

The Theatre of The Deaf — Tilting at Windmills



A Charles Blackman sketch after Picasso, created for the Theatre of the Deaf's DON QUIXOTE season

DON QUIXOTE by Cervantes
Adapted by Ernie Grey
Designed by Simon Barley
Directed by Patrick Mitchell
Choreographer: Julia Cotten
Belvoir Street Theatre Upstairs

This is indeed a variation on a well-known theme in more ways than one; DON QUIXOTE has been adapted by Ernie Grey specifically for The Theatre of the Deaf and is the company's most visual production yet.

It relies on the actor's ability to tell a story and the audience's powers of transformation and imagination (a broom becomes a spear, or a horse, or ...?)

DON QUIXOTE has been adapted to capture the attention of a young audience; it has vigorous clowning, miming and verbal slapstick, bringing the adventures of the hero magically alive, and uniting him with the audience, for DON QUIXOTE plays the games that children play. However, this is not just a play for kids, there are parts

of the performance that will have special appeal to adults — it is, in fact, a family production.

DON QUIXOTE is the tale of a middle-aged gentleman, Don Carlos, who one night leaves home wearing his great-grandfather's armour, riding an imaginary horse, in order to find adventure and eternal glory. He is joined by Sancho Panza and the pair become inseparable and share many adventures. The play deals with dreams and ambitions, hope and despair and a vision of a better world.

The Theatre of the Deaf had its origins in the early 1970s, and in 1974 The Australian Elizabethan Theatre Trust began its long-term commitment to the development of the company as a professional theatre of the deaf. It is a company of both deaf and hearing actors who present a visual and aural style of theatre, using the moving pictures and symbols of sign language and the spoken text. The Theatre of the Deaf is most definitely not a mime show, for each play is "spoken" in sign language by the actor and also spoken via the voices of the on-stage hearing actors. The company presented a most successful production of WAITING FOR GODOT at the end of last year and the production was hailed as "valuable, intelligent and humorously articulate" (Sydney Morning Herald) — the language of signs had made the play all that more poignant. The company spends most of its time in theatre education travelling to schools and presenting productions. They present one play each year to the general public and are a "must" for anyone seriously interested in the theatre. DON QUIXOTE is for the whole family and this is reflected in the ticket prices.

BOOKING INFORMATION

Mon Sept 7 to Sat Oct 3
Mon to Fri at 10.30 a.m. and 1.30 p.m.
Sat mats at 2 p.m. (Sept 26 and Oct 3)
AETT \$5.00
G.P./Stud/Pens \$6.00
Four AETT tickets per member

Shades of the South

THE GLASS MENAGERIE

by Tennessee Williams
Directed by Peter Williams
Designed by Derrick Cox
Starring Bettina Welch

THE GLASS MENAGERIE marked Tennessee Williams' rise from struggling ranch-hand to one of America's most successful and best-known playwrights. From the fabric of his childhood and his own emotional experiences, he has created some of the most haunting characters ever to appear on stage. Williams describes THE GLASS MENAGERIE as a memory play for, from his recollections of family life in St. Louis, he draws the destruction of the Wingfields — Amanda, the mother, Laura, the sister, and of himself as Tom, the brother and narrator for the play. The role of Amanda Wingfield will be played by Bettina Welch. There will be a special Trust Night for members on Saturday, August 29, when the price is \$17.90 (a discount of \$6) and there is no limit on the number of tickets purchased.



Bettina Welch

BOOKING INFORMATION

Phillip Street Theatre
Tue Aug 25 to Sat Sep 26
(except Aug 28)
Mon to Fri at 11 a.m.
Wed, Fri, Sat at 8 p.m.
AETT \$19.90, G.P. \$22.90
Pens/Stud \$14.90
Two AETT tickets per member
(except for Aug 29)

Shorrock Returns

Not only is Glen Shorrock returning for a short season at Kinselas, but he is also combining his two most successful shows of this year and last, ONE FOR THE MONEY and TWO FOR THE SHOW, under the title of ONE FOR THE MONEY. Devised by Graeme Blundell and Bob Hudson, ONE FOR THE MONEY charts the life of a rock 'n' roll star, while TWO FOR THE SHOW takes a look at the phenomenon of pop music generally — how to become a star, form a band, the influence of girls, life on the road and the fall from fame. Following his Sydney season, Glen Shorrock is to tour with this show.

BOOKING INFORMATION

Kinselas
Tue Sep 1 to Sat Sep 26
Mon to Sat at 7 p.m. (dinner) and 8.15 p.m. (show)
AETT \$22.00 show only (Mon to Thu)
\$36.00 dinner and show (Mon to Thu)
\$38.00 dinner and show (Fri and Sat)
G.P. \$24.00 show only (Mon to Thu)
\$38.00 dinner and show (Mon to Thu)
\$26.00 show only (Fri and Sat)
\$40.00 dinner and show (Fri and Sat)
Two AETT tickets per member

Funny Man

Being hailed as 'the funniest man in Britain' is quite an accolade, but ROWAN ATKINSON (of 'Not the Nine O'Clock News' fame) well deserves the praise.

In 1980 he won the British Academy Award for Best Light Entertainment and in 1981 became the youngest person to have a one-man show in the West End which was a sell-out.

His show is a series of unrelated sketches — a vicar telling an appalling Australian joke at a wedding; a swimmer miming changing into his trunks in public; at other times, an actor, conductor, singer, even a dancer. A man for all moods; one to be seen and enjoyed.

BOOKING INFORMATION

Her Majesty's Theatre
Mon Sep 21 to Sat Sep 26 at 8 p.m.
AETT discount \$2.00 (except Fri/Sat)
Bookings on 212 1066

Entr'Acte Season



Elisabeth Burke in OSTRAKA

OSTRAKA by Pierre Thibaudeau

Music: Colin Offord
Costumes: Melody Cooper
Lighting: Matthew Serventy
Cast: Elisabeth Burke, Pierre Thibaudeau, Andrea Aloise, Colin Offord, Christopher Ryan, Jane Schneider, Nigel Kellaway

OSTRAKA (the Greek word for fragment), from which comes our word ostracism, deals with the themes of memory, departure, return and repetition. It was conceived by Pierre Thibaudeau, one of the founders of ENTR'ACTE, who have a well-earned reputation for performance exploration starting from corporeal-mime. Here he has taken the complex theme of the story of Clytemnestra and explored it in a series of exciting abstractions against a magnificent musical setting, performed and composed by Colin Offord on his self-made instruments.

