



Poster for *The kid stakes*. Unknown designer, featuring cartoon creations by Syd Nicholls. Printed by Rotary Press, Sydney 1927.

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CHAPTER 52

THE PERFORMING ARTS

PAUL BENTLEY

'PERFORMING ARTS' is a term which embraces a variety of entertainment forms. This chapter deals with legitimate and vaudeville theatre, dance, puppetry, circus and film. Popular culture, encompassing many areas of entertainment and leisure, is also covered generally in this chapter, while more specific aspects of the topic, as well as introductions to radio, television, opera, drama and music, may be found in other chapters of this volume.

Collections of books, serials, manuscripts, press cuttings, programs, pictures, posters, sound recordings, films and other material on the history of the performing arts in Australia are found in a number of libraries, archives and museums. Guides to relevant institutions and their holdings include *Our heritage: a directory to archives and manuscript repositories in Australia* (Sydney, Australian Society of Archivists, 1983), *Directory of arts libraries and resource collections in Australia* (Sydney, Australia Council, 1983) and *Guide to collections of manuscripts relating to Australia* (Canberra, NLA, 1965–). These are further discussed in section II of this volume.

In the 1970s a number of specialist performing arts collections were established by government bodies to give impetus to the documentation and promotion of Australian entertainment history. The most important among these are the Dennis Wolanski Library and Archives of Performing Arts at the Sydney Opera House, the Performing Arts Museum at the Victorian Arts Centre, Melbourne, and the Performing Arts Collection of South Australia. Established theatres and some university libraries and archives also hold documents, manuscripts and personal collections of producers, actors and playwrights, as well as prompt books, performing versions and typescripts of unpublished plays. The Australia Council library, although not concerned with the acquisition of historical materials, has access to contemporary files on performing arts companies, particularly those seeking funding from the council.

THEATRE

After a performance of Farquhar's *The recruiting officer* by convicts on 4 June 1789, it was another four decades before theatre became permanently established in Australia at Barnett Levey's Theatre Royal in Sydney. The discovery of gold in the 1850s introduced a boom period with immigrant English and American actor-managers making their fortunes in the colony. Competition from films and fluctuating economic conditions brought about a decline in commercial theatre during the first half of the twentieth century, a period which also saw the development of little theatre and repertory movements. The establishment of the Australian

Elizabethan Trust in 1954 and, later, the Australia Council heralded a revitalised Australian theatre assisted by government sponsorship.

There is no encyclopaedic work specifically devoted to Australian theatre and its companion artforms. Irvin (1985) is the closest but it only covers the period up to 1914. Historical introductions appear in the *Australian encyclopaedia*, 4th edn, 1983, and the *Oxford companion to theatre* (Oxford, OUP, 1983). The earlier editions of the *Australian encyclopaedia* (see chapter 7) are also worth consulting. Readers seeking a short introduction may turn to *A brief history of Australian theatre* by John Kardoss (Sydney, Sydney University Dramatic Society, 1955) and Margaret Williams's essay in *All the world's a stage: Australian-British theatre exhibition to mark the opening of the Sydney Opera House* (Sydney, Sydney Opera House Trust, 1973). The catalogue inserted in the latter publication is a useful guide to artefacts and other visual material. Chronologies and lists of productions can be found in both published and unpublished sources. Among the published lists are Garrie Hutchinson's chronology in the London publication *Theatre quarterly* (26, 1977) and Eric Irwin's list of plays (1971, 1981).

For bibliographical information, *Australian literature to 1900: a guide to information sources* by Barry G. Andrews and William H. Wilde (Detroit, Michigan, Gale Research Co, 1980) offers two sections on nineteenth-century Australian theatre. Recent books on Australian entertainment are listed in the *Australian national bibliography* and articles in *APAIS*. The annual bibliography of studies in Australian literature in *Australian literary studies* (1963–) cites articles on theatre and reports on university theses in progress.

The published index to the *Sydney Morning Herald* 1927–61, the index to the Melbourne *Argus* 1910–49 and other newspaper indexes, although not exhaustive in their coverage of the performing arts, are necessary adjuncts to newspaper holdings and press clippings files in libraries.

Contemporary Australian music written for the stage is listed in *Dramatic music* (Sydney, Australia Music Centre, 1977), a catalogue which includes musicals, pantomimes, revues, puppet plays, as well as film, radio and television productions.

Although Hal Porter (1965) has written a chronological narrative, it functions, with limitations, as a biographical dictionary. The *Australian dictionary of biography* (1966–) is also an excellent fund of information on major personalities. Access to these is assisted by Marshall and Trahair's *Occupational index to the Australian dictionary of biography* (see chapter 7 for details). Australian actors, designers and directors with international reputations and visiting celebrities of the nineteenth and twentieth centuries receive entries in a number of overseas biographical dictionaries, many of which are indexed by *Performing arts biography index* (2nd edn, Detroit, Michigan, Gale Research Co, 1981). The annual casting directory *Showcast* (Sydney, 1963–) contains photographs of contemporary Australian actors and actresses, along with agents' addresses.

