

## November Season Concludes Triumphant Year for Sydney Dance Company

SHIMMERING choreographed by Graeme Murphy

Music by Karol Szymanowski

Lead dancers: Andrea Toy and Alfred Williams

BOXES choreographed by Graeme Murphy

Music by Iva Davies and Bob Kretschmer

Lead dancers: Janet Vernon, Kim Walker, Paul Mercurio, Nina Veretennikova and Ross Philip

Opera Theatre, Sydney Opera House

"One can say that the Sydney Dance Company has changed the face of dance in the 80s," said Barry Moreland, artistic director of the W.A. Ballet Company, in an article for Arts National this year. It is a fitting tribute for a company which has had a triumphant year. Following February appearances at the Perth Festival, the company played in New York where Clive Barnes said of them in the N.Y. Post "The final impression of the company is of irrepressible vitality and style . . . even now that impression is strong enough to surprise, divert and enchant". Then it was off to China where they presented performances in Shanghai and Beijing. On their return to Australia highly successful seasons in Melbourne and Sydney (of *SOME ROOMS* and *AFTER VENICE*) followed.

The company is now preparing for their final 1985 season to be presented in the Opera Theatre Sydney Opera House from November 7 to 23. They will present two brand-new works from the prolific "pen" of its star choreographer, Graeme Murphy. *SHIMMERING* is a new short work to music by Karol Szymanowski, which will be played live. It will feature Andrea Toy, who joined the Sydney Dance Company from The Australian Ballet earlier this year. She will be partnered by Alfred Williams.

*BOXES* is a major new work for the company, featuring a commissioned score by Australian rock composers Iva Davies and Bob Kretschmer of the



Nina Veretennikova, Paul Mercurio and Kim Walker in *BOXES*

leading band Icehouse. Murphy has rarely worked with contemporary rock music so *BOXES* will represent a new departure in style for the company. Both Iva Davies and Bob Kretschmer will appear live on stage at each performance, performing their exciting music as an integral part of the action. One previous example of Murphy's work with contemporary rock music is his piece *HELL* from the *Deadly Sins Cabaret Show*. Murphy has since

mounted *HELL* on ice for the Torvill and Dean World Tour Company.

### BOOKING INFORMATION

Thu Nov 7 to Sat Nov 23

Mon to Sat at 7.30 p.m.

AETT \$20.50

G.P. \$24.50

Stud/Pens \$19.50

Two AETT tickets per member



## New Australian Musical

JONAH JONES adapted for the stage by John Romeril from the novel "Jonah" by Louis Stone

*Directed by Richard Wherrett*

*Music by Alan John*

*Musical direction by Michael Tyack*

*Choreography by Ross Coleman*

*Costumes and sets by Roger Kirk*

*Lighting by Nigel Levings*

*Cast: Simon Burke, Valerie Bader, Peter Carroll, Lynne Emanuel, Michele Fawdon, Wayne Scott Kermond, Alan David Lee, Diane Smith, Tony Taylor and Geraldine Turner*

*Wharf Theatre*

The premiere of JONAH JONES by the Sydney Theatre Company on October 26 will make it the first full-length Australian work and also the first musical to be presented at the Wharf Theatre. It will follow an unusually long rehearsal period which will include the recording of an original cast album of the show.

First commissioned in 1979 by the Sydney Theatre Company, Jonah Jones was originally intended to be a play. But as it developed it became clear the work needed a musical component to reach its full expression and John Romeril chose Alan John as his collaborator.

Set in Redfern between 1905 and 1914, JONAH JONES tells the story of a hunchback who is employed as a part-time bootmaker by day but at night is the leader of the feared Botany Road Push. Jonah fathers a child who is not a hunchback and this encourages him to marry.



Simon Burke

When he is refused the full-time work he needs to keep a wife and child, Jonah defies his old employers by opening his own shop, and "Jonah the Boot" becomes the most successful businessman in Redfern with even bigger ambitions in mind.

A pre-theatre dinner for Trust Members will be held on Wednesday, October 28 (see Member Activities p. 10 for details).

### BOOKING INFORMATION

Mon Oct 28 to Sat Nov 9

Previews Sat Oct 19 to Thu Oct 24

Mon to Sat at 8 p.m.

Sat mat at 2 p.m.

AETT \$16.00 (Mon-Thu), \$12.00 (Sat mat), \$9.00 (previews)

G.P. \$19.00, \$12.00 (previews)

Pens/Stud \$13.00 (Mon to Thu and Sat mat), \$7.00 (previews)

Two AETT tickets per member

## Same Time Next Year

SAME TIME NEXT YEAR by Bernard Slade

*Directed by Doug Anderson*

*Starring Lorraine Bayly and Brian Young*  
*Ensemble Theatre*

Once a year, every year, for twenty-five years, a couple meet for a brief encounter in a cottage in Northern California. Glimpsing their meetings only every four or five years in the play, the changes in their lives, interests and themselves make an ideal setting for some hilarious and sometimes touching situations. One year she is a hippie, he is a Goldwater supporter; another year he is temporarily impotent, she is eight months pregnant. SAME TIME NEXT YEAR has just opened at the Ensemble Theatre and continues until the end of October.

Canadian-born Bernard Slade also wrote the screenplay of SAME TIME NEXT YEAR which starred Alan Alda and Ellen Burstyn. He has written over 100 shows for U.S., Canadian and British television but SAME TIME NEXT YEAR is undoubtedly his most popular play. It is directed by Hayes Gordon and stars Lorraine Bayly and Brian Young.

