Corpse! — New Life for the Comedy Thriller

CORPSE! by Gerald Moon
Directed by Edgar Metcalfe
Cast: Barry Creyton, Gordon Chater, Maggie King and James Bean
Footbridge Theatre

"The play is short: two hours of thumping, dazzling, body-dropping, identity switching puzzle that no one is intended to solve in the nick of time. It is a devil of a good trick, merry mayhem and comic mystery."
David Rowbotham, Brisbane Courier Mail.

Fifteen years after The Mavis Bramston Show, the old comedy team of Barry Creyton and Gordon Chater are together again in the comedy-thriller CORPSE! which opens at the Footbridge Theatre on July 24. It's a long time since Sydney has had a major production of a thriller (perhaps DEATHTRAP was the last) so this production will be eagerly awaited by whodunit fans. Presented by the Gordon Frost Organisation and the Australian Elizabethan Theatre Trust, CORPSE! has already toured Queensland and the Northern Territory as part of a national tour.

It is a particularly hectic tour for Barry Creyton who carries the double burden of playing wildly disparate twin brothers, Rupert and Evelyn, with all the high speed costume changes that involves. Rupert is a dourly heterosexual and spectacularly successful financier. Evelyn is a spectacularly unsuccessful but charming actor, reproved by his landlady for having "far too many nephews". Not surprisingly, they dislike each other intensely and cheerfully wish each other a most unpleasant end.

Gordon Chater plays a genial Irishman, Major Walter Powell, who is hired by Evelyn to kill Rupert. He is a bumbling rogue of a hit man who has trouble controlling the assumed accents of his shady pasts as well as his dyspepsia. Maggie King plays the cameo role of Evelyn's over-amorous landlady who, according to one reviewer "drops malapropisms like aitches".

CORPSE! is fast-moving and convoluted — nothing goes quite as expected and it is as much a whodunit-to-whom as a whodunit. While studying the role in New York, Creyton enjoyed mingling with the audiences at interval to hear their theories on the plot. "Everyone had one and everybody was wrong. I heard one fellow say, "Yeah, I've just figured it out... it's triplets!'"

BOOKING INFORMATION
Thur Jul 24 to Sat Aug 23
Mon to Sat at 8 p.m.
Mats: Wed at 1 p.m. Sat at 2 p.m.
AETT $20.00 (Mon to Thu & mats), $22.00 (Fri & Sat)
G.P. $23.00 (Mon to Thu & mats), $25.00 (Fri & Sat)
Pens/Stud $15.00 (Mon to Thu & mats)
Two AETT tickets per member
The Year at Belvoir

Belvoir Street Theatre has just announced its programme for the remainder of the year. Two new presentations open in the Downstairs and Upstairs theatres on June 2. Upstairs The Flying Pickels make a welcome return to Sydney following the success of their 1985 Australia wide tour. This six-man vocal group are the masters of the art of a cappella — a style of singing which uses a combination of voice and hand claps to fill in the spaces usually occupied by musical instruments. Their performance is a concoction of pop classics from the 50’s to the 80’s plus a sprinkling of their satirical send-ups.

Downstairs Robyn Archer will direct the Australian premiere season of a new play for children by David Holman. Author of NO WORRIES which was presented by the Sydney Theatre Company at the Wharf in January, David Holman is one of the most popular and admired writers of childrens plays. ABC is suitable for nine to 13 years olds and weekend performances will be open to the general public.

The remainder of the season is made up of five plays followed by a season by the Aboriginal Islander Dance Theatre. The plays include GULLS (see story page 3), a return season of Julie Forsyth’s KIDS’ STUFF which had critics and audiences alike raving last year; and STATE OF SHOCK which has just completed a season at the Everest Theatre, Seymour Centre on June 5. Once again he has collaborated with Chris Harriott who has created an exciting blend of computer-generated sounds and live music.

