



Ron Haddrick, Dinah Shearing, David Downer and Tony Sheldon

## O'Neill's "Journey Into Light" — One of America's Finest Plays

**LONG DAY'S JOURNEY INTO NIGHT** by Eugene O'Neill  
Directed by John Krummel  
Designed by James Ridewood  
Cast: Ron Haddrick, Dinah Shearing,  
David Downer, Tony Sheldon  
Marion Street Theatre

It took Eugene O'Neill a little over two years to write this moving autobiography of his family. It was, as he himself said, "*a play of old sorrow written in tears and blood*". Yet, while the writing of this monumental account of the O'Neill family, scarcely disguised as the Tyrones, caused him immense anguish, **LONG DAY'S JOURNEY INTO NIGHT** in the end is a play of forgiveness, pity and understanding.

It was written at the age of fifty as O'Neill's stamina was being whittled

away both mentally and physically by Parkinson's disease. He felt an overwhelming desire before his death to tell the truth about his family life which had so haunted him, and by so doing, to forgive himself and them. It is dedicated to his third wife, Carlotta, who encouraged him to write it, as a tribute to their twelve years of happy marriage — his "journey into light" as he called it.

The play traces just one day in the family life of the Tyrones and is set in their summer house on a hot August day in 1912. The family includes James (the actor father), Mary (the mother), James (the drunken elder son) and Edmund (the consumptive younger son — O'Neill himself). The father is self-centred and charming; the mother, unable to cope with her family's bickering, removes herself from them through addiction to

drugs. James also retreats from the family with the aid of the bottle and then there is the consumptive younger child. The audience eavesdrops on all their disappointments, resentments and despair. As a family they tear themselves apart with both love and hatred — O'Neill, with love, tells us how it was.

### BOOKING INFORMATION

Sun Mar 22 to Sun Apr 5  
Tue to Sat at 8 p.m.  
Wed at 11 a.m., Sat at 4.30 p.m.,  
Sun at 5 p.m.  
AETT \$15.00 (Tue to Fri and mats except  
Mar 25/26)  
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



## Australian Ballet

Single performance ticket sales for The Australian Ballet's 1987 season open at the end of February. Trust Members have the opportunity of booking before the general public and of receiving a \$3.00 discount on tickets BUT bookings must reach us by Tuesday, February 24.

The Sydney season includes two full-length ballets — Anne Woolliam's beautiful production of *SWAN LAKE* and a new production of *GISELLE* choreographed by Maina Gielgud. A triple-bill programme includes *PAS DE QUATRE* by Anton Dolin, Jerome Robbins' *THE CONCERT* and a new commissioned work by Glen Tetley. A double bill includes the Australian premiere season of *SONG OF THE EARTH* by Kenneth MacMillan and Act II of *LA BAYADERE* which will be choreographed and staged for the company by Magdalena Popa after the original by Marius Petipa. See Member Activities for pre-theatre dinner on Thursday, April 9.

### BOOKING INFORMATION

Mon to Sat at 7.30 p.m.

Sat mat at 1.30 p.m.

*SWAN LAKE*

Tue Mar 10 to Sat Mar 28

*TRIPLE BILL*

Fri Apr 3 to Fri Apr 24

*DOUBLE BILL*

Tue Apr 28 to Sat May 16

*GISELLE*

Thu Dec 3 to Tue Dec 22

AETT \$36.50 (A Res), \$31.00 (B Res)

G.P. \$39.50 (A Res), \$34.00 (B Res)

Pens/Child \$34.00 (A Res),

\$25.00 (B Res)

Youth and student concessions also apply at certain performances.

Two AETT tickets per member

## Ensemble Season

The Ensemble Theatre bounces into 1987 with an exciting and varied season of plays — there's something for everyone in it.

An old favourite by U.S. playwright Neil Simon opens in March. *THE GINGERBREAD LADY* is about a middle-aged entertainer (who could be Judy Garland) whose marriage has broken up and who has turned to alcohol. The play charts with poignancy as well as laughter her relationship with her daughter and the friends who, despite the best intentions, actually hinder her efforts to "get on the wagon". Lorraine Bayly plays the role of *THE GINGERBREAD LADY* with Hayes Gordon as director. Special Trust Member nights when Members can purchase as many tickets as they wish at a \$4.00 discount are Tuesday, March 10 and Wednesday, March 11. See Member Activities for pre-theatre dinner on March 11.

Alan Seymour's *THE ONE DAY OF THE YEAR* has become an Australian classic. Set on Anzac Day it portrays the opposing individualism of a father and son through their differing views on the significance of Anzac Day.

Ron Elisha's *THE LEVINE COMEDY* was one of the most popular plays in the Melbourne Theatre Company's 1986 season. The play has three generations of a family cramped into a small flat which is Ron Elisha's recipe for mayhem. The final play in the series is the world premiere of *DOUBLE ACT*, by Barry Creyton. Starring the author with

Noeline Brown, the play is a witty expose of the private lives of two urbane people.

Members who wish to subscribe to the season should contact the theatre directly on 929 8877. Bookings for individual plays will be offered to Trust Members throughout the year once the requirements of subscribers have been met.

### BOOKING INFORMATION THE GINGERBREAD LADY

Sat Mar 7 to Sat Apr 12

Tue to Sat at 8 p.m.

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

AETT \$13.00 (Mar 10 & 11)

\$15.00 (Tue to Thu), \$17.00 (Fri),

\$12.00 (Sat & Sun mat), \$10.00 (Thu mat)

G.P. \$17.00 (Tue to Thu)

\$19.00 (Fri & Sat), \$15.00 (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 except Mar 10/11

## Australian Premiere

*ON PARLIAMENT HILL* by Noel Greig

*Directed by Robyn Archer*

*Designed by Ross Wallace*

*Costume design by Amanda Lovejoy*

*Cast: Paul Blackwell, Bob Hornery,*

*Bruce Hughes, Rhys McConnochie,*

*Richard Roxburgh, Geoffrey Rush and*

*Paul Williams*

*Belvoir Street Upstairs*

**P**arliament Hill is the famous high point leading to Hampstead Heath from which Dick Whittington stopped and turned to hear the bells. Beneath the hill lies buried Boadicea, the warrior queen who rose up against the invading Romans almost two thousand years ago. In *ON PARLIAMENT HILL* the ancient site, the city and its nine million inhabitants are under threat as never before, and two men go up onto the hill to remember their past and to participate in their future.

