

Corpse! — New Life for the Comedy Thriller



Barry Creyton and Gordon Chater in *CORPSE!*

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 Pickets 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 acapella — 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.



The Flying Pickets

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 children's 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* the Australian premiere of a play based on the story of Queensland Aboriginal, Alwyn Peter, who was charged with murder in 1979. Full details will follow in later T.N.s

BOOKING INFORMATION
AETT discount \$1.00
Bookings on 699 3273

A Fitting Tribute

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

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.

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

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 Vuletic and Jonathan Biggins.
Everest Theatre, Seymour Centre

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.



Dennis Watkins

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 jungles of Cambodia and the world's worst entertainer may meet his doom on stage at My Lai. Who knows? All we can guarantee is that it's an all Australian production which promises to be a lot of fun.

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

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.
AETT 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, GULL 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".

It is the story of Bill who describes himself as "three years old going on forty". Bill is brain-damaged and his sister has given up her career and marriage to care for him. He ultimately finds freedom in the only way he can in flight. Although the subject is serious, the play includes a good deal of comedy.

Jill Perryman, who plays the sister, includes NIGHT MOTHER and BRIGHTON BEACH MEMOIRS among her recent successes. Simon Chilvers, who plays Bill, appeared in both MASTERCLASS and HEART-BREAK HOUSE.

BOOKING INFORMATION

Thu Jul 3 to Sun Jul 27
Thu to Sat at 8 p.m.
Sat & Sun at 5 p.m.
AETT \$15.90
G.P. \$19.90 x
Pens/Stud \$14.90
Two AETT tickets per member

Next at the Wharf

MEASURE FOR MEASURE by William Shakespeare
Directed by Nick Enright
Designed by Geoffrey Gifford and Hugh Colman

Cast includes: Peter Cousens, 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.
AETT \$18.00 (Mon to Thu & Sat mat)
G.P. \$20.00
Pens/Stud \$15.00
Two AETT tickets per member

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.

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.
AETT discount \$2.00
Bookings on 692 9955



Dr. Evadne Hinge and Dame Hilda Bracket

New TOD Actresses

Two new actresses, Annie Mangan and Jean St. Clair, have joined the Theatre of the Deaf. Jean St. Clair, England's leading deaf actress, has worked both in the United Kingdom and America and starred in the Regional Tour of *CHILDREN OF A LESSER GOD*. Annie Mangan has been studying drama in Melbourne for a number of years and after attending the Theatre of the Deaf's 1986 Summer School, was asked to join the company.

They replace Martha Rundell, Steve Ripley and Carol-lee Aquiline who will be attending the National Theatre of the Deaf Summer School in America. We wish them all the best and at the same time welcome our new actresses who will start performing in schools on June 2 with the play *SILENT VIDEO*.

A New Look Nimrod

WILD HONEY by Anton Chekhov, translated and adapted by Michael Frayn
Directed by Richard Cottrell
Designed by Richard Roberts and Anthony Phillips
Lighting by John Rayment

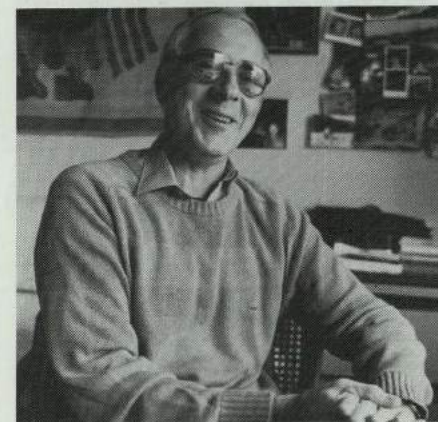
SHE STOOPS TO CONQUER by Oliver Goldsmith
Directed by Mick Rodger
Designed by Axel Bartz
Lighting by John Rayment
Composer Jim Cotter
York Theatre, Seymour Centre

After a six months' period of reassessment and reorganisation, Nimrod will re-open in July with new policies, new administration and a new and impressive list of company members. Management will be provided by the Seymour Centre with Robert Love, currently the Centre's general manager, as Nimrod's administrator.

John Bell, who had been an artistic director of Nimrod since its formation in 1970, resigned at the end of last year rounding off an era in the company's history. Richard Cottrell was appointed artistic director in his stead. Richard, who has directed in Britain, America and Canada, now lives in Australia and directed Nimrod's *ARMS AND THE MAN*, *WHEN THE WIND BLOWS* for Belvoir Street and *BENEFACTORS* for the Northside Theatre Company.

