

CURRENCY PRESS

The performing arts publisher
October 2006



ANTHOLOGIES & COLLECTIONS

Currency Modern Drama

A collection of significant Australian plays highlighting the development of our contemporary playwriting.

'... the plays are remarkably successful in portraying 'Australianness' in its variety. They are markers for a range of threads within Australian theatre history.'
Screen Education

The series is edited and introduced by Katharine Brisbane, AM, Hon.D.Litt UNSW, commentator, critic and publisher (co-founder of Currency Press). Famously dubbed the 'den mother' of Australian theatre, Katharine Brisbane is considered Australia's pre-eminent theatre critic. As a reviewer from the late 1960s to the early 1980s she was in a unique position to comment on and support the nationalistic revival known as the 'new wave' of Australian theatre.

These collections form an ideal basis for the study of Australian drama and lecturers can build a course around individual, and/or group, volumes. Each volume includes four to five plays (some never before published), production photos and biographies of the playwrights. A major feature of the volumes is the detailed introduction from Katharine Brisbane positioning the plays in their literary, theatrical and social context.

'As well as being a source for dramatic representation and literary study, this collection provides a valuable commentary on a period of Australia's development that has passed from active memory to history for the majority of those asked to study it.' **Screen Education**



The Slaughter of St Teresa's Day

Katharine Brisbane (Editor)

PLAYS OF THE 50s VOLUME 1

The latest edition in the Currency Modern Drama series features: *The Night of the Ding Dong* (1954) by Ralph Peterson, a comedy set in Adelaide at the time of the Crimean War, when the locals feared a Russian invasion; *Sky Without Birds* (1950) by Oriel Gray, a three-act drama dealing with isolation and prejudice against post-war immigrants on a Nullarbor Plain railway siding; *The Day Before Tomorrow* by Ric Throssell is about a family of survivors after a nuclear war; and *Shipwreck* by Douglas Stewart dramatises the mutiny after the Dutch ship *Batavia* foundered off the northwest Australian coast in 1629.

0 86819 627 4

PLAYS OF THE 50s VOLUME 2

The exhilaration caused by the success in 1955 of Ray Lawler's *Summer of the Seventeenth Doll* galvanised a host of new playwrights. Among them was Barbara Vernon whose *The Multi-Coloured Umbrella* (1957), a drama of the racetrack, exploits the novelty of an irredeemably Australian way of life. The play was significant in the origins of Australian realist drama and was runner-up to Richard Beynon's *The Shifting Heart* in a play competition held by the Journalists' Club in Sydney in 1956. Peter Kenna in his comedy-drama *The Slaughter of Saint Teresa's Day* (1959), introduces the first of his Irish-Australian matriarchs, Oola Maguire. In *Image in the Clay* (1960), David Ireland blends realism and poetry in his stark portrait of a rural Aboriginal family. And, most radically, Ray Mathew in *The Life of the Party* (1960) draws a desperate portrait of post-war urban sophisticates trapped in the shadow of the Cold War. The play was a finalist in the 1957 London Observer competition and had a short season in London.

Exploring a new theatre distanced from European realism, these plays mark a journey towards a recognisably Australian rhythmic form and a more poetic, visceral drama characteristic of the theatre later in the century.

0 86819 695 9

***'In an erudite introduction Katharine Brisbane has captured the 'theatrical mood' of the day. For anyone interested in the history of present day theatre it is an illuminating introduction and alone worth the purchase of the book.'* Norman McVicker, *Mudgee Guardian* (Norman McVicker was the director of the first production of *Image in the Clay*)**

PLAYS OF THE 60s VOLUME 1

The plays in this volume represent Australia as it was in 1960: staid, mono-cultural, showing little evidence of education or travel broadening the mind. The characters in these plays convey a sense that the stasis is so extreme that the need for change is inevitable.

This volume features: *The Well* by Jack McKinney, a rustic comedy in the Steele Rudd tradition set in Queensland; *Burst of Summer* by Oriel Gray, a realist play dealing with racial prejudice and based on the brief success of the Aboriginal actor Ngarla Kunoth, who played Jeda in the Chauvel film of the same name;

The Season at Sarsaparilla, Patrick White's poetic satire examining the inevitable cycle of birth, copulation and death; and *The Promised Woman* by Theodore Patrikareas, possibly the first play by a post-war immigrant staged in Australia, the play portrays migrants adapting to their new country.

0 86819 545 6



The Season at Sarsaparilla

'...On the one hand, the plays throw some light on specific historical situations, but on the other, they take up issues important to many of us, any time and any place.'

JAS Review of Books

PLAYS OF THE 60s VOLUME 2

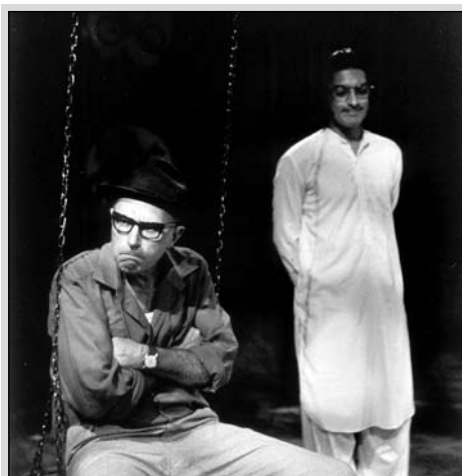
Conscription and the Vietnam War were the major public issues of the 1966 federal election and there was a growing diversity of opinions on the interpretation of history, identity and race. During these years, a truly local form of contemporary theatre began to make itself felt. Common to all the plays is a rediscovery of nationalism, particularly of language.