### BOOKING INFORMATION

Tue to Sat at 8 p.m.

Thu and Sun at 11 a.m.

Sat at 5 p.m.

AETT discount \$1.00

Bookings on 929 8877



Marina Finlay

## German Classic

WOYZECK by Georg Buchner

*Directed by Bradley Smith*

*Designed by Ian Robinson*

*Music by David King*

*Cast includes Geoffrey Cartwright, Matthew Crosby, Marian Dworakowski and Marina Finlay*

*Wayside Theatre*

Regarded by Brecht as his most important influence, Georg Buchner crammed more into his short life than most men do in a full lifetime. Born in Germany in 1813, he was a revolutionary who wrote his first play, DANTON'S DEATH, in five weeks to earn enough money to flee into exile in Switzerland. There he qualified for a PhD. and lectureship in Natural Sciences in Zurich. He died of typhus at 23 before completing WOYZECK, which consists of four fragments. It is based on a true story of the sensational murder trial of a soldier who pleads insanity but later is declared sane, and executed. An interesting facet of the play is that it is the first ever written with a proletariat hero and deals with social issues such as poverty, war and class.

### BOOKING INFORMATION

Until Sun Oct 27

Wed to Sat at 8.15 p.m.

Sat mat 5 p.m. Sun mat 3 p.m.

AETT discount \$2.50

Bookings at Mitchells Bass on 266 4800



## The Australian Ballet

**F**inal programme in this year's Australian Ballet season is a double bill. Erik Bruhn, the renowned Danish dancer who is now Artistic Director of the National Ballet of Canada, will stage his celebrated version of August Bournonville's *LA SYLPHIDE*. This classic ballet which pioneered the romantic era of ballet is set to the music of Herman Løvenskjold. In contrast the second work is *AUREOLE*, a contemporary work by Paul Taylor, and one of his most successful works. It is danced to music by Handel.

### BOOKING INFORMATION

Fri Nov 29 to Thu Dec 19  
Mon to Sat at 7.30 p.m.  
(except Mon Dec 16 at 6.30 p.m.)  
Sat mat at 1.30 p.m.  
AETT \$35.00  
G.P. \$38.00  
Pens/Stud \$28.00  
Two AETT tickets per member  
Discount unavailable at Opera House

## At Bondi

**THE EXERCISE** by Lewis John Carlino

*Directed by David Spencer*

**A CROOKED AFFAIR** by Jennifer Minter

*Directed by David Jansz*

*Bondi Pavilion Theatre*

**C**ontinuing until October 12 is Lewis John Carlino's play **THE EXERCISE**. An actor and actress appear early for a rehearsal on a bare stage. It is immediately apparent that they have been lovers. As they rehearse their roles they begin to improvise and the fears and fantasies of their real life relationship begin to emerge. It is David Taylor's first production since returning from an extended period working in Canada with Montreal's Actors' Studio.

It will be followed on October 23 by **A CROOKED AFFAIR**, a new play by Jennifer Minter to be presented by Dragon Theatre Company, a company committed to staging new Australian topical scripts. **A CROOKED AFFAIR** is a dramatic comedy about the hectic modern business world. Bookings for both productions on 30 7211. AETT discount \$1.00.



Suzanne Roylance, Neil Fitzpatrick, Kerry McGuire, Peter Sumner, Jennifer Hagan, Gwen Plumb and Bob Hornery play in **BATHROOM**

## Bathroom Frolics

**BATHROOM** written and directed by Donald Macdonald

*Designed by Peter Cook*

*Cast: Neil Fitzpatrick, Kerry McGuire, Peter Sumner, Suzanne Roylance, Jennifer Hagan, Gwen Plumb and Bob Hornery*

*Marian St. Theatre*

**F**ollowing the success of his first play, **CARAVAN**, Donald Macdonald will direct the world premiere season of his new comedy, **BATHROOM**, for Northside Theatre Company. **BATHROOM** takes a peep at relationships, mothers and cleanliness. The action takes place on the night when Harry and Tess are giving a party to celebrate the completion of their new bathroom. But the party doesn't turn out quite as they planned. They hadn't expected to spend the night trying to get their guests out of the bathroom nor had they expected Harry's ex-wife and his mother to arrive.

Many performances are now heavily booked, so to obtain good seats Members are advised if possible to reserve seats on Sunday, November 3 or Tuesday, November 5.

### BOOKING INFORMATION

Sun Nov 3 to Sun Nov 17  
Tue to Sat at 8.15 p.m.  
Sat and Sun at 5 p.m. Wed at 11 a.m.  
AETT \$15.00 (Mon to Fri and mats except Nov 6/7 evg)  
G.P. \$17.00 (Tue-Thu), \$18.00 (Fri-Sun)  
Pens/Stud \$12.00 (except Fri and Sat evg)  
Two AETT tickets per member

## Anglo-Italian Season

**MARY STUART/MARIA STUARDO** by Dacio Maraini

*Directed by Veronique Bernard/Rodney Delaney (Italian)*

*Designed by Jack Ritchie*

*Cast: Olivia Brown and Beverly Blenkins, Carla Caverni and Gianna Dignenva (Italian)*  
*Wharf Studio*

**O**livia Brown who played the role of Elizabeth I in the London production of **MARY STUART** returned to Australia fired with enthusiasm to see the production staged here. What is intriguing is that not only has she achieved her goal but she is giving the season an extra dimension by having Italian and English productions running in parallel. The play by one of Italy's leading women writers, Dacio Maraini, portrays the conflict between Mary Stuart, the darling of the aristocracy, and Elizabeth I who stood for the rising middle classes. Italian performances by I Carbonari della Commedia are given each Saturday evening at 6.30 p.m. during the season. Other performances are in English.

