

TRUST NEWS

AUGUST - SEPTEMBER 1993

VOLUME 93 - 6

13 CRAIGEND STREET KINGS CROSS 2011

TEL 331 5655

PO BOX 845 KINGS CROSS 2011

PRIVILEGE BOOKING SERVICE

TELEPHONE CAROL MARTIN FOR HER USUAL EXPERT AND
PERSONAL SERVICE ON THE TRUST'S NUMBER 331 5655

TP Trust Price

GP General Public Price

\$2.00 handling fee per ticket plus (if applicable)

\$2.20 Ticketek fee, and \$1.00 postage and mailing.

FORTHCOMING PRODUCTIONS

FALLEN ANGELS by Noel Coward

Footbridge Theatre

Starring Hayley Mills & Juliet Mills, with Julie Godfrey, Edmund
Pegge, Paul Bertram and Christian Manon.

Coward's witty drawing room comedy tells of the story of best
friends, both settled in companionable but staid marriages. They hear
that Maurice, a lover to both women before they married, is about to
visit them in London. Each jealously believes the other is scheming to
see him secretly.

Playing from Thursday September 23rd for a limited season

Tuesday to Saturday - 8 pm

Mats: Wed - 1 pm; Sat - 2 pm; Sun - 5 pm

TP \$34.90 (all performances)

GP \$39.90 (all performances)

ABSENT FRIENDS by Alan Ayckbourn

Marian Street Theatre Killara

A group of old friends meet and offer tea and sympathy to recently
bereaved Colin. But can they really help?

Diana won't shut up, Marge won't leave well enough alone, Evelyn
wants to be left alone, Gordon can't be left alone, and John won't sit
down. A bitter sweet comedy about relationships.

Playing to Sunday September 12th

Tues to Fri - 8.15 pm; Sat - 8.30 pm

Mats: Wed - 11 am; Sat & Sun - 5 pm

TP \$28 (Tues to Fri Eves & Mats)

\$34 (Sat Eves)

GP \$30 (Tues to Fri Eves & Mats)

\$34 (Sat Eves)

JOHN WEST'S
TRIBUTE TO THE LATE
HUGH HUNT
PAGE 3

*Another Great
Trust Night to
Fallen Angels!
See insert*

**FOR ONLY \$40
ANNUAL MEMBERSHIP, EVEN
MORE GREAT SAVINGS
IN THIS ISSUE ALONE**

Show	Trust	Total
	Member's Discount	Savings (2 tickets)
A Bedfull of		
Foreigners	\$5.00	\$10.00
Dames at Sea	\$6.00	\$12.00
Fallen Angels	\$5.00	\$10.00
Joseph & His Amazing Technicolor		
Dreamcoat	\$11.20	\$22.40
Look Back in Anger	\$5.00	\$10.00
The Rise and Fall of Little		
Vioce	\$3.00	\$6.00
Les Belles de Paris	\$15.00	\$30.00
Brilliant Lies	\$3.00	\$6.00
Cinemas:		
Hoyts	\$2.50	\$5.00
Village	\$2.50	\$5.00
Greater Union	\$2.50	\$5.00
TRUST SAVINGS!		\$121.40

Why pay the full price for theatre
and cinema tickets, when you
can be a Trust member and be
eligible for these huge potential
savings.

No need to wait in queues,
tickets are just a telephone call
away.

Tell your friends to join today.

Just call Carol Martin on

331-5655

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which Mr John Lord has been appointed scheme administrator. Every effort is made to
ensure that all information is correct at the time of printing but the Trust accepts no
responsibility for the accuracy of the information herein. All enquires 331-5655.

THE PHANTOM OF THE OPERA

Music by Andrew Lloyd Webber

Lyrics by Charles Hart

Theatre Royal King Street Sydney

With ravishingly romantic music, this heartbreaking story tells of how a disfigured man, living deep beneath the Paris Opera, falls in love with a young singer at the theatre, Christine.

Mon to Sat Eves - 8 pm

Mats: Wed - 1 pm; Sat - 2 pm

TP \$75 (Mon to Thur Eves and Mats)

Tickets have been put aside for members for various dates in 1994. (Sorry 1993 sold out.) Do book early as tickets are extremely limited and, because of limitations, will be restricted to four (4) per member.