This volume features: *Private Yuk Objects* by Alan Hopgood, a rich portrait of Australia in the mid-1960s centred around Australia's participation in the Vietnam war; *This Old Man Comes Rolling Home* by Dorothy Hewett is a celebration of working-class life and politics in inner-suburban Sydney during the Cold War; *The Lucky Streak* by James Searle, a comedy about two young men who share a room in a boarding house, is an exploration of the rhythms of the inarticulate and the aggression, rooted in frustration, present in the simplest of domestic conversations; and *Norm and Ahmed* by Alex Buzo

is a classic examination of racism and alienation. The subject of a controversial censorship debate, the play brought to full flowering our colourful vernacular and our muddled thinking.

o 86819 550 2

***'The preference for new experimental forms, the debunking of national myths, and the arrival of the female protagonist marked a turning point ... Today, some thirty years after their first production even those plays tied to a particular political issue have not lost their wider impact.'* Antipodes**



Norm and Ahmed

PLAYS OF THE 60s VOLUME 3

The late 1960s were among the most tumultuous years in recent history. Student revolution spread like wildfire around the world as the post-war generation came to adulthood.

In Australia protests against the Vietnam War were mixed with a rebellious new political awareness, and the plays in this volume reflect the radicalism in public and private life of that period.

Each of these works played a significant part in advancing the horizons of the Australian state and creating the climate which in 1968 won support for an Indigenous theatre and in 1972 the defeat of conservative government.

This volume features: Rodney Milgate's *A Refined Look at Existence*, an ironical comedy drama set in a NSW country town,



A Refined Look at Existence

which reworks Euripides' *The Bacchae*; Bill Reed's *Burke's Company*, a study of the explorer Robert O'Hara Burke and his life and death struggle with the Central Australian desert; Alex Buzo's *The Front Room Boys*, a seasonal satire set in a government office; and *Chicago Chicago* by John Romeril, a surreal attack on political exploitation set against the 1968 Chicago Democrat Convention.

0 86819 562 6

'...there is something heroic about the Australian playwrights of this era trying to interest audiences in their own stories.'

Louis Nowra, *Sydney Morning Herald*

PLAYS OF THE 70s VOLUME 1

The bicentennial celebrations in 1970 sparked a reassessment of Australia's history and culture, and the plays in this volume were landmarks in the development of a rough new all-Australian theatre which explored the country's language and mores. Beneath the larrikinism in these plays was a sharp social criticism, depicting ordinary people living alienated, exploitative and largely unexamined lives.

This volume features: *The Legend of King O'Malley*, by Michael Boddy and Bob Ellis, which burst upon the unsuspecting theatre in 1970 and launched it in a new direction; *The Joss Adams Show* by Alma De Groen examines the ordeal of post-natal depression; *Mrs Thally F* by John Romeril is based on the true story of a Melbourne housewife convicted of murdering her two husbands; *A Stretch of the Imagination* by Jack Hibberd, was a turning point in the movement against naturalism in its triumphant use of poetry, vaudeville and myth; and *The Removalists*, David Williamson's first internationally performed play, has built a classic reputation as a statement on authoritarianism.

0 86819 548 0

'Currency Press has done us a great service in continuing to publish the plays of what was an important era in Australian drama.' *Imago*

PLAYS OF THE 70s VOLUME 2

The years 1973–75 are remembered as 'the Whitlam period' and the plays in this volume reveal a new sense of direction and a need to put the house in order after a brief but heady upheaval. After experiments with social satire, nudity and challenges to public order, the playwrights in this volume turn to the domestic arena to examine more seriously the way the individual is shaped by society. There is also a new preoccupation with personal morality and ethics; and hints of fear and disillusion brought about by change.

This volume features: *A Hard God*, Peter Kenna's classic study of youth and age in an Irish-Catholic working class family as it suffers the pangs of love, death, adolescence and survival in the Sydney of the 1940s; *How Does Your Garden Grow*, Jim McNeil's gentle plea from within the prison system that the need for kindness and affection is not confined to those outside; *Coralie Lansdowne Says No*, Alex Buzo's famous critique of the new, liberated woman; and *The Cake Man* by Robert J. Merritt, this simple and moving story of life on a mission in western NSW was the first Aboriginal play to enter the repertoire of the white theatre.

0 86819 552 9



How Does Your Garden Grow

'The anthologies are not a canon of Australian drama ... But they are a revelation, not only because of their quality but also because of how they portray Australian society during those crucial two decades. So for me these anthologies are an extraordinary time capsule and a moving realisation that our contemporary theatre is indebted to these playwrights.'
Louis Nowra, Sydney Morning Herald

PLAYS OF THE 70s VOLUME 3

In this volume covering 1975–77, years of consolidation for some, disappointment for others, the authors take stock of the progress of reform. These plays express their writers' disillusion with the past and impatience for reconsideration. 'The plays point to the obstacles to progress' writes Brisbane in her introduction: 'an antiquated education system, a passive working class, human frailty in the way of female independence, the brutality of the governing class'. 'The worlds present in these play have passed away', she adds, 'but these plays remain a dense and telling record of their times.'

