying. They all dream of reaching the fairytale status of one 10-year-old girl who was flown first-class from Sydney to Adelaide to do a Cherry Ripe commercial.

Miss Keane took me to watch some three to six-year-olds doing a TV acting class. A video camera was in position; children sitting in a row on the floor took it in turns to get up, walk into frame and repeat the lines.

"What's the matter?"

"I lost my puppy dog?" mumbled the child with her head down.

"Don't worry, I'll help you find him", chanted the other.

"Thank you", said the sad one, recovered. They marched off hand-in-hand. "Swap parts", said the instructor without much enthusiasm....

Back in the waiting room the mothers drank takeaway coffee, knitted and looked wearier. Some had been there four hours and had another five to wait. Mrs. Denise Furnace, who wanted to be in show business herself once, told me that had been bringing her eight-year-old daughter Lisa to the school for five years. "There is occasional jealousy between the mothers," "Once one of them said to me" "If you think your daughter is going to get any work you're mistaken. I've just seen the new enrolments." "I used to get upset that Lisa might not get picked at auditions but she gave me confidence. She works hard for hours every day in front of her mirrored wardrobes. She does well because she wants to. I'm sure she won't let me down." Children who can't afford the Keane Kids School can begin in the business by sending a head and shoulders photograph to one of the children's agencies. If they have the right appeal they will be summoned, with their mothers, for an interview. Joan Gibson of Bob Gibson's agency, says she can almost tell as the child walks up the stairs whether she'll be any good. She said: "They've got to be attractive, bubbly, outgoing and talkative and they've got to want to be on TV. They've got to like the product they're advertising; one kid doing a McDonald's told the director she hated their Big Macs - she lost the job. The kids who get jobs are usually brighter than average. I look at the mother too; a good

mother doesn't over-promote the child. She's got to be inconspicuous on the shoot and not object to certain products. One mother refused to allow her daughter to advertise worm tablets."

After the interview, if the agency accepts the child, he or she is put on file. The details on the card, being confidential, are very frank. For example:

"Gigi: 12, Stunning blonde, vibrant and chatty, iceskates, swims, plays netball, inclined to be rude, plays guitar, speaks French, taps, jives, sings, afraid of dogs, mother a twit." Sometimes "stunning" children change. Their front teeth fall out, they put on weight, grow too tall or have their hair cut. Most agencies call them in for regular check-ups. If there has been some natural development too awful to remedy, the TV child must be tactfully told she has come to the end of the road. Often the mothers are more upset about this than the children. Sometimes a child stops "moving" (getting jobs) simply because her type is no longer fashionable. Sixteen months ago it was the chocolate boxy, long blonde haired beauties who were in", said Trish Arba, who runs her own agency." Now there is an entirely new type. Natural, freckled, quite plain kids are getting all the jobs." This must be confusing and hurtful to the beauty who has spent years perfecting her image. I spoke to "Simone" who was described by her agent as "gorgeous and talented but has missed out on more jobs by the skin of her teeth than anyone I know. She's been to over a hundred auditions." "Simone" is a classical beauty aged 13. She has the carriage and bone structure of a ballerina and looked both intelligent and sad. She would probably make a wonderful Anne Frank. "My mother started me at the agency when I was four," she said. "I made up my mind at five to be a dancer or an actress. I had some good television jobs for the first six years but then they stopped. I still take four ballet lessons a week and

two elocutions classes, but I don't seem to have much luck with jobs. You have to expect it as you grow older. Sometimes I wake up and I've been crying in my sleep."

Agencies take 10 to 15 per cent of a child's earnings. For those who only get a walk on at \$40 a four-hour session, and have to take a taxi from school to the film studio to make it by 4 pm, there is about enough money left over to pay for one ballet shoe. Most children's agents agreed that what Sydney needed was a full-time acting school. This would reduce the resentment that some schools felt towards pupils who were child actors. "Schools are a big problem," said Joy Ruby, who runs one of the most prestigious children's agencies. They consider that children are doing something utterly unnecessary and ridiculous in television work; they ignore their achievements. A child might have been chosen out of 500, and he's punished because he's not a top footballer."

At Kean's partime school the teenagers were just finishing their tap class. The room

reeked of sweat. "Thanks, darlings," said the smooth guy in the white California University windcheater. Our photographer asked if he could take a picture. "Sure", said the instructor, hustling the heavier girls to the back row. "If you can't make 'em, fake 'em".

The "babies" came in for their ballet class. Some of them were too tiny to reach the bar. "Point and straighten. Point and straighten. Aleisha, stand up!" shouted the instructor at a drooping three-year old who looked as if she should have been asleep in her cot.

As I was leaving the school, a pretty girl about six detached herself from her group and ran up to give me a stagey curtesy and a brilliant smile.... I wanted to tell her that I was not a television commercial producer looking for a little girl just like her to rocket to stardom. But instead I smiled back and went quickly away.

*Reprinted from:  
THE NATIONAL TIMES,  
week ending August 4, 1979*

## Children's Theatre In Isolation

The "Year of the Child" is being solemnly inaugurated everywhere at present. Never before has there been so much warm advocacy of the cause of the child. One does not need to be a prophet though to predict that most of that will be revealed as pure lip-service even before 1979 is over.

People involved in theatre for children and youngsters - about which representatives of local politics in the Federal Republic of Germany now say they are so concerned - already know all about that. Wherever they successfully surmounted the restrictions of what was traditionally suitable for children, they had to struggle

with the upholders of Western values. By now almost nowhere in the Federal Republic does there exist a children's theatre with a progressive character of its own that has not been subject to political suspicion and thus obstructed if not completely repudiated. The list of the theatres affected is long, and contains the names of all the groups that produced a new flowering and revived reputation for such work with children and young people - from Berlin's GRIPS-Theater to Oberhausen's TIP, whose woman director, Jutta F. Schmidt, lost her job overnight. She carried out pioneering work in this town of industrial workers, writing and staging many plays, but in her development of a "family theatre", aiming at the different generations going to the theatre together, encountered distrusting impatience, which led to her downfall with the first failure.

The wind has now turned against those who, in the wake of the student movement at the end of the Sixties, called for emancipatory theatre for children and young people. Conservatives from all camps sense a danger there that our children are to be brought up to think critically, and even to rebel so that they no longer accept without questioning what is generally taken for granted. Theatre for children and young people thus at present polarises political views as no other aspect of theatre. It is also true that there is no other branch of theatre that so bravely attempts to exert an influence on society, and time and again experiments with aesthetic possibilities - from which the urban theatres ultimately profit if the initially controversial forms of performance turn out to be successful. Some observers believe - perhaps rightly - that renewal of our urban theatres, which have become complacent, could develop out of the children's theatre with its pleasure in experimentation.

Not particularly inspiring dramatisations of the Grimm brothers' fairy tales, offering

traditional theatre and demanding the passive consumer as audience, continue to dominate though. Modern children's theatre, on the other hand, calls on the young audience to think about its everyday problems and to contribute its own ideas for changing the situation. These plays confront children with the reality of their personal sphere of experience. This reality is, however, presented to them - following Brecht - as being open to change. Open-ended forms of performance with latitude for spontaneous improvisation were developed in order to arouse children's creative potential for such an objective with openness towards the audience taking part, a development that many adult theatres would also like to get going. Even though the makers of children's theatre may also be a thorn in the flesh of the many apostles of edifying art for leisure-time relaxation ("what was good enough for me as a child is right for my children too"), they can play an invaluable trump. Year after year their performances attract full houses with a use of capacity that surpasses even operetta and also outdoes the figures for opera and ballet.

This interest in children's theatre is not, however, mainly directed towards the new, emancipatory plays that aim at helping the young audience to understand its everyday environment. The contrary is true. During the 1977/78 theatre season, there were only 470 performances of GRIPS plays compared with 2,000 of pieces based on Grimm's tales. The worries of conservatives concerned about preserving an intact children's world are therefore at least exaggerated, and their cries of alarm unfounded. Grimm still triumphs over GRIPS.

Both camps are short of new plays though. The one camp - mostly groups outside the standardised theatre business - has long moved on to collective writing of its own plays whilst the other, wringing its hands, seeks suitable texts. It is not all too attract-

ive, though, to write for children's theatre, since the author receives only half the fee paid to his comperes in theatre for adults - thanks to a decree from on high by theatres and publishers. The situation is particularly precarious with regard to the lack of plays in theatre for young people where the author no longer has any general audience but rather target groups differing in terms of social origins and degree of schooling. Their attention can only be aroused on the basis of their sphere of interests which are not familiar to every author. He therefore needs help and support in many respects - to a greater extent than authors in other spheres. There is a lack of activity though, and up to now there did not even exist any youth theatre prize. The Remagen-based Rommerskirchen publishing concern has, however, marked its jubilee by establishing a prize for the

year's best play for young people so as to help alleviate, and to draw attention to this problem.

Theatre for children and young people, existing between Grimm and GRIPS, has to struggle on all sides. There is therefore a great danger that what Peter Mobius, who is at present testing out a new model of theatre in education at Unna, backed by funds from the Federal Labour Office, once prophesied may come to pass: "Sleeping Beauty came to life again for ten years, and now she is being put away again - into the coffin where Snow-White is asleep:.

*Werner Schulze-Reimpell*

*Reprinted from:*

*KULTURBRIEF,*

*A publication of Inter Nations,  
under direction of Gotz Fehr,  
Bonn, West Germany*

## Happy Un-Birthday Words

Professional theatre for children in Canada will be 25 years old in 1978. The continuing growth in the number of companies and the expansion of repertoire, particularly in new plays, is an encouraging and optimistic sign. The high rate of attrition in companies, the general level of playwriting for the genre and the low regard in which work for young people is held within theatrical circles is a cause for deepest pessimism - not only about theatre for young people, but about the attitude of contemporary society toward children and childhood altogether.

The early beginnings of professional theatre for children in Canada held much promise. There was a healthy respect within and without the profession for the work done in the fifties by the Holiday Theatre, joined in the sixties by the Manitoba Theatre Centre, Les Jeunes Comediens and Theatre Hour Company. Here were companies performing for young people in which it was a privilege to perform.

Today, however, the Holiday Theatre is dead after nearly a quarter century of solid work; MTC hasn't had a regular policy

of plays for the young since 1972 and Les Jeunes Comediens disbanded in 1974. The only one of these theatres still surviving is the Theatre Hour Company although in a new manifestation under the auspices of Toronto Arts Productions (St. Lawrence Centre).

Why? And why should it matter to us?

There are some practical reasons to begin with.

Theatre for young audiences is the place where many young artists find their first jobs. It provides long runs, a low profile, frequent opportunity to work on classical roles (for junior and senior high school programmes), new scripts, (for elementary schools), and a baptism under fire in work load and demands on endurance. Many of the artists who begin in theatre for young people do not remain there, but it is important to the future of the field that their feelings about the work should be positive. In Canada, young artists who worked with Marigold Charlesworth in the Theatre Hour Company, with Jean-Pierre Ronfard in Les Jeunes Comediens, with John Hirsch at MTC or with Joy Coghill at the Holiday Theatre took their work seriously because they were given serious work to do. Many alumni from these early companies have continued to contribute a part of the mature professional lives to theatre for young people.

The chief ingredient contributing to the high quality of work for young people by MTC and Les Jeunes Comediens was the excellent leadership of great artists, over a number of years. With a few exceptions, this calibre of leadership has been missing in our theatre for the young for too long. Its lack has contributed to the reduced reputation of the field; and unless the few leaders of stature we do have are recognised and rewarded when they show vision and dedication to their generally thankless task - they, too, will be inevitably eligible for what might

best be called unbirthday presents.

But there are some more subtle reasons as well, reasons that relate to the specific histories of each of these companies. The Holiday, for instance, our first professional theatre for children, began in 1953. In its way the Holiday story reflects in miniature the entire development of theatre for the young in Canada.

The Holiday story really begins at the Goodman Theatre in Chicago where one of the great ladies of Children's Theatre was a teacher, director and playwright. Her name was Charlotte Chorpennig and her influence on theatre for young people was enormous. First as a teacher and excellent director, and secondly as the author of the first scripts seriously written for young people in the States. Ms. Chorpennig did not, at least in the beginning, consider herself to be a playwright. She wrote her plays for young people because she could not find enough material that she wanted to produce.

But the publication of the Chorpennig scripts by The Children's Theatre Press in Anchorage, Kentucky meant that literate scripts by a writer who had professional experience in the demands of the theatre, were available to a wider public and to other producers. Chorpennig's plays are out of fashion now; they seem overdidactic and static. But they were a genuinely useful contribution to an infant branch of dramatic literature; and they have been and still are being performed all over the world. And some of the scripts, like *The Emperor's New Clothes* are well-crafted, exciting versions of well-loved classics which retain the essence of the original story.

It was this kind of theatre that Joy Coghill meant when she and Myra Benson established Holiday, and fairy tale plays and classics were to dominate the repertoire



of Holiday Theatre until 1967. After that time, Canada's Centennial celebrations brought about the production of many newly-commissioned works, among them the winner of the Holiday Theatre competition for a new play - Eric Nicol's *Beware the Quickly Who*. The Nicol play, along with Betty Lambert's *The Riddle Machine*, toured the nation as part of the Centennial celebrations. Holiday Theatre was used to touring. A responsibility to take live theatre to all of the children of B.C. was one of the early and on-going aims of Holiday. And for twenty two years, it did tour, establishing a precedent followed by almost every other theatre for young people created here. For most of its artistic life, Holiday kept its two kinds of theatre in action: large cast proscenium plays for the Metro Vancouver area and smaller touring shows for the rest of B.C.

In 1969, Holiday merged with the Playhouse and became *Holiday Playhouse*. It is more difficult to pin an exact date upon the next change of name - this time to *Playhouse Holiday* - but again, the name is a reflection of another reality. The power and glory that Holiday brought to the marriage had diminished with the departure of Joy Coghill to the East to head the English speaking section of the National Theatre School; the artistic leadership of both Holiday and Playhouse floundered and the dowry (Playhouse cut its \$50,000 deficit with Holiday assets in 1969) was gone.

