



Paul Eddington, Marina Prior and John O'May in HMS PINAFORE

Love and laughter on the high seas

HMS PINAFORE by Gilbert and Sullivan
Directed by Martin Connor
Musical Direction by Gregory Flood
Choreography by Mavis Ascott
Set Design by Henry Bardon
Costume Design by Hugh Colman
Cast includes: Paul Eddington, Geraldine Turner, John O'May, Marina Prior and Philip Gould
Her Majesty's Theatre

Everyone who enjoyed the popular PIRATES OF PENZANCE and all G & S fans will be looking forward to the new production of HMS PINAFORE.

An inspired piece of casting has Paul Eddington as the Rt Hon. Sir Joseph Porter, KCB, First Lord of the Admiralty (the office boy who never went to sea and ended up The Ruler of the Queen's Nav-ee). Paul Eddington is "like a fumbling, bumbling, understated, somewhat dodderly English gent without a thought in his empty head".

Mr. Eddington has a legion of fans in this country. Following his role in the long running series, "The Good Life", he soon became one of Britain's best-known politicians as James Hacker of "Yes Minister" and "Yes Prime Minister".

Geraldine Turner, immensely talented and versatile comedienne and star of cabaret and stage, will play Buttercup. In the role of Josephine, the Captain's lovely daughter, who else but Marina Prior, who played Mabel in PIRATES and Grizzle in CATS. Philip Gould has returned to Australia fresh from his London success in 42nd STREET to play Ralph Rackstraw, a humble sailor who is not who he appears to be and John O'May has the role of Captain Corcoran, who is also not who he appears to be.

Gilbert's PINAFORE story is a spoof on ludicrous grand operatic plots while also taking a pleasant swipe at English class snobbery. It is set on the impeccably

rendered quarterdeck of the HMS Pinafore. The adaptation is full of quirky little surprises and is deliberately good-humoured; the sailors break into a show-stopping tap dance routine, Sir Joseph enters down from high in a hot-air balloon and a sedate lady in Sir Joseph's entourage ends an aria by flinging up her legs and turning a cartwheel.

HMS PINAFORE comes to Sydney following seasons in Melbourne, Brisbane, Perth and Adelaide. It opens at Her Majesty's Theatre on Friday, June 26 and bookings are offered to members from June 27.

BOOKING INFORMATION

Sat Jun 27 to Sat Jul 25

Mon to Sat at 8 p.m.

Sat mat at 2 p.m.

AETT \$29.90 (Mon to Thu & mats)

G.P. \$33.90

Pens/Stud \$28.90 (Mon to Thu & mats)

Two AETT tickets per member

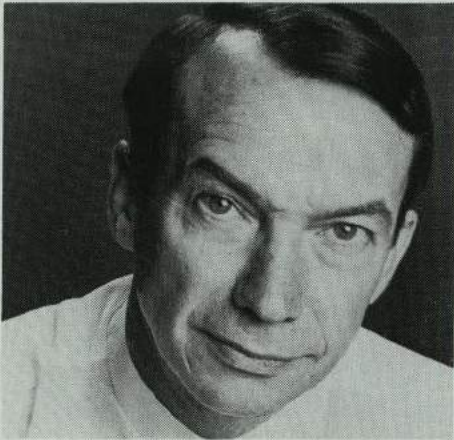
World on Ice

A limited number of good seats are still available for this ice spectacular on Saturday, April 18 at 1 pm and 8 pm. As time is short, we suggest you phone book on 357 1200.

Old and New Masters

TARTUFFE by Jean-Baptiste Moliere
 Directed by John Bell
 Designed by Robert Dein
 Cast includes Edwin Hodgeman, Barry Lovett, Nicholas Opolski and Fiona Press
 Seymour Centre

Nimrod's 1987 season of plays includes an interesting mix of both celebrated modern works and classics in its five-play season which extends from April to December in the York and Downstairs Theatres. The season starts with one of Moliere's greatest comedies, TARTUFFE. Translated by the American poet Richard Wilbur, it is the story of a priest who is revealed as practising the opposite of what he preaches.



Edwin Hodgeman

John Bell makes a welcome return to Nimrod to direct the production which stars Edwin Hodgeman in the title role.

The second classic work in the season is Shakespeare's THE WINTER'S TALE followed by the first professional Sydney production of the Louis Nowra play THE GOLDEN AGE. The Downstairs Theatre will be the venue for Christopher Hampton's LES LIAISONS DANGEREUSES, a play which has had great success in London, and Manuel Puig's THE KISS OF THE SPIDER WOMAN, which was presented on the silver screen last year.

Members who wish to subscribe to the season should complete the enclosed booking brochure and return it directly to Nimrod. Bookings for individual plays will be offered to members throughout the year and in this edition we invite your bookings for TARTUFFE.

BOOKING INFORMATION

Sat Apr 18 to Sat May 30
 Mon to Sat at 8 p.m.
 Sat mat at 2 p.m.
 Thu Apr 30, May 7 & 14 at 11 a.m.
 AETT \$20.00 (Mon to Thu & Sat mat)
 G.P. \$23.00, \$13.00 (Thu mats)
 Pens/Stud \$16.00 (Mon to Thu & Sat mat)
 Two AETT tickets per member

 WHY NOT USE OUR
 EASY BOOKING LINE
357-1200
 10 am-12 pm 2 pm-4 pm

More Coward

COME INTO THE GARDEN MAUDE
 and A SONG AT TWILIGHT
 by Noel Coward

Directed by Edgar Metcalfe
 Designed by Deidre Burges
 Cast includes: Carol Raye, Frederick Parslow and Monica Maughan
 Marian Street Theatre

Noel Coward seems to be the flavour of the year with seasons of PRIVATE LIVES and BLITHE SPIRIT at the Opera House Playhouse, and now a season of two lesser known Coward works at Marian Street. COME INTO THE GARDEN MAUDE and A SONG AT TWILIGHT are Coward's last works for the theatre — two linking One Act plays both set in a private hotel suite overlooking Lake Geneva.

COME INTO THE GARDEN MAUDE is about a henpecked American husband who escapes his loud, snobbish wife with an impetuous Sicilian princess. A SONG AT TWILIGHT is a mystery play with more than a hint of autobiography.

Sir Hugo Latymer and his German-born wife are expecting a visit from a once-famous actress. What does she want? Northside Theatre Company have assembled a very talented cast for what should be a delightful evening's entertainment.

