

Shane Bourne, Bob Hornery and Genevieve Mooy in the recent Melbourne Theatre Company production of *WHAT THE BUTLER SAW*

Adding spice to the bedroom farce

WHAT THE BUTLER SAW by
Joe Orton

Directed by Edgar Metcalfe

*Cast: Stuart Wagstaff, Peter Adams,
Jane Harders, Katy Brinson, Alan
Docker and Jamie Oxenbould*

*"A devastatingly logical study of illogic
and apparent irrationality"*

Leonard Radic, *The Age*

The black humour of Joe Orton's plays in the 'sixties shocked London audiences used to polite drawing room comedy. At the first night of *WHAT THE BUTLER SAW*, one enraged member of the audience

shouted at Sir Ralph Richardson "*Filth! Give back your knighthood!*"

In today's moral climate, Orton's plays no longer shock (or only a little) but they have not become passe because of the playwright's exceptional craftsmanship. To quote Helen Thompsen of *The Australian*, Orton is "*absolute master of stage conventions and of the stylistic refinements of a particularly English style of wit.*"

The current production at the Opera House Playhouse of *WHAT THE BUTLER SAW* is the final play in a series by Gary Penny Productions this year which included *I'M NOT RAPPAPORT*, *LILLIAN AND BILOXI BLUES*.

In *WHAT THE BUTLER SAW*, Orton uses a framework similar to a typical bedroom farce, but there the similarity ends. It is set in the office of a sex-obsessed psychiatrist and the characters include a secretary applying for a job, a woman patient, a bellboy, a policeman and a visiting Health Commission psychiatrist. In a plot as convoluted as an Agatha Christie

thriller, Orton spices the play with a sprinkling of incest, fetishism, transvestism, homosexuality and nymphomania to make fun of social morals and conventions.

There's a lot of nudity in the play. "*People lost their rights as well as their identities as their clothes, symbols of their social roles, are removed*", said *The Australian* of a recent Melbourne production. As the production has already opened Members should book for the first two weeks of the season through the Opera House on 2 0525. Bookings from November 16 onwards can be booked through the Trust.

GIFT OFFER!

Give a gift membership to a friend, relative or business associate before December 24, 1987 and we'll give you a free box of Cabaret chocolates! See p. 11 for details.

BOOKING INFORMATION

The Playhouse, S.O.H.
Sat Oct 24 to Sat Nov 28
Mon to Sat at 8 p.m.
Wed and Sat mats 2 p.m.
(No Sat mat October 24)
AETT \$25.00 (Mon to Thu & mats)
G.P. \$28.00
Pens/stud \$21.00 (Mon to Thu & mats)
Two AETT tickets per Member

At the Q

BABY by David Shire and Richard Maltby from book by Sybille Pearson
Directed and designed by Arthur Dicks
Musical direction by Michael Stanley
Cast includes Barbara Morton, Rod Dunbar, Lloyd Morris, Karen Vickery and Angela Toohey

It's an unusual topic for a musical but then this Broadway musical about having babies and trying to have them was nominated for a Tony Award in 1984. Three couples in their 20s, 30s and 40s are in the baby making business and their individual situations provide moments of great poignancy as well as great humour. It's an ideal Christmas treat for the whole family as there's nothing that could possibly offend.

BOOKING INFORMATION

Q Theatre, Penrith
 Fri Nov 20 to Sun Dec 13
 Wed to Sat at 8 p.m.
 Wed at 11 a.m.
 Sat at 3 p.m. Sun at 4.30 p.m.
 AETT discount \$1.00
 Bookings on (047) 21 5735

Britten Opera

THE RAPE OF LUCRETIA

by Benjamin Britten

Musical Director: Edith Rens

Director: Alan Dunn

Cast: Camille Mercier, Bronwyn Powell, Peter Avery, Colin Watt, Greg Martin, Gwenda Gilligan, Julia Poole

THE RAPE OF LUCRETIA is presented by Opera Mode for seven performances only. First performed at Glyndebourne in 1946, this powerful opera immediately and deservedly won itself a place in operatic repertoire. The action is compelling; the story deals with love, intrigue, passion and murder and Britten's music is rich in its appeal. This is a thrilling operatic experience and Benjamin Britten at his best.

BOOKING INFORMATION

Tom Mann Theatre, 136 Chalmers Street, Surry Hills
 Nov 4, 5, 7, 12, 14 at 8 p.m.
 Nov 8 at 3 p.m., Nov 10 at 1.30 p.m.
 AETT discount \$3.00
 Bookings on 356 4452

World Premiere

SIESTAS IN A PINK HOTEL

by Jennifer Claire

Directed by Robyn Nevin

Designed by Jennie Tate

Starring Sandy Gore, Anna Volska, Katrina Foster and Rhett Walton



Anna Volska

The third play by Sydney writer Jennifer Claire, **SIESTAS IN A PINK HOTEL**, is being presented by the Sydney Theatre Company later this month. Three close women friends share a European holiday and one of the trio bases a sensational first novel on their experiences. On the eve of publication they are reunited (together with their menfolk) and there is an explosive confrontation. Jennifer Claire's earlier play **THE BUTTERFLIES OF KALIMANTAN** was presented by the S.T.C. and was also produced at Melbourne's Playbox and Perth's Hole in the Wall. As **SIESTAS** is already heavily booked, AETT members should book directly with the Sydney Theatre Company.

BOOKING INFORMATION

The Wharf Theatre
 Tue Nov 24 to Wed Dec 23
 Mon to Sat at 8 p.m.
 Wed and Sat mats at 2 p.m.
 AETT discount \$2.00
 Bookings on 250 1777

STC 1988 Season

The SYDNEY THEATRE COMPANY has just announced details of its new 1988 subscription series at the Wharf Theatre and Drama Theatre, S.O.H.