A Fitting Tribute

UP ‘N UNDER by John Godber
Directed by Richard Lewis
Cast: Jeff Adams, Rob Baxter, Christopher Dibb, Tim Burns, Michele Stavney and Robin Stewart

Football in its various forms has been quite a popular subject for playwrights recently and now we have UP ‘N UNDER by the prolific young English writer, John Godber, whose BOUNCERS recently toured Australia. It’s a comedy which pays tribute to those intrepid types who run in marathons, climb mountains (no doubt because they are there) and turn out in all weathers for the local team.

It all begins with a wager between Arthur, a passionate aficionado of rugby league, and Reg, the local Mr. Big, that Arthur can train the Wheatsheaf, the local team, to beat Yorkshire’s best side. The Wheatsheaf has a disastrous history of 54-0 defeats, mainly because the few members who turn out spend their training sessions in the pub. Can Arthur achieve the impossible? We’ll leave it to you to find out.

Transfer for Pearls

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 Valetic and Jonathan Biggins.

If you saw either of the two Kinselas’ offerings — THE WORST OF LAMONT CRANSTON or HO HO HO IT’S CRANSTON — you’ll have some idea of the feelings of troops in Vietnam when Cranston, conservatively described as the worst entertainer in the world, is let loose on them. “Lamont Cranston is beyond taste, but never beyond a joke” wrote the National Times. He is the brainchild of Dennis Watkins who together with musical director, Chris Harriott, created the musical BEACH BLANKET TEMPEST which toured Australia during 1984.

Transfer for Pearls

PEARLS BEFORE SWINE is set in Vietnam in 1968. Lamont Cranston (played by Dennis Watkins) has been sent there to entertain the troops, something he feels is well below his talents. Hence the title of the musical. Beyond that it’s hard to say what will happen (the musical hadn’t opened as we went to press). Rock songs in the style of Springsteen may very well turn into a Broadway Finale; an MGM set may suddenly disappear in the background. Beyond that it’s hard to say what will happen (the musical hadn’t opened as we went to press). Rock songs in the style of Springsteen may very well turn into a Broadway Finale; an MGM set may suddenly disappear in the background.

Dennis Watkins has resurrected the character of Cranston for his latest musical, PEARLS BEFORE SWINE which has just completed a season at Belvoir St. It opens at the Everest Theatre, Seymour Centre on June 5. Once again he has collaborated with Chris Harriott who has created an exciting blend of computer-generated sounds and live music.

PEARLS BEFORE SWINE is set in Vietnam in 1968. Lamont Cranston (played by Dennis Watkins) has been sent there to entertain the troops, something he feels is well below his talents. Hence the title of the musical. Beyond that it’s hard to say what will happen (the musical hadn’t opened as we went to press). Rock songs in the style of Springsteen may very well turn into a Broadway Finale; an MGM set may suddenly disappear in the background.

Dennis Watkins

BOOKING INFORMATION
Mon Jul 21 to Sat Aug 30
Mon to Sat at 8.30 p.m. (7 p.m. dinner)
AETT $16.00 (Mon to Thu show)
$28.00 (Mon to Thu show/dinner)
$31.00 (Fri & Sat show/dinner)
G.P. $18.00 (Mon to Thu show only)
$21.00 (Fri & Sat show only)
$30.00 (Mon to Thu show/dinner)
$33.00 (Fri & Sat show/dinner)
Two AETT tickets per member

BOOKING INFORMATION
Thu Jun 5 to Sat Jul 5
Mon to Thu at 8 p.m.
Fri & Sat at 6 p.m. and 9 p.m.
AETT $17.00
G.P. $20.00
Pens/Stud $10.00
Two AETT tickets per member
David Helfgott Recital

David Helfgott, the West Australian pianist who has been hailed as a genius by some of the world's leading music authorities will give his first public recital in Sydney on Friday June 13 at 8 p.m. in The Scots College Auditorium, Bellevue Hill. Mr. Helfgott's Sydney recital is part of a series of concerts he is giving throughout the country prior to his departure for a European study and concert tour early next year. His musical strength lies in the romantic repertoire of the late 19th century with the works of composers such as Liszt, Tchaikovsky, Rachmaninov and Scriabin and the programme for his Sydney recital will be drawn from this repertoire.

