

# INDIGENOUS CONNECTIONS

Sidney Nolan's *Rite of Spring* Photographs by Axel Poignant



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# Introduction

First performed at Le Théâtre des Champs-Élysées in Paris, 29 May 1913, Igor Stravinsky's masterpiece *The Rite of Spring*, set on the Steppes of ancient Russia, signalled the birth of modern music and dance. Choreographed by the innovative 23-year-old Russian dancer Vaslav Nijinsky, with scenery and costumes designed by Nicholas Roerich, the project came under the patronage of Sergei Diaghilev, publisher, art curator and founder of the Ballet Russe. The ballet opens with an evocation of the first promise of spring and concludes with a ritualistic human sacrifice. The complicated score and unconventional dance movements shocked and bewildered the Parisians. However, despite its uneasy reception, the ballet ran for six performances in Paris, and when *The Rite* was performed in concert the following year, it became an overnight success.

Almost five decades later, Australian artist Sidney Nolan accepted a prestigious commission offered by the Royal Ballet to provide designs for a new interpretation of the ballet, to be performed at London's Covent Garden in 1962. The commission to create the décor, costumes and make-up for *The Rite of Spring* came through the British choreographer, Kenneth MacMillan, an admirer of the painter's work. It was Nolan's second foray into ballet design, the first being a commission from the Ballet Russe for Colonel de Basil's production of *Icare* at Sydney's Theatre Royal in 1940.

In early preparations for the ballet Nolan borrowed a selection of almost 100 photographs taken by his friend Axel Poignant during a six-month stay in several Arnhem Land communities in 1952. He showed these to MacMillan and the remarkable images were a source of inspiration both for the artist and the choreographer, contributing to their break with tradition towards a more universal interpretation of the ballet.

Nolan and Poignant met in Sydney in 1948, following the painter's six-month sojourn in Queensland. Poignant had recently returned from a trip to the Northern Territory and showed the painter aerial photographs he had taken of the spectacular landscape; images which fuelled Nolan's desire to journey into the central Australian desert. During WWII Poignant travelled along the Canning Stock Route, and in 1945 spent over nine months in the Northern Territory as assistant cameraman on *The Overlanders*, directed by Harry Watt for Ealing Studios. Nolan's subsequent trip to the Territory and Western Australia in 1949 – including a week in Arnhem Land – produced a magnificent group of landscape paintings shown in Sydney early in 1950.

While in Central Arnhem Land in 1952, Poignant, accompanied by three Aboriginal companions, was dropped by the mission boat *Derna* at a place called Nagalarramba on the west bank of the Liverpool River, opposite the present-day township of Maningrida. Camped there, he took some 2500 photographs of the daily activities and ceremonies of the families who gathered round. They were mainly Kunibidji, whose land it was, and their Burrara and Nakkara neighbours. Six weeks later he was picked up by the *Derna* and taken to the mission on Milingimbi Island.

Nolan and Poignant's individual encounters with Arnhem Landers coalesced a decade later in London, taking form in the designs Nolan produced for the Royal Ballet's 1962 production of *The Rite*. Poignant was given unfettered access to document the production throughout the six-week rehearsal period. Not content with only providing drawings and scale models, Nolan also spent much time during the rehearsal period making modifications, particularly experimenting with dyes for the costumes and make-up for the dancers, in response to the trial lighting. MacMillan's choreographic counter to the pace and momentum of Stravinsky's score was lauded by the press, with one reviewer noting, 'when one has survived the stab of the work's violence, it is to remark in general the exceptional musicality of the choreographic invention, the way in which danced contours and phrases look as the music sounds', with MacMillan's triumph underscored by 'the monumental poetic decors of Sidney Nolan'.<sup>1</sup>

A spectacular feature of the ballet was Nolan's design for the backcloth to Act 2: *The sacrifice*. Rising from the stage on a background of deep indigo blue blazed a shimmering orb – shifting hue from whitish-silver to ox-blood-red – against which the dancers soared, enveloped in Nolan's hand-painted skin-tight leotards. The source for this was Nolan's iconic 1940 painting, *Boy and the moon*, reborn on momentous scale, its totemic form presiding over the final climax of the ballet in which the Chosen Maiden, performed by Monica Mason, dances towards her death.