Theatre companies and other organisations are served by two directories: *Ozarts* (Sydney, Australia Council, 1981) and *Contacts and facilities in the Australian entertainment industry* (Sydney, Showcast Publications, 1969–). The latter has the broader scope, listing publishers, property and trade organisations, agents, press and public relations firms, schools and information services as well as performing groups and theatres.

Theatre buildings have been treated in detail by Ross Thorne (1977). The construction of the Sydney Opera House sparked off the building of performing arts complexes right around Australia in the 1970s. Michael Baume's *The Sydney Opera House affair* (Melbourne, Nelson, 1967) and John Yeoman's *The other Taj Mahal* (Melbourne, Longman, 1972) discuss the controversial construction of the house, while Ava Hubble's *Not just an opera house* (Sydney, Lansdowne, 1983) concentrates on its success after it was opened in 1973.

The most comprehensive and readable of the published histories of theatre is West (1978). Leslie Rees's *The history of Australian drama* (A & R, 1978), although primarily devoted to plays written by Australians, must also feature on a short list of indispensable works. Isadore Brodsky's *Sydney takes the stage* (Sydney, Old Sydney Free Press, 1963) and George Lauri's *The Australian theatre story* (Sydney, Peerless Press, 1960) are among the more anecdotal histories.

The two dominant theatrical figures of the nineteenth century were George Selth Coppin, whose life and times are recounted by Bagot (1965), and James Cassius Williamson. There are a number of books and pamphlets on Williamson, the most commendable of which is by Ian Dicker (1974), while Viola Tait (1971) and Claude Kingston (1971) carry on the story of the theatrical organisation which Williamson founded. Notable among a number of briefer souvenir booklets on specific theatre companies are those by Doris Fitton (1981) on the struggles of the Independent Theatre, and by Geoffrey Hutton (1975) on the Melbourne Theatre Company.

Another feature of the late nineteenth century was the part played by visiting international celebrities. The biographies and memoirs of G.V. Brooke, Joseph Jefferson, Wybert Reeve, Charles and Ellen Kean, Charles Mathews, Emily Soldine, Genevieve Ward and others include accounts, sometimes fleeting, of Australian tours. Outstanding local performers to leave behind autobiographical writings include Nellie Stewart and Gladys Moncrieff. Theatrical experiences in the goldfields are told in Hugh Anderson's *The colonial minstrel* (Melbourne, Cheshire, 1960) and J. Gardiner's *Twenty-five years on the stage* (Adelaide, Christian Colonist Office, 1891).

A number of bodies have been responsible for organising conferences or commissioning reports on various aspects of the entertainment industry. The UNESCO conferences on playwriting (1962), professional repertory theatres (1966) and public support for the performing arts (1969) are all documented in published proceedings and the Australia Council has produced a number of reports on theatre employment, training and subsidy. Similarly, the Australian Industries Assistance Commission released a controversial report, *Assistance to the performing arts*, in 1976 which was later balanced by C.D. Throsby and G.A. Withers (1979).

Serials and magazine programs which have achieved a degree of longevity and which will prove useful to researchers include *Lorgnette* (Melbourne, 1871–89) *L'entracte* (Sydney, 1868–94), *Australasian stage album* (Melbourne, 1900–06), *The theatre* (Sydney, 1904–26), *Australian variety and show world* (Sydney, 1913–21), *Stage and society* (Sydney, 1921–26), *Green room* (Sydney, 1917–20), *J.C. Williamson magazine programme* issued over a number of decades, *Theatregoer* (Sydney, 1960–63), *Masque* (Sydney, 1967–71), *Theatre Australia* (Sydney, 1976–82) and *Performing arts year book of Australia* (Sydney, 1976–).

DANCE

The development of theatrical dance in Australia owes much to the stimulus provided by visits from distinguished overseas artists. Lola Montez was the most celebrated visitor in the nineteenth century and, in the twentieth century, tours by Adeline Genée, Anna Pavlova and Colonel De Basil's Ballets Russes were of great importance. The establishment of the Australian Ballet in 1961 was made possible by the pioneering efforts in the 1940s and 1950s of Edouard Borovansky who had originally visited Australia with the Pavlova and De Basil companies.

