



Nancye Hayes and Colette Mann

A Coupla White Chicks — Australian Tour

A COUPLA WHITE CHICKS

by John Ford Noonan

Directed by Lex Marinos

Designed by Robert Dein

Starring Nancye Hayes and Colette Mann

Footbridge Theatre

Perhaps this comedy could best be described as a variation on the theme of the "Odd Couple", only the pair are female and the setting is the fictional village of Fox Hollow on the outskirts of New York. This is "classy" Westchester County — monied, social, decorator-designed. Here live two very different housewives — one, Maude, a no-nonsense lady, devoting her life to good causes and baking cookies in her House and Garden kitchen. Enter her new neighbour, Hanna-Mae, a wildly

hedonistic Texan with an addiction to company, talking and cups of coffee.

Maude, played by Nancye Hayes, is at first very stand-offish towards her exuberant neighbour Hanna-Mae (Colette Mann). But when they discover a common link — philandering husbands — a bond is forged for a growing friendship. Eventually Hanna-Mae gets Maude out of her suffocatingly pristine kitchen and into the abandonment of a hedonistic weekend in New York city. Life will never be the same again.

A COUPLA WHITE CHICKS is American playwright John Noonan's best-known play, having been produced in many American cities, in Europe and now on tour in Australia. It is light, bright and amusing as the rapport between the two is gradually established. But underneath is a common bond of

loneliness and neglect and a very real need for friendship. Colette Mann has been touring with the show; Nancye Hayes comes to her part fresh from her performance as Miss Adelaide in GUYS AND DOLLS. A COUPLA WHITE CHICKS is directed by Lex Marinos, well known for his role in KINGSWOOD COUNTRY.

BOOKING INFORMATION

Fri Oct 31 to Sun Nov 30

Tue to Sat at 8.30 p.m.

Wed and Sat at 2 p.m.

Sun at 5 p.m.

AETT \$18.00 (Tue to Thu) (700)

\$17.00 (mats)

G.P. \$24.00 (Tue to Sat)

\$23.00 (mats)

Pens/Stud \$15.00 (Tue to Thu and Sat

mat) \$9.00 (Wed mat)

Two AETT tickets per member

Festive Cheer

ABSURD PERSON SINGULAR by Alan Ayckbourn

Directed by John Tasker

Designed by James Ridewood

Cast: Maggie Kirkpatrick, John Stone, and Vanessa Downing

Marian Street Theatre

It seems hard to believe that the festive season is only just around the corner but Christmas productions will be under way before long and one of the first off is Northside Theatre Company. They will present Alan Ayckbourn's **ABSURD PERSON SINGULAR**, a funny behind-the-scenes look at Christmas party disasters. Set on Christmas Eve on three successive years, the action takes place in three kitchens — the up-and-coming Hobcroft's in their new gadget-filled kitchen; the architect and his wife in their neglected, untidy flat; and the bank manager and his wife in their slightly modernised, old-style kitchen.



BOOKING INFORMATION

Sun Oct 26 to Sun Nov 8

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 Oct 29/30)

G.P. \$18.00 (Tue to Thu) \$19.00 (Fri to Sun)

Pens/Stud \$9.00 (except Fri and Sat evg)

Two AETT tickets per member

Yes or No?

A GARDEN FETE by Alan Ayckbourn

Directed by Sandra Bates

Designed by Tom Bannerman

Cast: Gillian Axtell and Brian Young

Ensemble Theatre

INTIMATE EXCHANGES is a series of eight related plays by Alan

Ayckbourn which all start at the same point but which change direction as characters in the play make decisions. Each play is, however, completely self contained. The author describes the series as "a piece of theatrical lunacy".

A GARDEN FETE is the second in a series of four of these plays being presented by the Ensemble Theatre. Like the others this play has two endings, both of which will be performed at each session. In inimitable Ayckbourn style, he leaves the final decision to us. The plot? Theatrical scrabble. Will Toby throw in the sponge? Will Lionel make a monkey of himself? Will either of them be Sylvie's Fete?

BOOKING INFORMATION

Sat Oct 25 to Sat Nov 22

Tue to Sat at 8 p.m.

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

AETT \$14.00 (Tue to Fri), \$10.00 (mats)

G.P. \$16.00 (Tue to Thu), \$18.00 (Fri and Sat evg), \$14.00 (Sat/Sun mat),

\$13.00 (Thu mat)

Pens/Stud \$12.00 (Tue to Fri),

\$11.00 (Sat/Sun mat), \$10.00 (Thu mat)

Two AETT tickets per member

At the Wharf

ABIGAIL'S PARTY by Mike Leigh

Directed by Chris Edmund

Cast: Kathryn Chalker, Geoff Cartwright, Sally Martin, Nicholas Papademetriou and Elizabeth Gentle

The Wharf Theatre

As with most of his plays, Mike Leigh worked back-to-front on **ABIGAIL'S PARTY**. First he selected his cast; worked individually with them for several weeks to develop their characters, and then brought them together to improvise and produce the final script.

A small get-together of neighbours is arranged by Beverley and her husband Laurence. Down the street some teenagers are having a party. Bernard Levin of *The Sunday Times* describes the ensuing developments as "excruciating comic situations that had the audience greeting line after line with screams, with howls, with very paroxysms of mirth and glee".

A hit of the 1984 Edinburgh Festival, **ABIGAIL'S PARTY** is now enjoying a second London season where it has become something of a cult show.



Nicholas Papademetriou and Kathryn Chalker in **ABIGAIL'S PARTY**

BOOKING INFORMATION

Fri Oct 17 to Sat Nov 1

Mon to Thu at 8.15 p.m.

Fri and Sat at 6 p.m. and 9 p.m.

AETT \$15.00 (except 9 p.m.)

G.P. \$17.50

Pens/Stud \$12.00 (except 9 p.m.)