BOOKING INFORMATION

Wharf Studio
Tue Aug 18 to Sat Aug 29
Mon to Sat at 8.15 p.m.
Sat mats 2.15 p.m.
AETT discount \$1.00
Bookings on 250 1777

Les Miserables

The cast has now been announced for the Australian production of LES MISERABLES, which opens at the Theatre Royal in late November. They include Normie Rowe, Debbie Byrne,

Marina Prior, Phillip Quast, Simon Burke, Jodie Gillies, Anthony Warlow and Robyn Arthur. The New York production of the Andrew Lloyd Webber musical, which is based on the Victor Hugo novel about the street people of the French Revolution, has just won eight Tony awards, including Best Musical. Our allocation of tickets for December has already been taken up and we now offer members tickets in January. They are located in a prime position in the stalls.

BOOKING INFORMATION

Jan 20, 26, 28 at 8 p.m.

Jan 16 at 2 p.m.

AETT \$37.00 (Mon to Thu and mats)

G.P. \$39.00

No Pens/Stud discount

Two AETT tickets per member

Tickets unavailable at Theatre Royal

Northside's New Season

Just announced is Northside Theatre Company's new subscription series at Marian Street Theatre, beginning in September. The ever-popular Neil Simon opens the season with *THE ODD COUPLE* (the female version) which will star Kerry McGuire and Amanda Muggleton. Philip King's *SEE HOW THEY RUN*, directed by Noel Ferrier, follows in November; this is an English farce which should be great entertainment for the Christmas season. In the New Year, Ron Haddrick will star in *A MONTH OF SUNDAYS*, by Bob Larbey, author of the television series *A FINE ROMANCE*. The mood at Marian Street changes in March, when they will present *BREAKING THE CODE* by Hugh Whitmore. Starring John Krummell, it deals with the private life of the man who fathered the modern computer. Finally, in May, the company will present their surprise production, and who knows what that will be!

An attractive discount is offered to those who subscribe, and enquiries should be directed to the theatre on 498 3166.

Details of each play will appear in subsequent editions of Trust News for those wishing to attend individual productions.

Children's Theatre

A spectacular new staging of *THE HOBBITT* with Australian-born Rob Inglis will be presented Upstairs at the Belvoir Street Theatre in celebration of the fiftieth anniversary of Tolkein's classic. Smaug the Dragon roars to life above the heads of the audience, the spineless Gollum gyrates before them and the wizard Gandalf wields his wand as he urges Bilbo Baggins to undertake an adventure. Suitable for the eight to thirteen-year-olds, but adults will enjoy it too.

BOOKING INFORMATION

Mon Aug 10 to Thu Aug 20

10.00 a.m. and 1 p.m.

Sat Aug 15 1 p.m.

AETT discount \$1.00

Bookings on 922 6399

(Maggie Hamilton)

The Game of Love

LES LIAISONS DANGEREUSES

by Laclos

Adapted for the stage by Christopher Hampton

Directed by Richard Cottrell

Designed by Hugh Colman

Cast: Angela Punch McGregor, Deidre Rubenstein, Hugo Weaving, Daphne Grey, Graham Harvey, Melita Jurisic, Scott McGregor, Sonja Todd



Angela Punch-McGregor

LES LIAISONS DANGEREUSES is set in 1780's decadent France and deals with the crime of sexual corruption, deceit and betrayal as devised by the Marquise de Merteuil and the Vicomte de Valmont — accomplices in

the plan to seduce a virtuous wife and a mutual friend's young daughter. Unplanned though is the Vicomte's gradual awakening to love for the Marquise which, when recognised, allows her to attack the basis of his ego in order to gain her revenge.

Playwright Christopher Hampton has adapted Laclos' extraordinary novel which was based on a series of letters written to him by Choderlos. Laclos was a writer and later one of Napoleon's generals whose feminist sympathies are here made quite clear. The play was produced in London in 1986 by The Royal Shakespeare Company and critically acclaimed. Angela Punch McGregor plays La Marquise and Hugo Weaving the Vicomte.

BOOKING INFORMATION

Seymour Centre Downstairs

Sat Sept 12 to Sat Oct 3

Mon to Sat at 8 p.m.

Sat mat at 2 p.m.

AETT \$23.00 (except Fri/Sat evg)

G.P. \$26.00

Pens/Stud \$20.00 (except Fri/Sat evg)

Two AETT tickets per member

Club Transfers

THE CLUB by David Williamson

Directed by Rob Steele

Designed by Derrick Cox

Lighting design by Roger Barratt

Cast includes: Kevin Healy, Don Chapman, Peter Corbett, Peter Rowley, Martin Sacks and Ken Radley

Following sell-out performances at Phillip Street Theatre, David Williamson's popular play *THE CLUB* will transfer to the new northside professional theatre venue, Glen Street Theatre, Frenchs Forest, in September. Set in a football club, it's about the behind-the-scenes politics and the overriding will to win at any price. Trust Member night is Thursday, September 10, when Members may purchase as many tickets as they wish at a \$6.00 per ticket discount.