January sees the premiere of **DARLINGHURST NIGHTS** by

Katherine Thomson, based on a book by Kenneth Slessor. This is a poetic, touching, funny play by the author of **THE NIGHT WE ANCHORED IN TWOFOLD BAY**. In February, **SIX CHARACTERS IN SEARCH OF AN AUTHOR** will be presented at the Drama Theatre. The play, by the Nobel prize-winner Luigi Pirandello, is described as a hymn to our postmodern age. Three neglected classics follow — **THE MORTAL FALCON**, **THE GAME OF LOVE AND CHANCE** and **AN IDEAL HUSBAND**.

In association with the Bicentennial Authority, 1841 by Michael Gow will premiere in April at the Drama Theatre. The play explores Manning Clark's claim that the battle between barbarism and civilisation would be fought out in N.S.W. John Bell directs **DINKUM ASSORTED** by Linda Aronson. Featuring fifteen women performers, the subjects range through the price paid for freedom, romance as self-indulgence and the relationships between women without men. August sees the biting, sardonic theme of Caryl Churchill's black city comedy **SERIOUS MONEY** dealing with murder, spies, corruption, sex, marriage, scandal and politics. What else is left!

In association with the Goethe Institute, **BIG AND LITTLE** by Botho Strauss, one of Germany's leading contemporary playwrights, is the portrait of a woman in search of meaning. It will be presented in September. The series ends with **LOOT** by Joe Orton — a thoroughly modern classic. Members wishing to subscribe to the series should contact the Sydney Theatre Company on 250 1777. Tickets for individual performances will be offered to Trust Members throughout the year.

Indian Dancing

ANNANDAVALLI SIVANATHAN will give a performance of Indian classical dance at the Broadwalk Studio on Wednesday, November 18 at 8 p.m. Considered a child prodigy, Annandavalli has danced professionally for over twenty years. She was born in Sri Lanka, but chose to make South India her cultural environment: she has now settled in Sydney but continues to tour overseas, having just returned from a most successful tour of Pakistan and Singapore. This is Annandavalli Sivanathan's first appearance at the



Annandavalli Sivanathan

Opera House — she is presented by the Margaret Walker Folk Dance Centre.

BOOKING INFORMATION

AETT discount \$2.00
Bookings on 2 0525



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Christmas Surprise

POPULAR MECHANICALS

by Tony Taylor and Keith Robinson

Directed by Geoffrey Rush

Cast includes Keith Robinson, Tony Taylor, Jillian Hyde, Terry Walker

The Belvoir Theatre is presenting a bawdy comedy for its Christmas surprise production. Loosely based on the rustics who form the sub-plot in Shakespeare's *MIDSUMMER'S NIGHT DREAM*, this play *POPULAR MECHANICALS* is sure to provide an amusing fillip to the festive season.

BOOKING INFORMATION

Belvoir Theatre
Sat Nov 21 to Sat Dec 19
Tue to Sat at 8 p.m.
Sat and Sun at 5 p.m.
Wed mat at 1 p.m.
AETT \$16.00
G.P. \$18.00
Pens/stud \$9.00
Two AETT tickets per Member

Musical Cabaret

GET HAPPY devised by Frank Garfield, Natalie Mosco and Allan McFadden

Directed by Rodney Delaney

Choreography by Ross Coleman

Costumes by Rose Jackson

Musical Direction by Allan McFadden

Cast: Natalie Mosco, Frank Garfield, Brenda Clarke

Forget your troubles, c'mon GET HAPPY and enjoy a musical celebration of the songs of Harold Arlen, writer of such marvellous gems as 'Over the Rainbow', 'That Old Black Magic', 'Stormy Weather' and many, many more. GET HAPPY traces Arlen's life through his early days at the Cotton Club, through revue to Broadway and Hollywood and features the lyrics of Gershwin, Billy Rose and Truman Copote. A great nostalgic evening of tunes everyone knows — what better way to start the festive season. A \$4.00 discount applies on Wed Dec 2 and Thu Dec 3 when members may purchase as many AETT tickets as they wish.

BOOKING INFORMATION

Ensemble Theatre
Sat Nov 24 to Tue Dec 29
Tue to Sat at 8 p.m.
Thu at 11 a.m., Sat and Sun at 5 p.m.
AETT \$13.00 (Dec 2 & 3) \$15.00 (Tue to Thu), \$17.00 (Fri), \$12.00 (Sat and Sun mat), \$10.00 (Thu mat).
G.P. \$17.00 (Tue to Thu), \$19.00 (Fri and Sat), \$15.00 (Sat and Sun mat), \$13.00 (Thu mat)
Pens/Stud \$12.00 (Tue to Fri)
\$11.00 (Sat and Sun mat), \$10.00 (Thu mat)
Two AETT tickets per Member (except Dec 2 & 3)

Space Innovation

Following their very successful *WALTZ* earlier this year, The Sydney Front is presenting their avant garde piece *JOHN LAWS/SADE* from Wednesday to Sunday until November 8 at the Performance Space. A solo performance in dance, *TURNING AWAY THE AFFECT OF A MASTERY* by Shelley Lasica which was premiered in Melbourne in September this year will follow from November 13 to 15. Darc Swan will present *BLUE HORSES*, *SLAVE* and *ELECTRA* from Novem-

ber 17 to 29. These new works by this experimental dance/drama group represent the culmination of a year's work. Choreography is by Chris Jannides.