Perhaps the biggest change for Nimrod however, will be in its programming. The accent will be on classical works and the first season of plays will be presented in repertory — a common programming device overseas but little used in Australia. Plays in the season will not follow on after each other but will be played in parallel with new works being introduced as the season progresses.

The four plays selected for Nimrod's first season (from July 14 to December 20) are *WILD HONEY*, *SHE STOOPS TO CONQUER*, *THE MERCHANT OF VENICE* and *ALL'S WELL THAT ENDS WELL*. The season opens with *WILD HONEY* and *SHE STOOPS TO CONQUER*. They are joined in September by *THE MERCHANT OF VENICE* and in November by *ALL'S WELL THAT ENDS WELL*. The plays will be directed by Richard Cottrell (except *WILD HONEY* which is directed by Mick Rodger) and presented by an outstanding company of actors including Elizabeth Alexander, Simon Burke, Celia de Burch, Ron Graham, Barry Lovett, Ivar Kants and Deidre Rubenstein.



Richard Cottrell

John Bell will make a guest appearance as Platanov, the Don Juanish character in *WILD HONEY*, Michael Frayn's adaption of Chekhov's original play. Found 16 years after Chekhov's death in a safe deposit box, it was a very long work with a huge cast. Michael Frayn, a fluent Russian speaker and author of such successful plays as *NOISES OFF* and *BENEFACTORS* (seen recently at Marian St.), translated it and reduced it to a sparkling comedy. It was presented in London last year with great success and opens on Broadway in September.

The English masterpiece of 18th century comedy, Oliver Goldsmith's *SHE STOOPS TO CONQUER*, has been a popular success since its premiere in 1773. Goldsmith has taken an incident

from real life — travellers being directed to a private house thinking it to be an inn — and added a lively and very funny story of a guy who's a killer with barmaids and pros but a tongue-tied stammerer with a "nice" girl. The girl in question disguises herself as a barmaid to "get her man".

Bookings are offered below for the first two plays in the season. Details about the final two plays will follow in later editions of Trust News. Nimrod does offer a subscription ticket to the series of four plays and further details can be obtained on 692 0555.

BOOKING INFORMATION

Mon to Sat at 8 p.m.

Sat mat at 2 p.m.

WILD HONEY

Jul 14, 18, 19 (2 & 8 p.m.), 22, 23, 24, 26 (8 p.m.), 28, 29 & 30

Aug 1, 2 (2 p.m.), 4, 5, 6, 7, 9 (8 p.m.), 12, 13, 14, 15, 16 (8 p.m.), 18, 20, 21, 22, 23 (2 p.m.), 27, 28, 29, 30 (2 & 8 p.m.)

SHE STOOPS TO CONQUER

Jul 15, 16, 17, 21, 25, 26, 31

Aug 2 (8 p.m.), 8, 9 (2 p.m.), 11, 16 (2 p.m.), 19, 23 (8 p.m.), 25 & 26

AETT \$19.00 (Tue to Fri)

G.P. \$21.00 (Tue to Sat)

\$18.00 (Mon & Sat mat)

Pens/Stud \$15.00 (Tue to Fri)

\$12.00 (Mon & Sat mat)

U.S. Political Satirist

Woody Allen credits American political satirist Mort Sahl with "changing my life". Quite an accolade from a man whose zany sense of humour has become one of the flavours of the eighties. The '80s political scene has provided Sahl with a goldmine of material. His wit, insight and energy come to bear on conservatives and liberals alike, as well as on the entertainment industry, topical news stories and his own varied past. The scope of his satire is perhaps best demonstrated by his closing remark to audiences around the world in his twenty-eight years of performances "Are there any groups I haven't offended?" Mort Sahl opens at Kinselas on June 10 for one month with Australia's own singer/songwriter Margaret Roadknight.

