

London Comedy Success for Australian Tour

HAVING A BALL by Alan Bleasdale
Directed by David Ross
Designed by Clive Lavagna
Cast includes: David Ross and
Jackie Weaver
York Theatre, Seymour Centre

"... rough, coarse, manic and funny...
What I like about the play is that Mr
Bleasdale explores the moral issues in
terms of wild farce." Guardian

"David Ross is one of the best farce
actors I have ever clapped eyes on... In
this production, recreating his original
role of Lenny the vasectomy victim in
Alan Bleasdale's pop classic, he sews up
the evening with a performance as ripe as
a well-aimed tomato and as vulgar..."
Financial Times.

HAVING A BALL made such an
impression on the distinguished
Australian actor and producer, John Mc-
Callum, when he first saw it playing at
Bath in England that he immediately
secured the rights to the production in
order to bring it to this country. That was
not his only achievement, for he persuad-
ed the star of the play, David Ross, to
play the part of Lenny in Australia as
well as direct the production. His final
coup was to secure Jackie Weaver as co-
star.

HAVING A BALL has done three to
four tours of England in addition to its
very successful London season. The
author, Alan Bleasdale, is well known in
England having written some eleven
plays. In 1985 he won the coveted Lon-
don Evening Standard's award for the

Best New Musical — the Elvis Presley
musical, ARE YOU LONELY
TONIGHT? It is still playing at the
Phoenix Theatre in London.

The action of the play takes place in a
private vasectomy clinic in the North
West of England. Lenny Anderson
(David Ross) is a biscuit factory scientist
who feels he can see no life for any future
children he might bring into the world; he
is there for the umpteenth time. This time
he is determined to master his nerves.
Four apprehensive males are waiting for
the "chop"; one of them, incredibly, is
Lenny's old school enemy, bully Richie
Burrows. David Ross plays Lenny as a
gleeful prankster getting his own back on
a more than hostile world, and in so
doing manages to terrorise the ex-
schoolboy bully, console the drunken
wife of a man dreaming of dropping the
bomb, and cause little short of mayhem
in the operating theatre.

To say that this is a comedy about
vasectomy however would be a trite com-
ment on a play which whilst riotously
funny has much more serious under-
tones. A play about male sterilisation is
ripe for jokes, everyone can think of at
least one, but here Mr. Bleasdale avoids
the obvious. He mixes such subjects as
nuclear war and the meaning of life
cleverly with uproarious one-liners and
some full frontal glimpses! The play will
appeal to those in the audience who feel
that comedy should also have its serious
aspect. HAVING A BALL was com-
pleted by the author in a state of deep
depression after the death of that great
anti-nuclear exponent, John Lennon. It
opens at the York Theatre, Seymour
Centre on April 12 prior to seasons in
Canberra and Melbourne.



Jackie Weaver will star in the Australian production of HAVING A BALL

BOOKING INFORMATION

Sat Apr 12 to Sat May 10
Mon to Sat at 8 p.m.
Wed and Sat mat at 2 p.m.
AETT \$19.00 (\$17.00 mats)
G.P. \$25.00 (\$20.00 mats)
Pens/Stud \$20.00 (\$18.00 mats)
Two AETT tickets per member

At Kinselas

BOUNCERS by John Godber
Directed by Terry O'Connell
Cast: Bob Baines, Tony Martin, Scott McGregor and Tony Taylor
Kinselas

John Godber's play **BOUNCERS** returns to Sydney this month at Kinselas following its successful pre-Christmas season at the Seymour Theatre, Downstairs. **BOUNCERS** takes a sharp look at the Friday night tribal rituals at a rough provincial English disco. The bouncers of the title strut their natural stuff outside, harass the men arriving, chat up the girls and observe the goings on with cynicism and scorn. It's a seedy smorgasbord of people in the twilight world.

BOOKING INFORMATION

Mar 3 to Mar 29
 AETT discount \$2.00
 (on dinner/theatre tickets)
 Bookings on 331 3100

New Artistic Director for the Theatre of the Deaf

On March 3, Patrick Mitchell replaces Ben Strout as the Artistic Director of the Theatre of the Deaf.

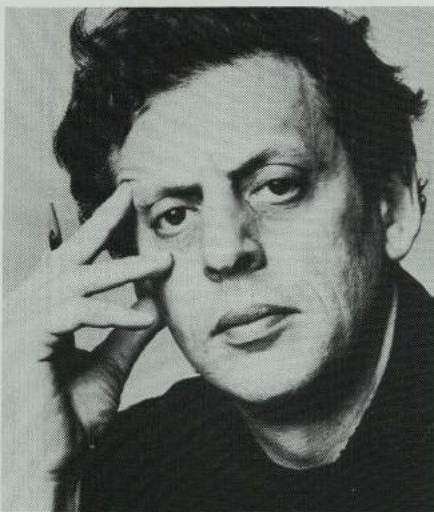
Patrick has spent the last two years as Artistic Director of Freewheels Theatre-in-Education Company in Newcastle. Prior to this he worked with major theatre-in-education companies around Australia as an actor, deviser, coordinator, director and tour manager. The Trust is confident that Patrick will continue to develop the Theatre of the Deaf's high artistic standard established by his predecessor, Ben Strout.

Ben leaves after three years with the Theatre of the Deaf. During this period, he has directed nine plays for the company including last year's successful night season at The Wharf Studio, Brecht's **MAN EQUALS MAN**. He had previously worked with America's National Theatre of the Deaf and his experience has helped our company establish itself as one of Australia's leading theatre-in-education companies. During his tenure Ben also set up the innovative Summer

School workshops in Visual Communication which annually attract deaf and hearing actors from all around Australia.

We wish him all the best for the future and at the same time welcome our new Artistic Director, Patrick Mitchell.

Philip Glass Ensemble



Philip Glass

One of the major influences in modern music, Philip Glass and his music are not confined to either the world of jazz or the classical concert hall. He has been credited with both reviving and composing opera, collaborating with the likes of Laurie Anderson and David Byrne (Talking Heads) on an LP of songs and writing the score for several films including the enormously popular art film **KOYAANISQATSI**.

His performances have been sold out at the Metropolitan Opera in New York and his operas have been performed in Stuttgart, Houston and England. He is equally at home in pop circles being at the forefront of a school of music with fellow Americans Steve Reich, Terry Riley and others, dubbed minimalism or systems music. Glass was commissioned in 1984 to compose the music for the Olympic Games in Los Angeles and won the award for Best Soundtrack for the film **MISHIMA** in 1985. His evocative music provokes both meditative trance and feverish excitement. The **PHILIP GLASS ENSEMBLE** will give one performance only in Sydney at the Concert Hall, S.O.H., on Tuesday, March 11 following Adelaide Festival appearances.

