

Mbongeni Ngema and Percy Mtwa in WOZA ALBERT!

Woza Albert! A triumphant comic satire

Conceived by Barney Simon, Mbongeni Ngema and Percy Mtwa

Directed by Barney Simon

*Cast: Mbongeni Ngema and Percy Mtwa
Everest Theatre, Seymour Centre*

“Real miracles still exist in theatre,” said Berlin’s theatre magazine, Theater Heute, summing up a wildly enthusiastic review of WOZA ALBERT! by Johannesburg’s Market Theatre Company in November 1983. The play has had extraordinary success in its tours of the U.K., the U.S.A. and Europe, enhancing even further the reputation of South Africa’s multi-racial theatre which began with its presentation of plays by Athol Fugard. More recently, the company’s production of POPPIE NONGENA has received international acclaim and was presented by the Australian Elizabethan Theatre Trust in Sydney in March this year.

WOZA ALBERT! will be presented by Nimrod at the Seymour Centre, Everest Theatre from June 11.

Conceived jointly by director Barney Simon and the play’s two black actors, Percy Mtwa and Mbongeni Ngema, the play comprises a series of vignettes about the black experience in South Africa, embracing music, mime, slapstick and satire. It studies the question of what would happen if “morena” (the Zulu word for Jesus) came to South Africa.

With only two wooden boxes and a few pieces of clothing on a rail, Percy Mtwa and Mbongeni Ngema give the audience a whirlwind, exuberant tour of the everyday life of blacks in South Africa to tell the story of how the Morena is branded a terrorist, arrested and imprisoned. He escapes by walking on water until the South African Air Force intervenes by blowing up the

whole of Cape Town and its Table Mountain. In the final scene, in a cemetery, Morena raises black freedom fighters like Albert Luthuli and Steve Biko from the dead.

Accompanied by flutes, cymbals, drums and dancing the play portrays the humiliation, oppression and madness of the black experience in South Africa. But it is not a lament. “It’s rousing affirmation of human values is of more worth than any amount of South African diamonds,” concluded The London Times in its 1982 review of the company’s London season.

BOOKING INFORMATION

Tue Jun 11 to Sat Jul 13

Mon to Sat at 8 p.m.

Sat mat at 2 p.m.

AETT \$15.90

G.P. \$17.90

Pens/stud \$12.00 (Mon to Thu)

Two AETT tickets per Member

Max Gillies On Stage

THE GILLIES SUMMIT

Directed by Ted Robinson

Designed by Shaun Gurton

Cast: Max Gillies, Tracy Harvey and Phillip Scott

York Theatre, Seymour Centre

Max Gillies is an outstanding phenomenon of Australian performance. Long recognised as one of our great stage actors, his TV series, *The Gillies Report*, has now stamped him as a top comic — a new George Wallace, Baza and Roy Rene rolled into one. Sydney theatregoers will have the opportunity to see this remarkable phenomenon when he presents *THE GILLIES SUMMIT* for Nimrod at the Seymour Centre York Theatre in June.



Bob Hawke meets Bob Hawke (alias Max Gillies)

As the title implies, *THE GILLIES SUMMIT* will bring some very elevated people to the stage. And bring them down! Characters which may appear range from Her Majesty Q.E. II, media barons, French Premiers, Australian Prime Ministers, a particular Governor-General and a branch of Sydney and Melbourne snobs to the odd gardening and bureaucratic type. Max Gillies will be accompanied in performance by Tracy Harvey and Phillip Scott from *The Gillies Report*.

BOOKING INFORMATION

Mon Jun 3 to Sat Jul 13

Mon to Sat at 8 p.m.

No matinees

AETT \$18.90 (until June 20)

G.P. \$20.90

Pens/Stud \$15.90

(Mon to Thu until Jun 20)

Two AETT tickets per member

New Cabaret Venue

GET HAPPY staged by Ross Coleman

Musical arrangements by David King, Michael Tyack, Allan McFadden and Lindsay Partridge

Cast: Robyn Arthur, Frank Garfield and Nataly Mosco.

Studio Cafe 268

Opening the new cabaret venue at the Ross Coleman Performing Arts Studio, 268 Castlereagh Street, is *GET HAPPY*, featuring the music of Harold Arlen ("Over the Rainbow", "The Man That Got Away" etc.). It traces the music of Harold Arlen from his early days at the Cotton Club to revue, to Broadway, to Hollywood and to vaudeville via anecdote and song, with a particular emphasis on his contribution to the Blues Standard. A B.Y.O. supper menu is available prior to the show from 7.30 p.m.

BOOKING INFORMATION

Continuing until June 1

Wed to Sat at 9 p.m.

AETT concession \$1.00

Bookings on 267 6717

Hostage in Penrith

THE HOSTAGE by Brendan Behan

Directed and designed by Arthur Dicks
Cast: Ron Hackett, Ben Gabriel, Robert Davis, Alan Brel, Rob Thomas
Q Theatre, Penrith

The first play in the Q Theatre's 1985 subscription season is Brendan Behan's play *THE HOSTAGE*. It is set in 1960 in a Dublin boarding house cum brothel that is being used by IRA officers to imprison a young national serviceman. The residents of the house — whores, patriots and navvies — cajole and advise the young hostage in this story of love, pathos and humour, which combines to illustrate the futility of war. The play conjures up the spirit of the Irish with yarn-spinning, singing and the biting dialogue that was Brendan Behan's trademark.

BOOKING INFORMATION

Wed May 15 to Sat Jun 9

Wed to Sat at 8 p.m. Sun at 4:30 p.m.

Sat mat at 4 p.m. Wed mat at 11 a.m.

AETT discount \$1.00 (Mon to Thu and mats)

Bookings on 047 21 5735

Nostalgia at Off Broadway

"YOU MUST REMEMBER THIS . . ."

devised by Anne Shields

with The Ritz Dance Orchestra, Mick Conway, Smith and Wesson and Annie Shields

Off Broadway Theatre

Annie Shields, who is a professional flautist touring this year with *Musica Viva*, has always harboured a passionate interest in the music of the 30s and 40s — the era of Fred Astaire, Ginger Rogers, Cole Porter, Glenn Miller and Duke Ellington.



