

## Sugar Babies — The Quintessential Burlesque Show



*Sugar Babies from the original New York production*

SUGAR BABIES, conceived by  
Ralph G. Allen and Harry Rigby  
Directed and choreographed by Ernest  
Flatt

Music by Jimmy McHugh  
Musical direction by Dale Ringland  
Scenery and costumes by Raoul Pene du  
Bois

Starring Eddie Bracken, Garry  
McDonald, Peter Regan and Joan  
Brokenshire  
Lyric Theatre

The final, definitive statement on the wonderful world of burlesque, SUGAR BABIES, had an unlikely beginning. It grew out of a scholarly paper presented at a conference of theatre historians in New York by Professor Ralph G. Allen who had compiled it with the help of a grant. Broadway producer,

Harry Rigby, happened to be at the conference and suggested that the material be developed into a "quintessential burlesque show".

Not too many people these days are familiar with burlesque which had its heyday between 1905 and 1930. It had a language and stylised format all of its own. In the first three decades of this century, there were more than 80 burlesque shows touring the two American circuits, as well as many stock troupes. There was no stripping, but lots of innuendo, high kicking and titillation. Spectacular dance sequences were interspersed with comedy sketches involving a variety of stock characters — 1st comic, 2nd comic, straight man, juvenile, soubrette. The outlines of the comedy routine were also standard — the restaurant scene, hotel scene, schoolroom scene and courtroom scene but each comic put into it his own

personality and his own jokes. Not all the companies, however, lived up to the audience's expectations; the comedians were not always brilliant and witty, the girls weren't always beautiful. This proved to be Ralph Allen's inspiration for SUGAR BABIES. "During the course of my research, one question kept recurring. Why not create a quintessential Burlesque Show out of authentic materials — a show of shows as I have played it so often in the theatre of my mind? After all, in a theatre of the mind, nothing ever disappoints."

After running for seven years in America — both in New York and on tour — the Australian Elizabethan Theatre Trust will mount SUGAR BABIES in Australia, opening in Sydney at Her Majesty's Theatre on October 30. In February it will move to Melbourne and other cities, including Adelaide, Perth and Auckland. The tour is expected to last about 39 weeks.

Eddie Bracken, who is coming from the USA to star in the role of 1st comic in SUGAR BABIES, received rave reviews from critics in the USA. "Bracken, with his rolling eyes, rubber face and delightful slow burns, is the consummate performer," said Jim Arpy in the *Quad City Times*. Since his debut in 1931 on Broadway, Bracken has appeared in countless movies and stage shows. Garry McDonald will bring back to life one of Australia's greatest comics by playing his role as "Mo" (Roy Rene).

Joan Brokenshire will be the radiant female star and Peter Regan, Rhonda Burchmore, Marty Coffey and Barry Ruggless lead the supporting cast.

There will be TWO special nights for Trust members — Monday June 1 and Tuesday June 2. Members may purchase as many tickets as they wish at a very special discount price. See page 3 for details.

### BOOKING INFORMATION

Season begins Thursday May 28

Mon to Sat at 7.30 p.m.

Mats Wed 10.30 a.m. Sat 2.00 p.m.

AETT \$24.90 (except Sat eve)

\$20.90 (June 1 & 2 only)

G.P. \$29.90

Stu/Pen \$18.90

Two AETT tickets per member.



## The capital city of Oz

**EMERALD CITY**  
by David Williamson  
Directed by Gregory Gesch  
Designed by Bruce Auld  
Suncorp Theatre

**T**HIS latest play by Australia's most successful playwright will have been seen by Australian audiences in almost all capital cities by the end of this year.

Audience acceptance and recognition of Williamson's characters and scenarios is such that major companies place a new work in their production schedules almost before it is completed.

Williamson is an entertaining writer – no matter how serious his subject, he makes us laugh at ourselves – our Australian selves – and he rarely lectures.

**EMERALD CITY** is Sydney and the bare bones of the story are the problems of a Melbourne teacher, now successful script writer, who has moved to Sydney accompanied unwillingly by his wife.

