



Archived at the Flinders Academic Commons:  
<http://hdl.handle.net/2328/27231>

This is a scan of a document number DUN/Speeches/1916  
in the Dunstan Collection, Special Collections, Flinders University Library.  
<http://www.flinders.edu.au/library/info/collections/special/dunstan/>

**Title:**  
Address to the Adelaide Theatre Guild

Please acknowledge the source as:  
Dunstan Collection, Flinders University Library.  
Identifier: DUN/Speeches/1916

© Copyright Estate Donald Allan Dunstan

1916  
cl 23

ADDRESS BY THE PREMIER, DON DUNSTAN, TO THE ADELAIDE THEATRE  
GUILD. 28TH JUNE, 1972.

DR. MEDLIN, MR. CHANCELLOR, LADIES AND GENTLEMEN:

THANK YOU FOR INVITING ME HERE THIS EVENING.

THE HISTORY OF THE ADELAIDE UNIVERSITY THEATRE GUILD IS A LONG AND NOBLE ONE, AND IT IS PLEASING TO HEAR THAT YOUR INTENTION IS TO INCREASE AND RE-VITALISE ITS ACTIVITIES IN THE FUTURE.

DR. MEDLIN IN HIS LETTER TO ME ASKED ME TO SPEAK OF "THE ROLE OF THE AMATEUR GROUP IN EDUCATION AND THE THEATRE" AND THIS IS THE TASK I HAVE SET MYSELF.

I THINK IT IS TRUE TO SAY THAT FOR ADELAIDE AT LEAST, THE GREAT DAYS OF AMATEUR THEATRE EXTENDED FROM ABOUT 1945 TO 1965. THESE WERE THE YEARS WHEN, IN THE ABSENCE GENERALLY OF SERIOUS PROFESSIONAL THEATRE - THE EXCEPTIONS WERE OCCASIONAL

PAGE 2.

VISITS FROM COMPANIES SUCH AS JOHN ALDEN'S - MANY PEOPLE OF QUITE OUTSTANDING TALENT INVOLVED THEMSELVES IN THE PRODUCTION OF PLAYS THAT OTHERWISE WOULD NEVER HAVE BEEN SEEN HERE.

I THINK, IN PARTICULAR, OF LOCAL COMPANIES LIKE THEATRES ASSOCIATED, THE INDEPENDENT THEATRE, THE ADELAIDE THEATRE GROUP, AND THE GUILD, AND OF THEIR PRODUCTION OF PLAYS FROM WHAT ONE MIGHT CALL THE INTERNATIONAL REPERTOIRE. IT WAS THEN HEAVILY WEIGHTED IN FAVOR OF THE AMERICANS, PLAYWRIGHTS LIKE MILLER, WILLIAMS, O'NEILL, AND SO ON. A COMPLETE LIST OF THE PLAYS PERFORMED IN THOSE YEARS BY AMATEUR THEATRE COMPANIES WOULD SHOW AN AMAZINGLY EXTENSIVE RANGE OF THEATRICAL FARE. AND THIS WAS PRESENTED TO DEVOTED, IF SOMETIMES SMALL, REGULAR AUDIENCES IN PLACES LIKE WILLARD HALL, STOW HALL, THE STUDIO THEATRE AT NORTH ADELAIDE, AND, OF COURSE, THE HUT, IN THESE UNIVERSITY GROUNDS. IN EFFECT WHAT COULD HAVE BEEN A CONTINUING

DROUGHT OF QUALITY THEATRICAL ACTIVITY WAS CONSTANTLY BROKEN BY THE LABORS OF THESE GROUPS, MOST OF WHICH HAD CROSS MEMBERSHIPS AND A FAIRLY HIGH LEVEL OF INTERCOMMUNICATION.