### BOOKING INFORMATION

Until Oct 12  
Mon to Thu at 8.30 p.m.  
Fri at 6.30 p.m. and 9 p.m.  
Sat at 4.30 p.m. and 9 p.m.  
Sat at 6.30 p.m. (Italian)  
AETT discount \$4.00  
Bookings on 250 1777



## Disco Fever UK style

**BOUNCERS** by John Godber  
*Directed by Terry O'Connell*  
*Lighting design by Bruce McKendry*  
*Downstairs Theatre, Seymour Centre*

John Godber's play, **BOUNCERS**, has just finished its second highly successful season at Edinburgh's Fringe Festival. It premiered in 1983 and has been playing in the UK continuously ever since.

The play, which caricatures the night's rituals in and around a rough provincial English disco, is not for those who are easily shocked. It was described in *Time Out* magazine as "*Like a hideously funny Saturday Night Fever*". The bouncers of the title are four jacketed heavies, cynical custodians of what passes for decency and decorum in the twilight world of nightclubs. But the actors don't remain as bouncers long. First, they are a quartet of working-class lasses making ready for a trip to the disco, then a gang of likely lads out on the razzle. In all, the four actors play 50 different roles and in the process paint a clear picture of the rituals of disco life. For the Seymour Centre season the Downstairs Theatre will be transformed into a discotheque with tables and chairs and disco music.

### BOOKING INFORMATION

Fri Oct 25 to Sat Nov 23  
 Mon to Thu at 8.30 p.m.  
 Fri and Sat at 6 p.m. and 9 p.m.  
 Previews on Oct 23/24 at 8.30 p.m. and Oct 25 at 6 p.m.  
 AETT \$13.90 G.P. \$16.90  
 Pens/Stud \$10.00  
 All preview tickets \$10.00  
 Two AETT tickets per member

## Cello Recital

Julian Lloyd Webber, brother of Andrew of *CATS* fame, and himself a noted young British cellist, is touring Australia this month for a series of recitals and orchestral concerts. He will appear with the Sydney Symphony Orchestra at the Opera House on Saturday October 12 and the programme will include the Rodrigo cello concerto and the Haydn cello concerto in C.

### BOOKING INFORMATION

Sat Oct 12 at 8 p.m.  
 AETT discount \$2.00  
 Bookings on 20588

## NZ Political Cabaret

New Zealand real-life twins Lynda and Jools write their own material from their joint life stories and present it as political musical cabaret under the title **TOP TWINS**. From October 9 to 27 they will be commenting on such varied subjects as childhood on the farm, a short stint in the territorial army, women's issues, nuclear threat and Maori land rights downstairs at Belvoir St.

### BOOKING INFORMATION

Wed Oct 9 to Sun Oct 27  
 Tue to Sat at 8 p.m.  
 Sat and Sun at 5 p.m.  
 AETT discount \$1.00  
 Bookings on 699 3273  
 Downstairs, Belvoir St.



Gregory Yurisich and Graeme Ewer in *THE MIKADO*

## Mikado Matinees

Due to the popularity of The Australian Opera's production of *THE MIKADO*, two extra matinees have been scheduled for Wednesday, October 23 and Wednesday, October 30. To be conducted by Gordon Kember, principal roles will be played by Heather Begg, Graham Ewer (as Ko-Ko), Gregory Yurisich (as Pooh-Bah) and Michael Smith.

### BOOKING INFORMATION

Wed Oct 23/Wed Oct 30 at 1 p.m.  
 AETT \$15.00  
 G.P. \$20.00  
 Two AETT tickets per member

## New TOD Production

A second play written by Greg McCart and called **THE BUNDLE OF STICKS** is being mounted for high school students by the Theatre of the Deaf. Stemming from the legend of a father who gives his children a task which can only be completed if they learn to co-operate, the play is a modern exploration of personal effort, achievement and the ancient moral "United we stand, divided we fall". Greg McCart's previous play **THE INVADERS** has been an enormous success for the Theatre of the Deaf. For further information and bookings please contact Richard Payten on 357 1200.

## The Man and the Company

**ESSINGTON LEWIS: I AM WORK** by John O'Donoghue

*Directed by Aarne Neeme*  
*Designed by Brian Nickless*  
*Music by Alan McFadden*

*Cast: Jonathon Biggins, John Doyle, Steve Jacobs, Tony Martin, David Wood, Julie Hudspeth*  
*Stables Theatre*

Growing together from minor employee and small mining company to corporation head and industrial giant, the rise of Essington Lewis and B.H.P. mirror each other in John O'Donoghue's second play. John O'Donoghue's first play, **A HAPPY AND HOLY OCCASION**, was presented by the Sydney Theatre Company in 1981. Covering the period 1881 to 1961, **ESSINGTON LEWIS: I AM WORK** pictures much of the social history of Australia during that period.

The play had its premiere with the Hunter Valley Theatre Company in 1981 and this first Sydney production includes as many as possible of the original cast. David Williamson said of the play "*This is one of the best plays and the best production I have seen anywhere*".