The film industry makes a good background, there are tantalisingly autobiographical parallels and Brisbane audiences will assuredly enjoy **EMERALD CITY** as much as they did **SONS OF CAIN** by the same author last year.

### BOOKING INFORMATION

Thu Mar 26 to Sat Apr 11  
Wed to Sat at 8.00 p.m. Tue at 6.00 p.m. Mat Wed at 10.30 a.m., Sat at 2.00 p.m.  
AETT \$11.90  
G.P. \$20.00  
Pen/Stu \$15.00  
Two AETT tickets per member.

## An Ayckbourn quartet

### INTIMATE EXCHANGES

by Alan Ayckbourn  
An Ensemble Theatre Production  
Directed by Sandra Bates  
Designed by Tom Bannerman  
Starring Gillian Axtell and Brian Young  
Twelfth Night Theatre

**F**OLLOWING a five month Sydney season playing to capacity houses, **INTIMATE EXCHANGES** offers Brisbane audiences a chance to see the virtuoso performances by Gillian Axtell and Brian Young in this series of four separate but related plays.

It is a saga centred on the lives of headmaster Toley and his wife Celia. Each play starts from the same part but quickly changes direction as the characters (all played by the same two actors) make small but seemingly inconsequential decisions: but as in life these decisions can have a dramatic impact on the life of everyone around.



*Miles and Celia in play three of a four play series, Intimate Exchanges, A CRICKET MATCH.*

For instance, depending on whether or not Celia Teasdale decides to have a cigarette in the first five seconds, several people are divorced, start affairs, have children, die or live happily ever after.

Always entertaining, often very funny, the playwright has two possible endings for each play and leaves final decisions to the audience.

Alan Ayckbourn is one of Britain's most successful playwrights – he now surpasses Shakespeare as the most performed playwright in England.

The imaginative play within a play **CHORUS OF DISAPPROVAL** is currently enjoying a most successful season by the Royal Queensland Theatre Company at the Suncorp Theatre.

### BOOKING INFORMATION

Season begins Tue Mar 3  
Tue to Sat at 8.00 p.m.  
Sun at 6.00 p.m.  
Mat Sat 2.00 p.m., Wed 11.00 a.m.  
AETT \$13.90 (except Fri & Sat eve)  
G.P. \$18.90 (Fri & Sat eve)  
\$16.90  
\$14.90 Wed Mat  
Stu/Pen \$12.90 (except Fri & Sat eve)  
\$ 9.90 Wed Mat  
Two AETT tickets per member.

### AFFAIRS IN A TENT

Tue Mar 3 to Sun Mar 8  
Tue Mar 31 to Sun Apr 5

### A CRICKET MATCH

Tue Mar 10 to Sun Mar 15  
Tue Apr 7 to Sun Apr 12

### A GARDEN FETE

Tue Mar 10 to Sun Mar 15  
Tue Apr 14 to Sun Apr 19

### A ONE MAN PROTEST

Tue Mar 17 to Sun Mar 22  
Tue Apr 21 to Sun Apr 26

## Family contrasts

**AWAY** by Michael Gow  
Directed by Babs McMillan  
Designed by Bruce Auld  
Cremorne Theatre

**P**REMIERED in Sydney at the beginning of last year **AWAY** is the latest success of Michael Gow, winner of the 1986 Writers' Fellowship.

At the end of the school year a performance of *A Midsummer Night's Dream* comes to the final curtain and the Christmas holidays begin.

But the Shakespearean themes of suffering, regeneration and reconciliation continue to haunt the lives of players and audience alike.

Three Australian families set off to the Gold Coast – the headmaster and his wife are headed for a luxury hotel, another couple with their schoolgirl daughter, to a caravan park, and the third, an English migrant couple, to a campsite.

In *The Australian* the critics said "Hard to fault – fascinating, exciting, crisp and believable."