BOOKING INFORMATION

Glen Street Theatre

Wed Sep 9 to Sat Sep 19

AETT \$19.90, \$16.90 (Sep 9)

G.P. \$22.90

Pens/Stud \$14.90

Two AETT tickets per Member (except Sep 10)

Totally Beseiged

RIVERS OF CHINA by Alma de Groen

Directed by Peter Kingston

Settings by Eamon D'Arcy

Lighting by Mark Shelton

Costumes by Annmarie Dalziel

Cast: Helen Morse, John Howard, Frank Gallagher, Marcus Graham, Jenny Vuletic

ALMA DE GROEN will be remembered by members for her play **VOCATIONS** performed by the Griffin Theatre Company earlier this year. **RIVERS OF CHINA**, which is an STC world premiere, poses some startling questions about how we order our lives and fashion our futures. In a French



Helen Morse

sanitarium run by the bizarrely cryptic Georgi Ivanovich Gurdjieff, and in a Sydney hospital infiltrated by radical doctors using illegal treatments, the poet, Katherine Mansfield, fights to save her mind and soul. There will be two Trust performances — Thu Oct 8 and Sat Oct 10 (mat) at the special price of \$18 per ticket, when Members may purchase as many tickets as they wish.

BOOKING INFORMATION

Wharf Theatre

Wed Sep 9 to Sat Oct 10

Mon to Sat at 8 p.m.

Sat mats at 2 p.m.

AETT \$20 (except Fri and Sat), \$18.00 (Oct 8 and Oct 10 (mat))

G.P. \$22.00

Pens/Stud \$17 (except Fri and Sat)

Two AETT tickets per member (except Thu Oct 8 and Sat Oct 10)

At the Belvoir

SHAKERS by John Godber and Jane Thornton

Directed by Terry O'Connell

Choreography by Jenny Hope

Designed by Ross Wallace

Cast: Kaarin Fairfax, Lisa Kelly, Gia Caridies, Tina Coghill

SHAKERS is the product of two North of England writers, Jane Thornton and John Godber, who wrote **UP 'N UNDER** and **BOUNCERS**. Written in a similar style to **BOUNCERS** (recently seen in Sydney at the Seymour Centre and Kinselas), the cast play four cocktail waitresses, as well as a number of other characters, including drunken lads out on the tiles, check-out girls in a supermarket, TV producers and a host of inanimate objects including clocks, 'phones, and cocktails! The mind boggles! The production features mime and music and is highly choreographed.

Meanwhile, **Downstairs at the Belvoir WITCHPLAY** by Tobsha Lerner and directed by Katerina Ivak will be performed by Rose Clemente. It tells of Batcha Blattstein, a war refugee, now resident in Bondi, who makes her living as a medium. **WITCHPLAY** deals with her last and most abortive spiritual session. It is a humorous look at the possessed dispossessed.

BOOKING INFORMATION

Belvoir Street Theatre

Upstairs — **SHAKERS**

Thu Sep 3 to Sun Oct 4

Tue to Sat 8.00 p.m.

Sat and Sun 5.00 p.m.

AETT \$13.00, G.P. \$16.00

Pens/Stud \$8.00

Downstairs — **WITCHPLAY**

Wed Aug 5 to Sun Aug 30

Tue to Sat at 8.15 p.m.

Fri 10.15 p.m. Sat and Sun 5 p.m.

AETT discount \$2.00

Bookings on 699 3257

Beethoven Night

Stephen Bishop-Kovacevich, new Principal Guest Conductor of the Australian Chamber Orchestra, returns to play and conduct two programmes centred around the masterpieces of Beethoven, including the Choral Symphony with the combined Australian Chamber and Youth Orchestras, and the Sydney Philharmonia Choir on

August 14 and August 16. The first programme on August 7 and August 9 features the Australian Chamber Orchestra in a programme which includes Beethoven's Symphony No. 2.

BOOKING INFORMATION

Concert Hall S.O.H.

August 7 and 14 at 8 p.m.

August 9 and 16 at 3 p.m.

AETT discount \$2.00

Bookings on 2 0525

Queensland Ballet



Anthony Shearsmith and Dianne Storer in **DEATH IN VENICE**

Following their successful Sydney season last year, the **QUEENSLAND BALLET COMPANY** is once again visiting Sydney — and this time will be presenting two Sydney premieres, namely **FIREBIRD** and **DEATH IN VENICE**. Jacqui Carroll, choreographer for **FIREBIRD**, has a special gift for creating movement that is muscular and athletic, yet lyrical: classical ballet with a difference. The music by Igor Stravinsky takes on a new dimension under Carroll's direction. **DEATH IN VENICE**, choreographed by Andris Toppe, deals with the love of an older man for a handsome young man. Toppe takes this story and parallels it with the fate of two legendary people, also victims of obsession, Sergei Diaghilev and Vaslav Nijinsky.

BOOKING INFORMATION

Seymour Centre

Wed Aug 19 to Fri Aug 28

Mon to Sat at 8 p.m.

Sat Aug 22 at 2 p.m.

AETT \$16.00

G.P. \$20.00

Stud/Pens \$15.00

Children \$11.00

Two AETT tickets per member

What's On in New York...

by Irvin Bauer

On Sunday, June 7, 1987, the 41st edition of the Tony Awards was held, signalling the formal end of the 1986-87 Broadway season. After many lack lustre seasons Broadway is, if not booming, at least showing signs of life. It is no secret that this spurt in attendance and box office revenue is due, for the most part, to British imports, both musical and dramatic. Clearly the English are doing it better and more often. *LES MISERABLES*, *ME AND MY GIRL*, *STARLIGHT EXPRESS*, *LES LIAISONS DANGEREUSES*, *CATS* and a *PYGMALION* featuring Peter O'Toole, are a good part of the "Broadway" theatre. Therefore it was no surprise that the English theatre fraternity walked off with most of the main American theatre coveted Tony awards. The curious part is that they romped in, in what had been thought of as "the American art form", the musical comedy.

British musical productions took 12 of the 19 awards, led by *LES MISERABLES*, which won eight awards including Best Musical and Best Director. When it wasn't "*LES MIZ*" it was *ME AND MY GIRL* winning for Best Leading Actor in a Musical, Robert Lindsay, Best Leading

Actress in a Musical, Maryann Plunkett, and Best Choreography, Gillian Gregory. Even *STARLIGHT EXPRESS* slipped in with an award for John Napier for Best Costume Design. Mr. Napier, on accepting his Tony, expressed disbelief that the set for *STARLIGHT EXPRESS*, the costliest and most technically elaborate ever mounted on Broadway, had been overlooked for a nomination. He sighed, lifted his Tony over his head and said "I'd give this to have been in the room where the nominations had been decided." It is an extraordinary set.