BOOKING INFORMATION

AETT discount \$1.00
Bookings on 698 7235

Love and Betrayal

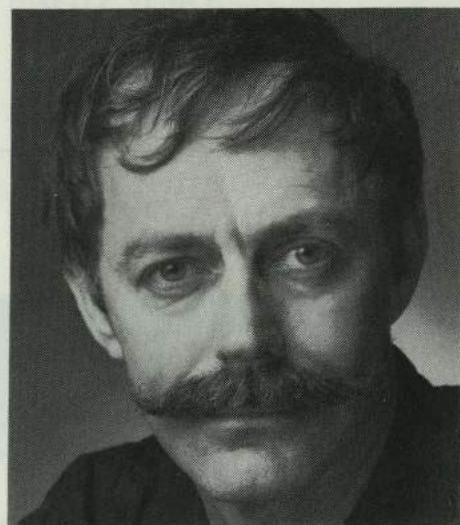
THE KISS OF THE SPIDER WOMAN by Manuel Puig

Directed by Egil Kipste

Designed by Monita Roughsedge

Cast: Barry Otto and Russell Kiefel

Originally a novel, then a play, finally a very successful film, *THE KISS OF THE SPIDER WOMAN* is a comedy of love and betrayal. Set in a South American prison, it deals with two men with absolutely nothing in common — one a revolutionary, the other an effeminate hairdresser. Somehow, they come to terms with each other's sexuality, philosophy and morality. The play's ultimate enchantment is the delicacy of its faith shown by the bonds of human affection triumphing over the bondage of goal. This is the final production in the Nimrod's 1987 season.



Barry Otto

BOOKING INFORMATION

Downstairs, Seymour Centre
Sat Nov 14 to Sat Dec 19.
Mon to Thu at 8 p.m.
Fri and Sat 6 p.m. and 9 p.m.
AETT \$20.00 (except Fri & Sat evg)
G.P. \$23.00
Pens/stud \$16.00
Two AETT tickets per Member.

Notes on Music...

With Love to Sydney — An Evening of Music is the title of Lauris Elms' recital to be given in conjunction with Deborah de Graaff, clarinet who, is returning from Germany especially for the concert, and David Miller, piano, on Friday, November 27 at 8 p.m. in the Broadwalk Studio. The programme includes works by Bononcini, Berg and the world premiere of **WITH LOVE TO SYDNEY** by Derek Strahan.

AETT discount \$2.00
Bookings on 2 0525

The final concert in **The Australian Chamber Orchestra's** 20th Century Orchestra series will include the Australian premiere of works by Estonian Avo Paert, Peter Maxwell Davies and Polish composer Andrzej Panufnik. They will be flanked by the world premiere of a newly commissioned piece for piano and strings by Australian composer Graham Koehne. The concert at the Sydney Town Hall on Saturday November 7 is conducted by Christopher Lyndon-Gee.

AETT discount \$3.00
Bookings on 264 9466

The music of Brahms will be played by **The Sydney Ensemble** at their concert to be held on Saturday, November 28 at 8 p.m. at the Opera House as part of their Broadwalk Studio Series. Brahms' ability as a creator of immortal music and his strength as an expressive pianist are obvious in the programme to be presented: a piano solo, duet and sonata for two pianos. AETT discount \$3.00
Bookings on 2 0525

Continuing **The Sydney Philharmonia** series at the Opera House, the Sydney Symphony Orchestra, Sydney Philharmonia Choir, and soloists Nance Grant, Richard Greager, and Geoffrey Chard will perform Mendelssohn's **ELIJAH** on Friday, November 6 at 8 p.m. in the Concert Hall. S.O.H. **ELIJAH** has been one of the most enduring works of the choral repertoire with great dramatic scenes for choir and soloists. AETT discount \$2.00
Bookings on 2 0525

One of the most exciting groups of musicians in the country today **The Australian Chamber Orchestra** will be

directed by the renowned Christopher Hogwood, surely one of the world's most successful presenters of early music, in the Concert Hall, S.O.H. on Saturday November 21 at 8 p.m. and Sunday November 29 at 3 p.m. The programme will feature the original version of Bizet's **L'ARLESIENNE** scored for 26 instruments as well as music by Rebel and Rameau. AETT discount \$3.00
Bookings on 2 0525

Something to look forward to is the visit of **The Black Dyke Mills Band** who will be here next March/April. Voted the BBC "Band of the Year" for three years running, **THE BLACK DYKE MILLS BAND** has won the European, National and British Open championships. It will be competing in the Australian Bicentennial Band championships to be held in Bankstown and will give a concert in the Opera House on Tuesday March 29, 1988. Trust Members receive preferential booking provided they book before end November on the number below. AETT discount \$2.00
Bookings on 387 3621 or 389 5984

Dialogue

by Carole Long, Membership Manager

It was double celebration time in Sydney recently when **HALFTIX**, Sydney's half-price ticket booth in Martin Place celebrated its first birthday with the announcement that Beatrice-Red Tulip under their Cabaret Chocolates brand has become a major sponsor of both the Sydney and Melbourne booths with a \$60,000 cash donation. The Sydney booth established by the Trust has returned over \$400,000 to the performing arts community in its first year of operation. Without **HALFTIX** that money would have been lost to producers and arts organisations forever.

We'd like you to join in our celebration of Red Tulip's sponsorship by offering a free box of Cabaret Chocolates to any Member who purchases a gift membership between now and

Christmas (see p. 11). Trust membership is an ideal (and very original!) gift for anyone who is interested in the theatre whether it be friend, relative or business acquaintance. So why not get ahead with your gift buying and give yourself a sweet treat at the same time.

The Elizabethan Sydney Orchestra has become the Elizabethan Philharmonic Orchestra! For twenty years the Elizabethan Sydney Orchestra has been a major force in the performing arts of Australia playing in Sydney for both **The Australian Opera** and **The Australian Ballet**. Now as it broadens its musical profile to present more concerts it seemed the right time for a change of name. The inaugural concert under its new name will take place in Brisbane on November 5 with distinguished Australian soloist and con-

ductor Ronald Thomas. Our very best wishes go to the orchestra as it expands its horizons.

