



June Bronhill, Simon Gallaher and Jon English in the 1983 production

## The Pirates Of Penzance — Return Sydney Season

THE PIRATES OF PENZANCE by Gilbert and Sullivan

Reproduced by Craig Schaefer after the New York Shakespeare Festival production

Cast: Jon English, Simon Gallaher, June Bronhill, Dennis Olsen, Rosemary Boyle and Tim Tyler

Lyric Theatre, Entertainment Centre

*"It was such a joyous romp it won cheers and a thunderous standing ovation . . . bursts with outrageous fun, often pure slapstick but done with such speed and vigor that audience laughter is almost non-stop."*

Frank Harris, The Daily Telegraph

*"The most remarkable thing about this tumultuously energetic and continually lively production is its faithfulness — contrary to all expectations — to the values, enshrined by more than a century of tribal memory and practice, of the G. and S. tradition."*

John Moses, The Australian

Following an Australia-wide tour the Victoria State Opera/Australian Elizabethan Theatre Trust co-production of THE PIRATES OF PENZANCE returns to Sydney in January and will play in the Lyric Theatre, Entertainment Centre. This venue will give the scope to present the production on a much larger scale than was possible within the limited staging facilities of the Regent Theatre.

The Australian production of THE PIRATES OF PENZANCE is based on the New York Shakespeare Festival's production which was first performed in Central Park four years ago with Kevin Kline and Linda Ronstadt in leading roles. The irreverent handling of the 100-year-old operetta met with such popular acclaim that it was transferred to Broadway.

Since its premiere on New Year's Eve in 1879 THE PIRATES OF PENZANCE has gradually "become a production like the ones that Gilbert and Sullivan were spoofing" according to John Ferraro who directed the original Australian production. "But the New York version reverts

to the irreverent send-up as originally envisaged by Gilbert and Sullivan who were the Monty Python of their day. In addition, the music, while faithful to the original tunes, is presented in a modern style, complete with synthesizers."

Jon English, Simon Gallaher and June Bronhill will return with the production. They will be joined by Dennis Olsen as the Major General, Tim Tyler as the Police Sergeant and Rosemary Boyle as Mabel.

Prime seats have been held for Members for the matinee and evening performances on Saturday, January 4 and the Monday and Tuesday evening performances on January 6 and 7. The best available seats will be allocated at other performances.

### BOOKING INFORMATION

Fri Jan 3 to Sat Jan 18

Mon to Sat at 8 p.m.

Mats: Wed and Sat at 2 p.m.

AETT \$23.50

G.P. \$28.50

Stud/pens \$16.00 (Mon to Thu and mats)

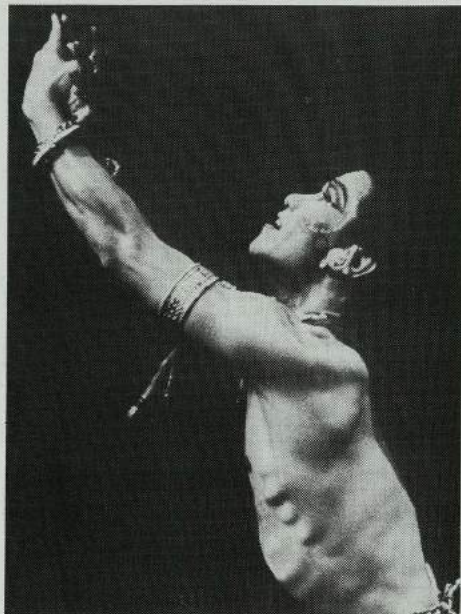
Two AETT tickets per member



## Indian Dance

Australian poet Rodney Hall and Ramli Ibrahim, the leading dancer of his generation in Malaysia, have collaborated to produce an exciting new work to be presented at the Seymour in late January. ADORATIONS is a dialogue in words and dance between a guru and his disciple who is being imbued with the spirit of dance. Through this unique one-to-one relationship, an age-old tradition is revealed. Ramli develops the ravishing dances of Orissa, site of the legendary erotic temple sculptures of Konarak.

**BOOKING INFORMATION**  
York Theatre, Seymour Centre  
Jan 22 to 26, 29 to Feb 1  
Mat on Jan 25 and Feb 1  
AETT \$15.90  
G.P. \$16.90  
Pens/Stud \$13.90  
Two AETT tickets per member



Ramli Ibrahim in ADORATIONS

## At The Space

There's such a busy programme of events for December and January at The Performance Space that we can't possibly list them all. There's performance art, music and dance, sometimes combined. For full details please ring The Space.

However, to whet your appetite we can mention a few of the events. From January 13 to 19 Nigel Kellaway will present GIVE ME A ROSE TO SHOW ME

HOW MUCH YOU CARE, his theatre and dance interpretation of the fall of the House of Atreus. It will be followed each evening by a performance piece called OVERNIGHT ACCOMMODATION by a group of artists who used mixed media, film, video, painting and sound.

From January 22 to February 2 Funny Stories will present GOLD, a work about narcissism, greed, intrigue and the unexpected among a group of rogues. This too will be followed by a late night show — HOWARD SLOWLY presented by Melbourne director Geoff Hooks.

**BOOKING INFORMATION**  
AETT discount \$1.00  
Bookings on 699 5091

## More Shorts

### MIXED DOUBLES

*Directors: Robyn Nevin, Rex Cramphorn, Wayne Harrison, Michael Jenkins and Rhys McConnochie*

*Designer: Michael Scott-Mitchell*

*Cast: Robert Grubb, Gillian Jones, Alan David Lee, Victoria Longley, Rhys McConnochie, Robyn Nevin, Julie Nihill, Deidre Rubenstein and Bruce Spence*  
Wharf Theatre

Following the success of their season of SHORTS which opened at the Wharf Theatre earlier this year, the Sydney Theatre Company will present a series of six "winning" one-act plays under the general title of MIXED DOUBLES. Two plays will be presented each performance and they include Henry Fielding's TOM THUMB, SEDUCED by American playwright Sam Shepard, Tennessee Williams' SUDDENLY LAST SUMMER, Feydeau's POTTY PLOY and two Australian plays — FAMILY FAVOURITES by Linden Wilkinson and THE DON'S LAST INNINGS by Timothy Daly, which as the title suggests has something to say about another popular Australian sport.

**BOOKING INFORMATION**  
Thu Jan 2 to Sat Feb 1  
Mon to Sat at 8 p.m.  
Sat mat at 4 p.m.  
AETT \$17.00 (Mon to Thu and mats)  
G.P. \$19.00  
Pens/Stud \$13.00  
Two AETT tickets per member

## More Tales

BROKEN TALES No. 4 devised and directed by Richard Lawton

*Cast: Glenda Lum, Helen Jones, Lynne Pierce, Chris Ryan, Lawrence Woodward, Richard Weinstein*  
The Performance Space

Fourth of a music and theatre series which originated in 1980 and was performed in marquees at British theatre festivals, BROKEN TABLES No. 4 consists of five interlocking modern myths told by people trying to escape their guilty pasts. It is set in a pub on a tropical island where an American selling a "Be Yourself" course becomes a catalyst. Richard Lawton came to Australia with the Dutch theatre group, KISS; the third of his BROKEN TALES was staged at the Belvoir Street Theatre in March this year, under the title of HAAAAHA PERFORMING HUMANS.