Two AETT tickets per member

Ruth Cracknell Role

ALL'S WELL THAT ENDS WELL

by William Shakespeare

Directed by Richard Cottrell

Music by Gary Kulesha

Lighting by Joe de Abreu

Cast: Ruth Cracknell, Celia de Burgh,

Walter Brown, Simon Burke, Ron

Graham and Edwin Hodgeman

York Theatre, Seymour Centre

The fourth and final play to join Nimrod's 1986 season of plays in repertoire is Shakespeare's **ALL'S WELL THAT ENDS WELL**. Ruth Cracknell joins the company for this production to play the role of The Countess.

One of Shakespeare's lesser known plays, **ALL'S WELL THAT ENDS WELL** is the story of a woman who overcomes the barriers of class prejudice and sexual discrimination to be with the man she loves.

BOOKING INFORMATION

Mon to Sat at 8 p.m. Sat mat at 2 p.m.

Nov 4, 5, 6, 7, 8 (mat),

10, 11, 12, 14, 15 (mat and evg), 18, 20,

21, 22 (mat and evg), 24, 25, 26, 27

and 29

AETT \$19.00 (Tue to Fri)

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

\$18.00 (Mon and Sat mat)

Pens/Stud \$15.00 (Tue to Fri)

\$12.00 (Mon and Sat mat)

Two AETT tickets per member

New Musical

THE LAST WAKE AT SHE-OAK

CREEK by Bob Herbert

Music by Allan McFadden

Director: Aarne Neeme

Designer: Brian Nickless

Musical direction by Allan McFadden and Grant Ovenden

Choreography by Jack Webster

Cast: Jonathan Biggins, Greg Curran, John Doyle, Mary Haire, Julie Hudspeth, Allan McFadden, Joy Miller, Vic Rooney and David Wood

One of the theatrical highlights of 1985 was the production of *ESSINGTON LEWIS: I AM WORK*, which won the prestigious Sydney Theatre Critics' Award for the most significant contribution to theatre in 1985. This year the same creative team will mount the first professional production of a new musical by Bob Herbert (who wrote the play *NO NAMES... NO PACK DRILL*). Called *THE LAST WAKE AT SHE-OAK CREEK*, it's a bush comedy with songs and full of delightful earthy country characters. There are the publicans who fight over who should have the footy cup, the young lovers from warring families and the spinsters who spy on the rest of the village.

The production is being presented in conjunction with the Australian Content Department of the Australian Elizabethan Theatre Trust. At a time when the Trust is presenting musicals from both America and England it seemed appropriate to give support to an exciting new Australian musical which



Jonathan Biggins

was being presented by such an outstanding creative time. *THE LAST WAKE AT SHE-OAK CREEK* opens at the Stables Theatre on October 3.

BOOKING INFORMATION

Fri Oct 3 to Sun Nov 2

Tue to Fri at 8 p.m.

Sat 5 p.m. and 8.30 p.m.

Sun at 5.30 p.m.

AETT discount \$2.00

Bookings on 33 3817

SDC Shines

SHINING choreographed by Graeme Murphy

Set design by Andrew Carter

Costume design by Jennifer Irwin
Opera Theatre, S.O.H.

The Sydney Dance Company season of *NEARLY BELOVED* is no sooner over than the Company opens yet another premiere from the prolific choreographic pen of its Artistic Director, Graeme Murphy — *SHINING*.

About a year ago, Graeme Murphy fell under the spell of the works of a little known Polish composer, Karol Szymanowski. His first Szymanowski creation became *SHIMMERING* — an extended duet for two of the Company's principal dancers, Andrea Toy and Alfred Williams. Since that time he has gathered together a library of music by the composer and has launched upon the choreography for a major dance work in three acts which will show off the growth and development of the Company in the past ten years.

BOOKING INFORMATION

Thu Nov 6 to Sat Nov 22

Mon to Sat at 7.30 p.m.

Sat at 4 p.m.

AETT \$21.50

G.P. \$24.50

Stud/Pens \$19.50

Two AETT tickets per member

From Prague

THE BLACK LIGHT THEATRE OF PRAGUE, the world-famous mime and puppet company, is touring Australia and will be at the Everest Theatre, Seymour Centre, from October 22 to 25.

Black Theatre originated in ancient China where the emperors were entertained by puppets, manipulated by black-garbed actors, which appeared to float against a black velvet curtain. *THE*

BLACK LIGHT THEATRE OF PRAGUE was founded in 1961 and spends most of the year touring the world.



Hamburger Abendblatt wrote of it "We can dream with our eyes wide open, gay, astonished, inspired by this improbable theatre". For their Australian tour the company will present *THE BEST OF BLACK LIGHT FROM 1960-86*. Jiri Srnec, who founded the company, will direct.

BOOKING INFORMATION

Wed Oct 22 to Sat Oct 25 at 8 p.m.

AETT \$17.90

G.P. \$21.90

Pens/Stud \$15.90

Children (under 15) \$12.90

Two AETT tickets per member

NIDA Production

TRELAUNY OF THE WELLS by Sir Arthur Wing Pinero

Directed by Rhys McConnochie

Designed by Kathryn Sproul

Costumes by Sarah Wilson

Cast: Third Year NIDA students

Parade Theatre

Written in 1898, Pinero's comedy *TRELAUNY OF THE WELLS* is about the birth of realism in the English theatre. Heroine Rose is an actress who leaves the theatre to marry a gentleman. Before the wedding she lives with her fiancé's grandfather, but realises she cannot adapt to their social background and breaks off the engagement. It is a boy-meets-girl, boy-loses-girl, boy-gets-girl plot with Rose returning to the stage and finding her ex-fiance, now an actor himself, cast as her leading man.

BOOKING INFORMATION

Sat Oct 18 to Wed Oct 29

Nightly at 8 p.m.

