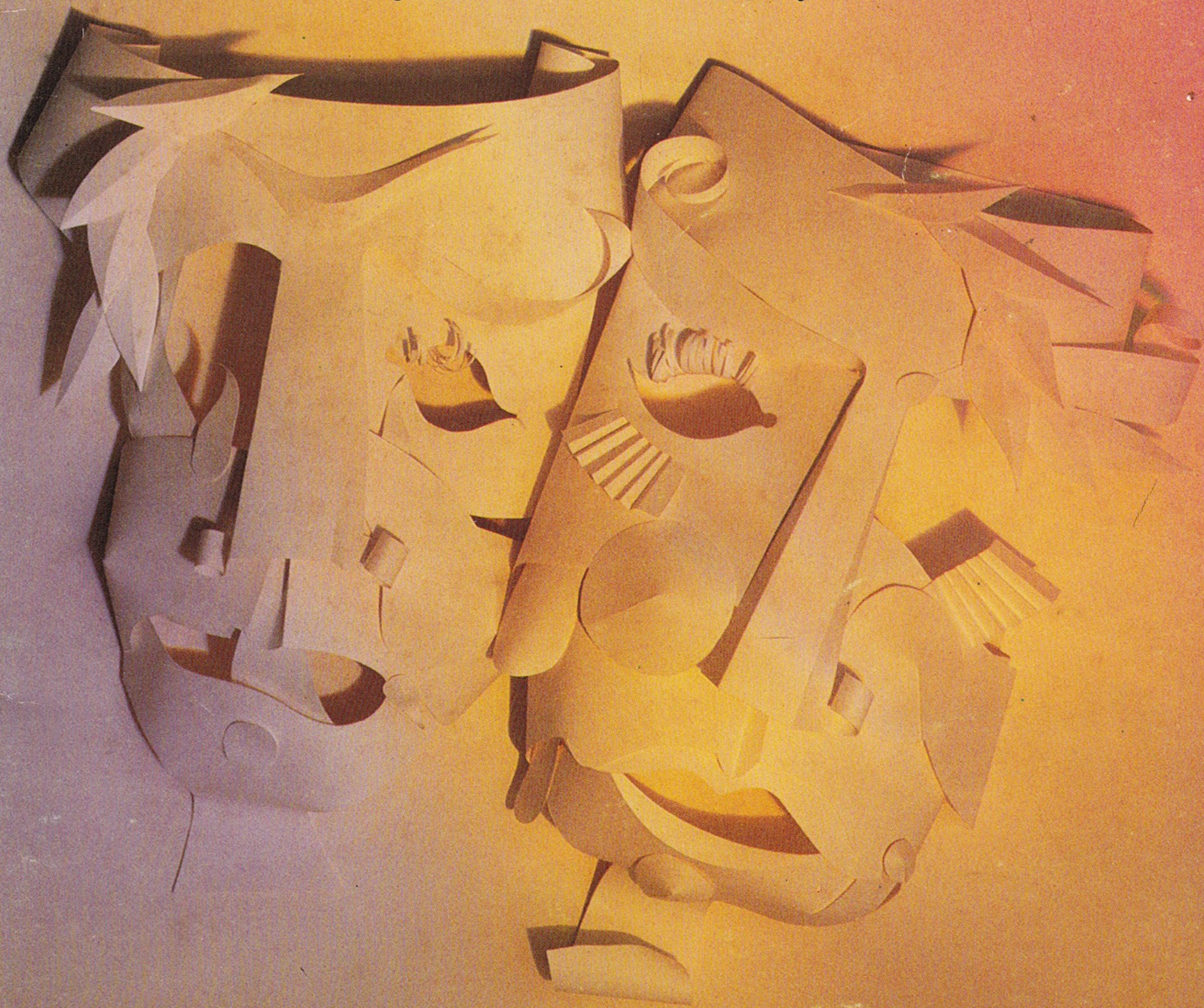


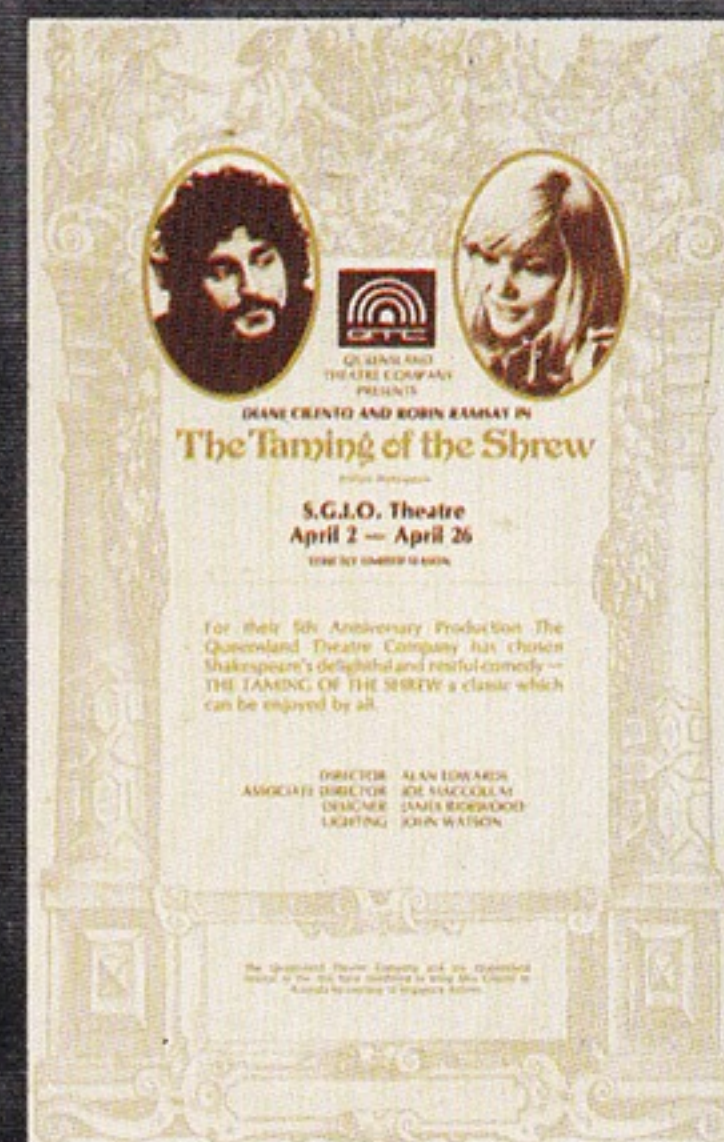
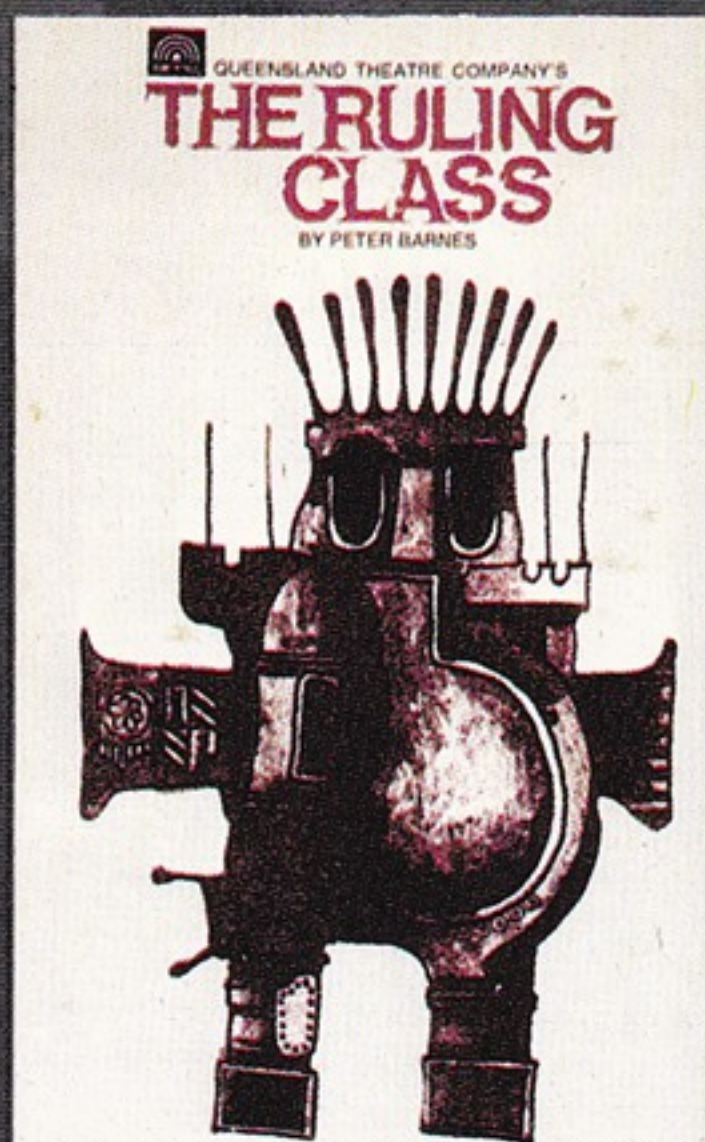
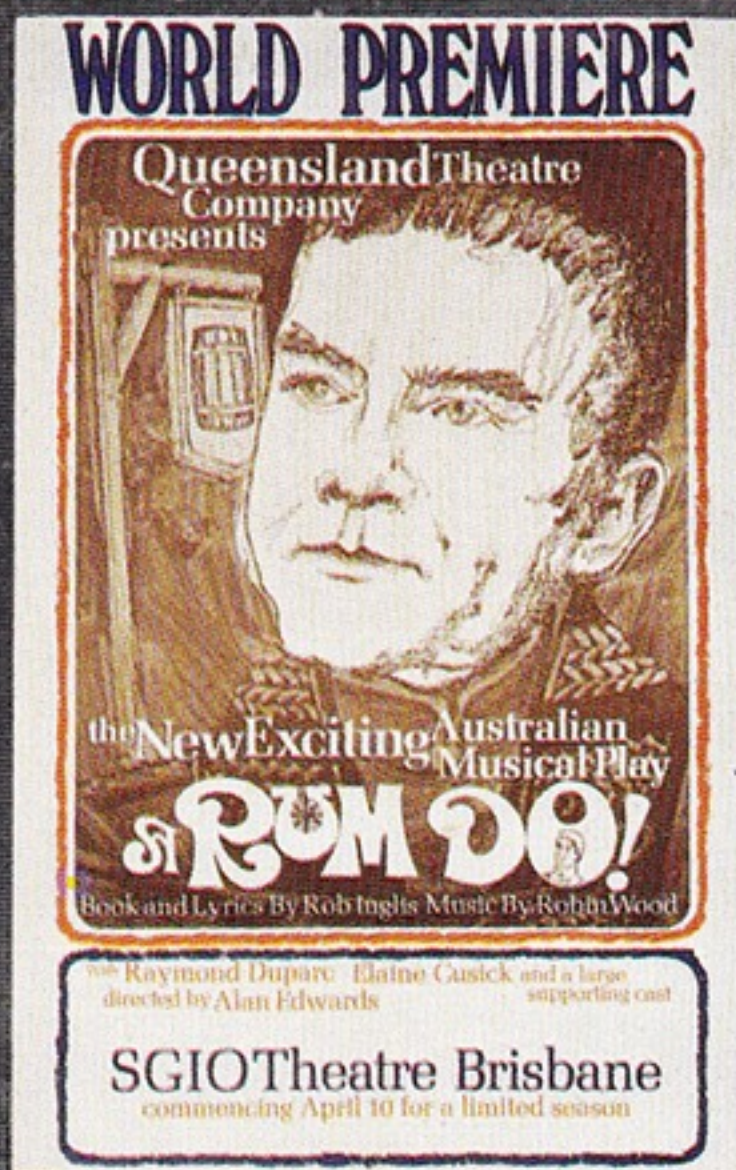


"The company we keep"

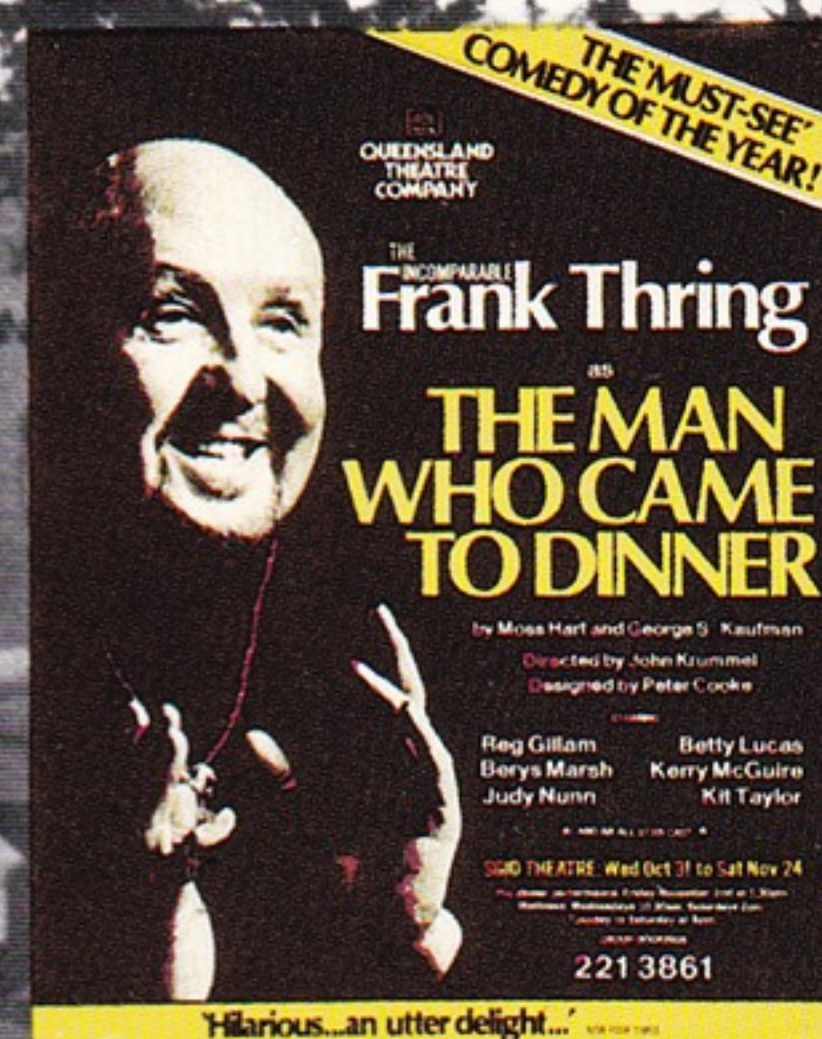
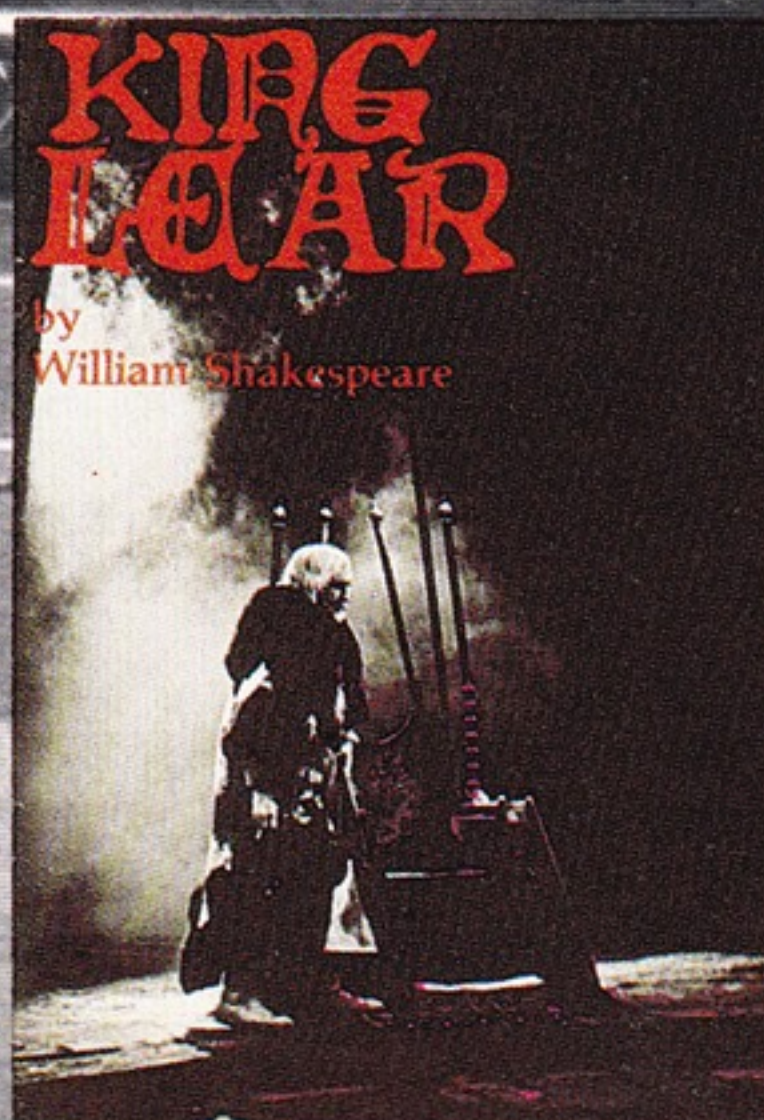
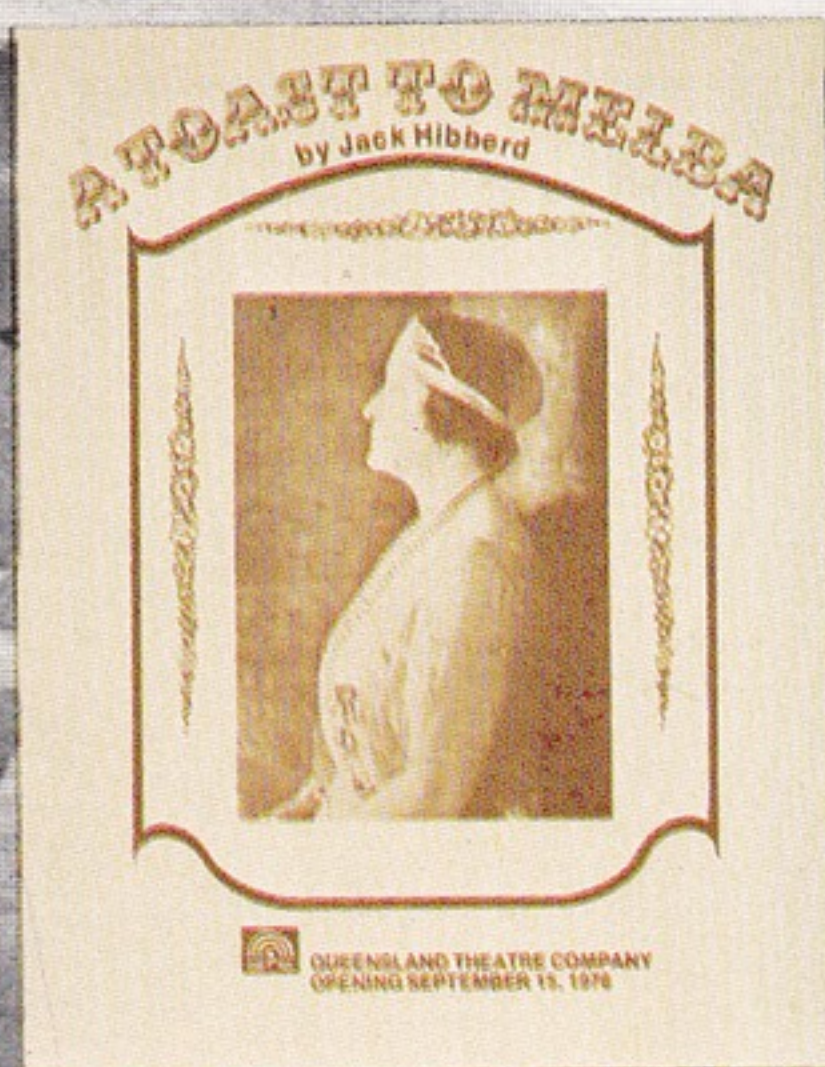
The First Ten Years of the
Queensland Theatre Company



QUEENSLAND
THEATRE
COMPANY



SGIO THEATRE



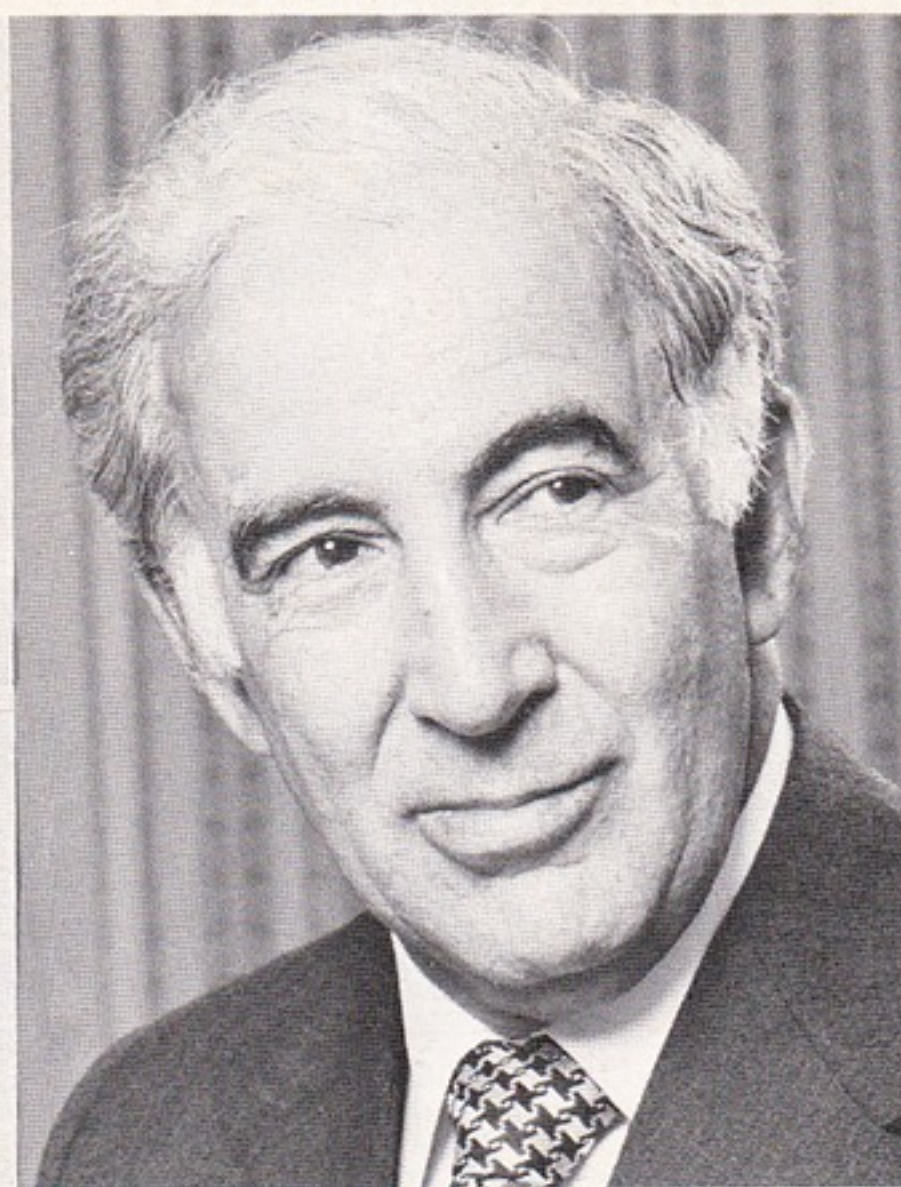
Three lone names occupy the first page of
Queensland Theatre Company's Visitors' Book:

Elizabeth

Philip

Anne.

No need to ask who they are, of course. The absence of a surname proclaims the august identity of the signatories. It also proclaims quite eloquently the auspicious start to QTC's operations. Within three days of the opening of its first major production, which was itself a "World Premiere", the Company gave a Royal Performance. A fittingly dramatic start to the history of a drama company.



His Excellency SIR ZELMAN COWEN,
A.K., G.C.M.G., K.ST.J., Q.C.
Governor-General of the
Commonwealth of Australia

I congratulate the Queensland Theatre Company on its tenth birthday. My wife and I were regular attenders from the early days and frequent first nighters. I remember from the early days of 1970 the performance of "A Rum Do!" in the presence of The Queen and The Duke of Edinburgh. Up to the end of 1977, when we left Brisbane, we saw many productions, and a re-reading of the list of plays presented in those years revives warm and happy experiences of the theatre. Some of the plays and the performances were outstanding. In 1978 we returned for "Point of Departure", Alan Edwards' response to my repeated plea for an Anouilh play, and we were well satisfied.

I have valued my friendship with Alan Edwards and his colleagues, and I have admired his dedication to the theatre; I remember imaginative and satisfying performances by the performing members of the Company. Members of the Board have been my friends and they have served the Company well.

The Queensland Theatre Company has an established place in the life of the community. It has presented a wide range of plays and has performed them well and imaginatively. As one who was a member of the community for a substantial part of the Company's first decade, I am grateful for what it has done and I wish it well in the time ahead.

A handwritten signature in blue ink, reading "Zelman Cowen". The signature is fluid and cursive, with a large loop at the beginning and a long, sweeping tail that ends in a small flourish.



Diane Cilento *The Taming of the Shrew* — 1975



Saint Joan — 1977



King Lear — 1978 with *Warren Mitchell* in the title role.



His Excellency Commodore
Sir JAMES RAMSAY, K.C.M.G.,
C.B.E., D.S.C., Governor of Queensland

As Governor of Queensland and Patron of the Queensland Theatre Company, I welcome this opportunity to congratulate the Q.T.C. on its Tenth Birthday.

I know of the great following the Company attracts in Brisbane and both Lady Ramsay and I have much enjoyed the performances we have attended at the S.G.I.O. Theatre.

However, the aspect of the Company's activities that especially pleases me is its State-wide touring and the fact that the distance covered in any one year by the Q.T.C. is greater than any other regional company of Australia. As far back as 1972, the Q.T.C. started visiting isolated areas, such as settlements in Cape York Peninsula and the islands of the State, as well as every country area. Each year at least one major play is toured as well as the year-long Primary and Secondary Schools programmes. The Company should be praised for its Theatre Experience Weeks held annually in Brisbane and attracting students from all over the State.

This Sunshine State of ours has been blessed with many things — tremendous natural resources, great beauty from its expansive and rugged outback to its rich coastal areas and outstanding scenic attractions such as the Great Barrier Reef. I know from talking with Queenslanders in cities and in country areas that they are appreciative of this great State of ours. I also know of their great enthusiasm for the arts and in particular for the part the Queensland Theatre Company plays in presenting live theatre.

I extend best wishes to the Board and Staff of the Q.T.C. for their continued success.

James Ramsay



The Honourable J. BJELKE-PETERSEN
M.L.A. Premier of Queensland

The Queensland Theatre Company is a "household word" in Queensland today. Its policy has always been to include in its activities, works capable of being adapted for school audiences and for audiences in far-flung parts of Queensland as well as the general theatre-goers in major metropolitan areas. As a result, its productions could be sent on tour to bring theatre to as many Queenslanders as possible. This often entailed members of the Company "roughing it" in some of the more remote parts of this huge State, but, without these efforts, a live theatre experience would have been denied to many Queenslanders in isolated areas. The courage and enthusiasm with which the Company approached these tasks has won it a special place in the hearts of many country Queenslanders.

Public interest in the work of the Queensland Theatre Company is reflected in the growing number of subscribers. It is also shown by the considerable increase in State Government support. In 1968-69, the company received a Government subsidy of \$8500. This financial year it will receive a grant of \$427,000.

This growing financial support shows the levels of State Government interest in the Company and the Government's concern for the development of professional theatre in the State.

On behalf of the Government, I congratulate the Queensland Theatre Company on the occasion of its tenth anniversary. It has been a valued contributor to the quality of life in this State and we in Government look forward with interest to the growing contribution of the Queensland Theatre Company in years ahead.

A handwritten signature in blue ink, reading 'J. Bjelke-Petersen'.



MR. W.R.J. RIDDEL, O.B.E.
Chairman of the Board

In this year which marks the 10th Anniversary of the formation of the Queensland Theatre Company I want to pay tribute to the many people who have laboured together as a team to bring the Company to the high standard of achievement it has attained.