LOOK BACK IN ANGER

by John Osborne

The Lookout Theatre Club (above the Woollahra Hotel 116A Queen Street Woollahra)

This play speaks as powerfully today as it did in the 1950's when it was first performed. The play's Jimmy Porter is condemned to sell sweets in spite of his university degree, and share cramped living quarters with his wife Alison.

A story of the haves and the have-nots.

Season continues to mid-September

Tues to Sat - 8 pm; Sun - 5 pm

TP \$15

GP \$20

BRILLIANT LIES

by David Williamson

Sydney Theatre Company/Sydney Opera House (Drama Theatre)

Starring Judi Farr.

A new comedy from Australia's leading playwright, about survival in the 90's where you have got to be lucky, rich, or able to tell brilliant lies.

How high can the stakes go? From an initial accusation of inefficiency in the workplace, to a clash where only one party can win.

How far can the brilliant liar go?

Playing from Tuesday September 21st to Saturday November 6th

Mon to Sat - 8 pm Mats: Weds - 1 pm; Sat - 2 pm

TP \$32 (Mon to Thurs Eves)

\$35 (Fri and Sat Eves)

GP \$35 (Mon to Sat Eves)

TP & GP \$26 (Wed Mats) \$28 (Sat Mats)

A BEDFULL OF FOREIGNERS

by Dave Freeman

Seymour Centre

Starring Grant Dodwell, Alyssa-Jane Cook, Peter Whitford, Liz Burch, Chris Truswell, Maria Mercedes and Doug Scroope.

Imagine a run-down, no star hotel on the French-German Border in the middle of winter. When Stanley and Brenda are shown to their room, the last in town, they consider themselves lucky - but not for long. Chaos commences and turns into an hilarious bedroom romp when others are checked into the same room.

Playing from Thursday September 30th for a limited season

Mon to Sat - 8 pm; Mats: Wed - 1 pm; Sat - 2 pm

TP \$26.90 (Mon to Fri Eves)

\$34.90 (Sat Eves)

\$24.90 (Wed & Sat Mats)

GP \$31.90 (Mon to Fri Eves)

\$34.90 (Sat Eves)

\$29.90 (Wed & Sat Mats)

MURDER MYSTERY TRIO

Genesian Theatre Company/Kent Street Theatre

1 - Busman's Honeymoon

by Dorothy L Sayers and Muriel St Clare Byrne.

A dramatisation of popular detective Lord Peter Wimsey. After a long pursuit he has won his love, but peace does not prevail! Into the comedy and romance of their honeymoon comes murder.

Playing Saturday August 7th to Saturday August 28th

2 - A Murder Has Been Arranged

by Emlyn Williams

It is Sir Charles Jasper's Fortieth Birthday - the date of his vast inheritance - which is to be celebrated on the stage the murder took place. A ghost does indeed appear.....!

Playing Saturday September 4th to

Saturday September 25th

3 - Witness for the Prosecution

by Agatha Christie

Sir Wilfred Robarts QC defends the innocence of Leonard Vole in a trial for murder. Leonard's wife is a key figure providing an extraordinary twist to the tale. Definitely one of Agatha Christie's most famous plays.

Playing Sat October 2nd to Sat October 23rd.

Performances for all plays

Thurs, Fri & Sat - 8pm Sun - 4.30 pm

TP \$13 (all performances)

GP \$15 (all performances)

For Trust Members and Their Friends

Show and Supper Combined

FALLEN ANGELS



Wednesday September 22nd 1993
at 8 pm

SUPPER WILL BE HELD IN THE THEATRE FOYER AFTER THE PERFORMANCE

Cost per person \$40.00

BOOK EARLY: CALL CAROL MARTIN ON 331 5655 NOW!

HALFTIX - AN AETT SERVICE

How do I know what shows I can go to for half price?

*Ring 0055-26655 daily after 11 a.m.

*Listen to 2BL between 11.30 and noon each day.

*Read blackboard daily at Halftix Booth.

Where is the Halftix Booth?

In the centre of Martin Place between Elizabeth and Castlereagh Streets.