Christopher Newton, new artistic director of the Playhouse, appointed Don Shipley as director of Playhouse Holiday in 1972. Shipley scheduled revivals of Holiday favourites for the first season while he conscientiously sought a new direction for our oldest theatre for the young. On a trip to England to look at theatre for young people, he found one about which he could be enthusiastic. With the best intentions in the world, Shipley, and his immediate successor,

Gloria Shapiro-Latham, launched the second wave of colonialism in Holiday's history. Where Ken and Sue Kramer (now of Regina's Globe Theatre) had failed, in the mid 60's, to convert Holiday to the participation play of Brian Way, Shipley and Shapiro-Latham succeeded in effecting a change of emphasis to the Theatre-in-Education (TIE) of England. In embracing the TIE team, the next, and final name change occurred. *Playhouse Holiday*, nee *Holiday Playhouse*, nee *Holiday Theatre* became *Playhouse Theatre Centre of B.C. Theatre-in-Education*. The "Holiday" was dropped completely and once more the name became an accurate reflection of reality, because the new philosophy led to programs closely related to classrooms and their concerns. The large in-town holiday plays were finally dropped in 1973.

The touring company, however, continued through the 1974-'75 season with a strong company presenting *Waterfall* by Larry Fineberg and William Skolnik and *Paraphenalia*, an adaption of Ken Campbell's hilarious farce, *Old King Cole*. *Waterfall* was directed by David Latham, who also had the responsibility of organising the classes for young people offered by the Playhouse. *Paraphenalia* was directed by Ms. Shapiro-Latham, general administrator of the performance aspects of the Playhouse program for young people and artistic director of the people in Canada was overdue. The pressure to put on two to four plays a year for a schools tour, whether or not there were any plays one wished to produce seemed to them to be compounding long standing complaints about the limitations of the schools tour. The Lathams felt that research was badly needed and their work with TIE teams had encouraged them in the belief that by giving top priority to Theatre-in-Education, they might discover meaningful new directions. Also, running a variety of programs - classes, school tours and TIE teams - along with their responsibilities for artistic direction, imposed an intolerable administrative burden on them.

Excellent programs were devised and produced by the TIE team of the Playhouse Theatre Centre. But a new set of problems emerged. First, the actor-teachers, which were the main ingredient of the TIE teams in England, were almost impossible to find in Canada. To train teachers or actors to teach was a long range, and unprecedented job. Secondly, the parent Playhouse was nursing a new child - a theatre school of the west, and any energies and resources over and above the subscription series of plays were being utilised there. Thirdly, the Canada Council did not recognise Theatre-in-Education as a legitimate project for its federal funding because of the traditional provincial responsibility for education. The province of British Canada had, over the years, been generally supportive of the Playhouse Holiday. However, in this case, the TIE teams were working mainly in Vancouver. It is easier for a provincial government to justify a province-wide tour than a special service to one city. In Vancouver, school systems had been willing to pay for two shows a day for several hundred children; they were not convinced that a team of actors working for one or more days with only 30 to 60 students was of equal value. The cost per student for a TIE team was more than most administrators were willing to invest.

The last piece prepared by the Playhouse Theatre Centre of B.C. Theatre-in-Education was for teachers in Vancouver. As with all Ms. Shapiro-Latham's experiments, it was well-received by the people for whom it was prepared. But it was the last of the line and it is ironic that the last piece to be performed by Canada's first theatre for children, was for adults only. This season there is no theatre for children at all. No holiday shows for families, no tours to the interior, no TIE teams. Holiday Theatre is dead. Dedicated disciples of the final TIE team are attempting to stay together and keep the concept alive and one wishes them well.

Fortunately for the children of B.C., new companies have emerged and appear to be filling the old Holiday mandate of offering large productions in the city and small productions on tour. Of these, the Carousel and Green Thumb Theatres of Vancouver and Kaleidoscope Theatre of Victoria have been particularly successful with both audiences and critics.

In its 24 years of existence, the Holiday Theatre of Vancouver established the concept of professional theatre for young people, initiated the first extensive schools tours of live theatre to remote areas, commissioned and performed dozens of plays by Canadian authors, and gave many young professionals their first jobs. In commissioning and performing Eric Nicol's plays, *The Clam Made a Face* and *Beware the Quickly Who*, Holiday was on the verge of a new nationalism in which a distinctively Canadian style of script for the young was emerging. Between 1967 and 1972 there was no clear direction but with the experiments of Gloria Shapiro-Latham, the TIE team was developing an equally distinctive Canadian content and style. And now they're gone.

The Manitoba Theatre Centre, on the other hand, Canada's first regional theatre, was conceived as far more than a season of shows. John Hirsch and Tom Hendry wanted a populist theatre with a wide range of plays, classes for young people and a children's theatre. In the National Film Board short, *John Hirsch*, and in subsequent speeches and articles, the founders have made this commitment abundantly clear. While Hirsch was at the Manitoba Theatre Centre as artistic director, and even after he left Winnipeg for New York but retained a post as artistic advisor, the programs for young people at MTC remained vital. Roberta Dolby directed important plays for young people; John Hirsch and Robert Sherrin directed the world premiere of James Reaney's *Names and Nicknames*, the most variously published play for young people yet written in

Canada, and an important transitional play in Reaney's career as a playwright. And David Barnett taught classes for MTC and organised a monster high school drama festival where young actors acted in plays of their own or their peers' devising, where utterly mad films were made and where the energy generated by the event could have heated a Winnipeg winter. Once still meets young theatre people whose first brush with the stage was through David Barnett and MTC. But when the artistic director of MTC began to change every year or two, the programs for children and young people gradually disappeared. Arif Hasain, appointed artistic director in 1977 has acted in and directed plays for young people and one hopes that his leadership will mark the reinstatement of regular theatre for young audiences at MTC.

Les Jeunes Comediens came out of the then recently-established National Theatre School. It was, in part, an idea of Hirsch's too. He and Jean Louis Roux, director of Theatre du Nouveau Monde, thought that to have recent graduates of the French section of the Theatre School form a company to perform plays in French for all of Canada was a splendid plan. It was. When the National Film Board made a documentary about Hirsch and the Manitoba Theatre Centre in that theatre's infancy, it included a section showing the visit to MTC of Les Jeunes Comediens, and if one wants proof of the kind of esprit and cooperation possible between "the two solitudes" - it is abundantly apparent there. One of the actresses in the French company on the film is Monique Rioux. Research into appropriate repertoire for differing ages and socio-economic groups, ingenious and imaginative dramatic games to involve entire

families, and close work with Quebec playwrights characterizes the exciting work of La Marmaille, a theatre for young people in Quebec today, of which Monique Rioux is the founder and director.

The reasons for the demise of Les Jeunes Comediens are not easy to assess. The artistic director, Jean-Pierre Ronfard, may have been been ready for a change and been unable to find a willing or acceptable successor. And in recent years, it may not have been been *de rigueur* for young performers, most of them *Pequistes*, to tour outside Quebec. To Africa, or to Europe, or Louisiana perhaps, but for *les maudits anglais* .... not really. As for the Theatre House Hour Company, it was established in 1963 by Donald and Murray Davis to bring live theatre to Toronto high school students. Later the tours were extended to all of Ontario. It is now a part of Toronto Arts Productions and still successfully touring Ontario's secondary schools. It has seldom enjoyed a continuity of artistic direction and has not, therefore, developed a distinctive style; but it has benefited from being in the middle of English Canada's largest talent pool. This, along with directors like Marigold Charlesworth, has helped to keep the standard of production high.

To all of them, all of these theatres that tried to do something important for Canadian actors, directors, designers, writers and - most of all - for Canada's children, a very happy un-birthday in what could have been your silver jubilee.

*by Joyce Doolittle*

Reprinted from:  
CANADIAN THEATRE REVIEW,  
Spring 1978 Issue.

# Young People's Theatre - TORONTO

When Susan Rubes, Artistic Director and Administrator of Young People's Theatre, first investigated a living tomb of a warehouse on the southeast corner of Frederick and Front Streets in the oldest section of Toronto, it lacked floors, heat and any of the rudiments for human occupation. It did have mice, pigeons and a huge overhead crane which, in a moment of inspiration, was retained and later used to hold up the main stage curtains which slide along the crane's runway shrinking or enlarging the stage area with magical ease. Built in the 1880's and used until 1929 to store Toronto Transit Commission (TTC) generators, the building had been empty for years. It really had nothing but possibilities and Young People's Theatre, which had been touring schools and operating out of borrowed spaces for ten years, was desperate for "a home to come home to".

When Susan Rubes first incorporated YPT in 1966 she was not so much seeking an alternative as filling a void. But her attempts to discover and encourage Canadian actors, directors and playwrights and her interest in documentary-style plays dealing with Canadian politics, sports and colorful personalities gave YPT an operational philosophy in tune with adult alternate theatre. Susan Rubes was also acknowledged to be a determined and dynamic fighter for what she wanted and every ounce of that energy was needed to make the YPT Centre become a reality.

Though Rubes initially wanted to buy the building, that was not possible once it was declared an historic site. A final agreement resulted in the city leasing the building from the TTC for thirty

years (with a renewable option) and passing on the lease to YPT for a yearly rent of \$15,000 (though most metro-owned buildings catering to the arts - Massey Hall, the O'Keefe Centre, Adelaide Court - pay only a token rent of \$1 a year). The centre is also faced with an annual realty tax of \$25,000, a load that adds injury to insult because the TTC, which formerly owned the building, had not been paying taxes to either the province or the city. Susan Rubes is still battling these issues, but in the best of agitprop tradition her defensive stance is dramatically simple:

Do people think that the city is justified in charging such rent and tax to a non-profit organisation on a building that had not been used for years and that was full of mice?

Aside from tax and rent problems, the budget squeeze, program cuts and the current government policy of austerity towards the arts, Rubes is delighted with her theatre centre. "Physically the building is divine".

The controlling premise of the YPT renovation is of multiple-use space and the Bauhaus design precept of form following function. Visually, the dominating look is of sandblasted bricks, color-toned scaffolding, balconies and railings, high open spaces, a spacious lobby, wide curved steps on which youngsters can sit and a fascinating basement, with story-telling nooks and crannies, that looks like a remodelled catacomb. The 8,000 sq.ft. of usable space in the basement contains work areas for props and costumes, dressing rooms, storage areas, facilities for theatre classes and a small snack bar. The upstairs lobby,

TORONTO YOUNG PEOPLE'S THEATRE CENTRE

BUILDING COSTS

Construction, equipment, architect and consultants fees	\$2,075,000
Pre-opening maintenance and start-up	<u>125,000</u>
Total	\$2,200,000

BUILDING COST FUNDING SOURCES

Secretary of State	\$500,000
Ontario Ministry of Culture	500,000
Ontario Heritage Foundation	100,000
Wintario	500,000
Municipalities and Sales Tax Rebate	87,000
Foundations	100,000
Corporations	300,000
Individuals, schools, special projects	<u>113,000</u>
Total	\$2,200,000

OPERATING COSTS 1977-78

Production	\$441,592
Administration	85,841
Publicity	48,000
Maintenance	89,125
Fundraising	<u>13,242</u>
Total	\$677,800

INCOME

Box office	\$264,300
School tours, guarantees, concessions rentals	50,500
Theatre rentals	55,000
Ontario Arts Council	100,000
Canada Council	80,000
Metro Toronto	45,000
City of Toronto	5,000
Surplus carried from fiscal 1977	<u>78,000</u>
Total	\$677,800

with space for art shows and small performances, leads into the main 350 seat theatre. The slope and general arrangement of seating is variable, allowing for a total flexibility of audience/stage configurations. Upstairs the second floor contains a projection booth, board room and offices. A third floor houses the main control room, a small space for a marionette theatre (holding about 20) and the Nathan Cohen Studio Theatre with room for about 80 sitting on benches or the floor.

Although YPT is an ideal realization of what it was intended to be, Rubes points out that a centre that performs for children, teenagers and primarily the family has special problems. Children and teenagers are not interested in plays with two people. They go to the theatre in hopes that they will see something really theatrical which means more actors, more extravagant production values and, of course, more expense. On the other hand, a theatre catering to family-oriented entertainment (an average of five tickets per family) must keep its prices low. In addition, she stresses, it's very important that children and teenagers have eyeball to eyeball contact with live actors - that's really what it's all about - but this means an ideal seating arrangement of about 300 seats. Even if the theatre is sold out, with 300 to 350 seats and reasonable family-priced tickets, it's impossible to break even.

YPT has only \$65,900.49 still to be raised for the building fund. But even with the healthy box office which it has so far sustained, the theatre will probably

show an operating cost deficit of \$200,000 this season, or about \$40,000 per show. A Young People's Centre is, by its nature, anti-theatrical to profit or even a costs/revenue equilibrium, explains Susan Rubes, though she can articulate a profit-making situation:

"If we'd had 50,000 sq.ft. of space to work with (about four times what YPT does have) and maybe a budget of \$5 million instead of \$2.5 million, then I would have put in a restaurant/bar complex and a cabaret theatre and it would have been a much larger, more diversified centre. Basically you have to have subsidiary operations. You can't function anymore without those commercial ventures."

Susan Rubes has recently been approached by people from Vancouver and Calgary where major new arts complexes are planned.

She advises combination planning; a theatre for children which also has a cabaret space or a large centre which can accommodate theatre, opera, symphony, an art gallery and the real money-makers, a restaurant and bar. The minimum house space for a profit-making theatre, she feels, is 600 seats. "If you're not going to have a large enough theatre (600 seats), then you must have a restaurant and bar because you will be making money from operating the restaurant and bar against what you're losing in the theatre".

*from "Toronto's Baby Building Boom"*  
*by Sandra Couchette.*

*Reprinted from:*  
*CANADIAN THEATRE REVIEW,*  
*Winter 1979 Issue.*

# NATIONAL EVENTS

## DRAMA AWARDS

1st Award - \$1,000.00  
2nd Award - \$500.00

Sponsored by:  
STATE SCHOOL TEACHERS' UNION OF WA

For television, radio or Stage scripts to focus attention on the needs of children during the International Year of the Child

Application: Forms which set out the conditions of entry are available from:

State School Teachers' Union  
of W.A. (Inc.),  
G.P.O. Box F362,  
PERTH, 6001

The competition is open to professional or amateur writers, regardless of age. There is no entry charge.

Entries close: October 24, 1979

Winners announced: November 19.