This volume features: *The Christian Brothers*, Ron Blair's moving dramatic monologue in which a teaching brother grapples with personal anguish and a sense of time departed; *Crossfire* by Jennifer Compton, compares family life in the 1910s with the 1970s and raises some sensitive questions about women's imprisonment by, and liberation

from, domestic structures; *A Happy and Holy Occasion* by John O'Donoghue is an extraordinary comedy overcast with the knowledge of predestined tragedy and is a portrait of the Irish-Australian heritage of romanticism, ebullient humour, guilt and vulnerability; and *Inner Voices*, Louis Nowra's exploration of the relationship between speech and thought in the shaping of perceptions.

0 86819 599 5

'...[the plays] remain astonishing documents of a time when irony was not truth, when the desire for personal and political freedom was a relentless and restless struggle, and when Australia was on the cusp of learning it was not the last white outpost of Asia but inextricably a part of it.'
Louis Nowra, *Sydney Morning Herald*



Crossfire



The Christian Brothers

Women's play anthologies

Ros Horin (Editor)

PASSION

Six new short plays by Australian women

First presented at Griffin Theatre and televised on SBS TV, *Passion* features the following plays.

The Night of the Missing Bridegroom by Linden Wilkinson, portrays a woman who loses her husband on her wedding night.

The Gun in History by Tobsha Learner examines the nexus between sex and violence.

In *Escape* by Jean Kittson a waitress hungers despondently for a new life.

Love Seen in a Laundromat by Lissa Benyon is a stylish play about the 'risks of passion'.

In *Flame* by Joanna Murray-Smith a woman encounters her dead husband.

Barefoot by Jennifer Compton is an anarchic farce about a woman with a passion for passion.

0 86819 423 9

Kerry Kilner (Editor)

PLAYING THE PAST

These three plays, until now lost or forgotten, still resonate deeply within Australian society. Catherine Shepherd's *Delphiniums* (1942) is a delicate study of a woman's simple aspiration to a secure,

suburban family life in a world that is changing at a bewildering pace; Mary E. Wilkinson's *The Lighthouse Keeper's Wife* (1922) paints a frightening portrait of loneliness, despair and disillusionment as reality and madness meet; and Betty Roland's surreal *Feet of Clay* (1928) is a sharply comic social criticism of male possessiveness and its impact on the lives of independent women.

The three works collected here represent but a fraction of the plays written by Australians in the first half of the twentieth century, an era in which our playwrights went largely unrecognised. (Kerry Kilner, from her introduction)

0 86819 449 2



Joanna Murray-Smith

Susan Pfisterer (Editor)

TREMENDOUS WORLDS

Australian women's drama

1890–1960

This anthology makes accessible, for the first time, a selection of Australian women's plays from the first half of the twentieth century. Australian women, who won the vote decades ahead of those in England and the United States, have long had something to say that reflects their unique experiences.

Some fascinating debates and musings are captured here, reminding us how revealing theatre can be of a society's beliefs and cultures. *Tremendous Worlds* features the following plays.

The Apple by Inez Bensusan: A slice of realism that explores the link between the right to vote and feminist politics, *The Apple* impressed audiences between 1909 and 1913 during the English movement for women's suffrage and equality.

Flood by Eunice Hanger: A two-act verse drama set in the living room of an Australian middle-class home. The heightened emotions of the self-emancipating daughter, Janie, mirror the rising floodwaters outside the home.

Forward One by Katharine Susannah Prichard: This play about women working in the retail clothing industry combats the dreadful working conditions of the day, and is a female take on the strength of a cheerfully unionised workforce.

Here Under Heaven by Mona Brand: Racism and gender bias are the twin prejudices of Mrs Hamilton, matriarch of



Mona Brand

a Queensland property during World War Two. Tragically it is her son's death in the war that provides a catalyst for change, and the embrace of difference.

Jane, My Love by Catherine Shepherd: Sir John Franklin, governor of Tasmania and his wife, Jane, are passionately in love and determined to dramatically change the colonial outpost, from which Franklin is later dismissed. Was Jane the real reason Franklin's reforms were rejected?

Morning Sacrifice by Dymphna Cusack: Set in the staff-room of a girls' school, where the double standards of Victorian sexual morality are alive and well, female teachers tackle the dilemmas of modernism that had yet to grant women full equality.

No Family by Miles Franklin: Franklin's play offers a feminist critique of Australia's role in Imperial politics, through

the story of an English war widow with a baby who comes to Australia seeking the parents of her dead husband.

o 86819 576 6

This is a companion volume to the critical history, *Playing With Ideas: Australian Women Playwrights From the Suffragettes to the Sixties* by Susan Pfisterer and Carolyn Pickett: o 86819 565 0.

Peta Tait/Elizabeth Schafer (Editors)

AUSTRALIAN WOMEN'S DRAMA

Texts and feminisms

Charting some of the shifts and progressive changes in feminist thinking over the past 30 years, this anthology is the first representative collection of the work of some of Australia's most widely performed and well respected women dramatists. The book includes an extensive introduction from the editors, both of whom are drama lecturers and theatre practitioners who have written widely in the field of feminist literature.

The Chapel Perilous by Dorothy Hewett: In love with a fellow schoolgirl and poetry, the strong-willed Sally Banner contravenes the moral values of her culture and tries to locate her identity in a socially transgressive self.

The Forty Lounge Café by Tess Lysitotis: Eleftheria is an outsider, and her journey from Greece to Australia is emblematic of the women in this play who share that story of migration.