Meanwhile in Sydney Max Gillies has just opened in a joint Trust/Northside Theatre Company production of **THE DEPARTMENT** — one of David Williamson's most successful plays. We're proud to be responsible for bringing this outstanding Australian actor back to the Sydney stage in what will undoubtedly be one of the comedy performances of the year. If you haven't booked already don't delay — tickets are selling fast.

Carole Long

Les Miserables

One of the big winners in the recent Tony Awards was the London blockbuster musical **LES MISERABLES**, which will open at the Theatre Royal late this month. Based on Victor Hugo's novel and adapted by Alan Boublil and Claude Michel Schonberg to music by Schonberg, the Australian production stars veteran pop star Normie Rowe and Debbie Byrne who starred in **CATS**. The story is set in the 19th Century Paris of the French revolution and is about the city's poor and their struggle to live. Prime stall seats have been set aside for Members at performances listed below.

BOOKING INFORMATION

Theatre Royal
Thu Jan 7, Sat Jan 16, Wed Feb 17,
Mon Mar 28 at 8 p.m.
Sat Mar 12 at 2 p.m.
AETT \$37.00 (Mon to Thu & mats)
G.P. \$39.00
No pens/stud discounts.
Two AETT tickets per Member
AETT discount unavailable at Theatre Royal

See How They Run

British farce has always been a firm favourite with Australian audiences and there's been a shortage lately. Now the Northside Theatre Company is putting on Philip King's **SEE HOW THEY RUN** directed by Noel Ferrier as their Christmas production. It has a topically religious twist in that a young WWII lance-corporal takes a vicar's wife out to dinner but since it is out of bounds he wears the vicar's clerical garb, causing no end of complications.

BOOKING INFORMATION

Marian St. Theatre
Sun Nov 15 to Sun Nov 29
Tue to Sat at 8.15 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

The Sunshine Boys

Neil Simon's play **THE SUNSHINE BOYS**, stars American old-timer, Eddie Bracken, and Australia's Ray Barrett, as a pair of vaudeville artists who have worked together for 43 years and hated each other throughout. It's a blend of comedy and pathos. Willie (Eddie Bracken) survives by doing potato chip and razor blade ads in the role played in the film by Walter Matthau. TV Sons and Daughters personality, Pat McDonald plays Willie's crusty nurse.

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

Emerald City

With a change in the leading roles, the Sydney Theatre Company is restaging the very popular new David Williamson play **EMERALD CITY** later this month for a short season. Gary McDonald and his wife Diane Craig will play the roles originally taken by John Bell and Robyn Nevin, and Drew Forsythe will play Max Cullen's role. However Ruth Cracknell will be with the show again as the brittle,

elegant and entertaining theatrical agent.

BOOKING INFORMATION

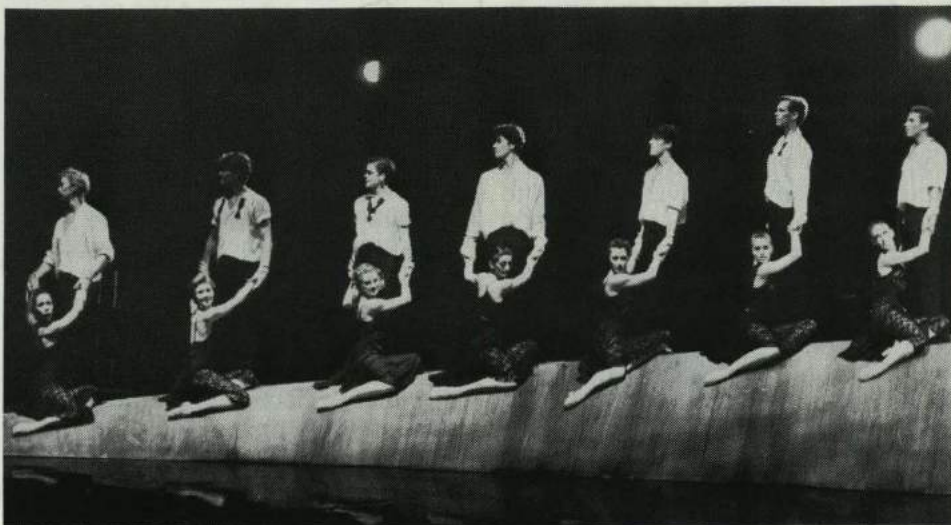
Sat Nov 28 to Sat Jan 16
Mon to Sat at 8 p.m.
Sat mat at 2 p.m.
AETT \$24.00 (except Fri/Sat evg)
G.P. \$27.00
Pens/stud \$24.00 (except Fri/Sat evg)
Two AETT tickets per Member

Dance Company

After 14 weeks of touring Australia and overseas, the Sydney Dance Company is back home for its annual season at the Opera House this month. Two of Graeme Murphy's most powerful full length works will make up the two programmes. The first will be **AFTER VENICE** based on Thomas Mann's novella, *Death in Venice*, and starring Garth Welch as Aschenbach. It will be the first time this ballet has been staged in the Opera Theatre. The second work will be **SHINING**, which was highly acclaimed at its premiere last year.

BOOKING INFORMATION

Opera Theatre, S.O.H.
AFTER VENICE:
Wed Nov 4 to Sat Nov 14
SHINING:
Tue Nov 17 to Sat Nov 28
Mon to Sat at 7.30 p.m.
Sat at 4 p.m. (except Nov 21)
AETT \$23.50
G.P. \$27.50
Stud/pens \$22.50
Two AETT tickets per Member



The Sydney Dance Company production of **AFTER VENICE**

The Silent Backers — A Committed Membership Base

by Kathleen Norris

As the funds available from governments for arts patronage fail to keep up with inflation, arts organisations increasingly need to seek other avenues of support to finance activities. Pluralistic funding has become the name of the game in the 1980s. One area of support has become commercial sponsorship which can provide a major input to company funds but which is a precarious source — relationships with corporations often need extended periods of development and an expected source of funding can fall through as changes either in the economy as a whole or in the particular business sector force companies to reassess their priorities.