*ON PARLIAMENT HILL* was written and directed by Noel Greig for Britain's Gay Sweatshop in 1983. Since then it has toured the UK and had further productions in London and West Germany. Robyn Archer will direct the Australian premiere season at Belvoir Street. She says of the play "*(It) tells us about love and romance, hate and war, life and death, and these themes are dealt with in the context of male relationships.*"



Artists of The Australian Ballet in *SWAN LAKE*



*It manages through intricate layers of humanity to show gay men not cloistered in a secret world but as part of a world that everyone shares."*

#### BOOKING INFORMATION

Thu Feb 5 to Sat Feb 28  
Tue to Sat at 8 p.m.  
Sat and Sun at 5 p.m.  
AETT \$13.00  
G.P. \$16.00  
Pens/Stud \$8.00  
Two AETT tickets per member



AS IS by William M. Hoffman

Directed by John Tasker

Designed by James Ridewood

Cast: Nick Enright, Lloyd Morris, Kathleen Allen, Marilyn Allen, Tim Conigrave, Gary Down, Joss McWilliam, Tony Poli  
Downstairs Theatre, Seymour Centre

When what could be the modern equivalent of the Black Death is spreading through out society, it's no use turning one's back, and hoping it will go away. Playwright William M. Hoffman has had the courage to take the subject of AIDS onto the New York stage. And the critics have raved. Winner of the 1985 Drama Desk Award, AS IS opens at the Seymour Centre on February 27.

The squeamish won't like the subject, but those who go to this play may see the disease and its victims in a new light. New York critic John Simon said that the play's emotions range from "the fiercely comic through the soberly reflective to the achingly resigned". A homosexual "marriage" is breaking up and the household possessions split up, when promising young writer, Rich, admits he has AIDS. Saul decides to stay with him "as is" in his illness, to its inevitable end.

The play uses a wide variety of staging devices to get its message across: tableaux, collages, choruses, flashbacks, and a prologue and epilogue by a woman hospice worker. It runs for 90 minutes without interval. Hoffman's dialogue has been described by one critic as "stiletto sharp", and again from John Simon comes this quote . . . "At almost no moment are you allowed to laugh unequivocally — though there is a great deal of first-rate comedy there — just as at almost no moment are you at liberty to yield to total dejection, because even in the most tearful moments there is a resilience, a vitality, a refusal to knuckle under to either the cessation of life or the end of love."

#### BOOKING INFORMATION

Sat Feb 21 to Sat Mar 7  
Mon to Thur at 8.30 p.m.  
Fri and Sat at 7 p.m. and 9.30 p.m.  
AETT \$22.00 (Mon to Thu only)  
G.P. \$25.00  
Pens/Stud \$16.00 (Mon to Thu only)  
Two AETT tickets per member

## STC Season Opens

NO EXIT by Jean-Paul Sartre and

THE LADY AOI and HANJO by Yukio Mishima

Directed by Richard Wherrett

Designed by Michael Scott-Mitchell

Cast: Graham Harvey, Tracey Higginson, Heather Mitchell and Kirrily Nolan  
Wharf Studio

The recently announced 1987 season of the Sydney Theatre Company opens at the Wharf Studio on February 25 with three one-act plays collectively titled NO(h) EXIT. This is the first time that a production in the Studio Theatre has been included in the subscription programme and it is the first time, since his time at Nimrod, that Richard Wherrett has directed in a small theatre. It is an experience he is looking forward to.

NO EXIT, by the French existentialist writer Jean-Paul Sartre, portrays the eternal triangle: three people, a homosexual, a transvestite and a lesbian are trapped for ever in a room in Sartre's version of Hell. Here Sartre depicts basic emotions to which we all can relate and applies his deft comic touch to explore an atheist's concept of Hell.

Continuing the sexual theme, Wherrett has teamed NO EXIT with two modern Noh plays by Yukio Mishima, THE

LADY AOI and HANJO. The brilliant 20th-century novelist and dramatist has re-interpreted these two classic Japanese Noh plays for contemporary audiences. Although they are stylised and have a fair bit of symbolism, they will not be too unfamiliar to us. Richard Wherrett describes them as "interestingly strange".

#### BOOKING INFORMATION

Wed Feb 25 to Sat Mar 14  
Mon to Sat at 8.15 p.m.  
Sat mat at 2 p.m.  
AETT \$18.00  
G.P. \$20.00  
Stud/Pens \$15.00  
Two AETT tickets per member

## Big Daddy at Kinselas

BIG DADDY was formed in the States in 1982. It is a unique eight-piece band which specialises in transforming contemporary hits into classic rock and roll. Their first album, called BIG DADDY, was a collection of 1980 hits done in the 1950's style. The formula proved very successful and other albums followed. The band was the creation of the lead singer, Bob Wayne, and Richard Foos from Rhino Records, a small company in California specialising in out-of-the-ordinary recordings.



#### BOOKING INFORMATION

Mon Feb 9 to Sat Feb 28  
Mon to Sat at 7 p.m. (dinner) and 8.30 p.m. (show) AETT \$18.00 show only (Mon to Thu)  
\$30.00 dinner and show (Mon to Thu)  
\$33.00 dinner and show (Fri/Sat)  
G.P. \$20.00 show only (Mon to Thu)  
\$32.00 dinner and show (Mon to Thu)  
\$23.00 show only (Fri/Sat)  
\$35.00 dinner and show (Fri/Sat)  
Two AETT tickets per member



## Sydney Dance

### Programme 1:

POPPY choreographed by Graeme Murphy

Original musical score by Carl Vine  
Designed by Kristian Fredrikson

### Programme 2:

SHERHERAZADE choreographed by Graeme Murphy to score by Maurice Ravel

RUMOURS Acts I and II choreographed by Graeme Murphy to score by Barry Conyngham

AFTERWORLDS choreographed by Graeme Murphy to a musical score by a medley of composers

LATE AFTERNOON OF A FAUN choreographed by Graeme Murphy to score by Claude Debussy

Drama Theatre, S.O.H.