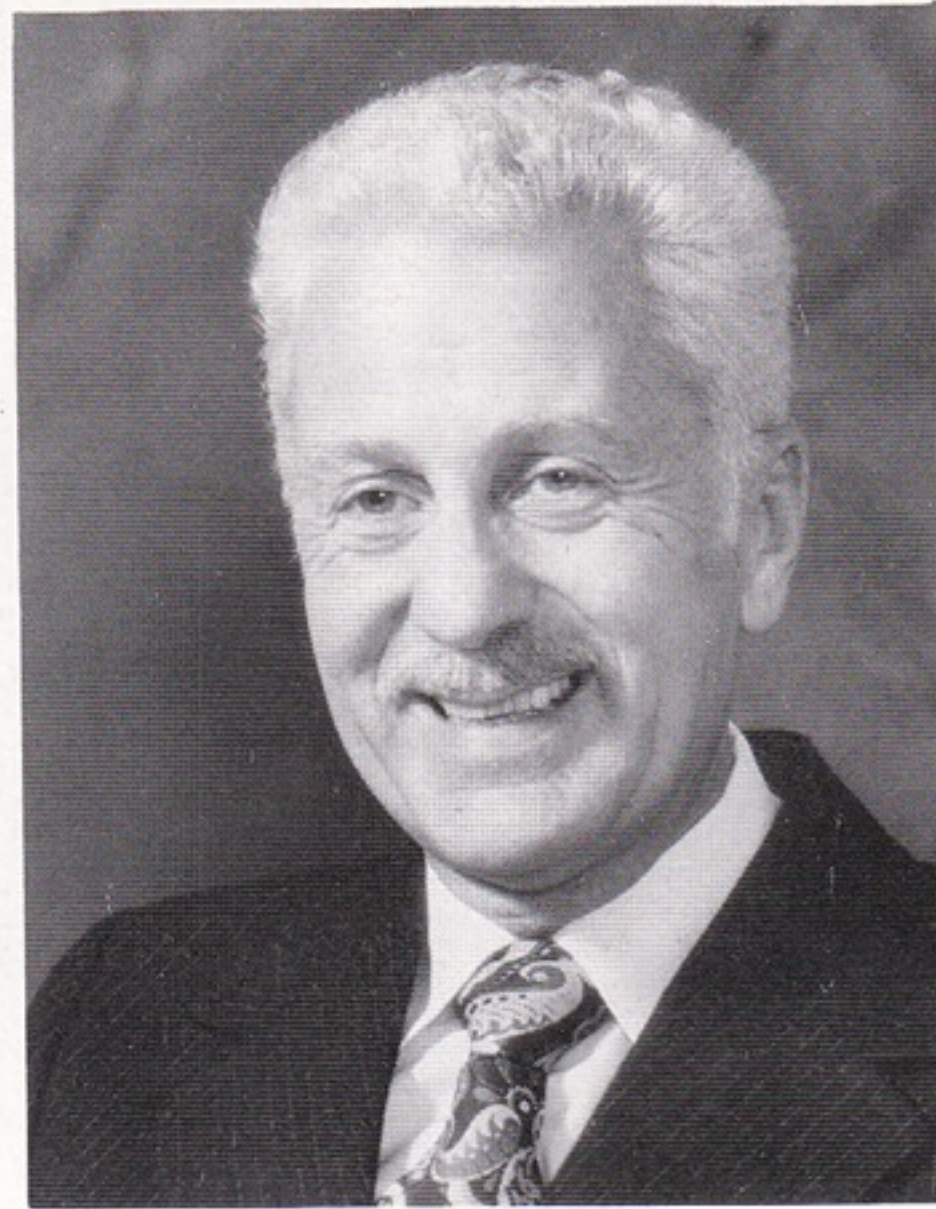
Alan Edwards, as Director for the period, has built up a highly efficient and well integrated organization, and much credit must be given to him for his artistic and administrative ability, as well as sincere appreciation for the dedicated efforts of the artists and craftsmen and staff who serve under his leadership.

Warm thanks are due to the members of the Board for their guidance in the progress of the Company. In particular I refer to the tremendous contribution of the inaugural Chairman of the Board, Sir David Muir, C.M.G., who occupied this position for most of the formative years.

There is little doubt that in the short space of 10 years Queensland can now boast a Company that ranks with longer-established Companies in other States in the professional presentation of the performing arts.

Some acknowledgement of the regard in which the Company is held may be seen in the large Subscription Family who have responded in record numbers in this Anniversary Year.

To them, and to all those who derive pleasure from live theatre, we pledge a continuation of high standard presentations and artistic excellence in the interests of richer cultural experiences and in accordance with the charter under which the Company came into existence on 10th April 1970.



MR. ALAN EDWARDS
Director

I'll never forget Monday, 17th November, 1969 when I walked into the S.G.I.O. Theatre and was shown into an office that contained a table, a chair and an internal telephone. Around me were 3 other empty offices which were, I was told, the rest of the Q.T.C. administration offices.

I remember my first decision was to go out and buy typing paper, carbon, flimsies, pencils, rubbers, paper clips, the usual paraphernalia of an office. I had my own portable typewriter.

I wish you could see the offices now; a hive of highly creative and skilled people with sophisticated office equipment all helping to keep the company moving smoothly.

The first person I engaged was Miss Gillian Coar then my Secretary and now our Executive Officer. I'd like to pay tribute to her untiring dedication, patience and enthusiasm for the Q.T.C. It's also appropriate to mention John Watson our Production Manager for 7 years and Murray Foy our first Education Officer. All of them did so much to consolidate these humble beginnings.

Ten years later many hundreds of people have worked with us in all sorts of jobs; as actors, writers, designers, directors, choreographers, costume makers, property makers, carpenters, receptionists . . . the list goes on. All have contributed to the company and I'm grateful to every one of them. They have helped to make the Q.T.C. one of the top companies in Australia; a company in which I believe the people of Queensland can take great pride.

Alan Edwards

"We were such a young company — probably the youngest in the world," said QTC's inaugural Chairman, Sir David Muir, C.M.G., "and, while it was a singular honour, to find ourselves in the position of giving a Royal Performance so early was quite a test." It was more than a "singular honour" — it is unique in the history of the Australian theatre.

The occasion had its interesting sidelights. The preamble to the Royal Performance saw the Artistic Director of the Company taking time off from his rehearsals of the World Premiere to count the number of paces Her Majesty would need to take on her progress to the Royal Box; the fledgeling Company Secretary versed the actors in Royal Protocol and the Director later confessed to such an attack of deafness brought on by nerves that he has no recollection of his conversation with the Visitors.

It was the first major production in the sense that it was the first fully professional production to be mounted by the Company under its appointed Artistic Director, Alan Edwards. Prior to this there had actually been two other openings, one the Inaugural Production and the other a presentation of the first Schools' Touring Program. The Inaugural Production of the Queensland Theatre Company was Peter Shaffer's *The Royal Hunt of the Sun*, and it opened on October 1, 1969. Its components tell the story of the influences which caused the formation of the Queensland Theatre Company.

In the early 1960's the Australian Elizabethan Trust announced its aims towards a policy of regional rather than national development: that is to say it hoped each state would have its own drama company, rather than one company trying to fill the national requirements. A few years later in Queensland the State Government Insurance Office announced a decision to include a theatre-auditorium in its new multi-storeyed office complex. Each body made submissions to the Government for assistance in building a theatre. This resulted in a long series of discussions between the Trust and the S.G.I.O. It seems that in these discussions the actual formation of a theatre company took second place to protracted negotiations as to the construction and occupancy of the proposed new theatre building. This finally reached Cabinet level, and came under the notice of the newly-formed Department of Cultural Activities. The Hon. Mr. A.R. Fletcher (later Sir Alan) was then Minister for Education and Cultural Activities and Mr. Arthur Creedy was Director of Cultural Activities. Each of these men played a vital role in the formation and incorporation of the Queensland Theatre Company.

It was on February 11, 1969, that State Cabinet decided that a Board be appointed to form a State theatre company. This was the first time in Australia that a theatre company had been incorporated by Act of Parliament and it was regarded by many as an unusual and incongruous prospect.

"I remember it caused quite a few eyebrows to be raised," Sir David said. "A drama company set up by State Parliament was certainly a new departure. Some people even saw in it an indication that the arts would in future be run as a Government department. This, of course, has not happened."

Sir David was at the time Director of Industrial Development and the other original Board members were the Hon. Mr. Justice W.B. Campbell (later Sir Walter); Miss J. Whalley; Mrs. B. Stephens; Lady Groom, O.B.E.; Mr. C. Brumby; the Lady Mayoress, Mrs. C. Jones; Professor D.E. McElwain; Mr. W.R.J. Riddel, and later, Mr. L.W.H. Butts, C.B.E. Mr. Creedy was to serve as an ex-officio Board member and as Acting Artistic Director until such time as an appointment could be made. (The community services of Mr. Riddel and Mrs. Stephens have since been recognised by the award of the O.B.E. and the M.B.E. respectively).

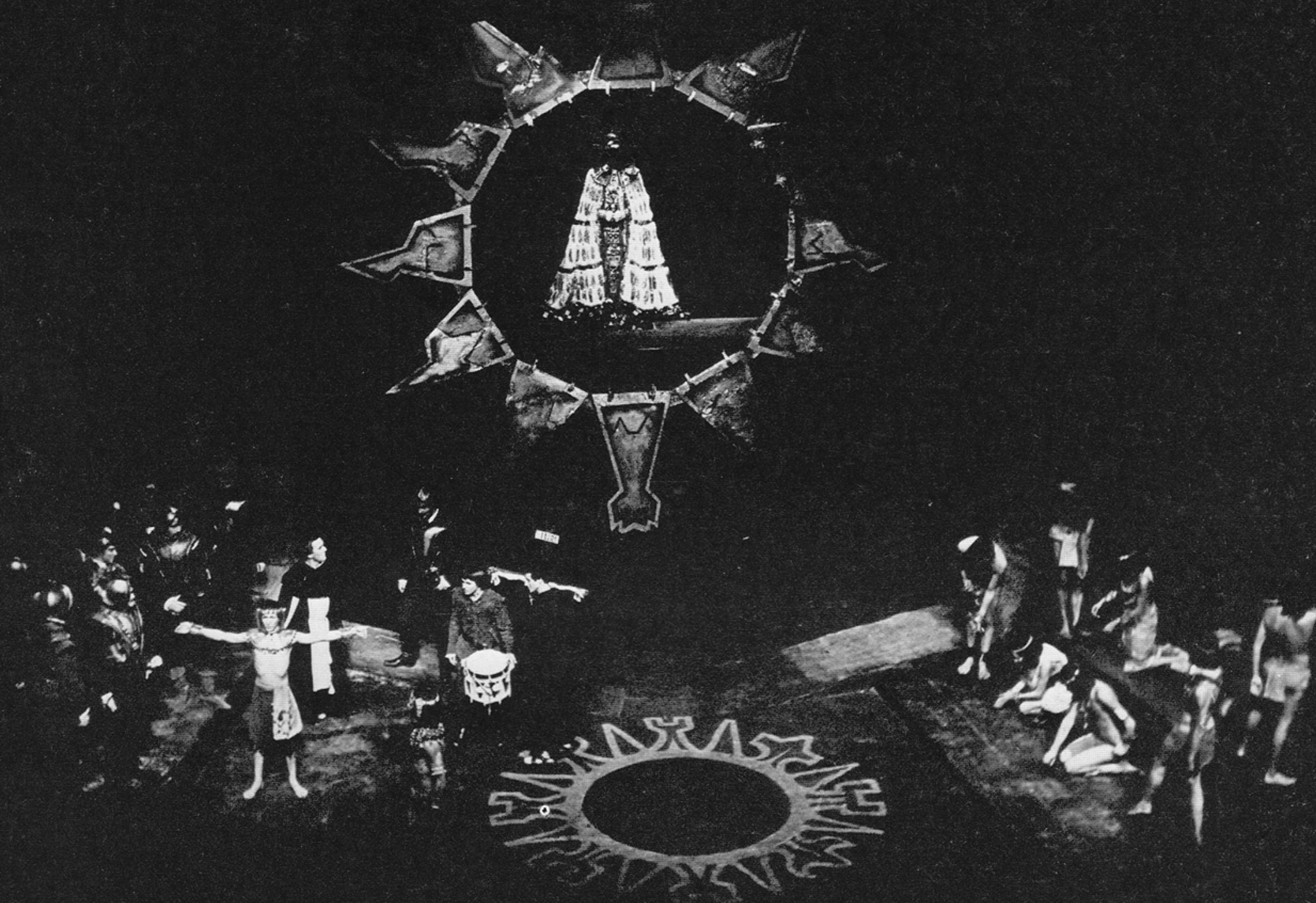
The Board was, of course, to be the governing body of the Company and was charged with its administration and the management of its affairs. Moreover, since its members, under Sir David's Chairmanship, were drawn from among the city's theatre groups, from commerce, industry, law, the University and the City of Brisbane, they were in a position to offer strong support from within the community to the new Company.

In introducing the Bill which became the Queensland Theatre Company Act 1970 to Parliament, Mr. Fletcher stated, "The formation of the Queensland Theatre Company is a natural, logical and necessary stage in the growth of the creative and performing arts in this lusty young state."

The next few months saw a flurry of activity and discussion as the actual operation of the Company was planned. The name "Queensland Theatre Company" had been mooted from as early as November, 1968. It was Dr. Jean Battersby, then Executive Officer for the Australian Council for the Arts (now the Australia Council) who had tentatively suggested the title to Mr. Creedy. The new Board faced two distinct proposals. The first was a slow-growth plan, by which the artistic director, once appointed, would spend time, perhaps up to two years, in testing the theatrical climate, touring the state and choosing plays and players; the second was a "don't let the grass grow" philosophy by which the Company would be presenting something in the new SGIO Theatre as soon as possible. This second scheme was strongly favoured by the Board.

Pat on cue, into the scenario came the College Players.

The College Players, a group formed by students at the University of Queensland some ten years before, had been attracting attention throughout Brisbane and the parts of the State to which they regularly toured. As they developed they aimed at becoming the State's first professional drama



Her Majesty The Queen being introduced to members of the cast of A Rum Do! by QTC Director Alan Edwards after the Royal Performance, Monday 13th April, 1970.

Elaine Cusick, Raymond Duparc
A Rum Do! – 1970



company. At this time they were presenting *The Merchant of Venice* in Canberra.

In Brisbane the embryonic drama company, having received assurance of financial assistance from the Trust, were discussing a suggestion from the Trust that *The Royal Hunt of the Sun* could be presented as the Company's first production. By coincidence, the College Players were planning a Brisbane season of the same play, to be directed by the Players' leader, Mr. Bryan Nason. Passing through Sydney en route to Canberra, the Players' Production Manager, Mr. Don Batchelor, discovered the parallel plan.

A meeting between the Board and the College Players was arranged, resulting in the appointment of Mr. Nason as guest director and Mr. Batchelor as Production Manager for QTC's inaugural presentation of *The Royal Hunt of the Sun*. The Players provided a further production staff of two. The opening date was set, press announcements were made and production plans went into immediate action.

Plans for the operation of the Company itself also continued. A total of sixty-one applicants responded to world-wide advertisements for the post of Artistic Director. On July 15 the Board interviewed the first of their short-list of applicants, Alan Edwards, who had flown up from Sydney. He was offered the job on the same day.

Mr. Edwards was at the time a tutor in acting at the National Institute of Dramatic Art at the University of New South Wales. He'd been in Australia for five years and as well as teaching and directing at NIDA he had acted at Sydney's Old Tote Theatre and on A.B.C. and commercial television. He'd received his training at the Old Vic Theatre School, and, after acting in English theatre, films, radio and TV, he taught and directed plays at the Royal Academy of Dramatic Art and at the Central School of Speech Training and Dramatic Art in London.

"I was at the airport waiting to fly back to Sydney," Mr. Edwards recalled, "when I heard a voice paging me to take a phone call. I knew at once what it was.

"I picked up the phone and a voice said, 'It's Sir David Muir here'. I said, 'Yes - -', and he said, 'We don't need to look any further — we've made up our minds. You've got it', and I again said 'Yes - -' and added 'I'd like a contract as soon as possible,' and he said 'You're very businesslike', and I said 'I think I've got to be.' It was only after I'd put the phone down that reaction set in."

"*Royal Hunt*" rehearsals proceeded apace, though the College Players were disappointed that their leader was not to be the new Artistic Director. The cast of 32 was headed by Reg Cameron as Pizarro and Allan Lander as Attahualpa, recreating the role which he had played in the Trust's original production of the play. As the opening night approached public interest mounted and a full page of the *Courier-Mail* was devoted to news of the Company's activities and imminent debut.

The night of October 1 saw processions along Turbot Street accompanied by band music and flaming torches. Inside the SGIO Theatre the play was welcomed by an enthusiastic audience. People still speak of the event as "exciting" and "glittering" and the audience responded well to the play's spectacle. At the end of the 2½-week season some eight thousand people had attended.

Alan Edwards commenced his duties in November. Though pressed from all directions he cannily refrained from defining any policy.

"Since we were starting literally from nothing — we didn't even have office equipment — my earliest thoughts were that I should have no clear policy at all. I didn't set out to run a 'classic' theatre or any other 'kind' of theatre. I chose a pot-pourri of plays that might firstly get an audience and secondly guide us towards a trend. But the audience was the main thing. Any company must first find an audience."

One early decision, however, was that the Company would serve the State of Queensland and not just the metropolitan area. To this end, the earliest projected schedules included country tours of the major plays. Indeed, the Company's first fully-professional activity was a program of three productions which would tour Queensland schools.

"Very early on we acknowledged that we had responsibilities in that area," Mr. Edwards said. "Quite apart from the fact that at the time our grant came through the Department of Education, I also realised that you must get people young."

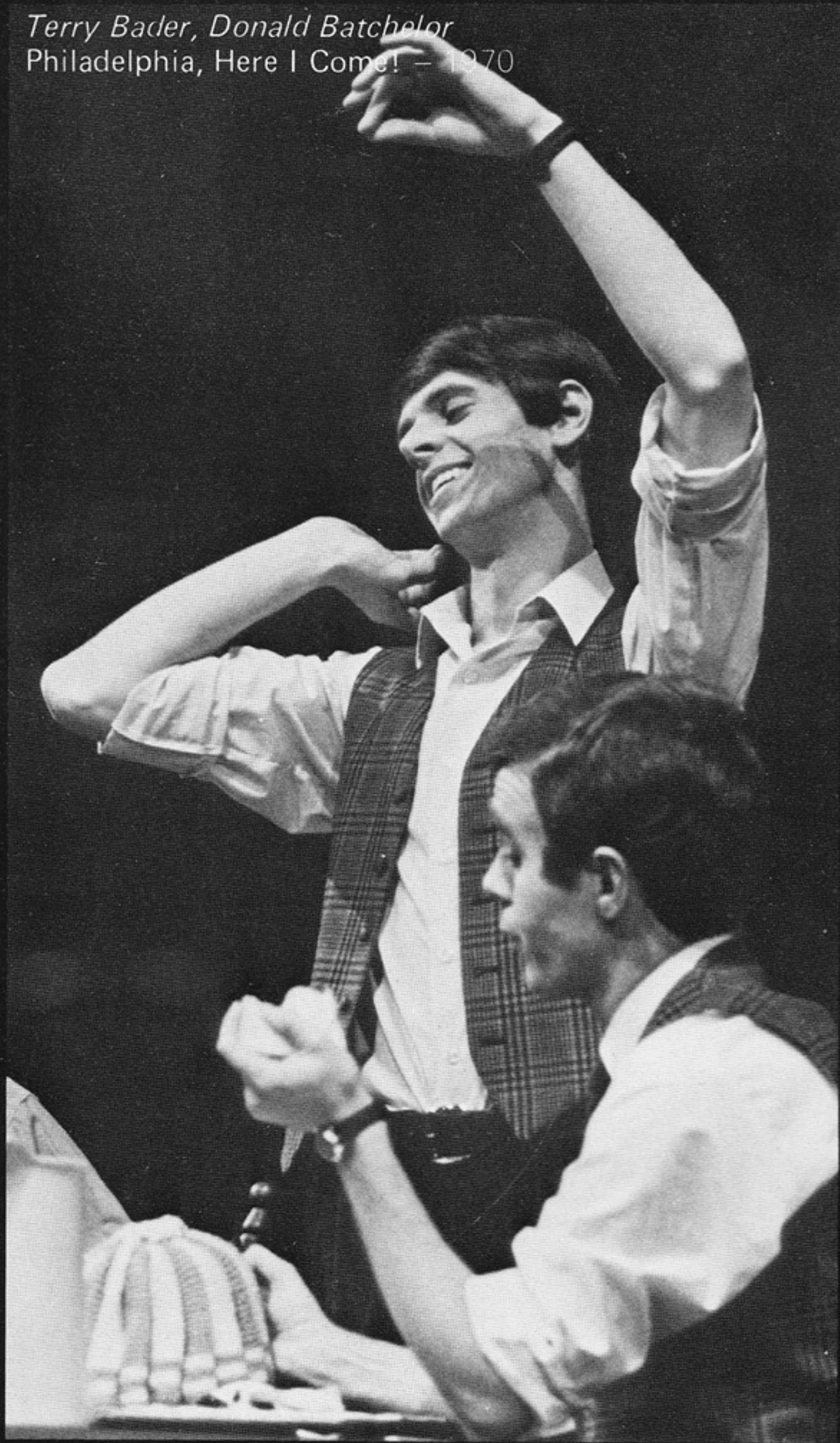
The company of five, led by David Clendinning with Carol Burns, Michael Ferguson, Susan Day and Russell Thomson, was called the Young Elizabethan Players. (With the passion for acronyms which reigns to this day at QTC, it became shortened to YEP's). Since it was the first YEP tour to be recruited, compiled and rehearsed entirely in Queensland, efforts were made to change the name to "The Young Queensland Players" but at that time it was too late to alter tradition.

The three plays performed for a week at the SGIO Theatre before starting on their 21-week tour. Reports from schools paid tribute to the Company, both in terms of the standard of presentation and the content of the programs. By the end of the tour the little group had visited 289 schools and played to 70,000 schoolchildren.

Things were rapidly moving in Brisbane. The Company now had a Secretary, Gillian Coar, a Production Manager, John Watson, and, presumably some office equipment. News had come through that the Royal Tour would include a visit to the Company, and planning went into high gear.

The selected opening production was *A Rum Do!*, a premiere Australian musical with book and lyrics by Rob Inglis and music by Robin Wood. It was to be directed by Alan Edwards, designed by Cliff Simcox with choreography by Keith Bain.

Terry Bader, Donald Batchelor
Philadelphia, Here I Come! — 1970



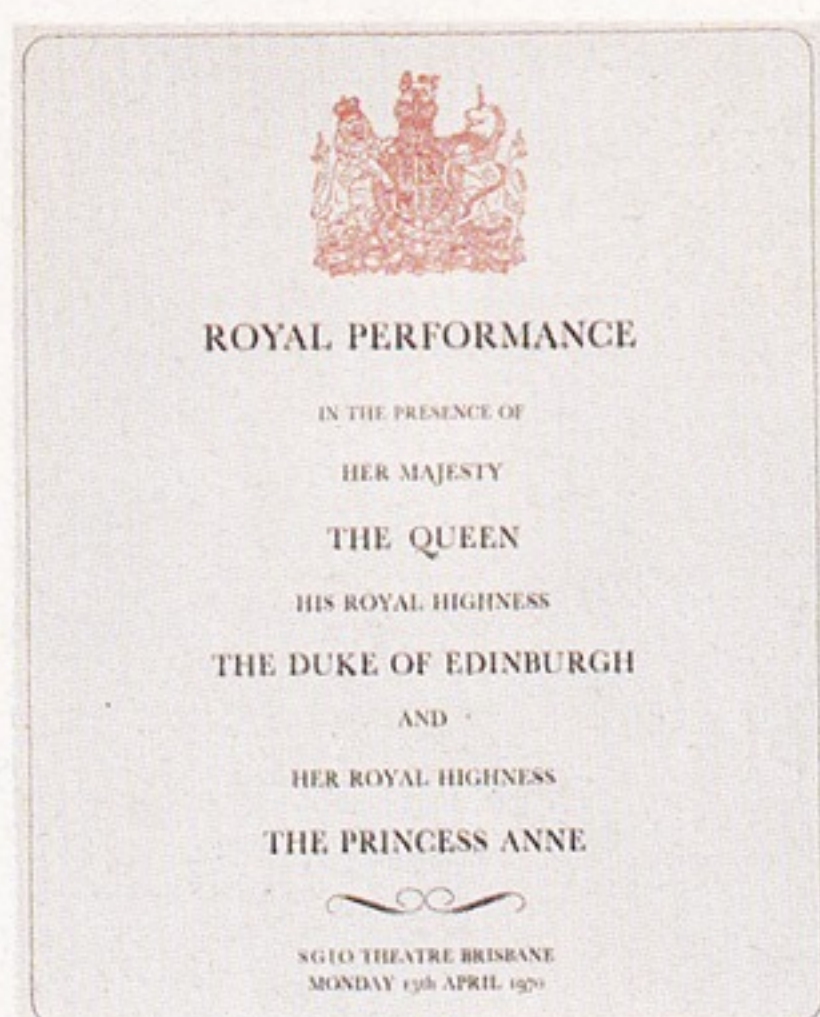
Rona Coleman, Brian Tait
Wait Until Dark — 1970



Elaine Cusick, David Clendinning
The Four-Poster — 1970



The opening date, April 10, 1970, coincided with the day that Royal Assent was given to the Act of Parliament which incorporated the Company, and which now marks its anniversary.



1970

A Rum Do! was an unusual choice — well before the vogue for Australian plays and films had hit — and Australian musicals, then as now, were rare indeed. Moreover, the play was historically based, always a chancy business. None of the creative team was very happy with the final title, but all agreed it was better-suited to the regal occasion than the original title, *Everybody Sniff your Neighbour*.

The choice was doubtless influenced by the Royal Visit and the Captain Cook Bi-Centenary Celebrations. When the play opened, critical reaction was “mixed” — a term which an American playwright has defined as “good and rotten”. The notices ranged from “The finest Australian Musical I’ve seen” to “The disappointment of the decade”. (This critical polarity happens so often it’s hardly worth remarking, though in this case the critic who foretold “songs that will make the charts” must have been speaking to a very patient readership.) The cast was headed by Raymond Duparc, a noted singing actor and Elaine Cusick, a Queensland actress who had established herself in southern companies, notably the Melbourne Theatre Company. *A Rum Do!* also included some soon-to-be familiar faces, among them Ken Kennett and a buxom singer named Geraldine Turner. Another of the cast, Murray Foy, would one day become an Associate Director of the Company.

All told the combination of a new company, a Royal Visit and the premiere of a new Australian work amounted to an occasion of sufficient bounce to get things off to a hopeful start. Its total attendance figure of 11,075 for its 3½-week season was an indication that the surface had been well and truly rippled.

These ripples on the surface turned to waves with the Company’s second play of the year, Brian Friel’s *Philadelphia, Here I Come!* Alan Edwards

again directed, and the notices were enthusiastic, especially for Terry Bader and Don Batchelor as the alter-egos of the restless Irish hero, Gar. However, during the first week of the play’s run a letter was published in the *Courier-Mail* over the name “Theatre-Lover, Geebung”. The writer did not wish to be associated with the Company because of the continual “blasphemy” throughout the play. Well, did the balloon go up! On the strength of that one unsigned letter hundreds of bookings were cancelled, letters were written to the press in defence of the play, further letters in turn criticised those letters and the battle went as far as the feature columns of the newspapers and the pulpits of the churches.

The furore had a double effect: while a body of fifty women walked out from one matinee and further bookings were cancelled, their numbers were eagerly filled by people wishing to hear for themselves what “THAT play” was all about. That such a gentle comedy should achieve such notoriety today seems incredible and there is an irony in the recollection that the director, when outlining plans for the production, had described it confidently as a “middle of the road” play.

In all the hullabaloo the merits of the production and the work of the company were somewhat overlooked. However, Katharine Brisbane reviewed the play nationally in *The Australian*, referring to the Company’s work as a “small miracle” and predicting that despite work “equal to the best Australia can produce”, the Company would not be accepted overnight.