### BOOKING INFORMATION

Thu May 7 to Sat June 13  
Wed to Sat at 8.15 p.m. Tue at 6.00 p.m.  
Wed at 10.30 a.m. & Sat at 2.00 p.m.  
AETT \$11.90  
G.P. \$17.50  
Stu/Pen \$12.50  
Two AETT tickets per member.

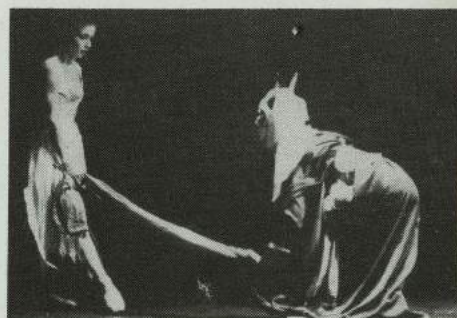
## Double ballet bill

### LE PAPILLON

Choreography by Harold Collins  
Music by Jacques Offenbach  
Design/direction by David Bell  
Lighting design by David Whitworth  
**SAVAGE EARTH**  
Choreography by Pamela Buckman  
Music by Peter Sculthorpe  
Design by Michael Pearce  
Lighting design by David Whitworth  
The Lyric Theatre

**A**N exciting double programme of dramatic works opens The Queensland Ballet account for 1987. One of Australia's most dynamic classically based dance companies, The Queensland Ballet regularly wins enthusiastic reviews.

**LE PAPILLON** is an enchanting story of a beautiful girl who, after being transformed into a butterfly is tragically consumed by the mesmerising flames of love. With Offenbach's sparkling music and popular ballerina Rosetta Cook dancing the role of *Le Papillon*, this ballet has proved to be a great favourite with audiences wherever it has been performed.



Dianne Storer (*Le Papillon*) and Benita Whalley (*Hamza*) from The Queensland Ballet's **LE PAPILLON**.



The Australian said of its 1983 premiere "A work of great spectacle and style."

SAVAGE EARTH has as its theme the hunter and the hunted. With commanding images and sheer physicality it throws a brilliant new light on man and animal, their struggle for existence, their deeply entwined world. Music is by foremost Australian composer Peter Sculthorpe, choreographer Pamela Buckman has created an absorbing and exhilarating new work.

The Queensland Theatre Orchestra with guest conductor Neil Flottman will accompany the dancers for both ballets.

#### BOOKING INFORMATION

Thu Apr 2 to Sat Apr 11 at 7.30 p.m.

Sat Mat 1.30 p.m.

AETT \$22.00

Adults \$25.00

Pen/Stu \$19.00

Child/Unemployed \$18.00

Two AETT tickets per member.

## Cartoon characters on ice

#### DISNEY ON ICE

Boondall Entertainment Centre

ICE shows have a particular magic – all movement seems so effortless and graceful.

Add the wonderful world of Walt Dis-

ney's cartoon characters and you have the perfect family show – something for everyone.

Brisbane will have nine performances of this spectacular series of set pieces with lots of fun and acrobatics.

It is essential to book early for the best seats before bookings open to the public on March 9.



#### BOOKING INFORMATION

Fri May 1 to Thu May 7

Fri & Sat at 8.00 p.m.

Tue, Wed & Thu at 7.00 p.m.

(No show Mon)

Mats Sat & Sun 1.00 p.m. & 4.30 p.m.

AETT \$19 Pen/Child \$14

G.P. \$22

Two AETT tickets per member.

#### HMS PINAFORE cont.

SAILING along on its merry way with wonderful dancing and tuneful songs, Gilbert and Sullivan's HMS PINAFORE continues to delight audiences at the Lyric Theatre. With Paul Eddington, Geraldine Turner, Marian Pryor, John O'May and Tim Tyler, the

season continues to Saturday, March 28. There are no concessions for Friday 9.00 p.m. and Saturday evenings, nor for the final week, but Trust members may still book good seats through this office or direct from the theatre.

## Trust Social Committee

THE AETT's popular production, SUGAR BABIES opens on May 28. On Monday June 1 and Tuesday June 2 there will be a very special discount for members and their friends plus supper with the cast after the performances, organized by the Trust's Social Committee.

On these two nights there is NO restrictions on the number of tickets which members can purchase at the discount price – a wonderful opportunity for you to introduce your friends to the Trust and to enjoy a great show.

Why not make up a large party? Ring the office for further information.

For details about the SUGAR BABIES supper please call:  
Cath Mackenzie-Forbes

	379 9225
Jim Meredith	262 2068
or Rhonda Hunt	397 5964

## And in Addition

AS I write this column it is a lovely lazy summer Sunday afternoon. The bougainvillea is blazing scarlet at the end of the verandah, the allamanda and bauhinias heavy with flowers and there is a lovely cool breeze blowing.

Brisbane is a great place to live.

And it was a great place for theatre in February. Three excellent and entertaining productions opened – TARTUFFE at the Princess Theatre, CHORUS OF DISAPPROVAL at the Suncorp Theatre and HMS PINAFORE at the Lyric Theatre.

I strongly recommend them all.

In this edition of TRUST NEWS there is a short article about RQTC's production of David Williamson's new play, EMERALD CITY and this is supported by a Spotlight story on the playwright.

JUST a word about booking for very popular shows, such as HMS PINAFORE.

Some members are concerned that tickets requested either by mail or telephone are not received by return mail even if the performance is some weeks away.

Where a season of several weeks is planned, bookings are accepted for the entire season but promoters usually only release tickets for the first week or ten days. Shortly before the show opens tickets for further performances are released a few days at a time.

So although your booking is made, the tickets are not available until released by the promoter.

We do remind you to book early for the best seats – before bookings are open to the public.

IF you have been frustrated by a seemingly continuous engaged signal from our telephone, do not despair – a second line is about to be installed!

This is the last time my photograph will appear at the end of this column.

Our once quiet little office is now very

busy indeed as Queensland has become the largest membership office outside head office in Sydney.

I have very much enjoyed the challenge of building up the Trust's membership, its expanding services to members and the launching of this magazine.

In particular I have enjoyed meeting so many people who share my enjoyment of the performing arts.

However my other interests have also expanded and it is time to move on.

Thank you for your support and your friendship – I am sure you will give it the same generous measure to my successor.





## David Williamson — portraying a generation's emotional and professional insecurities

by Brian Kiernan

*Coinciding with the world premiere of David Williamson's new play EMERALD CITY, T.N. invited Brian Kiernan to review David Williamson's career and to comment on his latest work.*

The opening of a new play by David Williamson is by now an established cultural event, and the critics will be on their mettle as they prepare to review the latest work of the most successful Australian playwright ever. Will this be another box-office record-breaker, with overseas productions, and perhaps a film to follow? What will this new play suggest, not only about the playwright's development, but also about the current state of the Australian theatre?

This second question will be at least in the back of reviewers' minds because David Williamson and the modern Australian theatre emerged together.

Born in Melbourne in 1942, a mechanical engineering student at Melbourne and Monash Universities during the Vietnam years, David Williamson's first successful plays were produced in Melbourne's alternative theatre in the early 1970s.

These were the years of anti-war protest and calls for liberation of all kinds, national, cultural, political, sexual. A new generation, both impatient with Australia's colonial cultural cringe and responsive to counter-cultural influences from the USA and the UK, was establishing its own alternative means of communication and expression: newspapers and magazines, radio, film and theatre.

Melbourne's Cafe La Mama, out of which the Australian Performing group emerged, provided aspiring playwrights with the opportunity to have their work performed before keen, if small, audiences. Williamson's *THE COMING OF STORK* was first produced at La Mama in 1970. The next year saw *THE REMOVALISTS* (with the playwright as the Removalist with \$10,000 worth of machinery "ticking over" outside) at La



*Stars of EMERALD CITY: left, John Bell; right, Ruth Cracknell.*

Mama, and *DON'S PARTY* playing almost simultaneously at the APG's nearby Pram Factory. Both plays have become classics of the alternative theatre movement of those vital, if volatile, years, and both, with *STORK*, were made into films which contributed importantly to the developing local cinema.

Also in 1971, as well as *THE REMOVALISTS* going on to an acclaimed production at Sydney's Nimrod, the Melbourne Theatre Company commissioned *JUGGLERS THREE*, which became part of its 1972 season.

In 1973, *WHAT IF YOU DIED TOMORROW* was commissioned by the Old Tote for the opening of the Sydney Opera House, and for the 1974 Adelaide Festival the South Australian Theatre Company commissioned *THE DEPARTMENT*.

The success of *THE REMOVALISTS* was followed by swift recognition, and David Williamson was soon an established (but not establishment) figure able to devote himself to writing full-time. The 1971 Nimrod production of *THE REMOVALISTS* brought him the British George Devine award, the first time this had gone to a writer outside England,

and in 1973 the *Evening Standard* voted him the most promising playwright of the year after the London Production of *THE REMOVALISTS*.

In Australia, he won two Awgies for the play, the first of the now numerous local awards for his plays and filmscripts that have followed.

Looking at Williamson's body of work, we do not find any formula nor typical Williamson play. Though he has consistently preferred realist conventions, out of a continuing commitment to drama's social relevance, he has continually surprised expectations by varying the mood, as well as the characters and situations, of each new play.

Although most frequently referred to as a naturalist, he has by now written a range of comedies, comic "slices of life", each of which finds its own appropriate form and dominant tone. He has not doggedly pursued (nor offered answers to) social problems, nor weighed the competing claims of heredity and environment as determinates of behaviour, as "naturalism" used with historical accuracy would suggest.

But although there is no typical Williamson play, there is a characteristic Williamson style. Smartly paced, closely interactive, unerringly accurate in idiom,



the dialogue keeps characters and situations in simultaneous revelation, blending humour with serious concern. Or, in other words, a lot is happening at any moment, and, although a particular moment may give the impression of life being observed in all its banality, there is usually a point underlying it that emerges in the wider pattern of the play.

As the playwright has matured, along with the audiences who have been following him and the rest of society, the young graduates of *THE COMING OF STORK* or the young marrieds of *DON'S PARTY* have given way to more middle-aged and securely middle-class characters, to the anxieties of an older generation and a later decade. This has suggested that Williamson is the chronicler, even the personal diarist of the emotional and professional insecurities of his own generation, and *WHAT IF YOU DIED TOMORROW* (1973), *A HANDFUL OF FRIENDS* (1976), and *THE PERFECTIONIST* (1982) have been appreciated as such, as imaginative exposures of contemporary socio-psycho-preoccupations.

Other plays, however, have emphasised the social and the institutional more than the personal: *THE DEPARTMENT*, *THE CLUB* (1977), and *SONS OF CAIN* (1985). These do not form a distinct group or phase in his writing but a varying emphasis in his continuing concerns with the personal and the social, the sexual and the political. Generalisation is further complicated by the tonal variety from play to play, some being more broadly comic, others more satiric.

*EMERALD CITY* is one of Williamson's more personal rather than more social plays. Like his plays of the 1970s dealing with personal issues, especially *WHAT IF YOU DIED TOMORROW* with its central figure of Andrew, the doctor turned novelist, this latest play problematises success. Has Colin, the former Melbourne teacher, now a top writer of scripts for film and television, sold out by moving to Sydney? Will he succumb to commercialism, and forsake stories he feels should involve Australian audiences, or can he retain his integrity and still hope to afford a Harbour view?

Williamson's own well-known success in scripting films, and his move from the "sodden rectitude" of Melbourne to (as it seems by comparison) the brash opportunism and hedonism of Sydney, invite us to see strong similarities between Colin and his creator. Both have scripted

movies titled *GALLIPOLI* and *PHARLAP*, and a television series of the fall of the Whitlam government. Yet rather than seeming autobiographical in tone, or indulgently preoccupied with Colin, *EMERALD CITY* is a very formal, ironic comedy.

In style and scale this new play is closest to *THE PERFECTIONIST* with its comedy of contemporary manners and rivalries between professionals — and the sexes. The demoralising role reversals that Colin experiences with both Mike and Kate might remind us of the ideals of Stuart, the perfectionist, in that play. If, though, Colin in some explicit respects is a portrait of the artist as an early middle-aged celebrity, it is an ironically detached, self-deprecating portrait with some prominent warts, or shopping-lists pinned on his jumper. We are invited to laugh at Colin's insecurities and inconsistencies, to recognise that he has more of Mike, the "Port Jackson huckster", in his make-up than he would care to admit.

With each new Williamson play we expect to be shown an aspect of how we live now, and also to laugh. These expectations which he established from the beginning of his career he has continued to fulfil, even though the subject might be, as it was in *SONS OF CAIN*, drug-related corruption extending to the highest levels of a state. In *EMERALD*

*CITY* he takes us inside our much-publicised film industry. Balancing (as always) sharp, topical satire with a comic acceptance of folly, he presents the kinds of personalities and pettiness that prevail in a multi-million dollar, but still primitive, local industry.

Whether Australian movies, and now television series, need "go international" to succeed commercially, and, if they do so, whether they will lose the distinctiveness that has constituted their appeal for both local and overseas audiences, are questions that go back to the 1920s. For Colin it is the choice between writing what he feels should matter to Australian audiences, and doing what will sell best — which also matters, with school fees to be paid. But such considerations extend beyond the particular industry (there is the parallel case of publishing for Kate), or even the difference in ethos between Sydney and Melbourne. The wider issue raised by the play is that of reconciling personal and artistic integrity with the ways of the world.

Versions of this conflict between how one ought to act and what is possible, or opportune, underlie the local and topical settings of all Williamson's plays. Behind the satire and the comedy — for they are never directly realistic "slices of life" — is a moralist's perception, though not a moralist's easy solution. Australian writers ought to be able to give their audiences the stories they feel should matter to Australians, without having to double-guess the ratings or overseas sales, or being accused of being strident nationalists. Just as Ministers of the Crown ought to observe the law (*SONS OF CAIN*), or an intelligent couple ought to be able to arrange their marriage more rationally (*THE PERFECTIONIST*), or a life-long humanitarian ought to be able to get along a little better with those closest to him (*TRAVELLING NORTH*) . . . and so on back through the by now classic Williamson repertoire.

But the world being what it is, and people being what David Williamson mordantly observes them as, and with affection accepts them as, there can be no final resolution of these contradictions. In the spirit of comedy we must grin and bear them.



David Williamson directs Max Cullen and John Gregg in the Sydney Theatre Company production of *SONS OF CAIN*

Brian Kiernan is Senior Lecturer in English at Sydney University and is writing a critical biography on David Williamson.



# Focus on Films



Kirk Douglas and Burt Lancaster as Archie Long and Harry Doyle in *TOUGH GUYS*.

## TOUGH GUYS

directed by Jeff Kanew

Screenplay by James Orr and Jim Cruikshank

Produced by Jim Wizan

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

Opening March 12 at Greater Union cinemas

**W**HO 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 gun-slingers. 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 Cruikshank 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. Both actors insisted on doing many of their own stunts (Lancaster was a circus gymnast at 18). *"It's not that we have suicidal impulses, but there were certain shots that wouldn't have looked right unless we were there,"* said Douglas. The two are close friends. *"Burt and I have a very special interaction ... a special chemistry when we're working together. Individually we're one. Together we're not two, we're three."*

## 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 Albert and Forum

**T**HE 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, fertilized 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. Almost as weird is the bkie dentist, Dr Scrivello (Steve Martin), whose love for his Harley Davidson is only equalled by his enthusiasm for inflicting pain; he "handles women like Cagney on a bad day".

Audrey II was the brain child of Lyle Conway who worked on the creatures of *The Muppet Show*, *The Dark Crystal* and *Dream Child*.

## FILM VOUCHERS

Concessional vouchers can be purchased from the AETT and exchanged at Hoyts and Greater Union 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. Please note, no handling fee applies to film vouchers and members may purchase as many as they wish.

