A publication of the Australian Elizabethan Theatre Trust





Brighton Beach Memoirs — Premiere Season

BRIGHTON BEACH MEMOIRS by Neil Simon

Directed by Ron Link

igned by Laurence Eastwood t includes: Sandra Webb, Jill Perryman, Judi Farr, Tim Conigrave and Miles Buchanan York Theatre

N eil Simon is synonymous with com-edy; at the mention of his name a whole string of successful plays and films come to mind - PLAZA SUITE, THE ODD COUPLE, BAREFOOT IN THE PARK, and THE GOODBYE GIRL to name just a few. But his latest play which has just chalked up its 1,000th performance on Broadway is considered by many critics to be his finest work. Reviewing its premiere season at the Los Angeles Ahmanson Theatre in 1982, Variety magazine said "For this one, Simon has put away his bag of tricks and gotten down to some real, insightful writing that results in one of the finest

comedy-dramas American theatre has ever had." The play went on to win the Best Play Award of the 1983 NY Drama Critics Circle.

BRIGHTON BEACH MEMOIRS, as the name suggests, is a memory play and we can make the assumption that it has more than a hint of autobiography. It deals with seven members of a middleclass Jewish family in Brooklyn during the depression years. The hero of the play is a fifteen-year-old boy in the closing phases of puberty whose mind is full of fiercely fantasised dreams of baseball and dimly fantasised images of girls. The action is a collection of minor crises faced on a day-to-day basis. Eugene eavesdrops (through the walls or through his imagination) on his cousins' privacy, after finding that he's in love with one of them. And he seeks counsel from brother Stanley, who's experienced in affairs of the heart - and sex. "I enjoyed it a lot," said Clive Barnes reviewing the Broadway opening in March

1983, "I laughed and I cried although dangerously I enjoyed it more when I was laughing than when I was crying.'

The Australian premiere of BRIGHTON BEACH MEMOIRS opens at the York Theatre on November 2. It is directed by American director Ron Link and stars Jill Perryman and Judi Farr. The boy, Eugene, is played by Miles Buchanan who played the young boy in TORCH SONG TRILOGY.

BOOKING INFORMATION Mon Nov 4 to Sat Nov 16 Mon to Sat at 8 p.m. Wed and Sat at 2 p.m. AETT \$17.90 (except Fri and Sat evg) G.P. \$21.90 Pens/Stud \$14.90 (except Fri and Two AETT tickets per member

currently playing at the Alvin Theatre

Stoppard play for STC

THE REAL THING by Tom Stoppard Directed by Richard Wherrett Cast includes Jacki Weaver and John Bell Settings and Costumes by Roger Kirk Drama Theatre, S.O.H.

Stoppard has done it again. Following his remarkable plays ROSEN-CRANTZ AND GUILDENSTERN ARE DEAD, JUMPERS and TRAVESTIES, British playwright Tom Stoppard has come up with a romantic comedy which won the New York Tony Award for "Best Play" of 1984. This time he's written about the domestic difficulties of a group of nimble-tongued theatre people. Indeed there's so much play acting going on that it's often hard to distinguish the play from the real thing. Hence the title.

On the surface, THE REAL THING is a throwback to the comedies of Oscar Wilde, Noel Coward and Philip Barry. This is love among the leisure classes, in which aristrocrats of style spend their time polishing epigrams and tiptoeing into one another's penthouse souls. But THE REAL THING also has a heart — warm and throbbing with the domestic passion to which anyone can succumb.



Jackie Weaver and John Bell will star in

Jacki Weaver and John Bell star in this Sydney Theatre Company production which will be directed by Richard Wherrett at the Drama Theatre.

BOOKING INFORMATION
Thu Oct 17 to Sat Nov 16
Mon to Sat at 8 p.m.
Sat mat at 2 p.m.
AETT \$19.00 (Mon to Thu)
G.P. \$22.00
Pens/Stud \$16.00 (Mon to Thu)
Two AETT tickets per member



'The Waltz of the Wealthy' - a scene from ADIOS CHA CHA

Plea for Third World

ADIOS CHA CHA devised by Sidetrack Theatre Directed by Don Mamouney Performance Space

Although unfamiliar to mainstream audiences, Sidetrack Theatre is one of the most respected theatre companies in Australia. Its plays are controversial and cultivate new ground in the performing arts.

Their production of ADIOS CHA CHA will be presented at the Performance Space throughout September. It is a powerful drama, full of hope and laughter and music about life in a Third World mining town where "el patron" has taken over land which should be growing beans to grow carnations for the export market. The play asks why people in the Third World are taking up arms against their governments; why little Nicaragua and Cuba seem so threatening to the world's great powers and why the kidnapping of a few Americans is allowed to overshadow the murder, rape, maiming and disappearance of thousands by armies which America has trained and equipped?

Sidetrack is anxious that the play should work for the migrant community and therefore is inviting different migrant groups to speak with the audience after each performance and if they wish to present their national food for supper.

BOOKING INFORMATION Until Sat Sep 28 Tue to Sat at 8 p.m. AETT discount \$1.00 Bookings on 699 5091

Off the Wall Humour

PURE PUPPET ADULTERY devi and directed by Richard Bradshaw Puppeteers: Steve Coupe, Greg Howard, Sue Wallace Off Broadway Theatre

Just when you thought it was safe to take the children to puppet theatre, along comes the Sydney Puppet Theatre with PURE PUPPET ADULTERY. It's a nonsense play devised and directed by Australia's internationally renowned puppeteer Richard Bradshaw specifically for the Sydney Puppet Theatre. The show deals with adult topics — abortion (does not sitting on an egg constitute abortion?), the arms race (just an armless piece of puppetry) and bestiality (we witness the effects not the act), and that age-old question of which came first the emu or the egg. The company's pre release pointed out that some may find Egg Scrutiating; which was so excruciating we had to repeat it.