BOOKING INFORMATION

AETT discount \$4.00
 Bookings on 2 0588

Taking music to the people

Slotting into their tight schedule of performances for The Australian Ballet and The Australian Opera, The Elizabethan Sydney Orchestra will present two concerts this month out of the central city area. The concerts are presented as a new initiative by the Australian Elizabethan Theatre Trust to make orchestral music more readily available and will be the forerunners of a continuing series.

The concerts will be held on Friday March 7 at Sutherland Entertainment Centre and on Saturday March 8 at Willoughby Civic Centre as part of the Willoughby Festival. The Sutherland Shire concert is presented jointly by the Trust with the Sutherland Shire Council and the Premier's Department. Both concerts, which commence at 8 p.m., will include works from the popular classical repertoire — Greig's piano concerto, Tchaikovsky's 5th Symphony and the overture from **THE MERRY WIVES OF WINDSOR** by Nicholai. Ticket prices are being set at a very low level to allow as many people as possible to attend and therefore AETT discounts will not apply. Bookings on 521 8888 (Sutherland) and 266 4800 (Willoughby).

At The Space

The French have their own ideas about what Australia is really like, and they commissioned David Chesworth to produce a performance piece, **SKIPPY KNOWS**, which was presented at the 1983 Paris Autumn Festival. David Chesworth found the images on which to base the work in tourist souvenir shops and calls **SKIPPY KNOWS** "a musical and visual souvenir for the French". It has only been presented once before in Sydney and will be one of the two works being presented each evening at the Performance Space from March 25 to 29. The other work, also by Chesworth, is **INSATIABLE**, an operatic drama for four voices.

BOOKING INFORMATION

Tue Mar 25 to Sat Mar 29 at 8 p.m.
 AETT discount \$1.00
 Bookings on 699 5091

Australian Ballet's 1986 season

The Australian Ballet's new season opens at the Opera House on March 14 with the full-length version of *DON QUIXOTE*. It premiered in Adelaide in 1970 and has since been performed in many overseas countries by the company. *DON QUIXOTE*, with its spectacular colour and virtuoso dance, is a firm favourite of Australian audiences.

AN EVENING OF FOUR BALLETS brings together *SYMPHONY IN D*, a satirical romp, performed to Haydn's "Clock Symphony"; a new ballet commissioned from Jacqui Carroll to music by Carl Vine; *SONGS OF A WAYFARER* created by Maurice Bejart to Mahler's songs and *ETUDES*, a classical showcase which allows the company to demonstrate its technical skills. *TRIPLE BILL* contains Chopin's ever-popular *LES SYLPHIDES*, Ninette de Valois' masterpiece, *CHECKMATE*, with music by Arthur Bliss and *FORGOTTEN LAND*, choreographed by Jiri Kylian to music by Benjamin Britten.

BOOKING INFORMATION

DON QUIXOTE

Fri Mar 14 to Sat Apr 6 (except Mar 28 and 29)

FOUR BALLETS

Fri Apr 11 to Wed Apr 30 at 7.30 p.m.

TRIPLE BILL

Tue May 6 to Sat May 24 at 7.30 p.m.

Mon to Sat at 7.30 p.m. (except Mar 31, Apr 28 and May 21 at 6.30 p.m.)

Sat mats at 1.30 p.m.

AETT \$34.00

G.P. \$37.00

Child/Pens \$25.00

Shakespeare in the park

Following the success of the inaugural production of *THE TAMING OF THE SHREW* last year, Esso Australia Ltd. is once again sponsoring this year's production, *MUCH ADO ABOUT NOTHING*. One of Shakespeare's most sparkling comedies, the main roles of Beatrice and Benedick will be played by two recent graduates from N.I.D.A., Rose Clemente and Rhett Walton. Amanda Morris (Director) and Tim Ferrier (Designer) have devised an original Western flavour for this production and the accompanying Mexican music will be performed by the actors. *MUCH ADO ABOUT NOTHING* will be performed at the Reg Bartley Grandstand, Rushcutters Bay, from March 5 until March 31.

BOOKING INFORMATION

AETT discount \$2.00

Bookings on 332 4871

Real Estate's cut and thrust

GLENGARRY GLEN ROSS by David Mamet

Directed by Neil Armfield

Designed by Shaun Gurton

Cast: Gary McDonald, Henry Szeps, Frank Gallagher

Playhouse, Sydney Opera House

In 1969, David Mamet, an unemployed actor, spent a year working in a real estate office in Chicago. Business was booming, land was being sold sight-

unseen, but within a very short space of time all this was to change. The author draws on his experience to write this cruelly humorous, sleazy but very funny play *GLENGARRY GLEN ROSS*. The somewhat unusual title comes from two land developments in Florida, Glengarry and Glen Ross, that are being peddled by second-rate salesmen with few scruples. The work is cut-throat, the prize for the most successful is a Cadillac, second prize a set of steak knives, third and fourth prizes, the sack!

The play had its world premier in London at the National Theatre in 1983, has won a Pulitzer prize, the West End theatre critics' "Play of the Year", and the New York Drama Critics' Circle "Best Play".

Directed by Neil Armfield, the Australian production stars Gary McDonald, Henry Szeps and Frank Gallagher.

BOOKING INFORMATION

Sat Apr 12 to Sat Apr 26

Mon to Sat at 8.15 p.m.

Fri at 5.30 p.m. Sat at 2.00 p.m.

AETT \$19.00

G.P. \$22.00

Pens/Stud \$15.00

Two AETT tickets per member

Wilde with a difference

The production of *THE IMPORTANCE OF BEING EARNEST* which premieres at the Bondi Pavilion Theatre on March 6 differs in two major ways from previous productions. Firstly, it will contain the Gribbsby scene, written for the original 1894 version, but later dropped because four acts were considered too long. This production will incorporate this scene into Act II. In addition, the part of Lady Bracknell will be played by a female impressionist for the first time in Australia, namely Tracey Lee. Mr. Lee has won wide acclaim for his portrayals of female roles on the stage and is also well known for his appearances on television — Mike Walsh Show, Young Doctors and Carsons Law. Directed by Mogens Holt, the cast also includes Valerie Newstead and Peter Bensley.

BOOKING INFORMATION

AETT discount \$1.00

Bookings on 30 7211



The Australian Ballet's production of *LES SYLPHIDES*

STC's Madras House

THE MADRAS HOUSE by Harley Granville-Barker
 Directed by Rodney Fisher
 Designed by Brian Thomson
 Cast includes: Peter Carroll, Hugo Weaving, Linda Cropper, Dennis Olsen, Shauna O'Grady, Joan Bruce and Peter Collingwood
 Drama Theatre, S.O.H.