Historia by Noëlle Janaczewska: A les-



Murras

bian love affair between the Polish-born Zosia and the Australian Zoe invokes a powerful reconsidering of the boundaries placed on ethnicity and nationality, cyberspace and real time, and historical past and present.

Murras by Eva Johnson: *Murras* captures the urgency of the Aboriginal struggle for social justice and land rights along with a focus on the particular problems facing Aboriginal women.

Remember by Jenny Kemp: Sustaining a tension between a mundane domesticity, and the surreal, exotic projections of Moderna's inner world, *Remember* questions the long-term consequences of her experience of rape.

Running up A Dress by Suzanne Spun-

ner: A collage of performed selves, the play depicts the 'wear and tear' on mother-daughter relationships through linguistic exercises on the extended metaphor of dressmaking.

Vocations by Alma De Groen: The dilemmas confronting two neighbours, Vicki and Joy, and their male partners, are explored through theatrical realism.

0 86819 497 2

Individual play collections

Janis Balodis

THE GHOSTS TRILOGY

Janis Balodis' *Too Young for Ghosts* was the first major Australian play to deal with the experience of post-war immigration. Published here with *No Going Back* and *My Father's Father*, the trilogy explores the relationships and experiences over a period of forty-five years, of a group of young Latvians who emigrate to North Queensland in 1948.

Balodis parallels their stories with the epic and unsuccessful journeys made by explorer Ludwig Leichhardt in Queensland in 1845–46.

0 86819 504 9

Dorothy Hewett **COLLECTED PLAYS:** **VOLUME I**

This collection highlights the rich legacy of Dorothy Hewett's work. *The Chapel Perilous* follows the painful and sometimes farcical life of Sally Banner, a defiant young poet, as she attempts to extract meaning from the environment into which she has been born.

Mrs Porter and the Angel focuses on the frustrations of domesticity and marriage in the lives of academic women.

This Old Man Comes Rolling Home is a celebration of working-class life and politics in inner-suburban Sydney during the Cold War.

In *The Tatty Hollow Story*, seven lovers come together to talk about Tatty; even though she died some years ago, none of them can give her up.



Too Young for Ghosts

'No one writes plays—and certainly not in Australia—of such rich complexity and poetic force.'
Australian

o 86819 166 3

Jack Hibberd

SELECTED PLAYS

White With Wire Wheels (1967) was the first play to examine the insecurity inherent in the male culture of women and cars.

Dimboola (1969) is a Rabelaisian account of a country wedding.

Monk O'Neill, the lonely misanthropist in *A Stretch of the Imagination* (1971), is today one of the archetypes of the Australian character.

o 86819 632 0

Bogdan Koca

MY NAME IS SUCH AND SUCH AND OTHER PLAYS

An actor, writer, director, teacher, designer and composer, Bogdan Koca's highly creative and committed approach to the art of theatre has inspired a number of provocative and exciting works.

In *My Name is Such and Such*, two characters weave a web of deception around one another which is of such intricacy and intrigue that they find themselves questioning the value of language as a means of communication.

Triptych consists of three interconnected plays which explore issues of identity. The first, *Sparring Partner*, centres on a reclusive chess master who

hires an opponent on whom to practice his skills. As their relationship develops, however, it becomes unclear just who is sparring with whom. In *Annette and Annette*, sexual and emotional exploitation forces two women to engage in a crisis of identity, and in *Gunter's Wife* a woman discovers that the usual rules of communication must be rewritten during the first days of her most unusual marriage.

o 86819 556 1

Ray Lawler

THE DOLL TRILOGY

First staged in 1955, no play has been more important to the history of Australian theatre than *Summer of the Seventeenth Doll*. Twenty years later, Ray Lawler returned to his lovable Carlton household and created two more plays: *Kid Stakes* and *Other Times*. Together, these plays tell the full story of a seventeen-year romance which ends in tragic disillusion.

The playwright has revised the plays for this edition, to create the definitive versions of the texts.

o 86819 649 5



Summer of the Seventeenth Doll

Duong Le Quy

THE FIRST PLAY COLLECTION

These Vietnamese plays are a plea for confession, for the restoration of old community loyalties and the expiation of past actions.

In *Market of Lives*, the village market is to be demolished to make way for a more modern one.

In *Meat Party*, an Australian woman journeys to the place of her father's wartime death in Vietnam.

A Graveyard for the Living deals with the legacy of the Land Reform Movement of 1954, in which the peasants rose up against the landowner, and the war against the colonising French that followed.

o 86819 684 3

Tes Lyssiotis

A WHITE SPORTS COAT AND OTHER PLAYS

Tes Lyssiotis holds a leading place among Australian playwrights. Her plays deal with the experience of migrant women grappling with life in foreign cultures.

Blood Moon: Four daughters reunite on a Greek Island to divide the estate of their deceased mother. Passion, pain and bitterness flare on the island where the daughters were born and raised.

The Forty Lounge Café: Eleftheria is an outsider, and her journey from Greece to Australia is emblematic of the women in this play who share that story of migration.



Blood Moon

A White Sports Coat: A writer struggles to complete a commissioned play prior to the birth of her second child, in which her present-day struggles contrast with memories of her teenage years, growing up during the 1950s.

o 86819 456 5

Jim McNeil

COLLECTED PLAYS

Jim McNeil died in 1982 after a literary career which lasted only a decade in a tearaway life spent mostly in prison. In 1970, while serving a seventeen-year sentence, he began to write plays about life on the 'inside' which soon commanded national attention.

This handful of plays are unique to Australian drama.

