



The Hon. Peter Anderson (left), Minister for the Drug Offensive, and the Rev. Ted Noffs (centre), from the Wayside Chapel, discuss with author Simon Gratton his exciting new play, *MAGPIE'S NEST*

Magpie's Nest — A Chilling Indictment

MAGPIE'S NEST by Simon Gratton

Directed by Peter Barclay

Designed by James Lynn

Cast: Craig Ashley, Bob Baines, Tom Considine, Paul Gleeson, Ron Graham, Tony Martin, Lance Ragano and Suzette Williams

Belvoir Street Theatre

It is a long time since playgoers have seen a contemporary drama of the calibre of *MAGPIE'S NEST*, which premieres at the Belvoir Street Theatre on Saturday, March 21. The play confronts society's most crucial challenge — teenage drug addiction. The action takes place in the ominous and surreal confines of a maximum security gaol.

The drama centres around an 18-year-old heroin addict, Hamster, who enters maximum security as a first offender. His addiction forces him to approach

Magpie, a hardened criminal and drug-dealer. The boy's dependence pushes him to the brink of betraying Magpie's ring — the worst crime in the criminal code. What follows provides one of the most electrifying final curtains seen in the Australian theatre.

MAGPIE'S NEST is not for those who are easily shocked. However, it will be an important experience for teenagers, parents and teachers alike. The events which befall Hamster could be shared by any drug-addicted teenager regardless of religion, school or background.

The play is a dynamic tour de force and a triumph in more ways than one for its gifted author, SIMON GRATTON. At 27 Simon is a reformed criminal and rehabilitated addict. It was his one bungling crime that was to lead to his salvation. While on remand he was admitted to a rehabilitation programme which included music and drama. A door

to a creative new world opened and he excelled as an actor, singer and musician. He wrote *MAGPIE'S NEST* after serving his sentence in maximum security.

MAGPIE'S NEST will be presented by the AETT's Australian Content Department which is committed to the fostering of new Australian talent and Simon Gratton clearly falls into that category. Trust Members are invited to purchase as many tickets as they wish at \$8.00 on Tuesday March 24. At other performances a \$1.00 concession applies.

BOOKING INFORMATION

Sat Mar 21 to Sun Apr 19

Tue to Sat 8.15 p.m.

Sat and Sun 5 p.m.

AETT \$14.00, \$9.00 (Mar 24)

G.P. \$16.00

Pens/Stud \$8.00

Two AETT tickets per member (except Mar 24)

One Extra Season

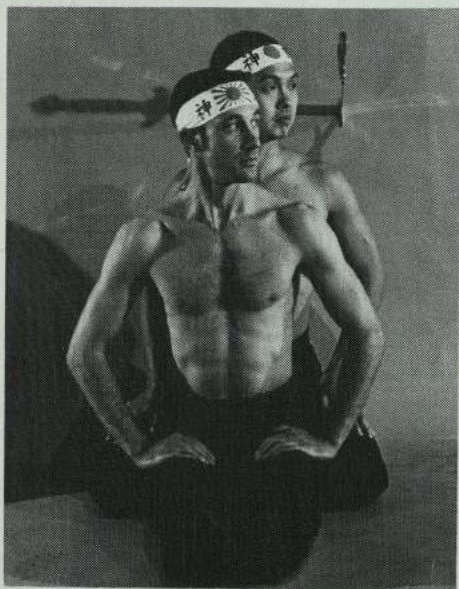
TURN OF THE TIDE, conceived and directed by One Extra's artistic director, Kai Tai Chan, is the major new work for 1987. It will be presented by the company at the Everest Theatre later this month. Kai Tai always surprises and delights his audiences because his work is multi-faceted, ever changing.

In contrast to last year's *THE SHREW*, *TURN OF THE TIDE* is abstract in form. It began with a conscious plundering of fragments from what Kai Tai perceived to be the life and works of the late Yukio Mishima. But Mishima was soon left behind, and *TURN OF THE TIDE* became a dance theatre work composed on consciously disparate and discontinuous vignettes: Buddhist monks, a baroque Infanta, a camp piano bar . . .

The work has a disturbing power to make us feel again our futile and perplexing struggle to reconcile the contradictions of the material world: of innocence and knowledge, of the power and frailty of the human body. And in these preoccupations there remains yet a resonance of the life and works of Mishima.

BOOKING INFORMATION

Tue Mar 24 to Sat Mar 28
Tue to Sat at 8 p.m.
Sat at 5 p.m.
AETT \$17.00
G.P. \$18.00
Pens/Stud \$9.00
Two AETT tickets per member



Scott Blick and Kai Tai Chan in *TURN OF THE TIDE*

Next at the Griffin

BINGE by Karin Mainwaring

Directed by Peter Kingston

Designed by Jack Ritchie

Lighting by Mark Shelton

Musical director/composer: Michael Stanley

Stables Theatre

The 1987 season started well for the Griffin Theatre Company as their production of *EUROPE* opened in the newly renovated Stables Theatre to critical acclaim. Now comes *BINGE*, the first play to be written by Adelaide actress Karin Mainwaring, which had a most successful presentation last year. *BINGE* explores the difference between the stereotypes and the reality of women's shapes and how they are taught to feel about them. It's an amusing black comedy set to music.

BOOKING INFORMATION

Sun Mar 15 to Sun Apr 5
Tue to Sat at 8.15 p.m.
Sat and Sun at 5 p.m.
AETT discount \$2.00
Bookings on 33 3817

New Theatre — New Company

BLITHE SPIRIT by Noel Coward

Directed by Peter Williams

Designed by Doug Kingsman

Gowns by Christopher Essex

Cast: June Salter, Carmen and Paula Duncan, John Hamblin

Glen Street Theatre, Frenchs Forest

Peter and Ellen Williams have done it again! Founders of the Phillip Street Theatre, they have now launched themselves into the North Shore with the creation of the Forest Theatre Company in a brand new complex, the Glen Street Theatre, at Frenchs Forest (off Forest Way).

The first season will start in style on April 29 with the transfer of *BLITHE SPIRIT* from the Sydney Opera House. It will be followed by Peter Shaffer's *EQUUS* in August and the Australian comedy *CARAVAN* by Donald McDonald in October. *BLITHE SPIRIT* has been enjoyed by audiences around the world since it opened in London in 1941. The current production stars June Salter as the famous Madame Arcati, the



June Salter

clairvoyant who makes contact with Charles Condomine's first wife. The repercussions for Charles (played by John Hamblin) and his second wife provide the humour of the play. *EQUUS*, along with *ROYAL HUNT OF THE SUN* and *AMADEUS*, has been one of Peter Shaffer's most successful plays. *CARAVAN* was originally mounted by the Ensemble in 1984 and subsequently was toured nationally by the AETT. Members are invited to subscribe to the three-play season at the reduced price of \$50.70 (a saving of \$6.00 on the general public subscription price) and should complete the enclosed application form. Tickets for individual plays will be offered to members throughout the year and with this edition we offer bookings for *BLITHE SPIRIT*. A \$3.00 discount applies at all performances with a special \$5.00 discount per ticket on April 30, May 1 and May 2. Members may purchase as many tickets as they wish for these special performances.