**BOOKING INFORMATION**  
Tue Dec 10 to Sun Dec 22  
Tue to Sat at 8 p.m., Sun at 5 p.m.  
AETT discount \$1.00  
Bookings on 699 5091



Robin Copp and Chris Ryan in BROKEN TALES No. 3

## Christmas at Belvoir St.

There's a lot of activity at Belvoir Street Theatre in December with three shows running concurrently. The Gap's improvised comedy OPERA OPERA! runs its crazy way until December 21 in the Downstairs Theatre. It's a heart-rendering Sydney soapie about a hero (Geoff Aldridge) whose nickname "The Brewer's Little Mate" and his blood



alcohol level don't quite match his Social Security number (0000000001); his wife (Mandy Salomon) who vacillates between being a Christian, or Orangeperson (whatever colour they are now in view of recent news reports) and a member of an anarcho-feminist commune; a heroine-addict cum-ex-prostitute-cum-failed-actress cum-single-mother; a lady piano teacher and a European refugee who thinks he can make money out of opera in Australia.

Upstairs there'll be two shows playing back to back. At 9 p.m. the Castanet Club will be presenting their style of choreographed chaos in a new show, **THE GIDDY PEOPLE**. It includes such old favourites as Bowling Man, the human television and Shirley Purvis from their Sydney Trade Union Club season. At 6 p.m. its **CAROLS-BY-LAZERLIGHT** with the Magpie Theatre from the South Australian State Theatre Company. There's a medley of carols, popular songs and seasonal dialogue complete with choir and surprise guests under the direction of Geoffrey Rush. It's an adult show that kids will love.

#### BOOKING INFORMATION

Downstairs Theatre

OPERA OPERA! until December 21

Upstairs Theatre

THE GIDDY PEOPLE (9 p.m.)

CAROLS-BY-LAZERLIGHT (6 p.m.)

Until December 21

AETT discount \$1.00

Bookings on 699 3273

## 1930's Revival

**ME AND MY GIRL**, the late 1937 hit musical that taught the British public to dance away their cares to the strains of the Lambeth Walk will open in Melbourne in the New Year following a London revival. A Sydney season at His Majesty's Theatre follows on March 1. Full details in February T.N.

#### BOOKING INFORMATION

Mon Mar 3 to Sat Mar 29

Performances nightly

Wed and Sat mats

AETT \$25.50

G.P. \$29.50

Pens/Stud price unconfirmed

Two AETT tickets per member

## Award-Winning Play at Killara

**BENEFACTORS** by Michael Frayn

Directed by Richard Cottrell

Cast includes Jennifer Hagan and Jane Harders

Marian St. Theatre

*"Mr. Frayn is a master farceur, but though his NOISES OFF is wonderfully enjoyable, this ironic comedy (BENEFACTORS) so unsparing of its characters' foibles and yet so humane, is an infinitely superior achievement."*

Francis King, London Sunday Telegraph

Michael Frayn's play **BENEFACTORS** which opens at Marian St. Theatre in February has won all three major London theatre awards. Its North-side Theatre Company production will be directed by Richard Cottrell who was recently appointed artistic director of Nimrod Theatre.

**BENEFACTORS** is set in London in 1968 where David Kitzinger and his wife Jane are a busy and successfully married couple. Near neighbours are Colin and Sheila who are in less fortunate circumstances. It seems only natural that David and Jane should help Colin and Sheila; they are lame ducks in a muddled matrimonial pool . . . But who is really taking and who is really giving?

As many performances are now heavily booked by subscribers, Members are advised if possible to order tickets for Sunday, February 9 or Tuesday, February 11 to obtain good seats.

#### BOOKING INFORMATION

Sun Feb 9 to Sun Feb 23

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 Feb 12/13)

G.P. \$17.00 (Tue-Thu), \$18.00 (Fri-Sun)

Pens/Stud \$12.00 (except Fri and Sat evg)

Two AETT tickets per member

## Fabulous Ladies

Graeme Murphy has devised a new cabaret, **SIRENS**, for the Sydney Dance Company's January/February season at Kinselas. It is tailor-made to the needs of the SDC's talents and the venue and audience of Kinselas.

It's about fabulous ladies of history, from Saloma of Biblical times to Madonna of the eighties with the entire company taking part and costumes designed by Jennifer Irwin.

This will be Graeme Murphy's third cabaret at Kinselas, following **Flashbacks** in 1983 and **Deadly Sins** in 1984.

#### BOOKING INFORMATION

Thu Jan 2 to Sat Mar 1

Mon to Sat at 7 p.m. dinner and show;

show only at 8.30 p.m.

AETT discount \$2.00

Bookings on 331-3100

## Sondheim Musical

**COMPANY** by Stephen Sondheim

Directed by Richard Wherrett

Musical direction by Michael Tyack

Drama Theatre, S.O.H.

Cast includes Robyn Arthur, Terence Donovan, Rod Dunbar, John O'May, Nataly Mosco, Barry Quin and Geraldine Turner



Geraldine Turner

Fitting the mood of the holiday season the Sydney Theatre Company opens on January 15 with the Stephen Sondheim musical **COMPANY**. The subject of **COMPANY** is marriage or rather staying single as well meaning married friends try to "sell" marriage to their bachelor friend. It's all good light-hearted stuff and gives ample scope for Broadway's "resident genius" of musical theatre to deliver a score that is both delightful and entertaining.

#### BOOKING INFORMATION

Wed Jan 15 to Sat Feb 15

Mon to Sat at 8 p.m.

Mats Wed at 1 p.m., Sat at 2 p.m.

AETT \$19.00 (Mon to Thu and mats)

G.P. \$22.00

Pens/Stud \$16.00 (Mon to Thu)

Two AETT tickets per member



## Humour — Rowan Atkinson Style

THE NERD by Larry Shue

Directed by Edgar Metcalfe

Cast: Chris Langham, Penny Cook, John Derum, Kevin Miles and Jennifer West

Footbridge Theatre

The first thing to be explained about this American play is the meaning of the title. The author describes A Nerd as being a mixture of a twit, wimp, wally and creep. In Australia we might have more colourful terms but the message is there and therein is the basis for the plot. The Nerd in question is a dismally unfortunate chalk inspector from the American Mid-West who arrives in the house of an architect to take up a standing offer of hospitality. In Vietnam he saved the architect's life and so he is greeted with enthusiasm; but this wanes as the Nerd exposes his full-frontal Nerdity and then announces that he has come on an open-ended visit.

Rowan Atkinson played the role of the Nerd to perfection in the London production. According to the London Daily Telegraph's John Barber the role allowed "Mr. Atkinson to go through his agile repertoire of pop-eyed stares, flailing hand-ballets and what in this newspaper I may call nasty habits. His appalling manners are topped with a strangulated voice, something between a crashed gear and chalk squeaking on slate".

Rowan Atkinson is a hard act to follow but Chris Langham who will play the Nerd in the Australian production comes to Australia with a formidable reputation in the field of comedy — the result of

working with Spike Milligan, Monty Python and on Not Only The Nine O'Clock News. With a strong supporting cast the play will be a must for lovers of Rowan Atkinson-style humour.

### BOOKING INFORMATION

Wed Feb 19 to Sat Mar 15

Mon to Sat at 8 p.m.

Wed and Sat at 2 p.m.

