

## Max Gillies stars in Trust-Williamson production

### THE DEPARTMENT

by David Williamson

Directed by Rodney Fisher

Designed by Shaun Gurton

Lighting by Nick Schlieper

Cast: Max Gillies, Tracy Mann, Helmut Bakaitis, Ben Gabriel, Ron Graham, Jeff Morrell, Matthew O'Sullivan, Kris Ralph, John Sheerin, Paul Williams

"Williamson's best play is an assured, rounded, acidly understanding dissection of bureaucracy."

Garrie Hutchinson, *The Australian*

"The funnier it gets — and it is very funny — the more urgently Williamson asks: how can anything be made to work, from a relationship between two people right through to an educational institution when human beings are the headstrong, contrary, passionate and self-seeking creatures that they are?"

Ron Blair, *Sydney Morning Herald*

Often hailed as Williamson's best play, perhaps because it mirrors his early life as a teacher and, therefore, a lot of its content comes from his own experience, *THE DEPARTMENT* is an ascerbic dissection of the world of the committee meeting. Robby, the head of the department, desperately tries to conduct a staff meeting — he contrives, he cajoles, he manipulates, sometimes he flounders, but always manages to remain ahead (just) of the rest! There are marvellous cameos in the rest of the staff: Gordon, the plain-talking technician, tolerated because of his practical abilities; Bobby, the perpetual procrastinator, never able to finish his work because he had to have a yarn with someone he ran into in the corridor; Al, perpetually in a turmoil because he hasn't had time to get anything done; and Peter Ph.D., whose attitude to student radicals harks back



Max Gillies

to the 1960s — confrontation. No wonder it was such a success in bureaucratic Canberra; no wonder it continues to be so apt today, exposing the bumbledom of public service in Australia. As ever, David Williamson is the chronicler of his own generation.

Max Gillies in the lead role of Bobby heads a strong cast, which also includes Tracy Mann, who has just completed a season at the Wharf Theatre in *WHEN I WAS A GIRL*. Max Gillies needs little introduction. He became a national treasure with his remarkable impersonations in TV's *THE MAX GILLIES SHOW*, and has been playing in Alan Ayckbourn's *A CHORUS OF DISAPPROVAL* for the Melbourne Theatre Company. He performed the role of Dafydd, the director of an amateur operatic society, a character well-suited to Gillies' personality since he loves to play

every part in the opera, and is totally unable to delegate. In *THE DEPARTMENT* he once again takes on a "power" part. Whether it's Hawke, Dafydd or Robby, as Gillies says, "I just don't get offered many parts as wimps."

### GIFT OFFER!

Give a Gift Membership before December 24 and receive free a box of Cabaret Chocolates. See page 11 for details.

### BOOKING INFORMATION

The Athenaeum Opens 1st week Jan.  
Mon to Sat 8 pm

Wed and Sat mats at 2 pm

AETT \$23.90 (Mon-Thurs & mats)

\$24.90 (Fri/Sat)

Trust Nights Mon. Jan 11 &

Tues Jan 12 \$19.90

G.P. \$26.90 (Mon-Thurs & mats)

\$27.90 (Fri/Sat)

Pens/Stud \$19.90

(Mon-Thurs & mats)

Two AETT tickets per member except Trust Nights



## Melbourne Versus Sydney

### EMERALD CITY

*By David Williamson*

*Directed by John Sumner*

*Designed by Richard Roberts*

*Starring Jacki Weaver, Peter Carroll, Gary Day, Maggie Kirkpatrick,*

*Genevieve Mooy and Gerard Maguire.*

*Playhouse, Vic. Arts Centre*

The MTC presents a special four week return season of David Williamson's most recent addition to his string of smash hits — EMERALD CITY. In both Sydney and Melbourne return seasons are about to commence, which is quite ironic as the subject of the play, for those who don't already know, or haven't already seen it, is in fact the rivalry and supposedly contrasting values and attitudes between these two 'ever sparring monsters'.



*L to R - Jacki Weaver, Peter Carroll, Genevieve Mooy and Gary Day.*

As soon as the MTC announced in their last season their plans to present EMERALD CITY, the rush was on. And by the end of the season nearly 42,000 people had seen the production which shattered the records set by the MTC's previous box-office winners, THE PERFECTIONIST and SONS OF CAIN, also by Williamson. So those of you who missed out last time, it would perhaps be a good idea to book as soon as possible as it is probably unlikely that it will return to the Melbourne stage for some time.

Jacki Weaver and Peter Carroll will return as Kate and Colin, the couple who are beset by demons in their search for a fabulous Emerald City in the Land of Oz.

### BOOKING INFORMATION

Commences Nov 11 to Dec 5

Mon to Fri at 8 p.m.,

Sat at 5 p.m. and 8.15 p.m.

