

THE TRUST

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

TRUST NEWS

magazine

JUNE/JULY 1989 VOLUME 13 NUMBER 3

Big River's unlikely pairing

Glen Storrock
too old to rock'n'roll?

Ruth Cracknell talks shop

Speed The Plow
dynamite drama and witty comedy

Wine Offer
please the palate and the patron



TRUST NEWS

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Big River's Perfect Match

- Cameron Daddo and John Bell



Pupil and teacher - Cameron Daddo (left) and John Bell backstage at *Big River*

After more than a century, Huckleberry Finn continues to do big business. In its new interpretation as the stage musical *Big River*, Mark Twain's classic adventure tale has played before more than a

million people during its three year Broadway run and subsequent US tours. Named Best Musical Of The Year, the Broadway production scooped up seven prestigious Tony Awards.

In Sydney, even before the publicity machine had gotten into gear, *Big River* had chalked up \$700,000 in advance ticket sales. Producers, Essington Entertainment and Gordon/Frost, quickly recouped their initial investment of \$1.6 million and now Melburnians are queuing to see the hit musical.

Obviously with a track record as such and substantial sums of money at stake, casting for this hit musical in Australia was no pin-the-tail-on-the-donkey affair. Only the very sheltered would have raised eyebrows after Karen Knowles and Jon English breezed through the auditions. But who would have picked the quinella—John Bell as an out-of-work Shakespearian actor-cum-

prepared to admit "I still have an awful lot to learn."

Before he 'entertained' the idea of taking the lead in *Big River*, Cameron Daddo and live theatre were about as familiar with each other as building societies are to medieval dragons. But edification came - swift and certain. After hopping on the nearest theatre queues, Daddo came away declaring unreserved and passionate admiration for both *My Fair Lady* and *Les Miserables*.

His first taste for acting came when he was working on a children's TV show. "Off The Dish blooded me for being an actor," Daddo recalls. "We used to write comedies which we'd act out ourselves. I loved being a character. We'd dress up as Cowboys and Indians and stuff like that. I loved it."

It was when he took over the reins from Greg Evans on the popular after-school giggle, Channel 10's *Perfect Match*, that agent

his acting career at Sydney University doesn't sound quite as magical as the colourful memories recounted by his fellow musical player. But a later stint with the Royal Shakespeare Company certainly paid his dues for a long and rewarding stage career.

And as far as out-of-work Shakespearian actors go, Bell does better than most. At around twice his young co-star's age, he more than makes up for all the theatrical experience that Daddo lacks. He's no newcomer to musicals, having directed what was hailed as Australia's first great political musical, *The Legend Of King O'Malley* back in 1970. Later for Nimrod, he directed perhaps the country's most successful all-Australian musical, *The Venetian Twins* and last year he led the company which produced the ill-fated *History Of Australia*.

After he finishes *Big River*, Bell is considering a revival of *The Venetian Twins* and is keen to stage



Scenes from the big production

hobo, and game show host Cameron Daddo, as the wide-eyed Huck Finn, setting off on the journey of his life?

Ready to seize the opportunity at the age of 24, to call himself an 'entertainer,' the wide-eyed one is

Barbara Leane spotted him and claimed he was doing a great job acting the part of a game show host. Daddo hasn't looked back since.

When John Bell looks back, however, the modest beginning to

History Of Australia in Sydney. He feels, given the right kind of marketing, it's a production that could prove as successful as any musical bought overseas.

If he seems a tad laidback next to his effervescent *Big River* co-

star, it could be because he's doing nine shows a week and helping, in between, to renovate a friend's house.

When he talks about theatre, one detects a warmth and sincere commitment to the industry Bell's

being directed by a Dance Captain or Assistant Director coming out here from America and treating the production like a holiday."

For this reason, he praises the AETT for initiating all Australian musicals as far back as *Lola*

bucks - I will know that I have done Shakespeare," says Daddo with relish.

Perhaps for Bell, it would be more rewarding if his pupil's artistic desires were as high as his business aims, but aspirations to great-



been so intimately involved with in Australia. It's his assured opinion that the re-emergence of the musical is a natural by-product of a recessed economy. "When living standards are threatened, people turn to glitzy stories," he asserts. And while he acknowledges the employment opportunities such large cast productions offer, he sees them as "escapist, soft-edged, nostalgic shows."

Part of his anxiety about imported musicals also lies in the fact that, "they allow very little to chance to originate something. *Cats*, *Les Mis*, *Big River*, are direct simulations of overseas productions. As a result, Australian performers often find themselves

Montez in the '50s and maintaining its commitment with the Australian Content Department.

Praising him as 'probably Australia's foremost Shakespearian actor,' Daddo has found Bell a most forthcoming tutor. The young star in his eager quest for fame and fortune has cajoled his fellow troupier into passing on some trade secrets of the Shakespearian kind.

"I would like to have a go at it (Shakespeare) 'cause I figure that's the roots of acting . . . something I don't know too much about. That way, when I go ahead and do a movie in New York and earn a million bucks for it or whatever they're earning now - 10 million

ness and Daddo's career objectives appear to be inseparable.

"It's important to keep moving up and up and up. Never go sideways. Just make sure you're making a jump ahead every time you move," he spouts.

Though he was acknowledging the important influence of Australia's seminal music-theatre director Jim Sharman, John Bell could well have been referring to Cameron Daddo, when he said, "He's always been very good at initiating things and getting in on the ground floor, not waiting to be asked. That's what we all have to do." ♦

by Patrick Nolan

Patrick is a freelance journalist and photographer

Speed-The-Plow

The world according to David Mamet, one of America's most exciting contemporary playwrights, is a pretty rum place: a ruthless commercial thoroughfare where nothing has any value beyond the dollar, where moral decay is the order of the day and where confidence trickery is a precision art form. And yet Mamet still finds room for the angel abroad, who may or may not offer salvation, and for a healthy dose of invigorating humour.

His latest play, *Speed-The-Plow* is just that - scabrous, scathing, shrewdly satirical and very, very funny.

The Gary Penny/Melbourne Theatre Company production directed by Neil Armfield which plays at the Playhouse Theatre of the Sydney Opera House until July 22 and then at Melbourne's Russell Street Theatre from July 26, is a superbly paced production; a brilliant black comedy that perfectly captures the resonances of Mamet's vision.

Armfield, who also directed Penny's acclaimed sell-out production of *Glengarry Glen Ross* about real estate conmen, has a finely tuned ear to the unique profane patter and almost musical cut-and-thrust dialogue that has become a trademark of Mamet's writing.

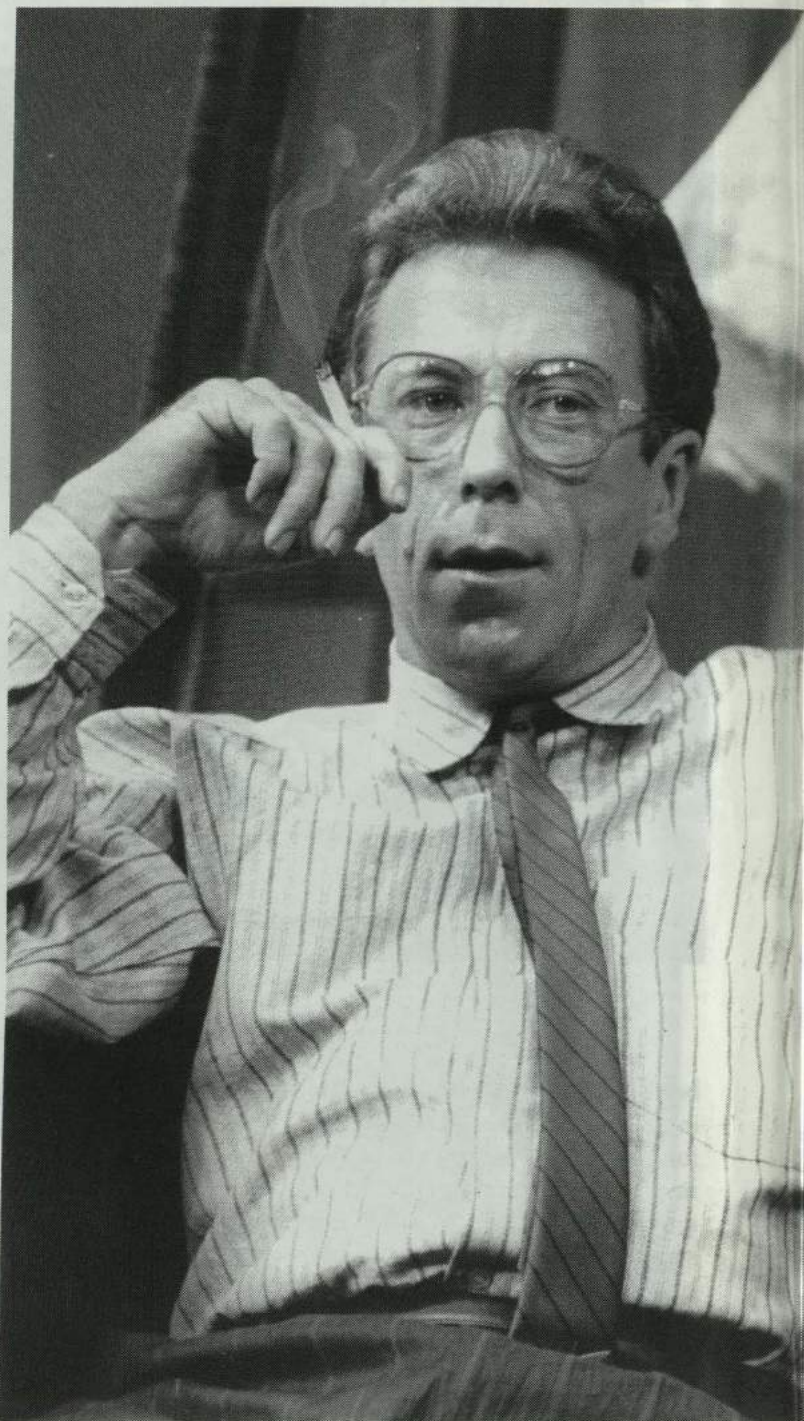
For *Speed-The-Plow* Armfield has assembled a superb cast, Garry McDonald, Steve Bisley and Kaarin Fairfax, whose performances dovetail perfectly.

Based on Mamet's own experiences, *Speed-The-Plow* is set in Hollywood in the 1980s. But this is not the dream palace where Fred and Ginger whirled across silver screens or where Judy Garland fol-

lowed the yellow brick road. This is the tarnished Tinseltown of today where a sure-fire hit is a buddy movie replete with violence, blood, action and degradation.

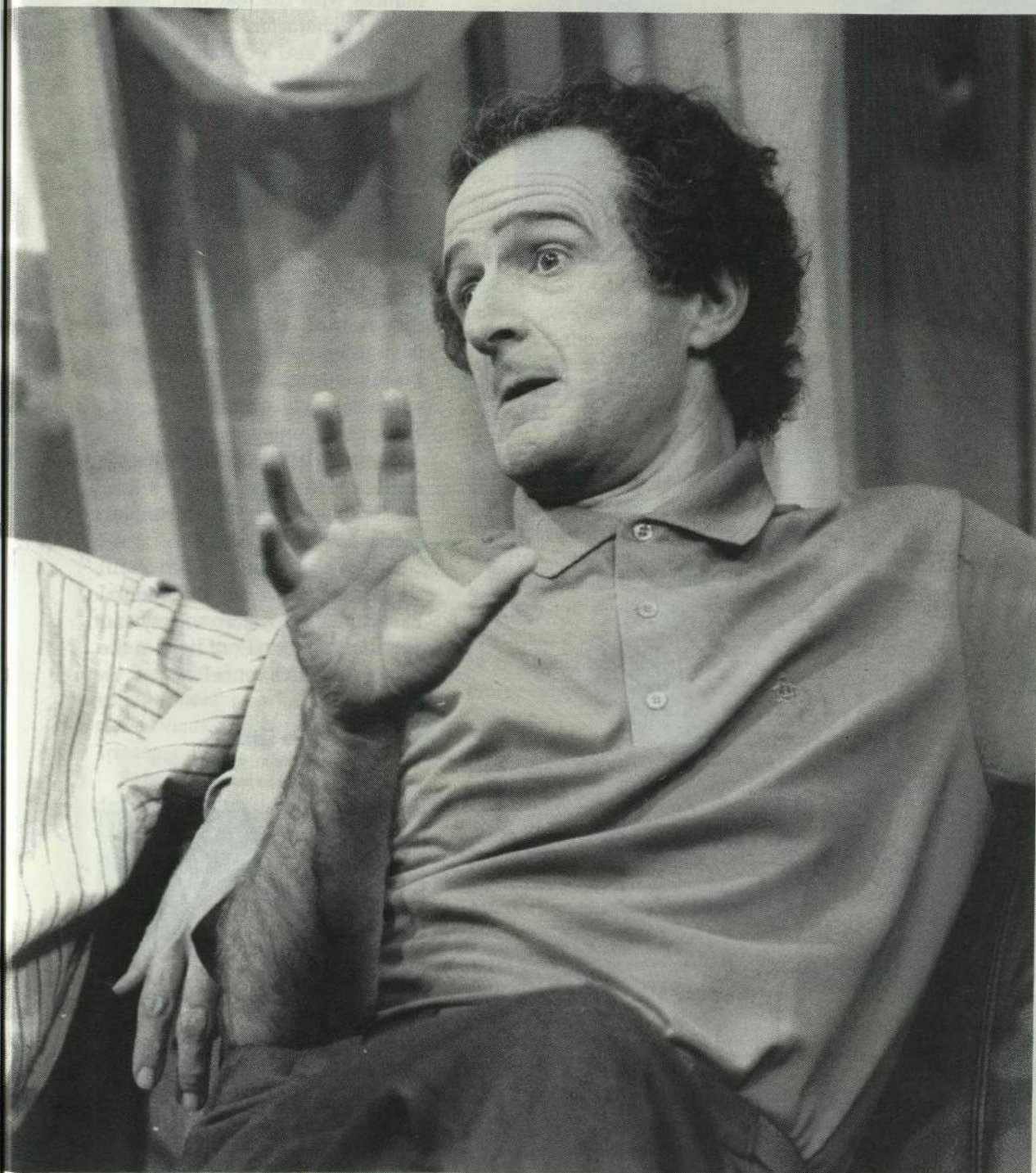
Bobby Gould (Bisley) is a newly

appointed studio Head of Production. The paint is not yet dry on his office walls when Charlie Fox (McDonald) an old mate and dearest sycophant, appears bearing gifts - a buddy movie with a big name. All Gould



Steve Bisley and Garry McDonald in *Speed-The-Plow*

- a glimmer of light at the end of the rotten tunnel



has to do is greenlight the picture before 10am the next morning. Amidst an orgy of boys-own back-slapping the deal is all but set . . . Enter the temporary secretary (Fairfax).

