

Editorial

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EDITORIAL

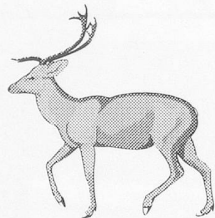
After 2 years of existence, your "New Look Helvetia" has undergone a further change. This move came as a result of our recent survey amongst subscribers and following various suggestions made during (or mainly after) the last AGM in Taranaki.

Sifting through all the readers' requests and suggestions has left your Editor with an inferiority complex, a feeling of total inadequacy as it dawned on him that every reader out there must be an expert in the field whilst your Editor seems to be the only one left in the Swiss Community who has not yet grasped the elementary knowledge on how to edit a magazine, what its content should be and how to put it all together. But then the major problem with experts is always the fact that their respective opinions on any given subject vary widely. In fact few experts can ever agree with one another on anything. And our Swiss experts on magazine production are no exception. For instance it was put to your Editor that the space on the front page could be better used if the logos were reduced in size, thus leaving a third of the page available for some articles or advertisements. Others felt that the front page should not be spoiled by sticking address labels on it, these labels should be banned to the back page. So a compromise was reached whereby the front page will feature some news items or advertisements with one third of the back page being reserved for the address labels. One third added to the front page, one third taken away from the back page, big deal, where is the gain?

Other example: take the inside front

page (page 2) where until now appeared the names and addresses of all Club officials. The experts' views ranged from doing totally away with this useless and space consuming item, to "don't you dare touch it, it is so useful and handy". Where the "experts" cannot agree, the "amateur" has to come to the rescue, make a decision and find a compromise. In this particular case, the information is still there but without taking too much space. Now as we all know, nothing is as permanent as changes and a magazine has to follow the wishes of its readers and subscribers. So nothing prevents us from making other changes should anybody come up with a new and brilliant suggestion how to further improve the Helvetia.

Te Kouma Deer Holiday Park Coromandel



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NEWS ITEM SUPPLIED BY THE SWISS EMBASSY IN WELLINGTON NAUGHTY THOUGHT THEATRE PRESENTS "IN TRANSIT"

At the time when the European film industry is taking an interest in new Zealand productions, young theatre producers are also making their mark.

New Zealand writer and actor Juliet O'Brien, 28, has just toured her French based production IN TRANSIT, in the UK and Switzerland to highly acclaimed reviews. Following this success, O'Brien is to tour New Zealand and Australia from September to November.

IN TRANSIT represents Movement Theatre, an exciting and innovative style of performance based on the Lecoq philosophy, a 50 year old French tradition.

A graduate of Victoria University, O'Brien left New Zealand in 1989 to attend the Jacques Lecoq professional school of theatre in Paris to further her theatrical career. Based in Paris, O'Brien with Swiss Director Caroline SCHENK has written and produced her first major production IN TRANSIT which premiered in London in November 1993.

Stemming from the Lecoq method, this One Woman performance is a comic, evocative, challenging expression of choices confronting the life patterns of an individual. Monica Loft (Juliet O'Brien) is a victim of a hit and run accident. In the moments between life and death she is faced with the ultimate choice... a culmination of all the choices and patterns her life has thus far presented.

The Lecoq method of theatre is a branch away from theatrical traditions of linear dialogue, plot, subplot structure. By contrast the Lecoq method presents a surrealistic collage-like theatre experience, a variety of rhythm, dance, music, energy, time flow and sequence. This method concentrates on developing the individual's interpretation of improvisation, writing and performance.

IN TRANSIT reflects the liberty of the Lecoq method by allowing for, if necessary, evolutionary changes to the production between performances, fundamental to O'Brien's and Schenk's work principles. This readiness to change and adaptation demands a high degree of discipline to the production as reflected in the performance of IN TRANSIT.

IN TRANSIT will be performed in New Zealand as follows:

DUNEDIN: Allen Hall, Otago University: Monday 5 to Saturday 10 September 8.00 pm. Tickets \$10.00, \$8.00 (conc) and \$9.00 (groups).

AUCKLAND: The Watershed, Customs Street West: Wednesday 14 to Thursday 22 September, 8.00 pm (not Sunday). Friday 23 and Saturday 24 September 6.30 pm. Tickets \$18.00, \$13.00 (conc) and \$16.00 (groups).

WELLINGTON: Bats Theatre Company, 1 Kent Terrace: Tuesday 27 September to Saturday 8 October, 8.00 pm. (not Monday). Tickets \$12.00, \$9.00 (conc) and \$10.00 (groups).