AETT \$18.80

GP \$21.80

Pens \$8.90

Stud \$7.80

Two AETT tickets per member

## Anthill Plays Host

### A STRETCH OF THE IMAGINATION

*By Jack Hibberd*

*Directed by Richard Murphett*

*Designed by John Butler*

*Starring Ian Campbell*

*Anthill Theatre*

In an exclusive Melbourne session, Anthill hosts The Mill Theatre in presenting Jack Hibberd's classic of Australian Theatre, A STRETCH OF THE IMAGINATION. Seen throughout Australia and abroad, (a production directed by Carillo Gantner is currently being performed in China) Monk O'Neill is one in a long tradition of Australian yarn spinners and entertainers, a somewhat eccentric recluse who lives in splendid isolation in a corrugated iron hut and faces the realities and crudities of life with courage and a certain amount of tastelessness, and certainly with humour and pathos.

The usual formality of the Anthill Theatre will be transformed into an informal cabaret environment with tables and chairs where patrons may eat and drink. Light refreshments will be provided. Monk O'Neill can only be seen for two weeks at Anthill so book early for this great Australian classic.

### BOOKING INFORMATION

Opens Oct 14

Wed-Sun at 8 pm

AETT \$13.50

G.P. \$16.00

Bookings through Mill Theatre

(052 22 2318) and Anthill 699 3253

## Life, Death and Water?

### MY SON THE LAWYER IS DROWNING

*Written by Doug Macleod*

*Directed by Peter Oyston*

*Designed by John Beckett*

*The Studio, Victorian Arts Centre.*

Playbox presents the Australian Premiere of MY SON THE LAWYER IS DROWNING as the last laugh (final production) in their season of Captivating Comedy. It concerns Alan and Miriam Isaacs, a middle-aged suburban Jewish couple who are disturbed when a highly unusual family move in next door. Simultaneously the beloved only son of the Isaacs arrives home from Law school. Danny is interested in the new neighbours but Miriam is not keen on Danny fraternising with them, even if they can exist quite happily with their human neighbours.

In the midst of this difficult situation, God arrives in a variety of confusing guises to announce the coming of a second flood. Humans will have to compete with a new race for inheritance of the planet.

Alan Isaacs can't place boat - building at the top of his list of 'things I do best', but learning will be half the fun!

Doug Macleod is a prolific young writer with many theatre, radio and television scripts for both adults and children to his credit. As well Doug is responsible for five



*Doug Macleod*



published children's titles and the editing of the International Youth Year anthology, *KISSING THE FROG*. His latest poetry collection, *SISTER MADGE'S BOOK OF NUNS*, is currently on the short list for the 1987 Australian Children's Book of the Year awards.

#### BOOKING INFORMATION

From Mon Nov 9 to Sat Nov 28

Mon to Fri at 8 p.m.

Sat at 5 and 8.15 p.m.

AETT \$11.00

G.P. \$16.50

Conc \$10.00

Two AETT tickets per member

## Remarkable Women

### GERTRUDE STEIN AND A COMPANION

*Written by Win Wills*

*Directed by Sonia Fraser*

*Set and Costume design by*

*Sue Ayres/Co-ordinated in Australia by Tess Schofield*

*Lighting by Donna Broadbridge*

*Universal 1*

*"Win Wills has written with such compassion, clarity and subtlety that we are instantly entwined in the two characters . . . we are surprised at how much we care for the two figures on stage . . . thoroughly entertaining"*

*THE AUSTRALIAN, Jan. 86*

**W**ritten by the late Win Wells, *GERTRUDE STEIN AND A COMPANION* explores the life long relationship between two remarkable women, the formidable Stein and Alice B. Toklas and is an intriguing look at a love affair which spanned forty years. The play also examines the extraordinary group of people which Stein and Toklas gathered about them at the legendary 27 Rue de Fleures in Paris in the early 1900's which included Hemingway and Picasso.

The English actress, Miriam Margoyles will again portray Gertrude Stein after first establishing the role at the 1984 Edinburgh Festival (where the production won a coveted Fringe First Award). Its success continued with two sellout seasons in London in 1985 and a popular tour of the

U.S. The play was first presented by the Belvoir St. Theatre in Sydney as part of the 1986 Sydney Festival Festival and is returning to Belvoir St. before coming to Melbourne in early November.

The role of Alice B. Toklas will be played by Pamela Rabe who would be well known to Melbourne audiences for her performances in many MTC productions including *HEARTBREAK HOUSE*, *A SERVANT OF TWO MASTERS* and most recently in the Playbox production of *CHO CHO SAN*.

Explaining why *GERTRUDE STEIN AND A COMPANION* has had such world wide success, Miriam Margoyles once said "First, It's a love story between women; second it involves some of the giants of 20th Century art and Literature; and thirdly it's very funny, lot's of laughs. So you see, it's got something for everyone!"



*Miriam Margoyles as Gertrude Stein*

#### BOOKING INFORMATION

Commences Wed Nov 4

Tues-Sat at 8pm, Wed mats at 2pm,

Sat and Sun at 5 p.m.

AETT \$17

GP \$21

Pens/Stud conc. \$13

Bookings through Universal Theatre or Trust.