Fox cannot resist a few cheap

jibes about "the broad" and unwittingly touches on one of Gould's few raw nerves. Instead of laughing, Gould begins to seriously wonder whether the girl would sleep with him just because she likes him?

Rising to the bet that he can't bed her Gould gives her a novel about radiation and the end of the world by "an East Coast sissy writer" to read and tells her to bring her report to his house that night.



Steve Bisley, Kaarin Fairfax



Kaarin Fairfax, Garry McDonald, Steve Bisley

The next morning Fox is dismayed and enraged to discover that "the broad" has persuaded Gould to greenlight the radiation novel instead.

Fairfax is excellent in an extremely difficult role. Whether the secretary is genuine or a go-

getter herself is never quite clear. But where Madonna in the American production played her as a con artist, Armfield and Fairfax have decided to play her for real as an innocent - and it works. The ambiguity is more tantalising than ever. We believe her,

but finally like Gould, we are never completely sure.

Bisley and McDonald are perfectly matched sparring partners, relishing the overt nastiness of it all yet underpinning their performances with the fear that haunts Mamet's character.

There is also a certain ambiguity about Mamet's attitudes to the men. He makes us abundantly aware of the despicable nature of their values and yet there is an undeniable appreciation, even awe, of the masterly way in which they play the game.

The script is full of bristling wit. Lines like "It's only words unless they're true" and "What does he have in his coffee? The same as in his films—nothing", provide an excruciatingly clever but brittle humour throughout.

Shaun Gurton's macho stylishly sterile office is the perfect setting for this wonderfully entertaining black comedy.

Speed-The-Plow is a powerful drama that lashes out at the moral bankruptcy of Western society and yet offers a glimmer of light at the end of the rotten tunnel. ♦

Jo Litson

Jo is a freelance writer and regular contributor to Vogue, The Australian and New Theatre: Australia

You can see *Speed-The-Plow* at theatres in three states (See Book Now section for further details):

THE SPACE, Adelaide Festival Centre,
King William Rd, Adelaide

Jun 1-Jun 17 8.15pm, mat Jun 3 2pm

AETT \$19, Public \$22.50

State Theatre Company of S.A.

Director: Ian Watson. Designer: Kathryn Sproul

Stars: Henry Szeps, George Whaley

PLAYHOUSE, Sydney Opera House.
Closes Jul 22

AETT \$25.90 Mon-Fri eve, \$17.90

Wed mat & \$20.90 Sat mat

Public \$28.90 & \$29.90 Sat eve,

Wed mat \$17.90, Sat mat \$23.90

Director: Neil Armfield. Designer: Shaun Gurton

Stars: Garry McDonald, Steve Bisley, Kaarin Fairfax

RUSSELL ST THEATRE, 19 Russell St, Melbourne
Jul 26-Sep 2, mat Wed Aug 2

Director: Neil Armfield. Designer: Shaun Gurton

Stars: Garry McDonald, Steve Bisley, Kaarin Fairfax

Trust Tales

Between October 8-15, expect to hear nothing but NAW. This is not simply the Texan way of saying no, but rather a much-needed shot in the arm for the Arts in Australia - namely, National Arts Week. Join the crowd when NAW comes around, and get right behind Australia's artists - that group of underpaid and underprivileged people that is responsible for giving us all a better sense of national identity.

The Trust's hotline is getting hotter. The fact that we have here a national booking service is not going unnoticed. Australian Airlines is aligning itself with The Trust so its Flight Deck club members can take advantage of the service's preferential seatbookings for arts activities around Australia.

That well known equation: *tourism + arts = good business* is where you, the Trust member, will see benefits. Good business means volume bookings, which means better services and better prices for Trust members.

Services like special package deals (discount fares plus show bookings) for major arts events around the country (e.g. the Perth Festival) are sure to produce even more benefits.

Half Tix has hit the campus. The popular discount ticketing service recently opened a booth in Sydney University's Union Building. Students can now save 50 percent (instead of the usual 33 percent) on tickets for shows on the day of purchase. A degree in economics isn't necessary for show-going academics to see the value in savings like that. If response is as keen as expected, The Trust will consider expanding the Half Tix service to other campuses.

The lure of tickets to special previews, opening nights, or first week performances of major arts activities

is proving too much for 'Patrons Of The Trust'. The word is out on this recently launched campaign to encourage arts sponsorship and it's fast catching on. For a donation of \$3,000, Patrons receive automatic Arts Australia Card membership as well as the best seats at the best shows with the 'red carpet treatment' extended by The Trust for Patrons and their guests.

Up to \$1,000 of the donated money goes toward providing the above-mentioned goodies and, all Australian arts, including theatre, dance, opera, music and the visual arts, benefit from what's left over.

Transport company Brambles Manford Limited and finance managers Sovereign Management Services Limited have already contributed their \$3,000 apiece. The generous nature of their donations is reflected by the fact that they have both chosen not to avail themselves of any benefits other than recognition as Patrons Of The Trust.

Wine lovers take note: Drayton's, the renowned Hunter Valley wine-maker, is releasing much of its popular and palatable product to lucky Trust members at a price well below the retail value. Apart from the well abused and thoroughly enjoyable side effects gained by drinking a Drayton's, your purchase will result in a substantial contribution to the Arts. Drayton's are kindly donating ten percent of their takings from this offer into The Trust's Australian Content Department.

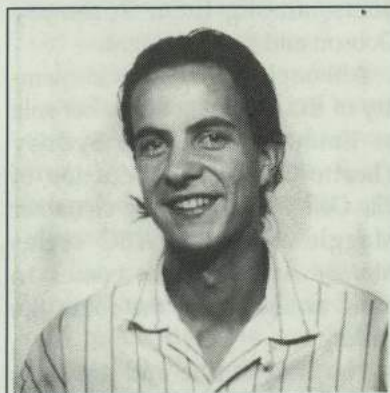
News on the recently advertised Trust Arts Administrators Traineeship scheme: From the huge amount of applications received, two young Victorians survived the screening - Robina Burton, 26 and 25-year old Jonathan Parsons, who have already commenced their traineeships at The Trust sponsored by the Seaborn, Broughton and Walford Foundation.



Kimberley Pickering is 20 years old and has won State and Australian awards for fundraising for the deaf community. She is now touring her home state of Queensland as an actor with the Sydney-based Theatre Of The Deaf.



Robina Burton's background in choreography and stage management helped her gain acceptance for The Trust's Arts Administrators traineeship scheme sponsored by the Seaborn, Broughton and Walford Foundation.



Jonathan Parsons who recently commenced his training in Arts administration under The Trust's traineeship scheme sponsored by the Seaborn, Broughton and Walford Foundation. Jonathan gained extensive acting and technical experience in Melbourne's theatre scene.

The Other Side Of

A visit to the Philips Print Gallery in the Sydney suburb of Crows Nest is an introduction to the other side of veteran actress, Ruth Cracknell. She proudly points out an engraving of a Parisian opera singer performing to a crowded auditorium, then leads me to a set of 17th Century prints of exquisitely tinted botanical specimens.

This is one of the two galleries jointly owned by Cracknell and her husband Eric Philips. Alongside her lifelong commitment to the performing arts, Ruth Cracknell is fascinated by all things old. It's a passion that takes her to Europe every year or two, where she buys acquisitions for the gallery and, of course, indulges her love for theatre. "I wish I was in London at the moment," she says, "it sounds like a wonderful season."

Indeed, her all consuming interest in culture is quite astounding. She is fascinated in history, has a great love for the visual arts - Fred Williams and Lloyd Rees are among her favourite painters - and she is devoted to poetry. The small amount of radio work she does these days consists of ABC readings of favoured Australian poets, among them Rosemary Dobson and Judith Wright.

Although my most vivid memory of Ruth Cracknell was her role as Emma in the 1985 Sydney Theatre Company production of *The Doll Trilogy*, it's her character Maggie from the ABC series *Mother And Son* that comes to mind as she shows me about the gallery.

Her hair is fine and grey, cut straight at shoulder length, and her movements betray the faintest hint of frailty. But ever present are those bright blue, eyes, gleaming with alertness. They are surely what gives Maggie away as she

pursues her intriguing campaign of manipulation against her embattled son Arthur, so wonderfully portrayed by Garry McDonald.

Although she no longer spends a great deal of time in the gallery, she is extremely proud of the quality and range of their stock. Up until a few years ago she would spend time on Saturdays and during the week working there if she wasn't rehearsing. She says that her presence in the gallery would often come as a surprise to unsuspecting customers.

"Often they'd do a double take as they came in. Or sometimes after hours, they'd peer at me through the glass not realising that I could hear everything they were saying."

She says that she's a good salesperson, mainly because she believes in the quality of what she's selling. Though she admits the fact that it's a famous actress doing the sales pitch might urge a customer as they reach for the cheque book.

Even so, fame, according to Cracknell, carries advantages and disadvantages.

"I find the fact that I'm so well known makes it hard to get rest and privacy. But its heartwarming to discover that people love the characters I play, especially Maggie who has really gripped the imagination of audiences."

Perhaps inevitably, comparisons will be drawn between the real Ruth Cracknell and the character she is assuming in her next stage performance. She will play the part of Lettice in the Sydney Theatre Company production of Peter Schaeffer's *Lettice And Lovege* at the Drama Theatre in August.

Cracknell is particularly excited by this production. It will co-star her "old partner in crime" June

Salter and include Peter Collingwood and Betty Lucas among the cast.

A demanding role - she will only have about five minutes off stage during the entire performance - it's a story about a woman with a great love of history who guides tourists around a rather boring Tudor mansion. She falls foul with a woman from the government heritage council (June Salter) and that's where the drama takes off.

"It's a wonderful play," she says. "The part was written for Maggie Smith - I saw her do it in London - although my interpretation will be very different. There are opportunities for comedy and times when people will be touched. Hopefully you will come out realising that the human spirit is the most important thing."

But unlike Ruth Cracknell, Lettice leads a very unfulfilled life. She clings to the past and has never been able to remove herself from dreary circumstances. Even so, Cracknell believes Lettice is a very admirable person.

"I'd like to believe that if I didn't have all the wonderful blessings I do - my career, my children and grandchildren, a fascinating business - I'd be like Lettice. She never indulges in self pity. Those sorts of people are very brave. That's the case with Maggie in *Mother And Son*. She might pretend to indulge in self pity, but it's only to get her way with Arthur."

Maggie is such a convincing character that Cracknell is often asked if she is based on someone she knows. However this is not the case.

"I have an ability to observe people but when playing a role, I let the character come up from the unconscious."

She was delighted with Maggie the first time she read the script,

Ruth Cracknell

and suspects that it was written with her in mind.

"I've been accused of ridiculing old people in the way I play her, but that simply isn't true. No one's making fun of her. Feel sorry for Arthur if you will but it's Maggie who comes up on top."

She attributes the success of the show to the talents of the cast, the diligence of the crew and especially the ability of the director, Geoff Portmann. *Mother And Son* is rigorously rehearsed and they will do ten or more takes in order to get a scene just right.

She says that working with Portmann has been a great learning experience. He insists that the actors are totally aware of the technical side of the production. This is important because they often do very long takes involving several cameras at different positions.

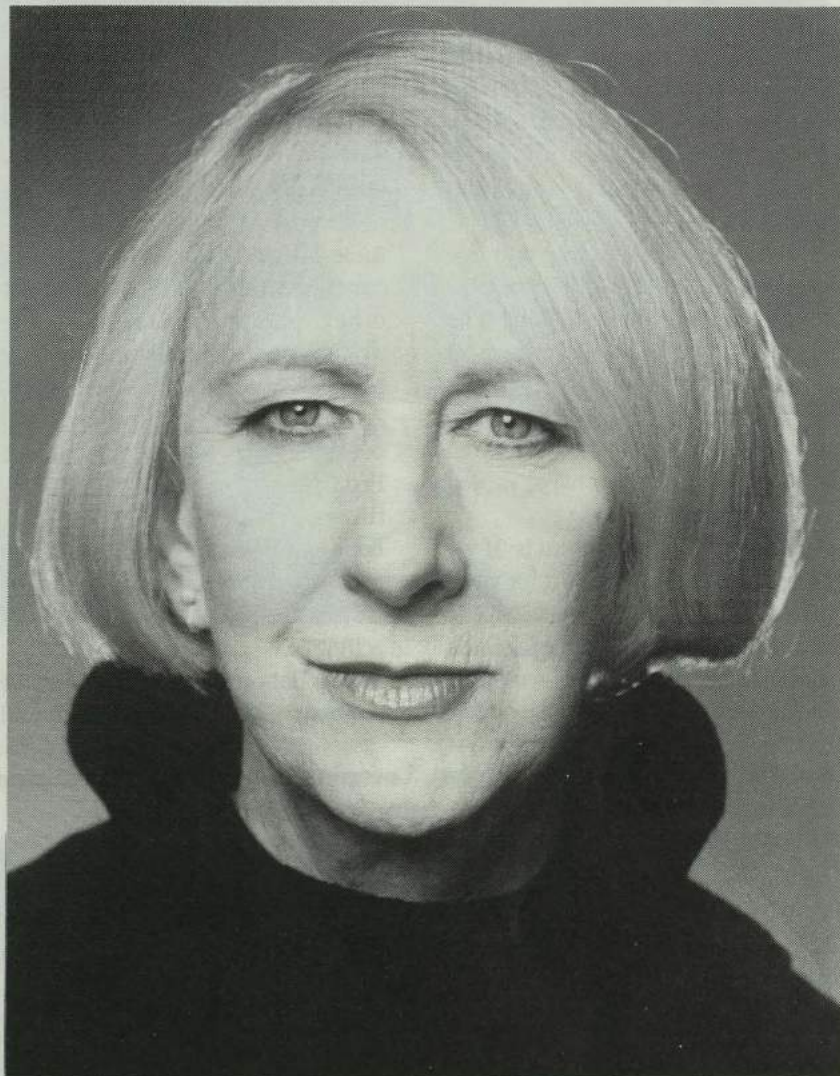
They have to know the exact cutting point in order to get the appropriate facial expressions at the end of a scene.

Working in television involves very different technique to film or live theatre.

"It's harder in a way because you don't have the audience feedback, although that's slightly different in *Mother And Son* where there's a studio audience. But there are advantages - you don't have to project your voice - and sometimes that can be a great luxury."