The cast includes an average suburban couple (height 142 cm/weight 5 kgs and nothing between their ears) and their pet emus, a granny (no one is quite sure whose) and her dead cat, as well as hundreds of sausages and eggs. They'll all be at the Off Broadway Theatre from September 5 and teenage children will be very welcome.

BOOKING INFORMATION Thu Sep 5 to Sat Oct 5 Tue to Sat evg Late show Fri at 10:30 p.m. Sat mat at 4 p.m. AETT discount \$2.00 Bookings on 692 0964

The Australian Opera 1986 Season

The Australian Opera recently announced details of its 1986 season, which includes a two-month summer season from January 4 to March 1 and a five-month winter season extending from June 5 to November 1. The seasons will include the return of many of the company's most popular works and will be highlighted by six new productions. Of particular importance will be the premiere of Richard Meale's VOSS to a libretto by David Malouf, based on Patrick White's novel. VOSS will combine the unique talents of director Jim Sharman and designers Brian Thompson and Luciana Arrighi. Other new producis include two twentieth century masterpieces, Britten's PETER GRIMES and Menotti's THE CONSUL, as well as Tchaikovsky's EUGENE ONEGIN and Mozart's THE MAGIC FLUTE. Another highlight will be Joan Sutherland's world renowned interpretation of the title role in Donizetti's comic opera, LA FILLE DU REGIMENT.

Members will be offered A Reserve tickets to certain performances during the season but those wishing to see six or more performances would benefit from being a subscriber and receiving the substantial discounts offered. New subscriber brochures can be obtained from The Australian Opera on 699 1099.

Trust Orchestra Concert

Trust Members will have a rare opportunity to hear their Elizabethan Sydney Orchestra on stage (rather than in the Opera pit as is usually the case) in concert with international organist Peter Hurford on Tuesday, September 3. Peter Hurford will play the Grand Organ in the Concert Hall of the Sydney Opera House. The concert will include three organ concertos by Handel, two Bach Suites for Orchestra, and two Bach Organ solos. The concert will be conducted by the Trust's Director of Music, William Reid. See Member Activities for post-concert supper.

BOOKING INFORMATION Tue Sep 3 at 8 p.m. AETT discount \$3.00 Bookings on 20588

Glasgow revisited

MEN SHOULD WEEP by Ena Lamont Stewart Directed by Doreen Warburton Designed by Robert Kemp Q Theatre, Penrith

lasgow in the 1930s will be recreated Glasgow in the 1956s with the When the Q Theatre presents the Australian premiere of MEN SHOULD WEEP between September 4 and 29. MEN SHOULD WEEP was written in 1947 by former Glasgow nurse Ena Lamont Stewart and was revived at the 1982 Edinburgh Festival where it received critical acclaim. It is an extraordinarily moving and original play about the way women survived in the 30s in the East End of Glasgow. It finds in the lives of Maggie Morrison, her family and neighbours, not only all the tragedy that appalling housing, massive unemployment and grinding poverty can produce but also a rich vein of comedy - the sense of the ridiculous and the need for a good laugh that keeps people going in difficult times.

BOOKING INFORMATION Wed Sep 4 to Sun Sep 29 Wed to Sat at 8 p.m. Sat mat at 4 p.m. Sun mat at 4:30 p.m. Wed mat at 11 a.m. AETT discount \$1.00 Bookings on 047 21 5735

Seymour Centre's 10th Anniversary

It seems hard to believe that the Seymour Theatre Centre is now ten years old. Celebrations are taking place on September 27 with a recital by Carl Pini and by the Centre's resident musical group, The Seymour Group. The Carl Pini Quartet will play Schubert A Minor Quartet, which they played at the opening 10 years ago, and Schubert's C Minor Quartet.

Some of the most memorable theatre seen there have been the Athol Fugard plays SIZWI BANZI IS DEAD and THE ISLAND, Warren Mitchell in DEATH OF A SALESMAN, Robyn Archer in A STAR IS TORN, The Old Tote Theatre Company's NORMAN CONQUESTS, THE ELOCUTION OF BENJAMIN FRANKLIN, Nimrod's production of

CANDIDE and THE VENETIAN TWINS, and more recently STEAMING, and IN THE BELLY OF THE BEAST by the Los Angeles-based Centre Theatre Group.

Bookings for the 10th Anniversary Concert can be made through the Seymour Centre on 692 0555. An AETT concession will apply but details had not been confirmed as we went to press.

Robyn Archer Cabaret

THE 1985 SCANDALS by Robyn Archer
Directed by Robyn Archer and John Gaden
Musical direction by Andrew Bell
Cast: Robyn Archer, John Gaden, Andrew Bell and Yantra de Vilder
Belvoir St. Theatre

Following the success of KOLD KOM-FORT KAFFEE in 1978, THE PACK OF WOMEN in 1983, and the London production of CUT AND THRUST CABARET this year, Robyn Archer returns to her favourite element — the political cabaret. "If political cabaret is to succeed, this is how to do it: with polish, passion and pity" wrote the London Financial Times of CUT AND THRUST.



Downstairs at Belvoir St. will be converted to an intimate cabaret setting with tables and chairs and drinks for paying customers. The show opens on September 12 for a limited season.