BOOKING INFORMATION

Sun May 17 to Sun May 31
 Tue to Sat at 8 p.m.
 Wed at 11 a.m. Sat at 4.30 p.m.
 Sun at 5 p.m.
 AETT \$15.00 (Tue to Fri and mats except May 20/21)
 G.P. \$18.00 (Tue to Thu)
 \$19.00 (Fri to Sun)
 Pens/Stud \$9.00 (except Fri and Sat evg)
 Two AETT tickets per member



Carol Raye

Away Again

AWAY by Michael Gow
 Directed by Richard Wherrett
 Designed by Robert Kemp
 Cast includes Graeme Blundell, Jane Harders, Robert Alexander, Rosemary Harris, Steven Bidler, Alan Cassell, Judy Farr and Michele Fawdon
 Drama Theatre, S.O.H.

'A play of high seriousness: A fantasia reaffirming the great Shakespearean themes of suffering, separation, regeneration and recuperation. A good play. I came out shining.'

H. G. Kippax, Sydney Morning Herald

One of the highlights of the Griffin Theatre Company's 1986 season was the world premiere of Michael Gow's play AWAY. Received with equal enthusiasm by critics and audience alike, it deserved the opportunity to be seen by a larger audience than is possible at the

Stables and so its presentation by the Sydney Theatre Company at the Drama Theatre will be eagerly awaited.

AWAY takes place one December. School is out and families are preparing for the longed-for summer vacation, but instead of the anticipated carefree time, suppressed feelings and resentments emerge to shatter any prospect of harmony.

BOOKING INFORMATION

Thu Apr 30 to Sat May 30
Mon to Sat at 8 p.m.
Wed at 1 p.m. Sat at 2 p.m.
AETT \$19.00 (Mon to Thu and Sat mat)
G.P. \$21.00
Pens/Stud \$16.00 (Mon to Thu
& Sat mat)
Two AETT tickets per member

More NZ Talent

Following on from the successful season of the crazy Topp Twins from New Zealand, Belvoir Street is currently playing host to another talented NZ team — Thunderbirds — who are playing Downstairs until May 3. Originally dancers and choreographers, the trio have moved into satire and comedy cabaret and have played at a wide range of NZ venues from university conferences to Auckland's largest theatre, the Mercury. Following their season at Belvoir Street they will travel overseas to perform and study in Europe.

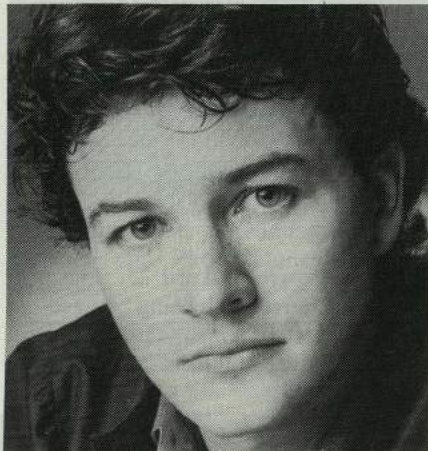
BOOKING INFORMATION

Until Sun May 3
Tue to Sun at 8.30 p.m.
AETT discount \$2.00
Bookings on 699 3257

Phillip St. Season

Peter and Ellen Williams have just announced details of their 1987 season of plays at Phillip St. Theatre to which they are giving the general title of the Human Triangle. All three plays celebrate the human spirit's will to live, survive and die. First off is Brian Clark's absorbing play WHOSE LIFE IS IT ANYWAY? which charts the moving dilemma of a young man with a lucid mind trapped inside a useless body. The play portrays the conflict between the patient's right to determine his own destiny and a medical profession committed to saving life. It is directed by Peter Williams and stars Peter Cousens in the

challenging lead role. He has just completed a successful season as Nanky Poo in THE MIKADO for The Australian Opera and has been acclaimed for his starring role in the TV series RETURN TO EDEN.



Peter Cousens

Other plays in the series are Tennessee Williams' THE GLASS MENAGERIE and the ever-popular DIARY OF ANNE FRANK. Members are invited to subscribe to the three-play season at the reduced price of \$50.70 (a saving of \$6.00 on the general public subscription price) and should complete the enclosed application form. Tickets for individual performances will be offered throughout the year and with this edition we offer bookings for WHOSE LIFE IS IT ANYWAY? Members have the opportunity of saving \$5.00 per ticket on four Trust member nights when there is no limit on the number of tickets each member can purchase. See Member Activities (p. 8) for post-theatre supper on Friday, May 15.

BOOKING INFORMATION WHOSE LIFE IS IT ANYWAY?

Fri May 15 to Sat Jun 13
Fri & Sat only at 8 p.m.
AETT \$19.90, \$17.90 (May 15, 16, 22 & 23)
G.P. \$22.90
Pens/Stud \$14.90
Two AETT tickets per member except
May 15, 16, 22 & 23

Korean Theatre

From April 22 to 25, the Dong Rang Theatre for Young People from South Korea will perform in the Parade Theatre, Kensington. The 22 members of the company will be making their first visit to Australia to perform at the ASSITEJ Congress in Adelaide earlier in

the month. They will perform THE DREAMING STARS by Dai Sung Youn, directed by Woo Ok Kim.

WANDERING STARS is a pop musical which won the Seoul Drama Critics Association Award in 1985 for best production and best direction (by Woo Ok Kim). It is the story of seven teenagers kept in a police "protection room" for a night, who talk about their problems in everyday life. One is a barmaid in her teens, there are a couple of teenage dropouts, and a high school boy who committed the misdemeanour of dancing at a midnight discotheque.

WANDERING STARS is being presented by NIDA in association with ASSITEJ, with assistance from the Australia-Korea Business Co-operation Committee.

BOOKING INFORMATION

Parade Theatre, Kensington
Wed Apr 22 to Sat Apr 25
Nightly at 8 p.m.
Apr 23 and 24 at 11 a.m.
AETT discount \$2.00
Bookings on 663 3815/663 4028

Jewish Comedy

A MAJORITY OF ONE by Leonard Spigelgass

Directed by Ron Ferrier

Designed by Darrell Lass

Cast includes: Paul Barbary, Barry McMahon, Anthony Wong, Edward Lansdown, Valerie Newstead, Chin Yu, Susan Edmonds and Vola Vandere
Bondi Pavilion Theatre

Sometimes problems that can't be solved at a diplomatic level are sorted out when two people arrive at a sympathetic understanding. Such is the case in the American comedy A MAJORITY OF ONE to be presented by Newland Productions at the Bondi Pavilion Theatre this month. Audiences can expect an evening of gentle Jewish comedy when a practical little Jewish Mamma from Brooklyn finds her prejudice against the Japanese melting away before the dignity and gentleness of a wealthy Japanese trader.