BOOKING INFORMATION

Tue Jun 10 to Sat Jul 19

Mon to Sat at 7 p.m. (dinner) 8 p.m. (show)

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

Bookings on 331 3100

On Stage in New York...

by Irvin Bauer

No show in recent Broadway history has been looked forward to more eagerly than Bob Fosse's *BIG DEAL*. In yet another lacklustre season a resounding hit musical was deemed necessary, anticipated, nay, even longed-for by all those concerned with the health and survival of... "Theatre". Who better than — the champion of the modern, pulsating, fast-stepping, dazzling song and dance phenomenon of American Musical Comedy — Bob Fosse, to give the ailing patient, Broadway, just the quick fix needed. There is no better articulator of the medium working today, bar none. Mr. Fosse is the best and has been so for at least the past ten years. But, he is not a conceptualiser! He is not a book writer... not a composer or lyricist, and it would seem that he is also... not a collaborator. For *BIG DEAL* he wrote his own book. He also decided to dispense with a composer and lyricist. So instead of a snappy, new original score, he opted for using popular songs of the 1930s. These songs, 'I'm just wild about Harry', 'Life is just a bowl of cherries', 'Ain't we got fun', 'Ain't

she sweet', 'Chicago', wonderful in themselves, when interwoven here don't really work because they do not make emotional or logical sense. They are just there commenting on the material rather than being an integral part of it. This just isn't satisfying. Mr. Fosse's cast is wonderful. Cleavant Derricks... easy, charming... a delight, and Loretta Devine, a looker who can sing and dance with the best of them, are only two of an exceptional group of singer-dancer-actors who couldn't work harder or perform more valiantly. They thrill. The material, alas... doesn't. Even the dances we have seen before.

A minor reference to a play I saw in Seattle, Washington. At the Seattle Rep. *THE FOREST*, an adaptation of a Russian play by Alexander Ostrovsky, adapted and directed by Douglas Hughes. This lumbering, old-fashioned relic about a vagabond actor and his miserly aunt who owns a forest in jolly old czarist Russia is worth mentioning for the richly comic performance by Patricia Connolly as the Raisa Pavlovna Goomishkaya, the landowner aunt in ques-

tion. Trish Connolly, one of Australia's most talented performers, once again shines in a multi-sided richly textured comic portrayal that I will long remember. She is an Australian gift to the theatre and thoroughly deserves all the work and praise she gets.

Another Australian gift to the American... NO... the International Theatre... is Peter Allen, whose Easter stand at the Radio City Music Hall in New York was a smash sell-out (3000 seats per performance ain't just whistling "Waltzing Matilda"). Patricia O'Haire in the New York Daily News headed her review, "PETER THE GREAT", and went on to say, "This is his third series of sold-out performances for the Music Hall, and from the sound of the audience when he appeared, he could have added another month at least."

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.

Dialogue

by Carole Long, Membership Manager

New York has one, so does San Francisco, London, Toronto and Melbourne. Now Sydney is to have a half price ticket booth. It's an initiative of The Australian Elizabethan Theatre Trust and opens in Martin Place in mid-June. The booth will be positioned between Elizabeth and Castlereagh Streets just above the station entrance. For those not familiar with the concept the booth will have for sale (on the day of the performance only) any tickets which individual theatres do not expect to be able to sell. The tickets will be sold at half price plus a \$1.20 service charge. It's another AETT service to the performing arts aimed at increasing audience attendance figures. BUT so as not to discourage full price sales through the theatres the tickets are only available to personal shoppers for cash sales. The booth will be open Monday to Saturday from 12 noon to 6 p.m. Come on down and say hello!

The name of The Australian Elizabethan Theatre Trust is well known to anyone interested in the theatre. But what exactly does it do? The extent of its activities and services to the performing arts are largely unknown beyond the profession (and even some members of the profession aren't as well informed as they should be). So I was delighted to have the opportunity of speaking last month to Manly View Club about the work of the Trust and in particular the aims of our membership programme. They were a great group of people and I thoroughly enjoyed taking them behind the scenes of our activities. Thank you Millie Best for inviting me. I'd welcome the opportunity of talking to other groups.

In my financial report to members in March T.N. I promised to keep you informed on how we were progressing

towards our target of 10,000 members by year's end. Well the good news is that in the first quarter of this year we enrolled 896 new members nationally bringing our total to over 9,000 for the first time. 237 were a direct result of members telling friends, relatives and business associates about our services and I'd like to say a big thank you to those involved. Another large source of new members was our first direct response ad placed in the Sydney Morning Herald's pink pages. Perhaps some of you saw it and wondered what response we had. We were very pleased to enrol 87 members from the one ad. So that's a technique we'll be using again.

