

Vast — Dance on a New Scale

VAST choreographed by Graeme Murphy

Music by Barry Conyngham

Design by Andrew Carter

Costumes by Jennifer Irwin

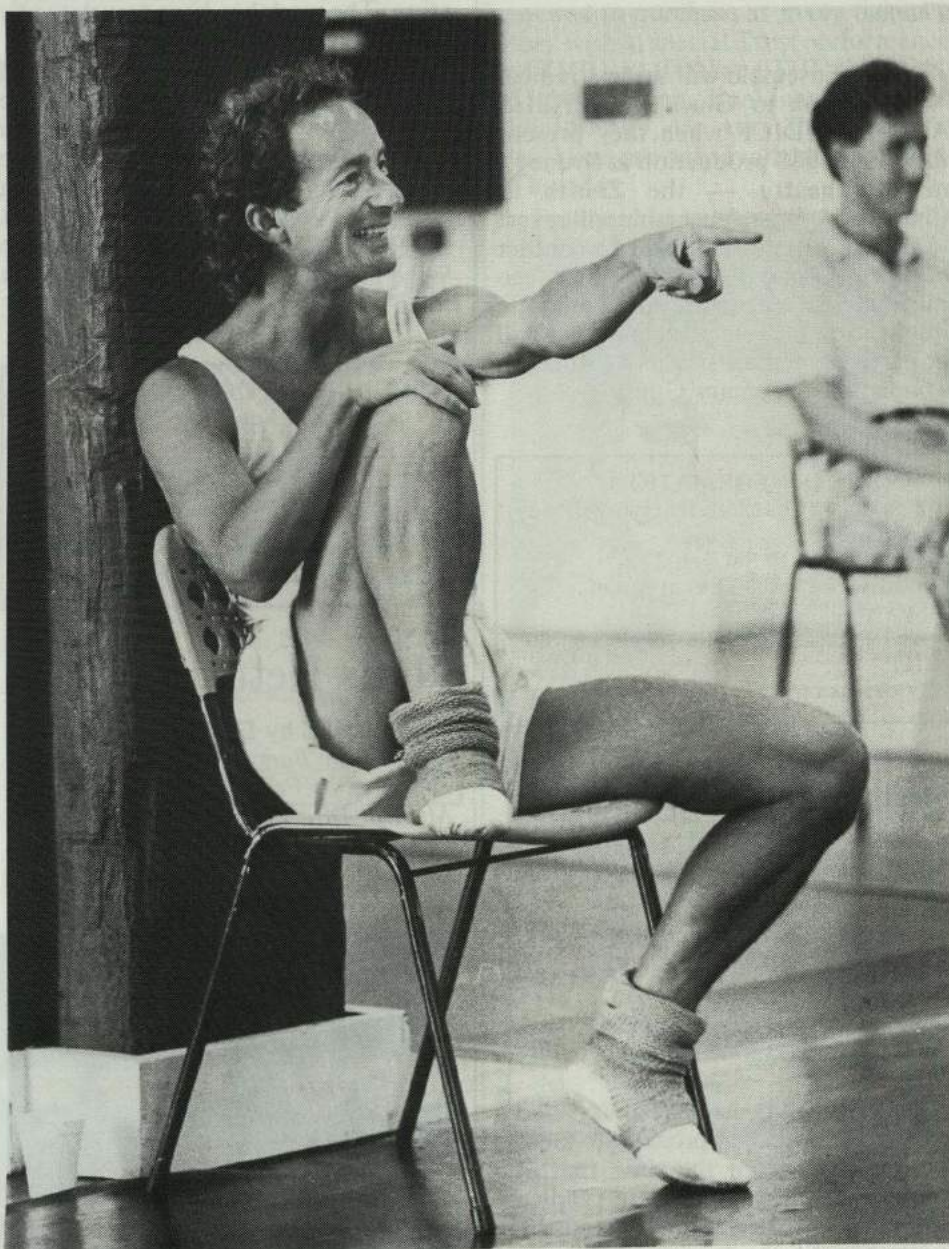
Lighting by Kenneth Rayner

Central to any celebration of the Australian arts must be a recognition of the spectacular advances made over the last decade by our dancers and dance companies. In a world precedent, the diversity and energy of four of these companies — the Sydney Dance Company, The Queensland Ballet, the West Australian Ballet Company and Australian Dance Theatre — will be forged together in a specially commissioned ballet — VAST — choreographed by Graeme Murphy and featuring all 69 dancers.