The Ritz Dance Orchestra

She has joined together with other artists with a similar fascination — the Ritz Dance Orchestra, Mick Conway and tap dancers Smith and Wesson, to present a variety show from that era titled "YOU MUST REMEMBER THIS . . .". It will be presented at the Off Broadway Theatre for four performances only.

BOOKING INFORMATION

May 30 to Jun 1

Nightly at 8.30 p.m.

Sat mat at 4 p.m.

AETT discount \$1.00

Bookings on 692 0977

STC Subscription Season

The Sydney Theatre Company has recently announced details of its new subscription season which opens at the Theatre Royal in May with the new David Williamson play *SONS OF CAIN* (see Opening Soon p. 8). Of the two Australian plays, the two foreign plays and the three classics comprising the

season, only one, **THE MISANTHROPE**, has been seen in Sydney before. The productions will be presented at both the Wharf and the Drama Theatre, as well as the Theatre Royal.

Sydney theatregoers will have the opportunity to see the work of two of Melbourne's most eminent, and most contrasted, companies — the Melbourne Theatre Company, which has mounted the production of **SONS OF CAIN**, and the Australian Nouveau Theatre (Anthill), which will mount Moliere's **THE MISANTHROPE**. The second Australian play in the programme is **TOO YOUNG FOR GHOSTS** by Janis Balodis, which was commissioned by the Sydney Theatre Company and workshopped at the Playwrights Conference in 1984.

Two other classic works in the programme are Goethe's **TORQUATO TASSO** and **THE MADRAS HOUSE** by Harley Granville-Barker. The season is completed by two foreign works, Tom Stoppard's **THE REAL THING** And Stephen Sondheim's **COMPANY**.

Subscribers save up to \$70 on a pair of tickets and Members wishing to subscribe should contact the Sydney Theatre Company on 250 1777. Although there are no Trust discounts on subscription tickets, discounts are offered to Members on single-performance purchases throughout the year.

Jim Sharman Directs Strindberg for STC

DANCE OF DEATH by August Strindberg

Directed by Jim Sharman

Designed by Geoffrey Gifford

New translation by May-Britt Akerholt

Cast: Rhys McConnochie, Gillian Jones, Robyn Ramsay, Odile Le Clezio and Mark Pegler
Wharf Theatre

DANCE OF DEATH, which was written in 1901, is one of a group of plays in which Strindberg explores in depth the inarticulate impulses of the subconscious. It will be directed for the Sydney Theatre Company at the Wharf Theatre by Jim Sharman, who recently directed Strindberg's **DREAMPLAY** for NIDA final year students.

DANCE OF DEATH is set on an

island where Edgar, an Army Captain, keeps Alice, his young wife, locked in the moral prison of their 25-year-old marriage. These two ruthless self-centred warriors battle each other, their mutual delusions and the rage and frustration that has fuelled their lives together.

Like a lamb to the slaughter Kurt, their mutual friend, returns and becomes a catalyst to the sexually-charged atmosphere of the island fortress. The trio begin the fiery and demonic dance that gives the play its title.

DANCE OF DEATH is a long play which the Sydney Theatre Company will present in two parts commencing at 7 p.m. and including a supper break. Food and wine will be available to patrons who may also place supper orders before the show, if they wish.

BOOKING INFORMATION

Wed May 29 to Sun Jul 7

Sun at 4 pm

Mon to Sat at 7 p.m.

AETT \$13.50

G.P. \$15.00

Pens/Stud \$10.00

Two AETT tickets per member

Bruce Spence is Monk O'Neil

A STRETCH OF THE IMAGINATION by Jack Hibberd

Directed by Jack Hibberd

Designed by Norma Moriceau

Starring Bruce Spence

Downstairs, Seymour Centre

Jack Hibberd's **STRETCH OF THE IMAGINATION** was first presented at Melbourne's Pram Factory in 1972. It was quickly recognised as a play destined to remain in the repertoire as a demanding classical and comic piece for our great actors. Peter Cummins played the first Monk O'Neil and Max Gillies the second. The latter production toured to Nimrod Downstairs in 1975. Now Melbourne's Almost Managing Company and Nimrod will present Bruce Spence in the last day of the life of Monk O'Neil.

BOOKING INFORMATION

Fri May 17 to Sat Jun 29

Wed to Sat at 8 p.m.

AETT \$13.90

G.P. \$14.90

Pens/Stud \$10.90

Two AETT tickets per member

Normie Rowe at Ensemble

SOME NIGHT IN JULIA CREEK by Terry Stapleton

Directed by Sandra Bates

Cast: Julie Herbert, Ross Hohnen, Robyn Moase and Normie Rowe
Ensemble Theatre



Normie Rowe

Sixties rock star Normie Rowe will play the part of an aging rock artist in a new Australian play to be presented at the Ensemble later this month. It is the first stage play by TV writer Terry Stapleton. Set in the Queensland outback, where the rock star is on a one-night stand, the play draws together three couples whose relationships have reached a crisis point. There is the rock star and his manager (played by Robyn Moase), a young couple who come backstage to meet the star, and the parents of the young girl. It is a play about honesty and dishonesty in love.

BOOKING INFORMATION

May 22 to Sat Jun 15

Mon to Sat at 8 p.m.

Sat mat at 5 p.m.

AETT \$9.00 (Mon to Thur and Sat mat)

G.P. \$10.00 (Mon to Thu and mat),

\$14.50 (Fri and Sat)

Pens/Stud \$7.50 (Mon to Thu and mat)

Two AETT tickets per member

The Australian Opera Winter Season

Members who have chosen not to subscribe to The Australian Opera's winter season can purchase A Reserve tickets for certain individual performances through the AETT at a discount price. All performances are in the evening.

