

THE TRUST

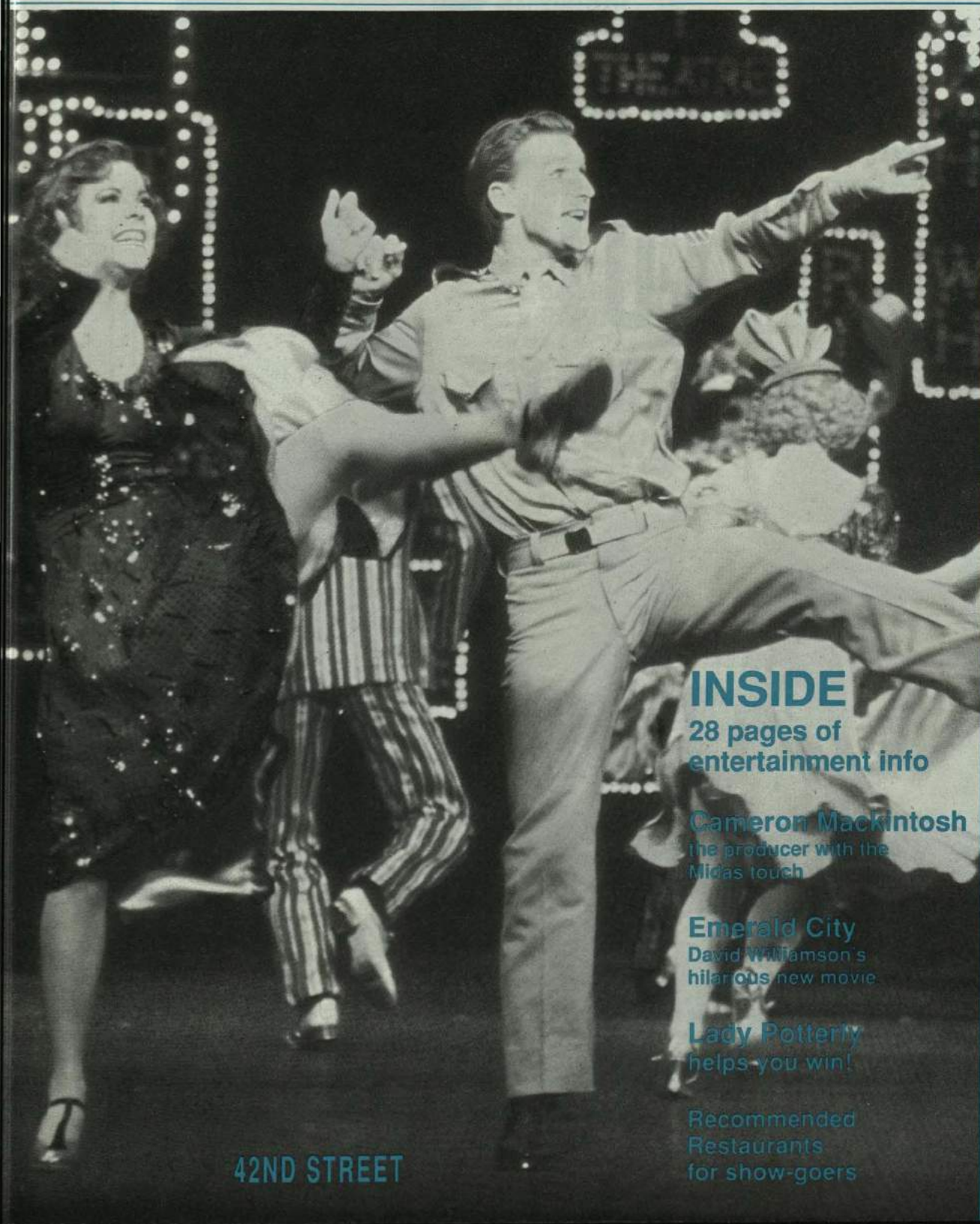
THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

NEWS

APRIL/MAY 1989

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NUMBER 2



INSIDE

28 pages of
entertainment info

Cameron Mackintosh

the producer with the
Midas touch

Emerald City

David Williamson's
hilarious new movie

Lady Potterly

helps you win!

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27th APRIL

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*"Spot on...excellent
dialogue"* Sun Telegraph

*"Very funny, very real,
excellent theatre"*

2 Day FM

TOP SILK

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HIT PLAY



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David Williamson 1986

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Cameron Mackintosh . . .

There's a production in New York called *Forbidden Broadway* which sends up all the hit shows. Its creators have seen fit to depict hotshot producer Cameron Mackintosh as a Napoleon of Broadway who supervises the foyer merchandising while singing "These are a few of my Favourite Things".

Perhaps there's an edge of bitterness in this caricature of the 41-year-old British multimillionaire who brought the world *Cats* and *Les Misérables*, but it would be difficult to describe the scope of his vision and the success of his projects as anything less than Napoleonic.

In Australia alone, *Cats* has attracted 1.2 million theatregoers and taken \$43 million. Worldwide, it has been seen by a phenomenal quarter of a billion people.

When tickets for *Les Misérables* and Mackintosh's forthcoming production *Phantom Of The Opera* went on sale in Melbourne last year, \$588,000 worth were snatched up in just one day. It was an extraordinary reaction.

But while advance ticket sales of \$30,000 on a first day would have many other entrepreneurs ordering the Dom Perignon, Cameron Mackintosh is refreshingly free from such displays of self-congratulation. No minders surround him, nor trappings of wealth or power, and in the warm Australian climate, he usually wears baggy pants, a plain white T shirt and white leather shoes. He's not even averse to flying economy class.

It's in showbusiness that he looks the Real Mackintosh.

Like Napoleon, Mackintosh has entertained dreams of success since boyhood.

"When I was eight, my parents dragged me to see *Salad Days* and I remember a lot of cissy people singing and dancing, but three weeks later I went again. I waited afterwards to talk to the composer Julian Slade who was playing the piano in the pit. Instead of treating me like a kid, he took me on stage and showed me how the magic saucer was held by wires, and I thought: 'I'd like to try this when I grow up'."

On leaving school, he found a job as a stage hand, then worked as deputy stage manager on *Hello Dolly*. He joined forces with others to stage *The Reluctant Debutante* and become publicity manager for *Hair* in 1968.

Mackintosh claims that he has done just about everything in the theatre. His duty as assistant stage manager on the London production of *Oliver!* required him to appear on stage. "It taught me that the performance changes every night with the chemistry of the audience. It also taught me about the strains and stresses performers go through."

Oliver! is one of his favourite musicals and he now owns it. Somewhere in the world, there is always a company playing *Oliver!* and paying royalties to C. Mackintosh.

The turning point in Mackintosh's career came when he persuaded the British Arts Council to back *My Fair Lady*. The Council previously had a poor record for supporting musicals, so this achievement raised the eyebrows of

some conspicuous showbiz personalities.

One of them was Andrew Lloyd Webber who invited him to produce *Cats* (which is now playing in Adelaide). The hits continued to tumble out after that time. *Song And Dance* followed, then *Les Mis*, *Phantom Of The Opera*, Sondheim's *Follies* and now *Miss Saigon*.

In another Napoleonic gesture, Mackintosh is now launching into film with a screen production of *Les Misérables* which will start shooting in January 1991.

"I don't really want to make movies but this one I couldn't bear to let go," Mackintosh said.

"It won't be a big star movie — stars take away from the story — but there are some wonderfully talented people who are not your mega-stars but who are right for the part."

He's not giving away any secrets at the moment, but says that some Australians will be screen tested for the movie.

Meanwhile on the stage, *Les Misérables* has played with enormous success in Sydney and is going to Melbourne's Princess Theatre later in the year. The Princess is undergoing a \$10 million restoration program before *Les Mis* and later *Phantom Of The Opera* move in.

The Princess is arguably one of Australia's most historic theatres. The theatre was established in 1854 during the height of the Gold Rush and rebuilt 30 years later, into what is fairly much its present form. In the words of Victorian premier John Cain, it is "a living link with Melbourne's earliest days and an important part of the

the man who owns 'Oliver'

city's culture for more than a century". It literally oozes with Victorian extravagance. There is a splendid facade of allegorical figures and three huge imperial crowns dominating an angel blowing a trumpet. The theatre was the first auditorium in the world to have a sliding roof for the benefit of patrons' comfort on warm nights.

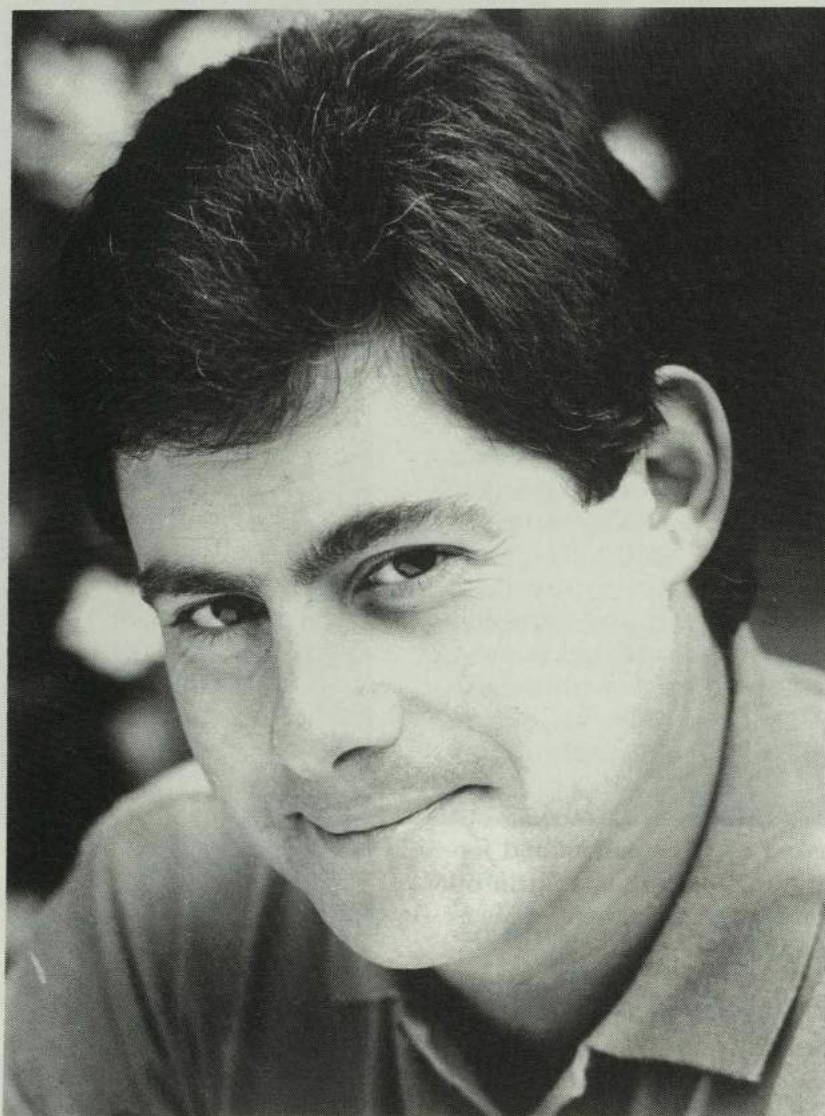
The Princess is an auspiciously appropriate venue to house *Phantom Of The Opera*. The musical, by Andrew Lloyd Webber, is based on the novel by Gaston Leroux about a murderous phantom that haunts the Paris Opera Huse.

The Princess is reputed to have its own glamorous but harmless ghost: Frederici, an unfortunate actor who died after falling through a trapdoor during a performance of *Faust*. People working in The Princess frequently report hearing Frederici's footsteps creaking along the passageways.

The Phantom Of The Opera is the most expensive stage production ever to be launched in Australia. Only last November the *Daily Telegraph* was reporting that *The Phantom* could never be produced in this country. While *Cats* and *Les Misérables* required outlays of \$3 million each (hefty investments by anyone's terms) *Phantom* requires \$8 million.

Amazingly, Mackintosh has come up with the money. Since he rarely invests in his own productions, the fact that *Phantom* is now going ahead in Australia, is a tribute to the amazing confidence he inspires.

He explains how his financing works: "If a production



costs five million pounds nobody gets anything until that five million is paid up; then the surplus less running costs is divided 60/40. 60 percent goes to the investors, and 40 percent goes to the producer — me."

With Melbourne tickets selling fast more than a year and a half in advance, there seems little doubt that *Phantom Of The Opera* Australian style will be as huge a success as the West End and Broadway productions. In New York, where the show is sold out until 1990,

blackmarket tickets sell at \$1,000 a pair.

It would be difficult to deny that General Napoleon Cameron has his finger right on the pulse of theatregoers in markets both here and abroad, and as sure as he was with his childhood dreams, Mackintosh adds, "I'm proud of anything that I've contributed to raising the standards of popular theatre around the world." ♦

Martin Thomas

Martin is a freelance writer and a regular contributor to *New Theatre: Australia* magazine

David Williamson's battle with drugs, corruption and critics

David Williamson has performed a miracle. Almost single handedly he has made straight plays popular again. Of course part of that success lies in the fact that his plays usually find the funny-bones of more than just the fancy elite.

For Australian audiences however, it wasn't just the jokes in *Emerald City* that made it such a popular play. Most people saw it as a play about their lives, and issues that they face on a day to day basis — they could see *their* Australia in the play, as they usually do with Williamson's writing.

Emerald City was soft on us. It admitted our faults, but asked us to be patient and forgiving. *Top Silk* is a little bit harder and there aren't quite as many jokes.

With this latest effort, Williamson believes that he's breaking new ground, but much to his disappointment, *Top Silk* has failed to meet with approval from some of the critics. Interestingly, audiences aren't complaining. Not only have crowds been packing in to the Sydney premiere season, which is extending, but a season is confirmed for Melbourne, and seasons in other centres are being considered.

So, what's different about *Top Silk*? It's a bold play, very tightly written — but just a bit more serious in mood than the successful *Emerald City*.

Williamson feels that he has raised some important issues however, and thinks the critics have been a little unfair not

Tina Bursill and Geoff Morrell in *Top Silk*





Tina Bursill and John Howard in *Top Silk*

giving him encouragement in putting before his audiences not just entertainment, but thought provoking stuff about the society in which we all live.

The play concerns a top lawyer, a little like the young Neville Wran who faces the moral dilemma of being a Labor Party man being offered a very anti-Labor assignment, supporting a media mogul in attaining an Australian monopoly. More of the play has to do with the wife, a legal aid lawyer and her encounter with an old friend up on a serious drugs charge. She believes the law is wrong, and does something quite illegal herself in an attempt to get him off. There's the problems of a young son, who's not academically gifted, but keeps his par-

ents on their toes when it comes to questions about right and wrong.

One reason for the popular success of the play, Williamson believes, is that it attacks issues and certain types of corrupt power brokers in Australian society today that offend virtually all decent ordinary Australians. Who, amongst us, isn't worried about the ethical standards of those working in politics and the law? And who isn't sick of corruption and concerned about the problems of drug abuse?

If the elite few on opening night didn't go for that, it's quite probably because they felt the play is having a go at their mates.

Using the Wran dynasty as a springboard the play raises

issues relevant to both sides of our political fence. There's John Howard as the pushy Liberal Attorney-General, just in power. It's fun of course working out who else Williamson might be referring to.

Brewing beneath the surface of this concoction are themes about families, honesty at home and growing up, with a lovely performance from Simon Kay as the young son.

And wrapping it all up in a fine entertaining net is Rodney Fisher's sparse and elegant production, with honours going to a fine cast starring Tina Bursill and Geoff Morrell and Helmut Bakaitis as the mogul. ♦

by James Waites

James is editor of New Theatre: Australia Magazine and a regular contributor to Rolling Stone magazine. He is also a theatre studies tutor at Nepean C. A. E.

Culture Vultures

In search of new and innovative ways to further the standing of Australian arts, the Trust has announced a number of important new initiatives: an arts administrator traineeship scheme, a National Arts Week program and ABSA, a campaign to encourage involvement in the arts from the private sector.

OVERWHELMING response has greeted the opportunities for arts administrator traineeships advertised recently in *The Sydney Morning Herald* and *The Australian*. With a surprising number of mature-age applicants desiring involvement with the arts, the response attests to the need for such enterprising schemes.

The traineeships are funded by the Seaborn, Broughton and Walford Foundation in association with the Trust, and comprise twelve months of hands-on training in the arts industry.

Two applicants will be selected finally, to work in the Trust's Australian Content Department and the Theatre Of The Deaf to learn what being a producer is all about. Through direct involvement, they will gain an understanding of the relevance of various art forms to theatrical production; how to assess the viability of a prod-

uct and who it will reach; how ideas evolve toward their best possible presentation; marketing; attracting sponsorship; subsidies; the value of good public relations; budgeting; contracting; union obligations; touring (regional, interstate and overseas); and the arts industry in Australia.

To gain such varied and thorough experience, both trainees will also spend time in the accounts, music management, business management, marketing, business advocacy, costume, and technical hire departments. It is also envisaged that they will attend outside courses, become proficient with computers and be seconded to other institutions with different production styles.

NATIONAL ARTS WEEK is an ambitious new project designed to increase public awareness of the relevance of the arts.

The event will run from October 8-15 and was initiated in response to an invitation from the State Ministries and the Australia Council. Co-ordination of the Week's activities and promotions will be handled by the Trust, through its Sydney office in close collaboration with State Boards, state representatives, and liaison with local artists.

A theme is yet to be decided upon but the Week's objectives are clear — to involve artists and to change the perceptions of various groups, including artists' groups, non-participants in the arts, politicians, business-people, educators, art consumers and tourists.

With the help of the organisations concerned and promotions like National Arts Week, the importance of the arts to everyday life in Australia, cannot fail to make a significant and dynamic impression. ♦

by Suzanne Olb

Win Friends And Influence People With ABSA

THE REST OF THE WORLD is sitting up and taking notice of Australia. As a consequence, the arts in this country have become more clearly focussed and the opportunity for wider recognition increased.

It's crucial now, that we continue to develop and support our unique Australian cultural identity. One way to do this is by following the example set by many large corporations like Toyota (sponsors of *Aida*) and Wang (Sydney Dance Company sponsors). These Big Guns in business have learned how

being a visible supporter of the arts has added valuable prestige to their image.

Australian Business Support For The Arts (ABSA) has been developed to increase awareness of these benefits. When businesses offer their services and/or financial support, regardless of the size of the contribution, the net result is more successful and professional artistic endeavours, plus a very effective and rewarding means of business promotion for those sponsors involved.

ABSA will provide businesses

with advice on matters relating to taxation, relevant political concerns, and general guidance in supporting the arts in ways that best enhance their business objectives. Additional services will include regular business/arts functions where highly qualified and experienced speakers will talk on arts involvement.

If you, or someone you know, would like to know more about this rewarding and forward-thinking support campaign, ABSA's manager, Lesley Allen will gladly answer your questions. Phone (02) 698 1688. ♦

Deaf-Defying Theatre

Theatre Of The Deaf is unique in Australia. Under the wings of the Trust since 1979, Australia's first and only deaf theatre company continues its strong commitment to accessible theatre, particularly in schools.

Now, ten years on, two new appointments bring a fresh breath of vitality to the company — administrator Rosalind Richards, formerly with One Extra Dance Company, and artistic director, Carol-Lee Aquiline, who tells reporter Suzanne Olb about the new and innovative directions planned for the Theatre Of The Deaf.

"That's the danger of interviewing someone who uses sign-language!" she says, apologising for tapping noisily beside my microphone. But for actor/director Carol-Lee Aquiline, her inability to hear is not something she regards as a handicap.

Recently replacing Patrick Mitchell as artistic director (he remains a close consultant) for the Theatre Of The Deaf (T.O.D.), she's a good talker, very humorous, and keen to share her excitement about the company's future directions.

Carol-Lee intends to emphasise the visual impact of theatre in future productions. "In the past we've had a hearing actor most of the time, who's voiced while the deaf actor is signing," she explains. "We want to move away from using voice, words and language for clarity.

"We're trying to explore facial and bodily communication — we've got something that's called visible vernacular, almost a sign-language mime, where the body, face and hands tell a story. It's a mime technique which everybody can understand. I'd like to see much more that's visibly exciting and clear, that everyone understands."

Aquiline believes "there's a lot of potential for signing to be extended in movement — the last play I directed, *Five Steps*



Carol-Lee Aquiline (L) and Rosalind Richards

Beyond, was a devised piece that moved one step away from language and voice. It was more choreographed than previous work, not in the sense of dance, but for the sake of visual clarity."

