



Eddie Bracken as Willie Clarke in *THE SUNSHINE BOYS*

Bracken's back — spreading sunshine

THE SUNSHINE BOYS

by Neil Simon

Directed by Eddie Bracken

Cast includes: Eddie Bracken, Ray Barrett, Pat McDonald and John Orscik

Fresh from his success in the lead role of *SUGAR BABIES* which has just completed a national tour for the Trust, Eddie Bracken will direct and star in *THE SUNSHINE BOYS* which comes to Sydney's Her Majesty's Theatre next month. Eddie Bracken plays Willie Clarke in Neil Simon's story of two vaudeville artists who, although they had worked together for 43 years, actually loath one another. Willie lives by doing spot commercials for potato chips (he forgets the name of) and razor

blades (he can't hold with his shaking hands). It is the role played by Walter Matthau in the film version of the play.

Eddie Bracken knew the two men portrayed in the play and claims never to have heard even a cross word pass between them. But altercations and conflict make for interest and fun in the play.

Ray Barrett plays Willie's partner Al Lewis, the role played by the-still-alive-after-all-these-years, George Burns. Pat McDonald will be returning to the stage after five years as Aunt Fiona in TV's *Sons and Daughters* to play Miss O'Neill, Willie's crusty nurse with a heart of gold. Willie's nephew who is frustrated in all his attempts to motivate his uncle is played by Cop Shop star John Orscik.

As well as the comedy we can always expect from Neil Simon this play also has touches of pathos. It has been written out of love and deep affinity with the theatrical scene and temperament. The New York Daily News said of the play "*another hit for Simon in this shrewdly balanced, splendidly performed and rather touching slice of showbiz life*".

BOOKING INFORMATION

Her Majesty's Theatre
Tue Nov 24 to Sat Dec 12
Mon to Sat at 8 p.m.
Sat mat at 2 p.m.
AETT \$25.90 (except Fri/Sat evg)
G.P. \$29.90
Pens/Stud \$19.90 (except Fri/Sat evg)
Two AETT tickets per Member

NIDA Seasons

October is presentation time for NIDA and final year students will present Julian Mitchell's **ANOTHER COUNTRY** and **DON JUAN COMES BACK FROM THE WAR** by Odon Van Horvath and translated by Christopher Hampton at the Parade Theatre. Ticket prices for Trust Members are \$8 each (a \$2.00 saving on the G.P. price) for both these performances.

Second year students will present Alan Ayckbourn's **BEDROOM FARCE** and **THE MAN WHO CAME TO DINNER** by George S. Kaufman and Moss Hart. Although both of these performances are free, booking is essential. They will be the last performances in the NIDA Theatre as the Institute prepares to move into its new premises.

BOOKING INFORMATION

BEDROOM FARCE

Wed Oct 14 to Sun Oct 18

THE MAN WHO CAME TO DINNER

Tue Oct 27 to Sat Oct 31

ANOTHER COUNTRY

Tue Oct 13 to Thu Oct 22

DON JUAN

Thu Oct 15 to Sat Oct 24

AETT discount \$2.00

Bookings on 663 3815

Williamson Returns

EMERALD CITY by David Williamson

Directed by Richard Wherrett

Settings by Laurence Eastwood

Starring Ruth Cracknell, Drew Forsythe, Garry McDonald and Diane Craig

Those Members who missed out on seeing David Williamson's new play **EMERALD CITY** when it premiered in Sydney in January this year, will be pleased to know that the Sydney Theatre Company is remounting its production in the Drama Theatre next month. Of the original principal actors Ruth Cracknell will remain with the production. She will be joined by Drew Forsythe playing the Max Cullen role with Garry McDonald and his wife

Diane Craig taking the roles previously played by John Bell and Robyn Nevin. Such a dramatic change of cast should entice those who have already seen the production back again!



Ruth Cracknell in **EMERALD CITY**

BOOKING INFORMATION

Sat Nov 28 to Sat Dec 2

Mon to Sat at 8 p.m.

Sat mat at 2 p.m.

AETT \$24.00 (except Fri/Sat evg)

G.P. \$27.00

Pens/Stud \$24.00 (except Fri/Sat evg)

Two AETT tickets per Member

At the Q

WHEN THEY SEND ME THREE AND FOURPENCE is a play with music by Steve J. Spears which was originally presented by Sydney's Griffin Theatre Company. It's set in 1963 and centres around a seedy church hall in a bayside suburb where Robert O'Brien runs a dancing school which teaches everything from the foxtrot to the twist and features music from Chubby Checker to the Beatles, Johnny O'Keefe, Bob Dylan and Little Patti. The production will be directed by Doreen Warburton and opens on October 9.

BOOKING INFORMATION

Fri Oct 9 to Sun Nov 1

Wed to Sat at 8 p.m.

Wed at 11 a.m.

Sat 3 p.m. Sun 4.30 p.m.

AETT discount \$1.00

Change for Tod

Following the Theatre of the Deaf's exciting season of **DON QUIXOTE** the company has returned to work in schools. It is one of the country's leading theatre-in-education teams presenting specially commissioned works for infants, primary and secondary schools. British actress Jean St. Clair, one of the most respected actors has been able to continue her work with the company thanks to the co-operation of British Airways.