BOOKING INFORMATION

A MASKED BALL Jul 31
AETT \$41.00 G.P. \$45.00
THE MIKADO Sep 12 and Oct 28
AETT \$23.00 G.P. \$27.00
LA BOHEME Aug 13
AETT \$33.00 G.P. \$45
ROMEO ET JULIETTE Jun 10 and 26
MADAMA BUTTERFLY Aug 30,
Sep 25
IL TROVATORE Oct 4 and 8
KATYA KABANOVA Oct 21 and 29
AETT \$33.00 G.P. \$36.00
No pens/stud concession
Two AETT tickets per member

A Slice of Gay Life in Edinburgh

RENTS by Michael Wilcox

Directed by Egil Kipste

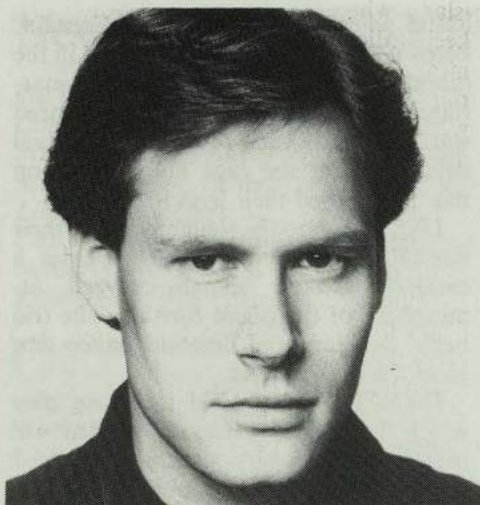
Designed by Michael Scott-Mitchell

Cast: Paul Goddard, Nicholas Opolski,
John Allen and Edgar Metcalfe

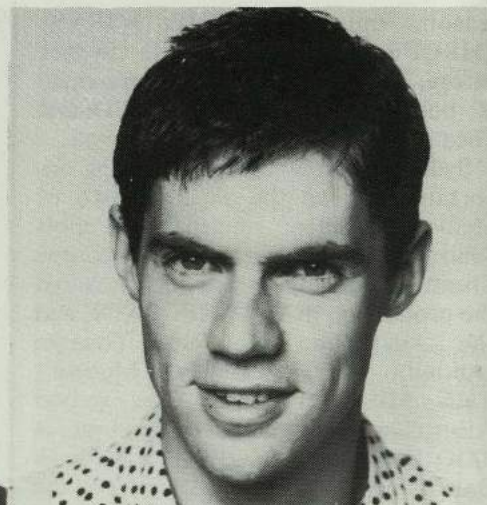
Studio at the Wharf

An open mind and a taste for outspokenness are, according to one London critic, essential attributes for the audience of RENTS. Equally useful might be the glossary of Edinburgh gay terms provided by the Lyric Hammersmith where the play received its London premiere last year. Despite its controversial subject material RENTS was generally well reviewed by the London Press and described by Matt Wolf in City Limits as "... one of the best plays about homosexuality that I know ..."

RENTS which was first performed in Edinburgh in 1979 is about the "rent boys" or male prostitutes of that city. Phil, a drama student, lives with Robert, an exploited clothes salesman. Each ekes out his meagre income by acting as a rent-boy for itinerant tourists and the Edinburgh middle-class. A triangle is formed with the arrival from Newcastle of a music-loving drama lecturer who dreams of leading them to better things



Paul Goddard



Nicholas Opolski

than shop lifting and selling their bodies for cash. The play provides an intriguing and often comic insight into the lifestyle of the rent boys which requires coffee and biscuits before or after the most casual encounters and, of course, price rises during the Festival.

At a deeper level RENTS is a play about values; about friendship against affairs, about the dignity of solitude as against the pain of involvement.

In the Sydney production the roles of Phil and Robert will be played by two 1984 N.I.D.A. graduates, Paul Goddard and Nicholas Opolski.

BOOKING INFORMATION

Thu Jun 13 to Sat Jul 13
Mon to Thu at 8 p.m.
Fri and Sat at 6 p.m. and 9 p.m.
AETT, \$15.00, \$12.00 (Jun 12, 14 to 20)
G.P. \$16.00
Pens/Stud \$11.00



THE STILL POINT — April Berry, Kevin Brown, Pat Dingle, Keith McDaniel. Photo: Bill Hilton

Alvin Ailey American Dance Theater

One of the foremost contemporary dance companies in the world, the Alvin Ailey American Dance Theater, will tour Australia this year under the auspices of the Australian Elizabethan Theatre Trust and Michael Edgley International. It will be presented in Sydney in

August. The company, founded by Alvin Ailey as an interracial repertory dance company, performs works by a variety of choreographers, but it is Ailey's own works which give the company its unique soul and style. Members who did not reserve their seats in December when tickets were first offered to members will have a second opportunity to do so before bookings open to the general public. Full details in June TRUST NEWS.

What's On in London...

by Margaret Leask

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With the presentation on January 29 of the Standard Drama Award Play of the Year 1984, Michael Frayn's four hander, **BENEFACTORS**, directed by Michael Blakemore and playing at the Vaudeville Theatre, consolidated its position as a major new work in the current repertoire. (It had previously won the Laurence Olivier Best Play Award and the Plays and Players London Critics Award.) A perceptive and absorbing study of the inter-dependent relationships (social, emotional and financial) of two couples, the production uses many simple but effective theatrical devices, including mime and an excellent lighting plot, to swiftly convey the constantly shifting balance between the "benefactors" and those who "benefit".

Among other new plays currently playing in the West End is Richard Harris' **STEPPING OUT** which won the Standard Drama Award Comedy of the Year 1984. Directed by the musical comedy actress, Julia McKenzie (who made a big hit in the National Theatre's **GUYS AND DOLLS**), the play, at the Duke of York's theatre, takes an entertaining look behind the scenes at an evening dance class. Dario Fo's new comedy **TRUMPETS AND RASPBERRIES**, starring Griff Rhys Jones at the Phoenix and Sam Shephard's **FOOL FOR LOVE** with Julie Walters and Ian Charleson, which has

transferred from the National Theatre to the Lyric, are two "foreign" plays currently enjoying considerable success.