## AUSTRALIAN YOUTH MUSIC FESTIVAL

MELBOURNE: July 15-21, 1979

The aim was to bring together young musicians from countries overseas and from within Australia to provide opportunities for them to meet each other; to hear each others' music performances, to make friends and to learn to understand each other.

All youth groups were required to pay their own return fares to Melbourne, but their members were provided with free accommodation in private homes during the period of the Festival. Adults attending were required to pay

their own fares to Melbourne and to pay for their own accommodation which, if desired, could be arranged for them.

During the Festival Week, Symphony and Chamber Youth Orchestras, Youth Choirs and Symphonic Youth Bands performed at Public Concerts at the Dallas Brooks Hall, the main festival venue; also in churches, and in schools and tertiary institutions where their members met the staff and students. In addition, the Bands performed in large shopping centres.

So that all participants may have an opportunity to see something of the country and country life, their group would have been taken to a country centre in Victoria to perform. Costs associated with this visit were met by the Melbourne Youth Music Council.

Members of all groups were able to attend master classes and lecture demonstrations which were presented by outstanding Australian and overseas musicians. Individual teachers were also able to take part in informal seminars designed to show the use of contemporary teaching methods in use in schools. They were able to meet other teachers, discuss similar interests, and, by arrangement, visited educational institutions of their choice.

The groups performing included:

Mie Youth Symphony Band, Japan  
Canberra Youth Wind Ensemble  
Hampshire County Youth Orchestra  
Melbourne Youth Orchestra  
Auckland Boys Choir, N.Z.  
The King's Stringers, N.Z.  
Singapore Youth Choir  
Tokyo Uni. of Agriculture Choir  
Melbourne Youth Choir  
Takasho Youth Choir, Japan  
National Boys Choir, Melbourne  
Canberra Youth Orchestra



AUSTRALIAN DRAMA FESTIVAL

ADELAIDE: Nov. 22 - Dec. 9, 1979

This festival aims to "celebrate the emergence of indigenous Australian drama and foster its development", and its principal emphasis will be on "continuity in the Australian drama tradition" in four areas.

- (a) Historical - through encouragement of the presentation of Australian plays of the past; arranging talks, etc. on Australian drama traditions; celebrating important anniversaries (1979 is 150th anniversary of first performance of a play about Australia written from first-hand experience, and is the centenary of Louis Esson's birth).
- (b) Geographical - "even during the last 10 years, the 'tyranny of distance' between major centres has inhibited the growth of our 'new wave' drama - the festival should attract interested people from all states and offer them an opportunity to keep up with one another's aspirations and achievements.
- (c) Media & Audience - the festival will draw attention to achievements in Australian drama in radio, television and film. It will include presentations by every form of management - commercial, non-commercial, subsidised, non-subsidised, amateur and professional.
- (d) Continuity into the future - while drawing to past tradition, the festival will stress the importance of current and future Australian drama. Special efforts will be made to present drama reflecting aspects of Australian life so far little seen by the general public such as women's drama, Italo-Australian, Greek-Australian and German-Australian. It will also feature theatre in education and campus drama.

The programme will be in two parts:

1. more formal events such as productions by major companies, conferences and public seminars.
2. an active but less formal series of workshops, workshop productions, play-readings and out-of-door productions.

A professional administrator has been appointed. Government subsidies will be sought for general administration and publicity costs, for the fees and travelling expenses of major interstate speakers and for some assistance with travel costs of interstate companies. Private sponsors will be sought for particular events.

The co-ordinator has also written to AYPAA that the committee has "several activities for children and youth in the final proposal".

For further information, contact:

Stephen Partington,  
Co-ordinator,  
Australian Drama Festival,  
C/o Adelaide C.A.E.,  
Kintore Avenue,  
ADELAIDE, 5000  
Tel: 08-223.8286/8610

3rd NATIONAL YOUNG PLAYWRIGHTS WEEKEND

SYDNEY: 6pm, September 14, to  
8pm, September 17, 1979

A residential gathering of young playwrights and script-writers, aged between 10 & 18 years working with professional writers, directors and actors on the craft of dramatic writing.

The Shopfront Theatre for Young People Co-op Ltd. - with funding from the Literature Board of the Australia Council - is offering young playwrights from all over Australia the opportunity to work intensively on their craft with professional writers, directors and actors for three days, from 17 August 1979. Young writers between the ages of 10 and 18 are invited to submit scripts - for TV, theatre, film radio, puppets; any drama medium - and to apply for inclusion in the weekend.

The Shopfront Theatre complex includes a house where the young playwrights will stay. The weekend will be supervised by Shopfront's staff of four and two of the senior writers will "live in". Professional writers who have attended previous weekends include Peter Kenna, Alex Buzzo, Steve J. Spears, Margaret Kelly, John Dingwall, Jill Morris, Michael Cove and Jim McNeil.

The program will include performances and videotapes of plays written by young people, visits to live theatre and film and TV studios and tapes of work done by senior writers. The three days of the weekend will be tightly programmed but there will be many opportunities for personal talks with senior writers and most discussion groups will be small, scripts will be looked at from the practical view of directors and actors also. The weekend will be free to young writers except for a contribution of \$10 towards food, part subsidy of fares for interstate and country people will be possible where necessary.

For further information, contact:

The Shopfront Theatre,  
88 Carlton Parade,  
CARLTON, 2218  
Tel: 02-588.3948

"HERE COME THE '80s!"  
3rd INTERNATIONAL COMMUNITY  
EDUCATION CONFERENCE

MELBOURNE: August 19-24, 1979

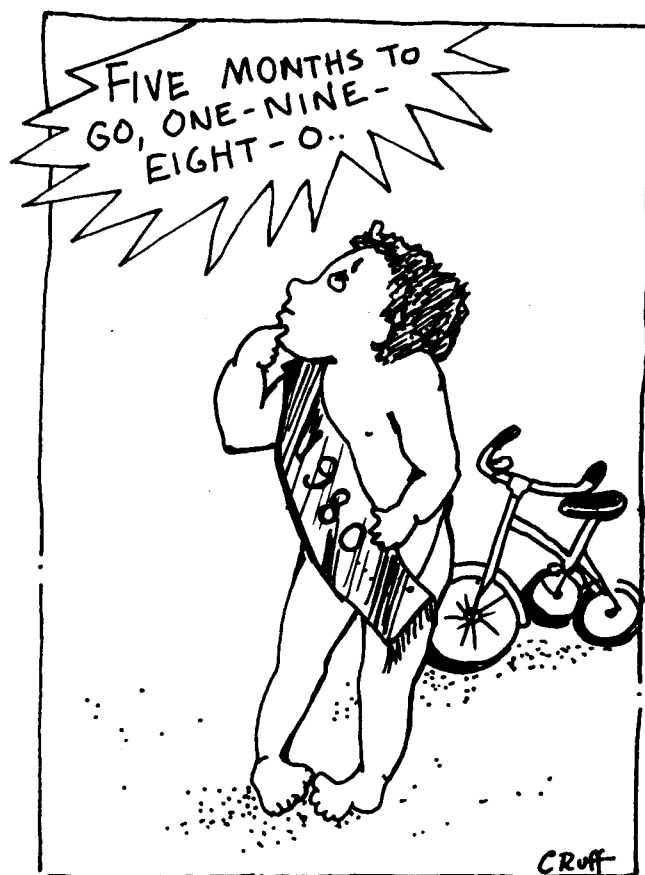
The Prseident of the I.A.C.E. (International Association of Community Educators), the Hon. Brian Dixon, M.L.A., has this to say about this conference:

"Educators throughout the world have a choice. We can either batten down the hatches and hope that the inevitable changes that are forthcoming don't disrupt 'Education' too much or we can actively plan and prepare for the coming decade.

The 3rd I.C.E. Conference is an opportunity to become involved in the second alternative. Never before has change come at such a rate and never before has effective leadership been so necessary."

For further information, contact:

3rd I.C.E. Conference Secretariat  
15th Floor, Nauru House,  
80 Collins Street,  
MELBOURNE, VIC., 3000  
Tel: 03-651.0545/0536



NATIONAL SPRING SCHOOL  
OF FOLK AND CHARACTER DANCE

SUDNEY: Aug. 27-31, Sep. 3-7

with Guest Teacher:  
ANATOLI BORZOV

Mr. Borzov, world reputed specialist in folk and character dance, is making his second tour of Australia, during which he will be conducting classes for students and teachers.

Mr. Borzov has been a soloist with the world famous Moiseyev Ensemble for 20 years, and is now the Dean and Specialist Teacher at the G.I.T.S. in Moscow.

Mr. Borzov will also be taking classes in Melbourne, Adelaide, Brisbane and Canberra, as well as two seasons in Sydney.

For more information, contact:

Margaret Walker Dance Centre,  
10 Elim Place,  
Chippendale, N.S.W., 2006  
Tel: 02-211.0470

The brochure for Mr. Borzov's national tour makes a special point of stating the following:

"Boys dance work at all levels will also help the growing realisation in Australia that dance for Boys is a wonderful outlet for physical development and artistic creativity."

Any other comments on the "growing realisation" stated above?

#### SUMMER SCHOOL FOR YOUNG AUSTRALIAN COMPOSERS

A Summer School for young Australian composers will be held in Sydney from 6-16 February, 1980.

The School will provide intense workshop and performance experience for composers who

will work with the National Training Orchestra under Mr. Robert Miller. Three distinguished composers will work as tutors with the participants and lectures will be given by experts.

A performance of all the compositions will be given by the National Training Orchestra at the end of the school. Works will be recorded by the Australian Broadcasting Commission. Each composer invited to attend the school will be asked to submit a pre-prepared work for rehearsal and performance.

Entries will be limited.

Applicants who are accepted will have their return air fare to Sydney paid and a meals/local travel allowance. Billet accommodation will be arranged if necessary for interstate composers.

Applications close: August 3, 1979

Further information and application forms are available from:

The Australia Music Centre,  
Box N9, Grosvenor St. P.O.,  
SYDNEY, 2000  
Tel: 02-27.1001

## Events Around Australia

#### INSTRUMENTAL QUEST

Under the auspices of the International Year of the Child Committee, the Queensland Concert Band and the Queensland Band Association will conduct the QCB/QBA Queensland Instrumental Quest, the aim of which is to provide scholarships to promising young musicians to enable them to further their musical studies. The quest will be open to boys and girls between the ages of 10 and 14, on any recognised instrument

(including piano and organ, but excluding fifes, melodicas, recorders, etc.). Entrants must be learning under a qualified teacher or belong to an organised musical group. Regional finals will be judged in October with state finals being judged in Brisbane on 7 November.

Entries close on August 21, and entry forms will be published in the 'Sunday Mail', and the 'Courier Mail' on July 22, 23, 29 & 30.

EDUCARE WEEK

SYDNEY: July 17-20, 1979

This is the 5th Australasian International Education Exhibition and Conferences, and was held at the M.L.C. Centre, Sydney in July.

It offered International displays of products, materials and aids, for education in the school and the industrial and commercial training situations. Admission was free to all bona fide teachers, trainers, educators, and managers.

An 'Education' Conference (Resources to Meet Varying Educational Needs), and an 'Industrial' Conference (Training for Productivity and Profit) were associated with EDUCARE '79.

As a sidelight, one of the largest and certainly the youngest jazz bands appeared at the opening on July 17. It is an enthusiastic group of children aged 9-12 from Woollahra Primary School. There are 29 children under the direction of two teachers, one of whom, Keith Stratton, is a former professional jazz musician. They belt out old favourites on instruments including guitars, xylophones, trumpets, percussion and drums. The group, which began two years ago, has made a number of public appearances, and they have been invited to appear at the Coburg Children's Art, Drama and Music Festival in Melbourne in August.

NATIONAL CONFERENCE - AUSTRALIAN  
MUSIC THERAPY ASSOCIATION

BRISBANE: August 3-5, 1979

5th National Conference to be held at the Ansett Gateway Inn, corner of Ann Street and North Quay. Sessions include "Child/Parent Therapy", "Using Music with Autistic Children", "The Use of Music to develop Pre-Language and Early Receptive and Expressive Language Skills", "Silence and Laughter".

Enquiries: 07-36.3558

N.S.W. DRAMA FESTIVAL 1979  
HIGH SCHOOLS DRAMA FESTIVAL

Details of these two festivals have been announced by the Arts Council of N.S.W. The N.S.W. Drama Festival is open to any full-length play produced by amateur societies and will be conducted from August 1 to October 31, 1979. It will be divided into Drama and Musical productions.

The 1979 High Schools Drama Festival will be conducted during the second school term, from May 21 to August 24. It will be open to all full-length plays produced by High Schools, including scripts written by students and/or staff, which run for over 1½ hours playing time.

For further information, contact,

The Festival Organiser,  
Arts Council of N.S.W. Ltd.,  
P.O. Box 342,  
DARLINGHURST, 2010  
Tel: 02-357.6611

UNIVERSITY OF SYDNEY MUSIC  
FESTIVAL

The first such festival since 1862 was held on May 11-13 in the Old Darlington School at the University of Sydney, and was such a success that planning has already commenced for a 1980 Festival.

The 1979 program included master classes, illustrated lectures, intimate concerts, and three Great Hall concerts. The music ranged from early Western, Baroque, Beethoven and Schubert to Eastern and ethnic, jazz, electronic and film music.

Professor Peter Platt and his Music Department and students carried the burden of most of the creative work involved in the festival. A fine group of musicians from outside the University, including members of the Chamber choir and the Renaissance Players, joined the Department in staging the festival. It was managed by the Chancellor's Committee.

## PUPPET FESTIVAL

The Australian Puppetry Guild (N.S.W. Section) is organising a Festival for the October Holiday Weekend (Sat. 29, Sun. 30 September and Mon. 1 October 1979). It is to be held at Knox Preparatory School and Abbotsleigh Girls School, Wahroonga, and the theme is "From Workshop to Performance". The emphasis will not be on making puppets, although that will be done, but on the skills necessary to build a play or a performance and how to use puppets. There will be workshops on string, rod, shadow and junk puppets, and on play-writing; a seminar on simple lighting, sound, staging and electrical know how; a number of performances by well known companies and puppeteers, some open to the public, some open only to people attending the Festival; and a "pot pourri" in which beginning puppeteers may test their skills. Depending on numbers accommodation will be available at Abbotsleigh.

