

## Noel Ferrier to star in Rattigan's evergreen Winslow Boy

### THE WINSLOW BOY

by Terence Rattigan

Designed by James Ridewood

Lighting by Nick Schlieper

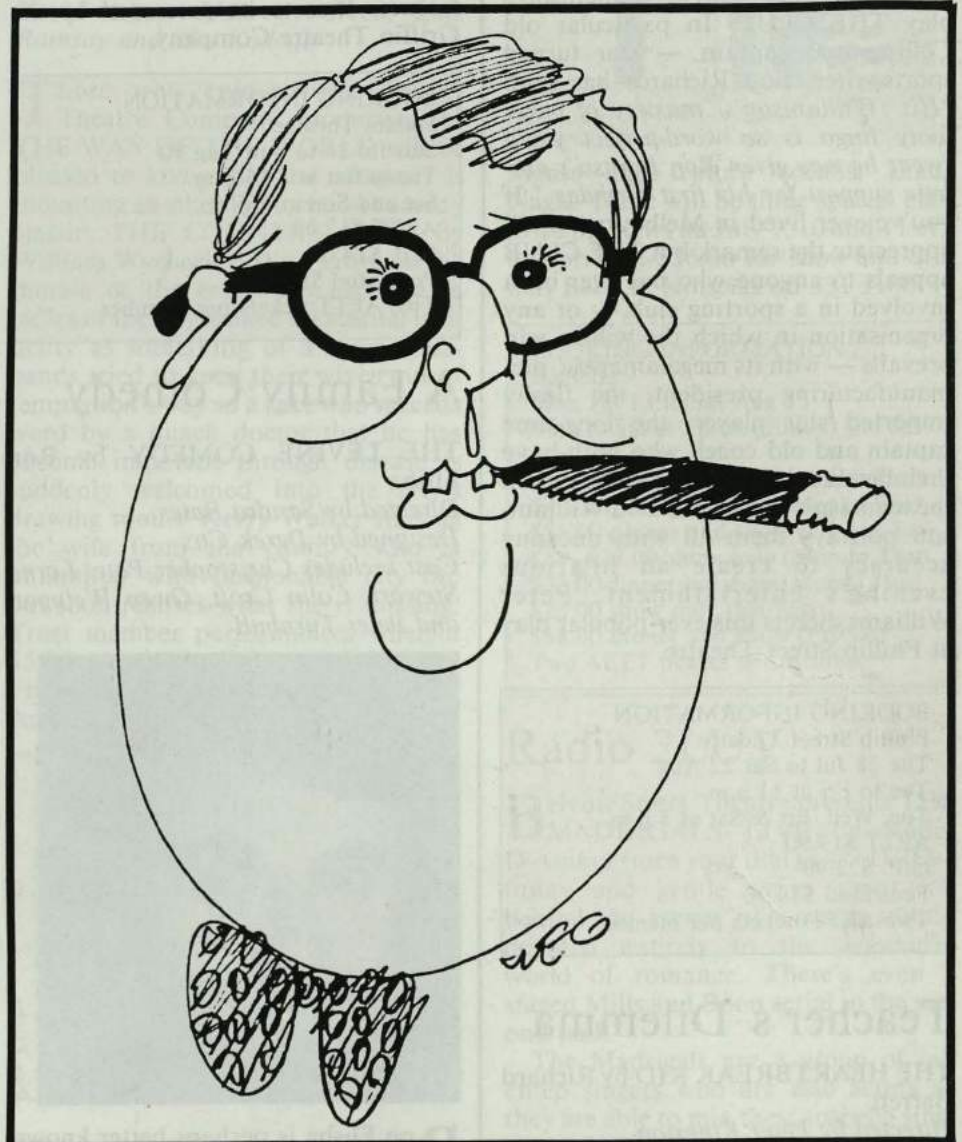
Directed by Rodney Fisher

Cast: Noel Ferrier, Peter Collingwood,  
Joan Bruce, Donald Macdonald, Kirrily  
Nolan, John Allen, Denise Kirby,  
Andrew Tighe, Fay Kelton, Kelan  
Angel

It is outrageous that someone should not only be accused of a crime but also punished without a fair trial. This is the essence of Rattigan's play, which was first produced in 1946 and still shows no sign of age. It is a comment on England's tradition of fair play and the liberty of the individual.

Ronnie Winslow, a thirteen-year-old, is thrown out of naval college for allegedly stealing a postal order. The evidence is purely circumstantial, and believing in his son's protestations of innocence, his father decides to take on the might of the navy by making a public outcry. He ends by taking the case to the House of Commons, achieving a public trial and ultimately clearing the boy's name. Along the way the fight ruins the father's health, breaks his daughter's engagement, loses his eldest son's place at Oxford, exhausts their finances, and destroys the security of their family life. What else remains?

Noel Ferrier, who describes THE WINSLOW BOY as "a thunderer of a play", plays the advocate, Sir Robert



Morton. Although a director of the Northside Theatre Company, this is the first time he has appeared on the stage there. "Now," as he says, "that I am in the teatime of my life, I have decided to do one play and one film a year, and this part has been a terrific joy to learn." The combination of an excellent cast and one of Australia's top directors, Rodney Fisher, should make for an absorbing evening. See Member Activities, p. 9, for pre-theatre dinner.



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### BOOKING INFORMATION

Marian Street Theatre  
Sun Jul 19 to Sun Aug 2  
Tue to Sat at 8.15 p.m.  
Sat and Sun at 5.00 p.m.  
Wed mat at 11.00 a.m.  
AETT \$15.00 (Tue, Wed, Thu)  
\$16 (Fri and Sat perfs)  
G.P. \$22.90 (Fri, Sat)  
\$19.90 (all other perfs)  
Pens/Stud \$9.00 (Mon to Thu & mats)  
Two AETT ticket per member



## The Will to Win

THE CLUB by David Williamson  
Directed by Rob Steele  
Designed by Derrick Cox  
Lighting designed by Roger Barratt

Some very amusing things have been written about David Williamson's play THE CLUB. In particular old Collingwood captain — star turned sportswriter, Lou Richards has said: "His (Williamson's) mastery of ocker footy lingo is so word-perfect you'd swear he was given Ron Barassi's athletic support for his first birthday." If you've ever lived in Melbourne you'll appreciate the remark but THE CLUB appeals to anyone who has ever been involved in a sporting club — or any organisation in which the will to win prevails — with its megalomaniac, pie-manufacturing president, the flashy imported star player, the long-time captain and old coach who both have their heads on the chopping block when the team isn't winning. David Williamson portrays them all with uncanny accuracy to create an hilarious evening's entertainment. Peter Williams directs this ever-popular play at Phillip Street Theatre.