AETT \$16.90 (Mon to Thu and mats)

G.P. \$20.90

Pens/Stud price unconfirmed

Two AETT tickets per member

## The Australian Opera — Summer Season

Those members who have chosen not to subscribe to the Australian Opera's 1986 season may wish to purchase tickets for individual operas during the summer season. Members may purchase tickets to certain performances of Verdi's MASKED BALL, Puccini's LA BOHEME, Verdi's IL TROVATORE, Donizetti's LUCIA DI LAMMERMOOR (with Joan Sutherland as Lucia) and Mozart's MARRIAGE OF FIGARO at a \$6.00 concession per ticket.

### BOOKING INFORMATION

MASKED BALL Jan 7 and 14

LA BOHEME Jan 15 and 22

IL TROVATORE Jan 21

LUCIA DI LAMMERMOOR Feb 19 (Concert Hall)

THE MAGIC FLUTE Feb 20 and 24

AETT \$36.00

G.P. \$42.00

Two AETT tickets per Member

## Festival of Laughter

LAST DANCE by Terry Stapleton

Directed by Sandra Bates

Cast: Tyrone Dearing, Don Swonnell, Anna Lee and Lynne Emmanuel

Ensemble Theatre

The Ensemble Theatre has just announced details of their first half-year programme for 1986. The three plays, one Australian, one English and one American have all been chosen for their capacity to tickle your funny bones, warm your hearts and strike a familiar chord. First play to open is the world premiere of LAST DANCE by Terry Stapleton whose play SOME NIGHT AT JULIA CREEK was presented at the

Ensemble last year. LAST DANCE takes the audience on the merry-go-round of marriage breakdown and separation and the outrageously funny ups and downs while starting again. Later productions will be Alan Ayckbourn's RELATIVELY SPEAKING and NEIL Simon's BAREFOOT IN THE PARK.

Members who would like to subscribe to the season should contact the Ensemble on 929 8877. Alternatively, Members can reserve tickets for LAST DANCE on the enclosed booking form.

### BOOKING INFORMATION

Tue Jan 7 to Sat Feb 1

Mon to Sat at 8 p.m.

Mats Thu at 11 a.m. and Sat at 5 p.m.

AETT \$14.00 (Tue to Fri), \$16.00 (Sat evg), \$11.00 (mats)

G.P. \$15.00 (Tue to Fri), \$17.00 (Sat evg), \$12.00 (mats)

Stud/pens \$11.00 (Tue to Fri), \$9.00 (mats)

Two AETT tickets per member

## Lauren Bacall

The Trust is still holding prime tickets for the Lauren Bacall season of Tennessee Williams' SWEET BIRD OF YOUTH on Monday, February 3, Tuesday, February 4 and Wednesday, February 5. Although tickets can be still purchased for other performances these are the dates on which, at the time of going to press, we could still guarantee good tickets.

The play, which will be based on the successful Harold Pinter London production, opens at Her Majesty's Theatre on January 25 for three weeks only.

SWEET BIRD OF YOUTH is the story of a Hollywood drifter who brings a fading Hollywood movie queen (played by Bacall) back to his hometown only to be cruelly and bloodily revenged by the father of a girl he had seduced. Colin Friels plays opposite Miss Bacall in the role of Chance Wayne.

### BOOKING INFORMATION

Tue Jan 28 to Sat Feb 8

Mon to Sat at 8 p.m.

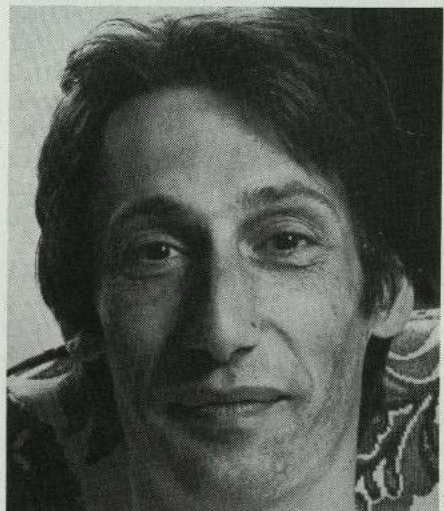
Wed and Sat mats at 2 p.m.

AETT \$34.00 (Mon to Thu evg), \$31.00 (mats)

G.P. \$38.00, \$35.00 (mats)

Pens/Stud \$19.00 (mats)

Two AETT tickets per member



Chris Langham



INTERNATIONAL

# Festival of Laughter

## "Last Dance"

AUSTRALIA'S OWN TERRY STAPLETON; DIRECTED BY SANDRA BATES

Following the smash hit and rave reviews for "SOME NIGHT IN JULIA CREEK", Terry Stapleton ("CARSONS LAW", "THE FLYING DOCTORS", "SOME NIGHT IN JULIA CREEK") and Sandra Bates ("MARGINAL FARM", "BREL IN CABERET", "SOME NIGHT IN JULIA CREEK") team up again to weave their warmth and humour into the world premiere of "LAST DANCE".

Our New Year's gift to you - a play with all the laughter and warmth you missed in 1985!

*Sandra Bates*  
Umbrella Event  
The Festival of Sydney 1986

## "Relatively Speaking"

ENGLAND'S OWN ALAN AYCKBOURN; DIRECTED BY SANDRA BATES

Mistaken identities, a few white lies, a mistress and a wife, a girlfriend, a jealous boyfriend and husband. What could they all have in common? Ayckbourn at his best of course! A play to strike a chord with some - but guaranteed to set you laughing until it hurts!

## "Barefoot in the Park"

AMERICA'S OWN NEIL SIMON; DIRECTED BY HAYES GORDON

An Ensemble Festival of Laughter wouldn't be a true Festival of Laughter without Neil Simon's special brand of magic.

We close our festival here but know that "BAREFOOT IN THE PARK" will leave you in the Festival mood for the rest of 1986!

A XMAS GIFT FROM YOU TO KEEP THEM SMILING  
UNTIL WINTER ARRIVES!

### YOUR CHOICE

#### ☐ SERIES A

SATURDAYS 8pm

ALL FOR \$45 PER PERSON

DO NOT MIX YOUR CHOICES. CHOOSE FROM ONE SERIES ONLY  
(L/D - "LAST DANCE", R/S - "RELATIVELY SPEAKING", B/P - "BAREFOOT IN THE PARK")

CHOOSE ONE SATURDAY NIGHT FROM THE FOLLOWING FOR EACH PLAY AND CIRCLE:

- L/D - 11 OR 18 OR 25 JANUARY
- R/S - 8 OR 15 OR 22 OR 29 MARCH
- B/P - 17 OR 24 OR 31 MAY

NO. OF PEOPLE

#### ☐ SERIES B

TUES. - FRI. 8pm

ALL FOR \$39 PER PERSON

CHOOSE ANY ONE NIGHT FROM THE FOLLOWING FOR EACH  
PLAY AND COMPLETE TABLE:

- L/D - ANY TUES. TO FRI. BETWEEN 7 JAN. AND 31 JAN.
- R/S - ANY TUES. TO FRI. BETWEEN 4 MAR. AND 28 MAR.
- B/P - ANY TUES. TO FRI. BETWEEN 13 MAY AND 30 MAY

DAY DATE MONTH


NO. OF PEOPLE

#### ☐ SERIES C

MATINEES

ALL FOR \$30 PER PERSON

THURSDAY/11am OR SATURDAY/5pm. CHOOSE ANY THURS. OR SAT. FOR EACH PLAY AND CIRCLE YOUR CHOICE:

- L/D - 9 OR 11 OR 16 OR 18 OR 23 OR 25 OR 30 JANUARY
- R/S - 8 OR 13 OR 15 OR 20 OR 22 OR 27 OR 29 MARCH
- B/P - 15 OR 17 OR 22 OR 24 OR 29 OR 31 MAY

NO. OF PEOPLE

#### ☐ SERIES D

SUNDAY 5pm SPECIAL

ALL FOR \$30 PER PERSON

NO CHOICE, AVAILABLE DATES LISTED BELOW:

- L/D - 19 JANUARY
- R/S - 16 MARCH
- B/P - 18 MAY

NO. OF PEOPLE



## HOW TO PAY

FOR PROMPT RETURN OF TICKETS, PLEASE ENCLOSE STAMPED SELF-ADDRESSED ENVELOPE.  
COMPLETE ALL DETAILS BELOW, IN BLOCK LETTERS PLEASE:

FULL NAME OF SUBSCRIBER: \_\_\_\_\_

ADDRESS FOR MAILING: \_\_\_\_\_

POSTCODE: \_\_\_\_\_

TELEPHONE NO: \_\_\_\_\_ (HOME) \_\_\_\_\_ (WORK) \_\_\_\_\_ (EXT.)