Film, she says, is different again. "In movies you have to maintain a discipline. You do so many takes and you always have to remain fresh. It can be very trying, but I absolutely love it and hope to do some more films if the industry picks up."

While Cracknell is now best known for her comic roles, she started in the 1940s as a 'serious' actress. It was much later that she



Ruth Cracknell - "I've been accused of ridiculing old people."

began to develop her comic style. She points out that comedy requires a different approach to the method acting of serious drama where an actor might attempt to totally immerse themselves in the character.

"You can't lose yourself in comedy. You have to remain on top of the character every moment."

Cracknell believes that theatre has a great deal to offer people and her greatest regret is that it's not more accessible.

"People must make every effort to go. I would like to see more ways of making theatre cheap for young people as it was when I

was in London (in the early 1950s) and had very little money."

Despite her success and acclaim - she has taken countless awards and has an honorary doctorate from Sydney University - it is interesting that Cracknell is rarely pleased with her work.

"I'm never satisfied with my performances. I'm satisfied with odd moments. I do not believe that perfection is attainable on this earth."

Even so, it's difficult to believe that she's not working on it. ♦

by Martin Thomas

Martin is a freelance writer and regular contributor to New Theatre: Australia Magazine.

Superstars for hire

What have Dolly Parton, Shirley Temple, Tarzan, Cleopatra, Napoleon, Dracula, Groucho Marx, Richard The Lionheart, Dame Edna, Batman and a teddy bear got in common? They all hang out at The Trust Costume Shop.

The Trust maintains four costume hire shops, across Sydney, containing 20,000 costumes, making The Trust the largest wardrobe hire department in the country. What is unique about the costumes? The Trust Costume Shop manufactured all of them. They also make stuffed toys on consignment.

In fact, the shop's motto is 'If we haven't got it, we'll make it for you.'

In the past there have been requests as eclectic as brickwalls and pizza slices. However according to Michael James who manages The

Trust's Production Division, popular television shows and films are the greatest influence on public choice. Thus in the past characters from *Star Wars*, *Mad Max*, *The Munsters* and *The Rocky Horror Show* have been high on the request list.

Because of this The Trust's costume makers are busily stockpiling capes, bat masks, red tights and other paraphernalia from the upcoming *Batman* film starring Michael Keaton and Jack Nicholson. As well as hiring out well over 400 costumes a week, The Trust's Production Division makes costumes and dancewear to order. Bobby Magee's Restaurant, Qantas and David Jones have all used the service to enhance their promotional activities.

The dancewear comes under the Arabesque label which caters for all

ballet, gymnastic aerobic and cycling gear.

You can find The Trust's four outlets at the following locations:

Head Office and Manufacturing Department

1st Floor, 72 Cooper St
Surry Hills, NSW, 2010.
Ph: 281 2044

Costume Hire Shops

5th Floor, Strand Arcade
412 George St
Sydney, 2000
Ph: 235 1615

1st Floor, 60 Horwood Place
Parramatta, 2150
Ph: 689 1767

Lighting and Staging Departments

18 Amelia St
Waterloo
Ph: 698 9966

Antonia Murphy (left to right), Lorraine Bayly, Helen O'Connor and Judy Godfrey model some of The Trust Costume Shop originals in *Lipstick Dreams*



A table with a view!



Sydney's harbour is a one-off. As a backdrop for a thriving metropolis, there's no setting on this planet which boasts so perfect a waterway or so grand a spectacle. For that reason alone, The Wharf Restaurant can be sure of a healthy trade.

The restaurant is located at the extreme end of one of a series of old harbour wharves which also provides the home for The Sydney Theatre Company.

The history of the wharves goes back to the early 1900s, when the government needed to find a way around expensive management of the harbourside area. Apart from the expense, there were the rats and the dangers of the plague. A series of wharves was constructed at Walsh Bay but by the 1960s, they had become redundant.

So this once derelict old wharf was restored at a cost of nearly \$4 million (1985), approved by Neville Wran's government. Considering the results, the price was a bargain - the building is a rarity both architecturally and conceptually.

Approximately \$1.5 million of

the restoration money was spent on fire precautions and the lightweight fireproof construction materials used by architect Vivian Fraser broke new ground. Every room in the building is connected to a steel tunnel parallel to the long foyer entrance.

"The first time I walked into that wharf, it took my breath away to look down 200 metres uninterrupted. You don't get many spaces like that in Australia, and it's a quite beautiful example of strong industrial architecture," says the architect.

The tunnel now has framed posters all the way along its 200 metres and at the end is The Wharf Restaurant.

"I think it's fair to say that income from the restaurant and bar area virtually fund productions that go on in the Wharf Theatre," says Richard Wherrett (STC's artistic director). "Mind you, the restaurant was probably the one area that we didn't envisage was going to be as successful as it is. All I had in mind was a convivial foyer where you could at least sit down for a light snack before a show."

It was in fact, originally designed as the theatre company's living room effectively, with a small domestic kitchen as a handling space for cold servings. But about a month before opening it became apparent that the space could work as a prime restaurant.

The restaurant is now considered to be one of the best in Sydney.

"It's a kind of eccentric relationship we have with the restaurant - we live with the music and the cooking smells day by day," says Wherrett. ♦

The Wharf Restaurant
Pier 4 Hickson Rd Walsh Bay
Sydney Telephone 250 1761

Lunches 12-3pm approx.

Pre-Dinner 6-8pm

A-la-Carte 8.15-10pm

Supper 10-11.30pm

'Nouvelle cuisine' menu changes daily

Entrees \$7.00-\$13.50

Mains \$12.50-\$19.50

Desserts \$5.50-\$6.50

Extensive list of NSW Wines available.

Champagnes also available.

The Vic Restaurant was reviewed in the last issue of Trust News thanks to Vanessa Mitchell, not Lyn McDonald as credited - apologies from the editor.

BOOK NOW

A FRIENDLY WORD OF ADVICE:

Discounted theatre bookings are available for most shows and can be made at your state's Trust office.

Your Trust membership card also allows you discounts at most theatre box offices.

If no Trust discount is available, the normal public ticket price is to be paid.

Unless otherwise stated, there is a limit of two discounted tickets per show available to each Trust member.

Bankcard, Mastercard and Visa are accepted at all Trust offices.

While every effort has been made to ensure accuracy in *Trust News*' listings, no liability for inconvenience or loss caused by any misinformation will be accepted.

We recommend that a final check be made with the theatre or concert venue to ensure that performance and booking details are in accordance with your intended arrangements.

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New South Wales BOOK NOW

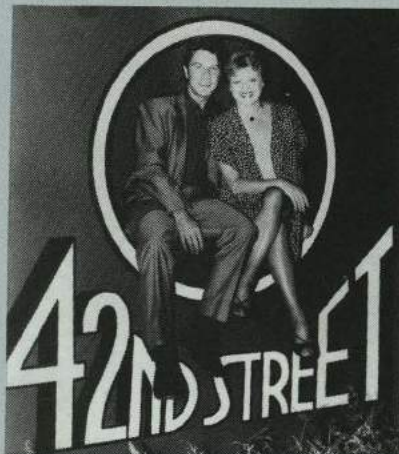
698 1688

Mon-Fri
9am - 5pm

THEATRE SHOWS

◆ 42ND STREET

Helen Montagu Productions
Director: Mark Bramble
Choreographer: Karin Baker
Stars: Nancye Hayes, Barry Quin, Toni Lamond



**Nancy Hayes and
Barry Quinn**

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 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 Jun 2

AETT \$40 Mon-Thu,

Mats Wed & Sat

Public \$44

No ticket limit

◆ FOOTSTEPS TO THE MOON

by Paul Prescott
Nepean Graduate Theatre Co.
Director: Malcolm Keith
Designer: John Studholme
Music: Rod Anderson
Stars: John Simpson, Annie Finsterer, Regina Mrowka

Smash hit of Edinburgh Festival A new drama revealing the truth behind a world delicately balanced between reality and dreams.

BAY ST THEATRE

73-79 Bay St, Broadway

Aug 2-Sep 16

Tue-Sat 8pm

AETT \$16

Public \$19

No ticket limit

◆ JOYCEMEN

by James Joyce
Crossroad Productions Inc.
Director: Julian Erskins
Stars: Eamonn Morrissey

One man show from the Abbey Theatre in Dublin with an internationally acclaimed cast. Great Irish humour that captures the vitality of the characters of Ulysses.

CROSSROADS THEATRE

159 Forbes St, Darlinghurst

Jun 16-Jul 15

Tue-Sat 8pm, Sun 5pm

mats Wed & Sat 2pm

AETT \$20

Public \$25

Bookings 332 3649

◆ LES MISERABLES

by Alain Baubill after the novel by Victor Hugo
Composer: Claude-Michel Schonberg
Lyrics: Herbert Kretzmer
Directors: Trevor Nunn/John Caird
Producer: Cameron Mackintosh
Designer: John Napier
Stars: Normie Rowe, Debbie Byrnes, John Diedrick

"... 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, mats Wed

1pm, Sat 2pm

AETT \$41 Mon-Thu & mats

Public \$44

HURRY! Closes Jul 15, Good seats still available at time of printing.

◆ THE LIFE OF GALILEO

by Bertolt Brecht
Translated by Howard Brenton
Director: John Rado
Set Designer: Geoff Kell
Costumes: Theo Benton
Stars: Frank McNamara, Marie Armstrong, Scott Ferguson, Mark Butler.

Brecht's epic play about the suppression of new ideas as Galileo battles the 17th century church to prove the earth is not the centre of the universe.

NEW THEATRE

542 King St Newtown

May 20-Jul 8

AETT \$8

Public \$12

◆ MURDER ON THE NILE

by Agatha Christie
Genesian Theatre Co
Director: Anthony Hayes
Designer: Costumes-Edna Wicks, Lighting-Bernadette Hayes
Stars: Ray Ainsworth, Jenni Delaney, Anne Evers, Nigel Godfrey, Darrell Hoffman, Jacquie Molloy

A superb mystery from the renowned author of intrigue and mayhem. Always a scintillating evening with a work from the great lady.

GENESIAN THEATRE
420 KENT ST, SYDNEY
Until Jun 24
Fri-Sat 8.15pm, Sun 4.30pm
AETT \$7
Public \$10
No ticket limit
Bookings 529 9190

◆ **SPEED-THE-PLOW**

by David Mamet
Co-production by Gary Penny
Productions and Melbourne Theatre
Company
Director: Neil Armfield
Designer: Shaun Gurton
Stars: Garry 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 devastating thrust at what evil men do to each other in the name of 'Buddyhood' and it's very funny.

PLAYHOUSE
SYDNEY OPERA HOUSE
Closes Jul 22
AETT \$25.90 Mon-Fri eve,
\$17.90 Wed mat & \$20.90
Sat mat
Public \$28.90 & \$29.90 Sat
eve, Wed mat \$17.90, Sat
mat \$23.90

◆ **STEVIE**

by Hugh Whitmore
Director/Designer: Teresa Ransom
Zodiac Theatre Company
Stars: Bob Cabbage, Doreen Harrop
and Jan Langford-Penny

Stevie is the heartwarming story of the life and loves of Stevie Smith... wit, raconteur, eccentric, author and artist... "a subtle and beautifully written play".

THE ROCKS THEATRE
106 George St The Rocks
May 25-Jun 17
Tue-Sat 8pm, Sat-Sun 5pm
AETT \$14 Tue-Thu, Sun mat,

\$16 Fri-Sat
Public \$16, \$20
Bookings 241 1391

◆ **THE WORLD OF SHAKESPEARE**

by Pam Sexton
ACT Company
Director: Diana Denley
Designer: Pam Sexton
See insert
CHAPEL THEATRE
9-13 Winbourne Rd
Brookvale
Jul 17-29
Mon-Fri 1.30pm & 7.30pm,
Sat 2pm & 8pm, mats daily
AETT \$10
Public \$12
Bookings 938 6177

THEATRE SEASONS

◆ **BELVOIR ST. THEATRE**

◆ **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.

◆ **A NEW PLAY**

Improvised with and directed
by Mike Leigh
Stars: Zoe Carides, Nicholas
Papademetriou
Mike Leigh, renowned English
playwright/director improvises a
new play with six Greek/
Australian actors.

Jun 13-Jul 16, Tue-Fri 8pm,
Sat 8.30 & 5pm, Sun 5pm,
Wed Jul 5 5pm

◆ **DIARY OF A MADMAN**

by Nikolai Gogol
Dramatised by David Holman
Director: Neil Armfield
Stars Geoffrey Rush & Lydia Miller
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 Poproshin 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, narrowmindedness, 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
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
Belvoir St, Surry Hills
AETT \$18
Public \$22.50

◆ **STALLERHOF**

by Franz Kroetz
Harlo's Productions
Director: David Ritchie
Designer: Theo Benton
Stars: David Attrial, Gertraud Ingeborg,
Tegan Shepperd, Christopher Dibb
This Australian premiere promises a rivetting experience. The winner of best fringe play, *Stallerhof* is built on the subtleties of silence. The story is as unsentimental as it is shocking and the moments of

rare warmth and humour ultimately expressed by the peasant characters are remarkable in their intensity.

DOWNSTAIRS THEATRE
BELVOIR ST THEATRE, SURRY
HILLS

Jun 7-Jul 2

Tue-Sat 8pm, Sun 5pm

AETT \$13, Tue-Fri & Sun

Public \$15

◆ ENSEMBLE THEATRE

◆ THE STAR SPANGLED GIRL

by Neil Simon

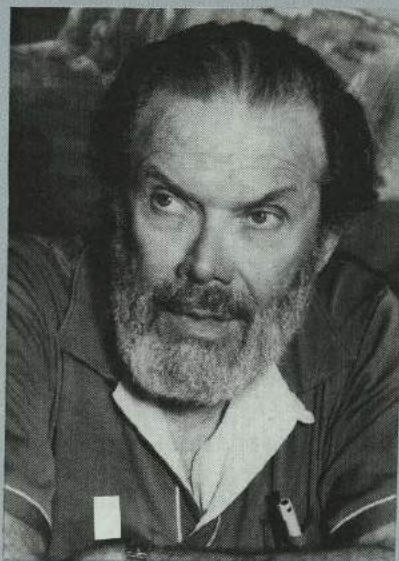
Ensemble Theatre

Director: Hayes Gordon

Designer: Tom Bannerman

Stars: Georgia-Troy Barnes, Andrew

Doyle, Scott Ferguson



**Hayes Gordon OBE directs
The Star Spangled Girl**

Neil Simon's comedy gently pokes fun at the hand-over-heart nationalism of America in the early '60s, which has strong parallels in Australia as we approach the post Bicentennial "how do ya feel" hangover. A "sweet old fashioned girl" is courted by two young radicals; a simple plot, with all the ingredients that have made Neil Simon America's most popular playwright.

