



question whether a producer should act in his own plays. Mr. Newman has decided views. A producer should have acting experience, he thinks, but preferably in other people's plays. "It's very unsatisfactory from everyone's point of view for him to play and produce at the same time."

Now resident producer for the Canterbury Repertory Theatre Society in Christchurch, Frank Newman had 12 years as an actor in the professional theatre in England and America. "I count myself very fortunate in having my apprenticeship in Shakespeare with a famous company. Sir Philip Ben Greet's," he says. "Greet spent practically his entire working life touring Shakespeare. Many famous people started their careers in his company, including Sybil Thorndike, whose brother, Russell, was the leading man when I joined. 'B.G.'—as he was always affectionately referred to, though to his face we always called him 'Sir'—was then a very old man, and very tired, and his sciatica troubled him. He couldn't be bothered to do much direction, and he relied on the strong tradition in his company to carry the younger players through. He'd sit comfortably at rehearsals, occasionally chuckling at some private joke, a rug over his knees, eating sweets from a paper bag. I remember him once watching me go through Sir Andrew Aguecheek in *Twelfth Night* without saying a single word, and then at the end as

"SOMETHING of a Pooh-Bah of the theatre"—that's how Frank Newman sums up the qualities of a producer. Ideally, he says, a producer must be actor, artist, architect, electrician, an expert in geography, history, costume, music and scenery. Most important of all, he should have "a complete understanding of human nature." "I imagine," he says, "it would be difficult to find such a paragon." On that controversial

# Open Microphone

NEWS OF BROADCASTERS ON AND OFF THE RECORD



SIR HAROLD GILLIES, the eminent plastic surgeon, is the subject of the "Portrait from Life" to be heard from YA and YZ stations in the National "Women's Session" on Wednesday, April 18. Recordings for the programme were made by Sir Harold during his recent visit to Dunedin, his home town.

Before she joined the NZBS, Mary-Pat was on the reporting staff of the *Manawatu Daily Times*. She then started at 2ZA in the Copy Department, became assistant to the *Women's Hour* organisers, and subsequently did the *Christmas Shopping Session*. A busy working life and her interest in the theatre still leave Mary-Pat some energy for sport. In the summer she plays tennis and swims (she is a former backstroke champion of the Manawatu), and in winter she plays golf and fences.

If you can get used to the idea that Lemmy Barnet, the sceptical, down-to-earth Cockney of *Journey Into Space*, is also the ageing East European diplomat of the film *The Young Lovers*, you may begin to wonder what the undisguised original looks like. Actually, that's something we're still wondering

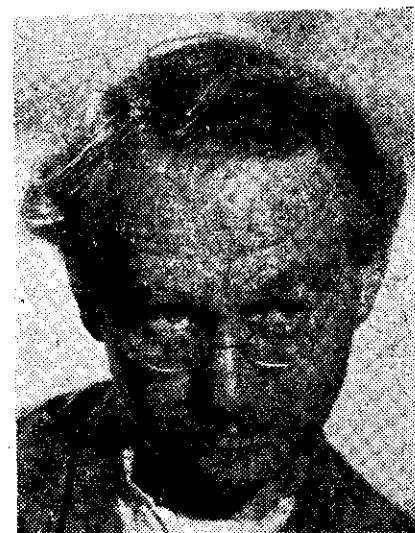
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MARY-PAT BARNAO  
All of 19 years

dral, and for this he intends to try an arena form of production. "The stage space will be in the very centre of the nave," he says, "with the audience entirely encircling it, so that no one will be seated further than six rows back from the acting area."

A VERY young (all of 19 years) recruit to *Women's Hour* at 2ZA is Mary-Pat Barnao. Palmerston North is Mary-Pat's home town, but she was educated at the Sacré Coeur Convent, Wellington, and at Victoria University College. While still at school, she was taught public speaking by Prudence Gregory, now of 4ZB *Women's Hour*, and later she studied drama with Maria Dronke. At home in the Manawatu, drama is still Mary-Pat's chief interest, and she is on the executive of the Repertory Society there. She won the 1955-56 Repertory Cousins' Scholarship awarded to the most promising member under 21, and this took her to the January Drama School at Massey College.



DAVID KOSSOFF  
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N.Z. LISTENER, APRIL 13, 1956.



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