The third play of the season, *Wait Until Dark*, was safer ground. Frederick Knott’s thriller, directed by Alan Edwards and designed by Cliff Simcox, starred Rona Coleman, who had been taught at NIDA by Mr. Edwards. Miss Coleman had just appeared as Eliza Doolittle in the J.C. Williamson’s revival of *My Fair Lady*. Also in the thriller were well-known Brisbane personalities Brian Tait and Brian Moll. Carol Burns, returned from the YEP tour, played her first major role with the Company and her portrayal of a bespectacled thirteen-year-old drew much attention. Attendance during the 2½-week season was respectable but any firm trend — either as a guide to audience taste or a graph of the Company’s achievements — was hard to discover.

In rehearsal at the same time was *The Four-Poster*, Jan de Hartog’s two-handed tale of a marriage, which was to tour the state for seven weeks. The play was specially requested by the Arts Council of Australia (Queensland Division). David Clendinning and Elaine Cusick appeared as the couple. The play opened in Toowoomba on October 21 and the little company set off westward on its long trek around the state. A few weeks later “the rains came” and the company vehicle was bogged, causing the cancellation of some performances. This was the first QTC play to be mounted specially for touring and its adventures were a foretaste of what was to happen on many a future tour. When the play returned



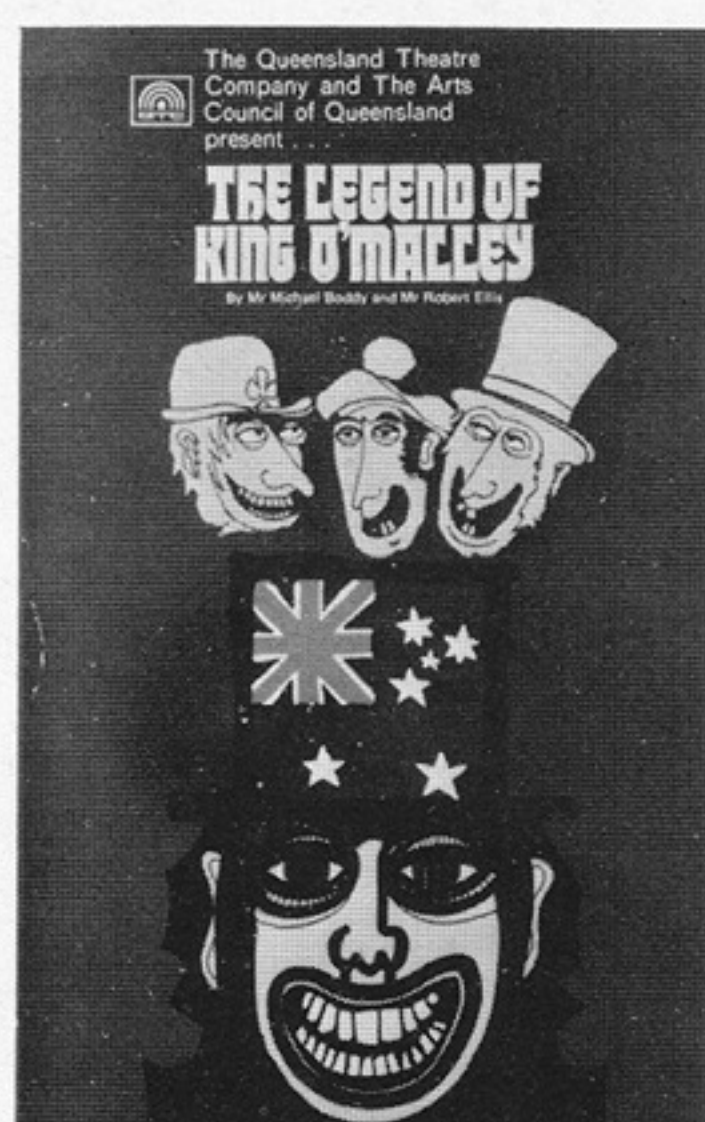
Oh, What a Lovely War! — 1971



to Brisbane it played a short season of four performances at the Arts Theatre. Its initial response was excellent — however, again torrential rain in Brisbane had a dampening effect on audience attendance.

The final activity of the year was a four-week Theatre Training School in Theatre Techniques, which was conducted with the assistance of the Australian Council for the Arts. Ten scholarships were made available to members of the Company, and twenty-five other students attended. This was the first time any State Company had conducted a full-time training school and the students reported a rewarding and satisfying experience.

So, by the end of the first full year QTC had mounted four major productions, three of which had toured, plus a schools' touring program and a theatre training school. Some 24,000 kms had been travelled and audience figures were over the hundred-thousand mark. It seemed an impressive amount of activity, but the pace was to be forced even more in the next year.



1971

In its second year QTC saw a dramatic increase in its activity. Eight major productions were mounted at the SGIO Theatre, two of which toured the state (one crossed the border and delighted N.S.W. audiences as well) and in this year two education tours were sent out. At the year's end the statewide audience figure had more than doubled.

This early bid for a statewide identity — to establish itself as Queensland's company rather than just Brisbane's — was a tall order. Queensland is the most decentralised state of Australia and the number of towns to be covered combined with the distances between them are to this day a daunting problem. Each of QTC's first two major productions, *A Rum Do!* and *Philadelphia, Here I Come!*, went on tour at the end of their Brisbane seasons, which meant that, from the start, country dwellers were able to see the same standard of production as was offered in the city. As early as November, 1970, Dr. Jean Battersby told the press:

"I never tire of telling the southern states to follow Queensland's example in taking plays to

the country. These tours are among the most significant reasons for a revival of theatre throughout Queensland."

From its inception QTC's touring activities have been conducted in conjunction with the Arts Council of Australia (Queensland Division), now the Queensland Arts Council, and both companies deserve tribute, for their persistence as much as anything else.

It's also easy to minimise the achievements of the schools' touring companies, or TIE (Theatre in Education) teams. These teams are asked to spend six months or more on the road, averaging three performances a day in conditions which are, to say the least, unsophisticated. Day after day they travel, perform, travel, perform across the map of Queensland, setting up, dismantling and packing the sets themselves. There have been as many as three of these teams on the road at once, so the administration and funding of the undertaking occupies a large portion of the Company's time and budget.

The unfortunate fact is that since this line of work is, by its very nature, conducted outside the mainstream, even QTC's regular audiences are mostly unaware of it.

At the end of 1970, with the aid of a grant from the A.C.A., Murray Foy was made Education Officer of the Company. This meant that from then on a program especially devised for primary schools could tour each year as well as the secondary schools' program. (Wouldn't you know, they became identified as "Prims" and "Secs"?). Mr. Foy also organised an ever-increasing number of workshops and seminars in creative drama for both city and country groups and teachers' training colleges.

The year in Brisbane opened with a bang. Literally. *Oh, What a Lovely War!*, Joan Littlewood's musical treatment of World War I, was a smash hit. For the first time the press was united in their acclaim and so were the audiences. Also for the first time the *HOUSE FULL* signs were produced and stayed on display for nights on end. This production, Alan Edwards' fifth in succession, has been referred to, and quite correctly, as a landmark in the Company's development. Apart from its box-office success, patrons noticed a sense of the company coming together as an ensemble.

It was followed by *Hadrian VII*, directed by Joe MacColum, featuring Alan Edwards in the title role. Again the critics were unanimous in their praise, but this time the public didn't follow. Though audiences were relatively low, the production marked a step forward in the Company's reputation and artistic growth. Letters were received which favourably compared it to both the London and New York productions of the play.

Its director, Joe MacColum, came from Ireland via almost everywhere. He'd commenced his career at the Abbey Theatre, Dublin, then spent a number

Alan Edwards, Tony Thurbon
Hadrian VII — 1971



The Ghost Train — 1971



Peter Morris, Hazel Howson
She Stoops to Conquer — 1971



Ken Kennett
Burke's Company — 1971



The Wind in the Sassafras Trees — 1971



of years directing in London, interspersed with visits to most parts of Europe. He then spent three years in Israel lecturing and directing. While there he found time to write a book on theatrical direction with special emphasis on the Israeli theatrical environment. Then he was back in London, then to Prague, and finally arrived in Australia as one of NIDA's first tutors. After seven years there he went to Perth, and immediately prior to his visit to Queensland he was a lecturer at Flinders University in Adelaide.

In a facetious programme note he recorded his experiences as guest director for QTC, adding, "It's been a terrible experience and I'll be glad to get back to Adelaide where things aren't so hectic."

He didn't get his wish. Again through the assistance of the A.C.A., Mr. MacColum was retained as the Company's Speech and Drama Coach, giving QTC the distinction of then being the only State Company to have one. It was a basic stage in an on-the-job training program that developed over the next few years. It also lightened the load of the Artistic Director.

The next offering, Arnold Ridley's *The Ghost Train*, directed by Alan Edwards, was blatantly aimed at filling the theatre with tried and true entertainment values and it did just that. Out came the HOUSE FULL signs again and the first season of the year ended on a happy note. The detailed setting and amusing special effects provided by designer Cliff Simcox were a major contribution to the play's success.

The Company didn't rest on their laurels, though. They were off immediately on a six-week country tour with Goldsmith's *She Stoops to Conquer* before bringing it into town. This production had many "firsts" to its credit. It was QTC's first attempt at a classic, and it was the first time that Alan Edwards and Joe MacColum collaborated as directors. Because it was a costume comedy with a large cast, it was also the most elaborate production that so far had been taken on tour. It did well in the country, adding to QTC's already strong reputation, and the Brisbane season fared even better. Thanks in part to schools' bookings, the attendance figures reached a new high of twelve and a half thousand.

"*She Stoops*" also saw the introduction of the Wednesday morning matinee, which was so successful that the practice continues to the present day. It's an institution peculiar to QTC and though the actors, notoriously late risers, groan at the prospect, the attendances more than justify it. Indeed, some years later, an American visiting the Company was astounded at the success of the arrangement. "They'll never believe it in the States," he said, "that a company in Brisbane can get one hundred per cent capacity at a matinee on a Wednesday morning, and they can't always fill the house on Friday and Saturday nights."

With Bill Reed's *Burke's Company*, QTC audiences had their first taste of Australian drama. The response was negative, and might have had a discouraging effect on future efforts had not strong reassurance been offered, if only from a minority. There were phone calls to the Company and letters to the press — again! — this time commending QTC for presenting Australian drama and lauding the merits of the production. These merits were very strong, including a stunning set by Cliff Simcox and some of the best directorial work Alan Edwards has contributed and there are still those who regard the production as one of the Company's finest achievements. Against this, however, it must be recorded that this was QTC's first box-office failure and to this day it has the lowest attendance aggregate of the decade. Prestige and box office do not always go hand in hand.

But the pendulum swung the other way with the next one. *The Wind in the Sassafras Trees*, by Rene de Obaldia, had audiences in vast numbers joining the cast in a boisterous romp through an "indoor" Western, which featured a complete log cabin set whose walls opened and closed, an oil well which gushed from the floor and arrows (one of them aflame) which whizzed into the walls at close proximity to the actors' heads. At the end of the season a box-office record had been set and its director, Joe MacColum, was very proud.

Then it was off on tour again, this time breaking new territory. *The Legend of King O'Malley* toured New South Wales for four weeks before doing the Queensland circuit for six weeks. It was so successful on tour that it was presented at the SGIO for a season, despite the fact that the Old Tote's production of the play had already played the Schonell. It fared well, proving that there was an audience for Australian plays, even if, as yet, they didn't like them to be too serious.

A children's play, *The Wrong Side of the Moon*, running concurrently with "O'Malley", brought the busy year to a close. The play didn't do as well as expected, possibly because of the title. The play is actually a version of the Rapunzel fairytale, and titled as such it may have proved more popular. Murray Foy directed it, incorporating into his production some of his work in Youth Theatre, and it was the first investigative step in the plays-for-children area, and one which led to greater success later on. *Wrong Side of the Moon* marked the QTC debut of Bille Brown and Geoffrey Rush, of whom more was to be seen and heard later.

In addition to its mainstream output, the Company had entered the entrepreneurial field, sponsoring the Brisbane visit of Richard Bradshaw and his *Shadow Puppets* as well as the Performing Syndicate from Sydney with their production of *Orestes*. In August a Theatre Experience Week for secondary school children — now an annual event — was conducted for the first time and

The Legend of King O'Malley — 1971



Hazel Howson, Bille Brown
The Wrong Side of the Moon — 1971



Frank Gallacher, Ken Kennett
The Legend of King O'Malley — 1971



Ivar Kants, Geraldine Turner
Lock Up Your Daughters — 1972

Cliff Simcox, who had designed all but one of the Company's productions so far, had been appointed QTC's first resident designer. By now some of the actors — Carol Burns, David Clendinning, Frank Gallacher, Hazel Howson, Ivar Kants, Ken Kennett, Roger Newcombe and Geraldine Turner were popular identities themselves but were operating as a performing nucleus. The schools' companies activities were attracting more and more praise and the relationship between the Company and the media was on a high. By the end of the year the statewide attendance figure had reached a staggering 202,845.



1972

With four box-office successes under the Company's belt from the previous year there was a confidence that the public now knew where the SGIO Theatre was, plus the feeling that theatre-going as a regular habit was gaining strength. It was a reasonable hope that the Company itself and its audiences could be tested further. Thus, the 1972 program comprised plays that were more ambitious and which could give those concerned, audiences as well, the chance to extend their range.

No problem or test about the first one. As in other years it was a musical, but this one, *Lock Up Your Daughters*, exceeded everybody's expectations. Tickets were soon in such demand that it was obvious the planned 3½-week season would not be adequate, so a week's extension BY PUBLIC DEMAND was announced by its director, Alan Edwards. It was another first, and a proud one. The piece itself is an adaption of Fielding's *Rape Upon Rape*, and its riotous bawdiness is offset by a charming musical score. The cast distinguished themselves individually and as a unit, though Geraldine Turner, Roger Newcombe and Ivar Kants caught most of the attention. It was Miss Turner's farewell to Queensland as she headed south, the first of the QTC fledgelings to fly the nest.

The first of the "test" pieces was Joe MacColum's production of *Assault With a Deadly Weapon*, by Lance Peters, an Australian play based loosely on a famous controversy. It shared something of the same fate as *Burke's Company*, in that respect for the effort was high but popular interest was low. The extension of the musical also meant that

"Assault" had to move to Twelfth Night Theatre to complete its run, and this mid-season change doubtless did little to boost its audiences. Nevertheless, the overall figure did indicate an increase in interest in Australian drama, and one which was not misleading.

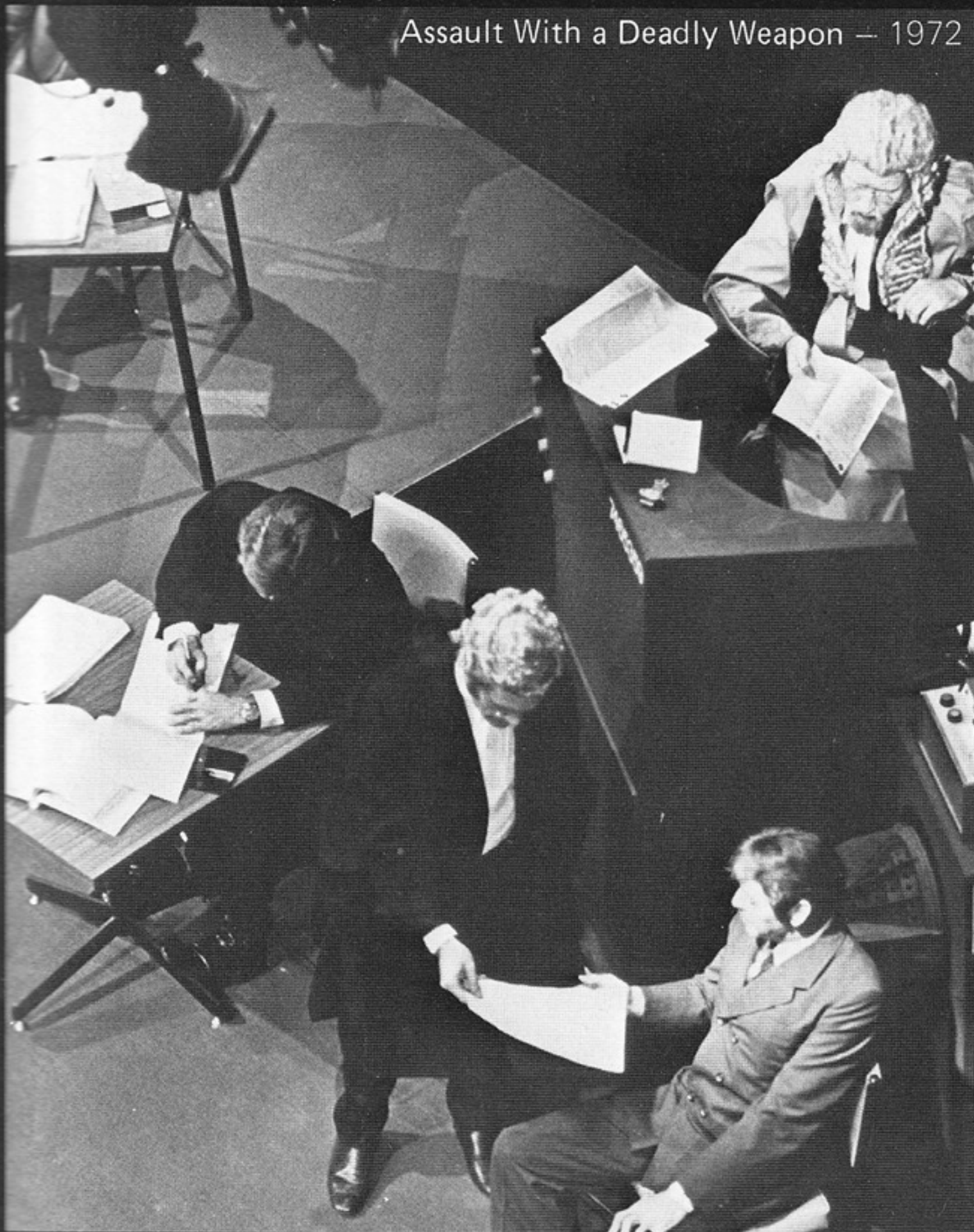
Alan Edwards had directed Pinero's *The Schoolmistress* at NIDA and had also played in the Old Tote's production of the play. Both of these productions had been successful, so hopes were high as the Company set off on a six-week tour of country areas. They met with a mixed reception — some centres showed higher attendances than usual, others much lower. The response was slightly better in Brisbane, though still less than hysterical. This is unusual, since most costume comedies have met a happy welcome, right up to and including the present. *The Schoolmistress* also had the prestige of a specially-composed musical suite by Robert Keane, a talented young Queensland musician. It was the first of many scores QTC has commissioned for its productions. Another of the "test" pieces was the Company's first Shakespeare. The choice, *Twelfth Night*, was a good one, being one of the best of the comedies and requiring a cast of predominantly young characters, which suited the acting company at the time. Moreover, the girl-posing-as-a-boy plot was considered to have a link with the unisex fashions of the day. To that end the rather bold step was taken of having Carol Burns and Roger Newcombe swap roles — some nights he played Viola and she played Sebastian. Again Robert Keane composed a musical suite. Apparently none of this was enough to catch the imagination of either the press or the public. Shakespeare wasn't touched for another three years.

The critics, though, were delighted with *The Ruling Class*, by Peter Barnes. With Alan Edwards heading the cast and Joe MacColum as director it had the same production credits as "Hadrian" and met a similar reaction. The critical acclaim was unanimous but the public largely ignored it. The cast was struck mid-season by a bout of influenza and performances had to be cancelled — not, however, before audiences were offered the signal spectacle of Mr. MacColum, pinch-hitting for Ken Kennett as the 13th Earl of Gurney, hanging from the rafters in a white ballet tutu.

The comic-strip musical *You're a Good Man, Charlie Brown* was intended as a touring production, but it proved extremely durable. The enthusiasm for it in the country was enough to inspire discussions of a Brisbane season. This was something of a risk, since Twelfth Night Theatre Company had had a success with their production of the play only a year before.

"But, by this time, we were all very tired and over-worked," Alan Edwards recalled, "and the effort of heaving the body out of the chair to mount a completely new production was a little daunting. We had 'Charlie Brown', we were looking for something cheerful, and the two coincided. We decided to risk it."

Assault With a Deadly Weapon — 1972



Martin Redpath, Hazel Howson
The Schoolmistress — 1972



Ken Kennett
The Schoolmistress — 1972



Alan Edwards, Olivia Brown
The Ruling Class — 1972



Roger Newcombe, Carol Burns
Twelfth Night — 1972



It was worth the risk. More than 11,000 city customers saw it, and the last drop had not yet been squeezed. It was to be remounted the following year and sent on tour again.

The Christmas show of the year was a pantomime, *Puss in Boots*, and it had a happier time than the previous year's children's play. The double level of the panto tradition, which provides enchantment for children on one hand and thicker humour for the grown-ups on the other, was misinterpreted by some of the critics who clicked their tongues over the "blue" jokes. However, the kids allayed their fears by cheering the show to the echo, most of the noise going to Barry Otto as Puss, Wilson Irving as Queen Lizzie and Judi Connelli as the Principal Boy, Colin.

The rapid rate of development in youth and educational activities continued. Increasing demands for the services of the Education Officer, Murray Foy, were made and met and the need for programs in primary schools was so great that two companies were sent out during the year, one of them heading into the isolated settlements of the Cape York Peninsula. In January the Company ran its second adult training school, this time residential, and in August the second annual Theatre Experience Week for secondary school pupils was as successful as the first. QTC also sponsored the Brisbane visit of the Prospect Theatre Company of Great Britain. Their "All the World's a Stage" program drew over 1,000 people to its two performances. Since these performances were on a Sunday — something fairly new at the time — the attendance figure was regarded as highly gratifying.

All over Queensland, more and more people were becoming aware that QTC, as was pointed out, did not mean "Queensland Turf Club". At the end of its third year of operation the Company could accurately report that it had established a distinct identity for itself in the community.



1973

A long-range hope became a reality with the opening of the 1973 season when annual subscriptions were sold for the first time. The initial response was most encouraging, especially if one recalls that only a few years prior to this, such regular theatregoing had not been possible in Brisbane. The subscription scheme continues to the present, and over the years some thousands of patrons have been so faithful that the phrase "subscriber family" has come into use.

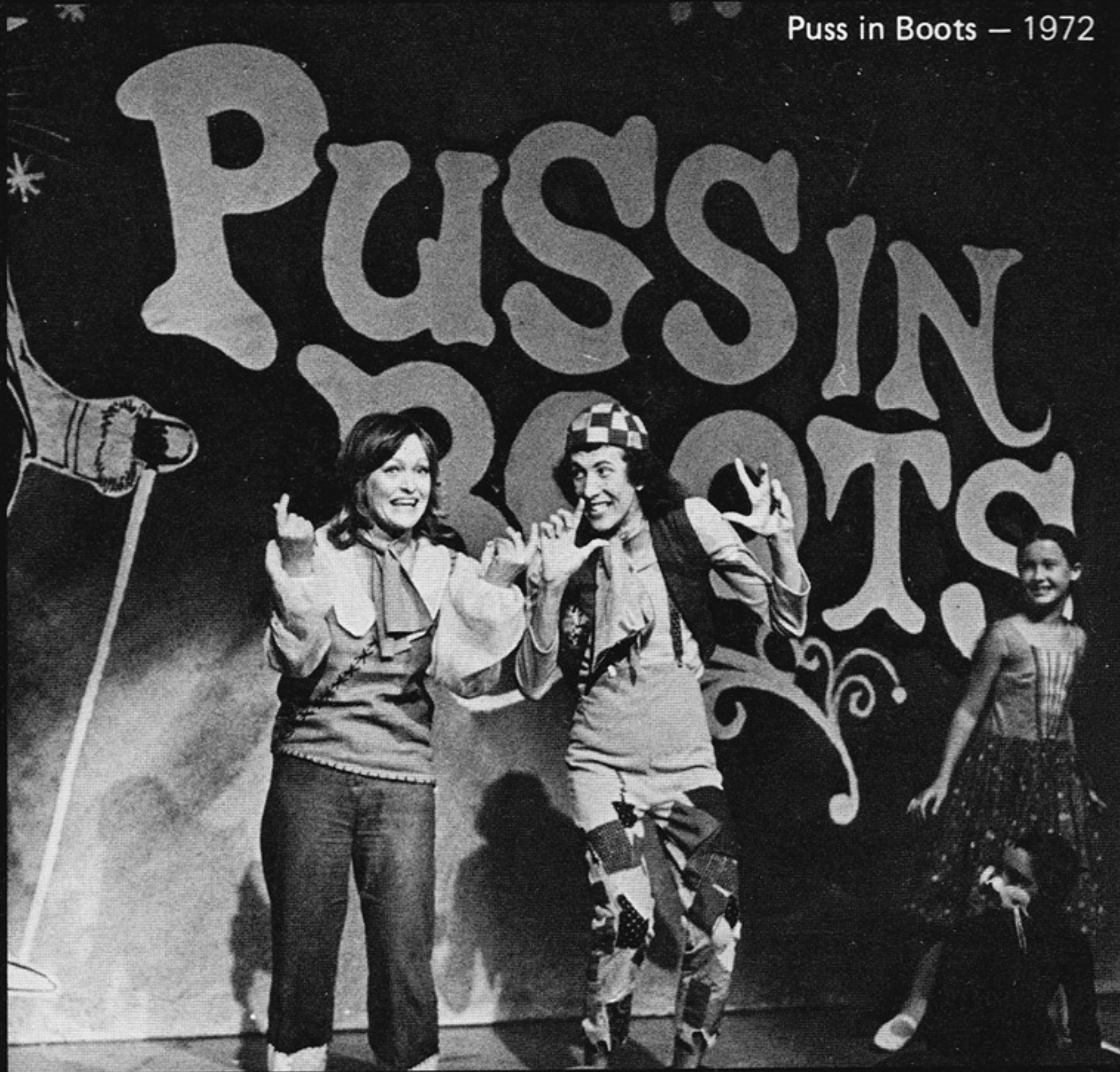
At the start of the year a few of the familiar faces were missing. Carol Burns was on a study tour overseas. David Clendinning, Frank Gallacher, Ivar Kants and Roger Newcombe had all ventured into a wider world, and Messrs. Edwards and MacColum shared proud parental beams at the ease with which they were placed in other companies. Some of the new faces in the QTC ranks, such as Suzanne Roylance, Geoffrey Rush, Kathryn Wilson and, later in the year, Bille Brown, were soon to become as familiar as the departees. As in previous years, the kick-off was with a musical, but this one, *Expresso Bongo*, didn't take the team too far down the field. Admittedly, it's a rather indifferent musical, not in the same class as, say, *Lock Up Your Daughters*, but, even so, it was hardly deserving of the fate that met it. Alan Edwards, who directed it, ruefully explained, "The gremlins were in it right from the start." There was trouble in all departments — trouble with staffing, trouble with rehearsing, trouble with scheduling the orchestra and, above all, trouble with the set, leading to an epic dress rehearsal, with an audience present, that lasted until well after midnight. The misfortunes of poor old "Bongo" became something of a nationwide legend. In the face of all this, it's surprising to record that business wasn't all that bad, but it took a further thirty-five productions before one of its audience, by then a national critic, could find it in his heart to "try and forget" that QTC was responsible for it.

The public were kinder, though, and the next two productions were successes. Carol Burns returned from overseas to deliver a big performance as O'Casey's matriarch in *Juno and the Paycock*. This play, directed by who better than Joe MacColum, was the first play of a basically serious nature to draw a strong box office, proving the value of the testing program of the year before. A similarly strong attendance figure was notched up for the next production, Peter Nichols' *The National Health*, which is set in a London hospital. As part of the production scheme the audience were invited onstage at interval as hospital visitors. In this they participated eagerly and the theatre Candy Bar did a roaring trade in sweets and drinks procured for the "patients". This production bears the curious distinction in internal company records of being the play in which THAT word made its debut before a QTC audience. It was uttered by Douglas Hedge, also making his QTC debut, who was to carry a fair share of this kind of language in future offerings. It was recorded there were no incidents.