ENSEMBLE THEATRE

Jun 8-Jul 23

Tue-Sat 8pm, Sat-Sun 5pm

mats Thu 11am

AETT \$19 Tue-Thu & Sat-Sun

5pm mats \$15

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

◆ ROAD

by Jim Cartwright

Director: Sandra Bates

Stars: Kate Raison

Road is the sharp, funny, sad, angry anecdote of *Coronation Street*. We spend one night in the company of a whole gallery of Road Dwellers - the young, the old, the middle aged, the despairing, the hopeful, the loved, the unloved. Our guide is Scullery, a surly lad with a taste for booze and casual sex, and his finger on the Road's pulse.

ENSEMBLE THEATRE

78 McDougall St Milsons

Point

Opens Aug 3

Tue-Sat 8pm, Sat-Sun 5pm,

mats Thu 11am

AETT \$19 Tue-Thu & Sat-Sun

5pm mats \$15

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

Bookings 929 0644

◆ SEYMOUR CENTRE

◆ ANANDAVALLI

- FIRST NATIONAL TOUR

Presented by: 'Lingalayam'



**Anandavalli, the brilliant
Indian dancer, now lives in
Sydney**

A remarkable Australian dancer with an international reputation as one of the most versatile Bharatha Natyam dancers in the world today, Anandavalli brings to this 4000 year old classical Indian

dance a fresh contemporary style which has brought her acclaim from discerning critics and audiences alike.

Jul 22 7.30pm

AETT \$19

Public \$21

◆ MR SQUIGGLE'S BIRTHDAY PARTY

A family favourite live on stage

Jun 30-Jul 6

10.30am & 1.30pm, no Sun

Public \$9.50

Conc \$7.50

AETT Not available at time of printing

SEYMOUR THEATRE

cnr Cleveland St and City Rd

Darlington

◆ GLEN ST THEATRE

◆ 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 tapdance 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-Jun 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

◆ HAY FEVER

by Noel Coward

Forest Theatre Company

Director: Peter Williams

Designer: Diedre Burges

Stars: Carol Raye, Faye Donaldson,

Mark Lee & Anna Lee

Noel Coward's exquisite comic evocation of English eccentricity and flamboyant disregard for the mundane, infect the Bliss household with a romantic fever. The Bliss family are amazing, but then so are their guests. Noel Coward's



**Carol Raye stars in
Hay Fever**

brilliant comedy, set in 1925, with costumes of the period by couturier Christopher Essex.

GLEN ST THEATRE
GLEN ST FRENCHS FOREST
Jul 20-Aug 12
Tue-Fri 8pm, Sat 8.30pm
mats Wed 1pm, Sat-Sun 5pm
AETT \$19.90 (except Sat-Sun 8.30pm)
Public \$723.90 Tue-Fri,
\$26.90 Fri-Sat

◆ **THE PERFORMANCE SPACE**

◆ **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
199 Cleveland St, Redfern
May 5-Jun 3, Wed-Sat 8pm
AETT \$5
Public \$15

◆ **NUREMBERG RECITAL**

by Mickey Furuya
The Sydney Front

Director: Nigel Kelloway
Composer: Sarah de Jong
Solo performance by Nigel Kelloway

A compulsive view of a possessed actor - the maniacal dictator, the forlorn and desperate exhibitionist.

THE PERFORMANCE SPACE
199 Cleveland St, Redfern
Jun 15-25
Wed-Sun 8pm,
half price preview Jun 14 8pm
All tickets \$8 & \$10
Bookings 699 5091

◆ **SYDNEY THEATRE COMPANY** see insert

◆ **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

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
Bookings 250 1700

◆ **NORTHSIDE THEATRE COMPANY**

◆ **THE BARRETTS OF WIMPOLE STREET**

by Rudolf Besier
Northside Theatre Co/
The Royal Qld Theatre Co
Director: John Krummel
Designer: Graham Maclean
Stars John Krummel, Fay Felton



David Downer and Fay Felton

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 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
Jul 26-Sep 9
Tue-Sat 8.15pm, Sat-Sun 5pm, Wed 11am
AETT \$20.70 \$23.40 Fri-Sat
Public \$23, \$26 Fri-Sat

◆ **THE BEST OF FRIENDS**

by Hugh Whitmore
Directors: Ken Boucher/John Krummel
Designer: Graham Maclean
Lighting: Donn Byrnes
Stars: Patricia Kennedy, John Krummel, Alan Edwards

This new play by the author of *Breaking The Code* takes us back to the days when life was simpler and the living of it appreciated. It celebrates the true and endearing friendship between three people which lasted to the end of their days - the Benedictine nun Dame Laurentia McLachlan, the Lady Abbess at Stanbrook Abbey, Worcester; the great debunker, George Bernard Shaw; and the agnostic Sir Sydney Cockerell, for

many years Director of the Fitzwilliam Museum in Cambridge.

NORTHSIDE THEATRE COMPANY

2 Marian St, Killara

Jul 26-Sep 9

Tue-Sat 8.15pm, Sat-Sun 5pm, Wed 11am

AETT \$20.70 \$23.40 Fri-Sat

Public \$23, \$26 Fri-Sat

DANCE

◆ AUSTRALIAN BALLET

◆ TRIPLE BILL

PAQUITA

(Sydney Premiere Season)

A showpiece for the classic virtuosity of principal artists and the entire cast epitomising Marius Ripa's choreographic genius.

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, *Four Last Songs* 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

Frederick Ashton's work is hailed as the definitive version (11 acts).

◆ 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
Information for ticket holders only

◆ SYDNEY DANCE COMPANY

◆ DOUBLE BILL PROGRAM:

SONG OF THE NIGHT, DAPHNIS AND CHLOE

Director: Janet Vernon

Designers: Andrew Carter &

Kristian Fredrikson

Choreographer: Graeme Murphy

THE CANBERRA THEATRE

Canberra Theatre Centre

Jun 28-Jul 1

Wed-Sat 8pm

AETT \$23

Public \$28

Bookings (062) 57 1077

◆ THE QUEENSLAND BALLET COMPANY

◆ FLIBBERTIGIBBIT

Choreographer: Jonathan Taylor

Music: Johann S Bach

The *Flibbertigibbits* hoot and yelp their way around the stage to a manic harpsichord score that will delight and capture your heart. It is a gaudy, noisy, nonsensical and thoroughly enjoyable romp!

◆ SCHEHERAZADE - TALES FROM THE ARABIAN NIGHTS

Choreographer: Jacqui Carroll

Music: Nikolai Rimsky-Korsakov

Created by one of Australia's leading choreographers, *Scheherazade* has received rave reviews around Australia. *Scheherazade* is rich with passion, mystery adventure and excitement.

EVEREST THEATRE

Seymour Centre

Cnr City Rd & Cleveland St,

Darlington

Aug 11-26

Prices not available at time of printing

Bookings 692 3511

MUSIC

◆ BARBARA COOK: A BROADWAY LEGEND

Musical Director: Wally Harper

Gordon/Frost & Clifford Hocking



Barbara Cook

Solo performance in which Broadway star Barbara Cook recalls the anecdotal memories of music from her career. **TOUR DELAYED** *The Music Man* and *Carousel* to *Candide* and *Carnegie Hall*.

FOOTBRIDGE

Sydney Uni, Parramatta Rd

Jul 26-Aug 5

Mon-Thu 8.15pm, Fri-Sat

6.30 & 9pm

AETT \$36 (not Sat eves)

Public \$39

No ticket limit

◆ SEVEN LITTLE AUSTRALIANS

by David Reeves

Director: John O'May

Designer: Kenneth Rowell

First the book, then the television series and now the musical.

FOOTBRIDGE THEATRE

Parramatta Rd, Camperdown

Opens Sept 13

Nightly at 8pm

Prices not available at time of printing

Bookings 692 9955

OPERA

◆ THE AUSTRALIAN OPERA WINTER SEASON

◆ **MADAME BUTTERFLY**

Puccini
Conductor: Vladimir Kamirski
Director: John Copley
Stars Joan Carden and Christopher Doig
Opens Jun 8

◆ **DIE WALKURE**

Wagner
Opens Jul 24

◆ **LUCIA DI LAMMERMOOR**

Donizetti
Opens Sept 26

◆ **WERTHER**

Massenet
Opens Jun 10

◆ **THE GONDOLIERS**

Sullivan
Opens Jun 15

◆ **A MASKED BALL**

Verdi
Opens Jun 29

◆ **CAVALLERIA RUSTICANA**

plus I PAGLIACCI
Mascagni/Leoncavallo
Opens Jul 13

◆ **THE PEARL FISHERS**

Bizet
Opens Aug 11

◆ **THE BARBER OF SEVILLE**

Rossini
Opens Aug 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

FILM

Film vouchers may be purchased 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, Paddington at all performances except after midday Saturday. These discounts are restricted to one per member upon presentation of the Arts Australia Card at the box office. **Roseville Cinema \$2 discount**, maximum two tickets.

Don't forget the Sydney Film Festival is playing from Jun 9-23!

Queensland

BOOK NOW

221 9528
Mon-Thu
10am-4pm

THEATRE SHOWS

◆ **ANYTHING GOES**

Music by Cole Porter
Director: Philip Cusack
Designer: Roger Kirk
Stars Geraldine Turner

A big, brassy Broadway musical packed with top Cole Porter songs, 200 costumes and tap dancing! An award-winner extraordinaire.

LYRIC THEATRE
QPAC, Melbourne St,
South Brisbane

Opens Jul 23
Mon-Sat 8pm
Wed & Sat 2pm
AETT \$34.90 \$30.90 mats
Public \$37.90

◆ **THE DESERT SONG**

BLOC
Director: Stuart Maunder
Undoubtedly Sigmund Romberg's most loved operetta, full of exotic music, romance and comedy. Featuring the Bloc Ensemble Chorus in the first production since 1974 in Brisbane.
TWELFTH NIGHT COMPLEX
4 Cintra Rd, Bowen Hills

Jun 1-10
Wed-Sat 8pm & Sat 2pm
AETT \$20.90
Public \$23.90
Bookings 252 5122

◆ **THE IMPORTANCE OF BEING EARNEST**

by Oscar Wilde
Director: Lou Stein
Designer: Norman Coates
Stars Dr Evadne Hinge, Dame Hilda Brackett

Hinge and Brackett have invited some actor friends from London to help them fulfil their dramatic ambitions of portraying Miss

Prism and Lady Bracknell in the Stackton Tressle Dramatic Society's presentation of Oscar Wilde's witty comedy. Would Wilde approve?

RIALTO THEATRE
59 Hardgrave St, West End,
South Brisbane
Opens Jul 12
Mon-Sat 8pm,
Wed & Sat 2pm
AETT \$21 Fri-Sat,
\$19 Mon-Thu & mats
Public \$23, \$21
Bookings 844 3274

vaudeville based on Shakespeare's Mechanicals - a comedy award winner since 1595!

PRINCESS THEATRE
Annerley Rd Woolloongabba
Jul 12-29
Tue-Sat 8pm,
mats Jul 22 & 29 2pm
AETT \$15
Public \$20
Bookings 891 5155

One of Shaw's most popular plays bristling with wit and humour, barbs of social comment and philosophical twists, this great classic is directed by Australia's award-winning director Rodney Fisher and stars John Stanton.

SUNCORP THEATRE
Suncorp Building, Turbot St
May 23-Jun 10
Tue 6pm, Wed-Sat 8pm
mats Wed 10.30 am,
Sat 2pm
AETT \$20
Public \$24

THEATRE SEASONS

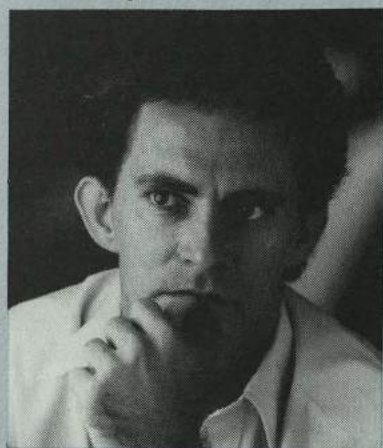
◆ POPULAR MECHANICALS

by Keith Robinson, Tony Taylor, William Shakespeare
TN!

Director: David Bell
Designer: Bill Haycock
Stars Sean Mee, Anthony Phelan



Anthony Phelan as Quince
in *The Popular Mechanicals*



Sean Mee as Snug in *The Popular Mechanicals*

Some of Brisbane's finest comedians combine forces in an inspired evening of slapstick and

◆ BRISBANE ARTS THEATRE

◆ MACBETH

by Shakespeare

The very popular Brisbane Arts Theatre presents three evergreens - a Shakespeare, a delightful Neil Simon and Joe Orton's well-known black comedy. Brisbane's longest running venue has a fine season at bargain prices.

BRISBANE ARTS THEATRE
210 Petrie Terrace, Brisbane
Until Jun 10
Wed-Sat 8pm
AETT \$10
Public \$12
Bookings 369 2344

◆ BRIGHTON BEACH

MEMOIRS

by Neil Simon

Jun 16-Jul 15
Wed-Sat 8pm
AETT \$10
Public \$12
Bookings 369 2344

◆ LOOT

by Joe Orton

Jul 21-Aug 12
Wed-Sat 8pm
AETT \$10
Public \$12
Bookings 369 1244

◆ RQTC

◆ MAJOR BARBARA

by George Bernard Shaw

Director: Rodney Fisher
Stars Heather Mitchell, John Stanton

◆ GHOSTS

by Henrik Ibsen

Director: Aubrey Mellor

Stars Eugene Gilfedder, Jennifer Flowers, Russel Kiefel

In a new translation by Australian playwright Louis Nowra, the play which scandalised Europe in 1881 finds new relevance in the 1980's. In the intimacy of the Cremorne this eerie work is a night of powerful theatre.

CREMORNE THEATRE
QPAC, Melbourne St,
South Brisbane
Jul 4-Aug 5
Tue 6pm, Wed-Sat 8pm
mats Wed 10.30am,
Sat 2pm
AETT \$20
Public \$24

DANCE

◆ ALICE (MEMORIES OF CHILDHOOD)

Queensland Ballet Company
Choreographer: Harold Collins

Designer: Christopher Smith

Stars Marilyn Jones

Music: Qld Philharmonic Orchestra

Lewis Carroll's wonderful story comes alive in this enchanting world premiere production. The white rabbit, Tweedle-Dum and Tweedle-Dee, the King and Queen of Hearts and, of course, the Mad Hatter, all spring into action in this madcap ballet fantasy.