THE MADRAS HOUSE by Harley Granville-Barker is the final play in the Sydney Theatre Company's current season. The play, concerned with the glamour of the fashion industry and the wealth of a retail emporium, provides an insight into the status of women and of family life in general in Edwardian times in England.

THE MADRAS HOUSE, formally a grand Bond Street emporium, is in the process of being sold to an enterprising American by Phillip, the son of the original owner, who has become increasingly disillusioned with the world in general. The sub-plot concerns the 300 personnel whose lives depend on the Firm for their very existence; they live and work in servitude to their employers. The play is directed by Rodney Fisher and opens in the Drama Theatre of the Sydney Opera House on Thursday April 24.

BOOKING INFORMATION

Thu Apr 24 to Sat May 24
 Mon to Sat at 8 p.m.
 Wed at 1 p.m. Sat at 2 p.m.
 AETT \$19.00 (Mon to Thu and mats)
 G.P. \$22.00
 Pens/Stud \$16.00 (Mon to Thu)
 Two AETT tickets per member

Fugard's Statements

STATEMENTS by Athol Fugard
 Directed and designed by Peter Carmody
 Cast: Laurel McGowan, Munro Reimers and Hugh Wade
 Belvoir St. Theatre

South African playwright Athol Fugard has been one of the most vocal opponents of the apartheid system and his plays have been seen and applauded around the world. STATEMENTS, which was first presented in Sydney by the Australian Elizabethan Theatre Trust in 1979, is to be presented at Belvoir St. Theatre later this month. It is the dramatic love story between a white South African woman and a half-cast South African man — a love which until very recently was forbidden by law under the Immorality Act. Like all his plays STATEMENTS portrays vividly the inhumanity of the South African system and makes for powerful theatre.



Laurel McGowan and Munro Reimers in STATEMENTS

BOOKING INFORMATION

Fri Mar 28 to Sun Apr 27
 Tue to Sun at 8.30 p.m.
 AETT \$13.00
 G.P. \$15.00
 Pens/Stud \$7.50
 Two AETT tickets per member

Vietnam — first hand

The Vietnam war, one of the most disastrous of our time, has had reams written about it, mostly by people who were not directly involved. TRACERS is different. It is both written and performed by Vietnam veterans and is, therefore, unembellished by journalistic licence.

VETCO (the Vietnam Veterans Ensemble Theatre Company), to give it its full title, was founded in 1979 in America by actors who were all veterans of the Vietnam war. Their play, TRACERS, has played to sold-out seasons in New York, London and Los Angeles and is the recipient of several major awards. It comes to Australia prior to embarking on a twelve-month U.S. tour.

The Guardian hailed it as "an astonishing post mortem on the Vietnam War" when it opened in London at the Royal Court Theatre in 1985. The play is devoid of patriotism, has little new to say about the conflict, but depicts a futile war in chilling reality.

TRACERS will play at the York Theatre, Seymour Centre, throughout March.

BOOKING INFORMATION

Wed Feb 26 to Sat Mar 29
 Mon to Thu at 8 p.m.
 Fri and Sat 6 p.m. and 9 p.m.
 AETT \$15.90 (except Sat at 9 p.m.)
 G.P. \$19.90
 Pens/Stud \$12.90
 Two AETT tickets per member

Hamlet at Phillip St.

HAMLET by William Shakespeare
 Directed by Beverly Blenkinsip
 Designed by Bruce Auld
 Cast includes Luciano Martucci, Diana Denley, John Turnbull and Ben Franklin
 Phillip St. Theatre

Phillip St. starts off its 1986 season with one of Shakespeare's most famous tragedies. The story of an idealistic man, the Prince of Denmark, who discovers that his mother is an adultress and his uncle a murderer, is both a family drama and a drama of conscience. Hamlet's battle with his conscience is as relevant to audiences today as it has always been, and Beverly Blenkinsip will be giving her production a suitably timeless setting.

BOOKING INFORMATION

Until Sat Mar 29
 Tue to Fri only at 8 p.m.
 AETT \$13.90
 G.P. \$16.90
 Pens/Stud \$10.90
 Two AETT tickets per member

Guys and Dolls

One of the greatest Broadway musicals ever staged, GUYS AND DOLLS, has just opened in Melbourne following its Australian premiere season in Adelaide. This lavishly staged \$2 million production will open in Sydney in May at Her Majesty's Theatre. Full details will follow in April Trust News but those wishing to book now should contact the membership office in March when ticket prices will be available.

Dialogue

by Carole Long, Membership Manager

With the start of the new financial year in January, the setting of an income and expenditure budget for the 1986 Trust membership programme occupied a good deal of our time in December. Similar to the preparation of an annual household budget, with which all members are well acquainted, the exercise provided us with an opportunity to review our performance during the year, helped identify initiatives where our expectations exceeded reality (sounds familiar?) and prompted the casting of a critical eye on our planned marketing activities for this forthcoming year.

While wrestling with the budget estimates and our year-end review, it occurred to us that most of our members, those of many years standing as well as new members, are probably in the dark on just how the Trust's membership programme is funded.

It is especially important for our members to understand our funding situation and how we rely totally on current members' renewal fees and new members' income to keep the membership programme flourishing. Growth, in terms of new members, also means we can spread our fixed costs over a larger base and that ultimately will substantially reduce the unit costs for our communication expenses . . . a desirable objective.

Detailed below in the illustrations are the income and expenditure estimates for 1986. As is apparent, the Trust membership is a self-supporting programme receiving *no funds from any government source*. We rely entirely on income from

membership fees. From time to time, corporate support is sought in the form of sponsorship to further extend the scope of the programme. This year, we will be seeking corporate funds to offset a percentage of the projected deficit.

As expected, communication to members is the largest component of the expenditure budget. This item includes Trust News, renewal notices, postage, Annual Report and computer costs. At the close of 1985, there were 8,354 full and associate members throughout Australia which includes the 2,571 new members who joined in 1985. A figure of 10,000 members, however, is required before substantial quantity discounts become available to us.

Unlike other arts organisations where salaries can account for half of the expenditure, salaries for the Trust's national membership staff of six totals only one-third of the expenditure budget. Overheads and travel expenses are also kept to a minimum.

As stated earlier, our promotion and advertising budget is slim indeed — only \$6,000 per State for the year. This is one of the reasons we heavily rely on the goodwill of the press, radio and our members to promote the existence of the programme.

