



THE GUYS AND DOLLS COME TO TOWN

GUYS AND DOLLS by Damon Runyon

Directed by David Toguri

Sets designed by John Gunter

Cast includes: Nancye Hayes, Peter Adams, Angela Ayers, Anthony Warlow, Ricky May

Her Majesty's Theatre

"Guys and Dolls, one of the classiest musicals out of Broadway, is 10 to one on to win the hearts . . . It is the best production of a great musical to appear here in years . . ."

The Advertiser "Guys and Dolls — the \$2 million musical risk venture — is a smash hit. It just does not have a weak link, not a hiccup, not a slip or a tremor. . ." The News

Damon Runyon's short and fascinating stories, with their vivid portraits of life in New York, have long been best sellers all around the world. In them he has captured the sound, the style and the smell of New York. In **GUYS AND DOLLS** this Broadway columnist reached his zenith, creating such characters as

Nathan Detroit, Harry the Horse, Angie the Ox, and many many others who gamble, cheat and lie their way through life, desperately in search of a crap game, whilst equally desperately trying to avoid matrimony.

The Australian production of the musical, which is based on a recent National Theatre of Great Britain production, comes to Sydney following seasons in both Adelaide and Melbourne. The director, David Toguri, staged the London production. Many well-known Australian performers are in the cast — Nancye Hayes, who plays Miss Adelaide, has featured in many of Australia's memorable productions; Peter Adams (Nathan Detroit) has had a most distinguished career on stage and screen; Anthony Warlow (Sky Masterton) is both a star of the Australian Opera and musical comedy — many may have seen his performance in **MAN OF LA MANCHA**. Perhaps one of the show stoppers, however, is jazz singer Ricky May playing Nicely-Nicely Johnson, who gets to sing one of the favourite songs of

this show, "Sit Down You're Rocking the Boat".

GUYS AND DOLLS, which was first performed in 1950, has stood the passage of time well and it is not hard to see why. It is full of "characters", unforgettable music and all the colour and life one associates with New York. It has been performed many times all over the world, made into a movie (which starred Frank Sinatra and Marlon Brando) and now comes to Australia as exuberant as ever. There can be very few people who have not sung, whistled or hummed to such songs as "Luck Be A Lady Tonight", "Take Back Your Mink" and "I've Never Been In Love Before".

BOOKING INFORMATION

Wed May 14 to Sat May 24

Mon to Sat at 8 p.m.

Wed and Sat at 2 p.m.

AETT \$27.50

G.P. \$29.50

Pens/Stud \$17.90

Two AETT tickets per member

Melbourne Success

ROOM TO MOVE by Hannie Rayson

Directed by Kerry Dwyer

Designed by Robert Kemp

Cast includes: Ruth Caro, Peter Fisher, Jane McDermot, Robbie McGregor, Wendy Playfair and Greg Saunders
Stables Theatre

"It is an excellent and entertaining play, rich thematically and also rich in humour. It does for the 'eighties generation what Buzo and Williamson did for theirs a decade ago." Melbourne Age

Opening for the Griffin Theatre Company on April 8 is ROOM TO MOVE by Hannie Rayson, playwright in residence for the Playbox Theatre Company in Melbourne and one of the most significant new female writers to emerge in recent years. The play was an instant hit when presented in Melbourne at St. Martin's Theatre and had a transfer season at the Universal. Hannie Rayson obtained her material for the play from a series of dinners with eight men from very different walks of life. Their attitudes to feminism formed the basis for her comedy ROOM TO MOVE.

BOOKING INFORMATION

Tue Apr 8 to Sun May 4
Wed to Sat at 8.15 p.m.
Sat & Sun at 5 p.m.
AETT discount
Bookings on 332 2677

Cabaret Revival

For too long, comedy and the performance of it, has been the prerogative of male performers, but over the past two or three years, that attitude has gradually been changing. The highly successful season of CHARACTERS, followed by CHARACTERS II in 1984 and '85, opened the public's eyes to the fact that there were several highly talented women comics capable of both writing and performing material that did not fall into the traditional categories of women's comedy — self-deprecation or lesbian humour. The revival of cabaret in Sydney, which saw the emergence of highly successful women's cabaret, was the brainchild of three young entrepreneurs, Mandy Salomon, Judy

Barnsley and Larry Buttrose; the unlikely venue for their launch was the Trade Union Club in Surry Hills. Notwithstanding all this, both CHARACTERS and CHARACTERS II played to capacity audiences and, in fact, the seasons were extended.

CHARACTERS III, which opens at the Wharf Studio on April 3, will include new material from many of the top performers from the past shows. These include Wendy Harmer, Melanie Salomon, Victoria Roberts, Julie McCrossin, Gretel Killeen and Maggie Lynch. There will be some new faces too, among them, Maryanne Fahey (of "The Dunera Boys" fame). The line-up will change weekly.

BOOKING INFORMATION

Thu Apr 3 to Sat May 3
Tue to Sat at 8 p.m.
Sat at 5 p.m.
AETT discount \$2.00
Bookings on 250 1777
Wharf Studio

Extra's Shrew

The One Extra Company was formed in 1976 by its artistic director, Kai Tai Chan, and it has grown to be one of the most innovative performance groups and successful dance theatre companies in Australia. Following Adelaide Festival performances the company will present their production of THE SHREW in Sydney. THE SHREW weaves Shakespeare's TAMING OF THE SHREW with traditional nineteenth-



John Nobbs and Julie-Anne Long in THE SHREW

century China (the era when women's feet were bound) and Australia's liberated 1986. The combination is a vivid, dynamic and disturbing piece of dance theatre. The Sydney season will feature four performances only at the Everest Theatre, Seymour Centre.