BOOKING INFORMATION
Fri Jun 13 at 8 p.m.
AETI discount $3.00
Bookings on 358 5806

Flight to Freedom

GULLS written and directed by Robert Hewett
Cast: Jill Perryman, Simon Chilvers and Jeannie Drynan
Belvoir Street Theatre

Hailed at its London premiere by the London Guardian as the most outstanding play from Australia for many years, GULLS was enthusiastically received at its Brisbane, Adelaide and Perth seasons. It won the Green Room Award for best new play and the National Times Critics' Choice for play of the year. During its New Zealand run, a critic said "It is rarely one sees a play so moving that words can barely express what was conveyed".

Hinge and Bracket

Back for only seven performances in Sydney, those grande dames, Dr. Evadne Hinge and Dame Hilda Bracket, will doubtless have our own Dame Edna jealously keeping a close eye on the competition.

Since their debut at the Edinburgh Festival in 1974, Hinge and Bracket have built up a devoted following with their gentle, very amusing and often touching characterisations of a semi-retired opera singer and her long time companion, pianist and ex-musical director.

When they opened the Adelaide Festival in 1976, they received a standing ovation and followed this up with a sell-out three month tour. They returned to Australia in 1980 for a second tour and appeared on several TV shows.

Next at the Wharf

MEASURE FOR MEASURE by William Shakespeare
Directed by Nick Enright
Designed by Geoffrey Gifford and Hugh Colman
Cast includes: Peter Cousins, Vanessa Downing, Ben Franklin, Graham Harvey, Susan Lyons, Rhys McConnochie, Kirrily Nolan, Vic Rooney and Marcelle Schmitz
Wharf Theatre

MEASURE FOR MEASURE is one of Shakespeare's lesser known comedies. Set in a bustling city where order and law have given way to corruption, licence and vice, the play takes as its theme the dilemma of a young woman forced to make a choice between her chastity and her brother's life. Only intervention by the Duke prevents a tragedy and brings about a happy ending.

Subscriber bookings are very heavy during the first three weeks of the season so members are advised to book during the period July 28 to August 16.

BOOKING INFORMATION
Wed Jul 9 to Sat Aug 16
Mon to Sat at 8 p.m.
Sat mat at 2 p.m.
AETI $18.00 (Mon to Thu & Sat mat)
G.P. $20.00
Pens/Stud $15.00
Two AETI tickets per member

BOOKING INFORMATION
Tue Jun 10 to Sun Jun 15
Tue to Fri at 8.15 p.m.
Sat at 5 p.m. & 8.30 p.m.
Sun at 5 p.m.
AETI discount $2.00
Bookings on 692 9955
New TOD Actresses

Two new actresses, Annie Morgan and Joan St. Clair, have joined the Theatre. Of Joan, St. Clair, England's leading female actress, it was stated both in the United Kingdom and America and currently receiving the Regional Tour of CHILDREN OF A LESER GOD. Annie Morgan has been reading drama in Melbourne for a number of years and after attending the Theatre of the Deaf, 1864 Summer School, was asked to join the company.

Directed by Mick Rodger
Artistic director in his stead. Richard, currently the Centre's general manager, as Nimrod's administrator. Richard Cottrell was appointed to a private house thinking it to be an inn.
The Festivals of Europe . . . A Delightful Summer Tradition

by Margaret Leask

E\very year, mostly during the spring and summer months, there are over 250 festivals in Great Britain which celebrate aspects of the arts - on a local, national and international scale. Many are community oriented, providing an annual opportunity for a big arts "party" - which is looked forward to with pleasure and anticipation. Others, no less a party, like the Edinburgh International Festival, are major events which attract thousands of people from all over the world. All have their unique qualities - often closely associated with personalities, such as the Aldeburgh Festival in Suffolk which was established by the composer Benjamin Britten and the tenor Peter Pears and which still reflects their work and interests to a large extent. And all provide artists and audiences with opportunities to experience a wide range of artistic endeavour - often focused around a particular theme, such as the Brighton Festival's 1985 highly successful "commedia dell'arte" spirit.