Working alongside companies like Danceworks and Handspan during 1989, are opportunities which should help Aquiline to achieve her artistic objective of nurturing the aspect of visual clarity in future productions.

Training is not easily accessible to the hearing-impaired, and this year, T. O. D. is committed to a skills development program for its actors. A major concern is finding enough people to implement Carol-Lee's idea of establishing a pool of actors for involvement in long-term creative development.

Aquiline would like to see some good plays written from a deaf viewpoint. As yet, no playwrights have emerged for the T. O. D.

"Most plays and films which have been written about deaf people or have deaf roles, are from a hearing viewpoint," she

stresses. "For me, they often don't present what deaf people really feel about life in terms of us as people who relate to the world and experience life in a visual way, rather than people who can't hear.

"The deaf community has a strong culture and language that we're very proud of," she adds.

Theatre Of The Deaf has performed a varied repertoire including a number of the classics. Its performances have always been enthusiastically received in schools.

"It's not just the quality of the theatre, although obviously that has to be good to hold kids' attentions for an hour or so," explains Aquiline, "but also the contact with deaf people, exposure to sign language and the positive attitude we bring. We don't let people see us as deaf. We are a theatre company first!

"When we perform in a school where there are deaf children, there is that special extra bit for them. We're offering a role model by doing something fantastic with 300 hearing children sitting there saying 'yay'." ♦

by Suzanne Olb

Suzanne is Assistant Editor of New Theatre: Australia magazine. Her writing has been published in The Melbourne Report and Melbourne's Herald and Times newspapers. She is also a theatre reporter for Radio Station 2JJJ.

BOOK NOW

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Trust member discounts are listed for each show and bookings may be easily arranged through your state Trust office. Major credit cards - Visa, Mastercard and Bankcard are accepted at your local Trust office. You may find it convenient to make use of the special booking form enclosed with this issue of Trust News.

Trust discounts allow for a maximum of 2 tickets per member except where otherwise noted. Trust membership cards will usually allow you to purchase discounted tickets from the box office at the relevant venues. In some instances where discounts are not available at the discretion of the venue, it may be necessary to pay full price.

While every effort was made to ensure accuracy in compiling this listing, the Trust cannot accept liability for any loss or inconvenience incurred through information printed herein. We advise you to check performance dates, times or booking details with the relevant venues to avoid any inconvenience.

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New South Wales BOOK NOW

698 1688
Mon-Fri
9am - 5pm

THEATRE

• ANYTHING GOES

by PG Wodehouse and Guy Bolton,
revised by Howard Lindsay and
Russell Crouse

Music and Lyrics: Cole Porter
Director: Philip Cusack
Designer: Roger Kirk
Starrs Geraldine Turner

Geraldine Turner plays Reno Sweeney in Cole Porter's *Anything Goes* featuring the fabulous hits *I Get A Kick Out Of You*, *You're The Top*, *Anything Goes*, *All Through The Night*, *Easy To Love* and *Blow, Gabriel, Blow*. This is the hottest ticket on Broadway, sweeping ten of New York's most prestigious theatre awards.

STATE THEATRE

Until May 20, Mon-Sat 8pm, Wed
& Sat mats 2pm
AETT \$36.90 Mon-Fri eve,
\$32.90 mats
Public \$39.90 Mon-Sat eve,
\$35.90 mats
Conc. \$31.90 Mon-Fri eve &
\$24.90 mats

BELVOIR ST. THEATRE

Bookings Belvoir St
699 3273/3257

DIRECTOR'S CHOICE

Belvoir St. Theatre is unique amongst theatres in Australia in that it is owned and operated by over 600 members of a syndicate - people who are active participants in the arts. Each year "the six hundred" make a choice about the artistic policy of the company by electing nine artistic directors who, in turn, choose the program. Last year it was *RADICAL CLASSICS*, Now it's *DIRECTOR'S CHOICE*, a very stimulating line-up, continuing to make the Belvoir St ideal (taking risks to achieve excellence) a reality.

• CONQUEST OF THE SOUTH POLE

by Manfred Karge

Director: Jim Sharman

Designer: Ross Wallace

Cast includes: Baz Luhrmann, David Field, Angie Milliken



Jim Sharman's *Conquest Of The South Pole*.

From left, John Polson, Stephen Rae and David Field

Raw and funny, the play centres on a group of unemployed friends who rebel against the daily trudge to the job centre and a life devoted to pinball and cheap liquor.

"Courageous vital theatre" - *The Australian*.

Until Apr 23, Tue-Fri 8pm,
Sat 8.30 & 5pm, Sun 5pm,
Wed Apr 5 2pm

• A NEW PLAY

Improvised with and directed by
Mike Leigh

Cast includes Zoe Carides, Nicholas Papademetriou

Well-known English playwright/director Mike Leigh improvises a new play with six Greek/Australian actors.

June 13-July 16, Tue-Fri 8pm,
Sat 8.30 & 5pm, Sun 5pm,
Wed July 5 5pm

• DIARY OF A MADMAN

by Nikolai Gogol

Dramatised by David Holman

Director: Neil Armfield

Starring Geoffrey Rush

A savage, funny and pungent production set against a harsh satiric portrait of 19th century Russian bureaucracy. *The Diary*

Of *A Madman* catalogues the pain and mental drive of the character Popproshin as he journeys from feelings of mediocrity to his tragic triumph as King Ferdinand of Spain in a mental asylum.

Jul 25-Aug 27, Tue-Fri 8pm,
Sat 5 & 8.30pm, Sun 5pm,
Wed Aug 16 2pm

• (A) DOLL'S HOUSE

by Henrik Ibsen

New translation May-Brit Akerholt

Director: Gale Edwards

The world of *A Doll's House* is poisoned by "prejudice, narrow-mindedness, delusion, dependence and by groundless belief in authority" - Ibsen

Sept 26-Oct 29, Tue-Fri 8pm, Sat 5
& 8.30pm, Sun 5pm, Wed Nov 11
2pm

• (THE) SYDNEY VANITIES

Creator/director: Geoffrey Rush

Designer: Colin Mitchell

Choreographer: Chrissie Koltai

Comeyturg: Bill Harding

An anxious revue for a new age.

Nov 21-Dec 23, Tue-Fri 8pm,
Sat 5 & 8.30pm, Sun 5pm,
Wed Dec 6 2pm

BELVOIR ST. THEATRE

Single Show

AETT \$18

Public \$22.50

Conc. \$11

Half-price Thursdays

BELVOIR ST (Downstairs)

• SHIP OF FOOLS

by Whistling In The Theatre in collaboration with Andrew Bovell

Stars Bob Pavlich, Margaret Mills

Old-time Ship of Fools and modern day CES Office, some striking parallels.

BELVOIR ST. DOWNSTAIRS

May 11-June 4

Prices Not available at time of printing Ring theatre for details.

• **WRITE IT DOWN AND DON'T FORGET IT**

Australian Premiere

Director: Penelope Wells

Cast: Lyn Pierse and Jenny Lovell

A bitter sweet and whimsical return to the schoolroom; to the days of shelter sheds, yard duty and lunch money. Under the eccentric guidance of the indomitable Sister Mary Leonard, we enter the hilarious lives of a nun and her pupil as they discover what learning and teaching are all about.

BELVOIR ST. DOWNSTAIRS

Apr 6-30, Tues-Sat 8.15pm,

Sat & Sun 5.15pm

AETT \$13

Public \$15

Conc. \$10

• **BIG RIVER**

The Adventures

Of Huckleberry Finn

Music and Lyrics: Roger Miller

Director: Michael Grief

Cast includes John Bell, Cameron Daddo, Jon English, Drew Forsythe, Karen Knowles

"Brimming with humour, excitement and pathos...entirely captivating . . . Highly recommended," H.G Kippax, S.M.H.

HER MAJESTY'S THEATRE

Until Apr 15, Mon-Sat, 8pm

Wed/Sat mat 2pm

AETT \$34.50 Mon-Fri & mats

Public \$39.50

Conc. \$26.50, under 15's at mats \$19.50

Only Dress Circle seats

left for mats

**THE CROSSROADS
THEATRE COMPANY
(DOUBLE BILL)**

• **GAMES OF LOVE AND LOSS**

Sonnets of Shakespeare

Devised by Diana Denley and John Turnbull

Music by Alan McFadden

Starring Karen Vickery, Robbie McGregor, Roberta Grant and John Turnbull



Placing the poems in a modern context, a re-interpretation of over 60 of Shakespeare's verses with rock music in a series of witty love-game playlets

• **PASSPORT TO ETERNITY**

Passages from James Joyce

Devised by Clara Mason

Starring Maeliosa Stafford, Kathryn Shalker, Stephen Joyce

Material drawn from *Ulysses* and *The Dubliners*, and offering a different vision on the complex and often humorous subject of Love.

THE CROSSROADS THEATRE

159 Forbes St, Darlinghurst

March 29-April 30 8pm,

Sun 5pm

AETT \$13

Public \$15

Conc. \$10

Bookings 332 3649

• **DANCING MAN**

A Tribute To The

Song & Dance Man

By Tony Sheldon

Choreographed and conceived by David Atkins

Directors: Robyn Moase /

David Atkins

Musical director Bob Johnson

"Polished. Beautifully paced. One of the most enjoyable and entertaining productions to be seen in Melbourne for some time," *Melb. Report*. A guided tour of the world of dance from ballet to boogie and back. Featuring the Electric Legs dance team.

FOOTBRIDGE THEATRE

Until May 6, Tue-Sat 8pm,

Sat mat & Sun mat 5pm (limited season)

AETT \$25 Tue-Thu & mats

Public \$30 Tue-Thu & mats,

\$35 Fri & Sat eve

Conc. \$20 except Fri & Sat eve

• **42ND STREET**

Helen Montagu Productions

Director: Mark Bramble

Choreographer: Karin Baker

Starring Nancye Hayes, Barry Quinn and Toni Lamond

Set in America in the great Depression, *42nd Street* is the classic story of an unknown youngster who is pulled from the chorus to star in a Broadway musical, when the leading lady



Nancye Hayes and Barry Quinn

breaks her ankle just 36 hours before opening night.

Its dozen hit songs include many immortal Hollywood tunes - remember *We're In The Money*, *Lullaby On Broadway*, *You're Getting To Be A Habit With Me*, and of course *42nd Street*? More than 600 dancers from around Australia were auditioned for *42nd Street*'s principal and chorus roles.

HER MAJESTY'S THEATRE

Quay St, Haymarket

Opens June 2

AETT \$40 Mon-Thu,

Mats Wed & Sat

NO TICKET LIMIT

Public \$44

Conc. \$30

Groups \$39 (15 or more)

SPECIAL GALA PREVIEW FOR

TRUST MEMBERS Wed May

31, 8pm \$38 including cham-

pagne and sandwiches. See

Lady Potterly's Chatter

GENESIAN THEATRE

40 Kent Street

Bookings 529 9190

• **NOISES OFF**

by Michael Frayn

Director: Peter Nouwens

Designer: Allan Walpole

A play within a play in three acts, *Noises Off* is a hysterical farce which had audiences rolling in the aisles of London's West End, Broadway and Sydney's Theatre Royal. The play shows how a comedy can be even funnier from backstage.

Until Apr 22

• **DEATH ON THE NILE**

by Agatha Christie

Director: Tony Hayes

Another wonderful murder mystery from the Mistress Of Suspense.

May 6-June 21

GENESIAN THEATRE

Fri-Sat 8.15pm, Sun 4.30pm.

AETT \$7

Public \$10

Conc. \$7

Bookings 529 9190

GRIFFIN THEATRE COMPANY

THE STABLES

10 Nimrod St, Kings Cross

Bookings

Griffin 33 3817

Ticketek 266 4800

• **SAY GOODBYE TO THE PAST**

by Bill Neskovski

Griffith Theatre Company

Director: John Dicks

Designer: Greg Clark

Cast: Anna Volska, Ben Gabriel, Craig Pierce

Ilinka and Dimce are both 65 year old Macedonians who migrated to Australia with their children 25 years ago. They have had a good life. They enjoy arguing, acting out plays and folk dancing. Their son Sasho thinks they should know better, he works in a bank and enjoys Jimmy Barnes and rugby league. A different kind of romance comedy that explores the multi-cultural heart of Australia.

STABLES THEATRE

Until April 23, Tue-Sat 8.15 pm,

Sat & Sun 5pm

AETT \$15

Public \$18

Conc. \$12

Bookings 33 3817

• **CORNERSTONES**

by Doreen Clark

Director: Kingston Anderson

Cast includes Jeanette Cronin, David Lynch, Annie Ploghman, Leon Teague

Set against the backdrop of the infamous Gatton murders in Queensland in 1898, *Cornerstones* examines the darker side of family and patriarchy.

STABLES THEATRE

May 23-June 25

AETT \$15

Public \$18

Conc. \$12

Bookings 33 3817

• **LES MISERABLES**

based on the novel by Victor Hugo

by Alain Baublil and composer

Claude-Michel Schonberg

Lyrics by Herbert Kretzmer

Directed and adapted by Trevor

Nunn and John Caird

Producer Cameron Mackintosh

Designer: John Napier

Stars Normie Rowe, Debbie

Byrnes, John Diedrich

".. after a year of wowing them, it has lost none of its power, emotional impact and amazing theatricality," Petit,

Sunday Telegraph

THEATRE ROYAL

Mon-Sat 7.30pm, Wed mat 1pm,

Sat mat 2pm

AETT \$41 Mon-Thu & mats

Public \$44

Conc. \$22 Wed mat only

• **LIPSTICK DREAMS**

By Simon Hopkinson and Helen O'Connor

Australian Content Dept/ Hunter

Valley Theatre Company

Music: Phillip Scott

Stars Loraine Bayly



Set in the Blue haven Hairdressing Salon in a small country town somewhere in NSW. Jo, Jess, Jan and Jenny are all laughs until they enter a musical talent quest - then it's deadly serious stuff - the stuff dreams are made of.

THE PLAYHOUSE

Hunter Valley Theatre Company

April 4-8, 11-15, 18-22,

Tue-Sat 8pm

AETT \$13

Public \$15

Conc. \$8

• **MORNING MELODIES**

One Tuesday of each month the Seymour Centre runs a spe-

cial Morning Melodies program. There are none in April due to Anzac Day. Price includes coffee and tea. The gathering is one and a quarter hours with any current production cast who mingle with public and perform. The next one features the cast of *Anything Goes*. June Bronhill was a special guest in March so the calibre is high. Why not pop along.

EVEREST THEATRE

Seymour Centre

May 2 11am

AETT \$5.50

Group AETT \$5 (10 or more)

NORTHSIDE THEATRE COMPANY

Marian St, Killara

Bookings through the Trust

• **CURTAINS**

by Stephen Bill

Director: Wayne Harrison

Designer: John Senczuk

Australian premiere season of the new triple award winning play. few playwrights have dared to confront the one remaining taboo of modern times - Euthanasia. Into the familiar, comic potential of a family get-together, which he exploits for all its absurdities, Mr Bill lobbs a neatly primed time-bomb: 86-year-old granny would frankly rather be dead... "as fine a play as you will find this side of paradise" *London Daily Mail*.

NORTHSIDE THEATRE COMPANY

Marian St, Killara

Apr 12-May 27, Tue-Sat 8.15 & Sun 5pm, Wed Mat 11am.

AETT \$19.35, \$22.05 Fri-Sat

Public \$21.50, \$24.50 Fri-Sat

Conc. \$13.00

• **(THE) BARRETTS OF WIMPOLE STREET**

by Rudolf Besier

Niorthside Theatre Co/The Royal Qld Theatre Co

Director: John Krummel

Designer: Graham Maclean

Stars John Krummel, Fay Felton, David Downer

John Krummel stars in his first performance since being awarded Best Performance In A play by the Sydney Theatre Critics Circle. This legendary play tells the story of fragile yet prolific



David Downer And Fay Felton

poet Elizabeth Barrett who is confined by her father to her upstairs room in Wimpole Street. When her hope has faded because of loneliness and spiritual starvation, along comes dashing poet Robert Browning. "Here is true life romance at its best" - *The Australian*.

NORTHSIDE THEATRE COMPANY

May 31-July 22, Tue-Sat 8.15 & Sun 5pm, Wed Mat 11am.
AETT \$19.35, \$22.05 Fri-Sat
Public \$21.50, \$24.50 Fri-Sat
Conc. \$13.00

• **ONE FOR THE ROAD**

by Willy Russell

Director: Mike O'Brien

Designer: Derrick Cox

Cast includes: Elizabeth Chance, Beth Child, Bill Conn and Christopher Dibb.

A comedy about the horrors of turning 40. Mid-life hero Dennis Cain torn between the security of marriage and a modern housing estate and his dreams of back-packing freedom. It's his last ditch effort to break away from what he sees as pretentious middle-class existence - where anyone not enrolled at Weight Watchers or collecting Tupperware is regarded as a social deviant. By the creator of *Shirley Valentine* and *Educating Rita*.

ENSEMBLE THEATRE

78 McDougall St, Milsons Point

April 5-May 27, Tue-Sat at 8pm,

Sat & Sun at 5pm

Some Thursday Matinees at 11am

AETT \$21, \$19, \$15

Public \$23, \$21, \$17

Conc.\$16

Bookings 926 0644

• **OPERATION HOLY MOUNTAIN**

by David Holman

Toe Truck Theatre

Director: Alison Summers

The birds are restless, the whales are calling. Something strange is happening. Children around the globe are liberating the animals.

An adventure story of visual and poetic beauty, *Operation Holy Mountain* is a compassionate and hopeful play especially commissioned for the Toe Truck 1989 season from one of the world's most popular writers of plays for young people.

• **PASSION PLAY**

by Peter Nichols

Director: Noel Ferrier

Designer: Tim Ferrier

Cast includes John Gregg, Kerry McGuire

Comedy of sex, lies, betrayal... marriage! *Passion Play* is the story of James and Eleanor, a London couple married five years, whose children are now grown up and departed. James is seduced by Kate, a buoyant young nymphomaniac half his age, whose equally middle-aged lover has recently died. James tries to make the best of both alliances and fails. What follows is no run-of-the-mill bedroom farce. Winner of the *London Evening Standard's* Best Play Of The Year Award and described by the *Guardian* as "one of the most rigorous, painful and funny modern plays."

PLAYHOUSE

Sydney Opera House

Until Apr 27, Mon-Fri 8pm,

Sat 5 & 8.30pm, Wed mat 2pm

AETT \$25.90 Mon-Fri eve

NO TICKET LIMIT, \$17.90 Wed

mat & \$20.90 Sat mat

Public \$28.90 & \$29.90 Sat eve,

\$9.90 Wed mat & \$23.90

Conc.\$19.90 Mon-Fri, \$16.90

Wed mat, \$19.90 Sat mat

THE PERFORMANCE SPACE

199 Cleveland St, Redfern
Bookings 699 5143

• **EMPTY HOUSE**

From the work of Marguerite Duras

Theatre Nouveau

Directed by Darius Paczynski

Based on Duras' *Suzanna Andler* and her adaption of Chekhov's *The Seagull, Empty House*. It deals with the complex relationship between art, love and life. It is about a woman's right to understand her own nature.

THE PERFORMANCE SPACE

Apr 26-29

AETT \$10

Public \$12

Conc.\$10

Bookings 699 5143

• **(THE) GIRL WITH A STONE IN HER SHOE**

Gallery/Theatre Production

Collaboration with Keith Gallasch, Virginia Baxter, Georgia Keighery, Lani Weedon (visuals), Deborah Collins (lights), Gail Kelly (direction), Virginia Masden and Tony McGregor (sound)

The Girl With A Stone In Her Shoe is an exhilarating encounter between child and adult imagination, demonstrating the value of work created in an inter-disciplinary context.

THE PERFORMANCE SPACE-GALLERY

May 5-June 3, Wed-Sat 8pm

AETT \$5

Public \$15

Conc.\$5

• **NEAR MS'S**

by Sue Ingleton

Director: Kerry Dwyer

Designer: Melody Cooper

Solo performance by Sue Ingleton

PERFORMANCE SPACE

May 12-June 4, preview May 11

AETT Not available at time of printing.

• **PHOTOCOPIES FROM GOD**

The Sydney Front

Music by Richard Vella

Designer: Pierre Thibaudeau

Members of *The Sydney Front* are touched by ecstasies, fervours, and the gift of tongues as they throw themselves towards anything that looks vaguely like God. From the creators of *The Pornography Of Performance*.

