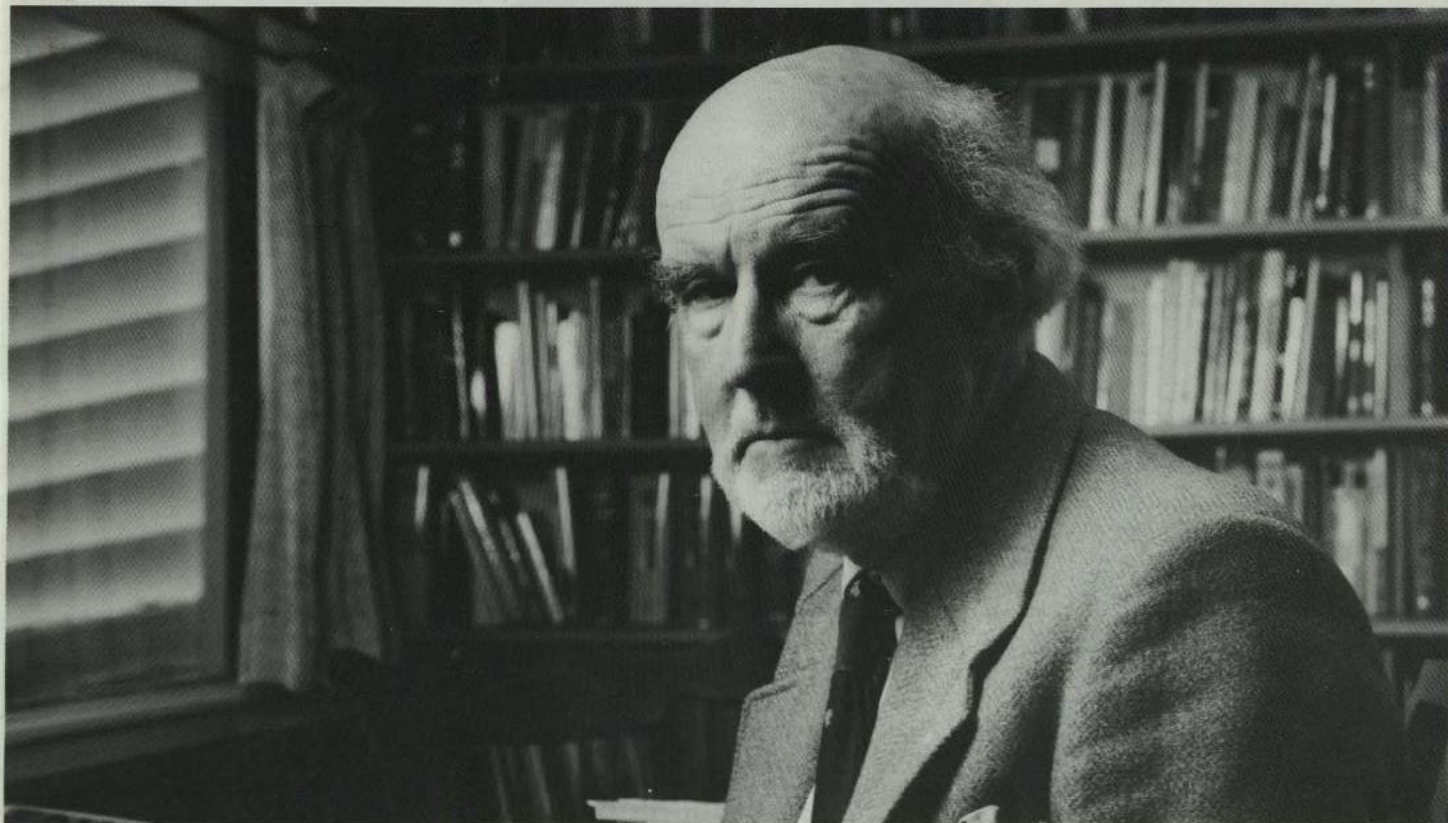


Australia's History Set to Music



Professor Manning Clark

(photo Heide Smith)

MANNING CLARK'S HISTORY OF AUSTRALIA

*Written by Manning Clark, Don Watson, Tim Robertson and John Romeril
Directed by John Bell*

Music composed by Martin Armiger and George Dreyfus

Cast includes Tina Bursill, Ivor Kants, Terry Bader, Michelle Fawdon and John McTernan.