BOOKING INFORMATION

Thu Apr 2 to Sat May 23
Wed to Sat at 8 p.m.
Sat & Sun at 5 p.m.
Thu at 11 a.m.
AETT discount \$2.00
Bookings on 387 3016

Butterfly '80's Style

CHO CHO SAN by Daniel Keene
 Directed by Geoff Hooke
 Designed by Wendy Black and Geoff Hooke
 Belvoir St. Theatre

CHO CHO SAN is a contemporary musical of great power and beauty which is based on the John Luther Long book, "Madame Butterfly", from which Puccini was inspired to write his celebrated opera. A modern Australian interpretation is superimposed onto Puccini's timeless story of the love of the geisha girl for Lt. Pinkerton to create a piece of Australian music theatre which will appeal to teenagers and adults alike. The production combines actors, life-size puppets, visible puppeteers, mime, sophisticated computer sound technology, with a score blending rock 'n' roll with Brecht-Weill cabaret-style, soulful blues and modern jazz. The Australian Elizabethan Theatre Trust and Company B will present this exciting and energetic musical at the Belvoir



Pamela Rabe, Danny Nash and Hugh Wayland in CHO CHO SAN

Street Theatre from April 23. The production is currently being staged in Melbourne by Playbox Theatre Company and Zoo Productions and is receiving rave reviews.

BOOKING INFORMATION

Thu Apr 23 to Sun May 31
 Tue to Sat at 8.15 p.m.
 Sat and Sun at 5 p.m.
 AETT \$14.00
 G.P. \$16.00
 Stud/Pens \$8.00
 Two AETT tickets per member

Help Wanted!

Without the support of our marvellous team of volunteers, the Trust couldn't offer members the range of services that it does. We have volunteers drafting Trust News, taking phone bookings, enrolling new members, and generally assisting with the myriad of small jobs that need to be done to keep our services running smoothly.

As a result of the response to telephone bookings we are looking for two people who can each spare us a day a week on a regular basis (Tuesday or Thursday). If you'd like to know more (without obligation) please ring Carole Long on 357 1200. No skills other than common sense and enthusiasm are required!

Anyone who enjoys figures (of the numerical kind) and can spare a day a week might like to consider volunteering to assist in our finance department. It's an exciting time for that department as we've just computerised (even the Trust eventually catches up with the times) and there'll be the opportunity to learn computer skills.

Dialogue

by Carole Long, Membership Manager

This month we highlight the Trust's developing musical interests in our Spotlight article and at the same time introduce a new column, Notes on Music, to Trust News. While we have from time to time included musical events in Trust News our emphasis has centred largely on theatre, opera and ballet. Many of our members do, however, have a keen interest in music (as witness the large interest in the Mostly Mozart concerts) so an expansion of our services to include musical events should have wide appeal.

It's a good time to launch the new column as the Trust is presenting a concert by the brilliant Australian pianist David Helfgott with our own Trust orchestra (see Helfgott Recital p. 11). Another Trust musical interest is the talented swing group, Ozbop, who will be appearing in April and May at the Regent's Don Burrows Supper Club. It

seemed like a good opportunity to talk to the Supper Club about facilities for Trust members and we have arranged a substantial discount on the club's admission charges (see Jazz at the Regent p. 11) for full details. To introduce members to the Club and to Ozbop at the same time we've organised a members evening (see Member Activities p. 8) on May 28.

There's more good news on the SUGAR BABIES front this month with the Melbourne season being extended, seasons in Perth and Adelaide confirmed and plans afoot for a return Sydney season in the second half of the year. So those of you who missed out first time will have another opportunity to see this great show. And while we're talking of Trust shows don't forget that MAGPIE'S NEST, a first play by Simon

Grattan, will be concluding its Belvoir Street season shortly (see Now Playing p. 10).

Mail bookers who may have missed our earlier announcement that we are no longer including a booking form with each edition of Trust News should be aware that forms are being mailed to members with their tickets and if you give us a ring we'll be very happy to send you out supplies. A booking form will be sent to all members with May T.N. With so many members now using our phone booking service it seemed a waste of our very limited funds to mail a booking form each month.

Carole Long



Opening Shortly

Biloxi Blues

The Garry Penny organisation's first season opens with the Neil Simon comedy, **BILOXI BLUES**. Starring Miles Buchanan and Max Phipps, it is the sequel to **BRIGHTON BEACH MEMOIRS** which was presented at the Seymour Centre in 1985. Our hero (Eugene) has now grown up, joined the army and been shipped to Biloxi, Mississippi. He is still jotting down his memoirs in the hope of one day becoming a writer, and his diary is a study of the emergence of a young man, civilian turned soldier, learning both the facts of life and of the military.

BOOKING INFORMATION

Playhouse, S.O.H.
Sat May 2 to Sat May 30
Mon to Thu at 8 p.m.
Fri 5.30 p.m. and 8.30 p.m.
Sat at 2 p.m. and 8 p.m.
AETT \$25.00 (except Fri/Sat evg)
G.P. \$28.00
Pens/Stud \$21.00 (except Fri/Sat evg)
Two AETT tickets per member

Blithe Spirit

The Forest Theatre Company is about to launch its first season at the Glen Street Theatre, Frenchs Forest. The season starts with the transfer of **BLITHE SPIRIT** from the Sydney Opera House. This is Noel Coward's popular comedy about the clairvoyant, Madame Arcati, who makes contact with Charles Condomine's first wife. The results are disastrous for him and his second wife but hilarious for the audience. Starring with June Salter as Madame Arcati are Carmen and Paula Duncan and John Hamblin.

BOOKING INFORMATION

Glen Street Theatre, Frenchs Forest
Wed Apr 29 to Sat May 16
Tue to Sat at 8 p.m.
Wed at 1 p.m.
Sat at 2 p.m.
AETT \$19.90, \$17.90 (May 2, 4, 5 and 6, 8 p.m., May 2 at 2 p.m., May 6 at 1 p.m.)
G.P. \$22.90
Pens/Stud \$14.90
Two AETT tickets per member except May 2, 4, 5 and 6

Ain't Misbehavin

Who hasn't heard of Fats Waller, the legendary fleet-fingered pianist who was surely the first of the black musical superstars? **AIN'T MISBEHAVIN** is the musical revue based on his music and the show contains over thirty of the tunes he wrote and made famous. The musical creates the somewhat low, seedy atmosphere of a Harlem cabaret in the speakeasy era. The production features the full American cast from the U.S. tour and includes a string of marvellous tunes — "Honeysuckle Rose", "It's a sin to tell a lie" and of course the show's title to name just a few.