THE PERFORMANCE SPACE

April 6-April 23

AETT \$8

Public \$12

• **PICNIC**

by William Inges

Ensemble Studios

Directed by Wendy Hill

THE STUDIOS REPERTORY
THEATRE

269 Miller St, Nth Sydney

Opened March 25

Fri-Sat 8pm, Sat-Sun 5pm

AETT \$8

Public \$12

Conc.\$8

Bookings 929 6804

Q THEATRE

Railway St, Penrith

Bookings (047) 21 5735

• **KID STAKES**

by Ray Lawler

Hunter Valley Theatre Company

co-production

Director: Brent McGregor

Apr 5-30, Wed-Sat 8pm, Thu 1pm,

Fri 11am, Sat 2pm, Sun 4pm

AETT \$12

Public \$14

Conc.\$9

Special school discount \$7 for
groups of 20 or more

Bookings (047) 21 5735

• **(THE) REAL MATILDA**

by Lissa Benyon

Producer Quinn Morrissey

Director: Nici Wood

Designer: Tess Schofield



Lynette Curran - *The Real Matilda*

A mother of seven, tap dances her husband to death, then sets out across Australia in search of take away food and never returns. The stories, songs and personalities that unravel as the miles roll by are inspired by the landscape, her children and her life. Armed with a vivid imagination, a lively sense of humour and a questioning mind, she

recalls small adventures, flamboyant myths and along the way makes some inspired discoveries about the identity of the Australian woman.

BAY STREET THEATRE

Until April 16, Tue-Sat 8.15pm,

Sun 5pm

AETT \$15

Public \$17.50

Conc.\$10.50

Tue & Sun \$9

Bookings Ticketek 266 4800

• **SHOWBOAT**

Music Jerome Kern, lyrics Oscar

Hammerstein II

Hornsby Musical Society

Director/designer Phyllis Horne

Musical director Sandy Pike

Great singing by a cast of 40

talented players brings songs

like *Make Believe*, *Why Do I Love*

You, Ol' Man River and *Fish*

Gotta Swim richly to life for sheer

entertainment.

ASQUITH BOYS HIGH SCHOOL

AUDITORIUM

Jersey Rd, Asquith

Apr 21, 22, 26, 28, 29 8pm

Mat 4pm Apr 23, 1.30pm Apr 29

AETT \$8

Public \$10

Conc.\$6

Champagne Supper Apr 21,

AETT/Public \$14

Conc.\$10

Bookings 86 6518

• **SINK THE BELGRANO!**

by Steven Berkoff

New Theatre

Director: Colin Kenny

One of England's leading
playwrights, Steven Berkoff

takes an irreverent look at

Margaret Thatcher's handling of

the events which led to the sink-

ing of the Argentine cruiser -

where 700 Argentinians per-

ished. Alternating between

humour and horror, the play is a

powerful attack on the role

Thatcher's government played

in the Falklands War.

THE NEW THEATRE

542 King St, Newtown

Until May 6

Fri-Sat 8.15pm, Sun 5.30pm

AETT \$8

Public \$12

Conc.\$8

Bookings 519 3403

• **SPEED-THE-PLOUGH**

by David Mamet

Co-production by Gary Penny



Steve Bisley in *Speed-The-Plough*

Productions and Melbourne Theatre
Company

Director: Neil Armfield

Designer: Shaun Gurton

Cast includes: Gary McDonald and

Steve Bisley

A repeat of the team that

brought you *Glengarry Glen Ross*.

Hollywood in the late 1980s: it's

not the dream world where Fred

once whirled with Ginger, where

the MGM lion gave a dignified

roar and where the great news

was that "Garbo Talks!" Now the

tune is more jagged. It's money

that talks and power that roars,

loudly. Pulitzer Prize winner

David Mamet's play is bitter,

bitchy and brilliant. It's a shrewd

satire on the ruthless world of

Hollywood moguls and a devast-

ating thrust at what evil men do

to each other in the name of

'Buddyhood' and it's very funny.

PLAYHOUSE

Sydney Opera House

Opens May 8, 8pm, 8pm

Previews: Fri May 5, Sat May 6,

5pm & 8.30pm

AETT \$25.90 Mon-Fri eve

NO TICKET LIMIT, \$17.90 Wed

mat & \$20.90 Sat mat

Public \$28.90 & \$29.90 Sat eve,

Wed mat \$17.90, Sat mat \$23.90

Conc. \$19.90 Mon-Fri, \$16.90

Wed mat & \$19.90 Sat mat

• **STEPPING OUT**

by Richard Harris

A warm and very funny play

about the lives, laughs and loves

of a group of women (and one

man) attending a weekly tap-

dance class in a dingy North

London church hall. As the play

progresses, the class's dancing

improves to such an extent that

by the climax, a grand charity performance, they have been transformed into triumphant tappers, worthy of any chorus line.

GLEN ST THEATRE

May 6-June 10, Tue-Fri 8pm,
Sat 5pm & 8.30pm, Sun 5pm,
Wed mat 1pm
AETT \$20.90 Tue-Thu mats
Public \$23.90 Tue-Thu &
mats, \$26.90 Fri & Sat 8pm
Conc. \$15.90 Wed mats, \$17.90
Tue-Thu 8pm & Sat/Sun 5pm

**SYDNEY THEATRE
COMPANY**

Bookings 250 1700

• **THE NORMAL HEART**

by *Larry Kramer*

Director: *Wayne Harrison*

Designer: *John Senczuk*

Starring *John O'May*

A fierce expose of the apathy and bigotry which have compounded the most tragic health crisis of our times. Set in New York between 1981 and 1985 the play chronicles the efforts of one man to bring attention and compassion to the disease which is now decimating the city. Today, 50,000 Sydneysiders are estimated to be carrying the AIDS virus.

STC - WHARF THEATRE

Pier 4, Hickson Rd, Walsh Bay

Until Apr 15, Mon-Sat 8pm

Sat mat 2pm

AETT \$23 Mon-Thu 8pm,

Sat mat 2pm

Public \$25

Conc. \$20 excl Fri & Sat eve

Bookings 250 1700

• **THE MARRIAGE OF FIGARO**

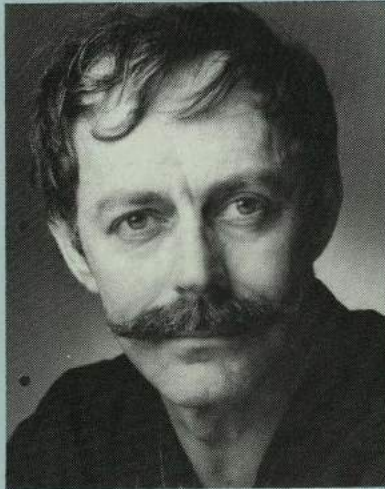
by *Beaumarchais*

Director: *Jean-Pierre Mignon*

Dramaturg *May-Brit Akerholt*

Stars *Jennifer Hagan, Donald McDonald, Miles Buchanan, Helen Buday, Barry Otto, Andrew Tighe*

Dubbed by scholars as "undoubtedly the most successful comedy of the 18th Century." It inspired Mozart, with its hilarious and witty political satire, to one of his greatest operas. Jean-Pierre Mignon (director of *The Misanthrope* and *The Seagull*) returns to direct this new production to celebrate the bicentenary of the French Revolution.



Barry Otto

STC - WHARF THEATRE

Pier 4, Hickson Rd, Walsh Bay

Apr 26-May 27, Mon-Sat

8pm, Wed mats May 3, 10 & 17

1pm, previews Apr 21-25

AETT \$23 Mon-Thu, Sat mats

Public \$25

Conc. \$20

Previews \$19

Bookings 250 1700

• **ROMEO AND JULIET**

by *William Shakespeare*

Sydney Theatre Company

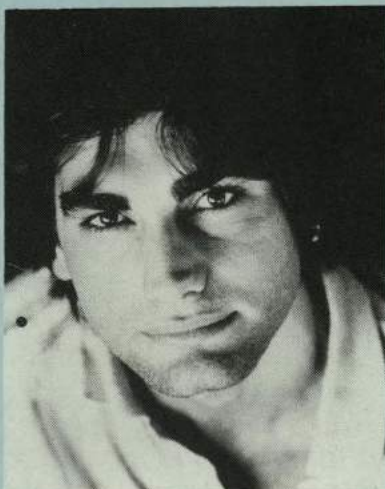
Director: *Richard Wherrett*

Set-design: *Stephen Curtis*,

Costumes: *Terry Ryan*

Stars *Luciano Martucci, Rebecca Frith, Peter Carroll, Ralph Cotterill,*

Richard Roxborough, Carole Skinner, Rhett Walton



Luciano Martucci - *Romeo*

Romantic love. Tragic end. Epic production. The STC's artistic director takes one of Shakespeare's favourite plays, with an all-star cast including Luciano Martucci and Rebecca Frith as the star-crossed lovers.

STC - DRAMA THEATRE

Sydney Opera House

May 31-Jul 8, Mon-Sat 8pm,

Wed mats Jun 28 & Jul 5 1pm,

previews May 27-30

AETT \$26 Mon-Thu & Sat mats

Public \$28

Conc. \$23

Bookings 250 1700

**MUSIC
OPERA • DANCE**

• **BARBARA COOK -
A BROADWAY LEGEND**

Musical Direction by Wally Harper



Barbara Cook - supreme song stylist

The star of *Candide*, *The Music Man* and *Carousel*, a 'truly living legend' brings her voice to Sydney for 13 performances only. The reviews are never less than superlative - a supreme song stylist, her beautiful clear voice could break your heart.

FOOTBRIDGE THEATRE

Parramatta Rd (just up from Broadway)

July 26-August 5

Mon-Thurs 8.15pm,

Fri-Sat 6.30pm and 9pm

AETT \$36

Public \$39

**THE AUSTRALIAN OPERA
WINTER SEASON**

• **MADAME BUTTERFLY**
Puccini

Conductor: *Vladimir Kamirski*

Director: *John Copley*

Starring *Joan Carden and*

Christopher Doig

Opens June 8

• **DIE WALKÜRE**

Wagner
Opens July 24

• **LUCIA DI LAMMERMOOR**

Donizetti
Opens Sept 26

• **WERTHER**

Massenet
Opens June 10

• **THE GONDOLIERS**

Sullivan
Opens June 15

• **A MASKED BALL**

Verdi
Opens June 29

• **CAVALLERIA RUSTICANA**
plus **I PAGLIACCI**

Mascagni/Leoncavallo
Opens July 13

• **THE PEARL FISHERS**

Bizet
Opens August 11

• **THE BARBER OF SEVILLE**

Rossini
Opens August 22

• **THE GIRL OF THE
GOLDEN WEST**

Puccini
Opens September 8

• **DEATH IN VENICE**

Britten
Opens October 6

OPERA THEATRE
Sydney Opera House
Call Trust for price details

• **2 DANCE PLUS**

Schools performances and
Workshops

Australian Content Dept/
co-production

Artistic Director - Derek Holtzinger
Choreography: Chrissie Parrot,
Mitchell Rose, Graeme Watson,
Carol Wellman

After performing at Adelaide's Come Out '89 festival, this WA company visits Sydney during April. 2Dance Plus will give high school performances and conduct intensive introductory workshops for teachers and creative workshops for students.

Sydney Metropolitan Area - various venues

April 19-21, 24-28; May 1-5, 8-12

School performances and
workshops

Sat April 22, 29 - Introductory
workshops for teachers

Sat May 6 Workshop for dancers,
choreographers and AAE
members

Phone Deborah Mieville
at the Trust (02) 698 1688

AUSTRALIAN BALLET
TRIPLE BILL

Paquita (Sydney Premiere Season) epitomises Marius Peripa's choreographic genius and is a showpiece for the classic virtuosity of principal artists and the entire cast. *Beyond Twelve* by Graeme Murphy described as "extraordinarily rich in choreographic thought . . . a masterpiece . . . a major Australian work". Set to Ravel's Piano Concerto In G, *Four Last Songs* (Australian Premiere Season), inspired by Richard Strauss' lieder, allows one to become completely involved in the emotion of the music and the beauty of Bejart's unique choreographic style. *La Fille Mal Gardee* (11 acts) - Frederick Ashton's work is hailed as the definitive version.

Le Concours (The Competition) (Australian Premiere Season) - Bejart's ballet is a parody on the tension and drama which predominate at ballet competitions.

SYDNEY OPERA HOUSE

Triple Play opens Apr 12

La Fille Mal Gardee opens May 5

Le Concours opens Dec 1

AETT \$41 A Res, \$36 B Res

Public \$45 A Res, \$39 B Res

Conc. \$39 A Res, \$29 B Res

1.30 & 6.30pm

SYDNEY DANCE COMPANY

Bookings through the Trust

• **GALA PROGRAM: THE
CHOREOGRAPHER DANCES**

Stars Graeme Murphy,
Ohad Naharin, Ralph Lemon,
Paul Mercuriowith Janet Vernon,
Mari Kajiwara, Sydney Dance Co

• **EVENING SUITE**

Choreography: Graeme Murphy
Music: Collage

Solos by Graeme Murphy and Janet Vernon

Duo: Graeme Murphy, Janet Vernon

• **WANDA IN THE AWKWARD
AGE**

Choreography: Ralph Lemon
Music: Hector Berlioz - "D'amour
l'ardente flamme"

Soloist: Ralph Lemon

• **DANCING WITH I**

Choreography: Paul Mercurio

Music: J.S. Bach, Jorma Panula

Solos by Paul Mercurio

• **SIXTY A MINUTE**

Choreography: Ohad Naharin

Music: Ohad Naharin

Duo: Mari Kajiwara, Ohad Naharin

• **SONG OF THE NIGHT**

Choreography: Graeme Murphy

Music: Karol Szymanowski -

Symphony No 3/Song Of The Night

Solos by Paul Mercurio

DRAMA THEATRE
Sydney Opera House
Fri April 7, 8pm
Price: \$40

PROGRAM ONE

• **WAITING**

Choreography: Paul Mercurio

Music: Diamanda Galas, Paul Bley,
Szakcsi, Joe Satriani

• **ARBOS**

Choreography: Ohad Naharin

Music: Arvo Part - "Arbos"

• **HAPPY TRAILS**

Choreography: Ralph Lemon

Music: Collage

• **SONG OF THE NIGHT**

Choreography: Graeme Murphy

Music: Karol Szymanowski - *Song
Of The Night*

• **PROGRAM TWO**
TABULA RASA

Choreography: Ohad Naharin

Music: Arvo Part - "Tabula Rasa"

• **DAPHNIS AND CHLOE**

Choreography: Graeme Murphy

Music: Maurice Ravel

DRAMA THEATRE

Sydney Opera House

GALA PROGRAM: April 7

\$40, no discounts

PROGRAM ONE: April 8-29,
8pm

April 15, 22, 29 at 4.30pm

PROGRAM TWO:

May 2-20, 8pm

May 6, 13, 20 4.30pm

AETT Program 1 or 2 \$27

Both Programs \$48

Public \$29 or \$50

• **URBAN FAIRIES & OTHER HIGHLIGHTS**

The One Extra Comapny
Concept & Design by Kai Tai Chan



"The Swans" from *Urban Fairies*

Choreography by Jonathan Taylor,
Kai Tai Chan, Garry Lester, Julie-
Anne Long

Dance theatre using well-
loved European folk tales to
reflect aspects of Australian

urban culture - blue jeans and
fast food, multicultural co-exis-
tence, attitudes to the aged or
dispossessed. The essence of
each story - fear of the unknown,
wish-fulfilment, good versus
evil, worship of beauty, the deam
of living happily-ever-after.

Following triumphant seasons
in Sydney, Adelaide, NSW
Bicentennial Tour, Houston
(Texas), Queensland *Fairies*
returns to Sydney in an aug-
mented program including a few
surprises!

THE ROCKS THEATRE

Apr 29-May 21, Tue-Fri 8pm,

Sun 5pm

AETT \$18

Public \$20

Conc. \$10

Bookings Trust Office

FILM

Film vouchers may be pur-
chased from the Trust office for
only \$7 for exchange into tickets
at **Village, Greater Union** and
Hoyts cinemas. Vouchers are
open dated but some Saturday
and holiday restrictions apply to
their use. No handling fee is
charged nor is there any limit to
the number that members may
buy. Discounts of \$2.50 are also
offered at the **Dendy, Martin**
Place, the Cremorne Orpheum
and the **Academy Twin**, Pad-
dington at all performances
except after midday Saturday.
These discounts are restricted to
one per member upon presenta-
tion of the **Arts Australia Card**
at the box office. **Roseville**
Cinema \$2 discount, maximum
two tickets.

With every subscription to the
36th SYDNEY FILM FESTIVAL
Trust members will recieve one
FREE TICKET to the all-day
screening of the finalists in the
Dendy Awards for Australian
Short Films, on Friday June 9.
Tickets to this session normally
cost \$8. Members should quote
their **Arts Australia Card** mem-
bership number on the applica-
tion form.

The Dendy Awards for Aus-
tralian Short Films is Australia's
most prestigious short film com-
petition and, in its 16th year, is
sponsored by the **Dendy**
Cinema. The Dendy has a tradi-
tion of exhibitng and distributing
some of the finest films screened
in Australia and promoting inde-
pendent cinema.

Fri June 9 to Fri June 23

For subscription details -
see insert.

• In future issues, **Trust News**
magazine will present special
features and editorial pieces
on some of the more recently
released films around the
country.

In this issue, the release of
the film version of David
Williamson's *Emerald City* is
covered.

Paul Mercurio



Queensland BOOK NOW

221 9528
Mon-Thu
10am-4pm

THEATRE

• BEDROOM FARCE

THE FOREST THEATRE CO

by Alan Ayckbourn

Stars June Salter, Andrew MacFarlane, Paula Duncan, Amanda Muggleton, John Orcsik, Anna Lee, Bruce Venables, Peter Collingwood.



Amanda Muggleton and June Salter in Ayckbourn's *Bedroom Farce*

Imagine three bedrooms plus four couples all on the stage simultaneously, and you'll start to see why *Bedroom Farce* is Alan Ayckbourn's most successful comedy. An evening of sheer comic invention.

TWELFTH NIGHT THEATRE

4 Contra Road, Bowen Hills,

April 11-May 13

AETT Mon-Thu \$22.90

Fri-Sat \$22.90

THE CENTRE THEATRE

Gold Coast Centre

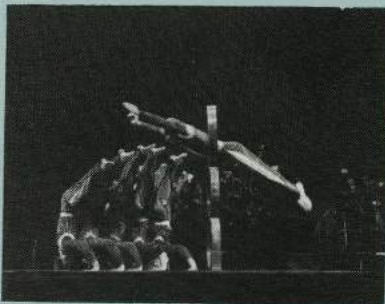
May 17-20

AETT \$18

Public \$22

• CIRCUS OZ

The hit of the Piazza Stage at World Expo '88 has kept their promise to return for a first ever full-show-full season spectacle.



Circus Oz

The season is strictly limited so book fast or you'll miss out.

Mar 29-Apr 16

AETT \$13

Public \$19

Child \$9

Venue not known at time of publication. Ring the Trust office for details 221 9528

LA BOITE THEATRE

57 Hale Street Brisbane

Bookings 369 1622

• CARMEN - IN - CAMERA

EXPERIMENTAL OPERA

IN - THE - ROUND

La Boite Theatre

Director: Annie Roylance

Conductor: Koss Siwers

Designer: Bruce Auld

"I told her I wanted to see her dance. But where to find some castanets? Without more ado, she took the last remaining plate and broke it in pieces. Then set to dancing the romalis, clicking the pieces of porcelain, just as well as if she'd had castanets made of ivory or ebony. You never got bored with that girl around." (from Prosper Merimee's novel, *Carmen*)

That girl is, sadly, often smothered by the trappings of conventional opera. Her story, the story of an outsider caught in an obsessive love in an alien culture, is often subject to romantic trivialisation.

La Boite's bold experimentation, *Carmen-In-Camera*, strips away the trappings and recreates the heroine of Merimee's novel: fascinating, dangerous and in the end tragic; it was this creature who bewitched Bizet; she was his muse; he wrote her music.

LA BOITE THEATRE

May 24-June 10

AETT \$10

Public \$15

Bookings 369 1622

• ROMEO AND JULIET

by William Shakespeare

La Boite Theatre

Director: Jim Vilé

Designer: Andrew Raymond

Music: Ginny Roberts

Choreographer: Annette Downes

Romeo And Juliet is the greatest love-tragedy in a young world! Following the success of *As You Like It* and the award-winning *Hamlet*, La Boite continues in the tradition of accessible and exciting Shakespeare with this new production of *Romeo And Juliet*.