The Sydney Dance Company commences its 1987 season of performances with two Sydney seasons during March and April. First off is the long-awaited return of POPPY, the first full-length work created by Graeme Murphy. POPPY is based on the life and creative output of France's enfant terrible, Jean Cocteau, and features Murphy himself in the role of Cocteau.

Programme 2 is the company's à la carte programme of four major works by Graeme Murphy. AFTERWORLDS is a new title for the second act of Murphy's DEADLY SINS, first performed at Kinselas in 1984. AFTERNOON OF A FAUN is a new Murphy work featuring Graeme Murphy together with Guest Artist Garth Welch.

#### BOOKING INFORMATION

Programme 1: Fri Mar 6 to Sat Mar 28

Programme 2: Tue Mar 31 to Sat Apr 18

Mon to Sat at 8 p.m.

Sat mats on March 14, 21 and 28 at 4.30 p.m.

AETT \$22.00

G.P. \$25.50

Pens/Stud \$21.00

Two AETT tickets per member

is renowned for the "vocal" quality of his flute playing. Pandit Jog enjoys an all-India reputation for his original and attractive style, and for his virtuosity in adapting the Western violin to North Indian classical music. The two will separately and in duet give Australian audiences a taste of the two great musical traditions of India (Carnatic and Hindustani) characterised by melody, great sophistication and feats of virtuosity.

#### BOOKING INFORMATION

Broadwalk Studio, S.O.H.

Thu March 5 at 5 p.m. and 8 p.m.

AETT discount \$4.00

Bookings on 250 7111

## Innovative Medea

MEDEA by Euripides

Directed and designed by

Jean-Pierre Voos

Cast: Yaffa and Richard Moore

Performance Space

*"Splendid debut for Capricorn Line. The fact that this greatest of all classical tragedies is performed in the original Greek should not deter any theatre lover from experiencing a vivid, compelling and bold production . . ."*

John Moses, *The Australian*

One of the most famous of all Greek tragedies, MEDEA receives new treatment in an exciting production by Townsville-based Capricorn Line, whose founders are Yaffa and Richard Moore and Jean-Pierre Voos, all ex-members of the Netherlands KISS theatre company. The company has just completed a Canberra season and will play in Melbourne before opening at the Performance Space on February 11.

Jean-Pierre Voos has welded this innovative production from the fusion of Euripides' masterpiece with a dramatic

exposition of the awesome circumstances and consequences of the quest for the Fleece. A prologue relates the personal stories of Medea and Jason before their fateful rendezvous and this clarifies in the minds of the audience the reason's for Medea's act of ultimate sacrifice. The production makes extensive use of dance and ritual images.

#### BOOKING INFORMATION

Wed Feb 11 to Sat Feb 21

Wed to Sat at 8 p.m.

AETT discount \$1.00

Bookings on 699 5091

## At the Griffin

EUROPE by Michael Gow

Directed by Kerry Dwyer

Designed by Robert Kemp

Cast: Gillian Jones and Greg Saunders  
Stables Theatre

Griffin Theatre Company starts its 1987 season in the newly renovated Stables Theatre with a new play by Michael Gow, the author of AWAY, one of Griffin's most successful 1986 plays. The play explores whether happiness depends on clinging to our illusions or discarding them. After a short visit to Australia on the Festival circuit, a European actress is confronted by Douglas, a young Australian with whom she had a passionate encounter, and who refuses to recede into the past.

The play is directed by Kerry Dwyer, whose credits for the Griffin include BLIND CIRCUMSTANCE and the acclaimed ROOM TO MOVE.

#### BOOKING INFORMATION

Fri Feb 27 to Sun Mar 1

Tue to Sat at 8.15

Sat and Sun at 5 p.m.

AETT discount \$2.00

Bookings on 33 3817

## Spirit of India

Two of India's finest musicians, Pandit Jog (violin) and Natesan Ramani (bamboo flute) will visit Australia this month to take part in the Perth Festival and an Australia-wide tour. Natesan Ramani belongs to a well-known family of Carnatic (South Indian) musicians and



Yaffa and Richard Moore in MEDEA



# Opening Soon

## Aren't We All?

**R**ex Harrison and Claudette Colbert, legendary stars of stage and screen, open at Her Majesty's Theatre this month in Frederick Lonsdale's comedy *AREN'T WE ALL?* Set against the backdrop of London high society, the plot centres around Lord Grenham, a worldly, witty aristocrat and his son and daughter-in-law, who face a marital crisis. While he is trying to patch up their tangled affairs, he is also trying to fend off the charming Lady Frinton, a widow who is pursuing him. See Member Activities for pre-theatre dinner on February 4.



Rex Harrison

### BOOKING INFORMATION

Her Majesty's Theatre  
Tue Feb 3 to Sat Feb 28  
Mon to Sat at 8 p.m.  
Wed and Sat at 2 p.m.  
AETT \$36.00 (Mon to Sat evg from Feb 16), \$34.00 (Mon to Thu evg until Feb 14)  
\$31.00 (mats), \$29.00 (mats until Feb 14)  
G.P. \$38.00 (Mon to Sat)  
Pens/Stud \$25.00 (Mon to Thu evg)  
\$18.00 (mats)  
Two AETT tickets per member

## Private Lives

**D**irector Peter Williams has brought together an outstanding cast — Bartholomew John, Anna Lee, Amanda Muggleton and Dennis Olsen — to play one of Noel Coward's most popular plays. *PRIVATE LIVES* is set in the romantic Art Deco '30s in southern France and Paris. Elyot and Amanda, once married and now honeymooning with new spouses at the same hotel, meet by chance, reignite the old spark and impulsively elope. After some days of being reunited, however, they again find their fiery romance alternating between passions of love and anger. New Trust Member nights when a \$9.00 discount applies have been set on February 23 and 24.