**BOOKING INFORMATION**  
Phillip Street Theatre  
Tue 28 Jul to Sat 22 Aug  
Tue to Fri at 11 a.m.  
Tue, Wed, Fri & Sat at 8 p.m.  
AETT \$19.90  
G.P. \$22.90  
Pens/Stud \$14.90  
Two AETT tickets per member

## Teacher's Dilemma

THE HEARTBREAK KID by Richard Barrett  
Directed by Peter Kingston  
Designed by Monita Roughsedge  
Cast: Gia Carides, Arky Michael, Tony Poli, Frank Serafin

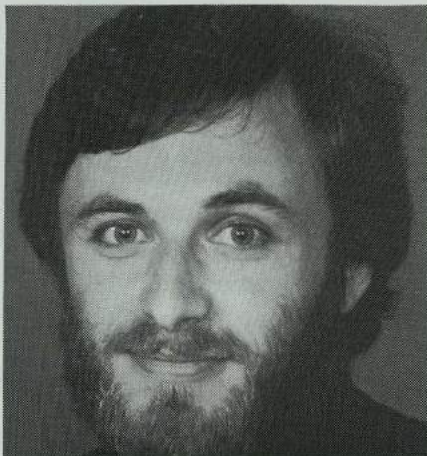
Nicky is a bright Greek-Australian kid, a non-achiever at school, whose main aim in life is to get his soccer competition off the ground — his sports master only cares about kids who play rugby! The new teacher at the school, just out of college, is Christine Papadopoulos, who shares the same background as the children and is

immediately drawn to Nicky. Nicky falls in love with her, and she finds her feelings for him are deeper than she would like. The ensuing turmoil makes Christine confront her own emotional life, and her attitude to teaching and learning. THE HEARTBREAK KID is Richard Barrett's first play and was the "hit" of the National Playwright's Conference. It is to be presented by the Griffin Theatre Company.

**BOOKING INFORMATION**  
Stables Theatre  
Sun Jul 26 to Sun Aug 30  
Tue to Sat at 8.15 p.m.  
Sat and Sun at 5 p.m.  
AETT \$12.00  
G.P. \$14.00  
Pens/Stud \$9.00  
Two AETT tickets per member

## A Family Comedy

THE LEVINE COMEDY by Ron Elisha  
Directed by Sandra Bates  
Designed by Derek Cox  
Cast includes Christopher Pate, Lorna Stewart, Colin Croft, Owen Weingott and Peter Turnbull



Ron Elisha

Ron Elisha is perhaps better known to Melbourne than Sydney audiences where three of his plays have been presented by the Melbourne Theatre Company. Two have won AWGIE awards. THE LEVINE COMEDY is based on family life experiences. Asher Levine, a playwright, is entering the second half of his life. An incorrigible pessimist, he shares a small apartment with his wife, Bonny, a television news anchorperson, who's an incurable optimist. Add Asher's cantankerous anti-semitic father-in-law, his

son who manages to bring chaos into his father's reasonably ordered life, and Asher's father from Africa who regularly descends with horrific stories from the jungle, and you have all the ingredients for an amusing comedy. It enjoyed a successful MTC premiere season late last year. There will be two Trust member nights on Tuesday July 21 and Wednesday July 22 when members may purchase as many tickets as they wish at a \$4.00 discount per ticket.

**BOOKING INFORMATION**  
Ensemble Theatre  
Sat July 18 to Sat Aug 15  
Tue to Sat at 8 p.m.  
Thu at 11 a.m., Sat and Sun at 5 p.m.  
AETT \$13.00 (July 21 and 22)  
\$15.00 (Tue to Thu), \$17.00 (Fri),  
\$12.00 (Sat and Sun mat), \$10.00 (Thu mat)  
G.P. \$17.00 (Tue to Thu), \$19.00 (Fri and Sat), \$15.00 (Sat and Sun mat),  
\$13.00 (Thu mat)  
Pens/Stud \$12.00 (Tue to Fri)  
\$11.00 (Sat and Sun mat), \$10.00 (Thu mat)  
Two AETT tickets per member except July 21/22

## Dance Theatre

Back after a successful tour abroad, The One Extra Company is producing a new light-hearted programme called URBAN FAIRIES AND OTHER STORIES. Their guest choreographer is Jonathan Taylor (former director of Australian Dance Theatre). The short season of two weeks will be followed by a return season of TURN OF THE TIDE which made its successful debut earlier this year.

**BOOKING INFORMATION**  
Everest Theatre, Seymour Centre  
URBAN FAIRIES AND OTHER STORIES  
Thu Jul 23 to Sat Aug 1  
TURN OF THE TIDE  
Wed Aug 5 to Sat Aug 8  
Tue to Sat at 8 p.m. Sat mat at 2 p.m.  
AETT discount \$2.00  
Bookings on 692 0555  
Two AETT tickets per member

## AO's Carmen

We are pleased to be able to offer members the opportunity of purchasing tickets for The Australian Opera's new production of CARMEN in addition to works in the season



already announced (see Now Playing). Bizet's masterpiece will be directed by John Copley and star Australian mezzo-soprano Jolanta Nagajek as the fiery heroine. As only a limited number of tickets for these performances are available members are urged to book as soon as possible.

#### BOOKING INFORMATION

Concert Hall, S.O.H.  
Oct 12 and 28 at 7.30 p.m.  
Oct 31 at 1.00 p.m.  
AETT \$51.00  
G.P. \$55.00  
No Pens/Stud discount  
Two AETT tickets per member  
Tickets unavailable at S.O.H.

## Bolshoi Tour

Seventy members of the Bolshoi Ballet, accompanied by full orchestra, will present a short Sydney season in September. The company will present *GISELLE* Act II and *Gala Divertissements* in the Lyric Theatre of the Entertainment Centre. Leading dancers of the company include Nadezhda Pavlova, Moscow gold medalist winner. Because September 8 is opening night better quality seats are likely to be available on the 9th/10th.



#### BOOKING INFORMATION

Lyric Theatre, Entertainment Centre  
Tue Sep 8 to Sat Sep 12  
Nightly at 8 p.m., Sat mat at 2 p.m.  
AETT \$41.00 (Sep 8, 9, 10)  
G.P. \$50.00  
Pens/Stud price unconfirmed  
Two AETT tickets per member

## Restoration Comedy

*THE COUNTRY WIFE* by William Wycherley

*Directed by Neil Armfield*

*Settings by Stephen Curtis*

*Cast includes Kerry Walker, Richard Roxburgh, Tyler Coppin, Helen Buday, Rosemary Harris, Peter Whitford, David Argue, Maureen Green, Lois Ramsay and Aku Kodogo*

Those who enjoyed the Sydney Theatre Company production of *THE WAY OF THE WORLD* will be pleased to know that the company is mounting another Restoration comedy classic, *THE COUNTRY WIFE*, by William Wycherley. It's a satire on the morals of the era when fashionable ladies of the city looked on marital infidelity as something of a sport. Husbands tried to keep their wives out of temptation's way so a rake who spreads word by a quack doctor that he has become impotent through disease is suddenly welcomed into the city's drawing rooms! Kerry Walker stars as the wife from the country who is unfamiliar with fashionable city life but soon realises what she is missing. Trust member performances when a \$5.00 per ticket discount applies are Friday, August 14 and Saturday (mat), August 15.