Alice in Wonderland

SUNCORP THEATRE

Suncorp Building, Turbot St
Jun 30-Jul 15

Tue-Sat 8pm, mats Sat 2pm

AETT \$26

Public \$30

MUSIC

◆ QLD PHILHARMONIC ORCHESTRA

◆ CONCERT NO. 6 A CONCERT SERIES FOR LOVERS OF MUSIC

Conductor: Theodore Kuchar

Soloist: Warwick Adeney (violin)

All Mozart program: Symphony No 7, K45; Violin Concerto Np 1, K207;

Adagio and Fugue, K 546; Symphony No 36, K425 'Linz'.

The third concert in a series encompassing the complete symphonies of Wolfgang Amadeus Mozart. The QPO's Mozart series will continue for three concert seasons, culminating in 1991, the bicentenary of his death.

AUDITORIUM,
QLD CULTURAL CENTRE

Melbourne St,
South Brisbane

Sat Jun 3 8pm

AETT \$20

Public \$22.50

◆ CONCERT NO. 7 QLD PHILHARMONIC ORCHESTRA AND QLD SYMPHONY ORCHESTRA

Conductor: Theodore Kuchar

Holst: The Planets op32

Shostakovich: Symphony No 7
op 60 'Leningrad'

The combined forces of the QPO and the QSO are required for the immense *Leningrad Symphony*. A magnificent work in a premiere concert performance for Brisbane

CONCERT HALL

QPAC, Melbourne St,
South Brisbane

Sat Jun 10 8pm

AETT \$20

Public \$22.50

◆ CONCERT NO. 8

Conductor: Theodore Kuchar

Soloist: Ollitapio Lehtinen (violin)

Featuring accomplished Finnish violinist, Ollitapio Lehtinen, this concert is one of the highlights of the Queensland Philharmonic Orchestra's Finnish Music Week. Presented with assistance from the Foundation for the Promotion of Finnish Music.

CONCERT HALL, QPAC

Sat Jun 17 8pm

AETT \$20

Public \$22.50

◆ CONCERT NO. 9

Conductor: Theodore Kuchar

The symphonies of Mozart continue. Included in this program is Symphony No.10 K74, Symphony No.18 K130, Symphony No 25 K183. Also in the program, *Sinfonia Concertante* K 297b featuring four talented members of the Qld Philharmonic Orchestra - Eve Newsome (oboe), Catherine McCorkill (clarinet), Judy Wood (bassoon) and Michael Dixon (horn)

AUDITORIUM,
QLD CULTURAL CENTRE

Sat Jul 22 8pm

AETT \$20

Public \$22.50

Dame Hilda Bracket and Dr Evadne Hinge In *The Importance Of Being Earnest*



South Australia

BOOK NOW

☎
231 8256
Mon - Fri
9am-5pm

THEATRE SHOWS

◆ DEATH OF A SALESMAN

by Arthur Miller
Director: Jean Marshall

Miller's masterpiece about a man who fails to achieve the great American dream. Presented by one of Adelaide's most enterprising companies.

JOHN EDMUND THEATRE
89 Halifax St. Adelaide
Jun 6-24 Tue-Sat
AETT \$8.90
Public \$10.50
Bookings 223 5651

◆ 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 superb portrayal of the clash between generations.

THEATRE 62
142 Burbridge Rd, Hilton
Jun 22-Jul 1 8pm,
mat Jul 1 2pm
AETT \$9
Public \$11

◆ GULLS

by Robert Hewitt
Harvest Theatre Co
Director: Garry Fry
Designer: Casey Van Seville

Bill, brain damaged as a result of a teenage car accident, has been inherited by his sister Frances. Their mutual frustration is heightened by love, understanding and courage. Bill, unable to speak to those on stage, shares with the

audience in asides of sardonic wit, the real feelings and observations of a middle-aged man silently crying out with humiliation.

PORT PIRIE,
PORT AUGUSTA, WHYALLA,
PORT LINCOLN, RENMARK
& MOUNT GAMBIER.

Jul 26-Aug 14 Evenings and
2 mats per week
AETT \$13.90
Public \$15.90
Bookings (08) 231 1483

◆ HANDMADE

Group devised
Mainstreet Theatre Co.
Dramaturg: P.P. Cranney
Director: Charles Parkinson
Designer: Simon Barley

Potters In Performance, Text Into Texture, the Mainstreet Theatre and the South-East Crafts Association present an exciting exploration of the creative impluse - a unique cross-fertilization of the arts in the South-East region of South Australia.

TOURING S.E. SOUTH
AUSTRALIA & VICTORIA
Late June 1989

Suitable for high schoolers
and adults
For prices, dates and venues
ring Eleanor Downes
(087) 62 2193

◆ 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 friends through the years.

THE ARTS THEATRE
53 Angas St, Adelaide
Jun 15-24 8pm

AETT \$9
Public \$10

◆ ROAD

by Jim Cartwright
Red Shed
Director/Designer: Tim Maddock

Red Shed are considered one of Adelaide's most exciting new professional theatre companies. After their sell out season of In Cahoots, they return with the Australian premiere of a new English play by Jim Cartwright. A potent mixture of poetry and punk, tragedy and black humour, Road takes as its main subjects poverty and its consequences.

WETPAK THEATRE
Living Arts Centre,
Cnr North Terrace &
Register St
Jul 27-Aug 19 8pm
AETT Discount available
ring 224 0107 for details

THEATRE SEASONS

◆ ADELAIDE FESTIVAL CENTRE

◆ SPEED-THE-PLOW

by David Mamet
State Theatre Company
Director: Ian Watson
Designer: Kathryn Sproul
Stars Henry Szeps, George Whaley

In this shrewd satire on the ruthless world of Hollywood movie moguls, Bobby Gould is a small time producer. 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

Jun 1-Jun 17 8.15pm, mat

Jun 3 2pm

AETT \$19

Public \$22.50

◆ **THE HAPPIEST KNIGHT OF THE YEAR**

Stars Sir Harry Secombe

Secombe's long awaited return to Adelaide takes place in July. Don't miss this opportunity to see one of the world's best loved entertainers!

FESTIVAL THEATRE

Adelaide Festival Centre
King William Rd, Adelaide.

Opens Jul 3

For details of dates, times
and Trust discount please
ring 231 8256

◆ **DAGS**

by Debra Oswald

Q Theatre

Director: Nici Wood

Designer: Arthur Dicks

Dags is a show about the traumas of adolescence which won its author the Australian Writers Guild award in 1986 and has continued to be immensely popular ever since. A touching portrait of awkwardness and loneliness.

SPACE THEATRE

Adelaide Festival Centre
King William Rd, Adelaide.

Jul 17-Aug 5

Wed-Fri 7.30pm, Sat

8.30pm, mats Sat 2pm

AETT \$17.90

Public \$19.90

◆ **THE ROVER**

by Aphra Behn

State Theatre Company

Director: Gale Edwards

Designers: Ken Wilby, Mark Thompson

Stars John Howard

A group of English cavaliers flee Cromwell's puritan England and arrive in Spain where it is Mardi-Gras time. Masks and love abound

as everyone hotly pursues pleasure. The result is a huge and joyous celebration of youthful zest. Aphra Behn was the first English woman to make her living by writing plays and *The Rover* is considered her greatest success.

THE PLAY HOUSE

Adelaide Festival Centre
King William Rd, Adelaide

Jun 20-Jul 15 (except Jun 27

7.30, Jul 4 6.30)

Tue-Sat 8pm, mats Jun 24

2pm & Jul 5 11am

AETT \$20

Public \$24.50

◆ **HER MAJESTY'S**

◆ **DESIRS PARADE**

Compagnie Philippe Genty

Director: Philippe Genty



**Chrysalis Puppets from
Philippe Genty**

The master of theatrical illusion returns. Using giant life-size puppets Philippe Genty and his company invite the audience to take an imaginative leap into a universe where everything is not quite what it seems. Genty is decried as the Steven Spielberg of the stage and this show promises to be absolutely wonderful, very sophisticated and very French!

HER MAJESTY'S THEATRE

58 Grote St, Adelaide

Jun 20-24, Jun 27-Jul 1

8pm; Jul 1 2pm

AETT \$22.90

Public \$25.90

◆ **THE IMPORTANCE OF BEING EARNEST**

by Oscar Wilde

Adapted by Lou Stein

Hinge and Bracket

Director: Lou Stein

Designer: Norman Coates

Stars Doctor Evadne Hinge and Dame Hilda Bracket

Hinge and Bracket, return after last years comedy duo tour to star in an adaptation of Oscar Wilde's most famous play. They have invited some actor friends from London to help them fulfill their dramatic ambitions of portraying Miss Prism and Lady Bracknell. The question on everyone's lips is, would Oscar Wilde approve?

HER MAJESTY'S THEATRE

58 Grote St, Adelaide

May 31-Jun 10

Mon-Sat 8pm, mats Wed & Sat 2pm

AETT Mon-Fri \$21, Sat \$29,

Sat mat \$19 Wed mat \$17

Public \$27, \$29, \$23 and \$19

DANCE

◆ **DAPHNIS AND CHLOE & SONG OF THE NIGHT**

Sydney Dance Company

Choreographer: Graeme Murphy

Designer: Kristian Fredrikson

A double dance bill from the internationally acclaimed Sydney Dance Company. Daphnis & Chloe is a romantic, tongue in cheek look at the awakening of love, set to the music of Ravel. Song Of The Night uses a lavish choral score by Polish composer Karol Szymanowski to explore notions of maturity and the passing of time. A double no theatre lover should miss.

ADELAIDE FESTIVAL

THEATRE

Festival Centre,
King William Rd, Adelaide

Jun 7-10 8pm, mat Jun 10

2pm

AETT \$20.90 (A res)

\$15.90 (B)

Public \$24.90, \$19.90

◆ **AUSTRALIAN DANCE
THEATRE
SPACE INVASION**

Choreographers: Helen Herbertson,
Douglas Wright & Nanette Hassall

DANCING ON THE EDGE
by Helen Herbertson

A successful combination of the choreographic talents of Adelaide's Helen Herbertson with the musical power of Sydney composer, Carl Vine. A unique opportunity to experience the pain and pleasure a dancer withstands in the quest for perfection.

◆ **A FAR CRY**
by Douglas Wright

International choreographer, Douglas Wright has been inspired by the imagery of Picasso's Spanish etchings. Set to the haunting music of Bartok, this dramatic piece will both absorb and provoke.

◆ **RETORT**
by Nanette Hassall

If you missed Retort III during the 'Dance Access' Season you won't want to pass up this second opportunity to see Nanette Hassall's critically acclaimed look at Australian culture.

SPACE THEATRE

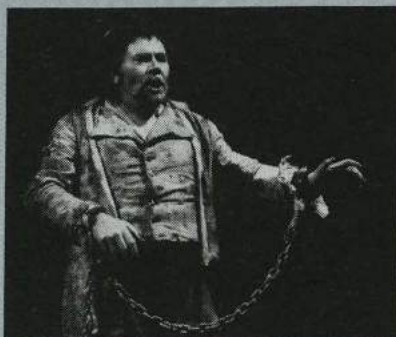
ADELAIDE
FESTIVAL CENTRE,
King William Rd, Adelaide
Jun 22-Jul 1 8pm
AETT \$18.90
Public \$19.

OPERA

◆ **FIDELIO**

by Beethoven
State Opera
Director: Bernd Benthakk
Designer: Allan Lees
Stars: Sandra Hahn, Anthony Roden

Beethoven's only opera is an assertion of the supreme endurance of the human spirit. Sandra Hahn will sing the challenging role of Leonora, a woman who struggles to free her husband from unjust political imprisonment. Fidelio



Alberto Remedios

showcases some of Beethoven's most glorious works, such as the wondrous Act One Quartet, the famous *Prisoners Chorus* and the great *Song Of Joy* which brings the opera to its ecstatic conclusion.

FESTIVAL THEATRE
Adelaide Festival Centre,
King William Rd, Adelaide
Jun 20, 22, 24, 26
AETT \$33 (A res),
\$27 (B), \$19 (C)
Public \$38, \$30, \$22

MUSIC

◆ **CONCERT 2: ADELAIDE
CHAMBER ORCHESTRA**

Elgar, Mozart, Stravinsky
Conductor: Jeffrey Crellin
Stars: Adele Anthony

The program will commence with the opulence and grandeur of Elgar's *Introduction and Allegro*, followed by Stravinsky's ever appealing *The Soldier's Tale* and another Mozart concerto K219, this time for violin and orchestra. Adele Anthony, one of the most outstanding young violinists Australia has ever produced, will be returning home from New York and appearing as our soloist.

ST PETERS MEMORIAL HALL
Hackney Rd, Adelaide
Thu Jun 15 8pm
AETT \$18
Public \$20

◆ **CONCERT 3: ADELAIDE
CHAMBER ORCHESTRA**

Purcell and Weiland
Conductor: Hilary Weiland
On July 11th in Elder Hall, making a most welcome first appearance with ADCO, Hilary Weiland will conduct a concert version of

Purcell's magnificent opera *Dido Aeneas*. Hilary Weiland will also conduct the first performance of a setting of Psalm 16, by her husband, the composer Douglas Weiland whose music has met with so much national and international acclaim in recent year.

ELDER CONSERVATORIUM
University of Adelaide,
North Terrace
Tue Jul 11 8pm
AETT \$18
Public \$20

◆ **MASTER SERIES 3:
ADELAIDE SYMPHONY
ORCHESTRA**

Conductor: Ronald Zollman
Stars: Marilyn Zschau (Soprano)

Haydn Symphony No 94 Surprise. Beethoven *Ah! Perfido* - Concert Aria. R STRAUSS *Salome* - final scene. STRAVINSKY *Petruschka* (1947 version). Belgian conductor Ronald Zollman's return to Australia will delight audiences with the intensity and colour with which he enlivens his performances.

ADELAIDE FESTIVAL
THEATRE
Festival Centre,
King William Rd, Adelaide
Jun 2-3 8pm
AETT \$21 (A res),
\$16 (B), \$11 (C)
Public \$26, \$20, \$15

◆ **MASTER SERIES 4**

Conductor: Nicholas Braithwaite
Soloist: Ladislav Jasek (violin)
HOLST *The Perfect Fool* - Ballet music. DVORAK Violin Concerto. BRAHMS Symphony No.4.
Jun 30-Jul 1 8pm
AETT Same as above
Public Same as above

◆ **MASTER SERIES 5**

Conductor: Muhai Tang
Soloists: Igor and Valery Oistrakh
MOZART Divertimento K 136.
MOZART Concertone K190.
RAVEL *Tzigane*. TCHAIKOVSKY
Francesca da Rimini.
Jul 14-15 8pm
AETT Same as above
Public Same as above

Victoria

BOOK NOW

690 8384

Tues - Fri
10am - 4pm

THEATRE SHOWS

◆ 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
St Kilda Rd, Melbourne
Ends June 14
Mon-Sat 8pm, mats Wed & Sat 2pm
AETT \$36.
AETT NIGHT Tue June 13

◆ BANQUET

by Andrea Lemon
Handspan Theatre
Director: Andrea Lemon
Designer: Trina Parker

After their sensational success with *Four Little Girls*, Handspan Theatre goes on to weave its visual theatre magic around our perceptions of another people - those of the third world. Powerful, visually arresting and relevant.