However, British musicals are dominating London theatres (or at least holding their own numbers-wise) alongside the American 42nd **STREET**, **SINGIN' IN THE RAIN** with Tommy Steele, a revival of **WEST SIDE STORY** at Her Majesty's and **ON YOUR TOES** at the Palace. **THE HIRED MAN**, "an epic love story" by Melvyn Bragg and Howard Goodall won the Laurence Olivier Best Musical of the Year Award for 1984 and is currently playing at the Astoria; **ME & MY GAL** has just been revived at the Adelphi (with the famous 'Lambeth Walk' song "which spills out into the Adelphi stalls like a Cockney Bacchanal" — *The Guardian*); while Andrew Lloyd Webber's extravaganzas directed by Trevor Nunn — **STARLIGHT EXPRESS** at the Apollo Victoria and **CATS** at the New London continue forever!

New plays and productions on their way include (opening Feb. 28) Charlton Heston (yes!) directing and starring in Herman Wouk's **THE CAINE MUTINY COURT MARTIAL** at the Queens Theatre; the London premiere (end of April) of **GOLDEN GIRLS** by Louise Page by the RSC at the Barbican Pit (following a successful season in Strat-

ford), and a major new trilogy by Edward Bond, **THE WAR PLAYS**, which begins in May and by July will spread over three evenings in the theatre — directed by the author with Nick Hamm (also at the Pit).

All this sounds very positive, but many aspects of the London theatre scene are under threat as drastic cuts in arts budgets begin to bite. Sir Peter Hall, director of the National Theatre, used the Standard Drama Awards ceremony in late January to launch an angry attack on the government's treatment of the arts and in early February he announced the proposed closure in April of the small Cottesloe Theatre on the South Bank (currently presenting "the most moving, solemn and joyful event in the London theatre for a long time" — *Observer* — Bill Bryden's complete promenade production of **THE MYSTERIES** (medieval cycle plays). This announcement follows the failure of the National Theatre's campaign to gain a 20 per cent grant increase from the Arts Council. Jobs will go and the debate continues, with many in the arts world feeling the strain of a constant state of siege.

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

Making the most of your Trust Membership

The recent publicity campaign to increase public awareness of the Trust's membership programme has resulted in a large number of new members. It seems the right time to remind all our members about membership benefits and the best way to make the most of your membership.

- The best way to get the best seats is to book on the Trust's grey booking coupon as soon as possible after receiving *Trust News*. We obtain the best available seats and mail them to you. If the only seats available are ones which we consider to be unacceptable then we will contact you by phone to see if you wish to take them or to transfer to another night. If you book early this rarely happens as we

usually offer you tickets before general public bookings open.

You should mail your ticket requests at least two weeks before the performance date to allow for the time involved in processing and delivery. Should you need additional supplies of the booking coupon please ring the membership office on 357 1200.

- If you wish to book seats for another Trust member please quote their membership number alongside yours on the booking coupon so that you can obtain the extra tickets at the Trust member price. Although you are restricted to two tickets at T.M. price, there is normally no restriction on the number of tickets you may purchase at the general public or pens/stud price.

- Sometimes it is not possible to book in advance so you should then purchase your tickets directly from the theatre or Mitchells-Bass. Show your membership card to receive the Trust discount. If you wish, you can book by phone using your credit card facilities. The phone numbers for each Sydney theatre are given in *Theatre Guide* attached to your grey booking coupon. Please note that a service charge often applies to phone bookings.
- Before travelling interstate, call us for the local edition of *Trust News* so you know what's on at the theatre. Our interstate representatives will be pleased to arrange theatre tickets for you.

Youth Theatre — An Overview in '85

by Cathy Henkel

Coinciding with the first Sydney Youth Theatre Festival this month TRUST NEWS invited Cathy Henkel to report on the state of youth theatre. A complementary article on childrens theatre by Richard Tulloch will follow in a later edition.

In July 1984 an historic meeting took place between all the major Theatre-in-Education, community and Youth Theatre groups in NSW and ACT. The weekend, entitled The First Young Peoples Theatre Workers Weekend, was held at Shopfront Theatre in Carlton, NSW, and consisted of three days of performances and discussions involving nearly 400 people representing some twenty-three theatre groups. It quickly became clear that there is an enormous diversity of work going on under the banner of young Peoples Theatre and the weekend enabled some broad distinctions and definitions to be drawn. See inset facing page.

On the final day of the weekend discussions were held on the topic "What is Youth Theatre?" Although the aims of Youth Theatres vary widely according to their location and the needs and interests of their members, the common link is that all youth theatre is performed by young people. It refers to the process of young people creating their own theatre. Some groups see themselves primarily as training centres providing skills-based workshops and practical experience of theatre mainly working with scripted material. Others are more concerned with the social and personal benefits of drama to young people and emphasise the importance of "process" over "product". Others are largely community based and provide young people with access to the theatre and enable them to express their own ideas and experiences through the theatre arts.

Most groups provide workshops on weekends, evenings or after school, and often undertake special holiday projects. The number of productions undertaken varies greatly depending largely on the resources, staff and number of participants. Some do only two or three ma-



"PIECE BY PIECE" — (Left to Right): Tamsyne Pitcher, Liz Hill, Kirsty Jordan, Martin Blacker, Justin Wigg, Paul Barrs, David Foster — presented by Shopfront Theatre

jor shows a year. Others do extensive seasons of up to fifteen productions.

A major achievement of the Workers Weekend at Shopfront was the formation of an Association of Youth Theatres in NSW and ACT. The purpose of the Association is to allow continuing discussion of important issues related to this art form, to enable groups to share information and ideas and to provide a united front in lobbying for increased government funding and support. The Association meets once a month and is currently organising the first ever Sydney Youth Theatre Festival where the emphasis is on the work created by young people. All performances at the festival, being held at the Seymour Centre from May 6-11, 1985, will be by young people. (See page 11 for details.)

There are currently more than twenty Youth Theatre groups in NSW and ACT and new ones appear and disappear quite regularly. Most groups are full to overflowing and many have long waiting lists. There is obviously a need for more Youth Theatres. Some of the more long-established groups are Shopfront Theatre for Young People, Australian Theatre for Young People, PACT Co-op and the Canberra Youth Theatre.