BOOKING INFORMATION Tue to Thu at 8 p.m. Fri and Sat at 6 p.m. and 9 p.m. Sun at 5 p.m. AETT discount \$1.00 Bookings on 699 3273

The dreams of the German explorer Leichhardt and those of more recent European migrants are juxtaposed in Janis Balodis' new play, TOO YOUNG FOR GHOSTS, to be presented by the Sydney Theatre Company in the Drama Theatre, S.O.H., from September 11. The play is set in tropical North Queensland in 1948 where the migrants, displaced people from war-ravaged cities of Europe, are confronted by echoes of Leichhardt's expedition through the same bush 100 years before.

BOOKING INFORMATION Wed Sep 11 to Sat Oct 5 Mon to Sat at 8 p.m. Sat mat at 2 p.m. AETT discount \$2.00 Bookings on 250 1777

Arms And The Man

D ichard Cottrell will direct the Nimrod A production of George Bernard Shaw's ever-popular romantic comedy ARMS AND THE MAN. The play takes a wry look at heroes, heroism and the "glamour" of war, set in a perverse and satirical world of comic opera. Robert Coleby plays the hero, or anti-hero, Bluntschli, a Swiss mercenary who takes the sensible view that he would rather run away than fight. It plays in the York Theatre, Seymour Centre, from September 18.

BOOKING INFORMATION Wed Sep 18 to Sat Oct 19 Mon to Sat at 8 p.m. Sat at 2 p.m. AETT discount \$2.00 (Mon-Thu and Sat Bookings on 692 0555



The David Williamson play THE L CLUB opens on September 17 at Phillip Street Theatre. The play is set behind the scenes at a Victorian football club where the dirty politics of playing to win are exposed with typical Williamson humour. There's the megalomanic, piemanufacturing president, the flashy imported star player, the long-time captain and the old coach who both have their heads on the chopping block when the team isn't winning. THE CLUB will strike a chord with anyone who has ever been involved in an organisation in which the will to win prevails. It is directed by John Tasker.

BOOKING INFORMATION Tue Sep 17 to Sat Oct 19 Mon to Fri at 11 a.m. Wed, Fri and Sat at 8 p.m. AETT discount \$5.00 (18, 19, 20 and 21 at 8 p.m.) \$1.00 other performances Bookings on 232 4900

Tears Before Bedtime

Tt is now four years since Barry Humphries last presented his devoted Australian public with a new one-man offering. Mr. Humphries new "attempt", as he chooses to call this offering, is titled TEARS BEFORE BEDTIME after the traditional maternal exhortation "Don't get too excited or there'll be tears before bedtime". It opens at Her Majesty's Theatre on September 21.

BOOKING INFORMATION Commences September 21 Mon to Sat at 8 p.m. Sat mat at 2 p.m. AETT \$19.90 (Mon-Thu) G.P. \$22.90 Pens/Stud \$11.90 (Sat mat) Two AETT tickets per member

The Philanthropist

First up in Northside Theatre Company's new season at Marian St. Theatre is Christopher Hampton's award-winning play THE PHILAN-THROPIST. It opens on September 8. John Krummel, Northside's artistic director, takes to the boards himself to play the lead role of the philanthropist,

an amiable bachelor don who is full of good intentions but is regularly defeated by stronger personalities. Terence Clarke directs the production which also includes Barry Creyton, David Downer and Linden Wilkinson.

BOOKING INFORMATION Sun Sep 8 to Sun Sep 22 Tue to Fri at 8:15 p.m. Sat and Sun at 5 p.m. Wed at 11 a.m. AETT discount \$2.00 (Mon to Thu except Sep 11/12) \$3.00 (Fri to Sun) Bookings on 498 3166



Crown Matrimonial

Opening on October 1 at the Playhouse, Sydney Opera House, is the revival of the highly successful Royce Ryton play CROWN MATRIMONIAL. Set in the grandeur and privacy of Queen Mary's London sitting room Marlborough House in 1936, CROWN MATRIMONIAL takes a behind-thescenes look at the private agony of the Royal Family during the abdication crisis. The 1985 production will retain several cast members from the original production including June Salter and John Hamblin in the principal roles of Queen Mary and Edward VIII.

BOOKING INFORMATION Tue Oct 1 to Sat Oct 26 Tue to Sat at 8 p.m. Wed and Thu at 11 a.m., Sat at 2 p.m. AETT \$19.90 Oct 8, 9, 10 (8 p.m.), 5 (2 p.m.) and 10 (11 a.m.) \$24.90 (other performances) Pens/Stud \$14.90 Two AETT tickets per member (except Oct 5, 8, 9 and 10)

What's On ...

The late-in-arriving British summer has 1 at least brought with it, to the West End and the main subsidised companies at the National Theatre and Barbican, some exciting and varied theatrical fare. The much-admired Lauren Bacall has opened in Harold Pinter's production of Tennessee Williams' SWEET BIRD OF YOUTH at the Haymarket Theatre Royal. Bacall, last seen on the London stage in the musical APPLAUSE, plays the fading Hollywood movie queen in flight from an apparently disastrous comeback. As described in the Observer, she is "slinky as a lynx, hot as pepper, cool as rain, dry as smoke. There's considerably more to her than staying sexy at

BOUNTY!, the new musical by David ex and starring David Essex as Fletcher Christian (with Frank Findlay as Captain Bligh) at the Piccadilly Theatre, has not, according to the critics, lived up to hopes of a great revival in the British musical. However, William Dudley's remarkable set, which creates the Bounty before the audiences' eyes, has been credited as the star of a show which has been criticised for too many musical numbers (28 in all), leaving little room for character and dramatic development. No doubt audiences will love the spec-

A new play by Alan Ayckbourn, who | deft hand - keeping a balance between also directs a cast including Gemma Craven, Michael Gambon and Moira Redmond, opened at the National Theatre on August 1. A CHORUS OF DISAPPROVAL is billed as "being the cautionary tale of Guy, a man who couldn't say no to wine, women or song, and of his consequent rise and fall in the world of amateur operatics". A report next time!