BOOKING INFORMATION

Wed Apr 2 to Sat Apr 5
AETT discount \$2.00
Bookings on 692 3511

Production Change at Marian St

OTHERWISE ENGAGED by

Simon Gray

Directed by Kerry McGuire and John Krummel

Designed by Deidre Burges

Cast: John Krummel, Tom Oliver, Mark Pegler, Katy Manning, Peter Rowley, Fay Kelton, Robert Alexander
Marian Street Theatre

WHY ME? scheduled as the fourth play in Northside's current season is to be replaced by Simon Gray's OTHERWISE ENGAGED, which won the London Evening Standard's "Best Comedy" award. Simon Gray is one of England's well-known playwrights and author of BUTLEY. The London Sunday Telegraph described OTHERWISE ENGAGED as "incomparably Simon Gray's best play: adult, literate and scathingly funny". It is the story of a successful publisher's unsuccessful attempt to get away from it all, by striving to keep himself "otherwise engaged".

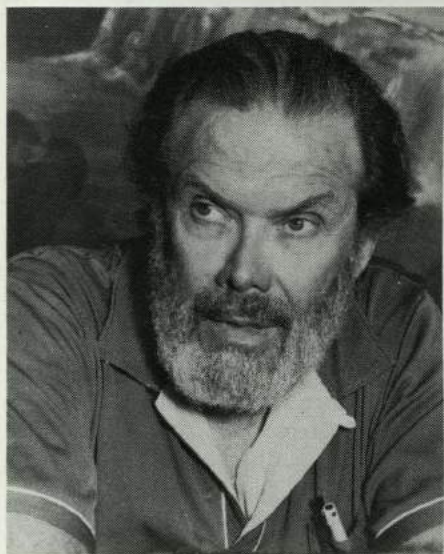
The actress Kerry McGuire (most recently seen in BATHROOM at Marian St) makes her directing debut, combining with Northside's artistic director John Krummel, in this production. They are no strangers to working together, having gone through NIDA's actors course together. OTHERWISE ENGAGED opens on April 9.

BOOKING INFORMATION

Sun Apr 13 to Sun Apr 27
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 Apr 16/17)
G.P. \$18.00 (Tue-Thu) \$19.00 (Fri-Sun)
Pens/Stud \$12.00 (except Fri and Sat evg)
Two AETT tickets per member

Barefoot In The Park

The Festival of Laughter season at the Ensemble ends with Neil Simon's comedy **BAREFOOT IN THE PARK** which many will have seen on the silver screen. The guest director for this production will be Hayes Gordon, who was the founder and director of the Ensemble Theatre for twenty-six years. In January he handed over control of production to Sandra Bates, who has worked there in many roles as director, actress and writer. She has been described by Hayes Gordon as a "dedicated, multi-faceted, highly imaginative and capable powerhouse of talents". Hayes Gordon has been held in high esteem by Sydney audiences for many years and his admirers will be pleased to have the opportunity of seeing his fine work at the Ensemble again.



Hayes Gordon

BOOKING INFORMATION

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

Sydney Theatre Company's New Season

Hot off the press is the recently announced portfolio of plays that make up the Sydney Theatre Company's

new season starting in May. Nine plays will be presented by the company using their venues at the Wharf and the Drama Theatre, Sydney Opera House.

First off at the Wharf Theatre is Ibsen's **HEDDA GABLER** which was first produced in 1890. This truly great classic brilliantly mixes comedy and tragedy and provides a sharp comment on nineteenth-century romantic idealism. Starring Judy Davis in the title role, it opens on May 13. Other classics in the season are Chekhov's **THE SEAGULL** and Shakespeare's **MEASURE FOR MEASURE**.

A playreading in 1985 becomes a full-scale production in 1986! Michael Gow, whose play **AWAY** was such a success at the Griffin recently, will have the first full production of his new work **ON TOP OF THE WORLD**. John Romeril was one of the wave of Australian writers emerging from Melbourne's **LA MAMA** theatre. His play **THE FLOATING WORLD**, which has become something of a classic, will be revived. The final two Australian plays in the series are Tim Gooding's **KING OF COUNTRY**, a play with music, and the world premiere of a new David Williamson play, **EMERALD CITY**.

The season is completed by **TOM AND VIV**, a play about the relationship between T. S. Eliot and his wife, and **THE PHILADELPHIA STORY**, set in Philadelphia's high society world of the '30s. Members who wish to subscribe should contact the STC on 250 1777 for a subscription form. Single ticket purchases will be offered throughout the year.

New Rock Musical

PEARLS BEFORE SWINE by
Dennis Watkins and Chris Harriott
Directed by Geoffrey Rush
Designed by Colin Mitchell
Musical direction by Chris Harriott
Cast includes Dennis Watkins, Valerie Bader, Terry Serio, Robyne Dunn, Jenny Vuletic and Jonathan Biggins
Belvoir Street Theatre

The staging of the highly successful rock musical **BEACH BLANKET TEMPEST** was seen in 1984. Written by Dennis Watkins with music by Chris Harriott, it was loosely based on Shakespeare's **THE TEMPEST**. Now

these two collaborate again in a musical satire called **PEARLS BEFORE SWINE**, to open at Belvoir Street Theatre on May 13. Set in Vietnam in 1968, it takes a swipe at the big Broadway-type musical productions whilst the score still manages to include several big musical numbers (perhaps it is possible to have one's cake and eat it too!). Chris Harriott again demonstrates his musical talents, creating an exciting blend of computer-generated sounds and live music.



Costume design for the High Priestess in **PEARLS BEFORE SWINE**

The "hero" of **PEARLS BEFORE SWINE**, Lamont Cranston, could conservatively be called the worst entertainer in the world! He is sent to entertain the troops in Vietnam, an undertaking he feels is well beneath his talents, for his perception of himself is that "he's the greatest". Hence the title **PEARLS BEFORE SWINE**.

It will play for three weeks only at Belvoir Theatre from May 13 before a planned interstate tour.

BOOKING INFORMATION

Tue May 13 to Sun Jun 1

Tue to Sun at 8 p.m.

