

## 'NINE' – The "Ultimate" Musical for Melbourne

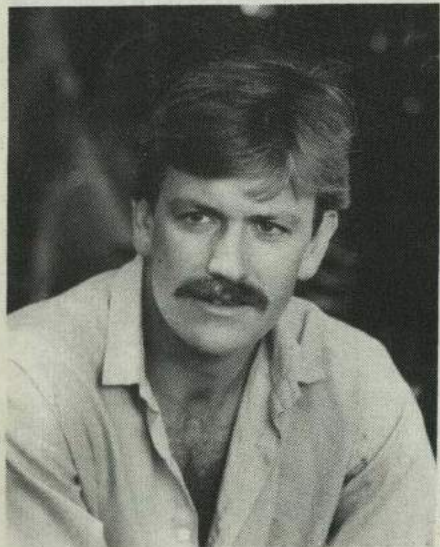
'NINE' by Arthur Kopit  
Music and lyrics by Maury Yeston  
Directed by John Diedrich  
Musical Director Conrad Helfrich  
Choreography and Staging by Jo-anne Robinson and Tony Bartuccio  
Cast includes John Diedrich, Nancy Hayes, Peta Toppano, Maria Mercedes  
Comedy Theatre

*"NINE is a true original ... a marvellous musical ... theatrically and visually NINE is a stunner ... combining outrageous pizzazz with chic and good taste. It is magic ... you must see NINE"*

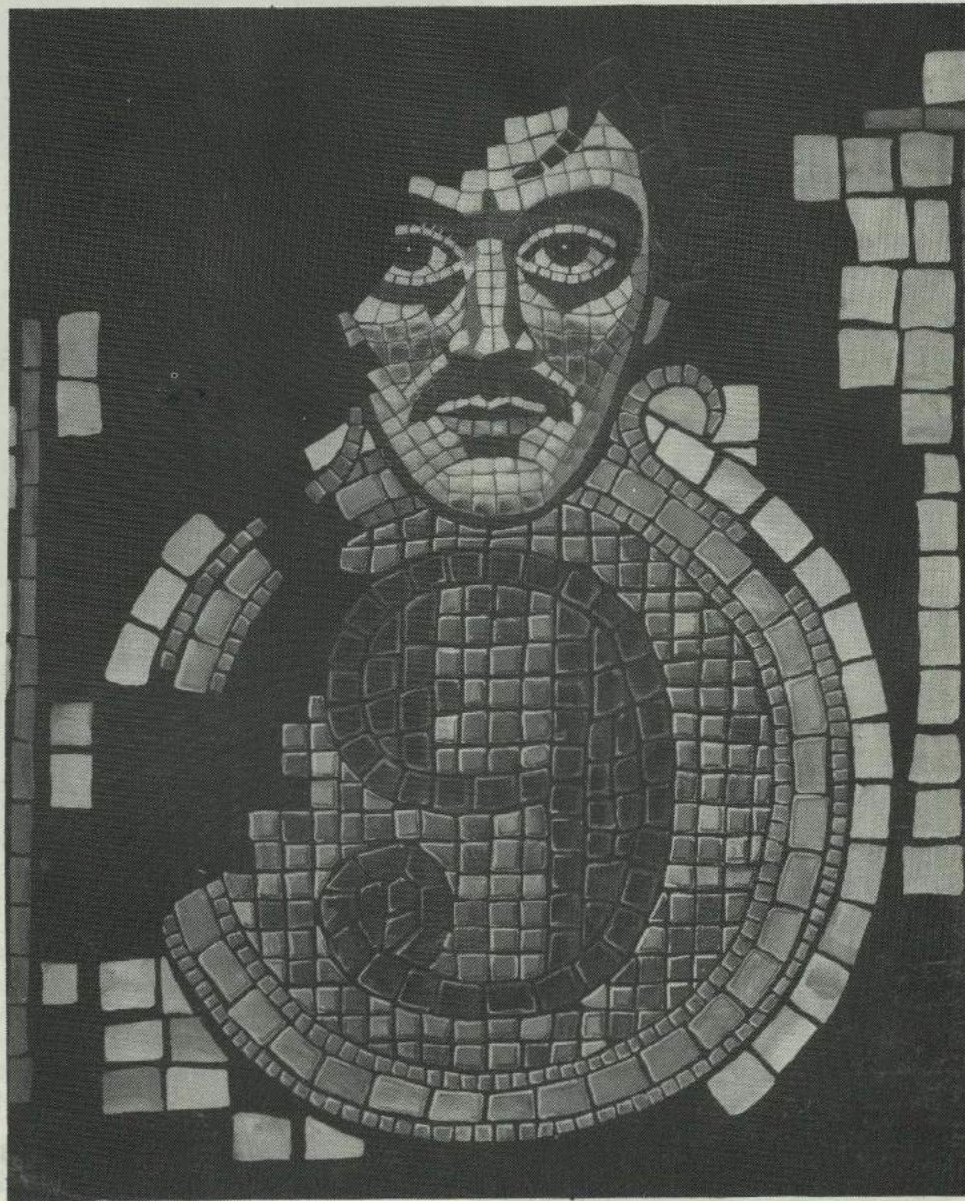
Clive Barnes, New York Post

The winner of five Tony Awards on Broadway, including Best Musical of 1982, the Australian premiere of 'NINE' is coming to Melbourne. Billed as "the Ultimate Musical", 'NINE' is the culmination of a dream for John Diedrich who has assembled an amazing array of Australian talent for this most highly praised musical.