## Great Performers

**T**his is the sixth Great Performers series which brings together internationally acclaimed concert artists and ensembles from Australia and overseas. Performed will be some of the greatest works of the most revered composers in Melbourne's excellent venue, the Melbourne Concert Hall.

**The Australian String Quartet with Stephen McIntyre** begins the series with an evening of superb chamber music. Formed in April 1985, the Australian String Quartet made its striking debut at the Adelaide Festival in 1986 and has appeared with great success in all major cities. Stephen McIntyre who has been described as a pianist of outstanding brilliance, studied in Paris and has toured extensively in Europe, India and Japan, makes a welcome return to the Concert Hall stage.

**The Australian Chamber Orchestra conducted by Christopher Hogwood** will perform the second concert in the series. The ACO was formed in 1975 and is led by Carl Pini, the renowned British violinist who is also Artistic Director. Over the past decade the ACO has toured all over the world and has been conducted by Sir Neville Marriner, Sir David Willcocks and Sir Charles Mackerras. On this occasion the Orchestra will be conducted by Christopher Hogwood, another in this long line of distinguished conductors, who previously appeared with the ACO as a soloist playing the harpsicord.

#### BOOKING INFORMATION

Melbourne Concert Hall

Australian String Quartet with

Stephen McIntyre

Thursday, November 19

AETT \$21.50

GP \$23.50 A Reserve

Australian Chamber Orchestra

with Christopher Hogwood

Wed November 25

AETT \$24.50

GP \$26.50 A Reserve

Bookings through the Victorian Arts Centre or Bass

Two AETT tickets per member.



## Theatre Tours

For those of you who could quite happily exist on a constant diet of theatre and everything associated with the stage, or those who belong to groups or societies who have completely run out of inspiration for new activities, you will be thrilled to hear of a new company called Live Performance Tours. The brainchild of Maireid Sullivan, an ex-tour guide with the Victorian Arts Centre, Live Performance Tours combines the arts and tourism in a way never seen before in Melbourne which has so much to offer in both these areas. Tours so far have included TWELFTH NIGHT, NINE, THE ROCKY HORROR SHOW, A STREETCAR NAMED DESIRE, comedy themes, backstage tours with performances included, tours of historic theatres in Melbourne, trams filled with performers of all types for transport, tours which last one day or one week (The Intrepid Theatre - goer's Deluxe Tour), The Roar of the Greasepaint, Smell of the Crowd tour.....the list is endless, and of course Maireid can tailor a tour exactly to your requirements.

Any Trust members interested in organising a tour can ring the Trust office for details. Trust members will be able to obtain a discount on the tour price and a free place is included for the group organiser. So don't waste hours and many brains cells trying to come up with something different . . . let the Trust and Maireid do it for you!



*JERRY'S GIRLS, that most marvellous tribute to the famous ladies in Jerry Herman's musicals, is coming to Melbourne and the casting is now complete. Angela Ayres and Lola Nixon have joined the cast and please note that the opening date is now October 23.*

Cast of Jerry's Girls

## Theatresports Meets Lewis Carroll

If you haven't experienced THEATRESPORTS yet you've been missing out on one of the most energetic, hilarious and risky events taking place on Melbourne stages. Teams with names such as FREUDIAN SLIPPERS, BRONTE SAW US and AD LIBERACES compete in a series of improvised games which require team members to think at the speed of light, and the audience is part of the proceedings too . . . coming up with topics for the teams and showing how they feel about a particularly good idea or save.



*The National Theatresports Champions  
Koy Ann & Squatski with MC Simon Rogers*

There will be a special Benefit night at the Melbourne Concert Hall to raise funds to send Melbourne's National Champions KOY ANN & SQUATSKI to Canada to compete in the International Theatresports Festival which is part of the 1988 Winter Olympics. The benefit will take the form of a fun-filled tribute to Lewis Carroll and his love of nonsense. And don't forget that Theatresports can be seen every Sunday night at the Playhouse (Vic. Arts Centre) at 7.30 p.m.

### BOOKING INFORMATION

Melbourne Concert Hall  
Saturday October 31 7.30 pm  
AETT \$13  
GP \$16

As this is a Benefit, only two tickets AETT per member. Bookings through Trust, Bass and Playbox.

## Bernhardt's Story

### AFTER THE LIONS

*By Ronald Harwood*

*Directed by Paula Iland*

*Designed by Wendy Black*

*Cast: Evelyn Krape, Dennis Moore, Lynda Gibson and Rodney Sharp.*

*Athenaeum 2.*

*"They will see me in a body bereft but a spirit indestructible"*

*Sarah Bernhardt.*

FLASH RAT presents its final show for 1987 starring the marvellous Evelyn Krape in Ronald Harwood's AFTER THE LIONS. Harwood is the award winning author of THE DRESSER and in AFTER THE LIONS examines the latter years of the great French actress, Sarah Bernhardt, when at seventy with a wooden leg she toured America with the Ringling Brothers Circus — her act '...after the lions and before the elephants'.