AETT discount \$2.00

Bookings on 663 4028

What's On in New York...

by Irvin Bauer

The '86-'87 theatre season, traditionally opening in the Autumn, jumped the gun this year with three new musicals jamming the boards in August. The logic, I think, is that if the shows are at all attractive they can benefit from the summer New York tourist influx and with the mediocre (read "lousy") seasons we've been having of late it doesn't seem a bad idea.

I'll start with RAGS, since it is the most ambitious, original and striking presentation. RAGS, playing at the Mark Hellinger Theatre, has a book by Joseph Stein, music by Charles Strause and lyrics by Stephen Schwartz. It was directed affectionately and effectively by Gene Saks, and musically staged by Ron Fields. All of these are much-honoured theatre professionals, but it is a newcomer to Broadway that takes our breath away. The theatre, if it's anything, is magic... Teresa Stratus is Theatre Magic.

RAGS is a straight-forward telling of the immigrant experience in America that Ms Stratus fills with conviction... musical exhilaration and a dramatic resonance that is compelling. A gift from the world of Opera, she is a superb artist who lends her great and varied talents to

the Broadway stage. It is a performance that equals the best I have seen on a Broadway musical stage... ever.

Also lighting up Broadway is ME AND MY GIRL, a West End transplant that is Broadway's first hit of the season. It also has a star turn by Robert Lindsay, repeating his enormous London success. I saw the London production, where it seemed a bit tacky and where the audience seemed bonded to the material out of real sentiment. On Broadway it's slick, everything fits and breezes by... it sparkles. The truth...? I miss the tackiness. But it is a very good show.

I'd like to catch you up on two small gems off-Broadway. NUNSENSE, written and directed by Dan Goggin, has been quietly playing to packed houses in Greenwich Village at the Sheridan Square Playhouse... and long may she wave. It's wonderfully winsome, full of zany madcap performances by the entire nunnery. (Ed. note: NUNSENSE is scheduled for a Sydney January season.) The other gem is OLYMPUS ON MY MIND, with a book and lyrics by Barry Harman and music by Grant Sturiale, playing at the Lamb's Theatre, a handsome off-Broadway theatre in the heart of Broadway. This show is witty, good

natured, wink of the eye sexy and always good fun. It features a wonderful bunch of clown actors and a handsome leading man who can sing wonderfully and act with charm and understated humour. Martin Vidnovic has to be one of Broadway's best.

A final few words about DON QUICHOTTE, a glorious opera by Jules Massenet. I didn't even know the opera existed, which goes to show you what I know. It is an opera not done often and I had the good fortune to see it recently in a new production at the City Opera Company in Lincoln Center. It was sensitively directed by John Copely, of Covent Garden fame, and starred Samuel Ramey as the Don. Mr. Ramey fits the character like a glove and is one of the great singer-actors of our time. And the music in this tender, very moving version is delicious... full of harmony and clean melody. I was very moved at the end and will long remember it. Musically so far this season has been terrific. One can only hope...

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

It's certainly all happening this month for the Trust. The tempo increases daily as the twelve Sugar Babies go through their routines for the October 30 opening of SUGAR BABIES at the Maj and quotes come in for the 16,000 garters which will be thrown out to audiences during the show's Sydney and Melbourne run. Rehearsals for the musical LENNON, which opens at the Enmore Theatre on October 16, are also in full swing and Peter Bishop, who plays the lead role of the younger Lennon, muses his good fortune that he's in the production at all. He was playing the trumpet on the terrace balcony next door to the Trust, totally oblivious of the LENNON auditions taking place. LENNON company manager, Rodney Rigby, heard the performance, opened a window and suggested he come round to audition...

The Theatre of the Deaf is also rehearsing — WAITING FOR GODOT opens at the Seymour Centre downstairs on October 18 — and our Australian Content Department recently announced its participation in the Stables Theatre season of THE LAST WAKE AT SHE-OAK CREEK (see p. 3).

These productions caused something of an accommodation crisis on the third floor of the Trust's Dowling Street building. But it's an ill wind... and the result was that membership moved down to the first floor. Now Members can easily pop in to leave their bookings, to collect movie vouchers or to pay their dues. There's half-hour parking outside the Trust and then just a short flight of steps to our offices on the first floor. We're open 9 to 5 pm, Monday to Friday.

Some of you may have noticed that Trust Membership was included in Cleo's Reader Service in September and already we have received nearly 500 enquiries. The entry was arranged gratis for us by a Member who's a sales executive with Cleo and her support was much appreciated. Helping "in kind" is just one of the ways Members can give assistance to the Trust. I've paid tribute before to our marvellous volunteers and I'd also like to thank the many Members who sent in donations during the year. In all we received \$5821 during the twelve months to end June. A great support for a very worthwhile cause.

Carole Long



Michel Boujenah and Roland Giraud in *THREE MEN AND A CRADLE*

THREE MEN AND A CRADLE
directed and written by Coline Serreau
Produced by Jean-Francois Lepetit
Starring Roland Giraud, Michel Boujenah and Andre Dussollier
Opening October 9 at Hoyts

"... no sex, no violence, only a little action and a leading lady who wears nappies. It sounds like a recipe for financial disaster," said Nina Darnton in *The National Times*.

Far from it. The low-budget **THREE MEN AND A CRADLE** has broken all box office records in France, won three Cesars (the French Oscars) and was the French nomination for the Academy Awards for best foreign film. Director/writer Coline Serreau has signed a contract with Disney for an American remake.

It is sophisticated and very funny. Three well-off and philandering young men-about-town share a large apartment in Paris — an airline steward, an artist and a company director. It's a carefree life of cocktail and dinner parties with only one house rule — no woman may stay in the apartment more than one night. Until the day that is when a bassinet containing a most fetching baby girl is left on the doorstep with a note, "*Jaques, this is Marie, the fruit of our passion. I am going to New York for six months and leaving her for you to look after.*"

Social life for the trio of fathers comes to a sudden halt as they master the intricacies of baby care. The real star of the show is the tiny Marie. How did they train her to smile, cry, gurgle and play on cue? **THREE MEN AND A CRADLE** is charming and will have the audience giggling helplessly in their seats. Don't miss it.