Forty-five years after the London premiere of *The Rite of Spring*, *Indigenous Connections* chronicles these convergences; the serendipitous recording by an Australian photographer of the coming together of a Russian composer, a British choreographer and an Australian painter: three remarkable talents of the 20th century.

**Natalie Wilson**  
Assistant Curator, Australian Art

<sup>1</sup> 'Explosive Choreography', *The Times*, London, 9 May 1962

# Natalie Wilson and Roslyn Poignant: In Conversation

Roslyn, in 1988 you curated an exhibition of thirty of Axel's photographs titled *Some Connections: Australian artists in London in the 1960s*, which was shown at The Royal Society in London as part of a conference on British–Australian relations. You touched on the theme of the exodus of Australian artists to London from the late 1940s through to the 1960s when painters such as Nolan, Boyd and Drysdale were highly praised for work included in the Arts Council of Great Britain exhibition *Twelve Australian artists* in 1953. Nolan and Boyd, in particular, quickly established their reputations on the London art scene with successful survey exhibitions in 1957 and 1962 respectively. These shows launched their careers not only as painters, but invited commissions as stage and costume designers from the Royal Opera at Covent Garden for ballets performed in 1962 and 1963, Nolan with his interpretation of Stravinsky's *Rite of Spring*, with choreography by Kenneth MacMillan, and Boyd's designs for Robert Helpman's production of *Elektra*. Nolan's collaboration with MacMillan, documented by Axel's black-and-white photographs, formed one aspect of *Some Connections*. Boyd's powerful visualisation of the myth of *Elektra* was the other.

NW: What has led you almost two decades later to revisit the themes you first explored in *Some Connections*, in particular the question of appropriation of Indigenous cultural property?

RP: In the bicentennial year of 1988 the exhibition enabled me to raise trans-cultural issues not otherwise given much consideration in that forum, and it was a piece of the past that Axel had taken a part in that I wished to re-examine. From the 1970s Aboriginal artists and writers – and others – have tackled the issue very creatively with their strategies of re-appropriation. So when I was approached recently for photographs of the 1962 performance, it seemed important to re-explore the theme of inter-connections – inspirations – borrowings – appropriations (each choice of word carries its own trans-cultural load). What can we now make of Aboriginal-white Australian entanglements in relation to The Royal Ballet's performance of *The Rite of Spring* in 1962? Back in the 1960s, was it simply a matter of modernist aestheticising of 'the primitive' with an Antipodean flavour? After all, Stravinsky's *Rite of Spring* was a seminal work in that regard – especially as first interpreted in the disturbing performance of Nijinsky's ballet at the Théâtre des Champs-Élysées in 1913.

NW: Of course encounters between art and cultural others and the notion of affinity / appropriation / adoption of 'tribal' motifs and ideas by early 20th-century European artists – painters, composers, writers – from diverse artistic traditions (Picasso and African art, Gauguin and Tahiti), sprang from a simplistic understanding of non-Western cultures.

RP: Borrowing has always been a part of art practice, but from the late 20th century it became important to confront the social and political factors underlying borrowings from indigenous cultures. And as any assessment of Nolan's work is incomplete today without including his contributions to performance art, notably to *The Rite of Spring* and *The Display*,<sup>1</sup> the issues required revisiting.

But for me one personal reason to revive this exhibition is to re-engage with the performance I saw on the stage at Covent Garden in 1962. What took place there transcended any particularities of place. If the original 1913 performance was later regarded as having projected an apocalyptic vision of the century to come, half a century later, in the era of the cold war, the 1962 performance – especially with the glittering *Moonboy* backdrop of the 2nd act – was also regarded as prescient.

London was a very exciting place for an Australian to be in the 1960s. Australian artists were making a refreshing impact on the art scene there, so it was to be expected that the critics who attended the 1962 Royal Ballet production would comment on Nolan's Australian background. At the same time it was generally recognised that his symbolism was more universal.