On the income side of the ledger, the Trust has ensured the continuation of the membership programme in lean times by instituting a Reserve Fund scheme. Each year, 50% of the new and renewal members' fees are set aside to be carried forward for expenses in the following

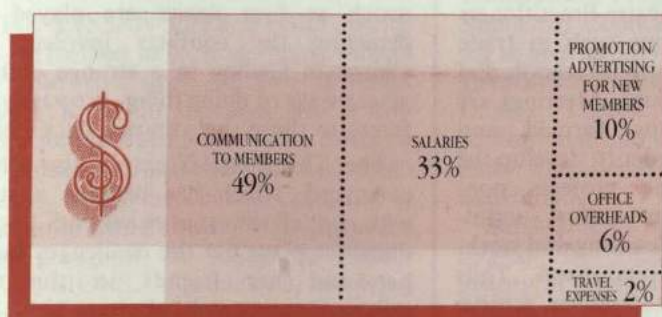
year. In 1986, we carried forward \$80,000 of the fees derived in 1985 or 34% of the 1986 income budget.

In April of this year, an increase in the annual membership fees from \$20 to \$28 will become effective. The \$20 annual fee has been in force since 1982. Over the past three years, we have carefully monitored the fee structures of other arts organisations and we are justifiably proud that the Trust not only offers the most generous benefit programme in Australia, but the most economical. Remember, the single annual fee relates to benefits in fact for *two* tickets at the discount rate, thereby becoming a dual membership.

National membership renewals for 1985 slipped marginally from 83% in 1984 to 78%; renewal income estimates have been based on our ability to maintain the 78% figure at the new fee. New members' fees have also been estimated at the 1986 scale fee.

We sincerely hope that our members have gained some insight into how the Trust membership programme is funded by the publication of our 1986 financial position. We intend throughout the year to keep members more informed on how we are doing in respect to membership growth and we look forward to your active participation in ensuring Trust membership reaches our national goal of 10,000 members.

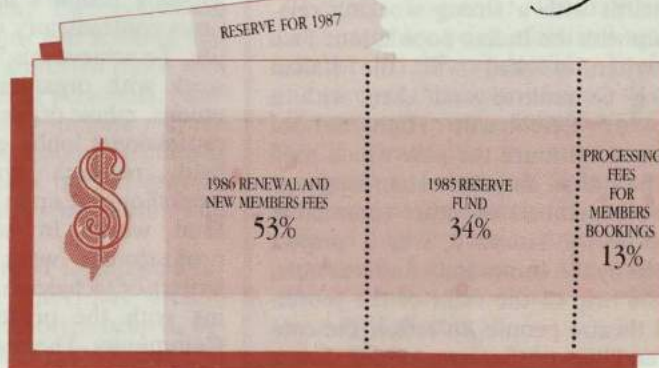
Carole Long



HOW THE MONEY IS SPENT

Communication to members	\$144,250
Salaries	96,089
Promotion/Advertising for new members	30,000
Office Overheads	17,330
Travel Expenses	5,000
Total Expenditure Estimate for 1986	\$292,669

**OPERATING
DEFICIT
FOR 1986
\$60,169**



MEMBERSHIP INCOME

	1986 Financial Year	To Reserve for 1987 Financial Year
1986 Renewal fees for existing members	\$80,500	\$80,500
1986 New members' fees	42,000	42,000
Reserve carried forward (50% of renewal and new members fees in 1985)	80,000	
Processing fees for members' bookings	30,000	
Total Income Estimate for 1986	\$232,500	\$122,500

Community Theatre — reflecting a community's life

by Rose Costelloe



A scene from NUOVO PAESE

One of last year's most exciting events in Leichhardt, Sydney, took in 60 performers aged 8 to 80; a group of 16 professional theatre people with dramatic, teaching and technical skills; a local park; a school hall; a school playground with seats erected on scaffolding; an epic story to dramatise; and a spellbound audience of at least 350 each for the four nights of the performance. It was called NUOVO PAESE.

The project was initiated by FILEF, a community organisation based in Leichhardt with a strong working relationship with the Italian population. Two scriptwriters worked with the Italian Steering Committee and then with a group of Leichhardt High School students to produce the play which used both the Italian and Australian language to enable members of either community to follow the story. It was a project initiated by the community and was able, with the help of the skills of the professional theatre people, to reflect the concerns and lives of that community. This is what community theatre is all about.

There are some 50 community theatre (CT) companies and groups working in all States of Australia today. Whilst overall aiming to keep theatre art alive, healthy and flourishing they also fulfil a number of specific objectives. Community Theatre aims to create theatre which draws meaning and power from the lives

of grass roots people, which speaks in the language of these people and which reflects and represents the reality of the many nations which exist within the geographical nation and class system peculiar to Australia.

Community Theatre has a conscious concern with the representation of sexual, racial and social types. This necessitates moving away from stereotyped clichés, towards creating characters, text, images and language, showing people's active and indeed at times contradictory involvement in social life. To achieve this Theatre Practitioners work with organisations such as trade unions, ethnic organisations, schools and professional lobby groups. Meetings are held, research groups formed and workshops set up in order to develop the final work. In some projects non-professionals work as actors, scriptwriters or technicians, learning and working with the professional team. Thus Community Theatre companies achieve productions sensitive to public opinion which attract and serve an audience which previously may not have thought live theatre their idea of entertainment.

So it was with NUOVO PAESE. Members of the Leichhardt community who had had little or no contact with theatre found themselves involved in a theatrical experience which fired their en-

thusiasm because it had so much relevance to their own lifestyles. NUOVO PAESE is Italian for New Country and it tells the story of an Italian woman who emigrated to Australia in 1948. Events are portrayed from her life through the '50s, '60s and '70s culminating in the story of her granddaughter and her friends, students at a High School, and the challenges they face as kids growing up in the '80s.

The first act was set in beautiful Pioneer Park in Leichhardt, which was transformed by big cable drums, flags of many colours, bicycles, chairs for the audience and actors, both professional and from the community, who transported the audience to a Festa in Calabria in 1948.

Elderly Italian men and women sat playing cards, embroidering and knitting as part of a rich scenario being played out. It's the year of the first elections after the war and politicians in all shades spruik while the Giro dell'Italia, a national cycling race, is in motion. Chiara's family, girlfriends and other villagers are saying goodbye to her.

As the family procession moves up the park to the next venue — Australia — in Leichhardt High School hall, a house, car and a beautiful woman on stilts pass in front of the crowd: images of expectations in the New Country.

The audience, mostly from Leichhardt with a smattering of Sydney theatregoers, watch as four scenes are played out depicting the conflicts involved for Chiara in settling in a strange country where ways of doing things are vastly different to those she's known back home.

The Third Act is set in the school courtyard, which has become a street with two tall towers at either end. Lucia's daughter plays out the challenges facing her and her friends in the rap-talking/dancing style of street kids. It is exciting, fast and riveting.