VAGABOND directed and written by Agnes Varda
Starring Sandrine Bonnaire, Macha Meril, Stephane Freiss and Laurence Cortadellas
Opening mid-October at the Dendy, Martin Place

Restrained and unsensational, **VAGABOND**, won the Golden Lion Award at the Venice Film Festival for the best picture in 1985 and the French Academy Award for best actress for Sandrine Bonnaire as Mona, the vagabond. Director/writer, Agnes Varda's long list of highly individualistic films have earned her the title "grandmother of the New Wave" in France.

The story opens with the discovery of a young woman's body frozen to death in a ditch in the vineyards of southern France. From there the story of Mona is told in a series of characters "testifying" before the camera what they know of her. She is the archetype of the contemporary teenage drifter, who carries her possessions on her back, swims in the warm

weather and sleeps in the cold spells in railway stations and abandoned villas. She never settles long in one place but always makes an impression with her amoral attitude to sex and theft. Freedom is all important to her. Varda doesn't preach. She exposes the evils in contemporary life without making judgements.

OTELLO directed by Franco Zeffirelli
Produced by John Thompson
Screenplay by Franco Zeffirelli
Starring Placido Domingo, Katia Ricciarelli, and Justino Diaz
Opening October 23 at Hoyts and Academy Twin, Paddington

Following the lavish and unforgettable film of Verdi's *LA TRAVIATA* four years ago, Franco Zeffirelli and Placido Domingo have teamed up again to make another of Verdi's masterpieces, **OTELLO**. Where *Traviata* used mainly indoor sets, **OTELLO** was filmed on location in Crete, Southern Italy and Venice. Domingo was the catalyst in the timing of this film. He wanted very much to play the Moor and felt he was now ripe for the part; later would be too late for him.



Katia Ricciarelli and Placido Domingo in *OTELLO*

BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT for \$5.50 (\$2.00 saving) 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.

No handling fee applies to film vouchers and members may purchase as many as they wish. Please specify which cinema chain you require.

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.

Spotlight

Theatre of the Deaf — Adding New Dimensions to Theatre

by Benjamin Strout

Coinciding with the Theatre of the Deaf's presentation of WAITING FOR GODOT this month (see Opening Soon p. 8) T.N. is pleased to publish an article which gives some background on the work of this remarkable company in Australia and on its counterparts overseas.

The appearance of talented deaf performers in stage and film theatres around the world has helped to greatly increase public awareness of deafness and the international deaf community over the past twenty years. Major acting awards in England and the USA have been won by deaf actresses. There have been numerous guest appearances by deaf actors on television programmes while Linda Bove, a deaf American actress, is a regular "resident" of *SESAME STREET*.

There are now several professional theatres in the world which employ a company of deaf actors. Russia houses the oldest company, the MOSCOW THEATRE OF MIMICRY AND GESTURE, which has been in operation on and off for sixty years. The U.S.A. hosts perhaps a half-dozen professional theatres of the deaf, the most famous of which is the long-standing NATIONAL THEATRE OF THE DEAF. Founded by scenic designer David Hays almost twenty years ago, the NTD has developed the artistic medium of combining signing and voicing actors in performances on Broadway, national and international television, and hundreds of stages around the world. The company was the first American theatre to tour all fifty states of the U.S.A., and it represented the U.S.A. in the Olympic Arts Festival in 1984. There are also theatres of the deaf in England, Scandinavia, and Japan.

Australia's THEATRE OF THE DEAF has its origins in the early 1970s under the guidance of the Adult Deaf Society of New South Wales. As in the U.S.A., where pre-professional theatres of the deaf originated on the campuses of



Carol Lee Aquiline in SILENT VIDEO, which is playing to primary and lower secondary children. It explores the problem of communication between a hearing child and deaf children at a school camp

schools and colleges for the deaf, the N.S.W. group provided an opportunity for members of the local deaf community to perform in and view theatrical productions: it was a theatre for the deaf. Similar groups were started up in Adelaide, Melbourne, and Brisbane — though none has shared our good fortune in securing Federal Arts funding, and they remain amateur theatre groups.

Following a tour of Australia by the NTD in 1974, the Australian Elizabethan Theatre Trust began its long-term commitment to the development of a professional theatre of the deaf in Australia by hiring a hearing director to work with the group. Early years were spent taking mime, acting, dance, and mask classes with later performances of *KING LEAR*, *OF ROGUES AND CLOWNS*, and *FIVE FLIGHTS TO FREEDOM* in major Sydney venues.

In 1979, with backing from the Australia Council's Theatre Board and the Australian Elizabethan Theatre

Trust, the company was launched as a fully professional theatre under the directorship of Adam Salzer, who had been working with the group in its community theatre stages. The company then began a regular season of performances in the schools. In 1981, with Ian Watson as Artistic Director, the company began to pursue regional and interstate tours, performed for HRH The Prince of Wales, and was pleased to announce that founding member Nola Colefax had been honoured with an Order of Australia Medal for her work in the field.

By 1985, the company had developed 16 original productions for school children with performances in Tasmania, Melbourne, South Australia, the A.C.T. plus regional centres and towns throughout N.S.W. There have been several appearances on local and national television and mainstage productions such as *THE WINTER'S TALE*, *THE THREEPENNY OPERA* and *MAN EQUALS MAN*. The Theatre of the Deaf is the only professional deaf theatre in Australia and is now one of Sydney's premier Theatre-in-Education troupes.