I THINK IT IS TRUE TO SAY THAT THE HIGH POINT IN ALL THIS AMATEUR THEATRICAL ACTIVITY OCCURRED IN THE EARLY SIXTIES WITH THE ADVENT OF THE ADELAIDE FESTIVAL OF ARTS. ON THE ONE HAND, THIS MEANT THAT LOCAL PRODUCERS LIKE COLIN BALLANTYNE WERE ENGAGED TO PRODUCE FOR THE FESTIVAL, AND WERE ABLE TO CALL UPON THE SERVICES OF WHAT WAS, IN EFFECT, A RELATIVELY HIGHLY TRAINED LOCAL GROUP OF ACTORS AND DESIGNERS. AND, ON THE OTHER HAND, THE FESTIVALS IN THOSE YEARS WERE ENLIVENED BY THE ACTIVITIES OF THE GUILD. AND I SAY THE HIGH POINT WAS REACHED IN THE YEARS 1960-1966, BECAUSE IT WAS THEN THAT IN ADDITION TO BALLANTYNE'S PRODUCTIONS, THE GUILD AT THAT TIME EARNED A PRE-EMINENT PLACE IN AUSTRALIAN THEATRE HISTORY BY PRODUCING THREE PLAYS BY PATRICK WHITE, TWO OF WHICH HAD BEEN REJECTED BY THE FESTIVAL AUTHORITIES

AS BEING IMPROPER PLAYS - FOR THE PEOPLE OF ADELAIDE TO SEE, EVEN 'THOUGH, AS I REMEMBER IT, THEY WERE RECOMMENDED FOR PRODUCTION BY THE FESTIVAL'S DRAMA COMMITTEE.

AFTER PATRICK WHITE'S "HAM FUNERAL" HAD BEEN REJECTED FOR THE 1962 FESTIVAL, THE GUILD ENGAGED JOHN TASKER TO PRODUCE IT IN SEPTEMBER, 1961. THE GUILD AND TASKER FOLLOWED THIS BY A PRODUCTION OF "SEASON IN SARSAPARILLA" IN SEPTEMBER, 1962, AND FOLLOWING THE REJECTION BY THE FESTIVAL OF "NIGHT ON BALD MOUNTAIN" FOR THE 1964 FESTIVAL, THE GUILD PUT IT ON IN ANY CASE, AND BY DOING SO, RAN IN ITS OWN RIGHT A KIND OF COUNTER-FESTIVAL.

NOW AS I HAVE SAID, I BELIEVE THESE WERE HIGH POINTS OF ACHIEVEMENT BY ADELAIDE'S AMATEUR THEATRE GROUPS. (AND TO TAKE THE POINT FURTHER, YOU MAY REMEMBER THAT PATRICK WHITE WAS NOT THE ONLY AUTHOR TO SUFFER FROM THE DISPLEASURE OF THE FESTIVAL

BOARD AS IT WAS THEN CONSTITUTED. ALAN SEYMOUR'S "ONE DAY OF THE YEAR" WAS ALSO RECOMMENDED BY THE FESTIVAL'S DRAMA ADVISORY COMMITTEE AND THEN SUBSEQUENTLY REJECTED BY THE THEN FESTIVAL BOARD. IT WAS SUBSEQUENTLY PRODUCED IN WILLARD HALL BY THE ADELAIDE THEATRE GROUP.)

AND SO WHEN ONE CONSIDERS THE ROLE OF AMATEUR GROUPS IN EDUCATION AND THEATRE, I THINK THIS GENERAL BACKGROUND SHOULD BE REMEMBERED. THE AMATEUR GROUPS HAVE IN THE PAST MAINTAINED HIGH STANDARDS OF REPERTOIRE, TRAINED MANY OF THE ACTORS AND DESIGNERS CURRENTLY WORKING PROFESSIONAL THEATRES, AND PROVIDED THE VISION AND DETERMINATION NEEDED TO ENSURE THE DEVELOPMENT AND PUBLIC ACCEPTANCE OF THE AUSTRALIAN PLAYWRIGHT.