I RETURN DETAILS OF MY CHOSEN SUBSCRIPTION SERIES. I ALSO ENCLOSE PAYMENT FOR THESE BOOKINGS BY WAY OF:

☐ CHEQUE

☐ BANKCARD NO:

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☐ MASTERCARD NO:

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IN THE AMOUNT OF: \$

(CHEQUES MADE PAYABLE TO ENSEMBLE THEATRE PLEASE)

I UNDERSTAND THAT THE THEATRE WILL ALLOCATE AND FORWARD SEATS FOR EACH PLAY. (24 HOUR NOTICE IS REQUIRED FOR EXCHANGE OF TICKETS AND AN EXCHANGE FEE OF 50¢ PER TICKET WILL BE CHARGED.)  
POST COMPLETED FORMS TO:

**ENSEMBLE THEATRE,  
78 MCDOUGALL STREET,  
MILSONS POINT 2061**

**Sorry NO REFUNDS**

\_\_\_\_\_  
(SIGNATURE)



# THE ENSEMBLE

## Dinner & Theatre

The Ensemble Theatre is of course located on the north just over the Harbour Bridge, nestled on the shores of Careening Cove.

The Ensemble's upper level "OBSERVATION DECK BAR" and lower level "PIER RESTAURANT" reflect the superb setting drawing it's blue colour scheme from the tranquil blue waters that surround.

The views take in breathtaking scenes of sails and seagulls and a shoreline of boatsheds, sailing clubs and marinas.

Our PIER RESTAURANT opens before each 8pm performance and after each matinee performance. It is always wise to book and the booking office will be happy to take all the details.

## Function & Seminar Centre.

For those in the business of COMMUNICATION and EDUCATION, for those in the CORPORATE SECTOR of the community needing to MOTIVATE and INFORM company staff members, or create PRODUCT AWARENESS amongst the general public, The Ensemble's facilities are excellent.

Our AUDITORIUM is, of course, fully equipped with Theatre Style seating and full TECHNICAL and LIGHTING EQUIPMENT. These facilities combined with tranquil surroundings, provide the perfect tool for communication at all levels.

The Auditorium facilities, catering facilities and superb setting ensure the Ensemble's success as one of Sydney's NEWEST and most PRESTIGIOUS VENUES.

**ENSEMBLE THEATRE  
INTERNATIONAL**



# Festival of Laughter

**YOUR CHOICE SUBSCRIPTION SERIES**

Don't miss out on the Ensemble's Festival of Laughter!  
We bring you three plays - one Australian, one English and one American -  
all chosen for their certainty to tickle your funny bones  
and warm your hearts.

Come on and subscribe, it's easy and you'll launch your 1986  
with a smile on your face!



# Comment

by Andrew Briger, A.M., Chairman

It's unusual for me to author a column in Trust News, but I've had some thoughts recently about greatness. And about children. I'd like to share them with you. I believe that one of the roles of the Trust is to have positions on arts issues we consider to be important, and to share our thoughts with you.

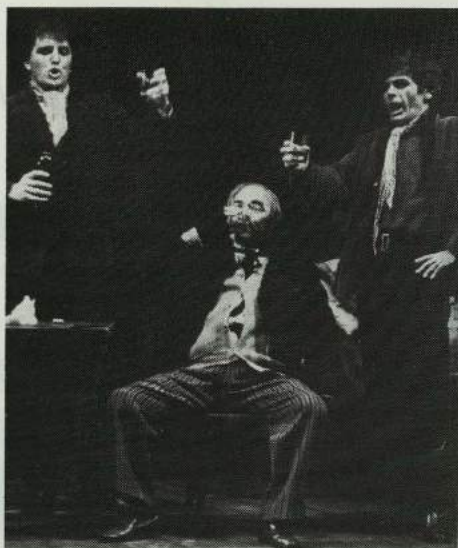
As our members of long standing know, one of the first things the Trust did when it was founded more than three decades ago was to found in turn the Australian Opera and the Australian Ballet. For many years these companies were an integral part of the Trust's operation. When it became apparent that they were of an age to stand on their own, we pushed them out of the nest. However, we have always maintained a very real link through the Elizabethan Orchestras, and through our pride in the accomplishments of our two most eminent children. The Trust's intention in founding these two companies was to give Australian audiences a chance to see and be part of artistic excellence generated within our own country.

I believe we succeed in realising our ambition. The Australian Opera and the Australian Ballet are companies of world standard. They are companies which have developed fine Australian artists, and have been able to attract, by virtue of their reputations for excellence, great international performers to Australia.

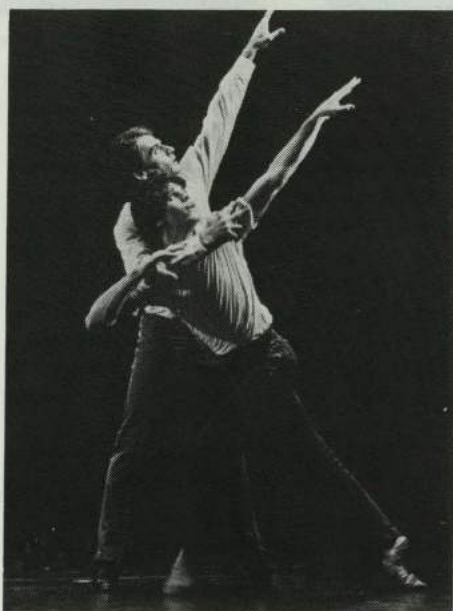
Now, however, I believe that these two companies are under serious threat, that all of their work, and the Trust's, may ultimately have been in vain. They are under threat from forces that do not understand that Australians want, even demand, greatness. That having tasted excellence we will not now settle for less. They are under threat from individuals who believe in that old Australian curse "near enough is good enough".

Both the Australian Opera and the Australian Ballet are having their Federal funding cut by the Australia Council. This in spite of the fact that the Federal Government, through the Minister for the Arts, has made it very plain that it wishes these two great companies to be encouraged and preserved. As a result of this the Australian Opera may be forced to become a part-time company. What a loss this will be for all Australians.

In the last few years through its radio broadcasts, national telecasts, free performances in the park and other programmes the Australian Opera has brought its performances to more



John Pringle as Marcello, Donald Shanks as Colline and Jeffrey Black as Schaunard in The Australian Opera's production of LA BOHEME by Giacomo Puccini



Steven Heathcote and Paul de Masson in The Australian Ballet's production of EQUUS

Australians than ever before. In 1985 it will give live performances in four of Australia's capital cities and electronic performances in every regional centre, country town and corner of the bush across the continent.