### BOOKING INFORMATION

Oct 4 to Nov 2  
 Mon to Fri at 8 p.m.  
 Sat at 5 p.m. and 8.15 p.m.  
 Sun at 5 p.m.  
 AETT discount \$2.00  
 Bookings on 333 817



## Brighton Beach Memoirs

Another premiere by another top playwright opens at the York Theatre, Seymour Centre, on November 2. It is **BRIGHTON BEACH MEMOIRS** by Neil Simon, which won the Best Play Award of the 1983 NY Drama Critics Circle. Director is American Ron Link and it stars Jill Perryman, Judi Farr and Miles Buchanan as the 15-year-old hero. Unashamedly autobiographical, it is about a middle-class Jewish family in Brooklyn during the depression. Teenage Eugene wants two things — to be a writer and to learn about sex — and he comments to the audience on the events as they take place. It is both funny and sad and was described by *Variety* as “one of the finest comedy-dramas American theatre has ever had”.



Jill Perryman

### 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 Sat evg)  
Two AETT tickets per member

## The Real Thing

If you like the cut and thrust of Noel Coward's witty plays, you will certainly like Tom Stoppard's new play, **THE REAL THING**, which opens on October 17 at the Opera House Drama Theatre. It is directed by Richard Wherrett for the Sydney Theatre Company and stars Jackie Weaver and John Bell. Set in the slick London world of successful playwrights and actors, **THE REAL THING** won the New York Tony Award for “Best Play” of 1984.

### 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

# New Directions

## Post-Modern Dance

**DOUBLE EXPOSURE** choreographed by Russell Dumas and Lisa Kraus  
Presented by Dance Exchange  
The Performance Space

American dancer and choreographer Lisa Kraus is in Australia to work with Dance Exchange and to perform in **DOUBLE EXPOSURE** which she choreographed in collaboration with Dance Exchange's artistic director Russell Dumas.

Lisa Kraus and Russell Dumas first met in the seventies in New York when they worked with well-known New York avant garde dancer, Trisha Brown. It was the time when post-modern dance was born and Russell Dumas returned to Sydney in 1975 determined to create a more dynamic and critical context for dance in Australia. His company, Dance Exchange, is a leading exponent of post-modern dance in Australia. Often performed without music it relies little on props and costumes and has a close interface with both performance art and

visual art. “It is intriguing how one dancer on a bare stage can sometimes captivate an audience in a way ten dancers and a gaggle of props cannot” said Philadelphia's After Dark magazine last year reviewing a performance of Lisa Kraus' **THE WATCHERS**.

### BOOKING INFORMATION

Thu Oct 3 to Sun Oct 13  
Thu to Sun at 8 p.m.  
AETT discount \$1.00  
Bookings on 550 1536



Lisa Kraus in **THE WATCHERS**

## Multi-Media Dance

**THERE'S ALWAYS TIME, THERE'S ALWAYS SPACE** devised and directed by Brett Cabot  
Presented by Time Theatre  
Performance Space

**THERE'S ALWAYS TIME, THERE'S ALWAYS SPACE** charts the journey and experiences of a fanciful and astute young boy who is exposed to, and in turn exposes, city life. The production merges the computer age with live dance, original music and personal acting and has a set in which the background comes alive and 3D effects merge with the reality on stage. To create this work Brett Cabot has gathered together artists whose skills encompass music, filmmaking, dance, costuming and design.

### BOOKING INFORMATION

Wed Oct 23 to Sat Nov 2  
Wed to Sun at 8.30 p.m.  
AETT discount \$1.00  
Bookings on 698-7235



## Theatre in New Zealand — succeeding against the financial odds

by Merrill Coke

New Zealand theatre has come a long way in the past 21 years. It has rocketed from the founding of the country's first professional regional theatre to a well-established and diverse theatrical community hotly engaged in a debate over theatre leadership.

From a lack of belief in the audience pulling power of New Zealand plays, we have progressed to the stage where New Zealand plays are widely performed and collectives have been established to produce New Zealand works only.

Theatre subsidies from the Government, though low by overseas standards, took a leap forward this year when the Arts Council boosted its support for New Zealand's six professional regional theatres and set up a theatre initiatives fund to support new and innovative theatre.

The increase in government support for theatre has been paralleled by a 25 per cent increase in the wages of professional actors, dancers and musicians. This still leaves New Zealand's theatre actors earning less than the average weekly wage of (NZ) \$309, but was a significant victory for Actors Equity in the light of the Government's move to keep wage increases at a low level.

In 1964, the year the Queen Elizabeth II Arts Council (New Zealand's main arts funding body) was founded, a Wellington poet, lecturer and radio actor launched the country's first professional regional theatre, Downstage. It was the first professional company established since touring costs dealt the death blow to the New Zealand Players, a national touring company which existed from 1953 to 1960. Downstage was followed by Auckland's regional theatre the Mercury in 1968, by Christchurch's Court Theatre in 1971, Dunedin's Fortune Theatre and another Auckland theatre, Theatre Corporate, in 1973 and Palmerston North's Centrepoin in 1974. All six are still in operation and are the main recipients of the Arts Council's funding for theatre — their grants for this financial year (1985-86) total (NZ) \$2,040,000.



Kate Harcourt, Davina Whitehouse and Jane Waddell in Downstage Theatre's production of *WEDNESDAY TO COME*, a play about the Depression years in New Zealand, written by New Zealand playwright Renee (Photo: Christine Lavine)

The regional theatres have played a vital role in the development of the theatre profession in New Zealand. As providers of regular, paid employment for directors, actors and theatre technicians, they have helped to implant in the minds of the public the idea that theatre is actually a profession (although that idea has still got a long way to go). Although the main training ground for actors is the New Zealand Drama School, founded in 1970, the regional theatres have nurtured many actors and directors now senior in the profession and in demand by television and independent filmmakers. They have been hamstrung, in recent years, by the lack of government support. There have been cutbacks in theatre in education, in big cast plays, in theatre training and other areas. Regional theatres say that the boost in grants this year — most received 25 to 30 per cent increases on last year — will only enable them to hold the line. The increase in actors' and theatre workers' wages, which the regional theatres agreed was needed, means that big cast plays are still dicey propositions.

