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WITNESS for the PROSECUTION

by
AGATHA CHRISTIE



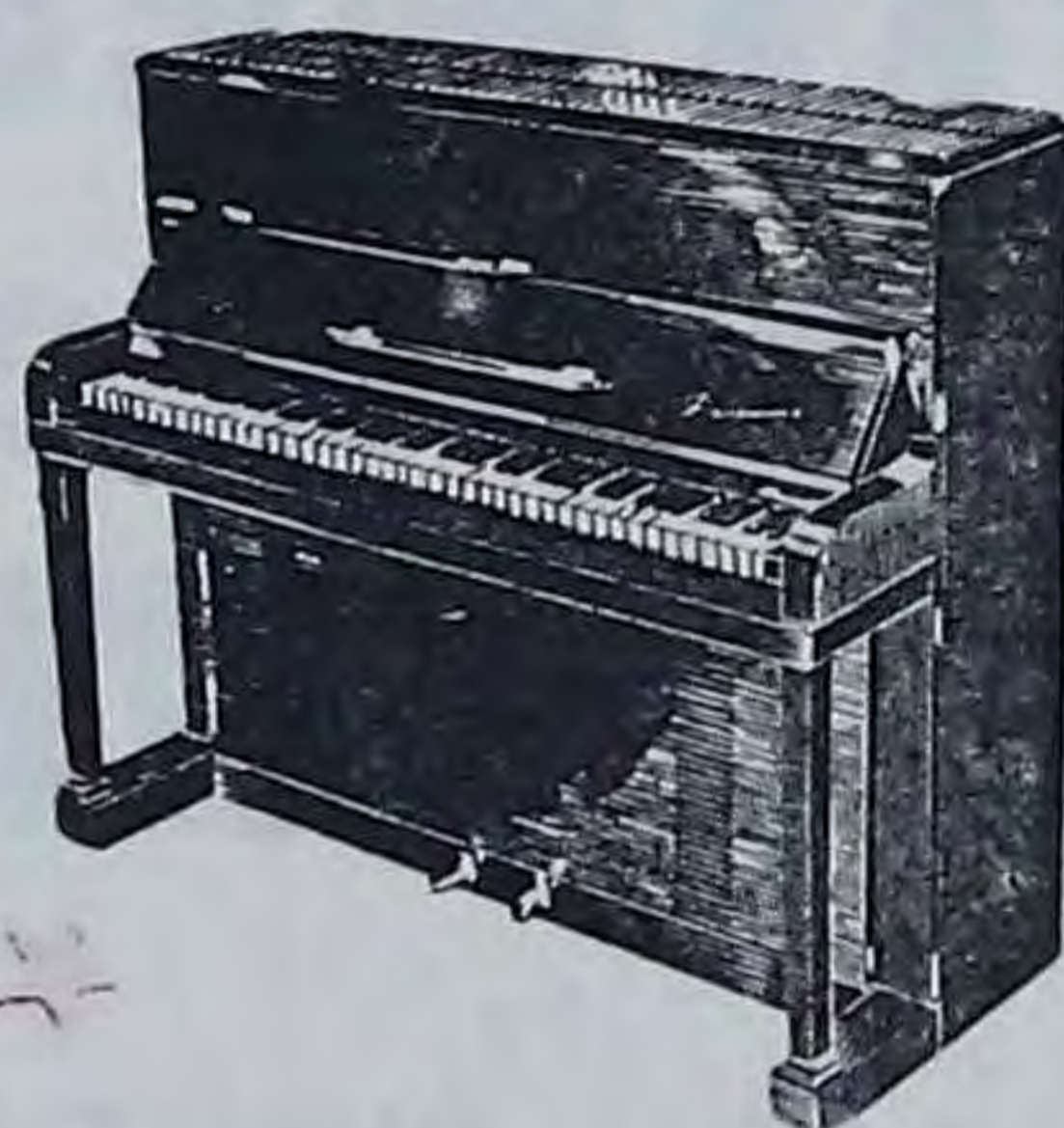


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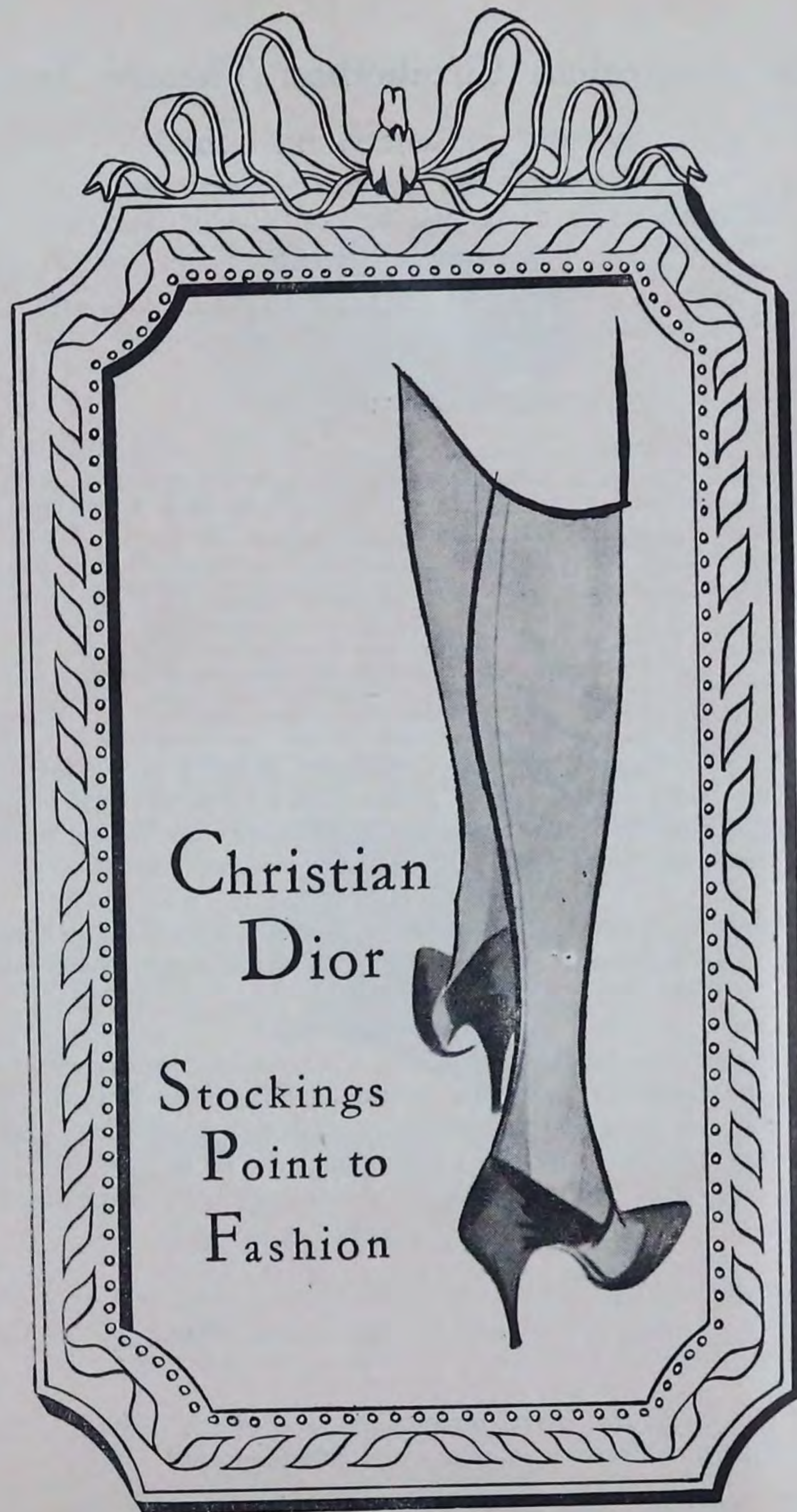
When "Witness for the Prosecution" was first produced in London, it very soon became a tremendous success; this was in spite of the fact that the theatre where it was presented—the Winter Garden—is well away from the established entertainment centre.