The RSC's recent contribution to the large scale new play with music is Peter Barnes' comedy, RED NOSES, at the Barbican which runs in the repertoire until mid-September. Described by some critics as brilliant and by others as a waste of time, RED NOSES is an immensely enjoyable, if bizarre, entertainment Ultimately, one is left with an unsentimental vision of love and hope, but not until we have followed the fortunes of a troupe of red-nosed clowns on the road round the plague pits of 14th century France! Anthony Sher (fast becoming a popular drawcard for RSC audiences) plays Flote, the priest who believes God has sent him to cheer the dying and forms an unlikely troupe of entertainers to travel the country. "While celebrating happiness the play also amounts to a continual discourse on the nature of laughter itself" (The Guardian). Terry Hands directs 'this Dark Ages Vaudeville' with a

Barnes' intention to shock and stimulate as well as divert his audience. As usual there are many more items of

news - looking ahead - in late September the small Cottesloe Theatre re-opens with a festival of 10 new plays developed in the National Theatre studio, while Alan Bates will make his NT debut in John Osborne's robust elegy for Imperial Britain and the English music hall - THE ENTERTAINER, directed by Ronald Eyre. At the Barbican the RSC will give the British premiere of a musical by Alain Boublil and Claude-Michel Schonberg, LES MISERABLES, based on the novel by Victor Hugo and directed by the team that brought London NICHOLAS NICKLEBY - Trevor Nunn and John Caird. At the Lyric Theatre, John Dexter's production of Lerner and Loewe's GIGI, with Beryl Reid and Sian Phillips, opens on September 17, while the Old Vic will offer a new musical based on J. B. Priestley's LOST EMPIRES from the team who created BILLY LIAR - Keith Waterhouse and Willis Hall. What will they think of next?

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

ontinuing at the Bridge Theatre, | Wollongong, until September 14 is Theatre South's production of EDUCATING RITA. Made into a successful film starring Michael Caine, EDUCATING RITA is the story of the unlikely relationship between a university lecturer and a "dizzy" hairdresser who seeks to better herself through Britain's open university scheme. It will be followed on September 26 by a touring production from the Lismore-based Nomads Theatre Company of MASS APPEAL. This successful Broadway play focuses on the conflicts between a young idealistic seminarian and a middle-aged priest whom the young seminarian accuses of practising "song and dance theology".

As part of the Mattara Festival, the

present the MAITLAND AND MORPETH STRING QUARTET at Newcastle Regional Art Gallery from September 2 to 7, followed by a Valley tour. Originally written by Nick Enright as a children's story, it has been developed into a theatre-piece for the whole family. The action takes place during the time of the Maitland flood when four members of a community discover a mutual interest in music.

Playing at the Canberra Theatre Centre from September 7 to 28 is a new Australianised version by Theatre A.C.T. of Dario Fo's play CAN'T PAY WON'T PAY. Called DON'T PAY DON'T PAY, it is an hilarious farce in which people jack up against the constant spiral

Hunter Valley Theatre Company will | of price and tax rises. Directed by John Derum, it features Lex Marinos, Trevor Kent, Clare Allridge, Denis MacKay, Bernadette Vincent.

> Our apologies to Human Veins Dance Theatre for an error which occurred in July T N. The comments by Don Asker which were described as relating to the dance work STROLLERS should have been related to Graeme Watson's work, TRUE BLUE AND THE DREAMERS, which was presented on the same program at the ANU Arts Centre in July.

AETT discount all performances \$1.00. See local press for booking information.

Spotlight

A RAVAGED STAGE HERO

by Michael Billington

Following the death of Sir Michael Redgrave on March 21 this year, Michael Billington paid tribute in the British Arts Guardian to a great English actor who was supreme at playing souls in torment. The article is reproduced here by kind permission of The Guardian newspaper.

Sir Michael Redgrave, who died yesterday at the age of 77, was one of the greatest English actors of his generation. He triumphed in many of the big Shakespearean roles (Hamlet, Lear, Mark Antony) but he was equally at home in Turgenev or Chekhov (I can still remember almost every inflection of his astonishing Uncle Vanya), and also a film actor of remarkable finesse and subtlety.

For years he was dogged by the reputation of being over-cerebral in his approach to acting. But what made him so compelling to watch was his combination of Nordically romantic good looks and fuelled neurosis. Sybil Thorndike once said he had, even more than Olivier, the capacity to act agony. And his particular forte was in playing men of intellect flawed by a fatal passion.

Father himself to a famous theatrical family, he was born of acting parents in theatrical digs in Bristol on March 20, 1908. His parents split up when he was three and six years later his new stepfather offered to send him to public school and university provided he never became an actor. In fact, at Cambridge from 1927-31 he was better known as a poet and editor than as an actor. He wrote for Granta and The Cambridge Review and, with Anthony Blunt and Romilly Fedden, launched a magazine called The Venture which, in its first number, included poems by Basil Wright, Louis Macneice and George Rylands.