'NINE' is based on Fellini's classic film "8½" which tells the story of an Italian film director, Guido Contini and his search for happiness, honesty and love amongst the twenty-one women in his life. As well as directing the production John Diedrich plays the leading role of Contini, his first musical appearance since playing Curly in 'OKLAHOMA!'. Joining him on stage are twenty-one of Australia's most beautiful and talented actresses including Nancy Hayes,



John Diedrich



Maria Mercedes, Peta Toppano and Caroline Gillmer. This Australian production will have a new set designed by Shaun Gorton and costumes by Roger Kirk with original choreography and staging by Jo-anne Robinson (of 'CATS') and Tony Bartuccio. Judging by the enthusiastic response of the American critics to 'NINE', Melbourne is about to experience a theatrical treat. Follow Clive Barnes' advice ... "you must see 'NINE'."

### BOOKING INFORMATION

Commences Saturday July 11  
Mon to Sat 8.00pm  
Wed and Sat matinees at 2.00pm  
AETT Mon, Tues \$30  
Wed, Thurs \$33  
GP Evening - Adult \$35  
Pens/Stud \$19.90  
Matinee Adult \$25  
Pens/Stud \$19.90  
Two AETT tickets per member



## American cast tours

### AIN'T MISBEHAVIN'

Directed by Jackie Warner

Based on the original stage production by Murray Horwitz and Richard Maltby Jnr.

Her Majesty's Theatre

**A**in't Misbehavin' is a musical revue based on the prolific work of the legendary Fats Waller, one of the first major black American artists.

An all-American cast presents over thirty of the tunes that Fats made famous and recreates the seedy, smokey atmosphere of a Harlem cabaret.



Marion J. Caffey in a number from AIN'T MISBEHAVIN'

"There is so much to enjoy that recommendation is mandatory ... the hard working performers are brilliant"

Sydney Morning Herald

#### BOOKING INFORMATION

From Thurs, July 16, 8.15 pm  
AETT \$23.50 on Tue/Wed/Thur  
at 8.15pm, Fri at 6.00pm, Sat mat.  
at 2.00pm, Sun at 5.00pm.  
G.P. \$26.50  
Two AETT tickets per member

## Appointment of Victorian Representative

**C**hristy Vena has been appointed Victorian Representative of the AETT. She took up her part-time appointment on May 11th. Ms Vena comes to the Trust with considerable experience in the media and in publicity. Her prime responsibility will be the development of Victorian membership services but as Victorian Representative she will also act as spokesperson for the AETT in Victoria. Members who have appreciated Carol Ormerod's friendly and enthusiastic assistance will be pleased to know that she will continue as membership secretary handling members' bookings and queries.

The activity of our Melbourne membership base has increased substantially since the introduction of the new format Trust News in 1986 and it has proved impossible for Carol Ormerod to effectively service members and at the same time edit Trust News and further develop the facilities available to members. So a second appointment to the Melbourne office became essential.

There will be two immediate benefits for members. Office hours will be extended to Monday, Tuesday, Thursday and Friday between 10am and 4pm. As usual an ansaphone will operate at other times. Secondly you can expect to receive future editions of Trust News at an earlier date. This will give you the advantage of an extended booking period and assist us to obtain good tickets for you.

A new appointment is always a good time to reassess present operations and identify new directions for future development so if any members have any suggestions to make Christy Vena would be very pleased to hear from you. Please feel free to call her on 690 8384.

## Nunsense Extends

**T**he Little Sisters of Hoboken have proved to be so popular that their toe-tapping show will transfer to the National Theatre for an extended season from Tue June 30-Sat Aug 8.  
Ring AETT on 690 8384 for details.

## Sell-out Simon!

### THE GINGERBREAD LADY

Written by Neil Simon

Directed by Hayes Gordon

Designed by David Bell

Cast includes Lorraine Bayley, Frank Garfield and Andrew Inglis  
Athenæum I



Lorraine Bayley

**D**irect from the Ensemble Theatre's sellout Sydney run comes Neil Simon's 'THE GINGERBREAD LADY', one of his first plays which was filmed as 'ONLY WHEN I LAUGH' starring Marsha Mason as Evy.

In a very interesting piece of casting Lorraine Bayley plays Evy, a former cocktail lounge singer who can't leave the bottle or the men alone. Evy returns to her apartment after a drying out spell to be greeted by two friends - Jimmy, a very camp actor who will never make it, and Toby, a socialite who attempts to stave off the ravages of time in order to save her marriage. Director Hayes Gordon has pulled the resulting elements together "...in a manner to challenge comfortable expectations, provide insights and ultimately offer a good evening of theatre".