Buzo Premiere

STING RAY by Alex Buzo

Directed by Aarne Neeme

Cast includes: Alan McFadden, David Wood and Andrew Di Lollo

One of the highlights of Sydney's 1985 theatrical calendar was the season of **ESSINGTON LEWIS: I AM WORK** by John O'Donoghue which won the Sydney Critics' Circle Award. This year Essington Productions will present a new play by Alex Buzo. Called **STING RAY** it is a surreal comedy about a property developer who sets out to become the spiritual ruler of the world. Alex Buzo is one of Australia's most prolific writers having written such plays as **MARTELLO TOWERS**, **MAKASSAR REEF** and **MARGINAL FARM**.

BOOKING INFORMATION

Stables Theatre

Wed Oct 28 to Sun Nov 15

Tue to Sun at 8.15 p.m.

AETT discount \$2.00

Bookings on 957 4590/33 5216

British Farce

SEE HOW THEY RUN by Philip King

Directed by Noel Ferrier

Designed by James Ridewood

Cast includes: Grant Dodwell, Steven Tandy, Genevieve Lemon, Lorna Lesley, Peter Whitford, Barry Lovett, Maggie Dence and Lee James

It's a while since there's been a professional production of a good old English farce. Memories are still rosy of the brilliant farce **RUN FOR YOUR WIFE** by London's Theatre of Comedy which the Trust brought to Australia a

couple of years ago. So it's good news that Northside Theatre Company is mounting Philip King's **SEE HOW THEY RUN** for their Christmas entertainment directed by Noel Ferrier. **SEE HOW THEY RUN** is set in an English Vicarage towards the end of World War II. Lance-Corporal Clive Winton invites Penelope Troop wife of the reverend Lionel Troop out for dinner in a neighbouring town but since it is out of bounds to the forces he dresses up in the clerical gear of Penelope's husband. Matters become highly complicated when Penelope's uncle, The Bishop of Lax mistakes Clive for Lionel and when Lionel arrives there are three clergymen chasing each other around the house!.

BOOKING INFORMATION

Marian St. Theatre
Sun Nov 15 to Sun Nov 29
Tue to Sat at 8.15 p.m.
Sat and Sun at 5.00 p.m.
Wed mat at 11 a.m.
AETT \$16.90 (Mon to Fri & mats except Nov 18)
G.P. \$19.90
Pens/Stud \$10.90 (except Fri/Sat evg)
Two AETT tickets per Member

Fugard Play

BLOOD KNOT by Athol Fugard
Directed by Gillian Owen
Cast includes Anthony Wheeler and Garth Meade



Anthony Wheeler

South African playwright Athol Fugard has been described as his country's conscience. As actor, director

and dramatist he has done more than any other South African to tell the world of the particular brand of man's inhumanity to man that is known as apartheid. Eight of his plays have been presented in Sydney and Anthony Wheeler has starred in four of them with his late wife Olive Bodill. Athol Fugard himself starred in the 1986 Broadway season of **BLOOD KNOT** with Zakes Mokae. Newsweek described it as "*one of the wisest, sweetest, even noblest plays about the balked brotherhood of racism ever written*".

BLOOD KNOT which will be presented at the Seymour Centre this month is a parable of two brothers — one light-skinned, one dark — sharing a hovel in a coloured township on the outskirts of Port Elizabeth. Gillian Owen, who directed two previous seasons of Fugard plays — **STATEMENTS** and **A LESSON FROM ALOES** — will direct **BLOOD KNOT**.

BOOKING INFORMATION

Downstairs, Seymour Centre
Wed Oct 14 to Sat Nov 7
Tue to Sat at 8 p.m.
Sat mat at 5 p.m.
AETT \$16.00
G.P. \$20.00
Pens/Stud \$12.00 (except Sat evg)
Two AETT tickets per Member

Phillip St. Revival

THE DIARY OF ANNE FRANK
dramatised by Frances Goodrich and Albert Hackett

Directed by Peter Williams
Designed by Derrick Cox

The story of the life of Anne Frank has deeply moved everyone who has read the remarkable tale of her family's persecution by the Nazi's. How they remained safe in the sealed-off back rooms of an Amsterdam office building for two years but were then betrayed. Anne Frank's diary revealed not only the strains of her unusual life but the problems of her unfolding womanhood, her falling in love, her unswerving faith in her religion and her nobility of spirit. The stage adaptation of the diary won the Pulitzer Prize and the Critics' Circle Award. There will be a special Trust Night on Saturday October 24 when a \$5.00 discount

applies and members may purchase as many AETT tickets as they wish.