Most festivals have traditionally concentrated on music - opera, choral, orchestral and chamber - perhaps it has to do with Britain's oldest established festival - a choral event, the Three Choirs, which is held annually in rotation at Gloucester (this year), Hereford and Worcester, and which was founded in 1713. Since then, of course, many mixed programmes have evolved, but music remains a major attraction and festival time seems to attract full houses for most events, thereby increasingly providing the opportunity for artistic directors to experiment with programming - commissioning new works, unearthing lost masterpieces, importing foreign companies and soloists and opening the eyes and ears of festival audiences to new experiences as well as providing opportunities, particularly outside London, for them to see and hear international performers. There has developed, perhaps through the existence of the British Arts Festivals Association and the European Association of Music Festivals, an informal festival "circuit" for many orchestras, ensembles and dance and theatre companies - in a comprehensive survey of European festivals their names would appear frequently. And there are hundreds of festivals in Europe and the U.K. which attract tourists to events in order to see historic and atmospheric venues from cathedrals, castles and stately homes to the barn-like Maltings at Snape (Aldeburgh Festival) and Grieg's tiny home in Norway (Bergen Festival).

So, really the problem with an article such as this is where to begin and once started, where to stop! At most I can highlight some of the festivals and suggest a longer holiday in Europe next year! By the time this is printed, a number of major European festivals will have run their course for this year - and it seems hardly fair to tell you what has been missed, but by early June the festivals in Bath, Brighton, Camden, Malvern, Newbury, Bergen, Prague and many others will have been enjoyed by hundreds of people - many of whom will have spent the two or three weeks of the festival moving from event to event and experiencing a cultural saturation they would never normally contemplate! You can start going to performances at 10 or 11 in the morning and continue until midnight!

The 16th Greenwich Festival in south London (May 30 to June 15) offers over 200 events, which include Asian and Afro-Caribbean arts, special programmes for children and family audiences (including Sydney's Shopfront Youth Theatre!), classical music (soprano Elly Ameling, an opera from scratch in six hours and many chamber concerts), dance, jazz, folk, rock, poetry, sport, theatre and cabaret, walks, talks, tours and films! Venues for some events include the beautiful Royal Naval College Chapel, a tent on Blackheath, the Great Hall, Eltham Palace and various halls and theatres in the area. Alan Bates will present a programme of Philip Larkin's poetry; Ravi Shankar, sitar, gives a concert; Derek Jacobi will be MAD, BAD AND DANGEROUS TO KNOW in a programme on the life of Lord Byron, while major concerts include James Galway, the Orchestra of St. John's, Smith Square and Handel's SOLOMON.

This year's Aldeburgh Festival of Music and the Arts (June 6 to 22) will no doubt be tinged with sadness and tributes following the recent death of one of its founders and artistic directors, the tenor Sir Peter Pears. His presence will be greatly missed, but his spirit will prevail, especially at the four performances of Britten's opera, ALBERT HERRING, to be presented by the Britten-Pears School which is based at Aldeburgh. Concerts will be given by the English Chamber Orchestra with Janet Baker, the Amadeus Quartet, the City of Birmingham Symphony Orchestra, the London Sinfonietta and some of the best...
young chamber musicians currently working in the U.K. Hans Werner Henze will be the featured composer in residence — with four films using his scores being shown and a number of programmes and talks on his works.

Very much a community and multi-arts festival, **Chichester Festivities** (July 5 to 19) offers concerts by the Academy of St. Martin in the Fields, John Williams, the Chichester Singers and the Bournemouth Symphony Orchestra, the London Symphony Orchestra, Andrei Gavrilov and others. During the festival dates, the Chichester Festival Theatre will be presenting two of their five Silver Jubilee Season productions in repertoire — these are Enid Bagnold's **THE CHALK GARDEN** (May 7 to July 12) and Vanbrugh's **THE RELAPSE** with Richard “Good Life” Briers (June 25 to August 2).