Australia's THEATRE OF THE DEAF, a company of both deaf and hearing actors, presents a unique visual-and-aural style of theatre. The fundamental element in our work is language: in fact, two languages. First, the beautiful moving pictures and symbols of sign language — the language used by most deaf people — and second, the spoken text. The combination of visual expression and the sounds of a writer's best words is the core of the Theatre of the Deaf's theatrical style. We synchronise the verbal dialogue with the visual dialogue (and action) as if the actors' gesturing hands had their own "voices".

What the Theatre of the Deaf is not: It is not a mime show. Each play is "spoken" in the sign language of our deaf actors and spoken via the fine voices of our on-stage hearing actors. It is not a "Theatre for the Deaf". The greatest

misconception about the Theatre of the Deaf is that it is for deaf people only; that hearing audiences will find it silently incomprehensible. At present, approximately 10% of our audiences are hearing impaired. The rest are adults and school children of the general public. We make theatre accessible to members of the deaf community, yet hearing audiences have the double benefit of hearing and seeing every word in addition to whatever songs, music, and sound effects we create as part of the production. For the first few minutes of any of our plays hearing audiences tend to look at the actor who is speaking the lines with his mouth only. They soon realise, however, that the same character is being presented in a visually enlarged manner by the deaf actor, and focus shifts to watching development of the action while keeping the ear tuned.

In a sense, deaf people are natural actors. Their hearing impairment creates an initial barrier in communication that is broken down through concentrated and active efforts — efforts in which inventing a clarifying gesture or mimed movement becomes a routine of daily life. It is the basic drive to communicate that makes "the invisible handicap" visible and, in the case of sign language, theatrically viable.

In Theatre of the Deaf performances we use a theatricalised form of Australian Sign Language. The developed or most widely recognised gestures and symbols of the Australian deaf community are adapted and enlarged to make a stage language that is both picturesque and lyrical.

Sign language is not universal. Different countries have codified or borrowed manual alphabets and sign systems, creating individual national languages. Impulsively, many people would see a need for an international sign language, but the value of the individual languages is that the gestures often reflect a nation's perspectiveness and cultural traditions.

Deaf actors attack their roles as any actor would: reading, discussing, exploring emotions, and memorising lines. "Signs" are sometimes altered to create visual jokes and clarity on a large stage, or to allow a more synchronous meshing of sign with the hearing actors' voices. Hearing and deaf actors share in discussions of the character: each must embody the same essence — one through voice, and one through signs, body language, and facial expressions.

The main body of our work over the

last six years has been in the field of Theatre-in-Education. Shows are designed for school children concerning issues relevant to each targeted age group. Rather than continually dealing with "the problems of deafness", our shows tackle any issue our writers find important.

Theatre-In-Education work is important, not only for the understanding we hope to create for the issues presented in each play, but also in developing young theatre audiences and in introducing the capabilities of talented deaf performers. For the development of our art form and the growth of our performers' skills, however, our goal is to be more than a TIE company.

In April 1985, with the generous support of the Australian Elizabethan Theatre Trust, we were able to mount another production for adult audiences (financial restrictions over the past four years had prevented us from exploring these larger and more demanding scripts). The Trust presented our production of Brecht's *MAN EQUALS MAN* in a three-week season at the Sydney Theatre Company's Wharf Studio. Brecht's language can be both graphic and lyrical — as is sign language — and therefore translated well into our sign/voice stage language. Through the comedy, stunning moments of drama and songs of the play we were able to show that our actors are capable of tackling any theatrical event — spectacular or intimate.

In this production, the actors were able

to work on characters and a script far more demanding than the limits of a forty-five minute TIE play would allow. In addition, the company reached over 1700 university students, teachers and adults who would not have had the opportunity to view our work — indeed, many had not even been aware that there was such a thing as the Theatre of the Deaf.

These night seasons are an aspect of our work we are hoping to pursue further. The funding needed to mount these productions will help us to develop our actors' professional skills, reach new audiences and explore the theatrical potential of our art form.

As a professional theatre company we have the responsibility of providing high quality performances in our new theatrical medium and making them accessible to the greatest number of people in Australia. We aim for six weeks of touring to different regions of N.S.W. and interstate, reaching thousands of children and adults who "have never seen anything like it".

We are a theatre which must be seen and heard.

Benjamin Strout was Artistic Director of the Australian Elizabethan Theatre Trust's Theatre of the Deaf from 1982 to 1985. He received his training at the National Theatre Institute, the American Stage Festival, the Hartman Theatre Conservatory, and the National Theatre of the Deaf in the U.S.A.



David London, Chris Saunders and Martha Rundell in *ODD BODS*, a farcical look at the problems of learning to share and living together which is being presented to infant schools this year

Opening Soon

Take a legend and turn it into a musical. Bob Eaton wrote **LENNON** immediately after his death as a tribute and it played to standing ovations in London. **LENNON** tells the warts and all story of the most famous Beatle, from his childhood, through the early Hamburg days with The Beatles, to his tragic death. It is directed by Clare Venables, who was responsible for the London production.

BOOKING INFORMATION

Enmore Theatre
Thu Oct 16 to Sun Nov 16
Tue to Thu at 8 p.m.
Fri and Sat at 5.30 p.m. and 9 p.m.
Sun at 5.30 p.m.
AETT \$20.90 (except Sat 9 p.m.)
\$16.00 (Oct 21/22)
G.P. \$24.90
Pens/Stud \$16.90 (except Sat 9 p.m.)
Two AETT tickets per member (except Oct 21/22)

SAVANNAH BAY is the Australian premiere of a new French play by Marguerite Duras which is currently playing in Paris. It is the subtle and moving story of a relationship between two women — one in her youth, and the other an ageing actress no longer able to tell the difference between real life and the roles she has played. Betty Lucas and Fiona Stewart play the two women.