Sat & Sun at 5 p.m.

AETT \$17.00

G.P. \$18.00

Pens/Stud \$9.00

Two AETT tickets per member

Brecht's Chalk Circle

Surely one of Brecht's most popular plays, *CAUCASIAN CHALK CIRCLE* was written in 1943/45 during the final years of the Second World War and first presented in English in 1948. Posing timeless questions that have faced philosophers from Plato on, such as "who owns land?" "or a child?", "is possession nine-tenths of the law?" Brecht begins one of his most highly acclaimed plays. It concerns a dispute over land destroyed by war and this argument leads to the telling of an old Chinese story of dispute rights to a child and to the "chalk circle" solution.

This production has been staged by Malcolm Keith for Theatre Nepean, the performing unit of the first Australian B.A. Degree in Performing Arts, with a new score by the Australian composer, Frank Gunner.

BOOKING INFORMATION

Wed Apr 9 to Sat Apr 19
Mon to Sat at 8 p.m.
Sat at 2 p.m.
AETT discount \$2.50
Bookings on 692 0555

Family Entertainment

When the Australian Content Department of the AETT commissioned award-winning Australian Aboriginal playwright Jack Davis to write a play to celebrate International Year of Youth for 1985, it couldn't have hoped for a better success than *HONEYSPOT*.

Its world premiere in Adelaide at the Come Out Festival and a tour of the Port Pirie, Port Augusta, Yorke Peninsula regions was met with such acclaim that the Department was asked to remount the production for a season at the Next Wave Festival in Melbourne a few months later.

Now in 1986, Sydney audiences can look forward to a new production of *HONEYSPOT*, fresh from a tour of Victoria, to open at the Belvoir Street Theatre on April 1, presented in association with Toe Truck Theatre.

This play has all the ingredients that will ensure it has appeal for children, aged from eight years up, and adults alike. Jack Davis has integrated dance, mime and music into a warm and humorous script and Richard Tulloch's

sensitive direction allows the audience to come to their own understanding of accepting the validity of both European and



The cast of *HONEYSPOT* with director Richard Tulloch

Aboriginal culture and attitudes. While the majority of performances are intended for schools, public matinees will be presented on Saturdays and Sundays.

BOOKING INFORMATION

Sat Apr 5 to Sun Apr 27
Sat & Sun mat at 5 p.m.
AETT discount \$1.00
Bookings on 699 3273
Two AETT tickets per member

The Club Returns

David Williamson's play *THE CLUB* will be presented at Phillip St. Theatre this year. It follows the success of the 1985 season when many of those wishing to see the play were unable to obtain tickets. The 1986 production, however, will be a completely new production directed by Peter Williams. *THE CLUB* is one of David Williamson's most popular plays and is set behind the scenes at a football club where the game of playing politics is exposed for what it is. Its message is equally applicable to any organisation where the desire to succeed is all important.

BOOKING INFORMATION

Tue May 27 to Fri Jun 13
Tue to Fri at 8 p.m.
AETT \$13.90
G.P. \$16.90
Pens/Stud \$10.90
Two AETT tickets per member

Meanwhile . . .

At the Bondi Pavilion Theatre a second-rate rock band rehearses. Undercurrents of unrequited love, personal ambition, self delusions, bigotry and minority repression prevail. It's all perfectly normal. But a series of coincidences create a tragedy of epic proportions (relatively speaking). It's a new production created by a group of theatre pros and called *MEANWHILE* . . . Described as a high tech production, it includes drama, dance, mime, circus, live music, film and visual arts.

BOOKING INFORMATION

Wed Apr 23 to Sun May 6
Tue to Sat at 8 p.m.
AETT discount \$1.00
Bookings on 30 7211

Obituary

ROBIN LOVEJOY died on Saturday, December 14, 1985. He was a dominant and forceful contributor to the development of a modern, genuinely Australian theatre. He had been a member of the Board of Directors of the Australian Elizabethan Trust since 1978, but had been involved with Trust activities since its inception. In 1955 he was stage director for the Trust's first play, *MEDEA*, starring Dame Judith Anderson.

Robin will be remembered by the profession and by theatre audiences as a remarkable play and opera director, as Artistic Director of the Trust Players from 1958 to 1961, and the Old Tote from 1965 to 1974. His productions of *LONG DAY'S JOURNEY INTO NIGHT* with Ron Haddrick and *THE RIVALS* with Richard Meikle are landmarks in modern Australian theatre.

Robin was also an actor, a designer, an administrator and a fine teacher.

He became Head of Design and Directing at NIDA in 1982. He directed a number of successful productions for the school, and members of the profession he taught owe him an immense debt of gratitude, as indeed, do all those who care about theatre in Australia.

John Clark,
Director,
National Institute of Dramatic Art

George Melly returns to Kinselas

George Melly will resume his love affair with Australia this month when he returns with John Chilton's Feetwarmers to present his second season there in as many years. He is a many-splendoured character — author, broadcaster, critic and connoisseur of surrealistic art. At Kinselas he will wear the hat of fine jazz practitioner. George Melly is a product of the traditional jazz revival which swept England after World War II. Although his records have become big sellers, Melly is principally a visual artist. His ebullient versions of Bessie Smith Blues and the pop songs of the '30s and '40s delight his audiences everywhere.

Members have the choice of either purchasing show only tickets or of purchasing a combined show/three course dinner



George Melly

ticket. AETT discounts apply to all combined purchases but the discount on show only tickets applies only Mondays to Thursdays.

We remind members that Kinselas has two other restaurants — the Brasserie, which caters for pre-theatre diners as well as offering suppers until 1 a.m., and the Chapel Restaurant. Decked out in Art Deco design with flamboyantly coloured glass, the Chapel Restaurant offers full silver service. If you haven't tried out either of these restaurants before you should think about doing so in April, May or June when Kinselas offers AETT Members a full 10 per cent discount on your bill on presentation of your membership card.