Accessibility for participants is con-

sidered a major aim of most groups. Ideally, all Youth Theatres would like to be free of charge but most groups felt they were inhibited in this by lack of funding. Youth Theatre is one of the most underfunded art forms in Australia today. The Theatre Board of the Australia Council provided only \$15,000 for Youth Theatre in NSW — a small grant to one company in Newcastle. The struggle for survival has dominated the history of most Youth Theatre groups. It is generally the commitment and energy of the young people and the dedication and endurance of the staff, Boards and parents who have kept Youth Theatre alive in this country. Most groups have resorted to astonishing feats of fund raising. In 1979 the Shopfront kids, their parents and community, together raised \$110,000 to buy the Shopfront premises to give them some measure of security and control. Since then they have consistently raised up to 80 per cent of their annual running costs.

The Youth Theatre director is a professional who may come to youth theatre from a number of areas including teaching, directing and acting in mainstream and community theatre. However, the life span of a Youth Theatre professional is limited. The long

hours with minimal or no pay and the pressures of trying to keep the company going take their toll. Some of the finest people in this field have left because they could not continue to subsidise this art form at the expense of their own health, personal life and sanity. The question of funding and support for Youth Theatre is one that must be dealt with urgently and intelligently. It was hoped by many of us that this year, International Youth Year, would see the beginning of serious consideration of these issues by the relevant government bodies. However, so far nothing of any consequence has happened despite consistent appeals from the Youth Theatre movement.

If Australia is to develop a culture that is truly ours and an Australian Theatre of originality and excellence, then it must encourage the development of Youth Theatre — and in particular, Youth Theatre which enables young people to create their own theatre. The encouragement and support of the creative work of young people — the original artists of the future — is not a luxury. It is a necessity.

THE NIGHT WE BLITZED THE BRIDGE presented by the Australian Theatre for Young People with assistance from The Australian Elizabethan Theatre Trust in January 1985.

Youth Theatre — is theatre performed by young people. It refers to the process of young people creating their own theatre.

Theatre-in-Education — is theatre created and performed by adults for young people primarily in schools and usually with an educational aim.

Children's Theatre — is theatre created and performed by adults for young people primarily for entertainment and usually performed in traditional theatre venues.

Community Theatre — a broad umbrella term for all companies which are responsible to and reflect the needs and interests of their local communities.

Young Peoples Theatre — the term is used to include Youth Theatre, TIE and Children's Theatre — i.e. theatre specifically for, by, or about young people.

The terms are not mutually exclusive. A Youth Theatre can be a Community Theatre. So can a Theatre-in-Education or a Children's Theatre company.

Shopfront Theatre, based in Carlton, is a unique and alternative Youth Theatre. Now in its 10th year, Shopfront is a community-based Youth Theatre that has developed a definite philosophy and unique style of working with young people. It is concerned with encouraging creativity rather than providing specific training. Playbuilding is the central concept at Shopfront. It enables young people to use their own imaginations and initiatives to create their own theatre. It is primarily a production theatre. Skills are learnt by 'doing'. Shopfront is probably the only theatre in the world owned by kids.

Through consistent fund-raising and resourcefulness, Shopfront has an extremely well-equipped theatre and large workshop spaces, including a fully-equipped theatre and large workshop spaces, photographic and technical facilities, all owned by the young people who use them. It provides a wide range of workshops and production projects (approximately ten major productions each year) free of charge to young people aged 4-25.

In 1984 Shopfront was the first Youth Theatre to undertake a tour of the United Kingdom. Eight young people toured two group-created plays to England and Scotland for six weeks and received wide acclaim for their work. Now this year Shopfront is the only Australian group invited to the International Youth Festival in Vancouver, Canada in May 1985. Shopfront will be touring "PIECE BY PIECE", a play about peace in our time created by the cast of eight, aged between 13 and 21. It is a matter of great pride and encouragement to the Shopfront kids and staff that the organisers of the Canadian Festival recognise the value of Shopfront's work sufficiently to invite us and to pay all expenses of the tour including airfares, accommodation and food.

Plans are already underway for Shopfront's second tour of the United Kingdom in 1986.

Cathy Henkel is the Artistic Director of Shopfront Theatre for Young People. Her background includes teaching in both Primary and Secondary Schools, working in Theatre-in-Education as an actress/writer/director, and five years working in Youth Theatre both in Lismore and Sydney as a Tutor/Director.



Opening Soon

The Glass Menagerie

Forty years after its Broadway opening transformed a struggling playwright to one of America's most successful and probably best-known playwrights, Tennessee Williams' **THE GLASS MENAGERIE** will be presented at Phillip St. Theatre. **THE GLASS MENAGERIE** is described by its author as a "memory play". On to his own remembrance of family life in St. Louis, he fused the remorseless destruction of the Wingfields, Amanda the mother, Laura the sister and himself as Tom the brother and narrator of the play. It is a story of a family trapped by circumstances beyond its control in a world from which there was no exit. Peter Williams will direct the production which stars Andrew McFarlane, Diana Davidson and Anna Lee.

BOOKING INFORMATION

Tue May 28 to Sat Jun 29
Mon to Fri at 11 a.m.
Wed, Fri and Sat at 8 p.m.
AETT \$15.90, \$13.90 (May 30, 31, June 1)
G.P. \$16.90, Pens/Stud \$8.00
Two AETT tickets per member
Phillip Street Theatre

The Heretic

Morris West's play **THE HERETIC** opens on May 6 at the Playhouse Theatre, S.O.H. It will be the play's first professional production in Sydney. The play is about "freedom of speech" and follows the story of Giordano Bruno who became known as The Heretic. Bruno was imprisoned, tortured and interrogated by the Inquisition in the 1590s and then, following his recantation, was claimed by the Romans. On February 17, 1600 AD he was burned at the stake. His story makes for powerful theatre.

BOOKING INFORMATION

Mon May 6 to Sat Jun 1
Mon to Sat at 8 p.m.
Sat mat at 2 p.m.
AETT \$18.40 (Mon to Thu)
G.P. \$19.90
Pens/Stud \$13.90 (Sat mat only)
Two AETT tickets per member
Playhouse Theatre, S.O.H.