So we must increasingly turn to individuals to provide a continuing base of support. Many established arts companies now have friends — people with a commitment to that particular company and its aims and aspirations. These "shareholders" have begun to give support to their company over and above annual membership fees.

In recent years the Trust has not only had to cope with the ravages of inflation but with an actual decrease in government funding. This means that we will have to rely increasingly on support from our friends to survive in the years ahead.

Members of the Trust have always played an important role in its history. Indeed without members it is questionable whether the Trust would have been established at all. For its formation in 1954 was the direct result of a groundswell among private citizens to establish a national theatre. £90,000 was raised in a matter of weeks by some 1400 citizens who became the Trust's first members and elected the Trust's first Board of Directors.

Our very broad charter to develop a strong and healthy arts industry in Australia means that we have a unique responsibility to work on behalf of all performing arts companies and to develop strategies which will strengthen cultural life. Our achieve-



One of a series of six caricatures specially commissioned by the Trust from John Senczuk to illustrate certificates awarded to Trust donors. Reproduced on quality paper, each one is ideally suited for framing and display

ments in our 33 year history have been significant.

Last year Trust productions played in every State and Territory of Australia and reached an audience of almost half a million. We established a half-price ticket service, Halftix, in Sydney's Martin Place which has already returned over \$400,000 to the arts organisations. This is money that they would not otherwise have earned. The booth also enables a new sector of the market to enjoy theatre. Those who had previously been excluded by the high cost of theatre tickets now have the opportunity of participating in this enriching experience. Our membership reached its highest level in more than a decade and we expanded our costume division to four retail outlets.

Certain areas of our operations are revenue producing, for example, our costume and property hires, and many of our entrepreneurial ventures return us a profit although in this area we are subject to the whims of public taste and political fortune. However there are

other areas of our operations which we recognise will always need subsidisation by the Trust. They are areas which we believe strongly in and to which we give our wholehearted support — our Australian Content Department and the Theatre of the Deaf.

The Australian Content Department was established in 1982 with the specific objective of fostering innovative theatre. Established artists are encouraged to explore new areas of performance and unknown artists are given the opportunity to present their work before an audience — a vital learning experience in any artist's development. Since the inception of the Department performances have been presented in all States of Australia. Jack Davis' play NO SUGAR which was commissioned by the Australian Content Department in celebration of Western Australian's Sesquicentennial was invited to represent Australia at the World Theatre Festival at Vancouver Expo '86. Not only was it a great honour to be invited to the Festival but the production created enormous interest — performances were sold out before the opening night. Without the support of the Trust this international exposure to one of Australia's finest Aboriginal talents would not have been possible. Two productions in Sydney this year have both received critical acclaim — MAGPIE'S NEST which was a first play by Simon Gratton and CHO CHO SAN, a remarkable Australian interpretation of Puccini's immortal MADAME BUTTERFLY.

The Theatre of the Deaf is a company composed of both hearing and deaf actors which is presented principally for hearing audiences (only 10 per cent of audiences are hearing impaired). The company is one of Australia's leading theatre-in-education teams and annually presents more than 300 performances in the nation's schools. Productions are specially commissioned to cater for infant, primary and secondary audiences and

We gratefully acknowledge the donations received up to September 30, 1987:

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project material is supplied to schools to allow the learning experience to be carried on into the classroom.

These have proved enriching experiences for the tens of thousands of students who have seen their performances in New South Wales, South Australia and Tasmania. Quality educational programmes are however costly ventures and the revenue that can realistically be raised from students can never hope to cover costs. Cost is also a factor which has restricted performances by the company to those States which have been able to provide some degree of financial support.

Both the Australian Content Department and the Theatre of the Deaf receive government funding but without a considerable injection of funds from the Trust would not survive. New initiatives which the Trust undertakes also often need subsidy. The Halfix Booth in Martin Place, Sydney is such an example. In its first year it has operated without outside subsidy and so has been a considerable drain on Trust resources. Happily Cabaret Chocolates, a Division of Red Tulip have recognised the significance of the venture and have joined us as a major sponsor.

Realising that areas of the Trust's operations would need continuing support and given our own vulnerability to the winds of both economic and political change, we started seeking support from our own Members in 1985. In the first two years this approach was

deliberately low key — a single line solicitation in both our new member literature and our renewal notices. Happily the results have not been equally low key. In the first twelve months we received \$5821 in 272 donations and in the second year \$7,000 in 265 donations. The average donation in year one worked out at \$21.4 and in year two at \$26.6. These donors are spread throughout all States reinforcing our national role.

Encouraged by this response we have this year started to formally seek support from our Members and to give recognition to their support by the establishment of donor categories. Unlike many other organisations we recognise the **cumulative** level of donation rather than the individual donation. This means that members who give a smaller but regular donation to the Trust will ultimately receive the same recognition as a member who may make a large once off donation. As both methods of donation are equally important to us we feel they should be given equal recognition. Thus over a period of years donors can progress from being a Donor (\$100 and over) to a Supporter (\$250 and over) to attain ultimately the status of Membership of the Directors' Circle with a cumulative giving of \$5,000 plus. Each level is acknowledged with a series of specially commissioned Trust certificates eminently suitable for framing and display which is our thanks to Members for their assistance in maintaining Trust programmes.