The 21 years have seen other professional theatres emerge and, in some cases, fold. These include regional theatres in smaller centres and other groups which tried to present an alternative approach to what has been called "the English rep-style" model of the regional theatres.

In 1975 a group of Wellington actors and theatre enthusiasts founded Circa, a professional theatre with no Arts Council funding run on a co-operative basis. Circa proved an artistic success, is still going strong and its co-operative approach has served as a model for other groups. Co-operative theatre is becoming a catch-cry of some sectors of the theatre profession. The Wellington Depot, devoted to the production of New Zealand works, Working Title in Auckland (with the same aim), React in Christchurch and other small groups of professionals that come together for one production only, see co-operative or collective theatre as a way to circumvent the artistic control of regional theatre directors. A number of writers, actors and directors say they prefer working in the co-operative style.

The outcome of the traditional model versus co-operative theatre debate is anyone's guess. It has developed an acrimonious edge because of the limited government subsidies for theatre in New Zealand. Those who are trying to present an alternative approach criticise the large Arts Council grants given to the regional theatres, which they see as expensive dinosaurs. In recent years the Arts Council's shortage of cash prevented it from funding new and innovative groups — its theatre funding energies were devoted to keeping regional theatres alive (as far as possible). This created resentment among such groups as Circa, which applied for an Arts Council grant after establishing a good track record, was turned down and took action to challenge Arts Council funding policy in court. In a submission for funding, made last year, The Depot collective described the Arts Council's then grants to theatre as "the present closed shop of theatre funding". Last year the Arts Council set up a working



party to examine its theatre funding policy. As a result of the party's deliberations — and a rise in budget from (NZ) \$6,488,000 in 1984/85 to (NZ) \$9,738,000 in 1985/86 — the council established a \$220,000 theatre initiatives fund. So far grants have been given to four professional theatre groups, including Circa, The Depot and small innovative touring groups.

the pool of writing talent available to theatres. In 1980 it organised the first New Zealand Playwrights Workshop, which launched McGee's *FORESKIN'S LAMENT* — “a landmark play that touched the public beyond the usual theatregoer”. Successive workshops, in 1982 and 1984, have built on the success of the first — they have launched significant New Zealand plays and contributed

the third-planned production, *THE MIKADO* (expected to be a financial success), was turned down and the company was only rescued from oblivion by pooling resources with Auckland's Mercury Theatre. Currently Arts Council-funded opera is based in Auckland; opera in other centres is staged by regional companies, such as the Wellington City Opera Trust, which receives no government assistance.

On the dance front, New Zealand can point to a 32-year-old ballet company which was granted permission to call itself “The Royal New Zealand Ballet” last year; a Southern Ballet Company, based in the South Island; and a modern dance group, Limbs, which has won critical accolades in Australia and America. Groups which marry Maori tradition and modern dance have come together recently; freelance choreographers or dance teachers bring small professional companies together for part of the year or for one performance only. This year the Arts Council established a fund to support dance initiatives.

The performing arts scene in New Zealand is lively, enthusiastic and dedicated but has been held back by limited government and corporate subsidy. There are signs the financial climate is on the change — the boost in government support this year is matched by growing sponsorship, or interest in sponsorship, from the corporate sector. Unfortunately, funds are not growing fast enough to prevent crises — Dunedin's Fortune Theatre is in a state of upheaval, partly because of a lack of cash. However, if support continues to increase, there could be more exciting developments in the next 20 years.



Ian Marter, Bruce Phillips, Peter Elliot and Stuart Devenie in the Court Theatre's production of Greg McGee's *FORESKIN'S LAMENT*

The growth in professional theatre companies has been accompanied by an explosion in New Zealand playwriting. From a few important pioneers, such as Bruce Mason and James K. Baxter, the pool of talent has grown to the point where Playmarket — the New Zealand playwrights agency — has 140 playwrights on its books. Towards the end of 1984 Australian director Aarne Neeme, who visited New Zealand in 1983 as the Trans Tasman Fellow for that year, staged a season of New Zealand plays at The Stables Theatre, Sydney. The plays presented were Greg McGee's *FORESKIN'S LAMENT*, Roger Hall's *MIDDLE AGE SPREAD* and Robert Lord's *BERT AND MAISIE*. *FOOTROT FLATS*, the musical based on characters created by New Zealand cartoonist Murray Ball has enjoyed considerable success in Western Australia and is still on the road. Playmarket, which began in 1973, has pushed to get New Zealand writing into professional theatres and, by offering support services to up and coming playwrights, to increase

to a growing sense of comradeship among writers, theatre practitioners and committed observers.

The growth of New Zealand's professional theatre can be reckoned a success story. Opera, in contrast, has had a chequered life. A New Zealand Opera Company was founded in 1954, the first of several attempts to found a professional opera company. The last national touring company, the National Opera of New Zealand, was established in 1979 at the instigation of the then Minister for the Arts, Allan Highet, who gave a grant of \$202,000 to get it under way. The National Opera reached the pinnacle of artistic success in 1982 when director Raymond Hawthorne staged Brecht/Weill's *THE RISE AND FALL OF THE CITY OF MAHAGONNY* and Britten's *TURN OF THE SCREW*, both to critical acclaim. But the productions pulled poorer-than-expected houses and the company, which was operating on a budget of only \$180,000, found itself in financial strife. An appeal to Minister Highet for an additional \$60,000 to stage

Merrill Coke is a freelance journalist who works with Playmarket both as a publicist and writer for New Zealand's theatre magazine *Act*. British-born, she trained and worked as a journalist in South London. Her professional experience in New Zealand includes three years as press secretary to New Zealand's former Minister for the Arts, Allan Highet, and three years as the arts reporter for the *Wellington Evening Post*.