Sons Of Cain

David Williamson's latest play, **SONS OF CAIN**, opened in Melbourne at the end of March and was generally well received by the critics. The play, which was mounted by the Melbourne Theatre Company, will be presented in Sydney at the Theatre Royal by the Sydney Theatre Company. The theme of the play is crime, corruption and the role of the press in a free society; its ingredients are a crooked Minister, crooked cops, illegally obtained police tapes and a Premier with a druggie son and some dubious business friends.

"Williamson, the social satirist with a keen eye and ear for the mores and manners of his fellow Australians, has this time assumed the mantle of moralist to vent his anger at the corruption, the play suggests, that has reached epidemic proportions." Writing in The Age, Leonard Radic continued, "However, while his purpose is high-minded, his treatment of his subject and his characters is, as always, entertaining. The writing is taut and crisp; the observations acute; the laughs come thick and fast."

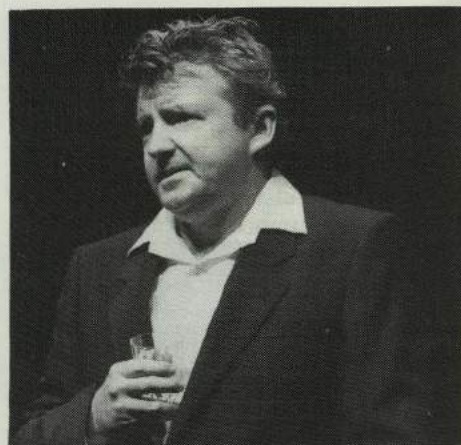
SONS OF CAIN DINNER

Banks Restaurant, Wentworth Hotel
Fri May 10 at 6 p.m.

Join Members' Committee President Shirley Hay and other Members for dinner at the Wentworth Hotel prior to seeing **SONS OF CAIN**. Tickets are \$16.00 each, which includes a two-course meal with wine. It's but a short walk from the Wentworth to the Theatre Royal, so avoid the pre-theatre rush and relax over dinner beforehand!

BOOKING INFORMATION

Tue May 14 to Sat Jun 15
Mon to Sat at 8 p.m.
Wed at 1 p.m. Sat at 2 p.m.
AETT \$14.90 (previews May 10, 11 (2 p.m. and 8 p.m.), 13)
\$15.90 (Mon to Thu during season)
G.P. \$18.90
Pens/Stud \$9.90
Two AETT tickets per member
Theatre Royal
Member bookings first offered T.N.
Feb 1985



Max Cullen stars in **SONS OF CAIN**

We've Moved!

The Trust's membership office has moved to the third floor of our Dowling Street building. This means, unfortunately, an additional flight of stairs for members wishing to come in to the office. We have, therefore, arranged for a box to be placed in The Australian Ballet's booking office on the ground floor for the collection of members' booking coupons. Unfortunately, members wishing to purchase film vouchers from us will need to come to the third floor. Our offices are open between 9 and 5 each day. We look forward to seeing you.

Special Mailings

From time to time the Trust will be arranging for special promotions to be sent to members by mail. The promotions will be a variety of offers ranging from luxury goods to special attractions and will be carefully selected for quality and appeal to members.

We appreciate, however, that some members may not wish to receive communications which do not emanate directly from the Trust and may wish to be excluded from these mailings.

Please write to the Membership Department, A.E.T.T., P.O. Box 137, Kings Cross, N.S.W. 2011 and quote your membership number.

If you have already asked to be excluded there is no need to do so again.

Continuing at the **Sailors Home Theatre** until May 19 is the Australian premiere season of **GREEK** by Steven Berkoff. Australian audiences were first exposed to the work of Steven Berkoff when his London Theatre Group toured Australia in 1978 with his controversial play **EAST**. **GREEK** is also set in London's East End and presents a passionate and comic satire of an ailing Britain. Reviewing the production in *The Herald*, Bob Evans said: "*Peter Barclay's production . . . only just falls short of being magnificent . . . (It) is certainly a production that ought to be seen.*"

AETT discount \$1.00.

Bookings on 273 274.

WHORE IN A MADHOUSE, which continues at the **Belvoir St. Theatre** until May 19, examines the male/female relationship, with particular emphasis on the place of women in society. The evening is a series of short plays written by husband and wife writing team Dario Fo and Franca Rame and follows **FEMALE PARTS** which was presented in Sydney in 1984 by Evelyn Krape.

AETT discount \$1.00.

Bookings on 699 3273.

The Genesian Theatre is currently showing Ira Levin's thriller **DEATHTRAP** at their Kent St. Theatre. A great hit on Broadway and in London in the late 1970s, the play centres around an older playwright who thinks he may have burnt himself out and a younger playwright who is desperate to write a successful play. Both writers see the other's talent as their passport to success, whether by fair means or foul. The production is directed by Nanette Frew.

AETT discount \$1.00.

Bookings on 267 7774.

Graduates of the Ensemble Theatre's acting school will present **JACQUES BREL IN CABARET** at the Ensemble Studios Repertory Theatre in North Sydney. One of the most-loved artists in Europe, the songs of Jacques Brel are powerful, burningly sarcastic, moving and funny. Werner Baer writing in the *North Shore Advocate* said of the original production "*Go and see this cabaret . . . it makes an impact on young and old with its vivacity and raw enthusiasm.*" You have about two weeks to do so.

AETT discount \$1.00.

Bookings on 929 8877.



David Wheeler, Wayne Pygram, Shaunna O'Grady and Lyn Pierse rehearse for **GREEK**

Just opened at the Drama Theatre, S.O.H., is Ray Lawler's **The Doll Trilogy**. Culminating in **THE SUMMER OF THE SEVENTEENTH DOLL**, the trilogy includes **KID STAKES**, which is set in the summer of the first doll, and **OTHER TIMES**, which is set in 1945 following a war and a winter of discontent. The production, which is directed by Rodney Fisher, stars Ruth Cracknell in the central role of Emma with Steven Bisley, Hal Hopkins, Heather Mitchell and Celia De Burgh. Bookings can be made for individual plays and on certain dates the full trilogy can be seen commencing at 1 p.m. and continuing after tea and dinner breaks.

AETT discount \$3.00 (Mon to Thu and Sat mat).

Bookings on 250 1777.