Information on dance will be found in some of the reference sources and serials mentioned previously under theatre. Edward H. Pask's article on dance in the *Australian encyclopaedia* (4th edn, 1983) and Jean Garling's *Australian notes on the ballet* (Sydney, Legend Press, 1951) are recommended as brief historical introductions. International dictionaries, *The concise Oxford dictionary of ballet* (Oxford, OUP, 1982) among them, contain brief entries on Australian ballet and its major figures. The *Dictionary catalog of the Dance Collection . . . of the Performing Arts Research Centre of the New York Public Library* (New York, New York Public Library, Astor, Lenox and Tilden Foundations, 1974) and *Bibliographic guide to dance* (Boston, G.K. Hall, 1975–), published annually as a supplement to the main catalogue, are outstanding general sources containing references to books, articles, manuscripts, pictures, programs, films and other material on Australian dance. Local reference publications of limited value include *Some professional dancers of, or from, Queensland, and some teachers of the past and present* by Marjorie Hollinshead (Brisbane, W. Smith and Paterson, 1963) and *Dance directory N.S.W.*, (Sydney, Australian Association of Dance Education, 1980–).

Edward H. Pask's two surveys (1979, 1982) provide comprehensive and detailed histories of theatrical dance in Australia. John Cargher (1977) is the other chief source on the subject.

Hugh P. Hall (1948) provides a valuable pictorial record of major artists and companies who visited Australia during the first half of the twentieth century, with details of their repertoire. Peter Bellew's *Pioneering ballet in Australia* (Sydney, Craftsman Bookshop, 1945) on Helene Korsova and Frank Salter's (1980) work on Borovansky are concerned with efforts to develop local ballet in the 1940s and 1950s. The most useful and up-to-date book on the Australian Ballet is by C. Lisner (1983).

The Australia Council's involvement in the field has resulted in a number of reports including *Support for professional dance* (1981), dealing with the five major professional dance companies, smaller groups, individual artists, training, dance education and other problems. Periodicals include *Australasian dance* (Sydney, 1971–72) and *Dance Australia* (Melbourne 1980–).

VARIETY THEATRE

Variety shows appeared intermittently in Australia throughout the nineteenth century, but it was not until Harry Rickards, a London music hall performer, established permanent variety theatres in Sydney and Melbourne during the 1890s that regular vaudeville entertainment was presented. Richard's Tivoli circuit prospered in the twentieth century under succeeding managers, with Sir Benjamin Fuller the main competitor, before succumbing as a theatrical venture to the impact of television in the 1960s. Variety continues to be presented, however, on the club circuit and on television.

There is no comprehensive published history. Limited coverage is given in general theatre histories, notably by John West (1978). Edward Maas's *The Tivoli souvenir* (Sydney, The Author, 1913) deals with the early years of the Tivoli up to the death of Harry Rickards while Nancye Bridges (1980) gives a lively anecdotal account of the period from the 1920s to the 1960s. Frank Van Straten's 'The Tivoli: a chronology of Melbourne's home of vaudeville' in *The passing show* (Melbourne, Performing Arts Museum, 1981) and *The Tivoli story*, a souvenir booklet published by the Tivoli circuit in 1956, are useful potted histories of Australia's main vaudeville organisation.

Works on individual artists are represented by Roy Rene's *Mo's memoirs* (Melbourne, Reed & Harris, 1945), Fred Parson's biography of Rene (1973), W. Moloney's *Memoirs of an abominable showman* (Adelaide, Rigby, 1968), Bobby Watson's *Fifty years behind the scenes* (Sydney, Slatyer, 1924) and Hector Gray's *Memoirs of a variety artist* (Melbourne, Hawthorn, 1975).

With the development of radio broadcasting, many Australian variety artists and actors gained employment in the new medium. *Wonderful wireless* by Nancye Bridges (Sydney, Methuen, 1983) and Jacqueline Kent's *Out of the bakelite box* (A & R, 1983) are therefore relevant sources. More will be found in chapter 55.

Australian variety directory, issued as a companion volume to *Showcast* during the 1970s, continued as liftout sections in *Encore* (Sydney, 1976–), the industry's current trade journal, after the 1982–83 edition. Earlier serials, apart from theatre titles mentioned previously, include *Fuller news* published in the 1920s.

PUPPETRY

In the first half of the twentieth century, the art of puppetry was practised by ventriloquists in variety shows and by a handful of pioneer puppeteers, mainly in schools. Peter Scriven's productions of *The tintookies* and *Little fella Bindi* made a significant impact on audiences in the 1950s and in 1965 the Australian Elizabethan Theatre Trust formed the Marionette Theatre of Australia as a permanent national company.

Frank Van Straten offers a concise introduction in 'Discovering puppets' in *The passing show* (Melbourne, Performing Arts Museum, 1981) and Hetherington's survey (1974) provides profiles of 38 companies and puppeteers working in the early 1970s with brief historical notes. A typescript 'List of Australian puppeteers', compiled by the Australia Council in 1976, serves as a useful, albeit dated, directory in the absence of formal guides.

Government aid to contemporary puppet companies is the subject of the Australia Council's report by J.L. Aquino and J.J. Kitney (1980).