BOOKING INFORMATION

Wed Apr 2 to Sat May 3

Dinner at 7 p.m. Showtime 8 p.m.

AETT discount \$2.00 (except Fri and Sat show only tickets)

Bookings on 331 3100

Dialogue

by Carole Long, Membership Manager

In my account of the membership finances in March *Trust News*, one very important part of the equation had to be omitted because of shortage of space. It's the increasingly important role played by our Trust volunteers and I'd like to pay tribute to the fine work they do for us. We now have 10 volunteers assisting the membership programme alone. Four volunteers come in a day a week to help with new member enrolment, renewal processing and bookings. Two ex-journalists help me prepare *Trust News* each month; Richard Gleeson comes in each Monday to do our banking (and woe betide us if our work isn't up to scratch!) and we've just got together a team of four members who'll be ringing up expired members. So don't think you'll get away easily with dropping out on your membership! But the membership programme isn't the only area where volunteers are becoming an increasingly vital part of our operations. Our costume hires department uses volunteers for repairs and maintenance; they also take an active role in the Theatre of the Deaf and the Australian Content Department.

We were delighted at the response to our appeal for volunteers last year but what we still do need is people who can help with "crisis" situations on an *ad hoc* basis. If you are not fully employed and have time available in the day we'd love to put you on a list of contacts to call on when we have a mailing to get out or when we have other once-off projects. If you can type too you'll be a friend for life.

It's hard to believe that the Royal Shakespeare Company is coming to Australia and that we won't be seeing them in Sydney. Not that we can blame the promoters; they would have dearly loved a Sydney season — but where to put the production? A production on that scale needs a large venue to make it pay and Sydney just doesn't have a 2000 seater venue since the Regent closed its doors and Sydney audiences gave the thumbs down to the Lyric mode of the Entertainment Centre for theatrical performances. Sydney audiences are the losers, Adelaide, Melbourne and Brisbane the winners. We're arranging a trip to Brisbane (see Member Activities)

but if Members are planning to be interstate in May (Melbourne and Adelaide) or June (Brisbane) please get in touch and we'll do our best to get you tickets.

We reported in February *Trust News* that Graeme Blundell had joined Kinselas as artistic director and as this will undoubtedly mean a shift in emphasis for Kinselas' productions, we've taken the opportunity to revise arrangements for Trust Members. Trust discounts now apply not only to the combined theatre/dinner package but also to the show only tickets on Mondays to Thursdays. Full details under **GEORGE MELLY RETURNS** above. And don't miss the invitation to sample Kinselas Brasserie and Chapel Restaurants for a 10 per cent discount during April, May and June.

Carole Long

Spotlight

The Griffin Theatre Company

by Ailsa Carpenter

The year 1986 promises to be Griffin Theatre Company's biggest challenge. A new board of directors (Katharine Brisbane, Mark Butler, Noel Hodda, Michael Gow, Lillian Horler and Peter Kingston), with Kingston as their newly appointed first artistic director, will be responsible for a make-or-break year.

With the Theatre Board of the Australia Council closely watching the financial management, artistic standards, promotion and marketing, the company is moving away from their previous ad hoc approach to long-term planning with careful choice of plays and artists.



Peter Kingston

Six plays per year has been their average output, but they now intend increasing production (with the inclusion of one Australian classic) and have hopes for touring to at least two capital cities.

Griffin now has a membership of 105 with a continuing fresh group of people coming in. They are proud of the talent in all areas which has been discovered, nurtured and developed through the years.

It was in 1979 that Peter Carmody, Penny Cook, Rosemarie Lenzo and Robert Menzies banded together under the directorship of Jenny Laing-Peach to present the Irish play *THE GINGER MAN* by J. P. Donleavy at the Kirk Gallery in Cleveland Street, Surry Hills. They made a profit and went on to produce two Australian plays by John Stone at the Orange Door in Oxford Street,

Paddington — *DISCOVERING AUSTRALIA* and *THE GRANDE FINALE OF RENE TROUVER*, directed by Peter Kingston.

The name "Griffin" derived from the name of the street in Surry Hills in which Jenny Laing-Peach lived. Slowly the group enlarged (incorporating quite a few NIDA graduates) and next presented Joe Orton's *RUFFIAN ON THE STAIR* at the ANU Canberra in March 1980. After talks with Bob Ellis and Anne Brooksbank, the owners of the Stables Theatre in Kings Cross, they were offered a lease. A month later *RUFFIAN* played as a lunch-time and late-night programme with David Williamson's *THE COMING OF STORK* in the main time-slot.

For the next two years a mixture of overseas and Australian plays were presented in their Stables home. But more and more they were becoming aware of the amount of Australian writing talent available and in May 1981 after successful readings of four new plays, the decision was made to adopt an Australian-only policy.

Applications were made to both the New South Wales and Commonwealth funding bodies and small grants were obtained. In 1982 they kicked off with Grant Fraser's *CHEAP THRILLS*. This play was the second in a regular yearly output from this talented young writer. Fraser was one of Griffin's earliest members, moving from stage management to lighting design, directing and writing: he is a perfect example of the role Griffin has played in the development of potential talent. His *LOVE AND A SINGLE TEENAGER* had been a big success the previous year and since *CHEAP THRILLS* he has written *STREET LEVEL*, *SUMMERTIME BLUES* and *SLIPPERY WHEN WET*. In 1984 he was Griffin's writer-in-residence on a grant from the Australian Council which was followed by two more grants, the current one being a fellowship from the Literature Board.

Griffin's small staff of five is headed by Bill Eggerking as administrator, but the major responsibility for the future success of Griffin now rests with Peter Kingston. This new position has been

created with the full support of the members. Kingston is a 1977 NIDA graduate in acting. However, his interest in directing began when he was a member of Sydney University Drama Society, a group which has throughout the years given Australian theatre many a talented artist. During his career he has directed for Canberra Repertory Company, NIDA, Darwin Theatre Group, Q Theatre, Nimrod and most recently George Hutchinson's *HENRY AND PETER AND HENRY AND ME* in Hobart and Stephen Sewell's *THE BLIND GIANT IS DANCING* in Perth, where he also acted in Chekhov's *WILD HONEY*.