Australian playwright Greg McCart has written a farce called **A BED OF RUSES** which has just opened at the **Griffin Theatre** and continues until June 9. The playwright has been influenced in his writing by the Italian playwright Dario Fo and his concern for social and political issues so that **BED OF RUSES** is not entirely laughter for the sake of laughter. Another twist from the standard farce we have come to expect is that while audiences normally know more about the situation on stage than the individual actors, there is a certain degree of mystery attached to **BED OF RUSES** which has the audience in almost as much

confusion as the actors. **BED OF RUSES** was workshopped at the 1983 Australian National Playwrights Conference.

AETT discount \$1.00.

Bookings on 333 817.

SIDE BY SIDE BY SONDHEIM is now playing at Marian Street Theatre. Created around the works of Stephen Sondheim, his career and his songs, it is a delightful musical entertainment. Bartholomew John, who played in the original Sydney production in 1977, stars with Judi Connelli and Gaye MacFarlane. Barry Creyton is the narrator.

AETT discount \$1.00 (except Fri and Sat).

Bookings on 498 3166.

First impressions of **The Flying Pickets**, who are playing at Kinselas until May 18, can be rather alarming, according to Michael Billington of the *London Guardian*. "*They look like six suspects in a police line-up after a particularly lethal bank raid.*" The motley crew are, in fact, masters of the art of a capella, a style of singing which uses a combination of voice and hand claps to fill in the spaces usually occupied by musical instruments. A Flying Pickets performance is a concoction of pop classics from the 50s through to the 80s plus a sprinkling of their own satirical send-ups.

AETT discount \$2.00.

Bookings on 331 3100.

New Directions

In this column we describe artists and artistic groups who are exploring new directions in theatrical performance.

New Season by Entr'acte

Entr'acte Theatre returns to the Performance Space this month to present two new works. **BLUES FOR HEAVEN** is a solo performance devised and presented by Pierre Thibaudeau. The work includes his own graphics and music by Blair Greenberg. **CONCERTO**, which is an ensemble piece, reflects the company's current interest in "visual music".

The Sydney season follows a highly successful European tour in which they presented their work **REFRACTIONS**. Performances were given at London's principal venue for new dance and movement work, The Place, as part of the London International Mime Festival, at the Midland Group Arts Centre, in Utrecht and Paris. Fernau Hall reviewing their performance in the London Daily Telegraph said, "*The Australian mime company, Entr'acte . . . gave a performance last night . . . which clearly established this company as one to be reckoned with, not just in the Australian context, but internationally.*" **REFRACTIONS** was presented in Sydney last year and was subsequently toured to Melbourne, Canberra, Wollongong and



Entr'acte Theatre's **REFRACTIONS** which was presented in Europe earlier this year

Newcastle by the Australian Elizabethan Theatre Trust with the assistance of the Touring and Access Fund of the Australia Council.

Entr'acte Theatre was founded in 1979 under its original name Sydney Corporeal-Mime Theatre by Elisabeth Burke and Pierre Thibaudeau who had studied Corporeal-Mime under Etienne Decroux in Paris and Jean Asselin in Montreal. Since 1980 Entr'acte has presented a major season each year as well as a children's show in 1983, and has toured many cities in Australia.

The change of name to Entr'acte Theatre in 1982 reflected an increasing interest in experimental theatre beyond Corporeal-Mime, although this art of dramatic movement remains the starting point of the troupe's work. Entr'acte's exploration of diverse theatrical techniques over the last few years has played an active part in challenging stereotyped expectations of mime.

BOOKING INFORMATION

Wed May 22 to Sat Jun 8
Wed to Sat at 8 p.m.
AETT concession \$1.00
Bookings on 698 7235

The One Extra Company

Under the general title of **NEXT 9 KM** The One Extra Company will present a season of new and revised works at The Performance Space this month. The season will include the completed version of **FAMILY PORTRAIT** by artistic director Kai Tai Chan which was originally presented in 1978 and revised in the company's March season at The Space. Other works will be choreographed by Kai Tai Chan, Gary Lester and Julie-Ann Long.

The One Extra Company was formed in 1976 by Kai Tai Chan to explore the possibilities of dance as theatre. Working from a dance base the One Extra's work combines choreography, the spoken word and a montage of sound and music to create theatrical experiences of exceptional power and emotional richness. The most ordinary human situations are explored with humour insight and a mastery of staging and visual impact that places the One Extra in the vanguard of contemporary Australian theatre.

Jill Sykes, reviewing their March season in *The Sydney Morning Herald*, said "(Their) first programme for 1985 promises well for the rest of the year. The performers give every indication of being able to meet the dual demands made on them as dancers and actors and the young choreographers, whose work will supply the bulk of the year's material, are already providing freshness and variety in their offerings."



Julie-Anne Long in **FAMILY PORTRAIT**

Later in the month The One Extra Company will present a season of **MID-DAY MOON** at the Studio Theatre at the Wharf. Choreographed by Kai Tai Chan the work presents a rich portrait of the Australian Outback; its hard work, monotony, frustration, its horror and joys. The season is presented prior to the company's appearances at the Copenhagen Festival in June which have been made possible with funding from the Department of Foreign Affairs.

BOOKING INFORMATION

NEXT 9 KM-The Performance Space
Wed May 1 to Sun May 12
Tue to Sun at 8 p.m.
Bookings on 698 7235
AETT discount \$1.00

MID-DAY MOON-Studio at the Wharf
Thu May 30 to Sat Jun 8
Mon to Sat twice nightly
Bookings on 250 1777
AETT discount \$1.00

There will be no lack of theatrical entertainment for young people during the May school holidays. The focal point will be Sydney's first **Youth Theatre Festival** to be held at the Seymour Centre from May 6 to 11. Eighteen theatre groups will take part and will present six to eight plays each day, performed entirely by young people. Allied to the Festival will be a daily forum, chaired by young people and open to the public, covering subjects of concern in the Youth Theatre movement and a variety of workshops.

All performances will be open to the public at low prices to publicise what is being done in the field of Youth Theatre. The Festival will be opened by Ruth Cracknell on Monday, May 6 at 10 a.m. and will be followed by non-stop activity from 10 a.m. to 6 p.m. each day. It will culminate on Saturday, May 11 at 7 p.m. with Showcase, in which all performing groups will take part. Bookings on 692 3511.