You're a Good Man, Charlie Brown — 1972



Puss in Boots — 1972



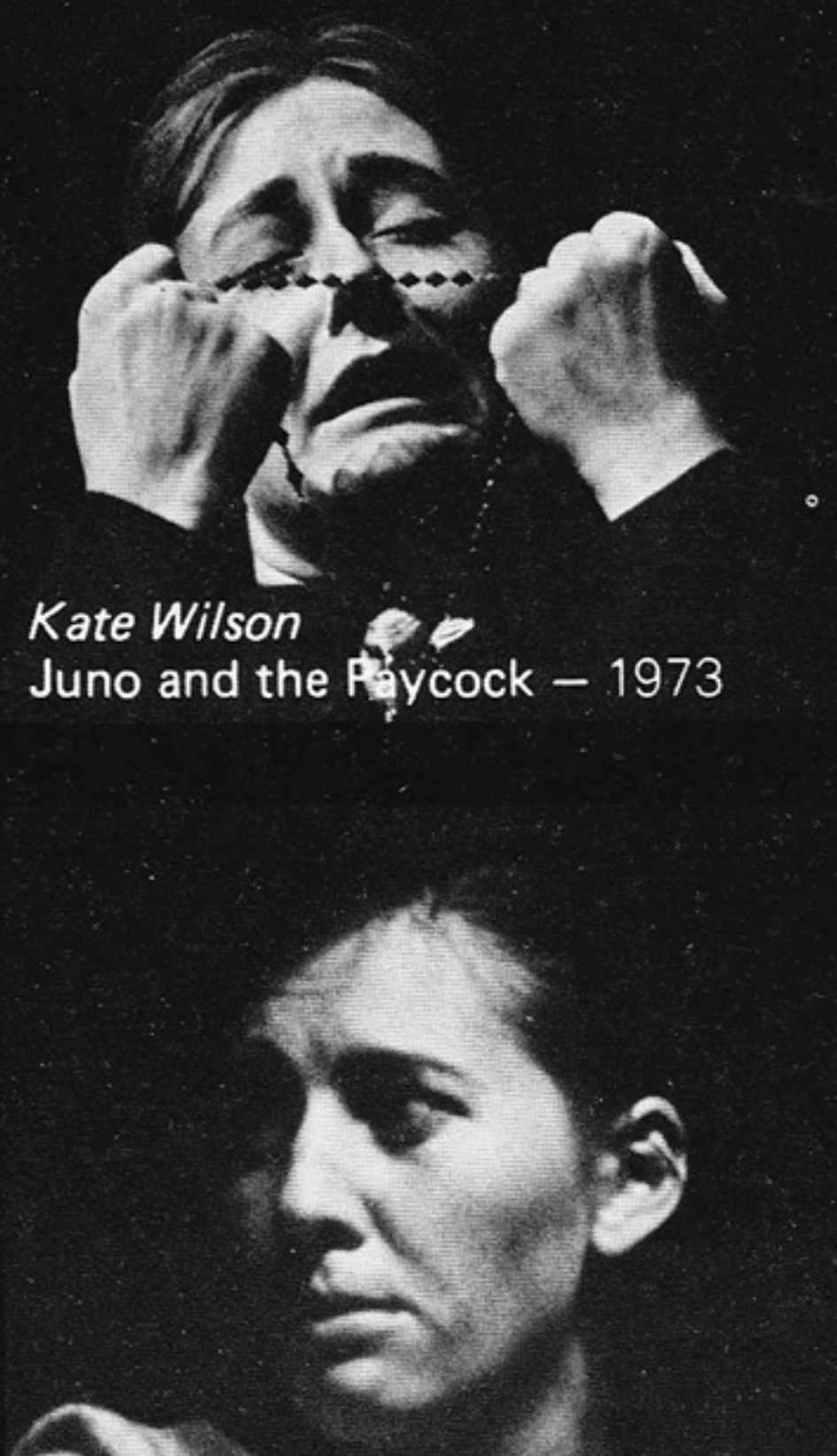
Margot Lloyd, Toni Lamond
Expresso Bongo — 1973



Wilson Irving
Puss in Boots — 1972



Kate Wilson
Juno and the Paycock — 1973



Carol Burns
Juno and the Paycock — 1973



The National Health — 1973



The next venture was a new departure — literally. For the first time QTC staged an entire season outside the SGIO when they moved to La Boite Theatre for a season of Australian plays. These being still the tentative times of Australian play production, attendances were not expected to be overwhelming and the feeling was that the smaller theatre, combined with the in-the-round presentation would be less off-putting than the SGIO. In the event, though, the change of venue for such a short season only made things even more tentative, though the scheme itself proved to be both productive and prestigious. Of the plays presented, the first, *President Wilson in Paris*, met a mixed critical reception and a wary audience, *White With Wire Wheels* had poor notices but a hilarious public and the third program, the double-bill prison plays *The Chocolate Frog* and *The Old Familiar Juice* met with sober and earnest respect, despite the fact they were offered as comedies. Before long a time would come when Australian drama could be offered with no hint of specialty.

By this time QTC had presented twenty-six major productions, twenty-three of which had been designed, in distinctive style, by Cliff Simcox. He had also been a pioneer of design in Theatre-In-Education and had been responsible for most of the Company's graphic arts design. On his departure the Company wished him God Speed with enormous gratitude for his contribution to its development.

Pygmalion, back at the SGIO, gave the Company its biggest hit of the year. Rick Billingham directed it in a highly unusual and innovative design by Lindsay Megarrity, which featured off-white settings on moving discs and a recurrent rainbow motif through the costumes. The production broke existing box-office records, due in no small measure to the zest with which the play's central duel was fought by Carol Burns and Alan Edwards. (There was a suggestion that they be billed as Burns and Alan.) Still in the classic comedy style with Moliere's *The Imaginary Invalid* with London's Norman Ayrton as guest director by courtesy of funds from the Australia Council. A lady customer had misheard the play's title and phoned to inquire about "Madge Vallid", and as such did the play become known by its cast. However, under whatever title, audiences didn't respond to it.

Nor did they flock to the next one, and they weren't expected to. Harold Pinter's *Old Times* was another test piece aimed at stretching artistic standards, and it came at a fine time. The once-raw Company had now established itself on the cultural scene and in addition was able to record a few successes which could be defined as commercial. Rumours of alleged complacency had been heard, and this production did much to redress the balance. Critics were extravagant in their praise and considerable cultural kudos was gained for QTC, for the play's director and designer, Alan Edwards and Lindsay Megarrity,

and for its cast, Carol Burns, Douglas Hedge and Kathryn Wilson. Nonetheless, it must be reported that the end of each performance was marked by a confused babble from the audience as the houselights came up. A tearful Carol Burns was given a big farewell at the end of the season as she left her home state to pursue what has become a highly successful career.

Next one in was *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, directed by Don Batchelor, which, with its all-female cast led by Hazel Howson had completed a country tour. In both city and country response was light on, and it is generally believed that the title was off-putting. More than one person confessed to thinking it was a science-fiction play, while others were scared off by the thought of a piece of absurdist nonsense.

At the beginning of the year *Sleuth* had been announced as the seventh main-season offering, but unfortunately the film beat it into town. It was felt that the play's vital secret would be too exposed by the film, thereby damaging its theatrical impact and another thriller, Francis Durbridge's *Suddenly At Home*, replaced it. This play had many original aspects to its credit. Its director, Joe MacColum, and designer Jann Harris, from NIDA, had conceived a box set which swung on an axis so that the audience saw varying angles in successive scenes and there were those who said that the set turned more than the plot did. As if that weren't enough, the set also sported two-way reflecting doors and a large pouffe of such resilience that it bounced an actor several feet off the set. Even with all this, plus the heroin-crazed actresses, murdered wives and treacherous au-pair girls of the plot, few people could see what was supposed to be thrilling about it.

The mixed year came to its close surrounded by the *Arabian Nights World of Aladdin*. Like the previous year the adults worried (this time, if you please, because of alleged disrespect to royalty) and, as before, the kids loved it. Brian Crossley as Widow Twankey, Douglas Hedge as Wishee Washee and Geoffrey Rush as the villain Abanazer were remembered for years afterwards.

What an incredible year! No less than twelve plays had been mounted in Brisbane, one of which toured. In addition, country audiences saw John Dommett's production of the comedy playlets that comprise *The Two Of Us*, and valiant little "Charlie Brown" (this time under Murray Foy's direction) went on its travels again. QTC sponsored the visits of Richard Bradshaw and his Shadow Puppets, plus the tour of mime artist Mark Furneaux. A major and innovative undertaking had been the Theatre and Opera Laboratory conducted at the James Cook University in Townsville, which provided a healthy stimulus to those working in both media. And finally, at the end of the year, Joe MacColum, still billed as speech and drama coach, was made Associate Director of the Company.

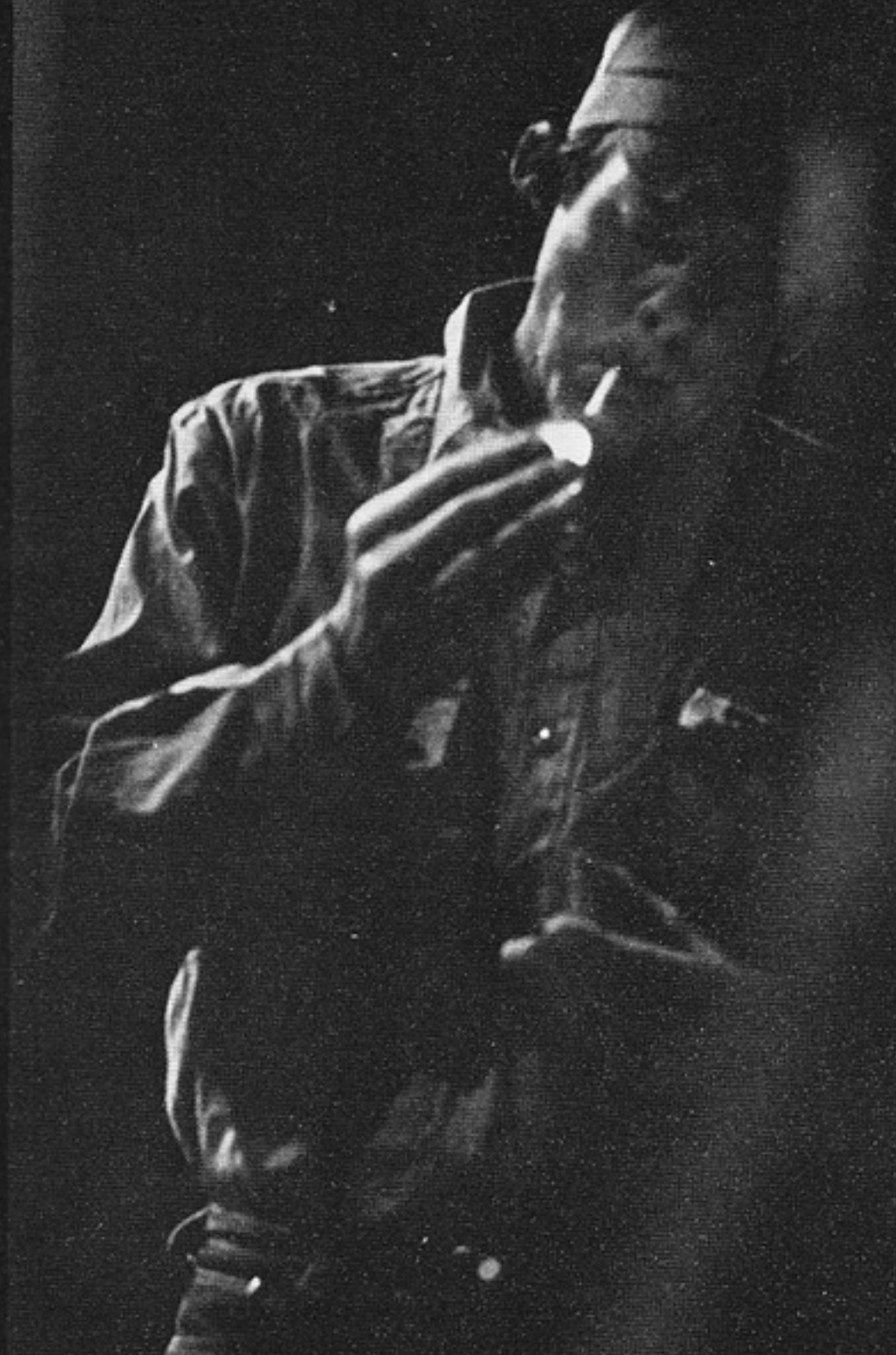


Bille Brown, Carol Burns
President Wilson in Paris — 1973

White With Wire Wheels — 1973



Peter Hanlon
The Chocolate Frog — 1973



The Old Familiar Juice — 1973



Pygmalion — 1973

The Imaginary Invalid — 1973





The School For Scandal — 1976



A Midsummer Night's Dream — 1979



The Merchant of Venice — 1977



You Never Can Tell — 1979



A Streetcar Named Desire — 1979



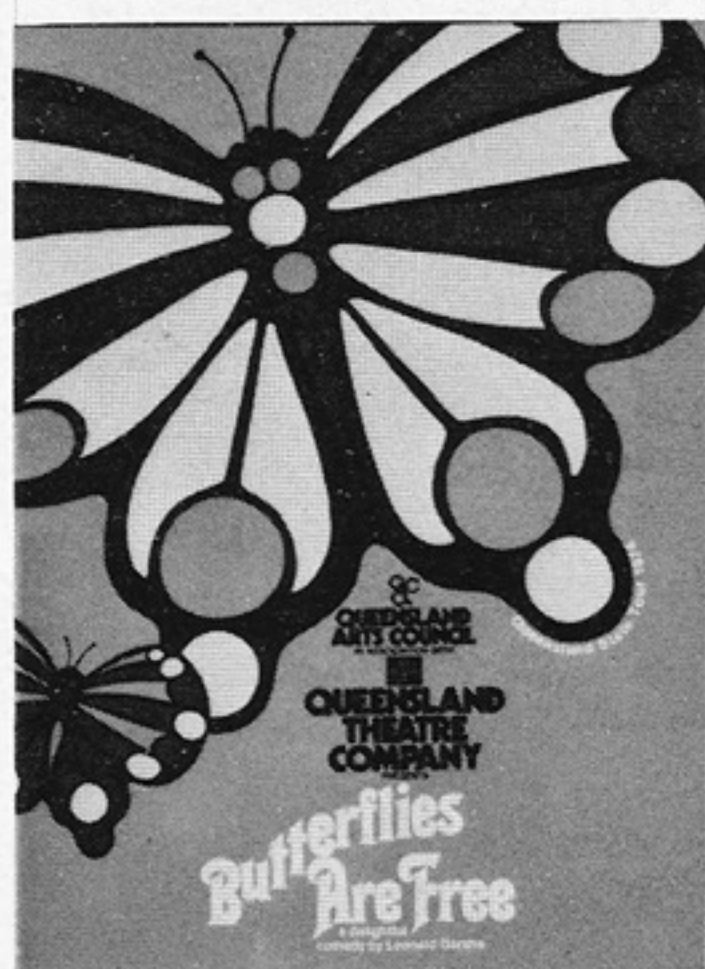
Hadrian VII — 1971



The Merchant of Venice — 1977



A Toast to Melba — 1976



1974

The fifth year of the Company's operations opened on a whirlwind of activity. Not one but two major productions were in rehearsal, both of them musicals. The first of them was *Mandrake*, which was to open the Brisbane subscription season and the other was *Godspell*, which was to tour Queensland before playing in the capital. Keith Bain, who performed the Herculean task of choreographing both productions was kept whirling from end to end of floodbound Brisbane. A third company was rehearsing the primary schools' touring program at the same time.

Mandrake got off to a good start with a special gala benefit performance for the Flood Relief Appeal. The season was hard work for the cast, mainly because of the difficulty of the clever, spiky-rhythmed score. This score, plus the fact it is based on Machiavelli's *La Mandragola* helped draw a very positive response from some of its audiences, though most of the public found it somewhat specialist fare.

From 15th Century Florence to modern America is one of those weird time-jumps a repertory company is constantly facing, but the company made it, and made it well, with *Death of a Salesman*. Joe MacColum's production of Arthur Miller's classic received strong reviews and excellent public support. Joe James visited the Company to play Willy Loman and his presence added great strength to the evening, as did the specially composed music, written and played by Joe Wolfe.

Meanwhile, *Godspell* had opened in Toowoomba to a reception hardly less than rapturous and had set off on a triumphant progress through the State. By the time it came into Brisbane it had all the assurance of a long-running hit and its reception in Brisbane, where it played as a major attraction of Queensland's first Festival of the Arts, was equally overwhelming. The response was so strong that its original three-and-a-half-week season was extended to seven weeks. Since this was one of the few productions of the show not based on the concept of the original Broadway production, its success is a tribute to its production team of

Rick Billingham (Director), James Ridewood (Designer), Geoff Wilkes (Musical Director), Keith Bain and John Watson for his stunning lighting effects. Not to overlook the talented and hardworking cast. *Godspell* remains a proud landmark in QTC's history.

The two companies fused into one and a strong nucleus was established for the remainder of the year. The first effort was Sheridan's *The Rivals* directed by Alan Edwards, which proceeded merrily through rehearsals until it struck industrial trouble ten days before its opening, resulting in a truncated dress rehearsal period and a perilously shaky opening night. Critics were understanding, and it was more in sorrow than in anger that they turned their thumbs down.

However, they were very angry about the next one and *The Philanthropist* met a hostile reception from the press, which is amazing considering the brace of awards the play has collected at its every appearance elsewhere. Public comment was favourable and audiences were quick to point out the "ensemble" strength the company had gained. This was much in evidence with the next offering, the ever-popular *Summer of the Seventeenth Doll*. Frank Gallacher rejoined the company to play Roo to Suzanne Roylance's Olive and the well-loved play conquered the public once again. Hazel Howson's *Emma* was widely and justifiably praised and the only reason the box-office figures were not sensationally high was that an outbreak of measles in the company forced the cancellation of several performances.

Alan Edwards made his annual acting appearance this year as Garry Essendine in Noel Coward's *Present Laughter*, which was directed by a young Queenslander, Robert Kingham. Again the strength of the working nucleus of the acting company was praised, and Coward's wit delighted audiences, some of whom were encountering it for the first time.

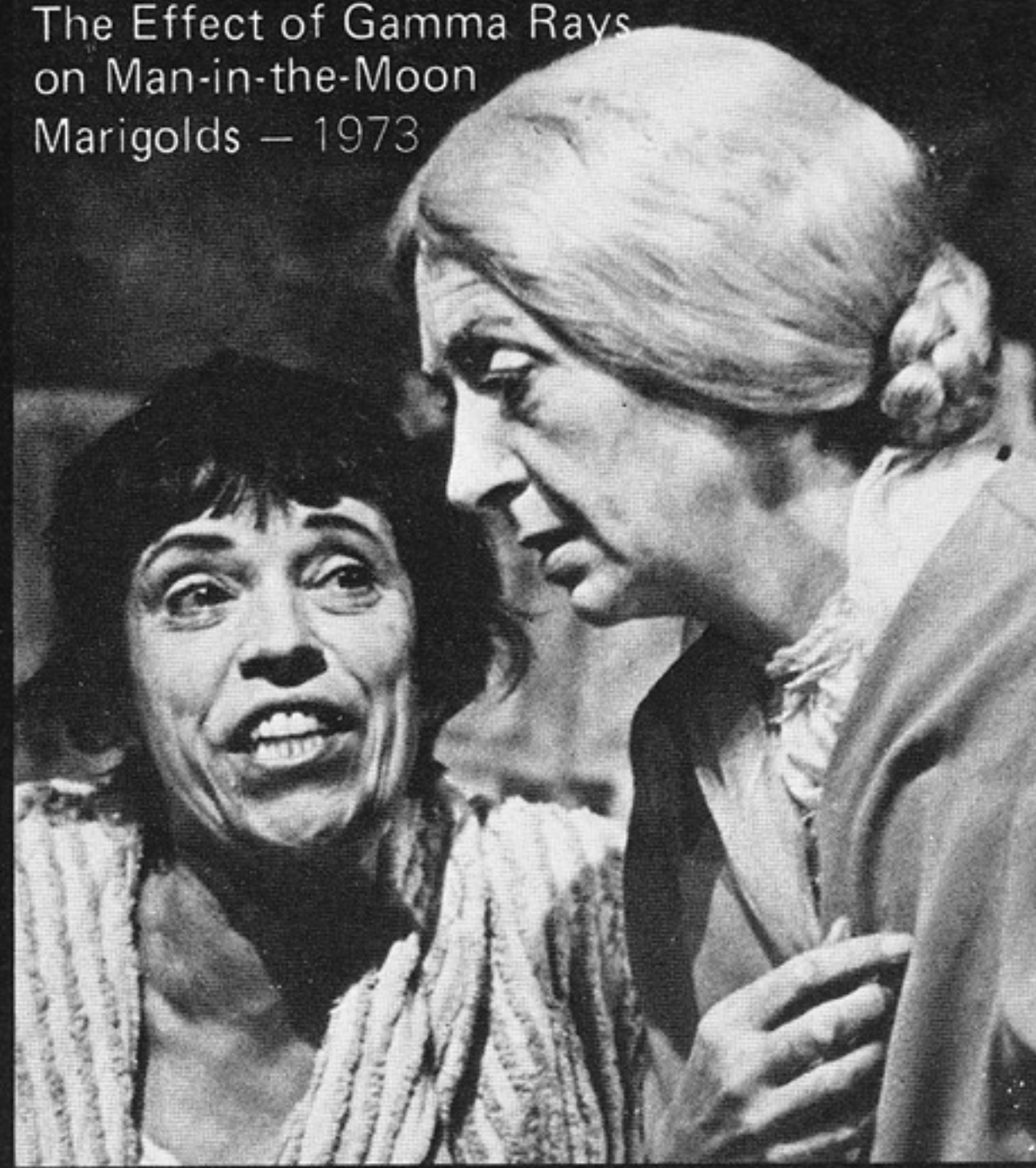
The next offering was something of a first. In an effort to reserve some flexibility in programming and also to strengthen contact with its audiences, the Company had left unannounced the eighth play of the year, and further had asked people to vote for the play of their choice. The selection was finally narrowed down to a zany American comedy, a thriller of the 1930's and Ibsen's *A Doll's House*. The vote was over-whelmingly in favour of the third play, somewhat to the surprise of those who continually shake their heads over the alleged frivolity of Brisbane's theatregoing taste. The choice was amply justified in Murray Foy's production, with Kate (no longer Kathryn) Wilson as Nora. This production also introduced the Company to the work of designer Peter Cooke.

By this time the Company had been operating long enough to report a highly gratifying new trend in that the regular adult audience now included young patrons who had been introduced to the company's work through the TIE performances. Work in that area was by now firmly consolidated

Old Times — 1973



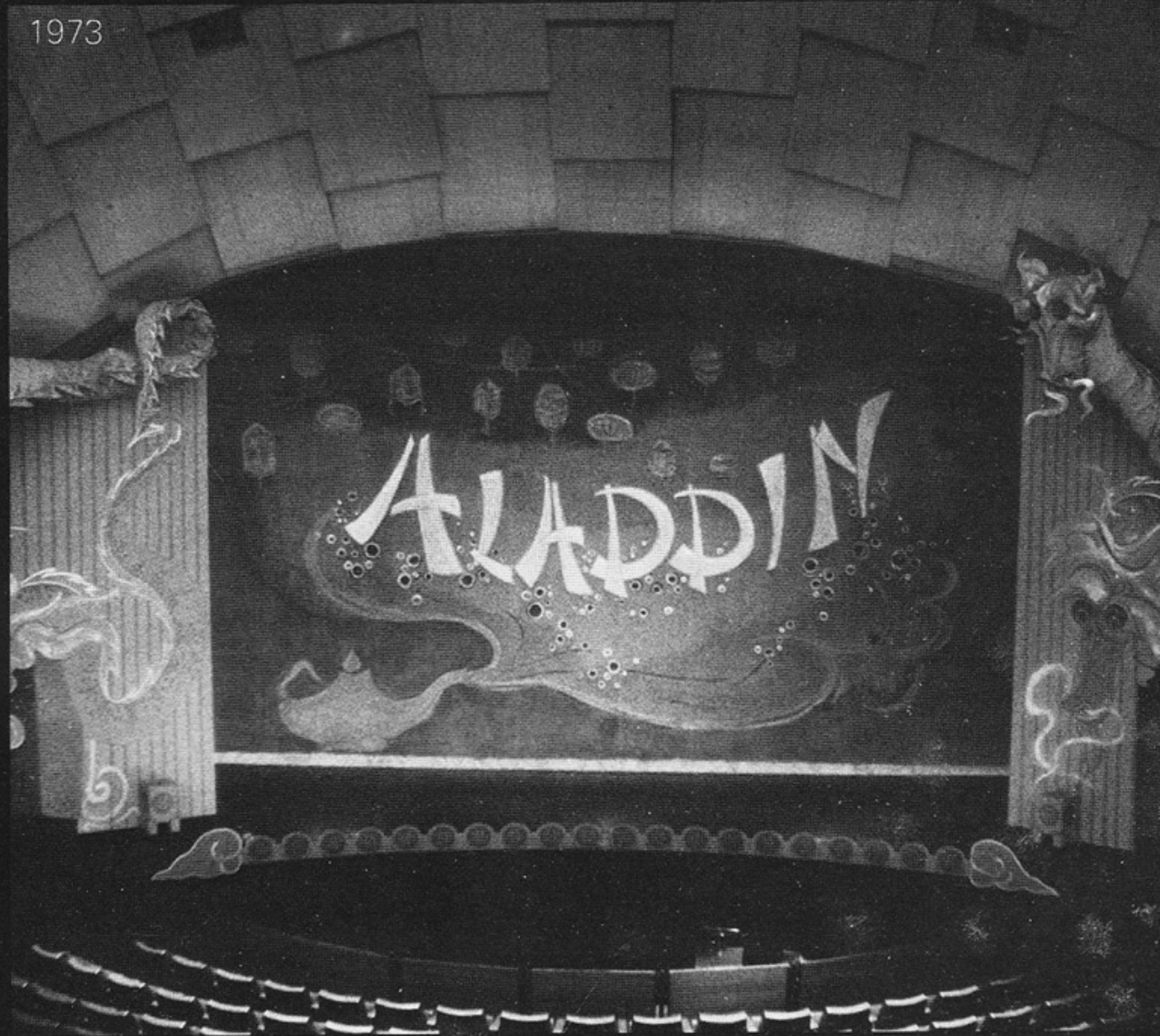
Hazel Howson, Vivean Gray
The Effect of Gamma Rays
on Man-in-the-Moon
Marigolds — 1973



Diane Berryman
Suddenly At Home — 1973



1973



Kevin Howard, Leila Blake
The Two Of Us — 1973

Mandrake — 1974



and an important step was taken during 1974 of reducing the size of the audience at school performance in order to facilitate communication, even though this risked a loss of revenue.

Country audiences were well served in 1974. Apart from the above-mentioned success of *Godspell*, a touring production of *Butterflies Are Free* proved to be just what country audiences wanted. This delightful comedy played some centres which had never seen the company's work before.

Meanwhile back in Brisbane the year came to a spectacular close with the children's play *The Owl and the Pussycat Went to See*, which, with its ingenious animal and bird costumes and mountainous revolving sets delighted children and adults alike, even if the actors, clad in top-to-toe fur, barely survived the season. From now on, design was to play an increasing role in QTC's reputation, most of which was due to the young resident designers, James Ridewood and Peter Cooke, and to QTC's talented Wardrobe staff headed by Miss Marie Perry.

And so, at the end of its first five years, the apprenticeship was over. Queensland Theatre Company was poised and ready to enter the next phase.



1975

The fifth anniversary year — 1975 — is possibly the proudest and most spectacularly successful year the Company has notched up to date. Perhaps "golden" may be too strong a word but it seemed as if some theatrical Midas had left his fingerprints all over the cultural and artistic records. By year's end the Company had streaked ahead financially, artistically and prestigiously.

It got off to a brilliant start with the first production of the year, Peter Shaffer's *Equus*. Despite the play's triumphant successes in London, New York, Melbourne and Sydney — indeed, anywhere it had played — it was not without risk in the Brisbane theatrical climate of the time. The play, as by now everyone knows, contains a short but explicit nude scene, strong language and subject matter — namely the blinding of six horses — which may have been considered dangerous. Nonetheless, thanks to Robin Lovejoy's direction and tasteful and committed playing by the cast, the play was such a success that, shortly after its opening a week's extension was announced. By

the close of the season plans were already in progress to repeat it at the end of the year. Alan Edwards, as the psychiatrist, Martin Dysart, gave one of his most memorable portrayals and David Waters and Gaye Poole as the young couple added considerably to their reputations.