With its specialist theme for '86 being the music and musicians of West Coast America, the **Cheltenham International Festival of Music** (July 5 to 20) will be welcoming the Los Angeles Piano Quartet, the San Francisco Chamber Players, the Kronos Quartet and the Schubertians, together with composers in residence Peter Racine Fricker, Lou Harrison and William Kraft. Major orchestras taking part include the Royal Philharmonic with Antal Dorati, the CBSO with Simon Rattle, the BBC Philharmonic and the Scottish Chamber Orchestra with Peter Frankl, while the Lindsay Quartet, Albion Ensemble and Stuttgart Piano Trio will present chamber music.

A festival that provides opportunity to experience words and music in some wonderful venues in the heart of London, the **City of London Festival** (July 6 to 19) will this year present events in St. Paul’s Cathedral, St. Giles’, Cripplegate, the Mansion House, Goldsmiths Hall and other old guild halls not always open to the public. Mostly a music programme, this festival hosts the prestigious Carl Flesch International Violin Competition as well as many lunch-time events for city workers. Highlights include a series of five concerts by the London Early Music Group, a performance of Britten’s **WAR RELIQUARY** at St. Paul’s, conducted by Meredith Davies, a City Music Trail — moving from event to event in a variety of venues, Alan Bates’ programme of Philip Larkin’s poetry, and a special Shakespeare/Mendelssohn **A MIDSUMMER NIGHT’S DREAM** with actors, women’s chorus and solo voices and the Scottish Chamber Orchestra conducted by Nicholas Kraemer.

The main musical theme of the **36th King’s Lynn Festival in Norfolk** (July 25 to August 2) will be the period spanned by the 20th birthdays of Beethoven and Chopin — the four decades between 1790 and 1830. George Benjamin will be composer in residence, while Brian Falconbridge will be the first artist in residence. Major concerts will be given by the Bach Choir, the English Chamber Orchestra, the Philharmonic conducted by Sir Colin Davis, Song Makers’ Almanac, Divertimenti, the Grimeshore Colliery Band and the Nash Ensemble. There will be a number of major art exhibitions including “Turner in Eastern England”; the Actors Touring Company will present **HAMLET** and Virginia McKenna and Roger Rees explore writings on SONS AND MOTHERS. There will be special programmes for young people and in common with many festivals, a growing “fringe element” of buskers, street theatre and open-air concerts.

Despite my best endeavours and many phone calls, the **Edinburgh International Festival** (August 10 to 30) failed to send me any material in time for the copy deadline. However, this year’s festival, which celebrates its 40th year as “the most comprehensive arts festival in the world”, will no doubt offer an abundant and diverse programme of opera, theatre, dance, music, exhibitions, lectures and outdoor spectacles at the Castle, as well as a “Fringe” programme which has hundreds of performers from all over Europe clamoring for performance venues and audiences in order to exhibit new and often way-out ideas. More details from 21 Market Street, Edinburgh, EH1 1HW, Scotland.

The major choral festival in the calendar, this year’s **Gloucester Three Choirs Festival** (August 16 to 23) will be at Gloucester Cathedral and venues in the surrounding area. Major concerts include performances of Beethoven’s **MISSA SOLEMNIS**, Paul Patterson’s **STABAT MATER**, Williamson’s **MASS OF CHRIST** **THE KING**, Mahler’s Symphony No. 8 (Symphony of a Thousand), Andrew Lloyd Webber’s **REQUIEM** and Mendelssohn’s **ELIJAH** with the Royal Philharmonic, the Royal Liverpool Philharmonic, the Royal Manchester Philharmonic, the London Bach and English String Orchestras, the London Mozart Players, the David Munrow Anniversary Ensemble and three Cathedral Choirs.