Fortunately for American sensibilities, *FENCES*, a play about a black family and its internal conflicts just prior to the Civil Rights era, the 1960s, by black poet August Wilson, won four Tonys, including Best Play, Best Director. To continue the American penchant for seriousness, Arthur Miller's drama about war profiteering, *ALL MY SONS*, was named Best Revival of a Play or Musical, honouring Arvin Brown's acclaimed production, which moved from the Long Wharf Theatre to Broadway. *BROADWAY BOUND*, the third part of Neil Simon's autobiographical trilogy, won awards for Best Actress and

Best Featured Actor.

The evening left one full of hope for the future of Broadway. And if a lesson can be learned perhaps once again it can come from the English theatre, from where it's no accident that wonderful, magical, exceptional theatrical work regularly comes to Broadway. Trevor Nunn talked about the need for partnerships and one partnership that English theatre has found is between subsidised theatre and commercial management. This formula has produced both *LES MISERABLES* and *LES LIAISONS DANGEREUSES*, which came from The Royal Shakespeare Company coupled with commercial management. In these days of rising production costs perhaps this is the route to sound theatrical survival. Anyway, it certainly has been a shot in the arm to the 1985-86 Broadway season, which has been one of the best in years.

Irvin S. Bauer is a Playwright-Producer based in New York where he heads *THE DEVELOPMENT STAGE*, a place where the Writer is encouraged to fulfil the potential of his work.

Dialogue

by Carole Long, Membership Manager

After our disappointing year in 1986 Members will be pleased to know that *SUGAR BABIES* is continuing to play to great houses around the country. It's now playing in Perth following seasons in Brisbane and Adelaide. The *SUGAR BABIES* Brisbane season set a new record for ticket sales in a single week at the Queensland Performing Arts Centre. This month another Trust presentation, *LAS VEGAS ON ICE*, opens in Sydney. At Her Majesty's Theatre the presentation combines the music, dancing and spectacle of large-scale musical theatre with the beauty, thrills and excitement of professional ice skating. Members and their friends should not miss the opportunity to see this exciting show at half price at our special Members' Preview on August 27 (see Opening Soon p. 9).

Our membership base has gone from strength to strength in the past couple of years. In January this year we topped our previous highest figure (9607 achieved in 1974) and we now have over 10,000 Members nationally. Approximately 5500 live in N.S.W. with 2000 in Queensland and the remainder spread among the other mainland States. For the profession a greater membership base means a greater base of support for productions and for Members an increased base means an increased ability to develop and improve services. So please keep telling your friends about us. We're keen to spread the word too, so opportunities to speak to community groups such as Rotary are very welcome.

Because we mailed out an invitation to all Members to renew at the old rate of \$28 with our June Trust News we have not mailed individual renewal notices to those due for renewal on July 1 or August 1. Our offer expired on August 1 and reminder notices will be sent out during August to those Members who didn't take up our offer.



Carole Long

One man's vision of opera

by Irvin Bauer



Sally and Tony Amato

Recently New York opera buffs were treated to the American premiere of *SALVATOR ROSA* by Antonio Carlos Gomez, a Brazilian-born composer, whose Italian operas written in the 1870s were once considered comparable with the best of Verdi's. This occasion was made even more interesting by the fact that the production wasn't done by the Metropolitan Opera Company or the New York City Opera Company, but by the much smaller Amato Opera Theatre. Peter Davis in *New York* magazine said "No true connoisseur of operatic arcana will want to miss the Amato Opera's full production of *SALVATOR ROSA*," and "... what makes it all work, and what has made the Amato such an endearing community institution over the past 40 years, is its founder, conductor, and stage director, Anthony Amato, whose irrepressible enthusiasm for putting on opera is as infectious today as it ever was". Andrew Porter in the *New Yorker* said of *SALVATOR ROSA*: "Anthony Amato works wonders in recreating the effects of grand opera with small resources."

Heady words of praise and operatic enthusiasm are nothing new to the Amato, which has been a staple of the New York opera scene since it was founded in 1948 by Anthony and Sally Amato. The company started playing in churches and schools, and in 1951 moved to a small unused movie theatre on Bleeker Street in the heart of New

York's Greenwich Village. With the beginnings of recognition and the possibility of success came the demands of the "real world". The theatrical unions threatened, landlords wanted, balance sheets became increasingly difficult for the struggling company. In 1962 the Amato found their answer — creating their own Opera House in a five-storey loft building on the Bowery, New York's street of lost men. It is a shabby, shadowy thoroughfare lined with dingy hotels, dilapidated buildings and bottom of the barrel dreariness, but at 319 Bowery, between a punk rock club and a gas station, on a block strictly twilight rather than tinsel, the Amato Opera Theatre shines, glows, vibrates with life, enthusiasm and some of the grandest opera this side of La Scala. "We didn't choose the Bowery," beams the ebullient Tony Amato, "it chose us." He goes on to explain that the building was where they used to store their scenery. "The owner loved opera, was a great Amato fan," says Tony proudly, "he made the building available at a price that was ... with a vivid imagination and a blind eye to practicality ... possible." Tony's dreams have nourished four generations of singers, musicians and opera lovers alike and also established the Amato Opera Theatre's place in the New York opera scene as the third-ranking opera company behind the Metropolitan and the City Opera. The Amato is the only small company to have its own theatre and it benefits thereby, not only in the ability to schedule rehearsals and performances effectively and realistically but also by providing easy access space to store productions for revival. Having the possibility of continuity, they control their own destiny and can plan for the future. This is a serious opera company.