With Australia's Bicentennial year approaching, the arts calendar will be filled with many varied and interesting projects and productions, but one of the most interesting and much anticipated will be the musical adaptation of MANNING CLARK'S HISTORY OF AUSTRALIA.

GIFT OFFER!

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

This highly acclaimed and definitive history of our country will retrace the past 200 years in one musical, informative and entertaining package, with the emphasis on entertaining.

Writers Don Watson, Tim Robertson and John Romeril with producer John Timlin have been working for four years on this production which will be the culmination of a lifetime's work by Professor Manning Clark. The production covers the years from 1788 to 1915 by featuring many of the exciting characters and events included in the first five volumes of the HISTORY OF AUSTRALIA, and the years 1915 to the present will be dealt with by following the life and times of Manning Clark himself.

Manning Clark said "It was an exciting moment when Don Watson told me over four years ago that he, Tim and John proposed to dramatise my history. The child of my heart was to be given another chance in another dress . . . the stage could be a more immediate way of creating what every historian strives to achieve — to tell his story by creating scenes

and characters. Later Don Watson told me the play, under the inspiring direction of John Bell, was being transformed into a musical. So once again my hopes were raised: words, faces, costumes, scenery and music would combine to convey one man's dream."

An extremely talented cast under the direction of John Bell, who sees THE HISTORY OF AUSTRALIA as the culmination of his interests in epic theatre, original Australian theatre and musicals, will bring this \$2 million production to life. Don't miss it — an event like this only comes along once every 200 years.

BOOKING INFORMATION

Princess Theatre
Opens Sat Jan 16
Tues, Wed, Thur, Sat-8.00 pm
Fri-5.30 & 8.00 pm
Sun-6.00 & Wed mats at 2.00 pm
AETT \$31.00
GP \$35.00
Conc (pens/stud) \$20.00
(n/a Fri-Sat)

Fable and Futurism Combined

STARLIGHT EXPRESS

Composed by Andrew Lloyd Webber

Lyrics by Richard Stilgoe

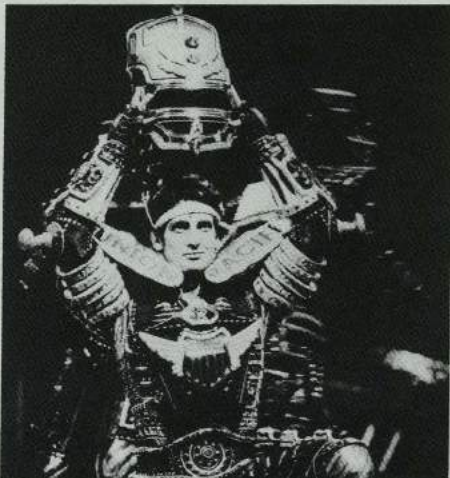
Directed in Australia and Japan by

Dion McHugh

Choreographed by Arlene Phillips

Set and Costume Design by John Napier

The latest offering from the dynamic combination of Andrew Lloyd Webber and Trevor Nunn (although it actual



Greaseball — American production

ly began its life in 1973) is STARLIGHT EXPRESS, a musical spectacular which takes a fable as old as storytelling itself and with the aid of state of the art costumes, lighting and set design combines to create an extravaganza for young and old alike.

This is how the New York Times describes STARLIGHT EXPRESS . . . "With its amplified, eclectic pop-rock score sung by roller-skating singer-actors playing anthropomorphized railway cars zooming around a storybook relief map of America, STARLIGHT EXPRESS is several shows rolled into one. Its continuous swooping and gliding movement suggests the roller-skating equivalent of a Disney ice-spectacular. With non-stop music that runs the gamut from rock to country to blues, it is pop-opera in the mode of Mr Lloyd Webber's JESUS CHRIST SUPERSTAR. Its story of competing locomotives — one diesel, one electric and one steam — racing across America, spins a synthetic pop myth that combines elements of Cinderella, Rocky and E.T."