BOOKING INFORMATION

BLITHE SPIRIT

Wed Apr 29 to Sat May 16

Tue to Sat at 8 p.m.

Wed at 1 p.m.

Sat at 2 p.m.

AETT \$19.90, \$17.90 (Apr 30, May 1 and May 2 (8 p.m.))

G.P. \$22.90

Pens/Stud \$14.90

Two AETT tickets per member except Apr 30, May 1 and 2

Hamlet Times Two

Often described as the greatest play ever written, *HAMLET* has certainly enjoyed the greatest popularity; more must have been written about this play than any other. Members will be interested to

know that productions of HAMLET will be given at both the Phillip Street and Q Theatres in March. There should therefore be no reason for missing a performance wherever you live! HAMLET should be of special interest to Higher Schools students as this play forms part of their syllabus and both productions will be presented to school audiences as well as the general public on certain evenings. At Phillip Street Sally McKenzie plays Gertrude and Andrew Tighe Hamlet while at the Q the roles are played by Fay Kelton and Alan David Lee.

BOOKING INFORMATION

Q Theatre

Tue Mar 3 to Sun Mar 29

Performances at 11 a.m. and 7.30 p.m.

AETT discount \$1.00

Bookings on (047) 21 5735

Phillip Street Theatre

Fri Mar 27 and Sat Mar 28 at 8 p.m.

AETT \$15.90

G.P. \$22.90

Pens/Stud \$10.90

Members may purchase as many AETT tickets as they wish

Our Hero Grows Up!

BILOXI BLUES by Neil Simon

Directed by Jon Ewing

Designed by John Senczuk

Lighting by Roger Barratt

Cast: Miles Buchanan, Zoe Carides, Marcus Graham, Glenn Keenan, Kerry McKay, Jamie Oxenbould, Joe Petruzzi, Max Phipps

Playhouse, S.O.H.

The Garry Penny organisation (which brought us BRIGHTON BEACH MEMOIRS in 1985) has just announced details of its first subscription series. It gets off to a rousing start with two very witty and amusing plays that have proved great successes overseas. Opening on May 2 is BILOXI BLUES by Neil Simon, starring Miles Buchanan and Max Phipps. This is a sequel to BRIGHTON BEACH MEMOIRS; the hero has now grown up, joined the army and been shipped out to Biloxi, Mississippi. Eugene is still jotting down his memoirs in the hope of one day becoming a writer and his diary is a study of the emergence of a young man, civilian turned soldier, learning both the facts of life and of the military.

I'M NOT RAPPAPORT by Herb Gardner, starring Ron Haddrick and



Miles Buchanan

Wally Taylor, follows. This is a day in the life of two octogenarians sharing a bench in Central Park. The men are frail, endearing, tetchy, cast-off by society, and spend all day talking to each other but not listening. Directed by Ron Link, I'M NOT RAPPAPORT opens in June (see Spotlight article, page 6).

Later in the season, the company is presenting DOUBLE DOUBLE, a West-End comedy thriller, originally presented in England last year. A Sloane Ranger picks up a seedy tramp who, when she has cleaned him up, she passes off as her dead husband. Needless to say problem is compounded by problem until the final revelation of truth.

The fourth play in the series stars Jennifer Claire in LILLIAN, a play based on the life of Lillian Hellman.

Members wishing to subscribe to the series should ring the Sydney Opera House on 2 0525. Tickets for individual plays will be offered to Trust Members throughout the year. Bookings for BILOXI BLUES are offered with this edition.

BOOKING INFORMATION

Sat May 2 to Sat May 30

Mon to Thu at 8 p.m.

Fri 5.30 p.m. and 8.30 p.m.

Sat at 2 p.m. and 8 p.m.

AETT \$25.00 (except Fri/Sat evg)

G.P. \$28.00

Pens/Stud \$21.00 (except Fri/Sat evg)

Two AETT tickets per member

Toad and Friends Return

The Marionette Theatre's popular production of THE WIND IN THE

WILLOWS, based on the Kenneth Grahame children's classic, has returned to the Rocks Theatre for a season. General public performances will take place on Saturdays at 2 and 4 p.m. Other performances will be for schools. The script and melody lines for the eighteen songs has been written by Val Donlon with music by Judy Bailey. Norman Hetherington is puppet maker and Michael Creighton, director. The production is suitable for 4 to 12 year olds.

BOOKING INFORMATION

Until Sat Apr 11

Sat at 2 and 4 p.m.

AETT discount \$1.00

Bookings on 27 3274

A Lifetime at Odds

TOM AND VIV by Michael Hastings

Directed by Aubrey Mellor

Designed by Michael Scott-Mitchell

Lighting by Mark Shelton

Cast: Robyn Nevin, Barry Otto, Ruth Cracknell, Geoff Morrell

The Wharf Theatre

This is the story of a marriage of two extraordinary people; of their emotional, turbulent life together in a union that should never have been. In 1951, a young American called Thomas Stearns Eliot married an upper-middle-class English girl, Vivienne Haigh-Wood. A brilliant, repressed Anglophile, T. S. Eliot hankered after the position and acceptance that this marriage would bring. Vivienne came from an established Edwardian family, only she was its black sheep. Their marriage lasted thirty years, during which Tom became perhaps the finest poet of his generation, while his wife spiralled downwards into a disintegrating hell. TOM AND VIV traces the lives of two people at odds with each other's emotions and ambitions who, in the words of the playwright, Michael Hastings, "by any odds of the bookmaker, should never have collided". It is a moving and haunting story. This is the final production in the Sydney Theatre Company's current season.

BOOKING INFORMATION

Tue Mar 31 to Sat May 2

Mon to Sat 8 p.m.

Wed 1 p.m., Sat 2 p.m.