BOOKING INFORMATION

Belvoir Street Theatre Upstairs
Thu Oct 2 to Sun Oct 19
Tue to Sat at 8 p.m.
Sat and Sun at 5 p.m.
AETT \$12.00
G.P. \$15.00
Pens/Stud \$10.00
Two AETT tickets per member

THE NANJING ACROBATIC TROUPE, founded in 1957, has become one of the most famous in China, with a programme including many acts requiring consummate skill and artistry. The troupe, which commences an Australia-wide tour in Sydney this month, is made up of three artistic groups, namely acrobatic, Beijing Opera and martial arts.

BOOKING INFORMATION

Her Majesty's Theatre
Mon Oct 13 to Wed Oct 22
Mon to Sat at 8 p.m.
Sat mat at 2 p.m.
AETT \$19.00
G.P. \$23.90
Stud/Pens \$18.90
Two AETT tickets per member

SUGAR BABIES has a message — “have a good time!” It is zany, spirited nonsense, done with style, slapstick, stand-up comics. Eddie Bracken, who starred in the original Broadway production, plays the role of first comic, while Garry McDonald plays another. David Atkins (of CATS fame) and Joan Brokenshire are also among a great cast.



Roslyn Howell and Amanda Hunt in the Australian production of SUGAR BABIES

BOOKING INFORMATION

Her Majesty's Theatre
Thu Oct 30 to Sat Nov 22
Mon to Sat at 8 p.m.
Wed and Sat mat at 2 p.m.
AETT \$26.90 (\$23.90 Nov 3/4)
G.P. \$33.90
Pens/Stud \$20.90
Two AETT tickets per member (except Nov 3/4)

THE THEATRE OF THE DEAF, which is one of the leading theatre-in-education companies, once a year mounts a production for adult audiences. This time they have chosen Beckett's **WAITING FOR GODOT**. Those who have not seen a performance by the company should realise that it is neither a mime show nor a theatre for the deaf. Hearing members of the cast provide the vocal communication, the deaf actors provide the beautiful moving pictures and symbols of sign language. The blend of aural and visual communication makes for exciting theatre. **WAITING**

FOR GODOT is directed by Patrick Mitchell, the company's artistic director.

BOOKING INFORMATION

Seymour Centre, Downstairs
Sat Oct 18 to Sat Nov 1
Tue to Sat at 8 p.m.
Sat at 4 p.m.
AETT \$13.90
G.P. \$15.90
Pens/Stud \$10.00
Two AETT tickets per member

AND A NIGHTINGALE SANG is a cheerful yet sentimental play by C. P. Taylor about the resilience and spirit of an eccentric British Newcastle family during World War II. At the heart of the family is Helen, club-footed and, in her opinion, unattractive. She has an eccentric, piano-playing father, a mother totally pre-occupied with the Catholic Church, and a sister married to a local soldier but not averse to entertaining visiting ones! To this menagerie is added a comic grandfather. Anne Tenney (of “Country Practice” fame) plays the lead.

BOOKING INFORMATION

Playhouse, S.O.H.
Sat Oct 11 to Sat Oct 25
Mon to Sat at 8.15 p.m.
Fri at 5.30 p.m. Sat at 2 p.m.
AETT \$20.00 (except Fri/Sat evg)
\$18.00 (Oct 16, 17 at 5.30 p.m.)
G.P. \$23.00
Stud/Pens \$17.00 (except Fri/Sat evg)
Two AETT tickets per member (except Oct 16/17)

Mention the name **HIGH SOCIETY** and most people will remember Grace Kelly and that wonderful film of the musical, but perhaps they are not so familiar with the original play, **THE PHILADELPHIA STORY**. The play is set among Philadelphia's high society and concerns the romances of one Tracy Lord; divorced from one husband she is about to embark on another, when her first one re-appears! All good fun while providing a moving commentary on human nature.

BOOKING INFORMATION

Drama Theatre, S.O.H.
Thu Oct 9 to Sat Nov 1
Mon to Sat at 8 p.m.
Sat mat at 2 p.m.
AETT \$22.00 (except Fri and Sat evg)
G.P. \$25.00
Pens/Stud \$20.00 (except Fri and Sat evg)
Two AETT tickets per member

THE COUNSELLOR by Louise Byres is a human comedy about people discovering personal development through self-motivation. Claire, a would-be actress, has a problem with Jerry, a wise-cracking sales rep, who wants to dump Claire to take up with her girlfriend, Riva. To the scene, unexpectedly, comes the counsellor, himself a bit of a failure, but not with Claire! At **Bay St. Theatre** until October 19.

AETT discount \$1.00

Bookings on 909 3757

Continuing in repertoire throughout October at the York Theatre, Seymour Centre are **Nimrod's** productions of **SHE STOOPS TO CONQUER** and the new addition, **THE MERCHANT OF VENICE**. Both are romantic comedies from the classic English repertoire. **SHE STOOPS** is about a lady who disguises herself as a barmaid to "get her man" while **THE MERCHANT** combines the fairytale world of the heiress, Portia, with the business world of Venice and the moneylender, Shylock.

AETT discount \$2.00 (Tue to Fri)

Bookings on 692 0555



Gillian Axtell and Brian Young in *AFFAIRS IN A TENT*

Alan Ayckbourn has devised a series of eight related plays collectively called **INTIMATE EXCHANGES**. They start with a very trivial decision: should a woman resist having her first cigarette before 6 p.m.? As each scene evolves, further decisions become more important. Ayckbourn has always felt that the tiny, often careless choices we make in life can lead to vast consequences. **AFFAIRS IN A TENT** (the first of four plays to be presented at the **Ensemble** until January) continues until October 18.

AETT discount \$2.00 (Tue to Fri and mats). Bookings on 929 8877

Making its debut in Sydney is **Theatre South** with its production of **TONIGHT WE ANCHOR IN TWO-FOLD BAY** by Katherine Thomson. The play deals with the lives of people living in the small fishing village of Eden. Thomson's research with the townspeople has produced a piece of theatre rich in the memories and happenings of community life. It follows a successful season in Wollongong and on the South Coast. At the **Wharf Theatre** until October 11.