LA BOITE THEATRE

Apr 11-May 13

AETT \$10

Public \$15

Bookings 369 1622

• MAJOR BARBARA

by George Bernard Shaw

Royal Queensland Theatre Co

Director: Rodney Fisher

Designer: Bruce Auld

Stars Heather Mitchell,

John Stanton

The dearly-loved 'Major' is one of Shaw's most popular plays and continues to fulfil all our expectations of the best of British theatre. Barbara is a Major in the Salvation Army battling to eradicate poverty. Barbara is also the daughter of a commercial millionaire, flourishing through distilleries and

armaments. If she inherits it, will she give away the family fortune through the Sallys' Soup Kitchens?

Bristling with wit and humour, barbs of social comment and philosophical twists, this great classic will be directed by Australia's award winning director, Queensland born, Rodney Fisher. Audiences will see national star Heather Mitchell on stage in Queensland for the first time and John Stanton will play Undershaft.

SUNCORP THEATRE
May 23-June 10
AETT \$22.50

• (A) MONTH OF SUNDAYS

by Bob Lanbey
RQTC /Northside Theatre Company
Director : Aubrey Mellor
Ron Haddrick, Brian James,
Diane Smith, Carole Skinner

An enchanting comedy about life, courage and growing old, from the author of TV's award-winning *The Good Life* starring leading Australian actors.

CREMORNE THEATRE
Mar 29-May 6, Tue 6pm,
Wed-Fri 7.30pm, Sat 5pm, 8pm,
Mat. Wed 10.30am
AETT \$16.50
Public \$24
Conc. \$19

• TROILUS AND CRESSIDA

by William Shakespeare
Grin & Tonic Theatre Troupe
Director : Bryan Nason
Voice director : Cicely Berry
Cast includes Isabel Anderson,
Robert Arthur, Eugene Gilfedder,
Rhys McConnochie, Geoffrey Rush,
Jane Menelaus, Anthony Pheland

Troilus And Cressida is without any doubt the theatre event of the year and one which no Trust member should miss. For a start, it's to be held in the old Queensland Museum Building, which was Brisbane's very first Concert hall at the turn of the century. Further, it is directed by Bryan Nason who has been pioneering animated productions of the classics throughout Queensland for 25 years.

The cast is the best ever assembled of young Queensland artists, many of whom have made their name nationally. They include: Isabel Anderson,

Robert Arthur, Eugene Gilfedder, Rhys McConnochie, Jane Menelaus, Anthony Pheland and Geoffrey Rush. Cicely Berry from the Royal Shakespeare Theatre Company has been brought out for the Voice Direction of this very special production.

As every Queensland Theatre-lover knows, Grin and Tonic Theatre Company has been operating largely without subsidy. They have been living, as did the medieval players of the great days of theatre, from the support of theatre-goers to whom they bring joy and good theatre. So, there is no Trust discount, nor is there any other discount, except for the disadvantaged for whom the concession price is \$20. The admission price is \$25 and all Trust members should be happy to pay and support this historical theatrical endeavour.

OLD MUSEUM
Bowen Bridge Road
Mar 29-Apr 16, Tue-Sat 7.30pm,
Sun 6pm
Pre-show activities from 6.45pm

• WHO'S AFRAID OF VIRGINIA WOOLF?

by Edward Albee
The TN! Theatre Company
Director: Don Batchelor
Designer: Bill Haycock
Jennifer Flowers, Rod Wissler,
Vassy Cotsiopoulos, Paul Bishop



Jennifer Flowers as Martha in *Who's Afraid Of Virginia Woolf?*

Edward Albee changed the face of American drama with this wickedly witty and unsettling comedy. Martha, George,



Director Don Batchelor (2nd from Right) with (from Left) Rod Wissler, Vassy Cotsiopoulos and Jennifer Flowers

Honey and Nick are tipsy at the beginning and barely controllable by the night's extraordinary end. *Who's Afraid Of Virginia Woolf* bristles with some of theatre's most memorable lines and features Jennifer Flowers as the infamous Martha, Rod Wissler as George, Vassy Cotsiopoulos as Honey and Paul Bishop as Nick. The play will be presented at Brisbane's heritage Princess Theatre (Australia's third oldest) which celebrated its centenary last year.

THE PRINCESS THEATRE
Apr 12-29, Tue-Sat 8pm,
Apr 22 & 29 2pm
AETT \$15
Public \$20
Bookings 891 5155

MUSIC OPERA • DANCE

• NO DISPUTIN' RASPUTIN!

Queensland Youth Orchestra
DEBUSSY-La Mer
CONCERTO-to be announced
SHOSTAKOVICH-Symphony No. 11

The intriguing title of this concert refers to Shostakovich's Symphony No. 11, which is subtitled "The Year 1905". Written to commemorate the 40th anniversary of the Russian Revolution, the symphony depicts the tragic events of the abortive 1905 uprising to overthrow the Romanov family with which Rasputin was notoriously associated.

1905 is also the year in which Debussy wrote his sound painting *La Mer*, describing the sun rising over the sea, the waves splashing on the shore, and the sounds of the elements with storms, lightning and rain.

MAYNE HALL
University of Qld
Sat May 20 8pm
AETT \$13
Bookings 257 1191

QUEENSLAND SYMPHONY ORCHESTRA

• MASTER SERIES - *Symphony in May*

Three outstanding Concerts featuring the magnificent QSO and internationally recognised soloists.

PIANO - HOWARD SHELLY
Shostakovich - Symphony No. 10
Mozart - Piano Concert No. 24
Conductor Hiroyuko Iwaki



Hiroyuko Iwaki

Much-celebrated Chief Conductor of the Melbourne Symphony Orchestra maestro Hiroyuki Iwaki is set to thrill Brisbane audiences. This programme includes Shostakovich's great Symphony No.10 and Mozart's Piano Concerto No.24 and features one of Britain's most successful pianists Howard Shelley.

CONCERT HALL
Qld Performing Arts Complex
Wed May 10 8pm
AETT A Reserve \$19.50
Public \$24

**TRUMPET -
HÅKAN HARDENBERGER**
Elgar Howarth - Trumpet Concerto
Dvorak - Symphony No. 8

Hadyn - Surprise Symphony
Hiroyuko Iwaki
Conductor Ronald Zollman



Håkan Hardenberger - trumpet virtuoso

In 1989, *The London Times* said that Håkan Hardenberger might well be "the best trumpet player in the world." Since then his fame has spread like wildfire.

It's a thrill to listen to Håkan Hardenberger play Elgar Howarth's Trumpet Concerto composed especially for him and premiered in Britain before a crowd of 22,000. This 27 year old Swedish 'wunderkind' is not to be missed. Also on the programme is Haydn's Surprise Symphony and one of Dvorak's most captivating works - Symphony No. 8.

CONCERT HALL
Qld Performing Arts Complex
Mon May 22, 8pm
AETT A Reserve \$19.50
Public \$24
Bookings 846 4646

TRUMPET - HÅKAN HARDENBERGER

Hummel - Trumpet Concerto
Liadov - The Enchanted Lake
Jolivet - Trumpet Concerto
Prokofiev - Symphony No. 6
Conductor: Ronald Zollman

From the age of 13, Håkan Hardenberger travelled with highly individual Swedish composer Bo Nilsson to master classes and conferences and studied with some of the world's greatest brass players. Several composers have written for him, including McCabe, Malcolm Arnold, Michael Blake Watkins and Fisher Tull. Hardenberger has recorded extensively including Hummel's Trumpet Concerto which he performs in this concert. This wonderful night with

the QSO also features Liadov's *The Enchanted Lake*, Jolivet's Trumpet Concerto and Prokofiev's powerful Symphony No.6.

CONCERT HALL
Qld Performing Arts Complex
Thu May 8pm
AETT A Reserve \$19.50
Public \$24
Bookings 846 4646

LYRIC OPERA OF QUEENSLAND

• SALOME

Strauss

Qld Symphony Orchestra
Qld Philharmonic Orchestra
Salome - Stephanie Sundine
Herodias - Margreta Elkins
Herod - Christopher Doig



Stephanie Sundine here to play *Salomé*

American soprano, Stephanie Sundine makes her Australian debut as Salome - a role which has already won her international acclaim. Margreta Elkins is the evil Herodias and Christopher Doig is Herod, the neurotic king of Palestine. Scenery and costumes by Tom Lingwood.

LYRIC THEATRE
Qld Performing Arts Complex
May 12, 15, 17, 27, 7.30pm,
May 20 1.30pm, May 23 6.00pm
A.E.T.T. \$48
Public \$50
Conc. \$40

• THE ABDUCTION FROM THE SERAGLIO

Mozart

Qld Philharmonic Orchestra
Conductors: John Matheson/
Stephen Martin
Designer: Kristian Frederickson
Mozart's 'Turkish Delight'

stars Donald Shanks as Osmin, Malvina Majors as Constanze, Thomas Edwards as Belmonte and Christine Ferraro as Blonde.

LYRIC THEATRE

Qld Performing Arts Complex

May 16, 20, 22, 25 7.30pm,

May 27 1.30pm, **May 18** 6.00pm

AETT \$48

Public \$50

Conc. \$40

Bookings 846 4646

**QUEENSLAND
BALLET COMPANY**

• **CARMEN**

Qld Ballet Company

Qld Philharmonic Orchestra

Choreographer: Harold Collins

Music: George Bizet

Design: Mike Bridges/

Jennifer Carseldine

The fire and spirit of Spain are almost tangible as the unforget-

table story of the beautiful and dangerously irresistible Carmen unfolds. The boundless passion of this wanton Spanish gypsy brings love to her life and ultimately tragedy. Don Jose is bewitched by Carmen and is swept into wild scenes of passion and jealousy, all to the stirring music of George Bizet.

SUNCORP THEATRE

Turbot Street, Brisbane

Apr 1 - Apr 15

AETT \$26

FILM

We recommend the Trust members patronise the **Schonell Cinema**, University of Queensland, St Lucia (annual membership \$10, then \$4 per film) and

the **Cinema Balmoral** (Trust members admitted at concession price - \$4.50 per film at present). These two establishments provide generous and reliable discounts, two per Trust member.

Remember that vouchers for **Hoyts** and **Greater Union** cinemas can be purchased from the Trust Office at a cost of \$7.

• In future issues, **Trust News** magazine will present special features and editorial pieces on some of the more recently released films around the country.

In this issue, the release of the film version of David Williamson's *Emerald City* is covered.

Amanda Muggleton in *Bedroom Farce*



South Australia

BOOK NOW

☎
267 4586
Mon - Fri
10-11am / 4-6pm

THEATRE

• ANNE OF GREEN GABLES

Therry Dramatic Society
Director: Barbara Crompton
Musical Director: Carol Biddiss

A delightful musical based on the well known novel by L.M. Montgomery.

ROYALTY THEATRE

May 19-27, 8pm

May 20 & 27, 2pm

AETT \$6

Public \$9

Conc. \$4

• BEYOND REASONABLE DOUBT

by Jeffrey Archer
Director: David Gilmore
Designer: Tim Goodchild
Producer Bill Marshall
Starring Frank Finlay,
Nyree Dawn Porter



Nyree Dawn Porter and Frank Finlay

Beyond Reasonable Doubt is the controversial new play by the international best selling author Jeffrey Archer. A gripping courtroom drama with all the Archer hallmarks - suspense, drama and story-telling. Like his books it keeps you guessing until the final moments.

HER MAJESTY'S THEATRE

Apr 1-29, Mon-Sat 8pm,

Mat. Sat 2pm

AETT \$27 Mon-Thur & Mats (limit 2 tickets per member)

Public \$32

Fri & Sat \$35

Conc. \$22

• CATS

Based on poems by E. A. Poe
Music: Andrew Lloyd Webber
Producer: Cameron Mackintosh



Still wowing them

For over three years, this colourful musical has been entertaining thousands of Australians in sellout seasons.

The 32 singers and dancers - seven of them from Adelaide - have been wowing them at the Festival Theatre since its opening in February. Tickets are selling fast but the Trust still has a small number of seats left for Wednesday April 19.

FESTIVAL THEATRE

Festival Centre

King William Rd, Adelaide

Wed Apr 19

AETT \$37

Public \$39

DOUBLE BILL —

• THE BROWNING VERSION and HARLEQUINADE

by Terence Rattigan

A local version of the double bill which toured nationally with Paul Eddington. The first play, a sensitive play about a Classics master retiring from his teaching position; the second, a comedy set around a dotty motley of players in a touring company. Rattigan's two best-loved plays.

THE ARTS THEATRE

Apr 20-29, 8pm

AETT \$9

Public \$10

Conc. \$8

Students \$5

• JOKING APART

by Alan Ayckbourn

Ayckbourn, the brilliant observer, turns his comic eye towards a group gathered in the shade house by a tennis court. A delightful story of neighbours and firends through the years.

THE ARTS THEATRE

June 15-24, 8pm

AETT \$9

Public \$10

Conc. \$8

Students \$5

• FATHERS AND SONS

by Brian Friel (after the novel by Ivan Turgenev)
Independent Theatre

A brilliant, anarchic young medical student, unable to relate to his own elderly parents, holidays at the estate of his best friend. A brilliant portrayal of the clash between generations.

THEATRE 62

June 22-July 1, 8pm

July 1, 2pm

AETT discount available.

Phone the Trust 267 4586 for details

• GYPSY

Metropolitan Musical
Theatre Company

The MMTC are certainly starting off their 1989 season with one of the brightest musicals, which recaptures the vaudeville era.

Set in the '20s and '30s, it is full of toe-tapping music and is based on the early life of the stripper Gypsy Rose Lee.

THE ARTS THEATRE

May 3-13, Mats May 6 & 13

Prices not available at time of printing. Phone the Trust

267 4586 for details

• **HINGE AND BRACKETT**

English two-some Hinge and Brackett will be returning to Australia for their long awaited national tour in May. It's Adelaide's turn from May 31.

HER MAJESTY'S THEATRE
From **May 31**

No prices available at time of printing. Phone the Trust **267 4586** for details

• **IMAGINE THE NIGHT SKY**

Imagine The Night Sky is a close and fun encounter for children and families with the images of our Galaxy. It takes you inside a vibrantly coloured silken star where storytellers present poems and legends of the Universe. If you enjoyed *Dragon's Sneeze* during '88 Festival you won't want to miss *Imagine The Night Sky*.

ADELAIDE FESTIVAL
CENTRE ARTSPACE
March 31-Apr 23

Five Sessions Daily:
10am, 11am, Noon, 1pm and
2pm, School Days
11am, Noon, 1pm, 2pm, 3pm,
Sats and Hols.
\$3 Everyone!

• **JAMES BOND**

by Tony Haase and Pete McCarthy
Cliffhanger's Theatre
Stars Pete McCarthy,
Robin Driscoll, Tony Hasse,
Rebecca Stevens

Played in the best 007 tradition of Sean Connery and the immortal George Lazenby. Cliffhanger's Bond falls in love, leaves the Secret Service and applies for a job as a play leader and creche co-ordinator.

Ski-chases, cable-car fights, helicopters and nuclear submarines are all presented live on stage in an ingenious low-tech style that is one of the many delights of this production.

This is a relentlessly funny show that will delight audiences.

THE SPACE

Adelaide Festival Centre
King William Rd, Adelaide
Apr 21-22, 28, 29, May 5, 6,
7pm & 10pm

Apr 25-27, May 2, 3, 4, 8.30pm
AETT \$17.90
Public 19.90
Conc. 13.90

THE JOHN EDMUND THEATRE

89 Halifax St, Adelaide
Bookings Trust or 223 5651

• **HARVEY**

By Mary Chase
Director: John Edmund
Stars Chris Mackrell

A hilarious American comedy about a young man who just happens to be a six foot rabbit.

The complications and chaos that ensue have entertained both stage and movie lovers, with Joe E. Brown starring in the Broadway production and James Stewart in the film version.

THE JOHN EDMUND THEATRE
Apr 5-22, Wed-Sat,
Mat. 2pm Apr 15

• **I DO! I DO!**

Book and Lyrics by Tom Jones
Music: Harvey Schmidt
Director: Linda Collis
Stars Louise Withers,
Robin Schmelzkopf

This delightful musical takes a light-hearted look at marital bliss. First performed in 1966 with Mary Martin and Robert Preston, the play is set in the bedroom of the couple's home and traces the many events of a full and happy marriage.

THE JOHN EDMUND THEATRE
May 10-27, Wed-Sat

• **DEATH OF A SALESMAN**

By Arthur Miller
Director: Jean Marshall

Millers' masterpiece about a man who fails to achieve the great American Dream.

THE JOHN EDMUND THEATRE
June 6-24, Tue-Sat

THE JOHN EDMUND THEATRE
89 Halifax St, Adelaide
Bookings: Trust or 223 5651
AETT \$8.90
Public \$10.50
Conc. \$8.90

• **LITERARY LUNCHEONS OF SOUTH AUSTRALIA**

Sidney Sheldon is one of the most talented and popular writers in the world today.

He will be in Adelaide to launch his latest blockbuster titled *The Sands Of Time*.

The Sands Of Time heads up the Best Seller list in the United

States and Sidney Sheldon will be here in person to detail yet another triumph at the Hilton International.

10th Apr, 7.30 pm
AETT \$38 includes Dinner and wines (supplied by Yalumba)

• **NIGEL FOZDYKE, THIS IS YOUR LIFE**

Australian Dance Theatre/
Come Out '89
Creators Leigh Warren and
Chris Willems
Composer Stuart Day



Australian Dance Theatre

Six ADT dancers and 20 students combine to create a dance extravaganza of unique humour and movement.

The show evolved out of short stories submitted by young South Australians which were then workshopped by the entire cast. This is the major dance sensation of *Come Out '89*, a dynamic show which will appeal to all ages.

THE SPACE

Adelaide Festival Centre
King William Rd, Adelaide

Apr 6-8, Thu 7pm,
Fri 10.30am & 1.30pm,
Sat 2pm & 7pm

Apr 11-15, Tue-Thu 10.30am &
1.30pm, Fri 10.30pm,
Sat 2pm & 7pm
Day prices Full \$6 Conc. \$5
Evening Full \$10 Conc. \$5

• **PIPEDREAMING: Prediction Peice No 9**

Lyndal Jones with Dance Works

Internationally celebrated artist Lyndal Jones performs with three actors and visual artist Lindy Lee to music by Richard Vella. *Pipedreaming* is the ninth in Jones' series of ten *Prediction Pieces*, the first of which was performed in 1981, and is a series of stories centered

around ideas of the future and the possibilities that it may not exist.

The performance juxtaposes two generations - one older and sustained by the possibility of revolution eliciting change, the other younger and evolving with the ever-present threat of nuclear holocaust.

UNION THEATRE

Adelaide Festival Centre
King William Rd, Adelaide

Apr 3-7, 1.30 pm Sun,

Apr 1, 5, 7, 8, 8pm

AETT Phone **267 4586**

for discount details

Public Evening \$10, Daytime \$6

Conc.\$5 either session

• **SPACE DEMONS**

by Gillian Rubenstein

Adapted by Richard Tulloch

Adelaide Festival Centre Trust/
Patch Theatre Centre

Director: Ariette Taylor

Based on the remarkable first novel by Adelaide author Gillian Rubenstein, *Space Demons* is about 'a computer game with a difference.' As Andrew Hayford and his friends 'get into' this new and sinister game, they are forced to confront and eventually conquer the dark side of their own personalities.

This exciting theatrical production utilises a high tech approach and brings to life the novel's well-loved and identifiable characters. The novel won the Peace Literature Prize.

THE PLAYHOUSE

Adelaide Festival Centre
King William Rd, Adelaide

March 30-Apr 14, Tue-Sat, 7pm

Mats 11am, 1pm, 2pm

(Check venue for dates)

AETT prices not available at

time of printing. Phone

the Trust **267 4586** for details.

Public \$10, Child \$5

Family (2+2) \$25

• **SPEED-THE-PLOUGH**

by David Mamet

State Theatre Company

Garry Penny Productions

Director: Ian Watson

Stars Henri Szeps

In this shrewd satire on the ruthless world of Hollywood movie moguls, Bobby Gould is a small time producer. "When the gods would make us mad, they answer our prayers," he says to

himself. Into his office comes Charlie Fox with the answer to his prayers - a 'formula' movie with a big star.

But Karen, the temporary office girl and object of Bobby's desire, persuades him that he should do a 'conscience' movie. How will Bobby tell Charlie?

Mamet's play is bitter, bitchy and brilliant.

THE SPACE

Adelaide Festival Centre
King William Rd, Adelaide

May 23-June 17 8.15pm

May 23 and June 3 2pm

AETT \$19

Public \$22.50

Conc. \$10

AETT pens/students \$14

• **(THE) TEMPEST**

by William Shakespeare

State Theatre Company

Director: John Gaden

Shakespeare's last and in many ways, finest play. A play of magic, power, nature and art, love and reconciliation, set on an enchanted island. Using magical powers, Prospero, the castaway Duke of Milan takes revenge on his usurping brother by creating a great storm, bringing justice for himself and Miranda, his only child. Then with equal majesty, he restores the natural order.