Carole Long

The Festivals of Europe . . . A Delightful Summer Tradition

by Margaret Leask

Every 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 del'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).



"Troldhaugen", home of Edvard Grieg

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



The Royal Naval College Chapel

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 Knonos 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 REQUIEM* 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 MID-SUMMER NIGHT'S DREAM* with

EUROPEAN FESTIVALS

International Flanders Festival, Belgium — April to October
Zurich, International Festival, Switzerland — May 29 to July 1
Holland Festival — June 1 to 30
Strasbourg International Music Festival, France — July 6 to 26
Aix-en-Provence Festival of Music, France — July 3 to August 2
Munich Opera Festival, Germany — July 7 to 31
Bayreuth — Richard Wagner Festival, Germany — July 25 to August 28
Salzburg Festival, Austria — July 26 to August 31
Lucerne International Festival of Music, Switzerland — August 16 to September 10
Berlin Festival, Germany — September 1 to 28
International Festival of Contemporary Music, Warsaw, Poland — September 19 to 28

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 Grimethorpe 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 clambering for performance venues and audiences in order to exhibit new and often way-out ideas. More details from 21 Market Street, Edinburgh, EH1 1BW, 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, 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 Genève 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.

Opening Soon

The Seagull

The second play in the Sydney Theatre Company 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 trivia 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 Department

Northside Theatre Company's 1986 season continues with a revival of David Williamson's play THE DEPARTMENT. Drawing on the

playwright's experiences of life as a technical college lecturer, the play satirises the absolute trivia in which bureaucracy can get bogged down. John Clayton, who played the leading role in a Canberra revival of the play last year, will star as the department head in the Sydney production. Barbara Stephens is his co-star in a production directed by John Krummel. THE DEPARTMENT opens at Marian St. Theatre on June 8.

BOOKING INFORMATION

Sun Jun 8 to Sun Jun 22
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 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

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.1. for details or contact the membership office on 357 1200.

Morning Sacrifice

The Griffin Theatre Company's next production is by the noted Australian literary figure, Dymphna Cusack. Set in the staff room of Eathaven Girls High School on the eve of the Second World War, it is a fascinating study in day-to-day routine which is stripped away to reveal a hall of horrors, built on nastiness and hypocrisy. The play alternates between comedy and horror as the nine women teachers battle tooth and nail for the good of the pupils and the reputation of the school. The play is directed by Ian B. Watson and will be presented at the Stables Theatre.

BOOKING INFORMATION

Tue Jun 3 to Sun Jun 29
Wed to Sat at 8.15 p.m.
Sat & Sun at 5 p.m.
AETT \$11.00
G.P. \$12.00
Pens/Stud \$8.00
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 GLEDSDOOD

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

Corpse, 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, Ciccio Ingrassia, 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 when her husband howls at the full moon. A gigantic terracotta pot, bought by a rich and tyrannical landowner for the olive harvest, breaks mysteriously and the hunchback called in to mend it is accidentally trapped inside the pot. The aged patriarch of a small village fights the 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.

Now Playing

Playing throughout June at Her Majesty's Theatre is an Australian production of Damon Runyon's well known musical **GUYS AND DOLLS**. Based on a National Theatre of Great Britain production, the musical was directed by the London director, David Toguri. **GUYS 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 232 8570

BAREFOOT IN THE PARK, which opened last month at the **Ensemble Theatre**, seems set for a long run. Written by Neil Simon and directed by Hayes Gordon, it is the last play in the current Festival of Laughter season. It deals with

a couple of newly weds setting up home on the very, very top storey of a New York brownstone. Although written many years ago its humour has stood the test of time well and it makes for a very entertaining evening.

AETT discount \$1.00
Bookings on 929 8877

For anyone who hasn't seen **CATS** yet, we've just arranged prime stalls seats for three additional dates. For recent arrivals in Sydney, **CATS** is the Andrew Lloyd Webber musical now nearing its first anniversary at the Theatre Royal. It is based on T.S. Eliot's "Old Possum's Book of Practical Cats".