CIRCUS

After pioneering efforts in the 1840s and 1850s by Luigi Dalle Casse, Robert Radford, Henry Burton and others, and influenced by large visiting American troupes in the late nineteenth century, circuses which entertained Australian audiences in major cities and country towns for many years included St Leons, Wirth Brothers, Ashtons, Bullens, Soles and Perry Brothers and the occasional large overseas show. Technology, with its associated forms of entertainment, has seriously challenged the local circus, although Circus Oz, with a unique combination of human acrobatic feats and political and social satire, has recently played to full houses both in Australia and overseas.

Mark St Leon has made a considerable contribution to the literature on the subject with his comprehensive history (1983) and his privately published works (1978, 1981). The other main contribution is by Geoff Greaves (1980). Fred Braid, who has been researching Australian circus for many years, has compiled a number of chronological lists on colonial circuses and allied arts and has deposited copies in a number of libraries including the Dennis Wolanski Library. Chris Cunneen has written an introductory article in the *Australian encyclopaedia* (4th edn, 1983).

Fanfare: circus fans of Australasia: official organ of the Circus Fans Association of Australia (Sydney, 1972–) contains circus movements, obituaries, historical writings and information on research being undertaken.

FILM

Australian film history began in 1896 when short scenes by Marius Sestier were shown in Sydney. Australia's first feature film, *The story of the Kelly gang*, was presented by the Tait brothers in 1906. After a promising start over the next two decades, the industry declined, despite notable work by Raymond Longford, Charles Chauvel, Ken Hall and other local directors, until an internationally acclaimed revival in the 1970s.

Australian films, unlike theatre and some other forms of entertainment, have been well documented in catalogues and other reference sources although very few copies of the films themselves have survived, especially from the period prior to 1930.

Judith Adamson and Anthony Buckley's article on the film industry in the *Australian encyclopaedia* (4th edn, 1983) is a useful introduction, but for more detailed information Pike and Cooper (1980) is indispensable. A companion to this work is their *Reference guide to Australian films 1906–1969* (Canberra, National Film Archive, NLA, 1981), an alphabetical list of reviews in periodicals and newspapers. *Australian films* (Canberra, 1959–) is published annually by the National Library of Australia as a catalogue of Australian films of all types. A retrospective list, *Australian films: a catalogue of scientific, educational and cultural films, 1940–1958* (Canberra, NLA, 1959) cites documentary films produced during those years. *Australian motion picture yearbook* (Melbourne, 1980–) is packed with information on all aspects of the industry and contains an extensive trade directory.

Apart from Pike and Cooper (1981), there are a number of bibliographies and indexes including Ken Berryman's *The Australian film industry and key films of the 1970s* (Melbourne, Australian Film Institute, 1980), *Film literature index* (Albany, New York, 1973–), *International index to film periodicals* (New York, 1972–) and *APAIS*. The National Film Archive has also compiled a number of reading lists, filmographies and subject lists, and the reading lists and bibliographies in Graham Shirley and Brian Adams (1983) and two books by Ina Bertrand (1978, 1981), the second written with Diana Collins, are recommended. Additional comprehensive historical treatments may be found in Reade (1975, 1979).

There are a number of books on cinema architecture, the most scholarly and detailed of which is by Ross Thorne (1981). Simon Brand (1983) takes a broader approach, covering film distribution and audience habits in Australia as well as architecture. Other aspects of the industry are dealt with by Ross Lansell and Peter Beilby (1982) and Mervyn Smyth (1980); Judith Adamson offers a new approach in *Australian film posters 1906–1960* (Sydney, Currency Press in association with the Australian Film Institute, 1978). A wealth of material is distributed in the published papers of the biennial Australian History and Film Conferences (Canberra, 1981–).

Of a number of published biographies of Australian film-makers, Hall's (1980) is the most illuminating, spanning the years 1910 to 1980.

There are quite a number of periodicals devoted to the Australian film industry. *Everyone's* (Sydney, 1920–27), *Film weekly* (Sydney, 1926–73), *Lumiere* (Melbourne, 1971–74) and *Cinema papers* (Melbourne, 1974–), along with many of the theatrical magazines, provide virtually a complete coverage of its history. Furthermore, film has been a popular subject for university research, references to which may be found in the *Union list of higher degree theses* and other bibliographic sources (see chapter 8).

In recent years films have been more closely regulated by governments than other forms of entertainment. The published and archival records of various national bodies, including the Film Censorship Board, the Department of Trade and Customs and the various state film organisations are invaluable sources of information. *Archives index: index to a guide to material on film broadcasting and television held in the Australian Archives, Canberra Branch*, compiled by Suzanne Ridley (Sydney, Australian Film and Television School, 1979) and the unpublished guide itself provide help in approaching some of the available records.