STARLIGHT EXPRESS will be presented in the new National Tennis Centre where the set with its multi-levels of soaring, curving ramps and tunnels will be lit up like an enormous pinball machine highlighting all the great American landmarks, the Brooklyn Bridge, the Empire State Building, Mount Rushmore and more.

Andrew Lloyd Webber said "With STARLIGHT, Trevor Nunn and I are indulging in a whole fantasy that is about fun and nothing else . . ." It sounds like something we could all indulge in! The Trust has a limited number of tickets for adults and children so don't leave it too late!

BOOKING INFORMATION

National Tennis Centre — Opens Sun March 27

AETT \$32.00 on Tues March 29,

Sat April 2 (mat - 2.00 pm &

evening - 8.00 pm), Wed April 6,

Thurs April 7 and Sun April 10

(mat 1.00 pm & evening 7.00 pm)

G.P. \$36.00

(No performances Good Friday or Mondays)

Conc (Children/pens) \$23

Trust prices available for above

dates through Trust office only.

Adults & childrens tickets

available.

Sell Out Success

DOUBLE ACT

by Barry Creyton

Directed by Sandra Bates

Designed by Tom Bannerman

Starring Barry Creyton and Noeline Brown



Noeline Brown & Barry Creyton

A brand new Australian play written by Barry Creyton and hailed by the critics in Sydney is coming to Melbourne after a sell-out premiere season at the Ensemble Theatre in Sydney where it

broke every box-office record. The play stars Noeline Brown and Barry Creyton and is brilliantly funny with a wit and literacy reminiscent of Noel Coward at his best.

Barry and Noeline are friends who have worked together many times over the years on stage and on television. Together they make a brilliant pairing of the divorced couple who come together for a second act in their lives and marriage-go-round, hence the title DOUBLE ACT. This production from the Ensemble Theatre in Sydney will be for a limited season in Melbourne, but if it's anything like the Sydney season, the audiences will just keep coming, so book early.

BOOKING INFORMATION

Universal Theatre - opens Sat Jan 9

Tues - Sun at 8.15 Sat mats at 2.00,

Sun at 5.00 & 8.15

Trust Nights Tues Jan 11, Wed

Jan 12

AETT \$19.50

Rest of season AETT \$20.50

G.P. \$23.50

Booking through Universal

Theatre or Trust Office

Vast Project

Graeme Murphy has been commissioned by the Australian Bicentennial Authority to produce his most ambitious dance work yet — VAST, to be premiered in Melbourne in March next year.

VAST will feature sixty-nine dancers, the largest ensemble of dancers that has ever been assembled for a contemporary dance work, and certainly the largest group which Murphy has ever worked with. VAST will combine the talents of the SYDNEY DANCE COMPANY, the WEST AUSTRALIAN BALLET COMPANY, THE QUEENSLAND BALLET and the AUSTRALIAN DANCE THEATRE, a first also.

The score for VAST, a 90 minute work, has been composed by talented Australian composer, Barry Conynham who says that the score "... will reflect the diversity of our landscapes. The out-back and coastline, the mountains and

the plains and of course the urban area in which most of us live." The score will be performed by the Tasmanian Symphony Orchestra.



Graeme Murphy

Murphy says "It's a huge work. It will not be danced in a narrative style but that doesn't mean it will be devoid of humanity . . . it will show us coming to terms with an environment that we're just beginning to find beautiful. We're understanding the harshness, strength and vibrance of the colours we dwell in, and turning from the softness, the pastels and ease of a more tamed environment".

BOOKING INFORMATION

Palais Theatre
Opens March 4 — March 12
Evenings at 8.00 pm
Matinee Sat March 5 at 2.00 pm
AETT \$27.90 (A Reserve only)
G.P. \$29.90
Bookings through Trust office or
Bass

Burrows Salutes the Duke

Fans of 'The Duke', Duke Ellington or just plain lovers of jazz have a treat in store — a whole concert devoted to the music of Ellington, played by some of Australia's greatest jazz musicians and staged in the wonderful State Theatre which for the first time is being used as a jazz venue.

Duke Ellington wrote some of the world's most popular music, including 'MOOD INDIGO', 'SATIN DOLL', 'COTTON-TAIL', 'CARAVAN' and 'SOPHISTICATED LADY'.