To create his theatre, Tony gutted the building and built a stage roughly 20 feet square, with a small orchestra pit below it. The proscenium extends out about 15 feet, the orchestra floor seats 71, the small balcony 36. At the start of a performance, two small chandeliers

lift up into the ceiling as the house lights dim. "If it's good enough for the Metropolitan, it's good enough for the Amato," shrugs Maestro Amato. When the lights go up, one is immediately struck by the imaginative sets. George Martin, in *Opera* magazine, says "The company has in Richard Cerullo, its set and costume designer, an exceptional talent. Though the budgets are tiny and he must make do for the most part with painted canvas and only a platform or two, his sets are little miracles of atmosphere. His costumes are both functional and handsome. The style is realistic and his designs help the music and singers to set moods quickly, and to clarify action."

The Amato is a full-time operation preparing, rehearsing, and performing from September to June. The season consists of six operas, each playing 12 performances, utilising four to six alternating sets. The repertoire is mostly 19th century Italian and French classics with an emphasis on Verdi. "But there's so much beautiful work overlooked," says the Maestro seriously, "that I search for a significant piece, an obscure gem, that I can include in my season, such as the current *SALVATOR ROSA*."

The Amato is a very special place and one has only to step inside and you feel and know it. The atmosphere is decidedly unpretentious. It is serious yet warm and friendly, like coming home to a large extended family reunion. The audiences listen intently, respectfully, enthusiastically. This is no ordinary audience. They know their opera. Many are middle aged, some senior citizens mingled with students, family, friends and other supporters of the various casts. They come and they continue to come, a loyal and loving group, where for \$10 per performance they are treated to Tony Amato's vision of real opera "as it was intended". They take a personal pride in each production and in the singers, who persevere on the stage. "Some performances are better than others," shrugs Tony, "but overall there is a consistency of artistic effort that shines through every performance

at the Amato." At intermission there are cannoli instead of champagne and a raffle, an Amato tradition. The prize? A night at the Amato or a cassette of Amato favourites. "Tonight was a good night," Tony will beam as he draws a ticket, "We can afford two winners." The audience is delighted and, one can tell, so is Tony.

Tony Amato's dedication and love of opera came early. Growing up in a musical family it was natural for Tony, with his easy tenor voice, to go the rounds of classes, small opera companies and musical theatre jobs in what he hoped would lead to a career in opera. In one of his early musical theatre jobs he met a talented young soprano who seemed to share his enthusiasms. "The most important thing I ever did in my life," says Tony wistfully, "was to marry Sally." He goes on to say, "She has been my full partner, my friend, and whatever had to be done... we together found a way to do it. Amato stands for Sally as much as it does for me." Tony's prodigious talents were evident and very early he got his break as musical director of the National Musical Theatre. The company would bring a major European opera star to sing with local singers in a rented theatre. They would rehearse for one week and play for one major performance. Tony shakes his head sadly, "It would take the 'star' four days to realise that we might just know something. I don't think we breathed the same air. They were doing us a big favour. They would plant themselves on a spot and... sing." Slowly, seriously, Tony explained, "That's not what I understood... felt opera to be. There was no connection between the logic of what was going on and the singing. And so it never really came out right. One must find the key to the music in the script. You go from the text out to the music. It just didn't make sense to me and it wasn't what I wanted to do in opera or with my life. Opera, in my view," points out Tony, "needed one style, one artistic viewpoint, and I needed a place, my own place where that could be worked for. That's why Sally and I decided to start our own opera company. We work long and hard but it's necessary," says Tony, and then goes on to describe the eight-week, intense workshop for singers whose auditions show promise. "My idea regarding staging is to enable my



A scene from the Amato Opera Theatre Company's production of LA BOHEME

singers to go anywhere and step into a role on short notice, if need be. With my blocking they should be able to work a house the size of ours or one with 1500 seats." Amato sighs, looking at his small stage, "Twenty years ago it was much easier to have an opera career. Now, there are so many more singers, with very little place to go."

Mignon Dunn, today a Met diva, talks about her seasons with Amato as "a wonderful, treasured part of my life." In a recent printed interview, she reminisced, "I did everything in that repertoire. On a weekend the company would do three performances and the principals would get to do two of them. Today singers who go on to other, especially larger companies, must learn to cope with limited, horribly limited rehearsal time. Tony and Tony alone, I believe, fills a crucial gap between school and a professional career. And his productions are often better than those of big name companies. Without a doubt, if Tony hadn't wanted it all... to have his own company, his own space... he would have been one of the top opera directors in the world today."

Tony Amato and his opera theatre is an American resource. It is also a well-kept secret, known within artists' circles but overlooked in board rooms where grants are given out. Tony acknowledges the oversight and suggests that it may be his fault. "It takes time," he says philosophically, "to present one's self for grant consideration. We didn't do too much socialising, there was always too much work to do." Now that the building is finally paid off, Tony will ease up on his teaching schedule, a prime source of funding for the company... and devote himself to studying scores and preparing for the new season which interestingly enough will start with a triumphant return of SALVATOR ROSA for two weeks, from September 18 through September 27. "The response was so good that I couldn't resist," says Tony Amato.

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Focus on Films

DUET FOR ONE directed by Andrei Konchalovsky
 Screenplay by Tom Kempinski, Jeremy Lipp and Andrei Konchalovsky, from the play by Tom Kempinski
 Produced by Menahem Golan and Yoram Globus
 Starring Julie Andrews, Alan Bates, Max Von Sydow and Rupert Everett
 Opening August 6 at Hoyts City and Bondi

Playwright Tom Kempinski was suffering from "mental paralysis" (in his own words) due to deep depression when he wrote **DUET FOR ONE**. It was his way of dramatising his own anguish, his "struggle between life and death".

Stephanie Anderson (Julie Andrews) was a world-famous virtuoso violinist when she was suddenly stricken with multiple sclerosis. Playing for a group of friends just before a major concert at the Albert Hall, she suddenly loses control of her fingers. At the concert the same thing happens and she runs off stage leaving the audience open-mouthed. From here it is all downhill. She is forced into a wheelchair; her husband (Alan Bates) finds emotional support in his attractive secretary; her protege Constantine (Rupert Everett) deserts her to play in Las Vegas; the psychiatrist (Max Von Sydow) she sees cannot understand the depths of her distress. Stephanie tries to wipe out the past by throwing out everything that reminds her of it, and this strangely is the turning point. She has a brief affair with the handsome junkman, and for the first time feels she is loved for herself.