AND THEIR ROLE TODAY IS NOT THAT FUNDAMENTALLY DIFFERENT. THE EMERGENCE OF STATE SUBSIDISED DRAMA COMPANIES,

AND THE GROWTH OF OTHER PROFESSIONAL AND SEMI-PROFESSIONAL DRAMA COMPANIES, HAS NOW CREATED A SITUATION THAT WOULD HAVE BEEN SEEN AS POSITIVELY UTOPIAN IN THE FIFTIES. BUT WHILE, PERHAPS INEVITABLY, THEIR EMERGENCE WAS CAUSED BY THE DISAPPEARANCE OF MANY OF THE AMATEUR GROUPS WHICH ONCE GAVE US SUCH A LIVELY THEATRICAL SCENE, THERE IS STILL AN IMPORTANT FUNCTION TO BE FULFILLED AT THE AMATEUR LEVEL. THIS IS ESPECIALLY TRUE IN THE UNIVERSITIES, ENDOWED AS MOST OF THEM ARE NOW WITH PROPER THEATRES.

IT SEEMS TO ME THAT THIS FUNCTION IS LESS ONE OF ENDEAVOURING TO COMPETE WITH THE SUBSIDISED COMPANIES THAN IN PRESENTING PRODUCTIONS WHICH ARE INTELLECTUALLY ALTERNATIVE TO THE ESTABLISHED REPERTOIRE OF THE SUBSIDISED COMPANIES. I BELIEVE THAT SHORTLY IN ADELAIDE WE WILL HAVE A SUBSIDISED THEATRE COMPANY OF NATIONAL - NOT TO SAY INTERNATIONAL - QUALITY. I BELIEVE THIS IS POSSIBLE BECAUSE I HAVE BEEN INFORMED OF THE MOVES

THAT ARE BEING MADE TO ACHIEVE IT, EVEN 'THOUGH I AM UNABLE TO DISCLOSE THEM AT THIS STAGE. IF THIS COMES TO PASS, IT WILL, IN FACT MEAN THAT, WHEN THE COMPANY IS SETTLED, WE CAN LOOK FORWARD TO AN EXPANDING REPERTOIRE OF TOP CLASS PRODUCTIONS TOGETHER WITH A CAREFULLY ARRANGED INVOLVEMENT OF THE COMPANY IN EDUCATIVE TASKS, COUNTRY TOURS, AND PRESENTATIONS. BUT EVEN WITH THIS, AND TOGETHER WITH THE WORK THAT WILL BE DONE AT THEATRES SUCH AS THEATRE 62, OR BY VISITING COMPANIES, I BELIEVE WE WILL STILL, AS A COMMUNITY, NEED TO HAVE THEATRE ORGANIZATIONS THAT ARE ABLE TO PRESENT IN THEIR OWN RIGHT PRODUCTIONS THAT WOULD NOT ORDINARILY BE TAKEN UP BY THE SUBSIDISED THEATRES, BUT WHICH ARE NEVERTHELESS THEATRICALY INTERESTING AND DRAMATICALLY EFFECTIVE AND CULTURALLY IMPORTANT.

THE ROLE, FOR INSTANCE, OF THE AMATEUR DRAMA COMPANY IN EXPERIMENTAL THEATRE HAS ONLY ON OCCASIONS IN ADELAIDE BEEN RECOGNISED BY THEIR DIRECTORS. FURTHER, SUCH COMPANIES I BELIEVE SHOULD AGAIN, WITH ORGANIZATION, TAKE UP AND SUPPORT THE AUSTRALIAN PLAYWRIGHT - ALTHOUGH HE IS AT LAST BEING TREATED WITH SOME RESPECT BY THE SUBSIDISED COMPANIES. FROM BOTH SUCH ACTIVITIES, THEATRE EVERYWHERE WOULD GAIN - AND NOT THE LEAST GAIN WOULD BE IN AMATEUR COMPANIES PROVIDING SITUATIONS IN WHICH NEW ACTING, DIRECTING AND DESIGN TALENT COULD HAVE ITS HEAD. I BELIEVE THIS LATTER POINT IS MOST IMPORTANT. FOR WITHIN TWO YEARS OR SO WE WILL POSSESS ON THE BANKS OF THE TORRENS PERHAPS THE BEST PERFORMING ARTS CENTER IN AUSTRALIA - FOR THEATRES, WITH ATTENDANT WORKSHOPS AND REHEARSAL AREAS DESIGNED ENTIRELY FROM A WORKING THEATRE POINT OF VIEW. IN OTHER WORDS, THE ARCHITECTURE IS SUBORDINATE TO THE INTERNAL FUNCTIONS OF THE COMPLEX.