THE PLAYHOUSE

Adelaide Festival Centre
King William Rd, Adelaide

May 2-27 8pm, **May 6** 2pm

AETT \$20

Public \$24.50

Conc.\$18

AETT pens/stud \$16

THEATRE GUILD

DOUBLE BILL

Two one-act plays —

• **TROJAN WOMEN**

by Euripides

Director: Jim Vilé

One of the most powerful anti-war plays ever written, *Trojan Women* examines a ten-year war from the viewpoint of the surviving victims.

UNION HALL

University of Adelaide

May 25-27, May 31-June 3

• **LYSISTRATA**

by Aristophanes

Director: Neil Scales

Lysistrata shows that women

do not have to accept a male dominated view of the world and warfare. Enraged by the lack of concern for the quality of life shown by the men in their lust for war, Lysistrata persuades the women on both sides to abstain from sex in protest.

UNION HALL

University of Adelaide

May 25-27, May 31-June 3

AETT \$7

Public \$9

Conc. \$5

MUSIC • OPERA

• **WICKETY WAK**



The crazy guys from Wicketty Wak

Wicketty Wak have been doing the rounds for 14 years and in that time, they have set new house records and built up an entourage which tours 40 weeks a year with \$65,000 worth of costumes, sound and lighting equipment. Their aim is to keep people entertained with crazy send ups, musical tributes and spontaneity that promises a complete evening of entertainment.

FESTIVAL THEATRE

Festival Centre

King William Rd, Adelaide

May 26-27 8.30pm

AETT \$18.10

Public \$21.10

Conc.\$16.10

• **FOSTER AND ALLEN**

Hitmaking Irish duo, Foster and Allen who came to prominence with their song 'Maggie', tour Australia in May. They're prominent once more at Adelaide's Festival Theatre.



Foster and Allen

FESTIVAL THEATRE

Festival Centre
King William Rd, Adelaide

May 24 8.30pm

Prices unavailable at time of printing.

Ring David Johnston at the Trust on **267 4586** for details.

• ODETTA IN CONCERT

With Judy Small

Odetta has been described as having "the most glorious voice in American folk music. She has been a folk singer since the '50s and a part-time actress along the way. She also teaches a course at Washington University called 'Bridging the gap between Art and Living'.

While she doesn't affiliate herself with any religious cause, Odetta promises to awaken the spirit of her audience - "My assignment is to be open and ready to assist those who are in the field of improving life."

She will be supported by well known singer, songwriter Judy Small.

FESTIVAL THEATRE

Festival Centre
King William Rd, Adelaide

May 25

AETT \$22.90

Public \$24.90

Conc. \$21.90

ADELAIDE SYMPHONY ORCHESTRA

FESTIVAL THEATRE

Festival Centre

King William Rd, Adelaide

• MASTER SERIES

BEETHOVEN:

Fidelio, Overture

RACHMANINOV:

Rhapsody On A Theme Of Paganini

SHOSTAKOVICH:

Symphony No 7 *Leningrad*

Conductor: Nicholas Braithwaite

Piano: Howard Shelly - piano

Nicholas Braithwaite continuing in his dual role as chief conductor of the Adelaide Symphony Orchestra and Dean of Music at the Victorian College of the Arts is now in his third year with the Symphony. The performances he and the orchestra give, are more impressive each year. Pianist Howard Shelly, a renowned performer of Rachmaninov's music is making his third tour of Australia.

May 5-6 Prices below

BERLIOZ

Roman Carnival - Overture

MENDELSSOHN

Violin Concerto In E Minor

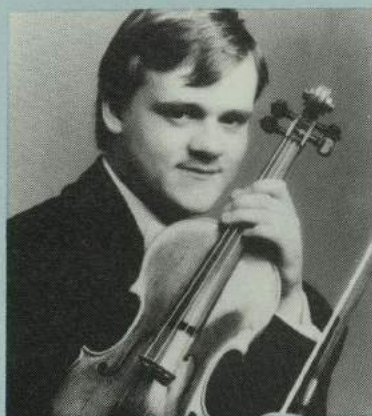
Opus 64

TCHAIKOVSKY

Symphony No 5

Conductor: Werner Adreas Albert

Violin: Frank Peter Zimmermann



Frank Peter Zimmermann

Werner Andreas Albert has been chief conductor of the Queensland Symphony Orchestra since 1983. He regularly conducts European orchestra.

Frank Zimmermann comes to Australia from Germany and combines brilliant technique and exceptional maturity in his interpretations. His efforts are further enhanced by his 1684 Stradivarius violin.

FESTIVAL THEATRE

Festival Centre

King William Rd, Adelaide

MAY 12-13

AETT \$21, \$16, \$11

Public \$26, \$20, \$15

Conc. \$20, \$15, \$10

• FAMILY CONCERT

Adelaide Symphony Orchestra

Producer Malcolm Fox

Peter Combe



South Australian State Opera

In response to overwhelming public demand for these lively and fun-filled family performances, an extra concert has been added. The Family Concerts are cleverly constructed so that young audiences have a great time, while at the same time, they also learn about music. The concerts start and finish early so young children can easily attend.

The first concert features Peter Combe playing songs from his latest album *Newspaper Mama*. The program also includes *Media Madness*, a segment during which the orchestra plays some famous TV tunes.

FESTIVAL THEATRE

Festival Centre

King William Rd, Adelaide

May 19, 7pm

AETT \$15

Children \$5

• THE USSR STATE SYMPHONY ORCHESTRA

Chief Conductor: Yevgeni Svetlanov

Assoc. Conductor: Vladimir Veritsky

Soloists - Andrei Korsakov (Violin)

Tamara Binyavskaya (Mezzo-Sop.)

In 1986, Australian audiences were treated to concerts from a symphony orchestra renowned for its passionate and dramatic interpretations of the classical repertoire.

1989 marks the triumphant return of the exciting USSR State Symphony Orchestra led by the consummate showman and respected conductor Yevgeny Svetlanov. The orchestra's program will include pieces by Tchaikovsky, Prokofiev, Mussorgsky, Glinka and Scriabin.

No doubt anyone who witnessed the 1986 tour, will be anxious to book seats and if you missed out last time, don't miss this musical highlight of 1989.

ADELAIDE FESTIVAL THEATRE
Festival Centre
King William Rd, Adelaide
Sunday May 28 8pm
Public \$75, A Reserve,
\$45 B Reserve
Excellent seats being held for
Trust members, but you must
contact the office before Apr 15.
Phone **267 4586**

• **UTOPIA LIMITED**

The G & S Society

Director: Kevin Miller

Musical Director: Brian Chatterton

This magnificent operetta does not deserve the infrequent showings it receives. However, the large cast and complex scenery make it a daunting prospect and it has not been performed in Adelaide for 14 years. the skillful subtlety of Sullivan's music and Gilbert's razor-sharp

of their better known works. Music-lovers are urged not to miss this rarely-performed piece of classic G & S.

SCOTT THEATRE

May 9-13 8pm, **May 13** 2pm

AETT \$10

AETT pen/stu \$7

AETT child \$5

Public \$12

Conc. \$9

ALL Sat night tickets are \$12

• **FIDELIO**

Beethoven

State Opera of South Australia

Director: Bernd Benthak

Designer: Allan Lees

Conductor: David Kram

Leonora: Sandra Hahn

Florestan: Anthony Roden

Rocco: Noel Mangan

Pizarro: Roger Howell

Beethoven's only opera is an assertion of the supreme

endurance of the human spirit. The story of one woman's courageous struggle to free her husband from unjust political imprisonment, *Fidelio* soars with the explosive power and grandeur of Beethoven's symphonies, climaxing with the triumph of selfless love over repression and evil.

This opera showcases some of Beethoven's most glorious music such as the wonderful Act One quartet, the famous *Prisoners' Chorus* and the great song of joy which brings the opera to its ecstatic conclusion.

FESTIVAL THEATRE

Festival Centre

King William Rd, Adelaide

June 20, 22, 24 & 26

AETT discount available, contact the Trust office on **267 4586**



Scene from Nigel Fozdyke, *This Is Your Life*

Victoria BOOK NOW

690 8384

Tues - Fri
10am - 4pm

THEATRE LISTINGS

• ANYTHING GOES

Director Philip Cusack
Stars Geraldine Turner

Anything Goes has all the ingredients of a big, bright Broadway musical. The prestigious Fred Astaire Award for choreography was among the ten awards the New York production received. Packed full of witty Cole Porter songs, it dazzles with 200 hundred magnificent costumes and brilliant tap dancing.

STATE THEATRE

Victorian Arts Centre

From May 27

Mon-Sat, 8pm,

Mats - Wed & Sat 2pm

AETT \$36.90 A Reserve, Mon-Fri & Mats

Public \$39.90

Conc. \$31.90 Mon-Fri, Mats

Bookings through Trust office

• SPECIAL TRUST NIGHT

Tue June 13

See *Members' Diary*

• BIG RIVER - The Adventures Of Huckleberry Finn

Music and Lyrics: Roger Miller

Director Michael Grief

Producer Gordon Frost and

Essington Entertainment

After a mighty three year Broadway run and US tour, *Big River* - seen by more than a million folks, and winner of seven Tony Awards for Best Musical of the Year - winds its way to Melbourne. The Sydney production starring Cameron Daddo, Jon English, John Bell, Drew Forsythe and Karen Knowles, took \$700,000 in advance bookings two weeks before the publicity campaign began.

HER MAJESTY'S THEATRE

From April 26

Mon-Sat 8pm,

Mats Wed, Sat 2pm

AETT \$35.60 A Reserve (Mon-Fri)

Public \$39.60

Conc. \$26.60 (not Fri & Sat)

Bookings Trust Office

• DESIRS PARADE

Phillipe Genty

Direct from Paris, the world master of theatrical magic and illusion.

ATHENAEUM THEATRE

Till April 8

Mon-Sat 7pm,

Sat Mats 2pm April 1, 8

AETT \$16.90

Public \$19.90

Family \$55 (2 Adult, 2 Child)

Bookings Athenaeum 650 1977

• ESSINGTON LEWIS:

I AM WORK

by John O'Donoghue

Director John Ellis

Designer Dale Evans Jones

John O'Donoghue dramatically reconstructs the public and private face of this elusive, conscience-driven man through a swiftly changing scenario which blends song, dance, burlesque and drama, passionately involving the audience in the process. He gathers an enchanting range of characters from the coal pits of the Hunter Valley to the board rooms of Melbourne and probes the conflicts, sacrifices and divided loyalties that make up Australian industrial history. Described by David Williamson as "one of the best plays I have seen anywhere."

CHURCH THEATRE

April 26-June 3, 8.30pm

AETT \$8

Public \$14

Conc. \$8

Bookings Church Theatre

819 1818

• (THE) IMAGINARY INVALID

by Moliere

Director Jean Pierre Mignon

Cast includes Julie Forsyth,
Malcolm Robertson



Alex Menglet and Julie Forsyth in
the *Imaginary Invalid*

Argan is the *Imaginary Invalid*, a chronic hyperchondriac obsessed with medicine, prescription and disease. So for Argan, what could be more 'divine' than to marry his daughter to a doctor?

"Outrageously funny ... searingly satirical" - *West Australian*.

ANTHILL THEATRE

199 Napier St, Sth Melb

Until April 22

AETT \$13

Public \$16

Conc \$8

Bookings Anthill 699 3253

LA MAMA

205 Faraday St, Carlton

Bookings La Mama 347 6142

• CAFE CHIC TO CHIC

Devised by the Flat Whites.

LA MAMA

Until April 16, 8pm

AETT \$6

Public \$9

• MOTHERS ARE BREASTING OUT ALL OVER

Devised by the Manic Mothers, Sue Bell and Phillipa Bailey

A comedy, musical act that ranges from the bawdy to the ridiculous (as does motherhood).

LA MAMA

April 1, 8, 9, 15, 16, 5.30pm

AETT \$6

Public \$9

• **MUCKRAKE**

Written and directed by Frank Bren
Frank Bren returns by popular demand in a fast-paced-farce-spaced-comedy-revue.

LA MAMA
April 6-16, 10.30pm
AETT \$4
Public \$6

• **THERE WERE THINGS CALYPSO WANTED TO SAY . .**

Written and presented by Margaret Cameron with Jenny Kemp

"There is a process of selection in what she chooses to see and how she chooses to see events and exchanges but there's also an odd impact in the relationships to several things like the *meatto* or something else."

LA MAMA
19-30 April, 8.30pm
AETT \$6
Public \$9

ALL AT LA MAMA
205 Faraday St, Carlton
Bookings La Mama 347 6142

• **(THE) LEGEND OF KING O'MALLEY**

by Michael Boddy and Robert Ellis
St Martins Youth Theatre
Director Chris Thompson

A boisterous blend of song and burlesque about an American adventurer who survived tuberculosis and shipwreck to come to Australia. Here he lived in a cave, walked from Queensland to South Australia, became the Minister for Home Affairs, and died in Albert Park, Melbourne and became a legend.

ST MARTINS THEATRE
St Martins Lane, South Yarra
April 19-May 7
Wed-Sat 8pm, Sun 5pm
AETT \$8
Public \$12
Bookings St Martins Theatre
267 2551

• **LES MISERABLES**

Based on the novel by Victor Hugo
Adapted by Alain Boublil with composer Claude-Michel Schonberg
Director Trevor Nunn
Producer Cameron Mackintosh
Stars Normie Rowe

Described by *Newsweek* as "the musical of the century", this blockbuster, based on Victor Hugo's novel about the political



Robyn Arthur and William Zappa in *Les Misérables*

and social decline of France before the Revolution is a classy and moving production with very impressive staging and singing. A touch of comic relief lightens the tension for good balance, but there will nevertheless be scarcely a dry eye in the house.

Opens November '89
PRINCESS THEATRE
AETT \$91 for two shows (*Les Mis* and *The Phantom*)
Public \$95 for two shows
Bookings Trust Office - now booking for Jan '90 & '91

MELBOURNE THEATRE COMPANY

ALL MTC PRODUCTIONS
Bookings Trust Office

• **(THE) CHERRY ORCHARD**

by Anton Chekhov
Director Roger Hodgman
Designer Tony Tripp
Stars Robyn Nevin

Anton Chekhov's *The Cherry Orchard* is the crowning achievement of a great playwright. Robyn Nevin stars as Madame Ranevsky. In the sunset of an era, she and her brother Gaev are the last of a dynasty of once-proud landowners whose great estate, including its beautiful orchard, is to be sold at public auction. To each of the play's characters, these trees have a differing significance. To some it's the happiness of a lost past, to others it's security, hope for the future or even material success.

MTC - PLAYHOUSE, VAC
March 30-May 6

• **KNUCKLEDUSTERS:**

The Jewels Of Edith Sitwell

by Kerry Walker
Director Di Drewe
Music by Nigel Butterly

From Sydney's Belvoir St. Theatre comes a rare treat - a dramatic portrait of one of the great modern poets, devised and performed by one of Australia's finest theatrical artists. Edith Sitwell was born into an aristocratic family, but she rebelled at an early age against the social role expected of a high-born young English girl. She delighted at shocking the literary world - leaving us gems to remember her by, both literary and adorning.

MTC - RUSSELL ST THEATRE
Until April 22

• **(THE) ROAD TO MECCA**

by Athol Fugard
Director Janis Balodis
Designer Hugh Colman

"The Road To Mecca confirms Fugard's standing as the greatest active playwright in the English-speaking world" - *Time Magazine*.

In the years since her husband's death, the reclusive Miss Helen must offset her loneliness. In an arid region of South Africa, she has turned her home into a palace of colour and light, with eccentric sculptures in the garden and an interior of dazzling radiance. But her special lifestyle - her personal mecca - is threatened by increasing senility and the conservatism of others around her.

MTC - RUSSELL ST THEATRE
March 30-May 6

• **(THE) RECRUITING OFFICER**

by George Farquhar
Director Kim Durban
Designer Tony Tripp

On June 4, 1789 the tiny population of Sydney Cove attended a performance, given by a mostly convict cast, of George Farquhar's *Recruiting Officer*. It was the beginning of Theatre in Australia. George Farquhar fashioned his very popular comedy from his own experiences as a recruiting officer, peopling it with characters he'd actually met and basing it on episodes he'd

personally witnessed.

To commemorate this occasion in 1989, MTC has assembled a fine cast, presenting a bold new production of the same play, plus a fascinating new play - *Our Country's Good* adapted from Thomas Keneally's best-selling novel, about the events surrounding the Farquhar production 200 years ago (see listing below).

MTC - PLAYHOUSE, VAC
May 11-July 1

• **OUR COUNTRY'S GOOD**

Based on Thomas Keneally's *"The Playmaker"*

Adapted by Timberlake Wertenbraker

Director Roger Hodgman

Designer Tony Tripp

Cast includes Helen Morse, Richard Piper

Thomas Keneally's best-seller about events surrounding the production of George Farquhar's *The Recruiting Officer* (see above listing) has been adapted into a vivid new play that has taken London by storm.

MTC - PLAYHOUSE, VAC
June 1-July 1

ALL MTC PRODUCTIONS
Mon 6.30pm, Tue-Fri 8pm,
Wed Mat. 1pm, Sat 5pm &
8.30pm

AETT \$22.50

Public \$26.80

Conc. \$16

Bookings Trust Office

MELBOURNE WRITERS' THEATRE

CARLTON COURTHOUSE
349 Drummond St, Carlton
Bookings Dover Bookshop

• **BEWARE OF IMITATIONS**

by Barry Oakley

Director Peter Green

A come-back for one of the most popular plays ever staged at the Pram Factory. First performed in 1973, it was described as 'irreverent' and "in extremely bad taste." Ex-PM Robert Muldoon and his little Aussie batman in a cheeky poke at Anglo-philis.

MELBOURNE WRITERS' THEATRE
Until April 15, 8.30pm

• **LOVE WITH THE LIGHTS OUT**

by Graeme Turner

Director Patsy King

A warm and funny play that takes the audience into a different sensual realm. Cynthia and Keith's is a love affair with a difference - both are blind. Turner writes of their awkward and poignant moments with wry humour and great insight.

MELBOURNE WRITERS' THEATRE

April 19-May 6, 8.30pm

• **(THE) ENTREPRENEURS**

by Pauline Hosking

Director Malcolm Robertson

Tried hypnotherapy, meditation, re-birthing, Alexander technique, crystals or being rolled? Why not try the revolutionary New Age therapy invented by an out of work actor and a novelist with writer's block... Pre-deathing!

MELBOURNE WRITERS' THEATRE

May 10-27, 8.30pm

MELBOURNE WRITERS' THEATRE

CARLTON COURTHOUSE

349 Drummond St, Carlton

AETT \$10

Public \$12

Conc. \$8

Bookings Dover Bookshop

• **(A) PERFECT YAHOO**

Written and performed by

Peter Finlay

Theatreworks & Canny Acts

Director Rob Meldrum

Still running at Theatreworks... one man's attempt to become a horse! Is it a true or absurd look at mankind and does it ultimately vindicate common humanity? You be the judge.

THEATREWORKS

14 Acland St, St Kilda

Until end of April

Mon-Sat 8.30pm

AETT \$12.99

Public \$14.99

Bookings Theatreworks

534 9886 or 534 4879

• **(THE) PHANTOM OF THE OPERA**

Based on the novel by Gaston Leroux

Music by Andrew Lloyd Webber

Producer Cameron Mackintosh

The story of the murderous 'Phantom' who lived in the Paris

Opera House in the 1880s.

Opens December '90

PRINCESS THEATRE

AETT \$91 for two shows (*Les*

Mis and *The Phantom*)

Public \$95 for two shows

Bookings Trust Office - now booking for Jan '90 & '91

• **PIPEDREAMING:**

Prediction Piece 9



A scene from *Pipedreaming*

Lyndal Jones with *Danceworks*

Pipe Dreaming is the ninth in Jones' series of ten *Prediction Pieces*, the first of which was performed in 1981. The series centre around the idea of the future as a phenomenon and the possibility that it may not exist. As with her previous work, the performance is a series of juxtapositions, this time of two generations, one older and sustained by the very real possibility of revolution eliciting change, the other younger and evolving with the ever-present threat of nuclear holocaust.

Internationally celebrated artist Lyndal Jones performs along with three actors and visual artist Lindy Lee to music by Richard Vella.