#### BOOKING INFORMATION

Drama Theatre, S.O.H.  
Wed Aug 12 to Sat Sep 5  
Mon to Sat at 8 p.m.  
Wed at 1 p.m. Sat at 2 p.m.  
AETT \$24.00 (Mon to Thu and Sat mat), \$22.00 (Aug 14, 15 (mat))  
G.P. \$27.00  
Pens/Stud \$22.00 (Mon to Thu and Sat mat)  
Two AETT tickets per member except Aug 14 and 15 (mat)

## Electric Legs

David Atkins is versatile to say the least — dancer, singer, choreographer and leader of the dance team, Electric Legs. He is trained in classical ballet, tap and jazz. David Atkins has starred in *CATS*, *A CHORUS LINE* and many others. His new show, *DANCIN' MAN*, will premiere at Kinselas this month. Written by Tony Sheldon, it will be a collaborative effort with Graeme Blundell and Robyn



Electric Legs

Moase and feature vocalist Linda Nagle. There will be three special half-price previews on July 9, 10 and 11 at a low price of \$26.00 for show and dinner. Book at Kinselas on 331 3100.

#### BOOKING INFORMATION

Kinselas  
Mon Jul 13 to Sat Aug 15  
Mon to Sat at 7 p.m. (dinner) and 8.30 p.m. (show)  
AETT \$20.00 show only (Mon to Thu)  
\$33.00 dinner and show (Mon to Thu)  
\$36.00 dinner and show (Fri and Sat)  
G.P. \$22.00 show only (Mon to Thu)  
\$35.00 dinner and show (Mon to Thu)  
\$25.00 show only (Fri/Sat)  
\$38.00 dinner and show (Fri/Sat)  
Two AETT tickets per member

## Radio 2LUV

Belvoir Street Theatre presents *THE MADRIGALS LIVE* on Radio D'Amour (turn your dial to 4711). It's a funny and gentle satire about life behind the scenes of a radio station devoted entirely to the wonderful world of romance. There's even a staged Mills and Boon serial in the second half!

The Madrigals are a group of talented singers who are also actors so they are able to mix their acapella singing with situation comedy. The group has been together for a year now and includes Julie McGregor, Julie Hasler, Suzanne Dudley, Katie Reid, Liz Yeomans and Vanessa Downing.

#### BOOKING INFORMATION

Belvoir Street Upstairs  
Until July 18  
Tue to Sat at 8 p.m.  
Fri and Sat at 10.15 p.m.  
AETT discount \$2.00  
Bookings on 699 3257



## Civilisation?

**THE GOLDEN AGE** by Louis Nowra  
*Directed by Egil Kipste*  
*Designed by Amanda Lovejoy and Michael Scott-Mitchell*  
*Cast includes Valerie Bader, Graham Harvey, Melita Jurisic, Scott McGregor and Mark Pegler*

Playwright, novelist, telemovie writer, one of Australia's most prolific writers, Louis Nowra's latest play, **THE GOLDEN AGE**, is to be presented by Nimrod next month. The play is a complex love story which deals with a group of people living in Tasmania who have had no contact with civilisation for over a hundred years. Gradually they have evolved their own form of language and civilisation.

Francis, a working class boy made good (and, Nowra concedes, his only autobiographical character), comes to Tasmania and forms a liaison with a young girl in the group. When they return to civilisation they are regarded as museum pieces. Francis is forced to take a hard look at the advantages of "civilisation" and while in war-torn Berlin comes to his conclusion. Like earlier Nowra plays (**INNER VOICES** and **VISIONS**) **THE GOLDEN AGE** is a mysterious and intriguing play.

### BOOKING INFORMATION

York Theatre, Seymour Centre  
 Sat Aug 1 to Sat Sep 5  
 Mon to Sat at 8 p.m. Sat mat at 2 p.m.  
 AETT \$20.00 (except Fri/Sat evg)  
 G.P. \$23.00  
 Pens/Stud \$16.00 (except Fri/Sat evg)  
 Two AETT tickets per member

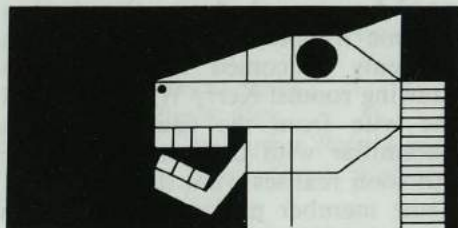
## Bilingual Theatre

A joint venture of the Department of Modern Greek and the Theatre Studies Service Unit of the University of Sydney is to be the modern Greek play **THE MATCHMAKING OF ANTIGONE**. It will be presented Downstairs at the Seymour Centre from July 27 to August 1 in the original (first act) and its first English translation (second act) "Matchmaking" indeed in two languages!  
 AETT discount \$2.00  
 Bookings on 692 0555

## Next at Glen Street

**EQUUS** by Peter Shaffer  
*Directed by Peter Williams*  
*Designed by John Studholme*  
*Lighting design by Roger Barratt*  
*Cast includes Lynda Stoner and Judy Ferris*

One of the most exciting plays of modern times is **EQUUS**, which first hit the theatre scene in 1973 and since then has become one of the most consistently performed plays in the world. It is written by AMADEUS playwright Peter Shaffer. The play tells the extraordinary story of a boy and his obsession for horses — the play unfolds the boy's secrets, the parents who loved him, the woman who cared about him, the girl who wanted him and the doctor who untangled the puzzle.



It will be presented by the Forest Theatre Company at Sydney's newest professional theatre venue, Glen Street Theatre, Frenchs Forest, following the company's highly successful premiere season of **BLITHE SPIRIT**. Trust member performances on August 6, 8 (mat) and 10, offer members a \$6 discount per ticket on an unlimited number of tickets.

### BOOKING INFORMATION

Glen Street Theatre  
 Wed Aug 4 to Sat Aug 29  
 Mon to Sat at 8 p.m.  
 Wed 11 a.m. Sat 2 p.m.  
 AETT \$19.90, \$16.90 (Aug 6, 8 (2 p.m.)), 10)  
 G.P. \$22.90  
 Pens/Stud \$14.90  
 Two AETT tickets per member

## Black Comedy

**SKIRMISHES** by Catherine Hayes  
 Sand directed by Nicholas Papademetriou will be presented

Downstairs at Belvoir Street Theatre this month. It is a black comedy which deals with a dying mother and the daughter who has tended her for most of her illness. When another sister is summoned home the family skirmishes begin. **PALLAS**, a play by the Australian writer Larry Buttrose and directed by Kerry Dwyer, will be presented on the same programme. It deals with an Australian woman officer and the conflicts she encounters on an outback American nuclear base.

### BOOKING INFORMATION

Belvoir Street Theatre Downstairs  
 Wed Jul 8 to Sun Aug 2  
 AETT discount \$2.00  
 Bookings on 699 3273

## Order from Chaos

**A LIE OF THE MIND** by Sam Shepard  
*Directed by Jim Sharman*  
*Costumes by Tess Schofield*  
*Set design by Jim Sharman and Martin Brown*  
*Cast includes Steve Bisley, Annie Byron, Simon Chilvers and Cornelia Francis*

Perhaps to some extent, Sam Shepard has a lot in common with his fellow American playwright, Tennessee Williams, for both often reflect in their work some of the tortuous events of their own life.