ST MARTINS YOUTH THEATRE
St Martins Lane, South Yarra
Aug 10-Sept 1
Tue-Fri 8.30pm, Sat-Sun 5pm & 8.30pm
AETT \$14.90
Public \$16.90
Bookings 650 1977

◆ COME DOG COME NIGHT

by Bernard-Marie Koltes
Anthill Theatre
Director: Marc Adam
Stars John Heywood, Natalie Bate

Come Dog Come Night is a play that looks at neo-colonialism based in a fictitious country in Africa. It tells us something about encounters of different cultures.

ANTHILL THEATRE
199 Napier St, Sth Melb
Jul 26-Aug 20
AETT \$13
Public \$16
Bookings 699 3253

◆ DEATHRAFT

by Harold Mueller
Church Theatre
Director: Beverley Blankenship

Deathraft will accentuate the bizarre comedy and surreal landscape of battles between four protagonists trying to survive in the deadly days of 1250. Four forlorn outcasts seek only a safe haven and find love and companionship instead.

CHURCH THEATRE
500 Burwood Rd, Hawthorn
Jun 21-Jul 15
Mon-Sat 8pm
AETT \$8
Public \$14
Bookings 819 1818

◆ SOFT COPS

by Caryl Churchill
Director: Jack Migdalek

A fascinating analysis of the changing methods of "soft control", manipulation, discipline and punishment at work in society. No longer do we tear the victim apart with cantering horses, rather we simply watch.

ST MARTINS YOUTH THEATRE

St Martins Lane, Sth Yarra
Jun 28 - Jul 16
Wed-Sat 8pm, Sun 5pm
AETT \$8
Public \$12
Bookings 267 2551

◆ LES MISERABLES

by Alain Boublil with composer Claude-Michel Schonberg after the novel by Victor Hugo
Director: Trevor Nunn
Stars Normie Rowe

Described by Newsweek as "the musical of the century", this blockbuster, based on Victor Hugo's novel about the political 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's sure to be few dry eyes in the house.

PRINCESS THEATRE
Spring St, Melbourne
Opens November '89
Mon-Thu, Sat mat
Now booking Feb '90
AETT \$43
Public \$45
No ticket limit

◆ 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

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.

THEATRE SEASONS

◆ **LA MAMA**

◆ **MADE TO MEASURE**

by Jeffrey Fereday
The B-group
Director: Peter King
Designer: Peter Corrigan
Stars Karen Davitt, Frank Avdi,
Grahame Lang.

Made To Measure explores the construction of identity in mass culture and the idea that representation is a process enchanted in the mind and life of every individual.

LA MAMA
205 Faraday St, Carlton
Jun 7-Jun 25
Wed-Sun 8.30pm
AETT \$6
Public \$9
Bookings 347 6142

◆ **CHOOSE AS YOU WILL**

by Shelly Nevins

Choose As You Will could be one of many scenarios for the disappearance of "Picasso's Weeping Woman," Tipolol's "Banquet of Cleopatra," painted in 1743 - comes alive in a feast of absurd possibilities as Pablo Picasso, the Weeping Woman and a certain gallery director grace Cleopatra's table.

LA MAMA
205 Faraday St, Carlton
Jun 15-Jun 25
Thu-Fri 10.30pm, Sat-Sun
5.30pm
AETT \$6
Public \$9
Bookings 347 6142

◆ **MELBOURNE WRITERS' THEATRE**

◆ **THE INTRUDERS**

by Abe Pogos

Fascism begins at home! A black comedy of power, manipulation, dominance and subservience as a drummer, an actress, and a Uni student struggle with a peculiar triangular relationship.

CARLTON COURTHOUSE
349 Drummond St, Carlton
Jun 7-Jun 24
Wed-Sat 8pm
AETT \$10
Public \$12
Bookings 347 7868 or 347
2562

◆ **GLYCERINE TEARS AND THE OLD SCHOOL TIE**

by Jack Hibberd
Director: Dennis Moore
Stars Bruce Kerr, Roy Baldwin

Two Toorak Dames cross cake-knives over love, death and sex, while two "born to rule" old boys decide the fate of the masses. Vintage Hibberd with his usual pungent wit and metaphor.

CARLTON COURTHOUSE
349 Drummond St, Carlton
Jun 7-Jun 24
Wed-Sat 8pm
AETT \$10
Public \$12
Bookings 347 7868 or 347
2562

◆ **MELBOURNE THEATRE COMPANY**



Bedlam Autos

◆ **BEDLAM AUTOS**

by Barry Dickens
Director: Denis Moore

Designer: Richard Roberts
Bedlam Autos is a used car yard in the 'downmarket' part of Yass! It's run by Desie Polka and Billy Wobbly who have been mates for years and haven't sold a car in 19. From his highly original viewpoint, Barry Dickens looks at mateship. Irish Catholicism, crookery and our unfulfilled dreams for wealth

RUSSELL ST THEATRE
19 Russell St, Melbourne
Jun 21-Jul 22,
mat Wed Jul 12

◆ **MACBETH**

by William Shakespeare
Director: Simon Phillips
Designer: Richard Roberts
Stars Frank Gallacher, Celia de Burgh

A profound study of the tragic consequences of unshackled ambition. *Macbeth* offers some of the greatest dramatic poetry ever written, illumination the passions and pathos of this magnificent story of murder, witchcraft power and revenge.

PLAYHOUSE
Victorian Arts Centre
St Kilda Rd, Melbourne
Jul 13-Sep 2,
mat Wed Aug 9

◆ **DREAMS IN AN EMPTY CITY**

by Stephen Sewell
Director: Simon Phillips
Designer: Richard Roberts
Stars Frank Gallacher and Celia de Burgh

Dreams In An Empty City is a powerful and exciting study of a society of breaking point. Set in the cut throat Sydney business world, it combines the force of a medieval morality play with the style and intricacy of a Raymond Chandler thriller. An epic tale of love and innocence in a world of calculated brutality.

PLAYHOUSE
Victorian Arts Centre
St Kilda Rd, Melbourne

**Aug 3-Sep 2,
mat Wed Aug 30**

◆ **SPEED-THE-PLOW**

by David Mamet
Director: Neil Armfield
Designer: Shaun Gurton
Stars Garry McDonald

Pulitzer Prize winner David Mamet's play is bitter, bitchy and brilliant. A shrewd satire on the ruthless world of Hollywood moguls and a devastating thrust at the evil men do to each other in the name of Buddyhood. Once again Mamet combines the forces of greed and naivety to bring us a very, very funny play.

RUSSELL ST THEATRE
19 Russell St, Melbourne
**Jul 26-Sep 2,
mat Wed Aug 2**

◆ **OUR COUNTRY'S GOOD**

Based on Thomas Keneally's *The Playmaker*
Adapted by Timberlake Wertenbraker
Director: Roger Hodgman
Designer: Tony Tipp
Stars Helen Morse, Richard Piper

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

PLAYHOUSE
Victorian Arts Centre
St Kilda Rd, Melbourne
Jun 1-Jul 1, mat Wed Jun 28

◆ **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 *The 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.

PLAYHOUSE
Victorian Arts Centre
St Kilda Rd, Melbourne
**May 11-Jul 1,
mat Wed Jul 5**

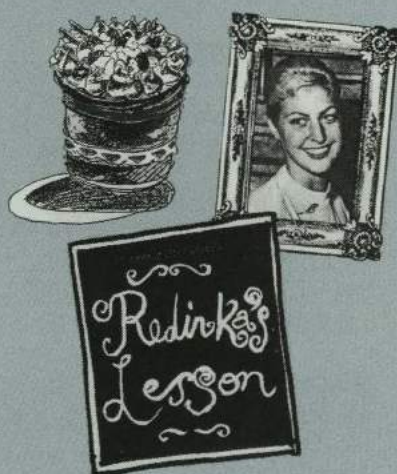
ALL MTC PRODUCTIONS

AETT \$22.50
Public \$26.80

◆ **PLAYBOX THEATRE**

◆ **REDINKA'S LESSON**

by Linda Aronson
Director: Margaret Davis



Redinka is 69. She is Polish, Jewish and she has just taken up the recorder. She is cynical and an idealist, profoundly courageous and alone. *Redinka's Lesson* is a play about isolation, survival and above all a salute to the human spirit.

ANTHILL THEATRE
199 Napier St, Sth Melb
Jun 7-Jun 24
**Mon-Fri 8pm, Sat 5pm &
8.15pm, mat Wed Jun 21**
AETT \$17
Public \$19
Bookings 699 3253 or
650 4888

◆ **NICE GIRLS**

by Linda Wilkinson
Director: Ros Horin

Megan and Prue are best friends, together they run a fashion business. Megan decides she needs a change and heads for the family beach house where her privacy is invaded by a group of old friends who arrive for an unscheduled



Nice Girls

reunion. A delicious comedy evolves about envy, adultery, treachery and friendship.

ANTHILL THEATRE
199 Napier St, Sth Melb
Jun 28-Jul 15
**Mon-Fri 8pm, Sat 5pm &
8.15pm, mat Wed Jul 12**
AETT \$17
Public \$19
Bookings 699 3253 or 650
4888

◆ **CORALIE LANDSDOWNE SAYS NO**

by Alex Buzo
Director: Carillo Gantner

A champagne comedy about a self-willed woman about to turn 30 who wants "to be brilliant at life" but who finds perfection, particularly in men, is a fading dream.

THE STUDIO
Victorian Arts Centre
St Kilda Rd, Melbourne
Jul 14-Aug 5
**Mon-Fri 8pm, Sat 5pm &
8.15pm, mat Wed Aug 2**
AETT \$18
Public \$21

THEATRE SHOWS

◆ **THE MISERY OF BEAUTY**

Adapted by Wendy Joseph from the Louis Nowra novel
Director: Wendy Joseph
Design: Paul Newcombe
Music: Sam Mallet
THEATREWORKS
26 Acland St, St Kilda
May 25-Jun 18

◆ **JACK'S DAUGHTERS**

by Patricia Cornelius
Presented by Three's A Company

Director: Lisa Drombroski
Music: Irine Vela

A man brutalised by war and the conditions of post-war Australia takes on the modern warfare of raising three daughters into the '80s. Music and songs add a zany commentary on the text, and infuse an ambience of the '40s through to the '80s.

THEATREWORKS
26 Acland St, St Kilda
Jun 23-Jul 16
Bookings 534 4879

MUSIC

◆ BARBARA COOK: A BROADWAY LEGEND

Musical Director: Wally Harner
Gordon/Frost & Clifford

Solo performance in which Broadway star Barbara Cook recalls the anecdotes, humorous memories and music from her career from *The Music Man* and *Carousel* to *Candide* and *Carnegie Hall*.

STATE THEATRE
Victorian Arts Centre
22 Jul at 8.30pm
Prices not available when printed
Ring The Trust for details

◆ 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
Victorian Arts Centre
St Kilda Rd, Melbourne
Jul 12 & 15
Public \$120 (A res)
\$100 (B res)

◆ MELBOURNE SYMPHONY ORCHESTRA

◆ FAMILY CONCERTS

This is the final family concert for 1989 and it offers some of the

world's greatest moments in classical and popular music. The MSO will be joined by the Barbara Lynch Ballet and combined High Schools Choir. Some of the highlights will be Britten's wonderful *Young Persons Guide To The Orchestra* and a sing along of *Sadie The Cleaning Lady*.

MELBOURNE
CONCERT HALL
Victorian Arts Centre
St Kilda Rd, Melbourne
Nov 24, 7pm
AETT \$23
(Child under 16 \$10)
Public \$26 (Child \$12)

◆ MEET THE MUSIC

BERLIOZ *Harold In Italy*
TCHAIKOVSKY *Francesca Da Rimini*

PROKOFIEV *Romeo And Juliet: Suite*

Conductor: Michael Tang
Viola: Lawrence Jacks
JULY: Mon 10 at 8pm

WAGNER
Wesendonck Songs
BRUCKNER
Symphony No 7
Conductor: Witold Rowicki
Mezzo-Soprano: Jari van Nes
AUGUST: Mon 21 at 8pm

PETER TAOHOURDIN
Symphony No 4
BEETHOVEN
Piano Concerto No 3
R STRAUSS *Ein Heldenleben*
Conductor: János Fürst
Piano: Peter Donohoe
NOVEMBER: Mon 6 at 8pm

MELBOURNE
CONCERT HALL
Victorian Arts Centre
St Kilda Rd, Melbourne
AETT \$30.70 (A res)
\$25.40 (B res)
Public \$33 (A res)
\$26 (B res)

◆ FROM THE NEW WORLDS

HINDEMITH *The Harmony Of The World - Symphony*
Bozidar KOS *Violin Concerto*
HOLST *The Planets*



Gustav Holst

Conductor: Werner Andreas Albert
Violin: Igor Ozim
JULY: Sat 29 at 8pm

SHOSTAKOVICH
Symphony No 1
SZYMANOWSKI
Violin Concerto No 1
KILAR *Krzesany Symphonic Poem*
Conductor: Witold Rowicki
Violin: Michael Dauth
AUGUST: Sat 16 at 8pm

TIPPETT *The Midsummer Marriage: Ritual Dances*
BARBER *Knoxville: Summer of 1915*
RACHMANINOV
Symphony No 3
Conductor: Vernon Handly
Soprano: Rosamund Illing
OCTOBER: Sat 7 at 8pm

Brenton BROADSTOCK
New Work
PROKOFIEV
Piano Concerto No 3
MARTINU *The Frescos Of Piero Della Francesca*
JANACEK *Sinfonietta*
Conductor: János Fürst
Piano: Peter Donohoe
NOVEMBER: Sat 11 at 8pm

MELBOURNE CONCERT
HALL
Same prices as Meet The
Music

DANCE

◆ THE AUSTRALIAN BALLET

Birthday Offering, Four Last Songs and
Graduation Ball

La Fille Mal Gardée, Choreographer Sir
Frederick Ashton

STATE THEATRE

Victorian Arts Centre
St Kilda Rd, Melbourne

Jun 21-Jul 1

AETT \$41 (A res), \$36 (B)

Public \$45 (A res), \$39 (B)

OPERA

◆ 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 Dival

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 Dival (Aug 28, Sep 7,9)

Stars Kiri Te Kanawa, Joan Carden/
Marilyn Richardson, Wendy Dixon (Aug
28, Sep 7,9)

The return of the VSO's acclaimed production of Puccini's favourite score with two of the world's finest sopranos, Kiri Te Kanawa as Mimi and Joan Carden as Musetta. La Boheme brings to life the uproarious 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 director John Copley, poignantly contrasts Rudolfo's love affair with Mimi, and the stormy relationship 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 conductor Robinson and a cast of Australia's finest artists combine Mozart's tale of a Spanish nobleman'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

◆ TANNHAUSER

Wagner

Director: Richard Cottrell

Designer: Kenneth Rowell

Conductor: Richard Dival

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-sacrifice 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 Dival, 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

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 arranging the courtship of Count Almaviva and the young Rosina.