AETT \$19.00 (Mon to Thu and Sat mat)

G.P. \$21.00

Pens/Stud \$16.00 (Mon to Thu and Sat mat)

Two AETT tickets per member

The Thalia Company

THE POET ASSASSINATED

by Guillaume Apollinaire

Directed and designed by Bogdan Koca

Cast: Patrick Dickson, Gosia Dobrowolska, Bogdan Koca, Robert Davis, Wenanty Nosul, Susan Leith, Nikki Ceylon, Sarah Grunstein
Performance Space

Many of our members will be aware of the innovative style of the Thalia Theatre Company under its director, Bogdan Koca, through such productions as *THE AMBASSADOR* and *THE MARRIAGE* (Adelaide Festival). The company's aim is to combine theatre entertainment with imagination and challenge to thought rather than as a passive audience pastime. Koca has chosen this play *THE POET ASSASSINATED* because of the great potential it offers in staging techniques and concepts; in essence it offers a challenge. The author was prominent in the avant-garde literary circles in the early 20th century, and this work was written at a time when art was seen as a poor excuse for a profession. It tells of the life of a poet, of his encounters with painters, critics, the theatre and of his final assassination. Special guest is Sarah Grunstein who recorded the sound track for *THE GETTING OF WISDOM*.

BOOKING INFORMATION

Thu Feb 26 to Sun Mar 22

Tue to Sat 8 p.m.

Sun at 4 p.m. and 8 p.m.

AETT discount \$1

Bookings on 699 5091

Speakeasy Era Lives On

Who hasn't heard of Fats Waller, the legendary fleet-fingered pianist who was surely the first of the black musical superstars? *AIN'T MISBEHAVIN*, the musical revue which opens at the Footbridge Theatre on April 25, is based on his music; in fact the show contains at least thirty of the tunes he wrote and made famous (Fats never wrote any lyrics). The musical creates the somewhat low, seedy atmosphere of a Harlem cabaret in the speakeasy era. This is an evening of great songs, great singing and great playing.



A scene from the U.S. production of *AIN'T MISBEHAVIN*

The production features the full American cast from the U.S. tour. Director Jackie Warners, who was star of the Australian production of *STOP THE WORLD, I WANT TO GET OFF* at the Tivoli in the 'sixties, is now a prominent stage director in the U.S. "Honeysuckle Rose", "It's a sin to tell a lie", "I'm gonna sit right down and write myself a letter", and of course the show's title song, are just a few of the memorable songs in the show. It promises to be a tonic of an evening and to echo Fats' words, "the joint should be jumpin'". *AIN'T MISBEHAVIN* was a winner of both Tony and Grammy Awards.

BOOKING INFORMATION

Sat April 25 to Sat May 16

Mon to Thu at 8 p.m.

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

Sat at 2 p.m. and 8 p.m.

AETT \$22.50 (except Sat evg)

G.P. \$26.50

Pens/Stud \$15.50 (except Sat evg)

Two AETT tickets per member

New TOD Director

Carol-Lee Aquiline, who is one of the Theatre of the Deaf's most experienced and talented actors, has now become assistant Artistic Director of the company.

Carol was last seen as Vladimir in *WAITING FOR GODOT* by Samuel Beckett and as Taciturn in *THE MOON BETWEEN TWO HOUSES*, a children's play by Canadian writer Suzanne

Lebeau. Later in the year she will direct a new play by Tony Strachan called *BEHIND THE WINDOW*. Carol will continue to act with the company as well as assist Patrick Mitchell, the company's artistic director, with the overall artistic policy of the company.

World On Ice

We have set aside a limited number of good seats to see *WORLD ON ICE* on Saturday, April 18 at 1 p.m. and 8 p.m. A company of 70 artists, it captures all the magic and charm of the immortal characters created by Walt Disney. This year's *World On Ice* has special significance as it is Donald Duck's 50th birthday and the show will include a special salute to that favourite feathered friend. As the number of tickets available is limited, we do recommend that you book by telephone before Monday, March 16, the closing date for bookings.

BOOKING INFORMATION

Sat Apr 18 1 p.m. and 8 p.m.

AETT \$20.20

G.P. \$24.20

Child \$14.20

Pens \$17.20

Two AETT tickets per member

STOP PRESS!

Glen Shorrock returns to Kinselas on March 23 with a new show by Graeme Blundell and Bob Hudson. Bookings for the show and/or the dinner can be made through the Trust.

What's On in New York...

by Irvin Bauer

As the 1986-7 theatre season limps along, comedy, once a great staple, now too often a pallid imitation of a TV sit-com, is again insignificantly represented. SWEET SUE, by over-rated A. R. Gurney, Jr., stars major talents Mary Tyler Moore and Lynn Redgrave as a double version of Sweet Sue. The double vision is blurred, I'm afraid, and is a conceit that never really works. A shame. Two major performers wasted.

Coming off a bit better is SOCIAL SECURITY by Andrew Bergman. Again a small cast, six characters and a modest single setting . . . the prescription for Broadway straight plays; who can afford anything else? It is slight, moves effortlessly, ever so quickly, and at moments is very funny. Especially good is Caroline Aaron, as the tough, long-suffering sister from suburbia. She seems the epitome of the middle-class malcontent American housewife.

Moving off Broadway to a musical, THE RISE OF DAVID LEVINSKY, book and lyrics by Isaiah Sheffer and music by Bobby Paul, is yet another "coming to America" musical. It seems ethnic is "in" but why must it all be so literal and straight forward . . . ? We know the story, now give us an insight . . . some imaginative twist . . . a fanciful curl, or is that too much to ask in a

theatre that seems increasingly dull and pedestrian. The new theatre it played in, the 300-seat John Houseman, was comfortable, with a terrific stage area and state-of-the-art lighting facilities that can accommodate the most ambitious of theatre projects. It is a wonderful new asset to the N.Y. theatre scene.

Also Off Broadway we have THE CONCEPT, conceived and directed by Lawrence Sacharow, text by Casey Kurti in collaboration with the Company of Daytop Village. What that means is that members of Daytop Village, which runs a very successful drug rehabilitation programme, have improvised and arranged their own stories for dramatic purposes and to illustrate the horrors of drug use. The presentation, a sort of "theatre as public service", is effective, compelling, insightful, chilling and at moments, very touching. It is the kind of dramatic presentation that could be toured to schools, youth groups and parents' associations with rewarding results.

It seems that we have just ventured through the festival of DIE FLEDERMAUS by Johann Strauss. This perennial favourite seemed to be everywhere one looked. First there was the now much heralded production at the Metropolitan Opera starring Kiri Te Kanawa and directed by Otto Schenk. Ms Te Kanawa, a singer much talked about these days,

played it like a bored housewife from Rose Bay and sang the role without great distinction I'm sorry to say. If you were lucky enough to miss the production, it turned up on television. A number of times . . . and for some reason if you wanted yet another taste . . . there was yet another version from London's Covent Garden on another channel. This one also featured Ms Te Kanawa and wasn't much better. You may understand why I had great reservations about going to a small 100-seat opera house to see yet another production.