**A LIE OF THE MIND** is the epic story of two families tied together by a dreadful marriage and of their coming together through tragedy. It is directed by Jim Sharman, who has recently directed **BLOOD RELATIONS** for the STC, and stars Steve Bisley, well known to viewers of the ABC series "Call Me Mister". **LIE OF THE MIND** has been described by *Time* magazine as "Shepard's finest play".

### BOOKING INFORMATION

Belvoir Street Upstairs  
 Tue Jul 28 to Sat Aug 29  
 Mon to Sat at 7.30 p.m.  
 No matinees  
 AETT \$16.00  
 G.P. \$20.00  
 Pens/Stud \$10.00  
 Two AETT tickets per member



# On Stage in London...

by Margaret Leask

Memories of past theatrical performances are being revived with many tributes currently being paid to Sir Laurence Olivier on his 80th birthday — celebrated with a big party at the National Theatre on May 31. Currently in the rep. at the National are two of the most exciting contemporary performances in a Shakespeare play being given by Anthony Hopkins and Judi Dench in Peter Hall's production of *ANTONY AND CLEOPATRA*. Judi Dench is absolutely compelling — never still until her last moments when she describes Antony after his death — she is capricious, sexy, dangerous, witty — a perfect foil for Hopkins who, with his Cleopatra, can escape into a romantic fantasy world while knowing that the reality outside will eventually take its toll — making the living of the fantasy even more exciting and desperate.

Also at the National this northern summer are four visiting foreign companies performing in their own language. The first company was Peter

Stein's Schaubuhne Company from West Berlin with Eugene O'Neill's *THE HAIRY APE*. In June, the Royal Dramatic Theatre Company from Stockholm presented *HAMLET* and Strindberg's *MISS JULIE*. In September the Ninagawa Company from Tokyo will present *MACBETH* and *MEDEA* and in October the Mayakovsky Company from Moscow will perform Boris Vassiliev's *TOMORROW WAS WAR*, a contemporary drama of young people fated to go straight from school to war. Another contemporary Soviet drama creating considerable interest is Vladimir Gubaryev's *SARCOPHAGUS* at the RSC Barbican Pit. It deals with the consequences of the Chernobyl nuclear disaster which, despite its distance from Australia, has made an impact on the whole world. Michael Billington, writing in *The Guardian*, while admitting the play may not be the best in London, said "it is unquestionably the most important".

The West End is hardly worth mentioning at present, I'm afraid — what with *NUNSENSE*, 'ALLO, 'ALLO, *COURT IN THE ACT*, and the short-running *CANARIES SOMETIMES SING* with Peter Bowles at the Albery coming in for unkind words from the critics. Even the Broadway success, the musical *THE MYSTERY OF EDWIN DROOD*, based on Dickens' incomplete novel, starring Lulu and Ernie Wise, has been panned. One can only look forward to Alan Bates in a new play by Simon Gray — *MELON* — which opens at the Haymarket Theatre Royal as this edition goes to press, and the Sondheim/Goldman musical *FOLLIES*, with Diana Rigg, Daniel Massey and others opening in mid-July at the Shaftesbury Theatre.

Margaret Leask is a former editor of Trust News who now lives in London where she is an artists' agent.

# Dialogue

by Carole Long, Membership Manager

It is nearly two years ago that we introduced New Members Receptions to give new members the opportunity of visiting us at the Trust, seeing our "home" and hearing a bit about the broad range of programmes undertaken by the Trust. There are therefore many members who joined the Trust earlier on whom we'd like to meet! If you'd like to receive an invitation to a forthcoming function please ring the membership office and we'll put you on our guest list for a future reception. Functions are normally held on Monday or Tuesday evenings between 6 p.m. and 8 p.m. at our Kings Cross Offices. They're always well supported and are very convivial occasions concluding with a tour of the 10,000 costumes in our Hires Department.

Talking of getting to know you, I'm sure that those members who regularly use our booking service would like to see a photo of Carol Martin, our membership secretary. Carol has been

with the Trust for over three years and is responsible for handling new member enrolments, renewals and most importantly, ticketing. So those of you who've commented to me about the great tickets you always get when using the Trust's booking service know who you have to thank! In her spare time Carol is a dancing teacher with a particular interest in tap dancing. She also dances professionally and is currently



Carol Martin

playing in *DANCE FEVER* in N.S.W. Clubs. If you have any queries about our ticketing services she's the person to speak to.

We have been overwhelmed by the response to our renewal offer contained in June Trust News. It's great to see the extent of support for the Trust which has been manifested in renewals being extended until 1990 and in many cases accompanied by generous donations. If you want to renew your membership at the current rate (membership rises to \$35 on July 1) you should contact us before August 1. All you need to quote is your membership number, and if you wish payment can be made by Bankcard, MasterCard or Visa.

Carole Long



## Stage management — the fine art of staying calm through the crises

by Jo Litson

For many the initials S.M. conjure up sado-masochism. In theatre they mean stage manager, but considering the extraordinary number of hours a stage manager works, the problems he has to resolve and the tantrums he sometimes has to put up with, they might well for some be synonymous terms! But not for Michael Bader and Liz Allen. For them a stage manager's lot is a very happy one.

Liz Allen has only been out of NIDA for two years and is still learning her craft as an Assistant Stage Manager at Sydney's Nimrod Theatre, having worked predominantly in subsidised theatre. Michael Bader, on the other hand, trained not as a stage manager but as a chef, began in theatre as a mechanist and has now been working in stage management for over 10 years, mainly in commercial theatre, on shows such as WEST SIDE STORY, CAMELOT, SWEET BIRD OF YOUTH, LA CAGE AUX FOLLES and now SUGAR BABIES, where he is Deputy Stage Manager. Different though their backgrounds and experience may be, they both have similar tales to tell.

Asked what is the biggest responsibility or problem that a stage manager faces, both immediately reply *"dealing with people"*, though Bader adds children, animals and overseas stars to the list, which Allen has yet to experience.

A stage manager is a mediator, peace-maker, psychiatrist and sometimes piggy-in-the-middle. It is he who makes sure that the show runs smoothly and that everyone does the right thing at the right time, from the first day of rehearsal to the moment the last curtain falls.

When I arrived at Her Majesty's Theatre, Sydney, between shows one Wednesday, where SUGAR BABIES was playing a return season, it had been one of "those" days for Michael Bader. Not that you would ever know. He was still cheerful and calm — qualities a



*The pigeon scene from SUGAR BABIES*

stage manager needs in abundance. A workman had managed to sever a power cable that morning, plunging the theatre into darkness for several hours, which meant that none of the washing machines and driers were operating in wardrobe, and on a show like SUGAR BABIES or LA CAGE AUX FOLLES in particular, the mountains of laundry have to be seen to be believed. Michael had just organised for all the laundry to be done elsewhere when the power returned.