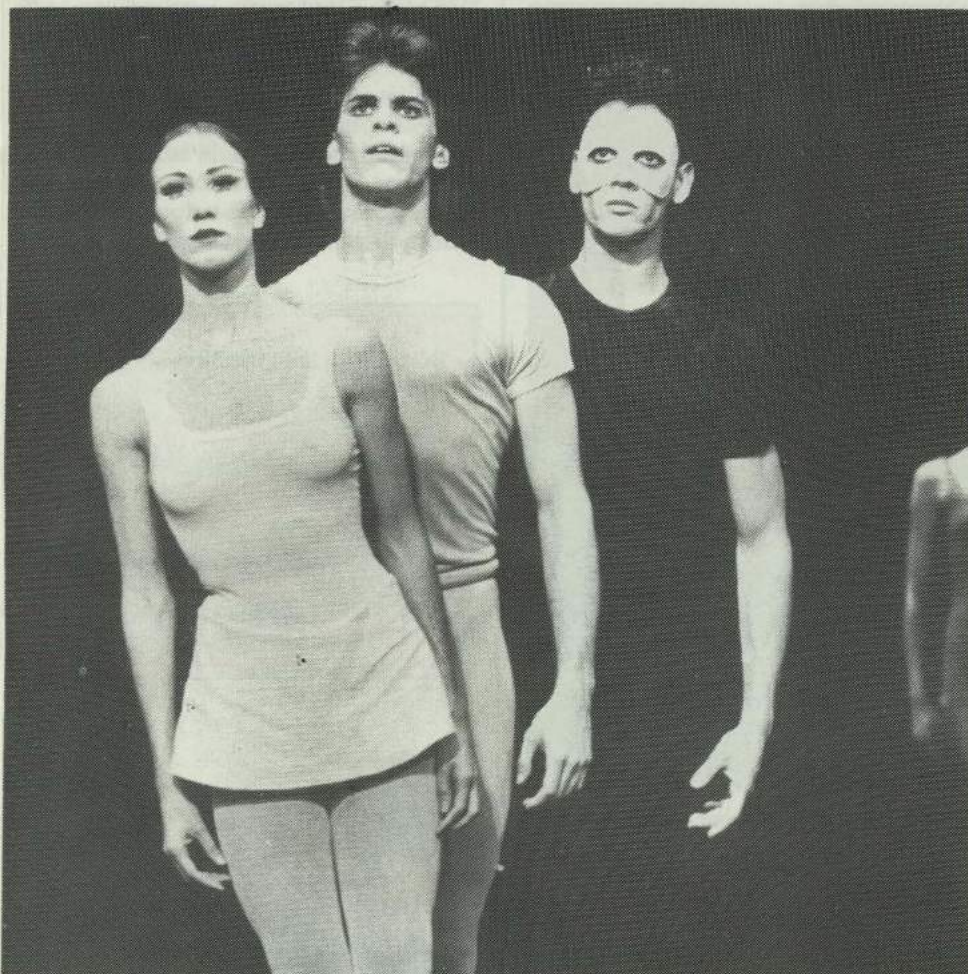
Some reactions from the Press ... The Daily Mirror said, 'Neil Simon's comic masterpiece is rich in one-liners and absurd pathos'.

The Australian... '...the play is dynamically directed by Hayes Gordon with its text fully realised'.

#### BOOKING INFORMATION

Commences Thur June 4-Fri  
July 17. Tue-Sat 8.00pm. Sat mat  
5.00pm. Sun 3pm & 6.00pm  
AETT \$18.90  
GP \$22.90  
Conc. \$17.90  
Two AETT tickets per member





L to R – Ulrike Lytton, Steven Heathcote and Adam Marchant in 'SONG OF THE EARTH'

## The Australian Ballet – From China to Melbourne

After the Australian Ballet's five week tour of China and Japan they will be making a welcome return to the State Theatre for their season of International Masterpieces.

Program One is comprised of two Australian premieres, 'SONG OF THE EARTH', a profoundly moving ballet dealing with the transitory nature of worldly joy and suffering. A major work by Sir Kenneth MacMillan set to the music of Gustav Mahler. The second part of Program One is La Bayadere's most famous act, 'THE KINGDOM OF THE SHADES'. Known particularly for its brilliant, demanding pas de deux, it will be choreographed and staged for The Australian Ballet by Magdalena Popa.

Program Two is 'SWAN LAKE', hailed as a Company showpiece and widely acclaimed by audiences and critics alike. Single performance tickets for the complete season go on sale on June 13.

### BOOKING INFORMATION

State Theatre, Victorian Arts Centre

Program 1 – SONG OF THE EARTH, LA BAYADERE.

Fri June 26-Tue July

Program 2 – SWAN LAKE. Fri July 10 – Tue July 21.

AETT – A Reserve \$35.50

B Reserve \$30.00

Pens A Reserve \$34.00

B Reserve \$25.00

Under 26 Mon Youth nights,

Sunset performances only. Stud \$17

Non-stud \$23.

Two AETT tickets per member

## Complicated Classic

### TWELFTH NIGHT

by William Shakespeare

Directed by Roger Hodgman

Designed by Shaun Gurton

Cast includes Mark Little, Helen Morse, Barbara Stephens, Frank Gallagher and Bruce Myles

Playhouse Theatre, Victorian Arts Centre

The MTC's incoming Director Roger Hodgman will be directing this Shakespearean classic and after the success of his 'MIDSUMMER NIGHT'S DREAM' and 'SERVANT OF TWO MASTERS' for the MTC which were both very contemporary approaches to the classics, his production of 'TWELFTH NIGHT' should be a treat.

The tale of Viola and her twin brother marooned on a distant shore leads to complications and convolutions of plot but this production should be memorable for its excellent casting – Helen Morse as Viola, Frank Gallagher as Orsino and Bruce Myles as Malvolio.



Helen Morse

### BOOKING INFORMATION

From Wed June 17-Sat July 25

Mon to Fri at 8.00pm

Sat at 5.00 & 8.15pm

AETT \$18.80

GP \$21.80

Pens \$9.90

Youth \$14.00

Stud \$8.80

Two AETT tickets per member

Tickets available only through Russell St. Theatre and AETT





Puppeteers Paul Cartwright, Colleen Bauer, Jane Davies, Hugh Simpson and Sean Masterson from the 'SPARE PARTS PUPPET THEATRE'.

## A family fairy tale

### PIED PIPER

by the Spare Parts Puppet Theatre

Directed by Peter Wilson

Designed by Beverly Campbell-Jackson

Score and Musical Direction by Helena Hendel

The Studio, Victorian Arts Centre

The AETT's Australian Content department is proud to present a tour of the eastern states by Perth's SPARE PARTS PUPPET THEATRE. Made up of some of Australia's most talented puppeteers, SPARE PARTS presents an original interpretation of Robert Browning's classic poem which fuses puppetry, dance, music and poetry.

A thousand puppet rats will tumble into the lively medieval marketplace in a fusion of fantasy and poetry which will delight those from six to ninety-six.

Reviews of the Perth production:  
"This show is an absolute delight..."

Daily News

"The *PIED PIPER* is a charming, colourful and witty piece of theatre."