Bernhardt was declared insane by her secretary, smelly and unclean by her maid, and was adored throughout the world. Harwood has created a funny, moving, immensely theatrical celebration of the unquenchable spirit and indomitable will of this remarkable woman.

Director Paula Iland knew exactly who she wanted to play the great Bernhardt. Evelyn Krape's past performances in productions such as FEMALE PARTS, OPEN COUPLE and many more displayed the sort of charisma and skill required for the role and the talents of the supporting cast for AFTER THE LIONS should prove to make it an exciting production to end the year for FLASH RAT.

### BOOKING INFORMATION

Sat Oct 10 to Sun Nov 8.  
Tues to Sat 8 p.m. Sun 5 p.m.  
AETT \$12 (Tue, Wed, Thu)  
G.P. \$16.60  
Pens/Stud concession \$10  
Bookings through Trust and Athenaeum.



## Australian Pops Orchestra

The Australian Pops Orchestra will be presenting something for everyone in their concerts for the latter months of this year and early 1988.

**Mostly South Pacific** - This concert will feature SOUTH PACIFIC and many other Richard Rodgers items and will be conducted by Douglas Gamley. Guest artists Deborah Riedel, Greg Ryerson, David Ashton-Smith and the Ashton-Smith Singers will be performing a delightful musical program featuring 'June is Busting Out All Over', 'Some Enchanted Evening', plus more than twenty other popular melodies.

**New Year's Eve Launch** - For those of you who could not endure another New Year's Eve of heavy imbibing, the Twelve O'clock Attack and the inevitable hangover to see in the New Year, avoid all of that by attending this spectacular program of music from Opera, Ballet, Stage and



Australian Pops Orchestra

Screen to be conducted by Douglas Gamley. This maestro performance by the APO will include from OLIVER, MAN OF LA MANCHA and the music of Cole Porter. Artists will include Robert Docker at the piano, Suzanne Johnston, David Ashton-Smith and the Ashton-Smith singers.

**Ivor Novello and Noel Coward** - This evening will feature the immortal tunes of Ivor Novello and Noel Coward including selections from GLAMOROUS NIGHT, PERCHANCE TO DREAM,

BITTER SWEET and DANCING YEARS. The APO will be conducted by Julian Quirit with guest artists Nance Grant, Deborah Reidel, David Ashton-Smith and the Ashton-Smith Singers.

### BOOKING INFORMATION

Melbourne Concert Hall  
Mostly South Pacific - Sat Nov 7  
AETT \$23  
GP \$27 Circle, \$25 stalls & balcony  
New Year's Eve Launch Wed Dec 30.  
AETT \$25  
GP \$29 Circle, \$27 Stalls & Balcony  
Ivor Novello & Noel Coward  
Sat Feb 27  
AETT \$25  
GP \$29 Circle, \$27 Stalls & Balcony  
Booking through Trust Office

## Cambridge Buskers Confess!

The dynamic duo of Michael Copley and David Ingram make up the Cambridge Buskers but they have been compelled to make public the confession that their name is in fact misleading and untrue — the duo are now so successful that they no longer have time to carry out the very activity which gave them their name and their profession, busking!

Beginning on Blackfriars Station in London where they sang to earn their train fare home, they have since progressed somewhat and now catch a cab. Not true, but it is true that they have been busy performing on stage playing to capacity crowds in places as diverse as Dallas, Damascus, Edinburgh and Paris.



The Cambridge Buskers

They have also had their own series on the BBC, have appeared on major British variety shows including two Royal Command Performances and created enough of impact in Japan to become the subject of their own comic strip. What more can

we say? The Cambridge Buskers are leaping through Melbourne stopping only long enough for one show . . . See them live before their cartoon comes to our television screens!

### BOOKING INFORMATION

Dallas Brooks Hall  
Thurs Oct 8  
AETT \$19.90  
G.P. \$21.90  
Pens/Stud concession \$14.90  
Bookings through Trust office and Bass.

## The Last Laugh Lives!

BIZARRE LAUGH TRIANGLE IN BERMUDA SHORTS

*Directed by Shane Bourne*  
*Additional material by Richard Stubbs*  
*Starring Russell Gilbert,*  
*Trevor Marmalade and Glen Robbins.*

*Last Laugh Theatre Restaurant*

There is life for the Last Laugh after John Pinder . . . New owners Rick McKenna and Mary Tobin have initiated some changes in the format such as white tablecloths and flowers (and a new chef) without damaging the humour and anarchy for which the Last Laugh is so justly famous.

Gilbert, Marmalade and Robbins all started their comedy careers at Le Joke (the upstairs comedy venue) so it is appropriate to see them performing together on stage at the Last Laugh. Their routines centre on parodies of Ockers and Suburbia with laughs aplenty. See the Heckler versus the Comedian Challenge and a parody of Vietnam war films which is most appropriate considering the flood of such films recently.

Director Shane Bourne, most recently seen as a Melbourne Theatre Company ensemble member has succeeded in the challenge of keeping these three comedians in line. See the result at the Last Laugh, the home of Melbourne Comedy.