Bader has been with SUGAR BABIES since the beginning. The first phase is termed pre-production. The stage management start a week or two before rehearsals commence so that every possible preparation imaginable is ready. *"We have lists for props, scene changes, costume fittings and publicity*

*calls,"* says Bader. *"We sit down and go through all the biographies and photographs of everyone in the show, so on the first day of rehearsals we know who is who."* Once rehearsals begin stage management generally work a 12-hour day, six-day week, during which time they stick as close to the director as possible. *"You become his right-hand man,"* says Bader, *"and take in all his ideas so you can use them to rehearse the understudies once he leaves."* On SUGAR BABIES this meant working with the American director and choreographer. After the first few days, once everyone had found their feet, the stage management start notating all the moves and cues onto a script which becomes known as The Bible. *"In fact,"* says Bader, *"there are two Bibles — one for cast moves and a technical Bible. If one of those Bibles is ever lost you can basically kiss the show goodbye, unless you have a very, very good memory. It is locked up at night and checked as soon as you get into the theatre."* Bader recalls an occasion during WEST SIDE STORY when the first three pages went missing. The stage management team got together and somehow managed to remember the innumerable lighting cues now lost. *"We still to this day don't know what happened. I'm just hoping it never happens to me again!"*

Once the show is running, it is The Bible that the stage manager uses in the prompt corner to call the cues to all the technicians.

*"A lot of people think that's all we do. The stage manager is always there before the actors arrive, checking everything is in order, is always there with the first-aid kit, is always there with costumes for publicity calls, is in fact always there! People don't realise how many hours they spend in the theatre. If only they knew!"* laughs Bader.

When a show goes on tour, the stage manager oversees the bump-in and bump-out, packing everything, freighting it to the next city and



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blems. "We system as they so Australian demands." Bacall treated ss citizens. It is behaved in ELLOT more found him- tor, because y American can crew. "It the American mafia. You u see a prob- it real fast."

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ad an even ge manager. e theatre he er to read the to get some e show that oblems were "The kids I dogs were a "Worrying

whether they were going to 'do' anything on stage, whether they were going to behave on stage or howl their way through the finale which they frequently did. It was very funny, though Hayes Gordon wasn't very impressed!" In SUGAR BABIES the stage management have to contend with pigeons, which Bader has sensibly off-loaded onto the A.S.M.

The major problems that stand out in his mind are a night during ANNIE when two trucks, one bringing the children on, and one taking scenery off, somehow got caught and started to twist the set around. Quick as a flash Bader stopped everything. Once the show is running he is responsible for everything, including the safety of the performers. Once during rehearsals for WEST SIDE STORY a dancer fell into the pit. Fortunately he wasn't injured. "Seven of us peered into the pit and there he was, sprawled over the drums!" If he had been hurt it would have been up to Bader to control the situation.

None of this daunts Bader's ardour for theatre. It is his love and his life and his fiancée must acknowledge that in many ways theatre is like a mistress.

Other than a faulty lighting board on an opening night at Griffin, nothing disastrous has happened to Liz Allen yet. "But I'm sure it will," she laughs. That's one thing a stage manager does a lot. Laugh.

Jo Litson is a freelance writer who is also manager of the Trust's half-price ticket booth, Halfitix, located in Martin Place, Sydney.



*by Jo Litson*

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Bader has been with BABIES since the phase is termed stage management before rehearsals every possible problem is ready. "We have changes, costume

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rs in EUROPE

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The major problems that stand out in his mind are a night during ANNIE when two trucks, one bringing the children on, and one taking scenery off, somehow got caught and started to twist the set around. Quick as a flash Bader stopped everything. Once the show is running he is responsible for everything, including the safety of the performers. Once during rehearsals for WEST SIDE STORY a dancer fell into the pit. Fortunately he wasn't injured. "Seven of us peered into the pit and there he was, sprawled over the drums!" If he had been hurt it would have been up to Bader to control the situation.

None of this daunts Bader's ardour for theatre. It is his love and his life and his fiancée must acknowledge that in many ways theatre is like a mistress.

Other than a faulty lighting board on an opening night at Griffin, nothing disastrous has happened to Liz Allen yet. "But I'm sure it will," she laughs. That's one thing a stage manager does a lot. Laugh.

Jo Litson is a freelance writer who is also manager of the Trust's half-price ticket booth, Halfix, located in Martin Place, Sydney.



by Jo Litson

When I arrived at Her Majesty's Theatre, Sydney, between shows one Wednesday, where SUGAR BABIES was playing a return season, it had been one of "those" days for Michael Bader. Not that you would ever know. He was still cheerful and calm — qualities a

Bader has BABIES since phase is ter stage manag before rehe every possib is ready. "W changes, cos

## New membership

PO Box 137, Kings Cross, Sydney 2011	357 1200
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reassembling it all again. Bader recalls country tours when you're in one town one night and the next morning 500 miles away. *"You spend half your life in the back of a bus, bumping across strange territory that you've never seen before and hope you'll never see again! I would not swap it for the world, though."*

Bader sees himself as a "cast stage manager", rather than a "technical stage manager". His brothers Terry and Stephen, and his sister, Valerie, are all performers, so he understands actors well. A stage manager doesn't need to be a technical whizz, but they need to understand every area well enough to communicate their requirements. Bader learned by doing it. He started as a mechanist, worked the flies, props, has done a little sound, lighting and wardrobe. But basically the stage manager's skill is to deal with people.

Liz Allen agrees. When I arrive at the Seymour Centre it appears that some tempers have flown, but not hers. *"The hardest thing is to keep calm and not allow other people's emotions to affect yours,"* she says. *"You have to have the right temperament — that's very important. Anyone can learn the paper-work involved, but the real skill is to communicate with people."*

Having stage-managed Michael Gow's play *EUROPE* at Sydney's Stables Theatre for the Griffin Theatre Company, when she basically did everything — bought props, oversaw rehearsals, and did all the lighting and sound cues herself because that's the way a small company like Griffin works, particularly on a small show as *EUROPE* — she is now broadening her experience at Nimrod. She chose to be what they call a rehearsal A.S.M.

She basically buys and looks after the props, and once the stage manager has organised all the rehearsal schedules, costume fittings, publicity calls and music calls, follows that through, making sure everything happens as planned.

Still at the beginning of her career, she is keen to try everything and would love to go on a big commercial tour, though she admits, *"I love working with a smaller company because I feel more involved and want to do more for them."*

Michael Bader is drawn to commercial productions, his main love being musicals. Big musicals often involve big overseas stars and here Bader



Gillian Jones and Greg Saunders in *EUROPE*

experiences the most problems. *"We don't have the same star system as they do in the States,"* he says, *"so Australian stars don't make the same demands."* He found that Lauren Bacall treated people here as "second-class citizens. It was the way Richard Harris behaved in *CAMELOT*". In *CAMELOT* more than any other show Bader found himself acting as a mediator, because Harris brought not only American actors with him but American crew. *"It ended up being a bit like the American mafia and the Australian mafia. You are the peacemaker. If you see a problem arising you jump on it real fast."*

Lauren Bacall and Richard Harris both expected personal calls. Normally the stage manager will make general half-hour, five minutes and beginners calls over the tannoy. With Miss Bacall he would knock on her door and announce it personally. He would then take her to the wings and wait with her until about 20 seconds before curtain up and answer all her questions. Eddie Bracken is not the same. *"He likes to get involved with the company and so he will take the beginners call the same as anybody else, which I think is terrific."*

Barry Humphries had an even stranger role for the stage manager. When he arrived at the theatre he expected the stage manager to read the local newspapers to him to get some colourful allusions for the show that night. In *ANNIE* the problems were stage mothers and dogs! *"The kids I could cope with — the dogs were a worry!"* laughs Bader, *"Worrying*

*whether they were going to 'do' anything on stage, whether they were going to behave on stage or howl their way through the finale which they frequently did. It was very funny, though Hayes Gordon wasn't very impressed!"* In *SUGAR BABIES* the stage management have to contend with pigeons, which Bader has sensibly off-loaded onto the A.S.M.