How do I get the half-price tickets?

I go to Halftix Booth, Martin Place between noon and 5pm to buy the vouchers.

How do I get my seats?

I exchange the vouchers at the theatre for the best available seating.

What do I save?

Half the price of the tickets (less handling fee).

When is the booth open?

9 - 5 daily Mon - Fri, with half price tickets on sale from noon each day, and Sat noon - 5pm.

Is that all I can book?

No, you can book for any aspect of Australian culture - art galleries, theatre restaurants, harbour cruises, coach tours, circuses and many other entertainments - all at half price.

Is Halftix open to Trust members?

Yes, of course! - But for reservations in advance, Trust members do better to contact Carol Martin on 331 5655, (PO Box 845 Kings Cross 2011).

How do I Join The Trust?

Send name, address and phone number, plus a cheque for \$40, to AETT or join by phone 331 5655 giving credit card details!

What else can I book at Halftix booth?

All preferential bookings in advance at general public prices through our general Ticketek agency at the same booth.

THE COSTUME SHOP

FOR ALL YOUR COSTUME HIRES

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THE COSTUME SHOP

7TH FLOOR,
61 MARLBOROUGH STREET,
SURRY HILLS
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TEL: (02) 318 2511
FAX: (02) 318 2052

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ACN 008 394 250

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ARTS IN AUSTRALIA BY AUSTRALIANS FOR AUSTRALIANS

ENQUIRIES: (02) 331 5335

THE CHAIRMAN

AUSTRALIAN ELIZABETHAN THEATRE TRUST

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OR PLEASE DEBIT MY ☐ BANKCARD ☐ MASTERCARD ☐ VISA

NUMBER EXPIRY DATE/...../.....

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☐ \$10 ☐ \$25 ☐ \$50 ☐ \$100 ☐ \$500 ☐ \$1,000 OTHER \$.....

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PLEASE PRINT:

NAME.....

ADDRESS.....

..... POSTCODE.....

TELEPHONE..(.....)..... SIGNED.....

AUSTRALIAN ELIZABETHAN THEATRE TRUST

ACN 008 394 250

NEW MEMBER / GIFT MEMBERSHIP FORM

TELEPHONE: 331 5655

Ms CAROL MARTIN

AUSTRALIAN ELIZABETHAN THEATRE TRUST

P.O. Box 845
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NUMBER EXPIRY DATE/...../.....

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A TRIBUTE TO THE TRUST'S FOUNDING EXECUTIVE DIRECTOR

THE LATE

HUGH HUNT

BY

JOHN WEST

Hugh Hunt, the founding Executive Director of The Australian Elizabethan Theatre Trust was born in Surrey, England on 25 September, 1911, the son of a British officer in the Indian Army. Captain Hunt and his wife had two sons, Hugh being the younger. His elder brother, John grew up to become the leader of the successful British expedition to scale Mount Everest in 1953 and subsequently (in 1966) a life peer.

Hugh scaled some theatrical mountains of his own in Australia between 1955 and 1960.

Hugh was educated at Marlborough and at Magdalen College, Oxford where he acted in OUDS productions and became the Society's President.

From 1934 he directed in provincial English rep, moving to the Abbey Theatre, Dublin in 1935 where, for three years, he directed many new plays by Irish writers. He served in the armed forces from 1939 to 1945, in the Scots Guards, the King's Royal Rifle Corps and in Intelligence.

In December, 1945 he was made Director of the Bristol Old Vic, where he got together a starry company, including Pamela Brown, Cyril Cusack and Noel Willman. He stayed three years at Bristol and developed a reputation as a director of the classics.

The palace coup at the London headquarters of the Old Vic in 1948 which sacked the company's triumvirate of directors, Ralph Richardson, John Burrell and Laurence Olivier (on tour in Australia at the time) gave Hugh Hunt a leg-up into the front line. As director of the Old Vic, Hunt presided over the return in 1950 of the company to the Old Vic Theatre in Waterloo Road, its war damage having been repaired. Hunt's productions in the ensuing period included *King Lear*, *Twelfth Night* and *Romeo and Juliet*. Before he left the Old Vic, after the 1952-53 season, he made sure he brought the Bristol Old Vic Company and the Birmingham Repertory Company to show what they could do in the English capital.