BOOKING INFORMATION

Phillip St. Theatre
Fri Oct 23 to Sat Nov 21
Fri & Sat at 8 p.m.
AETT \$19.90 \$17.90 (Oct 24)
G.P. \$22.90
Pens/Stud \$14.90
Two AETT tickets per Member (except Sat Oct 24)

Viennese Operetta

The Australian Opera's production of **COUNTESS MARITZA** has just opened at the Sydney Opera House and continues until October 31 when The



Anthony Warlow and Anne-Maree McDonald in **COUNTESS MARITZA**

Australian Opera's winter season comes to an end. Countess Maritza is an elegant lady of taste and sophistication. Tired of shallow suitors in pursuit of her money, she invents a fiancé who becomes the perfect foil... until the dream lover of her imagination comes true. **COUNTESS MARITZA** is a bubbling Viennese operetta which will be produced by Dennis Olsen. Glenys Fowles will open in the title role which will later be taken over by Rhonda Bruce. Robert Gard, Anne-Maree McDonald, Anthony Warlow, Gordon Wilcock, Cynthia Johnston and Robert Eddie also star in the production.

BOOKING INFORMATION

October 5, 7, 10, 13, 22 and 27
AETT \$33.00
G.P. \$38.00 (Mon to Fri), \$40.00 (Sat)
No Pens/stud price
Two AETT tickets per Member
Discount unavailable at S.O.H.

What's On in London...

by Margaret Leask

Summer time in the U.K. sees not only an influx of tourists but also an astonishing range of performing arts companies from all over the world who feature, along with the best of British, in festival programmes throughout the country. This year's Edinburgh World Theatre season in August had the Gorky Theatre of Leningrad; the Gate Theatre, Dublin; the Raun, Raun Theatre from Papua New Guinea and the Berliner Ensemble; as well as companies from Israel, Japan, China, Finland and France — would that I could see the dance/drama *THE SOUL OF THE TERRACOTTA ARMY* from China — maybe some will come to London on their way home — and London does have some good things to offer even if the international input here is largely translated or adapted, rather than the real thing. At the National Theatre, Brian Friel's adaptation for the stage (more a play in its own right) of Turgenev's *FATHERS AND SONS*, has opened to generally favourable reviews. I found it fascinating and very moving — the fathers and older generation make a greater impact — perhaps because they include Alec McGowan, Richard Pasco and Robin Bailey in finely tuned, sensitive performances which serve to highlight not only the political implications (the remaking of society as opposed to reforming it) but also the perpetual human problems in parent-child relationships. Another novel adaptation in the RSC Mermaid Theatre American season is less successful despite committed performances from the cast. Ray Herman's new play, from the novel by Horace McCoy, *THEY SHOOT HORSES, DON'T THEY?*, is set in a dance hall, Los Angeles, in the depression year 1936 and maps the past and future fortunes of several couples taking part in a marathon to earn prize money. The major dramatic problem of the play lies in the inclusion of many '30s songs sung by the MC and various dancers. Credibility is lost and confusion sets in when the musical numbers increasingly work at odds with the intended purpose — the indictment of the glamour of showbusiness. However, performances by Henry Goodman as the MC and Imelda Staunton as the embittered Gloria are worth the evening in the theatre.

New in the West End is Simon Gray's intriguing *MELON* with Alan Bates



Alan Bates and Carole Nimmons in Simon Gray's *MELON*

facing, as a mid-life publisher, the adultery of his wife. The trauma is initially concealed behind a veneer, but ultimately leads to his disintegration. The production, directed by Christopher Morahan at the Theatre Royal Haymarket, carefully preserves Gray's thin line between reality and fantasy. Another West End addition dealing with reality and fantasy is the just opened Stephen Sondheim musical *FOLLIES* at the Shaftesbury with Diana Rigg, Daniel Massey and Julia Mackenzie — if I can get a ticket soon, more about this in my next copy — it looks set to run for a long time — everyone is raving!

Designers Exposed

An exhibition of costume design and artwork by contemporary Australian designers will be presented at The Wharf Studio from Saturday October 10 to Thursday October 16. On show and on sale will be designs covering all facets of the performing arts from such favourite shows as *HMS PINAFORE*, *I'M NOT RAPPAPORT*, *CARMEN*, *AWAY*, *SLEEPING BEAUTY*, *THE COUNTRY WIFE* and many more. Another opening but definitely not just another show!

Music of another kind is packing them in at the Royal Albert Hall over the next few months — the annual BBC Promenade Concerts at the Royal Albert Hall this year features music from the dance and inspired by dance (which gets away from the otherwise current musical pre-occupation in London of the music of Gershwin whose genius seems to be celebrated daily). This year's programme is the first devised by the new BBC Controller of Music, John Drummond, previously director of the Edinburgh Festival. Once again the Proms feature eminent musicians from all over the world — as well as veteran dancer Merce Cunningham performing John Cage's spectacular *ROARATORIO*!

Always wish there was more room to talk about such delights as a new play, *MUMBO JUMBO*, which won its author, Belfast-born Robin Thornber, the Joint First Prize in the 1986 Mobil Playwriting Competition. It was presented by the Manchester Royal Exchange Company at the Lyric Hammersmith a few months ago. A wonderful statement about growing up — particularly growing up in troubled Northern Ireland — it was sheer pleasure to watch and listen to — I hope it comes your way. For those planning trips to the U.K. in 1988 you may like to know well in advance Jonathan Miller's season recently announced for the Old Vic — it's ambitious but never dull, and includes Racine's *ANDROMACHE* in January, N. F. Simpson's *ONE WAY PENDULUM* in May, *BUSSY D'AMBOIS*, a Jacobean tragedy by George Chapman, in August, and the satirical musical (music by Bernstein), *CANDIDE*, in December, among other productions.