Leading the tribute will be Don Burrows on clarinet and saxophones, accompanied by his long time partner George Golla (guitar), Julian Lee (piano), Craig Scott (bass) and David Jones (drums).



Duke Ellington - 'The Duke'

Special guest will be the extraordinary young musician, James Morrison who has just returned from recording in New York and an eight country tour. In the US the critics proclaimed him as "tomorrow's jazz superstar". Morrison will be playing the trumpet, bass trumpet, trombone and tuba.

"Duke Ellington was in the forefront of the business for more than fifty years" said Don Burrows. "There are not many people you can say that about. The whole group is excited about the opportunity to focus on his music for an entire program". Good seats have been reserved for Trust members but book early as they are limited.

BOOKING INFORMATION

State Theatre
Sun Dec 6
AETT - \$22.90
G.P. - \$24.90
Bookings through Trust Office
Limited seats - book by phone
immediately.

Illapu

ILLAPU mean 'lightning bolt' in the Quechua language of the Indians of

South America's highlands. An appropriate description of the five brothers and a friend who formed the group ILLAPU in 1971. Progressive folk music was flourishing then until the military coup which overthrew President Allende in 1973. ILLAPU was one of the bands of folk musicians involved in the then fledgling 'new song' movement which used old folk instruments and styles combined with contemporary social and political lyrics.

On returning to Chile from an international tour the members of Illapu were met at the airport by Chilean police. They were denied entry and later officially expelled from their country. Since then the members of the group have lived in exile in Paris and Mexico, which has not stopped them from performing the music of their homeland.



Illapu

All five musicians are multi-instrumental, using instruments and rhythms from Chile, Argentina, Peru, Ecuador and Bolivia. They have been described as being original, with a contagious vitality and dynamism, coupling precise vocal harmonies with their instruments to a magical effect. Illapu has toured extensively and has recorded eleven albums, their latest, 'Atacamenos' was released in Australia to coincide with this tour.

BOOKING INFORMATION

Melbourne Concert Hall -
Fri Feb 26
Dallas Brooks Hall -
Sat March 19
AETT price unavailable at
printing
G.P. \$26.50 Conc. \$22.00
Ring Trust office for details

Anthill Ensemble

THE THREE SISTERS

by Anton Chekhov

Directed by Jean-Pierre Mignon

Designed by Peter Corrigan

Cast includes Helen Buday, Wilkie Collins, Peter Finlay, Julie Forsyth, Alice Garner, Alex Menglet and Ian Scott.

"It is an ambitious project, and one that has already challenged many preconceptions about Chekhov. Anton, the company is saying, may not have been a wild and crazy guy, but he didn't mind a laugh." (On THE CHERRY ORCHARD, A. Attwood 'Time')

"The breadth of their current project — Russian playwright Anton Chekhov's three masterpieces: THE CHERRY ORCHARD, UNCLE VANYA and THE THREE SISTERS — performed over one year with the same core group of actors in each production would leave most other companies breathless." (Jason Romney 'The Age')



Mary Sitavinos and Alex Menglet

So far, the critics and audiences alike have been delighted with Anthill's first two productions in this Chekhovian Tryptich, and the third production, THE THREE SISTERS should be no exception. In this production Chekhov presents us with a story of provincial life in a country town where little happens. People are born, live, die and are forgotten, all the while Moscow glitters like a tempting jewel on the horizon.

Once again Anthill lets the text speak for itself, allowing the inherent humour to surface and proving, as have the two previous productions, that there are as many themes in Chekhov as in humanity.

BOOKING INFORMATION

Anthill Theatre

Tues to Sat at 8.30 pm

Sat mats at 5.00 pm

Sunday at 5.30 pm

AETT \$12.00

G.P. \$15.00

Conc. (stud/pens, unemployed) \$8.00

Feeling Dizzy?

DIZZY SPELLS

Directed by Terry O'Connell

Music by George Worontschak

Starring Doug Tremlett and The Prestomaniacs, featuring Geoff Paine, Gina Riley and Tracey Callander.

After the frivolity and exhaustion of Christmas and the New Year is over, an attack of the DIZZY SPELLS is quite possible if not absolutely necessary. But we're talking about the lighthearted type of Dizzy Spells rather than the light-headed variety. The kind which involves Breathtaking Illusion, Hilarious Comedy, Stunning Dances and Fabulous Music. Doug Tremlett and Terry O'Connell have come up with the sort of show which has given the Last Laugh the reputation for being the place to go for a terrific night out.

DIZZY SPELLS explodes all myths of what a night of illusion, comedy, dance and Rock 'n Roll should be, combining



Doug Tremlett and The Prestomaniacs

the lot in one sensational aural and visual package which is just the thing for the Bicentennial Blues. Doug and Terry spent several months in search of just the right group of people to create the Prestomatics, and the resulting combination of Geoff Paine, Gina Riley and Tracey Callander is one of the most versatile troupes in the country.

Come for dinner and the show (the food is considerably improved) or just the show, you'll feel much better for it!

BOOKING INFORMATION

Last Laugh - January

Dinner and show - Tues, Wed, Thurs

AETT \$25.00

G.P. \$28

Show only - Tues, Wed, Thurs

AETT \$11

G.P. \$13

If you are buying theatre tickets on the day, you can't go past HALFTIX. Located in the Bourke Street Mall, Halftix offers excellent discounts for many different performances on the day. Halftix is open 6 days a week. Ring 650 9420 for further details.

Christmas Inspiration

This is probably an unpopular subject, nevertheless it is inescapable — THAT time of year is approaching. A time of loving and giving, not that there's a problem with the loving, it's the giving that causes the headaches, as in what exactly to give when everyone you know has everything they want.

Inspiration is at hand. In the last issue of Trust News we mentioned that all Trust members receive a 10% discount at the Arts Centre shop. After visiting the shop recently and seeing the huge variety of products on sale which would make marvellous gifts for lovers of the arts it was obvious that much of the pain could be taken out of Christmas shopping in one fell swoop.

There are books galore – For opera buffs **THE ILLUSTRATED ENCYCLOPEDIA OF OPERA** is fantastic value at only \$19.95 (without discount). It covers over 550 of the world's greatest operas with plot synopses, notes on the music and well known arias, details of composer and librettist, recommended recordings, colour plates and more. For lovers of dance, **BALLEMASTER – A DANCER'S VIEW OF GEORGE BALANCHINE** by Moira Shearer could be a solution. There are Shakespearean spoken word cassettes which cover all of the Master's best known works for only \$21.00. A terrific selection of address books, beautiful silk scarves, Calendars, and much more.

The Arts Centre shop is open 7 days a week from 10–5. Save yourself a headache and avoid the city crowds and make an arts lover happy to boot!

Arts Diaries for 1988

Once again the Trust has stocks of the Australian Arts Diary for 1988. The wonderful diversity of photographs of Australian artists and their work which come from galleries all over Australia make this handy hard back diary more like a collectors item than something discarded when it becomes out of date. The new issue for 1988 looks even better this year and would make a terrific Christmas gift for the arts lover who is everything but organised.

Trust members can obtain the Australian Art Diary by ringing the Trust office during office hours for only \$14.00, which is an excellent discount on the normal retail price of \$19.95.

Stoppard's Latest for MTC

ROUGH CROSSING

By Tom Stoppard

(Adapted from a play by Ferenc Molnar)

Directed by Babs McMillan

Designed by Richard Roberts

Songs by Andre Previn

Cast includes

A new Tom Stoppard play is a rather special event for theatre lovers eager to

see if he has maintained the standards set by his previous successes such as **ROSENCRANTZ AND GUILDENSTERN ARE DEAD**, **JUMPERS**, **TRAVESTIES** and **THE REAL THING**.

ROUGH CROSSING has been adapted by Stoppard from a play by Ferenc Molnar which Stoppard has infused with his own combination of wit and style. In the confined atmosphere of a transatlantic liner heading for New York are the stars, authors and composers of a new musical comedy about to open in Broadway. But in typical theatrical tradition things aren't running quite to schedule, in fact the show isn't anywhere near complete. If that isn't enough of a nightmare for all concerned, stormy weather and innumerable complications of both a verbal and a personal nature blow the situation even further off course.

Added to the obvious opportunities for hilarity are some devastating songs by Andre Previn – Result? A delightfully witty new play which continues the MTC tradition of presenting a comedy at the end of the year, just when everybody is beginning to lose their sense of humour. Don't lose yours and greet the New Year with a guffaw and a giggle!

BOOKING INFORMATION

Russell St Theatre Dec 16-Jan 23

AETT \$17.40

G.P. \$20.40

Conc (pens/children) \$10.00

Bookings through Trust office or Russell St Theatre

Classic Musical for Summer

MY FAIR LADY

Directed by Rodney Fisher

Choreographed by Betty Pounder

Set Design by Anne Fraser

Costume Design by Jan Hurley

Starring Helen Buday, Simon Gallaher,

Noel Ferrier, Lewis Fiander, Warren

Mitchell, June Bronhill and Madge

Ryan.

For the first time the Victoria State Opera, the Victorian Arts Centre and The Australian Ballet Foundation will be joining forces this summer to present that classic Lerner and Loewe musical, **MY FAIR LADY**. This promises to be a stylish new production featuring a twenty

piece orchestra conducted by Andrew Greene who is also the musical director, spectacular scenery and costumes and a total cast of forty – four which includes the wonderful talents of some of Australia's most talented performers in the major roles.



Helen Buday

Helen Buday will play Eliza and in Helen's case, art comes close to imitating life. Her European parents spent two years in Bonegilla migrant camp before moving to Watsonia where Helen grew up. She was accepted into NIDA where her strine accent became well-modulated English and she went on to graduate in 1983 and perform in the films **MAD MAX III** and **FOR LOVE ALONE**; on the stage for Anthill and the STC and was most recently seen on television in **LAND OF HOPE**.

Lewis Fiander who will be playing Henry Higgins has made a successful career in London appearing in many productions over the years. He was last seen in Melbourne in **AREN'T WE ALL** playing Rex Harrison's son and now returns in the role Rex made famous! And we cannot forget the Trust's own Executive Producer for Musical Theatre, Noel Ferrier, in the role of Colonel Pickering. **MY FAIR LADY** promises to be a ray of sunshine in the post-Xmas doldrums, don't miss it!

BOOKING INFORMATION

State Theatre Vic Arts Centre

Opens Jan 2

AETT \$32 (4, 5, 6, 7 Jan)

G.P. \$34

Bookings through Trust Office only

Two tickets per AETT member.

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 Senzduk 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:

DIRECTOR'S CIRCLE	Mr T. W. Haines	Miss J. Conochie	Anonymous	Mr N. Seddon
Mr R. Albert	Mrs P. L. Hodge	Dr R. Cooper	Mr I. Maylor	Ms G. Senyard
	Mrs E. Jacoby, M.B.E.	Mr L. Dight	Mrs A. Meca	Mrs M. Spooner
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Mr D. Block AO	Anonymous	Mr M. Drew	Mr R. Mott	Mrs E. Thomas
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	Dr E. Zselenyi	Mr J. Fairfax	Mr S. Nespor	Mr J. Walton
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	Dr J. Carter	Ms P. Koshland	Ms K. Scheul	
		Miss E. Lindsay	Mr D. Scott-Smith	

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

Focus on Films

PRICK UP YOUR EARS

Directed by Stephen Frears

Screenplay by Alan Bennett from the biography by John Lahr

Produced by Andrew Brown

Starring Gary Oldman, Alfred Molina, Vanessa Redgrave, Julie Walters, Wallace Shawn

Opening mid-December at the Capitol and Longford



Gary Oldman and Alfred Molina

The brief life of Joe Orton was as black and violent as his plays which shook London in the sixties. As an unsophisticated 17 year old, Orton left his home in Leicester to attend RADA in London. There he met and was impressed by the older Kenneth Halliwell, who filled the emotional gap left by the death of both his parents before he was 18.

Halliwell quickly became not only Orton's lover but also his teacher and mentor. Dreaming of fame as writers they settled down to several years of study and writing. Success eluded them until they were both jailed in 1962 for comically defacing library books. A humiliation for Halliwell, jail was a liberation for Orton who while there wrote his first smash hit, ENTERTAINING MR. SLOANE.

From there on the relationship began to slide. Halliwell claimed credit for this part in Orton's success but Orton not only ignored the claim publicly but began to treat his lover as an embarrassment, flaunting his promiscuous adventures in public lavatories, and taking his agent, the tough, witty Peggy Ramsay (Vanessa Redgrave) to the opening night of LOOT in place of Halliwell. The end was becoming plain. After a brief respite in Tangiers, Orton suggested they separate. The by now morose, unstable and unsuccessful Halliwell hammered Orton to death and then suicided on barbiturates.

THE BELLY OF AN ARCHITECT

Written and Directed

by Peter Greenaway

Starring Brian Dennehy

Opening December 18 Brighton Bay

Etienne-Louis Boulee was an 18th century visionary French architect. What little he built has mostly been demolished or converted out of all recognition. His legacy to architecture is in the drawings of his later years.

Film-maker Peter Greenaway has used Boulee, of whose private life little is known, as a pivot for THE BELLY OF AN ARCHITECT. A distinguished modern American architect, Stourley Kracklite (Brian Dennehy), is obsessed with the work of Boulee and goes to Rome to put on an exhibition in memory of his hero. In honoring the past, Kracklite neglects his wife, his child and eventually his health.

The film has a message; that architecture is the most enduring of the arts, in the shadow of which man is persistently lost.

Writer/director Greenaway says "You can hide painting, you can avoid literature, you can — if you are ingenious — avoid listening to music, but you cannot avoid architecture."

If you love Rome — and who doesn't, if they have been there — you will have your fill of her magnificence. Again to quote Greenaway, "Rome . . . is a city of a hundreds architectural styles, each age showing its bones through the flesh of the one that follows it".

From Manon Des Sources the sequel to JEAN DE FLORETTE

MANON DES SOURCES

Directed by Claude Berri

Screenplay by Claude Berri and Gerard Brach from the novel L'Eau Des Collines by Marcel Pagnol

Starring Yves Montand,

Daniel Auteuil, Emmanuelle Beart, and Elizabeth Depardieu.

Now showing at the Russell Centre and Rivoli.

"Close in spirit to the greatest pastoral epics of the cinema" is how Evan Williams described JEAN DE FLORETTE recently in The Australian. JEAN DE FLORETTE was the first part of a two film version of Marcel Pagnol's novel, L'Eau Des Collines. Now we have the sequel, MANON DES SOURCES, which is the story of how Jean's daughter, Manon, now 18, sets out to avenge the death of her father after he was tricked into selling his farm and shunned by the small Provencal village. The silent Manon (Emmanuelle Beart) is a beautiful shepherdess who lives in the hills and is considered by the villagers as "crazy like her father". Her revenge involves finding the hidden spring that supplies the village with water, blocking it off and watching the village panic when they realise they could die of thirst. Manon is persuaded by a schoolteacher that to restore the water supply would be seen as a miracle, and in doing so it is revealed how Le Papet (Yves Montand) and Ugolin (Daniel Auteuil) destroyed her father by blocking off the water to his successful flower farm. Manon's mother, Aimee, is played by Elizabeth Depardieu, wife of Gerard Depardieu who was Jean De Florette in the first film.



Film Discounts

In most editions of *Trust News* we have a Focus on Films column which covers highlights of the new film releases that month. We cover films which we believe will be of interest to Members. It is important to realise, however, that film discounts are available for *all* Hoyts, Greater Union and Village cinemas as well as films being screened at the Longford Cinema in South Yarra and the Capitol Cinema in the City. Concessional

vouchers can be purchased from the Trust and exchanged at any Hoyts, Village or Greater Union cinema for tickets (some Saturday and Public Holiday restrictions apply). Hoyts and Village vouchers can be purchased for \$6.00, while Greater Union are \$6.00 and Longford and Capitol vouchers are \$6.50 each. This effectively means a \$1.50 to \$2.00 saving on the average general public admission price of \$8.00.

The vouchers are open dated and are valid for periods of between three and

twelve months. They can be used for any film presented by the particular chain. They are not therefore a guarantee of admission to any particular screening. You can purchase as many vouchers as you wish so regular film goers can keep supplies of vouchers on hand. Vouchers can be obtained on the Trust Member Booking Coupon (no handling fee applies), by phone, or in person from the Trust during normal office hours. Please specify which cinema chain you require when ordering.