The actual fifth birthday was celebrated in fine rowdy style with Diane Cilento and Robin Ramsay leading the Company in *The Taming of the Shrew*. Though this was only the second attempt at a Shakespeare and, by anybody's definition an ambitious undertaking, it was success and glory all the way. The presence of Queensland's most famous daughter, partnered by Mr. Ramsay, obviously contributed in no small degree to the fun, but it was noted everywhere that the house company did itself proud as well. It was a pleasure for the Company to welcome back from the early days Raymond Duparc, Bill Austin, Ken Kennett and Reg Cameron to join the celebrations. The production team of Alan Edwards, Joe MacColum and James Ridewood all received lavish and deserved plaudits and, again, a week's extension was necessary. Even this was not enough to contain the demand for tickets and extra 5.30 p.m. performances were slotted in. With a figure of 99.2% of capacity — something of a rarity in theatres throughout the world — this one remains the box office champion of the QTC decade, and a milestone in the Company's prestige.

International Women's Year — to which "Shrew" had given a minor nod — was marked in louder terms with Alex Buzo's *Coralie Lansdowne Says No*. This complex, biting comedy of manners drew the best audiences to date for any new Australian play and a strong and positive response. The title role was played by Jenny Austen, an English actress recently from the Young Vic Company, who scored a personal success, as did Douglas Hedge as her "poet and public servant" lover.

Oscar Wilde's *The Importance of Being Earnest* — a hoop through which it would seem every company must jump — came in next, distinguished by the presence of Babette Stephens as Lady Bracknell. Though by no means a stranger to Brisbane audiences, this was Miss Stephens' first appearance with QTC, though she had been a member of its Board since its inception. It was yet another critical success and an overwhelmingly popular one. Again a week's extension was taken. The activity transferred itself again to La Boite Theatre for Murray Foy's production of David Williamson's *The Removalists*. This, like *Equus*, was felt to be something of a calculated risk, but again like *Equus*, it was a blockbuster. To a man the critics threw their hats in the air, and by the thousand, the public followed. Even though it was played in the smaller theatre — which doubtless added to the evening's impact — the play's attendance percentage was the second highest of the year. The demand for seats well warranted an extension, which unfortunately was not possible.

Death of a Salesman — 1974



Godspell — 1974



Godspell — 1974



Warwick Comber, Hazel Howson
The Rivals — 1974

The Philanthropist — 1974



Frank Gallacher, Terry Brady
Summer of the Seventeenth Doll — 1974



As in the previous year, one slot had been left unfilled, and though the public were not asked to vote, their response to the chosen play, *One Flew Over the Cuckoo's Nest*, left no doubt that it was a popular choice. This was the play's first major production in Australia — well before the film had made its impact — and a timely controversy over the Queensland Mental Health Act lent immediacy to the production. Notices were excellent and again box office pressure demanded a week's extension. Frank Gallacher and Carol Burns returned to the Company as guest artists to head the cast as Randall P. MacMurphey and Nurse Ratched.

It is curious that these last two plays each thrived on controversy while the next one in, which was once the hottest potato on the Australian theatrical scene, was seen in its true merits only when its notoriety had expired. Alan Seymour's *The One Day of the Year*, in its debut some thirteen years earlier, had raised political and social hackles with its supposed irreverence to the Anzac legend and to the Returned Soldiers' League. Now, since the Vietnam conscription issue had taken the fizz out of that argument, the play could be seen for what it was — a funny, compassionate and moving look at the generation conflict, with more freshness and validity for a '70's audience than in the days of its Anzac reputation. This was undoubtedly one of Joe MacColum's finest productions, and some of the strongest ensemble work QTC has displayed.

Nobody knew what the title of the next one meant. Hugh Leonard's *DA* — at this time unknown all over the world, though it has run off with every award since wherever it has played — proved to be again another generation-gap play, this one acknowledging that however the gap widens, the stronger the ties become. It is a little gem and on this, one of its first outings in the world, it swept its audience off its feet. Again Joe MacColum directed, his Dublin upbringing obviously an invaluable asset. Douglas Hedge in the title role and Peter Kowitz as his perplexed adopted son scored probably their biggest artistic successes.

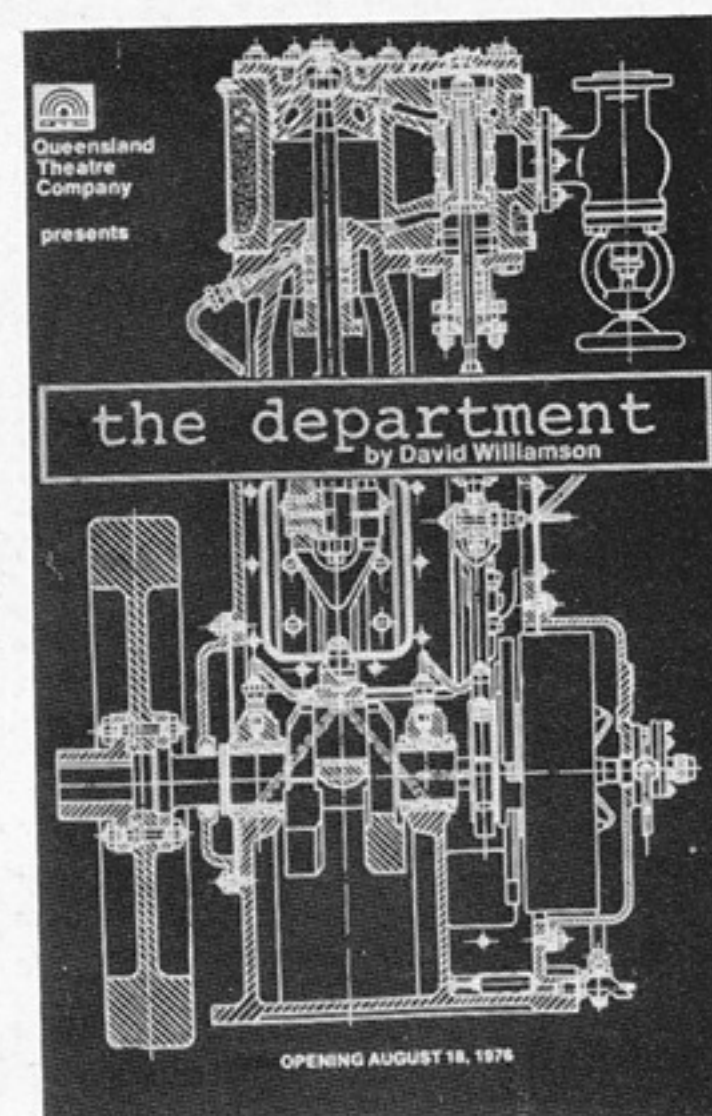
This was the end of the advertised season but the year was not over yet. *Equus* was revived for a ten-day season at the SGIO, where many patrons saw it for a second and even a third time, after which it galloped off — with four horses instead of six — on a two-week tour of the central west of New South Wales.

Country areas in both Queensland and New South Wales had been well served. Murray Foy's production of *The Rainmaker* made a lengthy tour of the Queensland circuit, where residents suffering a depressed economy found the play almost too close to home. Afterwards it made a highly successful sortie into the northern areas of New South Wales.

The TIE teams chalked up what was considered a major breakthrough in presenting for the first

time a program written specially for its own audience — the youngsters of Queensland. This program — *Springle*, written by the Company's own Bille Brown — did much to stimulate and re-evaluate the role of theatre in the Education process.

The whole year — with its tremendous increase in standards, attendances and prestige — is one the Company may well be proud of. It marked a peak in QTC's development and a bouncy springboard into the next five years.



1976

Emboldened with the successes of the previous year a brave and mature repertoire was programmed for 1976. Some of the plays made exacting demands on the Company's technical and artistic standards, and audiences were asked to stretch themselves too. It was to prove a somewhat difficult year, but the Company rode it out well and by the year's end had strengthened its resources in all areas — artistic, technical and financial.

Hopes were riding high on the first season, which was nothing less than Shakespeare's *Hamlet*. Looking back now and noticing that this was only QTC's third Shakespearean production, which no one did at the time, it may be that the sights were set a bit too high. In the event, the production received extremely mixed notices, not that that was new, but in this case EACH review ranged within itself from highly complimentary to a firm thumbs down. It proved to be something of a disappointment. People were quick to point out that the standards of previous productions were in evidence, but that they weren't consistent. What's fair to say is that this production was very much a casualty of the running-in of a new and larger acting company, since the tight nucleus of the previous two years had, inevitably, to be restructured.

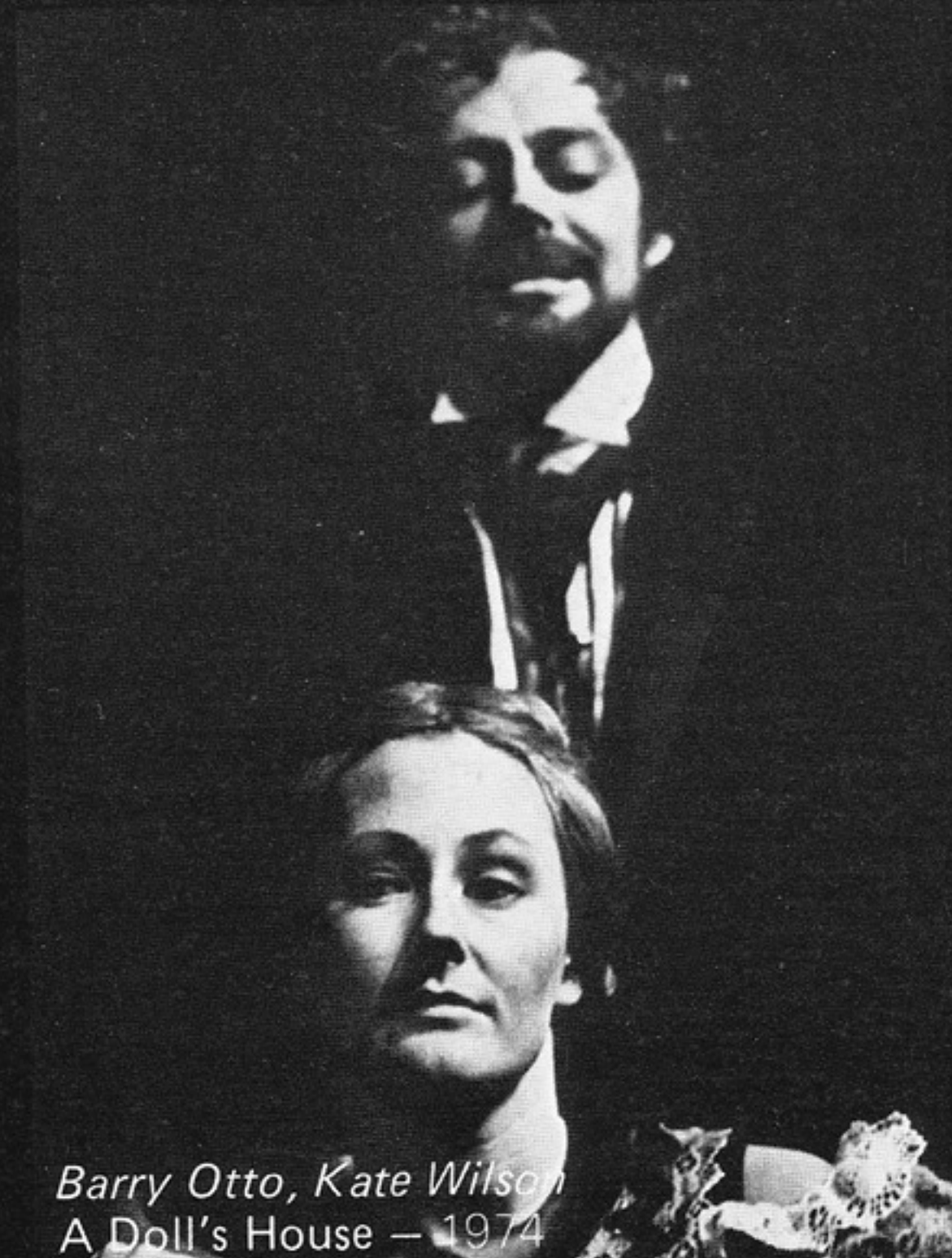
Nonetheless, *Hamlet* proved to be one of the year's strongest in terms of attendance, and its designs were among its highlights. Both designers collaborated, Mr. Cooke providing the set and Mr. Ridewood the costumes. Robert Keane, recently returned from abroad, again composed a musical setting.

The second play, Tom Stoppard's *Jumpers*, was most demanding. Its intellectual conceits are

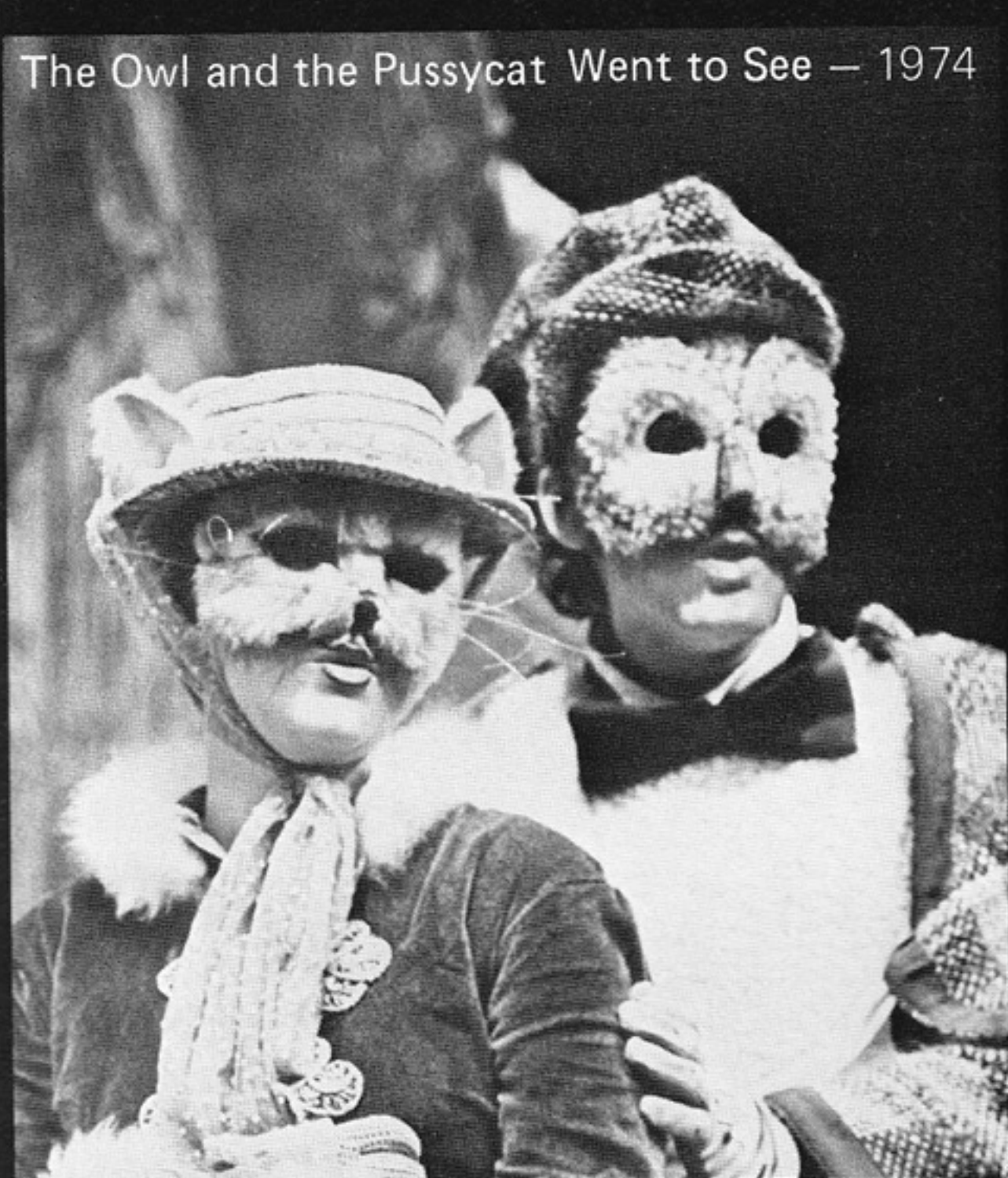
Alan Edwards
Present Laughter — 1974



Barry Otto, Kate Wilson
A Doll's House — 1974



The Owl and the Pussycat Went to See — 1974



Gaye Poole, Peter Kowitz
Butterflies Are Free — 1974

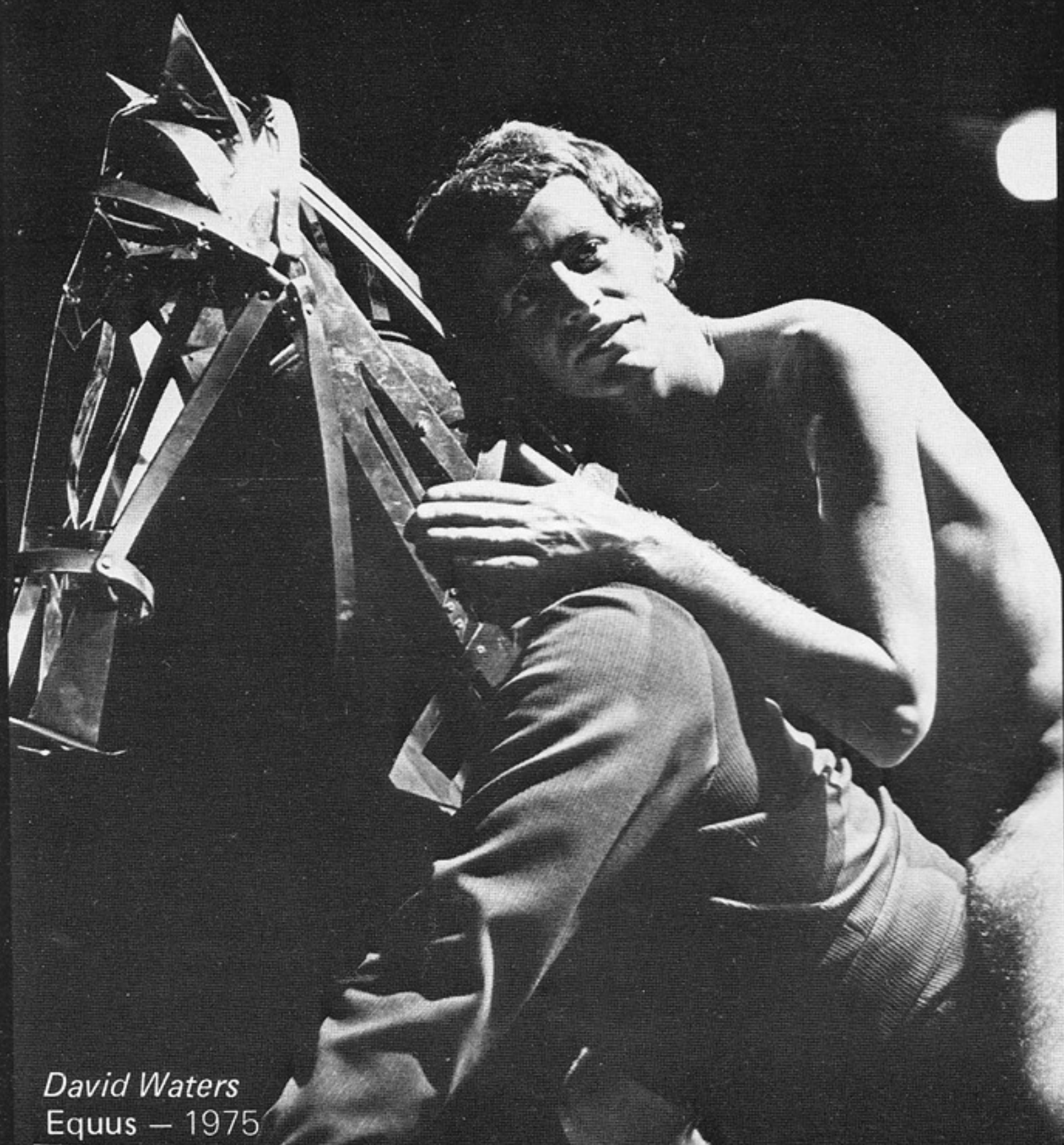


Robin Ramsay
The Taming of the Shrew
— 1975



Diane Cilento
The Taming of the Shrew
— 1975

David Waters
Equus — 1975



extremely sophisticated and its technical demands are highly complex. Ted Craig, a Sydney director, was invited to guest-direct it, and his production became a talking point — some patrons found themselves highly intrigued while others confessed to being a trifle confused. Joe James was much praised for his questing professor and Gaye Poole was his dotty Dotty.

It had been announced that Tennessee Williams himself would visit Brisbane for QTC's production of his "funny melodrama" *Kingdom of Earth*. The unavoidable cancellation of his plans caused much disappointment — in Adelaide as well, where the play was produced simultaneously — and possibly affected the box office. Most that saw it didn't get the "funny" part of it and saw only the "melodrama". Nonetheless, some subscribers rated it the most interesting production of the year and its cast of three, Peter Kowitz, Sandra Lee Patterson and Robert Davis were each praised for their work.

It was back to high old times with the next one — Joe MacColum's production of *The School For Scandal*, which provided QTC with one of its most successful shows of the year and surely one of its handsomest ever. James Ridewood really rang the bell with his elegant costumes and perspective setting and Mr. MacColum's production vindicated the play's reputation as one of the theatre's most popular comedies. Joe James and Gaye Poole again trotted out their mis-matched husband and wife act, Miss Poole looking particularly fetching as Lady Teazle. (It was this production which finally prompted the aforementioned critic to "try" to forgive QTC for *Expresso Bongo*. Indeed, his heart was so full of clemency that he forgave Mr. MacColum for an "outrageous anachronism" he didn't commit. This "anachronism" — the "Mr. Stanley, I presume" line is contained in Sheridan's text, so perhaps the critic's forgiveness may one day be extended to the playwright). By now, people were beginning to notice a strengthening of the acting ensemble, which had been missing earlier.

A brief interlude in the subscription season saw the Company, along with the Queensland Theatre Orchestra under Robert Keane, dive headlong into American history and come up dripping with a program called *Fourth of July*. The program, devised by Alan Edwards and Robert Kingham, told in song, story, map and slide the achievements of the first two hundred years of the United States, and its capacity audience at its one and only gala performance on the U.S. Bicentenary was delighted.

Another of the ambitious plays of the year was Christopher Hampton's *Savages*, which, though never aimed at box-office appeal, was chosen because its theme, which dealt with the persecution of native tribes in South America, might have had some relevance to the Australian aborigines' land rights issue. It was offered as a provoking and stimulating evening, which it certainly provided for some of its audience. Others

found it too challenging to be of interest or else accused QTC of deliberately defusing the play's content to make it more palatable. It was difficult to believe everybody was talking about the same production. Nonetheless, it was noted as one of Murray Foy's best productions.

However, the next one in was a pool-scooper. One slot, as was usual by now, had been left unfilled and when the title was announced there was great anticipation. It was *The Department*, at that time David Williamson's latest. Audiences flocked, following excellent reviews and the production was honoured with many nominations and awards, including the National Critics' Circle Award in Queensland. The citation read

Queensland Theatre Company for its production of David Williamson's *The Department*, directed by Joe MacColum and designed by James Ridewood and in recognition of the Company's services to theatre in Brisbane and throughout the state.

Such was the climate of the times, theatrically, that it was hardly noticed that the last three plays of the year were all Australian. Years ago it couldn't have been done — even recently they would have been bundled into a "package season", labelled MADE IN AUSTRALIA and been presented as a one-off venture. By now, however, they were simply included in the repertoire.

After *The Department* came Alan Edwards' production of *A Toast to Melba*, Jack Hibberd's theatrical biography of Australia's first Queen of Song and QTC's first discovery, Geraldine Turner, returned to play her. After a tentative few days audiences responded well and lapped up the larrikin spirit of the evening, which was nicely caught in Miss Turner's performance. Audiences loved the duet "Love Will Find a Way" rendered by Miss Turner and Kate Wilson as Gladys Moncreiff, an especially-beloved identity in Queensland regions. Much interest was taken in the publicity surrounding the fact that Dame Nellie herself had been married in the nearby Ann Street Presbyterian Church.

Alan Hopgood's *And the Big Men Fly* directed by Murray Foy followed it in, after touring country areas for nine weeks. Ray Meagher deserves a special mention for his football commentaries during the play. He turned each performance into VFL Grand Final hysteria, no easy task in a theatre which had housed *Hamlet* and *Savages* in recent history. Much the same had happened out in the country — the opening performance in Roma had literally caused a riot. Country areas had also been treated to *Equus*, restaged by Arthur Frame, which had toured earlier in the year. Most of the original cast had been replaced, though Alan Edwards still played Martin Dysart, meeting many of QTC's faithful country audiences for the first time. The play again received its usual enthusiastic response — though, as in Brisbane a year earlier, there was something of a risk about it.