AETT discount \$2.00

Bookings on 250 1777

Sidetrack Theatre Company's latest production, **SKITSOBUMSKI**, is a comedy combining realism with humour. It is described as an "entertainment" on the eternal themes of war, flesh, friendship and death. Original score is by Charlie Chan and Nina Bondarenko. At **Seymour Centre Downstairs** until October 11.

AETT discount \$2.00

Bookings on 692 0555

ARE YOU LONESOME TONIGHT opens with the last day of Presley's life and continues with a series of flash-backs showing Elvis reliving his earlier years. Sixteen Presley numbers are included and Martin Shaw, fresh from the London production, stars. At **Her Majesty's** until October 11.

AETT discount \$5.00 (Mon to Thu and Sat mats). Bookings on 212 1066

Continuing at **Marian St. Theatre** until October 18 is **BREAKING THE SILENCE**, a play, set in Russia, that is both funny and touching. It deals with a middle-class Jewish family, which, having fallen on hard times, is now living in an Imperial railway carriage. Written by the American Stephen Poliakoff, it stars Judi Farr and Dennis Olsen and is directed by John Krummel.

AETT discount \$1.00 (Mon to Thu and mats). Bookings on 498 3166

THE QUIZ KING is a funny play about what makes a man want to win, and the way the odds are stacked against him if he does. It makes some serious points about society's addiction to possessions and the unscrupulousness of television. Until October 18 at the **New Theatre**.

AETT discount \$1.00

Bookings on 519 3403

The stage adaptation of Sue Townsend's best-selling book **THE SECRET DIARY OF ADRIAN MOLE**, takes a funny and heart-warming look at the world through the eyes of a teenager. Adrian considers himself to be an intellectual, yet he is constantly cast down by such disasters as yet another image-threatening pimple! Miles Buchanan plays Adrian Mole. At the **Footbridge Theatre** until October 25.

AETT discount \$5.00 (Mon to Thu and mats). Bookings on 692 9955



Amanda Muggleton and Scott McGregor in *ADRIAN MOLE*

The Australian Opera continues its season at the Opera Theatre, S.O.H. Tickets have been set aside for Trust members for **RIGOLETTO** (Oct 8), **DIE FLEDERMAUS** (Oct 16), **EUGENE ONEGIN** (Oct 21) and **FIGARO** (Oct 15). Joan Carden, John Pringle, Anson Austin and Heather Begg are among the singers. Verdi, Strauss, Tchaikovsky and Mozart provide a wonderful feast of varied composers for opera lovers.

AETT discount \$6.00

Bookings on 357 1200

Sub-titled the Phenomenon, **CATS** continues its feline career at the Theatre Royal. Now well into its second year with cast old and new, Andrew Lloyd Webber's musical delights all those who go to see and hear it, many a second time around. We have prime stall seats for three dates in November and one in December.

BOOKING INFORMATION

Wed Nov 19 and Tue Nov 25 at 8 p.m.

Sat Nov 22 at 2 p.m.

Thu Dec 11 at 8 p.m.

AETT \$37.00

G.P. \$39.00

No Pens/Stud discounts

Two AETT tickets per member

Discount unavailable at Theatre Royal

What's On Out-of-Town

Czechoslovakia's innovative troupe, **The Black Theatre of Prague**, will present **THE BEST OF BACKLIGHT FROM 1960-86** at the Canberra Theatre on October 2, 3 and 4. Jiri Srnec, who founded the company, will direct. **Human Veins Dance Theatre** follows on October 17 and 18 with a programme titled **ILLUMINATIONS**. It comprises five works choreographed by Don Asker. Leonard Dommett will conduct the Canberra Symphony Orchestra with special guest conductor, Terry Vaughan.

Meanwhile at the Canberra Playhouse the **Marionette Theatre of Australia** will present Kenneth Graham's much-loved **WIND IN THE WILLOWS** from October 8 to 18. Devised by Val Donlon and Judy Bailey, it includes eighteen songs. Norman Hetherington is puppet-maker.

The Australian National Gallery Theatre will be an appropriate setting for **Black Inc's** production of Alfred Jarry's satirical and surreal farce, **UBU ROI**, from October 4 to 19. Writing around the turn of the century, Jarry was considered

the father of a group of symbolist playwrights whose work was more closely tied to the visual arts than to the theatre of realism. Performances are evenings and Sunday afternoons.

Canberra Youth Theatre's production of **CAN I SAY SOMETHING** continues at Gorman House, Braddon, until October 15. It is about women and the media and has been devised by four female workshop participants with director Monica Barone.

Sydney actors David Downer and Genevieve Moy will star in the **Hunter Valley Theatre Company's** production of Tom Stoppard's **THE REAL THING** from October 15 to November 8. It is a tangled web of marital intrigue set in the glittering world of New York Theatre, and is directed by Derrick Cox.

Following the October 11 close of its season at Sydney's Wharf Theatre, **Theatre South's** **TONIGHT WE ANCHOR IN TWOFOLD BAY** will play at the Bridge Theatre, Wollongong, from October 15 to November 1. It is a first play by Katherine Thomson and traces

the history of the N.S.W. fishing village of Eden through the lives of its people.

The world premiere of David Allen's new play **CUT AND RUNNING** will open at The Riverina Playhouse, **The Riverina Theatre Company's** new home, on October 17 and will run till November 1. Directed by Margaret Davis, it is set in 1929 and is about a silent movie maker who arrives in a sleepy N.S.W. town to make his epic.

The **Orange Civic Theatre** will have two shows in October. On October 3 and 4, Shopfront Theatre will present two plays, **POWERPLAY** (the title is self-descriptive) and **THE GREAT AUSTRALIAN FAMILY SHOW**, a teenage view of the Australian family. From October 16-19 and on October 23/24, Jennifer Leslie will direct the Orange Civic Theatre Company's production of **US OR THEM** by Ned Manning. It is a humorous and honest look at Australian high schools.