The West Australian

### BOOKING INFORMATION

Public Performances - Fri June 12  
& 19 at 6.00pm.

Sat June 13 & 20 at 2.00 and 5.00pm

AETT \$9.00 (adult)

GP \$10.00

Children \$5.00

## Singlettes sell out!

### STOP! IN THE NAME OF LOVE

*The Fabulous Singlettes*

Directed by Bruce Miles

*The Athenæum (for eleven shows only)*

The Fabulous Singlettes have been reliving the hits of those marvellous girl-groups of the sixties on a National tour of Australia and laying them in the aisles. Presenting this fascinating period in the history of rock and roll are Naomi Evers, Karen Johns and Lisa Shipley, proving that rebellious youth, unre-

quited love and teenage suicide can still move an audience to tears or cheers as the sell-out tour returns to Melbourne.

There will only be eleven performances at the Athenæum and then these three talented ladies will be off to Edinburgh in August, so do take this opportunity to see *The Fabulous Singlettes* before they leave our shores.

### BOOKING INFORMATION

Commences Tue June 23 for a limited season.

Mon-Sat 8.30pm

Conc. not available Fri or Sat nights

AETT \$19.90

GP \$22.90

Pens/Stud \$15.90

Bookings through the Athenæum or AETT only

Two AETT tickets per member



*The Fabulous Singlettes*

## The return of the time warp

### 'THE ROCKY HORROR SHOW'

Cast includes Daniel Abineri and Stuart Wagstaff

*The Princess Theatre*

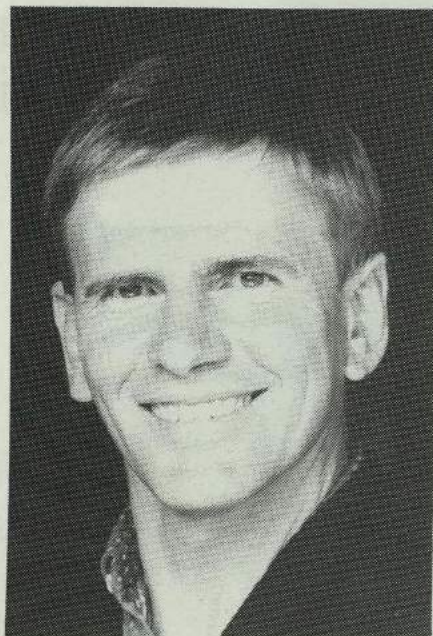
The stage show which spawned a cult film and dedicated followers throughout the world is coming back to Melbourne to light up The Princess Theatre with its outrageous brand of musical comedy.



If you've never seen 'THE ROCKY HORROR SHOW' live on stage or you have the urge to drag out the tattered fishnets and see it again, there will be a special Trust Night on Thursday July 2nd and during the first week of the Season generous concessions apply to Trust members. So join Brad and Janet on the most unusual honeymoon ever had!

#### BOOKING INFORMATION

Commences Wed July 1  
Trust Night - Thur July 2  
AETT \$19.90  
Fri July 3-Fri July 10 (any night)  
AETT \$21.90  
GP \$25.90  
Pens/Stud/Child \$13.00  
No limit on tickets for Trust Night  
(Thur July 2)  
Fri July 3-10  
Two tickets per AETT member



Gil Tucker

#### BOOKING INFORMATION

Commences Mon June 1-27  
Mon-Fri 8.00pm, Sat 5.00 & 8.15pm  
AETT \$9.50  
GP \$15.50  
Two AETT tickets per member

## Irish play for Playbox

### 'THE FREEDOM OF THE CITY'

by Brian Friel

Directed by Peter Oyston

Designed by Kenneth Evans

Lighting Design by John Beckett

Cast includes Caz Howard, Conor McDermottroe, Gil Tucker and Phil Sumner

St Martins I

**T**ension and terror ... Londonderry 1970. An unauthorised Civil Rights March is dispersed with the aid of rubber bullets and C.S. gas. Three demonstrators, two young men and a mother of eleven children take refuge in the Town Hall where with echoes of O'Casey's 'The Shadow of a Gunman', rumour inflates the trio to forty armed rebels.

Irish playwright Brian Friel breathes life into the all-too-common impersonal statistics which come to us from his country. Friel has been described as a writer of deep and moving compassion who has written many plays about Ireland and its people.

## Musical sensation!

### DIMITRIS SGOUROS

Concert Hall

"Breathtaking facility ... Sgouros brought the house down at Carnegie Hall"  
Newsweek  
"A quite extraordinary experience ..."  
The Times, London

**S**eventeen-year-old Greek pianist Dimitris Sgouros has been performing since age eight, became at ten a Professor of Piano at the Athens Conservatoire and at thirteen played his Carnegie Hall debut.

He is a formidable talent who has apart from his extraordinary musical ability, one of the most dazzling piano techniques ever heard.

Sgouros appears regularly with all the major orchestras of Europe and his repertoire includes more than forty-five piano concertos and all the major virtuoso works for the instrument.

Dubbed the musical sensation of our time, Sgouros will be playing only two dates in Melbourne - a marvellous opportunity to hear this exceptional young virtuoso.

#### BOOKING INFORMATION

Concert Hall  
Tue July 7-8.00 with MSO  
conducted by Vladimir Verbitsky  
A Reserve AETT \$27.50  
GP \$30.00  
Fri July 10 - 8.15pm Solo Recital  
A Reserve AETT \$22.50  
GP \$25.00  
Booking through AETT or BASS

## Glen Shorrock - a winning double!

### 'ONE FOR THE MONEY - (AND TWO FOR THE SHOW)'

Written by Bob Hudson

Directed by Graeme Blundell

Starring Glen Shorrock, The Eddys and the Glendells

Universal Theatre

**G**len Shorrock has been involved in the forefront of Australian music for some years now and as he has influenced Australian music during his younger and more impressionable years certain performers have left their mark on him, from Elvis Presley to Chuck Berry to the Beatles and Bob Dylan.