BOOKING INFORMATION

Footbridge Theatre
Sat April 25 to Sat May 16
Mon to Thu at 8 p.m.
Fri at 6 p.m. and 9 p.m.
Sat at 2 p.m. and 8 p.m.
AETT \$22.50 (except Sat evg)
G.P. \$26.50
Pens/Stud \$15.50 (except Sat evg)
Two AETT tickets per member

What's On Out-of-Town

The former E.T.P. (Ensemble Theatre Project Incorporated) has a new name — **Interact Theatre of Canberra**. E.T.P. was formed in 1986 as a six months pilot scheme for a proposed regional professional company, and achieved its aims of presenting a Jacobean classic, a new Australian play and a new play about life in Canberra. As a result of the successful pilot scheme, the professional company Interact will present its first production, **THE GOLDEN OLDIES**, by Australian playwright, Dorothy Hewett, from April 8 to 25 at the ANU Arts Centre. It is directed by Carol Woodrow and designed by Silvia Jahnsons. As well as two other productions this year, **ESCAPE FROM . . .** by Jan Cornall and **A NEW PLAY** by Andrew Bovell, Interact will run a continuous season of lunchtime theatre from March to September in the Canberra Theatre Centre rehearsal room. There will also be an outreach pro-

gramme to take some of the lunchtime plays to old people's homes and community centres. Interact company members are now residents in the theatre department of the ANU and are working with members of the staff and students to promote appreciation of theatre.

Both G & S and Yes, Prime Minister fans will enjoy **HMS PINAFORE** starring Paul Eddington at the Canberra Theatre from April 1 to 11. The old favourite has a cast of 33 actors and 15 musicians. Both the director, Martin Connor, and choreographer, Mavis Ascott, of the London production have come to Australia for the show. Sets are designed by Henry Bardon. The cast includes Tim Tyler, Geraldine Turner, Philip Gould, John O'May, Marina Prior and Judy Glen. See p. 1 for further details.

Chekhov's classic comedy about the passing of the leisured life of the old aristocracy in Russia, **THE CHERRY**

ORCHARD, will be presented by Fortune (Australian Capital Theatre) Theatre at the Childers Street Theatre from April 29 to May 16. It is directed by Don Mamouney.

From April 10 to May 2, **Canberra Repertory** will stage Tom Stoppard's **THE REAL THING** at Theatre 3. Directed by Denny Lawrence and designed by Brian Sudding, it is set in the slick sophisticated world of a successful London playwright and his actress wife.

Writer-in-the-community with the **Hunter Valley Theatre Company**, Graham Pitts, has written a play, **POWER (A SATIRE)** for the company to mark the end of his year in residence. With a cast of seven, it is directed by Brent McGregor and designed by Jack Ritchie.

AETT discount all performances.
See local press for booking information.

Elizabethan Sydney Orchestra celebrates 20 years

Anniversaries are always an occasion for celebration, to look back over past achievements and to make new plans for the future. The 20th anniversary of the Elizabethan Trust Orchestra on May 8 is no exception.

May 8, 1967 was a milestone in Australia's musical history. Prior to this time Australia's national opera and ballet companies were supported partly by orchestras supplied by the Australian Broadcasting Commission, and partly by scratch orchestras which were engaged for particular seasons and afterwards disbanded. This arrangement not only caused problems for the ABC in the scheduling of their orchestras for performances, but also made efficient planning of opera and ballet seasons extremely difficult. It was also a natural consequence of the lack of ongoing employment for musicians who were engaged for these seasons that the orchestral content of the performances was severely restricted.

To overcome these problems and provide a permanent, ongoing and supportive orchestra, the Australian Elizabethan Theatre Trust resolved to form an orchestra to service the national opera and ballet companies. Hence, the Elizabethan Trust Orchestra was formed and participated in seasons around Australia at a time when demands for opera and ballet were increasing, along with the public's expectation of artistic levels.

The activities of the Elizabethan Sydney Orchestra (as it later became known) have expanded with the development of the Australian Opera and the Australian Ballet and the size of the orchestra has also increased from 46 players in 1967 to 69 permanently employed full-time players today.

For 20 years the Elizabethan Sydney Orchestra has been a major force in the performing arts in Australia, and through its close association with the Australian Opera and the Australian Ballet it has been involved in many of the most significant events in Sydney's musical calendar. It is now embarking upon a period of consolidation and expansion under a new administrative and artistic management.

In 1986 the AETT appointed Warwick Ross as Administrator of the Orchestra. Warwick, himself a musician of high standing, studied double bass and piano at the NSW Conservatorium. He has played with ESO, the London Festival Ballet Orchestra, The Royal Philharmonic Orchestra, The London Sinfonietta, The London Philharmonic Orchestra and the SSO. Prior to joining the AETT, Warwick managed a series of both established and freelance orchestras in Australia and the United Kingdom. He is a qualified Recording Engineer and between 1982 and 1984 established and managed a multi-track recording studio in Sydney which produced a wide variety of recordings in classical and commercial formats. Warwick's experience and background has made him a valued addition to AETT senior management.

While most of the Orchestra's activities during the year are involved with performances of opera and ballet, the AETT provides and encourages opportunities for the Orchestra to perform on the concert platform when normal performance schedules allow. These opportunities provide a chance for Sydneys concert-going public to "hear and see" this fine Australian orchestra. Over the past few years the ESO has performed as a feature of such prestigious events as the highly successful Mostly Mozart series at the Sydney Opera House, gala concerts with such stars as Luciano Pavarotti, Kiri te Kanawa, Joan Sutherland, Marilyn

Horne and of course the popular Opera in the Park each year during the Festival of Sydney.

This year the Orchestra will take to the concert platform at the Sydney Town Hall for a unique concert of Russian music, conducted by John Hopkins, and featuring the genius of Australian pianist David Helfgott (see David Helfgott concert, p. 11).

In November 1986 the AETT appointed the internationally prominent Australian-born violinist, concertmaster and conductor, Ronald Thomas, as Artistic Director of the ESO. As Artistic Director, Ronald Thomas is responsible for every facet of the Orchestra's artistic management and policy. He continually assesses and maintains artistic standards, develops opportunities and plans repertoire for orchestral concerts and chamber music activities which will enhance the Orchestra's standards and reputation.

This appointment is a major coup for the AETT, and an exciting opportunity for the ESO to move in new artistic directions which will not only broaden their musical profile, but also offer to the user companies an even higher standard of orchestral service.

The new Artistic Director has already drawn up plans for a series of concerts for both small orchestra and chamber music activity for members of the ESO to be presented during the forthcoming winter opera season. Approximately seven evening concerts and six lunchtime



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Ozpop with Trish O'Connor (vocalist)

sh O'Connor group. Their es written by te Ellington, es Mingus, riginals con- of the band. re in October Australia's top eld as guest

OP recorded ly Field at the r Club for the lection. Then t major func- Opera, The Hotel Supper 1985 Concert

and Trish ht Australia the commis- OZBOP and a n would then overseas. It AETT should various State to the AETT agement and d its various

re-production sical THAT tribute to the of nine musi- t dancers in a ng and props clubs and in specialises in will also be acking group

for various international and local vocalists touring Australia.