MAJOR COMPANIES AND ORCHESTRAS WILL BE ABLE TO PERFORM IN THE MAIN THEATRE; THE NEW SOUTH AUSTRALIAN THEATRE COMPANY WILL HAVE ITS HOME IN THE DRAMA THEATRE; AND THERE WILL IN ADDITION BE AN EXPERIMENTAL THEATRE AND OUTSIDE AMPITHEATRE. NOW IN EFFECT THE STATE IS MAKING A MASSIVE CAPITAL INVESTMENT THROUGH THIS CENTER IN THE PERFORMING ARTS. AND TOGETHER WITH IT, WE HAVE EXPANDED OUR SUBSIDY OF ESTABLISHED DANCE AND THEATRE COMPANIES. FURTHER, THE ESTABLISHMENT OF THE SOUTH AUSTRALIAN THEATRE COMPANY AS A STATUTORY BODY, AND THE CURRENT ORGANIZATION OF A STATE FILM CORPORATION, ALL MEAN THAT WE ARE SHORTLY TO NEED A SUBSTANTIAL INFUSION OF PEOPLE TALENTED IN DRAMATIC ARTS - ACTORS, CAMERAMEN, DESIGNERS, LIGHTING PEOPLE, MECHANISTS, DIRECTORS AND SO ON. THE LABOUR POOL WILL BE CONSIDERABLE; I PREDICT THAT TALENT DISCOVERED OR TRAINED BY GROUPS LIKE THE GUILD WILL HELP IN A DISTINCT MEASURE TO SOLVE THE EMERGENT TALENT PROBLEM.

BUT ULTIMATELY, I BELIEVE THAT GROUPS SUCH AS THE GUILD SHOULD PERFORM A KIND OF 'FIFTH COLUMN' ACTIVITY IN RELATION TO THE "ESTABLISHED" PERFORMING ARTS SCENE. THEY SHOULD BE THERE TO PROVIDE A SECOND VIEW - EVEN A POINT OF TENSION. AT TIMES, THEIR PRODUCTIONS SHOULD ENDEAVOR TO BE QUITE IRREVERENT, DEFLATING OR SOCIALLY CAUSTIC. THEY SHOULD ENDEAVOR TO PRESENT THEATRE EXPERIENCE THAT FASHION, SHORT-SIGHTEDNESS, CAUTION, OR POLICY PREVENT FROM BEING PRESENTED ELSEWHERE.

FOR, I ASK YOU, WHY ARE WE SO INVOLVED IN THE MAINTENANCE OF VIABLE THEATRE ARTS IN AUSTRALIA? I THINK THE ANSWER IS THAT OF ALL THE PERFORMING ARTS, THEATRE ARTS ARE THOSE THAT ARE MOST CENTRAL TO OUR CULTURE AND MOST REFLECTIVE OF OUR SOCIETY. THEATRE IS ONE OF THE MOST CEREBRAL OF ART FORMS. IT REQUIRES OF ITS PARTICIPANTS A HIGH LEVEL OF PERSONAL DEXTERITY AND INTENSITY, AND OF ITS AUDIENCES A CAPACITY TO, AT ONE AND THE SAME

TIME, IDENTIFY, ANALYSE, AND SUSPEND WITH INTELLECTUAL STRAIN, THEIR DISBELIEF, SO THAT WHAT THE PLAYWRIGHT AND PLAYERS HAVE BENT TIME AND SPACE TO RECREATE, SHOULD BE SEEN AS QUIN<sup>1</sup>ESSENTIALLY HUMAN AND INVOLVING.

THAT IS WHAT I BELIEVE THEATRE IS ALL ABOUT. AND AT ITS HIGHEST LEVEL OF ACHIEVEMENT, OR AT ITS MOST ADVENTUROUS, IT IS AN EMINENTLY CIVILIZED SOCIAL EXPRESSION. AND AT THIS LEVEL THE DISTINCTION BETWEEN AMATEUR AND PROFESSIONAL BREAKS DOWN. FOR THE GUILD, I BELIEVE, IT IS FACED WITH THE TASK OF PROVIDING AN ALTERNATIVE VIEW - AND I WOULD HOPE THIS WOULD BE DONE WITH STYLE AND COURAGE.