In case readers are planning visits to other centres in the U.K., here are the dates of some other important annual festivals:

- **Chester** — July 18 to 26
- **Cambridge** — July 19 to August 3
- **Buxton** (mainly opera) — July 19 to August 10
- **Harrogate** (Yorkshire) — July 30 to August 13
- **Salisbury** — September 6 to 20
- **Swansea** (Wales) — September 26 to October 18
- **Canterbury** — September 28 to October 18
- **Belfast** (Northern Ireland) — November 12 to 29
- **Cardiff** (Wales) — November 22 to December 6

If you would like further details about European festivals, contact the Association Européenne des Festivals de Musique, 122 rue de Lausanne, 1211 Geneve 21, Switzerland, and for festivals in the United Kingdom, contact the British Arts Festival Association, 23 Orchard Road, London N6, U.K. These organisations can advise on how to contact box offices. Do hope you can attend some of these events. Please note that these festivals are annual and happen at approximately the same time each year — so if you can’t partake in 1986, maybe in 1987!

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

The second play in the Sydney Theatre Company's 1986 subscription series opens on June 11 at the Drama Theatre, S.O.H. THE SEAGULL, which is set on a Russian country estate, is concerned superficially with questions of art and talent. The apparent triviality of the characters' activities, however, overlay the true crises taking place within. This classic play by Anton Chekhov will be directed by Jean-Pierre Mignon, artistic director of Melbourne's Australian Nouveau Theatre. The cast includes Robyn Nevin, Helen Buday, Robert Menzies, Peter Collingwood and Norman Kaye.

BOOKING INFORMATION
Wed Jun 11 to Sat Jul 5
Mon to Sat at 8 p.m.
Sat mat at 2 p.m.
AETT $21.00 (except Fri & Sat evg)
G.P. $23.00
Pens/Stud $18.00
Two AETT tickets per member

The Australian Opera

The winter season of The Australian Opera opens on June 5 with the Sydney premiere of Richard Meale's VOSS, based on the Patrick White book. The work has been fashioned for the operatic stage by David Malouf. The season will include new works of Mozart's THE MAGIC FLUTE, EUGENE ONEGIN by Tchaikovsky and Benjamin Britten's PETER GRIMES. Good seats have been set aside for members at certain performances of each opera in the season. Please refer to May T.N. p.l. for details or contact the membership office on 357 1200.

BOOKING INFORMATION
Tue Jun 3 to Sun Jun 29
Wed to Sat at 8.15 p.m.
Sat & Sun at 5 p.m.
AETT $15.00 (Mon to Fri and mats except June 11/12)
G.P. $18.00 (Tue to Thu)
$19.00 (Fri to Sun)
Pens/Stud $12.00 (except Fri and Sat evg)
Two AETT tickets per member

Member Activities

DINNER AND OPERA
Voss, Thursday, June 12
Manon Lescaut, Monday September 29
A night at the opera is always a special occasion and there is no better way to round off the evening than to have a leisurely dinner in town beforehand. We hope you'll join us for dinner at the Opera House Restaurant before VOSS. The venue for MANON LESCAUT will be announced in a later edition of T.N. Tickets are $52 each which includes both dinner and the opera.

SUNDAY AT GLEDSWOOD
Sunday, July 13
We've been asked by a number of members to arrange a weekend day trip and in the midst of winter a visit to historic Gledswood Winery near Camden sounds very attractive. There'll be an inspection of the house (built by Capt. James Chisholm with convict labour between 1810 and 1827), wine to taste aplenty and lunch before a roaring log fire. Horse riding is available at an additional cost. The bus will depart Kings Cross at 9.30 a.m. with North Shore pick-ups from 9 a.m. and Strathfield and Liverpool pick-ups en route. Tickets are $30 each which include transport, lunch and entry fees. If you wish to make your own way tickets are $21 each.

YOUNGER SET DINNER
Corpses, Tuesday, August 5
We have been delighted to welcome an increasing number of younger members to the Trust who have expressed interest in developing social gatherings for their age group. As a start we invite you (if you're under 40) to have dinner at the Glebe Terrace Restaurant, 36 Glebe Point Road before seeing the production of Corpse (see p. 1) at the Footbridge Theatre. Tickets are $38.50 which includes a two course dinner with wine and coffee and your theatre tickets. Theatre tickets will be booked as a group so you'll be very welcome to attend solo if you wish.