The project was a tremendous success on a theatrical level but also had other spin offs. The play brought together kids of many different ethnic backgrounds, some second generation children of migrants and some newly arrived migrants and refugees. For some of these kids it was the first time they had ex-

perienced publicly a sense of pride about coming from a culture with a different language, mores and values.

Another Community Theatre company in NSW is Sidetrack Theatre which late last year presented *ADIOS CHA CHA* at the Performance Space. It was a celebration of the South American people's struggle for independence and after each performance different migrant groups were invited to speak with the audience. Salamanca Theatre Company in Hobart presented the first adaptation of Rosemary Crossley's book *ANNIE'S COMING OUT*.



A scene from Sidetrack Theatre's production of ADIOS CHA CHA

Deck Chair Theatre in Fremantle, Western Australia, mounted *SALT, MUSTARD, VINEGAR AND PEPPER*, a celebratory show which looked at six key points in the life of women, linking them by girls' schoolyard games.

THE LOGAN CITY STORY which was performed in local shopping centres and told the story of two different families living in the area was a collaboration between Street Arts, Brisbane and students from two Brisbane High Schools. The West Theatre Company in Melbourne collaborated with Signal, a lobby group of the RANF to present *VITAL SIGNS*. A production involving 57 nurses and eight West actors, it tells the history of nursing up to the present, when nurses are affirming the right to a more active role in the treatment and care of their patients. Last year Mainstreet Theatre Company, based in Millicent, South Australia, toured *BUSTED*, a play about the problems of young people falling foul of laws which do little to protect them.

Many CT companies operate from a rehearsal and administrative base, touring productions to a wide variety of venues, including theatres. These range from parks, factory canteens, halls, to schools and institutions within and outside the metropolitan area. There are also smaller groups working, often without regular funding, who devise and perform shows, working in other jobs in order to survive financially.

Theatre Practitioners are also brought together for specific one-off projects. Such projects can become the basis for continuing and developing a company, because of the success in attracting and serving a cultural need in a community.

Two characteristics of Community Theatre are a collective organisational form and group-devised productions. Many companies also hold skills and discussion workshops after the performance.

Development of skills rates a high priority in CT Practitioners' working lives. Nepean College of Advanced Education, NSW and Victorian College of the Arts offer courses in CT. The immensely successful Nanjing Acrobatic Projects, hosted by the Murray River Performing Group, home of the Flying Fruit Fly Circus, were attended by a large number of CT Practitioners, whose skills are being disseminated into productions and workshops all over Australia.

Funding comes from a wide range of government and non-government sources. The Australia Council, State Arts and Cultural Ministries provide amounts which vary quite considerably from State to State; Commonwealth Employment Programs and schemes and Municipal Councils are often more willing to provide services or personnel. Non-government sources include Trade Unions, Trades and Labour Councils, professional and special interest groups, and the occasional business and individual.

Partly due to the need to compete for limited Arts funds, there has been a history of antagonism, often heated, between Mainstream Theatre (MT) and CT. In recent years, with increased representation by CT Practitioners on funding bodies, more equitable funding policies have resulted. The Theatre Board of the Australia Council recently imposed a ceiling on the amount of funds any one theatre company can receive in one year, thus freeing some money for redistribution.

There is an interchange of artists between MT and CT which both extends artists' work options and allows ideas and innovations to be exchanged. It is desirable and inevitable that such cross-fertilisation occur. Conflicts arise however when charges of lack of professionalism and excellence in CT are made by a MT Practitioner, who then uses an image in their own next production, lifted straight from a CT production.

John McGrath, a CT Playwright and Director of the 7:84 Company in Britain, was here recently as a guest of the National Playwrights' Conference. 7:84, along with 40 other CT companies, has had its funding completely cut this year. He spoke of the current situation in England, giving an example of how the Royal Shakespeare Company employs artists from CT, paying better wages and offering higher status than CT can afford in the present political climate.

This is robbing CT of many of their highly skilled performers and entrenching further the conflict between CT and MT.

Besides the UK and Australia, Community Theatre exists in Italy, Canada, The Philippines, Holland and the United States. It is a popular theatre and as such is often under the threat of financial ruin. Nevertheless, the commitment to the development of imagination, fantasy, skills and new theatrical forms, continues to enrich and expand the growth and interest in live theatre everywhere. The people of Leichhardt still stop performers and participants in the street to talk about *NUOVO PAESE* and enquire about the next one.

Editor's Footnote: The residents of Leichhardt are being mobilised again for another FILEF production. To initiate and support the theme of peace during its international year, *LASCIATECI IN PACE* (leave us in peace) will be presented at Leichhardt Primary School each weekend in March. The production takes a highly comic, musical look at aspirations for peace in the context of global conflict. Bookings on 568 3776 (no AETT discount).

Rose Costelloe works as an actor, director and teacher. She has worked with the APG, The Women and Theatre Project, on *Nuovo Paese* and has recently returned from East Berlin where she attended a Directors Seminar.

Opening Soon

Beckett Triple Bill

The actress described by the world's leading literary and drama critics as "the voice, body and soul of Samuel Beckett", Billie Whitelaw, will present her internationally acclaimed performance of three Beckett one-act plays at Sydney's Seymour Centre this month following Adelaide Festival appearances.

The plays (two of which were written especially for Billie Whitelaw), deal with three aspects of womanhood. *ENOUGH* is about a sometimes difficult, sometimes luminous long-past but well-remembered relationship which might be construed as a love affair. In *FOOTFALLS* a middle-aged woman reveals the sadness of a life cramped by circumstance and wasted in anguish. *ROCKABY* is regarded as the piece de resistance. A single spotlight reveals the ancient, decayed woman sit-

ting in a rocking chair, engaged in a dialogue with her own recorded voice as she rocks her way from a wasted life into oblivion.

BOOKING INFORMATION

Sat Mar 8 to Sat Mar 29 (excluding Mar 17, 18 and 28)

Mon to Thu at 8.30 p.m.

Fri and Sat at 7 p.m. and 9 p.m.

AETT \$18.00 (until Mar 21)

G.P. \$21.00

Pens/Stud \$16.00 (except Fri/Sat)

Two AETT tickets per member

Relatively Speaking

The Ensemble Theatre continues its Festival of Laughter with the play which firmly established Alan Ayckbourn as a comedy writer to be reckoned with. In typical style,

RELATIVELY SPEAKING draws together a mistress and a wife, a jealous boyfriend and a husband and mixes them with mistaken identities and a few white lies to create a pot-pourri of laughter. The production is directed by Sandra Bates and the cast includes Gillian Axtell, Michael Barnacoat, Michael Gillett and Felicity Soper.

BOOKING INFORMATION

Ensemble Theatre

Tue Mar 11 to Sat Mar 29

Tue to Sat at 8 p.m.