This, then, is the man who was appointed in February 1955, Executive Director of The Australian Elizabethan Theatre Trust.

The Australian theatrical scene in 1955 was vastly different from the vibrancy of today. The (Williamson) Firm still reigned supreme in commercial theatre, and variety was covered by the Tivoli Circuit. Melbourne also had Garnet H. Carroll and the recently established Union Theatre Repertory Company. Bringing up the rear were lesser professional entrepreneurs, while across the country were spread the amateur and semi-amateur companies with their mixture of commercialism and experimentation.

Spare a kindly thought for the ex-Director of the London Old Vic coming from the centre of the theatrical universe to the outermost extremity of the galaxy. Like any Englishman arriving in Australia to show the locals how to do things, Hunt was already at a disadvantage. If one of his recent obituary writers in England was correct, Hunt also suffered another drawback in Australian terms. While paying tribute to Hunt's love for his family (he married in 1940 and fathered one son and one daughter, who became an actress) the obituary declared 'he was an austere man and not an easy smiler'. Just the thing to rub Australians the wrong way.

But, (smiling or not), Hunt was at the centre of an organisation which was about to transform the Australian theatrical world. In his five years with the AETT he first saw the reclaiming of an old Ben Fuller theatre in Newtown, Sydney, the Majestic which was re-named the Elizabethan and re-opened on 27 July, 1955. It was not ideal: too old, too big for plays, not really big enough for opera; with poor foyer space and located in a suburb which was yet to experience gentrification. 'The bones of the theatre are still good' bravely declared one apologist, while the cheeky Phillip Street Theatre revue company concocted a little song which went:

'Newtown - the Stratford of the nation,
Newtown - just five minutes from the station ...'

With the aid of the Melbourne entrepreneur, Garnet Carroll, the first productions into the Elizabethan were two Carroll importations, *The Sleeping Prince* and *Separate Tables*, both by Terence Rattigan. The starry imported leads were Ralph Richardson and his wife, Meriel Forbes, and Sybil Thorndike and Lewis Casson. Hunt's heart would have warmed to them.



Their Excellencies The Governor General Sir William Slim and Lady Slim, with Judith Anderson and Hugh Hunt, Executive Director of the Trust, at the conclusion of the opening performance Medea in Canberra.

The first Trust show into the Elizabethan came in October - the returning Australian star of Broadway, Judith Anderson, in the Robinson Jeffers' version of *Medea*, directed for Australia by Hugh Hunt, although one doubts if he had much influence on Miss Anderson. One American critic called Anderson's *Medea* 'pure evil'; some fastidious Australian souls called it 'pure ham'. Agreed, but first-rate 'ham'. The Australia-wide tour began in Canberra on 5 October, 1955 and ended in Perth in January, 1956.

Early in that month, following its highly successful try-out at the UTRC Melbourne, Ray Lawler's Australian play, *Summer of the Seventeenth Doll* lobbied into the Elizabethan in the middle of a Sydney summer in an un-airconditioned theatre. Nevertheless, the available run of only three weeks ended in full houses. Initially recognised as worthwhile by the Playwrights Advisory Board (conceived 1938; first Chairman: Leslie Rees), Hugh Hunt and the Trust were to the fore in supporting the play. The subsequent history of the *Doll* in London is Australian theatrical history.

The other big Trust venture in those early days was the establishment of the Elizabethan Trust Opera Company which was launched with a repertoire of four Mozart operas at the Theatre Royal, Adelaide on 21 July, 1956. From this odd little acorn grew the mighty oak of the Australian Opera. Another venture that Hunt could be properly proud of was the Trust's touring of plays to schools - Shakespeare in Jeans.

Hunt's natural attraction in London or Australia was towards classical drama and he took the chance to see that the Trust's schedules reflected that taste. In 1957 he brought us the fine English actor, Paul Rogers in *The Relapse* and *Hamlet*.