On a personal note — a brief but enjoyable meeting took place recently in London when your London correspondent met with *Trust News*' Irvin Bauer from New York. We bemoaned the shortage of copy space and how we always had more to say than there was room for — and he lightly chided me for being too serious (sometimes) . . . We raised our glasses to *Trust News*, hoping we are at least whetting the appetite!

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

Member Activities

THE DEPARTMENT DINNER

Monday, October 26
Seymour Centre

You're invited to join us for dinner at the Seymour Centre restaurant prior to the special Trust Member preview of David Williamson's play **THE DEPARTMENT**. Tickets are \$22.00 which includes two course meal with wine and coffee. Theatre tickets should be ordered separately.

WEEKEND IN TAMWORTH

October 3 to 5

With the weather warming up daily, thoughts of a weekend in the country become more attractive. Shirley Hay's visit to the Tamworth District over the October weekend is an ideal opportunity to see some fine properties in the area including Harry and Wendy Miller's property at Manilla and the famous Goonoo Goonoo property. A visit to Arrowfield Wineries will be included on the outward journey. The trip departs early Saturday and returns Monday evening. All inclusive price

which includes bus transport, accommodation (in Tamworth) meals and entries is \$265.

SWAN PREMIUM TENNIS

Wednesday, October 14 at 5.45 p.m.
Sydney Entertainment Centre

As expected, our night at the Australian Indoor Tennis Championships is proving popular with members. A buffet meal will be served from 5.45 p.m. with tennis to follow until late. Tickets, including the meal are \$42 each.

ADELAIDE FESTIVAL

Friday March 11 to Monday March 14

A four-day visit to Adelaide for the Bicentennial Festival is being organised by Trust Governor, Shirley Hay. Highlights of the weekend's Festival programme will be the American dance company of Twyla Tharp and State Opera's production of **THE FIERY ANGEL** starring British soprano Josephine Barstow. The weekend will

also include two full-day visits to the Barossa Valley and McLaren Vale. Tickets are \$860 which includes airfare, accommodation at the Gateway Hotel, breakfasts, dinners and two day tours and a city sights tour. Theatre tickets need to be ordered separately and a ticket order form will be sent to interested Members.

CARAVAN DINNER

Monday October 19 at 6 p.m.

Bagels, crepes and pasta will be on the menu when we have our pre theatre dinner at the Glen Street Coffee Shop prior to the Trust night performance of **THE CARAVAN** at the Glen St. Theatre, Frenchs Forest. Tickets which include two-course dinner with wine and coffee and theatre tickets are \$32.

Tickets for Member activities can be ordered on the enclosed Trust Member booking coupon or by phone to the Trust office. No handling fee applies.

Notes on Music...

Continuing **The Sydney Philharmonia** series at the Opera House, the Australian Chamber Orchestra, the Sydney Philharmonic Choir and soloists Jennifer Bates, Elizabeth Campbell, Thomas Edmonds and Stephen Bennett will perform Handel's **Roman Vespers**. The conductor will be Max McBride. It will be followed on October 23 by a performance of **The Seasons** by Haydn featuring the Australian Chamber Orchestra once again with the Sydney Philharmonia Motet Choir, Fiona Maconaghie (soprano), Glenn Winslade (tenor) and Gregory Yurisich (Bass-Baritone). Conductor will be Carlo Felice Cillario.

AETT discount \$2.00
Bookings on 2 0525

A unique recital of arias and duets from the operatic works of Verdi

and Wagner will be presented by internationally acclaimed singers Rita Hunter and Albert Remedios for **Opera Mode** on Wednesday, October 7 in the Everest Theatre. Included in the programme will be arias and duets from such great Verdi operas as **OTELLO**, **MACBETH**, **THE FORCE OF DESTINY**, **AIDA** and Wagner works including **THE FLYING DUTCHMAN**, **LOHENGRIN** and **TANNHAUSER**.

AETT discount \$6.00
Bookings on 692 3511

The Garrison Church in The Rocks will be the venue on October 15 for the **Australian Chamber Orchestra's** concert of masterpieces from the string orchestra repertoire. It will include works by Handel and Rorem as well as Tchaikovsky's **Souvenir de Florence**, written by Tchaikovsky on his return to Russia from Florence in 1890. The con-

cert will be repeated on October 16 at the Loewenthal Auditorium, Westmead Hospital and on October 17 at the Jamison High School Auditorium, Penrith.

AETT discount \$2.00
Bookings on 261 2733 (Garrison Church), 633 7361 (Westmead) and (047) 31 6144 (Penrith)

Founded in 1985 by pianist Elpis Liosatos, the **Sydney Ensemble** has already presented many outstanding Chamber Music works of the great Classical Masters. On October 10, they will present the Music of Messiaen in the S.O.H. Broadwalk Studio as part of their Composer Series. Works to be included are **Le Merle Noir** for flute and piano, **Le Baiser de l'Enfant Jesus** for piano solo and **Quartet for the End of Time** for piano quartet.