The Amato Opera Company has its own theatre on the Bowery, that fabled street of shabbiness and lost men, a very unlikely pace for opera to flourish, but under the direction of Tony Amato it does remarkable things. His Fledermaus was truly inspired and wonderful. It was light, effervescent, as sparkling as champagne. It was sung well, if not brilliantly, and it boasted the best performance, singing and acting of Prince Orlofsky that I have ever seen. A charming singer named Vima La Vaidya is sure to make her mark on the opera world very soon.

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 the time of year when I report back to you on our membership growth and I'm pleased to say that during 1986 we enrolled 3448 members, bringing our national tally to 9607. This represents a growth of 18 per cent, which is a very healthy situation. And we have you, our existing members, to thank for a substantial part of this growth. Nearly 16 per cent of our new members resulted from word of mouth of members and as a result of gift memberships. It all adds up to a very encouraging picture for the growth of our theatre audiences which is the prime objective of our membership programme. And of course an increased membership base means a reduction in the "per member costs" so we can extend the scope of our membership services and increase our ability to negotiate better deals for our members.

To make it easier for you to remember us when you're thinking of a gift for Aunt Sally or that colleague who's always talking about how he'd like to get to the theatre more often but somehow never manages to make it, we're introducing with this edition a tear-off gift membership form. Just complete it (or ring us with the details) and leave the rest to us. Your gift buying couldn't be easier! Coupled with the gift form is a new member application form which you can pass on to any friend or relative who'd like to know more about our services.

With SUGAR BABIES now attracting good audiences in Melbourne, it's the turn of our Theatre of the Deaf to start its schools' programme. They'll be touring a new play, MOON BETWEEN

TWO HOUSES, for infants this month and this will be joined in May by an upper-primary and secondary play being commissioned from Tony Strachan. No title as yet! In between, the company will be presenting MOON BETWEEN TWO HOUSES at the Come Out Festival, Adelaide's annual theatre festival for young people. The Theatre of the Deaf is one of the country's leading theatre-in-education teams and should be compulsory viewing for all school children. My children think they're "ace" which is something of an accolade from the primary generation.

Carole Long

Divining the line to power and glory

by John Ezard

Coinciding with the announcement that Herb Gardner's *I'M NOT RAPPAPORT* is to be mounted in Sydney this year (see *OUR HERO GROWS UP* p. 3), we publish an interview with Paul Scofield who is still starring in the London production. The article was originally published in the *London Guardian* during the provincial tour prior to the London opening, and it is reproduced here with their kind permission.

Two men in their early 'eighties sit on a bench in the mugger-haunted reaches of Central Park, New York. Their shoulders are hooped, their chatter is of broken hips, cataracts and the fear of waking up silly one morning. But it is patter as well as chatter; its manner is the purest American vaudeville, an interplay of Jewish and black speech rhythms.

"That's the system," says the Polish Jewish old man, slightly foppish, leaning on a cane. "Two years old, you stand up — and then, boom, 70 years later you fall down again." The laughter at this one-liner crashes back to them. And so with the next one-liner. The jokes are a conspiracy against old age.

It is like a very fast expert, two-handed tennis game with the audience. It could have been George Burns, Zero Mostel or Jack Benny up there. It is very high-grade showbiz.

Then the old negro accuses the old white of being a liar. His partner's retort is given in the script as "Not lies. Alterations! I make certain alterations. Sometimes the truth doesn't fit. I take it here, I let it out there, till it fits."

But this actor says the word as "ALTERA-tions." His voice holds the word, vibrates on it and opens a deep rift in it, using his resonance to lodge securely with the audience the thought that this old man does something at once precise, magical and rather dangerous.

While staying fully in character and accent he becomes in that moment a Jewish-American Prospero of Central Park without an Ariel or any other protectors. Then on with the next laugh; except that a little later, he does the same with another of the key establishing lines of his part, "The very old, they are miracles like the just born," making the



Howard Rollins and Paul Scofield in the London production of *I'M NOT RAPPAPORT* (Photo by Donald Cooper)

words sing and the eyes of his audience spring with tears in the middle of laughter.

It is the unmistakeable music of Paul Scofield, one of the Big Six tragic actors of his century and the only one still on the road — back on stage again after the leg injury which knocked him out of the film *THE SHOOTING PARTY*, restricting him to television and the film *1919* for three years during the prime of his early sixties.

"In the theatre, you see, if you're limping, you're limping for three hours — in full view," he said in his dressing-room, chuckling with glee at the notion rather than bitter about the absence.

He has returned extraordinarily and seamlessly absorbed in a role which is his full counterpart to Olivier's *Entertainer*, a part which seems on paper totally out of character and beyond his reach until you remember that, years ago, the *Guardian's* theatre critic Michael Billington, wrote — of his National Theatre Volpone — that he was at his best in comedy.

Scofield has been touring with the voice, the soft shoe-shuffle while stoned

on pot, the impersonation of a Mafia don, and the rendering of "I'm Alabamy Bound" which he does as Nat, his old man of many colours, personas and stratagems, in a 140-minute virtual two-hander with Howard Rollins, a negro stage star and film Oscar nominee from a wholly different tradition of acting.

The play is Herb Gardner's Tony Award-winning *I'M NOT RAPPAPORT*, a work like *LAST OF THE SUMMER WINE* transposed to darker surroundings and rescripted by a partnership of Neil Simon and Sam Beckett.

"We were frightened at first because it's a bit of a tightrope, this play, for myself and Howard," he said.

"Once you get on the stage you're there right through till the end. There's none of those lovely little five-minute trips to the dressing-room while somebody else does a scene.

"It is a tight-rope. As we get surer of it, it becomes more and more enjoyable. Oh yes, it's fun — it's really fun. It's got something quite intoxicating about it for me, this play, a kind of anarchic spirit. It's one of those plays in which I feel very

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It was meant to be the postwar generation's definitive Hamlet, deposing all memories of Gielgud and Olivier. But it was eclipsed by the impact of his priest, he now says dismissively, "A certain type of classical actor when young seems to be the obvious choice for Hamlet . . . and somehow is not necessarily the right one to bring it to life."

The second part — "again, I think, because of the madness" — was his KING LEAR, again under Peter Brook. The third was his CAPTAIN OF KOPENICK at the National in 1971. The fourth was in Christopher Hampton's SAVAGES at the Royal Court in 1973.

Four parts in 30 years. So Nat, his valiant little truth-tailor in the tragicomedy of Central Park, turns out to be the fifth in a most honourable lineage.

About his voice he is less forthcoming because he does not know precisely how he produces the distinctive effects which critics have said evoke the "broken music" of the postwar world.