We began our campaign by first approaching those Members who have already expressed their commitment through a donation and I'm pleased to say the initial response has been great. We have received more than \$11,000 in donations in the first two months and the support of those Members who have already attained Donor Level is recognised above.

We now turn to our membership as a whole to ask for further support for the Fund. Our objective is to raise \$100,000 in the first year and as someone who shares our goals I hope that you will want to participate in this exciting initiative. Contributions to the fund are 100% tax deductible.

I enclose a leaflet which sets out the way in which the Trust Donor Fund will work. I hope you'll give it a minute of your time and equally I hope that you will find that it is a programme that you can support generously. If you have any questions about the new initiative or the operation of our Trust Donor Fund, please do not hesitate to contact our Membership Manager, Carole Long and (02) 357 1200.



Kathleen Norris

What's On in London...

by Margaret Leask

For once the superlatives are appropriate — **FOLLIES** is fantastic, a wonderfully memorable evening in the theatre. The Shaftesbury Theatre, with flashing neons and a genuine sense of excitement before and after the curtain goes up, is playing host to "A Broadway Legend", Stephen Sondheim's unique entertainment starring Diana Rigg, Julia Mackenzie, Daniel Massey, David Healy and Dolores Gray. Based around a reunion on stage (before the old New York theatre is demolished) of the Weismann Follies girls and their marriage partners, we go behind the scenes of two couples' relationships, lost dreams and personal surprises. Julia Mackenzie is one of the treasures of the British musical stage and in **FOLLIES** she doesn't put a foot wrong.

Stephen Sondheim is having a good season in London — hot on the heels of **FOLLIES** is **PACIFIC OVERTURES** in the repertoire of the English National Opera at the Coliseum until December. With an all male cast, doubling roles using masks and a modified

kabuki style, the piece explores the history of the inter-penetration of two different cultures (Japan and America) — a difficult theme for a musical. The Japanese are treated with a mixture of wonder, affectionate teasing and respect for their fierce tradition of honour, while the Americans, seen through Kabuki eyes, are mythical monsters. Visually and musically we experience the gradual westernisation of Japan in a production generally praised for its imaginative use of space and effective costumes.

The Royal Shakespeare Company, who recently secured survival sponsorship from the Royal Insurance Company, have a current season which continues to provide an interesting variety of productions — from Genet's **THE BALCONY** to a new play by Nick Dear about the artist William Hogarth, **THE ART OF SUCCESS. THE BALCONY**, directed by Terry Hands at the Barbican, is a highly charged and theatrical piece set in a brothel. Despite excellent performances, it leaves an

empty feeling: beyond the theatricality and audacity of the subject matter, it has little substance. **THE ART OF SUCCESS** in repertoire in the Pit with some of the same cast directed by Adrian Noble fakes nothing in its portrayal of the life of Hogarth — a popular artist in pursuit of pleasure who comes up against the anger of a murderess (played with a superb balance of vulgarity and vulnerability by Penny Downie).

Barry Humphries' Dame Edna is **BACK WITH A VENGEANCE!** at the Strand from November 17, although the show is currently on tour out of London. The advance publicity is some of the most eye-catching and entertaining in itself, I've seen. Edna Everage is currently hosting a TV Chat show which oversteps many bounds but will no doubt ensure great success for this latest West End extravaganza!

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

What's On Out of Town

That popular old-timer from Hollywood and Broadway, Eddie Bracken, and veteran of Australian film and stage, Ray Barrett, share top billing in **THE SUNSHINE BOYS** as a pair of vaudeville artists who have worked together for 43 years and loathe each other. Written by Neil Simon and directed by Eddie Bracken, it is at the **Canberra Theatre** from November 10 to 19.

For "Peanuts" fans (and who isn't?) the **Canberra Repertory Theatre** is presenting **YOU'RE A GOOD MAN, CHARLIE BROWN** from November 14 to December 5. It is a musical play based on Charles Schultz's comic strip.

The **Canberra Philharmonic Society's** production of Jerome Kern and Oscar Hammerstein's **SHOWBOAT** which opened at the Canberra Theatre on October 29, will run until November 7. Directed by Lorraine Francis, the story is set on the

Mississippi and has a cast of 60 including a double black and white chorus.

TAU Community Theatre has taken quite a few liberties with Jules Verne's work in **DINNER AT THE TAU CAFE (A JOURNEY TO THE CENTRE OF THE EARTH)**. Presented as theatre restaurant, diners will take a surreal and multi-cultural comedy trip, with a duck as the main character. It has been written by Alanna McLean and is directed by Tina van Raay.

Eureka Theatre Company is presenting Michael Gow's play **AWAY** at the ANU Arts Centre between November 7 and 28. The play, which has had two very successful Sydney seasons is about the suppressed feelings and resentments which emerge to shatter a family vacation. It is directed by Rod Charles.

ABSURD PERSON SINGULAR, one of Alan Ayckbourn's highly successful comedies is being presented by

the **Hunter Valley Theatre Company** at the Playhouse until November 14. Directed by Brent McGregor and designed by Derrick Cox, it is set in three suburban kitchens on three separate Christmas Eves.

GOLDEN VALLEY by Dorothy Hewett tells the story of a young orphan, Marigold, searching for happiness with her eccentric uncles and aunts and her friends, both animal and human. It is a **Theatre South**, Wollongong production and will be presented from November 11 to 28. The play won a Writer's Guild Awgie for Dorothy Hewett. It is directed by Des Davis, with music by Jim Cotter.

The **Riverina Theatre Company** is presenting **HOT WATER**, a comic farce by New Zealander Roger Hall from November 14 to 28. It is about a family beach holiday in New Zealand where everything goes wrong that can go wrong. Kim Durban is directing.