THE STUDIO, VAC

April 12-22

Wed-Sat 8pm, Mats Sat

AETT \$17

Public \$19

Conc. \$17

Booking BASS

• **SAFE HOUSE**

by Ron Elisha

Playbox Theatre

Director Bruce Myles

Remember Menzies, Petrov, the Olympics, Maralinga? An Australian premiere, *Safe House* explores the life of a Soviet professor who defects to Australia in the 1950s. Cut off from his family, his country, his intellectu-

al life, he is trapped by hope in a hostile land.

ANTHILL THEATRE

From May 17

Mon-Fri 8pm, Sat 5pm & 8.15pm

Wed 1pm Mat. May 31

AETT \$17

Public \$19

Bookings Anthill 699 3251 or

Playbox 650 4888

• **(THE) SECRET HOUSE**

by Noel Hodda

Playbox Theatre

Director Margaret Davis

"A brilliant achievement... a unique blend of humour and tragedy" - *Sunday Telegraph*.

A first play for Noel Hodda who writes with great compassion, insight and a devastating ear for the rhythms of everyday speech. *The Secret House* conceals the complex undercurrents of passion and pain as an ordinary Australian family grapples with the death of a son.

ANTHILL THEATRE

From April 27

Mon-Fri 8pm, Sat 5pm & 8.15pm,

Wed 1pm Mats 3,10 May

AETT \$17

Public \$19

Bookings Anthill 699 3253 or

Playbox 650 4888

• **TOP SILK**

by David Williamson

Director Rodney Fisher

Stars Tina Bursill, Geoff Morrell,

Helmut Bakaitis, Simon Kay

"Top Silk is a play about power, compassion and the boundless capacity of the ego to wreak damage on the human heart" - *David Williamson*

This latest work from Australia's most acclaimed playwright, focuses on Trevor, who, after a brilliant legal career, is poised to enter top-level politics. At this climactic point of his life, he meets with conflicting emotional and moral forces. His wife, Jane, also a lawyer, plunges out of her depth in defence of her friend on trial for drug offences. Trevor is alienated from his son by the ever widening generation gap, and his future is threatened by a powerful media magnate.

Drawing on the tensions and uncertainties of current political and social environment, *Top Silk* takes its audience deep into the

power play that underlies modern society, and all the financial, professional and domestic stresses that beset Australians in the last decade of the 20th century.

ATHENAEUM THEATRE

From April 26

AETT \$26.90 Tue-Fri 8pm;

\$27.90 Sat 8.30pm; \$19.90 Wed

1pm, Sat & Sun 5pm.

Public \$28.90 Tue-Fri 8pm;

\$29.90 Sat 8.30pm;

\$20.90 Wed 1pm, Sat & Sun

5pm.

Conc: \$20.90 Tue-Fri 8pm;

\$16.90 Wed 1pm, Sat & Sun

5pm.

UNIVERSITY OF MELBOURNE

GUILD THEATRE and

UNION THEATRE

University of Melbourne, Parkville

Bookings 344 6975

UNION THEATRE

• **BYRTHRITE**

by Sarah Daniels

GUILD THEATRE

April 19-29

AETT \$5

Public \$7

• **PINTER PLAYS,**

A Selection Of

GUILD THEATRE

May 10-June 3

AETT \$5

Public \$7

• **CARKING IT**

A Cabaret

GUILD THEATRE

April 4-15

AETT \$5

Public \$7

GUILD THEATRE

University of Melbourne, Parkville

Bookings 344 6975

UNION THEATRE

• **FASHIONABLY LATE
FOR THE REVOLUTION**

Melbourne University Revue

April 5-15, 8pm

UNION THEATRE

AETT \$5

Public \$10

• **A TALE OF TWO CITIES**

Based on Dickens' novel

Adapted and directed by Andrew Ross

UNION THEATRE

May 25-June 3, 8pm

AETT \$10

Public \$12

UNION THEATRE
University of Melbourne, Parkville
Bookings 344 6975

**MELBOURNE COMEDY
FESTIVAL 1989**

April 1-16

ALL BOOKINGS TRUST OFFICE

• **CLIFFHANGER'S**

JAMES BOND

by Tony Haase Peter McCarthy

Stars Peter McCarthy

Direct from a sell-out season at the Edinburgh Festival and the ICA in London, Cliffhanger's Bond falls in love with a feminist single mother, leaves the secret service and applies for a job as a play leader and crèche co-ordinator, and lo - live on stage (in true 007-style) ski chases, cable-car fights... and...

COMEDY FESTIVAL

UNIVERSAL THEATRE ONE

Tue-Sat 8.30pm, Sun 5pm

AETT \$18.90

Public \$22.90

• **DOUG ANTHONY ALLSTARS**

Melbourne's madcap masters of musical mirth are back with an all new show. "Blasphemous, vulgar, distasteful... Ultimately hilarious" - *Adelaide Advertiser*.



Doug Anthony Allstars

COMEDY FESTIVAL

UNIVERSAL THEATRE ONE

Tue-Sun 7.15pm

AETT/Public \$13

• **FULL HOUSE/NO VACAN-
CIES**

by Paul Davies

Theatreworks

This location theatre-piece will be performed at Linden (Gallery/Boarding House) transformed for the time, to the Linga

Lunga Private Hotel. The audience will move from room to room, in three groups, piecing the story together like a jigsaw puzzle. The final scene draws the audience together in the TV Lounge, for the last Happy Hour at the Linga Longa.

COMEDY FESTIVAL
LINDEN
26 Acland St, St Kilda
Mon-Sat 5pm, Wed 1.30 pm
AETT \$17.99
Public \$19.99

• **SPECIAL TRUST NIGHT**
Thu 27 April
See *Members' Diary*

• **GLYNN WITH A WHY?**

by Glynn Nicholas

One man explores his extraordinary range of comedic talents.

"Precise . . . Awesome . . . Potentially dangerous . . . a master of comedy" - *Sydney Morning Herald*

COMEDY FESTIVAL
ATHENAEUM THEATRE TWO
Tue-Sat 8pm, Sun 5pm
AETT \$11.90
Public \$15.90

• **HUMOURISTS READ HUMOURISTS**

Compered by Wendy Harmer
Featuring Mort Sahl, Patrick Cook, Campbell McComas, David Williamson



Wendy Harmer

Everyone you ever thought was funny, reading from everyone they ever thought was funny.

COMEDY FESTIVAL
ATHENAEUM THEATRE
Sun April 9, 3pm
AETT \$11
Public \$16.90

• **MORT SAHL, An evening with**
"Wildly funny! He has our minds reeling with the loony improbability of our world . . . hilarious!" - *New York Daily News*.

Six performances only. Mort Sahl is one of the seminal figures of American stand-up comedy, a peer of Lenny Bruce, confidante of the Kennedys, and the USA's most quoted political wit.

COMEDY FESTIVAL
NATIONAL THEATRE, St Kilda
April 4-9
Tue-Sun 8pm
AETT \$16.30
Public \$18.30
Conc \$13.90

• **SHAKERS**

by John Godbar
Director Simon Palomares (of Wogs Out Of Work fame)
Stars Tracy Callendar, Sally Upton, Lyn McGrainger

Shakers gives us a wickedly funny glimpse of the oh-so trendy cocktail bar where everyone wants to be seen. Four long-suffering waitresses, offer a fascinating view of the reality that lurks behind the Pina Coladas.

UNIVERSAL THEATRE TWO
Tue-Sat 7pm, Sun 5pm
AETT \$15.40
Public \$16.40

• **SHAKIN AND SUSPICIOUS**

COMEDY FESTIVAL
UNIVERSAL THEATRE TWO
6,7 April, 11pm
AETT \$9
Public \$12

• **STEVIE STARR**

Regurgitator extraordinaire. The most incredible performance you will ever witness. He swallows light bulbs, coins . . . and regurgitates them in the order you nominate.

COMEDY FESTIVAL
UNIVERSAL THEATRE ONE
Tue-Sun 7.15 pm
AETT/Public \$13

• **(THE) THING ABOUT BING**

Stars Bing Hitler, Paul Merton, Rachel Berger, Liz Sadler

Direct from Glasgow, Bing Hitler tearaway star of the 1988 Comedy Festival is back with a brand new show plus uncanny comedian Paul Merton.

COMEDY FESTIVAL
LAST LAUGH
THEATRE RESTAURANT
Mon-Sat 7.30pm
AETT \$25 Tue, \$26 Wed, Thu (dinner & show)
Public \$29 Tue, \$32 Wed, Thu
Show only - \$17 Tue, \$18.50 Wed, Thu
Bookings Last Laugh 419 8600

• **(THE) UNSPEAKABLE MOCKBETH**

"Mockbeth is a hilarious cocktail of improvisational party games, theatresport routines, fractured fairytales, pub theatre and cabaret which is very sweet to the palate. It's much too funny to miss" - Doug Anderson, *Sydney Morning Herald*

Shakespeare's funniest new play for years!

COMEDY FESTIVAL
ATHENAEUM THEATRE TWO
Tue-Sat 10.30pm, Sun 8pm
AETT \$10.90
Public \$14.90

• **WOGS OUT OF WORK**

Director Simon Palomares

This ethnic laugh spectacular returns after two years entertaining Australia.

"Spellbinding . . . a tidal wave of laughter" - *Sydney Morning Herald*.

COMEDY FESTIVAL
ATHENAEUM THEATRE
Week One - Tue-Sat 8.30pm
Week Two - Tue-Sat 8pm, Fri & Sat 7 & 10pm, Sun 5.30pm
AETT \$20.90, Upper Circle \$18.90
Public \$24.90, Upper Circle \$22.90

MUSIC • OPERA

• **CLASSIC ENCORES**

Australian Pops Orchestra

An evening of best-loved works from the classical and popular repertoire.

MELBOURNE CONCERT HALL
May 13
Prices: \$30 A Reserve, \$28 B Reserve

• **DAME JOAN GOES POP**

Australian Pops Orchestra
Conductor Douglas Gamley
Stars Dame Joan Sutherland

For the first time ever in Australia, Dame Joan Sutherland presents an evening of music

from musical comedy and operetta.

MELBOURNE CONCERT HALL

July 12 & 15

Prices: \$120 A Reserve,
\$100 B Reserve

• MUSIC IN THE ROUND '89

Australian Musicians' Guild

Melbourne's 17th Annual
Festival of Chamber Music
Highlights:

The Australian String Quartet
and many leading Melbourne
Musicians including The Cecilia
Ensemble, The Elysium
Ensemble, and The Melbourne
Chorale.

MELBOURNE

LADIES COLLEGE

207 Barkers Rd., Kew

April 22, 23

Note: ticket prices below
are per day.

Public \$15

Conc. \$10

Children (6-13) \$5

Family \$35

Advance purchase discount
available from BASS

VICTORIA STATE OPERA

Listings in **date order**

for VSO Performances.

Performances 7.30pm,

Mats 1pm

• LA TRAVIATA

Verdi

Director Stuart Maunder

Designer James Ridewood

Conductor Richard Divall



V.S.O. present La Traviata

The story of a young man,
Alfredo, who falls desperately in
love with Violetta, a notorious
courtesan. Set in the elegant
Parisian demi-monde of the
1850s, this popular romantic
tragedy is brought vividly to life
by Verdi's sumptuous melodies.

Beautiful Greek soprano Jenny
Drivala returns as Violetta, a role
she has sung to great acclaim in
Europe and America. Patrick

Power, the dynamic New
Zealand tenor is Alfredo, while
leading Australian baritone
Robert Allman shares the role of
his father, Giorgio, with Roger
Howell.

July 29-Aug 25

• LA BOHEME

Puccini

Director John Copley

Conductor John Hopkins/

Richard Divall (Aug 28, Sep 7,9)

Stars Kiri Te Kanawa, Joan Carden/

Marilyn Richardson, Wendy Dixon

(Aug 28, Sep 7,9)



Dame Kiri Te Kanawa

The return of the VSO's
acclaimed production of
Puccini's favourite score with
two of the world's finest sopra-
nos, Kiri Te Kanawa as Mimi and
Joan Carden as Musetta. *La*
Boheme brings to life the uproari-
ous and precarious existence of
four young Bohemians:
Schaunard (a musician),
Marcello (a painter), Colline (a
philosopher) and Rudolfo (a
poet). This brilliantly conceived
production by leading UK direc-
tor John Copley, poignantly con-
trasts Rudolfo's love affair with
Mimi, and the stormy relation-
ship between Marcello and the
vivacious Musetta.

Aug 14-Sep 9

• (THE) ABDUCTION OF THE SERAGLIO

Mozart

Director Jean-Pierre Mignon

Stars Noel Mangin

Director Mignon and conduc-
tor Robinson and a cast of
Australia's finest artists combine
Mozart's tale of a Spanish noble-
man's attempt to rescue his
beloved Contanze from the
clutches of a Turkish ruler. The
score has deft touches of Eastern
colour and ravishing melodies
and featured is one of Mozart's
great dramatic creations, Osmin,
the harem overseer, a comic
character who never loses his
threatening edge. A brilliant
blend of fable and comedy.

Nov 1-Dec 2

• TANNHÄUSER

Wagner

Director Richard Cottrell

Designer Kenneth Rowell

Conductor Richard Divall

Stars Anthony Roden

A medieval legend of passion
and redemption, Tannhäuser is a
knight who is seduced by the
beauty of Venus. In his quest for
redemption, however, he makes
a tortuous pilgrimage to Rome
but is saved only by the self-sac-
rifice of the saintly Elisabeth.
Wagner's impassioned score will
highlight the magnificent voices
of the VSO Chorus, particularly
in the famous *Pilgrim's Chorus*. A
superb all-Australian cast will be
conducted by Richard Divall, the
third opera of his famous
Wagner series.

Nov 11- Dec 2

• (THE) BARBER OF SEVILLE

Rossini

Director Stuart Maunder

Designer Roger Barratt

Stars Roger Howell, Miriam

Gormley and Christopher Bogg

In *The Barber Of Seville*, we
meet the characters first made
operatically famous in Mozart's
The Marriage Of Figaro. Rossini
based his comic masterpiece on a
play by Beaumarchais, and the
wily Figaro is seen here arrang-
ing the courtship of Count
Almaviva and the young Rosina.

Roger Howell, whose remark-
able comic talents have made

him a great favourite with VSO audiences, particularly since he sang Mozart's *Figaro* in 1987, returns as Rossini's scheming barber. Another drawcard is renowned Italian conductor Claudio Scimone, a major recording artist who will be making his Australian operatic debut.

Nov 15-Dec 1

STATE THEATRE VAC

Prices not available at press time
Bookings Trust Office - phone for ticket details

THE AUSTRALIAN OPERA

Listings in **alphabetical order**
for Australian Opera
performances.

Performances 7.30pm,
Mats 1pm

• CAVALLERIA RUSTICANA plus I PAGLIACCI

Mascagni/Leoncavallo

Conductor: Carlo Felice Cillario

Director: John Copley

Santuzza: Sandra Hahn

Turiddu: Bernard Lombardo

Mamma Lucia: Heather Begg

Alfio: David Brennan

Lola: Rosemary Gunn

Tonio: John Shaw

Canio: Kenneth Collins

Nedda: Rosamund Illing

Silvio: David Lemke

Beppe: Gregory Tomlinson

April 13,18,26,29, Mat. 22;

May 4,8,12,15

• (THE) GONDOLIERS

Gilbert and Sullivan

Conductor: Dobbs Franks

Director/Choreographer: Brian MacDonald

Fiametta: Elizabeth Ellis

Vittoria: Prudence Dunstone

Giulia: Caroline Clack

Antonio: Neil Kirkby

Francesco: David Collins-White

Giorgio: David Hibbard

Tessa: Suzanne Johnston

Marco Palmieri: David Hobson

Giuseppe Palmieri: Roger Lemke



Duke of Plaza Toro: Robert Gard
Duchess of Plaza Toro: Graeme Ewer

Casilda: Fiona Maconaghie

Luiz: Peter Cousens

Don Alhambra Del Bolero: Dennis Olsen

Inez: Jennifer Bermingham

A new production of the energetic and hilarious operetta, *The Gondoliers*. Two men have three wives. One of the men is the King therefore only one of the women is Queen. But which one? As some of Australia's finest young artists sing and dance their way through the riddle, they uncover more than a few surprises.

April 6,10,15,17,19,22,28;

May 9,13,18;

Mats May 6,20

• SPECIAL TRUST NIGHT May 9

• I PAGLIACCI plus CAVALLERIA RUSTICANA

See under *Cavalleria Rusticana*

• LES CONTES D'HOFFMAN Offenbach

Conductor: Vladimir Kamirski

Director: Tito Capobianco

Muse: Elizabeth Campbell

Lindorf: Robert Allman

Andres: Jonathon Welch

Luther: Donald Solomon

Nathaniel: Gregory Tomlinson

Hermann: Neil Kirkby

Hoffman: Anson Austin

Nicklausse: Elizabeth Campbell

Spalanzani: Gordon Wicock

Cochenille: Jonathon Welch

Coppelius: David Brennan

Olympia: Helen Borthwick

Giulietta: Bernadette Cullen

Schlemil: Neil Kirkby

Dapertutto: John Fulford

Pitichinaccio: Jonathon Welch

Antonia: Amanda Thane

Franz: Jonathon Welch

Crespel: Clifford Grant

Dr Miracle: Robert Allman

The Voice of Antonia's Mother:

Kerry Elizabeth Brown

Stella: Amanda Thane

April 7,12, Mat. April 15

• OTELLO

Verdi

Conductor: Carlo Felice Cillario

Director: George Ogilvie

Otello: Horst Hoffmann

Iago: Robert Allman

Cassio: Gerald Sword

Roderigo: Christopher Dawes

Lodovico: Clifford Grant

Montano: Stephen Bennett

Desdemona: Joan Carden

Emilia: Heather Begg

April 27; May 2,5,11,17,20

• RIGOLETTO

Verdi

Conductor: Myer Freedman

Director: John Copley

Duke of Mantua: Richard Greager

Borsa: Robin Donald

Marulla: John Germain

Ceprano: Stephen Bennett

The Countess Ceprano: Prudence

Dunstone

Rigoletto: Michael Lewis

Monterone: Clifford Grant

Sparafucile: John Wegner

Gilda: Gillian Sullivan

Giovanna: Jennifer Bermingham

A Page: Emma Slaytor

An Usher: Joseph Grunfelder

Maddalena: Rosemary Gunn

May 3,6,10,16,19, Mat. 13

• (THE) TURN OF THE SCREW Britten

Conductor: David Stanhope

Director: Christopher Renshaw

Prologue: Robert Gard

The Governess: Eilene Hannan

Mrs Grose: Margaret Haggart

Flora

Miles

Miss Jessel: Patricia Price

Peter Quint: Richard Greager

April 5,8,11,14,20

STATE THEATRE, VAC

AETT \$47 A Reserve

Public \$58 A Reserve

The Gondoliers & Matinees

AETT\$37

Public \$49

MELBOURNE SYMPHONY ORCHESTRA

• MEET THE MUSIC Program:

Mendelssohn *A Midsummer*

Night's Dream: Overture,

Nocturne and Scherzo

Schumann Piano Concerto

Stravinsky *Petrushka* (1911)

Conductor Hiroyuki Iwaki

Piano Cristina Ortiz

Mon April 17, 8pm

Håkan Hardenberger - trumpet virtuoso



Sibelius *Karelia Suite*
Hummel Trumpet Concerto
Shostakovich Concerto For Piano, Trumpet And Strings
Ravel *La Valse*

Conductor **Hiroyuki Iwaki**
 Trumpet **Hakan Hardenberger**
 Piano **Kaori Kimura**
 Mon **May 15**, 8pm



Yevgeni Svetlanov

Berlioz *Harold In Italy*
Tchaikovsky *Francesca Da Rimini*

Prokofiev *Romeo And Juliet: Suite*
 Conductor **Muhad Tang**
 Viola **Lawrence Jacks**
 Mon **July 10**, 8pm

MELBOURNE SYMPHONY ORCHESTRA

• **FROM THE NEW WORLDS**
 Program:

Stravinsky *Agon*
Birtwistle *Endless Parade*
Sculthorpe, *Kakadu*
Bartok *The Miraculous Mandarin* - Suite
 Conductor **Hiroyuki Iwaki**
 Trumpet **Hakan Hardenberger**
 Sat **April 29**, 8pm

Hindemith *The Harmony Of The World* - Symphony
Bozidar KOS Violin Concerto
Holst *The Planets*

Conductor **Werner Andreas Albert**
 Violin **Igor Ozim**
 Sat **July 29**, 8pm

MELBOURNE CONCERT HALL
 AETT \$30.70 A Reserve,
 Conc. \$24.90
 \$24.40 B Reserve, Conc. \$19.80
 Public \$33 A Reserve, Conc. \$27
 \$26 B Reserve, Conc. \$22
 Bookings Trust Office

• **USSR STATE SYMPHONY ORCHESTRA**

Producer **Michael Edgley**
 International
 Conductor **Yevgeni Svetlanov**
Mussorgsky *Prelude to Khovantschine* arranged by Shostakovich
Glinka Symphony on Russian themes
Prokofiev Classical Symphony
Scriabin Symphony No. 2
 CONCERT HALL, VAC
May 26
 A Reserve \$75, B Reserve \$45
 Bookings BASS

Western Australia

BOOK NOW

321 4953
 Mon-Fri
 12-4pm

THEATRE

ACADEMY OF PERFORMING ARTS ACADEMY SHOWS

• **MACBETH**

William Shakespeare
 May 9-13

• **THE THREEPENNY OPERA**

Bertolt Brecht
 May 10-14

• **SPECTRUM -Original Works**

Choreography by the dance staff
 May 24-28

ACADEMY OF
 PERFORMING ARTS

8pm
 AETT \$7 at box office on presentation of membership card
 Public \$10
 Conc. \$5

• **BOSWELL FOR THE DEFENCE**

by Patrick Edgeworth
 Director: **Frank Hauser**
 Stars **Leo McKern**

Boswell's most spectacular case - that of Mary Broad and her family transported to Australia, their subsequent escape and heroic voyage to Timor. Then captured, they were condemned to death on return to London. Their only hope - Boswell, (McKern) is a disap-

pointed old lawyer overtaken by time and self-indulgence.