The Chocolate Frog portrays a debate on morality inside and outside prison by two old lags and a young first offender.

In *The Old Familiar Juice* three prisoners concoct a brew from yeast and make merry—a warm comic play with an undertone of violence and anger.

How Does Your Garden Grow shows

the prisoner's need for domestic comforts.

Jack, the only play McNeil wrote outside prison, looks at the removal of a female influence from men's lives.

o 86819 147 7

Patrick White COLLECTED PLAYS: VOLUME I

Four early expressionist dramas written between 1961 and 1964 in which Patrick White explores the spiritual forces that propel us forward.

A Cheery Soul: White examines what he called 'the sin of goodness' in his relentlessly cheerful character, Miss Docker.

The Ham Funeral: A tormented young poet is the target of seduction by the widow of his deceased landlord.

Night on Bald Mountain: Deliberations on the individual's place in society are the subject of a motley gathering, comprised of a goat-farming eccentric, a professor and his alcoholic wife, a nurse and a pair of hikers.

The Season at Sarsaparilla: Desire and ambition struggle to the surface in White's satire on conformity in the suburbs.

o 86819 124 8



Big Toys

Patrick White COLLECTED PLAYS: VOLUME II

After producing four plays in quick succession, Patrick White focused on the novel for 14 years. He returned to the theatre in 1977. This collection includes four of his later works.

Big Toys: The material temptations of society are placed in the path of a trio of wealthy socialites.

Netherwood: An asylum for misfits in the Southern Highlands of NSW is the setting for ambiguous relationships, a daring escape and a climactic shoot-out.

Shepherd on the Rocks: The rector of a small town called Budgiwank, Daniel Shepherd, longs to convert the sleazy crowds of Kings Cross.

Signal Driver: Meet Theo and Ivy Vokes. From passionate youth to the relaxed companionship of old age, their marriage grows within the Australian suburban sprawl, observed and commented on by two non-naturalistic beings.

o 86819 305 4

David Williamson COLLECTED PLAYS: VOLUME II

Four early plays from Australia's most popular playwright:

The Club: A once great football club on the skids struggles to match the triumphs of past glory in an uncertain future. A behind the scenes, head-on tackle of brawn versus bureaucracy.

The Department is a metaphor for Australia in 1974 as David Williamson saw it—divided and incompetent, relying on old methods while the bureaucrats bicker



Face to Face

over their vested interests.

A Handful of Friends: Life in the film industry was never meant to be easy, but when a ruthless director makes his alcoholic friend the subject of his latest feature, tensions snap.

Travelling North: Frank and Frances long for the quiet life, escaping wintry Melbourne for sunny Queensland, but is the pursuit of happiness an end in itself?

o 86819 287 2

David Williamson THE JACK MANNING TRILOGY

Here Williamson explores community conferencing—a process bringing together the victims and perpetrators of a crime to attempt some kind of reconciliation.

In *Face to Face*, when Glen comes face to face with the employee who rammed his Mercedes, he must acknowledge responsibility for a series of incidents which helped provoke the crime.

In *A Conversation*, the family of a rapist and murderer are confronted by the family of his victim.

Charitable Intent focuses on the pressures and contradictions that erupt as workplace values change.

o 86819 657 6

The Jack Manning Trilogy: A Study Guide by David Moore is also available:
o 86819 657 6.

Other play anthologies

**Richard James Allen/
Karen Pearlman (Editors)**
**PERFORMING THE
UNNAMEABLE**

A unique collection of Australian performance pieces. Includes texts by the Sydney Front, Jenny Kemp, Kooemba Jdarra, Tasdance/That Was Fast, Margaret Cameron, Sidetrack Performance Group, Doppio Teatro, Kinetic Energy Theatre Company, Entr'Acte, Legs on the Wall, Ex-Stasis Theatre Collective and All Out Ensemble.

0 86819 420 4

Tammy Anderson et al
BLAK INSIDE

6 Indigenous plays from Victoria

This volume of six plays featuring new, emerging and experienced writers, is the first collection of Indigenous plays from Victoria. Featuring:

Enuff by John Harding is a frightening and funny play about an Australian future where black patience has run out.

I Don't Wanna Play House by Tammy Anderson is the moving story of her childhood—a truly remarkable account of the triumph of the human spirit.

Belonging by Tracey Rigney is about a schoolgirl's personal struggle to remain true to her culture, and herself.

Casting Doubts by Maryanne Sam looks at the problems Indigenous actors face.

Crowfire by Jadah Milroy is the moving story of a search for identity and the need for reconciliation.

Richard J. Frankland's powerful play, *Conversations with the Dead*, takes you into the aching sorrow of deaths in custody.

0 86819 662 2

Samantha Bews et al
INSIDE 2000

The 'inside' season was an initiative of the Playbox Theatre Company, Melbourne, (now the Malthouse Theatre). Begun in 2000, this collection offers five contemporary plays by new writers.



The Golden Age

In *Baby X* (Campion Decent) a lesbian couple seek a gay sperm donor.

In *Elegy* (Jodi Gallagher) a woman remembers her dead sister.

Violet Inc. (Pam Leversha) explores the desire to reinvent ourselves.

In *So Wet* (Samantha Bews) a woman journeys through a fantasy-fuelled night.

In *Like a Metaphor* (Gabrielle MacDonald) a woman delivers 'four and a half monologues'.