So it is not surprising that in interviews Nolan spoke – not about his Australian roots – but about playing Stravinsky's music 'over and over' while he worked. He told *The Times* critic, 'I tried to get the feel of *The Rite*, not to impose a different idea, or to be decorative only'.<sup>2</sup>

- NW: [Where, then, do the group of photographs which Axel took in Arnhem Land in 1952, seen by both Sidney and Kenneth MacMillan, fit into the story?](#)
- RP: Axel and Sidney first met in Sydney at the Journalist's Club in 1948: Axel had not long returned from the Northern Territory and Sidney was planning his first trip to Central Australia for the following year. I don't remember quite how or when they met up again in London. Sidney's wife Cynthia's book *Outback* was also published in 1962 and Axel's portrait of the couple was used on the dust jacket, and some of his photographs were also included as illustrations. The bundle of Axel's Arnhem Land photographs lent to Sidney probably helped to fuel his own recollections, and it seems they also provided a visual stimulus which he used in his discussions with Kenneth MacMillan, the choreographer. Designer and choreographer were indeed in harmony – as one critic observed.
- NW: [Nolan had once before designed for the ballet, when Colonel de Basil's Ballets Russes came to Australia at the end of the 1930s, creating sets for Serge Lifar's production of \*Icare\*, which premiered at Sydney's Theatre Royal in February 1940. Had Axel expressed an interest in dance before beginning his photography of rehearsals at Covent Garden?](#)
- RP: Axel had a special interest in dance from his earliest days as a photographer in Australia and I am sure his conversations with Sid about dance – non-indigenous as well as indigenous performances – would have been lively. He was introduced to Indian dance by Rukmini Arundale who was later to revolutionise the position of women artists (particularly dancers) in Indian cultural life. In the 1930s in Perth, as well as photographing visiting companies, he worked with Linley Wilson and Alison Lee who were both pioneers of the modern dance movement. Working in London he continued to seek out dance assignments.
- Axel and Sidney also shared similar views about the endemic racism they encountered in the Northern Territory, and the Territorians' exploitative attitude to the land.
- In *Outback* Cynthia wrote that, rubbing the crusted earth between his fingers, Sidney said, '[T]his should never be touched by anything more violent than an Aborigine's digging stick'.<sup>3</sup>
- NW: [Yes, Nolan makes his views clear in a letter to fellow painter Albert Tucker in January 1950, after his return from the 1949 Northern Territory trip, writing:](#)
- [One of the main surprises was the strong impact the aborigines made on us. They give you the key to the whole situation. They are not only intelligent but superlatively so, skilled in relations and gentle to a degree. Apart from these human factors they inform the landscape in an extraordinary way. They show you that the country is a gentle declaiming one, the barrenness and harshness is all in our European eyes and demands. In fact one feels a barbarian at the gates. The white population as far as we could see were frightened of these things. The country, the aborigines and themselves. In many ways I hope they do not succeed in settling the inside of Australia, they do not seem to belong there and whatever they do to the landscape is only confused and harmful. In short the country in itself has a powerful charm.<sup>4</sup>](#)
- [So thinking about Sidney's own experiences with the Australian landscape and Indigenous connections to the land, as well as his own early experiments with a camera on his first Arnhem Land trip in 1949, you would see Axel's photographs as having a supplementary role?](#)
- RP: Yes. I would like to make two points. Keep in mind that the arrested moment of a still photograph is just that. Axel took about 15 rolls of film of the preparations and the rehearsals, but the selected photographs of the performance highlight dramatic instances, and are therefore very useful analytically, but what we saw on the stage in 1962 was dramatic performance, driven by a strong narrative, to Stravinsky's powerful score. Hence a crude referencing of Axel's pictures as 'sources' doesn't contribute much to understanding Nolan and MacMillan's combined interpretation of Stravinsky's *Rite*.