That Australians appreciate this effort is evident by the degree to which we have supported it. The Opera has larger-paying audiences, more individual donors, and more corporate contributors than at any time in its history. It has dared for greatness for all Australians, and it has succeeded.

The Australia Council is under funded. It has an enormous job to do in this country, and it must allocate its money wisely. But the answer is not to destroy the fine institutions that we have so painstakingly built up. When the Opera has succeeded in expanding its programmes, expanding its audiences, and expanding its base of private contributions, it does not seem unreasonable to expect that these efforts will be rewarded with the continuation of subsidy at an appropriate level.

I think it is time for us to make our opinions on the subject heard. I think it is time for Australian audience members who value excellence, and who believe that Australia is entitled to nothing less than greatness to make our feelings felt. We've been voting with our feet by attending the performances, but clearly an extra push is needed. I would like to ask you to join me in writing to the Minister for the Arts, Barry Cohen. I would like to suggest that you tell the Minister that you believe that the Australian Opera and the Australian Ballet must be properly supported. I believe that the Minister would welcome your comments, and that they would have an effect.

Thirty years is not a long time, but in that time we have come a long way. However, all the work that we have done can be undone in a much shorter time if we are not careful. It is our country, they are our companies, and I think it's important we make our voices heard.

I have already written to Minister Cohen. I cannot urge you strongly enough to write NOW and express your opinion.

Honourable Barry Cohen, M.P.  
Minister for the Arts,  
Heritage and Environment  
Minister Assisting the Prime Minister  
for the Bi-Centennial,  
House of Representatives,  
Parliament House,  
Canberra, A.C.T. 2600

Best wishes for the holiday season.

Andrew Briger.



# Spotlight

## The 1986 Festival of Sydney

An extraordinarily diverse cross-section of theatre will take the stage, metaphorically speaking, for the 10th Festival of Sydney between New Year's Eve and January 31.

The programme includes a troupe of "barnstormers", a play based on the long-term relationship between Gertrude Stein and Alice B. Toklas, a show featuring the off-beat songs of Tom Lehrer in the fifties and sixties, a monologue by New York actor Spalding Gray, a dramatic interpretation of St. Mark's Gospel and a cabaret show by a trio of Sloane Ranger-type vamps.

And this is just the theatre component. There's a whole range of exciting musical events that we didn't have space for, as well as non-theatrical events. Full details are in the Festival programme which is available free of charge from Mitchells Bass.

### Footsbarn Theatre

In 1970 a small troupe of players began to perform in tents, pubs, village halls, schools, markets, at fairs and on beaches in Cornwall, anywhere that people congregated. Using local legends and folklore, they revived the traditions of the strolling players of the past, the Commedia dell'Arte, the Barnstormers, Mummers and Minstrels. Their success in rural Cornwall encouraged the troupe to write their own material and to perfect their skills with giant puppets, masks, mime, music, movement and dance.

From that humble beginning, Footsbarn (the name derives from the term barnstormers) has grown into one of Europe's most celebrated touring theatre companies, one that can boast of being the first recipient of an E.E.C. theatrical grant. A marquee acquired in 1973, together with trucks, shaped the troupe's future by making it a veritable "travelling circus". Mobile homes and tents were soon added to the entourage for the families of the performers.

Invitations began to pour in from Europe and since the beginning of 1981, Footsbarn has played in France, Por-



Maggie Watkiss, Dave Johnston and Margaret Biereye in Footsbarn Theatre Company's KING LEAR

tugal, Italy, Ireland, Spain, Germany, Switzerland, Holland, Belgium and the USA.

"Our theatre can be taken intellectually, but it is not high-brow and we aim to make our shows popular, full of energy and fast moving," says one of the company's principal members, Ted Turton.

Performances will be in the big top in Phillip Park (opposite St. Mary's Cathedral), and will include CHINESE PUZZLE AND KING LEAR.

#### BOOKING INFORMATION

Phillip Park

CHINESE PUZZLE

Sat Jan 4 to Sat Jan 11 at 8 p.m.

KING LEAR

Mon Jan 14 to Sun Jan 19

AETT \$12.00 (Jan 6, 7, 8, 15, 16, 17)

G.P. \$14.00

Pens/Stud \$10.00

Two AETT tickets per member

### Lehrer at the Seymour Centre

Those strange songs that Tom Lehrer wrote in the fifties and sixties and which sold 1½ million L.P.s were put together some years ago by British entrepreneur, Cameron Mackintosh, as a stage show, under the title TOM-

FOOLERY. Since its debut in 1980 the show has played all over the world non-stop.

Tom Lehrer was an inoffensive graduate student and part-time teacher of mathematics at Harvard when he wrote his first songs in 1953. On his own, he issued an L.P. which was so successful it led to several years on the nightclub and concert circuit and two more L.P.'s.

Now in academic retreat in California, Lehrer was approached by Mackintosh with the idea of turning his songs into a revue. Lehrer not only agreed but, to quote Mackintosh, "volunteered to break his time-honoured code of only working when absolutely necessary, by polishing up the script and lyrics so that they gleam as squalidly today as when he first wrote them".

The company that staged, wrote and produced ZEN & NOW in Australia in 1984 have gathered together again to present TOMFOOLERY for the Sydney Festival.

Members of the cast are Beth Child, Tony Preece, Phillip Scott and Tina Bursall.

#### BOOKING INFORMATION

Wed Jan 1 to Sat Jan 11

Mon to Thu at 8 p.m.

Fri and Sat at 6 p.m. and 8.30 p.m.

AETT \$16.00 (Mon to Thu)

G.P. \$18.00

Two AETT tickets per member



## Stein and Toklas

In her play, *GERTRUDE STEIN AND A COMPANION*, Win Wells brings out the essence of the relationship between Alice B. Toklas and her loving companion for forty years, Gertrude Stein. Their differences were symbolic of their lifestyle. Their home in Paris was filled by Stein with paintings by Cezanne, Renoir, Matisse and Picasso, a life-long friend. But Toklas considered Matisse's canvases "too large".



Natasha Morgan (standing) and Miriam Margolyes in *GERTRUDE STEIN AND A COMPANION*

Frequent visitors included Ernest Hemingway, F. Scott Fitzgerald and Sherwood Anderson, but Hemingway was a bone of contention. Gertrude loved him, Alice hated him. She claimed that he "underwhelmed" her. Differences aside, the play brings out the love and understanding between the two women and Toklas' admiration and respect for her friend, whom she saw as a genius.

### BOOKING INFORMATION

Belvoir St. Theatre  
Thu Jan 2 to Sun Jan 12  
Tues to Sat at 8.30 p.m., Sun at 5 p.m.  
AETT \$15.00 (Jan 3, 5 and 7)  
G.P. \$17.00  
Stud/Pens \$12.00  
Two AETT tickets per member

## An Eastern Experience

When Spalding Gray made his film debut as Kincaid in *THE KILLING FIELDS* it set him on a new path in his work as an actor. His experience in

south-east Asia became the basis for a fascinating monologue, *SWIMMING TO CAMBODIA*, which will be presented at the Festival. As befits a teacher of oral composition at Columbia University (as he is now), Spalding Gray is a talented talker, and proves that to be entertaining, you don't have to be crazy.

His monologues are polished, forceful and symmetrical and will have you laughing and crying. They are at the same time highly personal, idiosyncratic and universal in appeal, and full of anecdotes about strange people he has met.