THANK YOU.

1916 23  
C2

ADDRESS BY THE PREMIER, DON DUNSTAN, TO THE ADELAIDE THEATRE GUILD. 28TH JUNE, 1972.

DR. MEDLIN, MR. CHANCELLOR, LADIES AND GENTLEMEN:

THANK YOU FOR INVITING ME HERE THIS EVENING.

THE HISTORY OF THE ADELAIDE UNIVERSITY THEATRE GUILD IS A LONG AND NOBLE ONE, AND IT IS PLEASING TO HEAR THAT YOUR INTENTION IS TO INCREASE AND RE-VITALISE ITS ACTIVITIES IN THE FUTURE.

DR. MEDLIN IN HIS LETTER TO ME ASKED ME TO SPEAK OF "THE ROLE OF THE AMATEUR GROUP IN EDUCATION AND THE THEATRE" AND THIS IS THE TASK I HAVE SET MYSELF.

I THINK IT IS TRUE TO SAY THAT FOR ADELAIDE AT LEAST, THE GREAT DAYS OF AMATEUR THEATRE EXTENDED FROM ABOUT 1945 TO 1965. THESE WERE THE YEARS WHEN, IN THE ABSENCE GENERALLY OF SERIOUS PROFESSIONAL THEATRE - THE EXCEPTIONS WERE OCCASIONAL

PAGE 2.

VISITS FROM COMPANIES SUCH AS JOHN ALDEN'S - MANY PEOPLE OF QUITE OUTSTANDING TALENT INVOLVED THEMSELVES IN THE PRODUCTION OF PLAYS THAT OTHERWISE WOULD NEVER HAVE BEEN SEEN HERE.

I THINK, IN PARTICULAR, OF LOCAL COMPANIES LIKE THEATRES ASSOCIATED, THE INDEPENDENT THEATRE, THE ADELAIDE THEATRE GROUP, AND THE GUILD, AND OF THEIR PRODUCTION OF PLAYS FROM WHAT ONE MIGHT CALL THE INTERNATIONAL REPERTOIRE. IT WAS THEN HEAVILY WEIGHTED IN FAVOR OF THE AMERICANS, PLAYWRIGHTS LIKE MILLER, WILLIAMS, O'NEILL, AND SO ON. A COMPLETE LIST OF THE PLAYS PERFORMED IN THOSE YEARS BY AMATEUR THEATRE COMPANIES WOULD SHOW AN AMAZINGLY EXTENSIVE RANGE OF THEATRICAL FARE. AND THIS WAS PRESENTED TO DEVOTED, IF SOMETIMES SMALL, REGULAR AUDIENCES IN PLACES LIKE WILLARD HALL, STOW HALL, THE STUDIO THEATRE AT NORTH ADELAIDE, AND, OF COURSE, THE HUT, IN THESE UNIVERSITY GROUNDS. IN EFFECT WHAT COULD HAVE BEEN A CONTINUING



DROUGHT OF QUALITY THEATRICAL ACTIVITY WAS CONSTANTLY BROKEN BY THE LABORS OF THESE GROUPS, MOST OF WHICH HAD CROSS MEMBERSHIPS AND A FAIRLY HIGH LEVEL OF INTERCOMMUNICATION.