Mats Thu at 11 a.m. and Sat at 5 p.m.

AETT \$14.00 (Tue to Fri), \$16.00 (Sat evg), \$11.00 (mats)

G.P. \$15.00 (Tue to Fri), \$17.00 (Sat evg), \$12.00 (mats)

Stud/Pens \$11.00 (Tue to Fri), \$9.00 (mats)

Two AETT tickets per member

Member Activities

1986 ADELAIDE FESTIVAL

Friday March 14 to Monday March 17

There is still time to join Sydney Committee President, Shirley Hay, for her weekend in Adelaide. The four-day visit will include visits to the Clare and Barossa Valleys as well as the opportunity to see some fine theatre. Please ring the membership office on 357 1200 for more information.

BRISBANE RSC TOUR

Friday June 20 to Sunday June 22

Sadly because of the lack of a suitable venue Sydney audiences will not have the opportunity to see the Royal Shakespeare Company's production of *RICHARD III*. Anthony Sher's portrayal of Richard has electrified audiences and critics in Britain and won him the award for best actor. The Sydney Committee President, Shirley Hay, is arranging a visit to Brisbane to coincide with the Brisbane season. Details in April TN.

AUTUMN RACES AT RANDWICK

Wednesday April 2 at 12 noon

The Sydney Committee's spring race luncheon will have special interest for racing fans now that well-known horse trainer and ex-jockey Neville Voigt has agreed to be our guest of honour. The luncheon takes place in the Doncaster Room in the members stand. Tickets are \$30.00, which includes luncheon, afternoon tea and entries.

THE FOREIGNER DINNER

Wednesday April 16 at 6 p.m.

Do join us for dinner at the Glebe Terrace Restaurant, 36 Glebe Point Road. It's easy walking distance from the Footbridge Theatre where the AETT's production of *THE FOREIGNER* will be playing. Dinner tickets are \$18.50 which includes two courses, wine (or orange juice) and coffee. Theatre tickets should be ordered separately.

HALLEY'S COMET WEEKEND

Friday April 18 to Sunday April 20

Please note the change in date for this weekend from previously advertised. A full itinerary is now available by ringing the membership office on 357 1200. The tour will include a visit to the Grove Creek Observatory at Trunkey Creek near Bathurst, which has one of the largest telescopes in Australia. We will have the opportunity to view through the telescope as well as see videos and hear a lecture by a well-known astronomer. A visit to the Parkes Radio Telescope, Orange Observatory and Forbes Pioneer Village are also included. Cost, which includes bus travel, accommodation, all meals and entries, is \$245 per person (for twin share).

BOOKING INFORMATION

Unless otherwise stated bookings for Members Activities should be sent in on the same grey booking coupon as your theatre bookings. The handling fee does not apply to Member Activities.

Focus on Films

THE MORE THINGS CHANGE . . .
 directed by Robyn Nevin
 Screenplay by Jill Robb
 Starring Judy Morris, Barry Otto,
 Victoria Longley, Lewis Fitz-Gerald and
 Owen Johnson
 Opening March 27 at Hoyts Centre

After numerous successes as a stage and movie actress (CADDIE, CAREFUL HE MIGHT HEAR YOU), as associate director for the Sydney Theatre Company, Robyn Nevin now makes her debut as a film director with **THE MORE THINGS CHANGE . . .** for producer Jill Robb.

Illustrating the encouraging fact that over the past few years Australian films have sociologically come of age and don't any longer have to feature kangaroos, bushrangers or Aborigines to prove their nationhood, **THE MORE THINGS CHANGE . . .** is about a sophisticated city couple and their three-year-old son who move to 80 acres of neglected farming land in a search for security and self-sufficiency.

Lex (Barry Otto) is a victim of the financial recession but Connie (Judy Morris) still holds down her publishing job. The role reversal brings its own problems with Connie forced to commute and Lex forced to play mother to their son in her place. Into the family circle comes 19-year-old Geraldine (Victoria Longley) to look after their son, Nicholas (Owen Johnson). Geraldine is four months' pregnant but has hidden this from her parents. Her determination to have the child adopted followed by a white wedding to her fiance puzzle her employers but a change in all their attitudes over a period of months forms the basis for a change in their relationships too.



Judy Morris and Barry Otto in **THE MORE THINGS CHANGE**

FAVORITES OF THE MOON directed by Otar Iosseliani
 Screenplay by Otar Iosseliani and Gerard Brach
 Produced by Philippe Dussart
 Starring Alix de Montaigu, Pascal Aubier, Gaspard Flori, Emilie Aubry, Hans Peter Cloos, Maite Nahyr
 At the Dendy Cinema, Martin Place

Otar Iosseliani is one of the few Soviet filmmakers who has made films in the West but then he is a fairly unusual person. His education included a course in composition, pianoforte and orchestral direction, then mechanics and mathematics, which he interrupted to go to the Moscow Film Institute from where he graduated as a director in 1961. It's just as well he had more than one string to his bow as his films have managed to upset Soviet authorities more than once forcing him to make a living as a sailor and a miner.

Iosseliani uses rather confusing and kaleidoscopic techniques and time changes in **FAVORITES OF THE MOON**, the moral of which appears to be that all the world is a thief and precious objects are as transitory as our lives. It's not only objects that get stolen in this macabre game. Loves, secret thoughts, freedom, sensations are all the prey of the light-fingered. The strange assortment of characters that Iosseliani assembles all finally fall into place like the last pieces of a jigsaw puzzle.

OUT OF AFRICA directed by Sydney Pollack
 Screenplay by Kurt Luedtke from the novel of the same name by Isak Dinesen
 Produced by Sydney Pollack and Terry Clegg
 Starring Meryl Streep, Robert Redford, Klaus Maria Brandauer, Rachel Kempson
 Now playing at Greater Union

Named the best dramatic film by the foreign press in the 43rd Golden Globe awards last month, the success of **OUT OF AFRICA** can't have been much of a surprise to director/producer Sydney Pollack. He had already collected 31 Oscar nominations and various trophies for such films as **TOOTSIE**, **THEY SHOOT HORSES, DON'T THEY?**, **THE WAY WE WERE** and **ELECTRIC HORSEMAN**.



Meryl Streep in **OUT OF AFRICA**

OUT OF AFRICA is the love story of a Swedish woman, Karen Blixen, for her adopted country. With her cousin and husband-to-be, Bror Blixen, she went to Kenya in 1914 to farm. From her experiences there over 19 years came some of the finest books ever written about Africa under the nom-de-plume of Isak Dinesen (Dinesen being her maiden name). It was hardly a happy life in its personal relationships. Her husband was incorrigibly promiscuous and her love affair with Eton and Oxford educated English adventurer, Denys Finch-Hatton (Robert Redford) was a rather unbalanced one, with more giving on her side than his. The bankruptcy of her farm and a series of personal tragedies finally drove her from Africa. Her African life is seen entirely through the eyes of the author (played by Meryl Streep) and mirrors her love for the country and its people.

BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT and exchanged at Hoyts, Greater Union and Village cinemas for tickets. The vouchers are open dated but some Saturday/Public Holiday restrictions apply to their use. See vouchers for details.

G.U. \$6.50 (\$1 saving), Hoyts \$5.50 (\$1.50 saving), Village \$5.50 (\$1.50 saving). Please note, no handling fee applies to film vouchers and members may purchase as many as they wish.

Discounts are also offered at the Dendy Cinema, Martin Place (\$2.50), and the Academy Twin, Paddington (\$2.50), at all performances except after midday Saturday. Members should present their membership card at the box office. Discount available on one ticket per member.

On Stage in New York...

by Irvin Bauer

First off, the good stuff . . . a sleeper that crept in for an interim booking and has planted roots for an extended run, **TANGO ARGENTINO**. To be more specific, "everybody's doing it, doin' it, doin' it" the Tango has returned with a flourish that has set New York on its ear. This wonderful show, simply done with elegance, style, charm and wit captivates its audiences with a refreshing simplicity and directness that is as entertaining as it is disarming. It is a dance-musical event rather than the traditional book show or revue. With a small orchestra on stage featuring four accordion players (who are a main character in this unusual entertainment), the Tango comes alive in all of its varied possibilities through seven sets of wonderfully different dance teams and four singers, two men, two women, equally individualised and marvelous. Together they form one of those rare and special evenings in the theatre. If not dancing in the aisles you will, at least, be dancing under your seats or in your heads. Reverberations of another time mingle with the tingling excitement and enjoyment of foot tapping exhilarating sounds and a feast of movement for the eyes. I loved it . . . can you tell?

Moving on to the more traditional we have the Broadway version of "SINGING IN THE RAIN". This version was done by Betty Comden and Adolph Green who also wrote the movie and it features the wonderful film score by Nacio Herb Brown and Arthur Freed. This big and brace musical playing the Gershwin Theatre (the name conjurs up musical wonders) features Don Correia and Mary D'Arcy and was directed and choreographed by Twyla Tharp one of our more adventurous and acclaimed creators in the Dance World. Surprisingly, she has chosen a very straight forward recreation of the film musical transplanted almost intact for the stage. If you're looking for Gene Kelly and Donald O'Connor . . . go see the movie.

The San Francisco Mime Troupe, America's oldest (25 continuous years) professional political theatre has a new offering, **STEEL TOWN**, currently playing in New York. It will bring its labour oriented message throughout the country and as it should be, New York is just a stop along the way. The company is serious, young, talented . . . spirited . . . the message comes from the heart . . . but . . . Brecht it's not. **STEEL TOWN**

just doesn't work theatrically or as an effective political instrument. I found the first act too influenced by TV situation comedy — and it's not the influence that is inherently bad or wrong. It is the way that it is used . . . Here, too simplistically . . . unimaginatively. The second act is more effective, but still is just not good enough.

And then you have the Why-did-they-do-it musical . . . more importantly, "How did they get it on?" **JUST SO** is billed as based on Rudyard Kipling's "Just So" stories. It's a good thing Mr Kipling is long dead. **JUST SO** is or was (by the time you read this) playing at the Jack Lawrence theatre just off Broadway. I will spare the performers . . . they have to play it and that's punishment enough.

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

What's On Out-of-Town

Written by John O'Donoghue for the **Hunter Valley Theatre Company's** 10th anniversary, **A HAPPY AND HOLY OCCASION** will be presented again by the Company this month in its 20th year. A comedy set in an Australian-Irish Catholic home in the Newcastle suburb of Mayfield, the story centres around a party given for the eldest son who is about to enter a seminary. It will be playing from March 5 to 29 and is directed by Brent McGregor. Sets are by Derek Cox and the cast includes Helen Morse, Nick Enright, Vic Rooney and Kath Leahy.

At the Art Centre, ANU, **Human Veins Dance Theatre** will present **ECLIPSE '86** from March 8 to 22. In dance and dialogue, it portrays the pressure and images of the advertising world. The script is by Joe Woodward, the original score by Jeff Evans and

designs by Theo Tremblay. **ECLIPSE '86** is choreographed by John Salisbury for eight dancers. Principal male dancer is Don Asker, who is also artistic director of Human Veins Dance Theatre.

Closing on March 15 at the **Canberra Repertory Society's Theatre 3** is the old favourite **ROOKERY NOOK**, Ben Traver's farce. It is directed by Mick Rodger and set design is by Bill Dowd.

The Riverina Theatre Company is Australia's longest-running professional regional theatre company. Based in Wagga, it starts off its 1986 season with Bernard Pomerance's **ELEPHANT MAN**. It is based on the true story of John Merrick, condemned to a pitiful life as a sideshow freak because of his gross deformity. John Hurt starred in the film version of the play.

The New England Theatre Company at Armidale will follow its Armidale season

of Robert Hewett's play **GULLS** with a tour of the North West and the North Coast. A play which has been acclaimed both within Australia and overseas it tells the story of a woman who gives up her career and marriage to look after her brain damaged 40-year-old brother. Despite the serious topic the play includes a great deal of comedy. It stars Kate Wilson in the lead role with Terry Brady as the brother. The production is directed by Murray Foy, artistic director of the New England Theatre Company.

Following its Sydney concert (see story p. 2) and Adelaide Festival appearances, the **Philip Glass Ensemble** will play at the Llewellyn Hall, Canberra School of Music, on Wednesday March 12.

AETT discount applicable all performances. See local press for booking information.

"It is a marvellous show, simple in conception, exuberant in its exploitation of technology, disarming in its undisguised pleasure in its cleverness, flirting with cynicism, teasing sentiment, robust with health and high spirits. Richard Wherrett's company rises to its challenges with the sustained accomplishment we loved in *CHICAGO*." H. G. Kippax's review of *COMPANY* in The Sydney Morning Herald just about says it all. The **Sydney Theatre Company** have started 1986 in great style with a musical which is adored by critics and audiences alike. Written by the multi-talented Stephen Sondheim, it is about marriage and the age-old debate as to whether marriage or bachelorhood is the more desirable state. The production is directed by Richard Wherrett and John O'May leads a fine cast.