The central repository for the preservation of Australian films and information relating to Australian films is the National Film and Sound Archive. A major collection held by the archive is the Cinesound collection of scrapbooks, stills and scripts. *A guide to film libraries in Australia*, compiled by H. Swales Smith (Adelaide, South Australian Institute of Technology Library, 1983) lists non-commercial organisations that maintain films and videotapes for loan or hire. In 1976 the National Film Archive, in co-operation with the Australian Film Commission and the Australian Film and Television Commission and the Australian Film and Television School, began a film pioneers oral history project which initially resulted in 35 interviews.

POPULAR CULTURE

With the advance of technology, entertainment for the masses and other aspects of popular culture have gained in importance as an interdisciplinary study. *Australian popular culture*, edited by P. Spearritt and D. Walker (Sydney, Allen & Unwin, 1974) and *Nellie Melba, Ginger Meggs and other essays*, by Susan Dermody *et al* (Malmsbury, Vic, Kibble Press, 1982) reflect aspects of change in Australian approaches to the performing arts.

Ralph Bott of the Sydney Opera House library and Peter Wagner of the Australian Film and Television School library assisted in the compilation of the following bibliography.



Preparations for John Antill's ballet Corroboree, Sydney, June 1950. It was the first full-length ballet to reflect Aboriginal culture.

MAGAZINE PROMOTIONS

GENERAL

ALLEN, J. ed, *Entertainment arts in Australia*. Sydney, Hamlyn, 1968. 159 p, illus.

A survey, drawing together opinions from critics and artists about the state of entertainment in Australia during the 1950s.

AQUINO, J.L. AND KITNEY, J.J. *Statistical analysis of subsidized dance, drama, and puppetry companies 1974–1978: activity and financial statistics for twenty-eight performing arts companies receiving general grants from the Theatre Board of the Australia Council*. Sydney, Australia Council, 1980. 1 vol (various pagings).

Commissioned by the Theatre Board to cover all aspects of the performing arts.

AUSTRALIA. Industries Assistance Commission. *Assistance to the performing arts, 30 November 1976*. AGPS, 1976. 263 p.

An economic study of the performing arts industry with reference to government subsidy in Australia. Bibliography.

AUSTRALIAN UNESCO SEMINAR, Broadbeach, Queensland, 1976. *Entertainment and society: report of the UNESCO Seminar held at Broadbeach, Queensland, June 8–12, 1976*. Ed by G. Caldwell. AGPS, 1977. 242 p, illus.

The seminar's aim was 'to initiate discussions between key personnel and organisations within the entertainment field'.

BREWER, F.C. *The drama and music in New South Wales*. Sydney, Government Printer, 1892. 95 p.

A nineteenth-century view of the development of theatre and music in NSW.

CARGHER, J. *Opera and ballet in Australia*. Sydney, Cassell, 1977. 352 p, illus.

A comprehensive history copiously illustrated and well indexed.

CARROLL, B. *The Australian stage album*. Melbourne, Macmillan, 1975. 112 p, illus.

A history of the performing arts in Australia, including legitimate theatre, opera, ballet and vaudeville.

PERFORMING arts yearbook of Australia. Sydney, Showcast Publications, 1976–

A reference work with castlists, credits, discography and articles; copiously illustrated.

PORTER, H. *Stars of Australian stage and screen*. Adelaide, Rigby, 1965. 304 p, illus.

A biographical survey of Australian actors and actresses arranged in seven periods from 1789 to the 1960s.

THROSBY, C.D. AND WITHERS, G.A. *The economics of the performing arts*. Melbourne, Edward Arnold, 1979. 348 p.

An economic analysis of the performing arts. Advances policies for their effective funding. The major examples relate to Australian companies.

WILLIAMS, M. *Australia on the popular stage, 1829–1929: an historical entertainment in six acts*. OUP, 1983. 310 p, illus.

Traces the development of musical extravaganzas, pantomimes, domestic farces and melodramas in Australian theatres and examines in detail the plays performed.

THEATRE [see also related references and comments in chapter 49.]

BAGOT, E.D.A. *Coppin the great: father of the Australian theatre*. MUP, 1965. 356 p, illus.

Chronicles the life and times of one of the outstanding actor-managers of the Australian theatre in the nineteenth century.

BRIDGES, N. *Curtain call, as told by Nancye Bridges to Frank Cook*. Sydney, Cassell, 1980. 189 p, illus.

A personal and anecdotal account of vaudeville and variety theatre in Australia from the 1920s to the 1960s.

DICKER, I.G. J.C.W.: *a short biography of James Cassius Williamson*. Sydney, Elizabeth Tudor Press, 1974. 212 p, illus.

J.C. Williamson was one of the great actor-managers and impresarios of the nineteenth century, who had immense influence on Australian theatre through the theatrical organisation which he established.