Peter Kingston has directed six plays for Griffin and has made a wonderful start to his new appointment with his production of Michael Gow's *AWAY*, a play which received rave reviews from Sydney critics. He followed this success with *SOFT TARGETS*, a bold and brave look at A.I.D.S. devised by the company. He will be directing at least three plays in his first year and bringing in other directors, the first of which is Kerry Dwyer, whose production of the comedy *ROOM TO MOVE* by Hannie Rayson will open during April (see story p. 2).



Rainee Skinner in *LOVE AND THE SINGLE TEENAGER*

For six months last year Kerry Dwyer was artistic co-ordinator at Griffin. She resigned from this position as she felt "the job was not well defined". She prefers her current role at Griffin conducting workshops "training actors to create their own work" — it is an investment in the future and unites the company" she says.

During her tenure last year, Kerry directed *BLIND CIRCUMSTANCE*, a play dealing with the issue of inter-country adoption.

Peter Kingston does not see his job as a short-term undertaking. His aim is to make Griffin a place where people choose to work and for the theatre to be a real alternative in the Sydney theatre scene. He quotes Playbox in Melbourne and Troupe in Adelaide as parallels. "The Griffin has a difficult mandate in keeping up standards while taking big risks — more risks than any other theatre company in Sydney," he says. But he is very confident about this year.

"It is wonderful when you find a play like *AWAY*," he goes on. "To know that your company has a real find. It is an enormous thrill for us to start our year like that — morale is very high." *AWAY* played to 92 per cent capacity.

A great start indeed, as last year attendances dropped to 33 per cent. When budgeting is done at 55 per cent and ticket prices are only \$12 and \$18, there is good cause to worry.

The Stables has a seating capacity of 120 and is leased for nine months of the year from Bob Ellis and Anne Brooksbank. Last year Griffin almost lost its tenancy when the property was up for sale. Under the glare of a lot of publicity, Ellis and Brooksbank changed their minds and gave Griffin a tentative lease for the next three years. Rental is \$400 per week and they pay \$60 per week for office space nearby.

Members have a great concern that the work of Australian writers has a permanent home. Their aim is for a private trust to be set up to buy the theatre in order for it to be leased for Australian play presentation.

This year funding from the Office of the Minister for the Arts, NSW Government has been doubled to \$30,000 and a 10 per cent increase was received from the Theatre Board of the Australia Council, bringing that grant up to \$59,800.

Founding member Penny Cook, who this year stepped down from the board of



Andrea Moor, David Lynch, Geoff Morrell and Julie Godfrey in *AWAY*

directors, is heading a committee for sponsorship. Over the past two years Channel 7 has been a regular supporter.

Griffin has a proud record behind them. Since the all-Australian policy was adopted, 27 plays have been produced, most of which have been premieres. They have mounted one children's play, *PHOEBE MOONGLOW AND THE SINGING ASTRONAUT* by Lance Curtis and Bruce Keller for the 1983 Sydney Festival.

Writers represented are Stephen Sewell, Barry Dickins, Ron Blair, Steve J. Spears, Mil Perrin, Craig Cronin, Ingle Knight, Pamela van Amstel, Ray Mathew, Clem Gorman, Ned Manning, Ross Lonnie, Alyssa Hittman, Doreen Clarke, Gordon Graham, Jennifer Paynter, Greg McCart, Mij Tanith, John Stone, Michael Gow and Brett Murphy.

Towards the end of last year when money ran out, the Newcastle production of *ESSINGTON LEWIS: I AM WORK* by John O'Donoghue came into the Stables and went on to win the Sydney Critics' Circle Award for the most significant contribution to theatre during 1985. The previous year the Griffin had taken out this award with their season of *SUMMERTIME BLUES*, *US OR THEM*, *VERBALS*, *A SORT OF CHIMERA*, *HANGING TOGETHER* and *WHEN ARE WE GOING TO MANLY?* 'US OR THEM' transferred for four-week seasons to Phillip Street Theatre and to the Q in Penrith. And finally, their early

hit from 1981, *LOVE AND A SINGLE TEENAGER*, was revived for presentation at La Boite in Brisbane and at Sydney's Off Broadway Theatre.

A good year and one that Peter Kingston hopes to repeat even more strongly. He recently instigated a new venture called Flipside, consisting of works which could be plays, readings, events, alternative and experimental theatre, performed in time slots worked around the main season. Ticket prices for Flipside are only \$5 which should encourage people to come and perhaps then move on to the main fare at a more expensive price. There has been a satisfactory response with their first two programmes, *CROSSCUTS*, a cabaret-style piece set in Kings Cross, and *RIDIN' HIGH!*, the Ethel Merman story.

Group-devised shows such as *SLIPPERY WHEN WET* and *SOFT TARGETS* are ambitious and risky, but they lead to the hope that the company will eventually produce a project that will go on to have a further life outside the company. As Eggerking and Kingston say, "we want the Griffin Theatre Company to be the talk of the town by the end of the year".

Ailsa Carpenter is a free-lance journalist who has had a continuing involvement in Sydney theatre. She is a former publicist for Nimrod.

Opening Soon

Having A Ball

The action of HAVING A BALL takes place in a private vasectomy clinic in the North West of England. Lenny Anderson (David Ross), a biscuit factory scientist, is there for the umpteenth time, but determined now to master his nerves. Four other apprehensive males are also waiting for the "chop". This is not just a comedy about vasectomy, however, it has many more serious undertones and the play will appeal to those who feel that comedy should also have its serious aspect. HAVING A BALL opens at the York Theatre, Seymour Centre, on April 12, prior to seasons in Canberra and Melbourne. It stars Jackie Weaver and David Ross who starred in the U.K. production.