### BOOKING INFORMATION

Playhouse, S.O.H.  
Thu Feb 19 to Sat Mar 28  
AETT \$19.90 (Feb 23 & 24 at 8 p.m.)  
\$27.90 (except Fri & Sat evg)  
G.P. \$28.90  
Pens/Stud \$19.90  
Two AETT tickets per member (except Feb 23 and 24)

# Dialogue

by Carole Long, Membership Manager

**T**he New Year has started on a high note for the Trust with our musical *SUGAR BABIES* playing to packed houses for the final month of its Sydney season. It had been a slow start to the season so it was great to see the show building into the hit it deserved to be. Now it's on to Melbourne where, if advance interest is anything to go on, we should have an equally successful season.

**T**he Trust's Australian Content Department, whose prime objective is to foster new Australian talent, is working hard on its world premiere season of *MAGPIES NEST* to be mounted at Belvoir Street Theatre in March. A startling first play by Simon Gratton, it was workshopped by the Trust last year. It will be followed by another ACD production — *CHO CHO SAN*, which was presented in Melbourne last year. This exciting work combines

actors and puppets with a contemporary music score based on *MADAME BUTTERFLY*. Watch out for details of both these productions in the March and April editions of Trust News.

**I** was very pleased to see so many members at the Picnic in the Park on January 5. After the dreadful New Year weather we were lucky to have a fine night and this was topped off with a great performance from the Elizabethan Sydney Orchestra in the Mostly Mozart series.

**W**e've had a very good response to the introduction of telephone bookings with a record number of bookings being taken in December. Our membership programme is designed to encourage theatre attendance and we're very pleased to be making such a substantial contribution to Sydney's theatre audiences. Trust

Members have already contributed over \$30,000 in ticket sales to the Noel Coward season of plays.

Because of your support for the telephone booking service we have decided to discontinue our practice of sending out a mail booking coupon with each edition of Trust News. Instead those Members who use the mail booking service will receive a spare booking coupon with their tickets and everybody will receive a coupon on a quarterly basis. Please keep them to one side until you need to use them. If you wish we'll be happy to send you out a few coupons to keep in reserve. Just ring the membership office on 357 1200.

Carole Long



## Riverina Theatre Company — 10 Years of Achievement

When the Riverina Theatre Company came into existence in Wagga ten years ago, few but the most supreme optimists would have given it more than a couple of precarious years. But the RTC, as it is commonly known now, has tenaciously refused to ring down the curtain on its activities, and has gone from strength to strength until today it is recognised Australia-wide in its proud position as the longest continually running regional professional theatre company. Its success is due in part to perseverance, planning and the ready-made existence of a theatrically aware community.

Last year not only celebrated ten years of RTC productions but marked the start of a new era in regional theatre.

In October 1986 the RTC and the Riverina-Murray Institute of Higher Education saw the culmination of dreams and planning with the opening of their joint new 250-seat theatre, the Riverina Playhouse.

The \$600,000 theatre has been funded jointly by the RMIHE and the RTC, with the company's contribution coming from a \$250,000 grant from the State Government.

As well, the RTC conducted a fund-raising campaign to put a further \$50,000 towards fully equipping the new theatre.

Completing the picture of community co-operation is the fact that the Wagga Wagga City Council — already actively involved in theatre promotion in the city since it built the 497-seat Civic Theatre in 1963 — has made the site available for the Riverina Playhouse.

Set on the banks of the Murrumbidgee River in the heart of the city where once a gasworks stood, the Riverina Playhouse is just half a block from the Civic Theatre.

The aim is to see the two theatres as complementary — the Civic Theatre for large-scale productions and other similar presentations; the Riverina Playhouse providing a more intimate performing area with its thrust stage and tiered seating on three sides.

Major users will be Rivcol Drama from



*The new Riverina Playhouse*

RMIHE, the RTC and the Riverina Music Centre, but the Riverina Playhouse will also be available to community groups for a variety of uses.

The new theatre underlines the important community role theatre has had in Wagga for many years — and without this high level of activity it is doubtful if RTC would have come into existence, let alone built up such a wide and long-lasting reputation.

When the RTC took to the Wagga stage in August, 1976, it added to the scene under way through the local amateur group, the School of Arts, which had been presenting theatre for more than 30 years, and Rivcol Drama, the performing arm of the drama department of the then Riverina College of Advanced Education (now titled the Riverina-Murray Institute of Higher Education).

Joined by a small group of enthusiastic locals, founding Artistic Director Terry O'Donnell and the fledgling company set to work on the opening production — the outrageous rock pantomime *HAMLET ON ICE*.

On August 12, 1976, in the old College Auditorium, the RTC was born. *HAMLET ON ICE* played its first performance to a full house of non-paying customers!

As Terry O'Donnell said later: "Anyone and everyone was invited in order to have an audience. Luckily, the word of the show spread and the season was a success enabling us to continue. Its lights were made from jam tins, a dimmer board bought from Coles, and ten local people put in \$50 each to get 'the show on the road'" — indicative of the short-term hopes with which RTC started, living from week to week to keep the company running.

But behind this nerve-wracking existence was the solid foundation of long-term objectives to give the Riverina a professional theatre company presenting drama which may not otherwise have been seen in the area, with a strong emphasis on contemporary Australian works and the potential to develop a touring circuit. As such, RTC has achieved those aims and is seen as complementary to rather than competing with other theatre groups in Wagga and district.

The result is a feast of theatre for Wagga audiences spread across a wide range of productions and shared around among groups to such an extent that the 1985 theatre calendar in Wagga averaged out to almost one production per fortnight. In this impressive array, the RTC has been well to the forefront and over its ten-year history has chalked up a list of close to 70 productions.