I THINK IT IS TRUE TO SAY THAT THE HIGH POINT IN ALL THIS AMATEUR THEATRICAL ACTIVITY OCCURRED IN THE EARLY SIXTIES WITH THE ADVENT OF THE ADELAIDE FESTIVAL OF ARTS. ON THE ONE HAND, THIS MEANT THAT LOCAL PRODUCERS LIKE COLIN BALLANTYNE WERE ENGAGED TO PRODUCE FOR THE FESTIVAL, AND WERE ABLE TO CALL UPON THE SERVICES OF WHAT WAS, IN EFFECT, A RELATIVELY HIGHLY TRAINED LOCAL GROUP OF ACTORS AND DESIGNERS. AND, ON THE OTHER HAND, THE FESTIVALS IN THOSE YEARS WERE ENLIVENED BY THE ACTIVITIES OF THE GUILD. AND I SAY THE HIGH POINT WAS REACHED IN THE YEARS 1960-1966, BECAUSE IT WAS THEN THAT IN ADDITION TO BALLANTYNE'S PRODUCTIONS, THE GUILD AT THAT TIME EARNED A PRE-EMINENT PLACE IN AUSTRALIAN THEATRE HISTORY BY PRODUCING THREE PLAYS BY PATRICK WHITE, TWO OF WHICH HAD BEEN REJECTED BY THE FESTIVAL AUTHORITIES

AS BEING IMPROPER PLAYS - FOR THE PEOPLE OF ADELAIDE TO SEE, EVEN 'THOUGH, AS I REMEMBER IT, THEY WERE RECOMMENDED FOR PRODUCTION BY THE FESTIVAL'S DRAMA COMMITTEE.

AFTER PATRICK WHITE'S "HAM FUNERAL" HAD BEEN REJECTED FOR THE 1962 FESTIVAL, THE GUILD ENGAGED JOHN TASKER TO PRODUCE IT IN SEPTEMBER, 1961. THE GUILD AND TASKER FOLLOWED THIS BY A PRODUCTION OF "SEASON IN SARSAPARILLA" IN SEPTEMBER, 1962, AND FOLLOWING THE REJECTION BY THE FESTIVAL OF "NIGHT ON BALD MOUNTAIN" FOR THE 1964 FESTIVAL, THE GUILD PUT IT ON IN ANY CASE, AND BY DOING SO, RAN IN ITS OWN RIGHT A KIND OF COUNTER-FESTIVAL.

NOW AS I HAVE SAID, I BELIEVE THESE WERE HIGH POINTS OF ACHIEVEMENT BY ADELAIDE'S AMATEUR THEATRE GROUPS. (AND TO TAKE THE POINT FURTHER, YOU MAY REMEMBER THAT PATRICK WHITE WAS NOT THE ONLY AUTHOR TO SUFFER FROM THE DISPLEASURE OF THE FESTIVAL

BOARD AS IT WAS THEN CONSTITUTED. ALAN SEYMOUR'S "ONE DAY OF THE YEAR" WAS ALSO RECOMMENDED BY THE FESTIVAL'S DRAMA ADVISORY COMMITTEE AND THEN SUBSEQUENTLY REJECTED BY THE THEN FESTIVAL BOARD. IT WAS SUBSEQUENTLY PRODUCED IN WILLARD HALL BY THE ADELAIDE THEATRE GROUP.)

AND SO WHEN ONE CONSIDERS THE ROLE OF AMATEUR GROUPS IN EDUCATION AND THEATRE, I THINK THIS GENERAL BACKGROUND SHOULD BE REMEMBERED. THE AMATEUR GROUPS HAVE IN THE PAST MAINTAINED HIGH STANDARDS OF REPERTOIRE, TRAINED MANY OF THE ACTORS AND DESIGNERS CURRENTLY WORKING PROFESSIONAL THEATRES, AND PROVIDED THE VISION AND DETERMINATION NEEDED TO ENSURE THE DEVELOPMENT AND PUBLIC ACCEPTANCE OF THE AUSTRALIAN PLAYWRIGHT.

AND THEIR ROLE TODAY IS NOT THAT FUNDAMENTALLY DIFFERENT. THE EMERGENCE OF STATE SUBSIDISED DRAMA COMPANIES,

AND THE GROWTH OF OTHER PROFESSIONAL AND SEMI-PROFESSIONAL DRAMA COMPANIES, HAS NOW CREATED A SITUATION THAT WOULD HAVE BEEN SEEN AS POSITIVELY UTOPIAN IN THE FIFTIES. BUT WHILE, PERHAPS INEVITABLY, THEIR EMERGENCE WAS CAUSED BY THE DISAPPEARANCE OF MANY OF THE AMATEUR GROUPS WHICH ONCE GAVE US SUCH A LIVELY THEATRICAL SCENE, THERE IS STILL AN IMPORTANT FUNCTION TO BE FULFILLED AT THE AMATEUR LEVEL. THIS IS ESPECIALLY TRUE IN THE UNIVERSITIES, ENDOWED AS MOST OF THEM ARE NOW WITH PROPER THEATRES.