### BOOKING INFORMATION

Tues to Thurs. Show only  
AETT \$10  
GP \$13  
Wed and Thurs. Dinner and Show  
AETT \$24  
GP \$28  
Bookings through Last Laugh



## Stage management — the fine art of staying calm through the crises

by Jo Litson

For many the initials S.M. conjure up sado-masochism. In theatre they mean stage manager, but considering the extraordinary number of hours a stage manager works, the problems he has to resolve and the tantrums he sometimes has to put up with, they might well for some be synonymous terms! But not for Michael Bader and Liz Allen. For them a stage manager's lot is a very happy one.

Liz Allen has only been out of NIDA for two years and is still learning her craft as an Assistant Stage Manager at Sydney's Nimrod Theatre, having worked predominantly in subsidised theatre. Michael Bader, on the other hand, trained not as a stage manager but as a chef, began in theatre as a mechanist and has now been working in stage management for over 10 years, mainly in commercial theatre, on shows such as WEST SIDE STORY, CAMELOT, SWEET BIRD OF YOUTH, LA CAGE AUX FOLLES and now SUGAR BABIES, where he is Deputy Stage Manager. Different though their backgrounds and experience may be, they both have similar tales to tell.

Asked what is the biggest responsibility or problem that a stage manager faces, both immediately reply *"dealing with people"*, though Bader adds children, animals and overseas stars to the list, which Allen has yet to experience.

A stage manager is a mediator, peace-maker, psychiatrist and sometimes piggy-in-the-middle. It is he who makes sure that the show runs smoothly and that everyone does the right thing at the right time, from the first day of rehearsal to the moment the last curtain falls.

When I arrived at Her Majesty's Theatre, Sydney, between shows one Wednesday, where SUGAR BABIES was playing a return season, it had been one of "those" days for Michael Bader. Not that you would ever know. He was still cheerful and calm — qualities a



The pigeon scene from SUGAR BABIES

stage manager needs in abundance. A workman had managed to sever a power cable that morning, plunging the theatre into darkness for several hours, which meant that none of the washing machines and driers were operating in wardrobe, and on a show like SUGAR BABIES or LA CAGE AUX FOLLES in particular, the mountains of laundry have to be seen to be believed. Michael had just organised for all the laundry to be done elsewhere when the power returned.

Bader has been with SUGAR BABIES since the beginning. The first phase is termed pre-production. The stage management start a week or two before rehearsals commence so that every possible preparation imaginable is ready. *"We have lists for props, scene changes, costume fittings and publicity*

*calls,"* says Bader. *"We sit down and go through all the biographies and photographs of everyone in the show, so on the first day of rehearsals we know who is who."* Once rehearsals begin stage management generally work a 12-hour day, six-day week, during which time they stick as close to the director as possible. *"You become his right-hand man,"* says Bader, *"and take in all his ideas so you can use them to rehearse the understudies once he leaves."* On SUGAR BABIES this meant working with the American director and choreographer. After the first few days, once everyone had found their feet, the stage management start notating all the moves and cues onto a script which becomes known as The Bible. *"In fact,"* says Bader, *"there are two Bibles — one for cast moves and a technical Bible. If one of those Bibles is ever lost you can basically kiss the show goodbye, unless you have a very, very good memory. It is locked up at night and checked as soon as you get into the theatre."* Bader recalls an occasion during WEST SIDE STORY when the first three pages went missing. The stage management team got together and somehow managed to remember the innumerable lighting cues now lost. *"We still to this day don't know what happened. I'm just hoping it never happens to me again!"*

Once the show is running, it is The Bible that the stage manager uses in the prompt corner to call the cues to all the technicians.

*"A lot of people think that's all we do. The stage manager is always there before the actors arrive, checking everything is in order, is always there with the first-aid kit, is always there with costumes for publicity calls, is in fact always there! People don't realise how many hours they spend in the theatre. If only they knew!"* laughs Bader.

When a show goes on tour, the stage manager oversees the bump-in and bump-out, packing everything, freighting it to the next city and



reassembling it all again. Bader recalls country tours when you're in one town one night and the next morning 500 miles away. *"You spend half your life in the back of a bus, bumping across strange territory that you've never seen before and hope you'll never see again! I would not swap it for the world, though."*

Bader sees himself as a "cast stage manager", rather than a "technical stage manager". His brothers Terry and Stephen, and his sister, Valerie, are all performers, so he understands actors well. A stage manager doesn't need to be a technical whizz, but they need to understand every area well enough to communicate their requirements. Bader learned by doing it. He started as a mechanist, worked the flies, props, has done a little sound, lighting and wardrobe. But basically the stage manager's skill is to deal with people.