But though he became a schoolmaster at Cranleigh after Cambridge, he could not easily suppress his theatrical instincts. At Cranleigh he directed, designed and played the lead in HAMLET, KING LEAR, THE TEMPEST and SAMSON AGONISTES where his work attracted the attention of critics and scholars: J. Dover Wilson for instance described Redgrave's Lear as "unimaginably"

beautiful, a lifelong possession". At the age of 26, he broke with schoolmastering and joined the Liverpool Playhouse under William Armstrong. In the next two years he played some 27 roles, wrote a couple of plays and married a beautiful young actress, Rachel Kempson.

Tyrone Guthrie brought him to the Old Vic in 1936 in a remarkable company that included Laurence Olivier, Edith Evans, Ruth Gordon, Alec Guinness, Alec Clunes and Ernest Milton. He played Laertes, the King of Navarre, Mr. Horner in THE COUNTRY WIFE and Orlando to Edith Evans' mature, Restoration Rosalind; a performance that led the New Statesman to remark, "He has the power to speak verse and also — which is rare these days — knows how to wear costume and still look like a man."

On the strength of his Orlando, he was engaged by John Gielgud for a starry and memorable season at the Queen's in which he played Bolingbroke to Gielgud's Richard II, Charles Surface in THE SCHOOL FOR SCANDAL, and Baron Tusenbach in Michel St. Denis'

legendary production of THREE SISTERS. As the Baron, one critic said, "His very bones seemed to shape themselves differently and his physical habits (permanent in some actors) to adapt themselves to the mental habits he took on with the character." This may have had much to do with his eager discovery of Stanislavsky and the stress on a precise, detailed, methodical (as opposed to Methody) approach to the art of acting.

A rising classical star, he also established himself in 1938 as a box-office screen attraction with his performance as the folk-music collector in Hitchcock's THE LADY VANISHES. At the time Redgrave claimed to have only half-applied himself to the role. He always claimed one could see the join in the film where he started to act.

During the war years (he was invalided out of the Royal Navy in 1942 with a damaged arm) Redgrave managed to combine stage and film work. He was a dashing Macheath in THE BEGGAR'S OPERA, the idealistic lighthouse keeper in Robert Ardrey's THUNDER ROCK, a



Michael Redgrave with Margaret Lockwood in THE LADY VANISHES — Still from the film by courtesy of The Rank Organisation

repressed neurotic in Thomas Job's UNCLE HARRY. His capacity to act characters on the edge of breakdown and madness was beginning to emerge; and nowhere more chillingly than in an episode from Cavalcanti's film DEAD OF NIGHT where he played a ventriloquist obsessed and then demonically possessed by his dummy.

Some critics found his ability to play neurosis unnerving ("This actor," said Tynan of his Macbeth in 1948, "always startles me by behaving as if he is suffering from persecution mania"). Others were more charitable. T. C. Worsley, reviewing his HAMLET in Hugh Hunt's 1950 production at the New, wrote: "In the past few years we have sometimes felt that his feelings were not coming out as an as they should. His laughter seemed distorted; grief, when he wanted to express it, remained half-strangled in the throat. But now his acting is almost entirely free from these constrictions. He moves with a new grace and certainty. His voice, musical and flexible, has discovered in itself a new richness."

This was evident the following year: something of an annus mirabilis for Redgrave. At Stratford-upon-Avon he played Richard II, Hotspur and Prospero as well as directing HENRY IV PART 2. It was astonishing to see him follow his melodic, effeminate Richard with a rough-hewn Hotspur for which (with typical care) he had set off with a taperecorder to research the precise Northumbrian country accent.

His acheivements at Stratford were complemented by his finest screen perfornce as Crocker-Harris, the Himmler or the Lower Fifth, in the film version of Rattigan's THE BROWNING VER-SION. Thin-lipped, wire-spectacled, dryvoiced, Redgrave is in the early scenes the very essence of blinkered pedantry: but the moment when years of banked-up emotion burst forth as he is presented with a copy of a Robert Browning translation wring one's heart and give one a fascinating glimpse of an inner life. As Redgrave's percipient biographer, Richard Findlater, wrote, here in Crocker-Harris is the visible transubstantiation that is one mark of front-rank

Redgrave's capacity to play driven, divided, hysterical men was again apparent in 1952 as the dipsomaniac actorhero of Clifford Odets' WINTER JOURNEY. But it was further Stratford seasons that showed him to be a master

of flawed nobility. In 1953 he was a memorable Antony (bare of chest and great of heart) to Ashcroft's Cleopatra and an infinitely moving Blakeian Lear ("Michael Redgrave," wrote Tynan, "has played King Lear and won").

Five years later, at the age of 50, he was also quite the best Hamlet I have ever seen (particularly late in the Stratford run): quick of brain, noble of mien and at the last bathed in a beautiful melancholic serenity. London critics were rather grudging about the performance: Muscovite critics, when the production toured, flung their fur hats in the air.

He added further laurels to his crown in 1959 when he presented, directed and starred in his own adaptation of Henry James' THE ASPERN PAPERS: he gave a lovely performance as a New England intellectual propelled by quiet avarice. But his finest non-Shakespearean performance came in 1962 when he joined Laurence Olivier at Chichester to play Uncle Vanya in a production that no one who saw it will ever forget.