Sidney did not write much about his Australian background, but he did write enough. Specifically, in thinking of his referencing of the hand imprint, used on the costume designs: as early as 1947 in a letter from Queensland to Mrs Doris Boyd, Sidney described the Aboriginal rock art he had seen in caves in the Carnarvon Ranges, Queensland which had been made by leaving the 'stencil imprint' of their hands. He added that he wished he could spend a long time trying to understand the 'strange country'.<sup>5</sup>

NW: Nolan also revealed to *The Times* the significance the hand-prints on the costumes for *The Rite*, not only in their suggestion of 'the imprint of prehistoric man ... the beginning of art', but also the empathy between his designs and MacMillan's choreography, in that the play of outstretched hands on the costumes added extra emphasis to the actual movements of the dancers.<sup>6</sup>

RP: Much later in an interview with Jancis Robinson in 1987, Nolan acknowledged that before the 1950s he, 'didn't realise ... the Aboriginals actually had a fantastic culture ... But I hadn't met any. Now I think it is one of the most fantastic cultures that ever existed, including the Egyptians and everything else. It's gone on for 40,000 years. I didn't know that at that time'.<sup>7</sup>

So perhaps in 1962 he was looking for something more, some point of contact through Axel's Arnhem Land photos, and in their discussions. But maybe this is a retrospective view.

From the end of the sixties, and the emergence of a strong Aboriginal voice, everything changed. Both Axel and Sidney saw and recognised the beginning of that change and applauded it.

NW: With recent discussion focusing on the assimilation of Aboriginal art in the creation of a 'hybrid' modernism in mid-twentieth century Australian art – whereby Aboriginal culture was appropriated to represent the modern Australian nation – how do you think a contemporary interpretation of *The Rite* might play out?<sup>8</sup>

RP: The inescapable entanglement of Aboriginal and white history carries with it all the terribleness of the colonial past as well as much that continues in present repressive policies. Imagine this entanglement, which is so profoundly expressed in Gordon Bennett's *Echo and Narcissus* (1988) portraying an Aboriginal Echo as the alter-ego of the white Narcissus – a reflection of Bennett's concern with history and identity – transcribed into dance by Stephen Page in a post-colonial interpretation of Stravinsky's *Rite of Spring* score.

## ENDNOTES

1 Robert Helpmann's ballet, *The Display*, for the Adelaide Festival 1964

2 'How Nolan visualizes The Rite of Spring', *The Times*, London, 23 April 1962

3 Nolan, Cynthia. *Outback*, Methuen, London 1962, p 163

4 Sidney Nolan to Albert Tucker, 26 January 1950, in McCaughey, Patrick (ed). *Bert & Ned: the correspondence of Albert Tucker and Sidney Nolan*, The Miegunyah Press, Melbourne 2006, p 110