Liz Allen agrees. When I arrive at the Seymour Centre it appears that some tempers have flown, but not hers. *"The hardest thing is to keep calm and not allow other people's emotions to affect yours,"* she says. *"You have to have the right temperament — that's very important. Anyone can learn the paperwork involved, but the real skill is to communicate with people."*

Having stage-managed Michael Gow's play *EUROPE* at Sydney's Stables Theatre for the Griffin Theatre Company, when she basically did everything — bought props, oversaw rehearsals, and did all the lighting and sound cues herself because that's the way a small company like Griffin works, particularly on a small show as *EUROPE* — she is now broadening her experience at Nimrod. She chose to be what they call a rehearsal A.S.M.

She basically buys and looks after the props, and once the stage manager has organised all the rehearsal schedules, costume fittings, publicity calls and music calls, follows that through, making sure everything happens as planned.

Still at the beginning of her career, she is keen to try everything and would love to go on a big commercial tour, though she admits, *"I love working with a smaller company because I feel more involved and want to do more for them."*

Michael Bader is drawn to commercial productions, his main love being musicals. Big musicals often involve big overseas stars and here Bader



Gillian Jones and Greg Saunders in *EUROPE*

experiences the most problems. *"We don't have the same star system as they do in the States,"* he says, *"so Australian stars don't make the same demands."* He found that Lauren Bacall treated people here as *"second-class citizens. It was the way Richard Harris behaved in CAMELOT"*. In *CAMELOT* more than any other show Bader found himself acting as a mediator, because Harris brought not only American actors with him but American crew. *"It ended up being a bit like the American mafia and the Australian mafia. You are the peacemaker. If you see a problem arising you jump on it real fast."*

Lauren Bacall and Richard Harris both expected personal calls. Normally the stage manager will make general half-hour, five minutes and beginners calls over the tannoy. With Miss Bacall he would knock on her door and announce it personally. He would then take her to the wings and wait with her until about 20 seconds before curtain up and answer all her questions. Eddie Bracken is not the same. *"He likes to get involved with the company and so he will take the beginners call the same as anybody else, which I think is terrific."*

Barry Humphries had an even stranger role for the stage manager. When he arrived at the theatre he expected the stage manager to read the local newspapers to him to get some colourful allusions for the show that night. In *ANNIE* the problems were stage mothers and dogs! *"The kids I could cope with — the dogs were a worry!"* laughs Bader, *"Worrying*

*whether they were going to 'do' anything on stage, whether they were going to behave on stage or howl their way through the finale which they frequently did. It was very funny, though Hayes Gordon wasn't very impressed!"* In *SUGAR BABIES* the stage management have to contend with pigeons, which Bader has sensibly off-loaded onto the A.S.M.

The major problems that stand out in his mind are a night during *ANNIE* when two trucks, one bringing the children on, and one taking scenery off, somehow got caught and started to twist the set around. Quick as a flash Bader stopped everything. Once the show is running he is responsible for everything, including the safety of the performers. Once during rehearsals for *WEST SIDE STORY* a dancer fell into the pit. Fortunately he wasn't injured. *"Seven of us peered into the pit and there he was, sprawled over the drums!"* If he had been hurt it would have been up to Bader to control the situation.

None of this daunts Bader's ardour for theatre. It is his love and his life and his fiancée must acknowledge that in many ways theatre is like a mistress.

Other than a faulty lighting board on an opening night at Griffin, nothing disastrous has happened to Liz Allen yet. *"But I'm sure it will,"* she laughs. That's one thing a stage manager does a lot. Laugh.

Jo Litson is a freelance writer who is also manager of the Trust's half-price ticket booth, Halfrix, located in Martin Place, Sydney.



# Focus on Films

## CARAVAGGIO

*Written and Directed by Derek Jarman  
Produced by Sarah Radclyffe  
Starring Nigel Terry, Nigel Davenport,  
Tilda Swinton, Spencer Leigh, Sean  
Bean, Dexter Fletcher and Robbie  
Coltrane.*

*Brighton Bay Twin Cinema*

*(Trust membership card produced at  
box-office will reduce ticket price from  
\$8 to \$5.50)*

Derek Jarman, the 'enfant terrible' of British cinema struggled through some fifteen scripts of CARAVAGGIO before finally making the film for under £475,000 CARAVAGGIO, the early 17th Century painter who was probably the most controversial of the Italian Renaissance, scandalised his contemporaries with his resistance to the social mores of the times and also with the controversial nature of his art. His revolutionary use of light and dark (chiaroscuro) made him a highly appropriate subject for a film.

Caravaggio was a poet of the low life — the polarity of his existence was paralleled in his religious paintings by his depiction of sacred figures using prostitutes, pimps and homosexuals as models which led to the mystery in which Caravaggio was embroiled in the last years of his life. He had been involved in a brawl in Rome in which one Ranuccio Thomasini had been killed. After being on the run for four years he died in 1610, leaving a painting, 'The Beheading of St. John' which when cleaned in 1970 showed a Latin inscription in the flow of blood from the severed neck of the Saint which read 'Caravaggio did this'. From this Jarman developed the idea that the painting was confessional and related to the intense relationship between the painter and his lover/model, Ranuccio.