However, a two-year run once again proved a well-known theatre axiom, "if the show is good enough, the audience will come to see it."

In arranging for the presentation of David N. Martin's attraction at the Elizabethan Theatre, the Australian Elizabethan Theatre Trust welcomes yet another management, and it also gladly welcomes a first-class play, one, which by its additional run of 80 weeks in New York, has proved that it can offer good entertainment to a considerable public.

Agatha Christie's play should have an appeal to a very wide audience in this country, possibly more so to those who normally reserve a night at the theatre for only a rare occasion.

We believe this is such an occasion, and in this belief the Trust are happy to welcome a most talented entertainment.



Philip Stainton

Philip Stainton was born in Birmingham and educated in Brighton, England, where he made his first stage appearance with the Brighton Repertory Company in 1922 by playing four parts in *Sweeney Todd*. He made his first London appearance in 1928 with Fred Terry in *The Scarlet Pimpernel*. In 1934, he formed his own company and presented many plays in various places—in fact, he has worked in 28 countries. His recent London stage appearances include *Home at Seven*, *The Seagull*, *Point of Departure*, and, most recently, *Tabitha*, at the Duchess Theatre earlier this year. He has appeared in forty films since 1945, his unmistakable figure, in many instances, being garbed in the English Police uniform. But that has not always been his disguise, as his roles have been many and varied in such films as *Passport to Pimlico*, *Moby Dick*, *The Quiet Man*, *Mogambo* and *Hobson's Choice*. He is also a regular performer on both radio and television.



Percy Marmont



Percy Marmont, who was born in London, has toured the world in his chosen profession and is a name that comes readily to mind with most theatregoers, for his list of appearances and successes are almost unending. He made his first stage appearance at the New Theatre, Cambridge, in 1900 and his first London appearance came two years later in 1902. Prior to joining the Liverpool Repertory Company in 1916, he toured in Africa and Australia. In 1917 he went to America, where he appeared in a number of plays, including *The Three Bears*, *The Lady of the Camellias*, *The Laughter of Fools*, and *The Silver Fox*. In 1929 he returned to England and has constantly been appearing in first-class productions. Some of his outstanding film appearances include *If Winter Comes*, *The Light That Failed*, *Lord Jim*, *Mantrap* and, as yet unreleased in Australia, the Ray Milland film, *Lisbon*.

In Australia he will repeat his London performance as the Judge in *Witness for the Prosecution*.

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Nicolette Bernard



London born, her strength as a dramatic actress has brought her a wealth of experience in classical and modern roles since she began her career at the age of 16. A member of the Liverpool Playhouse, she has worked under the direction of Tyrone Guthrie in Pirandello's *Six Characters, In Search of An Author* and in *The Master Builder*, by Ibsen. She played opposite Robert Donat in *To Dream Again* and has appeared in another well-known Agatha Christie thriller, *Ten Little Nigger Boys*. She toured European capital cities and New York with Sir Laurence Olivier and Sir Ralph Richardson for *The Old Vic Company*. Her roles included Ingrid in *Peer Gynt* and Tilburnia in *The Critic*. She has also appeared on television and in films. Her most recent appearances in London were in Peter Cheney's *Dangerous Curves* and the part of Romaine in

Witness for the Prosecution, which she again will portray during the Sydney season.