### BOOKING INFORMATION

Belvoir Street Theatre  
Sat Jan 11 to Sat Jan 25  
No performance Sun Jan 12 or Mon Jan 20  
Sat Jan 11 at 10.30 p.m., Sun Jan 19 at 5 p.m.  
Other performances at 8.30 p.m.  
AETT \$15.00 (Jan 13, 14, 15, 16)  
G.P. \$17.00  
Pens/Stud \$12.00  
Two AETT tickets per member

## St. Mark's Gospel

Memorising the entire Gospel according to St. Mark is no mean feat and would send most people scurrying for cover.

But on top of that to have audiences sitting on the edge of their seats with anticipation, mesmerised by this first-written account of the life of Jesus of Nazareth, is an even more extraordinary achievement.

Melbourne actor, Malcolm Robertson, does just that with the help of only a table, three chairs, a carafe of water, a glass and a copy of the Bible.

ST. MARK'S GOSPEL is far from a mere recitation. It becomes an intense experience, a tale full of hints, clues and portents about the disaster to follow and the poetic cadences of the words make it a remarkable piece of stage drama.

### BOOKING INFORMATION

Wharf Studio  
Sat Jan 11 to Sat Jan 25  
Mon to Sat at 7.30 p.m.  
Sat 5.30 p.m.  
No mat Jan 11  
AETT \$12.00 (Jan 13, 14, 15, 16)  
G.P. \$14.00  
Pens/Stud \$9.00  
Two AETT tickets per member

## Satirical Songbirds

Three glamorous young women in ball gowns shatter their innocent image almost immediately when *FASCINATING AIDA* takes the stage.

They are accomplished singers who shine in close harmony, but what made them an almost instant success and a sell-out at the 1985 Edinburgh Festival is their talent for "sending up" the current trendy "in" scene. One could imagine that the Sloane Rangers could have been invented purely for *FASCINATING AIDA* to vent their spleen on.

They are three distinct personalities. Dillie Keane is a languid blonde, Marilyn Cutts a small dynamo with a "sock it to them" voice, and Adele Anderson has a glorious deep voice, but they're all "sexy, stropic and wonderfully irreverent". Nothing is taboo in their attacks on sacred cows. Idols they knock down include jogging, health foods and the body beautiful brigade, Jane Fonda, Victoria Principal, and puritanism.



Adele Anderson, Marilyn Cutts and Dillie Keane in *FASCINATING AIDA*

Dillie Keane shows another side of her talents in her blues-style piano accompaniments. For laughs, one of the highlights of the show is the "Herpes Tango". But we suggest you don't take the children to see *FASCINATING AIDA*.

### BOOKING INFORMATION

Everest Theatre, Seymour Centre  
Mon Jan 13 to Sat Jan 25  
Mon to Sat at 8 p.m.  
AETT \$15.00 (Jan 14, 15, 16)  
G.P. \$17.00  
Pens/Stud \$12.00  
Two AETT tickets per member



# What's On in New York...

Before getting to Broadway's season opener, here are a few items of interest that slipped in during the summer.

First, I'M NOT RAPPAPORT by Herb Gardner, which tried out last year at the Seattle Rep, in Seattle, Washington. Wonderfully directed by Mr. Sullivan, but now Judd Hirsch, popular TV and film actor as well as theater actor, joins Cleavon Little in what is really a two-hander. They play deliciously off, and to each other, and provide the audience with a pair of the liveliest, most refreshingly human, not to speak of funniest, individuals seen on stage in a long time. And that's saying something when you consider that the characters, one black and one white, are both in their 70s. Mr. Gardner has written a play that is pertinent, timely and above all, entertaining. His lines crackle with wit and the plight of his very contemporary old men is all too recognisable, insistently painful and for that reason, eventually very touching. The crowning satisfaction is that you will laugh through it all.

Further uptown, but still off-Broadway, at the Promenade Theatre, we have Sam Shepard's, CURSE OF THE STARVING CLASS. This dynamic production, directed by Robin Lynn Smith, has some of the best ensemble acting in town. It is anchored by a bravura performance by Eddie Jones as the father, who personifies Mr. Shepard's horrific, confused and disenchanted vision of *normal* America.

... And so to Broadway. The season's first new show (English, of course) SONG AND DANCE by Andrew Lloyd Webber, with lyrics by Don Black, directed by Richard Maltby, Jr. and choreographed by, (very ambitious) Peter Martins a mainstay of the New York City Ballet. Bernadette Peters is the song... does the entire first act by herself and she is terrific. She almost makes it worth the evening, if not for the price of the ticket. The songs are too slight and uninteresting. The Dance (entire second half) we've seen before... better... fresh when they were first conceived, and only by a stretch of the imagination have they something to do with the first half.

Story... forget it. The whole thing is a mish-mash with a Bernadette Peters Brava!

A few words, if I may, about the HOLY GRAIL, well at any rate Dustin Hoffman's DEATH OF A SALESMAN, which used to be by Arthur Miller. The televised version of the play was recently seen on U.S. TV by 25,000,000 people. Staggering! I thought it was flatter, more literal, everybody will surely, *understand*, whether they feel anything or not is another matter. As for Mr. Hoffman's *tour de force*... it is very quirky and jerky, he plays Shrimpy, the way Orson Wells used to wallow around and glory in his fat. He is truly a shrimp for all seashores. But I'm sure you'll get to see it soon... in a theatre too, and just think, you'll probably pay five bucks a pop for the privilege.

Irvin S. Bauer is a Playwright-Producer based in New York where he heads THE DEVELOPMENT STAGE, a place where the Writer is encouraged to fulfil the potential of his work.

## Member Activities

**CAMDEN PARK SON ET LUMIERE**  
Saturday, December 7 at 6.30 p.m.

We do still have a few tickets left to visit Camden Park for a tour of the property, three-course dinner on the lawns and a Son et Lumiere performance in celebration of Camden Park's anniversary. Tickets which include transport, dinner and the Son et Lumiere are \$52 by coach or \$45 if you use your own transport. Ring the membership office on 357-1200.

**PICNIC IN THE PARK**

Thursday, January 2 at 6 p.m.

What more delightful way to attend a concert in the Mostly Mozart series at the Opera House than to start off with a picnic dinner in the Botanical Gardens? That's just what we'll be offering members and their friends on January 2, the night of the first concert in this freewheeling series. Playing that night will be the Elizabethan Sydney Orchestra conducted by William Reid and works to

be included will be the Overture to Figaro, the Overture to Merry Wives of Windsor, Mozart's 25th Symphony and that Mozart piano concerto which is best known as the theme music from the film ELVIRA MADIGAN. Cost is \$25 which includes both the concert ticket and the picnic dinner.

**XMAS OFF BROADWAY**

Vulcan Hotel, Cnr. Wattle and Mary Anne Streets, Ultimo.  
Friday, December 20, 6.30 to 11 p.m.

It wouldn't be Christmas without an informal get together for members and their friends and this year we've arranged a private courtyard at the Vulcan Hotel, Ultimo. We'll be providing a smorgasbord dinner and beer, wine and soft drinks will be available throughout the evening. Do join us! Tickets are \$15.00 each.