Dexter Fletcher as Caravaggio

Newsweek said of CARAVAGGIO 'It's a strange, singularly modern tale. The spectacular, painterly camera work makes this film one of the most visually satisfying in recent years. The mood is much like that of Caravaggio's paintings; brooding, sensual, pagan in the extreme.'

## GROUND ZERO

*Directed, written by Michael Pattinson  
and Bruce Myles  
Screenplay by Jan Sardi and Mac  
Gudgeon  
Starring Colin Friels, Jack Thompson and  
Donald Pleasence*

*Opening October 1 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, 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 searching 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."

### BOOKING INFORMATION

G.U. \$5.50

Hoyts \$6.00

Village \$6.00

Longford \$6.00 Capital \$6.00

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

## ISHTAR

*Written and Directed by Elaine May  
Produced by Warren Beatty  
Starring Dustin Hoffman, Warren Beatty,  
Isabelle Adjani, Charles Grodin, Jack  
Weston*

*Opening November 12 at Hoyts*

If another team had written, directed, produced and starred in ISHTAR, it might well sound like an updated version of Hope and Crosby's ROAD TO MOROCCO. Elaine May's career has encompassed television, radio, and stage appearances, writing plays and screenplay and of course her memorable comedy team with Mike Nichols. Warren Beatty is not just a pretty face, he has produced five previous films (BONNIE AND CLYDE, SHAMPOO, HEAVEN CAN WAIT, and REDS). Dustin needs no biography. But who could resist seeing Hoffman and Beatty as two down-on-their-luck singer/songwriters in the middle of a coup in the middle east escaping across the desert with a beautiful revolutionary (Isabelle Adjani) on a blind camel!



Dustin Hoffman Warren Beatty

## VINCENT

*Direction and scenario by Paul Cox  
Produced by Tony Llewellyn-Jones  
Starring Norman Kaye, Jean-Pierre Mig-  
non, Louise Kovacs, Gabi Trsek, and the  
voice of John Hurt*

*Opening October 8 at Rivoli*

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 and the scenes of his inspiration, and tells of his experiences with colours and seasons.

### HOPE AND GLORY

*Directed, written and produced by John Boorman.*

*Starring Sarah Miles, David Hayman, Derrick O'Connor and Susan Wooldridge.*

*Village Centre and Suburbs.*

**H**OPE AND GLORY is set during the Blitz of World War 2, the story of an ordinary family living in extraordinary times, seen through the eyes of a young boy who is now the Director of this film, John Boorman.

It is a tale about a family, but HOPE AND GLORY also deals with class structure, the new middle-class emerging during the 'thirties, and as a child remembers, a time of tremendous excitement and enjoyment. A time also when women came into their own, while the men went to war the women were left to remain in charge.

Director John Boorman says, "It was a magical, marvellous time for a child with only the occasional queasy moment, just the right mixture of exhilaration and terror, which is what I hope I have captured in the film."



*Bill (Sebastian Rice-Edwards) and Sue (Geraldine Muir) in HOPE AND GLORY*

### GINGER AND FRED

*Directed by Federico Fellini*

*Screenplay by Federico Fellini, Tonino Guerra and Tullio Pinelli*

*Produced by Alberto Grimaldi*

*Starring Giusetta Masina and Marcello Mastroianni*

*Screening at the Longford and Capitol Cinemas late October/early November.*

**G**INGER AND FRED is both a bitter-sweet and biting look at lost love - a collision between the worlds of the past and present. Amelia and Pippo, delighted music-hall audiences following World War 2 with their reverent interpretation of the world's most famous dance partners. Thirty years have passed since they last performed together then parted as lovers and friends to go their separate ways.

Unexpectedly fate intervenes and offers the now ageing couple the chance to perform together again, except this time the venue is a modern television station which becomes a circus where all the absurdities of modern life seem to intersect. GINGER AND FRED is Fellini's tribute to the art of illusion and those dedicated to serving the Muse while at the same time criticizing the new era of illusion created by television, and finally the distinction between magic and exploitation.

## Dialogue

*by Christy Vena*

**A**fter six years with the Trust I am tidying my desk, fixing up my files and making preparations to leave. As I do so I am feeling surges of excitement at the prospect of my new job, but at the same time, mingled with the excitement is a strong sense of sadness and the realisation that I will miss many aspects of the Trust, particularly all the members I have come to know so well, either personally or through telephone conversations. Christy has given me this "guest spot" in "Dialogue" so that I can reflect, reminisce and say goodbye.

I remember clearly the day in 1981 when I started with the Trust. I arrived before 9 o'clock, somewhat nervous about my first day and not wanting to be late, only to find the Stage Door of the Princess Theatre firmly locked. I waited and waited and

waited . . . Just before 10, Roger Myers arrived and let me in. No-one had told me that it was a ten o'clock start! My office had been given a fresh coat of paint by one of the backstage staff, (how thoughtful) except that he had used left-over paint from some production and I was confronted by a primrose yellow ceiling, two green walls and two pink walls!