For further information, contact:

Peggy Hetherington,  
17 Sirius Cove Road,  
MOSMAN, 2088  
Tel: 02-969.5361



## N.S.W. SCHOOL BAND CHAMPIONSHIPS

At Sydney Boys High School, Sydney.

For further information, contact:

C. Goodchild,  
Tel: 02-663.1229

## DANCE IN EDUCATION SEMINAR

CANBERRA: July 21-22, 1979

The A.C.T. branch of the Australian Association for Dance Education held a seminar on the weekend of July 21-22 at Canberra C.A.E.

I do not have a report of the seminar, but I understand that it was hoped to discuss the problems relating to the place of dance in the educational system and the design of dance curricula, with particular reference to local issues. There were to be demonstrations of work at present being done in some ACT schools by both public and private teachers. Representatives from ACT arts and education bodies were to be invited to attend and visiting speakers included: Johanna Exiner (Institute of Early Childhood Development, Melbourne), Shirley McKechnie (Rusden State College, Melbourne), Anne Woolliams (Victorian College of the Arts, Melbourne), Margaret Walker (Folk Dance Centre, Sydney).

If possible, LOWDOWN will report further on the outcome of this seminar.

## COMPETITION FOR YOUNG COMPOSERS

The Australian Society for Music Education, Qld. Chapter will conduct a competition for young composers with awards to be made in each of the following age groups: Grades 8, 9 and 10; Grades 11 and 12 and Open (max. age 23 years). The style used will be at the discretion of the composer (conventional or contemporary). Works must be composed for any one of the following combinations: Piano, Piano and Baritone Voice, Woodwind Quintet or String Orchestra.

Entries close on August 10, and entry forms are available from:

Dr. M. Collins,  
Vice-Chairman,  
A.S.M.E. (Qld.),  
C/- Music Department,  
Kelvin Grove C.A.E.,  
Victoria Park Road,  
KELVIN GROVE, 4059  
Tel: 07-356.9311

MUSIC ADVENTURE CAMP

SYDNEY: September 2-8.

Y.O.A., the Musical Youth Organisation, is conducting a Music Adventure Camp at Naamaroo convention centre near Lane Cove National Park, Sydney, in the September school holidays.

The adventure will present every form of music possible in concert plus instruction and lectures. The total cost for the week is only \$95, which includes all meals, accommodation, music instruction, lectures & concerts.

For further information, contact:

Les Flanagan,  
Y.O.A.,  
P.O. Box 2104,  
PARRAMATTA, 2151

COMPOSERS COMPOSITION

This competition was organised by A.S.M.E. (W.A.) in 1978.

The winner was Mrs. Joy Woodley with two songs for primary age children: a) Thankful Heart - a two and three-part choral arrangement and b) Bye! Bye! Bye! - a unison song with piano accompaniment, words by Mary Gilmore. Highly recommended entries were John Heyworth's series of pieces of solo guitar, and Liz and Robin Pascoe's "Red Dirt Gold", a choral drama for young voices. These works will be performed on JULY 1 1979 at the University of Western Australia.

IYC YOUTH HELP YOUTH

SYDNEY: September 22, 1979, 8 pm.

Sydney Youth Orchestra, conducted by Richard Gill. Beethoven 1st piano concerto, soloist Gustav Fenyo. Carmina Burana with Conservatorium Choir. Presented by the Sydney Youth Orchestra and Wyngap Special School in the Sydney Opera House Concert Hall.

## TOURING AROUND AUSTRALIA

MUSICAL YOUTH INTERNATIONAL VISIT

One Sunday afternoon recently the First Queensland Youth Orchestra was rehearsing Sibelius's First Symphony when the rehearsal room was filled with 65 young musicians from the Musical Youth International Tour.

M.Y.I. has toured South America, Europe, Japan, Africa and Australia and mounts a tour once a year of a concert band and chorus composed of young people selected from high schools in the Great Lakes area of North America. The group was only in Brisbane for one night and QYO helped Rotary, which was sponsoring the visit, with billeting.

The M.Y.I. members listened to QYO I rehearsing for about an hour, then the visitors reciprocated with two songs - an Anthem by Bruckner and a Spiritual. All present were delighted with the excellent standard of choral work that these young people presented.

*(Reported from 'Tutti')*

HAMPSHIRE COUNTY YOUTH ORCHESTRA

SYDNEY: July, 1979

July 26 - Schools Concert, 1.30pm,  
Sydney Opera House,  
Concert Hall

July 31 - Free Concert, 8.00pm,  
N.S.W. State Conservatorium of Music.

# Who's Doing What

## CANBERRA OPERA

The Canberra Opera Society Inc. presents annually an in-school opera introductory programme for primary schools, a theatre production for secondary schools, and they also offer regular opera performances to schools at special low rates (\$1.50 ea.)

They are presenting Holst's "The Wandering Scholar" in Canberra in the Albert Hall on Sept, 25-27, accompanied by the James McCusker Youth Training Orchestra.

For further information, contact:

Laurence W. Ruffell,  
Administrator,  
Canberra Opera Society Inc.,  
P.O. Box 247,  
CIVIC SQUARE, 2608  
Tel: 062-47.0249

## THE YOUNG AND THE JOBLESS

This is a unique piece of theatre, for rarely is the voice of the unemployed themselves heard. In this project, the cast has been drawn from Community Youth Support Schemes and the show is a reflection of their experiences while unemployed. It chronicles the trials of the eager school leaver faced with the problems of coping with employers, bureaucrats, parents and the general community in their attitudes towards the unemployed. Starting with their refusal to feel individually guilty for their predicament, the cast reject the label of 'dole-bludger' and look for wider social and economic causes. A strong rapport is established between audience and performers perhaps because of the immediate relevance of the material.

This is the show's third season. It was initiated by the Australian Performing Group (Melbourne) and received support from the Theatre Board of the Australia Council. It had two very successful runs in Victoria. Comments ranged from "we're unemployed and we reckon you just said it" to "one of the most subtle and stimulating pieces of community theatre I have seen".

A week-long season in Sydney brought such an overwhelming response that the present Sydney cast was assembled. With the introduction of their experiences and the twelve months which has elapsed since the last script was written, the effects of unemployment have shifted focus to include the more far-reaching problems of drug addiction, homelessness and the destruction of the suburban unemployed. The show has been developed by the group, under the direction of Alison Richards, one of the directors of the Melbourne production, to reflect the situation as they see it today.

If you would like to attend a preview of the show, or would like more information on the project, please leave a message with:

Rise and Shine C.Y.S.S.,  
ROZELLE, 2039  
Tel: 02-818.2329

## AUSTRALIAN PERFORMING GROUP

### MOBILE POETRY WORKSHOP

From June 18 until the end of second term, the Australian Performing Group is offering a touring poetry performance and workshop production. Devised by local poet Eric Beach, the idea grew out of his experience as poet-in-residence at Princess Hill High School in 1978. This was part of the Australia Council's artists-in-schools program.



The poetry workshop requires roughly half a day to allow time for performance, discussion and workshop activity, and they are conducted by three poets, all of whom have experience in schools, as well as having had their poetry published.

For further information, contact:

Sandra or Sally,  
Pram Factory,  
Tel: 03-347.7133

or

Cliff  
Tel: 03-489.7659

#### MUSICIANS CONTRACTED TO AUSTRALIAN INSTITUTIONS

WAYNE ROLAND BROWN, Multi-instrumentalist, Oct-Nov 1979 Queensland Arts Council: Secondary and primary schools tour.

KATALIN FORRAI, musician in residence for 1 week from 2 Sept 1979. Kodaly Educational Institution of Australia (Vic) and Victorian department of Education joint sponsorship. Ms. Forrai is renowned in early music education and is available for extra commitments from August 11 to 30 September 1979.

ALEX HOOD, Folk singer/balladeer 10 Sept-19 Oct 1979 Queensland Arts Council: Schools Tour

SHALOM RONLY-RIKLIS, Conductor National Music Camp Jan 6-20 1980 - Mr. Ronly-Riklis will be pleased to undertake other engagements.

NICOLA LEFANU, composer in residence Aug-Oct 1979 NSW State Conservatorium of Music: possibly available for additional lecturing on music education or music theatre. She is on leave from King's College, University of London where she is Lecturer in Music.

UNIVERSITY OF QUEENSLAND  
STRING TRIO IN RESIDENCE  
Aug, Nov 1979 Queensland Arts Council & University joint sponsorship: Queensland Tour for adults and schools.

#### PERFORMANCE IN JULY

This month will be a particularly busy one for Performance, the arts organization attached to the School of Arts at the Darling Downs I.A.E., as three productions will be presented during July.

First of these is "Marat-Sade" (The Persecution and Assassination of Marat as performed by the Inmates of the Asylum of Chareton under the direction of the Marquis de Sade) by Peter Weiss. Director will be Robert Ketton and special guest artist, Ken Imison, Dean of Education at the Institute. "Animal Farm", directed by Greg Nunn will also be presented in July. This production has been adapted by third year drama option students and uses mime, songs and masks to present a fast moving, evocative adaption of Orwell's famous novel. Performance will also present "Miracle Worker" by William Gibson, directed by Graham Byrne, from 23 to 28 July (see the Country Calendar).

#### "THE SENSATIONAL SOUTH YARRA SHOW"

This production, the first major public performance from the still-waiting-to-be-finalised 'St. Martins Youth Arts Centre', has been well received generally. A review by Christine Westwood appeared in the July issue of 'Theatre Australia', unusual for any production presented essentially by young people, and the Melbourne newspapers have also gave it some coverage (e.g. 'The Sun' of May 9, 1979). Devised and co-ordinated by Helmut Bakaitis and co-directed by him, Michael Mitchener and Norbert Mayer (a professional director and teacher from Berlin, whose visit to Australia was sponsored by the Goethe Institute), the show was a "celebration of an inner suburb" with the characters written from hundreds of taped interviews with residents, taped over a period of several months.

The programme contained the following note (LOWDOWN assumes this was written by Helmut Bakaitis):

"We must fully exploit and explore all that 'Bourgeois theatre' has given us in our search for new paths and directions. It is only then that we can recognise and identify the irrelevant. If we do not recognise and understand that we have discarded then we may find that we have not arrived at a theatre of Social Relevance but that we have arrived at a Bourgeois Theatre without its symbols - a theatre of destruction."

It is exciting that the few youth theatres there are in Australia seem to have widely diverging philosophies and approaches to their work - LOWDOWN hope to be able to devote more space to this area in a future issue.

## Briefly

### PLAYWRIGHTS-IN-RESIDENCE

This scheme is funded through the Literature Board of the Australia Council. Grants are to assist with the salaries of playwrights who are thereby enabled to work with a theatre group for a period and develop a script in consultation with a director and actors. The majority of these grants have been in the area of theatre-in-education, though a few grants of this nature have also gone to professional theatre companies.

The Literature Board has informed me that this year, they have funded 10 playwrights-in-residence: Clem Gorman (State Theatre Company), John Summers (Ensemble), Valerie Kirwan (La Mama), Sheryn Dee Pitman (Little Patch Theatre), Sandy McCutcheon (Riverina Trucking Co.), Berwyn Lewis (Tom Ugly's Roaming Theatre), Ken Kelso (The Salamanca Co.), Helmut Bakaitis (T.I.E. Express, Theatre 62), Jan Cornall (A.P.G.) and John King (Nimrod).

Guidelines and Application Forms may be obtained from:

Literature Board,  
Australia Council,  
P.O. Box 302,  
NORTH SYDNEY, 2060  
Tel: 02-922.2122

### SCHOLARSHIPS - MARTEN BEQUEST

Scholarships are available to Australian-born persons between the ages of 21-35, in nine fields:

- (a) acting
- (b) ballet
- (c) architecture
- (d) painting
- (e) sculpture
- (f) music - instrumental
- (g) singing
- (h) poetry
- (i) prose

The scholarships are tenable for two years, with a value of \$5,800 paid at the rate of \$2,900 per year. Three awards are made every twelve months. Entries are called for in September, and close the following December, with the award being made the following May. In September 1979 the fields are painting, sculpture and architecture. In 1980 the fields are acting, poetry & prose. In 1981, they are ballet, singing and instrumental music.

For further information, contact:

Mr. Saunderson,  
Marten Bequest,  
C/- Permanent Trustee Co.,  
G.P.O. Box 4270,  
SYDNEY, 2001  
Tel: 02-232.4400

## THE GOOD GOOSE

Issue #14 of the A.C.T. Community Arts Info-Pak carried an article about "The Good Goose", a 'proper gander at the Community Arts', which is a radio programme heard for 15 minutes every Friday on Radio 2XX at 5.45 p.m. Supported by the Recreation Section of the Department of the Capital Territory, it has recently spoken with/talked about the Popular Theatre Troupe, buskers in Civic, the Australian Theatre Workshop, the Women's Art Registry, the ANU Creative Arts Fellows Penny Tweedie & Clive Scollay. You can contact them by leaving a message at 2XX (062-49.4512) or by ringing 062-47.0781.

To quote from the article, which attempts to explain what the 'Good Goose' is trying to do:

"'Honk honk'. The sound that saved Rome from barbarians, and the sound that inspired the makers of the 'Good Goose' in the search for a program name.

...we are attempting to look at "The Arts" in a wide, politically aware context...

Perhaps one way of looking at it is this: the sound of "watchdog" geese warned the Romans of impending attack, and Artists (in their community) fill a similar barometric function - among other roles - and the 'Good Goose', in its own small way, is keeping an eye to the ball and an ear to the ground. And we have opinions. No impartial comment on the 'Good Goose'."

(P.S. The 'Good Goose' is produced by Peter Sutherland, Tony McGregor, and Di Lane)

## COMMUNITY EDUCATION

This seems very big in Victoria - elsewhere in this issue you will find details of the Australian Association for Community Education - whose July Newsletter is a mine of useful information in the area (together with helpful facts such as "The Greek Bookshop at 185a Swan Street, Richmond, has a wide range of Children's Books in Greek".

The Victorian Community Education Committee has also produced a booklet entitled "Community Education Policies & Guidelines" which is also filled with information on the subject - more directly related to Education. It is half concerned with Education Dept. policy and its ramifications; and half with Community Education Guidelines, avenues of assistance, sample programs, evaluation, etc.