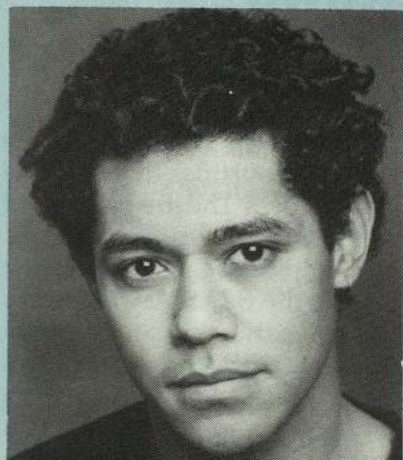
REGAL THEATRE - SUBIACO
March 31 - April 22, Mon-Sat
 AETT \$25
 Public \$29
 Conc. \$21

• **CAPRICORNIA**

By Louis Nowra
 Director: **John Saunders**
 Designer: **Mark Thompson**

"From start to finish it is magnificent. *Capricornia* is a powerful, beautiful, compelling work of theatre"- Bob Evans (*Sydney Morning Herald*).

Louis Nowra has distilled Xavier Herbert's huge novel and adapted it into an epic play about our vast sprawling north.



Lawrence Clifford in *Capricornia*

All the book's power, magic, humour and complexity has been faithfully captured.

PLAYHOUSE THEATRE

May 6th - June 3,

Mon - Sat, 7.30pm

AETT \$14

Public \$19

Conc. \$9

• HOME PORT

by Phil Thomson and

Christine Evans

Deck Chair Theatre

Director: Phil Thomson

An intense passionate drama set in Fremantle during the visit of the American Fleet...involving a family and an American sailor. Developed from community interviews in the same tradition as Paddy and Fleets Of Fortune.

THE OLD CUSTOMS HOUSE

Phillimore St, Fremantle

May 11-June 4, Wed-Sat 8pm,

Sun 6pm

AETT \$12

Public \$15 adult

Conc. \$11

• LIE OF THE MIND

by Sam Shepard

Director: Pippa Williamson

Contemporary playwright Sam Shepard has been compared with such greats as Eugene O'Neill and Tennessee Williams. In his latest award winning play, produced by the Red Desert Theatre Company, the theme centres on the strong, dramatic, emotional involvements of its rich and powerful characters.

PLAYHOUSE THEATRE

April 8 - 29, Tues - Sat

AETT \$14

Public \$19

Conc. \$12

• (THE) PLOUGH AND THE STARS

by Sean O'Casey

Director/designer: Raymond Omodei

The fervour of revolution and rebellion of the famous Dublin Easter uprising are movingly portrayed with moments of pathos and tragic/comic events.

It is one of the most acclaimed Irish dramas to come from Dublin's Abbey Theatre.

THE HOLE IN THE WALL
THEATRE

April 26 - May 17, Mon-Sat 8pm,

Mat. 2pm May 13

AETT \$18

Public \$20

Conc. \$14

• TRAVESTIES

by Tom Stoppard

Director: John Wilson

Designer: Serge Tampalini

Stoppard is visited by the muse of Oscar Wilde in this brain-bracing word circus of fact and fantasy involving Lenin, Mrs James Joyce, Dadaist Tristan Tzara, a snooty butler and Gwen and Cecily from "The Importance Of Being Earnest". The result - for the sophisticated, a dazzling rainbow of comic delight, for the rest of us raucous merriment.

HOLE IN THE WALL

THEATRE

May 31- June 22, 8pm

AETT \$18

Public \$20

Conc. \$14

MUSIC • DANCE

• MUSICA VIVA

Academy Of St Martin

In The Fields.

Director: Kenneth Sillito

The most famous, revered and recorded chamber orchestra in the world, plays Mozart through to Malcolm Arnold with characteristic vitality, clarity and ravishing string tone.

PERTH CONCERT HALL

May 28, 8pm

AETT \$35 (A Reserve) - \$20

Public \$40

Conc. \$12.50 (C Reserve only)

**WESTERN AUSTRALIAN
BALLET COMPANY**



Natasha Middleton and Mathew Morris in WA Ballet's *Billie*

• LADY OF THE CAMELIAS

Choreographer: Barry Moreland

This spectacular world premiere of the full length ballet is a love story set in Paris in the 1830s. Extravagant set designs by Andrew Carter and thrilling romantic music played by the superb W.A.S.O.

HIS MAJESTY'S THEATRE

April 13 - 29, 8pm

AETT \$26 A Reserve

\$22 B Reserve

Public \$29/\$24

Conc. \$19/\$16

FILM

Concessional vouchers are available from the Trust office — \$7 for Hoyts and Greater Union cinemas; and \$6 for Windsor, New Oxford and F.T.I.

Vouchers are open-dated and should be exchanged for tickets at the cinema box office.

Restrictions apply to use of the vouchers on Saturday evenings at Hoyts and Greater Union and on Friday and Saturday evenings at F.T.I.

• In future issues, Trust News magazine will present special features and editorial pieces on some of the more recently releases films around the country.

In this issue, the release of the film version of David Williamson's *Emerald City* is covered.

South Australia's Opera Company

— putting Humpty Dumpty back together again

1988 — the State Opera of South Australia's operating deficit for the year was \$519,000. Add accumulated deficits and the figures in red exceed \$1 million.

Hearing that kind of picture from afar, Bill Gillespie put the receiver down and sat back at home in Pittsburgh to consider his options.

On July 25, 1988, Gillespie arrived in Adelaide ready to talk the board into hiring him as the S.O.S.A.'s new general manager.

Behind him now, are twelve years of opera administration experience in the US and the full confidence of the S.A. State Opera board.

A \$400,000 loan from the S.A. Government and Bill Gillespie's enthusiasm and marketing flair are key factors in the opera company's planned revival and ultimate survival. By June 30, 1989, the S.O.S.A. will need to find \$100,000 for the first repayment instalment to the S.A. Government (the \$300,000 balance is due 12 months after that).

So where does the pruning begin? The former staff of 29 is now down to eight employees. No longer does the company have workshop, warehouse and costume manufacturing departments. Its 1989 program has been restricted to two operas — but two of the most loved — Beethoven's *Fidelio* and Puccini's *La Boheme*. And the company has moved out of the Opera Theatre (which it managed for several years) and into the larger Festival Theatre which has similar stage dimensions to the opera venues in Melbourne, Sydney and Brisbane.

"By moving to the Festival Theatre, we will automatically acquire the capacity of co-producing operas with other State companies and we will be able to hire their productions too," said Gillespie.

A co-production in November at the Festival Theatre, with the Australian Opera presents audiences with *The Gondoliers* and a double bill — *Cavalleria Rusticana* and *I Pagliacci*. The move to the Fes-

tival Theatre will also enable the use of surtitles (not possible at the Opera Theatre because of architectural considerations).

In addition, the larger venue means the S.O.S.A. will establish an extra, cheaper category of subscription seats. 1989's complete season subscription price comes in at a mere \$31 a seat for each of the four operas — well below prices at Sydney Opera House and the Victorian Arts Centre in Melbourne.

Confidence in the S.O.S.A.'s new management has earned sponsorship to the tune of \$100,000 for the '89-'90 season. Western Mining's Mr Hugh Morgan, recently announced a three-year sponsorship deal, including \$30,000 to the opera company this year.

Bill Gillespie is confident that this year, the State Opera will break even on its \$2.1 million budget and make the first \$100,000 step towards wiping out its accumulated deficit. "It won't be easy," he said, "but it's impressive the way the Adelaide community has been rallying to the cause." ♦

TN! and TN2 — The Mee Generation

A unique concept established in 1987, has provided 15 young people with a solid grounding in theatre for future careers in the industry. Known as TN2, the young Queensland company's 1989 auditions attracted applications from all over the state from which three actors and a writer/stage manager were selected.

TN2's activities are co-ordinated by experienced theatre professional, Sean Mee.

During his 14 years of theatrical experience, Sean has at different times, worn the hats of director, composer, musical director, designer, actor, writer and musician.

Under the wing of the TN! Theatre Company, TN2 presents Queensland audiences with educational and entertaining shows as well as encouraging young talented theatre workers.

comedy season

Who's Afraid Of Virginia Woolf?, Edward Albee's incisive black comedy, kicks off TN!'s season of comedy classics at The Princess, beginning on April 12. Award-winning actor Jennifer Flowers and Rod Wissler star in this game of ill-matched mixed doubles, umpired by director Don Batchelor.

Popular Mechanicals, a play written by Keith Robinson and Tony Taylor with some help from W. Shakespeare, follows on July 12. Sean Mee, Anthony Phelan and some fine Brisbane comedians combine in the inspired slapstick and vaudeville based on Shakespeare's "Mechanicals".

The Christian Brothers, Ron Blair's classic comedy exploring the more ridiculous aspects of old Catholic education systems, complete with chalk-throwing, cane-happy teachers and a classroom which encompasses the audience. Directed by Rick Billinghamurst the play will opening August 30. ♦

Trust Triple-Play On Tour

At a time when very few producers are taking shows on the road, the Trust's Australian Content Department is touring three productions in two months. During April and May, *Pipedreaming* performed by Lyndal Jones and Danceworks, Hunter Valley Theatre Company's *Lipstick Dreams*, and a highly educational and entertaining program from 2 Dance Plus will be seen by audiences in different areas around Australia.

HELEN O'CONNOR AND SIMON HOPKINSON'S *LIPSTICK DREAMS* was the hit of 1988's Regional Festival in Penrith.

The Australian Content Department in association with the Hunter Valley Theatre Company is touring a new production of *Lipstick Dreams* throughout New South Wales beginning on April 3.

The play's small-town-NSW setting makes the choice of a regional tour particularly appropriate. (Sydney and Canberra audiences will also get a look-in.)

Billed as "the hilarious, triumphant story of four women", *Lipstick Dreams* follows the transformation of four back-room girls into a slinky, hip-swinging, doo-wop quartet. The Blue Haven Hairdressing Salon and composer **Phillip Scott** set the scene as Jo, Jess, Jan and Jenny's 'lipstick dreams' come true. And for **Loraine Bayley** fans (*Sullivans*, *Carson's Law*, *Playschool*) throughout the state, it might be your dream come true when the star hits your stage.

Dates have been confirmed for a limited season of *Lipstick Dreams* at Newcastle's The Playhouse for April 4-22.

DREAMING, OF A VERY DIFFERENT KIND, is what's in store for those lucky enough to catch *PIPEDREAMING*.

The show is a collaboration

between well-known performance-artist **Lyndal Jones** and Melbourne's contemporary dance group **Danceworks**. It involves four actors, visual artist **Lindy Lee** and composer **Richard Vella**, with performances from both Jones and **Nanette Hassall** (artistic director of Danceworks).

Pipedreaming is the ninth in Jones' series of 10 *Prediction Pieces*, the first of which was performed in 1981. This performance, like past *Prediction Pieces*, is a series of juxtapositions: of two generations, two cultures and two art-forms. The phenomenon of a future which may or may not exist, is explored during a number of 20 minute episodes.

Pipedreaming opens at the Union Theatre during *Come Out '89* — Adelaide's annual Youth Arts Festival. It plays April 1-8 to schools and the general public, before returning to Melbourne for a ten day season at the Arts Centre

Studio, commencing April 12.

ANOTHER DANCE COMPANY which has attracted national recognition for its entertaining and educational programs for school and theatre audiences is 2 *DANCE PLUS*. After performing in *Come Out '89*, this Western Australia-based company visits Sydney (April 17 - May 13).

In Sydney, as well as offering its primary and high school performance repertoire, the company is conducting intensive introductory workshop sessions for teachers and creative workshops for students.

Described as "wit on its toes", 2 Dance Plus features a strong team of dancers lead by artistic director **Derek Holtzinger**, whose earlier work with Sydney Dance Company is already known to Sydney dance enthusiasts. The company's repertoire has benefited from the work of four guest choreographers: tap dancing specialist **Chrissie Parrot**; New York-based **Mitchell Rose**, the 'Woody Allen' of modern dance; the Victorian College of the Arts trained **Carol Wellman**; and well-known Australian choreographer **Graeme Watson**.

As with other shows that are supported by The Australian Content Department, the aim is to give local talent the opportunity to be acknowledged firstly in Australia and ultimately overseas. ♦



There's No Business Like ...

A producer is someone who gives the public what they want — and then hopes they want it. Recent efforts to please the public by Australian producers have met with varying degrees of success, as Jo Litson found out.

A little hype certainly goes a long way. Sales of double-header tickets for Cameron Mackintosh's Melbourne productions of *Les Misérables* and *Phantom Of The Opera*, are going through the roof, yet *Phantom* hasn't even been cast and isn't due to open till some time in 1990.

"That's the way these big shows have to go," says Ashley Gordon of Gordon Frost and Essington Entertainment who suddenly found themselves with a full time job on their hands after launching *Big River* in August last year. "It requires enormous planning, nurturing and care. Gone are the days when you can throw a show on. Cameron Mackintosh has shown us that."

Big River did enough busi-

ness in Sydney to make back its initial investment of \$1.6 million and is expected to carry on in similar fashion in Melbourne. Whether you like the musical or not, it's a first rate production that appeals to a broad, family audience and its risky but clever casting pays off with Cameron Daddo an excellent Huck, and John Bell, Drew Forsythe, Jon English and Karen Knowles all working well.

But 1988 was not so kind to other commercial theatre producers involved in the heady world of predicting public whim.

When rock songstress Christina Amphlett headlined in *Blood Brothers*, it seemed a well-thought out ploy, but the show lost money, and on top of other losses, Wilton Morley went under to the tune of \$2 million. *Brothers* was however a great little musical and deserved better.

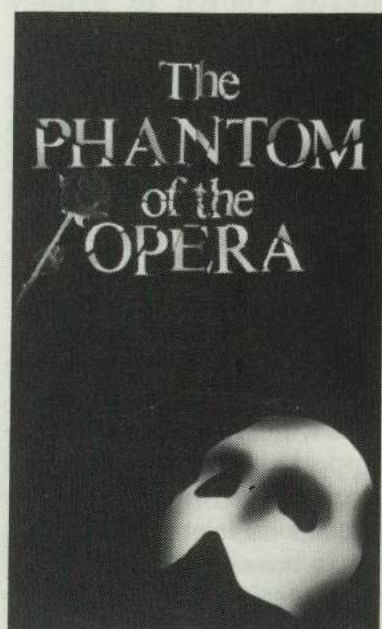
Audiences seem to like TV stars in lead roles, but that same year, Jon Nicolls lost money on his *Rattigan* double bill despite *Yes Minister*'s Paul Eddington, and *A Streetcar Named Desire* despite Martin Shaw (former star of British TV's *The Professionals*), and is currently trying to get back into the act via concert promotion.

And in 1988, though its *Of La Mancha* produced by the Australian Content Department was instrumental in pro-

ducing and/or touring 31 productions (three of which toured overseas), The Trust virtually ceased its entrepreneurial role.

Venues and current ticket prices are also under fire, but if a producer gets it right, audiences will go anywhere and pay whatever it costs. Witness Cameron Mackintosh, the entrepreneur with the midas touch. Mackintosh has proven quite brilliant at marketing and invests sufficient time and money in his productions — a lesson to many producers in this country.

While 1989 has begun more auspiciously, musicals are still deemed to be the safest entrepreneurial bet. Not that the musical is fool-proof. *The Man* Victorian Arts Centre had generally poor reviews and did



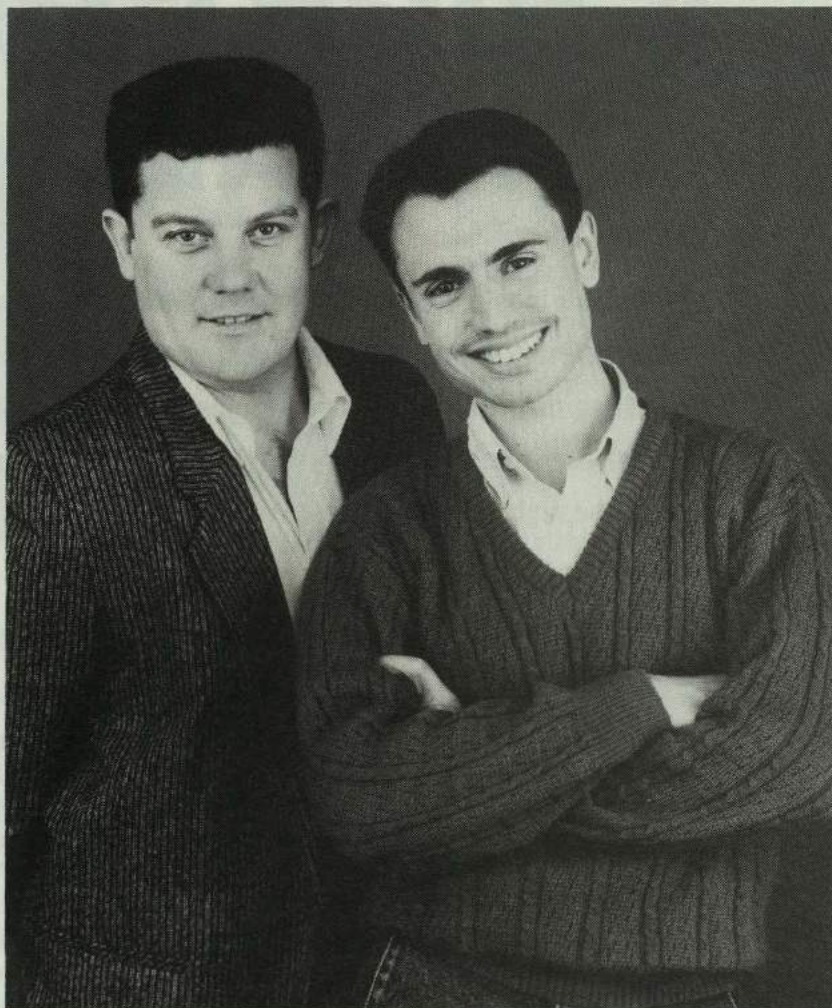
corresponding business.

Anything Goes produced by Mike Walsh's Hayden Attractions and *42nd Street* produced by the flamboyant Helen Montagu will both have broad appeal. Quintessential Broadway musicals replete with gorgeous girls, sparkling costumes, song, dance and flimsy, romantic storylines, both are wonderful escapist entertainment. "It's no good nowadays getting a show that won't play matinees," says Sue Farrelly, producer of *Anything Goes*. "You can't afford to give away any performance". And with the show capitalised at \$2 million, it's easy to see why.

Essington Entertainment produces *Blues In The Night* at Sydney's Footbridge Theatre in produces a completely new production of *Chess* in Melbourne in August, while *Les Misérables* moves to Melbourne's Princess Theatre, followed by *Phantom*. A revival of *Me And My Girl* replaces *Les Mis* at Sydney's Theatre Royal. Gary Penny goes it alone as a commercial producer of serious drama. *Top Silk* which he co-produced with Hocking & Woods moves to the Melbourne Theatre Company, while Peter Nicholl's *Passion Play* is followed in May by David Mamet's acclaimed *Speed-The-Plow* directed by the ever-exciting Neil Armfield.