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

KAOS directed by Paolo and Vittoria Taviani
Starring Margarita Lozano, Massimo Bonetti, Enrica Maria Modugno, Franco Franchi, Cicciò Inggrassia, Biagio Barone, Omero Antonutti
At the Academy Twin, Paddington

Freely adapted from "Novelle per un Anno", the short stories of Luigi Pirandello, KAOS consist of four stories and an epilogue set in the harsh impoverished countryside of Sicily in the last century. The Taviani brothers won the Cannes Film Festival in 1977 with Padre Padrone and both the Special Prize at Cannes and an Oscar nomination for The Night of the Shooting Stars.

It's a massive film, 190 minutes duration, but its length is justified by the superb acting, the spectacular photography of Sicily's cruel beauty and the contrasts in the stories. A shabby old woman yearns for her two sons long ago migrated to America but shuns with horror the remaining son because he resembles the brigand who played bowls with her murdered husband's head. A young woman, newly wed, is terrified with her murdered husband's head. A woman yearns for her two sons long ago by a rich and tyrannical landowner for the right of his people to a local baron for the right of his people to a cemetery and wins the battle by his death. There are sub-titles but they are simple and unobtrusive.

THE COLOR PURPLE written and directed by Steven Spielberg from the novel by Alice Walker
Produced by Steven Spielberg, Kathleen Kennedy, Frank Marshall and Quincy Jones
Starring Whoopi Goldberg, Danny Glover, Adolph Caesar, Margaret Avery and Leonard Jackson
Opening June 5 at Village Cinema City and suburbs

There are some strange contradictions about THE COLOR PURPLE. With 11 Academy Award nominations this year and strongly tipped for success, it didn't win a single category. And it is written, directed and produced by a most unlikely person — Steven Spielberg of JAWS, E.T. and RAIDERS OF THE LOST ARK fame.

Whoopi Goldberg makes her film debut in THE COLOR PURPLE after a career as a stand-up comic. But she does not have a comedy role. She portrays Celie, a black girl born in Georgia who is virtually a modern slave accepting her fate. Celie's only escape is in her letters to her sister in Africa until many years later a blues singer (Margaret Avery) helps her to blossom into freedom and happiness.

"THE COLOR PURPLE was a departure for me in that it deals with emotional crisis and tremendous emotional growth," says Spielberg. "But I was really drawn to the heroic growth of the central character Celie, as she goes from being a contemporary slave in the 20th century to being a complete person." The musical score for the film ranges from gospel to jazz and blues, much of it written by Quincy Jones.

SYDNEY FILM FESTIVAL

The Sydney Film Festival (June 6 to 20 at the State Theatre) presents the Australian premieres of fine films from around the world (including Australia), some of which will never be seen here again, while others will go on to be among the most critically acclaimed and popular films screened in Australia (e.g. PARIS, TEXAS and LES RIPOUX). There are also forums conducted by international and local film guests. The SFF is an enjoyable, thought-provoking, and sometimes controversial film/social event and certainly a highlight of Australia's film calendar. For a free brochure with further details please call 660 3964.

AETT members may obtain a $5.00 discount off Gold, Red, Blue or Green subscriptions (ranging in price from $65 to $140) purchased from the SFF office at 405 Glebe Point Rd., Glebe. The office will be open for ticket sales from 9.30 a.m. till 5.00 p.m. to the Festival. One AETT ticket per member.

A scene from TWO FRIENDS (Australia), Jane Campion's first feature film, which will premiere in Australia at the Sydney Film Festival. It has been invited, along with three of Campion's short films (which screened at previous SFFs) to the Cannes Film Festival.

BOOKING INFORMATION

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

G.U. $6.50 ($1 saving), Hoyts $5.50 ($1.50 saving), Village $5.50 ($1.50 saving). Please note, no handling fee applies to film vouchers and members may purchase as many as they wish.