'IT'S ONE FOR THE MONEY (AND TWO FOR THE SHOW)' is a compilation of the best of two shows which Shorrock premiered at Kinsela's in Sydney. He demonstrates his versatility with impersonations and songs from Rock and Roll's past personalities as well as songs from his own career starting with the Twilights, through Axiom to The Little River Band. The critics in Sydney have been of one voice ... this is an extremely entertaining night with a polished and professional performer.

#### BOOKING INFORMATION

Opens Tue July 21 for a limited season only.  
AETT \$16.90  
GP \$22.90  
Two AETT tickets per member



# Spotlight

## The Australian Elizabethan Theatre Trust — pursuing goals to enhance Australia's cultural climate



Jon English in *THE PIRATES OF PENZANCE*

*With the focus of media publicity on the Trust's financial position it seems the right time to remind members of the Trust's achievements and the broad range of programmes currently undertaken. Originally published in Tempo Libero magazine in September 1986, this article has been updated to cover new initiatives.*

Although playing a very different role today from that at its inception thirty years ago, the Trust continues to play a vital role in the development of theatre in Australia. Kathleen Norris referred to its special position, when, shortly after her appointment as Chief Executive, she said "*The Trust has a wonderfully broad charter; it can do what needs to be done.*"

Back in 1954 when the Trust was established partly by government support and partly by public patronage, there was indeed a great deal to be done. There was little professional theatre in Australia and to most people a visit to the theatre was to see a fully imported production. The prevalent view was that if it's imported then it must be better than anything produced locally. The Trust set about to change that, and it is a measure of its success that today our Australian artists can take their place as leaders on the world stage and Australian audiences take pride in this reputation.

There was no quick solution, but within years the Trust had either established, or helped establish, drama companies in each State as well as a national opera company, national ballet company, a national puppet company and a national training school for actors, the National Institute of Dramatic Art. Although these organisations are now autonomous, the Trust still manages the Elizabethan Sydney Orchestra which plays for the Australian Opera and the Australian Ballet.

Today the Trust retains one in-house company of which it is justifiably proud. The Theatre of the Deaf is the only professional deaf theatre in Australia and is now one of Sydney's premier Theatre-in-Education troupes. A company of both deaf and hearing actors, it presents a unique visual and aural style of theatre. It is not a mime show. Nor is it a theatre *for* the deaf. Only 10% of its audiences are hearing impaired. Theatre of the Deaf performances use a theatricalised form of Australian sign language that is both picturesque and lyrical.

Despite the exciting work of this unique company, the most visible image of the Trust is as a national theatrical promoter. Australia's major non-commercial entrepreneur, the Trust presents a rich kaleidoscope of the best of both Australian and over-

seas theatre. Highlights of the past twelve months have been the Netherlands Dance Theatre, one of the world's outstanding modern dance companies which toured Australia to critical acclaim, an Australian production of *THE FOREIGNER* by American comedy writer Larry Shue, a return season of *THE PIRATES OF PENZANCE* and *SUGAR BABIES*, the Broadway tribute to the wonderful world of burlesque.

With the huge costs of mounting major productions, partnerships, which enable the financial burden to be spread between two or three different organisations are common and the Trust frequently joins with organisations such as the Victorian Arts Centre, Adelaide Festival Centre Trust and Michael Edgley International. The Trust has to maintain a fine balance between productions that can be expected to return a profit and those that cannot. The popular productions provide the capital which underwrites the risk shows.

Musical theatre has staged something of a comeback both here and overseas in recent years and Noel Ferrier heads up the Trust's Musical Theatre Division. Following on the success of *THE PIRATES OF PENZANCE* and *SUGAR BABIES* plans are being prepared to present other musicals.

But it is not only mainstream theatrical presentations with which the Trust is concerned. Its Australian Content Department which was established with Federal Government funding in 1982 is concerned with development of theatre, especially innovative theatre. The Department gives support — management skills, administration, marketing, publicity and technical expertise — to projects which will either extend existing perceptions of theatre or extend the work of a particular artist into new areas. One of the most ambitious projects undertaken was the stage adaptation of the David Malouf novel, *AN IMAGINARY LIFE*, which was presented at Sydney's Belvoir



Street Theatre last year to critical acclaim. Another success story was the play *NO SUGAR*, commissioned from Aboriginal playwright Jack Davis, and mounted for the 1985 Festival of Perth. It was subsequently chosen to represent Australia at the World Theatre Festival at Vancouver Expo '86. Interest in the production was so great that all performances were sold out before the company arrived. Earlier this year the ACD mounted a production of *MAGPIE'S NEST*, a first play by a new Australian playwright, Simon Grattan, which was received with critical acclaim by the media.

While primarily concerned with the product on stage, the Australian Elizabethan Theatre Trust is also concerned with audience development. The Trust's membership programme has been strengthened in recent years with the goal of developing a firmer base of support for the performing arts. The profession is served by the maintenance of a pool of committed theatre-goers who provide the core of support so vital in a financially risky industry. The public is provided with a wide range of services which makes the arts more readily accessible.

Modelled on ticket booths familiar to visitors to London and North America, the Halftix booth in Martin Place, Syd-



*A scene from NO SUGAR by Jack Davis*

ney was opened by the Trust last year. It sells half price tickets to live arts and entertainment attractions on the day of performance. Designed to assist the arts industry to reduce the number of unsold tickets and to enable a wider community to have access to the theatre, the booth has returned \$250,000 in revenue to Sydney's arts community since its inception.

Building on the expertise gained from managing two symphony orchestras the Trust is formulating plans to develop programmes for young people (the audiences of the future) which will expose them to a full range of musical experiences from both the popular and classical repertoire.