Roger Howell, whose remarkable 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

Victorian Arts Centre

St Kilda Rd, Melbourne

Mon-Fri & mats

AETT \$48 (A res), \$38 (B)

Public \$45, \$43

No discount La Boheme

FILM

To see films at GREATER UNION, VILLAGE, HOYTS, LONGFORD, BRIGHTON BAY and THE CAPITOL cinemas and receive your TRUST DISCOUNT phone The Trust office to order as many Film Vouchers as you like. Expiry dates are from three to twelve months. Vouchers are open

dated but some Saturday and public holiday restrictions may apply. To receive your **TRUST DISCOUNT** at **TRAK** and **VALHALLA** Cinemas simply present your **Arts Australia Card** for admission.

38TH INTERNATIONAL MELBOURNE FILM FESTIVAL

In the lovingly and meticulously restored Astor Theatre, St Kilda, you can expect to be enchanted, amused and utterly satisfied by the 200 plus feature films, shorts, videos, super 8, rarities and retrospectives, animations, documentaries and classics, music films and more.

ASTOR THEATRE
Chapel St, St Kilda
Jun 9-Jun 29
AETT: Gold \$126, Mini \$66,
Green \$51,
Opening Night \$9
Public: Gold \$155, Mini
\$80, Green \$60, Opening
Night \$10

◆ **HOYTS**
Torch Song Trilogy
June/July

Late May
June/July

◆ **VILLAGE**
Hotel Terminus
June

Dead Poet's Society
Robin Williams
July

◆ **GREATER UNION**
Indiana Jones
June

Fox And The Hound
June

◆ **VALHALLA**
As Time Goes By
June

The Thin Blue Line
(Documentary)
June

Christine Walsh and Ray Powell in the 1984 season *La Fille Mal Gardee*



Western Australia

BOOK NOW

321 4953
Mon-Fri
9am-5pm

THEATRE SHOWS

◆ CATS

by Andrew Lloyd Webber after T.S. Eliot
Stars: Bev Harrell, John Wood
At last! They've yowled and clawed their way across the Nullabor. Our block bookings sold out long ago but we'll seize any chance to get tickets for our members.

HIS MAJESTY'S THEATRE
Cnr Hay & King Sts, Perth
May 6-Jul 15
AETT \$42 (sold out)
Public prices \$45, \$32 (subject to availability)

◆ THE EMPEROR'S NIGHTINGALE

Spare Parts Puppet Theatre
Director: Peter Wilson
A puppetry performance of Hans Christian Anderson classic which promises to be great family entertainment for the school holiday season. Directed by Peter Wilson after its production in Czechoslovakia.

SPARE PARTS
PUPPET THEATRE
Short Street, Fremantle
Jul 9-22
Mon-Fri 10.30am, Wed & Sat 2pm
Public \$8

◆ PRESENT LAUGHTER

by Noel Coward
Director: Lisle Jones
The trials and tribulations of a famous West End romantic star. The problem is his love-life. It's one of Noel Coward's most hilari-

ous farce-comedies, and it has never dated.

ACADEMY OF
PERFORMING ARTS
2 Bradford St, Mt Lawley
Jun 21-25
Wed-Sat 8pm, Sun 6pm
AETT \$7
Public \$10
Bookings 370 6443

◆ SNOW WHITE AND THE SEVEN DWARFS

International Attractions Pty Ltd
Director: Arthur Benton
"Once upon a time . . ." Everyone knows the story, but the magic lies in the way it is presented each time. Perfect school holiday fare for the juniors and grandparents.
REGAL THEATRE
474 Hay St, Subacio
Jul 8-Jul 22
Mon-Fri 10.30am & 1.30pm,
Sat 1pm & 4pm
Public \$10.90 Child \$6.90

THEATRE SEASONS

◆ BURSWOOD ISLAND RESORT

BARRY HUMPHRIES
Jun 12-25
SIR HARRY SECOMBE
Jul 12-14
VILLAGE PEOPLE
Aug 1-5

BURSWOOD SHOWROOM
Great Eastern Highway,
Victoria Park
Prices not available
when printed

◆ DECK CHAIR THEATRE



◆ BLEEDIN' BUTTERFLIES

by Doreen Clarke
Director: Pippa Williamson
Designer: Tish Phillips
The trials and tribulations of women in the Great Depression are depicted in this warm human story set in a Canning River squatters' camp.
See daily paper for venue.
Jun 29-Jul 23
AETT \$12
Public \$15

◆ THEATRESPORTS

New games, new challenges and new styles in this popular form of sport for civilised people.
FLY BY NIGHT CLUB
Queen Street, Fremantle
Jun 18 - Sep 10
Sunday nights
Public \$8

◆ THE HOLE IN THE WALL THEATRE CO

◆ TRAVESTIES
by Tom Stoppard
Director: John Milson
Designer: Serge Tampalini
Stars: Brendon Kennedy, Michele Stayner, Sara Grenfell, Bruce Hughes
The muse of Oscar Wilde visits Tom Stoppard in this play of fact and fantasy involving Lenin, Mrs



James Joyce and characters from *The Importance Of Being Earnest*. Michael Billington in the Guardian writes "combines Wildean pastiche, political history, artists, debate, spoof reminiscence, and song and dance in marvellously judicious proportions . . . radiates sheer intellectual joie de vivre."

May 31-Jun 22

Mon-Sat 8pm

AETT \$18

Public Prices \$20

◆ **SHIRLEY VALENTINE**

by Willy Russell

Director: Ray Ormodei

Stars: Amanda Muggleton

Perth's best-loved play of 1988 comes back to the Hole for a return season, before an extensive tour to Hobart, Brisbane and Canberra. The West Australian described it as "delightful, gutsy and outlandishly funny" and they're not wrong.

THE HOLE IN THE
WALL THEATRE

180 Hamersley Road,
Subiaco

Jul 8-Aug 5

Mon-Sat 8pm, Sat 2pm

AETT \$18 Special Trust Night

\$12 - Mon Jul 10 8pm

Public \$20

◆ **PLAYHOUSE**

◆ **HICCUP**

by Derrellyn Gunsburg

WA Theatre Company

Director: Kerry Dwyer

Designer: Jullitta Sander

Stars: Ron Haddrick, Maurie Ogden

Manny and Benny are playing cards on yet another Friday afternoon of their long friendship - that is until Manny's wife Miriam returns. Why does Manny have to hide Benny from Miriam? All is revealed in what is described as "one of the funniest nights of your life."

PLAYHOUSE THEATRE

3 Pier Street, Perth

Jun 13-Jul 8

AETT \$14

Public \$19

◆ **THE DAY IT ALL ENDED**

by Tom Hungerford

WA Theatre Company

Director: John Saunders

Designer: Tolis Papazoglou

Stars: Josephine Mitchell (A Country Practice)

Based on the acclaimed WA book *Stories From Suburban Road*. A play about a group of young people holidaying at Scarborough Beach on the day the Second World War was declared.

PLAYHOUSE THEATRE

3 Pier St, Perth

Aug 5-Sep 2

AETT \$14

Public \$19

◆ **SWY THEATRE COMPANY**

◆ **IT'S A GIRL**

by John Burrows

Director: Alan Becher

Stars: Maggie King, Jenny Davies,
Kate Hall

A musical about pregnancy with an anti-nuclear message on the flip side. John Burrows takes these themes and melds them into a fast moving, child bearing, labour pained obstetrician's ball. There are familiar jokes of the "gynie" ward, men's insensitivity and women's solidarity and the division between the sexes. A note to the men: beware you're not left holding the baby after the show.

SWY THEATRE COMPANY

65 Murray Street, Perth

Jun 7-Jul 1

AETT \$13

Public \$16

◆ **SEPARATION**

by Tom Kempinski

Seven years ago, playwright Tom Kempinski snapped. His marriage broke down, his weight plummeted, he couldn't even tie his shoelaces. He stayed indoors without washing himself for eight months. In this play, his experience is explored with devastating wit. Through the relationship with Joe and Sarah a story of love is presented - but love in its most unflattering light, stripped of romanticism.

SWY THEATRE COMPANY

65 Murray Street, Perth

Jul 26-Aug 12

AETT \$13

Public \$16

MUSIC

◆ **CHOIR OF KING'S COLLEGE, CAMBRIDGE**

Musica Viva

Director: Stephen Cleobury

A living part of English history and one of the chief glories of English music-making. The choir is internationally famous. Sixteen boy trebles and fourteen undergraduates will sing major works from five centuries of choral music.

PERTH CONCERT HALL

5 St George's Terrace, Perth

September 13 8pm

AETT \$35.20

Public \$40

◆ **MOTET CHOIR AND CONSERVATORIUM OF MUSIC ORCHESTRA**

Conductor: Tom Woods

Dido And Aeneas by Purcell,
Symphony Of Psalms by Stravinsky

Conducted by one of the Conservatorium's rising stars.

WA CONSERVATORIUM
OF MUSIC

2 Bradford Street, Mt Lawley

Jun 9-10 8pm

Public \$5

◆ **SKY**

They lost John Williams on guitar, but for this concert they've gained Paul Hart, who has played formerly with Mancini, Cab Calloway, James Galway etc. He plays violin, mandolin and piano among other instruments.

PERTH CONCERT HALL

5 St George's Terrace, Perth

Jun 17 8.15pm

Public \$35.20

◆ **YORK MUSIC FESTIVAL**

One of WA's most delightful country towns comes alive again for the June long weekend. More than 50 concerts in every available venue. Most were booked out in May, but take a chance on the big events in the town hall - a Saturday night choral concert with the Perth Oratorio Choir, and a Saturday night choral concert with the Perth Oratorio Choir, and a Sunday afternoon dramatisation by Sam Atlas and friends of *Apollo and the Pioneers*, the story of the first 100 years of music in W.A., by ALbert Kornweibel - music critic Fidelio.

Phone 096 411887 that weekend to check on vacancies.

Jun 3-4

Ring The Trust on 321 4953 for venues, times and prices.

DANCE

◆ **FAST FORWARD**

WA Ballet Company
Choreography: Barry Moreland,
Chrissie Parrott

Barry Moreland and the rising star of Australian choreography Chrissie Parrott have created these new works. Stunning new sets with innovative lighting effects provide brilliant backgrounds for an evening of powerful contemporary dance that will dazzle and challenge you.

PLAYHOUSE THEATRE

3 Pier St, Perth

Jul 20-Aug 5

AETT \$16

Public \$18

OPERA

**U THE PIRATES OF
PENZANCE**

by Gilbert and Sullivan
G and S Society of W.A.

Director: Kevin Roach

Music Director: Ian Westrip

An all-time favourite, this time with a traditional interpretation. First performed in W.A. in 1885 at the Oddfellow's Hall, Fremantle, with a mainly juvenile cast.

HIS MAJESTY'S THEATRE

Cnr Hay & King Sts, Perth

Sep 21-30 8pm

AETT \$20.90

Public \$24.90

FILM

◆ **AUTUMN FILM FESTIVAL**

We now have \$6 concession tickets to FTI. The Autumn Film Festival continues with some important screenings from

Japan's Juzo Itami collection and Joe Leahy's *Neighbours*, an award-winning Australian documentary. *Powaqqatsi* with music by Philip Glass, are among the other attractions to be screened. July opens with a French season to celebrate the Revolution. See daily press for further details.

FTI CINEMA

Adelaide Street, Fremantle

AETT \$6 from Trust Office

Public \$8

◆ **WINDSOR AND NEW
OXFORD CINEMAS**

Watch for Ken Russell's *Salome's Last Dance*, followed at the end of June by his *Lair Of The White Worm*. And the cult following for director Peter Greenaway will no doubt be there in force this month for *Drowning By Numbers*.

WINDSOR THEATRE

Stirling Highway, Nedlands

NEW OXFORD CINEMA,

Leederville

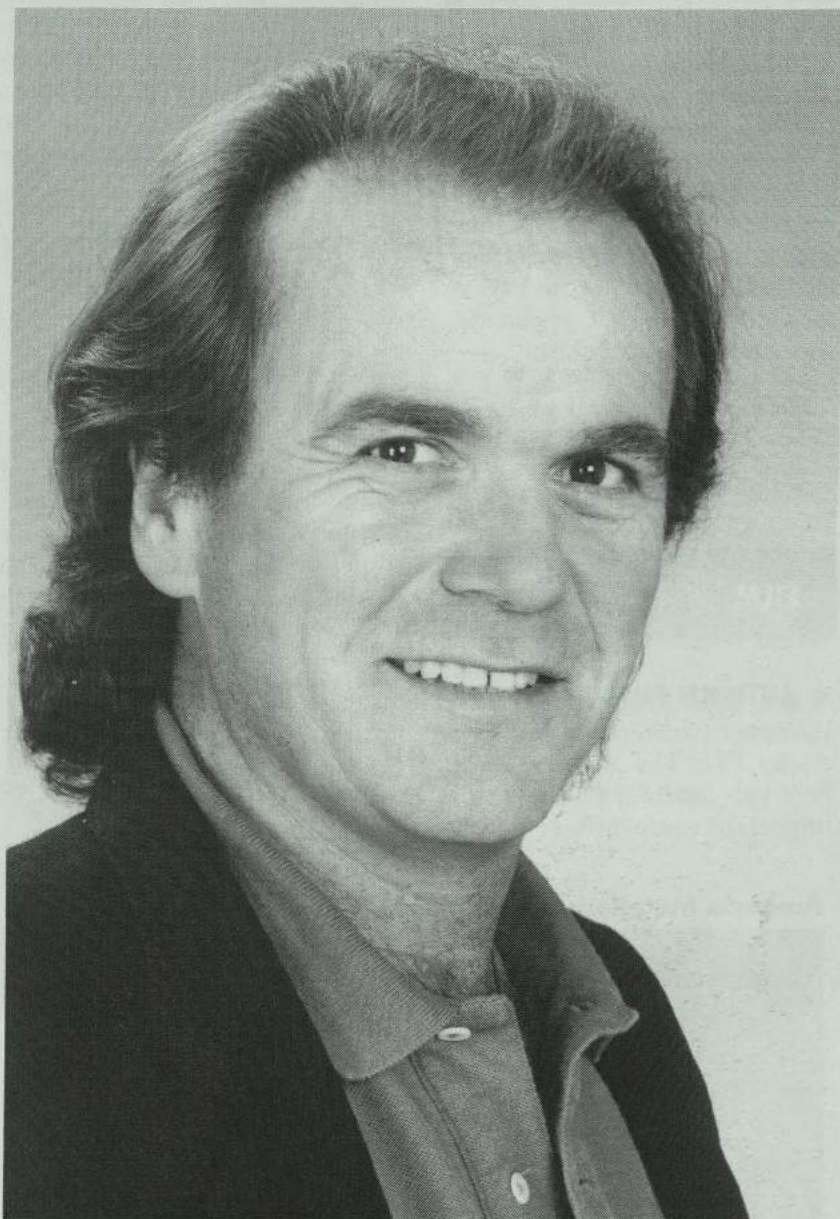
AETT \$6

Public \$9

Amanda Muggleton in Shirley Valentine



The sham according to



"Image and hair are too important in rock'n'roll" - according to music man Glen Shorrock

"There are a lot of yawns about rock'n'roll lately. It's been around for more than 30 years and it's still trotting out the the same stuff by and large. People are starting to see through the sham."