"Of course, there is the willed action of isolating or inflecting a word which you think is important. You may hope that it clarifies, illuminates, brings to life a whole phrase, a whole speech. But what you never really know about is the reverberations of that word for the audience. I mean, it could cause no reverberations at all. 'Alterations', which you mention, obviously did work. But other words sometimes don't.

"No, I certainly don't stand up there thinking to myself, 'God — I'm really going to make them cry their eyes out with this particular bit of phrasing'. I think it's only — I keep coming back to this — trying to be true to what the author is saying. Not because I think it's moving. It's only trying to find the truth of it that makes it moving."

Since he had talked of feeling "free" in the part, I said I assumed he also found it liberating. "Oh no, no," he said, "It's going to be liberating when I feel I've really mastered it."

But what was there left to master? He replied: "I haven't yet mastered . . . the whole sweep of the play from the beginning to the end. I haven't got — yet — the unbroken line that goes right through from the beginning to the end, the line that I just follow and go straight through. I'm still a bit . . . what's the word broken up — fractured. There are still some bones that have got to be joined up."

by John Ezard

While staying fully in character and accent he becomes in that moment a Jewish-American Prospero of Central Park without an Ariel or any other protectors. Then on with the next laugh; except that a little later, he does the same with another of the key establishing lines of his part, "*The very old, they are miracles like the just born,*" making the



He has returned seamlessly absorbed full counterpart to a part which seems of character and be you remember that, dian's theatre critic wrote — of his Nation — that he was at his Scofield has been voice, the soft shoe

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Spotlight

Divining the line to

by John Ezard

Coinciding with the announcement that Herb Gardner's *I'M NOT RAP-PAPORT* is to be mounted in Sydney this year (see *OUR HERO GROWS UP* p. 3), we publish an interview with Paul Scofield who is still starring in the London production. The article was originally published in the *London Guardian* during the provincial tour prior to the London opening, and it is reproduced here with their kind permission.

Two men in their early 'eighties sit on a bench in the mugger-haunted reaches of Central Park, New York. Their shoulders are hooped, their chatter is of broken hips, cataracts and the fear of waking up silly one morning. But it is patter as well as chatter; its manner is the purest American vaudeville, an interplay of Jewish and black speech rhythms.

"That's the system," says the Polish Jewish old man, slightly foppish, leaning on a cane. "Two years old, you stand up — and then, boom, 70 years later you fall down again." The laughter at this one-liner crashes back to them. And so with the next one-liner. The jokes are a conspiracy against old age.

It is like a very fast expert, two-handed tennis game with the audience. It could have been George Burns, Zero Mostel or Jack Benny up there. It is very high-grade showbiz.

Then the old negro accuses the old white of being a liar. His partner's retort is given in the script as "Not lies. Alterations! I make certain alterations. Sometimes the truth doesn't fit. I take it here, I let it out there, till it fits."

But this actor says the word as "ALTERA-tions." His voice holds the word, vibrates on it and opens a deep rift in it, using his resonance to lodge securely with the audience the thought that this old man does something at once precise, magical and rather dangerous.

While staying fully in character and accent he becomes in that moment a Jewish-American Prospero of Central Park without an Ariel or any other protectors. Then on with the next laugh; except that a little later, he does the same with another of the key establishing lines of his part, "The very old, they are miracles like the just born," making the



Howard Rollins
(Photo by Donald

words sing and spring with laughter.

It is the un- Scofield, one of his century road — back injury which k THE SHOOT him to televis three years du sixties.

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He has ret seamlessly abs full counterpa a part which s of character a you remember dian's theatre wrote — of his — that he was Scofield ha voice, the soft

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free. I suppose because there's a madness in my character somewhere, something a little wild that goes over the top from time to time — imaginatively.

"The script came through the door. It fascinated me. I had a lot of doubts about it.

"It's immensely New York American in its demands. I wasn't sure that I was sufficiently in tune with . . . such a different culture. There are some parts you can't play. It occurred to me that this was perhaps one that I couldn't. But then as I began to understand the character, it occurred to me that where he comes from doesn't matter as much as his personal, emotional qualities."

Scofield, has always emphasised that his job is "to get inside a writer's head". Words on a page are paramount to him. He does not — like Olivier — specially go round looking at old men or tramps or, as Olivier did for the *THE ENTERTAINER*, at old music hall artistes.

"I think I worked the other way, from the inside out. I think I perhaps dredge things up from my inheritance, from my early years. But I can't honestly tell you where this one came from — apart from the text, of course. I think you can divine a performance from the text — it's a sort of dowsing process."

A dowsing divining process, then, based on the written word. That is the closest he has got in any interview over the last 40 years to defining how he works as an artist. It is a process he describes modestly; but it is no less mysterious or formidable in its method and end-results than the means by which Olivier got his great cry in *Oedipus Rex* from the scream of an ermine stuck by its tongue to ice on which trappers had left salt.

It is impossible in print to suggest the concentration and — often — the excitement with which Scofield can talk in an interview when his attention is engaged. He has never especially relished being interviewed. "My function is to act, and to try to interpret writers not — as it were — to make up my own words," he said.

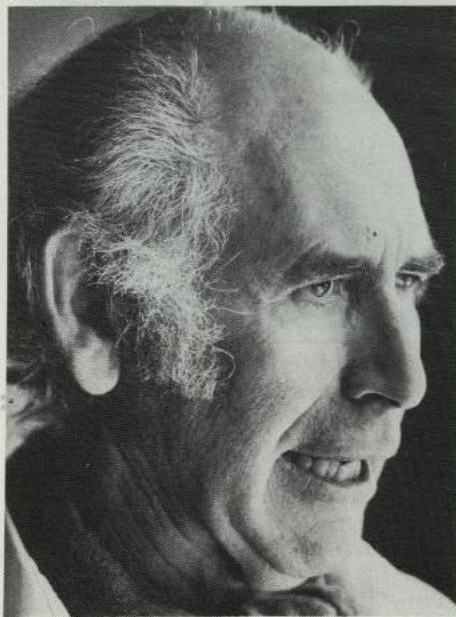
What he brings to an interview is a leonine presence, a mind, face and voice of quicksilver and a very rare attention to words. For example, when he said almost in passing that that his new part made him feel "free rather than tied down to a literal interpretation", the point proved worth exploring. It was worth asking him whether in his recent television part as the doctor/husband in Pinter's *A KIND OF ALASKA* had made him feel tied down,

although it was a plum part in a prestige production.

"Yes — it did," he said, "That's absolutely true. It did, yes, it does, one doesn't feel free . . . I didn't feel free in that play. But at the same time it's restrictions were what were interesting to do technically as an actor. But yes, yes, you've picked on a very good illustration."

So you then ask — what parts have made him feel free? And they turn to be few in number but virtually all among the landmark, legendary performances of his career.

The first — "extraordinary as it may sound" — was his whisky priest in Peter Brook's version of Graham Greene's *THE POWER AND THE GLORY* in London in 1956, the part which took him from youth to maturity as an actor; "partly because of his drunkenness, I think", but also because of the scene where the priest, although a humiliated creature, proclaims his right to bestow the Mass.



Ron Haddrick, who will play the role of Nat in the Sydney production

"Oh goodness, I learned a lot from that play," he said. "I learned that humiliation carries with it dignity. It's the sort of discovery you can make as a writer — and in my case as an actor. That . . . suddenly lights it all up."

The main event of that Phoenix Theatre season for the young man with the beautiful pierrot's face and the voice "like sunlight on a broken column", as the critic J. C. Trewin wrote, was supposed to be his Hamlet.

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Opening Soon

Blithe Spirit

Noel Coward's enduring, lovable and very funny comedy **BLITHE SPIRIT** opens at the Sydney Opera House on April 2. Peter Williams has assembled an excellent cast for this production: Reg Gillam, Faye Donaldson, John Hamblin and Carmen and Paula Duncan. The treasure of the piece, Madame Arcati, is played by June Salter (the original creator of this part was the late Margaret Rutherford).

As a result of Charles Condomine's discussions on psychic phenomena, the spirit of his late wife materialises. The results are disastrous for him and his second wife, but hilarious for the audience.

BOOKING INFORMATION

Playhouse, S.O.H.

Thu Apr 2 to Sat Apr 25

Mon to Sat at 8 p.m.

Wed at 11 a.m. Sat at 2 p.m.

AETT \$19.90 (Apr 2)

\$27.90 (except Fri and Sat evg)

G.P. \$28.90

Pens/Stud \$19.90

Two AETT tickets per member (except Apr 2)

Long Day's Journey Into Night

This is the moving autobiography of Eugene O'Neill's family and was written, as he said, "in tears and blood". It traces just one day in the family life of the Tyrones — James (the actor father), Mary (the mother), James (the drunken elder son), and Edmund (the consumptive younger son — O'Neill himself). The father is charming but self-centred, the mother has removed herself from the family bickering through addiction to drugs, James has also retreated from them with the aid of the bottle, and that leaves the ailing younger son.

BOOKING INFORMATION

Marian Street Theatre

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

Poppy Returns

The Sydney Dance Company will present two programmes in its first Sydney Opera House season for 1987. Programme 1 contains **POPPY**, the first full-length work created by Graeme Murphy and based on the life of Jean Cocteau. It features Murphy in the main role and music by Australian Carl Vine. Programme 2 includes **SHEHERAZADE**, **RUMOURS** (Acts I and II), **AFTERWORLDS** (a new title for the second act of Murphy's **DEADLY SINS**) and **LATE AFTERNOON OF A FAUN**, set to Debussy's music. All are choreographed by Graeme Murphy. The final work will not only star Graeme Murphy but also guest artist Garth Welch.



A scene from Graeme Murphy's production of **SHEHERAZADE**

BOOKING INFORMATION

Drama Theatre, S.O.H.

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 Mar 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

Australian Ballet

The 1987 Sydney season includes two full-length ballets — Anne Woolliam's haunting 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 newly commissioned work by Glen Tetley, set to Stravinsky's music, **Orpheus**. The double-bill is the

Australian premiere of **SONG OF THE EARTH** by Kenneth MacMillan and Act II of **LA BAYADERE**, staged by Magdalena Poppa after the original by Marius Petipa. Bookings are always heavy and as single-performance ticket sales opened at the end of February, you should check ticket availability with the membership office before ordering your tickets.

BOOKING INFORMATION

Sydney Opera House

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)

Two AETT tickets per member

The Gingerbread Lady

One of the most successful plays of the American playwright, Neil Simon, has been **THE GINGERBREAD LADY**. It opens the Ensemble's 1987 season on March 7 as their "most asked-for play", and its blend of poignancy and humour should augur well for a successful run. **THE GINGERBREAD LADY** is the story of a middle-aged entertainer (could this be Judy Garland?) who, with a broken marriage behind her, turns to alcohol. It deals with the relationship with her daughter and her friends who, despite their best intentions, actually seem to prevent her efforts to "get on the wagon". Lorraine Bayly plays the role of **THE GINGERBREAD LADY** and Hayes Gordon directs.

BOOKING INFORMATION

Ensemble Theatre

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 and 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 and Sat), \$15.00 (Sat and 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

LITTLE SHOP OF HORRORS directed by Frank Oz

Screenplay by Howard Ashman from his original stage play

Produced by David Geffen

Starring Rick Moranis, Ellen Greene, Vincent Gardenia and Steve Martin

Opening March 5 at George Street Cinema Complex

The plot of **LITTLE SHOP OF HORRORS** first surfaced in 1960 as a very low-grade horror movie which became a cult classic. It featured a brief appearance by Jack Nicholson, of all people, then a newcomer to the silver screen, as the sadistic dentist.

Soon after Cinderella-fashion, it arrived on Broadway as a musical comedy set on Skid Row and starring a plant. But no ordinary plant. Mushnik's Flower Shop is renowned for its sleazy greenery, wilting corsages and the bums lying in the doorway. Things are bad and Mushnik (Vincent Gardenia) is about to sack the staff, dizzy blonde Audrey (Ellen Greene) and Seymour (Rick Moranis), when Seymour buys a strange plant from an ancient Mandarin during a total eclipse of the sun. Customers flock to the shop to see Audrey II as it is christened. Mulched, fertilised and watered, Audrey II's real tastes only surface when Seymour accidentally cuts his finger, and keeping up with Audrey II's bizarre appetite is quite a problem, especially as she can not only eat but also talk, sing and boogie, and is 12' high.

THE NAME OF THE ROSE directed by Jean-Jacques Annaud

Screenplay by Andrew Birkin, Gerard Brach, Howard Franklin and Alain Godard from the novel by Umberto Eco

Produced by Bernd Eichinger

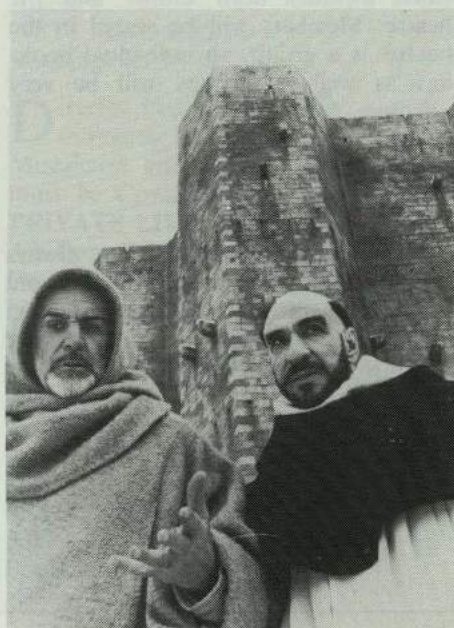
Starring Sean Connery, F. Murray Abraham, Christian Slater

Opening March 19 at Hoyts and March 20 at Academy Twin

There are all the ingredients of a blockbuster in **THE NAME OF THE ROSE**. When Umberto Eco's novel was published in 1980, it sold four million copies, was translated into 24 languages, and won numerous literary awards. Director of the film, Jean-Jacques Annaud, spent three years visiting 300 abbeys in Europe to find the perfect setting; every prop, piece of furniture and book was handmade in Italy with

historians approving the designs. Village blacksmiths forged three-tiered candelabras weighing a ton each; illustrators spent six months reproducing illustrated mediaeval manuscripts in Latin, Greek and Arabic. For the body of monks, actors were chosen for their Gothic looks, like characters from paintings and drawings by Breugel, Bosch and Dore.

All this for a murder mystery! But a murder mystery with a difference. It is set in a remote, snow-covered hilltop monastery in Italy in the 14th century.



Sean Connery and F. Murray Abraham in **THE NAME OF THE ROSE**

Connery plays Brother William of Baskerville, an English monk of great intellect, learning and wit, who is accompanied by his young novice, Adso of Melk (Christian Slater). The director's immediate choice for the Inquisitor was F. Murray Abraham, the sinister Salieri of **AMADEUS**.

Another star of the film will undoubtedly be the monastery library, one of the finest in Europe in those dark ages and designed as a labyrinth — a vital part of the story.

TOUGH GUYS directed by Jeff Kanew
Screenplay by James Orr and Jim Cruickshank

Produced by Joe Wizan

Starring Kirk Douglas, Burt Lancaster, Charles Durning, Alexis Smith, Dana Carvey, Darlaine Fluegel and Eli Wallach

Opening March 3 at George Street Cinemas (GU)

Who would have thought 40 years ago when Douglas and Lancaster first appeared together on film (**I WALK ALONE**) that they would still be sharing the billing in 1987 but now as comedians rather than swashbucklers, belligerent Romans, Vikings or Wild West gunslingers. Archie Long (Kirk Douglas) and Harry Doyle (Burt Lancaster) have been in gaol for 30 years for a train robbery. Release is a shock; the world has changed a lot in that time. They decide to ignore the parole regulations and round up their old gang for one last big heist — from the same train they robbed 30 years before.

James Orr and Jim Cruickshank saw Douglas and Lancaster on the 1985 Academy Awards and wrote the script with them in mind. They were surprised and delighted when their models accepted the parts.



Kirk Douglas in **TOUGH GUYS**

BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT for \$5.50 (Village and Hoyts) and \$7.00 (Greater Union) and exchanged at 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.

Member Activities

THE MAGIC OF THEATRE

Monday, March 2, from 5.30 p.m.
Rocks Theatre

Kim Carpenter is our final speaker in this year's series of lectures behind the scenes of theatre. One of Australia's most respected designer-directors, he will give an audio-visual talk on visual aspects of theatre production from the point of view of the director/designer. Tea/coffee and sandwiches are provided before the 6 p.m. lecture with a glass of wine afterwards. Tickets are \$8.00 for members or students and \$10.00 for general public.

THE GINGERBREAD LADY DINNER

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

There are still places available to join us for dinner before the Trust Member night of THE GINGERBREAD LADY at the Ensemble's delightful harbourside

BOOKING INFORMATION

Bookings for all Member Activities can be made by phone or by completing the Trust Member Booking Coupon. The handling fee does not apply.

restaurant. Tickets are \$31.00 which includes an elegant smorgasbord with wine and coffee and theatre tickets (see Opening Soon p. 8 for information about the play).

BILOXI BLUES DINNER

Sheraton Wentworth Hotel
Tuesday, May 5 at 6 p.m.

The Sheraton Wentworth is always a popular venue for our pre-theatre dinners and we'll be returning there prior to the performance of Neil Simon's BILOXI BLUES (see article p. 3). Tickets are \$52, which includes both dinner and the theatre. Members will be seated in the theatre as a group, so individual bookings as well as groups will be very welcome.

AUTUMN RACE DAY

Randwick Racecourse
Wednesday, April 22

Our race days at Randwick are always popular events so book early to avoid disappointment. Lunch and afternoon tea will be provided in the Doncaster Room in the Members' Stand and complimentary admission to the stand is

included in the ticket price of \$30. Our special guest of honour will be announced in April Trust News.

New ESO Director

Prominent Australian violinist, concertmaster and conductor, Ronald Thomas, was recently appointed to the position of artistic director of the Elizabethan Sydney Orchestra.

The Trust views Mr. Thomas' appointment as an opportunity for the Elizabethan Sydney Orchestra, a group recognised by conductors and audiences alike, as a highly skilled and specialised body of musicians, to move in new artistic directions which will not only broaden their musical profile but offer to the user companies an even higher standard of orchestral service.

Mr. Thomas returned to Australia in 1986 after sixteen years spent as a prominent violinist and director in the British world of music. Prior to his appointment to the ESO, Mr. Thomas was musical director and concertmaster of the Bournemouth Sinfonietta Chamber Orchestra in England.

What's On Out-of-Town

David Williamson's new play, **EMERALD CITY**, which has had such a great success in Sydney recently, will be mounted by Murray Foy for the **New England Theatre Company** in Armidale from March 11 to 14. It will then do an extensive tour of northern New South Wales before playing at the **Orange Civic Theatre** from March 31 to April 1.

Immediately before this the Orange Festival of Arts will present a 10-day programme of events at the Civic Theatre. Events include John Bell and Michael Atherton in a selection of Shakespearean sonnets titled **MY LOVE IS AS A FEVER**, a recital by Rita Hunter, Griffin Theatre Company's production of Michael Gow's play **EUROPE** and Theatresports which has been such a success at Belvoir Street Theatre.

SONG TO SINGER, Theatre South's first production for 1987, is about a Gilbert and Sullivan singer around the

turn of the century. By Australian playwright Mel Morrow, it will be at the Bridge Theatre from March 19 to April 11.