5 Underhill, Nancy (ed). *Nolan on Nolan: Sidney Nolan in his own words*, Penguin Group Australia, Melbourne 2007, p 146

6 'How Nolan visualizes The Rite of Spring', op cit

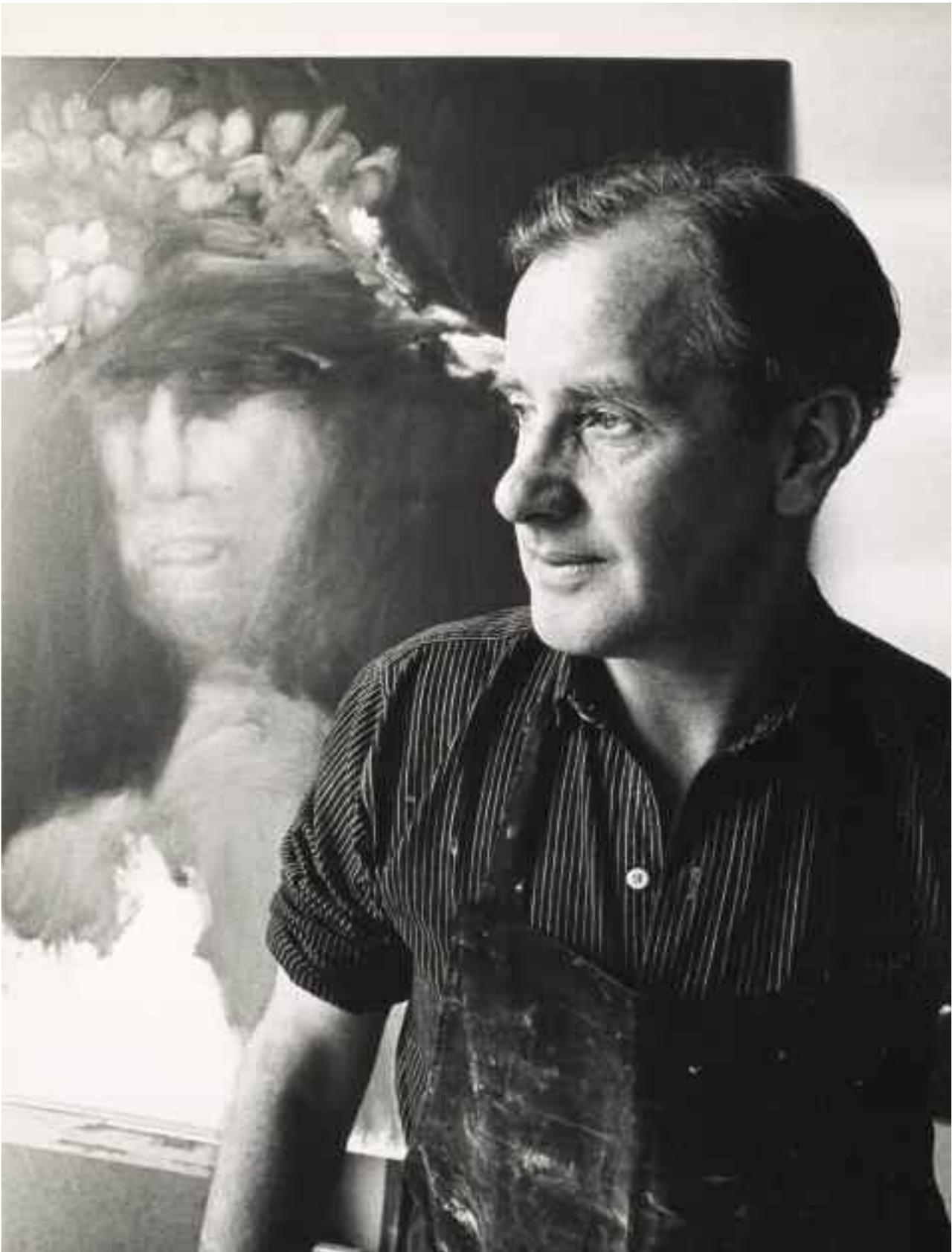
7 Jancis Robinson interview, Thames ITV, 15 December 1987, in Underhill, op cit, p 295–96

8 See Haebich, Anna. 'Assimilation and hybrid art: reflections on the politics of aboriginal art', Foley, Fiona (ed). *The art of politics the politics of art: the place of indigenous contemporary art*, Keeaira Press, Southport 2006, pp 52–56, for a discussion of hybridity in the performing arts, with particular reference to American dancer Beth Dean's 1954 production of *Corroboree* for the Royal visit to Australia. See also Langton, Marcia. 'Well I heard it on the radio and I saw it on the television ...': an essay for the Australian Film Commission on the politics and aesthetics of filmmaking by and about Aboriginal people things, Australian Film Commission, North Sydney 1993

# The catalogue

**Axel Poignant**  
20 PHOTOGRAPHS

**Sidney Nolan**  
4 DESIGNS



## Sidney Nolan in his studio, London

1964, printed 1964

gelatin silver photograph, 24.5 x 19.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



## Dancing Boy, South Goulburn Island

1952, printed c1960

gelatin silver photograph, 30.5 x 25.3 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



A ceremonial 'visit' of three young candidates to the camps of other clans,  
Milingimbi, Arnhem Land

1952, printed c1960

gelatin silver photograph, 39 x 29 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



