

## Sarah Vaughan — legend in her own time

**E** What more can be said of a singer whose four octaves outclass many operatic sopranos, who uses her versatile voice at will as a perfectly pitched flute or earthy bass viol? What more indeed can be said about Sarah Vaughan, whose voice has been such a constant delight to so many people. Sarah Vaughan was last here over fifteen years ago and The Australian Elizabethan Trust is very proud to be bringing her back for two Sydney performances at the Concert Hall, S.O.H. this month. The performances are part of an Australasian tour which includes both the Adelaide and Wellington Festivals.

Sarah Vaughan's musical career began at the age of seven when she sang in her church choir in Newark, at the same time expanding her musical education by learning the piano and organ. Her talents were first recognised when she was persuaded at the age of sixteen to enter a contest in New York: not only did she win hands down, but her performance was heard by Billy Eckstine who recommended her to Earl "Fatha" Hines as a singer and second pianist. Later Eckstine formed his own legendary group with Dizzy Gillespie, combining two legendary names and Sarah Vaughan joined them. She and Eckstine were the first to introduce a new kind of music — Bebop.



### Bicentennial Dinner

**T**he Trust is making its own contribution to the Bicentenary Year with a tribute to 200 years of theatre in Australia. Devised by Judy White and presented by leading Australian artists, including Leonard Teale and Liz Harris, who'll be portraying Lola Montez, the tribute will be a highlight of the Trust's Bicentennial Dinner to be held at the Grand Ballroom, Wentworth Hotel, on Monday, March 21. Guests of honour are the Governor, Sir James Rowland, and Lady Rowland. Tickets are \$60.00 each and can be reserved by phoning the Trust on 357 1200. Dress is black tie or theatrical costume.

Sarah Vaughan's repertoire has embraced everything from pop to gospel, from jazz to the classics. At home with jazz groups or symphony orchestras, she performed an unprecedented four performances at Carnegie Hall during 1979. She has also performed with the Boston Pops, at the Hollywood Bowl with the Los Angeles Philharmonic, with Count Basie's orchestra and has sung, more than once, at the White House. Her many performances have brought her great recognition — she was awarded an Honorary Doctorate of Music at Harvard, nominated best female jazz singer by the National Academy of Arts for eight years, holds both Emmy and Grammy awards and has been Downbeat's best female

vocalist for eighteen consecutive years! Perhaps one of her most lasting contributions has been her way of interpreting George Gershwin, for the two names are almost synonymous.

Prime seats have been set aside for Members at both concerts but as demand is likely to be heavy Members should reserve their tickets as soon as possible.

#### BOOKING INFORMATION

Concert Hall, S.O.H.  
Mon Mar 21, Thu Mar 24 at 8 p.m.  
AETT \$35.00  
G.P. \$39.00  
No pens/stud price  
Two AETT tickets per Member



## 1988 Q Season

Details of the new season at the Q Theatre, Penrith, have just been released and members interested in seeing all productions are urged to subscribe as soon as possible. Further details of individual plays will follow in subsequent issues of Trust News.

The season opens in April with **DAGS**, by Debra Oswald, a wonderfully funny and poignant work about the trials and tribulations of being an adolescent. It first premiered at the Seymour Centre in 1985. **PEARLS BEFORE SWINE**, a musical dealing with an entertainment troupe in South East Asia during the Vietnam War follows. The Australian premiere of James Duff's **HOME FRONT** explores the fragility of family relationships among the Vietnam veterans. A fifth play is yet to be announced, and the year concludes in light-hearted mood with **TRUE PATRIOTS ALL?**, a musical by Anne Harvey, based on documentation about convicts on a prison farm at Emu Plains in 1825. Members wanting to subscribe should contact the Q on (047) 21 5735.

## Playhouse Season

**BROADWAY BOUND** by Neil Simon

Director: Jon Ewing

Designer: James Ridewood

Cast includes Judi Farr, Hayes Gordon, Miles Buchanan, Julie Hamilton, Neil Fitzpatrick and Jamie Oxenbould

Details have just been released of the 1988 season to be presented by the



Miles Buchanan and Hayes Gordon in **BROADWAY BOUND**

Gary Penny organisation at the Playhouse, S.O.H. Opening there in April is **BROADWAY BOUND**, Neil Simon's current Broadway hit, a touching study of a Brooklyn family in the 1940s as it begins to fall apart through the disintegration of the parent's marriage. Miles Buchanan plays Eugene, the play's narrator (and the author's alter ego). The play provides a perfect vehicle for Judi Farr to play the mother and Hayes Gordon the part of Grandfather "Ben". See Member Activities (p. 5) for Members' supper on Wednesday April 13.

A new comedy by Tom Stoppard, **ROUGH CROSSING**, which will be a co-production with the State Theatre Company of South Australia, starring Dennis Olsen, Henri Szeps, Ronald Falk and Tina Bursill follows in June. The third play is **ORPHANS**, by Lyle Kessler, about two wild boys and the man who tames them. The film adaptation, starring Albert Finney, opened recently in Sydney. Members wishing to subscribe to the season should complete the enclosed brochure. Further details of individual productions will follow in later editions of Trust News.

### BOOKING INFORMATION

Broadway Bound

Playhouse, S.O.H.

Tue Apr 12 to Sat Apr 30

Mon to Sat at 8 p.m.

Wed and Sat at 2 p.m.

AETT \$25.90 (Mon to Fri evg) \$21.90 (mats)

G.P. \$29.90 (Sat evg) \$28.90 (Mon to

Fri evg) \$24.90 (mats)

Stud/Pens \$18.90 (except Sat evg)

Two AETT tickets per Member

## Broadway Musical

**I DO! I DO!** by Tom Jones and Harvey Schmidt

Directed by Peter Williams

Designed by Deirdre Burges

Choreography by Janice Breen

Musical Direction by Mike Harvey

Cast: Julie Anthony, D. J. Foster

One of Broadway's most successful musicals is **I DO! I DO!** which originally starred Mary Martin and Robert Preston and ran for two years. Based on the hit play "The Four Poster", **I DO! I DO!** looks at love and marriage, beginning with a couple starting out on their

wedding day at the turn of the century, and then tracing their lives over the next 50 years. It includes many hit songs such as "Love Isn't Everything", "What is a Woman" and the award-winning "My Cup Runneth Over". **I DO! I DO!** sees the welcome return to the stage of Julie Anthony, one of Australia's favourite musical comedy



Julie Anthony

stars. Co-starring with Julie is D. J. Foster, who last performed in **H.M.S. PINAFORE** as the Bosun. Members may purchase as many tickets as they wish at a \$5.00 discount for performances on Saturday April 30 (5 p.m.), Sunday May 1 (5 p.m.) and Thursday May 12 at 8 p.m.