Derek Jacobi and Sir Michael Redgrave in THE HOLLOW CROWN

Redgrave's Vanya was a stunning portrait of a man bursting with sexual frustration and misdirected energy. The voice became shrill and hysterical when he attacked the professor's academic vanity and amatory success; the windmilling arms would fly defensively to his face whenever he was attacked; there was a feeling of unutterable spiritual desolation when he found Yelena in Astrov's arms; and in the great scene at the end of the third act there was a brilliantly controlled acceleration of emotion so that the shooting became the logical culmination of his hysteria and a symptom of his ineffectualness.

I shall also not forget the spectacle of Redgrave and Olivier at the curtain-call, their hands upraised in joyful union. It seemed as if our two greatest actors were entering on a period of friendly collaboration.

But it was not to be. Although UNCLE VANYA duly entered the National Theatre Company repertory in 1963, Redgrave was not particularly well-cast in the opening productions. Neither as the robust patriarch in HOBSON'S CHOICE nor as the mesmerised architect in THE MASTER BUILDING did he seem particularly at home. He left the company in 1964 and shortly after directed the opening season at the Yvonne Arnaud, Guildford, playing Rakitin in A MONTH IN THE COUN-TRY and Samson in SAMSON AGONISTES. It was distinguished work; but it was hardly an assault on the peaks of his profession.

In the years after 1965, Redgrave increasingly became a prey to poor health and to a fallible stage-memory. He directed opera at Glyndebourne, notably took over the part of the Father in John Mortimer's A VOYAGE ROUND MY FATHER, toured in solo Shakespeare performances and in THE HOLLOW CROWN, and effortlessly dominated the stage as the silent, grieving paterfamilias in Simon Gray's CLOSE OF PLAY at the National in 1979. But it is hard to avoid Findlater's conclusion in 1971 that "in spite of all his achievements he has remained an actor in search of a theatre and a drama".

The memory he leaves behind, however, is of an actor supreme at playing souls in torment, men of intellect and substance destroyed by some strange inner demon. With his gifts (he was a notably fine author and lecturer), one feels he should have run his own company. But although at the mercy for so long of the haphazard English theatrical system, he achieved much and leaves behind an indelible imprint of ravaged heroism.

Off stage I scarcely knew him. But on the one occasion I interviewed him I remember the glowing pride with which he talked of his family; and it is good to think that the Redgrave tradition and name will be carried on by Lynn, Corin, and particularly Vanessa, who has inherited much of his genius for playing bridled ecstasy and characters poised on the edge of some frightening abyss.

Focus on Films

COCOON directed by Ron Howard Screenplay by Tom Benedek Produced by Richard D. Zanuck, David Brown and Lili Zanuck Starring Don Ameche, Wilford Brimley, Hume Cronyn, Brian Dennehy, Jack Gilford, Steve Guttenberg, Maureen Stapleton, Jessica Tandy, Gwen Verdon, Herta Ware and Tahnee Welch. Now playing Hoyts Centre

Eight of America's most distinguished stage and screen veterans star in the science-fantasy COCOON in which an attractive group of Antareans come to earth to retrieve some magical objects from the Gulf of Mexico. "Our Antareans," according to producer Lili Zanuck, "are the first fully dimensional other-worldly characters you've seen in a movie. They're adult and they have a full range of emotions. They're exactly the kind of people you hope would land in your backyard." During their visit to earth a group of senior citizens begin to feel and act half their age. "I doubt if many people expect a spaceship to come down and change their lives," says Richard Zanuck, "but it's really a wonderful metaphor for hope - it represents the future, which some of the characters in the story had given up on.'

THE COCA-COLA KID directed by Dusan Makavejev Screenplay by Frank Moorhouse Produced by David Roe Starring Eric Roberts, Greta Scacchi, and Bill Kerr Opening September 19, Double Bay Twin

Two of award-winning author Frank Moorhouse's best-known works — "The American's, Baby" and "The Electrical Experience" - have been merged to produce the rollicking satire. THE COCA-COLA KID. It's the story of what happens when an old-time Aussie soft drink manufacturer (played by Bill Kerr) finds himself pitted against a US Coke marketing whizz kid (played by American actor, Eric Roberts). Filmed in Sydney and the Blue Mountains (where residents were bemused by the sight of an authentic World War II biplane and a fleet of Coca Cola trucks driven by a fleet of Santa Clauses) THE COCA-COLA KID is directed by the renowned Yugoslav director, Dusan Makavjev. He won the director's prize at the 1971 Cannes Film Festival for WR -

MYSTERIES OF THE ORGANISM and is currently visiting professor of film at Columbia University, New York. Other well-known Australians in the cast include Max Gillies, Paul Chubb, Kris McQuade and Chris Haywood.



THE EMPTY BEACH directed by Chris Thomson
Produced by Tim Read and John
Edwards
Screenplay by Keith Dewhurst
Starring Bryan Brown, Anna-Maria
Monticelli, Belinda Giblin, Kerry Mack,
Ray Barrett, John Wood, Peter
Collingwood and Nick Tate
Opening September 12, Hoyts Centre

THE EMPTY BEACH, which was filmed in Sydney, features many well-known Australian actors. Bryan Brown stars as private detective Cliff Hardy who takes us on a trip through Sydney's high life and low life, corrupt corridors of power and confrontations with crime bosses in his search for missing businessman John Singer. John Singer disappeared off Bondi two years previously and his wife suspects he may still be alive. Chris Thomson, who directs the film, has acquired a considerable reputation both in Britain and Australia. He directed the television series WATERFRONT last year, THE LAST BASTION this year and a major part of the highly acclaimed series 1915. STEAMING directed by Joseph Losey Screenplay by Patricia Losey Starring Vanessa Redgrave, Sarah Miles, Diana Dors, Patti Love, Brenda Bruce, Felicity Dean and Sally Sagoe Opening mid-September, Academy Twin, Paddington

Nell Dunn's play, STEAMING, is one of the most popular plays ever staged in Sydney, having had four separate and equally successful seasons, so the plot of this new film is familiar to many theatregoers. Nell Dunn, having previously rejected several film offers, finally released the screen rights of the play to the renowned director Joseph Losey who says of the film "The picture is warm, sensuous, sensual and about the loneliness of sex; it is also, of cou about the problems of women in a male-dominated world. It should be moving, sometimes sad, sometimes frightening, as often as possible humorous and downright funny but never vulgar. It offers no answers or patent solutions excepting a positive convication that individual people can still change the world, even if only in bits and pieces."