0 86819 621 5

Katharine Brisbane (Editor) **AUSTRALIA PLAYS**

A co-publication with Nick Hern Books in the UK, this volume offers five of the best plays from the 1980s and is introduced by Katharine Brisbane.

Away by Michael Gow: Against the background of a school production of *A Midsummer Night's Dream*, three couples on summer holiday discover the solution to their unhappiness.

The Golden Age by Louis Nowra: An isolated tribe of white Europeans is discovered in the Tasmanian wilderness by a pair of bushwalkers. Based on historical fact, Nowra's tragedy blends poetic language, Australian folklore and Greek mythology.

No Sugar by Jack Davis: Australia's best-known Aboriginal playwright shows a family's quick-witted survival under the oppressive 'protection' laws of the 1930s.

The Rivers of China by Alma De Groen: The life of a man in a modern-day,



The Rivers of China

female-dominated society, is interwoven with the spiritual quest of the writer Katherine Mansfield in the 1930s, in this daring re-examination of the female artist.

Travelling North by David Williamson: Frank and Frances long for the quiet life, escaping wintry Melbourne for sunny Queensland, but is the pursuit of happiness an end in itself?

1 85459 056 1

Andrew Bovell et al **MELBOURNE STORIES**

Melbourne at the end of the twentieth century... modern economic miracle or a society imploding with savage politics and despair? This collection presents a gritty portrayal of real life in an urban wasteland and features:

Who's Afraid of the Working Class?, by Andrew Bovell, Patricia Cornelius, Melissa

Reeves, Christos Tsiolkas and Irine Vela, seethes with social disintegration.

Features of Blown Youth (Raimondo Cortese) is a tragicomic tale of survival in an inner-city household.

PollyBlue (Belinda Bradley) is about the passions and pressures of the inhabitants of a boarding house.

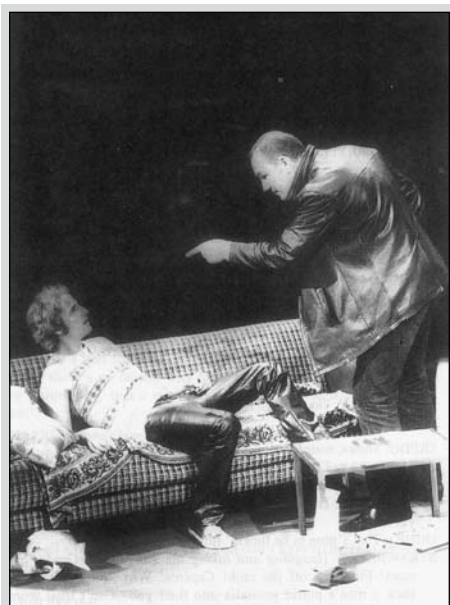
0 86819 629 0

Vivienne Cleven et al CONTEMPORARY INDIGENOUS PLAYS

Introduction by Larissa Behrendt

This diverse collection of contemporary Indigenous plays from all over Australia includes:

Bitin'Back by Vivienne Cleven, adapted from her novel of the same name, is a



Features of Blown Youth

funny and perceptive play which explores stereotyping, identity and race relations in a Queensland country town.

Black Medea by Wesley Enoch is a richly poetic adaptation of Euripides' *Medea* which blends the cultures of Ancient Greek and Indigenous storytelling—weaving a bold and breathtaking commentary on contemporary Aboriginal experience.

Rainbow's End by Jane Harrison, set in the 1950s in the northern Victorian area of Shepparton and Mooroopna, creates a resonant 'snapshot' of one particular Koori family to dramatise the struggle for decent housing, meaningful education, jobs and community acceptance.

The acclaimed *King Hit*, by David Milroy and Geoffrey Narkle, strikes at the very heart of the Stolen Generation, exploring the impact on an individual and a culture when relationships are brutally broken.

Windmill Baby by David Milroy, set on an abandoned cattle station in the surreal Kimberley landscape of azure skies and red dirt, is told with the poetry of a campfire storyteller and the comedy of a great yarn.

0 86819 795 5 RRP \$32.95

Bruce Parr (Editor) AUSTRALIAN GAY & LESBIAN PLAYS

This collection is a celebration of homosexuality and its diversity in Australian theatre. The plays span two decades of playwriting and feature:

Blood and Honour by Alex Harding: Racism and homophobia are explored in the relationship of a white Australian, Colin, and his Asian lover, Michael. The language of the stage elevates their dialogue with Colin's mother to a hyper-real and hilarious performance of ideas.

Furious by Michael Gow: The age of consent for homosexual males is explored in this cunning and complex drama about a playwright and his younger lover.

The Gay Divorcee by Margaret Fischer: Weaving together the language of fairytales with the psychodrama of modern lesbian relationships, the playwright explores today's challenges with yesterday's wisdom and a touch of Jewish humour.

Is That You Nancy? by Sandra Shotlander: This lively and literary play links lesbians of the past and present in a delightful tapestry of telephone calls between Gertrude Stein and her friends.

A Manual of Trench Warfare by Clem Gorman: Survival is on the minds of these soldiers fighting the Turks at Gallipoli, with a strong undercurrent of sexual tension mingling with mateship and anti-authoritarianism.

Mates by Peter Kenna: An old bloke from the bush revisits a transformed old haunt, where he meets a young, gay singer on the verge of a suicide attempt. The scene is set for a confrontation with the singer's closeted lover and the bushie's memories of youth.

Pinball by Alison Lyssa: A courageous and empowering drama of a lesbian mother fighting for the custody of her child.