Julie Andrews in **DUET FOR ONE**

Helen Morse played Stephanie in the original stage play some years ago at the Marian Street Theatre and then at the Theatre Royal. Although the story is fictional, it is interesting and sad to remember that Daniel Barrenboim's wife, violinist Jacqueline Du Pré, suffered the same fate as Stephanie Anderson.

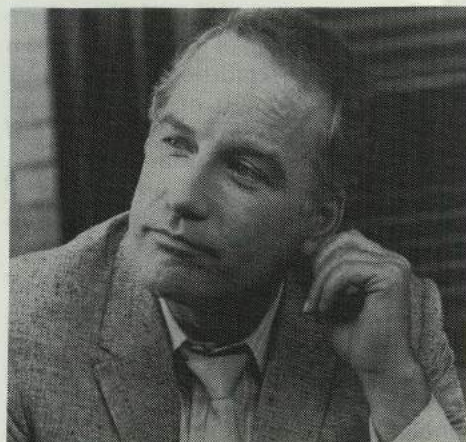
TIN MEN written and directed by Barry Levinson
 Produced by Mark Johnson
 Starring Richard Dreyfuss, Danny DeVito and Barbara Hershey
 Now playing at the Greater Union Centre

No, this is not about the Wizard of Oz star. A "tin man" in the U.S.A. is what Australians call an aluminium cladding salesman. As a teenager in the 1950s Barry Levinson used to gather with his friends in a Baltimore restaurant. From that came his first feature film, **DINER**. He has now drawn on the same scene for the movie **TIN MEN**.

The teenagers were fascinated by the flamboyant tales and tricks of the aluminium salesmen who gathered on the other side of the restaurant.

TIN MEN is a character comedy about two tin men in the 1960s who would have been the best of friends if they hadn't had a row about a bent fender. The form of the feud between "BB" (Richard Dreyfuss) and Tilley (Danny DeVito) is in trying to outsmart each other in business and Tilley's wife (Barbara Hershey) becomes an unwitting pawn in their rivalry.

The background to the film makes interesting reading. Tin men began their days in the late morning with a visit to the race track where they swapped schemes and gambled away their commissions before touting for business in the early evenings in the suburbs. They drove flashy cars and wore flashy clothes and would often use their cars or a local diner in place of an office.



Richard Dreyfuss stars in **TIN MEN**

Drama Talk

Continuing Education at the University of New South Wales has come to the rescue of those who are interested in keeping up to date with happenings in theatre and in drama education but don't always have the time or funds to attend courses and seminars. Convenient packages of audio cassettes and study guides have been developed at reasonable prices, featuring current experts in all fields.

Continuing Education has worked in conjunction with the Elizabethan Theatre Trust to produce for you **THE MAGIC OF THEATRE**, three talks by notable practitioners (see ad facing page). Other study packages include: **PUTTING ON A PLAY**, designed to assist anyone involved in teaching drama or mounting productions with young people, and **MASTERING ILLUSION: COMMUNICATION FOR THE ACTOR**, an introduction to the basic skills of acting, featuring lecturers from NIDA. For further information contact: Continuing Education, University of NSW, PO Box 1, Kensington 2033, or telephone (02) 697 3175.

BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT for \$6.00 (Village, Hoyts and Greater Union) and exchanged at cinemas for tickets. The vouchers are open dated but some Saturday/Public Holiday restrictions apply to their use. See vouchers for details.

No handling fee applies to film vouchers and

members may purchase as many as they wish. Please specify which cinema chain you require.

Discounts are also offered at the Dendy Cinema, Martin Place (\$2.50), and the Academy Twin, Paddington (\$2.50), at all performances except after midday Saturday. Members should present their membership card at the box office. Discount available on one ticket per member.

Rasputin

The State Theatre will go live with the rock musical RASPUTIN — the largest all-Australian production ever mounted. The play traces the meteoric rise of Rasputin from humble peasant, to monk, through to the opulence of his life with the Tsar and, finally, his bizarre and brutal murder. RASPUTIN contains some twenty-four original songs and features a chorus of thirty-three performers as well as the five main characters including Jon English as Rasputin.

BOOKING INFORMATION

State Theatre

Fri Aug 21 to Sat Sep 19

Mon to Thu at 8 p.m.

Fri 6 and 9 p.m., Sat 2 and 8 p.m.

AETT \$26.70 (except Fri/Sat evg)

\$21.70 (Aug 31 and Sep 1)

G.P. \$35.70, Pens/Stud \$30.70

Two AETT tickets per member except Aug 31 and Sep 1

Fashionable ladies looked on marital infidelity as something of a sport: a pretty face and a good pair of pants ruled the day. Kerry Walker stars as the wife from the country, unfamiliar with city life, who quickly realises just what she's been missing.

BOOKING INFORMATION

Drama Theatre, S.O.H.

Wed Aug 12 to Sat Sep 5

Mon to Sat at 8 p.m.

AETT \$24.00 (Mon to Thu & Sat mat).

\$22.00 (Aug 14, 15) (mat)

G.P. \$27.00

Pens/Stud \$22.00 (Mon, Thu, Sat mat)

Two AETT tickets per member except Aug 14 and 15 (mat)

Thu Aug 27 at \$15 when you may purchase as many tickets as you wish.

BOOKING INFORMATION

Her Majesty's Theatre

Fri Aug 28 until Fri Sep 18

Mon to Sat at 8 p.m.

Wed and Sat mats at 2 p.m.

AETT \$26.90, \$15.00 (Aug 27)

G.P. \$29.90

Pens/Stud \$21.90 (Mon, Thu & mats)

Two AETT tickets per member (except for Aug 27)

Equus

EQUUS is one of the most exciting plays by Peter Shaffer (author of AMADEUS). It tells the extraordinary story of a boy and his obsession for horses. The play unfolds the boy's secrets and introduces the audience to the psychiatrist who demonstrates how materialism and conveniences have destroyed our capacity for worship and passion. Lynda Stoner and Judy Ferris star in the production.