**Nolan trims the backdrop design for the stage model of Part 1. Adoration of the Earth**

1962, printed 1962

gelatin silver photograph, 24.5 x 19.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



## Nolan and MacMillan, the choreographer, with the stage model

1962, printed 1962

gelatin silver photograph, 19.5 x 23.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



## Nolan checks the finished backdrop against the slide

1962, printed 1962

gelatin silver photograph, 22.8 x 28.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



Nolan consults with Clifford Bayliss, scene painter, in front of the backdrop for Part 2 of the ballet, 'The Sacrifice'

1962, printed 1962

gelatin silver photograph, 33.8 x 22 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



Nolan with some of his costume designs, executed in aniline dye, wax crayon and metallic paint on paper

1962, printed 1962

gelatin silver photograph, 19.5 x 23.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



Nolan and MacMillan experimented with the translation of Nolan's designs to the costume of the Chosen Maiden, performed by Monica Mason

1962, printed 1962

gelatin silver photograph, 22.5 x 19.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



**Kenneth MacMillan, choreographer, in rehearsal**

1962, printed 1962

gelatin silver photograph, 24.3 x 17.3 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



## MacMillan in rehearsal with Monica Mason as the Chosen Maiden

1962, printed 1962

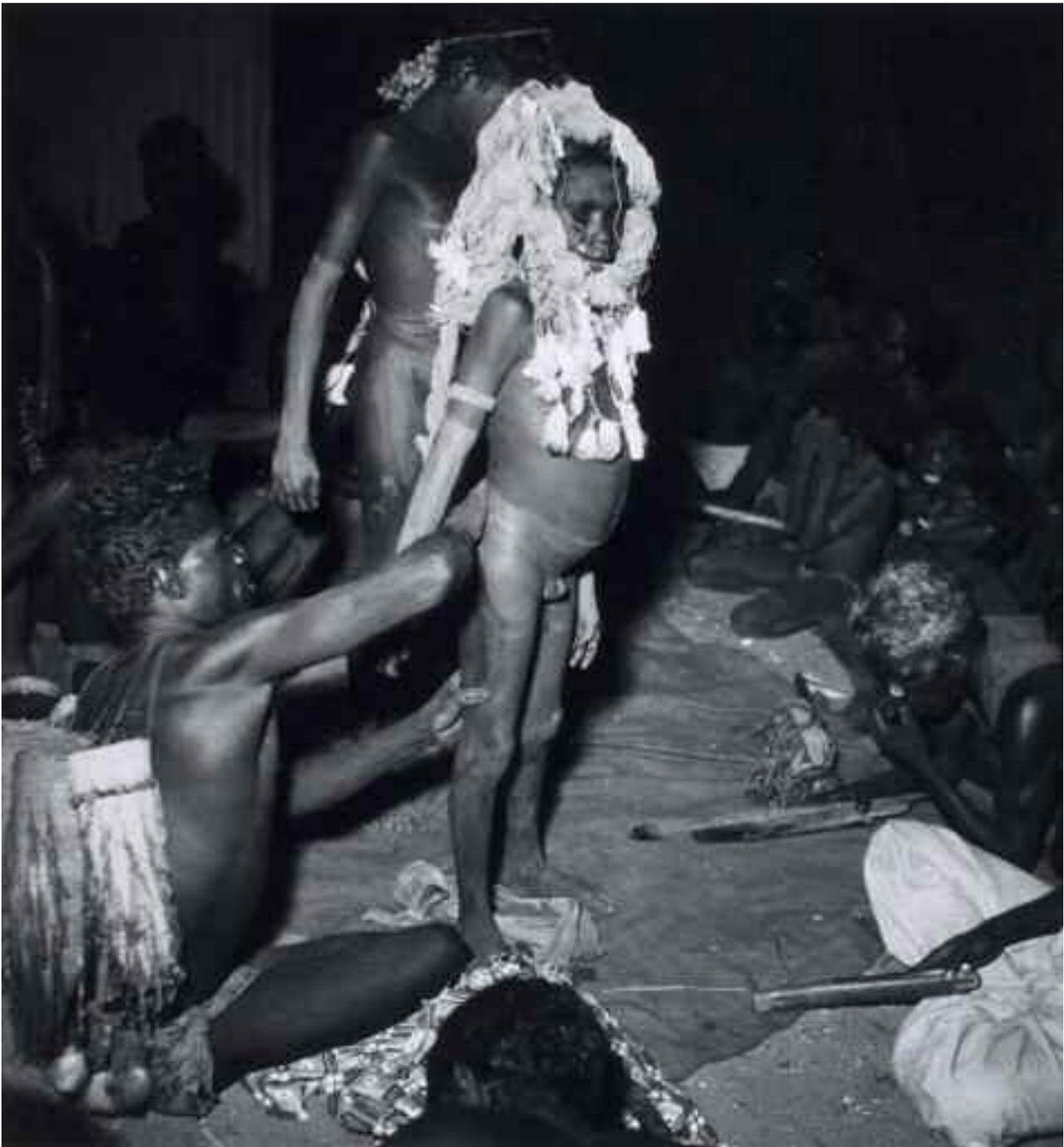
gelatin silver photograph, 24.5 x 16.3 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