BOOKING INFORMATION

Sat mat July 19 at 2 p.m.
Tue Aug 12 at 8 p.m.
Wed Sept 3 at 8 p.m.
AETT \$37.00
G.P. \$39.00
No Pens/Stud discount
Two AETT tickets per member
Discount unavailable at Theatre Royal

What's On Out-of-Town

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 Dommatt 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.

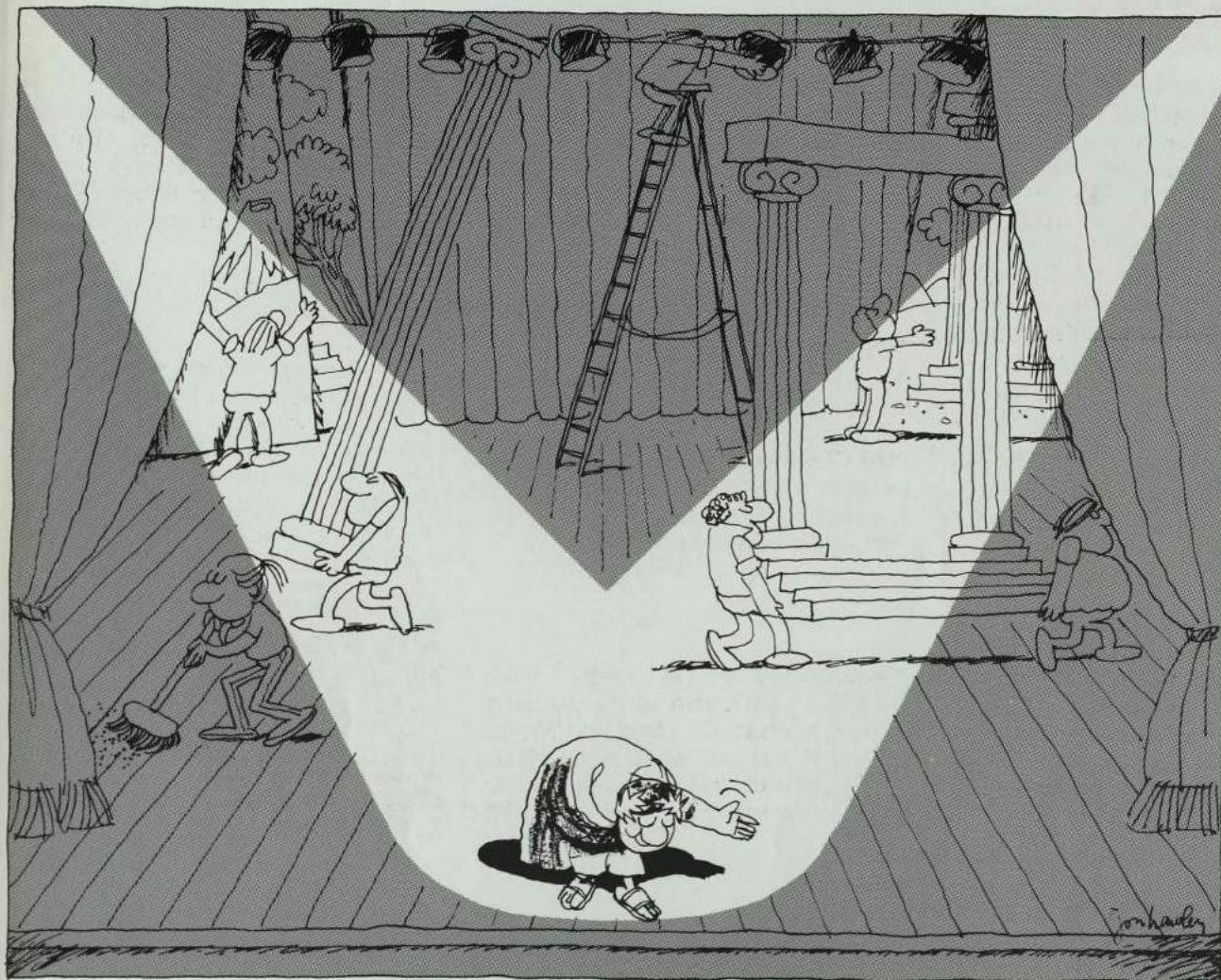
TALKING WITH by Jane Martin will close in Wagga on June 7 but will then be taken on a four-week country tour by the **Riverina Theatre Company**. **TALKING WITH** is about eleven ordinary women

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 MATILDA** 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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