VAST will reflect the diversity of our landscapes, the reefs and coastlines, deserts and rainforests and, of course, the uniquely urban situation in which most Australians live. *"The new work will reflect the vastness of this country"* says Murphy *"I don't think you could tackle a subject as huge as this with any less than 69 dancers. It will not be a return to narrative style but at the same time I don't want it devoid of humanity. You have to be bold enough to people that landscape, showing them coming to terms with their environment. Australians are finding the beauty in the harshness, strength and vibrance of the colours we dwell in, rather than craving the softness, the pastels and ease of a more tamed environment."*

Murphy will spend a fortnight with each of the four companies getting to know their styles before they come together for joint rehearsals in Sydney and then Melbourne. The new combined work will show a true ensemble, drawn from a variety of dance styles but melded together into a common language. A special AETT discount of \$6.00 per ticket applies during the first four days of the season.

Wang Australia has been principal sponsor of the Sydney Dance Company since 1985. For the National Bicentennial Dance Event, Wang is contributing \$300,000, the largest sponsorship given



Graeme Murphy rehearses VAST at his studio in Sydney at The Wharf

to a Bicentennial Arts activity, which, together with the significant financial support from the Australian Bicentennial Authority, makes the project possible. An added bonus for lovers of dance is that each company will present a free outdoor performance of a work from their repertoire in each city. In Sydney the performance will take place in The Domain on Saturday April 16 at 7.30 p.m.

BOOKING INFORMATION

Her Majesty's Theatre
Tue Apr 19 to Sat Apr 30
Mon to Sat at 8 p.m. (except Fri Apr 22
at 5.45 p.m. & 8.45 p.m.)
Sat mat at 2 p.m.
AETT \$30.50, \$26.50 (Apr 19 to 22)
G.P. \$32.50
Stud/Pens \$22.50
Two AETT tickets per Member

New Gluck

ORPHEUS & EURIDICE by Gluck
Directed by John Wregg
Musical direction by Roland Peelman
Starring Rosemary Gunn and Amanda Thane

Opera Ensemble will bring a radical new look to Gluck's ORPHEUS AND EURIDICE when they present their first 1988 production at Sydney's newest theatre — the Zenith at Chatswood. Opera ensemble will revert to Gluck's original concept of a conflict between Orpheus and his alter ego Euridice. To eliminate any romantic implication the two principal roles will be played by female singers — Amanda Thane and Rosemary Gunn.

BOOKING INFORMATION

Zenith Theatre, Railway Pde, Chatswood
 Wed Feb 17 to Sat Feb 27
 Wed to Sat (excl Thu) at 8 p.m.
 Sun at 4.30 p.m.
 AETT discount \$3.00 (Feb 19, 20, 21)
 Bookings on 327 1667

Belvoir St. Season

GHOSTS by Henrik Ibsen
Directed by Neil Armfield
Designed by Brian Thomson and Jennie Tate
Music by Chris Neal
Starring John Bell, Julia Blake, Robert Menzies and Rebecca Frith

Belvoir St. Theatre has always had a fairly radical approach to theatre performance from the time that 600 industry members formed a syndicate to buy the theatre from Nimrod three years ago. So the launch of their first subscription season under the title of Radical Classics foreshadows a year in which we will be asked to sit up and take a fresh look at works familiar. The season includes Xavier Herbert's CAPRICORNIA, Brecht's DRUMS OF THUNDER, Prevert's LES ENFANTS DU PARADIS and Stephen Sewell's HATE.

The season commences in March with Ibsen's GHOSTS starring two of Australia's greatest actors — John Bell

and Julia Blake. Considered by many to be his best play, Ibsen uses the metaphor of inherited terminal syphilis to explore the ways in which our lives are closed in and perverted by ideologies passed down from generation to generation. The work has been translated by Louis Nowra and May-Brit Akerholt.

Booking information is supplied below for this first production in the season and details of later productions will follow in future editions. Those Members who are interested in seeing all five productions will obtain the best discount by subscribing and a brochure can be obtained from Belvoir St. on 699 3273.

BOOKING INFORMATION

Tue Mar 8 to Sun Mar 20
 Tue to Sat at 8 p.m.
 Sat at 2 p.m. Sun at 5 p.m.
 AETT \$17.00
 G.P. \$20.00
 Pens/Stud \$10.00
 Two AETT tickets per Member

Nuns Return

NUNSENSE by Dan Goggin
Directed by Barry Creyton
Designed by Peter Tyers
Musical Direction by Dale Ringland
Cast: Betty Bobbitt, Laine Lamont, Geraldene Morrow, Kerry Henderson and Jo-Anne Cahill



The Sydney cast of NUNSENSE

One of the highlight's of the 1987 Sydney musical calendar was the wonderful cabaret act put on by the Little Sisters of Mercy to raise funds for the burial of their dearly departed sisters. It had an extended season at the Footbridge Theatre and led one Sydney critic to say "... for God's sake see it".

Prior to opening in Dublin with an Irish cast directed by Barry Creyton, NUNSENSE returns to Sydney in March for a four-week season.

BOOKING INFORMATION

Everest Theatre, Seymour Centre
 Sat Mar 5 to Sat Apr 2
 Mon to Sat at 8 p.m.
 Wed at 11 a.m. Sat at 2 p.m.
 AETT \$23.50, \$19.50 (mats)
 G.P. \$26.50, \$22.50 (mats)
 Pens/Stud \$17.50 (except Fri/Sat evg)
 \$15.50 (mats)
 Two AETT tickets per Member

Oz Ballet 1988

Trust Members have the opportunity of reserving tickets for the 1988 Australian Ballet season once subscriber needs have been satisfied and before single performance tickets go on sale to the general public. But in order to do this bookings must be received at the Trust by **Friday February 19**. The season will include John Cranko's ROMEO AND JULIET, a double bill of a new Graeme Murphy work, GALLERY and Bejart's GAITE PARISIENNE, Prokovsky's THREE MUSKETEERS and a triple bill of Jiri Kylian's RETURN TO THE STRANGE LAND, Lander's ETUDES and a newly commissioned balletic version of SNUGGLEPOT AND CUDDLEPIE. The dates given below are those on which we expect good A reserve seats to be available. Tickets on other dates may be available but good seats are unlikely to be available.

BOOKING INFORMATION

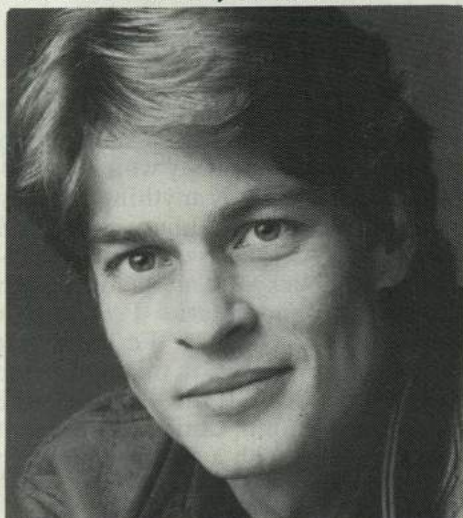
Opera Theatre S.O.H.
 ROMEO & JULIET
 Tue Mar 29, Wed Mar 30
 Thu Mar 17 & Thu Mar 24
 at 7.30 p.m.
 DOUBLE BILL
 Thu Apr 21, Fri Apr 22, Thu Apr 7
 & Thu Apr 14 at 7.30 p.m.
 TRIPLE BILL
 Tue May 17, Wed May 18
 Thu May 5 & Thu May 12 at 7.30 p.m.
 MUSKETEERS
 Tue Dec 20, Wed Dec 21, Thu Dec 8
 & Thu Dec 15 at 7.30 p.m.
 AETT \$38.00
 G.P. \$42.00
 Pens \$36.50
 Two AETT tickets per Member