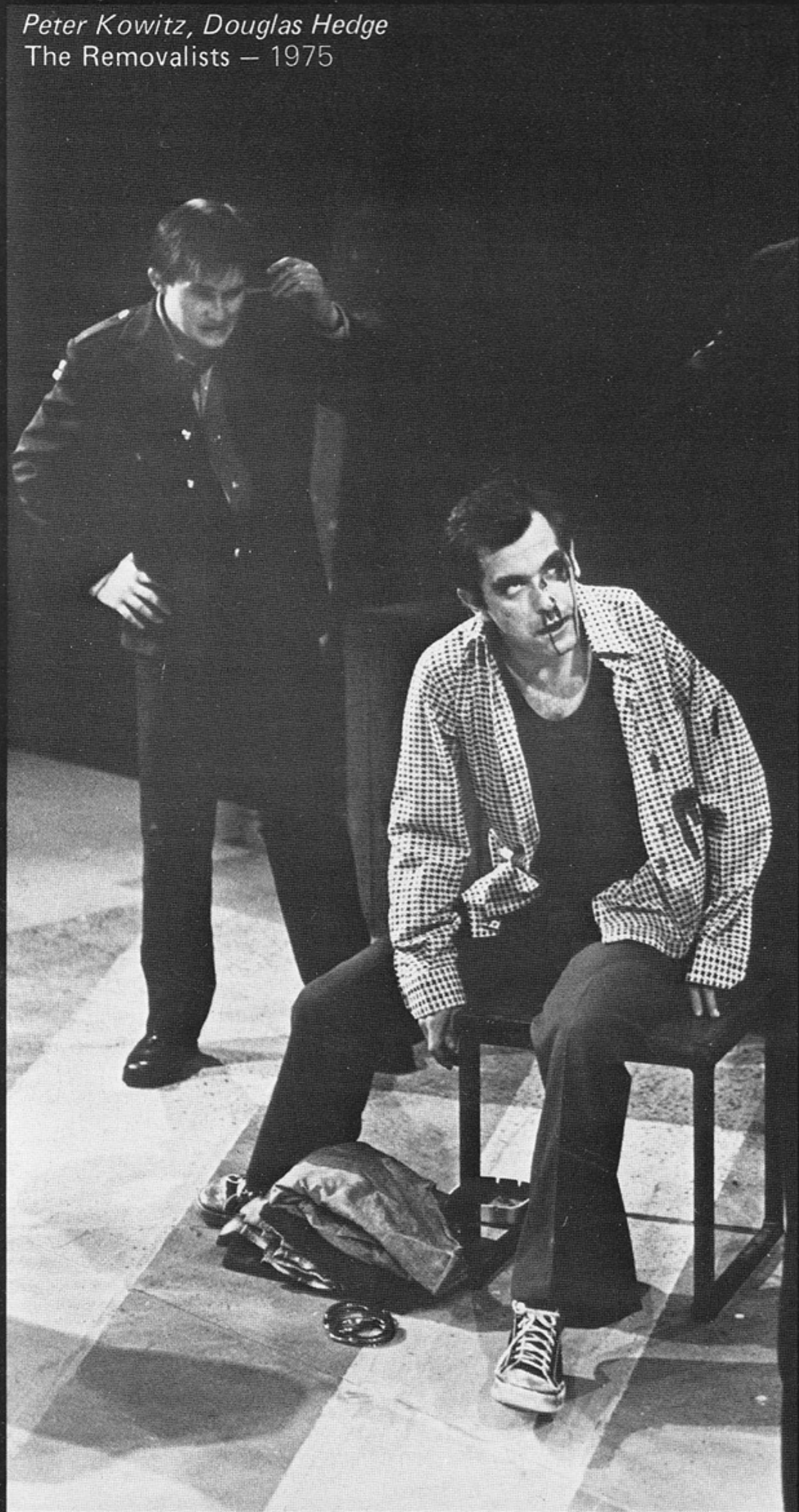
Douglas Hedge, Jenny Austen
Coralie Lansdowne Says No — 1975



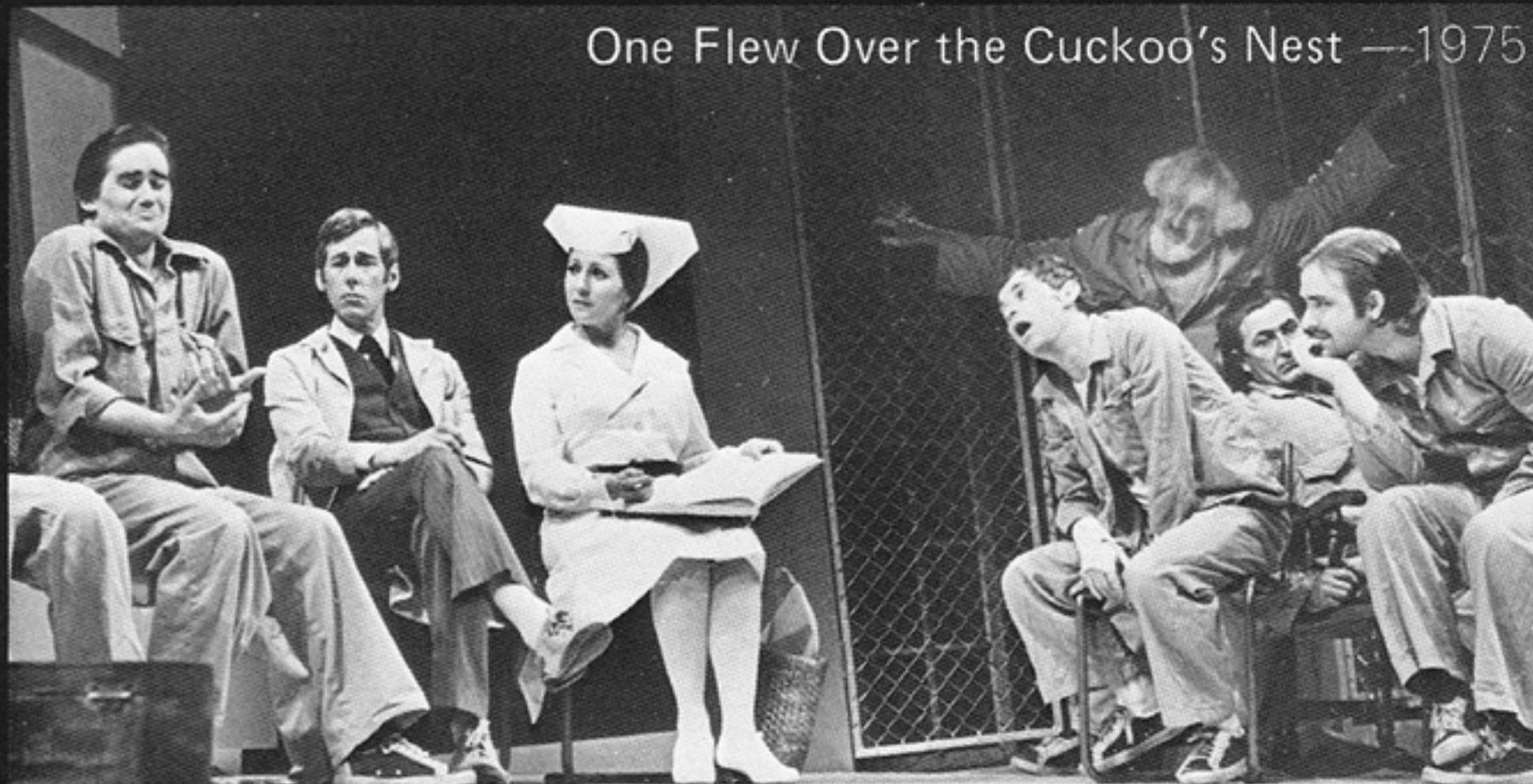
The Importance of Being Earnest — 1975



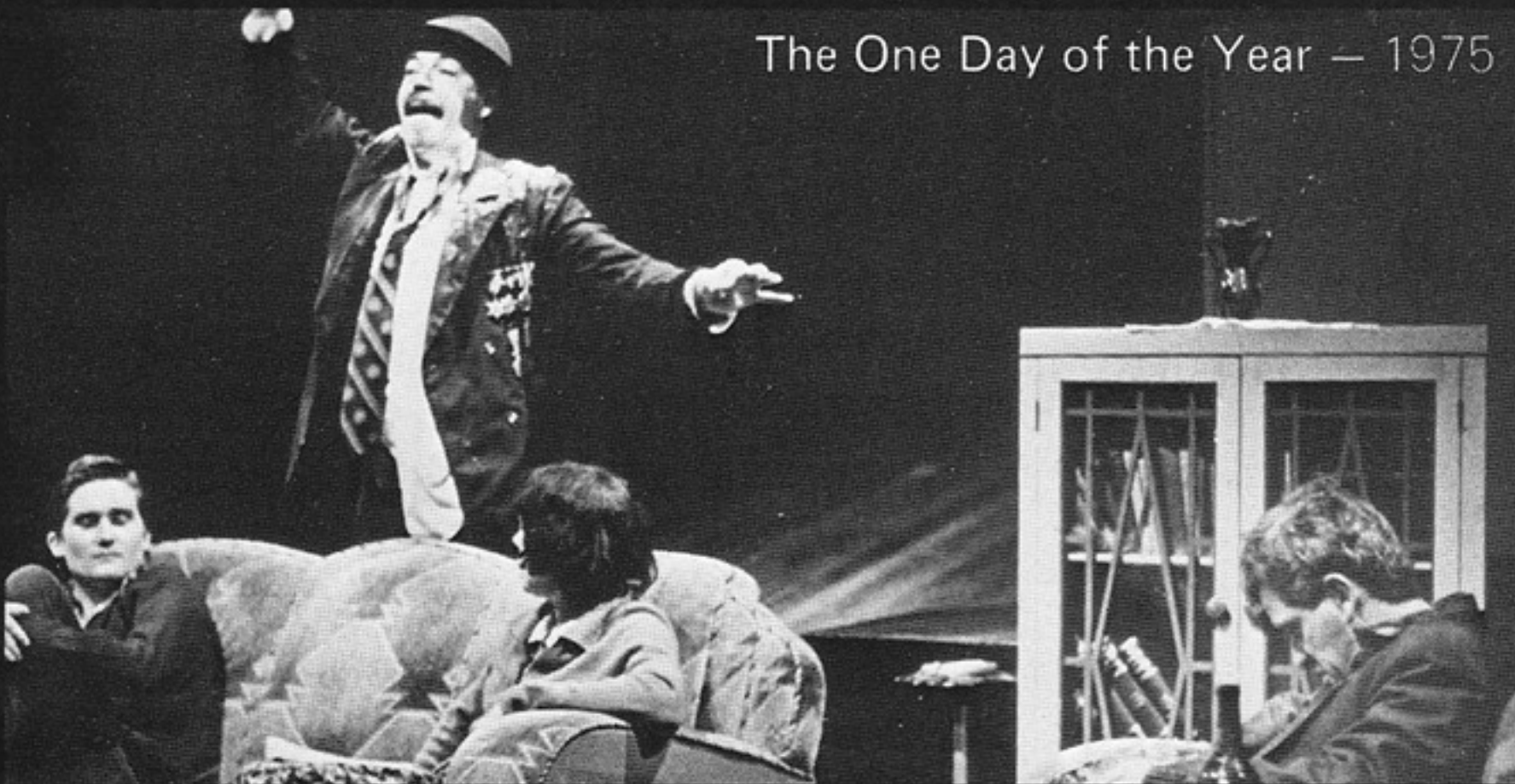
Peter Kowitz, Douglas Hedge
The Removalists — 1975



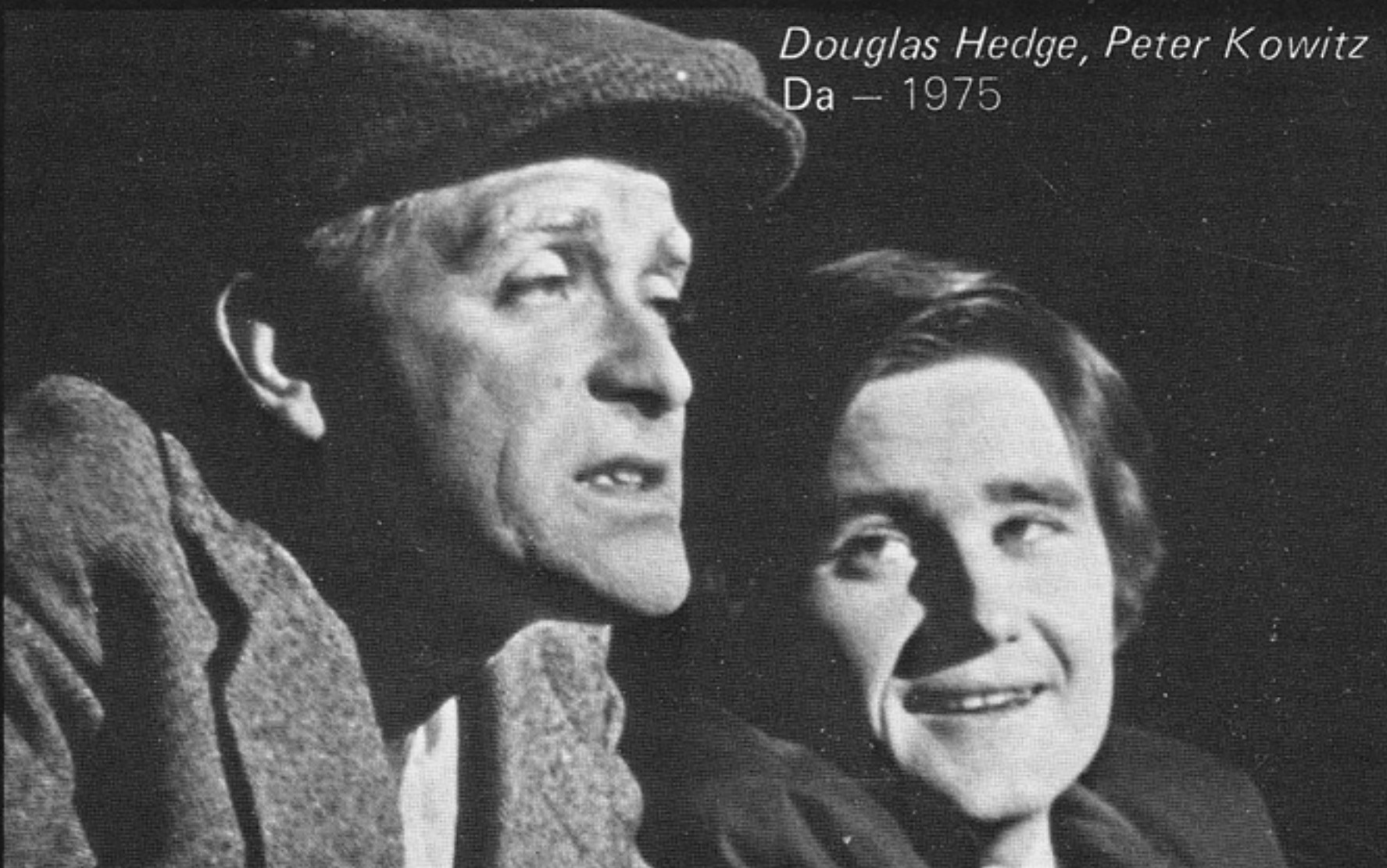
One Flew Over the Cuckoo's Nest — 1975



The One Day of the Year — 1975

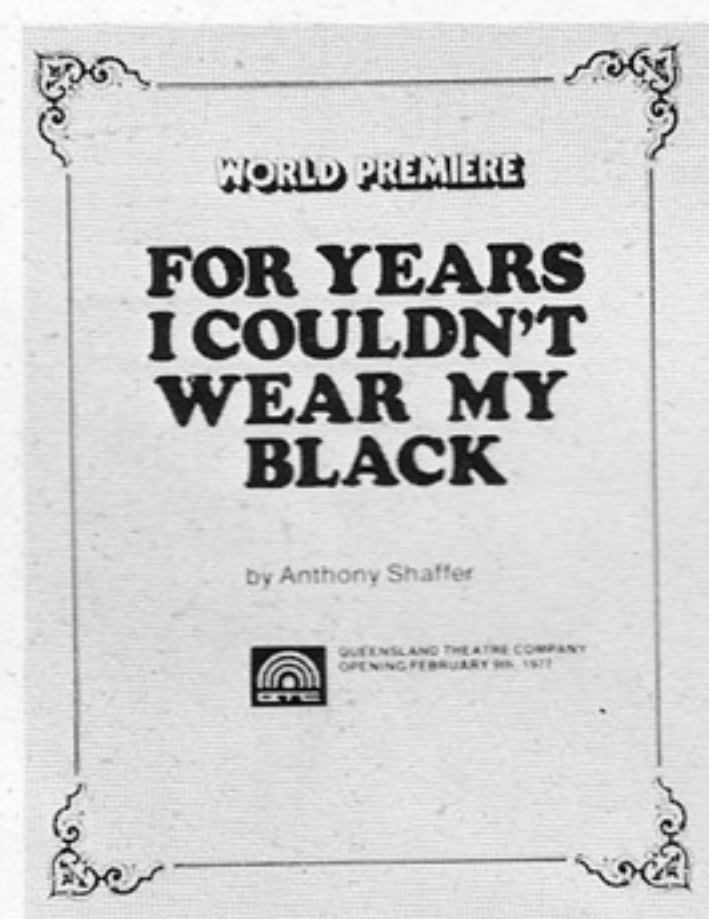


Douglas Hedge, Peter Kowitz
Da — 1975



Continuing its commitment to Education and Youth, QTC mounted its usual extensive tours through Primary and Secondary Schools, and also conducted a tour to remote areas which played mainly to aboriginal audiences. Again the scripts used in these tours were commissioned from local writers, with special focus on the specifics of Queensland schoolchildren. One of these — Tuff... by Bille Brown — a successor to Springle — was subsequently produced in London. This area of QTC's endeavour continued to expand in all directions. Murray Foy was made Associate Director (Education).

And so at the year's close, the Company could record with satisfaction that, despite the inevitable anti-climax that follows such continued success as the previous year had shown, it had strengthened its local and national reputation, was playing to newly-reached sections of the community and, as well, had added to its financial resources.



1977

Things got off to a humming start in 1977, and each of the three resident directors scored a hit with the first three productions. The first was a publicist's dream — a World Premiere of a new thriller by one of the world's leading playwrights. Anthony Shaffer, author of *Sleuth*, which had yet to be staged in Brisbane — had offered his new play *Widow's Weeds* to QTC as a try-out for him and a boost for them. It was a special honour to the Company, and its work, under the direction of Joe MacColum, was highly praised by the author. Audiences liked it, too, although everyone including the author agreed that the play needed pruning. Even the title had become longer and it was now called *For Years I Couldn't Wear My Black*. But it was a buoyant start to the year.

The next one — Harold Brighouse's 1916 comedy *Hobson's Choice*, directed by Murray Foy — drew an overwhelming response from the public and the HOUSE FULL signs were much in evidence. The reviews were excellent and the well-loved play settled in to a comfortable and profitable run. Don Crosby, one of Australia's busiest and most respected actors, played the title role and he, Kate Wilson and Douglas Hedge drew much attention for their performances. Mr. Crosby added to his laurels with his portrayal of Shylock in *The*

Merchant of Venice. Alan Edwards' production, with early 19th century settings and costumes by James Ridewood, notched up the highest attendances for the year — a far cry from the days when QTC's efforts at Shakespeare had been described as "a Kamikaze dive into culture." By now audiences and critics were referring to a "house style" which had developed over the years.

The men in the resident company then packed up and toured *The Last of the Knucklemen* through country areas, where it met with a very mixed reception. Some centres cheered it while others felt that — like *The Rainmaker* — it brought rural problems too close to home to provide diversion. The mining town of Moranbah went mad over it — obviously revelling in identifying with the mining setting of the play. On the whole country audiences liked it more than Brisbane ones, who complained, when the play opened at the SGIO, that the language seemed to be stronger than the plot, and the play suffered an unfavourable reputation.

It was indeed proving to be, in terms of expression, a colourful year. Language ranged from the "Be-thou damned inexorable dog!" type of Shakespearean epithet to the more explicit vilification of "Knucklemen" through to the "As God's my Judge" oaths of Bernard Shaw's *Saint Joan*. This production, with Kate Wilson as the Maid and directed by Joe MacColum came in as the year's second highest in attendance and it was warmly praised. Mr. Shaw's treatment of the Maid herself took some people by surprise and it was felt that Mr. MacColum and Miss Wilson had either shown "irreverence" or "daring originality".

Everyone was very optimistic about *The Brass Hat* as it approached its opening. It had a lot going for it — Robin Lovejoy, one of Australia's most respected directors, was at the helm, the cast headed by Alan Edwards included Ron Haddrick, a most distinguished actor, and the play's author (Catherine Lloyd Thomas, writing under the pen-name Thomas Muschamp) was in Brisbane to attend the opening. As well as this, the Sydney production of the play had fared extremely well. However, for some reason, it didn't take here. In racing parlance, it was an odds-on favourite that was unplaced. Perhaps audiences now fed on a diet of Australian drama like *The Last of the Knucklemen* found the stiff-upper-lip British army lingo too rarefied.

Exactly the reverse happened with *Otherwise Engaged*. Despite its smash-hit London reputation, the play's urbanity was not without its confronting moments and might have proved somewhat specialist. With John Krummel leading the cast the play received excellent notices and strong and delighted box-office response. A few complained about the language — by this time the members of the Company were wondering whether this was becoming an obsession — but most lapped it up. Alan Edwards, in peak directorial form, scored

Hamlet — 1976



Jumpers — 1976



Kingdom of Earth — 1976



The School For Scandal — 1976



many plaudits, and Mr. Krummel and Pat Bishop were to receive acting awards for their performances.

The un-named play of the year turned out to be five plays, all bundled under the title *Confusions*. Written by Alan Ayckbourn and directed by Murray Foy, the plays provided a happy and satisfying evening to end the year with. *Confusions* was the last production designed by James Ridewood, and it was a good one to go out on. His elaborate production design allowed living rooms to change into hotel foyers and thence to smart restaurants within a matter of seconds, and these complex scene changes were a feature of the evening. Between *Godspell*, his first design for QTC, and *Confusions*, he had built a national reputation for himself, and one which reflected strongly on the Company. His list of personal triumphs has lengthened through his subsequent career as a free-lance designer.

Also leaving were husband and wife Murray Foy and Kate Wilson. Mr. Foy was leaving to start a teaching career and his wife was starting their family.

Country audiences had ended their year happily. *Why Not Stay for Breakfast?* had been touring for the last months of the year and its patrons lapped up the sight and smell of the two meals (one of them *Sukiyaki*) that were cooked and served on stage each night. The production also featured almost 500 single props — a monumental chore for a touring props master. Joe MacColum's production, with Douglas Hedge and Elizabeth Mortison, drew the best response for some time in most areas, providing further evidence that country audiences, in depressed times, prefer diversion to any other fare.

By reason of its extended activities, 1977 became known as QTC's "Year of Youth". Much of the resources went into these areas, achieving rewarding and long-range results. *Project Spearhead* funded by the Schools' Commission, was a long-cherished ambition of Murray Foy. It was a sophisticated scheme, relying on teaching-actors who conducted long-term workshops and productions within youth groups in both the metropolitan and country areas.

An even more elaborate and exciting venture was the parenting of the *DARLING DOWNS YOUTH THEATRE*. This was the first step ever taken towards the founding of a Regional Community Theatre in Queensland and was indeed the first theatre of its kind in Australia. Some sixty teenagers were recruited from six centres on the Downs to create, under professional guidance, a theatrical production, which would then play in each of those centres. Since the youngsters were involved in all aspects, from scripting to administration, this was not only theatre for young people but theatre by young people. Their first production, appropriately named *Genesis*, was an enormous success, a tribute to the teenagers themselves and their directorate of Robert

Kingham, Rick Thompson, Lloyd Nickson and Jim Cotter. The following year another ambitious production, *Bottom's Electric Summertime Dream* was mounted with equal success. The Darling Downs community itself responded to the endeavour in a most positive way with support and assistance of every kind.

QTC can feel very proud of the success of both the *Spearhead* and *Darling Downs* ventures, since the success of each provides a blueprint for similar ventures elsewhere.

In addition to this, funds were allocated to four company members to work as tutors at the annual School of the Air festivities in Charleville. As if that weren't enough, QTC also provided the services of Johnny Johnstone, an actor skilled in workshop and youth activities, to schools and drama groups throughout the state. All of this was in conjunction with the usual schools activities, youth workshops and annual vacation schools. Mr. Foy was leaving behind him a valuable legacy and a theatre-in-education system that was unmatched throughout Australia. His place was taken by Lloyd Nickson.

Another scheme announced in 1977 was the establishment of Associate Artists of Queensland Theatre Company — men and women who had given distinguished service to the Company and who might, by their prestige and continual appearances, promote the Company elsewhere. The first six were Bille Brown, Carol Burns, Ivar Kants, Cliff Simcox, Babette Stephens, M.B.E., and Geraldine Turner. The Company's name was being bruited abroad.



1978

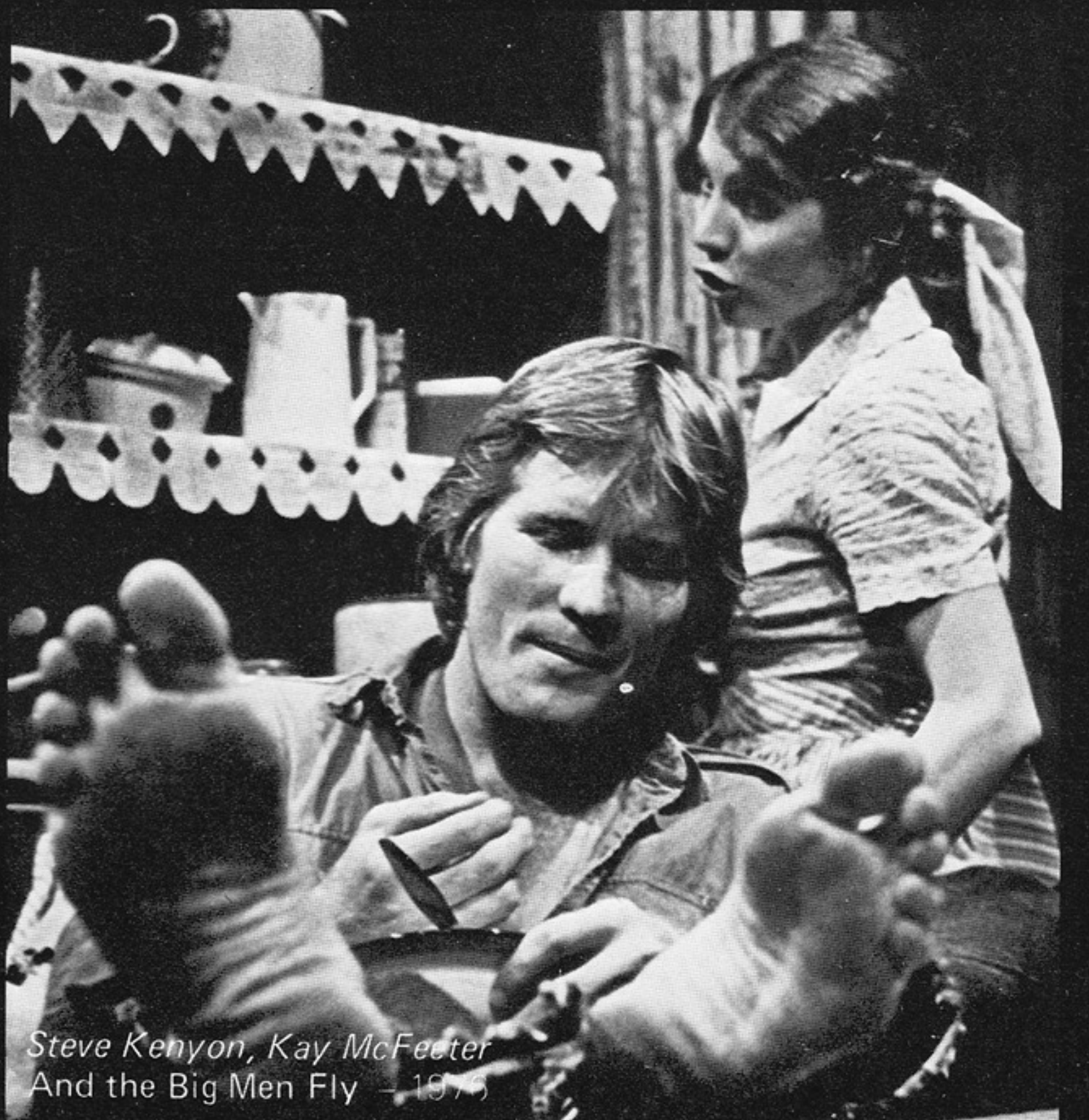
By the end of 1978 the Company had progressed in all directions, geographical as well as artistic. It was in this year that QTC productions played for the first time in other capital cities. Also for the first time a new Queensland play was given a major production and the Company workshopped, produced and mounted a new kind of entertainment with *Clowneroonies*. The TIE companies also broke new ground. And yet the tried and true formulas still held their own amid all the change.

Nothing illustrated the admixture of old and new that was to characterise 1978 so well as the

The Department — 1976



Savages — 1976



Steve Kenyon, Kay McFetters
And the Big Men Fly — 1975

first two productions. The first, *Flight Path*, was very new indeed, and the other was dear old *When We Are Married*, by J.B. Priestley.

In the previous year QTC had conducted a Queensland Playwrights' Competition, which had attracted some 62 plays. Although the conditions of the contest had not guaranteed production of any of the entries, it was decided to open the year's season with the winning play, as an encouragement to local writers. *Flight Path*, by Beverly Mahoney, told the story of the struggles of a Cribb Island widow, juxtaposed with the story of one of Brisbane's upper-income families. Everyone seemed to draw the proper perspective on the occasion and tremendous goodwill was gained by the venture, audiences enjoying a sense of involvement which came from the many local references. Pat Thomson played the widow and Fay Kelton her wealthy counterpart. The production directed by Alan Edwards, also introduced the work of designer Fiona Reilly to QTC audiences.

More domestic upheavals followed in *When We Are Married* and, as with many a costume comedy, the HOUSE FULL signs stayed out night after night. The constant success of these comedies causes concern in some sections of the community, but there is no doubt that audiences, particularly in the case of *When We Are Married*, find them more than just a diversion. Priestley's farcical and affectionate dissection of the marital state caused many a "That's us!" reaction among its delighted patrons. It may not be Strindberg, but it reached a lot of people who might be intimidated by the sterner stuff. It was one of the year's biggest money-spinners and featured a handsome set by Peter Cooke, displaying off-stage rooms and conservatories.

The third play caused a teacup rumpus reminiscent of the early days of QTC. It was an Australian play, *Don't Piddle Against the Wind, Mate* written by Kenneth Ross, and it had been produced with some success in other states. The QTC production was directed by Bryan Nason (his first work with the Company since the inaugural production) and it featured two of Sydney's established actors, Ben Gabriel and Gordon Glenwright. One critic gave it a one-paragraph review, dismissing the play with the sentence: "It is no good." At the play's second performance the small audience stood and cheered the play and called for "three boo's" for the critic. This led to letters in the press and telephone calls to the Company. It must be said that both reactions were somewhat extreme for such a modest play, but it is once again indicative of the reactionary nature of Brisbane's theatregoers. Whatever their views, either for or against, either conservative or radical, they certainly stand up and say them, and, whether one agrees with them or not, it's grand that it happens.