‘Monica Mason was a maiden excellently chosen’,  
wrote *The Times* ballet critic (23 April 1962)

1962, printed 1981

gelatin silver photograph, 34 x 29.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



The *Marndiälla (Dupi)* initiation ceremonies begin with the ceremonial dressing of the candidates, Milingimbi, Arnhem Land

1952, printed 1960–64

gelatin silver photograph, 25 x 20.25 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



Dancers in the *Rom*, a ceremony of ‘friendship and trade’, Nagalarramba, Liverpool River, Arnhem Land

1952, printed 1960–64

gelatin silver photograph, 24.5 x 26.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



## The great snake ground pattern, Milingimbi, Arnhem Land

1952, printed 1960–64

gelatin silver photograph, 37.5 x 29 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



Dress rehearsal of Part 2, 'The Sacrifice': Rapidly, the interlocked bodies of the dancers formed a spectacular serpentine and uncoiled again

1962, printed 1981

gelatin silver photograph, 20 x 30.3 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



Remarking on 'the kaleidoscopic effect of the dancer's movements' *The Times* critic (4 May 1962) wrote that 'choreographer and designer have been at one: they made sense, so to say – emotional sense, of each other's contribution'

1962, printed 1981

gelatin silver photograph, 20 x 30.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



## The Sacrificial Chosen One

1962, printed 1962

gelatin silver photograph, 19.5 x 24.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



## The Chosen One seized by the Elders

1962, printed 1962

gelatin silver photograph, 19.5 x 24.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



Monica Mason's performance as the Chosen Maiden – her first major role at Covent Garden – was acclaimed

1962, printed 1962

gelatin silver photograph, 24.3 x 19.5 cm  
Courtesy Roslyn Poignant, Axel Poignant Archive