## Focus on Films

**SHE'LL BE WEARING PINK PYJAMAS** directed by John Goldschmidt

*Written by Eva Hardy*

*Produced by Tara Prem and Adrian Hughes*

*Starring Julie Walters, Anthony Higgins, Jane Henfrey and Maureen O'Brien*  
*Opening Oct 10 at Village Twin, Double Bay*

**SHE'LL BE WEARING PINK SPYJAMAS** is set in Britain's Lake District where a group of assorted women have volunteered for a rugged survival course. During the tough training the women gradually get to know each other, growing in confidence with themselves and their companions and gradually revealing their innermost hopes, fears and expectations. Author Eva Hardy wrote the script from her own experiences of a similar course, which she describes as the most stressful and most elating period of her life. She hopes the film will inspire people, not just women, to attempt something they've never done before. Julie Walters relished the opportunity to play Fran and with no stand-ins or

doubles became the team's leader and inspiration. She says *"I'd always thought about doing something like this but I never dreamed it would actually happen"*. The film is directed by multi-award-winning director John Goldschmidt.

**CHOOSE ME** written and directed by Alan Rudolph

*Produced by Carolyn Pfeiffer and David Blocker*

*Starring Lesley Ann Warren, Genevieve Bujold, Keith Carradine, Rae Dawn Chong and Patrick Bauchau*

*Opening early October at Academy Twin, Paddington*

**D**escribed by the Los Angeles Times as *"a neon orchid — hip, outrageous, beautiful"*, **CHOOSE ME** is a cat's cradle of romantic entanglements. Lesley Ann Warren plays Eve, the sultry ex-hooker who runs a sleek Los Angeles bar. Genevieve Bujold is a sex academic who gives advice on a popular radio talk show but can't handle her own problems. Rae Dawn Chong plays a comically bad poet who spends her nights perched on a bar

stool at Eve's Place. Into this scene comes Mickey (Keith Carradine), an escapee from a veterans' mental hospital and a man whom wine inspires to propose to every woman he kisses. The film which is set against a background of hyper romantic songs sung by Teddy Pendergass relates the melodrama, humour (sometimes black) and confusion as the characters play out a modern variation of *LA RONDE*.

### 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.

## What's On Out-of-Town

**C**anberra Philharmonia's next production is the Russell Crouse and Howard Lindsay romantic satire **CALL ME MADAM** which stars June Bronhill as the irrepressible Sally Adams. It plays in the Canberra Theatre from October 17 to 26.

Following on October 29 is that outstanding phenomenon of Australian performance, Max Gillies, who, along with Tracy Harvey and Phillip Scott, will present **THE GILLIES SUMMIT**.

Celebrating its 10th anniversary **Jigsaw Theatre** will present an adaptation of that classic tale **THE LION, THE WITCH AND THE WARDROBE**. It is directed by the company's founding director, Carol Woodrow who is incorporating puppets and some interesting visual effects into the production. General public

performances are on October 11 and 12 in the Playhouse.

At the Playhouse from October 18 is **Theatre A.C.T.** with their production of Michael Frayn's **BENEFACTORS**. The winner of three major U.K. theatre awards, the play is an ironic comedy in which a successful married couple take it upon themselves to bring aid and comfort to their not-so-successful neighbours.

Queensland's classical ballet company **The Queensland Ballet** returns to Canberra from October 2 to 5 to present three works at the Canberra Theatre — **SCHEHERAZADE**, **ORPHEUS** and **LES BICHES**.

Canberra's own dance company **Human Veins Dance Theatre** will present two new works choreographed by Don Asker at the A.N.U. Arts Centre from

October 10 to 19. The two new works — **MALINCHE** and **MYSELF — MY STRANGER** — are linked by a common theme and are joined by a short, joyous dance piece — **ON ARTHUR STREET** by John Utans and set to Ella Fitzgerald songs.

At the Playhouse in Newcastle the **Hunter Valley Theatre Company** is presenting Edward Albee's **WHOSE AFRAID OF VIRGINIA WOOLF**. Immortalised on the screen by Richard Burton and Elizabeth Taylor, it portrays the devastating impact on a young associate and his wife of George and Martha's vitriolic relationship.

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





Grant Smith and Marina Prior in CATS

**P**laying at the New Theatre during October is **THE BIKO INQUEST** by Jon Blair and Norman Fenton. It is directed by Frank McNamara. Steven Biko was imprisoned for distributing subversive pamphlets and died in a South African prison from brain damage. He was the 42nd black activist to die in custody in 14 years and this is almost a straight transcript of the inquest into his death. Performances are on Friday and Saturdays at 8.15 p.m. and Sundays at 5.30 p.m.

AETT discount \$1.00  
Bookings on 519 3403

**D**ue to its popularity, Robyn Archer's **THE 1985 SCANDALS** move upstairs at the Belvoir Street Theatre from October 1 and will be running until early November. Described as "a classic cabaret in the Weimar tradition", **SCANDALS**, as with other Robyn Archer shows, has a political basis. It follows the success of her 1985 London production, **CUT AND THRUST CABARET**.