FITTON, D. *Not without dust and heat: my life in the theatre*. Sydney, Harper & Row, 1981. 200 p, illus.

The Independent Theatre was one of Sydney's most active between 1930 and 1977. Doris Fitton was its founder and driving force. A list of productions is included.

HUTTON, G. *'It won't last a week!' The first twenty years of the Melbourne Theatre Company*. Melbourne, Macmillan, 1975. 164 p, illus.

A history of Australia's longest surviving state theatre company, with a complete list of plays presented and artists who appeared with the company, 1953–74.

IRVIN, E. *Australian melodrama: eighty years of popular theatre*. Sydney, Hale & Iremonger, 1981. 160 p, illus.

Survey of popular theatre listing plays by Australian residents and their first productions, 1834–1914. Appendix lists operas, operettas, musical comedies, burlesques and extravaganzas.

IRVIN, E. *Gentleman George, king of melodrama: the theatrical life and times of George Darrell, 1841–1921*. UQP, 1980. 234 p, illus.

A reconstruction of the life of actor-manager and dramatist, George Darrell, and of Australian theatre generally in the nineteenth century, with a critical assessment of Darrell's plays.

IRVIN, E. *Theatre comes to Australia*. UQP, 1971. 260 p, illus.

An account of the Theatre Royal, Sydney, Australia's first permanent theatre, and a biography of its founder, Barnett Levey. Includes a list of plays, pantomimes and ballets performed, 1831–38.

KINGSTON, C. *It don't seem a day too much*. Adelaide, Rigby, 1971. 208 p, illus.

A personal account of the author's career as a celebrity concert manager with J.C. Williamson Theatres Ltd from 1920 to the 1960s.

LOVE, HHR. ed, *The Australian stage: a documentary history*. UNSWP in association with Australian Theatre Studies Centre, School of Drama, University of NSW, 1984. 393 p, illus.

Includes essays by leading theatre historians. Bibliography.

McGUIRE, P. *The Australian theatre: an abstract and brief chronicle in twelve parts with characteristic illustrations*. By P. McGuire et al. OUP, 1948. 183 p, illus.

A history of Australian theatre up to the visit of the Old Vic Company in 1948. Most of the book is devoted to the nineteenth century.

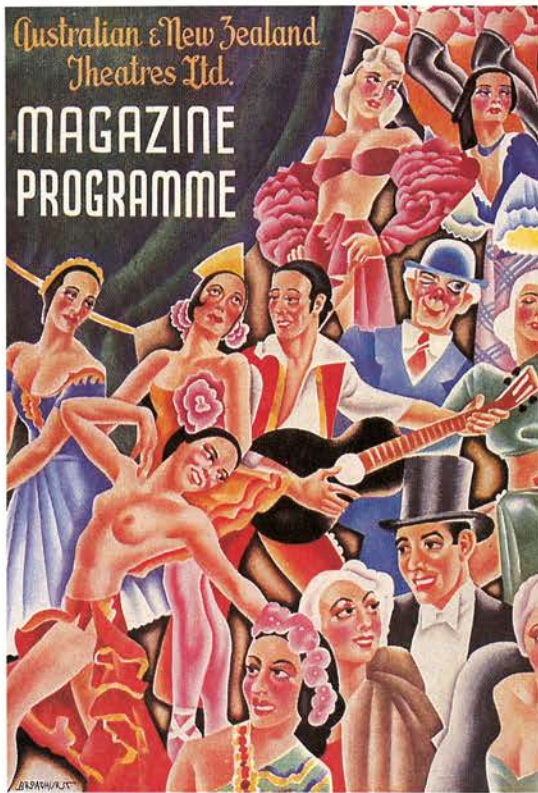
MEADOWS, A. AND WARNOCK, A. *Subsidized theatre in Australia*. Sydney, A. Meadows & Co, 1975. 586 p.

A report for the Australia Council on the public's attitude to the theatre.

STEWART, N. *My life's story*. Sydney, John Sands, 1923. 314 p, illus.

The autobiography of one of Australia's noted actresses whose career spanned six decades from the 1860s until her death in 1931.

TAIT, V. *A family of brothers: the Tait and J.C. Williamson a theatre history*. Melbourne, Heinemann, 1971. 303 p, illus. An account of the Tait family whose five brothers controlled



Magazine programme, June 1939, distributed at Sydney's Theatre Royal. Francis Broadhurst captures the zest of the performers and audience reaction in this cover for a J.C. Williamson's magazine program. Williamson's acted as promoters of theatrical and musical events, including musical comedies and classical singing.
BOOROWA PRODUCTIONS

the fortunes of J. & N. Tait and J.C. Williamson Theatres Ltd, the world's largest theatre chain, for almost half a century.