Power Play

THE WARHORSE by John Upton
Directed by Gary Baxter
Cast includes Jeff Ashby, Don Carter,
Julie Herbert, Serge Lazareff,
Mark Lee and Shirley Sunners

The first play in the Ensemble's 1988 season was described by Sydney drama critic Taffy Davies as "the funniest play since *THE CLUB*". *THE WARHORSE* is a comedy about power and political machinations. It deals with Labor Party politics at the level of local councils but the issues raised deal with government at all levels.

Jack Armstrong, the warhorse of the title, is a member of State Parliament who has reached retiring age but wants another term. Several Labor aldermen are already jockeying to succeed him. Jack sets out to engineer a political crisis so the party will turn to him one last time. Members may purchase as many tickets as they wish at a \$6.00 discount on February 16 and 17.



Mark Lee

BOOKING INFORMATION

Ensemble Theatre
Fri Feb 12 to Sun Mar 13
Tue to Sun at 8 p.m.
Sat & Sun at 5 p.m.
Thu at 11 a.m.
AETT \$15.00 (Feb 16, 17),
\$12.00 (Thu mat), \$19.00 (Fri)
\$17.00 (Mon to Thu & Sat/Sun mats)
G.P. \$14.00 (Thu mat),
\$21.00 (Fri/Sat)
\$19.00 (Mon to Thu & Sat/Sun mats)
Pens/Stud \$14.00 (exc Sat evg)
Two AETT tickets per Member except
Feb 16 & 17

Royal Ballet

As a major cultural component to our Bicentennial celebrations The Royal Ballet will tour Australia this year. The company will present two works at the Sydney Entertainment Centre. *MANON* by Kenneth MacMillan is a full three act ballet portraying a story of passion, opulence and inevitable tragedy. The second programme is a triple bill featuring Frederick Ashton's *THE DREAM* and *RHAPSODY* and Kenneth MacMillan's *THE RITE OF SPRING*.

Tickets have been set aside for Members at the performances shown below but as demand for these tickets is likely to be high Members are urged to book as soon as possible.

BOOKING INFORMATION

Sydney Entertainment Centre
MANON
Wed Jul 20 & Sat Jul 23 (mat)
at 7.30 p.m.
TRIPLE BILL
Tue Jul 26 & Thu Jul 28
at 7.30 p.m.
AETT Price to be confirmed
G.P. \$73.00
Pens \$60.00
Two AETT tickets per Member

Experimental Theme

AN IDEAL HUSBAND
by Oscar Wilde
THE GAME OF LOVE AND CHANCE by Pierre Carlet de Chamblain de Marivaux
THE MORTAL FALCON adapted from Middleton and Rowley's "The Changeling"

Directed by Richard Wherrett
Cast includes Andrew Tighe,
Paul Goddard, Richard Roxburgh,
Rosemary Harris, Susan Lyons,
Robert Coleby and David Cameron.

Working with a repertory company and exploring the themes of loyalty, lust and love, the Sydney Theatre Company is presenting a season of three plays which will appeal to audiences committed to research and experiment in theatre arts. *AN IDEAL HUSBAND* explores the triumph of tolerance over idealism and loyalty

over mistrust, *THE MORTAL FALCON* the dire consequences of obsessive passion and *THE GAME OF LOVE AND CHANCE* is an inimitable French refinement of the Italian commedia dell'arte. Members are invited to purchase as many tickets as they wish at special Trust performances of *THE FALCON* and *THE GAME* at a \$5.00 discount. Bookings for *IDEAL HUSBAND* are very heavy and so bookings are only available Monday to Thursday.