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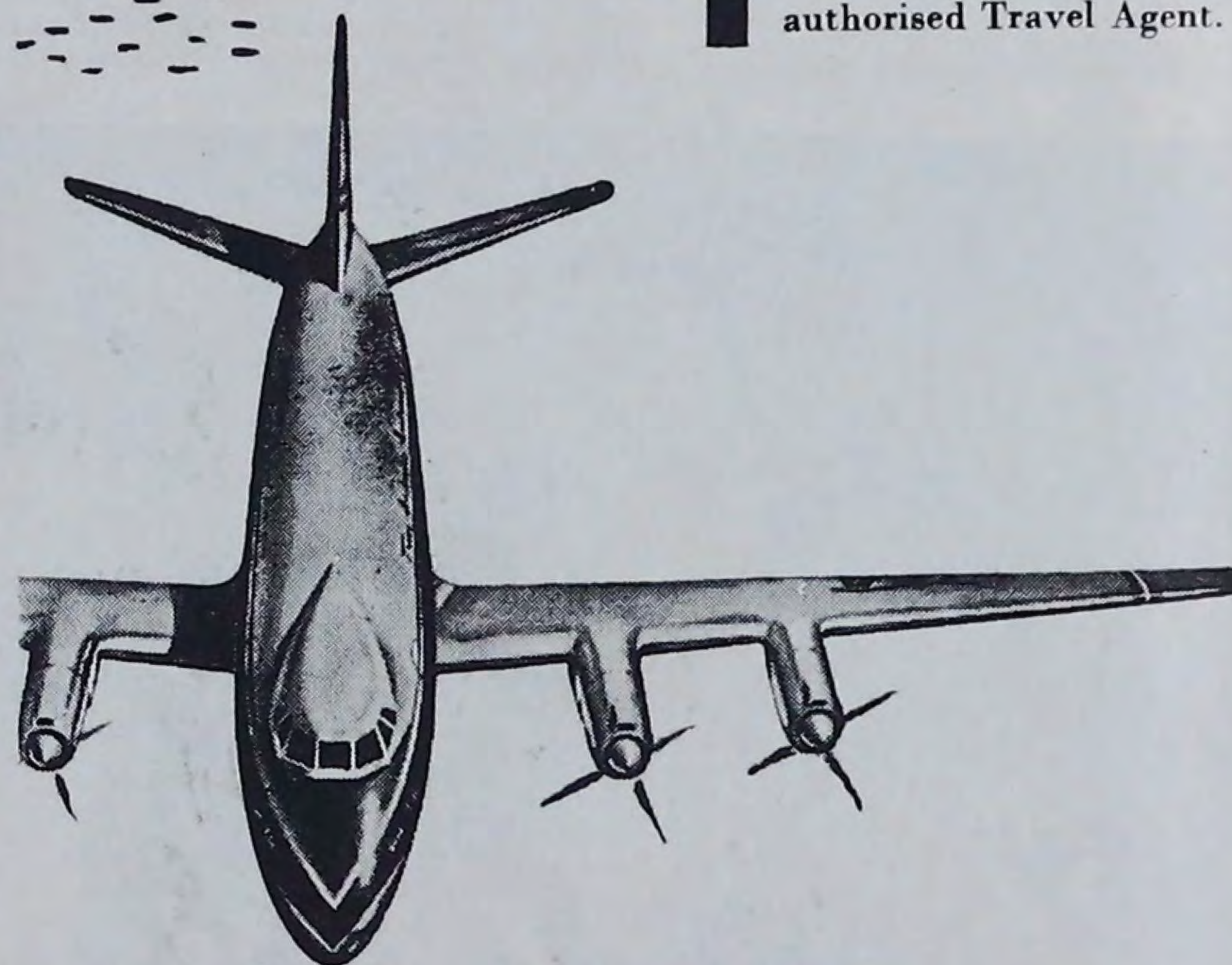
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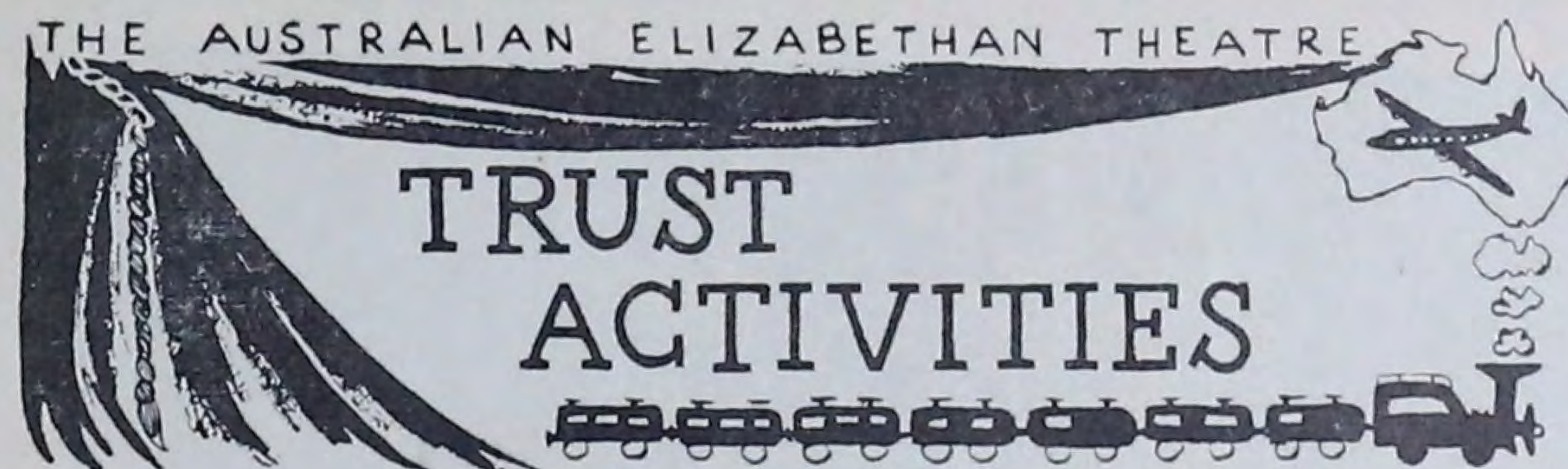
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Hugh Hunt returns from Abroad

Mr. Hugh Hunt, executive director of the Australian Elizabethan Theatre Trust, has returned to Australia after a six weeks' business trip overseas.

During his short stay, Mr. Hunt arranged with Sir Laurence Olivier for the presentation in London of *Summer of the Seventeenth Doll*.

This was one of the prime reasons for Mr. Hunt's trip and was part of his many activities pertaining to the theatre. He viewed the scene in connection with world theatre generally and specifically in regard to the establishment of a drama training centre by the Elizabethan Theatre Trust.

.....

"Doll" for London

Australia's *Summer of the Seventeenth Doll* will be staged in London next year.

The play will be presented by Sir Laurence Olivier and The Australian Elizabethan Theatre Trust in partnership. The season will commence in March, 1957.

The cast will be assembled from Australia, including the author, Ray Lawler, with John Sumner as the producer.

Summer of the Seventeenth Doll was first produced by John Sumner for the Trust at the Union Theatre, Melbourne, on November 28, 1955, where it was an outstanding success.

With some changes in the cast, The Trust then presented it at the Elizabethan Theatre, Newtown, for a highly successful three weeks' season on January 10, 1956. This success was repeated in a return season with the Australian Drama Company on March 27, 1956.

A touring company was formed, and *The Doll* again was produced by John Sumner for the Trust and the Arts Council of Australia (N.S.W. Division). This Company toured for 13 weeks, covering some 60 country towns in New South Wales and Queensland, playing to capacity houses.

The Doll achieved yet another success with the recently completed Brisbane season.

Currently the play is in the repertoire of the Trust's Australian Drama Company. Author Ray Lawler plays *Feste* in the Drama Company's production of *Twelfth Night* and his original role of *Barney* in *Summer of the Seventeenth Doll*.



A Wardrobe Mistress has hundreds of costumes in her care.

A STITCH IN TIME . . .

Here's somebody who really is "somebody". She's a wardrobe-mistress—key-member of the back-stage staff of any theatrical company. She knows only too well the truth in the old saying about a stitch in time saving nine . . . In fact, you'll seldom see her without a needle and thread in her hand.

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As some costumes are worn several times during a performance, they need careful handling and constant cleaning.

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Born in Maidstone, Kent, he has had a theatrical career of stage, films and television. He began his stage life by acting and producing in various repertory companies throughout England, this culminating in many and varied West End performances. In 1938, he played the father in *George and Margaret*, which ran for two years in the West End. Other West End performances were *The Gioconda Smile*, with Clive Brook; *Waiting for Gillian*, with Googie Withers and John McCallum; *Dear Charles*, with Yvonne Arnaud; *Uncertain Joy*, with Ursula Jeans and Roger Livesey—to mention but a few. During the 1953-54 Shakespearean Season at Stratford-on-Avon, Gloucester in *King Lear*, with Michael Redgrave, was among the parts portrayed by him. His many film roles include Vivien Leigh's husband in *A Yank at Oxford* and, more re-

cently, Sydney filmgoers saw him in the detective thriller, *Father Brown*, which starred Alec Guinness.