THORNE, R. *Theatre buildings in Australia to 1905: from the time of the first settlement to the arrival of cinema*. Sydney, Architectural Research Foundation, University of Sydney, 1971. 2 vols, illus.

THORNE, R. *Theatres in Australia: an historical perspective of significant buildings*. Sydney, Dept of Architecture, University of Sydney, 1977. 60 p, illus.

The first is a scholarly account of theatre buildings while the second, the Kathleen Robinson lecture, supplements the main work.

WEST, J. *Theatre in Australia*. Sydney, Cassell, 1978. 260 p, illus.

A comprehensive history of Australian showbusiness, including vaudeville and variety theatre.

DANCE

AUSTRALIA COUNCIL Theatre Board. *Support for professional dance: Theatre Board*. Sydney, Australia Council, 1981. 311 p, illus.

A survey and brief history of dance companies receiving government support, with recommendations for the development of dance.

CHALLINGSWORTH, E.B. *Dancing down the years: the romantic*

century in Australia. Melbourne, Craftsman Press, 1978. 88 p, illus.

A history of nineteenth-century social dancing in Australia, with musical examples.

FORMBY, D. *Australian ballet and modern dance* (rev edn). Sydney, Lansdowne, 1981. 168 p, illus.

A photographic study of the 1970s. First published in 1976.

HALL, H.P. *Ballet in Australia from Pavlova to Rambert: photographs and commentary*. Melbourne, Georgian House, 1948. 211 p, illus.

Record of ballet in Australia from 1926 to 1948; largely devoted to the companies brought to Australia by Col W. De Basil, 1936–40, and a list of each company's repertoire.

LAUGHLIN, P.J. *Marilyn Jones: a brilliance all her own*. Melbourne, Quartet Books, 1978. 127 p, illus.

A biography of one of Australia's finest ballerinas.

LISNER, C.M. *The Australian Ballet: twenty-one years*. UQP, 1983. 143 p, illus.

An assessment of Australia's national ballet company, 1962–83. Includes a chronology, lists of repertoire and principal and guest artists.

LISNER, C.M. *My journey through dance*. UQP, 1979. 191 p, illus.

Deals with Lisner's pioneering work with the Qld Ballet Company.

PASK, E.H. *Enter the colonies, dancing: a history of dance in Australia, 1835–1940*. OUP, 1979. 188 p, illus.

PASK, E.H. *Ballet in Australia: the second act, 1940–1980*. OUP, 1982. 317 p, illus.

The two volumes provide a detailed history of theatrical dancing in Australia, particularly classical ballet and modern dance. Illustrations and chronologies.

SALTER, E. *Helpmann: the authorised biography of Sir Robert Helpmann, CBE*. Brighton, England, A & R, 1978. 247 p, illus.

Australia's acclaimed dancer, choreographer, actor and director of the Australian Ballet in the 1960s and 1970s.

SALTER, F. *Borovansky: the man who made Australian ballet*. Sydney, Wildcat Press, 1980. 216 p, illus.

A biography of the man who promoted ballet during the 1940s and 1950s and laid the foundation for the establishment of the Australian Ballet Company.

VARIETY, CIRCUS, PUPPETRY

GREAVES, G. *The circus comes to town: nostalgia of Australian big tops*. Sydney, Reed, 1980. 96 p, illus.

A history and appreciation of the circus in Australia.

HETHERINGTON, N. *Puppets of Australia*. Sydney, Australian Council for the Arts, 1974. 37 p, illus.

A brief survey of puppeteers and puppet theatres in the 1970s, with a historical introduction.

PARSONS, F.H. *A man called Mo*. Melbourne, Heinemann, 1973. 174 p, illus.

A biography of Australian comic, vaudeville and radio star, Roy Rene, as told by one of his scriptwriters. Includes excerpts from *MacCackie Mansion* and other shows he made famous.

ST LEON, M. *An Australian circus: the origins of Ashton's Circus and a brief record of its travels in Australia until 1918*. Sydney, The Author, 1978. 76, [15] leaves.

Traces the early history of one of Australia's leading circus families. Bibliography.

ST LEON, M. *The circus in Australia, 1842–1921*. Sydney, The Author, 1981. 267 leaves.

Contains information on over 80 circuses and circus families in Australia. Alphabetically arranged under name of circus.

ST LEON, M. *Spangles and sawdust*. Melbourne, Greenhouse, 1983. 183 p, illus.

The most comprehensive history to date of circus entertainment in Australia.

TIVOLI CIRCUIT OF AUSTRALIA PTY LIMITED. *The Tivoli story: 55 years of variety*. Melbourne, The Company, 1956. 24 p, illus.

A small souvenir booklet on the Tivoli circuit and variety theatre in Australia from the Harry Rickards era to the management by David N. Martin.

WIRTH, G. *Round the world with a circus*. Melbourne, Troedel & Cooper, 1925. 144 p.