### BOOKING INFORMATION

Glen Street Theatre, Frenchs Forest

Sat Apr 30 to Sat May 30

Tue to Fri at 8 p.m.

Sat at 5 p.m. and 8.30 p.m.

Sun at 5 p.m.

Wed mat at 1 p.m.

AETT \$24.90 (Tue to Thu and mats)

\$21.90 (Apr 30, May 1 at 5 p.m. & May 12)

G.P. \$26.90

Pens/Stud \$15.90 (Tue to Thu & mats)

Two AETT tickets per Member except Apr 30, May 1/12

## Dangerous Curve

Sydney's Underground Theatre Productions presents a new Australian musical at the Performance Space from Friday, March 11 to Sunday, April 3. This is the story of mothers and daughters, of the changing fortunes of young people in the inner city, of their dreams, ambitions and the choices they



face. Written and directed by Claire Haywood, the music, by John Negroponte, Howard Shawcross and Claire Haywood, is performed by Multiple Fracture. Using music, dance, acrobatics and mime, the performers create a kaleidoscope of young, urban Australia.

AETT discount \$1.00  
Bookings on 699 5091

## Pygmalion

**PYGMALION** by Bernard Shaw

*Directed by Peter Williams*

*Cast includes: Faye Donaldson, Charles Hambling, Ainslee Masterton, Earle Cross, May Turner and Richard May*

Most theatregoers are familiar with "My Fair Lady" but have never seen the play from which the musical was written. Bernard Shaw's tale of the transformation of Eliza Doolittle from flower girl to society belle at the hands of Professor Higgins has become one of the popular classics of our time. But there is more than mere fairy tale in Shaw's original play as he satirises the affectations and pretensions of the English upper classes with his biting and acerbic wit. This new production stars Charles Hambling as Henry Higgins, newcomer Ainslee Masterton (who is a graduate of the Western Australian Academy of Performing Arts) as Eliza and Faye Donaldson as Mrs. Higgins.

### BOOKING INFORMATION

Phillip Street Theatre  
Tue Mar 1 to Fri Mar 25  
Mon to Thu at 2 p.m.  
Tue to Fri at 8 p.m.  
AETT \$19.90  
G.P. \$22.90  
Pens/Stud \$14.90  
Two AETT tickets per Member

## Hinge and Bracket

It was in 1974 that Dame Hilda Bracket and Dr. Evadne Hinge were asked to present one of their musical soirees at the Edinburgh Festival. The show was so successful that it transferred to the Royal Court Theatre and since then the ladies have not looked back. Dame Hilda is very, very English, tracing her ancestry back to the Plantagenets. Doctor Hinge comes

from an old-established Scottish family, took her doctorate at an obscure Scottish university, and subsequently became a musical director. The two



*Hinge and Bracket*

friends, in their home at Stackton Tressle, Suffolk, have many common interests — gardening, an interest in country lore and wine-making. Dr. Evadne Hinge (George Logan) and Dame Hilda Bracket (Patrick Fyffe) have appeared on television, at Covent Garden and with many leading British orchestras. Here they are guests on THE ARKLEY BARNET SHOW. Their gently satirical and "terribly British" patter, piano playing and singing make for a most unusual evening.

### BOOKING INFORMATION

Footbridge Theatre  
Fri Mar 4 to Sat Apr 9  
Mon to Sat at 8 p.m. and Sat at 5 p.m.  
AETT \$25.00 (exc. Sat evg)  
G.P. \$28.00 (Mon to Thu evg and Sat mat)  
\$30.00 (Fri and Sat evg)  
Pens/Stud \$22.00 (Mon to Thu evg and Sat 5 p.m.)  
Two AETT tickets per Member

## Black Theatre

Belvoir Street Theatre's innovative season of Black Theatre commences this month with Amandla, the cultural ensemble of the African National Congress of South Africa. Amandla fuses diverse cultural forms of theatre, dance and music from the people of South Africa, drawing on jazz, guitar-based popular music of Soweto and many forms of dance and singing styles from chanting to choral.

The performance begins with a scene from life before colonisation, then recreates some of the most important moments in modern South African history and ends with an exuberant celebration of dance.

### BOOKING INFORMATION

Mon Mar 7 to Thu Mar 17  
Tue to Sat at 8 p.m.  
Sat at 2 p.m.  
Sun at 5 p.m.  
AETT discount \$3.00  
Bookings on 699 3273

## Last of the Convicts

1841 by Michael Gow

*Directed by John Gaden & Michael Gow*  
*Settings and costumes by Robert Kemp*  
*Music by Brett Guerin*  
*Cast includes John Gaden, Gillian Jones, Heather Mitchell*

Michael Gow's plays, AWAY, ON TOP OF THE WORLD, and EUROPE, have confirmed him as one of the most exciting playwrights in Australian theatre today. Specially commissioned for the bicentenary, Gow's 1841 is set in Sydney in the nineteenth century. The last convict transport has arrived, bringing a group of colourful desperados who never made the history books. 1841 explores Manning Clark's claim that by 1838 the battle between barbarism and civilisation would be fought out in New South Wales. It comes to Sydney from its world premiere in Adelaide and is presented jointly by the Sydney Theatre Company and State Theatre Company of S.A. Special Trust Nights are Thursday April 7 and Saturday April 9 at 2 p.m. when Members may purchase as many tickets as they wish at a \$6.00 discount per ticket.

### BOOKING INFORMATION

Drama Theatre, S.O.H.  
Wed Apr 6 to Sat Apr 30  
Mon to Sat at 8 p.m.  
Sat mat 2 p.m.  
No perf. Good Friday  
AETT \$24.00 (except Fri/Sat evg),  
\$18.00 (Apr 7 and 9 (mat))  
G.P. \$27.00  
Pens/Stud \$24.00 (except Fri/Sat evg)  
Two AETT tickets per Member  
except April 7/9



## Lindsay Classic

Norman Lindsay's wonderful children's classic, *THE MAGIC PUDDING*, is currently playing at The Rocks Theatre, George Street North. A new script by Eleanor Witcombe incorporates the character of Norman Lindsay into the plot. Presented by the Marionette Theatre of Australia, it's a play for six puppeteers and one actor and is suitable for children from five years of age. Performances are Tuesday to Friday at 10 a.m. and 12 noon and on Saturdays at noon and 2.15 p.m.

**BOOKING INFORMATION**  
AETT discount \$1.00  
Bookings on 27 3274



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## Morality Question

### BREAKING THE CODE

by Hugh Whitmore

*Directed by Wayne Harrison*

*Designed by Peter Cooke*

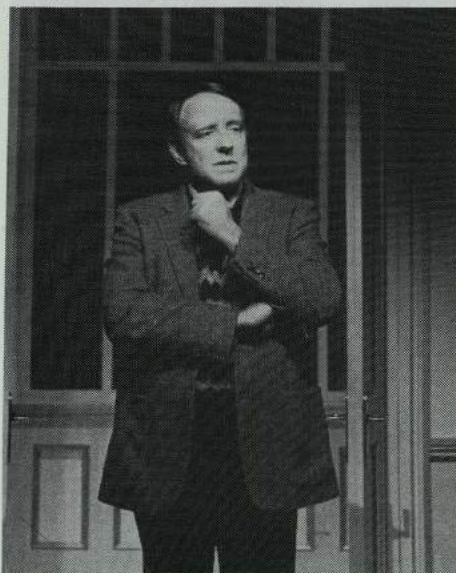
*Cast: John Krummel, Peter Collingwood, Bettina Welch, Tom Oliver, Fay Kelton, Reg Gillam, Kelan Angel, Joseph Clements*

*"When the morality of the State conflicts with that of the individual, it is the former that cruelly wins."*  
(GUARDIAN)

**B**REAKING THE CODE's subject is Alan Turing OBE, war hero, father of the modern computer and a mathematical genius who cracked the German's Enigma code thus helping to prevent their U Boats from controlling the Atlantic. He was acclaimed by Churchill and revered by many. Turing was also a practising homosexual at a time when it was neither fashionable nor legal. As a result of prosecution his

basic rights as a citizen were abused, and he was tried for gross indecency. At the age of 42, he committed suicide by eating an apple dipped in cyanide (his favourite film had been "Snow White"). Whitmore examines the conflict between private morality and public expediency.

Northside Theatre Company's artistic director, John Krummel, makes a rare return to the stage to star in the production, which is directed by Wayne Harrison.



John Krummel in *BREAKING THE CODE*

### BOOKING INFORMATION

Marian Street Theatre  
Sun Apr 3 to Sun Apr 17  
Tue to Sat at 8.15 p.m.  
Sat and Sun at 5 p.m.  
Wed mat at 11 a.m.  
AETT \$16.90 (Tue to Fri and mats except Wed Apr 6)  
G.P. \$22.90  
Pens/Stud \$10.90 (except Fri/Sat evg)  
Two AETT tickets per Member

## Thalia Theatre

**S**ince its formation in 1983, the Thalia Theatre Company has deservedly earned a reputation for originality and innovation. Now they are to present one of the most prominent of French writers, Paul Claudel. *BREAK OF NOON* was written after a personal crisis in the life of Claudel and revised almost half a century later. It deals with the martyrdom of Mesa but is considered to be the poet's autobiography. The three acts are dominated by the

female character Yse, and the three men surrounding her — her husband, former lover and Mesa. Each has come to that moment in life when their destiny is to undergo a change, symbolically at the precise moment of noon. *BREAK OF NOON* is a drama of passion and transition in classical style.

### BOOKING INFORMATION

Wharf Studio, S.O.H.  
Tue Mar 1 to Sat Mar 26  
AETT discount \$2.00  
Bookings on 250 1777

## 50 Years On

### THE PETITION by Brian Clark

*Directed by Sandra Bates*

*Designed by Tom Bannerman*

*Cast: Betty Lucas and Frank Wilson*

**B**rian Clark is already known to Australian audiences who saw his emotionally charged play about euthanasia, *WHOSE LIFE IS IT ANYWAY?* In *THE PETITION*, which has its Australian premiere at The Ensemble, he turns his attention to the nuclear threat. But in this case the issue is a trigger and the real theme of the play is an evaluation of a fifty-year marriage between a retired general and his wife. Real opinions are expressed for perhaps the first time and resentments are exposed. Two of Australia's finest actors, Betty Lucas and Frank Wilson, star as the septuagenarian couple. Members may purchase as many tickets as they wish at a \$6.00 discount on April 19 and 20. See Member Activities (p. 5) for pre-theatre dinner on April 20.

### BOOKING INFORMATION

Ensemble Theatre  
Fri Apr 15 to Sat Apr 30  
Tue to Sun at 8 p.m.  
Sat & Sun at 5 p.m.  
Thu at 11 a.m.  
AETT \$15.00 (Apr 19/20)  
\$12.00 (Thu mat), \$19.00 (Fri)  
\$17.00 (Mon to Thu & Sat/Sun mats)  
G.P. \$14.00 (Thu mat),  
\$21.00 (Fri/Sat)  
\$19.00 (Mon to Thu & Sat/Sun mats)  
Pens/Stud \$14.00 (exc Sat evg)  
Two AETT tickets per Member except  
Apr 19/20



# On Stage in New York...

by Irvin Bauer

In addition to the first rush of plays and musicals, one of the big hits of the current season is **DRIVING MISS DAISY**, a modest two hander, with a third character supplementing the main two. The play crept unheralded into the John Houseman Theater Off-Broadway and captivated audiences and critics alike. It is sensitively written by Alfred Uhry and directed with great taste, skill and understanding by Ron Lagomarsino, a young director who will surely be heard from again. The play, done in one long act without intermission, takes place in Atlanta, Georgia, and covers a time span of from 1948 to 1973. More remarkable when you realise that the leading character of Daisy starts when she is already in her seventies and grows from there. Rochelle Oliver, the youngish actress who ages in the course of the action, does so with remarkable skill and ease. Matching her moment for moment is Morgan Freeman as the black chauffeur who works for her, cares for her, stands up to her as well as by her, and who, in the end, proves to be, as she says finally, "*her best friend*".

Another stand out, also off-Broadway, is **ON SECOND AVENUE**, a musical revue which captures the glory days of the Yiddish Theatre on New York's Lower East Side in the 1920s. The show is put together and directed imaginatively by Isaiah Sheffer, and boasts two wonderful performances. Mary Soreanu is Romania's gift to New York Theatre. She is truly a

fine musical performer, and is complemented by Bruce Adler who, having grown up in the theatre, shows his versatility and experience at every opportunity. They are a delight, as is the entire show.

In the midst of all this promise, I'd like to add a few words about an Australian play that ventured out to "Off" Broadway's West Side Arts Theater. The play, called **ISLE OF SWANS**, is by Daniel Keene with Rhonda Wilson in the leading role, as well as having directed the three-character play. Much was made of the fact that the play marked the first exchange of actors between American and Australian Actors' Equity Associations. The agreement allowed Rhonda Wilson, an Australian actress, to play on the stage in New York. Mr. Zeitman, an Australian producer, is to employ an American actor in one of his Australian productions.

Now I see no purpose in savaging Mr. Keene's play as some critics did. **ISLE OF SWANS** lasted two nights, and the reviews I saw of it were scathing in every aspect. I saw the play the night before it opened. Mr. Keene has an ear for language, and although Rhonda Wilson is obviously a talented actress, she did not help herself or the play by directing it. But that is not the point. Australian film is respected in the States and Australian theatre is unheard of. Nothing comes. It's as if there is no Australian theatre. It's a shame that when an Australian play does come it's as ineffective and mediocre as **ISLE OF SWANS**. It

would seem that there is something wrong someplace.

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

## Musical Notes

Two exciting Musica Viva events at the Opera House in March are recitals by the Labeque sisters and Pierre Boulez and his ensemble.

Katia and Marielle Labeque are the sensational French pianists whose concerts have fun, style and excitement. Their programme will include works by Brahms, Schubert, Ravel and Gershwin's marvellous "Rhapsody in Blue".

Surely one of the towering figures of twentieth century music and a most distinguished composer is Pierre Boulez with his Ensemble Intercontemporain. Based in Paris, this is their first Australian visit and the recital promises to be one of unsurpassed music-making. They will play works by Varese, Ligeti, Webern and a new piece written for the Ensemble by Pierre Boulez.

### BOOKING INFORMATION

Concert Hall, S.O.H.  
Labeque: Mon Mar 7 at 8.15 p.m.  
Boulez: Tue Mar 22 at 8.15 p.m.  
AETT discount \$3.00  
Bookings on 2 0588

## Member Activities

### BROADWAY BOUND SUPPER

Playhouse Theatre, S.O.H.  
Wednesday, April 13

The opening of a new Neil Simon play is always an exciting event, so why not stay for supper after the show and meet with members of the cast, including Judi Farr, Hayes Gordon and Miles Buchanan. At \$28.00 tickets for the theatre and the supper are less than the normal general public price.

### HYATT DINNER THEATRE

Friday, March 4 at 7 p.m.

There's just time, if you're quick, to obtain tickets for our night at the Hyatt Kingsgate's dinner theatre. The production is Neil Simon's **PLAZA SUITE** starring Janet Brown, Henri Szepe and Victoria Nicholls. The ticket price (for dinner and the show) is \$55.00 per person.

### ENSEMBLE DINNER

Wednesday, April 20 at 6 p.m.

The Ensemble Theatre has a delightful smorgasbord to offer theatre goers at its Kirribilli venue and Members are invited to get together over a pre-theatre meal prior to the Trust night of **THE PETITION**, starring Betty Lucas and Frank Wilson (see 50 years on p. 4). Tickets are \$35.00 each which includes the meal and theatre.



## The Trust — active in '88

*With such a feast of theatre available in our bicentennial year we'd like to take a brief closer look at the programmes being undertaken by the Trust's major divisions this year, with special emphasis on the extensive schedule of our Australian Content Department.*

### Theatre of the Deaf

The Theatre of the Deaf, formed in 1979, is Australia's *only* professional deaf theatre ensemble. Led by Administrator Liz Marshall, the Department is composed of both *deaf and hearing* actors and has a very special performance style, using a combination of voice, sign language, mime and gesture.



*Sofya Gollan, Steve Ripley and Jean St. Clair in TOTD'S SGANARELLE*

Artistic Director Patrick Mitchell currently has the company working hard in rehearsals for a forthcoming double bill for adults opening at the Seymour Centre in March. *FACE TO FACE* is a landmark in Australian theatre history with the debut of Assistant Director Carol-Lee Aquiline, the *first* deaf director of adult professional theatre in Australia. Both directors perform in the other's productions.

Theatre of the Deaf then commences an extended Theatre-in-Education pro-

gramme for high schools and primary schools which includes touring through the south coast region of New South Wales.

Theatre of the Deaf reaches an annual audience of 50,000 schoolchildren and their enthusiastically received performances help dispel old myths about the deaf and deafness.

There are no training schools for deaf actors so Theatre of the Deaf trains its own people to perform, produce and direct, drawing company members from the community. Two new recruits have been taken on this year.

Amidst all this activity the Trust and TOTD are also beginning to lay plans for 1989, TOTD's anniversary year, which promises to be an outstanding programme.

### Playwrights Award

The AETT Playwrights Award has been held every two years in conjunction with Writers Week at the Adelaide Festival. The last two award winning plays received workshopping and production.

When the Bicentenary Literary Awards did not include a category for a playwrights award, the Governors of the Australian Elizabethan Theatre Trust made an appeal to newspaper, publishing, theatrical and literary circles to continue the Playwrights Award in our bicentennial year.

The following individuals and organisations have generously supported our request for a continuation of this award:

The Ian Potter Foundation  
News Ltd.

Suzanne Falkiner and Publishing  
General Motors-Holden

Jill Hickson and Associates

Mr. Morris West

Mr. John Kerrigan

Mr. David Williamson

Mrs. Judy White

Sir James Darling

Mr. Tim Yates.

Donations for the Bicentennial Play Award are tax deductible and future donations will be gratefully acknowledged in Trust News.

### Elizabethan Philharmonic Orchestra

Formed in 1967, the EPO (formerly the Elizabethan Sydney Orchestra) has been a major force in Australian performing arts for twenty years and is involved in many significant musical events through its association with the Australian Opera and the Australian Ballet.

While involved predominantly with performances of the Opera and Ballet, the Trust, through Orchestra Administrator Warwick Ross, provides opportunities for the EPO to perform on the concert platform when schedules allow. The Orchestra has a very fine reputation for high performance standards and is involved in regular presentation of the Mostly Mozart series as well as concerts with top soloists and conductors. The Orchestra also performs at the enormously popular Opera in the Park concerts.

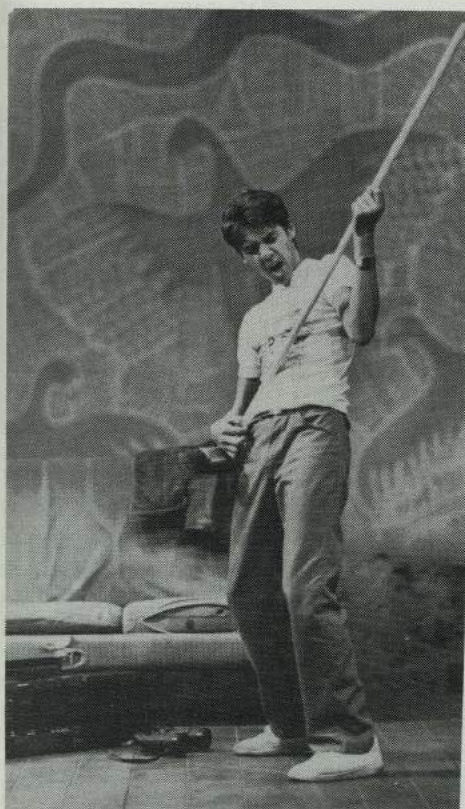
The Trust also manages two non-permanent ensembles which perform on special occasions during the year, The Soloists of Australia and The Elizabethan Sinfonietta. Performances include the highly successful *PORGY AND BESS*, the ballet *GISELLE* and the recent presentation of Croatian opera in concert form, *ZRINSKI*, at the Opera House.

This year the EPO will perform Dvorak's *Requiem* with the Philharmonia Society in Sydney and a concert featuring Georgio Ermolenko as soloist for Liverpool's bicentennial celebrations.

### Australian Content Department

The Australian Content Department was established by the Australian Elizabethan Theatre Trust six years ago to foster the creative talents of Australian artists and to give them an opportunity to be acknowledged in their own country and ultimately overseas. It has established an unprecedented reputation for supporting and initiating projects of innovation and for touring Australian artists and companies from Hobart to Vancouver, Alice Springs to Edinburgh.





Arran Henry as Mickey in Jack Davis' *BARUNGIN*

The Australian Content Department is the only arts organisation in Australia to consistently commission and tour work by Aboriginal artists.

Since 1982 Jack Davis has been dramatising the story of his people and the AETT has played an integral part in Jack's writing and in the presentation of his work. In 1983 the Australian Content Department toured *THE DREAMERS* for 17 weeks throughout Australia and in 1984 commissioned Jack to write two plays.

The first was an adult play called *NO SUGAR*, which became Australia's official contribution to the 1986 Vancouver Expo World Theatre Festival.

The second was a play called *HONEYSPOT*, a children's play written to celebrate the International Year of Youth. After touring in Australia, *HONEYSPOT* went to the Commonwealth Games Festival in Edinburgh and to Glasgow in 1986. In 1988 *HONEYSPOT*'s international touring will take in performances at seven Children's Festivals in the U.S.A. and Canada. On the Company's return to Australia, *HONEYSPOT* will be performed in Brisbane as part of Expo '88 before touring regional Queensland.

Jack Davis' latest play, *BARUNGIN*, also commissioned by the Australian Elizabethan Theatre Trust, will be presented this year in Australia and overseas. Performed by the Marli Biyol Company, which is a division of the Western Australian Theatre Company, it has Jack Davis as artistic director and his plays as its focus. This same company created the acclaimed Davis productions of *THE DREAMERS* and *NO SUGAR*, each directed, as with *BARUNGIN*, by Andrew Ross.

The Marli Biyol's production of *BARUNGIN* opened at the Festival of Perth in February and the AETT is touring the company both nationally and internationally. After Adelaide Festival and Alice Springs seasons the company will take up residence in Melbourne in April to begin rehearsals on *The First Born*, the trilogy presentation of Jack's outstanding plays, *NO SUGAR*, *THE DREAMERS* and *BARUNGIN*. *The First Born* is a co-production between the Melbourne Theatre Company, the Western Australian Theatre Company and the Trust.

An exciting departure for the ACD is its association with the Australian Chamber Orchestra and Musica Viva to present *BENNELONG*, based on the tragic story of the famous Aboriginal. Full of humour and fantasy, wit and irony, *BENNELONG* is a unique concept in puppet opera. It has its premiere in April in Holland and tours Australia in October. It has been conceived by the Melbourne-based writer, Murray Copland, in collaboration with leading Australian composer Barry Conyngham and the legendary painter/muralist and doll-maker Mirka Mora, who has designed the puppets. The commissioning of these artists has been supported by the Australian Bicentennial Authority.

The ACD's calendar of events in 1988 is augmented by their acceptance of the N.S.W. Bicentennial Council's invitation to co-ordinate the Council's largest touring programme, Theatre and Dance on the Move, involving 16 companies and a regional festival in Penrith.

In April ACD will present Ariette Taylor's production for Handspan Theatre of Picasso's *FOUR LITTLE GIRLS* at the York Theatre, Seymour Centre. Also in April the Department

will present *SKY SONG* at Melbourne's Church Theatre and Sydney's Performance Space. *SKY SONG* is a rich and powerful integration of movement and sound, created through the blending of cello, wires singing in the wind, voice, whirly instruments and dancers. It is performed by four of Australia's leading creative and performance artists: Sarah Hopkins, Beth Shelton, Alan Lamb and Ian Ferguson.

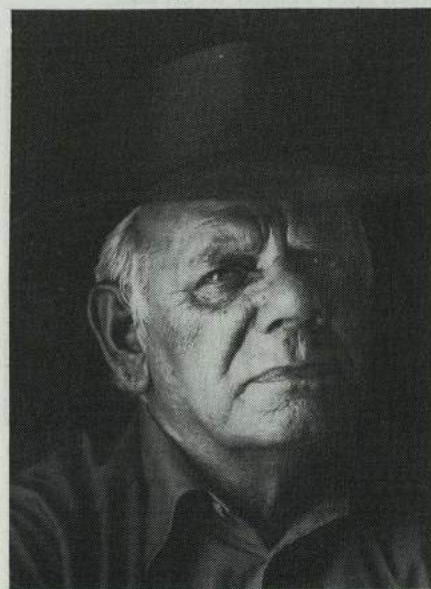
In 1988 the Australian Content Department, with its Director Wendy Blacklock and staff of three full-time and one part-time, will continue to achieve recognition for Australian artists nationally and internationally while contributing to the increasing diversity of Australian dance, theatre and music.

## BHP Award to Jack Davis

Wendy Blacklock, Director of the Trust's Australian Content Division, is justifiably proud of the Trust's long association with Aboriginal playwright Jack Davis, and it seemed natural for the Trust to nominate Jack for the Bicentennial BHP Awards for the Pursuit of Excellence, Literature and Arts Section.

Now the Trust is equally proud to congratulate Jack on winning his category of this prestigious award the day after *BARUNGIN* premiered at the Perth Festival.

The Directors and staff of the Trust wish Jack every success for the future.



Jack Davis



# Opening Soon

## Nine

Opening on March 5 at Her Majesty's Theatre is the musical described by one critic as "*better than CATS*". Based on Fellini's film 8½, **NINE** stars Nancye Hayes as Liliane La Fleur, John Diedrich, Peta Toppano, Maria Mercedes, Jackie Rees, Gerda Nicolson and Caroline Gillmer. It is set in Venice and tells the story of an Italian film director through his memories and the women he has known.

### BOOKING INFORMATION

Her Majesty's Theatre  
Sat Mar 5 to Sat Mar 26  
Mon to Sat at 8 p.m.  
Mats Wed & Sat at 2 p.m.  
AETT \$30.00 (Mon to Thu),  
\$23.90 (mats)  
G.P. \$35.00 (Mon to Sat & mats)  
Pens/Stud \$19.90 (Mon to Thu and mats)  
Two AETT tickets per Member

## Australian Made

One of Australia's finest actors, Leonard Teale, will present his one-man show, **THE MEN WHO MADE AUSTRALIA**, at the Lennox Theatre, Parramatta, this month. It's a bicentennial romp through Australian history — a light-hearted look at a sensitive and serious subject. Both comic and moving, the show captures the spirit of its various characters and the nation they helped to create.

### BOOKING INFORMATION

Lennox Theatre  
Tue Mar 9 to Sat Apr 2  
Tue to Sat at 8.15 p.m.  
Wed at 11 a.m., Sat at 5 p.m.  
Sun at 5 p.m.  
AETT \$16.90 (Tue to Thu),  
\$18.90 (Sun), \$13.90 (mats)  
G.P. \$19.90 (Tue to Thu)  
\$21.90 (Fri/Sat/Sun) \$16.90 (mat)  
Pens/Stud \$13.90 (Mon to Thu),  
\$10.90 (mats)  
Two AETT tickets per Member

## Sentimental Bloke

The first major production at the new Parramatta Cultural Centre is

sure to be a winner. It's **THE SENTIMENTAL BLOKE**, a musical comedy based on C. J. Dennis' classic poems. Presented jointly by the Centre and the Q Theatre it is directed by Doreen Warburton and stars June Bronhill and Grant Dodwell.

### BOOKING INFORMATION

Riverside Theatre  
Fri Mar 11 to Sat Apr 9  
Mon to Sat at 8.00 p.m.  
Wed at 1 p.m., Sat at 2 p.m.  
AETT \$25.90 (Mon to Thu)  
\$20.90 (mats)  
G.P. \$29.90 (Mon to Thu)  
\$31.90 (Fri/Sat), \$24.90 (mats)  
Pens/Stud \$20.90 (Mon to Thu)  
\$15.90 (mats)

## Backbeat

The Griffin Theatre presents, as the second play in its new season, **BACKBEAT** by Grant Fraser, whose first play **LOVE AND THE SINGLE TEENAGER** also premiered at the Griffin some time ago. Ian Watson directs **BACKBEAT**, which stars Gillian Hyde and Fiona Stewart. It's the retrospective journey of four women through four decades of rock 'n' roll, of the choices they make and the consequences of their decisions. **BACKBEAT**'s all about being young, growing old and life inbetween. A saga of life, perhaps?

### BOOKING INFORMATION

Stables Theatre  
Thu Mar 10 to Sun Apr 10  
Tue to Sat at 8.15 p.m.  
Sat & Sun at 5 p.m.  
AETT \$15.00, G.P. \$18.00  
Pens/Stud \$11.00  
Two AETT tickets per Member

## Face to Face

Theatre of the Deaf, which has been acclaimed for the gift of touching both hearing and deaf audiences, is presenting one of their all too infrequent adult theatre seasons at the Seymour Theatre Centre this month. Carol-Lee Aquiline will direct and act in Moliere's **SGANARELLE** — a one-act play utilising stylised masks to capture the commedia dell'arte spirit. It is paired with Tennessee Williams' **THE LADY OF LARK-**

**SPUR LOTION**, to be directed by Patrick Mitchell. Both plays explore the need for dreams in order to survive.

### BOOKING INFORMATION

Seymour Centre, Downstairs  
Fri Mar 4 to Sat Apr 2  
Tue to Sat at 8.15 p.m.  
Sat mats 4 p.m.  
(No perf. Fri Apr 1)  
AETT \$14.20, \$9.00 (Mar 3)  
G.P. \$17.20  
Pens/Stud \$12.00  
Two AETT tickets per Member  
except Mar 3

## Nunsense

Returning to Sydney for a six-week season is **NUNSENSE**, surely one of the highlights of last year's musical theatre. If you missed the first cabaret act put on by the Little Sisters of Mercy to raise funds to bury some of their number, then now's your chance.

### BOOKING INFORMATION

Everest Theatre, Seymour Centre  
Sat Mar 5 to Sat Apr 16  
Mon to Sat at 8 p.m.  
Wed at 11 a.m. Sat at 2 p.m.  
AETT \$23.50, \$19.50 (mats)  
G.P. \$26.50, \$22.50 (mats)  
Pens/Stud \$17.50 (except Fri/Sat evg)  
\$15.50 (mats)  
Two AETT tickets per Member

## Ghosts

Belvoir Street Theatre opens its first subscription season with Ibsen's classic but controversial play, **GHOSTS**. Using the metaphor of inherited syphilis, the playwright explores the ways in which our lives are closed in and perfected by ideologies passed down from generation to generation. Directed by Neil Armfield, it will star John Bell, Julia Blake, Rebecca Frith, Robert Menzies and Peter Whitford.

### BOOKING INFORMATION

Tue Mar 8 to Sun Mar 20  
Tue to Sat at 8 p.m.  
Sat at 2 p.m. Sun at 5 p.m.  
AETT \$17.00  
G.P. \$20.00  
Pens/Stud \$10.00  
Two AETT tickets per Member





## EMPIRE OF THE SUN

directed by Steven Spielberg

Screenplay by Tom Stoppard, from the novel by J. G. Ballard

Produced by Steven Spielberg, Kathleen Kennedy and Frank Marshall

Starring Christian Bale, Nigel Havers, Miranda Richardson, John Malkovich and Joe Pantoliano

Opening March 10 at Hoyts

One of today's top sci-fi writers, J. G. Ballard's book was based on his own experiences as an 11-year-old boy when he and his parents became prisoners of the Japanese in Shanghai in 1941 after the bombing of Pearl Harbour. The family lived in the sheltered luxury of the International Settlement of Shanghai when the Japanese invaded the city. Jim is separated from his parents in the chaos and meets up with two American merchant seamen who are living on their wits, selling scrap metal and anything they can steal. Finally the three are captured and interned. In camp, Jim's mixed education comes from the American com-men who teach him about survival, and the camp physician (Nigel Havers). Knowledgeable about placating Japanese guards, drinking only boiled water and eating weevils for protein, Jim finds his camp lessons in survival stand him in good stead when sudden freedom makes him relinquish his childhood and face a hard adult world.

**BROADCAST NEWS** written, directed and produced by James L. Brooks

Starring William Hurt, Holly Hunter and Albert Brooks

Opening March 24 at Hoyts

When James L. Brooks finished making **TERMS OF ENDEARMENT**, he decided that his next movie would be a romantic comedy about "people who were doing well", but who those people were he didn't decide until he was invited to the 1984 Democratic Convention in San Francisco by a journalist friend, and he knew that the milieu he wanted was the world of network TV news correspondents. Brooks had begun his working life as a copyboy in a TV newsroom but the changes, not only in journalism itself, but also in relationships and roles, amazed him. The romantic comedy became a



Christian Bale and Takatoro Kataoka in **EMPIRE OF THE SUN**

romantic triangle about a talented young producer (Holly Hunter) totally absorbed in her work, the handsome anchorman (William Hurt) and the brilliant, dedicated reporter who has no on-camera charisma (Albert Brooks).

## Orpheum Discounts

We are pleased to announce that we can now offer our members a discount for the Hayden Orpheum Picture Palace in Cremorne for all regular movie performances except Saturday night.

In addition to new releases, the Hayden will, in association with United International Pictures, be running a special season of old movies for the next three months. They will be shown on Sunday nights and are new 35 mm prints of films from the late 'thirties to the 'sixties, including **NOW VOYAGER**, **ARSENIC AND OLD**

**LACE**, **THE PHILADELPHIA STORY** and **WEST SIDE STORY**.

**LA FAMIGLIA** directed by Ettore Scola

Story and screenplay by Ruggero Maccari, Furio Scarpelli and Ettore Scola

Produced by Franco Comitteri  
Starring Vittorio Gassman, Stefania Sandrelli, Fanny Ardant, Ottavia Piccolo, Athina Cenci, Alessandra Panelli, Monica Scattini

Opening March 25 at the Academy Twin

Ettore Scola has built up a reputation as one of Europe's greatest filmmakers with 20 films and more than 50 screenplays behind him, including **LA NUIT DE VARENNES**, which won the Sydney Film Critics Circle Award for Best Film in 1985.

In **LA FAMIGLIA**, he recounts the history of a family through the eyes of one member, Carlo. The film opens in 1906 with his christening in the house where he was born, and from which the family witnessed war and revolutions as well as the wars of day-to-day life, "... barricades between kitchen and bedroom, non-aggression treaties in the hall, reconciliation toasts in the living-room, alliance dances, defeats, sudden successes and grievous losses".

The story moves through the complicated web of relationships, the giggling spinster aunts, the brother turned fascist, marriages, births and romances, to end on the 80th birthday of Carlo, who wonders who will come to the celebrations.

## BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT for \$6.00 (Village, Hoyts, 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), the Cremorne Orpheum (\$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

There's only a short time left to catch that Bicentennial special production, **A SINGULAR VOYAGE**. It will close at the Parramatta Cultural Centre, Lennox Theatre, on March 5. Tony Sheldon plays Lt. Ralph Clark whose journal about his experiences and emotions during the First Fleet's historic voyage have been adapted for the stage by director Peter Collingwood.

AETT discount \$3.00

(Mon to Thu and mats)

Bookings on 683 6166

At the Drama Theatre, S.O.H., until mid-March is Luigi Pirandello's classic, **SIX CHARACTERS IN SEARCH OF AN AUTHOR**. It stars Kelan Angel, Jennifer Hagan, Susie Lindeman and Luciano Martucci as six characters who interrupt the rehearsal of a play about themselves and gradually take over the roles. Directed by Rodney Fisher, it's a **Sydney Theatre Company** production.

AETT discount \$3.00

(except Fri/Sat evg)

Bookings on 250 1777

With elections looming, The Ensemble's production of **THE WARHORSE** becomes a very topical presentation. Described as the "*funniest play since THE CLUB*", it is a comedy by John Upton about Labor Party politics in local government and will run throughout March. It stars Jeff Ashby, Julie Herbert and Mark Lee. AETT discount \$2.00 (except Sat evg)

Bookings on 929 8877



Serge Lazareff and Mark Lee in **THE WARHORSE**

**Wog Mania** seems to have taken over Sydney with the Opera House season of **WOGS OUT OF WORK**, selling out virtually as soon as it opened. But don't despair, a transfer season at the Enmore Theatre has been arranged and this hilarious expose of the life of new Australians will continue throughout March.

AETT discount \$3.00

Bookings on 51 1926

"It lifts the spirit and reinforces our humanity" was the Daily Mail's comment about the play currently in production by Northside Theatre Company. **A MONTH OF SUNDAYS** by Bob Larbey, who wrote the TV series "A Fine Romance", is about an elderly man (Ron Haddrick) who, to confound his family's plans, books himself into a nursing home where he proves to be quite a troublesome patient. Penny Cook co-stars.

AETT discount \$1.00

(except Fri/Sat evg)

Bookings on 498 3166

The **Sydney Theatre Company** is running a season of three plays on the subject of exploring different types of love at the Wharf Theatre. The first, **THE MORTAL FALCON**, deals with obsessive passion and runs till March 12. Following it is **THE GAME OF LOVE AND CHANCE** which is a French version of the Italian commedia dell'arte and the third is the Oscar Wilde play, **AN IDEAL HUSBAND**, which explores the victory of tolerance and loyalty over idealism and mistrust. Tickets for **IDEAL HUSBAND** are in short supply.

AETT discount \$2.00

Bookings on 250 1777

It will be with us for a long time yet — we are talking of course about **LES MISERABLES** at the Theatre Royal — but there is quite a long wait for seats so contact us soon if you want to see this internationally acclaimed show. With a fine cast led by Normie Rowe and Debbie Byrne, it's the story of the hunted escaped convict, Jean Valjean with music by Claude Michel Schonberg. Trust tickets are available specific performances only.

AETT discount \$2.00

Bookings on 357 1200

Created by the company and under the direction of founder Pierre Thibaudeau, **Entr'acte Theatre's** latest work, **THE LAST CIRCUS**, is a dialogue of clowns and thinkers, of dramatic tension and explosive comic relief. A unique company of contemporary mime its two most recent productions — **REFRACTIONS AND OSTRACA** — were received with critical acclaim. Catch them before they close — at The Performance Space until March 5.

AETT discount \$1.00

Bookings on 699 5091



Bob Burton in **THE LAST CIRCUS**

Described by author David Allen as a "*bawdy piece of Grand Guignol*", **THE PROFESSOR** is a play for one actor (Joe Gladwin) and a mass of puppets at the Sailors Home Theatre until March 19. **THE PROFESSOR** was Harold Pike, an old time Punch and Judy man and alcoholic dreamer who journeys through a strange Australian landscape of unlikely memories, lost hopes and future imaginings.

AETT discount \$1.00

Bookings on 27 3274

At the New Theatre until March 19 is the Australian premiere of an historical play, **VICTORY: Choices in Reaction**, by Howard Barker. Set in 1660, it travels through the decadent London of Charles II, showing the aftermath of Europe's first revolution and the advent of a "democratic" monarchy powered by the newly established Bank of England.

AETT discount \$1.00

Bookings on 519 3403



# Help wanted!



The Trust is seeking energetic, committed volunteers who enjoy being in the thick of things and are willing to give their time and effort to join our lively team of Trust volunteers.

## MEMBERSHIP SERVICES VOLUNTEER

If you take pride in contributing to the smooth running of an organisation and can give one day a week, this is the volunteer position for you. Duties include assisting the Membership staff with enrolment of new members, theatre bookings, renewal mailings, etc.

## BOOKING SERVICES VOLUNTEER

Three-quarters of our members use the telephone to make their theatre bookings and volunteers are needed to record ticket orders. If you enjoy communicating with people by phone and can spare one day per week you'll be perfect to help in this vital role.

## DISTRIBUTION VOLUNTEER

You know that Trust membership is a great service for anyone

interested in the theatre but there are many theatregoers who haven't heard of us. Distributing brochures to local community outlets is a good way to spread the word. Are you able to be a distributor in *your* area? Brochures would need to be distributed on a monthly basis to up to ten outlets/area.

## HOSPITALITY VOLUNTEER

All new members are invited to a new members' reception where they meet with Trust staff, see over our fine Costume Hire Department and learn something of the Trust's work. We need outgoing people who enjoy being a hostess to donate one afternoon-evening every two months. Duties involve preparation of refreshments and guest hospitality.

## CRISIS SUPPORT VOLUNTEER

It would be easier to handle the membership workload if the vol-

ume remained fairly constant but life isn't like that and at times we reach crisis point. That's when we appreciate the support of volunteers who are prepared to volunteer a day of their time on an occasional basis to assist with mailing and similar labour-intensive activities.

## RESEARCH VOLUNTEER

When you're providing a service it's important to keep in touch with customers to check that the services being offered are of value and to identify any problems that might be occurring. We do this by telephoning members and asking them to answer a few simple questions. If you're available between 6 and 8 p.m., enjoy talking by phone and can spare one evening a month to join our team at the Trust's Kings Cross offices, we'd like to hear from you.

If any of these volunteer opportunities appeal to you please telephone Carole Long, Membership Manager, on 357 1200 to discuss your availability further.



# Trust News

is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 10,000 members throughout Australia.

## THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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The Australian Elizabethan Theatre Trust receives financial assistance for its activities from:

The Music, Theatre, Literature and Aboriginal Arts boards of The Australia Council, a statutory body of the Commonwealth Government.

The Department of Aboriginal Affairs.

The New South Wales Government through the Office of the Minister for the Arts.

The Queensland Government through the Minister for the Arts.

The Victorian Ministry for the Arts.

The Government of Western Australia through the W.A. Arts Council.

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The Ian Potter Foundation.

The Australian Elizabethan Theatre Trust is a founder member of CAPPA.

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

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