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..... Richard Beynon



Richard Beynon, who was born in Melbourne, has the distinct honour of returning to Australia as an "import" to play a leading role in this production. He left these shores in 1947 to try his luck in England. Immediately upon arrival he completed a season of repertory work, and in 1948 found himself appearing in the West End with Joan Greenwood and Peter Ustinov in *Frenzy*. Since then he has become firmly established as a working resident juvenile leading man in London. Prior to leaving for Australia, he completed a successful run at the Aldwych Theatre in another thriller, *The Whole Truth*. He has many radio and TV appearances to his credit, and will complete a J. Arthur Rank television contract on his return to London following the Australian production of *Witness for the Prosecution*. The most recent film to be released in Australia in which he appeared was *The Runaway Bus*, with Margaret Rutherford. His radio commitments for a time covered his being the sole resident announcer in Luxembourg with Radio Luxembourg.

"WITNESS FOR THE PROSECUTION"

Available in two editions:

French's Acting Edition, 8/6 (post 7d.)

and in

Famous Plays of 1954, which also contains *I Am a Camera*, *The Big Knife* and *Carrington, V.C.*, 20/6 (post 7d.)

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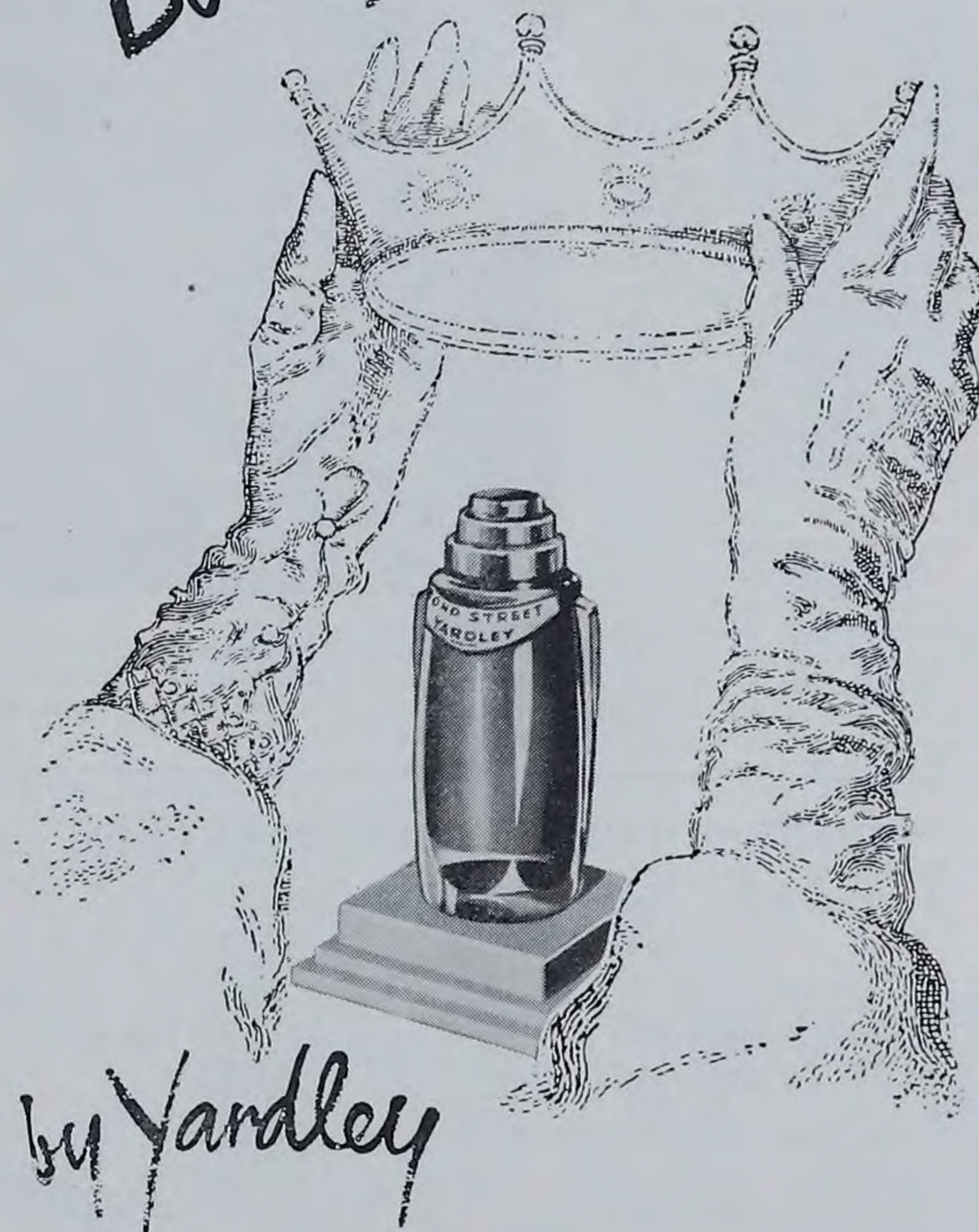
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The Elizabethan Theatre's First Birthday

July 27, 1956, marks the first birthday of the Elizabethan Theatre. It has indeed been a crowded year and we are pleased to report success, both artistically and financially.

Sir Ralph Richardson's Company opened the theatre with two impressive productions of Terence Rattigan's *The Sleeping Prince* and *Separate Tables*. These two plays played to excellent houses for a period of ten weeks. The Australian Drama Company was then formed, with Miss Elsie Beyer as General Manager, and Australia's greatest dramatic actress, Judith Anderson, returned from America to launch the Company on a Commonwealth tour of Euripides' *Medea*.

To contrast with the stark dramatic quality of *Medea*, a gay, frivolous comedy, entitled *The Little Hut*, was then produced, starring Peter Gray and Joanne Duff. It was during the run of this play that Mr. Hugh Hunt went to Melbourne to see John Sumner's production of the Australian play, *Summer of the Seventeenth Doll*, by Ray Lawler. Although it was then unknown, and its chances of success also unknown, Mr. Hunt bought the play for production at the Elizabethan Theatre on January 10. So it was, only six months after the opening of the Theatre, that one of the Trust's main aims was accomplished, with great success for both the Australian actor and playwright alike.

The first musical comedy venture, *The Boy Friend*, followed with an all-Australian cast and played to capacity houses; this is still on a highly successful Australasian tour.

On March 27, the Australian Drama Company returned to the Elizabethan Theatre with a season of three plays, the first production being the second season of *The Doll*, which again repeated its enormous success. *Twelfth Night* followed, directed by Mr. Hugh Hunt, and *The Rivals*, directed by Robin Lovejoy, concluded the season. This Company is at present playing at the Comedy Theatre, Melbourne.

Peter Scrivens unique marionette production of *The Tintookies* had its World Premiere on June 12, delighting both children and adults alike with its story of Australiana, and is at present touring in conjunction with the Trust's Opera Company.

Witness for the Prosecution, which is currently playing at the Theatre, marks the end of the first year, but perhaps the greatest triumph is the agreement between the Trust and Sir Laurence Olivier to present *The Doll* in London. This is the first time in the history of Australian Theatre that an Australian play and cast have been taken to England, and is indeed a fitting curtain to our first year.

Elizabethan
THEATRE
NEWTOWN

FOR A SEASON COMMENCING 14th JULY, 1956

By Arrangement with
THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

DAVID N. MARTIN

presents

WITNESS for the PROSECUTION

A Murder Mystery

by

AGATHA CHRISTIE

Characters in order of their appearance:

Carter	EDWARD HEPPLE
Greta	BARBARA WYNDON
Mr. Mayhew	HARVEY ADAMS
Leonard Vole	RICHARD BEYNON
Sir Wilfred Robarts, Q.C.	PHILIP STANTON
Inspector Hearne	FRANK TAYLOR
Romaine	NICOLETTE BERNARD
Clerk of the Court	MAYNE LYNTON
Mr. Justice Wainwright	PERCY MARMONT
Alderman	EDWARD HEPPLE
Mr. Myers, Q.C.	NOEL HOWLETT
Court Usher	OSSIE WENBAN
Court Stenographer	BRIAN VICKERY
Warder	KEVEN CHILVERS
Judge's Clerk	WILLIAM KRAMER
Barrister	NORA JONES
Barrister	GERALD DUGGAN
Barrister	WALTER CLEARY
Barrister	CLIFFORD BINGHAM
Barrister	ARTHUR WHITEHEAD
Barrister	CHARLES ODDY
Foreman of Jury	ARCH FORREST
Juror	DOLORES SMITH
Juror	OSWALD HOWELL
Policeman	JAMES DOONE
Dr. Wyatt	VICTOR LLOYD
Janet MacKenzie	NANCYE STEWART

Mr. Clegg	STUART FINCH
The Other Woman	CAROLE TAYLOR

Directed by JOHN SUMNER

Decor by ANGUS WINNEKE, based on the original designs by
MICHAEL WEIGHT

.

TIME: The Present, London.

ACT 1:

The Chambers of Sir Wilfred Robarts, Q.C. Late afternoon.

ACT 2:

The Central Criminal Court (Old Bailey).
Morning. Six weeks later.

ACT 3:

Scene 1: The same as Act 1. That evening.

Scene 2: Same as Act 2. The next morning.

(The lights will be lowered during this scene to denote
the passing of one hour.)

Scenery and Properties built in the workshop of the Tivoli Theatre,
Sydney, by Charles Connell and assistants, with scenery painted
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**The Audience is requested not to divulge the solution of
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 Hats worn by Miss Nicolette Bernard by Neena Kertesz (Sydney)

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Head Mechanist		MARIO SAVIERI
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Assistant Manager		LOUIS VAN EYSEN
Publicity		RON PATTEN PUBLICITY
Treasurer		MARY VAN EYSEN
Head Mechanist		RON FIELD
Chief Electrician		ROBERT CUNNINGHAM
Chief Property Master		JACK BETTISON

The Management reserves the right to make any alteration in the cast which may be rendered necessary by illness or any other unavoidable cause.

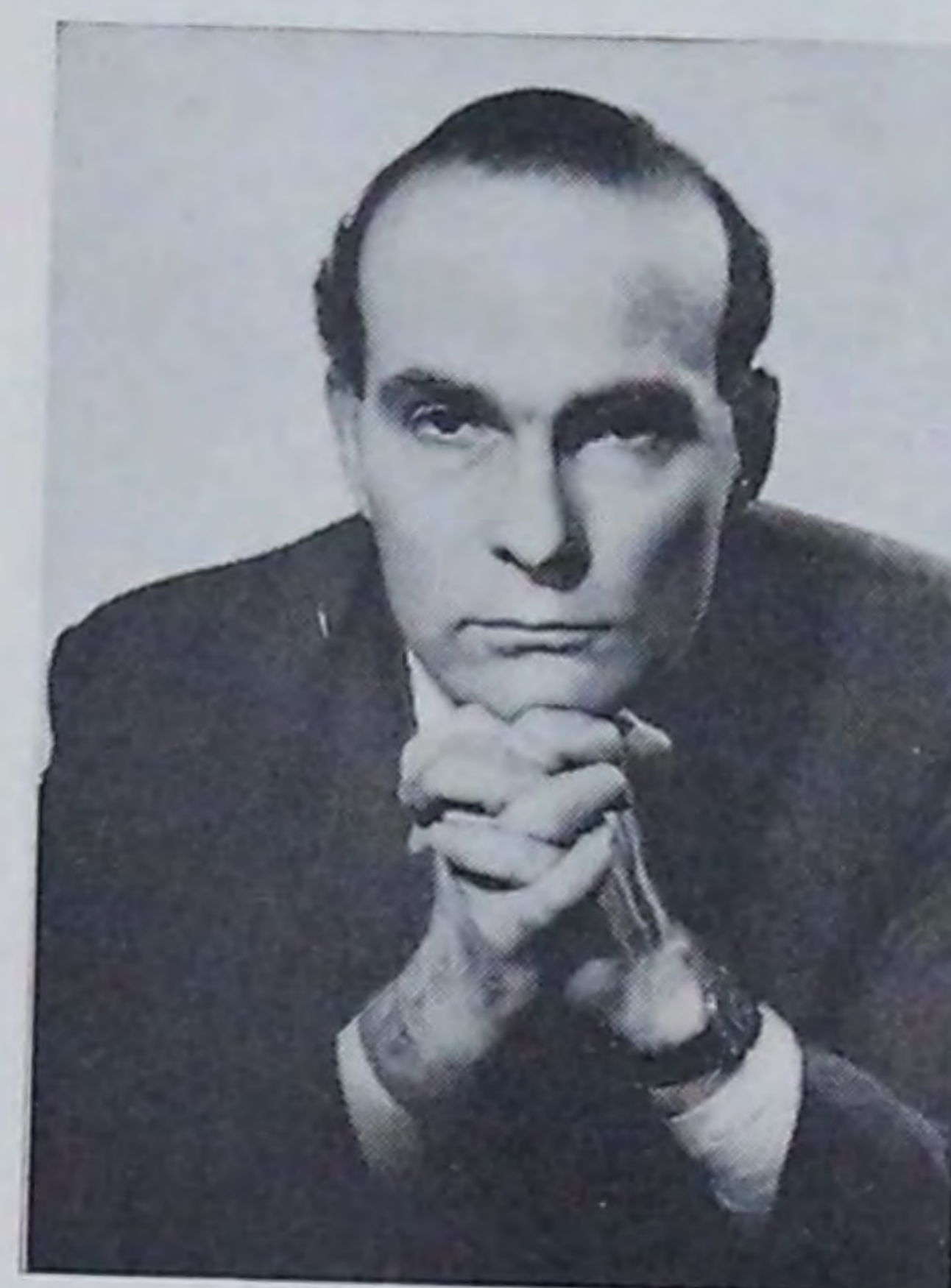
The Management reserves the right of refusing admission to the Theatre.

Taking photographs during the performance of this production is prohibited.

Smoking is not permitted in the Auditorium.

This programme is designed for the ELIZABETHAN THEATRE by RON PATTEN PUBLICITY, 793 George Street, Sydney, phone BA 2098, to whom all advertising enquiries should be made, and printed by PEERLESS PRESS PTY. LTD., 558a George Street, Sydney.

John Sumner Came to Australia in 1952 in a



University appointment as manager of the Union Theatre, University of Melbourne. Since that time formed and, for two years, ran the Union Theatre Repertory Company, the only professional Repertory Company in Australia.

His theatre experience in England started in Repertory in Dundee, Scotland, and finished as stage director and manager for the firm of H. M. Tennant Limited, when he participated in various productions, including *A Street Car Named Desire* and Antony Quayle's production of Rattigan's *Who is Sylvia*.

John Sumner came to the Trust in June of last year as General Manager of the Elizabethan Theatre and returned to Melbourne in November to work on the first production of *Summer of the Seventeenth Doll*.

He directed this smash hit Australian play in all its various Australian productions and will return to England to produce the play when presented in London by Sir Laurence Olivier and the Australian Elizabethan Theatre Trust.

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CREDITS.

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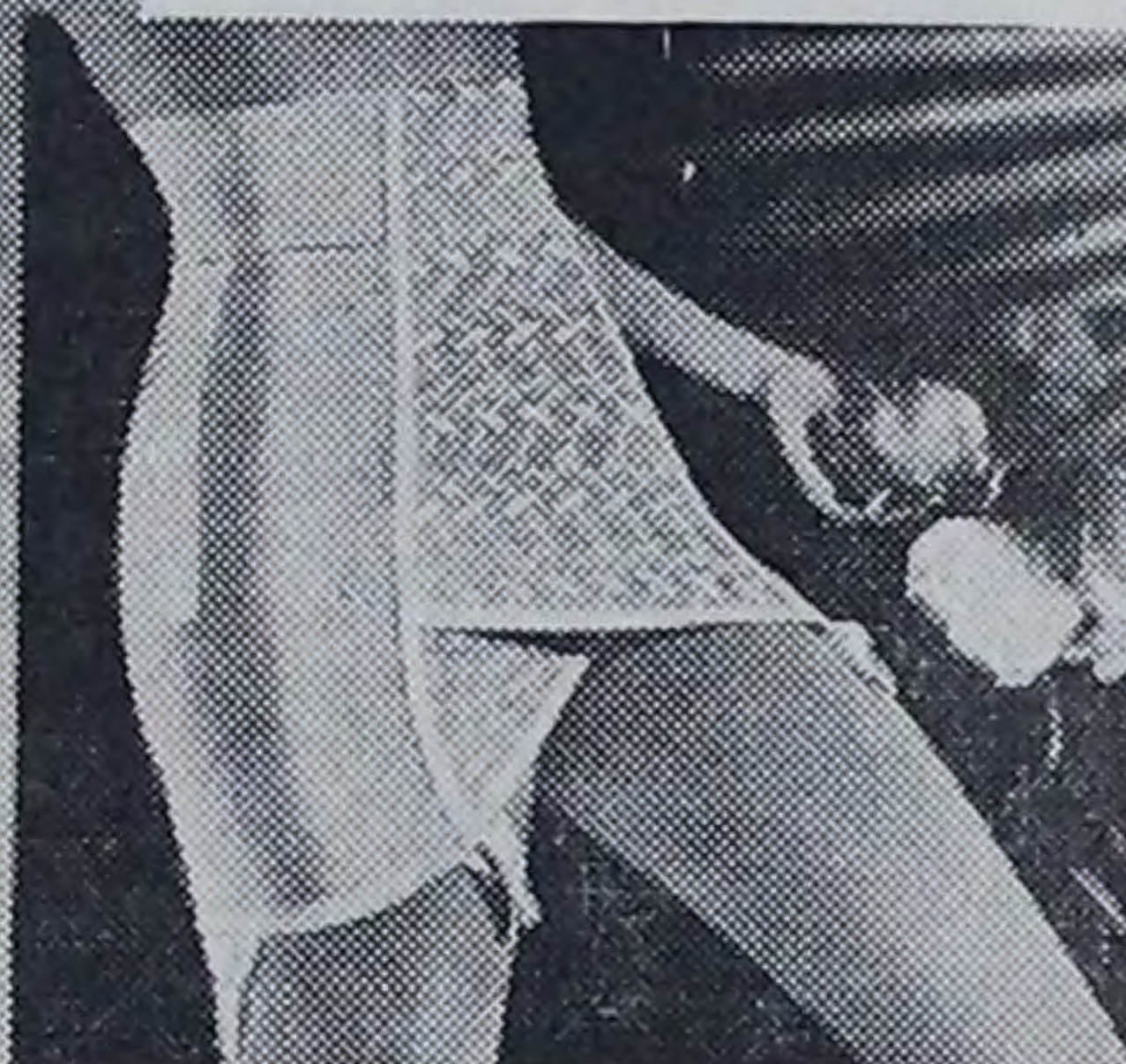
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Nancye Stewart



Is a very active member of one of the best known stage families in Australia. She commenced her career with the intention of becoming a concert pianist and, at the age of 16, was appearing with symphony orchestras. Following family tradition, however, she then embarked upon a stage career, which has taken her many times around the world. Most recently, she has been playing in England. Returning to Australia, she appeared with the John Alden Shakespearean Company. 1953-54 saw her back in London for The Old Vic season, along with TV and B.B.C. appearances. This was followed by the Olivier-Leigh Stratford-on-Avon season on *Macbeth*, *Titus Andronicus*, *All's Well*

and *Merry Wives of Windsor*. On returning to Australia, she was engaged for the role of Janet MacKenzie in this production.

Harvey Adams



Harvey Adams, although born in England and with a most imposing English stage career, is claimed by most as an Australian following his thirty years of residence in Australia. His distinguished career on the stage includes seasons at Stratford-on-Avon in Shakespearean Festivals from 1919 to 1921, many West End appearances following this period. This in turn being followed by visits to South Africa, South America and the West Indies. In Australia he is known widely for his stage and radio appearances, as well as producing in both these fields. His most recent stage performances were in *Edward My Son*, with Robert Morley and Harvey, with Joe E. Brown. He has also appeared in many films, including *Forty Thousand Horsemen* and, most recently, *His Majesty O'Keefe*, with Burt Lancaster. In *Witness for the Prosecution* he resumes a long-standing acting association with the distinguished Percy Marmont, which was commenced many years ago in England.



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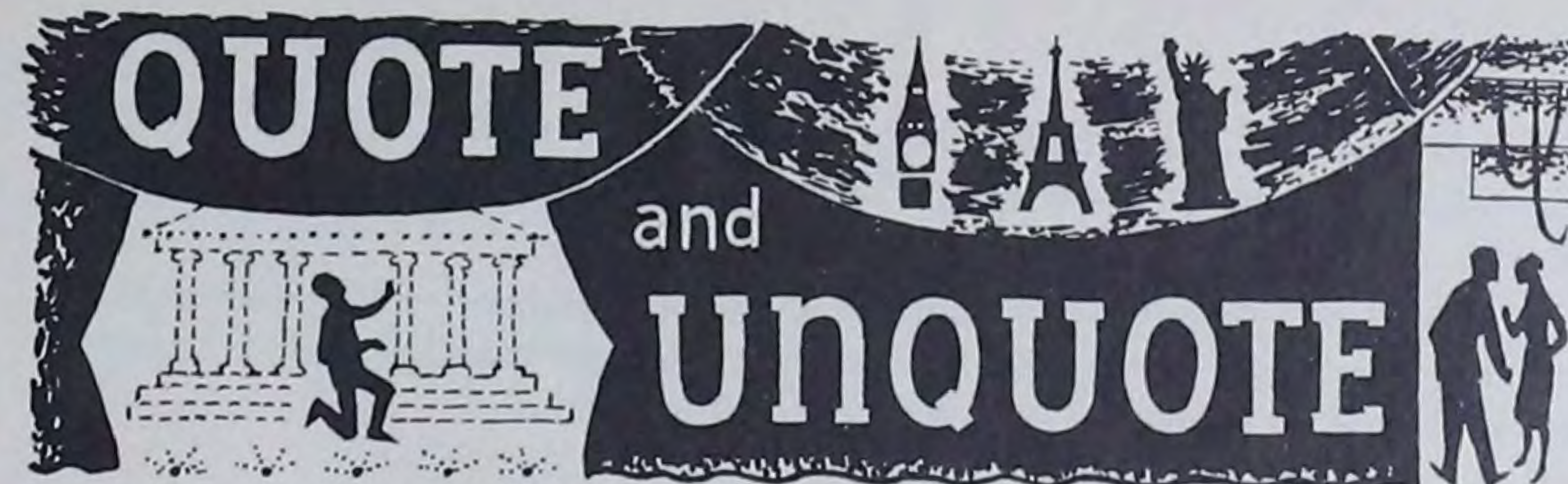
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Under this title, it is planned to bring Elizabethan Theatre patrons news, views and comments on and about theatre throughout the world.



TIMON OF ATHENS

In a recent letter to the Elizabethan Theatre callboard, Sir Ralph Richardson wrote of his commitments, which included a new film, and later in the year, his appearance in a Shakespearean play. London "Daily Telegraph" writer, George W. Bishop, reports in his Theatre Notes column that Sir Ralph will return to the Old Vic on September 5th to play Timon in the play *Timon of Athens*, which will be directed by Michael Benthall. He reports that Sir Ralph is most excited at the prospect of returning to a theatre which has played an important part in his career. He was there for the 1931/32 season and again in 1937/38. Then there were the memorable seasons with Sir Laurence Olivier when the Old Vic Company was at the New Theatre in 1945 and again in 1946/47. Sir Ralph described *Timon of Athens* as a play very simple in theme, and his own part as one that was full of variety. "I have never seen it on the stage, but I have always thought I would like to act Timon." Sir Ralph is joining the company for this one play.

The Seagull

George W. Bishop also reported that John Clements has chosen Chekov's *The Seagull* as his next play in this season of classics at The Saville. It will open on August 1st. John Clements is currently appearing in a most successful revival of Sheridan's comedy, *The Rivals*, which ends its run at The Saville on July 28th. The Trust's Drama Company is currently presenting Robin Lovejoy's production of this play during their 1956/57 Commonwealth-wide tour.

"FAMILY REUNION"

One of London's most recent productions is T. S. Eliot's *Family Reunion*, which is currently being played at the Phoenix Theatre. Elizabethan theatre audiences have a link with one of the outstanding members of the cast in Dame Sybil Thorndike. Reporting on the play, London "Sunday Times" critic, Harold Hobson, writes: "... it is like a great and sombre painting, in the manner of the Old Masters, heavy with dark wainscoting and dim, brocaded

Continued on page 24

Continued from page 23

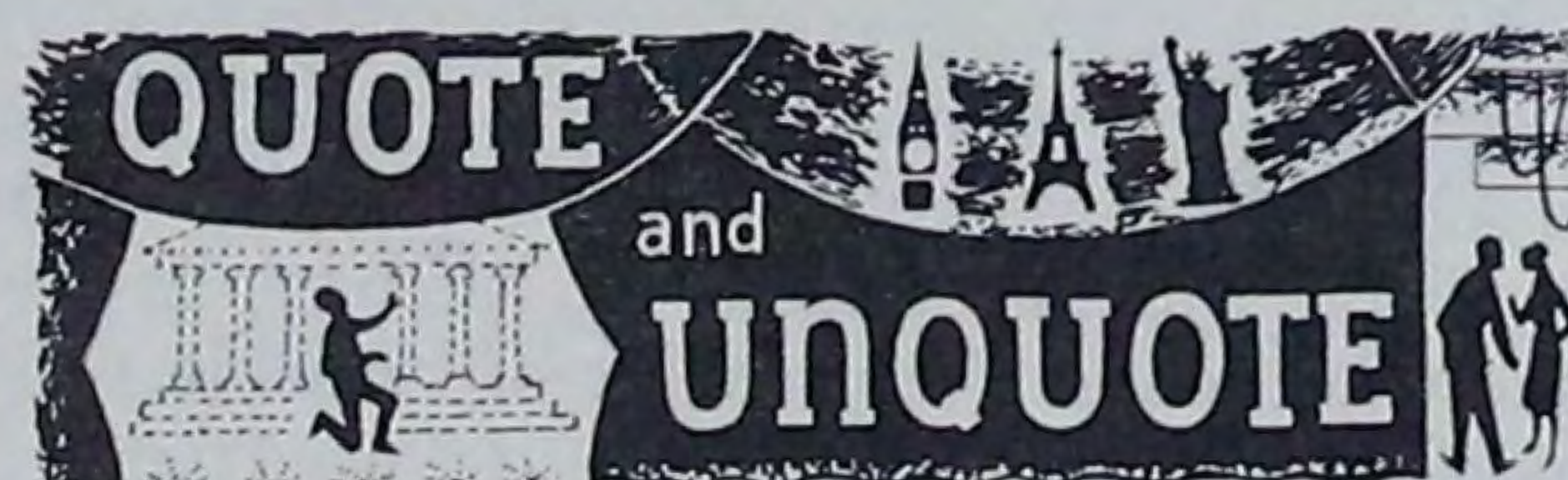
figures. Some of these figures, especially Harry's mother, played by Sybil Thorndike, and her younger sister Agatha, who is taken by Gwen Ffrangcon-Davies, are solely a joy to watch.