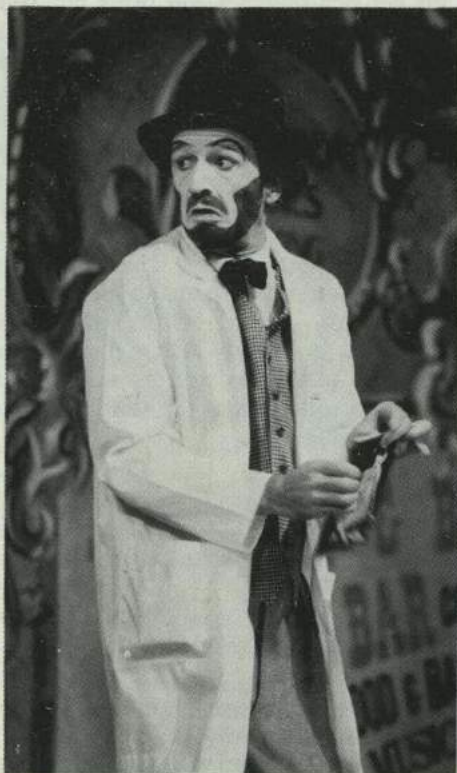
Head office for the Australian Elizabethan Theatre Trust is an old warehouse in Kings Cross, Sydney, which harbours a host of activity and is home to many arts organisations. Also housed in the building is the Trust's Costume Hire Division, containing 10,000 costumes which are available for hire. It is one of Australia's largest costume hiring services, for professional and amateur stage productions, films, fancy dress parties and advertisements. Robert Morley once hired a smoking jacket for one of his Heinz commercials and the army costumes in the XXXX beer advertisement were hired from the Trust. Downstairs, in the bowels of the earth, is the cavernous Props Hire Department. Set pieces, stage curtaining, rostrums (the building blocks of stage

flooring) and stage lighting accessories come and go with great frequency.

Both hire departments produce healthy revenue for the Trust which is of paramount importance now that the Trust's funding by the Australia Council is limited to special projects. Funding is received from certain State governments and city councils but the Trust must generate a significant percentage of its own income.

The Trust's services to the profession are probably unknown beyond the small circle of arts organisations it services. The Australian Elizabethan Theatre Trust is the only arts organisation in Australia which is able to receive tax deductible donations and in the past twelve months it has processed over \$3 million of donations to arts organisations throughout Australia. The processing of these vast numbers of donations, many of \$10 or less, is a task that the Trust undertakes without charge. The Superannuation Scheme gives security to artists throughout Australia even though they will be employed by a number of companies during their careers. Another co-ordination role of the Trust is the bulk buying of media space to enable smaller companies to take advantage of quantity discounts.

The Trust has been described as a benign hydra-headed monster, and perhaps this is an apt description. Certainly its tentacles extend into every aspect of Australian theatre, and without its continuing support the arts in Australia would be poorer.



*Garry McDonald in SUGAR BABIES*



# Focus on Films



Frances (Julia Blake) relaxes with Frank (Leo McKern) in the film 'TRAVELLING NORTH'

## TRAVELLING NORTH

directed by Carl Schultz  
Screenplay by David Williamson from  
his play of the same name  
Produced by Ben Gannon  
Starring Leo McKern, Julia Blake,  
Henri Szeps and Graham Kennedy  
Opening June 19 at the Longford Cinema

If you saw the play TRAVELLING NORTH, you won't need to be told that it is the love story of an aging couple, and their escape from interfering relatives to tropical Queensland. In the film, adapted by Williamson himself, there is an added dimension in the magnificent photography. You can almost feel and smell the heat and lushness of the tropics.

Leo McKern plays the crotchety, irritating but nevertheless lovable Frank who has fallen in love with the much younger Frances (Julia Blake). Their envisaged idyllic isolation on the Queensland coast is disturbed by the nosy but good-hearted neighbour Freddie (Graham Kennedy) and the local doctor Saul (Henri Szeps), both of whom compete for Frances' attention. Saul diagnoses Frank's chest pains as angina and is infuriated by Frank's insistence on reading all Saul's textbooks on the subject and criticising Saul's choice of treatment.

The problems of age, Frank's heart attacks, and Frances' separation from her children, are a disruptive influence in what was to be the perfect retirement but

the story is really about courage on both sides, Frank's in facing up to death and Frances' in sticking to him.

## THE FOURTH PROTOCOL

directed by John Mackenzie  
Screenplay by Frederick Forsyth from  
his novel of the same name  
Produced by Timothy Burrill  
Starring Michael Caine, Pierce Brosnan,  
Alan North, Julian Glover, Ian  
Richardson  
Opening June 25 at Hoyts

Put together English actor Michael Caine and top spy-story writer Frederick Forsyth and it would be hard to go wrong.

A protocol, according to the Oxford Dictionary is "a document giving the terms of a treaty" agreed to and signed by the various parties. THE FOURTH PROTOCOL is the story of the most secret and dangerous protocol of a treaty signed in 1968 by America, Britain and Russia to halt the spread of nuclear weapons.

In a remote country house in the forest near Moscow, KGB Chairman Gorbachev (Alan North) and a hand-picked team hatch Plan Aurora, an ingenious plot to breach the Fourth Protocol and re-introduce the nightmare of nuclear

war. Their crack agent Petrofsky (Pierce Brosnan) is placed in a quiet English country town to assemble the jigsaw of devastation. John Preston of the British Security Service (Michael Caine), working on a minute clue, leads an urgent operation, hampered by the power game amongst his superiors, and ..... any more information would spoil the story.