IT SEEMS TO ME THAT THIS FUNCTION IS LESS ONE OF ENDEAVOURING TO COMPETE WITH THE SUBSIDISED COMPANIES THAN IN PRESENTING PRODUCTIONS WHICH ARE INTELLECTUALLY ALTERNATIVE TO THE ESTABLISHED REPERTOIRE OF THE SUBSIDISED COMPANIES. I BELIEVE THAT SHORTLY IN ADELAIDE WE WILL HAVE A SUBSIDISED THEATRE COMPANY OF NATIONAL - NOT TO SAY INTERNATIONAL - QUALITY. I BELIEVE THIS IS POSSIBLE BECAUSE I HAVE BEEN INFORMED OF THE MOVES

THAT ARE BEING MADE TO ACHIEVE IT, EVEN 'THOUGH I AM UNABLE TO DISCLOSE THEM AT THIS STAGE. IF THIS COMES TO PASS, IT WILL, IN FACT MEAN THAT, WHEN THE COMPANY IS SETTLED, WE CAN LOOK FORWARD TO AN EXPANDING REPERTOIRE OF TOP CLASS PRODUCTIONS TOGETHER WITH A CAREFULLY ARRANGED INVOLVEMENT OF THE COMPANY IN EDUCATIVE TASKS, COUNTRY TOURS, AND PRESENTATIONS. BUT EVEN WITH THIS, AND TOGETHER WITH THE WORK THAT WILL BE DONE AT THEATRES SUCH AS THEATRE 62, OR BY VISITING COMPANIES, I BELIEVE WE WILL STILL, AS A COMMUNITY, NEED TO HAVE THEATRE ORGANIZATIONS THAT ARE ABLE TO PRESENT IN THEIR OWN RIGHT PRODUCTIONS THAT WOULD NOT ORDINARILY BE TAKEN UP BY THE SUBSIDISED THEATRES, BUT WHICH ARE NEVERTHELESS THEATRICALY INTERESTING AND DRAMATICALLY EFFECTIVE AND CULTURALLY IMPORTANT.

THE ROLE, FOR INSTANCE, OF THE AMATEUR DRAMA COMPANY IN EXPERIMENTAL THEATRE HAS ONLY ON OCCASIONS IN ADELAIDE BEEN RECOGNISED BY THEIR DIRECTORS. FURTHER, SUCH COMPANIES I BELIEVE SHOULD AGAIN, WITH ORGANIZATION, TAKE UP AND SUPPORT THE AUSTRALIAN PLAYWRIGHT - ALTHOUGH HE IS AT LAST BEING TREATED WITH SOME RESPECT BY THE SUBSIDISED COMPANIES. FROM BOTH SUCH ACTIVITIES, THEATRE EVERYWHERE WOULD GAIN - AND NOT THE LEAST GAIN WOULD BE IN AMATEUR COMPANIES PROVIDING SITUATIONS IN WHICH NEW ACTING, DIRECTING AND DESIGN TALENT COULD HAVE ITS HEAD. I BELIEVE THIS LATTER POINT IS MOST IMPORTANT. FOR WITHIN TWO YEARS OR SO WE WILL POSSESS ON THE BANKS OF THE TORRENS PERHAPS THE BEST PERFORMING ARTS CENTER IN AUSTRALIA - FOR THEATRES, WITH ATTENDANT WORKSHOPS AND REHEARSAL AREAS DESIGNED ENTIRELY FROM A WORKING THEATRE POINT OF VIEW. IN OTHER WORDS, THE ARCHITECTURE IS SUBORDINATE TO THE INTERNAL FUNCTIONS OF THE COMPLEX.