Discounts are also offered at the Dendy Cinema, Martin Place ($2.50), and the Academy Twin, Paddington ($2.50), at all performances except after midday Saturday. Members should present their membership card at the box office. Discount available on one ticket per member.
Playing throughout June at Her Majesty's Theatre is an Australian production of Damon Runyon's well known musical GUY'S AND DOLLS. Based on a National Theatre of Great Britain production, the musical was directed by the London director, David Toguri. GUY'S AND DOLLS is set among the low life of New York City where the characters lie their way through life, desperately in search of a crap game while equally desperately trying to avoid matrimony. Well-known Australians in the cast are Ricky May, Nancy Hayes, Peter Adams and Anthony Warlow:

AETT discount $2.00 (Mon to Thu & mats)
Bookings on 266 4800

The Sydney Theatre Company production of Ibsen's great classic HEDDA GABLER will play at the Wharf Theatre until June 28. Judy Davis plays the lead role of Hedda Gabler, a woman locked into a marriage of convenience but desperately trying to shape her life in accordance with the romantic ideals she

has been taught. HEDDA GABLER is directed by Richard Wherrett and co-stars Arthur Dignam, Drew Forsythe, Colin Friels, Melissa Jaffer and Victoria Longley.

AETT discount $2.00
Bookings on 250 1777

Continuing at Phillip St. Theatre until June 21 is one of David Williamson's most popular plays. Set in a football club where the desire to win is all important, THE CLUB exposes the politics of sport for what it is. This production, which is directed by Terry Brady, follows the successful 1985 season of the play.

AETT discount $3.00
Bookings on 212 8570

The London comedy success, HAVING A BALL, will play at the Canberra Theatre from June 3 to 7. Starring the English lead, David Ross, who also directs, and Jackie Weaver, it might not be quite the thing to take your maiden aunt to as Lenny, the hero, spends quite a large part of the play naked. But there are a lot of laughs and a deeper side to the story.

Following the success of their inaugural production LA TRAVIATA at the end of last year, Opera ACT will present Bizet's THE PEARL FISHERS on June 26, 28 and 30. An early work by Bizet, it is a sensual and dramatic opera set amongst the mysteries of ancient Ceylon. Rosemary Boyle plays Leila. David Hobson Nadir and Colin Slater Zurga in a production directed by Lindy Hume. Leonard Dommert will conduct the Canberra Symphony Orchestra.

The Canberra Playhouse is the venue for BEDROOM FARCE, by that British master of comedy, Alan Ayckbourn, which is presented jointly by the Canberra Theatre of Comedy and the Canberra Theatre Trust for two weeks from June 6. It is the first of three plays being presented in a subscription season. The play, directed by Peter Williams, is about four couples, one of whom is having marital difficulties. They manage in the midst of their own battles to wreak havoc and disaster on the other couples.

Ruth Cracknell will star in John Upton's MACHIAVELLI MACHIAVELLI for the Hunter Valley Theatre Company from June 4 to 28. It's the story of a 60-year-old woman mayor and political mastermind who loses an election and struggles to rebuild her life. Ruth Cracknell originally created the role for Northside Theatre Company.

TALKING WITH by Jane Martin will close in Wagga on June 7 but will then be taken on a four-week country tour by the Riverina Theatre Company. TALKING WITH is about eleven ordinary women who regale us with their extra-ordinarily funny and moving life stories.

At Theatre South, Wollongong, TRUMPETS AND RASPBERRIES by Dario Fo will open on June 27 and play until July 19. Directed by Des Davis and designed by Jill Halliday, it's a comedy about a mix-up of identities when a powerful businessman, disfigured during a kidnapping, undergoes plastic surgery.

The Orange Theatre Company will present their Music Hall Theatre Restaurant on June 5, 6 and 7 at the Orange Civic Theatre. Children's entertainment follows on June 25 when the Queensland Marionette Theatre presents two matinees — WALTZING MATTILDA for ages nine and upward and THREE LITTLE PIGS for the eight and unders.

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