## RADIO DAYS

written and directed by Woody Allen  
Produced by Robert Greenhut  
Starring Mia Farrow, Seth Green, Julie  
Kavner, Josh Mostel, Michael Tucker  
and Dianne Wiest  
Opening June 18 at Russell Cinemas and  
Rivoli

The 15th film written and directed by Woody Allen, RADIO DAYS is a family saga like HANNAH AND HER SISTERS in a different era. It is set in the early days of World War II in New York, the days when radio was the most important media influence. There's a rich tapestry of characters: the boy who accepts the Masked Avenger of radio fame as part of his everyday life; the unmarried aunt looking for her elusive prince charming; the man who believes his get-rich schemes will bring him success at last; the wife who can't forget a previous courtship; and the rather dumb cigarette girl in a nightclub who becomes a radio personality (Mia Farrow). It is almost a musical with its backing of the music of the day - the legends like Tommy Dorsey, Artie Shaw, Glen Miller, Harry James, Benny Goodman, Xavier Cugat, Duke Ellington and others - and its look at the night life of Manhattan. Many actors who have appeared in Woody Allen films are in RADIO DAYS as well as well-known radio personalities of the time in cameo appearances.

## BOOKING INFORMATION

G.U. \$6.00

Hoyts \$5.50

Village \$5.50

Longford \$6.00

Please note: No handling fee  
applies to film vouchers and  
members may purchase as many as  
they wish.



# Dialogue

by Carole Long, Membership Manager

By the time this edition of *Trust News* reaches you most members will have either read our Annual Report or reports in the media about the Trust's disappointing trading year in 1986. Andrew Briger, A.M., Chairman of our Board, has expressed the Board's confidence that the 1987 results will be a considerable improvement over those for 1986. The Trust's net asset position was in excess of \$600,000 at the start of 1987 and losses have been confined solely to the Trust's entrepreneurial area.

The role of the theatrical entrepreneur is an exceedingly risky one. Not only do we have to allow for the mood of the public which is always very difficult to predict, but external factors can suddenly affect a potentially successful season. No one could have predicted the American bombing of Libya and its devastating result on the London tourist industry and the theatre industry. Our production of *SONS OF CAIN* had opened just two days earlier...

Our losses in 1986 can be attributed to a general downturn last year in box office sales for the live theatre, and specifically to losses on three presentations: *LENNON* — The Musical of the Legend, *SONS OF CAIN* and Netherlands Dance Theatre.

*"We are proud of each of these attractions, though their ticket sales were less than we hoped for," Mr. Briger recently said. "LENNON played three Australian cities and attracted to the theatre an audience of young adults who are not regular theatregoers. SONS OF CAIN was the first Australian company in many years to be presented in London's West End, and The Trust's production was a critical success and a further boost to Australia's theatrical reputation overseas. Netherlands Dance Theatre was, to many people, a highlight of Melbourne's arts calendar and would not have been possible without the Australian Elizabethan Theatre Trust providing support to the Adelaide Festival. Regrettably, this fine company could not be presented in Sydney due to lack of a suitable venue."*

It is perhaps a good time to reiterate that the Trust is not a "highly subsidised" organisation. In fact it receives only a small fraction of its revenue (7%) from combined State and Federal Governments. This small subsidy is specifically allocated to the Theatre of the

Deaf, the Australian Content Division and our Donations Administration Programme. The Elizabethan Orchestras are supported separately through earmarked funds. We are therefore obliged to subsidise our non-profit making programmes through profits reaped in other divisions, primarily the entrepreneurial area. Thus, when the entrepreneurial area has a disappointing year, all departments have to tighten their belts.

The membership programme of the AETT, despite significant increases in its membership base in recent years, has not yet achieved its target of becoming fully self-supporting. So losses incurred by the membership department (budgeted at \$30,000 in 1987 on an operating budget of \$416,100) have to be financed from other Trust sources — either profits or, as in 1986, from consolidated funds. The Trust has viewed the membership programme as a service to the whole theatre industry. It has therefore aimed to provide the best possible range of theatre-going services to its members at the lowest price. The current \$28 membership fee can be justified on the provision of Trust News alone. Yet in addition the Trust negotiates significant price discounts for both the theatre and films and provides a personalised booking service. Our telephone booking service is provided without additional charges, despite the considerable manpower involved, through the dedication of our team of volunteers who not only handle much of the clerical work associated with the membership programme but also handle telephone bookings. This has enabled us to keep our staff costs down to a modest 27.5% of our annual membership budget and allowed the lion's share of the budget (40.7%) to be spent on communication with members. The remaining funds are utilised in advertising and promotion, office overheads and travel expenses.

The Board has been looking in the past two years closely at our operations to see how costs can be contained and inevitably membership, with its continuing drain on Trust resources, has come under scrutiny. Our membership fee was set at \$28 per year over twelve months ago and in the period since then our costs have risen considerably. The preparation of Trust News occupies a considerable part of our budget

and the rise in costs of paper (30-35%) in that time (caused principally by the fall in value of the Australian dollar) has added considerably to our costs. Another large cost is postage, which has risen 17% in the same period.

We therefore find ourselves in the position of having no alternative but to increase membership fees. As of July 1, 1987, our fees will rise to \$35 per annum for full members and \$18 for associates (full-time students or those under 18 years of age). **However, as an expression of our appreciation for the continuing support provided by our members we invite existing members to renew their membership before July 1 at the current rate of \$28.** So no matter when your membership falls due for renewal, you can extend your membership for a full twelve months, provided that you complete and return the enclosed form **before July 1.**

I'd like to conclude by outlining to you just how valuable our membership programme is to theatre in this city. Members not only provide early season bookings which are so essential for the development of word of mouth, but they also provide, through their advance booking, up-front money which is of considerable assistance to the producer who has made a large investment. Through Trust News we are able to offer companies a means of communicating with a broader public than their individual subscribers. So not only do we at The Trust appreciate your support, but your continuing involvement and commitment to theatre is valued by the profession as a whole. You can be proud to be making a significant contribution to the continuing development of theatre in Australia.