BOOKING INFORMATION
Sat Apr 12 to Sat May 10
Mon to Sat at 8 p.m.
Wed and Sat mat at 2 p.m.
AETT \$19.00 (\$17.00 mats)
G.P. \$25.00 (\$20.00 mats)
Pens/Stud \$20.00 (\$18.00 mats)
Two AETT tickets per member

The Foreigner

Larry Shue's comedy THE FOREIGNER comes to the Footbridge Theatre from a successful tour of Newcastle, Brisbane, Perth and Adelaide. The play is set in Georgia where a British Army officer comes to an inn on an assignment, bringing with him a friend called Charlie, whom he must leave there from time to time. Charlie, inordinately shy, and overcome with the thought of having to make conversation with strangers, pretends he can't speak English. Soon all those in the lodge are revealing their innermost secrets to this man they think cannot understand them. Predictably, the results are hilarious. Nick Tate plays the foreigner with Anne Tenney and Val Lehman in key roles.

BOOKING INFORMATION
Wed Apr 16 to Sat Apr 26
Mon to Fri at 8 p.m.
Sat at 2 p.m. and 8 p.m.
AETT \$17.90 (mat \$16.90)
G.P. \$22.90 (mat \$18.90)
Pens/Stud \$17.90 (mat \$16.90)
Two AETT tickets per member

Thalia Theatre

The THALIA THEATRE COMPANY, based in Adelaide, was formed with the aim of closing the artificial gap between European culture and Australian culture. Its award-winning director, Bogdan Koca, who was born in Poland, has rapidly developed a reputation in Australia for directing exciting theatre. Its productions of Shakespeare's HAMLET and THE MARRIAGE (both performed at the Adelaide Festival) will be presented at the Recording Hall, Sydney Opera House. THE MARRIAGE, by Witold Gombrowicz, is a 20th-century Polish classic.

BOOKING INFORMATION
HAMLET Apr 4, 8, 10, 14, 16, 18, 22 and 24 at 8 p.m.
Apr 5, 12, 19 and 26 at 2 p.m.
THE MARRIAGE Apr 5, 7, 9, 11, 12, 15, 19, 21, 23, 25 and 26 at 8 p.m.
AETT \$14.00
G.P. \$18.00
Pens/Stud \$13.00
Two AETT tickets per member
Recording Hall, S.O.H.



Anne Tenney and Nick Tate in THE FOREIGNER

The Madras House

THE MADRAS HOUSE, by Harley Granville-Barker, is the final play in the Sydney Theatre Company's current season. In London, during the last ten years, there has been a marked revival of performances of plays by this fascinating man who was a playwright, actor, critic and director and a major force in theatre during Edwardian times. The MADRAS

HOUSE was performed in 1978 by the National Theatre, with Paul Scofield and Paul Rogers, with resounding success.

The Australian premiere production, which is directed by Rodney Fisher, sees the return to the Sydney Theatre Company of two of Australia's outstanding young actors, Hugo Weaving and Linda Cropper, in a cast which also includes Dennis Olsen, Peter Carroll and Joan Bruce. The play is concerned with the glamour of the fashion industry and the wealth of a retail emporium, and it provides a telling insight into the status of women and of family life generally in Edwardian times in England.

BOOKING INFORMATION
Thu Apr 24 to Sat May 24
Mon to Sat at 8 p.m.
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

Glengarry Glen Ross

This play had its world premiere in London at the National Theatre in 1983; it is the winner of a Pulitzer Prize, the West End Theatre Critics' Play of the Year, and the New York Drama Critics' Circle "Best Play".

GLENGARRY GLEN ROSS deals with the cut and thrust of real estate, a subject close to the heart of the author, David Mamet, who, in 1969 as an unemployed actor, spent a year working in a real estate office in Chicago. At that time business was booming, land was being sold sight-unseen, although within a very short space of time all this was to change. From his own experiences, the author writes a cruelly humorous, sleazy but very funny play.

GLENGARRY GLEN ROSS is directed by Neil Armfield and the Australian production stars Gary McDonald, Henri Szeps and Frank Gallagher.

BOOKING INFORMATION
Sat Apr 12 to Sat Apr 26
Mon to Sat at 8.15 p.m.
Fri at 5.30 p.m. Sat at 2.00 p.m.
AETT \$19.00
G.P. \$22.00
Pens/Stud \$15.00
Two AETT tickets per member
Playhouse, Sydney Opera House

Focus on Films

TURTLE DIARY directed by John Irvin
Screenplay by Harold Pinter from the novel by Russell Hoban
Starring Glenda Jackson, Ben Kingsley
At the Academy Twin, Paddington

Although it is a best-seller it is surprising how few people have read Russell Hoban's novel "Turtle Diary", so its appearance as a film will both delight its devoted fans and send many more readers scurrying to the bookshop. The screenplay is by Harold Pinter and Glenda Jackson and Ben Kingsley (of GANDHI fame) play the unassuming and retiring central characters, whose lives are finally given new meaning through their mutual passion for turtles.

Neaera (Glenda Jackson) writes children's books but fears she has run out of inspiration. William (Ben Kingsley) is an assistant in a bookshop who lives in shabby digs in Fulham, and feels that he has let his opportunities slip away.

Separately they are attracted to the turtles in the London Zoo, who seem to

them to share their own cheerless lives, and they make friends with the aquarium keeper. The three become friends and plot to abduct the turtles and release them in the Atlantic. With their release new horizons open up for Neaera and William.



Ben Kingsley and Glenda Jackson in *TURTLE DIARY*

A CHORUS LINE directed by Richard Attenborough
Screenplay by Arnold Shulman
Choreography by Jeffrey Hornaday
At Academy Twin, Paddington

The statistics of the stage production of **A CHORUS LINE** read like an entry in the Guinness Book of Records. Opening in New York in 1975, it has been running there ever since, making it the longest-running musical ever. The gross take for Broadway alone is estimated at \$85 million.