For further information, contact:

Executive Officer,  
Community Education Committee,  
14th Floor, Nauru House,  
80 Collins Street,  
MELBOURNE, 3000  
Tel: 03-651.0532

## "EDUCATION AND THE ARTS" - N.T.

There exists 'A Proposal for Implementation of the Northern Territory Education and the Arts Report including Discussions prior to and Recommendations arising from Education and the Arts Seminar, Darwin, N.T., March 1979'.

This document is worth reading as it contains many sensible ideas. It is to be hoped that there will indeed be serious attempts to implement Stage 2 of the initial Report, and that it does not simply lead to a further study of how to implement the recommendations of Stage 2, and so on...

## AUSTRALIA COUNCIL - GRANTS

### CLOSING DATES

#### Aboriginal Arts Board

There are no specific dates for grant applications.

#### Community Arts Board

Community Arts Organisations/Centres;  
fellowships;  
training/travel.

October 2

All other categories August 8  
October 2

#### Literature Board

Literary Magazines August 31

Writers-in-residence September 30  
Playwrights-in-resid. September 30  
Organisations September 30

### Music Board

Applications for grants in 1980 in the categories of Composition, Performance, Education and Documentation have closed.

Applications for master classes/workshops/lectures/working seminars (Education programs) may be considered at any time. Applicants should apply four months prior to the event.

### Theatre Board

Development and Training September 15

Regional Theatre September 15

For further information, contact:

The Australia Council,  
P.O. Box 302,  
NORTH SYDNEY, 2060  
Tel: 02-922.2122

### MUSIC TEACHERS

After an article placed in a recent 'Tutti' (the official newsletter of the Queensland Youth Orchestra), asking for student teachers to provide details for a "teachers available column", they received a letter from the Music Teachers Association of Queensland. The following paragraph conveys the essence of this letter:

*While this Association appreciates the Student Teachers' need to support themselves financially and realises that some young people studying for their Diploma gain experience by teaching under the careful instruction of their own qualified teachers, others are setting themselves up as teachers, without qualifications or guidance from an authority. This association is concerned that as a result of the latter, many beginner music students lose confidence in their own ability.*

The Association wished to pass on information about their accreditation course for private music teachers. The basic aim

of this course is to provide private music teachers with a means by which they can upgrade their skills and achieve a standard of teaching, performance and musicianship acceptable to the MTAQ for the purpose of accreditation.

At the moment the course is aimed at piano teachers but with sufficient applications, lectures for instrumentalists will be introduced in 1980. Anyone interested should ring the Secretary, Mrs, Jeanne Whitlock on 07 221 3401.

### STATE LIBRARY OF QLD. MUSIC QUESTIONNAIRE

During May and June, the State Library of Queensland sent out a questionnaire, to musical organizations and individuals, relating to the excellent collection of music scores and literature at present assembled within the Library's Reference Collection, and to its destiny, development and utilisation when the Library moves into the new Cultural Centre in 1983.

It is hoped to relate development of the collection to expressed needs of groups and individuals and eventually, as a circulating, lending collection of performing scores and music materials is progressively assembled, to serve users state-wide. Sound recordings will be included, and playing and listening facilities are planned for the new building.

The purpose of the questionnaire is to consult with all those interested in the hope that answers and comments received will assist with the planning operation. If anyone who is an 'interested party' would wish to complete a questionnaire, they are available from the Music Acquisitions Librarian, State Library of Queensland, 132 Grey Street, South Brisbane, 4101 (221-8400). Those who may wish to discuss the matter may contact Joy Nichols, Assistant State Librarian (Resources Development) on the same telephone number.

# Work

## CHILDREN'S ARENA THEATRE

### ARTISTIC DIRECTOR

Applications are invited for the position of Artistic Director.

The Children's Arena Theatre is engaged in presenting programs with audience participation in schools.

DUTIES: The Artistic Director will be responsible to the council for:

1. Theatre programs for primary & secondary school children.
2. Creative workshops for children, students, actors and teachers.
3. Holiday programs and other activities.

QUALIFICATIONS: Proven experience in directing and administrative work in theatre and theatre for children. Teaching qualifications preferred but not essential.

SALARY: \$14,000 negotiable.

Apply in writing to:

The Chairman of Council,  
Children's Arena Theatre,  
27A Cromwell Road,  
SOUTH YARRA, 3141

Applications close 10am, August 17.

## REID HOUSE THEATRE WORKSHOP INC. (formerly Canberra Children's Theatre Inc.)

### YOUTH THEATRE DIRECTOR

Reid House Theatre Workshop Inc. invites applications from enthusiastic, energetic, dedicated and qualified persons for the position of YOUTH THEATRE DIRECTOR of Canberra Youth Theatre. The successful applicant will be expected to:

- . Be responsible for the direction and development of potential within an active and vibrant Youth Theatre.
- . Provide a necessary focus for all Youth Theatre Activities.
- . Initiate new activities to cater for the theatrical and social needs of Youth Theatre members.
- . Encourage wider participation and initiative by Youth Theatre members.
- . Coordinate and develop youth activities in the Canberra Community.
- . Conduct workshops and direct productions for the Youth Theatre.
- . Work in close cooperation with the Jigsaw Company, the professional performing company at Reid House.

The successful applicant will be contracted for one year initially at a salary of approximately \$12,000.

Applicants should include personal details of name, age, address and telephone number as well as details of experience relevant to this position. Further emphasis may be given to special skills, work experience and a philosophy and ideology of work with young people, especially related to Youth Theatre. Applicants are asked to provide the names, addresses and telephone numbers of three referees.

Applications marked 'Confidential' should be sent as soon as possible and no later than August 26 to:

Catherine Beall,  
Administrator,  
Reid House Theatre Workshop Inc.,  
P.O. Box 127,  
CIVIC SQUARE, 2608  
Tel: 062-47.0781

## Book Reviews

Title    LEARNING THROUGH DRAMA  
 Author   L. MCGREGOR, M. TATE and K. ROBINSON  
 Publisher HEINEMANN

Over the past five years I have listened to - and taken part in - numerous discussions on drama; its justification, definition, and role within education and the schools. In this book, the authors have combined the ideas of many members of the project team, including advisers, college lecturers and teachers, and have reached logical, working definitions.

Not everyone will agree that "acting-out is a distinctive feature of drama" (p. 10), but it can be seen that having students assume roles or imagine they are somewhere else is an essential ingredient to drama. By putting this into an educational context and by encouraging exploration of problems and issues of concern to the students, teachers are able to use drama for learning. While some may not entirely agree with the first statement, it can be seen that "acting-out" is a useful part of educational drama.

The authors carefully discuss types of learning which may occur in drama lessons and follow this with examples of different styles of work. By learning to use the "acting-out" process, students learn to co-operate, to shape their ideas, and the need for clear language. Teachers in other subject areas, as well as drama teachers, use drama to explore themes and help gain an understanding of the theme and subject. Learning can occur in participating in presentations and in experiencing other people's drama (other students, or TIE teams).

In chapter five, the authors write about assessment (not grading or measurement - p. 95). They concluded that drama can and should be assessed if the quality of the work is to improve. Most teachers do evaluate each lesson - at least unconsciously - when planning the next. The authors state that this process needs to be a conscious assessing so that the pupils can be extended to further exploration and understanding.

All people connected with drama need to assess and evaluate their work to ensure that drama grows with the curriculum and education. This book provides many useful leads for looking at Drama in Australian schools.

*Ruth Berkowitz*

Title THE GOLDEN MASQUE OF AGAMEMNON  
 Author JOHN WILES  
 Publisher HEINEMANN

This play grew out of a summer production for youth organised at the Cockpit Theatre in 1977, and was in fact commissioned by them. It is an attempt to bring together all the stories of Agamemnon and the blood curse of that fated family. In fact it goes further to include a re-use of some parts of Euripides Iphigenia in Teuris at the end. In format it is of epic proportions. The original cast numbered over fifty, and as John Wiles says in his notes, "any actor in the dressing room is a wasted actor", the stage must have been awash with mass movement. If you want something tough (lots of "nasties in the woodshed" here) and totally absorbing for a large class, this may be the answer.

The story unfolds quickly and there are no compromises. Agamemnon does sacrifice his daughter, right there in front of everyone. Clytemnestra does stab him to death and does make love to his cousin. Cassandra, too, is split with a battleaxe, and Orestes chimes in with two beaut deaths. If you want blood, come and get it. The scenes are not just gore and more gore however. Wiles is a good enough writer to make them rise out of the mass movement and storyline so that we do begin to think and feel "old greek". The gods when they control us don't give us much choice.

There are some uneven moments in the play, obviously coming from the stress of creating the play with the particular cast. The Trojan War is treated as comedy, with Odysseus as a buffoon. It grated. The Trial of Orestes comes as a major change of pace, and while the ideas, the philosophical problems it opens up are stunning, the whole scene is rather contrived. They speak the ideas, not live them. It also brings out one of the hidden themes of the play - the conflict between the ways of old gods and the new justice of man. Again a marvellous idea to play around with, but not developed enough out of the material. It comes too sudden.

These are small points. The play's chants and rituals could also be heavily cut (and pprobably will be by the very next director and his cast) but it has some electrifying moments of confrontation, of sudden knowledge revealed, and of some kind of fitting justice. And its ability to stir up discussion is obvious. Begin this as a production and you have a full year's course in thinking through drama. I also suggest teachers read Wiles' short notes at the end for inspiration.

*Graham Scott*

Title INNER VOICES  
 Author LOUIS NOWRA  
 Publisher CURRENCY PRESS

Not written as an historical epic, this play does not need the binds of a period in history. The play deals with Ivan, a young man who is taken from solitary confinement and led into a world of pressures. The play is about the voices that force themselves into Ivan's world. The voices pressure Ivan to talk, to mix with people, to respond. All of this creates a personal hell and leads to the natural conclusion of the play.

The play is written in short scenes which are sharp and to the point, but are not so brief as to lose the reader; rather they hold your attention. In performance this play would be fast moving yet would hold the audience's attention for its entire length. "Inner Voices" could possibly be used with mature students, but I suggest that the teacher first read the play. It is a play about a mind under great pressures and could provide much material for Year 12 students.

*Ruth Berkowitz*

Title TOM STOPPARD  
 Author RONALD HAYMAN  
 Publisher HEINEMANN

Most people are familiar with the names 'Tom Stoppard' and "Rosencrantz and Guildenstern are Dead". Yet this is only one of many plays written by Tom Stoppard.

Ronald Hayman, in his biography of Stoppard, not only provides useful critics to the plays, but also includes two interviews with Stoppard, one in June 1974 and the second in August 1976. These interviews depict a great deal about the influences on his writing. The most common examples are from "Rosencrantz and Guildenstern are Dead" with its Beckettian tendencies, lack of free will, and enforced passiveness. Rosencrantz and Guildenstern have been given royal orders that they must obey yet they cannot do anything until they meet with Hamlet and other Shakespearean characters.

Yet Beckett is not the only influence on Stoppard. In the first interview he admits to being equally influenced by T. S. Eliot and "Prufrock". Hayman is careful to show the influences in Stoppard's works. This gives the book an added substance. Tom Stoppard wants his plays to work in a theatre, which they do, and Ronald Hayman follows this statement from the first interview through the book by pointing out some patterns and ideas that Stoppard builds on - or discards - in his plays. Such as an argument concerning art used in "Artist Descending a Staircase" and "Travesties".

Tom Stoppard's concise use of words are well described in Ronald Hayman's biography. Teachers and students would find this a useful book when studying Stoppard or in conjunction with the ABC's video programme on Stoppard.

*Ruth Berkowitz*



# Publications

## ARTLOOK

This publication needs support.

"ARTLOOK sells out every month. We cannot claim the popularity of PLAYBOY - but we are more interesting. At least to those interested in the arts & crafts of W.A., who comprise our readers.

I urge you to subscribe to ARTLOOK: we desperately need your support, and the tiny investment involved will be amply rewarded by the best monthly arts magazine in Australia." - Helen Weller, Editor

Subscriptions are \$10 p.a., and should be forwarded to:

ARTLOOK,  
P.O. Box 6026,  
EAST PERTH, 6001

## PUBLICATIONS

National AYPAA is approaching bookshops and other such outlets across Australia with a view to increasing sales of its three main publications. If you know of any such shops who would be interested in accepting copies for sale (on a commission basis for any sold), please let us know as soon as possible. We are also investigating the possibility of selling copies of LOWDOWN through such outlets also.

In the meantime, have you bought your copy of:

### AYPAA NATIONAL REPORT

A report based on an Australia-wide survey by Anne Godfrey-Smith as national consultant to AYPAA during 1975-76. It is a comprehensive overview of the performing arts for and by children and young people throughout Australia.

### AYPAA NATIONAL DIRECTORY

A directory of groups, individuals, organisations, companies etc. involved in youth performing arts in every state and territory of Australia.

## AYPAA DIRECTORY OF PLAYSRIPTS

A directory of published and unpublished Australian playscripts for performance by and for children and young people. Many of these scripts are available from the Australia Council library through inter-library loan.

If not, here is an order form - cut this out, or simply write a list of those you require, and send it to AYPAA with a cheque for the appropriate amount.

### AYPAA NATIONAL REPORT

cost	\$3.00	
postage	\$1.00	\$4.00 <input type="radio"/>

### AYPAA NATIONAL DIRECTORY

cost	\$2.00	
postage	\$1.00	\$3.00 <input type="radio"/>

### AYPAA DIRECTORY OF PLAYSRIPTS

cost	\$2.00	
postage	\$1.00	\$3.00 <input type="radio"/>

AMOUNT ENCLOSED \$ ..... send cheque to

AYPAA,  
C/- Theatre Workshop,  
UNI. OF SYDNEY, 2006

NAME .....

ADDRESS .....

.....postcode.....

TELEPHONE .....

HURRY NOW WHILE STOCKS LAST!!

## ARTS MANAGEMENT AUSTRALIA

This group is organising a giant wall poster to send to each and every primary and secondary educational body in Victoria. They are seeking groups or individuals who wish to advertise on their poster. Their bill for an entry on the chart is \$500.00.