AETT discount \$3.00
Bookings on 2 0525

A Theatre Museum for London — at last

by Margaret Leask

On April 23, 1987, the 423rd anniversary of Shakespeare's birth, Princess Margaret opened the Theatre Museum in London's revitalised Covent Garden area. At last there is access for the public to the vast treasure trove of theatrical history in a country renowned internationally for its theatrical heritage. But it was not achieved without a long fight which began over 30 years ago when the grandson of Sir Henry Irving, one Laurence Irving — a well known theatre and film designer — suggested the establishment of a theatre museum in 1955 to stem the sale of important items of memorabilia to museums abroad. From then on, the "museum" attracted a series of invaluable bequests and donations which went into storage in the cellars of the Victoria and Albert Museum, along with the important 1924 collection of Mrs. Gabrielle Enthoven. Over the years, some of this material has been exhibited at the V & A, but obviously wanted for space of its own.

One of the opening exhibitions in April, in the Irving Gallery, was appropriately called "The Theatre Museum Unpacks", and revealed donations of costumes from, among others, the widow of Tito Gobbi, Boris Christoff, Dame Alicia Markova, Adam Ant, Lord Snowdon, the Dame Bridget D'Oyly Opera Company, the Royal Opera House and the Royal Academy of Dancing — all of which conjure up magic in some aspect of the performing arts. The display included costumes worn by some of the donors as well as those of Anton Dolin, Glenda Jackson, John Gilpin and many others.

The Museum aims to display and preserve all aspects of the performing arts — theatre, mime and pop, melodrama and ballet, the circus and the opera house. So the permanent, panoramic exhibition has painstakingly assembled cases which give visitors to the museum an insight into the atmosphere and times of Sir Henry Irving, Ellen Terry, Sir John Gielgud and Sir Laurence Olivier as well as Mick Jagger and the Beatles. This exhibition traces the fascinating and colourful history of the performing arts from the late 16th



The exterior of London's Theatre Museum in Covent Garden

century — it is full of goodies and certainly whets the appetite to find out more.

While little evidence remains for the museum visitor, the battle to achieve space and status for the largest collection of theatre memories in the world (it does seem incredible that supporters had such an uphill struggle — thank goodness for their determination) was fought mostly in an unsympathetic political arena. In the late 1970s plans were underway to house the Theatre Museum in the Old Flower Market building in Covent Garden. A disastrous fire took place in the basement — five workers were killed and the project was greatly set back. In 1982 a government scrutiny conducted by Lord Rayner into museum spending advised Mrs. Thatcher that in the interest of economy, the project should be abandoned. Incidentally, the museum curator, Alexander Shouvaloff, had accepted his post in 1974 assuming he would be in situ by 1975! The publication of the Rayner Report rallied

enormous support against its conclusions (with some people giving the best performances of their careers, no doubt) which eventually led to a turn around by the government and work proceeded with the conversion of the Old Flower Market being undertaken by the Government Property Services Agency. Conversion and restoration work on the building, which dates back to the 1870s, took two and a half years and the cost was around £4.2 million. Various specialists were called on to add the finishing touches, including Kerr & Erskine Interior Decorators who undertook marbling work in the foyer and the Crown Suppliers who were responsible for the integration of lighting systems into the walls, ceilings and display structures. The public interior areas were designed by John Paterson, Principal at the Edinburgh College of Art. In the apron-staged 85-seat studio theatre for audiovisual presentations, lectures, demonstrations and sound shows, the seats used are re-upholstered historic originals from the Royal Albert Hall.

The aim throughout has been to create a theatrical atmosphere which is mostly successful (my only reservations are that the lighting is at times too subtle and it's difficult to see small items and printed material to best effect), and I long for the attendants keeping an eye on us to be old stagers or stage door johnnies who can, without the slightest provocation, regale visitors with behind-the-scenes memories from the recent past!

As you enter, however, you are greeted by the fifteen-foot golden Angel which once decorated the old Gaiety Theatre in the Aldwych. The entrance is a large area accommodating some of the architectural exhibitions including the ornate elephant-decorated boxes from the Palace Theatre, Glasgow, and the old Duke of York Theatre's box office which serves as the museum's ticket office. Beyond this is a bandstand — the centre piece of the street level cafe/wine bar open most evenings until 8.00 p.m., enabling theatre-goers to get in the mood for their evening's entertainment at one of the many theatres nearby.



Nineteenth-century silver cruet in the form of the great clown, Joseph Grimaldi, with the parts of the body removable.

My favourite space is the Edwardian recreation intended as a meeting place and foyer (to the small theatre) which also displays a wonderful collection of paintings of Kean, Kemble and others at their most dramatic. An ideal place for a small, after-theatre party!

Most of the museum is underground and once you've bought a ticket you follow the ramp (not stairs) down to the foyer and galleries. The Beard Room next to the galleries houses a vast reference collection — posters, reviews, letters etc., mounted on sliding drawers and boards to make the most of limited space. Many pleasant hours could be spent here on light-hearted research — each drawer producing new delights and information. The main permanent exhibition gallery consists of three walls which surround the Gielgud Gallery, adjacent to the Irving Gallery. The intention is to have two temporary exhibitions in these galleries — one opening in the early summer and running until the following spring and the other opening in the early winter to close in the following autumn. Londoners will no doubt, like me, be impatient for a quicker turn around — space is limited and we all know there is a vast amount of unseen material which will no doubt prove more fascinating than one of the first exhibitions — "The King's Pleasures" — a unique collection of costume designs for the Court Ballet of Louis XIII has limited appeal, despite what it tells us of the Renaissance Theatre and Court Life of the early 17th century. Discovered in a private library in Germany in 1985, the album of over 200 designs was purchased for the Theatre Museum by the Victoria and Albert Museum. I am delighted they are in the collection, but much preferred the dressing room feeling of the costume display in the other gallery!