They range over the full gamut of theatrical achievement from the well known to the brand new and sometimes almost obscure, from traditional to experimental, classics to big musicals, serious to comedy.

A check through the list of RTC shows reveals a major leaning towards Australian plays, one of the briefs the company works strenuously to maintain.

Each year since 1976 has been notable for the variety of its offerings. Along the way you'll find press clippings and posters for shows such as *ROMEO AND JULIET*, *CHRISTIE IN LOVE*, *THE ROCKY HORROR SHOW*, *THE CLUB*, *GREASE*, *TOMMY*, *VOCATIONS*, *DUET FOR ONE*, *CHICAGO*, *THE BOILING FROG*, *UPSIDE DOWN AT THE BOTTOM OF THE WORLD*, *THE SENTIMENTAL BLOKE*, *THE ELEPHANT MAN* . . . the list goes on and on.

The year's activities seem to have evolved into a pattern of four major productions, usually three plays and a large-scale musical, plus a host of other activities. But this is definitely not a set formula.

Apart from these major commitments, the company has undertaken regional tours of some shows and has achieved a degree of regularity with tours to a number of Riverina towns in both 1985 and 1986. As well, up to 30 schools are visited in the area each year, and a large number of workshops conducted both in Wagga and during the tours.

The company is very aware of the importance of these activities. As former artistic director, Margaret Davis, points out: *"There is solidity through these tours and they produce a lot of exchange. We must aim to an audience development role and exchange throughout the whole region."*

Late-night theatre also pops up from time to time, and other innovations over the past couple of years include a subscription package covering the four major shows, and a "student rush" for cut-price tickets at certain performances. The intensity of the RTC's programme means members of the company work virtually non-stop for ten months of the year.

This was made that much easier to handle in 1986 by the fact that government funding allowed the RTC to employ ten professional staff, including a core of four professional actors. In that year the Theatre Board made a grant of \$98,000

available for RTC operations, a rise of more than 90 per cent over 1985 funding. It was, as Board Director, Chris Mangan, said at the time of the announcement of the grant, *"laudatory praise for outstanding work."* The government funding is for salaries only and each show is budgeted to pay its own costs.

But while its central base is well and truly professional, the Riverina Theatre Company maintains strong community ties with many local actors working in productions. And these people are not there just "to make up the numbers", as it were. Often they will take major roles and many have gone back time and time again, secure in their contribution to RTC's success and grateful for the continuing experience.

It is also interesting to note that the Board of Directors of the RTC covers a range of Wagga people, not all necessarily tied to the theatre but brought together by a commitment to the development of this company.

So the small (112-seat) timber theatre of Hely Avenue is no more. Some may say good riddance remembering its limited performing space, its hard wooden bench seats, its cramped foyer and backstage facilities. Its age made it a nightmare in the field of maintenance and its size and scope imposed restrictions on staging.

But to the credit of all connected with the company, the Hely Avenue theatre remains one of pleasant memories, as the obstacles were overcome and audiences continued to enjoy high quality theatre. It was significant that the final show in the old theatre, *BEACH BLANKET TEMPEST*, not only rocked the old building to its very foundations with its celebratory fun, but its Shakespearean spoof qualities closely paralleled the very first RTC production in 1976, *HAMLET ON ICE*.

And for the first performance in the new Riverina Playhouse in October, 1986, what else could the RTC present but a brand new Australian play?

The company commissioned David Allen (author of *UPSIDE DOWN AT THE BOTTOM OF THE WORLD* and *CHEAPSIDE*, previously performed by the company) to write a play for the big event. He came up with *CUT AND RUNNING*, a rollicking comedy set in 1929 and revolving around the Australian film industry of the time.

*CUT AND RUNNING* was Margaret Davis' final production with RTC. After

three years, she felt it was time to move on and it is important there is a turnover of directors for the style and direction of the company.



Leanne Foley and Alice Livingstone in *CUT AND RUNNING*

*CUT AND RUNNING* was premiered in the Riverina Playhouse on October 17, and one week later the building was officially opened by the NSW Minister for the Arts, Frank Walker. Margaret Davis' production received critical attention both locally and nationally, and enjoyed a very successful season at the box office. In November the Playhouse was selected as the venue for the William Merrilees Memorial Lecture, given by the Australia Council Chairperson, Professor Donald Horne, and later the same month Rivcol Drama presented a season of Michael Gow's play, *AWAY*.

RTC's incoming Artistic Director (the sixth since the company was founded), Scott Alderdice, is planning a busy and exciting season for 1987, designed to ensure that the Playhouse is never out of the local and national limelight.

Settling into the exciting surroundings of the Riverina Playhouse, the Riverina Theatre Company has come a long way from jam-tin lights and "paper" audiences. Its history may be relatively short in terms of years, but the company has proved that enthusiasm, dedication and looking ahead will ensure the continued standing of this respected regional theatre company for many years to come.



# Member Activities

## SCONE WEEKEND

Saturday, March 14/Sunday, March 15

Book quickly if you want to be included in Members Committee President Shirley Hay's visit to the Scone district. Places are being taken up fast! The visit will include a Saturday evening recital in the famous woolshed at Belltrees Station following a picnic on the lawn (a la Glyndebourne) as well as an inspection of the property and supper afterwards. Sunday will be spent visiting the Barrington Tops area with luncheon on a property at Gloucester. Tickets are \$175, which is fully inclusive of bus travel, twin share accommodation, meals and entries.

## AUSTRALIAN BALLET DINNER

Phantom of the Opera Restaurant at 6 p.m., Thursday, April 9

We're arranging a dinner at the Phantom of the Opera Restaurant at the Rocks prior to a performance of The Australian Ballet's Triple Bill (see story page 2). Tickets are \$60.00 which includes both dinner and theatre tickets. Please note bookings must reach us by Tuesday, February 24. Friends are very welcome to join us.