They have the air of posing for a Sargent portrait, stately, even magnificent; conscious of being heirs to a great heritage that has had a troubled history but is now covered with a serene self-mastery."

"THE WALTZ OF THE TOREADORS"

Anouilh's *Waltz of the Toreadors*, which opened at the Arts Theatre, London, recently, is yet another outstanding success for the "moderns".

Beatrix Lehmann and Hugh Griffith give brilliant performances in Peter Hall's splendid production of this play, in the translation by Lucienne Hill. Settings are by Paul Mayo, costumes by Michael Ellis, and music composed by John Hotchkis. The production has been transferred to the Criterion Theatre.



"Theatre World" quotes that every new experience of Anouilh confirms that among the moderns he has no equal for vitality and sense of the theatre. *The Waltz of The Toreadors*, though abounding in the author's cynicism regarding love and marriage, has nevertheless its touches of pathos, and embraces also many other facets of humanity's inexplicable ideas and behaviour.

"Soft, But Strong"

Harold Hobson, in the "Sunday Times", says that the grip of M. Anouilh in this play is as soft as velvet, but as strong as iron. And it is extended to embrace not only life, but those who live in it. Life still wounds and pierces M. Anouilh, but, as never before, except in a few passages of *Ardele*, it has struck him that the contempt he feels for existence should stop sharply short at those whom existence ravages.

He adds: "In the *Waltz of the Toreadors*, General St. Pe (of *Ardele* fame) is in middle age and, as in *Ardele*, his wife is bedridden, screaming incessantly with jealousy, for which she has only too good cause. Seventeen years earlier the General, then a dashing Major, had met, at a ball in Saumur, a young woman, with whom he fell deeply in love. He neither married her nor made her his mistress, for the one thing would have been unjust to her and the other would have meant divorcing his wife. He had not the courage or the cruelty of either course; he could not bear deliberately to give pain. He

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imposed on his character a goodness it could not carry, and the result is the pitiful contemptibility of the rest of his life. Here is no sentimentality. Mr. Anouilh does not slobber over General St. Pe. He does not excuse him, nor hesitate to make him ridiculous, but he understands that, at the root of contempt and scorn, there may be, as well as weakness, cowardice and evil, an attempt at virtue that should be scored up in the account, even if it is feeble and unproductive.

Ribald Wit

"The play begins with the return of the lady from Saumur, and it is wildly funny. Its wit is what is called in England ribald. M. Anouilh has a genius for base images that would have shocked our grandmothers, but which he handles with so much theatrical grace that they delight ourselves. Some of the credit for this no doubt is due to Miss Lucienne Hill's translation, which has not spoiled the rhythm of the original text.



About Marriage

"Of course, the play will be misunderstood. Many of the people who see it will think that it is only another, if rather unusually witty, comedy about adultery. They will be wrong. *The Waltz of the Toreadors* is, in fact, rather less about adultery than about marriage. It does not take the view that marriage is merely a casual incident in a registry office; it sees it in its tremendous and, in this case, terrible power, as something that the fading of love cannot destroy, nor the passing of years assuage, nor cruelty annul.

"All this is implicit throughout the play, and lies behind its uproarious jokes, and it is pointed explicitly, with astonishing effect, in the best speech Beatrix Lehmann has been given the chance of delivering upon the stage for many years—a speech she does, in fact, deliver with excoriating fire, standing grotesquely in a long white nightgown upon a bed, whilst her wretched husband cowers ignominiously, irretrievably sorrowful, on a chair in a corner of the room. This scene is humorous and sad, ridiculous, terrifying and sublime all at once. It is one of the peaks of the modern theatre.

"The play is tautly directed by Peter Hall and magnificently acted by Mr. Hugh Griffith as the General. Mr. Griffith has caught perfectly the self-deceiving struttings of this miserable man and the tragedy in which he wades with such futility. Mr. Walter Hudd has the proper dry humour for Doctor Bonfant, who has made a better job of life than the General, and yet is conceivably a man of less heroic aspiration. Miss Brenda Bruce, too, is excellent as the elusive vision of Saumur."

Five Oscars to the Drama Company

Five of the nine Drama Critics' awards, presented recently in Sydney, were won by members of the Trust's Drama Company.

Robin Lovejoy carried off two for his production and design of *The Rivals*; Ray Lawler, best play, *Summer of the Seventeenth Doll*; Alistair Roberts, best supporting actor, for his portrayal of Bob Acres in *The Rivals*; Madge Ryan, best supporting actress, for her portrayal of Pearl in *Summer of the Seventeenth Doll*.

These artists are currently playing in Melbourne with the Australian Drama Company, which is on a Commonwealth-wide tour, presenting three plays—*Twelfth Night*, *The Rivals* and *Summer of the Seventeenth Doll*.

Geoffrey Hutton, "The Age" Newspaper critic in Melbourne, said this about the company: "This company has come to stay . . . this time there is no doubt left in my mind that the Australian Drama Company has crossed the water jump. Instead of pleading for an audience, it should be able to command one in friendly and open competition."

Opera Company in Adelaide



The Australian Opera Company, which assembled and rehearsed in Melbourne, has now moved to Adelaide for its Australian premiere at the Theatre Royal on July 21.

Intensive last-minute rehearsals are putting the final polish to the four Mozart operas to be presented. The operas are *The Magic Flute*, *Don Giovanni*, *Marriage of Figaro* and *Così fan Tutte*.

"Tintookies" Join Opera Company

The enchanting marionette production, *The Tintookies*, following their successful season at the Elizabethan Theatre, have now moved to Adelaide, where they will play in association with the Australian Opera Company.

The Tintookies open in Adelaide on July 26. This will mark the beginning of a Commonwealth tour, in which this Peter Scriven Marionette Company will play mainly matinees in the same theatre as the Opera Company.

Australian Elizabethan Theatre Trust Membership

If you wish to join those who are already supporting the Trust venture throughout the Commonwealth, you may do so by paying an initial subscription of £10. Subsequent annual subscriptions are £5 and are due on the 1st July, and are payable before the 31st December. Membership entitles you to priority booking for two seats at any given performance. Information regarding the work of the Trust and coming productions will be regularly sent out to members.

You may also assist the work of the Trust by giving a donation, and the Trust welcomes all donations, whether they be large or small.

Many of the Theatre seats have been given by friends of the Trust, both in Australia and overseas. A donation of £10 will provide one seat, and a plaque bearing the name of the donor will be fixed to the arm of the chair.