The Trust Players were established in 1959 with five plays, *Man and Superman*, *Long Day's Journey Into Night* (luminous performances from Dinah Shearing, Frank Waters, Ron Haddrick and Neil Fitzpatrick) and *Julius Caesar*, plus *The Slaughter of St. Teresa's Day* (by Peter Kenna) and *The Bastard Country* (by expatriate, Anthony Coburn). The plays by the two Australians in this group (plus other local efforts he had experienced) no doubt influenced Hunt's often quoted remarks on the 'slice of life' school of writing in an article in *Theatregoer* in 1960:

'It is difficult to think of any Australian play which does not end up with a 'blue'. Passionate expression almost inevitably takes the form of fists and boots in a drama which cannot make full use of language'.

There is the dilemma of a man trained in one theatrical culture, transported to another at a period when Australian playwrighting was kicking its way out of the egg with considerable force.

Hugh Hunt did not (or did not get the chance to) prolong his original five-year contract. In April, 1959 he announced his decision to leave, saying he had taken the Trust as far as he could in the past five years. He was proud of the combined efforts of himself and the Trust in the furtherance of theatre in this country. His successor at the Trust was also English, Oxford and OUDS, Neil Hutchinson, on loan from the Australian Broadcasting Commission.

Taking up theatre life again back in England was not so easy after five years away and Hugh Hunt's subsequent career was largely in Academe. He became the first Professor of Drama at the University of Manchester (only the second UK University to have a Drama Department) in 1961 and served there until 1973. He was a hands-on professor, directing plays and organising the building of a University theatre in 1965 for use by student productions and professional companies.

He also continued to direct in his spare time, especially back at his old stamping ground, the Abbey Theatre, Dublin, where he became Artistic Director from 1969 to 1971. He wrote a history of the Abbey in 1979. He became an arts adviser to various bodies and, after retirement, lived in failing health in Wales where he died on 22 April, 1993.

Hugh Hunt did not entirely lose contact with Australia after his departure in 1960, though it took him fifteen years to return, to direct for the Old Tote a production of *Peer Gynt* in the Drama Theatre of the Sydney Opera House in February, 1975. In an interview with Lenore Nicklin at that time, when asked about his previous spell in Australia, he is reported as saying, 'It always seemed to be five years' hard'. Reviewing *Peer Gynt*, Romola Costantino in the *Sydney Morning Herald* wrote of its 'sturdy, folksy reality' and thought that John Derum, as Peer, seemed to 'feel himself on safer ground as soon as he acquired a grey beard'. Norman Kessel in the *Daily Telegraph* thought, overall, 'how much better it could have been'.

Two years later Hunt was back again in the same venue with what ought to have been surer material, O'Casey's *The Plough and the Stars*. Margaret Jones (SMH) disliked the Drama Theatre so much she had difficulty in liking the production. She did like Anne Haddy as Bessie Burgess, though she was 'far too pretty and delicate'. Frances Kelly in the *Australian* was tougher. Recalling that the original production in Dublin in 1926 had provoked riots in the theatre, Miss Kelly thought that this production 'was not convincing enough to inspire animated conversation, let alone a riot'.

During the 1975 visit, Hunt talked to Kevon Kemp for the *National Times*. Kemp recalled in his article the positive achievements of 1955-1960: the creation of the Trust Players, the creation of NIDA, the number of Australian plays produced and Hunt's constant emphasis on professionalism. Kemp then asked Hunt bluntly what persuaded him to leave the Trust and recorded his answer thus: 'The Boards. The Boards. Especially in Melbourne they were convinced that amateur theatre was capable of doing everything that was needed ... (the Board's opposition) pretty well forced the close down of the Trust Players'. Of his production of *Medea*, with Judith Anderson, Hunt said, 'That was pretty much of a ... mess'.

Looking back over a stretch of nearly forty years it is not hard to assess Hugh Hunt's executive directorship of The Australian Elizabethan Theatre Trust as a good and important thing. As a big fish in a little pond, he misjudged some local conditions but his predilections and prejudices were for excellence, not second best. We have a lot to thank him for.

THE BLUES BROTHERS SHOW

Metro Theatre 624 George Street, Sydney
Starring George Washington and
Simon Westaway.