AETT discount \$5.00 (Mon to Thu and mat)

Bookings on 250 1777

Continuing at **Marian St. Theatre** throughout March is Michael Frayn's play *BENEFACORS*. Described as "The best play of the year. Funny, tender, intelligent" by the New Statesman, it won three London awards for Best Play of the Year. *BENEFACORS* investigates the terrain of friendship, marriage and the changing face of architecture through the characters of neighbours who have been closely involved in each other's lives for fifteen years. The production, which is directed by Richard Cottrell, stars Neil Fitzpatrick, John Gregg, Jennifer Hagan and Jane Harders.

AETT discount \$1.00 (except Sat evg)

Bookings on 498 3166

Griffin Theatre's current production, *SOFT TARGETS*, touches on a highly emotive subject — that of Acquired Immune Deficiency Syndrome. The production was developed by the company following interviews with people whose lives have been changed by AIDS. They heard stories that were not making the press — stories of work being done by nurses, volunteers and the family and friends of those who are fighting.

AETT discount \$1.00

Bookings on 33 3817

Following a Melbourne season, **ME AND MY GIRL** has just opened at Her Majesty's Theatre, Sydney. *ME AND MY GIRL* is the story of a sharp-witted, lovable Cockney lad who turns out to be a long-lost earl. Along with his Lambeth sweetheart, Sally, he creates chaos at his ancestral seat, Hareford Hall, as his noble relatives attempt a Pygmalion-style integration. As well as a tap-dancing duet to the title song, the songs include the show-stopping "Lambeth Walk", "Leaning on a Lamp Post" and "Once You Lose Your Heart". *ME AND MY GIRL*, which won the Laurence Olivier award for best musical of 1985, stars David Waters, Julie Haseler and David Ravenswood.

AETT discount \$4.00 (\$2.00 mat)

Bookings on 266 4800

The **Sydney Theatre Company's** MIXED DOUBLES season concludes this month with a new play and re-runs of two earlier plays. Opening on March 1 is *THE DON'S LAST INNINGS* by Timothy Daly, which is coupled with Tennessee Williams' *SUDDENLY LAST SUMMER* for the first half of the month and *TOM THUMB* by Henry Fielding for the second half. Superficially *THE DON'S LAST INNINGS* is a comedy about an ordinary elderly couple in a suburban living room where each night Don Bradman goes in to bat for Australia. Beneath the surface, however, is a story of frustration, fantasy and obsession. It is the first professional production of the play.

AETT discount \$2.00 (Mon to Thu and mat)

Bookings on 250 1700

Set in Newcastle-on-Tyne during World War II, C. P. Taylor's *AND A NIGHTINGALE SANG* explores the parallels between the fortunes of a family and that of Britain amidst the social mores of the time. It merges the dreamlike qualities of memory with the realism of a country at war. "C. P. Taylor manages to warm our hearts and perhaps let us in on the real secret of the human race's survival" said the London Daily Mail critic following its 1979 London presentation. The play continues at the **New Theatre** throughout March.

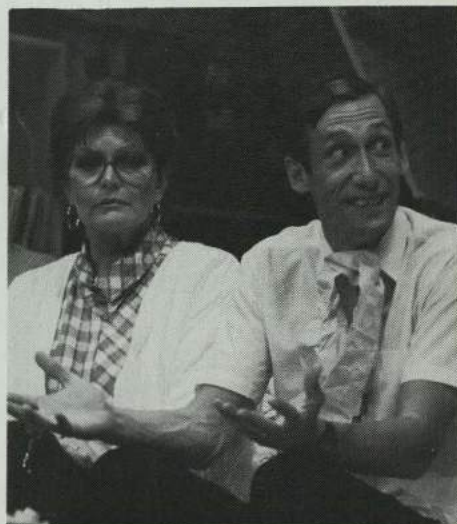
AETT discount \$1.00

Bookings on 519 3403

Playing until March 23 at **Belvoir St. Theatre** is the stage adaptation of David Malouf's novel, *AN IMAGINARY LIFE*. It is the story of a celebrated poet who is plunged into exile where he meets a boy who seems to represent the innocence of his lost childhood. At first the poet assumes the role of protector but gradually the roles are reversed as the two form a curious and touching alliance. Kim Carpenter, who both designed and directed the production, has created a piece of musical theatre in which the story is told through images and sound with minimal dialogue. Norman Kaye plays the role of the poet with Ira Seidenstein as the child.

AETT discount \$4.00

Bookings on 699 3273



Jennifer West and Chris Langham in *THE NERD*

Playing throughout March at the Footbridge Theatre is Larry Shue's comedy *THE NERD*. The author describes a Nerd as being a mixture of a twit, wimp, wally and creep, someone you definitely would not invite to your home for an indefinite stay, even though he may have saved your life in Vietnam. The British actor, Chris Langham, who toured his own one-man show around Australia in 1978/9, plays the Nerd, with strong support from Penny Cook, Kevin Miles, John Derum, John Allen and Jennifer West.

AETT discount \$3.00 (Mon to Thu and Fri at 6 p.m.)

Bookings on 660 7571

Trust News

is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 8,000 members throughout Australia.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

Patron

Her Majesty The Queen

President

Sir Ian Potter

Chairman

Andrew Briger, AM

Directors

Rt. Hon. The Lord Mayor of Brisbane, Alderman S. Atkinson
Sir David Griffin CBE, The Hon. Mr. Justice C. J. Legoe
K. E. Cowley, Dr. T. Manford, D. A. Mortimer
N. R. Seddon AO CBE, L. G. Teale, L. D. S. Waddy, T. Yates

Chief Executive:	Kathleen Norris
Company Secretary:	Don Grace
Accountant:	Barry Tree
Director, Entrepreneurial Activities:	Jeffrey Kovel
Entrepreneurial Administrator:	Dennis Linehan
Australian Content Administrator:	Wendy Blacklock
Executive Producer for Musical Theatre:	Noel Ferrier
Orchestral Director of Music:	William Reid
Administrator of Orchestras:	Warwick Ross
Theatre of the Deaf Artistic Director:	Patrick Mitchell
Theatre of the Deaf Administrator:	Priscilla Shorne
Ticket Services Manager:	André Krause
Building, Props and Electric Supervisor:	Roger Taylor
Costume Hires Manager:	Michael James
Membership Manager:	Carole Long
Membership Secretary:	Carol Martin
Melbourne office:	Carol Ormerod
Brisbane office:	Denise Wadley
Adelaide office:	Veronica Bohm
Perth office:	Janet Durack

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

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

The Department of Aboriginal Affairs.

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

The Queensland Government Directorate of Cultural Activities.

The Victorian Ministry for the Arts.

The Government of Western Australia through the

W.A. Arts Council.

B.P. Australia.

The Ian Potter Foundation.

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

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

POSTAGE

PAID

AUSTRALIA

Registered by Australia Post — Publication No. NBH 1305
May be opened for postal inspection