For further information, contact:

Peter Burch,  
Arts Management Australia,  
3 Bowen Crescent,  
MELBOURNE, 3000  
Tel: 03-267.1222

The deadline is August 31, 1979.

CAPER

This is an occasional series of articles published by the Community Arts Board of the Australia Council, on community arts activities in Australia. CAPER #1 is now out, and free copies may be obtained from the Community Arts Board.

For further information, contact:

Community Arts Board,  
Australia Council,  
P.O. Box 302,  
NORTH SYDNEY, 2060  
Tel: 02-922.2122

DIRECTORY OF PHILANTHROPIC TRUSTS  
IN AUSTRALIA

This book, edited by E.K. Hart, and revised by C.A. Brown, costs \$10.00, and is available from:

Ms. Diana Bradshaw,  
Australian Council for  
Educational Research,  
9 Frederick Street,  
HAWTHORN, 3122  
Tel: 03-818.1271/6870/6430/4895

It has been recently revised, however, and the new edition should be available later this year.

## IYC '79

IYC PROJECTS

The latest edition of 'Artforce', the News Digest of the Australia Council, carried a cover feature on activities which are occurring as part of the celebrations for the International Year of the Child, and which are arts-oriented.

Amongst the items mentioned was:

The 'Flying Fruit Fly Circus'

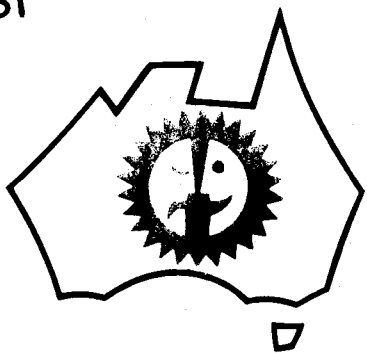
A 'Flying Fruit Fly Circus' was held in May under the Big Top in Albury, NSW, the culmination of six weeks struggle by nearly 100 children from the Albury/Wodonga area in overcoming embarrassment and fear in order to acquire circus skills. Australia's first full-scale children's circus: acrobatic and aerial acts, tumblers, jugglers, unicyclists, adagio dancers and the essential clowns - reflected the essential dedication and patience of the Murray River Performing Group (the area's first full-time professional community theatre) and the children themselves. In IYC, this became a joyful celebration of the children's struggle to conquer self in the performance of one of the oldest artforms.

FUNDING FOR IYC PROJECTS

The following is some correspondence between National AYPAA and some of the members of the Federal Government IYC Committee on the above topic. The National Consultant wrote to Senator Guilfoyle on February 16, 1979, with copies to all other members of the Federal IYC Committee. This letter is reproduced first, and the following is the reply from Senator Guilfoyle.

Following that are 6 other letters from the other members of the committee. The member who has not replied to date is the Minister for Health, the Hon. R.J. Hunt.

These letters are included for the information of the readers of LOWDOWN. Any further comments or reactions are welcome.



# Australian Youth Performing Arts Association Inc.

Friday, February 16, 1979

Senator M. Guilfoyle,  
Chairman,  
Commonwealth Ministers' Committee for IYC,  
Parliament House,  
CANBERRA, 2600

Dear Senator Guilfoyle,

I am writing to you in your capacity as Chairman of the Commonwealth Ministers' Committee for the International Year of the Child 1979, and also as a Minister in the Federal Cabinet.

I am concerned that many of the projects for IYC that are being initiated from all over Australia, especially projects of a national significance, are having enormous difficulties in reaching fruition owing to the limited funding available and the strict guidelines imposed on the availability of funds for such projects.

It appears to me that the funding for IYC has been almost totally restricted to the Office of Child Care within the Department of Social Security, and while this Office is certainly funding many significant projects for IYC, as well as indirectly funding state based initiatives through the provision of \$50,000 to each of the state and territories, all projects apparently have to conform to the guidelines as laid down by this Office, and not necessarily to the guidelines of the International Year of the Child as set out by the United Nations Organisation.

Although all other Federal departments are "keen to foster the spirit of the IYC", the Office of Child Care is the major source of financial assistance from the Commonwealth Government for projects, and so, to the best of my knowledge, all applications for financial assistance are being directed to either private enterprise or to this office. In the case of other events of national and international significance, such as the IYC, I do not feel that financial assistance from the Commonwealth Government would be, for the most part, limited to the already defined budget of one Federal department - in this case, the Office of Child Care within the Department of Social Security.

.... /2

-2-

For example, AYPAA has initiated the KIDS-TRAIN project, an event without parallel in Australia, and perhaps unique in the world, as its contribution to IYC. This project is based on certain conclusions regarding the role of the arts and education in the growth and development of the child - an important area, as witness the recent joint study, "Education and the Arts", by the Australia Council and the Schools Commission. While this project has been endorsed by the IYC Committees (at all levels), it is having some difficulty in obtaining financial support from the Office of Child Care. Naturally, applications for our particular project have been submitted to other more relevant bodies at the Federal level - namely, the Australia Council (Arts), and the Schools Commission (Education), but we believe it to be unfair to expect these bodies to make substantial grants from their limited budgets, as they have had no special allocation for IYC projects.

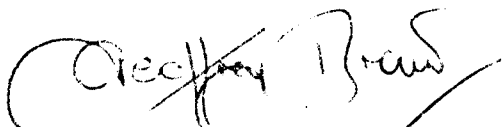
Any reluctance on the part of the Office of Child Care to overcommit their limited resources is quite understandable, but it is to be regretted that the Federal Government, while having agreed to participate in the celebrations for the International Year of the Child, is yet allowing many community initiatives to be stifled in that many such applications are being directed by the IYC Unit to the Office of Child Care, or to private enterprise.

I would like to suggest that Federal Cabinet urgently consider making a special budget allocation to foster and develop projects such as the one outlined above (I would add that AYPAA would then apply for \$70,000 of any such allocation, for the KIDS-TRAIN project). I would stress that this money should be used for "one-off" projects of an essentially catalytic nature, so problems do not arise in terms of the lack of on-going funding, following a special allocation for IYC from the Federal budget. The KIDS-TRAIN is certainly planned to act as a focus for other events, and is not envisaged as an ongoing regular event.

I would like to further request that a special meeting of the Commonwealth Ministers' Committee be convened as soon as practicable for the purpose of discussing the matters raised above. By copy of this letter, I am advising the other Members of this Committee of my views.

I have attached a copy of the latest Report on the KIDS-TRAIN project for your information, and I look forward to hearing further from you on this subject,

Yours sincerely,



(Geoffrey Brown)

NATIONAL CONSULTANT, AYPAA



COMMONWEALTH OF AUSTRALIA

MINISTER FOR SOCIAL SECURITY

Parliament House,  
CANBERRA. A.C.T. 2600.

1 MAY 1979

Dear Mr Brown,

Thank you for your letter in which you set out your views on the need for a special budget allocation for the funding of IYC projects.

It may be of assistance to you if I explain the present funding provisions for IYC and the rationale for them. One of our aims is to ensure that projects and programs commenced in 1979 could, where appropriate, continue to be considered for funding in later years and therefore be of ongoing benefit to children.

In the light of this, I have given particular attention to special IYC projects which also meet the objectives of the Children's Services Program. In this context, I have offered up to \$50,000 recurrent funding to each State and Territory for innovative projects supported by State and Territory IYC planning committees and recommended to me by Ministers with responsibility for IYC.

Additionally, I have allocated a total amount of \$40,000 for use by States and Territories for small, once only grants to community groups to assist those groups in developing local IYC activities which involve children. In the case of the States, these funds have been or will be matched on a \$ for \$ basis.

These initiatives do not mean that support for other projects which meet the objectives of the IYC cannot be made from the Children Services Program. Grants of a once only nature have been made. One such grant is that made to your Association for the development of the Kids Train.

.../2.

- 2 -

A News Release on this topic was made on 19 March, 1979. It is attached and will give you information on the approach taken and the range of projects funded.

In addition to the above, my Ministerial colleagues have all been requested to give special emphasis to activities involving children during 1979. The response has been most encouraging with both the Ministers for Health and Home Affairs, to mention just two, funding specific IYC projects.

In addition most States and Territories have set aside special funds for IYC which I am told are being used to very good purpose in enabling the implementation of worthwhile and innovative activities for the Year. Private enterprise is being encouraged wherever possible to join the government and non-government sectors in sponsoring projects for IYC.

I hope this information assists you to understand the approach to IYC funding which has been taken to date. Your views on the present difficulties will be given every consideration as we continue our planning of IYC events.

Yours sincerely,



(MARGARET GUILFOYLE)

Mr Geoffrey Brown,  
National Consultant, AYPAA,  
C/- Theatre Workshop  
University of Sydney,  
N.S.W. 2006



COMMONWEALTH OF AUSTRALIA

MINISTER FOR THE CAPITAL TERRITORY  
Parliament House,  
CANBERRA A.C.T. 2600

23 FEB 1979

Dear Mr. Brown,

Thank you for your letter of 16  
February 1979 concerning the International Year  
of the Child.

I would be happy to meet with you to  
discuss this matter. I have asked Miss Bronwyn  
Allen of my office to be in contact with you to  
arrange a suitable time for a meeting in Sydney.

Yours sincerely,

R. J. Ellicott  
Minister for the Capital Territory

Mr. G. Brown,  
National Consultant,  
Australian Youth Performing  
Arts Association Inc.,  
C.- Theatre Workshop,  
University of Sydney,  
SYDNEY N.S.W. 2006



## MINISTER FOR EDUCATION

PARLIAMENT HOUSE  
CANBERRA A.C.T.

Mr Geoffrey Brown,  
National Consultant,  
Australian Youth Performing Arts  
Association Incorporated,  
c/o Theatre Workshop,  
University of Sydney,  
SYDNEY, 2006, NSW.

Dear Mr Brown,

### INTERNATIONAL YEAR OF THE CHILD "KIDS TRAIN" PROJECT.

Thank you for your letter of February 16 and for the enclosed copy of your correspondence with my colleague, Senator Margaret Guilfoyle.

You are undoubtedly aware that the decision to give the functional responsibility for the International Year of the Child activities to the Department of Social Security was made by the Prime Minister. Because the International observance of the International Year of the Child, as well as the national activities, are to be directed towards the special needs of children, it was thought appropriate for the responsibility to be placed within Commonwealth department responsibility for children's services.

I appreciate your concern that International Year of the Child projects initiated from various parts of Australia be appropriately supported. However, it is not possible for the Government to fund all worthwhile proposals, even though they may warrant such funding.

I understand that your application for financial assistance for the "Kids Train" project has been considered and that the project is now to go ahead on a pilot basis.

I wish you every success.

Yours sincerely,

J.L. CARRICK





MINISTER FOR FOREIGN AFFAIRS  
CANBERRA

27 APR 1979

Dear Mr Brown,

Thank you for your letter of 16 February 1979 to which you attached a letter addressed to my colleague, Senator the Hon. Margaret Guilfoyle on the question of Federal funding for projects for the International Year of the Child.

The question of Federal funding for IYC projects is essentially a matter for comment by the Minister for Social Security in her capacity as Chairman of the IYC Commonwealth Government Ministers' Committee. I understand she will be replying to your letter very soon.

As Minister for Foreign Affairs, I attach considerable importance to the International Year of the Child. Among specific IYC projects sponsored by my Department are two painting exhibitions by Australian children which were held at Madrid and Dacca. Other exhibitions are due to be held shortly at Jakarta and Tokyo. In this way it is hoped to contribute to the aims of the IYC by promoting greater understanding of our children in other countries.

Yours sincerely,



(Andrew Peacock)

Mr G. Brown,  
National Consultant,  
AYPAA,  
c/- Theatre Workshop,  
University of Sydney,  
SYDNEY, N.S.W. 2006



MINISTER FOR FINANCE

U 1 JUN 1979

PARLIAMENT HOUSE  
CANBERRA ACT 2600

21

Mr G. Brown  
National Consultant AYPAA  
c/o Theatre Workshop  
University of Sydney  
SYDNEY NSW 2006

Dear Mr Brown

I refer to your letter of 16 February 1979 enclosing a copy of your letter to the Minister for Social Security concerning funding arrangements for projects associated with the International Year of the Child. I am sorry not to have responded sooner but I wished to inform myself on Senator Guilfoyle's reply in order to see whether there was anything I could usefully add.

I am now in a position to say that there is nothing I wish to add to what my colleague has said.

Yours sincerely

A handwritten signature in dark ink, appearing to read 'Eric L. Robinson'.

Eric L. Robinson

13 JUN 1979



MINISTER FOR IMMIGRATION  
AND ETHNIC AFFAIRS

PARLIAMENT HOUSE  
CANBERRA. A.C.T. 2600

Dear Mr Brown,

I have received the copy of the letter of 16 February 1979 on funding International Year of the Child projects, which you sent to my colleague, the Minister for Social Security, Senator the Hon. Margaret Guilfoyle.

In her reply to you Senator Guilfoyle has explained the rationale for the present I.Y.C. funding arrangements. She informed you that her Ministerial colleagues have been requested to give special emphasis to activities involving children during 1979. Under the Migrant Project Subsidy Scheme administered by my Department I have approved grants which extend welfare services to children. These grants, of up to \$ 5,000 each, are made for once-only welfare or welfare related projects.

I found your comments interesting and I will keep them in mind. My Department will maintain a close liaison with the Department of Social Security I.Y.C. Unit and will ensure that Migrant Project Subsidy funds are accessible to groups interested in projects related to the welfare of children.

Yours sincerely,

M.J.R. MACKELLAR

Mr Geoffrey Brown,  
National Consultant, AYPAA,  
c/- Theatre Workshop,  
University of Sydney,  
N.S.W. 2006



3 AUG 1979

60

MINISTER FOR ABORIGINAL AFFAIRS  
CANBERRA, A.C.T. 2600

11 JUL 1979

Dear Mr Brown,

Thank you for your letter of 16 February and the enclosed copy of a letter to Senator Guilfoyle requesting that a special budgetary allocation be made to finance projects for the International Year of the Child.

I understand that Senator Guilfoyle has replied to your letter and outlined the approach taken to IYC funding and included some information about the range of projects funded.