AETT discount \$1.00  
Bookings on 699 3273

**T**HE **MISANTHROPE**, playing at the Wharf Theatre until October 12, is the third of a trio of plays Moliere wrote under the patronage of Louis XIV, but was the only one to run a full season. It is a comedy about truth and sincerity, friendship and love, and is presented by Melbourne's Australian Nouveau Theatre for the Sydney Theatre Company.

AETT discount \$5.50 (Oct 2)  
\$2.00 other performances  
Bookings on 250 1777

**F**inishing on October 19 is the revival of David Williamson's **THE CLUB** at Phillip Street Theatre. It takes place in a top professional football club where the play is dirtier off the field than on. John Clayton, Peter Phelps, Kit Taylor, Mark Butler, Tom Considine and Kevin Healy play various and not nice footie characters.

AETT discount \$1.00  
Bookings on 232 4900



Dame Edna

**E**veryone's favourite megastar Dame Edna Everage insisted, according to the press release of **TEARS BEFORE BEDTIME**, that the release be printed on paper that contained no platypus products. The humour of Barry Humphries hasn't changed and his fans won't want to miss this, his latest show at Her Majesty's Theatre. It features no less than three new songs with music and lyrics by the star.

AETT discount \$3.00 (Mon to Thu)  
Bookings on 266 4800

**C**ATS is still purring at the Theatre Royal, but don't forget that prices go up at the end of January. There are still a few tickets available for AETT members. Based on T. S. Eliot's "Old Possum's Book of Practical Cats" to music by Andrew Lloyd Webber (**EVITA**), it has a memorable set, hi-tech production, and is a show not to be missed.

#### BOOKING INFORMATION

Thu Jan 9 and Tue Jan 14 at 8 p.m.,  
Sat mat Jan 11 at 2 p.m.  
AETT \$33.0 G.P. \$35.00  
No pens/stud discount  
Two AETT tickets per member  
Discount unavailable at Theatre Royal

**T**he behind-the-scenes story of Edward VIII's abdication in 1936, **CROWN MATRIMONIAL** continues at the Playhouse, Sydney Opera House. June Salter plays Queen Mary, dealing with the agony of a family where a rebellious son puts love for a married woman before his duty to the crown. First staged in 1978, it is again produced by Peter Williams, director of the Phillip Street Theatre. Several of the cast, including June Salter and John Hamblin, were in the original production. See new Trust Member nights below.

#### BOOKING INFORMATION

Tue to Sat at 8 p.m.  
Wed and Thu at 11 a.m. Sat at 2 p.m.  
AETT \$19.90 Nov 5 (8 p.m.) Nov 6 (11 a.m. and 8 p.m.) Dec 3 (8 p.m.)  
December 4 (11 a.m. and 8 p.m.)  
\$24.90 other performances  
G.P. \$25.90  
Pens/Stud \$14.90  
Two AETT tickets per member

**E**nding its run on October 19 at the Seymour Centre (York Theatre) is the Nimrod production of **ARMS AND THE MAN** by George Bernard Shaw. It's a spoof on the "glamour" of war, complete with Bulgarian princesses, dashing cavalry officers, twirling moustaches and chocolate creams — a satirical look at the comic opera world. Robert Coleby plays the hero, Bluntschli, who prefers running away to fighting. The cast also includes Maggie Dence, Jane Harders and Zoe Bertram.

AETT discount \$2.00  
(Mon to Thu and Sat mat)  
Bookings on 692 0555



# Member Activities

## RACE DAY AT RANDWICK

Wednesday October 2 at 11.30 a.m.

There is still time to join the Sydney Committee for their Annual Race Day. Ray Selkrig, the ex-jockey who rode the Melbourne Cup winner Lord Fury, will be guest of honour at luncheon in the Doncaster Room. Tickets are \$25.00 which includes luncheon, afternoon tea and entries. Please ring Joan Ratcliffe on 759 6217 to make your bookings.

## CROWN MATRIMONIAL DINNER

Tuesday October 8 at 6 p.m.

Members and their friends are warmly invited to join us for dinner in the Banks Restaurant, Wentworth Hotel prior to the performance of CROWN MATRIMONIAL. 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.

## WESTERN PLAINS ZOO WEEKEND

Saturday October 26/Sunday October 27

The recent weekend in Scone was such a success that by popular demand Members Committee President, Shirley Hay, is organising a visit to Dubbo to visit the Western Plains Zoo. The tour departs Sydney Saturday morning and returns Sunday evening. Besides the zoo there'll be a visit to the Wellington caves, Bottle House and House of Clocks, and a tour of historical places of interest in Dubbo. The cost, which includes transport, all meals, entries and accommodation, is \$145.

## VICTORIAN ARTS CENTRE TOUR

Friday November 23 to Sunday November 24

There is a lot of interest in Melbourne's splendid new arts centre, so Shirley Hay, who is known to many of you as our tour leader extraordinaire, has arranged a weekend for you to sample the delights of the centre and see something of Melbourne. The weekend will include performances of LOHENGRAN by Victorian State Opera and of The Australian Ballet's THE SLEEPING BEAUTY at the Centre, as well as a day tour to the Dandenongs and dinner on Melbourne's



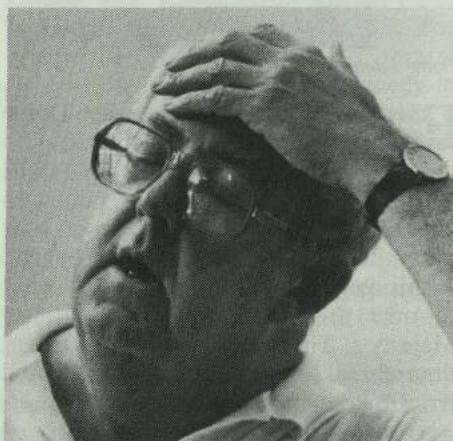
Camden Park

famed tram car restaurant which takes you around the city as you eat! The cost for the weekend, which includes airfares, accommodation at Melbourne's elegant Regency Hotel, lunches, dinners, opera and ballet tickets, as well as the country tour, is \$595. Sounds like a bargain.

