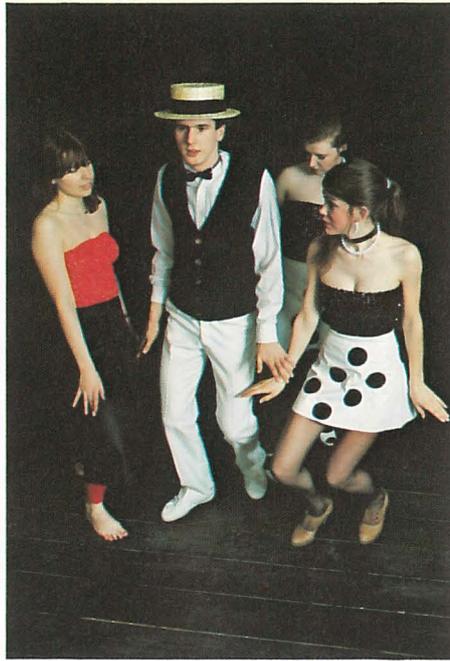




Simon Hughes, President of the Goldsmith's College Drama Society whose efforts resulted in five entries from Goldsmith's and who won a Special Award.



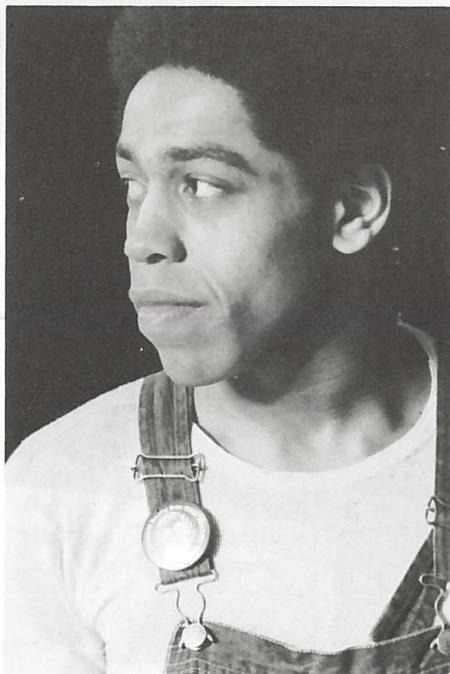
Royal Holloway College, Mankind/Everyman.



Pierre Hollins (centre) who won the CUE Design Award for his production of Concorde and the Pope.



(left) North London College of Drama, A-Z by Rikki Beadle. (right) Rikki Beadle who won the Evening News Drama Award.



ICA Theatre for a fortnight offered by Thames T/V went to one of the several one-man or one-woman shows of the Festival, Alastair Campbell's *Mother*, a King's College Drama Society enterprise premiered at last year's Edinburgh Festival. There is probably a moral here for students as writers or performers: small theatres, radio, and television companies all find soliloquy interesting, easily producible and potentially profitable. Lydia Stryk also scored here, though as she did Cocteau's *Human Voice* rather than an original work of her own, she didn't qualify for an award. This happened, of course, and perhaps a little unfairly, to many other groups who chose to exemplify interpretation and technique in established works. Phase Four Theatre Company's *Agamemnon* (less bent than John Barton's) and Goldsmith College Drama Society's version of Yeats' *The Maids* came in for acclaim. Goldsmith's, with their ubiquitous entrepreneur Simon Hughes, were responsible for at least five productions, which shows perhaps where theatrical winds of change are blowing most strongly, though the actual title *The Winds of Change* was used, in fact, for a gentle and sensitive offering by the London School of Contemporary Dance; that made the stage look prettier too.

Because of all this diversity, and some perversity no doubt, it would be dangerous to draw too many conclusions. Trying to sum up the general position of the Festival, and of the student-bodies who participated, the F.O.L.D.S.' John Cutrara, in a nice parody of a drunken super-critic, judged it as being 'one of bewilderment'. We're not so sure. CUE has a feeling that even the few names of groups or individuals we've dropped in these columns know exactly what they're doing and where they're going (of which managements, the Arts Council, etc. kindly take note).

A. P.

In addition to the formal sponsors of the Festival like ourselves, a large number of people and organizations gave tremendous support in different forms. University College Student Union provided the Collegiate Theatre free for the festival period and Jeremy Anderson and his stage committee generously provided voluntary back-up without which the quick get-in programme of the festival could not have been achieved. Theatre Projects Ltd. saved the festival considerable expense by providing all the additional lighting required for the fortnight free. And throughout, things were kept running smoothly and cheerfully by Ann Ceri Llewelyn, the Collegiate's Administrator, and Alison Holding, the Festival Co-ordinator.

The Festival also brought two promising photographers to the fore. Christopher Booth who took the photographs used in this review and Anastasi White who took the photographs for the Collegiate article in our last issue.