The priorities for support of projects by my Department have for some time given particular emphasis to the needs of children, particularly Aboriginal children who are considered "at risk". During the last two years, new policy initiatives in the areas of adoption and fostering of children, and care and treatment of Aboriginal juveniles in State corrective institutions, have been developed jointly with the States and the Commonwealth Office of Child Care. Later this year, discussions will be held with State authorities concerning implementation and funding of these initiatives. Although not originated as an IYC effort, they relate very directly to its central theme and will carry forward into subsequent years.

For my portfolio I will also be considering special initiatives relevant to the International Year of the Child in 1979-80. My colleague, Senator Guilfoyle and I recently announced that \$132,326 has been made available from the Commonwealth for thirty projects which will benefit Aboriginal children throughout Australia. My Department also took part in a photographic exhibition held in Canberra earlier this year as part of a Conference on the International Year of the Child.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'F. M. Chaney'.

(F. M. CHANEY)

Mr G. Brown,  
Australian Youth Performing Arts  
Association,  
C/- Theatre Workshop,  
University of Sydney,  
SYDNEY. N.S.W. 2006.

## Other Organisations

### INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES

Inaugural Meeting, Aust. Branch.  
CANBERRA: August 29, 10 a.m.,  
Copland Lecture Room, A.N.U.

A local branch of IASA will be established for several reasons. Sound recordings are a relatively new form of historical document, whose annual output now exceeds books and films. User demand is constantly increasing, especially in the field of education.

For more information, contact:

Peter Burgis,  
Steering Committee,  
IASA Inaugural Meeting,  
National Library of Australia,  
CANBERRA, 2600  
Tel: 062-62.1513

### AUSTRALIAN ASSOCIATION FOR COMMUNITY EDUCATION

This is a national organisation affiliated to the International Association for Community Education. Membeship is open to all who are interested in Community Education.

Community Education is a term which includes not only schooling for the young but education for all members of the community. It encourages the process concerned with the identification of needs, wants and problems in a community, and assists in the development of services, programs, facilities & leadership in order to improve the entire community. This process can yake place wherever people meet together - in clubs, churches, learning centres, tertairy institutions, schools, health centres, continuing education centres, neighbourhood centres, drop-in centres, homes, libraries and other meeting places. It can happen wherever people are involved in social, recreational, cultural and educational activities.

The A.A.C.E. has meetings, produces a monthly Newsletter, supports state, national and international conferences, offers consultancy services, a resource centre, and provides documents and audio-visual material for intersted groups and individuals.

For further information, contact:

The Secretary,  
A.A.C.E.,  
C/- Planning Services Division,  
14th Floor, Nauru House,  
80 Collins Street,  
MELBOURNE, 3000  
Tel: 03-651.0532

### GOETHE INSTITUTE

This body is concerned to promote German artists and companies of quality in visits to Australia. I understand that there have been recent discussions between the Theatre Board of the Australia Council and the Institute, about the possibility of a visit by a German theatre director and a master puppeteer/puppetry company though all the theatre performing arts were included. The Institute would also be able to help Australian professional artists visiting Germany by arranging meetings, contacts, theatre seats, etc.

For further information contact:

(for N.S.W., QLD., & N.T.)  
Dr. Rainer Lubben,  
Director,  
Goethe Institute,  
90 Ocean Street,  
WOOLLAHRA, 2025  
Tel: 02-328.7411

(for all other states & A.C.T.)  
Dr. Gerhard Murjahn,  
Director,  
Goethe Institute,  
606 St. Kilda Road,  
MELBOURNE, 3004  
Tel: 03-51.8838

## SHOPFRONT BUYS THEIR BUILDING!

Kids need their own space for their creative work. In July, The Shopfront Theatre for Young People Co-op. Ltd. at Carlton was granted \$35,000 by the N.S.W. State Government towards buying theatre premises occupying over 8,000 square feet. The rest of the money towards full purchase price of \$106,000 was raised by kids, parents and friends working energetically for over a year, and local council support from Hurstville and Rockdale. Contracts are now being exchanged and the building will then be the property of the Shopfront Theatre Co-operative.

The purchase of the theatre complex at Carlton represents an historic step in youth theatre. A permanent space now ensures that continual experimentation in all aspects of theatre is possible. Young people at the theatre are already involved in a wide variety of activities - playbuilding, mime, dance, puppetry, photography, video, radio, lighting and design.

Playbuilding is the basis of the work done at Shopfront. This process, in which kids create their own plays, encourages young people to make statements about their lives, and gives them a voice in the community. Shopfront is a community based theatre. It gives people in the community a chance to recreate their own lives through Shopfront projects and plays to audiences largely made up of people in their own area.

The purchase of the building will ensure the continuation of many exciting projects initiated by Shopfront. Every year a National Young Playwright's Weekend is held. This year it will be in September. For three days, young people who submit scripts are given an opportunity to work practically and intensively on the craft of dramatic writing with professional playwrights. The wide variety of plays created by

kids such as 'Childmyth', as well as those written by young people, such as 'The Revenge of the Mantas Riders' by Nick Carlile, and outdoor shows, is only possible because young people have a permanent space. Kid inventiveness is apparent all over the building, not just in the theatre. In 1980, Shopfront Caravan will initiate more country/city exchange of ideas and energy. It will work to create drama with the people in the areas it visits.

Shopfront can act more strongly as a resource centre now that it does not have such a desperate struggle to survive. Shopfront C.Y.S.S. (Community Youth Support Scheme) already operates in this way, providing a base for communication and exchange between C.Y.S.S. projects. The grant by the State Government shows a positive commitment to youth arts. The purchase of the building in Carlton shows what kids can achieve when they feel that the work they are doing is theirs.

For further information, contact:

The Shopfront Theatre,  
88 Carlton Parade,  
CARLTON, 2218  
Tel: 02-588.3948/587.4071

*Faye Westwood (Shopfront Theatre)*

## S.A. PUPPETRY GUILD

South Australia has an embryonic association known as the S.A. Puppetry Guild, for puppeteers and other interested people. It needs keen and interested people to learn, meet talk, perform, swap ideas, go to festivals, and generally promote interest and quality in puppetry in S.A.

For further information, contact:

Peta Carpenter,  
The Secretary,  
378 Unley Road,  
UNLEY PARK, 5061  
Tel: 08-272.6553

## MUSIC FOR YOUNG PEOPLE

One the newer musical societies recently formed in Brisbane is 'Music for Young People', under the leadership of well-known Queensland Youth Orchestra ex-members Koss Sievers, Phillipa Roylance and Mary Lyons.

Cathy Wadley and Julie Tooth also both involved before leaving Brisbane.

The current venture of this group is a cultural exchange tour to North and North-West Queensland, playing music and demonstrating instruments for the remote area schools and aboriginal communities. The tour will be made up of 30 M.Y.P. members, all between the ages of 5 and 17, some of whom are also QYO players or belong to QYO families.

It's great to see opportunities like this being offered to children of this age group, both M.Y.P. members and the children of the north and north-west who will benefit from this tour.

## NEWS FROM CATS (Perth)

(quoted from 'CATS TALES' - 7/79)

This month sees some reshaping at CATS - perhaps we are putting on our winter coat! Ray Bluett, after a year and a half with us has decided to freelance rather than be fulltime at CATS.

Sylvia Thompson and Joan Pope, after discussion with CATS Committee, have come up with a restructured role for themselves which will see Sylvia as Manager of "Catapult Press", Membership Secretary, and personal administrative assistant to the Artistic Director, Joan. We will be appointing a project officer to assist in the management of our finances.

'Scenes from Childhood Past', a project of the W.A. Museum & CATS opened on July 9, and performs twice daily until early November.

Joan Pope and Rae Gibson, the 'Western Mimer', visited the children and parents of the Murchison School of the Air and presented a workshop and a performance as part of their regional seminar and camp.

CATS hosted a lecture from visiting German Youth Theatre Director and Professor, Dr. Norbert Mayer, on June 23. This was arranged at extremely short notice after we heard that he was to make a one day stopover in Perth. Last year Joan's visit to Colombo had coincided with his nad both had been able to present a panel discussion for the Sri Lankan Institute for Children and Youth Theatre. We are grateful to the W.A. Arts Council and to the Mt. Lawley C.A.E. for their rapid & willing help.

## DANCES OF ASIA

The Australasian Teachers Contemporary Dance Association Limited recently formed a division of its activities known as 'Dances of Asia'. The aim of this is to assist Ms. Lucy Jumuwan in her desire to present Asian Ethnic Dance to the Australian community with a high standard of performance and presentation.

For further information, contact:

Lucy Jumuwan,  
Artistic Director,  
Dances of Asia,  
18 City Road,  
CHIPPENDALE, 2008  
Tel: 02-212.3000

## JOINT COUNCIL OF N.S.W. MUSIC ORGANISATIONS

In N.S.W., there are plans afoot to form a "Joint Council of N.S.W. Music Organisations" in order:

"to initiate ways and means of establishing better communications and personal contacts between all musicians, music educators and the community; to have a strong political voice; to bring together the several groups within music education particularly the classroom and private teacher; to organise metropolitan and country seminars, workshops, lecture/demonstrations, or any function considered necessary to generate interest and motivate public demand for major changes in the music education cycle"

(Alethea Eddy, Chairman,  
N.S.W. Chapter, A.S.M.E.,  
June 8, 1979)

1979 BUSINESS IN THE ARTS AWARDS

Again in 1979, Mobil Australia have agreed to sponsor the Business in the Arts Awards.

As you may remember, the purpose of the Awards is to recognise and encourage outstanding examples of corporate support for the arts in Australia. The Awards do not judge the artistic merit of projects that companies support. Neither is the dollar value of support the only, or even the major criterion. The judging panel looks for novelty in the way support was provided, reach to new audiences made possible by the support, involvement by company employees, and so on. Further details about this and other aspects of the Awards are set out on the back of the Nomination Form.

The Awards give arts organizations an opportunity to thank All companies that are nominated are notified and the list of nominated and the list of nominated companies and their proposers are made available to the media and elsewhere. Award recipients naturally receive additional exposure.

While corporations can certainly nominate themselves, in 1978 arts groups put forward the majority of nominations. It is hoped that in 1979 an even greater number of arts organizations will take this chance to recognise their supporters and thereby encourage these and other businesses to increase their support for the arts. A company which has been active in any art form - the visual arts, theatre, music, literature, film, the crafts and so on - is eligible for nomination. Nominations may be made by anyone - a business itself, an arts organization, a state Arts authority, or an individual. His Excellency the Governor General has graciously agreed to present the Awards again in 1979.



The Chairman and Managing Director of Mobil Australia, Mr. J.B. Leslie, will host a dinner in the Great Hall of the National Gallery of Victoria on Tuesday 20 November at which His Excellency will make the presentations. Guests at the dinner will include representatives of both the companies receiving Awards and the arts organizations they sponsored.

The judging panel this year will be chaired by Mr. Andrew Grimwade, a distinguished Melbourne businessman and President of Trustees of the National Gallery of Victoria. As in 1978, the panel will consist of community leaders in business, the arts and public life.



The Awards do not make any judgement on the artistic merit of the particular arts project a company has supported. Neither is the level of financial support a major criterion for assessing a company arts project. The judging panel considers such things as:

- . reach to new or unusual audiences or communities
- . making possible a unique artistic experience
- . involvement by employees of the supporting company
- . support for creation of original art works
- . integration with business objectives

- . commitment to an ongoing programme rather than a one-off project
- . novelty of means of support
- . size of support in relation to corporate size
- . whether the company approached the arts organization or reacted to an approach by them.

The 1979 Awards will recognise support given in the period July 1 1978 to June 30 1979.

Nomination forms must be returned to:-

A.R.T.S. Ltd.  
9 Rush Street  
Woollahra NSW 2025

by Friday September 28 1979.

# OVERSEAS

## VISITS TO CHINA

Among the Queensland Youth Orchestra members who were chosen to tour China with the Australian Youth Orchestra was John Rodgers who has written the following brief summary of that tour:

*It's very hard to describe a three-week tour in a report. Far too much happened. The 9 hour trip to Hong Kong put me off planes for life. The most startling thing about the trip was our beloved conductor, John Hopkins. Such a vital force could not help but spur the A.Y.O. on to the greatest heights of musical achievement.*

*We had to do 18 concerts in 21 days!!! In Peking our first concert was attended by the Vice Chairman as well as being televised to an audience of 50 million!*

*We saw Mao's Mausoleum, the Forbidden City, and the Great Wall. In Nanking we adopted two Chinese violists who stayed with us for the rest of the tour. In Shanghai the orchestra was treated to an arts performance with acts ranging from acrobats to puppet displays. The Chinese also put on magnificent banquets with hundreds of examples of exotic Chinese food, as well as the dreaded "Malti" rice wine. All in all, it was an enjoyable and successful tour.*

JOHN RODGERS

The next visitor to China from QYO is to be John Curro, who was invited for a brief stay in 1975 and has been asked to return. He will be joined by Mr. Jan Sedivka, Director of the Tasmanian Conservatorium of Music. John's going over to teach at the Shanghai Conservatory.

WRITERS-IN-RESIDENCE

An extremely interesting account of some programmes of writers-in-residence is contained in a recent issue of the 'Educational Supplement' of the Greater London Arts Association. A copy was sent to AYPAA by the Editor, Frances Colyer, whom some of you may remember for the INSEA World Congress held 12 months ago in Adelaide.

7 particular projects are detailed, and information provided on the various programmes and bodies who are providing the funds and the back-up to enable this to occur. 2 further projects of writers-in-residence at tertiary institutions are covered, along with a 'Creative Writing Weekend' and details of other courses.

For further information, contact:

Frances Colyer,  
Arts Education Officer,  
GLAA,  
25/31 Tavistock Place,  
London, WC1H 9SF  
UNITED KINGDOM  
Tel: 01-387.9541

ASSISTANCE IN LONDON

The New South Wales Agent-General in London has advised that services area available through his office to Australians visiting London. He is particularly anxious that artists from New South Wales be aware of the opportunities for assistance which include arrangements for meetings with British artists and performers, collection and holding of mail for Australians visiting London, contact with the press and arts organisations and hospitality for distinguished guests.