**1986 ADELAIDE FESTIVAL**

Friday, March 7 to Monday, March 10

It may seem like a long way off but once Christmas is over the Adelaide Festival will be upon us. So you should think now about joining Sydney Committee President, Shirley Hay for her weekend visit to the Festival city. Besides plenty of theatre there'll be two day trips out into the S.A. countryside and plenty of time to enjoy the delights of Adelaide at Festival time. All inclusive cost for the weekend is \$749 (for twin share) which includes airfares, accommodation at the Oberoi Hotel in North Adelaide, all dinners, tours and two luncheons. All you will need to pay for separately is your theatre tickets which we will arrange for you. Ring the membership office on 357 1200 for further information and we'll send you the Festival programme, tour itinerary and recommended theatre selections.



# Theatre for Young People

*With the Christmas break almost upon us we present for your information a guide to holiday activities for young people. Because of the low ticket prices involved no AETT discount applies.*

**A**t Marian Street Theatre, Killara, the **Northside Theatre Company** will be catering for the 3 to 9 year olds with a new production called **ONCE UPON A TIME**. Written by Wendy Blaxland, the production will include three fairy tales — *The Sleeping Beauty*, *Stan Bolinn* and *The Frog Prince*. As with all their productions the traditional stories will be adapted to include lots of audience involvement for the young children. **ONCE UPON A TIME** plays from January 6 for two performances a day through the holidays and then on Saturdays until the end of March. Birthday parties are catered for at these Saturday performances. Bookings on 498 3166.

**The Australian Theatre for Young People** will present **MULTIPLE CHOICE** at their new city studio, the Sydney Sailors' Theatre. The play tells the story of the worldly and street-wise Gillian Todd, 17, who struggles with an alcohol problem she does not recognise as she tries to cope with the pressures of adolescence. Written by novice playwright Alana Vallentine, **MULTIPLE CHOICE** was well received when it played at the Wharf Studio last year. The play is primarily intended for young people of high school age. Bookings on 27-3274.

Those young people who would like to get more involved in the theatrical performance are invited to spend a day at the Rocks with the Australian Theatre for Young People. Between 10 a.m. and 4 p.m. they can participate in a drama workshop, make props or masks, see a live performance of **MULTIPLE CHOICE** and join with a street theatre performance of **IN SEARCH OF A PLOT**. It costs \$15.00 for the day and bookings are on 251 3900. In addition the ATYP will be holding their usual week-long theatre programmes for children and teenagers at the Rocks Theatre, in Mosman, Parramatta and Sutherland. Students are given the chance to learn many of the skills that go to create theatre and to devise their own show at the end of the programme.

Christmas pantomimes at **PHILLIP ST. THEATRE** have proved such a huge success that this year their performance of **CINDERELLA** is being extended until January 25. There's everything that young children could ask for with the statutory Prince Charming and the Ugly Sisters but there's also lots of fun and games for the children, innuendo to keep the adults happy and even a visit from Santa Claus each performance. Performances are 10 a.m. and 12.30 p.m. weekdays and 1.30 p.m. and 3.30 p.m. Saturdays. Bookings on 232 8570.

A new play by Peter Matheson is being written especially for the **Hunter Valley Theatre Company's** annual season at Fort Scratchley. As usual its a kids adventure story designed for family entertainment and performances are given Mon to Fri at 10 a.m. and Wed to Fri at 6 p.m. from January 6 to 24. Tickets can be purchased at the Fort on the day of performance.



Bruce Keller in PUPPY LOVE

There are two treats in store for young people at the **Sydney Theatre Company's** Wharf Theatre complex this January. STC dramaturg Wayne Harrison will direct **NO WORRIES**. It's the moving story of a young country girl Matilda, whose family is ruined by drought and forced to leave the land it loves for the uncertainty of the big smoke. It's suitable for children from 8 to 15 years and will be presented at the Wharf Theatre from January 8. Meanwhile in the Studio Theatre (from January 8 to February 1) the under eight-year-olds will have the chance to see a production specially devised for them by Melbourne's renowned Australian Nouveau Theatre. Called **PUPPY LOVE** it stars Bruce Keller who shows the children the world as seen through the eyes of a puppy. Bookings for both shows on 250 1777.

The Footbridge Theatre will be the venue for a large-scale traditional pantomime production of **HUMPTY DUMPTY . . . THE PANTOMIME** in January. For two hours audiences will be assaulted with comedy slapstick, pantomime routines, robbers, chases, lollies, Wicked Witches, Handsome Princes and Beautiful Princesses, songs, lollies, riddles and all the other paraphernalia of traditional pantomime not to mention special guests Harry and Ralph from the Harry and Ralph Show. Performances will be held daily at 10 a.m., 12.30 p.m. and 3 p.m. from January 1 to 27. Bookings on 692 9955.

The festive season starts early at the Tom Mann Theatre (136 Chalmers Street, Sydney) when the Australian Academy of Dramatic Arts mounts their Christmas pantomime **TREASURE ISLAND** from December 3 to 6. It is suitable for kids from 3 to 83 and is an adaptation of the famous novel with plenty of interaction between the actors and audience. The kids will enjoy meeting Long John Silver and Jim Hawkins and join in the singing (*Yo-Ho-Ho* and *a Bottle of Rum*). Performances are 10 a.m. and 12.30 p.m. and 7.30 p.m. Wednesday night. Bookings on 29 5611.

On Saturdays throughout December at the Sydney Sailors' Home, Joe Gladwin will present **PUNCH AND JUDY** for family audiences. This most traditional of puppet shows is presented at 2 p.m. and birthday parties are catered for following the show. Booking on 27 3274.

At the **Bondi Pavilion Theatre**, Silkwood Theatre Company will present two plays during January. For 6 to 12 year olds there is **ESMERALDA TOONGLADDIE'S PLAY** by Victoria Osborne. It is about bossy Esmeralda who writes a terrible play and forces her friends to play parts opposed to their characters. For 3 to 12 year olds there's David Wood's **THE SELFISH SHELLFISH**. It tells that life for the Rockpool Dwellers is full of uncertainty. Every new tide brings fresh surprises or new problems. But the inhabitants cope well with their insecure existence until Seagull brings them warning of a possible catastrophe — the great oilspill is coming. Both plays are presented Tuesday to Saturday from December 31 to January 24. Bookings on 30 7211.



# Now Playing

There are only a few days left in which to see **BOUNCERS** in the discotheque-style setting Downstairs at the **Seymour Centre**. It's scheduled to close on December 7. Fresh from its second season at the Edinburgh Fringe Festival, **BOUNCERS** take a look at the rituals surrounding a rough English disco and its sleazy nightlife. Its humour is not for the easily shocked.

AETT discount \$3.00 (Mon to Thu)  
Bookings on 692 0555



Jill Perryman, Miles Buchanan and Judi Farr in **BRIGHTON BEACH MEMOIRS**

You'll have to be quick to catch Neil Simon's **BRIGHTON BEACH MEMOIRS** at the York Theatre, Seymour Centre. It finishes on December 14. Both funny and sad, it's an autobiographical look by Simon at a middle-class Jewish family in Brooklyn during the depression seen through the eyes of a teenage son.  
AETT discount \$4.00  
Bookings on 692 0555

Also closing this month is the behind-the-scenes Royal Family drama, **CROWN MATRIMONIAL**, still as successful as it was when first directed and presented by Peter Williams in 1978. June Salter plays Queen Mary in the story of Edward VIII's abdication. At the Playhouse, Sydney Opera House.  
AETT discount \$1.00, \$6.00 (Dec 3 & 4)  
Bookings on 232 8570  
Discount unavailable at O.H.

Tom Stoppard's suave and witty new play, **THE REAL THING**, closes on December 21 at the Opera House Drama Theatre. Set in the sophisticated world of successful playwrights and actors, it has more than a touch of the style of Noel Coward in its repartee. It stars Jackie Weaver and John Bell and is directed by Richard Wherrett.  
AETT discount \$3.00 (Mon to Thu and mats)  
Bookings on 250 1777

Continuing at the **All Nations Club**, 50 Bayswater Road, Kings Cross until December 14 is **THE CAN OPENER**, an absurd comedy by French comedian, Victor Lanoux. The play is set somewhere in deep underground Paris where two people have survived the nuclear holocaust. Not the setting for a comedy you might say but faced with eternity, each other's company and a mountain of tinned peas, the laughter comes thick and fast.  
AETT discount \$3.00  
Booking on 33 0954, 332 1922

Tragedy and comedy combine in John Collins' play **ON THE BLIND SIDE**. Set in a changing room, it's about a team of Golden Oldies rugby players, their past achievements now dissipated by too much drink and smoke. But they can still talk and there's a macho camaraderie among the eleven men in their battle against age, a universal problem that isn't limited to rugby players. Although it's at the Ensemble, it is not an Ensemble production but is directed and designed by Sandra Lee Paterson.  
AETT discount \$2.00 (Mon to Thu)  
Bookings on 929 8877

To be funny about a bathroom is quite a feat, but Donald Macdonald has done just that in his new comedy, **BATHROOM**, at the **Marian Street Theatre**. Harry and Tess throw a bathroom-warming party which gets rather out of hand. Starring Neil Fitzpatrick, Kerry McGuire, Peter Sumner, Suzanne Roylance, Jennifer Hagan, Gwen Plumb and Bob Hornery. It continues throughout December and January.  
AETT discount \$1.00 (Mon to Thu)  
Bookings on 498 3166

A contemporary ballet by Paul Taylor to the music of Handel, **AUREOLE**, and Danish dancer/director Erik Bruhn's **LA SYLPHIDE** make up the double bill of **The Australian Ballet's** final programme for the year. It is at the Opera House until December 19.  
AETT discount \$3.00  
Bookings on 2 0588

Playing during December and January at the **New Theatre** is a new Australian farce by David Allen, a co-founder of the Troupe Theatre in Melbourne, a director for La Mama and one of the writers of **BALMAIN BOYS DON'T CRY**. Its laughs come from an expose of what the TV audience doesn't see. As a live transvestite striptease is being filmed, the studio is burning down just off camera and a bald prima donna is joining forces with a crusading variety show host.  
AETT discount \$1.00  
Bookings on 519 3403

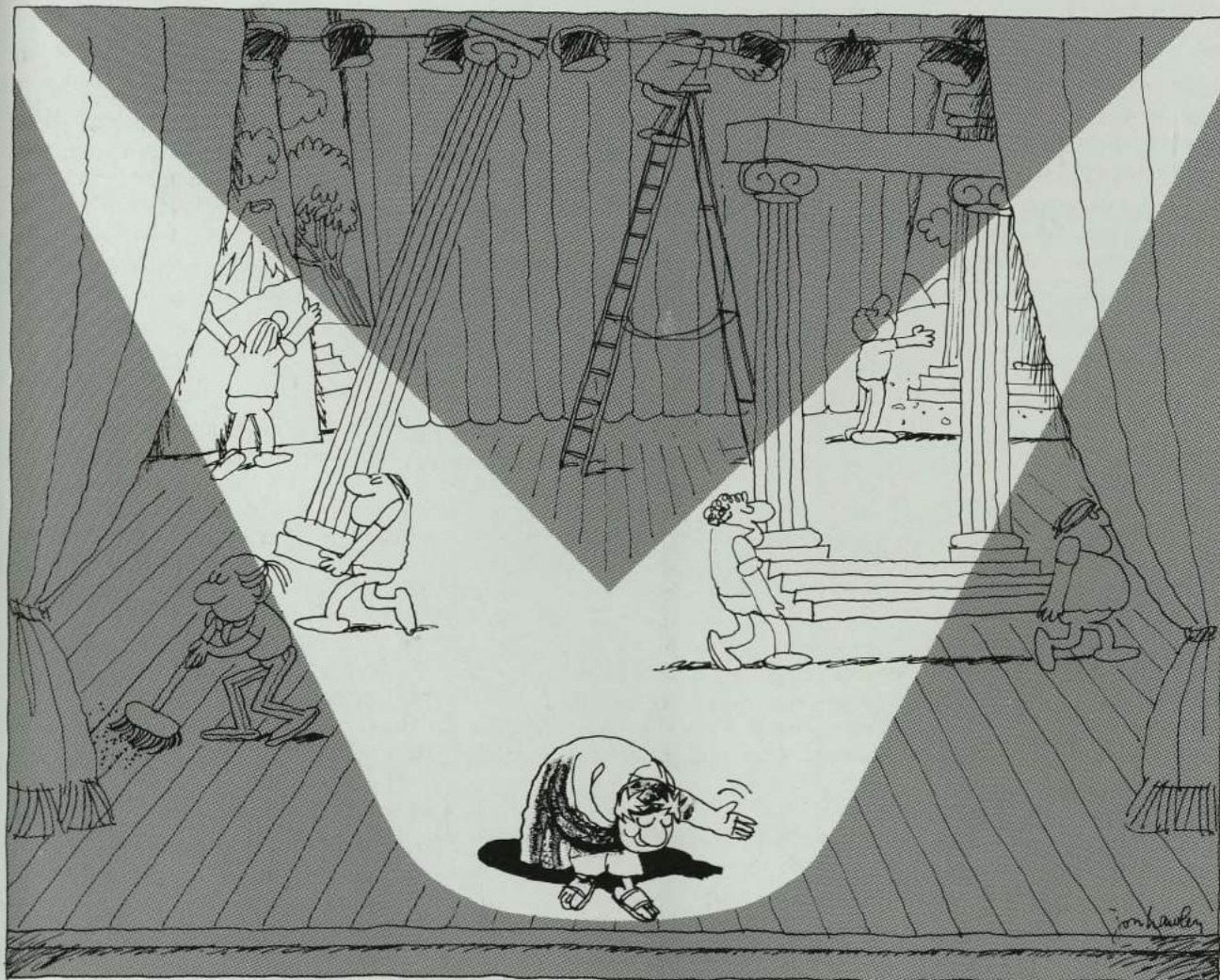
For a different sort of comedy, **F Kinselas** has a pre-Christmas dinner show featuring three Los Angeles stand-up comics, Bill Kirchenbauer, Steve Bluestein and Franklyn Ajaye, all different but all funny in their own styles. During the interval and after the show, you can dance to the music of the Vitabeats.  
AETT discount \$2.00  
Bookings on 331 3100

Meowwwwwwww . . . we **CATS** know you'll love our feline antics at the Theatre Royal to Andrew Lloyd Webber's purrrfectly slinky music. There's also the breathtaking staging — it will give you "paws". Incidentally we all came out of T. S. Eliot's "Old Possum's Book of Practical Cats".

#### BOOKING INFORMATION

Mon Feb 10, Tue Feb 18, Wed Feb 26  
at 8 p.m.  
Sat mat Apr 5 at 2 p.m.  
AETT \$37.00  
G.P. \$39.00  
No pens/stud discount  
Two AETT tickets per member  
Discount unavailable at Theatre Royal





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is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 8,000 members throughout Australia.

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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.

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