

1960 TYRONE GUTHRIE AWARDS

Five individuals connected with the Stratford Shakespearean Festival were recently announced as the recipients of the 1960 Tyrone Guthrie Awards.

In a ceremony held on August 24 in the rehearsal hall of the Festival Theatre, the five awards, ranging in value from \$100 to \$1,500, were presented by Dr. Guthrie himself to Al Kozlik, Dan McDonald, Cynthia McLennan, Fred Nihda and Sheila Macdonald.

William Needles, chairman of the award committee and a leading member of the Festival company, pointed out that the Tyrone Guthrie awards were established in 1953 when the first Festival company wished to show its appreciation of the contribution to Canadian theatre and the guidance of Dr. Guthrie, the Festival's first artistic director.

Rather than have the money spent on a gift, Dr. Guthrie suggested that a fund be established to provide scholarships for the development of theatre in Canada. The money, Mr. Needles explained, is raised through a benefit matinee performance each year, for which the actors volunteer their services. The fund is administered by the Festival management on instructions from the company itself and the awards are in the hands of a selection committee consisting of Mr. Needles, Mervyn Blake, Jack Hutt, Max Helpmann, Michael Langham and Tom Patterson.

1960 WINNERS:

Al Kozlik, of Vancouver, winner of the Dominion Drama Festival best-actor award for his performance as Eddie Carbone in Arthur Miller's "A View From the Bridge," and at present appearing in "Romeo and Juliet" at the Stratford Festival. Mr. Kozlik was awarded \$1,500 to provide means for a year's study at the London Academy of Music and Dramatic Art in London, England.

Dan McDonald, of Pictou, Nova Scotia, a 1959 apprentice at the Stratford Festival, who returned this year to appear in all three plays of the 1960 season, was awarded \$1,500 to provide means for a year's study at the London Academy of Music and Dramatic Art in London.

Cynthia McLennan, of London, Ontario, Festival wardrobe worker for the past three years and wardrobe cutter for the National Ballet company, received \$1,000 to study theatrical arts abroad.

Fred Nihda, of Toronto, a member of the Festival Theatre's properties department for the past two seasons, and responsible this season for the manufacture of costume jewelry, was awarded \$1,000 to further his studies abroad.

Sheila Macdonald, of Toronto, a T. Eaton Co. scholarship-winner from the Ontario College of Art, and this year in the costume-painting and properties department of the Festival, received a \$100 travel grant to assist in

obtaining passage to England in order that she might qualify for her scholarship.

In addition to these awards, the Selection Committee set aside \$3,500 to bring instructors in voice, diction and body movement to Stratford for the 1961 Festival season.

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NATIONAL THEATRE SCHOOL

A dream of seven years has come true at last; on 2 November, the National Theatre School of Canada (Ecole Nationale de Théâtre du Canada) will begin operations. Inspired by the internationally famous teacher-director Michel St. Denis, who has agreed to serve as artistic adviser, the Canadian Theatre Centre has spent the past year launching the long-awaited venture.

Each year, from November until June, the School will operate in Montreal, and during July and August it will occupy the Stratford Collegiate Institute, in Stratford, Ontario.

PROGRAMME

The National Theatre School of Canada will train actors, directors, designers and technicians for the professional theatre. It will teach French and English speaking students under the same roof, but in their own respective traditions. In some courses, such as fencing, acrobatics and movement, the courses will combine. The training for actors will be a full three-year course, followed, it is hoped, by several months of practical experience in a small touring company of the School. The acting course begins in November.

For directors, designers and technicians, the first year will consist of elementary technical training, after which the best students will be encouraged to take two years of advanced training, specializing in direction, design (costumes and scenery), and production management, (stage directors, lighting and sound directors, company and business managers). The production course will begin in November 1961.

Enrolment will be limited in order to provide the maximum of personal attention to carefully-selected students. The basis of acceptance will be talent alone, and it is hoped that a system of scholarships and bursaries can be instituted to ensure that no student of talent need be denied admission for financial reasons. For the first year of the National Theatre School only the acting course will be presented. Enrolment will be limited to thirty students, appropriately divided between the two language groups; they must be between the ages of 17 and 24 years. No academic qualifications are necessary.

Auditions for acting for potential students will be conducted in the major cities across Canada during July and early August by the directors of the School, M. Jean Gascon and Mr. Powys Thomas.