And now we have the movie under the unlikely direction of Sir Richard Attenborough. Stage musicals don't automatically transfer successfully to the screen and critics have varied wildly in their opinions of this one. Some have raved, others, like Time reviewer Richard Corliss, panned it, "... this film has all the zing of 'The Iceman Cometh' as performed by the Fame Gang". We'll leave it to you to make your own judgement.

What's On Out-of-Town

FAREWELL BRISBANE LADIES, at the **Hunter Valley Theatre** from April 9 to May 3, is by Doreen Clarke and stars Sheila Kennelly and Barbara Wyndon. A "lady of the night" has inherited a house in Northern Queensland and become respectable. When a colleague from her former life comes for an extended visit things get out of hand and the skeletons get harder to hide. It is directed by Brett McGregor and the designer is Jack Ritchie.

The **Now Theatre**, in association with the **Orange City Council** and the **Orange Festival of Arts**, will present **JAZZ TIME** by Canberra playwright Ron Evans on April 10 and 11 at the **Orange Civic Centre**. Originally produced in 1983 in Canberra, it is a one-act play and will be combined with two hours of jazz in a cabaret format, complete with bar service and supper. The play is directed by Jennifer Leslie.

WHAT'S ON OUT OF TOWN

A new Canberra theatre company, **A.E.T.P. Canberra** (Ensemble Theatre Project) will stage its first production, **BARTHOLOMEW FAIR** by Ben Johnson at the **Arts Centre ANU** from April 4 to May 3. The **A.E.T.P. Canberra** was founded by Carol Woodrow and Peter Sutherland in mid-1985 and in January received funding for a six-months' pilot scheme. Peter Sutherland is administrator of the new company and Carol Woodrow is directing **BARTHOLOMEW FAIR**, which is a Rabelaisian comedy full of bawdy humour. Costumes are by Amanda Lovejoy, sets by Stephen Curtis, and lighting by Ken McSwain. The cast of 15 will include the entire **A.E.T.P.** team of nine actors plus six guest actors.

Theatre South's first production of the year plays at the **Bridge Theatre**, Wollongong, from April 4 to 26. **FAC-TORY GIRL** is by new Irish playwright

Frank McGuiness and is directed by Des Davis. A group of women working in a shirt factory are worried about possible redundancies and try to resolve the problem by taking over the manager's office. It is a drama/comedy showing the change in the women's personalities in their new roles.

Edward Albee's WHO'S AFRAID OF VIRGINIA WOOLF will be presented at the **Arts Theatre**, University of Armidale, on April 9, 10, 11 and 12 and May 5, 6, 8 and 9. It is directed by Kate Wilson for the **New England Theatre Company** which now has a team of local professional actors working with it. Between the April and May performances in Armidale, the show will tour Tamworth and Gunnedah at weekends.

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

What's On in London...

by Margaret Leask

Currently running at the Vaudeville Theatre is a super production of Noel Coward's *BLITHE SPIRIT* with Joanna Lumley, Jane Asher and Simon Cadell. True to the spirit of Coward, the performers relish the situation and characters, creating an immensely enjoyable evening of theatre.

Meanwhile, at the Aldwych Theatre Felicity Kendal and Peter McEnery open, under Michael Blakemore's direction, in Anthony Mighella's new play, *MADE IN BANGKOK*, which carries warnings of unsuitability for young people, dealing as it does "with all aspects of tourism in Bangkok".

The Royal Shakespeare Company continues to delight and stimulate audiences — its production of *NICHOLAS NICKLEBY* is back on the road (and after Stratford and Newcastle seasons it undertakes a nine-month tour of the USA) — with Michael Siberry in the title role. Michael was formerly a member of the South Australian Theatre Company and his performance has prompted

Michael Billington in the *GUARDIAN* to say "One now longs to see him in the classic roles, not least as an RSC Romeo, rather than a *Crummles* one". The other RSC production very much in the news (and rumoured for a West End transfer later this year) is a very seductive and fascinating adaptation by Christopher Hampton of Laclos' epistolary 1782 novel, *LES LIAISONS DANGEREUSES*, directed by Howard Davies and currently in the repertoire at the Barbican Pit. Described by the *GUARDIAN* as "a palpable hit", *LES LIAISONS* is an exciting piece of theatre — we are never quite sure how to react from moment to moment as we watch the classical virtues of lucidity, grace and proportion dealing with the systematic destruction of virtue by vice. The company has captured a riveting quality of stillness and underlying destructive energy — not to be missed!

Early in February the long-running (seven years, eight months, 2900 performances and £20 million worth of

business) musical *EVITA* closed at the Prince Edward with two members of the original cast still giving their all. It will be replaced in May with a new musical by Tim Rice (without Andrew Lloyd Webber) called *CHESS*. Opening night is May 14!

Currently (March 12 to April 19) London is hosting its first International Opera Festival which is planned as an annual event. Special programmes are being presented at the Royal Opera House, Coliseum, in the Piazza at Covent Garden, at the National Theatre, National Film Theatre and Wignore Hall with the aim of focusing attention on opera and its appeal to a wide audience. During the festival young singers will perform in a number of Covent Garden restaurants too! The second such festival is planned for June 1987.

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

Member Activities

BRISBANE RSC TOUR

Friday June 20 to Sunday June 22

The Sydney Committee President, Shirley Hay, is arranging a visit to Brisbane to see the Royal Shakespeare Company's production of *RICHARD III*. The weekend will also include a viewing of the Twentieth-Century Masters Exhibition from the Metropolitan Museum of Art, New York, which is being presented in the splendid new Art Gallery. As this won't be seen in Sydney either, the weekend is of special interest. The tour departs Friday morning and returns Sunday evening giving three full days. There'll be an inspection of the arts complex and a visit to the Gold Coast which will include the much talked about new Jupiter's Casino. Accommodation will be in central Brisbane at the Sheraton and the all-inclusive cost, which includes airfare, accommodation, meals and entries, is \$625. We only have space for 20 people so send in your \$50 deposit as soon as possible. All you have to pay for separately is your theatre tickets.