I met one of my best friends (ex Australian Opera chorus) on the backstage stairs at the Princess. I was passing a group of druids who were waiting to rehearse for NORMA when one of them slapped me on the bottom (spontaneously he said), "Who did it?" I shrieked indignantly, but as you know, it is hard to tell one druid from another, particularly when they are all laughing.

Now a few details about my new job — I am going to the National Trust as a Project Officer to assist with the organisation of Heritage Week and the associated Bicentennial Program for next year. I will be based at Tasma Terrace, so you never know, I may see some of you there.

Carol Ormerod.

Farewell Carol, thanks for your many years of excellent service and the seeking out of marvellous tickets for Trust members, and we wish you all the best in your new position. I'm hoping it's not something that I said! We'll make sure that the service remains at the standard you have kept it for the last five years . . . Good luck!

*Christy Vena*



# 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!

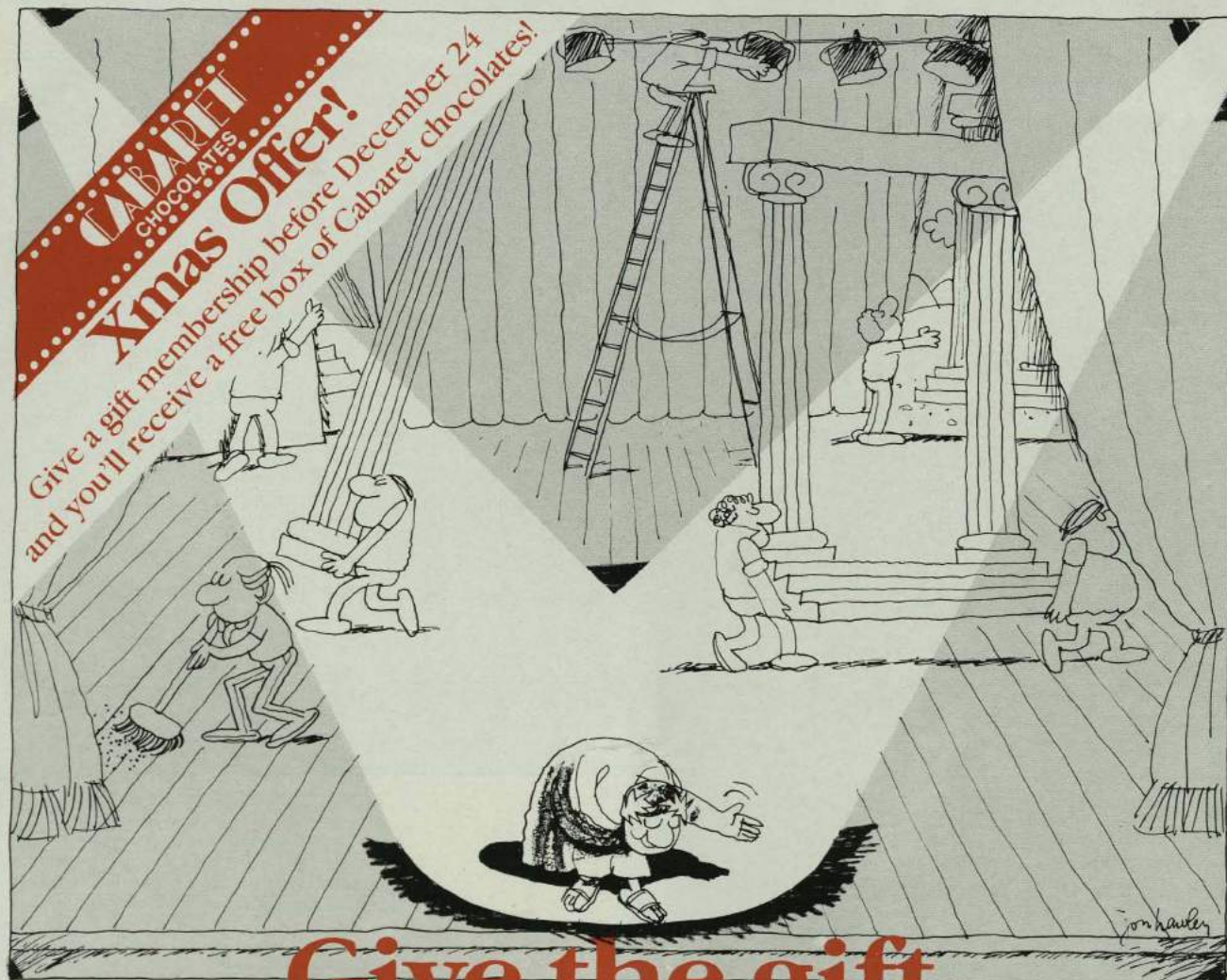
Music of another kind is packing them in at the Royal Albert Hall over the next few months — the annual BBC Promenade Concerts at the Royal Albert Hall this year features music from the dance and inspired by dance (which gets away from the otherwise current musical pre-occupation in London of the music 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.





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# Trust News

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

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