The fourth play of the year was one of the most prestigious, not only of 1978, but of the Company's history. For some time it had been announced that Warren Mitchell had been

contracted to play the title role in *King Lear* and, as the opening night approached, interest reached intense proportions. The question on everybody's lips was "Could Alf Garnett play *King Lear*?" and the answer was unanimous — yes he could. Mr. Mitchell scored a tremendous personal triumph with his performance, mounted in a distinguished, pared-text production by Alan Edwards in a sparse, environmental setting by Peter Cooke. The work of the Company was also justly celebrated. The original music composed and played by Jim Cotter was one of the production's many distinctive touches. "*Lear*" was so successful both artistically and commercially that the Elizabethan Theatre Trust joined QTC in taking the play to the Seymour Centre in Sydney. It was QTC's first visit to a southern capital and it fared every bit as well as it did in Brisbane, earning considerable prestige for the Company and setting a box-office record for the theatre in which it played.

As the Company has grown over the years, many of its patrons have offered suggestions for plays to be included in the repertoire. These always cover a wide range, but the name of Jean Anouilh was fairly recurrent, and of his many titles *Point of Departure* was a favourite. Therefore, it came as a surprise when Anouilh's curious bitter-sweet mixture of cynicism and romanticism seemed to have lost its impact for a 70's audience. Even those who had formerly championed the genre and remembered the plays with fondness admitted that the vogue had passed. This production, however, drew a lot of interest, much of it in these academic terms. Joe MacColum directed it and Gaye Poole and Alan Wilson played the lovers.

The next one in was right up-to-the minute. *Big Toys*, Patrick White's modern fable, received its second production in Australia. The play, though highly didactic in its polemic against the dangers of capitalism in a nuclear age, is also very high on glamour. Indeed, it is hard to think of any Australian play so extravagant in its setting. With Bill Redmond as guest director and a cast comprising John Krummel, Kate Sheil and Douglas Hedge, played in Peter Cooke's decor de luxe against panoramic views of Sydney Harbour, it all added up to a big, bold Snob Hit. Box office and prestige were climbing, and continued to soar.

It had long been the Company's aim to present a Chekhov play, but both directors felt that a firm ensemble-status should be reached before any of his masterpieces could be done justice. This year they felt the time had come and *The Cherry Orchard* was programmed as the sixth play. However, by that time the Sydney season of *King Lear* had taken most of the "house" company to Sydney, but this gave Joe MacColum the opportunity to cast his nets wide and a distinguished cast was gathered. It was led by Monica Maughan as Madame Ranevsky with John Krummel (also credited on the programme as Production Consultant) playing Gaev. Both reviews and box office were excellent, and the Company

Fourth of July — 1976



The Merchant of Venice — 1977



Hobson's Choice — 1977



The Last of the Knucklemen — 1977

Elaine Lee
For Years I Couldn't
Wear My Black — 1977



Kate Wilson, Bruce Parr
Saint Joan — 1977



David Clendinning
Confusions — 1977



was proud to record another large step forward in artistic prestige.

The TO BE ANNOUNCED slot in the subscription program was the last play of the year and when the title — *Habeas Corpus* — was announced, it didn't give much away. It turned out to be a crazy, wispy piece, wherein the framework of English theatrical farce became a metaphor for the permissive society of the 70's and everybody, cast, critics and customers had tremendous fun with it. *Habeas Corpus* marked the directing debut of John Krummel, and the cast, headed by Alan Edwards and Monica Maughan, was graced with the presence of two of Australia's finest comediennes, Wendy Blacklock and Barbara Wyndon. It turned out to be a money-spinner, the third consecutive hit. That was it, so far as the announced program was concerned, but the year wasn't over yet.

Nor was that all that had happened, by any means. Early in the year, QTC had joined with the Australian Elizabethan Theatre Trust to present Sydney's Nimrod Theatre production of David Williamson's *The Club*. Despite the huge success it had in Sydney, and similar successes in other cities by other productions, in Brisbane, it enjoyed only a modest commercial success. And, following *King Lear*, Mr. Mitchell returned to his other guise to take over Her Majesty's with *The Thoughts of Chairman Alf*, which was presented by QTC in association with the Queensland Arts Council. He also toured it to the country, where his presence caused some confusion. One woman didn't attend the show because she couldn't believe Mr. Mitchell would come in person to the area. Those who did see him, though, had the pleasure of encountering, almost at their own doorstep, one of the world's great solo performers at the peak of his form.

At this stage of the year there was activity all over the map. *Why Not Stay for Breakfast?* had been revived — props, Sukiyaki and all — and was up in Darwin by special invitation as part of the celebrations to mark the establishment of fully responsible government, and its cast was basking in Northern climes. Two very original pieces were mounted. The first country tour of the year had been a "pub" show, devised and directed by Robert Kingham and entitled *The Aussie Battler Show*. Dedicated as it was to the national institution of beer-drinking, and played largely in a club atmosphere, it found happy audiences throughout the state.

The other "original" was *Clowneroonies*, which started as a workshop in clowning techniques and grew to an evening-long show. The brain-child of actor Geoffrey Rush, it was to travel far and see many venues, none suiting it so well as its original "home", the Uniting Church Hall in Fortitude Valley. During its initial season there it received more than one standing ovation, a fitting tribute to Mr. Rush and his "clowns", Pat Thomson, Russell Newman, Geoff Cartwright and Gillian Hyde. Its travels ultimately took it to the north of Queensland, back to Brisbane for a season at the

SGIO, to the Festival of Sydney and out again on a short country tour. Finally, two years later, it was to play a triumphant season at Sydney's prestigious Nimrod Theatre. This is undoubtedly one of QTC's most successful, original and durable offsprings and a triumph for its creator, Geoffrey Rush.

And, as the final bonus to the year, *Sleuth* finally came to Brisbane. The world-famous thriller had been especially requested by the Queensland Arts Council for a country tour, and, directed by Terence Clark and starring Robert Alexander and Brian Blain it met with the usual adventures that occur with a travelling play. For instance, its cast well remembers the night in Cloncurry, when, at the climax of the incident-packed first act, a power failure blacked out the entire town. After a whispered conference with the stage management, Mr. Alexander, by the light of a candle procured from the props, sat on the edge of the stage and narrated the story of the play to the ten patrons in the pitch-black hall.

With the Brisbane box-office on a high after the last three subscription plays, it was decided to treat audiences to an extra season. The response was healthy, but not as exciting as it might have been, and it was felt that they'd left it too long and perhaps the play had lost its cachet. Nonetheless, subscribers in particular were happy with their bonus and the chance to see the play on stage at last.

The year, in terms of activity the most mammoth of the decade, had also seen the departure of Sir David Muir, K.M.G., as Chairman. Over his years of service Sir David had parented the Company to its present importance in the Community. His place as Chairman has been ably filled by Mr. W.R.J. Riddell, O.B.E., one of the members of QTC's original Board.

Another exit was that of Associate Director Joe MacColum, who, in resigning to travel and freelance, left behind a tradition of foresight, application and abundant versatility. His great contribution to the Company was rewarded by his being created an Associate Artist, along with Warren Mitchell.



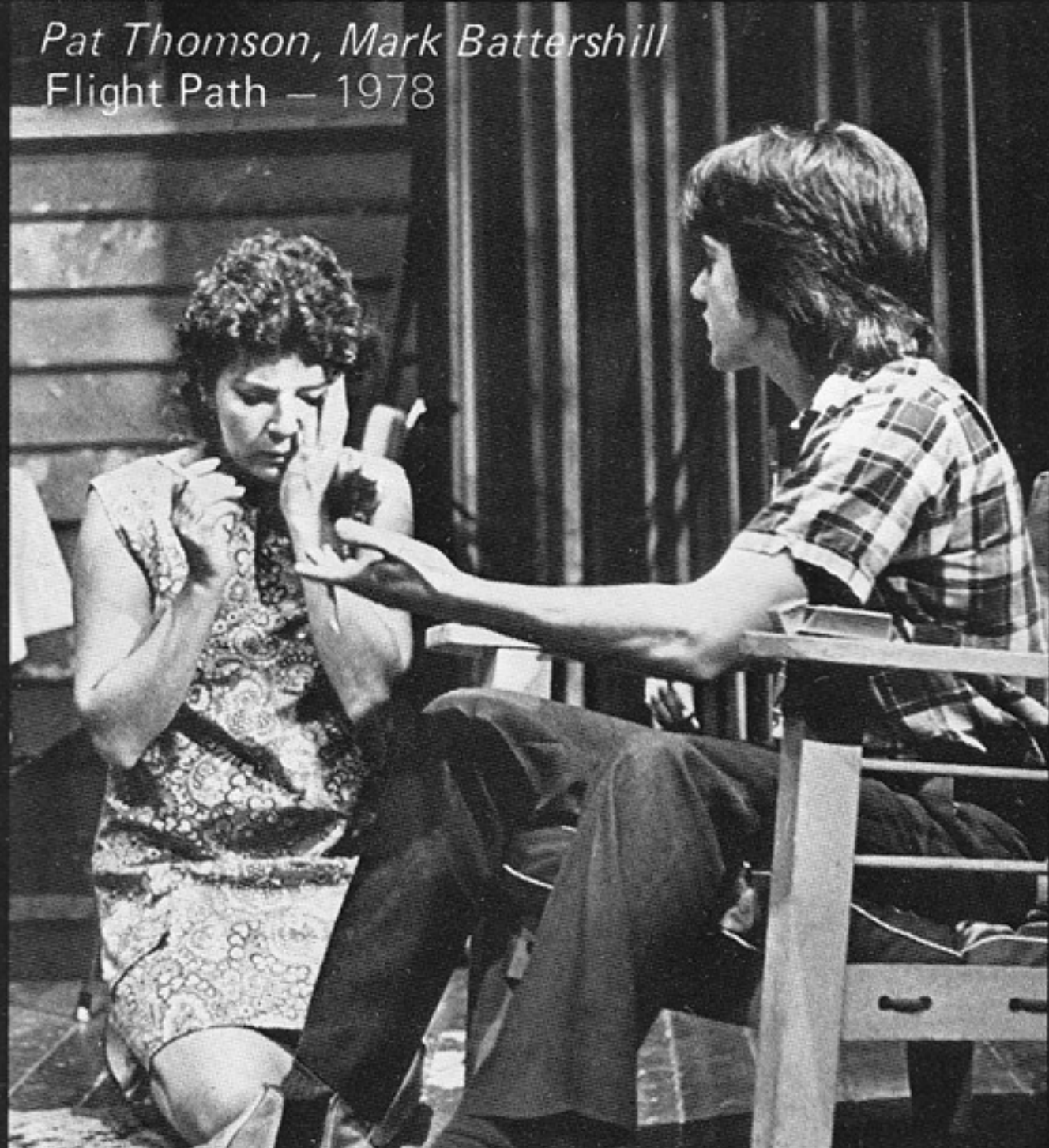
The Brass Hat — 1977



Pat Bishop, John Krummel
Otherwise Engaged — 1977



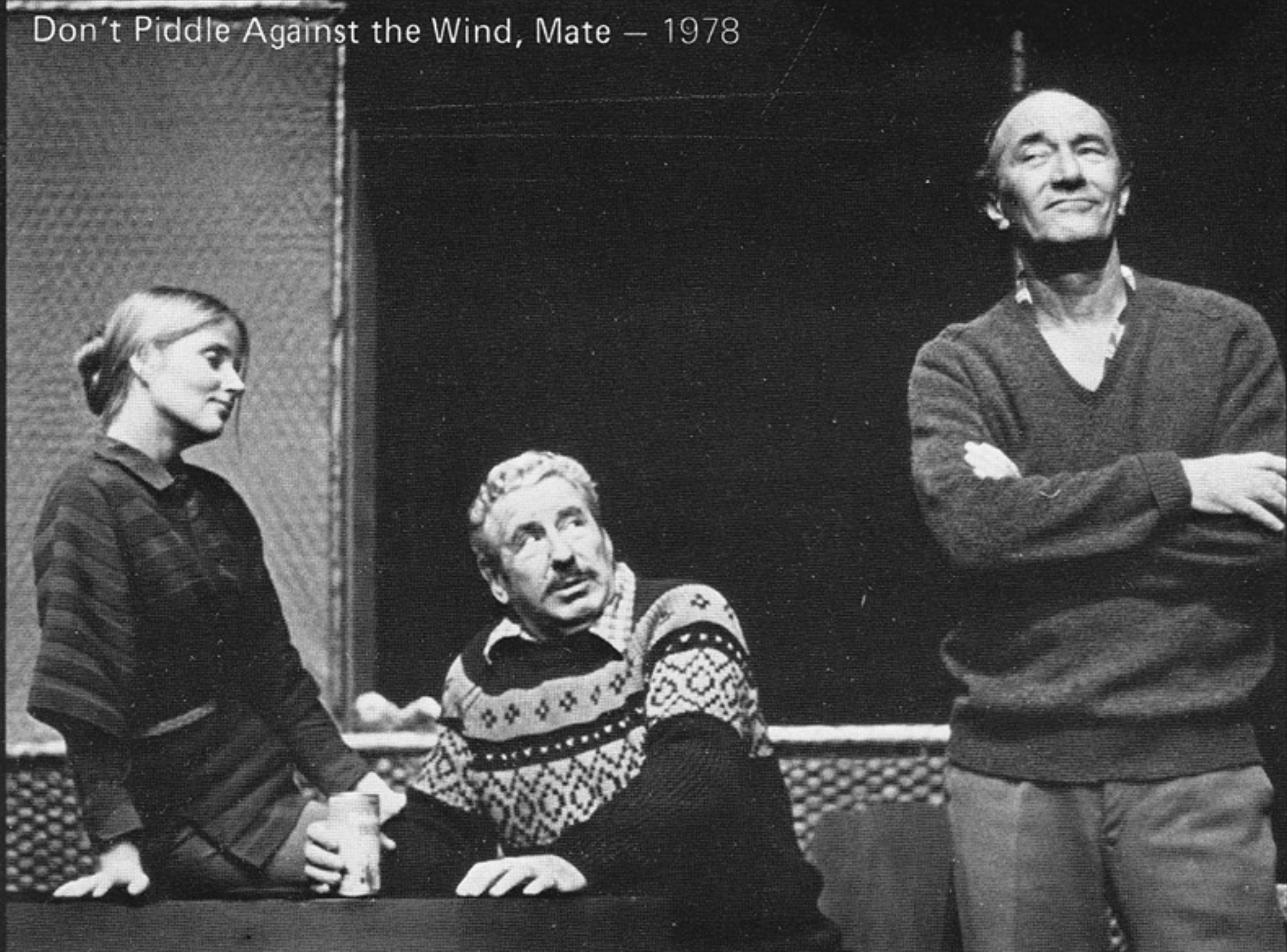
Pat Thomson, Mark Battershill
Flight Path — 1978



When We Are Married — 1978



Don't Piddle Against the Wind, Mate — 1978



Warren Mitchell
King Lear — 1978



In its tenth year of operations the Company's image was noticeably different. In place of a resident company of artists, the policy now was to cast the nets as wide as possible for the best ad hoc cast available for each production. This gave audiences a continual stream of new faces, many of them established identities within the profession, plus many of the up and coming local actors.

The scheme was dear to the heart of the new Resident Director, John Krummel. In the thirteen years since his graduation from NIDA, where he had been a pupil of both Alan Edwards and Joe MacColum, Mr. Krummel had won any number of acting awards. Now he turned his talents to directing.

Mr. Krummel had stepped into the position left vacant by the resignation of Joe MacColum, who finished his duties on December 31, 1978. On January 4, Mr. MacColum started his first freelance job — as guest director at QTC! The play was *You Never Can Tell*, and again he was in harness with George Bernard Shaw (the combination always prompts the more whimsical of the critics to write in a blarneystone dialect, you can time your watch by it!) and, in the costume comedy tradition, it kicked the year off to a bright start. Most of the faces in the production were new, considerable distinction being lent to the proceedings by one of the country's best-loved actors, Brian James, who appeared as William, the sagacious waiter.

John Krummel, in his second production, added to his strengths with *'Breaker' Morant*. Author Kenneth Ross, whose *Don't Piddle Against the Wind*, Mate had caused a stir the previous year, attended several performances of "Breaker" and was delighted with the production. Much of the credit goes to strong acting performances from Kerry Francis in the title role and Reg Gillam as the President of the Court Martial, and also to the work of young designer Stephen Gow, whose resourceful setting kept the play's action flexible and fast moving.

The third offering was Ibsen's *Hedda Gabler*, in which director Alan Edwards starred two of his famous NIDA pupils, Pat Bishop and Peter Whitford. Suzanne Roylance rejoined the Company to play Mrs. Elvsted. The sudden withdrawal of a principal actor meant that the director had to step into the role of Judge Brack shortly before the opening, but the play survived this internal drama and went on to become one of the season's strongest in terms of artistic prestige. The play deeply affected some of its female audience, a number of whom reported to the director their strong identification with the heroine, in feeling "trapped" within an environment. Miss Bishop, in the title role, delivered a powerful performance despite a throat infection which plagued her for most of the run, and she was beautifully complemented by Mr. Whitford as her husband, Tesman.

No year is complete without its annual blasphemy controversy and this year it blew up in a big way

over *Gone With Hardy*. This slight, highly fanciful tale of Stan Laurel's early experiences looked out of place in the SGIO Theatre, and this may have been part of the trouble. There were walk-outs, letters to the press (as usual, both for and against) and phone calls to the Company. In the furore over the play's language two things were overlooked. Firstly, the labours of the cast, Reg Gillam, Judith Fisher and Trevor Kent, and secondly, the thinness of the play, which was probably the real cause of any dissatisfaction.

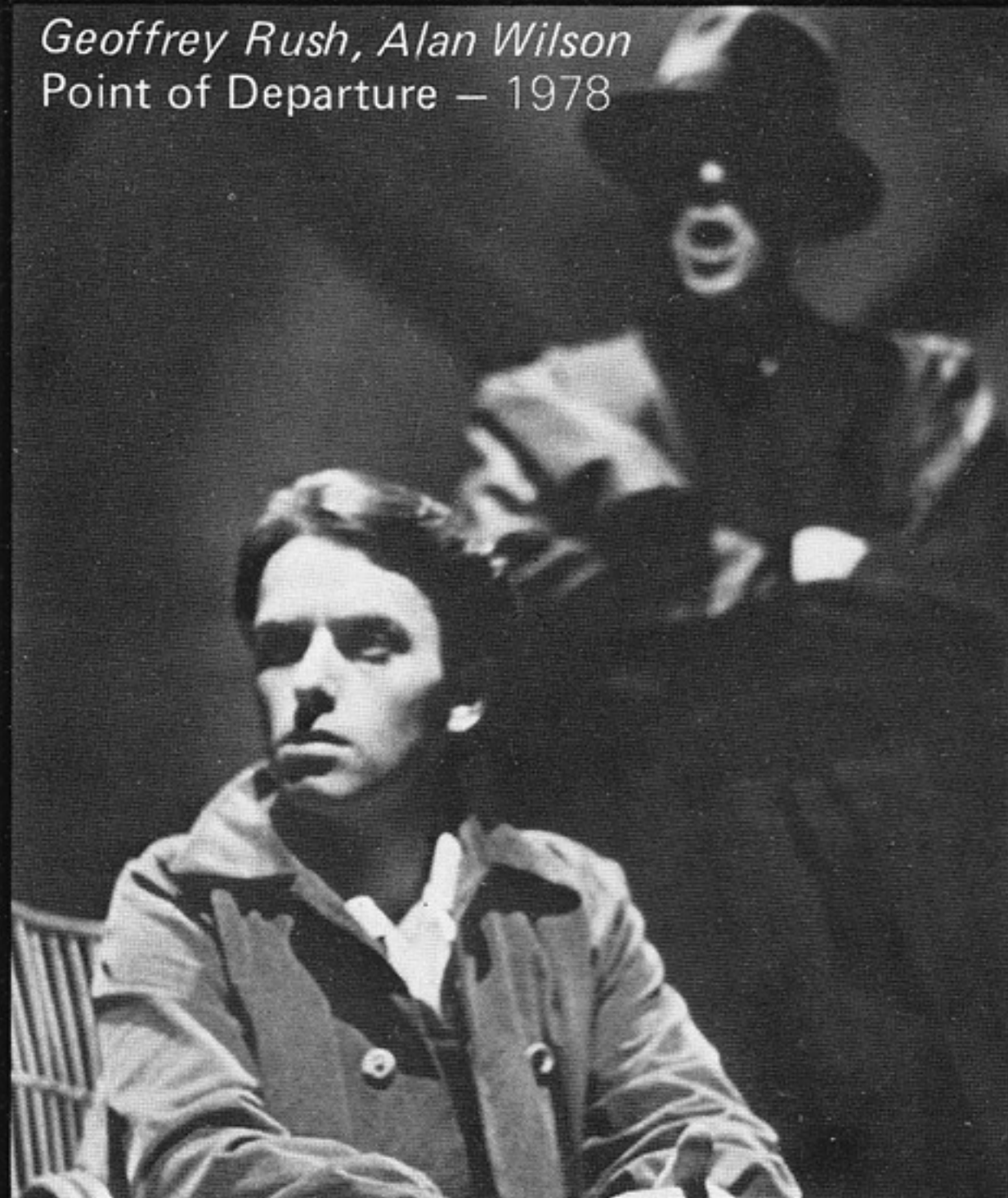
There was no complaint, however, about the quality or content of the next play, *A Streetcar Named Desire*, though it, too, in its day had outraged some of its audiences to explosion point. Here, in a low-key production by Rick Billingham, which some found underdone, the play spoke in its own sure theatrical voice, proving that the work of a good playwright always provides the best starting point for an evening in the theatre. Judith Anderson, who started her career in QTC schools' companies, returned from overseas to play Blanche, and John Jarratt, a young actor making his name in Australian films, played Stanley. A highlight of the production was Peter Cooke's set, one of his best ever.

This was followed by another American work, though this time a very new one. Ira Levin's *Deathtrap*, currently playing on Broadway and in London, provided QTC with its box-office success of the year. John Krummel had gathered a strong cast headed by Alan Edwards, Fay Kelton, making a welcome return, and Tony Sheldon, son of Toni Lamond and himself one of the leading young actors on the national scene. Making a guest appearance was Babette Stephens. The play's complex plot twists and sudden reversals kept audiences on the edge of their seats and each performance drew screams of shock from its patrons.

But undoubtedly the year's theatrical highlight was the open-air presentation of *A Midsummer Night's Dream* in Albert Park, staged as part of the Warana Festival celebrations. Such a project had long been one of Alan Edwards' cherished dreams, and his previous attempts to launch it had come to nothing. It is typical of him that he persisted, and also typical that he remained undaunted by the size and complexity of the whole endeavour. It involved more than staging a play — the venture was enormous, involving the creation of a complete theatre where none existed.

The project aimed at celebrating the professional performing arts in Brisbane, and the standards they had reached in less than a decade. It involved the three State companies — Queensland Theatre Company, Queensland Ballet Company and singers from the Queensland Opera Company. The Queensland Theatre Orchestra also participated and the specially-recorded music under the direction of Brian Stacey was an integral part of the production. Also included were the young dancers from the newly-formed Australian Youth Ballet.

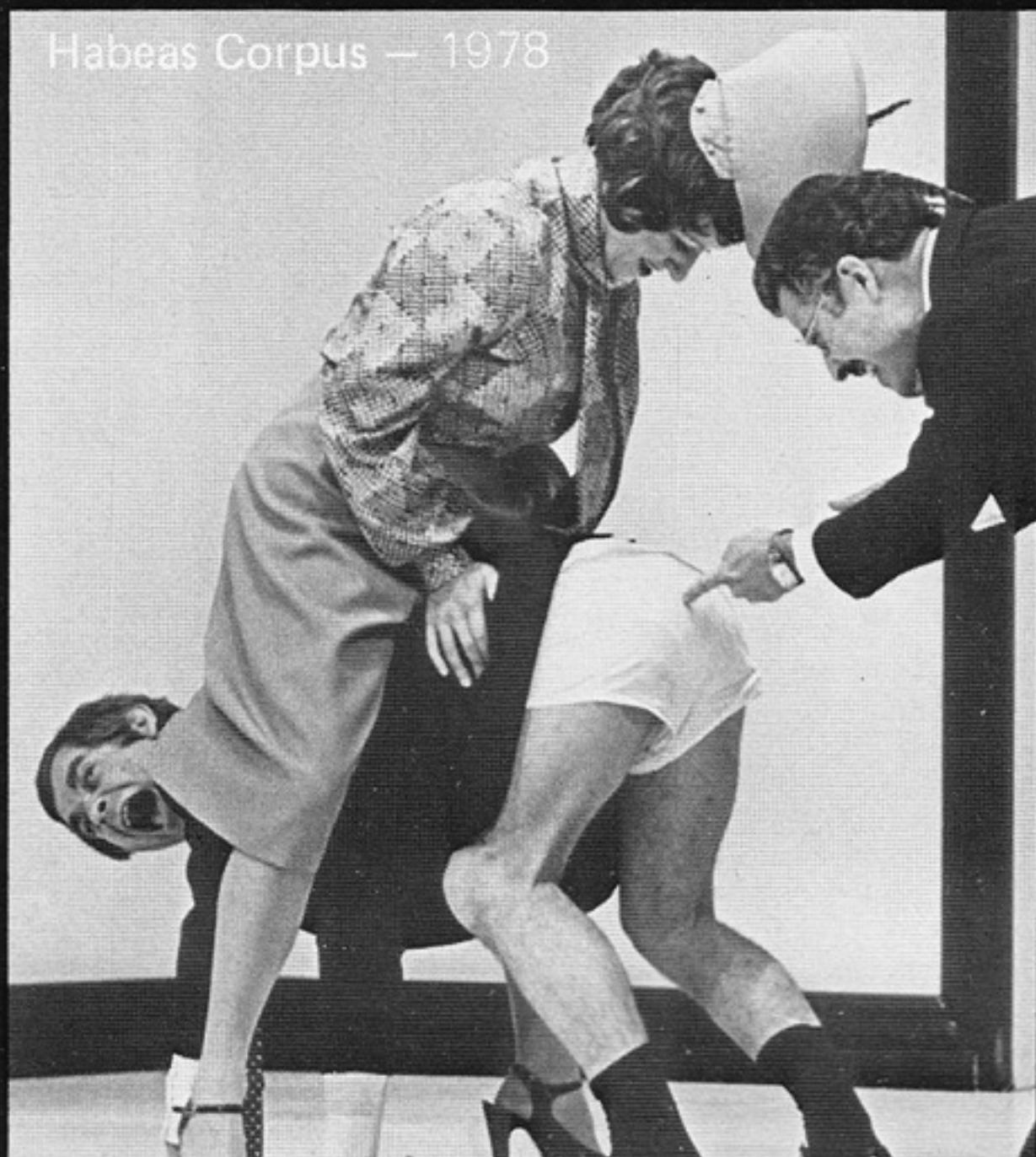
Geoffrey Rush, Alan Wilson
Point of Departure — 1978



Kate Sheil
Big Toys — 1978



Habeas Corpus — 1978



The Cherry Orchard — 1978



Geoffrey Rush, Geoff Cartwright
Clowneroonies — 1978



Robert Alexander, Brian Blain
Sleuth — 1978



The final result was a triumph. No production in QTC's history has received such a volume of congratulation from delighted patrons, many of them admitting they thought "it couldn't be done" and recording their satisfaction and pride in the achievements of local artists and artisans. The success of the production, coupled with the public's reaction to it, provides a certain and gratifying yardstick of the progress made in a decade.

On statewide matters, things had been somewhat quieter this year. Clowneroonies made a visit to the Festival of Sydney. Only one adult state tour had been mounted, the mini-musical *The 20's and All that Jazz*, which was so successful in Rockhampton that it was obliged to return there at the end of the tour to play again. Its return performance, like its first one, was sold out immediately. The secondaries' school tour had included a documentary program on the early days of aviation in Queensland, and played in many towns where the actual events had taken place. As part of the International Year of the Child, Education Officer Lloyd Nickson had devised two plays for primary schools which combined language, mime and deaf-theatre techniques to tell stories related to the rights of children.

In Brisbane the year ended with a bonanza Christmas goodie-box with the incomparable Frank Thring leading the Company in the American theatre classic, *The Man Who Came to Dinner*. Directed by John Krummel, it provided the perfect end-of-year treat and, like *A Midsummer Night's Dream*, could be seen as a measure of the Company's progress. Two of the cast had been present in the earliest days — Reg Cameron from *The Royal Hunt of the Sun* and Ken Kennett, whose first appearance had been in *A Rum Do!* Also along for the ride were such established Company identities as Alan Edwards, Reg Gillam and Douglas Hedge, in company with Judy Nunn, Kerry McGuire and Thring himself.