## NOEL FERRIER TALK

Wednesday October 23 at 5.30 p.m.

Noel Ferrier is one of the great theatrical personalities of Australia. An actor and author, he is also executive producer of the Musical Theatre Division of the Australian Elizabethan Theatre Trust. In that capacity, he co-produced THE SOUND OF MUSIC with Julie Anthony and the box office smash hit THE PIRATES OF PENZANCE. Mr. Ferrier will talk on the resurgence of interest in musical theatre both in Australia and on the stages of New York and London. It will be held in the theatre of the Qantas International Centre in the city. Tickets are \$8.00 for Trust Members, \$10.00 for non-Members and \$7.00 for students which includes light refreshments from 5.30 p.m.



Noel Ferrier

## CAMDEN PARK SON ET LUMIERE

Saturday December 7 at 6.30 p.m.

To celebrate the anniversary of Camden Park, the Macarthur Stanham family invite the public to join the festivities by attending a rare and novel evening's presentation. This will involve a tour of the property, a three-course dinner with wine on the lawns and a professional Son et Lumiere performance written especially for the celebrations.

We are arranging bus transport and pickups will be made on the North Shore and at Strathfield and Liverpool. Members are welcome to make their own travel arrangements and meet us there if they wish. The coach will depart Kings Cross at 4.45 p.m. Tickets, which include transport, dinner, and the son et lumiere are \$52 by coach or \$45 if you use your own transport.

## JONAH JONES DINNER

Wednesday October 30 at 6 p.m.

Ever since our luncheon at the Wharf earlier this year we've been looking out for an opportunity to arrange dinner in their delightful harbourside restaurant. The launching of the new Australian musical JONAH JONES seems an ideal occasion, so we do hope you'll join us. Friends are welcome too! Tickets are \$17.00 which includes two-course meal with wine.

## BOOKING INFORMATION

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



# \*Help wanted!



The Trust is seeking energetic, committed volunteers who enjoy being in the thick of things and are willing to give their time and effort to assist with administrative tasks in our busy membership and theatrical departments.

## **Volunteer Co-ordinator**

This very special person will assume overall co-ordination of the Trust's volunteer programme; a good organiser and communicator who thrives on responsibility and is definitely people-oriented is required. Working closely with the Membership Manager, a flexible duty schedule can be arranged from home or the AETT.

## **Volunteer Copywriter**

Flair with the written word is required of a volunteer to help draft articles for certain issues of Trust News. Previous writing experience is preferred, however, talented novices will certainly be considered. Time involved would be 3-4 days bi-monthly.

## **Hospitality/P.R. Volunteer**

If you have an outgoing, pleasant personality, enjoy mixing with people and can spare 2-3 evenings a month,

we'd like to hear from you. Duties include hospitality at new members functions, special events and telephone contact with lapsed members.

## **Scheduling Volunteer**

A reliable volunteer is required by the Theatre of the Deaf to assist with their theatre-in-education programme. Duties include liaising with schools to confirm booking dates and checking and confirming arrangements. This position is key to the scheduling of the company, so we ask that anyone applying be willing to work every Monday during the season.

## **Membership Services Volunteer**

If you take pride in contributing to the smooth running of an organisation and can give one day a week, this is the volunteer position for you. Duties include assisting the

Membership staff with enrolment of new members, theatre bookings, renewal mailings, etc.

## **Booking Services Volunteer**

In 1986, the Trust would like to introduce a new telephone booking service for members. If you enjoy contact with people and would like to work one day a week on a rotating schedule in the new year, please let us know.

## **Production Volunteer**

A corps of casual volunteers is needed to help out the Entrepreneurial and Australian Content production departments whenever shows are being prepared. If you'd like to assist the Trust's promotion, box office or secretarial staff during these particularly hectic periods and learn the behind-the-scenes business of the theatre, we'd welcome your involvement.

If any of these volunteer opportunities appeal to you, please send a brief resume of your work skills, interests or aspirations to: Carole Long, Membership Manager, AETT, PO Box 137, Kings Cross, 2011.

\* Interviews will be held in the week of 28th October, 1985.



# Trust News

is a publication of the Australian Elizabethan Theatre Trust and is mailed to its 5000 members in New South Wales eleven times per year.

## THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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| Trust News Editor:                       | Carole Long      |
| Membership Secretary:                    | Carol Martin     |

The Australian Elizabethan Theatre Trust receives financial assistance for its activities from:

The Music, Theatre and Aboriginal Arts boards of The Australia Council a statutory body of the Commonwealth Government.

The Department of Aboriginal Affairs.

The New South Wales Government through the Office of the Minister for the Arts.

The Queensland Government Directorate of Cultural Activities.

The Victorian Ministry for the Arts.

The Government of Western Australia through the Instant Lottery.

Esso Australia Ltd.

The Ian Potter Foundation.

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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