A still from the Joseph Losey film STEAMING

BOOKING INFORMATION

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

G.U. \$5.50 (\$1 saving), Hoyts \$5.00 (\$1.50 saving), Village \$5.00 (\$1.50 saving). Please note, no handling fee applies to film vouchers and members may purchase as many as they wish.

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

Continuing until mid-September at the Ensemble Theatre, Milson's Point, is the Australian premiere season of PLAY MEMORY by Canadian playwright Joanna Glass. It is a bittersweet drama about a happy family unit which is thrown into trauma when the salesman father takes to alcohol following his dismissal from work. The hell the family endures produces a hero's tale of good humoured determination, love and courage. Brian Young plays the salesman with Lorraine Bayly his wife.

AETT discount \$1.00

The Griffin Theatre Company's annual revue will end Griffin's 1985 season with a whoop and a holler. The parts of Grant Fraser, Ben Franklin, Ritchie and John Stone have combined with the company to produce this home-town, thigh slapping Country and

Bookings on 929 8877

Western hootananny. We are invited to come laugh, cry and bleed with the Dazzling Dunn family from Darling Downs as they arrive in Sydney for a fateful evening at "Pussies", a sleazy "southern" nightclub.

AETT discount \$1.00 Bookings on 335216

Just opened at the Wharf Theatre is Moliere's classic play THE MIS-ANTHROPE which is being presented by Melbourne's Australian Nouveau Theatre. Written in 1666 the play is a comedy about truth and sincerity, friendship and love. It was presented in Melbourne earlier this year where it received critical acclaim.

AETT discount \$5.50 (Sept 23 and Oct 2) \$2.00 (other performances) Bookings on 250 1777 Time is running out if you want to see CATS before the prices go up at the end of January. We still have a number of dates available with good Stalls seats (see below). CATS is not in any traditional Broadway sense a "musical". It is a song-and-dance show projected with stunning force by batteries of technology and humanised by cat-lover T. S. Eliot's feline characterisations. It is played against a memorable set which spills outwards to embrace the audience as far as the Dress Circle.

BOOKING INFORMATION
Thu Dec 19, Thu Jan 9 and Tue Jan 14 at 8 p.m.
Sat mat Dec 28 at 2 p.m.
AETT \$33.50 G.P. \$35.00
No pens/stud discount
Two AETT tickets per member
Discount unavailable at Theatre Royal



RACE DAY AT RANDWICK

Wednesday October 2 at 11:30 a.m.

Race Day at Randwick is always a very popular function with Members and their friends. It's also a great opportunity for Members who are not AJC Members to use the splendid facilities of the Members Stand. We have luncheon in the Doneer Room and then can watch the races, including the Elizabethan Trust Handicap, from the balcony. Afternoon tea is served later. Tickets are \$25.00 which includes luncheon, afternoon tea, and entries.

KINGS CROSS FAIR

Sunday September 22 from 11 a.m.

The Sydney Committee is running a stall and chocolate wheel at this first Kings Cross Fair to raise funds for the Trust's Theatre of the Deaf. Organised by the same people as the Queen Street Fair it will take place in a closed off Darlinghurst Road between the Crest Hotel and Fitzroy Park. The Committee would appreciate donations of home-made cakes, jams, pickles, and any fancy goods. Please bring them to the Trust or ring on 357 1200 for a pick up.

DAVID WILLIAMSON TALK

Monday September 23 at 5:30 p.m.

Brian Kiernan, Senior Lecturer in English at Sydney University, has written a critical biography on David Williamson and will deliver a talk on the social themes and implications of David Williamson's works. David Williamson will be present to answer questions following the talk. It will be held in the theatrette of the Qantas International Centre in the city. Tickets are \$8 for Trust Members, \$10 g.p. and \$7 students, which includes coffee/tea and cakes from 5:30 p.m.

CROWN MATRIMONIAL DINNER

Tuesday October 8 at 6 p.m.

If you're planning to see CROWN MATRIMONIAL, why not choose October 8 so you can join us for dinner beforehand in the Banks Restaurant at the Wentworth Hotel. We'll arrange transport down to the Opera House afterwards for those who want it. Dinner tickets are \$17 for a two-course meal with wine. Theatre tickets should be ordered separately.

KIROV BALLET SCHOOL FILM Sunday September 15 at Roma Theatre

THE CHILDREN OF THEATRE STREET, a film about the Kirov Ballet School, is narrated by Princess Grace and shows the life of these talented youngsters who reside at the Kirov school. Extracts from two new ballets are included. There will be two screenings — at 11:30 a.m. and 2:30 p.m. Tickets are \$5.50 for adults and \$3.00 for pensioners and children.