BOOKING INFORMATION

Glen Street Theatre

Wed Aug 4 to Sat Aug 29

Mon to Sat at 8 p.m.

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

AETT \$19.90, \$16.90 (Aug 6, 8

(2 p.m.), 10)

G.P. \$22.90, Pens/Stud \$14.90

Two AETT tickets per member

Las Vegas on Ice

The Australian Elizabethan Theatre Trust is bringing Richard Porter's dazzling ice spectacular LAS VEGAS ON ICE to Australia. The show is specially designed for presentation in traditional theatres and features a fully imported cast of over thirty celebrated international ice dancers and skaters, spectacular laser, light and pyrotechnics and wonderfully lavish sets and costumes. It is a unique evening of theatre and skating which makes for great family entertainment. There will be a special Members preview on

The Country Wife

William Wycherley's THE COUNTRY WIFE is a Restoration comedy classic, a satire on the morals of the era. It takes a dark but sometimes vicious look at society, where honour meant not being found out and innocence was synonymous with ignorance.



The Australian Elizabethan Theatre Trust and Continuing Education, University of New South Wales, present

The Magic of Theatre

an audio cassette package of the series of lectures presented in Sydney during 1986-87.

Three exciting accounts of life inside the theatre

- Clare Venables, director of *Lennon — The Musical of the Legend*, talks about her work as director of the Crucible Theatre, Sheffield, one of the most successful regional theatres in England.
- Joan Long, distinguished scriptwriter and producer (*Picture Show Man*, *Puberty Blues*), discusses the film production process.
- David Kram, former resident conductor of the Australian Opera, describes his role in realising the magical harmony of voices and instruments in opera.

Enjoy the witty style of these noted arts practitioners.

Packaged in attractive book style (\$40) or available individually (\$15 each).

How to order: By phone — ring the membership office on (02) 357 1200 or place your order on the enclosed Trust Booking Coupon.



Member Activities

AUSTRALIAN OPERA TOUR

Wednesday, August 19 at 11 a.m.

Come and bring your friends on an exploration of The Australian Opera Centre! You'll be shown property, set and costume workshops and then afterwards there'll be lunch. Tickets are \$15 each which includes both the tour and lunch.

LAS VEGAS ON ICE DINNER

Thursday, August 27, at 6 p.m.

Central Plaza Hotel, Quay Street

The half-price Members preview of LAS VEGAS ON ICE on August 27 is proving popular with Members so we've arranged a pre-theatre dinner at the Central Plaza Hotel. Tickets are \$22.00, which includes two courses, wine and coffee. Space is limited so do book early.

ENSEMBLE FASHION PARADE

Wednesday, September 2 at 12 noon

The delightful harbourside location of The Ensemble Theatre at Kirribilli is the venue for a luncheon and fashion parade by the Mimi Finley boutique of Mosman. Tickets are \$30 each and friends are most welcome.

HERITAGE TOURS

The Macquarie Towns

Sunday, August 9

There are still places available on Sydney Committee president Shirley Hay's tour to the Macquarie towns of Windsor, Richmond, Ebenezer, Wilberforce and Pit Town. Lunch will be at Richmond and tickets are \$45 each which includes coach travel, lunch and all entries. Pick ups on the North Shore line and at Strathfield. As time is short phone bookings should be made on 357 1200.

THEATRE INSIGHTS

Monday, August 10, 6 p.m. to 8 p.m.

153 Dowling Street, Potts Point

Peter Williams, who has produced plays at Phillip Street for a number of years and who this year has taken the initiative to present a season of professional theatre at Glen Street Theatre, Frenchs Forest, is a fascinating speaker. We have invited him to talk to Members and friends about his experiences as a commercial theatre producer. Tickets, which include light refreshments, are \$5.00 each.

NEW ENGLAND WEEKEND

October 3 to 5

Advance notice that Shirley Hay will be taking a tour to New England over the October long weekend. Based in Tamworth the tour will include a visit to the property of Harry and Wendy Miller, who are the largest producers of Simmental cattle in Australasia. Further details will follow in September Trust News but keep the weekend free!

SWAN PREMIUM TENNIS

Wednesday, October 14 at 5.45 p.m.

Sydney Entertainment Centre

Join us for a night of tennis at the Australian Indoor Championships!

Hot savouries will be served from 5.45 p.m., with tennis to follow until late.

Top tennis stars, including Cash, Lendl and Becker, are competing in the Championships.

Tickets, including food, are \$42 each.

BOOKING INFORMATION

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

What's On Out-of-Town

Five up-and-coming young choreographers have joined forces with a group of young composers from the Canberra School of Music to produce Human Veins Dance Theatre's August season. Titled CHAIN REACTION, it will be at Studio A nightly from August 5 to 8 and 12 to 15. Directed by Don Asker, it consists of five short pieces to live music.

A new one-man play about Henry Lawson follows on August 18/19. BETWEEN THE LINES by Marcus Cooney was completed shortly before he died and stars Michael Caton. The Orange Theatre Company will present the perennial favourite THE SOUND OF MUSIC at the Civic Theatre from August 26-September 5. It is directed by Paul Thoms and Martin Collett.

Robert Hewitt's touching story of a mentally and physically handicapped

young man, GULLS, is the Riverina Theatre Company's production for August from the 14th to the 29th. Cared for by his sister, the young man becomes fascinated by seagulls, which symbolise to him all the freedom that he will never have. It is directed by Scott Alderdice and designed by Jude Walker.

If you haven't yet caught the Hunter Valley Theatre's EDUCATING RITA, don't despair. It runs until August 15.