Peter Williams hovers between both camps producing shows like *Stepping Out*, *Educating Rita* and *Bedroom Farce*. He is doing extremely well at Glen Street Theatre and is establishing a national theatre circuit playing regional centres at places like Parramatta, Rockhampton and Townsville.

Kevin Hanily, after losing money last year on *Steel Magnolias* has decided to go small-scale in Sydney with the hilarious and raunchily enter-



John Frost (L) and Ashley Gordon

taining *Living In The Seventies*, which was followed into the Seymour Centre Downstairs by another brilliantly gritty little music piece, *The Gambler*. Let's hope producers have their finger on the pulse of public taste in 1989 — and maybe even lead public taste to areas new. The industry could surely do with some resounding successes.

Ashley Gordon is optimistic: "I really think it's going to be a good year. Producers are selecting the right shows that appeal to a broad audience. Everything goes in phases. And we need the tough times so that we take stock." ♦

Jo Litson

Jo Litson is a freelance writer and regular contributor to *The Sydney Morning Herald*, *Vogue* and *City Life* magazines.



Anything Goes



42nd Street

A NIGHT OUT IN EMERALD CITY

David Williamson's most successful play, *Emerald City* recently had its world premiere as a film. Naming those absent at the gala Sydney event would be easier by far, than listing those who were there, shimmering on the night. Rubbing synthetic shoulders with them and dressed to the eights, was little-known socialite and sycophant Michelle Thong, who related her marinated memories of the night in graphic detail to Trust correspondent Christine Stanton.

LOOK! Photographers! Dozens of them, everywhere. See how their eyes swivel, searching for that familiar face? But *which* face? There's so many of them.

Everybody who's anybody in Sydney, is here tonight . . . except those who've gone to the Wool Awards. *They* still think Oz rides on the sheep's back. *We* at the *Emerald City* premiere, know it travels faster on celluloid.

Oh! There he is . . . Dave the Wiz Williamson! What a nice speech he does. Are all screenwriters so modest and charming and tall? Well, not that awful Mike (*Chris Haywood's film role*) up there on the screen for sure. What a hustler! How come he's got that gorgeous Helen (*played by Nicole Kidman*) for a girlfriend? Ogle the legs! White tights up to the hips and still willowy.

Uh oh, here comes another Dave the Wiz . . . Um, John Hargreaves actually, playing someone called Colin who is *not* David Williamson. Watch out Colin, cover up that Decency and Integrity before it rots in the Sydney climate.

That's *never* Ruth Cracknell being a slick producer! Not that dear old alzheimer from *Mother And Son*? Just look at her wheel and deal! Yeah, I

guess she always had a streak of cunning.

Didn't this used to be a play? Right. And everyone loved it. It's a good thing Colin the Wiz can't hear his wife Kate (*Robyn Nevin in the film*) thinking out loud like we can. He mightn't want to know what she's thinking of doing . . . Oh my god, she's done it. Then how come Colin couldn't manage infidelity with the Fergie-haired Helen? Guess he's just not a Basically Sydney Person.

I dare say you know that all bumptious women are called Kate. Is that a line from the

play? Who knows? So many lines have gone to make room for the things to look at and people to see. Dave the Wiz has dropped in an aborigine, a couple of kids, a cute dog and a smart young man in publishing. And a merchant banker. Merchant bankers love Emerald City.

Gosh, aren't the actors talking fast? It must be because everything moves quicker greased by money. Look at the money up there on the screen — money-talk, money-clothes, money-men, money-cars, harbour views — Heaven with noughts on the end. Still it's okay when they do those speeches about cultural identity and national whatsit. You need that in a movie, a bit of a breather, a chance to stretch your legs and yawn. Some people even listen to it — each to his own.

Sit down! Don't be silly, Mike the villain isn't really trying to drown that extra; he's just showing how to make a movie properly. Besides, if the guy *did* drown, he'd be paid more for it. That's the whole point — Right? Anyway, it's funny.

It's so hot and steamy in here. Do you think they've managed to get the screen to actually radiate heat, or does it

Nicole Kidman as Helen





Robyn Nevin as Kate

just look that way? You can almost feel the city, like you were out on the street. Oh, we are on the street.

Listen, that's the tramp of marching feet; an army of Sydney glitterati choosing to walk to the party at the Aquarium rather than get on the bus provided. Who wants to look as if they ever travel on buses?

Is that Jeannie Little? Is that John Howard? And Sonia McMahon and Peter Carey and Susan Whoever-she-is-at-the-moment? Yes? And Penny Cook and George Donikian and Philip Adams. And heaps of game show hostesses over by the fish tanks. Oh. Make

that a few hostesses and lots of bright, frilly tropical fish. See those men in tuxedos jostling for a turn on the micro-aquaria? Do the limos outside belong to them? Good god! A turtle just snapped up a merchant banker!

Ah hah . . . there he is, Dave the Wiz, scanning the crowd for his next screen story. Will we see it? Of course. Will it be clever and funny? Yes. Will the characters have crises of conscience and still end up rich?

Oh come on, this is Emerald City. ♦

As told to noted freelance writer Christine Stanton by Michelle Thong, raconteur of dubious sobriety and social butterfly of no fixed abode.

John Hargreaves with Nicole Kidman



EMERALD CITY *the movie*

Greater Union 95 minutes

Cast: John Hargreaves, Robyn Nevin, Chris Haywood, Nicole Kidman, Ruth Cracknell

Screenwriter: David Williamson

Director: Michael Jenkins

Producer: Joan Long

Screenwriter Colin Rogers (Hargreaves) and his wife Kate (Nevin), a publishing executive, have decided, albeit reluctantly, to leave their benevolent Melbourne and adjust to a new lifestyle in the dog-eat-dog city of Sydney.

With the emphasis now on self-advancement, Colin meets dog-eating Sydney soapie script-editor Mike McCord (Haywood), whose talents lie more in hype than type. Mike needs Colin's talent and reputation for writing and Colin needs Mike's commercial skills and looking at each other, they both see their idea of the golden goose.

Pretty soon, Colin's mind is agog with the potential millions to be made producing television series for American TV networks. To add fuel to the fire, Colin likes what he sees in Helen (Kidman), Mike's attractive young girlfriend.

Meanwhile, Colin's wife Kate has her own dilemmas with the official demands of her job and the rather non-official demands of her boss. The laughs come thick and fast as Colin and Kate are swept up in the momentum of the 'Emerald City' before they finally come to terms with themselves once more.

Lady Potterly's



Chairman Andrew Briger presents the Honorary Life Members Certificate to Jeff Joynton-Smith while Margaret looks on.



NSW Director Frank Hooke plays waiter. In the background Finance Director Bill Cottam, NSW Director Leonard Teale and Chief Executive Adam Salzer.



NSW Director Lloyd Waddy reminisces watched by Directors Brian Larking (NSW) Dr. Toby Manford (WA) and Dr Rodney Seaborn (NSW).



Dr Toby Manford with Margaret Joynton-Smith and new Queensland Director Trevor Reddacliff at the J.J.S. presentation party.

There was a very nostalgic evening on February 21st when the last official occasion was held in the old Dowling Street Headquarters of the Trust.

While the Trust's interstate directors were in Sydney for the board meeting, Chairman Andrew Briger conferred Honorary Life Membership on Jeffrey Joynton-Smith, the Trust's General Manager from 1969 to 1984.

Jeffrey is widely known and liked throughout the theatre world and as well as being a Trust G.M., he was on the boards of the Independent Theatre, the Old Tote Theatre and the Marionette Theatre. In recognition of his many contributions to theatre he was awarded the A.M. in the 1985 Australia Day Awards.

Jeffrey was accompanied by Margaret who, as most readers will know, is a Senior Australian Championship Ice Skating Judge and was leader of the Australian Ice Skating Teams to the three World Championships held in Dortmund, Ottawa and Geneva, as well as being the Figure Skating Section Leader of the Calgary Winter Olympics in 1988.

At the presentation, Jeffrey made a very amusing and interesting speech in reply, and afterward Lloyd Waddy reminisced about some of the earlier days at the Trust and its founders and their foibles.

In Melbourne, the Trust Members' Rooms in the Australian Ballet Centre are taking shape as the fitting out proceeds. In keeping with pre-

sent times we have chosen practical furnishings that are not expensive but very comfortable and attractive, and we have been greatly assisted by Michael Jan of *Home Kit* in Malvern. Michael has given his services as a donation and has arranged for us to get things at factory prices. We are all getting excited as the Gala Opening will be on Tuesday 2nd May from 6 - 8 p.m. I hope Victorian Trust Members will note this in their diaries.

The Members' Room is arranged like a gallery and we are very thrilled that Victor and Loti Smorgon have agreed to have a rotating exhibition of their fantastic collection of modern art on our walls. The paintings, which represent the best of the world's contemporary art, will change every other month and the Smorgon Collection's curator, John Buckley, has agreed to give talks and to arrange for various discussion groups with artists and other experts. Also planned are lectures and activities with theatrical directors, designers, actors and critics, as well as interesting film evenings.

Finally, I would like to let you know more details of the Gala Australian Preview of *42nd STREET* which has been arranged by the Grand Occasions Council on Wednesday 31st May at Her Majesty's Theatre, Sydney.

As *42nd STREET* is the New York centre of theatre it was decided that the proceeds should go to the Theatre Trust and I hope Trust Members will support the occasion to the full.

Chatter

A booking form is attached, and everyone who applies for their tickets by April 30th will be entered for the drawing of eight special "early bird" prizes which are:

1st Prize: (valued at over \$4,500) a WEEKEND FOR TWO on Hayman Island (3 nights - arriving on Friday and departing on Monday), inclusive of accommodation in a suite in the newly opened East Wing, together with transfers from and to Hamilton Island on one of their luxurious launches.

The prize will also include food and beverage to a total value of \$300 per person for the duration of their stay.

Most generously donated by **Hayman Resort** and two return tickets from Sydney to Hamilton Island most generously donated by **Ansett Airlines of Australia**.

2nd Prize: \$500 worth of BEAUTY PRODUCTS most generously donated by **Lancôme**.

3rd Prize: DINNER FOR SIX at **Rogues Restaurant** donated most generously by Peter Simpson.

And: Five ONE-YEAR SUBSCRIPTIONS to the Trust's **Arts Australia Card**.

Last month I went to Her Majesty's Theatre and with theatre manager, Don McPhee (an old friend of the Theatre Trust), sat in every area of the theatre — I can assure you there's not a bad seat in the house!

The theatre is strongly raked to give audiences excellent sight and great acoustics. For this show, the stage is fully stretched as there is a cast of 55.

The stars in this production are Nancye Hayes, Toni Lamond, Barry Quinn and Juniors, Leonie Page and Todd McKenny. With a chorus of 44 tap-dancers and singers and an orchestra of 25, **42nd STREET** is one of the biggest shows ever to be produced in Australia and it is fabulous. I have seen it in London and twice in New York, and producer Helen Montagu tells me that the Australian tap-dancers are the best she has ever encountered anywhere.

This evening is a fund raiser and will be a very glamorous and glittering preview (the show opens several nights later). Tickets are priced accordingly at \$75 and \$125,

with the latter price including a special party afterwards at the new **Rogues Restaurant And Nightclub** in Oxford Street, kindly donated by Peter Simpson. Those who go to this will be transported to and from the theatre in **42nd STREET Buses** car parking arrangements at the carpark near to Rogues.

We have set aside 150 tickets at the very special discounted price of \$38 for Trust Members and these will be strictly limited to two each on a first-in basis.

Do come. We guarantee you one of the best stage shows ever.

The next issue of **TRUST NEWS** will feature photographs and a full report. ♦

42ND STREET GALA PREVIEW BOOKING FORM

The 42nd Street Preview Ticket Officer
PO Box K360 HAYMARKET 2000

I would like to make the following reservations for the Gala Preview of 42nd Street on Wednesday, 31st May, 1989 at 8pm at Her Majesty's Theatre, Sydney —

☐ Tickets in the "Lullaby Of Broadway" reserve at \$75 each which includes premium seats, complimentary programme and interval refreshments of champagne and chicken sandwiches.

☐ Tickets in the "We're In The Money" reserves at \$125 each which includes premium seats, complimentary programme, interval refreshments, after-show Gala Supper at Rogues Restaurant/Night-Club and bus transport between car park and theatre before and after show.

I enclose my cheque/money order made out to "Grand Occasions Council" for the total of \$ together with a stamped self-addressed envelope and I would like you to include my name in the draw for the special "Early Bird" prizes for applications received before 30th April, 1989.

I understand that my tickets will be allotted strictly in order of receipt by the Box Office and that they will be mailed to me in May.

Please print following details —

Name: Telephone:

Address:

..... Postcode:

DINING OUT FAVOURITES

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accepted
Victorian Arts Centre
(03) 617 8180

The Vic Restaurant has such an unimposing entrance for such an imposing venue - *venue*, because the word 'restaurant' fails to evoke the combination of atmosphere, decor and cuisine, all so neatly combined to complement the current VAC featured theatre attraction.

Our host, John Garcia, kindly explained that each production being staged at the theatre becomes the theme for the dinner menu - not only determining the repast but also the beverage list. Accordingly, food, drink and the show, change about every six weeks.

On arrival we were quickly seated as the sounds of light classical music wafted unobtrusively through the room. The service was quiet and efficient (no doubt, the staff are aware that most patrons are there to

enjoy their meals prior to going to another engagement).

The night's menu and wine list reflected a thoughtfulness in choices and offered a pleasing variety. The theme this night based on *Boswell For The Defence*, was most definitely English. Five or so choices were available for each course, all reasonably priced and catering for a variety of palates from the heavy eater to lighter vegetarian preferences.

Though tempted to try everything on the menu (and wine list for that matter), we decided on the *English spinach salad* (\$6.50) - perfectly balanced in taste with bacon, egg mimosa and vinaigrette and superb *smoked atlantic salmon* (\$12) for entrees.

Our exquisitely presented main courses, complemented by delightfully cooked vegetables and roasted to pink perfection, were *London Chop House Best End* and *Roast Prime Beef Sirloin*.

The wine list had something for everyone in taste and price. We chose a *Victorian Cabernet Sauvignon* (1985) from Bendigo's

Water Wheel Vineyard - good value at less than \$20.

Dessert - *Summer pudding* - was a masterpiece, even for those without a sweet tooth!

Set-price buffet luncheons, or simple tasty suppers are available at different times of the day or evening. The supper selection was not dissimilar to the entrees from the night's dinner menu.

Warm russet-tones set the mood and the walls are covered with framed drawings of theatrical costumery with the ceiling a Truscott masterpiece.

In this instance, the menu favoured aficionados of English fare, but undoubtedly, dining here any night would be enjoyable and I'm sure that even Boswell would be impressed.

Review by Lyn McDonald



BAR BZAR

BYO. Open 7 days, 9am-till late
All credit cards accepted
Ample parking
1 Rokeby Rd, Subiaco, WA
(only minutes from *Regal Theatre*
and *Hole in the Wall Theatre*)
(09) 381 6113

Casual, cafe-style dining has come in style to the Perth suburb of Subiaco thanks to *Bar Bzar*. With its reasonably priced, informal meals, this place has everything (even delicious herb teas), except alcohol (being BYO).

It's open from 9am till late, seven days a week, but owners Richard and Anthony Carrano intend opening their "art deco" doors even earlier, so you'll be able to breakfast on the way to work. Till then, for late starters or for brunch, there's croissants, brioches and a wide range of local and interstate newspapers. During the day, there's an abundance of light snacks.

The only criticism (a minor one) I have of *Bar Bzar* is that it's practically impossible to read the menu pasted on the wall behind the serving counter.

But here's a guide - soups are \$3.50 (a bowl of wholesome *minestrone* is a meal in itself). Salads range from \$2.50 to \$6.50. Main courses (\$9.50 or less!) include *grilled prawns*, *scotch fillet*, *scallopini al vino* or *al limone*, *fried squid*, *spaghetti marinara*, *mussels*, *cutlet parmigiana*, *ravioli*, *lasagna* or *fettucine* with assorted sauces (\$7.50) and *spaghetti* (\$6.80). Vegetables accompany some of the mains - just ask.

We tried *fettucine with a cream and bacon sauce* from the main menu and *grilled schnapper* (\$9.50) from the Specials menu. The *schnapper* was delicious and mouth-wateringly moist and the *fettucine* also excellent.

A wide variety of sweets (\$2.50-\$3.50) tempt even the

smallest appetite. Try the light-as-air *strawberry charlotte* or a rich but easily digested *chocolate gateau* and don't pass up the most wonderfully thirst-quenching *lemon/strawberry granitas*.

The atmosphere at *Bar Bzar* is invigorating with a good variety of (piped) music and the art deco surroundings fascinating. The service is friendly, and a meal here will not break the bank.

As a pre or après theatre meeting place *Bar Bzar* is ideal - situated close by the *Regal Theatre* and the *Hole in the Wall Theatre* (a mere 3 minutes drive away). But be warned, a phone call to secure a place is advised. It's not easy to find an empty table, and when the heady aroma or the first delicious hint of traditional Italian home-cooking assails the senses, you'll understand why.

Review by Alison Farmer

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THE CHIEF EXECUTIVE AND STAFF OF THE TRUST GRATEFULLY ACKNOWLEDGES THE ASSISTANCE OF GRACE REMOVALS IN THE RECENT MOVE TO CHIPPENDALE.



Wollongong members Chris and Lyn Bell are pictured here at the recent Trust Big River supper.



Anything Goes star, Grant Dodwell pictured drawing the winners for the trip to Broadway. Congratulations Mr and Mrs Frank Quirk.

Space Demons will be the high flyer of the Come Out '89 Festival and will be staged at the Playhouse in the Adelaide Festival Centre from Mar 30-Apr 14. Respected director of young people's theatre, Ariette Taylor will guide young actors (both professional and non-professional).

Ariette's valuable time is available due to financial support raised by the Trust from Literary Lunches.

Patch Theatre Centre is co-producing this production with the Adelaide Festival Centre Trust.

After many years of service to the Trust, Sallyanne Atkinson, the Lord Mayor of Brisbane, has retired as a Director. Sallyanne will continue to support the Trust as a member of the Queensland State Board.



Perth Feb 24th saw the luminaries of the W.A. Arts world luncheon in the name of National Arts Week. Thirty people attended the meeting and decided that the emphasis for N.A.W. for W.A. will be the process leading to the finished product. Open rehearsals, visits to artist studios and string quartets in Parliament House will be the order of the week. The Spare Parts Puppet Theatre was well represented by general manager Kerry Comerford and publicity co-ordinator Tresna Marshall, pictured conferring with David Johnston.

Appointments

With 28 years experience in tourism marketing, general management and public administration at senior level, **Donald Beresford** has now been appointed as Manager, Audience Development for the Trust. Don has been instrumental in organising the marketing of a multitude of tourism projects in Australia and overseas.

In his new role in Audience Development for the Trust, Don will be encouraging and expanding public awareness in performing arts in Australia, promoting Trust activities as well as conceiving new marketing ideas for the Arts in Australia.

Gaille Jang has been appointed the NSW manager for The Trust. Gaille brings a wealth of experience in theatre administration and promotions. Gaille's touch has helped with the success of productions like *Pearls*

Before Swine, *Waiting For Godot* and the inaugural Leichhardt Festival.

Lesley Allen is the newly appointed manager of The Trust's Australian Business Support for the Arts Scheme (ABSA). Lesley has an extensive background in public relations and business consultancy.

Mark Sassella is kindly being seconded by Wang to as Senior Management Consultant for the Australian Business Support for the Arts Scheme (ABSA).

David Johnston will be heading the South Australian branch of The Trust. David, a former Churchill scholarship student, has international experience in organising and promoting theatrical events.

Anna Mlynek is personal assistant to the Chief Executive of The Trust,

Adam Salzer. Anna previously played a major role in helping to establish Amnesty International in Australia.

The Theatre Of The Deaf welcomes **Rosalind Richards** as its new administrator, and actor/director **Carol-Lee Aquiline** to the position of artistic director. Rosalind came to the T.O.D. from One Extra Dance Company and Carol-Lee's background is of particular interest to the future directions of the T.O.D.

Keith Arnold is the new Publicity Manager with Australian Dance Theatre. Previously publicity co-ordinator with 2MMM FM, Keith was a member of the station's management committee and worked for the State Government in the office of the Deputy Premier handling promotion for International Youth Year and Year of Peace Committees.

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my strong
recommendation"
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PLAY

Passion

by
PETER NICHOLS

A Gary Penny Production

"The Power of
the Passion" Mirror

"Carnal Adventure"
Mirror



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