Plans are that OZBOP's activities will extend to the full spectrum of events and venues throughout Australia. Indeed, OZBOP is currently performing every Tuesday in April and every Thursday in May at The Don Burrows Supper Club, a popular venue for swing and jazz lovers in the wonderful environment of Sydney's superb Regent Hotel (see Member Activities p. 8).

The AETT has always been associated with audience development through its membership programme and more recently through the Halftix booth established in Martin Place, Sydney, and the development of musical audiences for the future is one of its goals. Plans are being formulated to develop programmes for young people which will expose them to a full range of musical experiences from both the popular and classical repertoire.

It is with great pride that the AETT looks back on its association with Australia's musical development over the last twenty years, administering and promoting some of Australia's finest musical ensembles, and it looks to the future of its Orchestral Department under the management of Warwick Ross and the artistic direction of Ronald Thomas with great expectation and excitement. With a superb orchestra and one of the world's most exciting new string ensembles in its care, and with the enthusiasm of management for involvement with more contemporary groups such as OZBOP, the positive influence the Trust will have on our musical life in the future looks well assured.

Spotlight

Elizabethan Sydney Orche

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Ozpop with Trish O'Connor (vocalist)

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It is with great pride that the AETT looks back on its association with Australia's musical development over the last twenty years, administering and promoting some of Australia's finest musical ensembles, and it looks to the future of its Orchestral Department under the management of Warwick Ross and the artistic direction of Ronald Thomas with great expectation and excitement. With a superb orchestra and one of the world's most exciting new string ensembles in its care, and with the enthusiasm of management for involvement with more contemporary groups such as OZBOP, the positive influence the Trust will have on our musical life in the future looks well assured.

Elizabethan Sydney Orce

Anniversaries are always an occasion for celebration, to look back over past achievements and to make new plans for the future. The 20th anniversary of the Elizabethan Trust Orchestra on May 8 is no exception.

May 8, 1967 was a milestone in Australia's musical history. Prior to this time Australia's national opera and ballet companies were supported partly by orchestras supplied by the Australian Broadcasting Commission, and partly by scratch orchestras which were engaged for particular seasons and afterwards disbanded. This arrangement not only caused problems for the ABC in the scheduling of their orchestras for performances, but also made efficient planning of opera and ballet seasons extremely difficult. It was also a natural consequence of the lack of ongoing employment for musicians who were engaged for these seasons that the orchestral content of the performances was severely restricted.

To overcome these problems and provide a permanent, ongoing and supportive orchestra, the Australian Elizabethan Theatre Trust resolved to form an orchestra to service the national opera and ballet companies. Hence, the Elizabethan Trust Orchestra was formed and participated in seasons around Australia at a time when demands for opera and ballet were increasing, along with the public's expectation of artistic levels.

The activities of the Elizabethan Sydney Orchestra (as it later became known) have expanded with the development of the Australian Opera and the Australian Ballet and the size of the orchestra has also increased from 46 players in 1967 to 69 permanently employed full-time players today.

For 20 years the Elizabethan Sydney Orchestra has been a major force in the performing arts in Australia, and through its close association with the Australian Opera and the Australian Ballet it has been involved in many of the most significant events in Sydney's musical calendar. It is now embarking upon a period of consolidation and expansion under a new administrative and artistic management.

In 1986 the Ross as Admi Warwick, him standing, stud at the NSW played with E Ballet Orches monic Orches ietta, The Orchestra and the AETT, Wa both establish in Australia ar is a qualified between 1982 managed a m in Sydney whi of recordings formats. Wa background ha tion to AETT

While most during the year mances of op provides and for the Orches cert platform schedules allow vide a chance public to "1 Australian or years the ESO of such presti successful Mo Sydney Opera such stars as Kanawa, Jo



Soloists of Austr

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concerts will be spread over the period of the season. The lunchtime concerts will have a chamber music profile and will be performed by differing combinations of two to nine players. The evening concerts, to be performed on Sunday evenings, will take a chamber component of 16 to 20 players from the Orchestra.

Another exciting development in the Orchestral Division of the AETT is the Trust's newly acquired management of the Soloists of Australia ensemble. The Soloists is a splendid group of up to 15 of Australia's foremost musicians who have formed a world class string ensemble. It is the brainchild of its Director, Ronald Thomas, and of David Blenkinsop, Director of the Festival of Perth. The ensemble released its first two recordings on the European market in January 1987.

The Soloists of Australia will be one of the world's foremost chamber music ensembles. Drawn from concertmasters and soloists resident in Australia, each musician will be invited to join the ensemble for a series of up to 12 concerts each year, beginning in 1988. The concerts will be given in the State capitals of Australia, and at festivals throughout Eastern and Western Europe and the USA.

The Ensemble is certainly no ordinary chamber orchestra. There is no permanency and membership is subject to the needs of the programme and of the musicians' availability, and there is no permanent funding requirement. It is envisaged that sponsorship will be sought to cover the costs of each series of performances.

In addition to live performances, the Soloists plan to make studio recordings of each concert series they give, and to release these internationally on compact disc. Because of the prominent European profile of many of the members, it is expected that the sale of these compact discs will be quite significant, creating a greater recognition in the world music community of Australia's achievements in the performance of classical music.

In late 1986 the AETT decided, through its entrepreneurial department, to seek further opportunities to manage, develop and promote in the music field. In particular it decided to explore some options in the more contemporary field in order to reach a wider segment of the population. Such an opportunity has come through the Trust's recent association with the brilliant swing/jazz group OZBOP. OZBOP was formed in August



Ozobop with Trish O'Connor (vocalist)

1984 by Dave Ellis and Trish O'Connor as a contemporary jazz group. Their repertoire consisted of pieces written by jazz greats such as Duke Ellington, Thelonius Monk, Charles Mingus, Herbie Hancock and originals contributed by various members of the band. Their first performances were in October 1984 at The Basement (Australia's top jazz venue) with Billy Field as guest artist.

In November 1984, OZBOP recorded an ABC-TV special with Billy Field at the Regent Don Burrows Supper Club for the series The Don Burrows Collection. Then came many performances at major functions for The Australian Opera, The NSW Art Gallery, Regent Hotel Supper Club, The Australia Day 1985 Concert and the Hilton Hotel.