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# Notes on Music...

The remarkable 17-year-old Greek pianist **Dimitris Sgouros** has been performing since the age of eight and made his debut at Carnegie Hall at 13. Artur Rubinstein proclaimed him "*the greatest pianist I have ever heard*". Touring Australia and New Zealand, he will give concerts at the Concert Hall, S.O.H., at 8.15 p.m. on Friday July 17 and Monday July 27. His programmes will include Bach, Liszt and Shumann, Chopin, Beethoven and Brahms.

AETT discount \$3.00  
Bookings on 2 0525

**W**ard Swingle will conduct the **Sydney Philharmonia Motet Choir** in a wide-ranging concert of classical and modern composers at the Concert Hall, S.O.H., on Friday, July 24 at 8 p.m. Swingle is probably best known for his excellent arrangements of Bach, folk songs and jazz and some of these will be included in the evening. Advance notice for lovers of Beethoven — his ninth symphony (choral) will be conducted by Stephen Bishop-Kovacevich on Friday, August 14, at 8 p.m. in the Concert Hall, S.O.H.  
AETT discount \$2.00  
Bookings on 2 0525

**M**aking his first visit to Australia is Leon Spierer, renowned violin virtuoso and concertmaster of the Berlin Philharmonic Orchestra. He will perform Bach's double concerto in D minor with Carl Pini as joint soloist and Hartmann's violin and strings concerto with the **Australian Chamber Orchestra** at the Concert Hall, S.O.H.,



Sir Georg Solti conducts the Chicago Symphony Orchestra

on Saturday, July 11, at 8 p.m. and Sunday, July 12, at 3 p.m. Also included in the programme is the rarely heard Mahler version of Schubert's Death and the Maiden.

AETT discount \$2.00  
Bookings on 2 0525

**A**t the Sydney Town Hall on July 25 (8 p.m.), the **Australian Chamber Orchestra** will present Jazz Contrasts — an exploration of the relationship between contemporary jazz and classical idioms. Renowned jazz pianist/composer Mike Nock has prepared a fascinating programme ranging through fine string works by leading American minimalist John Adams and Stravinsky's Concerto in D to new pieces by Mark Isaacs and Mike Nock.

AETT discount \$3.00  
Bookings on 264 9466

**W**hen an orchestra of the stature of the **Chicago Symphony Orchestra** comes to Sydney it should not be missed. The Orchestra will present three different programmes at the Concert Hall, S.O.H., next March, the first two conducted by Sir Georg Solti and the last by Michael Tilson Thomas. Works to be presented include Mahler's 9th Symphony (March 16), Brahms' 4th Symphony (March 17), and Rachmaninov's 2nd Symphony/Ives' 3rd Symphony (March 18). Seats have been set aside for members until July 17.

## BOOKING INFORMATION

Mar 16, 17 and 18

AETT \$51.00, G.P. \$60.00

Stud/Pens \$35.00

Two AETT tickets per member per concert. Tickets unavailable at S.O.H.

## Making the most of your Trust Membership

### FILM DISCOUNTS

In most editions of *Trust News* we have a Focus on Films column which covers highlights of the new film releases that month. We cover films which we believe will be of interest to Members. It is important to realise, however, that film discounts are available for *all* Hoyts, Greater Union and Village cinemas as well as films being screened at the Dendy Cinema, Martin Place, and the Academy Twin, Paddington.

If you wish to see a film at the Dendy or Academy Twin simply take along your membership card to the box office and you will receive a \$2.50 discount on *one* ticket.

The system for obtaining discounts to Hoyts, Greater Union and Village cinemas is different. Concessional vouchers can be purchased from the Trust and exchanged at any Hoyts, Village or Greater Union cinema for tickets (some Saturday and Public Holiday restrictions apply). As the vouchers can be purchased for \$5.50 this effectively means a \$2.00 saving on the general public price of \$8.00. The vouchers are open dated and are valid for periods of between three and six months. They can be used for any film presented by the particular chain. They are not therefore a guarantee of admission to any particular screening. You can purchase as many

vouchers as you wish so regular film goers can keep supplies of vouchers on hand. Vouchers can be obtained on the Trust Member Booking Coupon (no handling fee applies) or in person from the Trust during normal office hours. Please specify which cinema chain you require when ordering.

### CHANGING ADDRESS?

Please let us know so that we can alter our records and make sure your copies of *Trust News* are not delayed. If you're moving interstate we can transfer your membership to any mainland State. We have offices in Melbourne, Adelaide, Perth and Brisbane.



# Member Activities

## A POLO AFFAIR

July 4 at 5 p.m. to 9 p.m.  
Warwick Farm Racecourse

There's just time, if you phone book, to join the Members' Committee for an informal marquee dinner following the polo on July 4. You can bring a picnic lunch and entry from 11 a.m. is free if you attend the dinner. Tickets are \$25 each. Last year's event was a great success so do come — and bring your friends!

## MARIAN STREET DINNER

Tuesday, July 21, at 6 p.m.

The next production at Marian Street Theatre is Terence Rattigan's *THE WINSLOW BOY* which stars our own Director of Musical Theatre, Noel Ferrier (see story p. 1). It's a rare opportunity to see him on stage and we're sure many members will wish to attend. So we've organised a pre-theatre dinner on Tuesday, July 21. Tickets are \$32, which includes fixed menu dinner with wine/juice and coffee and the theatre. Space is limited so please book promptly.

## AUSTRALIAN OPERA TOUR

Wednesday, August 19, at 11.00 a.m.

The Australian Opera Centre is a hive of activity with property, set and costume workshops. Members are invited to have a guided tour of the Opera's premises in Elizabeth Street and then to stay on for lunch. Tours are taken in groups of ten so there'll be plenty of opportunity to ask questions. Tickets are \$15, which includes both the tour and lunch.

## HERITAGE TOURS

The Macquarie towns  
Sunday, August 9

As a lead-up to the Bicentennial, Sydney Committee President, Shirley Hay is leading a series of tours of historical areas of interest. The Macquarie towns of Windsor, Richmond, Ebenezer, Wilberforce and Pittown will be featured in the first tour — a full-day tour on August 9 which will include lunch at Richmond. Tickets are \$45 which includes coach travel, lunch and all entries. Pick ups on the North Shore line and at Strathfield.

## THEATRE INSIGHTS

Monday, August 10, 6 p.m. to 8 p.m.  
153 Dowling Street, Potts Point

Our series of lectures on the Magic of Theatre brought warm appreciation from our enthusiastic audiences and requests for more. So in the interval between the 1987 and 1988 series we're introducing a series of occasional talks at the Trust. On August 10 Peter Williams, who was responsible for the two highly successful Coward seasons this year — *PRIVATE LIVES* and *BLITHE SPIRIT* — will talk about his experiences as a commercial theatre producer. Tickets, which include light refreshments, are \$5.00 each.