The year's end also saw the departure of Peter Cooke, who left to free-lance. The boy who had come to QTC direct from NIDA, had not only enhanced the Company's reputation over the years, he had by now arrived in the vanguard of Australia's designers, with a portfolio of personal triumphs under his arm.

At the end of a decade the Company faces its future securely. It served its apprenticeship, found a peak around the half-way mark of the decade, went through a further period of consolidation and has emerged as one of the country's leading companies. After ten years it is riding high in public prestige in its own state and its interstate reputation has never been stronger.

Some of the problems of these years still seem to be recurrent. There's always a 'language' hubbub just ready to boil, and, most of all (a constant bugbear to any state company) the problem of the need to cater to all tastes, when so many sections of the community expect to see their tastes, and

their tastes only, reflected in the theatrical offerings. All very much part of the ballgame.

Any number of people deserve tribute, not the least the hardworking and industrious members of the Board and the executive and technical staffs. At Board level the guidance and community influence inaugurated by Sir David Muir have been continued by his successor, Mr. Riddel. Whereas some company Boards remain, as far as their employees are concerned, remote and august names on a masthead, at QTC the Board members maintain a healthy and active contact with the members of the staff and casts, and vice versa.

Two members of the executive staff — indeed at the beginning they WERE the executive staff — Mr. John Watson and Miss Gillian Coar have seen the Company through many vicissitudes. During his seven years as Production Manager Mr. Watson was responsible for the soaring growth of QTC's technical resources, from a humble work-bench to a thriving enterprise. Miss Coar, now the Company's Executive Officer as well as Secretary to the Board, is the one member of the staff to have worked from the beginning to the present. During this time she has been something of a buttress, and has handled any number of bizarre inquiries and unusual chores.

None of the Company's success would have been possible without the financial assistance received from the Queensland State Government and the Commonwealth Government through the Theatre Board of the Australia Council. Also, in recent years a number of business concerns and individuals have made financial contributions to QTC, and this history would not be complete without acknowledging the Company's gratitude to them, and to the bodies named above. A stimulating innovation in 1979 was the formation of the Queensland Theatre Company Guild, under the co-ordination of Mrs. Magda Wollner, which will promote and assist the Company through voluntary services.

The names of Joe MacColum and Murray Foy will always be found high on the list of those who shaped the Company's destiny, and the dedication, persistence, inspiration and just plain hard work given by the Company's leader, Alan Edwards, can never be over-estimated or accurately assessed. His extraordinary combination of idealism and resilience have been both a stabilizing and a guiding influence for ten years. Apart from his many personal triumphs as a director and an actor, the Company's present eminence is a sure yardstick by which his contribution can be measured. However, he would be the first to give the major portion of the credit to his hardworking teams of employees — the men and women who comprise and have comprised **THE COMPANY WE KEEP**.

You Never Can Tell — 1979



Trevor Kent, Pat Bishop
Hedda Gabler — 1979



'Breaker' Morant — 1979



Reginald Gillam, Trevor Kent
Gone With Hardy — 1979



Judith Anderson
A Streetcar Named Desire — 1979



QTC PRODUCTIONS 1969-1979

*Denotes Tour Only

1969

THE ROYAL HUNT OF THE SUN by Peter Shaffer
Director: Bryan Nason Designer: Wendy Dickson

1970

A RUM DO! by Rob Inglis and Robin Wood
Director: Alan Edwards Designer: Cliff Simcox
PHILADELPHIA, HERE I COME! by Brian Friel
Director: Alan Edwards Designer: John Heywood
WAIT UNTIL DARK by Frederick Knott
Director: Alan Edwards Designer: Cliff Simcox
THE FOUR-POSTER by Jan de Hartog
Director: Alan Edwards Designer: Cliff Simcox

1971

OH, WHAT A LOVELY WAR! from material collected by Charles Chilton
Director: Alan Edwards Designer: Cliff Simcox
HADRIAN VII by Peter Luke
Director: Joe MacColum Designer: Cliff Simcox
THE GHOST TRAIN by Arnold Ridley
Director: Alan Edwards Designer: Cliff Simcox
SHE STOOPS TO CONQUER by Oliver Goldsmith
Director: Alan Edwards & Joe MacColum Designer: Cliff Simcox
BURKE'S COMPANY by Bill Reed
Director: Alan Edwards Designer: Cliff Simcox
THE WIND IN THE SASSAFRAS TREES by Rene de Obaldia
Director: Joe MacColum Designer: Cliff Simcox
THE LEGEND OF KING O'MALLEY by Michael Boddy and Bob Ellis
Director: Joe MacColum Designer: Cliff Simcox
THE WRONG SIDE OF THE MOON by Nicholas Stuart Gray
Director: Murray Foy Designer: Cliff Simcox

1972

LOCK UP YOUR DAUGHTERS by Bernard Miles, Laurie Johnson & Lionel Bart
Director: Alan Edwards Designer: Cliff Simcox
ASSAULT WITH A DEADLY WEAPON by Lance Peters
Director: Joe MacColum Designer: Cliff Simcox
THE SCHOOLMISTRESS by Arthur Wing Pinero
Director: Alan Edwards Designer: Cliff Simcox
TWELFTH NIGHT by William Shakespeare
Director: Alan Edwards Designer: Cliff Simcox
THE RULING CLASS by Peter Barnes
Director: Joe MacColum Designer: Cliff Simcox
YOU'RE A GOOD MAN, CHARLIE BROWN by Clark Gesner
Director: Joe MacColum Designer: Cliff Simcox
PUSS IN BOOTS by Edgar Metcalfe
Director: Alan Edwards Designer: Cliff Simcox

1973

EXPRESSO BONGO by Wolf Mankowitz, Julian More, David Heneker and Monty Norman
Director: Alan Edwards Designer: Cliff Simcox
JUNO AND THE PAYCOCK by Sean O'Casey
Director: Alan Edwards Designer: Lindsay Megarrity
THE NATIONAL HEALTH by Peter Nichols
Director: Alan Edwards Designer: Cliff Simcox
AUSTRALIAN PLAY SEASON AT LA BOITE:
PRESIDENT WILSON IN PARIS by Ron Blair
Director: Alan Edwards Designer: Cliff Simcox
WHITE WITH WIRE WHEELS by Jack Hibberd
Director: Donald Batchelor Designer: Lindsay Megarrity
THE CHOCOLATE FROG & THE OLD FAMILIAR JUICE by Jim McNeil
Director: Murray Foy Designer: Cliff Simcox
*THE TWO OF US by Michael Frayn
Director: John Dommett Designer: Cliff Simcox
PYGMALION by George Bernard Shaw
Director: Rick Billinghurst Designer: Lindsay Megarrity
THE IMAGINARY INVALID by Moliere
Director: Norman Ayrton Designer: Silver Harris
OLD TIMES by Harold Pinter
Director: Alan Edwards Designer: Lindsay Megarrity
THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS
by Paul Zindel
Director: Donald Batchelor Designer: Silver Harris
SUDDENLY AT HOME by Francis Durbridge
Director: Joe MacColum Designer: Jann Harris
ALADDIN by Edgar Metcalfe
Director: Alan Edwards Designer: Jann Harris
*YOU'RE A GOOD MAN, CHARLIE BROWN by Clark Gesner
Director: Murray Foy Designer: Cliff Simcox

1974

MANDRAKE by Michael Alfreds and Anthony Bowles
Director: Alan Edwards Designer: Silver Harris
DEATH OF A SALESMAN by Arthur Miller
Director: Joe MacColum Designer: Silver Harris
GODSPELL by John-Michael Tebelak and Stephen Schwartz
Director: Rick Billinghurst Designer: James Ridewood
THE RIVALS by Richard Brinsley Sheridan
Director: Alan Edwards Designer: Alan Stewart
THE PHILANTHROPIST by Christopher Hampton
Director: Joe MacColum Designer: James Ridewood
SUMMER OF THE SEVENTEENTH DOLL by Ray Lawler
Director: Joe MacColum Designer: James Ridewood
PRESENT LAUGHTER by Noel Coward
Director: Robert Kingham Designer: James Ridewood
A DOLL'S HOUSE by Henrik Ibsen
Director: Murray Foy Designer: Peter Cooke
THE OWL AND THE PUSSYCAT WENT TO SEE by Sheila Ruskin & David Wood
Director: Alan Edwards Designer: James Ridewood
*BUTTERFLIES ARE FREE by Leonard Gersch
Director: Murray Foy Designer: James Ridewood

1975

EQUUS by Peter Shaffer
Director: Robin Lovejoy Designer: Peter Cooke
THE TAMING OF THE SHREW by William Shakespeare
Director: Alan Edwards Designer: James Ridewood

*THE RAINMAKER by N. Richard Nash
Director: Murray Foy Designer: Peter Cooke
CORALIE LANSDOWN SAYS NO by Alex Buzo
Director: Joe MacColum Designer: Peter Cooke
THE IMPORTANCE OF BEING EARNEST by Oscar Wilde
Director: Alan Edwards Designer: Peter Cooke
THE REMOVALISTS by David Williamson (at La Boite Theatre)
Director: Murray Foy Designer: James Ridewood
ONE FLEW OVER THE CUCKOO'S NEST by Dale Wasserman
Director: Joe MacColum Designer: James Ridewood
THE ONE DAY OF THE YEAR by Alan Seymour
Director: Joe MacColum Designer: James Ridewood
DA by Hugh Leonard (at La Boite Theatre)
Director: Joe MacColum Designer: Peter Cooke
EQUUS (Return Season) by Peter Shaffer
Director: Robin Lovejoy Designer: Peter Cooke

1976

HAMLET by William Shakespeare
Director: Joe MacColum Designers: Peter Cooke, James Ridewood
JUMPERS by Tom Stoppard
Director: Ted Craig Designer: James Ridewood
KINGDOM OF EARTH by Tennessee Williams
Director: Alan Edwards Designer: Peter Cooke
THE SCHOOL FOR SCANDAL by Richard Brinsley Sheridan
Director: Joe MacColum Designer: James Ridewood
FOURTH OF JULY, collated by Robert Kingham
Director: Alan Edwards Designer: Peter Cooke
SAVAGES by Christopher Hampton
Director: Murray Foy Designer: Peter Cooke
THE DEPARTMENT by David Williamson
Director: Joe MacColum Designer: James Ridewood
A TOAST TO MELBA by Jack Hibberd
Director: Alan Edwards Designer: Peter Cooke
AND THE BIG MEN FLY by Alan Hopgood
Director: Murray Foy Designer: James Ridewood
*EQUUS (Queensland Tour)
Director: Arthur Frame Designer: Peter Cooke

1977

FOR YEARS I COULDN'T WEAR MY BLACK by Anthony Shaffer
Director: Joe MacColum Designer: James Ridewood
HOBSON'S CHOICE by Harold Brighouse
Director: Murray Foy Designer: Peter Cooke
THE MERCHANT OF VENICE by William Shakespeare
Director: Alan Edwards Designer: James Ridewood
THE LAST OF THE KNUCKLEMAN by John Powers
Director: Joe MacColum Designer: Peter Cooke
SAINT JOAN by George Bernard Shaw
Director: Joe MacColum Designer: Peter Cooke
THE BRASS HAT by Thomas Muschamp
Director: Robin Lovejoy Designer: James Ridewood
OTHERWISE ENGAGED by Simon Gray
Director: Alan Edwards Designer: Peter Cooke
CONFUSIONS by Alan Ayckbourne
Director: Murray Foy Designer: James Ridewood
*WHY NOT STAY FOR BREAKFAST? by Gene Stone and Ray Cooney
Director: Joe MacColum Designer: James Ridewood

1978

FLIGHT PATH by Beverley Mahoney
Director: Alan Edwards Designer: Fiona Reilly
WHEN WE ARE MARRIED by J.B. Priestley
Director: Joe MacColum Designer: Peter Cooke
DON'T PIDDLE AGAINST THE WIND, MATE by Kenneth Ross
Director: Bryan Nason Designer: Fiona Reilly
KING LEAR by William Shakespeare
Director: Alan Edwards Designer: Peter Cooke
POINT OF DEPARTURE by Jean Anouilh
Director: Joe MacColum Designer: Fiona Reilly
*WHY NOT STAY FOR BREAKFAST? by Gene Stone and Ray Cooney
Director: Joe MacColum Designer: James Ridewood
BIG TOYS by Patrick White
Director: Bill Redmond Designer: Peter Cooke
THE CHERRY ORCHARD by Anton Chekhov
Director: Joe MacColum Designer: Fiona Reilly
HABEAS CORPUS by Alan Bennet
Director: John Krummel Designer: Peter Cooke
*THE AUSSIE BATTLER SHOW by Robert Kingham
Director: Robert Kingham Designer: Fiona Reilly
CLOWNEROONIES, devised by Geoffrey Rush
THE CLUB by David Williamson
Director: John Bell Designer: Tom Bannermann
(Nimrod Theatre production, presented in association with Australian Elizabethan Theatre Trust)
THE THOUGHTS OF CHAIRMAN ALF by Johnny Speight
(Presented in association with Queensland Arts Council)
SLEUTH by Anthony Shaffer
Director: Terence Clark Designer: Stephen Gow

1979

*CLOWNEROONIES devised by Geoffrey Rush
YOU NEVER CAN TELL by George Bernard Shaw
Director: Joe MacColum Designer: Fiona Reilly
"BREAKER" MORANT by Kenneth Ross
Director: John Krummel Designer: Stephen Gow
*THE 20's AND ALL THAT JAZZ by Deidrich, Gillmer and O'May
Director: Douglas Hedge Designer: Peter Cooke
HEDDA GABLER by Henrik Ibsen
Director: Alan Edwards Designer: Peter Cooke
GONE WITH HARDY by David Allen
Director: John Krummel Designer: Fiona Reilly
A STREETCAR NAMED DESIRE by Tennessee Williams
Director: Rick Billinghurst Designer: Peter Cooke
DEATHTRAP by Ira Levin
Director: John Krummel Designer: Fiona Reilly
A MIDSUMMER NIGHT'S DREAM by William Shakespeare
Director: Alan Edwards Designer: Peter Cooke
THE MAN WHO CAME TO DINNER by Moss Hart and George S. Kaufman
Director: John Krummel Designer: Peter Cooke

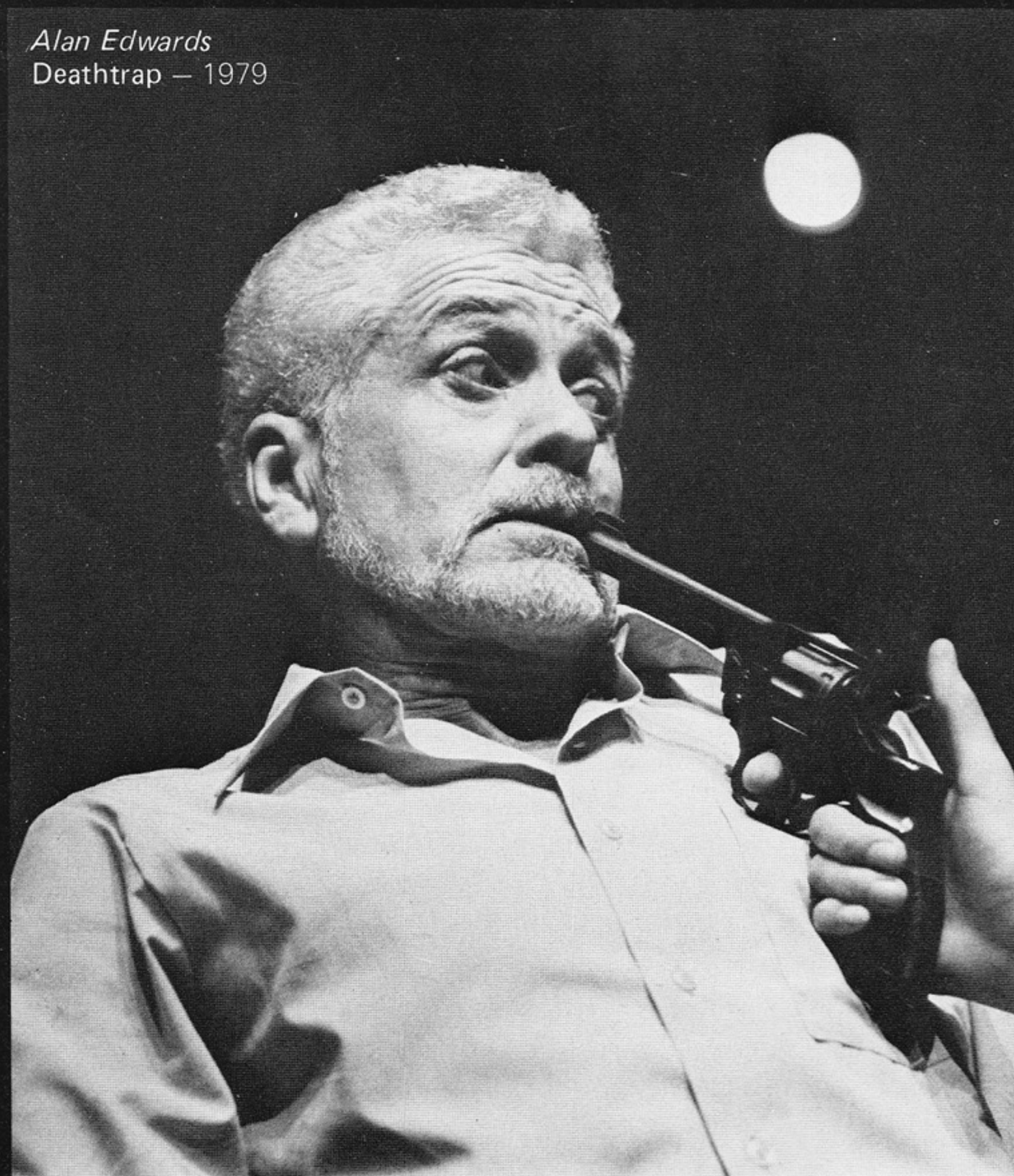
Alan Edwards, Tony Sheldon
Deathtrap — 1979



A Midsummer Night's Dream — 1979



Alan Edwards
Deathtrap — 1979



Frank Thring
The Man Who Came to Dinner — 1979



ARTISTS WHO HAVE PERFORMED FOR QTC 1969-1979

Kerrie Adams
Stephen Agnew
Bill Aitken
Mark Albiston
Elizabeth Alexander
Robert Alexander
John Allen
Doug Anders
Judith Anderson
Owen Anderson
Robert Arthur
Victoria Arthur
Les Asmussen
John Atha
Jenny Austen
Bill Austin

Terry Bader
Phyllis Ball
Janis Balodis
Brian Barrie
Douglas Barry
Donald Batchelor
Mark Battershill
Jonathon Baxter
Anne Bazeley
Bernadette Bein
Kathryn Bein
Patricia Bein
Randall Berger
Diane Berryman
Kathy Bertram
Allen Bickford
Pat Bishop
Wendy Blacklock
Brian Blain
Leila Blake
Lindy Bloor
Lisa Bolte
Elaine Bolton
Cornelis Boogaart
Helen Booth
Terry Brady
Bille Brown
David Brown
Larry Brown
Olivia Brown
Judy Brown-Beresford
Graham Bruce
Pat Buckridge
Marcella Burgoyne
William Burke
Tom Burlinson
Carol Burns
Glen Burns
Laurel Burton

Shane Calcutt
Reg Cameron
Sally Camm
Bradley Campbell
Duncan Campbell
Brian Cannon
Geoff Cartwright
Lynnette Cassells
Jenny Castle
Ron Challinor
Peter Chenoweth
Diane Cilento
Tricia Circosta
Janine Claire
Peter Clarke
John Clayton
Eileen Clelland
David Clendinning
Rona Coleman
Paul Collings
John Collingwood-Smith
Harold Collins
John Collins
Warwick Comber
Judi Connelli
Michael Coogan
Cynthia Cooper
Jan Cooper
Malcolm Cork
Peter Cousens
Brian Cox
Roger Cox
John Craig
Don Crosby
Brian Crossley
Claire Crowther

Pauline Cuffe
Elaine Cusick

Rouna Daley
Robert Davis
Susan Day
Carmel Dennis
Leon Devine
Grant Dodwell
Don Doherty
Gary Doherty
Paul Donald
Natalie Doorey
Rod Dunbar
Raymond Duparc
Christine Dwyer
Ian Dyson

Dianne Eden
Alan Edwards
James Elliott
Les Evans
Peter Everett
Howard Eynon

Susan Fauvel
James Fels
Gavan Fenelon
Michael Ferguson
Wayne Findlay
Ron Finney
Judith Fisher
John Fitzpatrick
Rosalie Fletcher
Terry Fogarty
Matt Foley
Michael Forde
Ross Forsyth
Richard Fotheringham
Noel Fox
Murray Foy
Arthur Frame
Kerry Francis
Gavin Fraser
Michael Freeland
Hilary Furlong

Ben Gabriel
Paul Galbraith
Frank Gallacher
Frank Garfield
Greg Gesch
Isobelle Gidley
Noel Gilbert
Monica Gilfedder
Reginald Gillam
Tony Girdler
Gordon Glenwright
Richard Glover
Catherine Glynn
Janet Goldsmith
Vivean Gray
Trevor Green
Jennifer de Greenlaw
Ray Gurney
Robyn Gurney

Ron Haddrick
Bryan Hain
Neil Hallam
Peter Hanlon
John Hannan
Pamela Hanson
Jane Harders
Veronica Harding
Martin Harris
Robyn Harvey
Trevor Harward
Douglas Hedge
Mark Hembrow
Stephen Henderson
John Heywood
Lorna Holloway
Patricia Holmes
Ross Honeywell
Paul Hourigan
Kathryn Houston
Carolyn Howard
Kevin Howard
Edward Howell
Hazel Howson
Jade Huckins
Tim Hughes

Mark Lloyd Hunt
Ronald Hunt
Gillian Hyde

Wilson Irving

Kevin Jackson
Brian James
Joe James
Curt Jansen
John Jarratt
Anna Jepperson
Peter Johnson
Ross Johnston
Johnny Johnstone
Margery Jones
Patricia Jones
Colleen Jong
Peter Jordan

Ivar Kants
Jacki Kay
Robert Keane
Mel Keenan
Fay Kelton
Stuart Kemp
Ken Kennett
Trevor Kent
Steve Kenyon
Jonathon King
Robert Kingham
Jacinta Kinnane
Penny Knox
Katina Komino
Peter Kowitz
Colin Kratzing
John Krummel

Toni Lamond
Allan Lander
Kerry-Anne Langenbaker
Nicholas Langton
Christopher Latham
Peter Lavery
Ron Layne
Elaine Lee
Heidi Lee
Lyn Lee
Robyn Leggett
Dirk Leonard
Bernie Lewis
Charles Little
Davidson Little
Alfred Lizzio
Barbara Llewellyn
John Llewellyn
Margot Lloyd
Betty Lucas

Michael McCaffrey
Donald MacDonald
Rikki McDonald
Gordon McDougall
Kay McFeeter
Scott McGeever
Siobhan McGregor
Kerry McGuire
Janine McKee
Sarah McKenzie
Geoff McLean
Donald MacLeod
Bill McStay
Don McTaggart
Janet Mahoney
Frank Malet
Robert Manning
Paul Marriott
Berys Marsh
Ingrid Mason
Yvonne Matthew
Monica Maughan
Warren Meacham
Ray Meagher
Peter Merrill
Robert Menzies
Warren Mitchell
Brian Moll
Andrew Molock
Margaret Moore
Peter Morris
Elizabeth Mortison
Phil Moya
Jeremy Muir-Smith
Rosalind Muir-Smith

Gail Muller
Tim Mullooly

John Nash
Roger Newcombe
Russell Newman
Lloyd Nickson
Jennifer Nixon
John Norman
Pamela Norman
Judy Nunn

Di O'Connor
Sean O'Connors
Errol O'Neill
Barry O'Sullivan
Barry Otto
Denise Otto

John Paramor
Bruce Parr
Sandra Lee Patterson
William Pengelly
Roslyn Pennell
Kay Perry
Bill Phillips
Ross Philp
Geoff Pittam
Brian Plumb
Gaye Poole
Jim Porter
Terence Porter
Christopher Pozzi

Robin Ramsay
Martin Redpath
Wayne Rees
Yvette Rees
Krista Reeves
Kate Richter
John Remess
Lance Reynolds
Nigel Rice
Marcia Rickertt
Rosemary Ricketts
Sally Robertson
Sue Robinson
Joyce Rogers
Des Rolfe
Michael Rolfe
Betty Ross
Bill Rough
Sue Rowe
Suzanne Roylance
Deidre Rubenstein
Greg Rudd
Geoffrey Rush
Louise Rush
David Ryan
Larry Ryan

Zoe Salmon
John Saltzer
Mary-Jane Saunders
Colin Schumacher
Peter Schwarz
Ron Shand
Kate Sheil
Tony Sheldon
Paul Sherman
Roch Shipton
Tony Short
Jon Sidney
Meg Simpson
Carole Skinner
David Slingsby
Trevor Smith
Gwen Soares
Walt Sofronoff
Paul Sonkkila
Michele Stayner
Peter Steer
Babette Stephens
Lisa Stevens
Mary-Lou Stewart
David Stockwell
Peter Stokes
Diane Storer
Lance Strauss
Ric Summers
Inara Svalbe

Brian Tait
Eddie Talbot

Steven Tandy
Kit Taylor
Sally Taylor
Stephen Thomas
Caroline Thompson
Elizabeth Thompson
Nadia Thompson
Ian Thomson
Pat Thomson
Russell Thomson
Frank Thring
Tony Thurbon
Maree Timchur
Alan Tobin
Robyn Torney
Ruth Turnell
Geraldine Turner

Robert Van Mackelenberg
Rory Vanery
Brent Verdon

Michael Wade
Peggy Wallach
Janet Walsh
Susan Walsh
Duncan Wass
Joshua Wass
Peter Wass
David Waters
Gwen Wheeler
David Whitford
Peter Whitford
Eric Wickham
Alan Wilson
Kate Wilson
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Peter Windsor
Rod Wissler
Shane Withington
Leo Wockner
Judith Woodroffe
Don Wood
Paul Woods
Paul Wilstead
Allen Wright
Alan Wylie
Barbara Wyndon

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Jim Cotter
Robert Keane
Joe Wolfe

CHOREOGRAPHERS

Judith Anderson
Keith Bain
Harold Collins
Douglas Hedge
Beverley Nevin
Inara Svalbe
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Richard Fotheringham
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Warren Meacham
Lloyd Nickson
Paul Sherman
Kathryn Wilson



QUEENSLAND THEATRE COMPANY

SGIO THEATRE, TURBOT ST., BRISBANE. BOX 21 G.P.O. BRISBANE 4001
TELEPHONE: 221 3861

PATRON: His Excellency Commodore Sir James Ramsay, K.C.M.G., C.B.E., D.S.C.,
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Assistant Stage Manager Gary Cameron
Production Secretary Yvette Capt

HIRE DEPARTMENT — TELEPHONE 277 4722:

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Scenery and Properties Michael Wormald
Electrics David Lees,
Jamie Henson

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Carol Burns	Cliff Simcox
Ivar Kants	Babette Stephens, M.B.E.
Joe MacColum	Geraldine Turner
Warren Mitchell	
Company Photographer	Pierce Studio
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S.G.I.O. THEATRE:

Manager Jim Wright
Assistant Manager Alban Riley
Head Mechanist Mark Gover
Head Electrician Patrick Teuma
Booking Office Dallas Black,
Kay Fifas

QUEENSLAND THEATRE COMPANY GUILD

Assisting the Company through volunteer service.

CO-ORDINATOR: Magda Wollner. Telephone: 31 2796.

VOLUNTEERS: Joan Chamberlain, Maureen Fallon, Sonja Farmer, Beryl Foote, Bobby Glyn Evans, Edna Heathwood, Ena Huppert, Eva Klug, Cathryn Linedale, Val Meixner, Hilary Moston, Barbara Neilson, Lynne Power, Vivienne Reddy, Marea Reed, Margaret Robinson, Ann Shevill, Sybil Simpson, Elaine Skinner, Joan Tanner.

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