Now, after an astounding run in London's West End, and a wad of reviews that are nothing short of unanimously glowing, the Paul Dainty Corporation in association with David Pugh, brings "the official tribute to the Blues Brothers" to Australia. Now, more than ever, it's time to let the good times roll..... Season continues.

Tues to Thurs - 8 pm Fri - 6.30 pm & 9.30 pm;

Sat - 5 pm & 8 pm; Sun - 5 pm

TP & GP \$38.90 (Fri 9.30 pm & Sat 8 pm)

\$29.90 (all other performances)

Buy 10 tickets and get one complimentary

DAMES AT SEA

by George Haimsohn and Robin Miller

Music by Jim Wise

Sydney Opera House (Playhouse Theatre)

The scene is New York, a Hometown girl arrives to make it big on Broadway. When lo! she meets a Hometown boy, now a sailor, with ambitions to be a songwriter. In true Hollywood fashion he writes a smash hit tune, and the Hometown girl achieves stardom singing it on the deck of a battleship. Playing from Thursday October 14th to Friday December 24th

Mon to Sat Eves - 8 pm Mats: Wed - 1 pm; Sat - 2 pm

TP \$32.50 (Mon to Thurs Eves and Mats)

GP \$38.50 (Mon to Thurs Eves and Mats)

TP & GP \$44.50 (Fri & Sat Eves)

THE NEWSPAPER OF CLAREMONT STREET

Elizabeth Jolley's novel adapted by Alan Becher

and David Britton

Marian Street Theatre Killara

The play centres on the busy and unpredictable life of Weekly, a gossip, cleaning lady. Most of her ladies, fearful of her gossiping tongue, compete for her goodwill and Weekly happily reaps the benefits. A deliciously eccentric comedy of love, loyalty and survival.

Playing from September 22nd to October 31st

Tues to Fri - 8.15 pm; Sat - 8.30 pm

Mats: Wed - 11 am; Sat & Sun - 5 pm

TP \$28 (Tues to Fri Eves & Mats)

\$34 (Sat Eves)

GP \$30 (Tues to Fri Eves & Mats)

\$34 (Sat Eves)

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Lyrics by Tim Rice

Music by Andrew Lloyd Webber

Her Majesty's Theatre

Quay Street Railway Square

Starring David Dixon and Tina Arena with Peter Carroll, Michael Cormick and John Hannan.

A young boy betrayed by his jealous brothers is sold as a slave to a foreign land, but rises to become the saviour of a nation. Alive with the colour, excitement and extravagance theatre goes expect from an Andrew Lloyd Webber musical.

Season continues through August and September

Tues to Sat - 8 pm Mats: Wed - 1 pm; Sat - 11 am & 3 pm

TP \$46 (Tues to Fri Eves); \$62.20 (Sat Eves)

\$43 (Sat Mats)

\$38 (Wed Mats)

GP \$57.20 (Tues to Thurs Eves & Wed Mats)

\$62.20 (Fri & Sat Eves & Sat Mats)

SUMMER OF THE ALIENS

by Louis Nowra

Sydney Theatre Company/Wharf Theatre

This richly evocative play explores the Australia of the early sixties, with a host of vividly drawn characters that contribute to a young boy's rite of passage from childhood dreams to adult knowledge. Playing to Saturday September 25th

Mon to Sat - 8 pm Mats: Weds - 1 pm; Sat - 2 pm

TP \$32 (Mon to Thurs Eves)

\$35 (Fri and Sat Eves)

GP \$35 (Mon to Sat Eves)

TP & GP \$26 (Wed Mats) \$28 (Sat Mats)

CINEMA

Film vouchers for Greater Union, Village and Hoyts cinemas may be purchased from the Trust Office for only \$9 (a \$2.50 discount on the general public ticket price).

Vouchers are open dated and are exchanged for tickets at the cinema box office. No handling fee is charged, nor is there any limit to the number of tickets members can buy so they also make perfect birthday gifts.

On presentation of membership card at the box office discounts are also offered at the Valhalla (Glebe), Bondi Plaza, United Cinema, Roseville Family Cinema, Manly Twin, the Mandolin Cinema and the Dendy at Martin Place.

THE RISE AND FALL OF LITTLE VOICE by Jim Cartwright

Sydney Theatre Company/Wharf Theatre
Starring Amanda Muggleton.