## THE MAGIC OF THEATRE

David Kram, Monday, February 16  
Kim Carpenter, Monday, March 2  
Rocks Theatre from 5.30 p.m.

The first two evenings in our annual season of gatherings with eminent theatre professionals were a great success. Clare Venables (director of LENNON) and film producer Joan Long both gave us fascinating insights into their side of the industry. The final two evenings will feature David Kram and Kim Carpenter. David Kram, who joined the Australian Opera as resident conductor in 1978 following ten years conducting for major European opera houses, will talk about the special relationship between the musicians, singers — and the audience.

Kim Carpenter, who is one of Australia's most respected designer-directors, will give an audio-visual talk on visual aspects of theatre production from the point of view of the director/designer. Both talks commence at 6 p.m. with tea/coffee and sandwiches in the theatre foyer beforehand and a glass of wine afterwards. Do join us again! Tickets for each evening are \$8.00 (members and students) and \$10.00 (general public).

## AREN'T WE ALL DINNER

Cyren's Restaurant, Wednesday, February 4

There are still a few places left for Members and their friends to join us in a pre-theatre dinner at Cyren's seafood restaurant (just down Parramatta Road from Her Majesty's) prior to a performance of AREN'T WE ALL. Tickets are \$58 each which includes both dinner and the theatre. Bookings on 357 1200.

## THE GINGERBREAD LADY DINNER

Ensemble Theatre Restaurant  
Wednesday, March 11, at 6 p.m.

Join us for dinner before the Trust Member night of THE GINGERBREAD LADY at the Ensemble's delightful harbourside restaurant. The fare is an elegant smorgasbord and at \$31.00 (which includes dinner with wine and coffee AND theatre tickets) it's a bargain.

## BOOKING INFORMATION

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

# Focus on Films

## CHILDREN OF A LESSER GOD

directed by Randa Haines

Screenplay by Hesper Anderson and Mark Medoff

Based on the stage play by Mark Medoff

Photography by John Seale

Produced by Burt Sugarman and Patrick Palmer

Starring William Hurt, Marlee Matlin,

Piper Laurie and Philip Bosco

Opening February 26 at the Pitt Centre

Some remarkable people, both real and fictional, make this a most memorable, touching and involving film. William Hurt (KISS OF THE SPIDER WOMAN) plays an unorthodox teacher of the deaf who is assigned to a small school (in the film) in the beautiful maritime scenery of New Brunswick in Canada. There he meets and falls in love with a young woman, an ex-student of the school and now a cleaner. She is deaf, beautiful, passionate, angry and refuses



William Hurt

his efforts to encourage her to speak.

Hurt's performance is unforgettable but even more so is that of Marlee Matlin who plays the girl. She is deaf in real life as are all the teenage students of the school. James Leeds (Hurt) is not so much a teacher as a crusader against the

silence of the deaf world. No holds are barred in his battles to bring them speech, often to the confusion and rage of the principal (Philip Bosco).

The original stage play of CHILDREN OF A LESSER GOD won the Tony Award for Best Play of 1979-80 on Broadway and was staged in Australia in 1984. It was written by Mark Medoff for deaf actress Phyllis Frelich and her performance in the play in the USA made her the first deaf person ever to star on Broadway.

## 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. \$7.00, Hoyts \$5.50, Village \$5.50. Please note, no handling fee applies to film vouchers and members may purchase as many as they wish.



by Margaret Leask

Once again December brought the annual theatrical prize-giving occasions — the Laurence Olivier Awards organised by the Society of West End Theatres carrying the most kudos. The subsidised theatre dominated while the commercial theatre achieved Musical of the Year with Andrew Lloyd Webber's latest hit — PHANTOM OF THE OPERA — at Her Majesty's Theatre, with its star Michael Crawford winning the award for outstanding actor in a musical. PHANTOM, directed by Harold Prince, is booked out for months in advance and looks set to run for years!

Christopher Hampton's adaptation of LES LIAISONS DANGEREUSES for the RSC, which has transferred from the Barbican Pit to the Ambassadors Theatre, won Best Play, while Lindsay Duncan took Actress of the Year for her role in it. Albert Finney's memorable performance in ORPHANS earlier in the year gave him Best Actor 1986, while the RSC's MERRY WIVES OF WINDSOR in their Barbican repertory, made Bill Alexander Director of the Year. Best Designer was William Dudley for his work at the National and for KAFKA'S DICK at the Royal Court. The Observer Special Award was given to the Lyric Theatre, Hammersmith, for its production of THE HOUSE OF BERNARDA ALBA which has transferred to the Globe Theatre. This production by Nuria Espert with Glenda Jackson, Joan Plowright and Patricia Hayes, shares (with LES LIAISONS) my personal award for the most gripping theatrical experience in 1986.

Already there are performances in productions going into 1987 which will be strong contenders for these awards — Vanessa Redgrave is attracting excellent reviews for her Mrs Alving in Ibsen's

GHOSTS, which has transferred from the Young Vic to Wyndhams, while Anthony Hopkins' long-anticipated KING LEAR in the National Theatre production by David Hare has divided the critics. Michael Billington in the Guardian sums up the response to Hopkins who "is always compelling to watch because he combines the strength and rage of a bull with an extraordinary capacity for pathos. He is a genuine heavyweight endowed with emotional finesse". The production is in the National repertoire throughout the spring — already it's impossible to get tickets.

David Hare's other impressive achievement (this time as a writer) at the National is his double bill, THE BAY AT NICE and WRECKED EGGS in the Cottesloe, with Irene Worth and Zoe Wanamaker giving superb performances as indomitable women in settings as far apart as Leningrad 1956 and New York 1986.



Judi Dench and Michael Williams in MR AND MRS NOBODY

At the other end of the scale, in a virtually non-dramatic but charming piece, MR AND MRS NOBODY, husband-and-wife team on and off the stage, Michael Williams and Judi Dench, are delighting audiences at the Garrick Theatre in Keith Waterhouse's stage adaptation of his "amiable literary joke", MRS POOTER'S DIARY. Enjoyment comes from watching such an expert duo at work — their timing and attention to detail are worth a sighting.