The museum also has a reference library accessible by appointment and new accommodation is being prepared close by for the museum's internationally renowned Archive. I understand that brickwork has been cleaned in the Victorian Vaults and desks built into the bays to convert it into a study area. Traditional gas lamps have been suspended from the canopies as a finishing touch!

As you leave the museum, you can, in a small shop on ground level, purchase cards, posters, books and copies of memorabilia. You can also purchase



Costume designed by Nicholas Roerich for a maiden in *LE SACRE DU PRINTEMPS*, ballet choreographed by Vaslav Nijinsky

tickets for current shows running in the West End as well as make advance bookings. The museum opens daily except Mondays between 11 a.m. and 7 p.m., with the shop, box-office and cafe open until 8 p.m. It is close to the Royal Opera House and the Covent Garden Piazza — allow at least one hour to capture some of its magic, more if you like to linger over such delights as the circus section which has the wheelbarrow Blondin pushed across a tightrope over Niagara Falls, the silver cruet in the form of the great clown Grimaldi with the parts of the body removable, stage models, prompt books and even a photo of Sir John Gielgud as Hamlet — which he can't remember having intentionally parted company with! No doubt many items have such stories to tell!

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

Opening Soon

Olympus On My Mind

The Footbridge Theatre has had its share of hits this year with the highly successful season of both *NUNSENSE* and *JERRY'S GIRLS*. The year will conclude with a racy, wacky musical comedy *OLYMPUS ON MY MIND*. The plot comes direct from Greek mythology — the story of Jupiter's seduction of general Amphytrion's wife (which incidentally resulted in the birth of Hercules) but the presentation is very 1980s and the resulting musical spoof should make for light hearted pre-Christmas entertainment. Bartholomew John plays the lead role of Jupiter with Billie Wilde as Amphytrion's wife Alcmena.

BOOKING INFORMATION

Footbridge Theatre
Sat Oct 24 to Sat Nov 7
Mon to Sat at 8 p.m.
Wed and Sat at 2 p.m.
AETT \$22.50 (Mon to Thu mats),
\$24.50 (Fri/Sat evg)
G.P. \$28.50
Pens/Stud \$18.50 (except Fri/Sat evg)
Two AETT tickets per Member



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The Department

Max Gillies stars as Robby, the college department head in David Williamson's play *THE DEPARTMENT* which opens at the York Theatre, Seymour Centre, on October 27. Considered one of Williamson's best plays it is a bitingly funny play about the politics of the committee meeting. Max Gillies who is best known for TV show *The Max Gillies Show* comes to *THE DEPARTMENT* from playing in Alan Ayckbourn's *A CHORUS OF DISAPPROVAL* for the

Melbourne Theatre Company. *THE DEPARTMENT* is directed by Rodney Fisher who directed the world premiere of the play in Adelaide in 1974 and also stars Tracy Mann currently playing in *WHEN I WAS A GIRL*.

BOOKING INFORMATION

York Theatre, Seymour Centre
Tue Oct 27 to Sat Nov 14
Mon to Sat at 8 p.m.
Sat at 2 p.m.
Wed matinee time unconfirmed
AETT \$23.90 (Mon to Thu and mats),
\$24.90 (Fri/Sat), \$19.90 (Oct 26)
G.P. \$26.90 (Mon to Thu and mats),
\$27.90 (Fri/Sat)
Pens/Stud \$19.90 (Mon to Thu and mats)
Two AETT tickets per Member except Oct 26

Caravan

Peter Williams is directing the Forest Theatre Company's production of *CARAVAN* by Donald Macdonald, which opens at the Glen Street Theatre on October 13. Playwright Donald Macdonald has taken the novelties and pitfalls of a caravan holiday as his theme, and complicated it by having one of the middle-aged party bring along a much younger girlfriend. The result is a very amusing play which has an all too familiar ring. Premiered in 1983, *CARAVAN* then toured Australia under the auspices of the AETT.

Don't forget the special Trust Members' performances on Saturday October 17 (matinee) and Monday October 19 (evening). See Member Activities for pre-show dinner on October 19.

BOOKING INFORMATION

Glen Street Theatre
Wed Oct 14 to Sat Nov 14
Mon to Sat at 8 p.m.
Wed mat 1.00 p.m., Sat mat 2.00 p.m.
AETT \$19.90, \$16.90 (Oct 17 and 19)
G.P. \$22.90
Pens/Stud \$14.90
Two AETT tickets per Member (except Oct 17 and 19)

Gertrude Stein

In Win Wells' play about Gertrude Stein, she portrays Stein's long-time

companion, Alice B. Toklas as talking to the now dead Stein. They talk of their relationship their differences and their home in Paris which was visited by such celebrities as Ernest Hemingway, F. Scott Fitzgerald and the impressionist painters of that time. The play was a highlight of the 1986 Festival of Sydney and Miriam Margoyles who played Stein then will return to take the part once again in the Belvoir St season commencing on October 7. Toklas is played by Melbourne actress, Pamela Rabe.