THE FOREIGNER DINNER

Wednesday April 16 at 6 p.m.

A final reminder about joining us for dinner at the Glebe Terrace Restaurant, 36 Glebe Point Road, before seeing the AETT production of *THE FOREIGNER*. Dinner tickets are \$18.50 which includes two courses, wine (or orange juice) and coffee. Theatre tickets should be ordered separately (see opening soon p. 8).

BREAKFAST AT THE WENTWORTH

Wednesday April 30 at 7.15 a.m.

Those Members who work full time rarely have the opportunity to join in any of our mid-week activities so this time we're arranging a gathering just for you (and any other Members or friends, of course, who'd like to join in). It's the first in an occasional series of breakfasts with interesting speakers to be held at the Sheraton/Wentworth. We've invited the Trust's Chief Executive, Kathleen Norris, to kick off the series. Tickets are \$16 each.

HALLEY'S COMET WEEKEND

Friday April 25 to Sunday April 27

We've had such a response to our weekend out West to view this great event that our original weekend is now fully booked. We're thinking about organising a second weekend for Anzac weekend, so if you're interested please get in touch as soon as possible. Being a long weekend, we'll be able to make it a free day trip and include Orange in the itinerary. The tour includes viewings at Grove Creek Observatory near Bathurst as well as the Parkes Radio Telescope. Local sightseeing is included and the cost, which includes bus travel, accommodation, all meals and entries, is \$260 per person (for twin share).

BOOKING INFORMATION

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



Faye Donaldson, David Waters, Julie Haseler and David Ravenswood in *ME AND MY GIRL*

The Australian Ballet's season continues at the Opera House with four ballets opening there on Friday April 11. The *EVENING OF FOUR BALLETS* brings together *SYMPHONY IN D*, a satirical romp performed to Haydn's "Clock Symphony"; a new ballet commissioned from Jacqui Carroll to music by Carl Vine; *SONGS OF A WAYFARER* created by Maurice Bejart to Mahler's songs, and *ETUDES*, a classical showcase which allows the company to demonstrate its many technical skills. This production will run until Wednesday April 30.

AETT discount \$3.00

Bookings on 2 0588

HAMLET at the Phillip Street Theatre will end its run on April 12. This is indeed one of Shakespeare's most famous tragedies and forms part of the Higher School Certificate syllabus for this year. The story is of an idealistic man, the Prince of Denmark, who discovers that his mother is an adulteress and his uncle a murderer. It is both a family drama and a drama of conscience. Hamlet's battle with his conscience is as relevant today as it ever was.

AETT discount \$3.00

Bookings on 232 4900

Michael Frayn's *BENEFACTORS* will close at Marian Street Theatre on April 5. Described as "the best play of the year. Funny, tender, intelligent" by the *New Statesman*, it has won three London awards for Best Play of the Year. *BENEFACTORS* deals with friendship, marriage and the changing face of architecture through the characters of neighbours who have been

closely involved with each other for 15 years. The production, which is directed by Richard Cottrell, stars Neil Fitzpatrick, John Gregg and Jennifer Hagan. There's still time to see it, but hurry!

AETT discount \$1.00 (except Sat evg)

Bookings on 498 3166

The Ensemble Theatre's Festival of Laughter is currently featuring *RELATIVELY SPEAKING*, due to close on April 19. This play firmly established the author, Alan Ayckbourn, as a comedy writer to be reckoned with. It is a marvellous mix of a mistress and a wife, a jealous boyfriend and a husband. Mistaken identities and a few white lies create a pot-pourri of laughter. The production is directed by Sandra Bates (who took over from Hayes Gordon in January at the Ensemble) and the cast includes Gillian Axtell, Michael Barnacoat, Michael Gillett and Felicity Soper.

AETT discount \$1.00

Bookings on 929 8877



Michael Barnacoat and Felicity Soper in *RELATIVELY SPEAKING*

ME AND MY GIRL is playing in Sydney after its Melbourne season, at Her Majesty's Theatre. It is the story of a sharp-witted, lovable Cockney lad who turns out to be a long-lost earl. Along with his Lambeth sweetheart, Sally, he creates chaos at his ancestral seat, Hareford Hall, as his noble relatives attempt a Pygmalion-style integration. There is, of course, the tap-dancing duet to the title song, but the show also includes the "Lambeth Walk", "Leaning on a Lamp Post", and "One You Lose Your Heart" — songs that have endured for many years. *ME AND MY GIRL* won the Laurence Olivier Award for best musical of 1985. It stars David Waters, Julie Haseler and David Ravenswood.

AETT discount \$4.00

Bookings on 266 4800

STEATMENTS continues at the Belvoir Street Theatre until April 27. Its author, Athol Fugard, has been one of the most vocal opponents of the apartheid system and his plays have been seen and applauded around the world. This play was first presented in Sydney by the Australian Elizabethan Theatre Trust in 1979 and its contents are as topical if not more so. It is the dramatic love story between a white South African woman and a half-caste South African man — love which, until very recently, was forbidden by law under the Immorality Act. It makes for powerful theatre.

AETT discount \$2.00

Bookings on 699 3273

And still it continues — that feline all-time record breaker, *CATS*. By now, most of Sydney must have seen it once and it would seem that many are going for the second time around at least! On at the Theatre Royal (where else!), wonderfully staged and with that wistful hit "Memories" that everyone is singing. If the dates offered don't suit, please get in touch as we may be able to offer alternatives.

BOOKING INFORMATION

Thu Apr 17 at 8 p.m.

Sat May 10 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

Trust News

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

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