Meanwhile, Dave Ellis and Trish O'Connor successfully sought Australia Council funding to assist in the commissioning of four works for OZBOP and a Symphony Orchestra which would then be toured both locally and overseas. It was suggested that the AETT should manage a tour of the various State festivals in 1988. This led to the AETT agreeing to handle the management and promotion of OZBOP and its various activities.

OZBOP is presently in pre-production with the '30s/'40s musical THAT SWING THING, a musical tribute to the swing era involving a group of nine musicians, four singers and eight dancers in a show with costume, lighting and props designed to play in theatre, clubs and in cabaret. Although OZBOP specialises in swing music, the group will also be available as a world-class backing group

for various international and local vocalists touring Australia.

Plans are that OZBOP's activities will extend to the full spectrum of events and venues throughout Australia. Indeed, OZBOP is currently performing every Tuesday in April and every Thursday in May at The Don Burrows Supper Club, a popular venue for swing and jazz lovers in the wonderful environment of Sydney's superb Regent Hotel (see Member Activities p. 8).

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Member Activities

AUTUMN RACE DAY

Randwick Racecourse
Wednesday, April 22

We're delighted to announce that Arthur Ward, retired jockey and horse trainer who has just returned after nine years training in Hong Kong has agreed to be our guest of honour. Lunch and afternoon tea will be provided in the Doncaster Room in the Members' Stand and complimentary admission to the Stand is included in the ticket price of \$30. This is always a popular event, so book now!

BILOXI BLUES DINNER

Sheraton Wentworth Hotel
Tuesday, May 5 at 6 p.m.

A reminder that we've arranged a dinner at the Sheraton Wentworth prior to the performance of Neil Simon's BILOXI

BLUES (see Opening Soon p. 5). Tickets are \$52 which includes both dinner and the theatre. Members will be seated in the theatre as a group, so individual bookings as well as groups will be very welcome.

DON BURROWS SUPPER CLUB

Regent Hotel, George Street, Sydney
Thursday, May 28, at 9 p.m.

The Don Burrows Supper Club is an intimate and sophisticated venue within Sydney's magnificent Regent Hotel where some of the finest jazz musicians both from Australia and overseas perform. Members and their friends are invited to join us for supper at the club and to listen to the exciting swing group, the Ozbops (see Spotlight for further information about the group). A two course meal with wine will be provided

and you can, if you wish, dance till late. Tickets, including entree and the meal, are \$32 each.

WHOSE LIFE SUPPER

Friday, May 15
Phillip Street Theatre

Join us for supper at Phillip Street Theatre following the Trust member performance of WHOSE LIFE IS IT ANYWAY? It's a good opportunity to meet with other members and discuss the merits of the play. Supper tickets are \$8.00 each.

BOOKING INFORMATION

Bookings for all Member Activities can be made by phone or by completing the Trust Member Booking Coupon. The handling fee does not apply.

On Stage in London...

by Margaret Leask

The RSC's production of Cole Porter's *KISS ME KATE*, which opens at the Old Vic on May 19, has begun its run in Stratford to enthusiastic critical acclaim. The Observer felt the great pleasures of the production are "*pastiche, parody and celebration*" with Nicola McAuliffe "*exceptional: sexy, funny, elegant and touching*" as Kate. The show includes such memorable numbers as "Another Op'nin, Another Show", "Wunderbar" and "Brush Up Your Shakespeare", which no doubt will be enjoyed by London audiences through the summer at least.

Another new production attracting critical attention is the National's *A VIEW FROM THE BRIDGE* by Arthur Miller, with Michael Gambon "*unequivocally shaking hands with greatness*" (The Guardian) as Eddie Carbone, the Brooklyn longshoreman whose love for his niece leads to an act of betrayal, in an "*immaculately detailed production*" by Alan Ayckbourn.

Also at the National, in the Lyttelton Theatre repertoire, is Stephen Poliakoff's new play *COMING INTO LAND*, with Maggie Smith giving a committed, quivering and human performance as Halina, a newly arrived Polish student determined to stay in England, who is

taken up by two part-time civil rights workers. While admiring the performances, it is generally felt the play contains too much intellectual theory which results in a glib and artificial effect, ultimately leaving the audience questioning the truth of the situation.

One-man shows rarely attract much critical attention or run for long seasons, but praise has been unanimous for Peter Barkworth's *SIEGFRIED SASSOON* which began at the Hampstead Theatre and has moved to the Apollo. Through the words of Sassoon, Barkworth commands a full range of emotions — from the anxieties of childhood to the moral outrage and tolerant irony of the adult — in an eloquent and sincere evening of reportage and story telling.

As the new theatre season begins in London, many West End shows are finishing their runs and new ones will be announced soon. The RSC have announced their plans for 1987 — with 16 plays in repertoire in three London theatres between April and August. At the Barbican Adrian Noble's haunting Stratford *MACBETH* with Jonathan Price and Sinead Cusack as the ambitious, murderous couple, emphasises their domestic tragedy of barrenness, while Michael Bogdanov's

"popular" *ROMEO AND JULIET* is set in 1986 Verona, with Niamh Cusack (Sinead's sister) playing Juliet to Sean Bean's Romeo. *RICHARD II* follows, with Jeremy Irons in the title role of Barry Kyle's production. In the Pit will be a number of new plays, including the British premiere of *SARCOPHAGUS*, the first play about the nuclear disaster at Chernobyl. The Company's new third theatre, the Mermaid, will see transfers of Heywood's *THE FAIR MAID OF THE WEST*, Ben Jonson's *EVERY MAN IN HIS HUMOUR* and Shakespeare/Fletcher's *THE TWO NOBLE KINSMEN*.

Another recent production worth catching is at the Watford Palace (just north of London) where one of Britain's finest actresses, Helen Mirren, returns from the USA to portray the title role in Edna O'Brien's dramatisation of the Flaubert novel, *MADAME BOVARY*. While the adaptation cannot convey the essence of the novel, "*the glorious Mirren — reckless, scornful, tender and proud — is born to play this part*" (The Observer).

Margaret Leask is a former editor of *Trust News* now living in London where she is an artists' agent.

DEATH OF A SALESMAN directed by Volker Schlöndorff
 Adapted from the play by Arthur Miller
 Produced by Robert F. Colesberry
 Starring Dustin Hoffman, Kate Reid, John Malkovich
 Now at Hoyts and Academy Twin

Since its 1949 Broadway stage premiere, Arthur Miller's **DEATH OF A SALESMAN** has become a classic of the American theatre; it has been claimed that not a night passes without it being performed somewhere in the world. Dustin Hoffman had wanted to play Willy Loman since he began acting in 1959. In 1984 he appeared in Michael Rudman's Broadway production which was described by *Time* critic Richard Schickel as "not . . . a reinterpretation of the play, but a virtual reinvention of it". Willy Loman is the mediocre salesman who portrays himself to his family as a master of his trade, finally destroying both his family and himself. Hoffman played Loman as "a scrappy, snappy little bantam" according to Schickel. Now his characterisation has been transferred to the screen, with Kate Reid as the patient wife, and John Malkovich and Stephen Lang as the sons who try to model themselves on the father they believe to be so successful.