BOOKING INFORMATION

Belvoir Theatre Upstairs
Wed Oct 7 to Sat Oct 31
Tue to Sat at 8 p.m.
Wed mat 2.00 p.m.
Sat and Sun at 5.00 p.m.
AETT \$16.00
G.P. \$20.00
Stud/Pens \$12.00
Two AETT tickets per Member

Streetcar Named Desire

The Melbourne Theatre company's production of one of this century's great classics, *A STREETCAR NAMED DESIRE* will be presented at Her Majesty's Theatre from October 24. Starring Helen Morse as Blanche Du Bois it is a portrait of the emotional deterioration of an ageing southern belle who arrives to visit her sister. Far from receiving the support she craves a final act of cruelty at the hands of her brother-in-law Stanley Kowalski seals her fate. The role of Stanley is played by Sandy Harbutt and the production is directed by Rodger Hodgman the MTC's new director. Rave reviews from Melbourne and in particular acclaim for Helen Morse's performance make this a production not to be missed.

BOOKING INFORMATION

Her Majesty's Theatre
Sat Oct 24 to Sat Nov 21
Mon to Sat at 8 p.m.
Wed and Sat mats
AETT \$23.90 (all performances)
G.P. \$26.90
Pens/Stud \$19.90 (excl Fri/Sat evg)
Two AETT tickets per Member

MY SWEET LITTLE VILLAGE
directed by Jiri Menzel
Screenplay by Zdenek Sverak
Starring Janos Ban, Marian Labuda,
Rudolf Hrusinsky
Opening mid-October at the Academy
Twin

One of Czechoslovakia's best known film directors, Jiri Menzel, also known as a stage and screen actor, has turned the day-by-day doings of a small village into kindly slapstick in his latest film.

Krecovice is full of characters, not least of whom are crochety chubby truck driver Pavel and his sidekick Otik, whose good nature verges on the moronic. They're a sort of Czech version of Laurel and Hardy. When Pavel drives his truck into a gatepost, Otik is enjoying his new stereo headset and gets the blame for the accident. The accident and the broken friendship become the village gossip; or more so when Otik is offered a cushy job and apartment in Prague by the trucking firm. All becomes clear when we discover that a government bureaucrat covets Otik's cottage, inherited from his parents, "for recreational purposes". The village worries about Otik's fate in the big city although there's plenty else to talk about; the doctor who is constantly driving into ditches while admiring the countryside, an adulterous wife with a hot-tempered husband, a sexy schoolteacher.



Janos Ban and Marian Labuda in *MY SWEET LITTLE VILLAGE*

VINCENT direction and scenario by Paul Cox

Produced by Tony Llewellyn-Jones
Starring Norman Kaye Jean-Pierre Mignon, Louise Kovacs, Gabi Trsek, and the voice of John Hurt
Opening October 8 at Double Bay Twin Cinema

Noted Australian filmmaker Paul Cox (*LONELY HEARTS*, *MAN OF FLOWERS*, *MY FIRST WIFE*, *CACTUS*) was born in Holland and came to Australia originally as an exchange student. *VINCENT* not only reflects Cox's background but is also his tribute to Holland's most famous artist, Van Gogh, who died nearly 100 years ago, unknown and a pauper.

The story of the man who is as famous for cutting off his ear and sending it to Gauguin as for his influence on modern art is told through his letters to his brother Theo. In them he writes of the parts of Europe he explored, the scenes of his inspiration, and tells of his experiences with colours and seasons.

GROUND ZERO directed by Michael Pattinson and Bruce Myles

Produced by Michael Pattinson
Screenplay by Jan Sardi and Mac Gudgeon
Starring Colin Friels, Jack Thompson and Donald Pleasence
Opening October 8 at Hoyts

Against the very topical background of the Royal Commission into the A Bomb tests in the fifties at Maralinga in South Australia, *GROUND ZERO* is a contemporary Australian thriller. Harvey Denton (Colin Friels) is a top advertising cameraman, for whom a break-in at his home leads to a visit to ASIO and operative Tony Trebilcock (Jack Thompson). There he is told the astonishing news that the body of his father, a documentary filmmaker who disappeared 30 years before, has been found in a highly radioactive plane at

the test site; For Denton it is the beginning of a search for the truth, and matching his wits against the vested interests of both ASIO and the British Secret Service. Denton is helped by Prosper (Donald Pleasence) a disgruntled British test veteran who lives underground near the site and is verging on madness.

Jack Thompson says that his involvement with nuclear disarmament gave the film special meaning to him. "The bombs were dropped virtually on Adelaide's doorstep. And the result is that there's more radioactive material in Maralinga today than there is in Japan." Co-writer, Mac Gudgeon, says the film is, to a degree, anti-British. "I hope it will make people more aware of just what the British did."