A Manual of Trench Warfare

What Do They Call Me? by Eva Johnson: Coming to terms with both lesbian and Aboriginal identity are at the heart of Eva Johnson's three monologues, each presenting a different view of how the legislation of the 1940s–1970s affected Aboriginal people.

0 86819 455 7

International anthologies and collections

Currency Press is the Australian distributor for **Nick Hern Books** and **Oberon Books**, two leading independent performing arts publishers from the UK. Both publishers have collections of individual authors and Nick Hern Books also has a list of international anthologies, including:

The Crack in the Emerald: New Irish Plays, Edited by David Grant

Dutch Plays: New Dutch and Flemish Drama, Edited and translated by Della Couling

First Run: Debut Plays From the 80s, Edited by Kate Harwood

German Plays: New German Voices, Edited by Elyse Dodgson

Hungarian Plays: New Drama From Hungary, Edited by Laszlo Upor

Latin American Plays: New Drama From South and Central America, Edited and translated by Sebastian Doggart

Scot-Free: Seven Scottish Plays, Edited by Alasdair Cameron

Scotland Plays: New Scottish Drama, Edited by Philip Howard

Spanish Plays: New Spanish And Catalan Drama, Edited by Elyse Dodgson and Mary Peate

For more information go to:

www.nickhernbooks.co.uk www.oberonbooks.com

Photographs

Page 1. Marion Johns as Essie, Carole Skinner as Wilma and Gloria Dawn as Oola in the 1972 Community Theatre production of *The Slaughter of St Teresa's Day*. (Photo: Leon Gregory)

Page 3. State Theatre Company of South Australia's 1984 production of *The Season at Sarsaparilla*. From left, Maggie Dence as Girlie Pogson, John Clayton as Clive Pogson, Odile le Clezio as Judy Pogson and Rebe Taylor as Pippy. (Photo: Grant Hancock)

Page 4. Leo Taylor (left) as Norm and Raj Sidhu as Ahmed in the 1990 Grif-



A Stretch of the Imagination

- fin Theatre Company production of *Norm and Ahmed*. (Photo: Robert McFarlane)
- Page 4.** Ross Thompson as Donny in the 1966 Jane Street Theatre production of *A Refined Look at Existence*. (Photo: Robert Walker)
- Page 6.** Left to right: George Shevtsov and Saviour Sammut as wardens and Leslie Dayman as Sam in the 1975 South Australian Theatre Company production of *How Does Your Garden Grow*.
- Page 7.** Helen Boggis as Jane and Elizabeth Crosby as Rose in the 1975 Nimrod Theatre, Sydney, production of *Crossfire*. (Photo: Peter Holderness)
- Page 7.** Peter Carroll in the 1975 Nimrod Theatre, Sydney, production of *The Christian Brothers*.
- Page 10.** Margaret Hayes as Ruby and David Page as Wilba in the 1988 Adelaide Fringe Festival production of *Murras*. (Photo: Di Barrett)
- Page 11.** Robynne Bourne (Lydia), Mary Sitarenos (Ruth) and Pamela Rabe (Ilse) in the 1985 Melbourne Theatre Company production of *Too Young For Ghosts*. (Photo: David Parker)
- Page 12.** Fenella Maguire as Bubba and Richard Pratt as Johnnie in the 1957 London production of *Summer of the Seventeenth Doll*. (Photo: Angus McBean)
- Page 13.** Mary Sitarenos as Sophia and Deidre Rubenstein as Anna in the Theatreworks production of *Blood Moon*, in March 1993. (Photo: Claire de Bruin)
- Page 14.** Kate Fitzpatrick and Arthur Dignan in the Old Tote Theatre Company production of *Big Toys*. (Photo: Robert McFarlane)
- Page 15.** Duncan Young (left) as Glen and Amos Szeps as Barry in the 1999 Ensemble Theatre production of *Face to Face* in Sydney. (Photo: Geoff Beatty)
- Page 16.** Keith Agius as William Archer, Rosemary Haris as Betsheb and Mark McAskill as Stef in the NIDA production of *The Golden Age*. (Photo: Peter Holderness)
- Page 17.** Helen Morse as Katherine Mansfield and Frank Gallacher as Gurdjieff in the 1987 Sydney Theatre Company production of *The Rivers of China*. (Photo: Hugh Hamilton)
- Page 18.** Arthur Angel as Guido and Robert Morgan as Strawberry in the Ranters Theatre production of *Features of Blown Youth* at the Berlin 99 Theater de Welt festival. (Photo: David Baltzer)
- Page 19.** Neil Fitzpatrick as Barra and Colin Friels as Moon in the State Theatre Company of South Australia production of *A Manual of Trench Warfare*, in September 1978. (Photo: David Wilson)
- Page 20.** Max Gillies as Monk O'Neill in the 1976 Australian Performing Group production of *A Stretch of the Imagination*. (Photo: Brendan Hennessy)

Also available



NOT WRONG—JUST DIFFERENT

Observations on the rise of contemporary
Australian theatre

By Katharine Brisbane

Foreword by Robert Drewe

Not Wrong—Just Different gives a remarkable insight into the growth of theatre in Australia from 1967 when Katharine Brisbane joined the fledgling *Australian* as its national theatre critic. It tells the story largely through her writings for the paper and for later publications through to the mid 1980s. The book concludes with her contributions to the public debate in the years since,

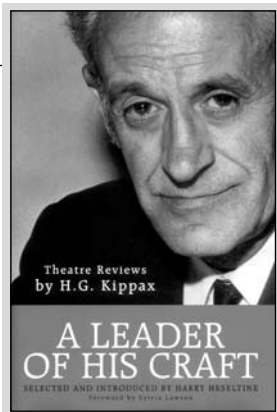
which articulate the power of the arts in our everyday lives.