AETT discount all performances
See local press for booking information

Member Activities

RACE DAY AT RANDWICK
Wednesday October 1 at 11.30 a.m.

If you're quick you may just get tickets for our Annual Ladies Day at Randwick Race Course. Lunch and afternoon tea will be provided in the Doncaster Room of the Members' Stand. Tickets are \$30 which also includes entry to the Members' Stand. Eddie Bracken, star of **SUGAR BABIES**, is guest of honour.

LENNON SUPPER
Tuesday October 21

Following the Trust Member performance of **LENNON**, we invite you to join US for supper in the theatre foyer. It's a special night for us as **LENNON** is being presented by the Trust and we look forward to seeing many Members and friends there. Tickets are \$8.00 each. Theatre tickets should be ordered separately.

SUGAR BABIES DINNER
Tuesday November 4

As our second Trust Members' night for **SUGAR BABIES** falls on Melbourne Cup night, we've arranged a pre-theatre celebration at Cyren's seafood restaurant. Dinner tickets are \$23.00 each. Theatre tickets should be ordered separately.

DAY AT Tocal
Saturday October 4

Tocal Homestead at Paterson is not normally open to the public but Judy White, Trust Governor and authoress, has arranged an invitation for Trust Members to celebrate the launch of her book about the historical homestead. Members will see over the homestead and rural buildings and will then be given a picnic lunch. Tickets are \$38 which includes bus transport.

CLARE VENABLES TALK
Monday October 20

See facing page for full details of the first of our lectures on the Magic of Theatre. Single lecture tickets are now available.

CHRISTMAS REVEL
Friday November 14

Paddington Town Hall is the venue for a Christmas Revel, being arranged to raise funds for the Theatre of the Deaf. There'll be music by Ozbop and everyone is encouraged to come in fancy dress. Members of the cast of **SUGAR BABIES** and **LENNON** will join us after their shows. Tickets are \$35, which includes dinner with wines. Start organising your party now!

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.

Join us!
again!

The Australian Elizabethan Theatre Trust and Continuing Education, University of NSW are pleased to announce the 1986/87 series of talks on THE MAGIC OF THEATRE. Subscription tickets are now available for sale. Any unsold tickets at October 1 will be offered for single ticket sale. But space is strictly limited so to avoid disappointment reserve your tickets now!

1 CLARE VENABLES – MONDAY, OCTOBER 20

The Crucible Theatre, Sheffield is the largest regional theatre in England and Clare Venables, as director, is the driving force behind the theatre's success. She has been brought to Australia by the Australian Elizabethan Theatre Trust to direct the Australian production of LENNON, the musical about the life of John Lennon, which she directed for the London stage. LENNON opens in Sydney on October 16. Ms. Venables will talk both about her work for the Crucible Theatre and her involvement in the LENNON musical.

Clare Venables



2 JOAN LONG – MONDAY, NOVEMBER 24

One of the most distinguished figures in the Australian film industry today, Joan Long's career has encompassed both scriptwriting and production. She wrote screenplays for the feature films CADDIE and THE PICTURE SHOW MAN and is the producer of some of the best known feature films of the past decade – THE PICTURE SHOW MAN, PUBERTY BLUES and SILVER CITY. As well as supervising all aspects of their production, she continues to look after their marketing and the servicing of sales. Ms. Long will talk freely about her experiences as an independent producer.

Debra Lawrance and Gosia Dobrowolska in SILVER CITY.



3 DAVID KRAM – MONDAY, FEBRUARY 16

In any production of opera the role of the conductor is critical. It is the conductor who must bring together the musicians and the singers to create that magical harmony between voices and instruments which sets opera apart from other theatre forms. Following ten years conducting for major European opera houses, David Kram joined the Australian Opera as resident conductor in 1978 and has conducted such memorable works as DER ROSENKAVALIER and MADAMA BUTTERFLY. David Kram will attempt to crystallise the real and psychological effects of the conductor on the musicians, singers – and the audience.

Rosamund Illing as Cio-Cio-San in MADAMA BUTTERFLY



4 KIM CARPENTER – MONDAY, MARCH 2

There are few theatre professionals in Australia who are more concerned with the visual aspects of performance than Kim Carpenter. Commencing his career as a designer (and working on over 20 Nimrod productions), he has broadened his field to include direction and is now known as a designer-director. In 1985 he both directed and designed Nimrod's acclaimed production of A MIDSUMMER NIGHT'S DREAM and earlier this year translated David Malouf's novel, AN IMAGINARY LIFE onto the stage. Kim Carpenter will give an audio-visual talk on visual aspects of theatre production from the point of view of the director/designer.

Angela Punch-McGregor and Hugo Weaving in A MIDSUMMER NIGHT'S DREAM



Programme correct at time of publishing. AETT reserves the right to change the programme without notice.

BOOKING INFORMATION

5.30 pm – 6 pm	Tea/coffee and sandwiches in the theatre foyer
6 pm – 7 pm	Lecture and question time
7 pm – 7.30 pm	Discuss the evening's topic over a glass of wine in the foyer

Rocks Theatre,
(formerly Sydney Sailor's Home)
106-108 George Street, Sydney

PRICE SCHEDULE (all prices include refreshments)

	Series of 4 lectures	Single tickets
General Public	\$36.00	\$10.00
Trust Member & Student concession price	\$28.00	\$ 8.00

Trust Members: Please use the grey booking coupon in Trust News to order your tickets. Trust Members are limited to two tickets at T.M. price.

SINGLE TICKET SALES
NOW OPEN

Trust News

is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 9,000 members throughout Australia.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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

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

The Department of Aboriginal Affairs.

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

The Queensland Government Directorate of Cultural Activities.

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Membership enquiries should be directed to the Membership Secretary on 357 1200, 153 Dowling St., Potts Point. Postal address: P.O. Box 137, Kings Cross 2011.

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