Donald Pleasence in *GROUND ZERO*

BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT for \$6.00 (Village, Hoyts), \$5.00 (G.U.) 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.

Now Playing

A highlight of Melbourne's Spoleto Festival this year, **PORGY AND BESS**, has been brought to Sydney by the Trust and is at Her Majesty's Theatre until October 17. The production was specially commissioned for the festival and features 45 black American performers, all trained in opera, and a 42-piece orchestra. Such evergreen songs as "Summertime" and "I've Got Plenty o' Nuttin'" in this first authentic production in Australia shouldn't be missed.

AETT discount \$5.00 (except Fri/Sat evg)
Bookings on 212 3411

The musical tale of that extraordinary Russian monk, **RASPUTIN**, continues throughout October at the State Theatre. Jon English plays the man whose name means "the debauched one" and who wielded such behind-the-scenes influence on the last of Russia's royal family.

AETT discount \$9.00 (except Fri/Sat evg)
Bookings on 266 4800

Those lovely ladies who starred in Jerry Herman's musicals (**HELLO DOLLY!**, **MAME**, **LA CAGE AUX FOLLES** etc) will now be singing his songs at the Footbridge Theatre until October 17. The season has been extended by one week. **JERRY'S GIRLS** are played by Debbie Byrne; Judi Connelli, Marcia Hines and Jeanne Little.

AETT discount \$4.00 (except Fri/Sat evg)
Bookings on 692 9955

Downstairs at the Seymour Centre, the **Nimrod** is presenting **LES LIASONS DANGEREUSES** throughout October. By Christopher Hampton, the play was described by The Guardian as "a mesmerising spectacle of perfect evil" and by Punch as "sensuously sexual". Angela Punch McGregor, Deirdre Rubenstein and Hugo Weaving play the French 18th-century titled characters.

AETT discount \$3.00 (except Fri/Sat evg)
Bookings on 692 0555

Set in a French sanitarium and a Sydney hospital, **THE RIVERS OF CHINA** tells of poet Katherine Mansfield's fight to save her mind and soul. Her strange journey of the mind becomes a metaphor for the lives of women through the ages. Helen Morse

plays the lead in this **Sydney Theatre Company** production at The Wharf, until October 10.

AETT discount \$2.00 (except Fri/Sat evg)
Bookings on 250 1777



Helen Morse in *THE RIVERS OF CHINA*

There is even a midnight performance on Friday nights to make **THE ROCKY HORROR SHOW** even spookier. It is back at the Theatre Royal until the end of this month with Daniel Abineri and Stuart Wagstaff in their original 1974 roles of Frank-N-Furter and the Narrator. In case you didn't see the earlier productions, it is a send-up of 1950s horror movies and rock n roll.

AETT discount \$3.50 (all performances)
Bookings on 231 6111

A brand-new version of that perennial favourite, **THE ODD COUPLE**, is being presented by the **Northside Theatre Company** at Marian Street until early November. Instead of the two flatmates played by Walter Matthau and Jack Lemmon, as in the original film, the main characters are two women, one divorced and one separated, but the plot is much the same. Kerry McGuire and Amanda Muggleton star.

AETT discount \$1.00 (except Fri/Sat evg)
Bookings on 498 3166

Playright Lillian Hellman and detective writer, Dashiell Hammett were friends and lovers for 30 years. **LILLIAN**, based on Hellman's autobiographical works, is set in 1961 in the ante room of the hospital where Hammett is dying and the sole role is played by Jennifer Claire, one of our

most talented actresses. They play is by William Luce and starred Zoe Caldwell on Broadway. Closes October 17, at the Playhouse, S.O.H.

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

Playing at the York Theatre, Seymour Centre, until October 10, following its season at the Wharf Theatre, **WHEN I WAS A GIRL** is proving very popular with its entertaining look at the comic side of mother-daughter friction, all set on a Scottish beach. It stars Tracy Mann, Judi Farr, Genevieve Lemon and Paul Williams.

AETT discount \$4.00 (except Fri/Sat evg)
Bookings on 250 1777

Griffin Theatre Company's production of **THE SECRET HOUSE** features two premieres, that of Noel Hodda's new play and playwright Michael Gow's debut as a director. A young man comes home for his birthday a year after his twin brother's death to find his family still grieving. The cast is David Franklin, Bob Hornery, Susan Leith and Pat Thomson.

AETT discount \$2.00 (all performances)
Bookings on 33 3817

The first Australian production of Alan Ayckbourn's latest play, **WOMAN IN MIND**, is at the Drama Theatre S.O.H. until the end of the month. Presented by the **Sydney Theatre Company**, it follows in the genre of Ayckbourn's numerous earlier hits in seeing the funny side of bleak situations. It is set in a country vicarage with a vicar obsessed with writing the parish history, his wife who has strange problems after tripping over a rake, and their uninvited permanent house guest. It stars Robyn Nevin.

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

The world premiere production of Barry Creyton's comedy **DOUBLE ACT** plays at the **Ensemble Theatre** throughout October. Barry Creyton and Noeline Brown star as the couple who marry, divorce and then meet again to discover they can't live without each other but can't live together. AETT discount \$2.00 (except Sat evg)
Bookings on 929 8877





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