Dustin Hoffman as Willy Loman in **DEATH OF A SALESMAN**

84 CHARING CROSS ROAD directed by David Jones
 Screenplay by Hugh Whitmore, from the book by Helene Hanff
 Produced by Geoffrey Helman
 Starring Anne Bancroft, Anthony Hopkins, Judi Dench, Maurice Denham
 Opening April 30 at Hoyts

For the enlightenment of those who have not known and loved the book for years, **84 Charing Cross Road** is the address of a former London bookshop in the theatre district. In 1949 Helene Hanff, a young and poor New York writer, read and answered an advertisement for out-of-print books placed in an American literary review by Marks & Co, Antiquarian Booksellers. That began a 20-year correspondence with Frank Doel, manager of Marks & Co., and a warm trans-Atlantic pen-pal relationship with Doel and the staff. When Helene Hanff sent food parcels to the bookshop during post-war rationing, the correspondence grew to include



Anne Bancroft as Helene Hanff in **84 CHARING CROSS ROAD**

letters from all the workers at Marks & Co. and became a portrayal of the similarities and differences between English and American life. Helene Hanff planned to visit London and the shop several times but it wasn't until 1969 that her dream finally came true, only to find that Frank Doel had died and that the shop had closed. **84 Charing Cross Road** is a love story with a difference; it is Helene Hanff's love affair with literature and London.

PERSONAL SERVICES directed by Terry Jones
 Screenplay by David Leland
 Produced by Tim Bevan
 Starring Julie Walters, Alec McCowen, Shirley Stelfox, Danny Schiller
 Opening late April at Greater Union

If it weren't for the much-publicised "sex scandals" involving English public figures over the past few decades, one would dismiss **PERSONAL SERVICES** as a far-fetched, outrageous and hilarious piece of screen fiction. But fiction it is not entirely, as the story is loosely based on that of well-known London brothel keeper, Cynthia Payne, who was acquitted in February this year of charges of prostitution, soliciting and brothel-keeping, to a standing ovation from the body of the court. **PERSONAL SERVICES** was held for release until after the verdict.

Christine Painter (Julie Walters) is a hard-up waitress who adds to her income by sub-letting sleazy flats to prostitutes. Chasing a late payer, she gets caught by her own landlord and resorts to "payment in kind". With the collusion of her friend Shirley (Shirley Stelfox) and Shirley's maid Dolly (Danny Schiller), they see a solution to Christine's financial problems. When a flat falls vacant, Shirley moves in and becomes a rather naive and uninformed prostitute. Despite minor setbacks (an arrest for soliciting for one), business thrives, they move into a large suburban house and incorporate a "kinks and costume" service. Bondage has its benefits — Christine, Shirley and Dolly, who turns out to be a man, enlist their "slaves" to clean up the garden. The perversions of the upper classes are profitable and frequently funny, but there's always a cuppa and poached egg on toast at the end of the day.

BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT for \$5.50 (Village and Hoyts) and \$6.00 (Greater Union) and exchanged at cinemas for tickets. The vouchers are open dated but some Saturday/Public Holiday restrictions apply to their use. See vouchers for details.

No handling fee applies to film vouchers and members may purchase as many as they wish. Please specify which cinema chain you require.

Discounts are also offered at the Dendy Cinema, Martin Place (\$2.50), and the Academy Twin, Paddington (\$2.50), at all performances except after midday Saturday. Members should present their membership card at the box office. Discount available on one ticket per member.

Now Playing

BLITHE SPIRIT, Noel Coward's Benduring, lovable and very funny comedy, has been delighting audiences since it first appeared in London in 1941. As a result of Charles Condomine's discussions on psychic phenomena, the spirit of his late wife materialises. The results are disastrous for him and his second wife, but hilarious for the audience. Cast includes John Hamblin, Carmen and Paula Duncan, with June Salter as Madame Arcati. At the S.O.H. until April 25.

AETT discount \$1.00

Bookings on 2 0525

Surely one of the most successful plays by Neil Simon has been **THE GINGERBREAD LADY**; it was certainly the most asked-for play at the **Ensemble**. Blending poignancy and humour, **THE GINGERBREAD LADY** is the story of a middle-aged entertainer (could this be Judy Garland?) who, with a broken marriage behind her, turns to alcohol. Her friends and daughter, despite their best intentions, seem to prevent her efforts to "get on the wagon". Lorraine Bayly plays the role of **THE GINGERBREAD LADY**, Hayes Gordon directs. At the Ensemble until May 9. AETT discount \$2.00 (except Sat evg) Bookings on 929 8877



Lorraine Bayly, Susan Gorence and Frank Garfield in **THE GINGERBREAD LADY**

Shaping up to be one of Sydney's most successful productions this year is **NUNSENSE**, winner of four prestigious New York awards. Directed by Barry Creyton, it is the story of a quintet of singing-dancing-romping nuns who stage an unholy-than-thou musical to raise funds to bury their departed sisters (who

died after eating Sister Julia's vichyssoise). Miraculously, the remaining five escaped the same fate as they were out playing bingo! Starring Joan Sydney and Maggie King, it's at the Footbridge Theatre until April 12.

AETT discount \$4.00 (except Fri 9 p.m. and Sat 8 p.m.)

Bookings on 692 9955

LONG DAY'S JOURNEY INTO NIGHT is the moving autobiography of Eugene O'Neill's family and it was written, as he said, "*in tears and blood*". It traces just one day in the life of the Tyrone family — the actor father, the mother addicted to drugs, drunken elder son, and of course, the consumptive younger son, O'Neill himself. Surely one of America's most famous plays by one of America's most brilliant playwrights. At the **Marian Street Theatre** throughout April.

AETT discount \$1.00 (except Sat evg)

Bookings on 498 3166

Programme 2 in the **Sydney Dance Company's** season for 1987 includes **SHEHERAZADE**, **RUMOURS** (Acts I and II), **AFTERWORLDS** (a new title for the second act of Murphy's **DEADLY SINS**) and **LATE AFTERNOON OF A FAUN**, set to Debussy's music, and featuring Graeme Murphy and guest artist Garth Welch. All the works are choreographed by Graeme Murphy. At the Drama Theatre, S.O.H., until April 18.