**Design for Moonboy backcloth for *The Rite of Spring* 1962**

Aniline dyes, wax crayon and metallic paint on paper, 52.2 x 63.5 cm

Private collection



**Design for *The Rite of Spring* 1962**

Aniline dyes and wax crayon on paper, 63.5 x 52.2 cm

Private collection



### Design for *The Rite of Spring* 1962

Aniline dyes and wax crayon on paper, 52.2 x 63.5 cm

Private collection



**Design for *The Rite of Spring* 1962**

Aniline dyes and wax crayon on paper, 52.2 x 63.5 cm

Private collection

# Biographical notes

## Axel Poignant

Sidney Nolan with design for  
*The Rite of Spring* 1962

© Roslyn Poignant,  
Axel Poignant Archive



## Sidney NOLAN (1917–92)

Nolan is one of Australia's most respected and internationally celebrated painters, having travelled and exhibited throughout the world during his long career. His prolific output across various disciplines and exploring diverse techniques, included stage designs for ballet and opera, illustrations for books, and commissioned works. Largely self-taught, Nolan studied the art of Miró, Klee and Picasso and immersed himself in the writings of Rimbaud, Blake, Nietzsche, and Kierkegaard. He became associated with the close-knit avant-garde group of artists and writers based at Heide, on the outskirts of Melbourne, the home of patrons John and Sunday Reed. The iconic 1946–47 Ned Kelly series of paintings, for which he is best remembered, was a theme which he reworked in several subsequent periods. Journeys in northern Queensland and central Australia in 1947 and 1949 gave rise to numerous other series, including historical works based on the story of the shipwrecked Mrs Fraser and landscapes observed from the air. In 1952 Nolan was commissioned by Brisbane's *Courier-Mail* to make a visual record of the devastating drought along the Murrumbidgee-Barkly stock route. Based in London from 1953, he travelled extensively in Europe and the USA, and visited Greece, Antarctica and Africa seeking out new subject matter. In the following decades he explored antipodean themes which included the doomed explorers Burke and Wills and the Gallipoli Anzac campaign. In 1967 the AGNSW mounted his first major retrospective in Australia. Nolan was knighted in 1981 and elected a Senior Royal Academician shortly before his death in London in 1992.

## Roslyn Poignant

Axel Poignant, Raiatea,  
French Polynesia 1969

© Roslyn Poignant



### Axel POIGNANT (1906–86)

Migrating to Australia in 1926, Axel Poignant soon established himself as a professional photographer, and over the next thirty years he brought a distinctive vision to the images he made of the country he regarded as his spiritual home. Both a sensitive portraitist and a master of the visual narrative, he is best known perhaps for iconic images such as *The Australian Swagman*, photographed on the road to Wilcannia in 1954, and for his documentation of Aboriginal life in Arnhem Land. One outcome, his photographic children's story, *Bush Walkabout*, first published in 1956 as *Piccaninny Walkabout*, is recognised as a pioneer of the genre. It presents an Aboriginal view of the land as nurturing. But it was to be another forty-four years before a photographic account of his Arnhem Land stay was published as *Encounter at Nagalarramba*. In the 1960s, based in London, he documented the international success of Australian artists, Nolan, Boyd, Blackman, Whiteley and others, a highlight being his photographs of The Royal Ballet's production of the ballet *The Rite of Spring* in 1962. Axel and his wife, Roslyn, spent all 1969 photographing a number of assignments in the Pacific region. In 1982 the AGNSW held a retrospective exhibition covering sixty years of his work which toured nationally and internationally.



Igor Stravinsky

### Igor STRAVINSKY (1882–1971)

Regarded by many as the most influential composer of the twentieth century, Russian-born Igor Stravinsky came from a musical family, his father a bass singer at the Marinsky Theatre in St Petersburg. Despite pressure to become a lawyer, Stravinsky followed his talent and passion and entered the St Petersburg Conservatoire and concentrated all his efforts on music. In 1909, his *Feu d'artifice* (*Fireworks*) was performed and heard by Sergei Diaghilev, director of the Ballets Russes in Paris, who commissioned the composer for orchestrations for the ballet score, *L'Oiseau de feu* (*The Firebird*). He composed three further works for Diaghilev – *Petrushka* (1911), *Le Sacre du printemps* (*The Rite of Spring*) (1913) and *Pulcinella* (1920), written after his move to Paris that year. Like Nolan, Stravinsky's taste in literature was wide and integral to his discovery of new forms in his work; from the early period of interest in Russian folklore, to classical authors and the Latin liturgy, he progressed on to contemporary French then English literature, including Auden, T S Eliot, and even medieval English verse. His work revolutionized orchestration, embracing multiple compositional styles and incorporating a variety of cultures, languages and literatures. Stravinsky's contribution to the modern artistic temperament through his compositions for voices, instruments, and the stage; and his innovations in rhythm, harmony, and tone colour had an enormous influence on composers and artists alike, both throughout his life and following his death in New York at the age of 88.

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Front cover: Macmillan in rehearsal with Monica Mason as the Chosen Maiden 1962

Back cover: Moonboy, re-created by Don Brown, Michael Brown, Daniel Green and Alan Hopkinson, Focus Room 2007