ORCHESTRAL SUPPER

Tuesday September 3

Following the Elizabethan Sydney Orchestra concert with Peter Hurford, Members and their friends are invited to join the musicians for supper in the Northern Foyer. Tickets are \$13.00 each. As time is short bookings should be made on 357 1200.

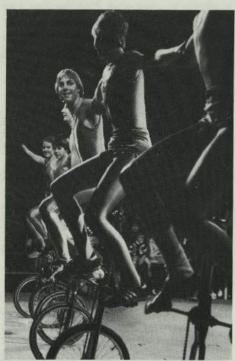
BOOKING INFORMATION

Unless otherwise stated bookings for Member Activities should be sent in on the same grey booking coupon as your theatre bookings. The handling fee does not apply to Member Activities.

Theatre for people

With the school holidays upon us once again we present for your information a guide to holiday activities for young people. Because of the low ticket prices for Young People's Theatre, no AETT discount applies.

ustralia's National Treasure, THE A FLYING FRUIT FLY CIRCUS, is playing at Wentworth Park until September 7. This 32-member troupe of ordinary kids from Albury-Wodonga has achieved an international reputation since their establishment in 1979. This year they were acclaimed as the 'Best Act' at the prestigious Vancouver International Children's Festival. But if you go expecting to see a Barnum and Bailevtype circus you're in for a surprise. There's not an animal to be seen as the kids whizz through their repertoire of juggling, tumbling, walking the tightrope, clowning, trapeze work and unicycle riding. Bookings at Mitchells-Bass on 266 4800.



The Flying Fruit Fly Circus

The Bondi Pavilion Theatre has a variety of performances throughout the holidays. On September 2 there's "Ambroz" the clown and for the remainder of that week Modern Music Theatre will present DRUMMIN UP A STORM, a magical presentation of percussion instruments, set on a lost volcanic island inhabited by tribal dancers and pirates! Bookings on 303325/6.



J oe Gladwin's production of BEAUTY AND THE BEAST for the Marionette Theatre of Australia was such a success in the May school holidays that it's being remounted this month. The production transposes the traditional story into the space-age with slide projections of scenery and interesting lighting effects. "Colourful and lively production. Kids love it" was The Sun Herald's verdict in May. The production, which is suitable for 5- to 11-year-olds, plays until September 8. Following the Wednesday 10:30 a.m. performance there's a twohour children's puppet workshop. Bookings for the show and workshop on 273 274.

The Australian Theatre for Young People is holding workshops for young people throughout the holidays. From September 2 to 6 they'll be catering for 11- to 15-year-olds at Mosman, Parramatta and Sutherland. The workshops which last a full week (10-4 each day) include mime, improvisation and theatrecrafts. Enquiries on 698 7022.

Four of the plays being presented at the International Festival of Young Playwrights during the last week in August will be shown at **Shopfront Theatre** in Carlton this month. All four short plays will be presented as a single evening's entertainment over the weekends of September 6/7 and 13/14. The plays are suitable for 8 to 20 year olds. Bookings on 588 3948.

overs of good old-fashioned pantomime have a choice of two productions these holidays. At Phillip St. Theatre they're presenting PUSS IN **BOOTS** until September 7 with Lola Nixon wearing the boots. As usual there's lots of audience participation for the kids and plenty of innuendo for the adults. At the Footbridge Theatre LITTLE RED RIDING HOOD is being given a contemporary flavour (the Big Bad Wolf even sings his own version of "Ghostbusters") and children will be very involved in the action. Both productions are geared for young children and are suitable for 3 to 12 year olds. Bookings at Phillip St. on 232 4900 or the Footbridge on 692 9955.

he younger age range (3 to 9) will also The younger age range by Northside be well catered for by Northside Theatre Company. At their Marian St., Killara, vanue they will present a new play by Wendy Blaxland, ZOO ESCAPADE. It describes the adventures of three animals, a pelican, wombat and a cockatoo, who escape from a zoo to a nearby nature park. The production, which includes original music, plays throughout the holidays and then on Saturdays only until October 19. As with all their children's productions, ZOO ESCAPADE will be presented from a small podium rather than the stage which allows the children to gather around and join in the action. Their enchanted faces are a sight to behold. Bookings on 498 3166.



The month of September has special meaning at the Trust 'cause it's our anniversary month.

We've thought a lot about how to celebrate this special occasion and have hit upon an idea which has all the right elements as both OUR MEMBERS and the PFPFORMING ARTS will benefit ... this month, we're as an each member of the Trust to join an anniversary initiative and become an "advocate" of the Trust.

Just think about it. If every member influences just one person to join the Trust, we will DOUBLE our membership to 10,000.

An expanded Trust Membership means

- 1. a larger, reliable audience for the performing arts,
- reductions in the 'per member costs' which will allow us to extend the scope of our membership services,
- 3. an increase in our ability to negotiate better deals for our members.

It's a challenging goal, but if each Trust Member can persuade just one relative, friend, neighbour or workmate to join the Trust, our anniversary goal can become a reality.

Let's all get into the act!

Send to: AETT Mem	bership Dept., PO Box 137, Kings Cross, NSW 20	11. Phone: 357-1200.
I've been convinced about the benefits of Trust Membership:		FORM OF PAYMENT: Charge my Bankard Mastercard
Mr./Mrs./Miss/Ms.	FULL NAME – PLEASE PRINT	Expiry Date:
ADDRESS	No. W	Authorised Signature
	POSTCODE	\$20 Cheque enclosed
HOME PHONE	BUSINESS PHONE	Introduced by:



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(incorporated in the A.C.T.)

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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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