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 had 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 (including BONNIE AND CLYDE, SHAMPOO, HEAVEN CAN WAIT, and REDS) and Dustin Hoffman needs no biography. Who can 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!

HOUSEKEEPING

Directed by Bill Forsythe

Screenplay by Bill Forsythe from the novel of the same name by Marilynne Robinson

Produced by Robert F. Colesberry

Starring Christine Lahti, Sara Walker and Andrea Burchill

Now playing at Hoyts

Sylvia rebelled after the failure of a marriage arranged to please her mother. She quit the small Rocky Mountains town of Fingerbone with its



A scene from HOUSEKEEPING



John Lone in THE LAST EMPEROR

harsh conventions and lifestyle and took to the road. She became a nomad wandering the country, sometimes riding the freight cars with hobo friends.

Family ties brought her back to Fingerbone to care for two teenage nieces, who had been tossed from one reluctant relative to another. Like Sylvia, they had never known, what most people take for granted, a home, family and love. At first the girls are fascinated by their eccentric aunt and she replaces the mother they hardly knew, but in time her behaviour embarrasses them, and causes a division between the sisters.

It is the story of how they all come to find there is more to a family than mere "housekeeping".

THE LAST EMPEROR

Directed by Bernardo Bertolucci

Produced by Jeremy Thomas

Screenplay by Mark Peploe and Bernardo Bertolucci

Starring John Lone, Peter O'Toole, Joan Chen, Victor Wong, Dennis Dun, Ryuichi Sakamoto

Opening November 26, at Hoyts

In Peking in 1908, a three-year-old boy was taken from his home and mother and carried at night to the Forbidden City. He was sat on the Dragon Throne as "The Lord of Ten

Thousand Years", "The Son of Heaven" and ruler of almost half the world's population. He was the last Emperor of China, Pu Yi (John Lone).

He was cosseted by courtiers and eunuchs in the magnificence of the Imperial court, treated like a god, free to do anything he wanted, except to know what was happening outside the Forbidden City or to leave the palace. He was unaware that in 1912 China became a republic. It wasn't until Peking was captured by a republican warlord that he fled with the help of his Scottish tutor (Peter O'Toole) to Tientsin where as a rich man he could live freely for the first time. When Japan invaded Manchuria, he accepted the Japanese offer to be emperor of the new State of Manchukuo. It proved his greatest mistake. He was jailed by the communists for 10 years and on his release and pardon in 1959, he became a gardener in the Peking Botanical Gardens. For the first time in his life he rode a bicycle, ate in restaurants and rode on public transport. He became a citizen of the People's Republic and died in 1967.

The Chinese Government gave its whole-hearted co-operation in the making of THE LAST EMPEROR, the first film made about modern China in that country by a western film crew.

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

South Africa's racial problems are always the subject of that country's best known playwright, Athol Fugard and **BLOOD KNOT** is no exception. It is a parable about two brothers, one light-skinned, one dark, living in a hovel in a coloured township. Gillian Owen directs **BLOOD KNOT** which is downstairs at the Seymour Centre until November 7.

AETT discount \$4.00 (all performances)

Bookings on 692 0555

When Anne Frank wrote her diary about the persecution of the Jews during WWII, life in hiding with her family and their final betrayal, she could not have imagined that her story would still be told on stage or film in the late eighties. Peter Williams directs the current production **THE DIARY OF ANNE FRANK** at the Phillip Street Theatre which will close on November 21.

AETT discount \$3.00 (all performances)

Bookings on 232 4900

Her Majesty's Theatre is the new venue for the revival of **THE ROCKY HORROR SHOW**, which began its season at the Theatre Royal. It will be on till November 21 so if you didn't see it back in 1974 you can catch it now. The original cast returns, with Daniel Abineri as Frank-N-Furter and Stuart Wagstaff as the Narrator.

AETT discount \$3.50 (all performances)

Bookings on 212 3411

An interesting twist to Neil Simon's ever-popular play **THE ODD COUPLE** is that the **Northside Theatre Company** has changed the two leading male characters to two women. One is divorced from her husband and lives in happy chaos, the other is newly separated and is a born housework-aholic. John Krummel directs **THE ODD COUPLE** which stars Kerry McGuire and Amanda Muggleton. It will close at Marian Street on November 7.

AETT discount \$1.00 (except Fri/Sat evg)

Bookings on 498 3166

That crazy romp through ancient Greece, **OLYMPUS ON MY MIND**, will also run right through November. It is based on the tale of

Jupiter's seduction of Alcmena, the wife of a general away at the wars. For those not well-versed in Greek mythology, the liaison results in the birth of Hercules! It is at the Footbridge Theatre.

AETT discount \$4.00

(Mon to Thu & mats)

Bookings on 692 9955

Alex Buzo's new play, **STING RAY**, at the Stables Theatre takes a surreal look at the world of a property developer who wants to become the



David Wood in **STING RAY**

spiritual ruler of the world. It is the third presentation by Essington Productions, a company which was formed for the Sydney Critics Circle Award winning play, **ESSINGTON LEWIS: I AM WORK** and now stages a new play each year at The Stables. It is directed by Aarne Neeme and will close on November 29.

AETT discount \$2.00

Bookings on 33 3817

The versatile Max Gillies is a college department head in David Williamson's latest play, **THE DEPARTMENT** which the Trust is presenting at the York Theatre, Seymour Centre throughout November. Co-star is Tracy Mann in this satire on the dirty dealings of committee meetings. It is considered one of the best of Williamson's many successful plays.

AETT discount \$3.00

(Mon to Thu & mats)

Bookings on 692 9955

Robyn Nevin stars in the new Alan Ayckbourn play, **WOMAN IN MIND**, the **Sydney Theatre Company** production at the Drama Theatre, S.O.H. until November 14. Alan Ayckbourn is always funny, but the plot of this play has serious undertones. After mild concussion, the discon-

tented wife of a dull vicar retreats to a dream world where all her dreams come true. It is directed by Richard Wherrett.