Following its Youth Theatre Festival presentation **P.A.C.T. Co-op** will present **THE SCARECROW AND THE CLOWN** by J. M. Mannix in their space at 173 Sussex Street from May 13 to 17 daily at 11 a.m. and 1 p.m. Suitable for ages 4 to 10, the production has much audience participation and is the story of a scarecrow and clown who are unhappy with their roles and wish to change. However, the switch is not happy for either and their attempts to resume their own identities involves considerable help from the small audience and from three oddly-named fairies. Bookings on 298 239.

Marian Street Youth Theatre will also be presenting their Festival production at Marian Street Theatre. It can be seen May 6 to 9 and 13 to 17 at 10:30 a.m. and 1:00 p.m. **THE JOURNEY OF THE RAINBOW BIRD** by Helen Martin is about a young girl and her friend the Rainbow Bird setting out on a journey to discover why the world is growing dark. Like all Marian Street Youth Theatre productions the play has lots of audience participation and is suitable for ages 3 to 9. It will also be presented on Saturday afternoons at Marian Street until the end of June.

Philip St. Theatre has developed a happy tradition of presenting pantomimes each school holiday, and these holidays are no exception. Their latest offering is a light-hearted and updated version of **THE THREE LITTLE PIGS** and

features plenty of audience participation, including balloon-blowing contests, song contests and song sheets. Performances are presented May 4 to 18 at 10 a.m., 12:30 p.m. and 2:30 p.m. Bookings on 232 4900.

A play about the interaction of the young and the law, commissioned by the Law Society of N.S.W. for Law Week, will be presented by **Belvoir Street Theatre** between May 3 and 11. It concerns modern-day teenage problems and is suitable for 12 years and over. A brother and sister from a tough working-class background, Hamlet and Juliet, become involved with a runaway from the country, Romeo, and a North Shore girl, Ophelia. Inner-city squats, problems with romance, parents, drugs, betrayal, friendship, and bureaucracy, all affect the characters. Bookings on 699-3257.

A **Marionette Theatre of Australia** production, **BEAUTY AND THE BEAST**, devised and directed by Joe Gladwin, will be presented at the Sailors Home Theatre between May 4 and 19. The story is set in the distant future but still retains the mystery, magic and romance associated with the original story. The all-puppet show is suitable for 7 years and over. Performances are at 12 noon and 2 p.m. Tuesday to Sunday.

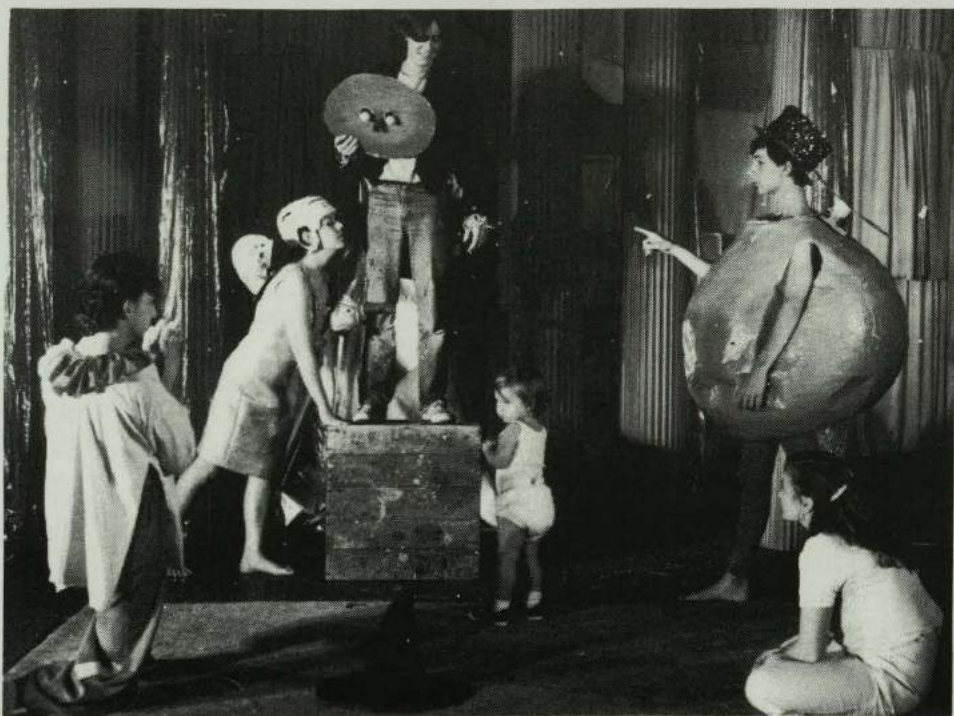
The Sailors Home Theatre has recently introduced Saturday afternoon children's matinees and following **BEAUTY AND**

THE BEAST the Bunyip Theatre will present **MASKERADE** on Saturday, May 25 at 2 p.m. Performers create a range of entertaining characters through the use of masks and invite children in the audience to take part. Bookings on 273 274.

The Theatre of the Deaf, the AETT's own in-house company, will present **GOOD SPORTS**, a fast-paced, entertaining look at sport, being a good sport, and at how people communicate. It is suitable for 7 to 14 year olds and will be presented at the Opera House (until May 3), Liverpool Civic Centre (May 6 and 7) and Parramatta Town Hall (May 8 to 10). Bookings on 357 1200.

Newcastle children will have the opportunity of seeing John Seczuk's play **SYCORAX HAS COBWEBS** which will be presented by the **Hunter Valley Theatre Company** from May 7 to 11. A hero versus villain story, the play concerns the adventures of two children locked into an evil computer and is a warning to children not to become slaves to modern technological wonders. Bookings on 26 2526.

This information about young people's theatre is presented as a service for members. Because of the low ticket prices for Young People's Theatre, no AETT discount applies.



THE SCARECROW AND THE CLOWN to be presented by P.A.C.T. Co-op at the Youth Festival

Trust News

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The Australian Elizabethan Theatre Trust is a founder member of CAPP.

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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