Carole Long



# Opening Soon

## Dale Baker for 'Cats'

While enthusiasm builds for the coming Melbourne production of 'CATS' the casting continues. The most recent development is the choice of one of Australia's most highly acclaimed dancers, Dale Baker, who will perform as MR MISTOFFOLEES, the role created by Wayne Sleep in the original Broadway production. Dale has worked with Wayne Sleep at the Covent Garden Royal Ballet and at Sadlers Wells Royal Ballet.

'CATS' will be Dale's first singing role in a musical and we will keep you up to date with further news on the Melbourne cast of 'CATS' as it is released.



Dale Baker

Tickets are available for all performances listed below. Don't delay booking for 'CATS' – tickets are selling very quickly.

### BOOKING INFORMATION

Her Majesty's Theatre from Sat  
Oct 10. Mon to Sat at 8pm  
Wed & Sat mat at 2pm  
AETT \$37 on Oct 12, 13, 15 and  
Oct 19, 20, 21. Dec 7-12 at 8pm  
Oct 17, 21, 24, Dec 9, 12 at 2pm  
GP \$39.00  
Two AETT tickets per member

## On Stage in London...

by Margaret Leask

The RSC's production of Cole Porter's *KISS ME KATE*, which opened 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.

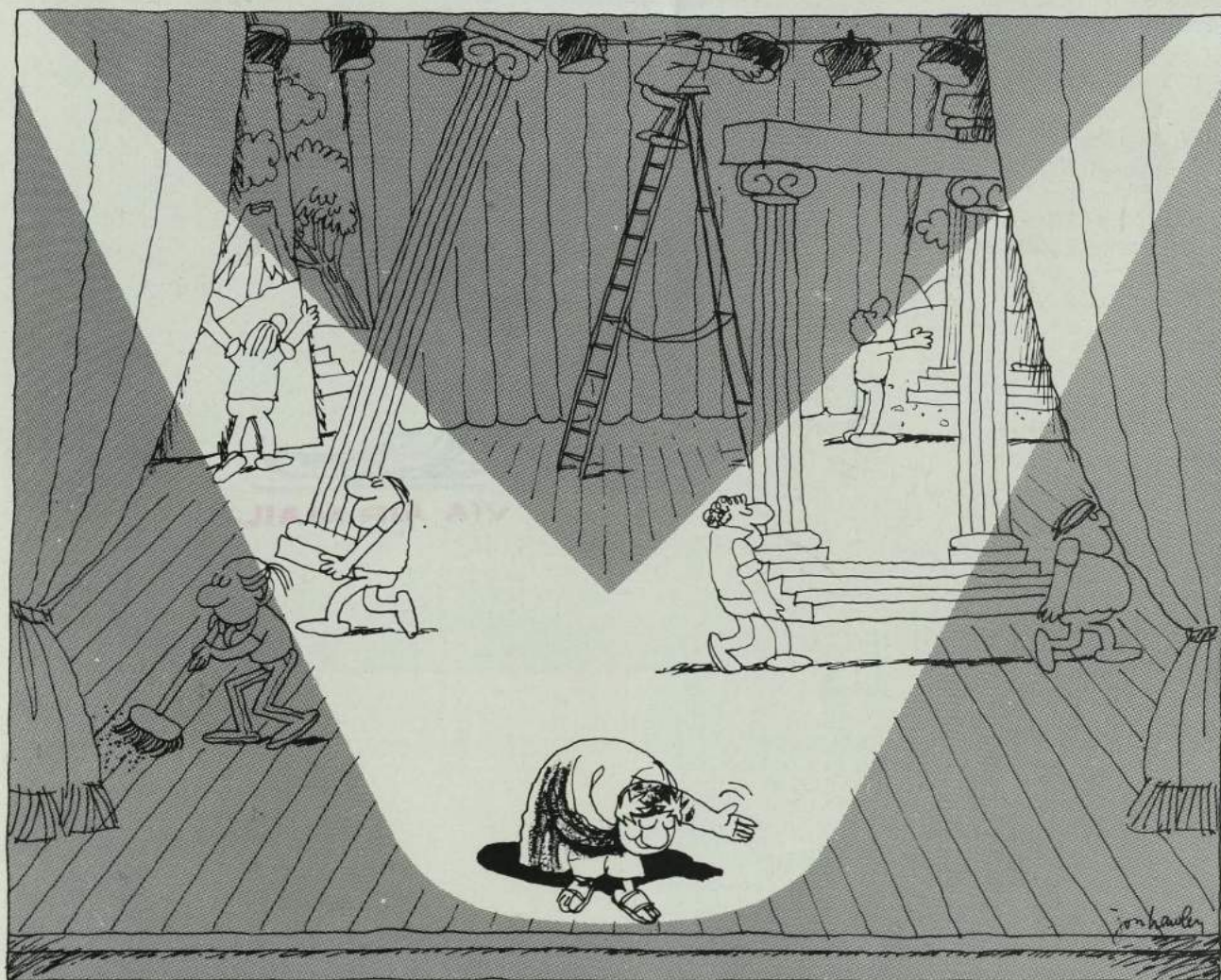
As the new theatre season begins in London, many West End shows are finishing their runs and new ones will be announced soon. The RSC have announced their plans for 1987 — with 16 plays in repertoire in three London theatres between April and August. At the Barbican Adrian Noble's haunting Stratford *MACBETH* with Jonathan Price and Sinéad 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 (Sinéad'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.





# Great Performances.

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# Trust News

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

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(incorporated in the A.C.T.)

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

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

The Department of Aboriginal Affairs.

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

The Queensland Government through the Minister for the Arts.

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

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C/- Quadrivium,  
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