Forthcoming productions in the West End include a new season at the Old Vic of HOLIDAY by Phillip Barry, directed by Lindsay Anderson with Malcolm McDowell, Mary Steenburgen and Cheri Lunghi runs through February, while in March/April Londoners can see the recently formed English Shakespeare Company in HENRY IV Parts 1 and 2 and HENRY V directed by Michael Bogdanov, with Michael Pennington as Hal/Henry. This is followed in May/June by the RSC's production of the Cole Porter musical KISS ME KATE, directed by Adrian Noble, which comes to London after a Stratford season. At the Victoria Palace (from February 25) will be Richard Eyre's production of HIGH SOCIETY with Trevor Eve, Stephen Rea and Vanessa Redgrave's daughter, Natasha Richardson.

Current productions in the West End which should not be missed include Derek Jacobi in BREAKING THE CODE (Haymarket Theatre Royal) and WHEN I WAS A GIRL I USED TO SCREAM AND SHOUT, considered by many to be one of the best new comedies in recent years. It stars Julie Walters, Geraldine James and Sheila Reid — the author is Sharman McDonald. As usual, the theatre in London has many attractions and I hope you will have the opportunity in 1987 to enjoy some of these.

## PHONE BOOKINGS

A reminder that the Trust now offers Members a phone booking service (357 1200) between 10 and 12 in the morning and 2 and 4 in the afternoon. Please have ready your membership number, selected dates, number of tickets and credit card number (MasterCard and Bankcard only) before ringing. The handling fee still applies but no additional charge is made for this service (other than 50c for s.a.e.), so please help by being as brief as possible.

## MAIL BOOKERS PLEASE NOTE!

As a result of the very strong response to the introduction of phone bookings, we will no longer be sending out a mail booking coupon with each edition of Trust News. Instead we will send out a booking coupon to mail bookers when we return their tickets. Coupons will be sent to all Members on a quarterly basis. So please keep the enclosed booking coupon to one side until you need it. If you'd like to receive a stock of booking coupons, please ring 357 1200.

## GUEST SPEAKERS

Did you know that the Trust provides guest speakers for clubs and service organisations free of charge? Members of our public relations team are very happy to present an informal talk on the work of the Trust from its formation in 1954 through its exciting early days (including the mounting of SUMMER OF THE SEVENTEENTH DOLL and other milestones in its history) through to its present-day activities. Please contact Carol Martin on 357 1200 for details.



# Now Playing

**D**REYFUS IN REHEARSAL, which has just opened at the **New Theatre**, Newtown, is set in Poland in 1931 where a group of Jewish actors are putting on a play about the intriguing Captain Dreyfus — the only Jew in the senior ranks of the French Army at the turn of the century. What does a Jew do, living in an anti-Semitic society? First produced in France in 1973, it won two major French awards. Beverly Blankenship directs the production which superimposes that inimitable Jewish brand of humour onto a dramatic theme.  
AETT discount \$1.00  
Bookings on 519 3403

**M**ary Gilmore was a daughter of Sydney whose zest for life was unquenchable. In her 97 years she received acclaim as a poet and journalist but she was also a clear-sighted feminist, teacher, social reformer and champion of peace. Actress Beverley Dunn has devised a celebration of her life in **TO BOTANY BAY ON A BONDI TRAM**. It was first presented by the Melbourne Theatre Company last year and it is this production which, after a Victorian tour and season in Boston at the end of 1986, is currently playing at **Marian Street Theatre**. The season continues throughout February although the special \$3.00 AETT concession concludes on February 8.  
AETT discount \$1.00 (except Sat evg), \$3.00 (except Sat evg until February 8)

**T**hose of you who may have missed out on some of the **INTIMATE EXCHANGES** which have been running at the **Ensemble** theatre in recent months have a second chance. During the first three weeks of February three of the most popular plays in the series will be presented. **A ONE MAN PROTEST** runs until February 8, **A CRICKET MATCH** until February 15 and **AFFAIRS IN A TENT** until February 21. **INTIMATE EXCHANGES** is an Alan Ayckbourn saga centred on the lives of headmaster Toby and his wife Celia, played by Brian Young and Gillian Axtell. Each play starts from the same part but quickly changes direction as the characters (all played by the same two actors in a tour de force) make small and seemingly inconsequential decisions; but as in life these decisions can have a dramatic impact on the lives of everyone around.  
AETT discount \$2.00 (except Sat evg)  
Bookings on 929 8877

**T**hat definitely un-conventional musical **NUNSENSE** is set to a play at the Footbridge Theatre well into February. A quintet of singing-dancing-romping nuns stage an unholy-than-thou benefit to raise the funds to bury their departed sisters (who died of botulism after eating Sister Julia's vichysoise). The five miraculously escaped the same fate, with an invitation to play bingo at another parish. It comes to Sydney following a successful New York season which included the award for Best Off-Broadway Musical. Barry Creyton has directed the Australian production. If you're expecting a religious experience, then stay clear, but if you want to laugh, **NUNSENSE** could prove habit-forming.  
AETT discount \$4.00 (except Fri 9 p.m. and Sat 8 p.m.)  
Bookings on 692 9955



Robyn Arthur, Joan Sydney and Kelly Wells in **NUNSENSE**

**C**ontinuing throughout February at the Bondi Pavilion Theatre is a double-bill dedicated to James Dean, **Two Without A Cause**. Both Michael Weller's **NOW THERE'S JUST THE THREE OF US** and Israel Horowitz's **LINE** are hard-hitting comedies. Directed by Richard Brooks they star Miles Buchanan (**BRIGHTON BEACH MEMOIRS** and **ADRIAN MOLE**) and Nicholas Eadie (**AND A NIGHT-INGALE SANG**).  
AETT discount \$2.90  
Bookings on 30 7211