For further information, contact:

Agent-General,  
New South Wales House,  
Aldwych,  
London WC2,  
UNITED KINGDOM

YOUNG NORTHSIDE BIG BAND

A group of Sydney school students is desperately trying to raise \$20,000 to become the first Australian band to play at California's Monterey Jazz Festival. The 23-strong Northside Big Band was invited to the Festival by its organiser, Jimmy Lyons, when he heard a copy of their record, 'Quiet Breaker'. Accommodation has been arranged, but the students, whose average age is 18, have to raise the return airfare of almost \$900 each. The band was formed 3½ years ago by Balgowlah High School students who wanted to play big band music. The Monterey Jazz Festival runs from September 14-16.

OVERSEAS REPORTS

The next issue will include two overseas reports:

1. "Professionalism in Theatre For Young Audiences: Definition, Training, Working Conditions, Standards".

A paper presented by Harold R. Oaks (Artistic Director of the 'Whittlin' Whistlin' Brigade' and Co-ordinator of the Child Drama Program at Brigham Young University, Utah, U.S.A.) at the Children's Theatre Association of America Convention in New Orleans, Louisiana, U.S.A., on August 14, 1978.

2. "The Greatest Little Travelling Supershow for Young People".

Reprinted from the Touring Office Bulletin of the Canada Council, it details an event in Canada comprising a travelling festival of youth performing arts, linked with city-based festivals. It all sounds quite amazing, and extremely exciting.

It also sounds rather reminiscent of an idea that was around earlier this year, called the 'Kids-Train' - still, as someone remarked recently, "its nice to see some big thinking endorsed somewhere".

PERTH CITY BALLET

Perth City Ballet has received invitations to participate in the International Festival of Youth Orchestras and Performing Arts in Aberdeen and London, and the World Youth Festival of Music and Performing Arts in Vienna, in August, 1979.

It is an honour for these invitations to be extended, as they were based on a preview of a standard of achievement of the company's dancers arranged by videotape. A special preview was held at the Octagon Theatre, University of W.A., on July 28, 1979.

LOWDOWN hoped to have a report of their travels from the Perth City Ballet on their return.

1980 COPENHAGEN YOUTH FESTIVAL

This was mentioned in the last LOWDOWN, and is only being brought up again as there is now a travel contact in Sydney, should you wish to make direct inquiries about travelling over for the event. For details, contact:

Brian Haslam,  
Promotions Officer - Sydney,  
ANZ Travel,  
G.P.O. Box 495,  
SYDNEY, 2001  
Tel: 02-231.0011

RIMINI - 16-25 July, 8-12  
September 1979

30TH MALATESTA MUSIC FESTIVAL  
An international meeting for young concert players. "This ATERFORUM is not to be considered a competition, but an introduction of young concert players and composers to critics, journalists, Italian and foreign theatre managers, ministerial and cultural organizations of the countries which are invited for the whole period of the event."  
"Age limit: up to 30 years."

ABERDEEN - August 1979  
INTERNATIONAL FESTIVAL OF YOUTH ORCHESTRAS AND THE PERFORMING ARTS. Each youth orchestra, choir, dance group and opera company must be amateur and not over the age of 23 years (in the case of opera groups the upper age limit is extended.)

PRAGUE - November 1979  
CONCERTINO PRAGA. 14th International Radio Competition for young musicians, for the best performance of pianists, violinists and violoncellists open to all member radios associated in the OIRT (International Radio and Television Organisation) and the EBU/UER (European Broadcasting Union) the performances of the competitors will be appraised by an international jury in November 1979. Age limit born as of September 1, 1963.

## AYPAA Meetings

EXECUTIVE WORKING PARTY MEETING

MELBOURNE: July 8-11, 1979

5 members of the AYPAA Executive and the National Consultant met recently in Melbourne to discuss plans and determine policy. The minutes of this meeting are not yet available, but you will find details of most of the plans for future projects elsewhere in LOWDOWN, along with reports of progress on current activities.

It is regretted that the meeting which was originally scheduled for Brisbane had to be cancelled at the last minute. AYPAA apologises to those people who had planned to meet with the members of the Executive in Brisbane. It is to be hoped that a full Executive meeting will be held in Brisbane in the near future.

# State AYPAAAs

## V.Y.T.A.

VYTA is mainly busy with its section of the INROADS Project (see elsewhere in LOWDOWN).

The July issue of their newsletter VYTAL, included information on PACT (Public Action for Community Television), the Very Silly Theatre Group, a new group called Performance Illiad, rehearsed public playreadings by Hoopla, a gay theatre workshop, and a working bee to help with the move to VYTA's new premises.

For further information, contact:

Victorian Youth Theatre Assocn.,  
Room 444, Level 6,  
1 City Road,  
SOUTH MELBOURNE, 3205

## AYPAA (W.A.)

### 'Soak Up at Sorrento'

This unique Community Arts Project is designed to be of value to Recreation Officers, playgroup parents and those involved with childrens and young peoples creative activities - be they artists, leaders, teachers and students.

A residential week of practical involvement will allow opportunity to gain skills, develop contacts and meet with a wide range of craftsmen and performers concerned with the planning of leisure time programmes.

The first two working days will be devoted to adult level seminars

and workshops. The following four days involve participation in four day long 'Festivals for Children' on the site. The evenings will investigate and extend conference discussion topics based on shared experiences.

To be held in the second week of the W.A. school holidays, Sept. 2-9, at the Sorrento Recreation Camp site, West Coast Highway. Full weeks accommodation and all conference activities is only \$50 per adult. Accompanying children will be charged \$25 for the full week. Numbers will be limited.

You are urged to attend and take advantage of this stimulating exchange which we believe will contribute to the development and growth, access and awareness of the needs of children in our communities.

You are invited to inform other potential delegates from country and outer metropolitan regions and your support is actively sought in assisting them with travel and registration expenses. Enrolment brochures will be available shortly.

The Project Committee comprises:

Joan Pope, Chairman (CATS)  
Margaret Hamilton, Treas. (AYPAA)  
Peter Mann (OSCCA)  
Nancy Johnston (AYPAA)  
Dawn Chivers & Carolyn Blades  
(WANNEROO)  
Katherine Smith (STIRLING)

For further information, contact:

Annie Thomson,  
Co-ordinator,  
AYPAA (W.A.) SOAK-UP,  
P.O. Box 36,  
COMO, 6152  
Tel: 09-364.2307

# STAFF

## TRAINEE ADMINISTRATOR

National AYPAA recently confirmed the appointment of Ms. Sheree Waks as Trainee Administrator for a period of six months from July 1, 1979. Ms. Waks has a varied background, having been overseas for three years after leaving school, where she managed to operate a village stall in Mexico, be an Assistant Co-ordinator for a Youth Centre in Los Angeles, and travel a lot. She has also had considerable legal experience since returning to Australia, but has decided to follow a career in arts administration.

Ms. Waks will most likely undertake the responsibility of particular AYPAA projects during her period as Trainee Administrator, as well as assisting the National Consultant with the general running of the Secretariat. At this stage, she will be in the office on Tuesdays and Thursday, and may be contacted on 692.0555, ext. 71.

## WHEREABOUTS OF NATIONAL CONSULTANT

At this stage, the following tentative plans have been made for the National Consultant to travel interstate for the 6 month period commencing July 1, 1979:

1. August 5 - August 27:  
CANBERRA, Aug. 5-6  
MELBOURNE, Aug. 6-10  
ADELAIDE, Aug. 10-11  
ALICE SPRINGS, Aug. 11-12  
DARWIN, Aug. 12-19  
CAIRNS, Aug. 19-20  
TOWNSVILLE, Aug. 20-22  
ROCKHAMPTON, Aug. 22-23  
BRISBANE, Aug. 23-27
2. September 19 - October 7  
ADELAIDE, Sept. 19-23  
PERTH, Sept. 23-Oct. 2  
CANBERRA, Oct. 2-7
3. November 4 - November 25  
MELBOURNE, Nov. 4-11  
HOBART, Nov. 11-18  
CANBERRA, Nov. 18-25

Should you wish to meet or discuss matters with the National Consultant, contact the AYPAA delegate in your state (see back cover).

## PETER WILKINS - A BIOGRAPHY

Peter Wilkins is the A.C.T. Delegate to the National Executive of AYPAA.

Now 34, he was born in Adelaide, and has subsequently lived in Mildura, Naracorte, London, Madrid and Canberra. He is a trained secondary teacher, having graduated from Adelaide Teachers College in 1967.

From 1975 to 1978, he was director, actor and writer with the Theatre '62 Theatre-in-Education Team (formerly the Adelaide Festival Centre T.I.E. Team, and now called T.I.E. Express), and was appointed as Artistic Director of the Jigsaw Company in Canberra at the beginning of 1979.

He is married to Lola, with one child, Jared, and another on the way.

# ACKNOWLEDGMENTS

National AYPAA receives funding for the Secretariat from:

THE AUSTRALIA COUNCIL,  
through the Community Arts Board

THE SOUTH AUSTRALIAN GOVERNMENT,  
through the Arts Development Division,  
of the Department of Community Development.

National AYPAA also wishes to acknowledge assistance from:

THE UNIVERSITY OF SYDNEY,  
through the Department of Theatre Workshop,  
and through the Seymour Centre.

IBM AUSTRALIA LIMITED

The INROADS Project is currently receiving funding from:

THE AUSTRALIA COUNCIL,  
through the Theatre Board,  
and the Community Arts Board

THE DEPARTMENT OF SOCIAL SECURITY,  
through the Office of Child Care

THE IYC RESOURCES OF THE FOLLOWING STATES:

New South Wales

Victoria

Western Australia

Tasmania

Australian Capital Territory

Northern Territory

National AYPAA is currently receiving funding for other projects from:

THE AUSTRALIA COUNCIL,  
through the Community Arts Board.





## Executive

In each State and Territory, there is an AYPAA contact organisation or individual. Listed below are the various delegates to the National Executive, together with their local telephone numbers.

### STATE DELEGATES —

**Aust. Capital Territory —**  
Peter Wilkins. Tel: 062-47.0781  
**New South Wales —**  
Robert Love, Tel: 02-692.0555  
**Northern Territory —**  
Bernice Watson, Tel: 089-81.5522  
**Queensland —**  
Mary Gibbs, Tel: 07-221.7894  
**South Australia —**  
Andrew Bleby, Tel: 08-51.0121  
**Tasmania —**  
Brian Haslem, Tel: 002-34.8749  
**Victoria —**  
Graham Scott, Tel: 03-347.5649  
**Western Australia —**  
Joan Pope, Tel: 09-328.5472

**National Consultant —**  
Geoffrey Brown Tel: 02-692.0555

## Orders

Set out below are the costs of ordering the Publications listed opposite (+ postage):

National Report	\$3	(+ \$1)
National Directory	\$2	(+ \$1)
Playscripts Dir.	\$2	(+ \$1)
Australia '75	\$2	(+ \$1)

Subscription to AYPAA Journal  
(12 copies per annum, inc. postage):  
Organisations \$5.00 Individuals \$2.50

To order any of the above, simply send your cheque for the appropriate amount, together with a list of the items you require, inc. the cost of postage, to the National Secretariat:

AYPAA,  
C/- Theatre Workshop,  
UNI. OF SYDNEY, 2006  
Tel: 02-692.0555, ext. 71

The Australian Youth Performing Arts Association was constituted in 1975, as a result of meetings of people involved in the youth performing arts in all states. The greatest single need apparent from these meetings was the communication of information and ideas between people working in this field.

AYPAA objectives include

- to promote, stimulate, and develop the standards and access of performing and community arts for and by young people.
- to promote a knowledge and understanding of young people's performing arts amongst funding bodies, in the school system, and in the community generally.
- to encourage and co-ordinate the exchange of ideas and information through newsletters, magazines, workshops, festivals, exchange of personnel, conferences, etc.

## YOUTH PERFORMING ARTS

The youth performing arts field is wide; it includes many art forms and various combinations of arts and other creative activities.

It encompasses performances of drama, puppetry, opera and music theatre for children and young people; theatre-in-education; youth theatre and student theatre; creative drama, dance, puppetry workshops with children both in and out of school, and more.

It overlaps with children's multi-arts and community activities; with curriculum development and what is happening in schools; with adult performing and community arts.

## Activities

### THESE ARE SOME OF THE PAST ACTIVITIES THAT AYPAA HAS INITIATED OR PARTICIPATED IN.

- 1 The first overseas tour of Australian children's theatre to the *ASSITEJ Children's Theatre Festival* in Wales in July 1977. A composite troupe from Australian companies working in theatre for young people was formed to present "I'll Be In On That" by Anne Harvey.
- 2 Members of the *Iranian Children's Theatre Troupe* and their director, Don Laffoon, visited Australia in April/May 1976.
- 3 The *Hurley-Burley Playground* was the major activity of the *Children's Programme of Festival Australia '75* held in the A.C.T. It was an important coming together of many children's performing and community arts organisations from all over Australia.
- 4 A National Tour in late 1978 by John Fox (together with his wife and family), the founder (in 1968) and Artistic Director of 'Welfare State', one of the most influential alternative theatre companies in Great Britain. The funding from the Community Arts Board of the Australia Council was to tour a person with an international reputation for his experience and ability in the field of related arts for young people. This person would thus be a catalyst for individuals or groups involved in the performing arts for young people across Australia to develop projects with children for the 1979 International Year of the Child.

## Publications

### AYPAA NATIONAL REPORT

A report based on an Australia-wide survey by Anne Godfrey-Smith as national consultant to AYPAA during 1975-76. It is a comprehensive overview of the performing arts for and by children and young people throughout Australia.

### AYPAA NATIONAL DIRECTORY

A directory of groups, individuals, organisations, companies etc. involved in youth performing arts in every state and territory of Australia.

### AYPAA DIRECTORY OF PLAYSSCRIPTS

A directory of published and unpublished Australian playscripts for performance by and for children and young people. Many of these scripts are available from the Australia Council library through inter-library loan.

### AUSTRALIA '75 REPORT

A report on the activities of the **CHILDREN'S PROGRAMME OF FESTIVAL AUSTRALIA '75** in particular the **Hurley Burley Playground** — an exciting and important coming together of many children's performing arts and community organisations from all over Australia and the **National Youth Drama Camp** — a first which has sparked off the setting up of many state based camps.

### AYPAA NEWSLETTER

The AYPAA newsletter is produced four times a year with articles and information on youth performing arts from all over Australia as well as occasional articles from other countries.