MAJOR COMPANIES AND ORCHESTRAS WILL BE ABLE TO PERFORM IN THE MAIN THEATRE; THE NEW SOUTH AUSTRALIAN THEATRE COMPANY WILL HAVE ITS HOME IN THE DRAMA THEATRE; AND THERE WILL IN ADDITION BE AN EXPERIMENTAL THEATRE AND OUTSIDE AMPITHEATRE. NOW IN EFFECT THE STATE IS MAKING A MASSIVE CAPITAL INVESTMENT THROUGH THIS CENTER IN THE PERFORMING ARTS. AND TOGETHER WITH IT, WE HAVE EXPANDED OUR SUBSIDY OF ESTABLISHED DANCE AND THEATRE COMPANIES. FURTHER, THE ESTABLISHMENT OF THE SOUTH AUSTRALIAN THEATRE COMPANY AS A STATUTORY BODY, AND THE CURRENT ORGANIZATION OF A STATE FILM CORPORATION, ALL MEAN THAT WE ARE SHORTLY TO NEED A SUBSTANTIAL INFUSION OF PEOPLE TALENTED IN DRAMATIC ARTS - ACTORS, CAMERAMEN, DESIGNERS, LIGHTING PEOPLE, MECHANISTS, DIRECTORS AND SO ON. THE LABOUR POOL WILL BE CONSIDERABLE; I PREDICT THAT TALENT DISCOVERED OR TRAINED BY GROUPS LIKE THE GUILD WILL HELP IN A DISTINCT MEASURE TO SOLVE THE EMERGENT TALENT PROBLEM.

BUT ULTIMATELY, I BELIEVE THAT GROUPS SUCH AS THE GUILD SHOULD PERFORM A KIND OF 'FIFTH COLUMN' ACTIVITY IN RELATION TO THE "ESTABLISHED" PERFORMING ARTS SCENE. THEY SHOULD BE THERE TO PROVIDE A SECOND VIEW - EVEN A POINT OF TENSION. AT TIMES, THEIR PRODUCTIONS SHOULD ENDEAVOR TO BE QUITE IRREVERENT, DEFLATING OR SOCIALLY CAUSTIC. THEY SHOULD ENDEAVOR TO PRESENT THEATRE EXPERIENCE THAT FASHION, SHORT-SIGHTEDNESS, CAUTION, OR POLICY PREVENT FROM BEING PRESENTED ELSEWHERE.

FOR, I ASK YOU, WHY ARE WE SO INVOLVED IN THE MAINTENANCE OF VIABLE THEATRE ARTS IN AUSTRALIA? I THINK THE ANSWER IS THAT OF ALL THE PERFORMING ARTS, THEATRE ARTS ARE THOSE THAT ARE MOST CENTRAL TO OUR CULTURE AND MOST REFLECTIVE OF OUR SOCIETY. THEATRE IS ONE OF THE MOST CEREBRAL OF ART FORMS. IT REQUIRES OF ITS PARTICIPANTS A HIGH LEVEL OF PERSONAL DEXTERITY AND INTENSITY, AND OF ITS AUDIENCES A CAPACITY TO, AT ONE AND THE SAME

TIME, IDENTIFY, ANALYSE, AND SUSPEND WITH INTELLECTUAL STRAIN, THEIR DISBELIEF, SO THAT WHAT THE PLAYWRIGHT AND PLAYERS HAVE BENT TIME AND SPACE TO RECREATE, SHOULD BE SEEN AS QUIN<sup>1</sup>ESSENTIALLY HUMAN AND INVOLVING.

THAT IS WHAT I BELIEVE THEATRE IS ALL ABOUT. AND AT ITS HIGHEST LEVEL OF ACHIEVEMENT, OR AT ITS MOST ADVENTUROUS, IT IS AN EMINENTLY CIVILIZED SOCIAL EXPRESSION. AND AT THIS LEVEL THE DISTINCTION BETWEEN AMATEUR AND PROFESSIONAL BREAKS DOWN. FOR THE GUILD, I BELIEVE, IT IS FACED WITH THE TASK OF PROVIDING AN ALTERNATIVE VIEW - AND I WOULD HOPE THIS WOULD BE DONE WITH STYLE AND COURAGE.

THANK YOU.