AETT discount \$3.50

Bookings on 2 0525

In Robert Tressell's classic novel, **THE RAGGED TROUSERED PHILANTHROPISTS**, a gang of painters and decorators in Edwardian England eke out an existence working on the local mayor's house. In the play, Stephen Lowe highlights, with both comedy and irony, the way these workers slog away to keep their "betters" in comfort. **THE RAGGED TROUSERED PHILANTHROPISTS** is a bold affirmation of the working class cause, and their struggle for survival, buoyed by a selection of songs from the "good old days". Directed by Christopher Williams, it's at the **New Theatre** throughout April.

AETT discount \$1.00

Bookings on 519 3403

AS IS deals with AIDS and while the squeamish won't like the subject,

those who go to see it may well see the disease and its victims in a new light. It is the story of a homosexual "marriage" that is breaking up when one member admits he has AIDS. His partner decides to stay with him until the inevitable end. Despite the subject, **AS IS** contains a great deal of humour and pathos dealing, as it does, with love and friendship. John Tasker directs Nick Enright and Lloyd Morris in the lead roles. At the Downstairs Theatre, Seymour Centre until April 11.

AETT discount \$3.00 (Mon to Thu only)

Bookings on 692 0555



Joss McWilliam and Timothy Conigrave in **AS IS**

THE OLD FAMILIAR JUICE is generally considered to be one of the best plays in Jim McNeil's short and tragic career as a playwright. The play turns the prison cell into a microcosm of the world and examines what bare necessities a man needs to live with himself and others. It describes how men are brutalised by the prison system and the seduction of a new, young inmate. At the Bay Street Theatre until April 18.

AETT discount \$1.00

Bookings on 692 0964

Glen Shorrock returns to **Kinselas** in **TWO FOR THE SHOW**, following his success in **ONE FOR THE MONEY** last year. This time the new show is devised by Graeme Blundell and Bob Hudson. It takes a look at the phenomenon of pop music — how to become a star, how to form a band, the influences of girls in bands, a life on the road and the fall from fame. The author describes it as "*punk, folk, rock, heavy metal experience*". At **Kinselas** until May 18.

AETT discount \$2.00 (Mon to Thu show only, Mon to Sat show and dinner)

Bookings on 331 3100

Second in the 1987 season at the **Griffin Theatre Company** is **BINGE**, the first play to be written by Adelaide actress Karin Mainwaring, which had a most successful presentation last year. **BINGE** explores the differences between the stereotypes and the reality of women's shapes and how they are taught to feel about them. It's an amusing black comedy set to music by Michael Stanley. At the Stables Theatre until April 19. AETT discount \$2.00 Bookings on 33 3817

TOM AND VIV is the story of a marriage of two extraordinary people and of their emotional, turbulent life together in a union that should never have been. Tom is Thomas Stearns Eliot, a brilliant, repressed Anglophile who would become perhaps the finest poet of his generation. Viv was an upper-middle-class English girl, Vivienne Haigh-Wood,

who during her thirty years of marriage, gradually spiralled downwards into a disintegrating hell. It is a moving, haunting story. Presented by the **Sydney Theatre Company** at the Wharf Theatre until May 9.

AETT discount \$2.00 (Mon to Thu and mats)

Bookings on 250 1777

MAGPIE'S NEST confronts perhaps society's most crucial challenge — that of teenage drug addiction. Its gifted author is Simon Gratten, a reformed criminal and rehabilitated addict. The action takes place in the ominous and surreal confines of a maximum security gaol and the drama centres around Hamster, who enters as a first offender and whose addiction forces him to approach Magpie, a drug-dealer and hardened criminal. The events that befall Hamster

could be shared by any teenager regardless of religion, school or background — an important experience for teachers, parents and teenagers alike. At the Belvoir Theatre until April 19.

AETT discount \$2.00

Bookings on 699 3273

The Sydney Theatre Company opened its 1987 season of plays with three one-act plays, collectively titled **NO(h) EXIT**. **NO EXIT**, by Jean-Paul Sartre, portrays the eternal triangle between a homosexual, a transvestite and a lesbian trapped forever in Sartre's version of Hell. Teamed with **NO EXIT** are **THE LADY AOI** and **HANJO**, two classic Japanese Noh plays re-interpreted for the 20th century by Yukio Mishima. At the Wharf Studio throughout April.

AETT discount \$2.00 (Mon to Thu and mats)

Bookings on 250 1777

Notes on Music...

Jazz at the Regent

We are very pleased to announce that we have made arrangements for Trust members to be admitted to the Don Burrows Supper Club at the Regent Hotel for \$3.00 Monday to Thursday (\$3.00 saving) and \$8.00 Friday and Saturday (\$4.00 saving). Members may take as many guests as they wish at this special price. The Don Burrows Supper Club provides an interesting supper menu and features performances by leading jazz musicians from Australia and overseas. A dance floor is provided and the club is open from 9.00 till late. See Member Activities p. 8 for Member night at the Supper Club (May 28).

From April 21 to 25 the Club will feature a farewell to James Morrison who is going overseas. Each night he will perform with different artists — Ozbop, The Tuba Consort, Morrison Bros. Big Bad Band, his own sextet and Don Burrows. Every Friday in May there will be a reunion performance of the original Don Burrows Quartet and on May 5, 6, 12, 13 Art Hodes, the legendary jazz pianist from Chicago, will be playing.

Kate Ceberano Tour

The talented young Australian jazz singer, Kate Ceberano, is currently touring Australia with her Septet. She will play Sydney's State Theatre on Saturday April 4. The tour coincides with the release of her first solo album.

BOOKING INFORMATION

State Theatre
Sat Apr 4 at 8 p.m.
AETT discount \$2.00
Bookings on 266 4800



David Helfgott

Helfgott Recital

David Helfgott is a brilliant Australian pianist who is on the verge of an exciting international career. In the early '60s he was acclaimed by the world's leading authorities as a musical prodigy. A tragic collapse appeared to put to rest any chance he had of fulfilling this promise. However, David Helfgott has staged a remarkable recovery and is soon to embark on an extensive overseas concert tour.

On May 25 this year, he will take to the concert platform with the Elizabethan Sydney Orchestra and conductor John Hopkins for one concert only. The programme will be all Russian, and will include Rachmaninoff's Paganini Variations and Tchaikovsky's Piano Concerto No. 1.

BOOKING INFORMATION

Sydney Town Hall
Mon May 25 at 8 p.m.
AETT \$15.90
G.P. \$18.90
Pens/Stud \$11.90
Two AETT tickets per member



Trust News

is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 9,500 members throughout Australia.

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Membership enquiries should be directed to the Membership Secretary on 357 1200, 153 Dowling St., Potts Point. Postal address: P.O. Box 137, Kings Cross 2011.

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