The **Hunter Valley Theatre Company** and Newcastle's theatre-in-education company, **Freewheels**, have joined forces to produce **DAGS** by Debra Oswald from February 25 to March 21. Presented in Sydney last year, it is about an adolescent girl who sees herself during her high school years as a "dag" but events gradually change her point of view.

South African writer, Athol Fugard's brilliant play about the racial problems of his country, **BOESMAN AND LENA**, will be presented by the **Riverina Theatre Company** at the Riverina Playhouse from March 6 to 21. It will be the first production by the company's new artistic director, Scott Alderdice.

An unusual musical group, The Brass Band from the U.S., who combine theatre, comedy and brass band music,

will play at the **Canberra Theatre Centre** from March 12 to 14. They will be followed from March 18 to 28 by the Ray Cooney farce **RUN FOR YOUR WIFE** which had such a successful season when it was presented by the AETT in Sydney two years ago. David McCallum (**MAN FROM UNCLE**) stars as the taxi driver running between two wives and Jack Smethurst (**LOVE THY NEIGHBOUR**) co-stars.

The first production for the year by **Human Veins Dance Theatre** will be the full length work **THE LAND OF EH!** A political comedy in cabaret style with narration, it is written by Tony Strachan with choreography by Don Asker. Tony Strachan and Don Asker are co-directors. The work, which has an original score by Blair Greenberg, will be presented at the ANU Arts Centre from March 14 to 28.

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

BIG DADDY is a unique eight-piece band which specialises in transforming contemporary hits into classic rock and roll. They were formed in the States in 1982 and their first album was a collection of 1980 hits done in the 1950's style called — you've guessed it — **BIG DADDY!** The formula proved very successful and other albums followed. Their dynamic live show incorporates 'fifties dress to capture the essence of the pioneering days of rock. The band was the creation of the lead singer, Bob Wayne, and Richard Foos from Rhino Records which specialises in out-of-the-ordinary recordings. At **Kinselas** until March 21.

AETT discounts \$2.00 (except Fri/Sat show only)

Bookings on 331 3100

Parliament Hill is the famous high point leading to Hampstead Heath where Dick Whittington stopped to listen to the bells of London. Beneath it lies buried Boadicea, the warrior queen. In **ON PARLIAMENT HILL**, the ancient site, the city and its nine million people are under threat, and two men go up into the hill to remember their past and to participate in their future. This is the Australian premiere of a play that was written for Britain's Gay Sweatshop in 1983 and has since toured the U.K. and West Germany. Written by Noel Greig, and directed by Robyn Archer, it plays at the **Belvoir Street Theatre** upstairs until March 15.

AETT discount \$2.00

Bookings on 699 3273

The recently announced 1987 **Sydney Theatre Company** season opened at the Wharf Studio last month with three one-act plays collectively titled **NO(h) EXIT**. **NO EXIT**, by Jean-Paul Sartre, portrays the eternal triangle, three people, a homosexual, a transvestite, and a lesbian, trapped forever in a room in Sartre's version of Hell. Continuing the sexual theme, director Richard Wherrett has teamed **NO EXIT** with two modern Noh plays by Yukio Mishima, **THE LADY AOI** and **HANJO**. These are two classic Japanese Noh plays re-interpreted for the 20th century. Tickets are available from Tuesday April 21 until Saturday May 2 only.

AETT discount \$2.00

Bookings on 250 1777

The **Griffin Theatre Company** has started its 1987 season with

a new play by Michael Gow called **EUROPE**. **EUROPE** throws into conflict the Old World and the New, the historical past and the personal present. It is the old story of a European actress who, after a short visit to Australia, is confronted by a young Australian with whom she has had a passionate encounter. He refuses to recede into the past and the play explores whether happiness depends on clinging to our illusions or discarding them. **EUROPE** has been very favourably received by the critics. At the Stables Theatre until March 8.

AETT discount \$2.00

Bookings on 33 3817

Director Peter Williams has cast Bartholomew John, Anna Lee, Amanda Muggleton and Dennis Olsen in what must be Coward's most popular play. **PRIVATE LIVES** is set in the romantic Art Deco '30s in southern France and in Paris. Elyot and Amanda, once married, but now honeymooning with new spouses, meet at the same hotel by chance, and the old spark is reignited — impulsively they elope. Soon, however, their fiery romance begins to cool, and they find themselves alternating between love and anger. At the Playhouse, S.O.H., until March 28.

AETT discount \$1.00

Bookings on 2 0525



Two legendary stars of stage and screen, Rex Harrison and Claudette Colbert, star together in **AREN'T WE ALL**, Frederick Lonsdale's drawing room comedy set against the backdrop of London's 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 try-

ing to patch up their tangled affairs, Lord Grenham is also trying to fend off the charming Lady Frinton, a widow who is determinedly pursuing him. It's good light-hearted fun. At Her Majesty's until March 14.

AETT discount \$2.00

Bookings on 212 3411

Good for a laugh, and wonderfully relaxing, is **NUNSENSE**, the definitely un-convent-ional musical. A quintet of singing-dancing-romping nuns, led by Joan Sydney, stage an unholy-thou musical to raise the funds to bury their departed sisters (who died after eating Sister Julia's vichyssoise). Miraculously the remaining five escaped the same fate as they were away playing bingo! **NUNSENSE** has won four prestigious New York awards. Directed by Barry Creyton it is at the Footbridge Theatre until March 15.

AETT discount \$4.00 (except Fri 9 p.m. and Sat 8 p.m.)

Bookings on 692 9955

AS IS deals with a subject the whole world is talking about, namely that of AIDS. While the squeamish won't like the subject, those who go to see it may well see the disease and its victims in a new light. As one reviewer wrote, "*AS IS ... is a play that dares to challenge the audience apathy*". It is the story of a homosexual "marriage" that is breaking up, when one member admits he has AIDS. His partner decides to stay with him until the inevitable end. Despite its subject, there is a great deal of first rate comedy in this play which in essence deals with love and friendship. At the Downstairs Theatre, Seymour Centre, until April 14.

AETT discount \$3.00 (Mon to Thu only)

Bookings on 692 0555

Continuing at the **Marian Street Theatre** until March 14 is a tour-de-force by actress Beverley Dunn as Mary Gilmore in **TO BOTANY BAY ON A BONDI TRAM**. Mary Gilmore was a daughter of Sydney with an unquenchable zest and love of life. In her 97 years, she received acclaim as a poet, and a journalist, but also she was a most clear-sighted feminist, teacher, social reformer and champion of peace. Where did she find the time! The play was first presented by the Melbourne Theatre Company last year, toured Victoria, and had a season in Boston.

AETT discount \$1.00 (except Sat evg)

Bookings on 498 3166

Trust News

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

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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