The material ranges widely, covering theatre from Perth to Brisbane; from classics at the rising state theatre companies to experimental 'happenings' on unconventional sites; from spectacular musicals in gilded theatres to up-and-coming playwrights including David Williamson, John Romeril and Dorothy Hewett. Katharine Brisbane's reviews put Australian theatre in an international context, and as a reporter, she often led the national conversation at a time of change. The book steers us through battles over censorship and subsidy, the demolition of nineteenth century theatres and the construction of great cultural centres.

In sparkling prose, *Not Wrong—Just Different* takes us on a passionate journey that shows the energy of our theatre at a pivotal time. Through the breadth of the material and its compelling voice, it demonstrates that a theatre which reflects the national imagination can show us who we are. Equally importantly the book is about journalism and the influence of a larrikin national newspaper in providing a forum for a national conversation at a time of turbulence and change.

'She is the wise old woman of Australian theatre—the one who has seen everything with cold eyes and a warm heart. As a critic Katharine Brisbane became the force she is because right from the start she saw theatre, not as something happening in the dark behind closed doors, but a necessary part of this country's story.' David Marr

Paperback: 0 86819 777 7 RRP \$34.95 Hardback: 0 86819 764 5 RRP \$59.95
Illustrated 235mm x 155mm 384pp



A LEADER OF HIS CRAFT

Theatre reviews of H.G. Kippax
**Selected and introduced
by Harry Heseltine**

For Harry Kippax, AO, journalism was the breath of life. A leading journalist with the *Sydney Morning Herald* from 1938, he served as foreign editor and leader-writer covering wars and politics for over four decades. But his great love was for the theatre. From 1959 he traced the rise of the contemporary theatre, first for the journal *Nation* and from 1966–89 for the *SMH*. He spotted the talent of the young Mel Gibson, John Bell, Judy Davis, Geoffrey Rush and David Williamson. And his comments are revealing. He was eclectic in his taste, uncompromising in his standards and thunderously judgmental on the interpretation of the classics. But behind the stern exterior lay a romantic heart that yearned for something transforming. When he found it his praise knew no bounds.

The book has an extensive biographical introduction, and a personal memoir by the critic and author Sylvia Lawson.

Professor Emeritus Harry Heseltine, AO, was English literature professor at the University of NSW and the Australian Defence Force Academy. He has spent 50 years in literary scholarship as editor of many commentaries on Australian literature.

'Reading these gorgeous pieces of dramatic writing, some as elegiac as poems, you sense [Kippax] was sustained by a modest sense of serving dramatic art, preserving a hope for culture through the sustaining of standards and, in resisting the commercially gross and deceitful, holding the way open for the shapely and the true...It was like sneaking a look through someone's hidden love letters; his devotion to theatre was really a private, almost sensual pleasure. As I closed the book I felt despondent that those days of special intensity, considerate critical enquiry and deep friendships have gone and will never return.'* Graeme Blundell, *Limelight

'Kippax's theatrical literacy, his individualised thoughtfulness, his courtesy and his sense of a journalist's vocation (giving a 'report' to the community) were what marked his work. He had a range and was forever a gentleman.'* Gerard Windsor, *Australian Financial Review

Published by Currency House 0 95812 135 4 RRP \$45.00 Hardback
Illustrated 235mm x 155mm 384pp



CURRENCY PRESS

Tel: (02) 9319 5877

Fax: (02) 9319 3649

Email: enquiries@currency.com.au

www.currency.com.au

Distribution by: UNIREPS

www.unireps.com.au

Available from good bookshops

CURRENCY MODERN DRAMA 1

Plays of the 50s Volume 1 2

Plays of the 50s Volume 2 2

Plays of the 60s Volume 1 3

Plays of the 60s Volume 2 3

Plays of the 60s Volume 3 4

Plays of the 70s Volume 1 5

Plays of the 70s Volume 2 5

Plays of the 70s Volume 3 6

WOMEN'S PLAY ANTHOLOGIES 8

Australian Women's Drama 10

Passion 8

Playing the Past 8

Tremendous Worlds 9

INDIVIDUAL PLAY COLLECTIONS 11

Balodis, Janis: The Ghosts Trilogy 11

Hewett, Dorothy: Collected Plays Volume I 11

Hibberd, Jack: Selected Plays 12

Koca, Bogdan: My Name is Such and Such and Other Plays 12

Lawler, Ray: The Doll Trilogy 12

Le Quy, Duong: The First Play Collection 13

Lyssiotis, Tes: A White Sports Coat and Other Plays 13

McNeil, Jim: Collected Plays 13

White, Patrick: Collected Plays Volume I 14

White, Patrick: Collected Plays Volume II 14

Williamson, David: Collected Plays Volume II 15

Williamson, David: The Jack Manning Trilogy 15

OTHER PLAY ANTHOLOGIES 16

Australia Plays 17

Australian Gay and Lesbian Plays 18

Blak Inside 16

Contemporary Indigenous Plays 18

Inside 2000 16

Melbourne Stories 17

Performing the Unnameable 16

INTERNATIONAL ANTHOLOGIES AND COLLECTIONS 20