Opening Soon

THE DEPARTMENT

By David Williamson

Directed by Rodney Fisher

Cast includes Max Gillies, Tracy Mann and Paul Williams

Described as an acidly understanding dissection of bureaucracy and possibly Williamson's best play, *THE DEPARTMENT* was inspired by Williamson's early experience as a teacher and is a marvellously observant look at the public service and the world of the committee meeting.

A wonderful cast of characters headed by Max Gillies as Robby, the head of the department, are perpetually dissenting and self-seeking. The play continues to be as relevant now as it was when it was written, another example of Williamson's mastery of situation and dialogue. A New Year's treat not to be missed. An Elizabethan Theatre Trust production.



BOOKING INFORMATION

Atheneum Theatre Opens 7th Jan.

Trust Nights - Mon Jan 11,

Tues Jan 12

AETT \$19.90 Rest of Season —

\$23.90 (Mon - Thurs) Fri/Sat \$24.90

Conc. Mon-Thurs & mats - \$19.90

G.P. \$26.90 Fri/Sat \$27.90

THE THREE MUSKETEERS

Adapted from the works of Alexander Dumas

Directed by Simon Phillips

Set Design by Tony Tripp

As a special Christmas treat the MTC will mount a thrilling new version of this favourite tale which follows the adventures of D'Artagnan, Athos, Porthos and Aramis. Tales filled with romance, intrigue, suspense, action and comedy with the characters which led them on their merry way - Louis XIII, the scheming Cardinal Richelieu, the counter-plotting Duke of Buckingham, Milady De Winter, Constance and the beautiful Anne of Austria. The famous



Frank Gallacher

cry of 'All for one and one for all' is very apt as this will be a terrific holiday treat for all the family.

BOOKING INFORMATION

Playhouse Theatre Dec 9 - Jan 3

AETT \$19.40

Conc. (pens/children) \$10.00

G.P. \$22.40

CATS

Directed by Trevor Nunn

Designed by John Napier

Choreography by Jillian Lynne

Orchestration by Andrew Lloyd-Webber and David Collen

The record breaking musical based on the poems of T S Eliot has finally come to Melbourne and is proving to be as successful here in Melbourne as it has been all over the world. The Trust still has good seats left for one performance only, the matinee on April 6th. These are limited so book now if you haven't seen the show yet . . . they won't last long!

BOOKING INFORMATION

Her Majesty's

Mon - Sat at 8.00 pm

Wed - Sat mats at 2.00 pm

AETT \$37 (April 6)

G.P. \$39

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.

Dialogue

by Christy Vena

Another year has wizzed by us with a rather horrifying speed, but for me at least, it has been a most interesting six months with the Trust spent finding my feet and trying to come up with some new ideas. Joining me in finding my feet and finding her own very quickly is the Victorian office's new Ticketing person extraordinaire Joy Westmore, who will be known to many of you through her work in television and theatre. She is a delightful person who is also proving to be an expert at coming up with terrific tickets for Members, so next time you ring the Trust for tickets or information, introduce yourself to Joy... there are an awful lot of you out there for her to get to know.

Don't forget our Gift Offer open to all members who would like to give a friend a Gift Membership for the Trust which really is a great idea for this time of year. Think of all those friends who ask you to get tickets for them through the Trust but never get around to joining themselves. The free box of Cabaret chocolates (which can either go to the receiver or the sender) is just a little extra which makes a very pleasant gift to receive.

There will be a slight change to the days the Trust office will be open. The office will now be attended from Monday through to Thursday, from 10 till 4. On two of these days, Wednesday and Thursday the office is run by only one of

us so the answering machine may be on during the day if we have to leave the office for a short period of time. Please do leave a message so that we can contact you on our return. If members feel that it's an inconvenience that the office is closed on a Friday, please let me know and we'll return to the present situation.

We hope you all have a wonderful Christmas and New Year and do enjoy the wealth of productions on in Melbourne over the anything but dull New Year.



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Any friend, relative or business associate will appreciate your unique gift of Trust membership. It's a gift which keeps on giving throughout the year. The Trust will send the new member a distinctive card with your name and gift message or if you prefer, we will send you the card for personal presentation.

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Trust News

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

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(incorporated in the A.C.T.)

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