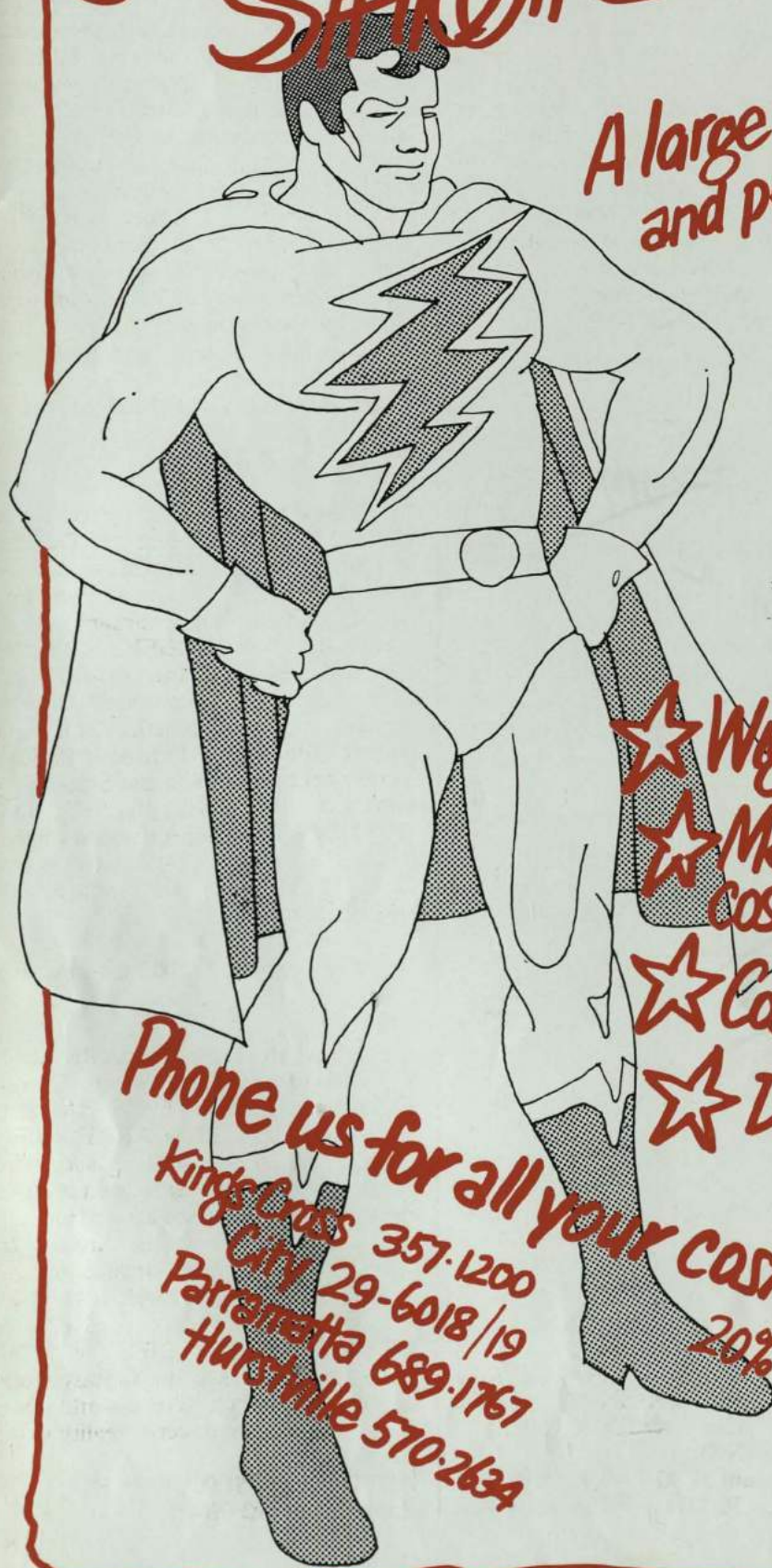
**T**he **Sydney Theatre Company's** production of **EMERALD CITY** by David Williamson looks set for a highly successful season if the critical acclaim following its January 1 opening is anything to go by. It is a comedy of contemporary manners and rivalries between professionals — and the sexes. Set in the world of films, it concerns the dilemma of a successful Melbourne writer who comes to Sydney and is seduced by the brilliant Emerald City of Oz. Can he afford to retain his integrity and still hope to afford a Harbour view? John Bell, in his first stage portrayal of an Australian, stars as the writer, with fine support from Robyn Nevin as his wife, Ruth Cracknell and Max Cullen. It continues at the Drama Theatre, S.O.H., until late February.  
AETT discount \$3.00 (Mon to Thu & mat)  
Bookings on 250 1777

**T**he **Australian Opera's** summer season continues until the end of February and tickets for Members have been set aside on February 6, 9 and 14 (mat) for **I MASNADIERI** and February 13, 21 (mat) and 24 for **EUGENE ONEGIN**. Gifted American soprano Karen Huffstodt makes her Australian debut as Amalia opposite Kenneth Collins and Robert Allman in **I MASNADIERI**, Verdi's opera of passion and brutality. In contrast Tchaikovsky's **EUGENE ONEGIN** is one of opera's great romantic works based on Pushkin's poem. Glenys Fowles stars with John Pringle and Richard Greager.  
AETT discount \$8.00  
Bookings on 357 1200 (Membership office)

**A LIFE IN THE THEATRE** which continues at Bay Street Theatre into February is written by David Mamet, the author of **GLENGARRY GLEN ROSS**, which had such a successful season in Sydney last year. It is a study of the theatrical lives of two actors from different generations and is directed by Bogdan Koca, whose productions of **HAMLET** and **THE MARRIAGE** for the 1985 Adelaide Festival received wide critical acclaim. **A LIFE IN THE THEATRE** examines the fantasy world in which many actors live, a world where it is difficult to discern reality from imagination.  
AETT discount \$1.00  
Bookings on 692 0964



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# Trust News

is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 9,500 members throughout Australia.

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(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.

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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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