WIRTH, P. *The life of Philip Wirth: a lifetime with an Australian circus*. Melbourne, Troedel & Cooper, 1934. 128 p, illus.

The Wirth Brothers' Circus was, until 1963, Australia's own 'greatest show on earth'. These two books trace the evolution of the family's involvement from the 1870s to the 1930s.

FILM

AUSTRALIAN motion picture yearbook, Melbourne, Cinema Papers, 1980-

Surveys of the Australian film industry. Contains feature articles, details about films and awards, and reference and directory sections. The 1983 yearbook contains a feature film checklist 1970-82.

BAXTER, J. *The Australian cinema*. Sydney, Pacific Books, 1970. 118 p.

A history of the Australian film industry. The final three chapters deal with Australian film-making in the late 1960s.

BERTRAND, I.W. *Film censorship in Australia*. UQP, 1978. 227 p, illus.

Traces the history of various pressures and changing attitudes on film censorship.

BERTRAND, I.W. AND COLLINS, D. *Government and film in Australia*. Sydney, Currency Press; Melbourne, Australian Film Institute, 1981. 200 p, illus.

A history of the relationship between the Australian government and film-makers from the 1920s to the 1970s.

BRAND, S. *Picture palaces and flea-pits: eighty years of Australians at the pictures*. Sydney, Dreamweaver Books, 1983. 271 p, illus.

A celebration of the days when a visit to the pictures was the event of the week. Covers film distribution, history and audience habits, 1900-60, before the advent of television.

EDMONDSON, R. AND PIKE, A.F. *Australia's lost films: the loss and rescue of Australia's silent cinema*. Canberra, NLA, 1982. 96 p, illus.

An account of the loss of four-fifths of Australia's 250 feature films from 1906 to 1930 from a historical and aesthetic point of view. Has excellent stills and a complete checklist.

HALL, K.G. *Australian film: the inside story*. Sydney, Summit Books, 1980. 192 p, illus.

A personal account by one of Australia's most respected film directors. Illustrations from Hall's cinesound features and newsreels. First published as *Directed by Ken G. Hall* in 1977.

LANSELL, R. AND BEILBY, P. eds, *The documentary film in Australia*. Melbourne, Cinema Papers in association with Film Vic, 1982. 205 p, illus.

A comprehensive survey of documentary film-making. Includes a directory of producers and directors, organisations and sources of information.

LONG, J. AND LONG, M. *The pictures that moved: a picture history of the Australian cinema 1896-1929, with scripts of the films* *The pictures that moved* and *The passionate industry*. Melbourne, Hutchinson, 1982. 184 p, illus.

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A thematic survey of the Australian film renaissance in the 1970s, when over 150 feature films were made.

PIKE, A.F. AND COOPER, R. *Australian film, 1900-1977: a guide to feature film production*. OUP, 1980. 448 p, illus.

A checklist of feature films with a synopsis, credits and commentary on each film. Divided into seven periods with an introduction to each section.

READE, E. *The Australian screen: a pictorial history of Australian filmmaking*. Melbourne, Lansdowne, 1975. 308 p, illus.

READE, E. *History and heartburn: the saga of Australian film, 1896-1978*. Sydney, Harper & Row, 1979. 353 p, illus.

Detailed histories combining and updating two earlier works by Reade, *Australian silent films* and *The talkies era*, with a chronological listing of feature films.

SHIRLEY, G. AND ADAMS, B. *Australian cinema: the first eighty years*. A & R, 1983. 325 p, illus.

Documents the social, financial and political aspects of films and film-making up to 1975. Bibliography.

SMYTH, M. *The economics of the Australian film industry*. Melbourne, Centre for the Study of Education Communication and Media, La Trobe University, 1980. 22 p. (Media Centre paper, 13.)

Based on a postgraduate thesis in which the author examines the structure of the industry, its market conduct, economic models, performance and practice.

STRATTON, D. *The last new wave: the Australian film revival*. A & R, 1980. 337 p, illus.

An account of productions during the 1970s, based on interviews with their directors. Includes credits and synopses of around 120 films.

THORNE, R. *Cinemas of Australia via USA*. Sydney, Dept of Architecture, University of Sydney, 1981. 388 p, illus. Architectural design and interior decoration of Australasian picture palaces up to World War II.

TULLOCH, J. *Australian cinema: industry, narrative and meaning*. Sydney, Allen & Unwin, 1982. 272 p, illus.

A study of film during the silent and early sound period. Documents the struggle for an Australian national cinema.

TULLOCH, J. *Legends of the screen: the Australian narrative cinema, 1919-1929*. Sydney, Currency Press; Melbourne, Australian Film Institute, 1981. 448 p, illus.

A history of silent feature films, including the professional, economic and social constraints on production during the period 1919-29.