When Little Voice's father died he left her his prized collection of records - Judy Garland, Shirley Bassey, and Marilyn Monroe. To cushion herself from his death, her mother's alcoholism and her own shyness, she immerses herself in the world of her heroines, but this immersion reveals Little Voice's surprising talent.

Playing from Wednesday October 13th to Saturday November 27th

Mon to Sat - 8 pm; Mats: Wed - 1 pm; Sat - 2 pm

TP \$32 (Mon to Thurs Eves)

\$35 (Fri & Sat Eves)

GP \$35 (Mon to Sat Eves)

TP & GP \$26 (Wed Mats): \$28 (Sat Mats)

BARMAIDS by Katherine Thomson

Playhouse Theatre Sydney Opera House
Starring Noeline Brown and Joan Sydney.

Winner of the 1992 Australian Writers Guild Awgie Award. Barmaids is set in a hotel bar where Val and Nancy entertain, put down and caution their male customers.

"The fun night out of the year."

Playing to Saturday September 25th

Mon to Sat - 8 pm Mats: Wed - 1 pm; Sat - 2 pm

TP \$30.50 (Mon to Thurs Eves and Mats)

\$37.50 (Fri and Sat Eves)

GP \$37.50 (Mon to Sat Eves & Mats)

REFLECTED GLORY

by Ronald Harwood

Australian Premiere

Ensemble Theatre Milson's Point

Starring Bob Baines, Belinda Giblin, James Hagan, Bruce Hughes, Alex Jones, Keith Robinson and David Webb.

Alfred Manx, Restaurateur has not spoken to brother Michael a successful playwright for 10 years, since he took him to court maintaining he had dragged the family name through the gutter by exposing their lives in one of his plays. Now he has written another play which may be aiming at the funny bone but he also touches a nerve.

Playing from Saturday September 18th

Tues to Sat - 8.15 pm; Sat & Sun - 5 pm

TP \$25 (Tues to Thurs Eves & Mats)

\$28 (Fri Eves) \$30 (Sat Eves)

GP \$28 (Tues to Thurs Eves and Mats)

\$31 (Fri Eves) \$33 (Sat Eves)

AUSTRALIAN OPERA 1993 (WINTER SEASON)

Sydney Opera House (Opera Theatre)

Pericole October 22nd, 27th, 28th, 30th (Mat)

Tosca September 13th, 18th, 22nd, 28th
October 2nd, 5th, 9th, 13th, 16th

Don Giovanni September 25th, 29th
October 2nd (Mat), 7th, 12th, 16th (Mat), 18th, 21st

Hansel & Gretel September 30th
October 6th, 11th, 15th, 19th, 23rd (Mat), 25th, 30th

The Golem October 14th, 20th, 23rd, 26th, 29th

A Masked Ball September 1st, 4th, 7th, 10th, 15th, 18th (Mat)

PLEASE RING THE TRUST FOR PRICE DETAILS ON
331 5655 OR 331 5335

• LES BELLES DE PARIS

Sydney Show Club Darling Harbour

Sydney's prestigious dinner, dance and show venue. Fine dining and show in the tradition of the world's greatest cabarets.

Dinner from 7 pm, Show at 8.30 pm

TP \$35 (Mon to Fri Eves)

\$50 (Sat and Sun Eves)

GP \$50 (Mon to Sun Eves)

All prices inclusive of dinner and show

• SYDNEY SHOWBOAT DINNER CRUISE

Departs Campbells Cove (The Rocks) 7.30 pm daily.

Enjoy a wonderful cruise on the harbour with dinner followed by a spectacular cabaret show with Australian and International performers.

TP \$72 (daily) GP \$90 (daily)

• SYDNEY SHOWBOAT "DIXIE" JAZZ LUNCHEON CRUISE

While listening to the Harbour City Jazz Band, enjoy a deluxe buffet with hot roasts, seafood, Asian dishes, salads, desserts, tea and coffee.

TP \$32 (daily) GP \$39.50 (daily)

• BOOKINGS FOR THE ABOVE TO BE

MADE ONLY THROUGH
CAROL MARTIN AT THE TRUST