## Forties drama

### NO NAMES, NO PACKDRILL

by Bob Herbert

Directed by Michael Bishop  
Edward Street Theatre

**F**OR its first production in 1987, The Shoestring Company has chosen the popular Australian prizewinning play *NO NAMES, NO PACKDRILL*. Set in Sydney during the Second World War, it is the story of the American invasion of Australian shores, of American servicemen intent on forgetting the horrors of war and looking for fun and a good time –

and of the Australian girls who meet the Americans.

*NO NAMES, NO PACKDRILL* was made into a movie musical entitled *REBEL* starring Debbie Byrne and has also been adapted as a play for radio by the ABC.

The Shoestring Company is noted for its musical productions, so it comes as no surprise to learn that director Michael Bishop has included in the stage show songs from the Fabulous Forties.

## BOOKING INFORMATION

Fri Mar 6 to Sat Mar 28

Wed to Sat at 8.00 p.m. Sun 6.00 p.m.

AETT \$10.00

G.P. \$12.00

Stu/Pen \$ 8.00

Two AETT tickets per member.

## A romp with La Boite

### THE THREE CUCKOLDS

by Leon Katz

Directed by Dianne Eden and Juoy Pippen

Music composed by Michael Whelan

Designed by Jan Sherlock

La Boite Theatre

**T**HE popular theatre of the Renaissance, Commedia dell Arte has been enjoying its own renaissance in recent years.

The clowning, acrobatics, stock characters and improvisations which are essential ingredients of the "commedia" have been received by audiences with enthusiasm.

*THE THREE CUCKOLDS* is a naughty, bawdy romp – a traditional scenario which Leon Katz has used to create a script which allows the performers to improvise in the best commedia manner.

The colourful costumes are from the collections held at the Brisbane College of Advanced Education, as do the authentic leather masks sculpted by one of the world's foremost maskmakers, Donato Sartori.

## BOOKING INFORMATION

Wed Mar 11 to Sat Apr 4

Wed, Thu & Sat at 8.00 p.m.

Fri 6.30 p.m.

AETT \$10

G.P. \$12

Stu/Pen \$ 7

Two AETT tickets per member.



# On Stage in London...

7

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.

## Best loved melodies

### THE GOLDEN YEARS OF OPERETTA

Brisbane Light Opera Company  
Soloists include Valerie Hanlow and  
Leonard Lee  
Ithaca Auditorium, Brisbane City Hall

FOR 25 years the Brisbane Light Opera Company has been presenting full-scale productions and concert pro-

grammes from the world of operetta and popular musicals.

Their Silver Anniversary series will begin with a concert aptly named THE GOLDEN YEARS OF OPERETTA and will be a fully-costumed presentation of well-known arias and choruses from the romantic music of Strauss, Lehar and Romberg.

In July the company will present KISS ME KATE, starring Lorretta Farrar and Donald Cant and a spectacular concert programme is promised for November.

THE GOLDEN YEARS OF OPERETTA will have ten performances in the attractively restored Ithaca Auditorium.

Trust members may book by mail or direct by telephone quoting their membership number. Tel. 854 1554 between 10 a.m. and 12 noon.

#### BOOKING INFORMATION

Thu Mar 5, 12, & 19 at 8.00 p.m.  
Fri Mar 6 & 20 at 8.00 p.m.  
Sat Mar 14 & 21 at 8.00 p.m.  
Tue Mar 17 at 8.00 p.m.  
Wed Mar 11 at 8.00 p.m.  
Sat Mat Mar 21 at 2.00 p.m.  
AETT \$11.50  
G.P. \$12.50  
Stu/Pen \$ 9.00  
Two AETT tickets per member.



# Trust News

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

## THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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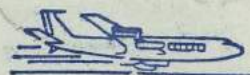
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The Australian Elizabethan Theatre Trust is a founder member of CAPP.

Membership enquiries should be directed to the AETT on (07) 221 9528, Suncorp Theatre, Turbot St, Brisbane. Postal address: G.P.O. Box 1618, Brisbane, Qld 4001.

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