AETT discount \$3.00

(Mon to Thu & mats)

Bookings on 250 1777

Critics are writing enthusiastically about Barry Creyton's first play, **DOUBLE ACT**, at the **Ensemble Theatre**. Starring Barry Creyton and Noeline Brown, it is a light-hearted look at two people who are in love, get married, can't stand living together, get divorced and then find they can't live apart. Confusing for everyone. It closes on November 21.

AETT discount \$2.00 (except Sat evg)

Bookings on 929 8877

November 7 is the closing date for **LES LIASONS DANGEREUSES** at the **Nimrod**. Christopher Hampton adapted Laclos' 18th century novel which was in the form of letters between two French aristocrats. Time Out described it as "an erotic and psychological masterpiece". It stars Angela Punch McGregor, Deidre Rubenstein and Hugo Weaving and is directed by Richard Cottrell.

AETT discount \$3.00

(except Fri/Sat evg)

Bookings on 692 0555

David Argue sends up opera singers, dice skaters and strip teasers in **DAVID ARGUE ON EVEN THINNNER ICE** at **Kinselas**. It is literally "on ice" — David's father designed the rink. To keep the whole family busy, his mother did the choreography, and his sister Michelle and brother Greg make up the cast. Closing date is November 7.

AETT discount \$2.00 (all performances)

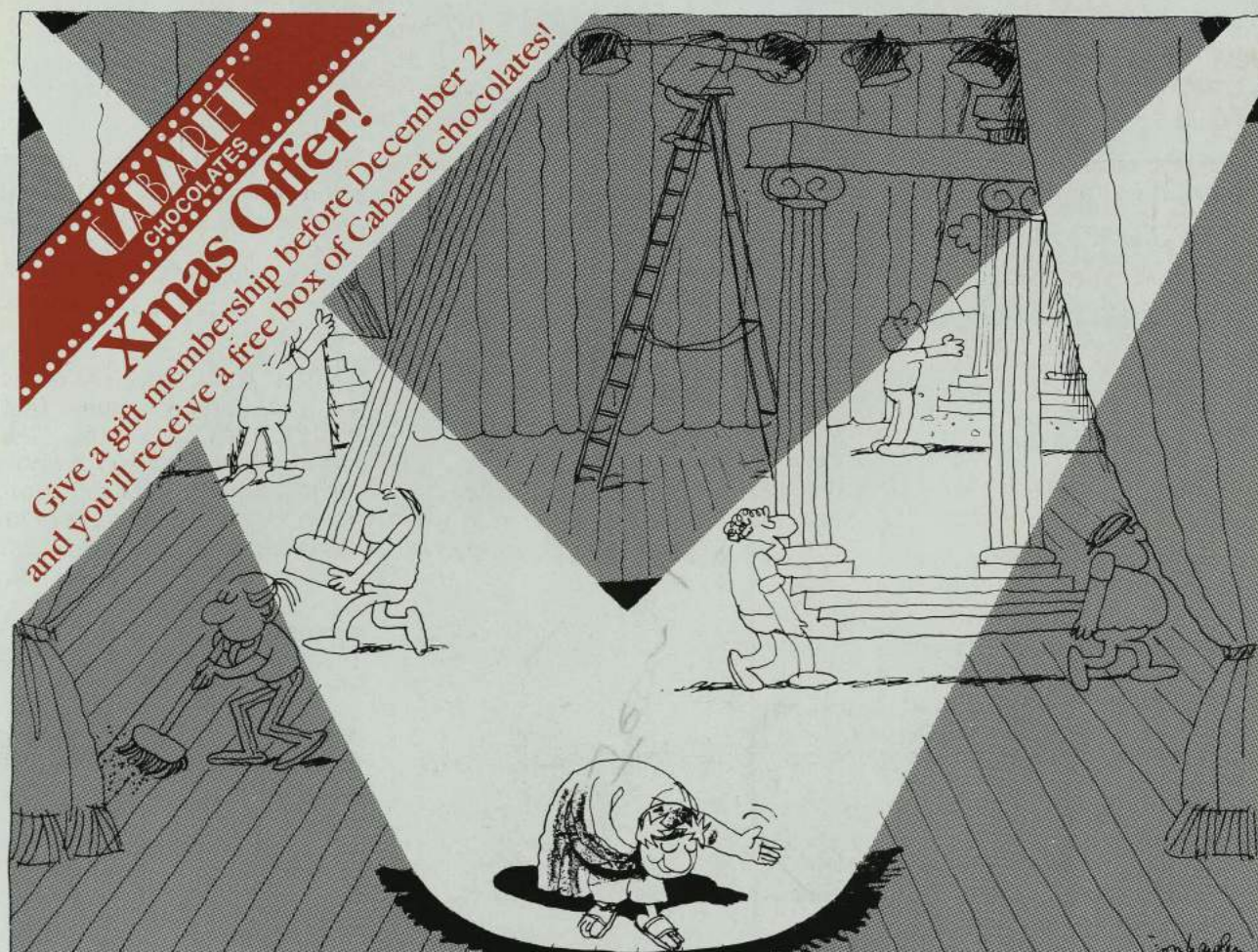
Bookings on 331 3100

When five old friends, all in early middle age, go holidaying in a caravan together and one of them brings along a much younger girlfriend, there is bound to be some friction. Donald Macdonald has set up this scene for his play **CARAVAN** which is the Forest Theatre Company's fourth show at **Glen Street Theatre**. **CARAVAN** is directed by Peter Williams and will close on November 14.

AETT discount \$3.00 (all performances)

Bookings on 452 5152





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