## ADELAIDE FESTIVAL 1988

Advance notice that Shirley Hay is taking a party to Adelaide for the Bicentennial Festival. Hotel reservations have been made for the first weekend of the Festival (March 5 to 8). Highlights of the weekend will be a Joan Sutherland recital, the Chicago Symphony Orchestra and British soprano Josephine Barstow in *THE FIERY ANGEL*.

# What's On Out-of-Town

The colourful Russian Dance Company of Moscow will continue its Australia/New Zealand tour at the **Canberra Theatre** for one night only on July 1. The fifty dancers will present Russian folk dancing plus modern pieces with tap dancing and skateboards.

David Williamson's new hit, *EMERALD CITY*, will follow at the **Canberra Theatre** from July 10 to 18. It's the Sydney Theatre Company production starring John Bell, Robyn Nevin and Ruth Cracknell, and concerns the financial temptations facing a playwright who moves from Melbourne to Sydney.

On its Eastern States AETT tour, the Spare Parts Puppet Theatre's *PIED PIPER* will be at the **Canberra Playhouse** from July 6 to 11. It is based on Robert Browning's classic poem about Hamelin's rat problem and mixes puppetry, dance, music and poetry.

The **Canberra Rep's** Classical Theatre Ensemble's production of *LYSISTRATA* will be at Theatre 3 from July 18 to August 8. Directed by Ralph Wilson, it tells the ancient Greek comedy of how the women of Greece stage a sex strike to force their men to stop fighting.

**Fortune Australian Capital Theatre** will present Moliere's *TARTUFFE* from July 1 to 25 at Childer's Street Theatre. One of Moliere's greatest comedies, it is about a priest who practises the opposite of what he preaches.

Orange now has its own professional theatre company, **NOW**, which will cater for the central western district of N.S.W. Artistic director is Jennifer Leslie, and the first production will open on July 31 at the **Orange Civic Theatre**. It is *NO WORRIES*, by David Holman, a play about a nine-year-old

girl whose family is forced off their farm at Nyngan and move to Sydney.

The **Hunter Valley Theatre Company** will star well known stage and screen actress, Liddy Clark, in *EDUCATING RITA*, from July 22 to August 15. Made into a popular film starring Michael Caine, it's about the relationship between a working-class girl who decides to get herself educated and her open university tutor.

**Interact** is mounting a new Australian play by Jan Cornell at Gorman House Theatre from July 16 for three weeks. *ESCAPE FROM A BETTER PLACE* is a cabaret-style comedy about couples with a commissioned jazz score by Jeff Evans. The production is directed by Carol Woodrow.

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





# Theatre for Young People

It's school holiday time once again and this year in the unseasonal month of July for the first time. With cooler weather a visit to the theatre with children or grandchildren should be a perfect holiday outing. We present here a summary of available shows for your information. Because of the low ticket prices for young people's theatre a discount is not normally available.

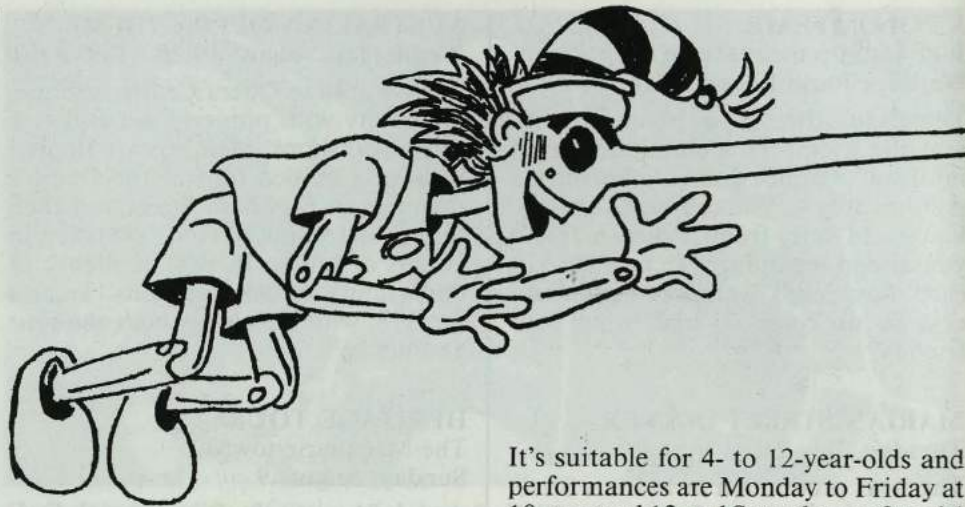
The Australian Theatre for Young People has adapted Thomas Keneally's novel and will present **NED KELLY AND THE CITY OF THE BEES** from July 7 to 11 at 11 a.m. and 1 p.m. in the Broadwalk Studio at the Sydney Opera House. Suitable for 5- to 13-year-olds it's not about *that* Ned Kelly but a colourful and amusing story involving a boy, a girl and a world full of bees. Bookings on 2 0525.

Northside Theatre Company continue their holiday tradition with a new adaptation of **CINDERELLA** by director of children's theatre, Helen Martin. It will be presented with an adaptation of **RUMPELSTILTSKIN** and **THE GOLDEN FISH**. Ideally suited for the 3- to 9-year-olds the audience is informally seated around a raised podium which leads to lots of audience involvement. Performances are 10.30 a.m. and 1 p.m. throughout the holidays (and thereafter on Saturdays). Bookings on 498 3166.



A scene from Northside Theatre Company's production of **CINDERELLA**

**PACT Co-operative** down at the Corn Exchange, 173 Sussex Street, are remounting their successful Christmas holiday attraction, **MARMADUKE BUNYIP AND THE WISHING WELL** from July 14 to 17 at 11 a.m. and 1.30 p.m. The story revolves around characters in the 1860s and



their descendants in the 1980s and is suitable for 3- to 9-year-olds. Bookings on 29 8239.

Phillip Street Theatre's production of **ALADDIN AND THE MAGIC LAMP** will this holiday be presented at the **Glen Street Theatre**, Frenchs Forest. Set in Widow Twanky's "I'm never kranky" laundry it's a traditional pantomime version of the popular fairytale. As usual with Phillip Street pantos there's lots of involvement for the kids and some light innuendo to keep the parents amused. Performances are Monday to Friday at 10 a.m. and 12.30 p.m. throughout the holidays and are best suited to preschoolers and infants. Bookings on 232 8570.

Meanwhile, down at **Phillip Street Theatre** a new panto is being mounted. This time it's **LITTLE RED RIDING HOOD** with a calypso flavour! Ronne Arnold plays the wolf and Dave Allenby the grandmother. Performance times as for Glen Street Theatre above. Bookings on 452 5152.

Children between 8 and 12 can create their own "Winter's Tale", working with drama, dance, music and costumes, at the **Seymour Centre**. Participants will work towards a performance for parents and friends. Bookings on 692 0555.