The Canberra Theatre's August programme opens on August 7 with the Gilbert and Sullivan favourite, PRINCESS IDA, a Canberra Philharmonic Society production. It is directed by Brian Crossley and the musical director is Wilf Jones. It will close on August 15. On August 21 and 22, N.I.D.A. students will stage Henrik Ibsen's

PEER GYNT. It is directed by N.I.D.A. lecturer, Kevin Jackson.

The younger members of the Canberra Youth Theatre have devised THE ADVENTURES OF SUPER SPACEFART which will be presented at D Block, Gorman House, Braddon from August 25 to 29 and September 1 to 5. The play explores the way young people view the adult world and the way they participate, and also studies the taboos and rituals of the young.

SALONIKA by Louise Page will be presented by the Eureka Theatre Company at the Childers Street Theatre from August 8 to 29. The play is about a more-than-middle-aged woman and her aged mother, and the beginning of a new relationship between them.

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

What happens when an incurably pessimistic playwright is married to an incurably optimistic TV anchorperson and you throw into the scene a cantankerous anti-semitic father-in-law, a chaos-causing brother-in-law and a father who turns up at intervals from Africa with horror stories of jungle exploits? **AWGIE** winning playwright, Ron Elisha, has mixed these ingredients in his comedy **THE LEVINE COMEDY** at the **Ensemble**. AETT discount \$2.00 (except Sat evg). Bookings on 929 8877



A scene from *TURN OF THE TIDE*

One Extra Company's new programme of dance and theatre for August is **TURN OF THE TIDE**, conceived and choreographed by the company's artistic director, Kai Tai Chan. **TURN OF THE TIDE** had its debut earlier this year, and according to Mary Emery of the *Australian*, it "grips the imagination in performance and long after you have left the theatre". It will be at the Everest Theatre, Seymour Centre from August 5 to 8. AETT discount \$2.00 Bookings on 692 0555

Sub-titled "I used to scream and shout", **WHEN I WAS A GIRL**, playing at the Wharf Theatre until August 22, looks at the funny sides of a mother-daughter relationship, which is full of mutual guilt and resentment. It won the "Most Promising Playwright" Award for author Sharman McDonald in 1986 when it opened at the Whitehall Theatre, London. Starring Tracy Mann, Judi Farr, Genevieve Lemon and Paul Williams. AETT discount \$4.00 Bookings on 250 1777

Currently playing in both London and New York, **I'M NOT RAPPAPORT** will continue at the Playhouse, S.O.H., until August 22. Starring Ron Haddrick and Wally Taylor, it illustrates the humour and sadness of old age as seen from a park bench.

AETT discount \$3.00 (except Fri/Sat evg). Bookings on 2 0525

Steve "Call Me Mister" Bisley stars in Sam Shepard's **A LIE OF THE MIND**, which won the New York Drama Critics' Circle Award for Best Play in 1986. It is at the **Belvoir Street Theatre** until August 29 and relates the love and hatred between families linked by marriage.

AETT discount \$4.00 Bookings on 699 3273

Always welcome is the perennial David Williamson play **THE CLUB**, a tale of dirty deeds in the dressing room of a football club. The ingredients include a megalomaniac president, an imported star, and the veteran captain and coach whose heads will fall if the team doesn't win. It is at the **Phillip Street Theatre** until August 22.

AETT discount \$3.00 Bookings on 232 4900

Musical theatre fans should not delay if they wish to see the refreshingly bright new production of **H.M.S. PINAFORE** playing at Her Majesty's Theatre until August 15. Starring Paul Eddington, Geraldine Turner, John O'May and Phillip Gould, it has a superb shipboard set and dazzling costumes.

AETT discount \$4.00 (except Fri/Sat evg). Bookings on 212 1066

Continuing at the Seymour Centre's York Theatre is **Nimrod's** production of Louis Nowra's "strange and haunting" **THE GOLDEN AGE**. A young man finds in Tasmania a group of people who have been out of contact with the rest of the world for over a hundred years. He takes a young girl from the group away with him and is forced to weigh up the advantages of "civilisation".

AETT discount \$3.00 Bookings on 692 0555

The Australian Opera's winter season continues at the Sydney Opera House. Bookings are available

during August, September and October for **CINDERELLA**, **DON GIOVANNI**, **MEDEE**, **LA TRAVIATA** and **CARMEN**. AETT discounts (\$5 per ticket) are available for certain performances of each opera. Please check with the membership office on 357 1200.

DANCIN' MAN continues at **Kinselas** throughout August. It stars singer/dancer/choreographer David Atkins backed by the Electric Legs dance team. It's the first full-scale cabaret production for David, who has appeared in many Australian musical productions.

AETT discount \$2.00 Bookings on 331 3100

Running at the **Marian Street Theatre** until mid-September is Terence Rattigan's classic, **THE WINSLOW BOY**. It deals with the real-life Archer-Shee legal case, in which a R.N. cadet is expelled for stealing. Noel Ferrier stars as barrister Sir Robert Morton.

AETT discount \$1.00 (except Sat evg)

Bookings on 498-3166

Broadway songwriter Jerry Herman has produced some wonderful musicals: **HELLO DOLLY!**, **MAME**, **LA CAGE AUX FOLLES** and **MACK AND MABEL**. **JERRY'S GIRLS** is a tribute to the famous female characters of his shows. It opened as a cabaret in Manhattan to wild applause, and from that grew into a full-scale stage version with Carol Channing, Debbie Byrne, Judi Connelli, Marcia Hines and Jeanne Little star in the Australian production at the Footbridge Theatre throughout August.

AETT discount \$4.00 Bookings on 692 9955

THE HEARTBREAK KID is a first play by Australian Richard Barrett, whose characters are Greek-Australians. A young school-teacher has to face her attitude to teaching and her emotional turmoil when her feelings for a young male student become more than a teacher-pupil relationship. It is a **Griffin Theatre Company** production playing through August and is directed by Peter Kingston.

AETT discount \$2.00 Bookings on 33 3817

Trust News

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

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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Membership enquiries should be directed to the Membership Secretary on 357 1200, 153 Dowling St., Potts Point. Postal address: P.O. Box 137, Kings Cross 2011.

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