Strong words from a guy who's made quite a living from trotting out that very same old stuff. But now, after leading the life of an internationally successful rock singer for more than a decade, Glen Shorrock has decided his

career needs the kind of credibility a major role (Che) in an Andrew Lloyd Webber musical (*Evita*) offers.

"I regard myself as an artiste," says Shorrock, "albeit my grounding's in rock'n'roll but my inspirations have been as diverse as Van Gogh, Peter Sellers and Laurence Olivier. In fact, they have inspired me just as much as Elvis Presley has."

Shorrock would like to think of himself as "... more of a Sammy

Davis Jnr - I sing, dance and act," and he's no novice to the musicals stage. After leaving the Little River Band in 1982, he played Eddie/Dr Scott in a touring production of *The Rocky Horror Show*.

Another touring musical, *One For The Money* recently showcased Shorrock's versatility before audiences around Australia. Directed by Graeme Blundell and featuring live music by The Eddys, the show was basically an historical collection of rock'n'roll favourites. "It was my audition piece," he says. "In Australia, you've got to grab people by the neck and shake them and say 'here I am'."

"You can't just sit around looking at your gold records. One of the philosophies I've always expounded is that people who, like myself, have been through the rock'n'roll school, owe it to the public to move into other areas of entertainment - instead of just basing a whole career on hit records. It's a great opportunity for 'dumb rock'n'rollers' to prove that they can do other things - look at Jon English and Normie Rowe!

"Being a performer has been my life. But rock'n'roll has always been rebellious and a bit transient. In my case it's been transient to the tune of 25 years - but I'm one of the lucky ones."

Twenty five years ago was around the time Shorrock formed the hit singles band, The Twilights in the early '60s. In 1969, he ventured further to lead Australia's first rock'n'roll 'super-group' Axiom. An international music project called Esperanto, took Shorrock to London in 1973. By 1975 he was back in Australia to make international hits with the Little River Band.

In 1989, Glen Shorrock is starting to feel his 44 years. "I've been around long enough to know you

Shorrock

don't confuse the amount of money you make with the work you do. We're not nuclear physicists, we're not Nobel Prize-winners."

Shorrock is taking his own advice. "There's an enforced discipline in music-theatre because you've got a director, a producer, a choreographer and a writer. In rock'n'roll it's largely left up to the individual. But I don't see a fundamental difference between theatre and any other form of performance."

"There are a lot of great theatre performers in rock'n'roll already - David Bowie, Mick Jagger, Boy George and Leo Sayer. Yet all these people are wasting their time making hit records. I know it earns them a lot of money, but

sooner or later they've got to wake up and think 'well, I'm not a kid any more.'

"You can't take yourself too seriously. Image and hair are too important in rock'n'roll."

So, on the eve of *Evita*, Shorrock seems ready to give rock'n'roll the big thumbs down. "Evita is not just another gig," he says of his new role as Che in the hit musical. "This is a career move."

But with rehearsals for *Evita* just around the corner, word has it that the 44 year-old 'dumb rock'n'roller' who's about to deliver Che's lines is off to the States, to cut a new record with the Little River Band. ♦

Suzanne Olb

Suzanne is Assistant Editor of New Theatre: Australia and a theatre reporter for Radio Station 2JJJ.

GLEN SHORROCK BLOW BY BLOW

1944 - Born in England.

Migrated to Australia in the '50s, lived in Elizabeth near Adelaide in South Australia.

1956 - discovered rock'n'roll

1964 - formed the Twilights which existed until 1969, recording two albums and 13 singles

1969 - back to the starting blocks with Axiom, Australia's first rock 'super-group'. Two domestic hits later, the band took on London and then disbanded

1971 - Still in London, Shorrock was signed to a publishing and recording contract with MAM.

1973 - participated in Esperanto, a project including a dozen musicians from Europe, England, Australia and New Zealand

1975 - caught up with the remnants of Adelaide soft rock group Mississippi. Returned to Australia with Graham Goble, Beeb Birtles and Derek Pellicci to form The Little River Band under the management of Glen Wheatley, conceived with one aim - international success - and it soon started making waves. LRB was the first Australia-based band to be awarded a gold disc in the US.

1982 - many gold and platinum albums later, singer/songwriter Glen Shorrock quit LRB in favour of a solo career.

For three years he dabbled in music, recording his first solo album and a duet with Renee Geyer; in TV, as host of ABC's Rock Arena; in radio, as breakfast announcer for Sydney's 2UW; and in cabaret, playing Eddie/Dr Scott in *The Rocky Horror Show*.

1987 - toured his live show *One For The Money*, directed by Graeme Blundell and performed with Sydney rock'n'roll band The Eddys.

1989 - more recording contracts with LRB. Playing Che in *Evita*, opening at Sydney's State Theatre July 18.



Lady Potterly's



L to R: WA Manager Penny Sutherland, member's committee Rhonda Jensen, Lynn Harris and social writer Melanie Anderson

All around Australia interesting Trust events have been happening. Today as The Trust gathers momentum, every State has been having its own Members' Occasions and they have been resulting in a significant increase in new members.

In Perth the West Australian Board and the Members' Committee had a great 'get-together' for new members to meet everyone. The party was held in the foyer of the Gallery of His Majesty's Theatre. The theatre is also the headquarters for the Perth Arts Australia Club, and this was the club's first official function in its new home.

The theatre is a stunningly restored Edwardian building, saved from destruction by the National Trust. The guests went up the grand marble stairs and admired the splendors of the foyer, now completely restored to the original burgundy, cream and



Board member Joslyn Summerhayes, new member Greg Aitken with committee member Sandy Wise



L to R: Tish Less, her mother Mrs Bill Leslie and Robin Forbes (Board member)

gold colours.

Among those welcomed by

W.A. Chairman, Toby Manford were Mary Martini, new

Chatter



Victorian members had a great day inspecting the ballet centre where the new club room is about to open

Chairman of the Members Committee who is justly famed as the organiser of the America's Cup Ball, new W.A. board member Denis Watson and wife Sandra, Laurie Taylor, Akram Sabbagh, Adelina Groppoli, Georgina Pearce and Trust Office manager Penny Sutherland.

April also saw a special Trust film night with drinks and snacks for a lively crowd of about 200, who enjoyed viewing *Nobody's Fool*. The evening was a great success and contributed a healthy profit toward more such events - an excellent way to introduce people to The Trust!

Guests included sponsor Peter Briggs and wife Robin, former Lord Mayor Mick Michael and wife Del, Perpetua and Rex Hobcroft (taking time off from organising the Sydney Piano Competition) and Kathy (Lady) Day.

Coming up is a *Cats Lunch* and the speaker will be John Woods who plays Old Deuteronomy. More about this in the future.

In South Australia - From

Adelaide comes the news that The Trust has moved into its new quarters in Her Majesty's Theatre in Grote St, which was most generously arranged and supported by the Adelaide Festival Centre Trust. New S.A. State Board Chairman Jessica Dames and Manager David Johnston have been very busy and now facilities are all arranged for members to drop in for coffee.

Following the success of the Literary Lunches, a large range of activities are being planned, and on May 31st there will be a special members' night when HINGE AND BRACKET open.

The Club Rooms will be officially launched by the S.A. Minister for the Arts, the Hon Anne Levy on Thursday June 29.

The next Literary Luncheon is planned for the first week of August when well known American author P.J. O'Rourke will talk about his new best seller *Holidays In Hell*.

In Queensland - Brisbane's Lord Mayor and stalwart Trust supporter Alderman Sallyanne Atkinson, hosted a special func-

tion when Honorary Life Membership of The Trust was presented to Mrs Helen Butts.

Mrs Butts has had a long and wonderful friendship with The Trust, having been a Governor since the '70s and a member of the original Members' Committee when Mrs Cath McKenzie-Forbes was the first President.

Among the 50 guests paying tribute to Helen Butts were many well known people from the Arts world as well as from The Trust and her family.

Son Jeffrey and daughter Isobelle Thatcher and three grandchildren all watched very proudly, as did Glen Harris, ex Queensland manager Rosemary Cameron (just back from the U.K. where she worked with the English National Opera) Jim Meredith, Rhonda Hunt, Roy Roberts, Veronica Galoway, Joy Jensen, Colin Blumson, Lorelei Wintoud and Betsy Pie.

Chairman Andrew Briger and Frank Hooke came from Sydney and also there were Lewis Savage from R.Q.T.C., Geoff Hines from Lyric Opera, Wayne McKenna from the Queensland Ballet, Katherine Davis and Donna Greaves from the Arts Division of the Premier's Department and Queensland Governor Julien Byrne and Queensland Manager Robert Kingham.

In Victoria - we were very disappointed that the opening of our Clubrooms had to be deferred due to council delays holding up the builders - however things are now well on the way, and the new opening date is Tuesday June 6 - finished or not! Any interstate members in Melbourne from then on, are assured of a very warm welcome! ♦

Nothing But The Best For Trust Members

Prestigious Hunter Valley wine maker, W. Drayton & Sons Pty Ltd, is offering discounts to Trust members on its range of popular classic reds and delicate whites. It's not only an opportune time to buy these great wines but you will be supporting the Arts - portion of the proceeds will be donated to The Trust's Australian Content Department.

Thanks to the generosity of the Drayton family, Trust members can drink to their own good fortune. Discounts are being offered to Trust members on the range of popular Drayton's classic reds and delicate whites with ten percent of the proceeds from sales being donated to The Trust's Australian Content Department.

Drayton's wines are, in no small way, responsible for much of the acclaim that surrounds the famed Hunter Valley vineyards. In fact, Drayton's is the only name found on the original maps of the land grants in the Pokolbin area, that is still actively concerned with the area.

The first Drayton's wine was produced by Joseph Drayton in 1860. His grandson, Len (born 1905) after spending a lifetime making wine, is the principal authority in the region for aspiring vignerons.

Tradition plays a major role in the exceptional quality of the wines as Trevor Drayton explains - "Our traditional semillons are aged in old German oak casks that have been in continuous use producing top quality wines for over one hundred years."

After maturing in oak, the wine is transferred to the cellars and is later bottled. The temperature in the cellar is kept between 60-65°F (16-18°C) - ideal for storage until the wine is ready to be released. ♦

Wines from the different Drayton family estates are characterised by subtle differences.

- **Bellevue Estate** lies at the foot of the Brokenback range on the southern side of the Hunter Valley. The soil is mainly a fertile heavy loam. The vines here are among the oldest in the area being planted by Joseph Drayton over a century ago. Varieties include Hermitage (Shiraz), Cabernet Sauvignon, Semillon (Hunter Valley Riesling), Rhine Riesling, Trebbiano, Chardonnay and Traminer.
- **Lambkin Estate** lies about nine kilometres from the Bellevue on the Valley floor. Thirty-five acres of red basalt soil are planted with Hermitage (Shiraz), Rhine Riesling and Semillon (Hunter Valley Riesling).
- **Ivanhoe Estate** was planted in 1970 on the steep slopes of the Brokenback range. Here the heavy volcanic soil nourishes Hermitage (Shiraz) and Cabernet Sauvignon grapes in classic Hunter Valley red varieties.
- **Mangerton Estate**, produce Semillon and Chardonnay grapes.

DRAYTON'S SPECIAL WINE OFFER

• delivery free anywhere within Australia

To: W. Drayton & Sons Pty Ltd
c/- The Trust 137 Regent St, Chippendale NSW 2008

Please supply me with:

WINEMAKER'S DOZEN SELECTION

3 bottles 1988 Oakey Creek Semillon-Chardonnay	\$23.25 r.r.p.
3 bottles 1987 Oakey Creek Shiraz-Cabernet	\$23.25 r.r.p.
2 bottles 1988 Benchmark Chardonnay-Semillon	\$18.66 r.r.p.
2 bottles 1987 Premium Hunter Valley Semillon	\$16.33 r.r.p.
1 bottle 1986 Vintage Brut Champagne	\$14.08 r.r.p.
1 bottle Old Tawney Log Press Port	\$14.50 r.r.p.
<input type="checkbox"/> Total Price Mixed Case \$98.00	\$110.07 r.r.p.

INDIVIDUAL CASES

<input type="checkbox"/> 1988 Oakey Creek Semillon-Chardonnay	\$83.00	\$93.00 r.r.p.
<input type="checkbox"/> 1987 Oakey Creek Shiraz-Cabernet	\$83.00	\$93.00 r.r.p.
<input type="checkbox"/> 1988 Benchmark Chardonnay-Semillon	\$99.00	\$112.00 r.r.p.
<input type="checkbox"/> 1987 Premium Hunter Valley Semillon	\$88.00	\$98.00 r.r.p.
<input type="checkbox"/> 1986 Vintage Brut Champagne	\$135.00	\$169.00 r.r.p.
<input type="checkbox"/> Old Tawney Log Press Port	\$145.00	\$174.00 r.r.p.

all prices include delivery

Name:

Address:

I have enclosed my cheque/postal order for \$

My Trust Membership No. is:

Bankcard No: