

## Nunsense – a habit-forming, unconventional musical comedy!



A scene from the Sydney production of *NUNSENSE*

**NUNSENSE** by Dan Goggin  
Directed by Barry Creyton  
Musical Direction by Michael Tyack  
Choreography by Dolores Dunbar  
Lighting Design by Donn Byrnes  
Cast includes Betty Bobbitt, Maggie King, Robyn Arthur, Geraldine Morrow and Georgie Parker  
Twelfth Night Theatre

**P**ity the poor Little Sisters of Hoboken, they have a problem! Twenty-two of their members died of botulism when Sister Julia Child of God (the convent chef) cooked up a tureen of contaminated vichyssoise. "Miraculously" five of their members escaped the same fate as they were out playing bingo. The problem is that after burying eighteen of their number, the money ran out when the Mother Superior decided to buy a video cassette recorder; the remaining four are languishing in the 'fridge! The Depart-

ment of Health is about to descend on the convent, so in order to raise enough money for their burial, the Sisters decide to organise a talent show. They aim to bring in further funds by selling Sister Julia's "Baking with The Blessed Virgin Mary" which, incidentally, contains the recipe for her vichyssoise.

The variety show is, in fact, the play: the set, incongruously, is the backdrop *GREASE*, which the nun's eighth graders are producing (the Sisters promised not to disturb the set).

The five Sisters bounce through an hilarious, toe-tapping show. Sister Robert Anne does her impersonations (from Katherine Hepburn to Attila the Hun), Sister Mary Amnesia (her memory has failed) astounds with her ventriloquist act, Sister Mary Leo performs the ballet "The Dying Nun" and Sister Mary Hubert and the Reverend Mother belt out "Just a Coupl'a Sisters". All nun-stop fun.

*NUNSENSE* has won four prestigious New York awards including Best Off Broadway musical of 1986, Best Music and Best Book.

The critics have been enthusiastic about *NUNSENSE*. A sample of the their comments are:

"Wickedly funny ... the audience laughed all night." Sunday Telegraph

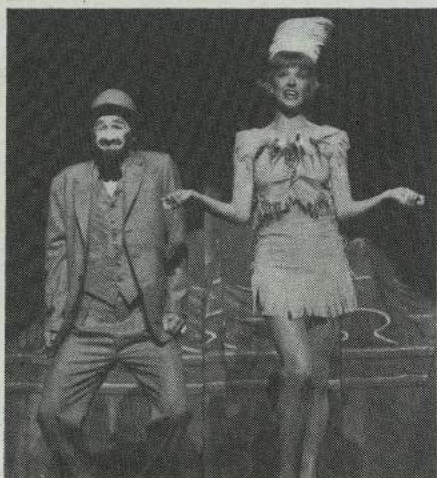
"These nuns deserve a halo each ... for God's sake go and see it."

Andrew Urban, The Australian

### BOOKING INFORMATION

From Thu April 30  
Mon to Sat at 8.00 p.m. Mats Wed  
11.00 a.m. and Sat 2.00 p.m.  
AETT \$19.50  
GP \$22.50  
Pen/Stu \$15.50 (eve)  
\$13.50 (mat)  
Two AETT tickets per member.





GARRY McDONALD as 'Mo' in *SUGAR BABIES*.

### 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 Rene du Bois*

*Starring Eddie Bracken, Garry McDonald, Peter Regan and Joan Brokenshire*

*Lyric Theatre*

**V**ETERAN of more than 10,000 *SUGAR BABIES* performances, Eddie Bracken heads a cast supported by the "best 24 legs in town" – the Sugar Babies Chorus.

*SUGAR BABIES* is fun for everyone. It is a musical revue which celebrates the Golden Age of American Variety from 1905 to 1930. This was also a period of great vitality in the Australian theatrical world and the traditions and routines of American burlesque were shared by this country.

In New York the show was a smash hit enjoying a seven year run and it has been a sell-out in Sydney and Melbourne.

Now it is Brisbane's turn to enjoy what the show's Executive Producer, Noel Ferrier, says is a knockout for the generations under 40 who have grown up on a diet of television.

It's an Australian Elizabethan Theatre Trust production.

#### BOOKING INFORMATION

From Thu May 28

Mon to Sat at 7.30 p.m.

Mats Wed 10.30 a.m. and Sat 1.30 p.m.

AETT \$24.90 (except Sat eve)

\$20.90 (June 1 & 2)

GP \$29.90

Pen/Stu \$18.90

Two AETT tickets per member.

## Shaw's military comedy

### ARMS AND THE MAN

*by George Bernard Shaw*

*Directed by Alan Edwards*

*Designed by Richard Jeziorny*

*Cast includes Zoe Bertram, David Clandenning, Simon Burvill-Holmes*  
*Suncorp Theatre*

**A**PLAY that glows with vivacity and good humour, *ARMS AND THE MAN* is typical of the Irish playwright's satirical plays in which he attacked worn-out conventions and irrational beliefs.

One of Shaw's earlier works for the stage, *ARMS AND THE MAN*, is a gay and witty comedy which begins as a conventional romantic drama which then turns around to expose the real people behind the social masks and the shams beneath their social values.

The story line is of the young, charming and beautiful Raina Petkoff who lives an idle life consumed with fantasies of various heroes, heroic nobility and noble love. Her fiance, the dashing Sergius has just been acclaimed a hero of the victorious Bulgarian army and the chaotic Petkoff family is agog with the glory.

But an unexpected encounter with a fighting soldier from the defeated Serbian army punctures her illusions and forces her to a clear-sighted view of the posturing that surrounds her. The glamorous Sergius – ever ready to flirt with a pretty servant girl – is merely ornamental; bravery in war is less important than practical toughness in peacetime; the foundation of a happy and fulfilling marriage is certainly not a world of make-believe!

#### BOOKING INFORMATION

Thu June 11 to Sat June 27

Wed to Sat at 8.00 p.m. Tue at 6.00 p.m. Mats Wed at 10.30 a.m. and Sat at 2.00 p.m.

AETT \$11.90

GP \$20.00

Pen/Stu \$12.50

Two AETT tickets per member.

## Concert delights

*Nelli Shkolnikova*

*The Olding family*

*Queensland Theatre Orchestra*  
*Concert Hall*

**Q**Ueensland's own chamber orchestra, the Queensland Theatre Orchestra, has earned a fine reputation not only for their music making but also for elegant programming.

The final two concerts of QTO's 1987 International Series will be no exception.

On Friday May 29 the QTO Music Director, Georg Tintner, will conduct and Russian violinist, Nelli Shkolnikova, will be soloist in a programme of Bach, Beethoven, Handel and Haydn.



*Nelli Shkolnikova.*

A graduate of the Moscow Conservatorium, Miss Shkolnikova has a remarkable technique and musicianship which earned her an international reputation during concert tours that included the USA, Japan, Canada and Europe. For twelve years she was then restricted to performances behind the Iron Curtain but defected to the west in 1982. Currently based in Melbourne at the Victorian College of the Arts she appears regularly for the ABC.

On Friday, June 19, Pamela Page and Max Olding and their son Dene Olding, will appear together for the first time in the Concert Hall.

Queensland's own international music family, their programme will include Mozart's Concerto No. 10 for two pianos and Mozart's Violin Concerto No. 9. The orchestra will be conducted by Max Olding and Dene Olding. Pianist Pamela Page met her husband Max Olding in London where they shared first prize in the first Royal Trust Fund Competition. This fine two-piano team continues to perform and record together as well as individually. As Senior Lecturers in Music, they have contributed much to music in this state.



*The Olding Family.*



Violinist Dene Olding is a graduate of the Juilliard School of Music in New York. As leader and music director of the Australian Chamber Orchestra and, now violinist with the Australia Ensemble, Dene tours extensively throughout Australia, Europe, Asia and the USA as both soloist and recitalist.

#### BOOKING INFORMATION

QTO/Nelli Shkolnikova  
Fri May 29 at 8.00 p.m.  
AETT \$17.50  
GP \$19.50  
Pen/Stu \$13.50  
Two AETT tickets per member.

QTO/Olding Family  
Fri June 19 at 8.00 p.m.

AETT \$17.50  
GP \$19.50  
Pen/Stu \$13.50  
Two AETT tickets per member.

## Trust Social Committee

**J**UST a reminder from the Committee that they will be holding a supper party for cast and Trust members after the SUGAR BABIES performance on Tuesday, June 2. Supper tickets are \$10 and if you would like to attend ring:

JIM MEREDITH 262 2068

## Hello and goodbye



Dear members,  
Herewith your new Queensland representative - Rosemary Cameron. Happy theatre going.

Denise Wadley

## STOP PRESS Russian Dance Co

**T**HE colourful and spectacular Russian Dance Company of Moscow begins its Australia/New Zealand tour in May with performances in Darwin and North Queensland, before a short Brisbane season June 22 to 26.

Presented by Michael Edgeley International the Company has fifty dancers

under the Artistic Direction of Boris San-kin. Their programme includes the usual fast Russian folk dancing plus modern pieces - tap dancing, skateboards and such like.

No details of at time of going to press but there WILL be a good AETT price. Please call the office for details.

## TN Co!

### VULTURE CULTURE

By Frank Millward

Directed by Hilary Westlake  
Princess Theatre

**F**OR something completely different the TN Co! offer a "remarkable combination of music, mime and dance" on May 31. They describe it as a modern fable, powerful and disturbing and promise some spectacular technical effects. Music is from a choir and the Queensland Theatre Orchestra.

#### BOOKING INFORMATION

Sun May 31 at 6.30 p.m.  
Wed June 3 to Sat June 6  
Tue June 9 to Sun June 14  
at 8.00 p.m.

AETT \$16.50  
GP \$18.00  
Stu/Pen \$12.00  
Two AETT tickets per member.

# And in Addition

by Carole Long, Membership Manager

**W**ITH the departure of Denise Wadley as Queensland Representative of the Australian Elizabethan Theatre Trust another phase in the long history of the Trust in Queensland closes and another one opens. Denise has been our representative for the past two years and during that time has seen our Queensland membership grow from a small base of 300 members to the almost 2,000 strong membership we now have. It is a tribute to her commitment to theatre that through her encouragement our members have become strong supporters of theatre in Queensland. In fact on a per member basis Queensland Trust members purchase more theatre tickets than their counterparts in any other state! So it is with some considerable regret that we say farewell to Denise and wish her well for the future.

In her place we are delighted to welcome Rosemary Cameron as our new representative. Rosemary has been manager of the Carawah Club for the past eighteen months and has seen that association of professional women grow from a germ of an idea to a 500-strong membership. With her strong interest in theatre I am sure she will continue to foster the close relationship with members that so many of you have established with Denise. Rosemary takes up her appointment on May 4 and will be ably assisted by Hetty Bax who gives members such a wonderful service as membership secretary.

With this edition of Trust News we enclose a copy of the 1986 Annual Report which gives a very detailed account of the very widespread operations of the Trust. I do hope you'll take the

time to look through it and appreciate the extent of the Trust's involvement in the performing arts in Australia.

Perhaps the most visible role of the Trust is as national entrepreneur and it is in this role that we are very proud to bring the wonderful Broadway musical SUGAR BABIES to Brisbane. It comes to Brisbane following extended seasons in both Sydney and Melbourne where it received both critical and audience acclaim. What could be more appealing in these tight economic times than to spend an evening in the wonderful world of burlesque in the company of such fine artists as Eddie Bracken, Garry McDonald and Joan Brockenshire - and of course the dazzling Sugar Babies themselves! Give yourself a treat and go see SUGAR BABIES!



## Elizabethan Sydney Orchestra celebrates 20 years

*Anniversaries are always an occasion for celebration, to look back over past achievements and to make new plans for the future. The 20th anniversary of the Elizabethan Trust Orchestra on May 8 is no exception.*

May 8, 1967 was a milestone in Australia's musical history. Prior to this time Australia's national opera and ballet companies were supported partly by orchestras supplied by the Australian Broadcasting Commission, and partly by scratch orchestras which were engaged for particular seasons and afterwards disbanded. This arrangement not only caused problems for the ABC in the scheduling of their orchestras for performances, but also made efficient planning of opera and ballet seasons extremely difficult. It was also a natural consequence of the lack of ongoing employment for musicians who were engaged for these seasons that the orchestral content of the performances was severely restricted.

To overcome these problems and provide a permanent, ongoing and supportive orchestra, the Australian Elizabethan Theatre Trust resolved to form an orchestra to service the national opera and ballet companies. Hence, the Elizabethan Trust Orchestra was formed and participated in seasons around Australia at a time when demands for opera and ballet were increasing, along with the public's expectation of artistic levels.

The activities of the Elizabethan Sydney Orchestra (as it later became known) have expanded with the development of the Australian Opera and the Australian Ballet and the size of the orchestra has also increased from 46 players in 1967 to 69 permanently employed full-time players today.

For 20 years the Elizabethan Sydney Orchestra has been a major force in the performing arts in Australia, and through its close association with the Australian Opera and the Australian Ballet it has been involved in many of the most significant events in Sydney's musical calendar. It is now embarking upon a period of consolidation and expansion under a new administrative and artistic management.

In 1986 the AETT appointed Warwick Ross as Administrator of the Orchestra. Warwick, himself a musician of high standing, studied double bass and piano at the NSW Conservatorium. He has played with ESO, the London Festival Ballet Orchestra, The Royal Philharmonic Orchestra, The London Sinfonietta, The London Philharmonic Orchestra and the SSO. Prior to joining the AETT, Warwick managed a series of both established and freelance orchestras in Australia and the United Kingdom. He is a qualified Recording Engineer and between 1982 and 1984 established and managed a multi-track recording studio in Sydney which produced a wide variety of recordings in classical and commercial formats. Warwick's experience and background has made him a valued addition to AETT senior management.

While most of the Orchestra's activities during the year are involved with performances of opera and ballet, the AETT provides and encourages opportunities for the Orchestra to perform on the concert platform when normal performance schedules allow. These opportunities provide a chance for Sydneys concert-going public to "hear and see" this fine Australian orchestra. Over the past few years the ESO has performed as a feature of such prestigious events as the highly successful Mostly Mozart series at the Sydney Opera House, gala concerts with such stars as Luciano Pavarotti, Kiri te Kanawa, Joan Sutherland, Marilyn

Horne and of course the popular Opera in the Park each year during the Festival of Sydney.

This year the Orchestra will take to the concert platform at the Sydney Town Hall for a unique concert of Russian music, conducted by John Hopkins, and featuring the genius of Australian pianist David Helfgott (see David Helfgott concert, p. 11).

In November 1986 the AETT appointed the internationally prominent Australian-born violinist, concertmaster and conductor, Ronald Thomas, as Artistic Director of the ESO. As Artistic Director, Ronald Thomas is responsible for every facet of the Orchestra's artistic management and policy. He continually assesses and maintains artistic standards, develops opportunities and plans repertoire for orchestral concerts and chamber music activities which will enhance the Orchestra's standards and reputation.

This appointment is a major coup for the AETT, and an exciting opportunity for the ESO to move in new artistic directions which will not only broaden their musical profile, but also offer to the user companies an even higher standard of orchestral service.

The new Artistic Director has already drawn up plans for a series of concerts for both small orchestra and chamber music activity for members of the ESO to be presented during the forthcoming winter opera season. Approximately seven evening concerts and six lunchtime



*Soloists of Australia*



concerts will be spread over the period of the season. The lunchtime concerts will have a chamber music profile and will be performed by differing combinations of two to nine players. The evening concerts, to be performed on Sunday evenings, will take a chamber component of 16 to 20 players from the Orchestra.

Another exciting development in the Orchestral Division of the AETT is the Trust's newly acquired management of the Soloists of Australia ensemble. The Soloists is a splendid group of up to 15 of Australia's foremost musicians who have formed a world class string ensemble. It is the brainchild of its Director, Ronald Thomas, and of David Blenkinsop, Director of the Festival of Perth. The ensemble released its first two recordings on the European market in January 1987.

The Soloists of Australia will be one of the world's foremost chamber music ensembles. Drawn from concertmasters and soloists resident in Australia, each musician will be invited to join the ensemble for a series of up to 12 concerts each year, beginning in 1988. The concerts will be given in the State capitals of Australia, and at festivals throughout Eastern and Western Europe and the USA.

The Ensemble is certainly no ordinary chamber orchestra. There is no permanency and membership is subject to the needs of the programme and of the musicians' availability, and there is no permanent funding requirement. It is envisaged that sponsorship will be sought to cover the costs of each series of performances.

In addition to live performances, the Soloists plan to make studio recordings of each concert series they give, and to release these internationally on compact disc. Because of the prominent European profile of many of the members, it is expected that the sale of these compact discs will be quite significant, creating a greater recognition in the world music community of Australia's achievements in the performance of classical music.

In late 1986 the AETT decided, through its entrepreneurial department, to seek further opportunities to manage, develop and promote in the music field. In particular it decided to explore some options in the more contemporary field in order to reach a wider segment of the population. Such an opportunity has come through the Trust's recent association with the brilliant swing/jazz group OZBOP. OZBOP was formed in August



Ozobop with Trish O'Connor (vocalist)

1984 by Dave Ellis and Trish O'Connor as a contemporary jazz group. Their repertoire consisted of pieces written by jazz greats such as Duke Ellington, Thelonius Monk, Charles Mingus, Herbie Hancock and originals contributed by various members of the band. Their first performances were in October 1984 at The Basement (Australia's top jazz venue) with Billy Field as guest artist.

In November 1984, OZBOP recorded an ABC-TV special with Billy Field at the Regent Don Burrows Supper Club for the series The Don Burrows Collection. Then came many performances at major functions for The Australian Opera, The NSW Art Gallery, Regent Hotel Supper Club, The Australia Day 1985 Concert and the Hilton Hotel.

Meanwhile, Dave Ellis and Trish O'Connor successfully sought Australia Council funding to assist in the commissioning of four works for OZBOP and a Symphony Orchestra which would then be toured both locally and overseas. It was suggested that the AETT should manage a tour of the various State festivals in 1988. This led to the AETT agreeing to handle the management and promotion of OZBOP and its various activities.

OZBOP is presently in pre-production with the '30s/'40s musical THAT SWING THING, a musical tribute to the swing era involving a group of nine musicians, four singers and eight dancers in a show with costume, lighting and props designed to play in theatre, clubs and in cabaret. Although OZBOP specialises in swing music, the group will also be available as a world-class backing group

for various international and local vocalists touring Australia.

Plans are that OZBOP's activities will extend to the full spectrum of events and venues throughout Australia. Indeed, OZBOP is currently performing every Tuesday in April and every Thursday in May at The Don Burrows Supper Club, a popular venue for swing and jazz lovers in the wonderful environment of Sydney's superb Regent Hotel (see Member Activities p. 8).

The AETT has always been associated with audience development through its membership programme and more recently through the Halftix booth established in Martin Place, Sydney, and the development of musical audiences for the future is one of its goals. Plans are being formulated to develop programmes for young people which will expose them to a full range of musical experiences from both the popular and classical repertoire.

It is with great pride that the AETT looks back on its association with Australia's musical development over the last twenty years, administering and promoting some of Australia's finest musical ensembles, and it looks to the future of its Orchestral Department under the management of Warwick Ross and the artistic direction of Ronald Thomas with great expectation and excitement. With a superb orchestra and one of the world's most exciting new string ensembles in its care, and with the enthusiasm of management for involvement with more contemporary groups such as OZBOP, the positive influence the Trust will have on our musical life in the future looks well assured.



## Another Neil Simon comedy

BILOXI BLUES by Neil Simon

Directed by Jon Ewing

Designed by John Senczut

Lighting by Roger Barratt

Cast includes Miles Buchanan, Zoe

Carudes, Marcus Graham, Glenn

Keenan, Kerry McKay, Jamie

Oxenbould, Joe Petruzzi and

Max Phipps

Lyric Theatre

CURRENTLY playing at the Sydney Opera House, BILOXI BLUES will transfer to Brisbane in early July. This witty and amusing play by the very successful Neil Simon, is a sequel to BRIGHTON BEACH MEMOIRS (watch for the movie coming soon) and follows the fortunes of the now grown-up hero, Eugene. He joins the army, is

shipped to Biloxi, Mississippi, and continues to jot down his memoirs and keep a diary in the hope of one day becoming a great writer. It is a warm study of a young man growing up and learning both the facts of life and military traditions.



Miles Buchanan.

Few details as we went to press so ring the office for dates and prices please.

## Making the most of your membership

IN this edition of Trust News you will find details of a number of productions taking place in the next few weeks.

However, quite often other shows are confirmed AFTER we go to press.

If you are in doubt about shows not featured in Trust News please check with the office — there are very few productions which do not offer AETT members advance bookings at special prices.

The answering machine is a wonderful invention but sometimes we have great difficulty deciphering your message.

Please speak slowly and clearly and remember to give your name and telephone number (mystery callers remain a mystery!).

## On Stage in London...

by Margaret Leask

THE RSC's production of Cole Porter's KISS ME KATE, which opens at the Old Vic on May 19, has begun its run in Stratford to enthusiastic critical acclaim. The Observer felt the great pleasures of the production are "pastiche, parody and celebration" with Nicola McAuliffe "exceptional: sexy, funny, elegant and touching" as Kate. The show includes such memorable numbers as "Another Op'nin, Another Show", "Wunderbar" and "Brush Up Your Shakespeare", which no doubt will be enjoyed by London audiences through the summer at least.

Another new production attracting critical attention is the National's A VIEW FROM THE BRIDGE by Arthur Miller, with Michael Gambon "unequivocally shaking hands with greatness" (The Guardian) as Eddie Carbone, the Brooklyn longshoreman whose love for his niece leads to an act of betrayal, in an "immaculately detailed production" by Alan Ayckbourn.

Also at the National, in the Lyttelton Theatre repertoire, is Stephen Poliakoff's new play COMING INTO LAND, with Maggie Smith giving a committed, quivering and human performance as Halina, a newly arrived Polish student determined to stay in England, who is

taken up by two part-time civil rights workers. While admiring the performances, it is generally felt the play contains too much intellectual theory which results in a glib and artificial effect, ultimately leaving the audience questioning the truth of the situation.

One-man shows rarely attract much critical attention or run for long seasons, but praise has been unanimous for Peter Barkworth's SIEGFRIED SASSOON which began at the Hampstead Theatre and has moved to the Apollo. Through the words of Sassoon, Barkworth commands a full range of emotions — from the anxieties of childhood to the moral outrage and tolerant irony of the adult — in an eloquent and sincere evening of reportage and story telling.

As the new theatre season begins in London, many West End shows are finishing their runs and new ones will be announced soon. The RSC have announced their plans for 1987 — with 16 plays in repertoire in three London theatres between April and August. At the Barbican Adrian Noble's haunting Stratford MACBETH with Jonathan Price and Sinead Cusack as the ambitious, murderous couple, emphasises their domestic tragedy of barrenness, while Michael Bogdanov's

"popular" ROMEO AND JULIET is set in 1986 Verona, with Niamh Cusack (Sinead's sister) playing Juliet to Sean Bean's Romeo. RICHARD II follows, with Jeremy Irons in the title role of Barry Kyle's production. In the Pit will be a number of new plays, including the British premiere of SARCOPHAGUS, the first play about the nuclear disaster at Chernobyl. The Company's new third theatre, the Mermaid, will see transfers of Heywood's THE FAIR MAID OF THE WEST, Ben Jonson's EVERY MAN IN HIS HUMOUR and Shakespeare/Fletcher's THE TWO NOBLE KINSMEN.

Another recent production worth catching is at the Watford Palace (just north of London) where one of Britain's finest actresses, Helen Mirren, returns from the USA to portray the title role in Edna O'Brien's dramatisation of the Flaubert novel, MADAME BOVARY. While the adaptation cannot convey the essence of the novel, "the glorious Mirren — reckless, scornful, tender and proud — is born to play this part" (The Observer).

Margaret Leask is a former editor of Trust News now living in London where she is an artists' agent.



## KANGAROO

Directed by Tim Burstall

Screenplay by Evan Jones from D.H. Lawrence's novel

Produced by Ross Dimsey

Starring Colin Friels, Judy Davis, John Walton, Julie Nihill and Hugh Keays-Byrne

Hoys from May 28

**L**AURENCE'S KANGAROO was almost two novels in one – it alternates his thoughts on love, marriage and life with the underground political scene of Sydney in the twenties.

Lawrence and his German-born wife came to Sydney in 1922 from Cornwall in England where his books were being denounced as pornographic and his patriotism questioned because of his refusal to enlist in World War I on conscientious grounds. KANGAROO is based on experiences during their stay in Australia.

Through their suburban neighbour, war hero and VC winner, Jack Calcott, Somers (as Lawrence is called in the story), meets "Kangaroo", the fascist leader of a secret army of ex-diggers and the socialist leader of the day. He rejects both extremes but realises that he has stumbled on an important and dangerous political conspiracy and on the plot for a new novel.

In danger for his refusal to ally himself with "Kangaroo's" army. Somers leaves Australia.

The fascinating and wealthy "Kangaroo" and his secret army of disillusioned

ex-servicemen are far from a figment of Lawrence's imagination. They are based on a real Sydney organisation of the time called the King and Empire Alliance.

## 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

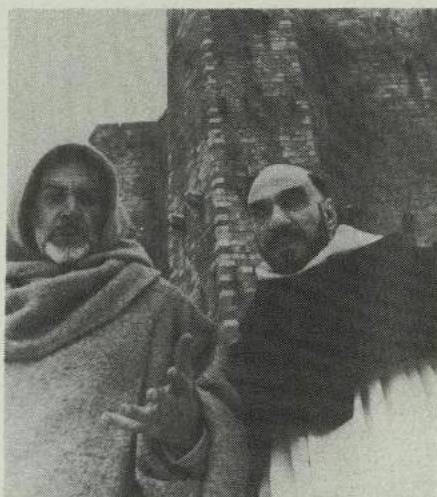
Starring Sean Connery, F. Murray Abraham and Christian Slater

Hoys Theatres

**T**HERE 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 monks, actors were chosen for Gothic looks, like characters from paintings and drawings by Breugel, Bosch and Dore.

All for a murder mystery! But a murder mystery with a difference. Set in a remote, snow-covered hilltop monastery in Italy in the 14th century. Connery plays Brother William of Baskerville, an English monk of great intellect 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 and designed as a labyrinth – a vital part of history.



Left: SEAN CONNERY as Brother William of Baskerville and F. MURRAY ABRAHAM as The Inquisitor Bernardo Gui in NAME OF THE ROSE.

## A mannered comedy

### ENTERTAINING MR SLOANE

By Joe Orton

Cast includes Julian St John, Patsy McCarthy, Bruce Parr and

Greg Silverman

La Boite Theatre

**A** NEW production of Joe Orton's black comedy of manners is La Boite's May offering. The theme is personal relationships between men and women and the ways and means in which people seek to dominate in those relationships.

#### BOOKING INFORMATION

Wed May 27 to Sat June 20  
Wed, Thu and Sat at 8.00 p.m.  
Fri at 6.30 p.m.  
AETT \$10.00  
GP \$12.00  
Pen/Stu \$7.00  
Two AETT tickets per member.

## Briefly

### AWAY by Michael Gow

Directed by Babs McMillan

Designed by Bruce Auld

Cremorne Theatre

**A**WARD-winning writer Michael Gow presents a study in family relationships in this story about three Australian families and their Christmas holidays.

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. Mat Wed at 10.30 a.m., Sat at 2.00 p.m.  
AETT \$11.90  
GP \$17.50  
Pen/Stu \$12.50  
Two AETT tickets per member.

## Arts Theatre

### GREASE by Jacobs and Casey

**I**T was a spectacular movie. Now on stage at the Arts Theatre the rock-'n'-roll musical of the fifties era complete with bobby-sox, jiving and jukeboxes.

### CALIFORNIA SUITE by Neil Simon

**O**NE of the most popular of Neil Simon's plays, this work takes the audience to a Californian hotel and introduces them to a variety of ill-assorted guests.

#### BOOKING INFORMATION GREASE

Continuing to Sat June 6  
CALIFORNIA SUITE  
Fri June 12 to Sat July 25  
Wed to Sat at 8.00 p.m.



# Trust News

is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 10,000 members throughout Australia.

## THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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The Department of Aboriginal Affairs.

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

The Queensland Government through the Minister for the Arts.

The Victoria Ministry for the Arts.

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