Prior to a national tour the **Marionette Theatre of Australia** is presenting a new production of **PINOCCHIO** at the **Rocks Theatre**, George Street North. Involving five styles of puppets as well as masked characters it is based on the original version and combines folk music with state of the art technology.

It's suitable for 4- to 12-year-olds and performances are Monday to Friday at 10 a.m. and 12 and Saturdays at 2 and 4 p.m. Bookings on 27 3274.

Story telling has always been a feature of the **Sydney Opera House's** Bennelong Programme. Five- to eight-year-olds will enjoy hearing original stories and traditional tales with music and audience participation. Bookings on 2 0525.

## Jerry's Girls

Director Larry Alford came up with **D**an unusual acknowledgement to the musical genius of Jerry Herman — an all-female tribute to the women in his shows and to the stars who played them. The result was **JERRY'S GIRLS**, which opens at the Footbridge Theatre on July 30. The success of the show lies perhaps in simply structured songs that the audience can hum, and it features a cast of outstanding Australian artists — Debbie Byrne, Judi Connelli, Marcia Hines and Jeanne Little. AETT members may purchase as many preview tickets as they wish for July 24 and July 27 when a \$7.00 discount applies.

### BOOKING INFORMATION

Footbridge Theatre  
 Thu Jul 30 to Sat Aug 22  
 Mon to Sat at 8 p.m.  
 Wed and Sat mat at 2 p.m.  
 AETT \$25.50 (Mon to Thu and mats),  
 \$27.50 (Jul 31 and Aug 1)  
 \$24.50 (Jul 24), \$22.50 (Jul 27)  
 G.P. \$29.50 (Mon to Thu and mats),  
 \$31.50 (Fri/Sat evg)  
 Pens/Stud \$19.50 (Mon to Thu and mats)  
 Two AETT tickets per member (except  
 Jul 24 and 27)



# Now Playing

Everyone's favourite minister, Paul Eddington, is in town disguised as the Rt. Hon. Sir Joseph Porter, KCB, First Lord of the Admiralty, and you can drop in and see him at Her Majesty's throughout July. Need we tell you that he is starring in HMS PINAFORE, G & S's beloved and hilarious musical comedy about the office boy who became the Ruler of the Queen's Navee without ever going to sea. AETT discount \$4.00 (exc Fri/Sat evg) Bookings on 212 1066

The Australian Opera's winter season at the Opera Theatre, S.O.H., continues with a mixture of tried and true favourites (IL TRITTICO, DON GIOVANNI and LA TRAVIATA) and the haunting modern chamber opera by Benjamin Britten, THE TURN OF THE SCREW. Dennis Olsen will be directing COUNTESS MARITZA and other new productions will include CINDERELLA and MEDEE. AETT discounts (\$5.00 per ticket) are available for certain performances of each opera. Please check with the membership office on 357 1200.

A WINTER'S TALE is a play of gentle melancholy with tragic overtones. It deals with the brooding King Leontes who is cruelly jealous of his wife, Hermione, whom he wrongly believes to be having an affair. The darkness of the tragic side of this play is beautifully offset by the romance of Leontes' daughter Florizel with Perdita. Directed by Richard Cottrell for Nimrod Theatre, Colin Friels stars as the king. At the York Theatre, Seymour Centre until July 25. AETT discount \$3.00 (exc Fri/Sat evg) Bookings on 692 0555

Noel Coward's last works for the theatre before his death are being presented at the Northside Theatre, Marian Street. COWARD IN TWO KEYS consists of two linked one-acters, COME INTO THE GARDEN MAUD and A SONG AT TWILIGHT, both set in a hotel overlooking Lake Geneva. "An elegant and witty piece of frippery that makes fun of infidelity and demonstrates Coward's immense talent to amuse" said Mick Barnes in the Sun-Herald. It closes on July 11. AETT discount \$1.00 (except Sat evg) Bookings on 498 3166

One of the few classic Australian plays, THE ONE DAY OF THE YEAR, by Alan Seymour, deeply offended sections of the community at its premiere in 1959 with its questioning of the purpose of Anzac Day. It is currently being revived at the Ensemble and stars Maggie Dence and Graham Rouse as the parents and Willie Fennell as Wacka. AETT discount \$2.00 (exc Sat evg) Bookings on 929 8877.

The Griffin Theatre Company has mounted the powerful drama ALL THE BLACK DOGS by the Adelaide actress, Marilyn Allen. Loosely based on the multiple murder case in Adelaide some years ago, it deals with the inter-action of a mother for her murdered daughter, and then her relationship with the police and subsequently the murderers. At the Stables Theatre until July 19. AETT discount \$2.00 Bookings on 33 3817



A scene from THE PIED PIPER

Good family theatre is being presented at the Parade Theatre, Kensington, by the AETT's Australian Content Department. The Spare Parts Puppet Theatre is arguably the leading puppet theatre in this country and their production of THE PIED PIPER, which fuses puppetry, poetry, music and dance is based on Robert Browning's classic poem. A treat for all ages until July 3. AETT discount \$1.00 Bookings on 266 4800

Herb Gardner noticed two elderly men, one white, one black, sitting each day on a bench in Central Park. Sometimes they'd be yelling, sometimes silent, yet each day, back they would come. I'M NOT RAPPAPORT was written as a result of Gardner's observances. Ron Haddrick and Wally Taylor star as the two octogenarians, spending their lives talking, but not listening, bickering and chatting. Yet the play is full of laughter despite the sadness of old age. At the Playhouse, S.O.H. throughout July. AETT discount \$3.00 (except Fri/Sat evg). Bookings on 2 0525

The Sydney Theatre Company is presenting the world premiere season of David Malouf's BLOOD RELATIONS directed by one of Australia's leading theatre and opera directors, Jim Sharman. It is the story of a financial wizard who retires to semi-reclusion in Western Australia with an ex-opera singer. His peaceful existence, however, is shattered by the arrival of his extended family and a journalistic team. The clash of people and ideas provides both comedy and drama. Drama Theatre, S.O.H., until August 1. AETT discount \$3.00 (Mon to Thu & mats) Bookings on 2 0525

PERICLES had a very adventurous 16 years' journey in his youth, suffering all sorts of disasters and setbacks, until fortune finally smiled on him and he was reunited with his wife and daughter. Originating in ancient Greece, it was one of Shakespeare's last and lesser-known plays. Directed by George Ogilvie, it is presented by the Sydney Theatre Company at the Wharf Theatre and will close on July 18. AETT discount \$2.00 (exc Fri/Sat evg) Bookings on 250 1777

Dinner/theatre has now come to Sydney's Hyatt Kingsgate with RATTLE OF A SIMPLE MAN by Charles Dyer. This is the story of a female-shy forty-year-old who comes to London with football mates who are determined to give him a good time. Sadly he is inexperienced in the ways of women. Derek Fowlds (of "Yes Minister" fame) stars, Abigail is his perfect foil. Until July 25. AETT discount \$3.00 (show and dinner). Bookings on 357 2233





# Trust News

is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 9,500 members throughout Australia.

## THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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The Queensland Government through the Minister for the Arts.

The Victorian Ministry for the Arts.

The Government of Western Australia through the W.A. Arts Council.

B.P. Australia.

The Ian Potter Foundation.

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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.

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