Linda Cropper

BOOKING INFORMATION

Wharf Theatre
THE MORTAL FALCON
Mon Feb 29 to Sat Mar 12
THE GAME
Mon Mar 14 to Sat Mar 26
IDEAL HUSBAND
Mon Mar 28 to Thu Apr 7
Mon to Fri at 8 p.m.
Sat 2 p.m. and 8 p.m.
AETT \$21.00 (except Fri/Sat evg)
\$18.00 Feb 29, Mar 5 (2 p.m.)
Mar 14, Mar 19 (2 p.m.)
G.P. \$23.00
Pens/Stud \$18.00
Two AETT tickets per Member except
Feb 29, Mar 5, 14 & 19

Fringe Festival

Fringe companies from all over Australia are converging on Sydney this month for a Fringe Festival taking place at the Bay Street Theatre and the Gap (Trade Union Club, Foveaux St). Twenty companies will include styles ranging from commedia dell'arte, through music theatre and new Australian plays, to performance.

Further details can be obtained from the Bay Street Theatre on 692 0977. A \$1.00 AETT discount applies.

Legendary Diva

Elisabeth Welch, the American-born black singer-actress will celebrate her 79th birthday with an Australian premiere season of her one-person show *SHE SHALL HAVE MUSIC* at the Footbridge Theatre. Songs like "Shanty Town", "Stormy Weather" and "Love for Sale" have become synonymous with her name and many of these songs have been interwoven with anecdotes of her remarkable career to produce a performance which in 1986 won the Off Broadway Obie Award and outer Circle Critics Award. *"Her secret is that beyond the consummate technique, the singular voice, the impeccable diction, she brings reality to her songs"*. The audiences she attracts are not made up of elderly nostalgists but of yuppies who have only recently discovered her.



Elisabeth Welch

BOOKING INFORMATION

Footbridge Theatre
Wed Feb 3 to Sat Feb 28
Tue to Sat at 8.15 p.m.
Sat at 5 p.m.
AETT \$22.00 (exc Fri/Sat evg)
G.P. \$26.00
Pens/Stud \$19.00
Two AETT tickets per Member

Dinner Theatre

PLAZA SUITE by Neil Simon

Directed by Edgar Metcalfe

Starring Janet Brown, Henri Szeps and Victoria Nicolls

The Hyatt Kingsgate at Kings Cross is about to launch their second season of dinner theatre (following *RATTLE OF A SIMPLE MAN* last

winter). This time the play they've chosen is Neil Simon's hilarious comedy of marital and extra marital relationships set in New York's Plaza Hotel. The theatre restaurant has now been racked to improve everyone's sightlines and a new menu will offer patrons a chicken or vegetarian dish with entree and American cheesecake to follow. Matinee performances offer a light luncheon (1 p.m.) or high tea (4 p.m.). Bookings can be made by individual Members or join our theatre group on March 2nd (see Member Activities p.). Prices include both the show and meal.

BOOKING INFORMATION

Hyatt Kingsgate
Tue Feb 9 to Sat Mar 26
(excluding Feb 22 to 27)
Mon to Sat at 7 p.m.
Wed at 1 p.m., Sat at 4 p.m.
AETT \$55.00
G.P. \$59.50
Pens/Stud \$39.50 (Wed 1 p.m.)
\$29.50 (Sat 4 p.m.)
Two AETT tickets per Member

Food for Thought

Sydney's Entr'acte has been developing a new work in recent months. It will be their first since the highly successful production of *OSTRAKA* last year. *THE LAST CIRCUS*, while based strongly on the company's movement strengths, will incorporate other theatre forms. It explores in the comedy mode the twin ideas of food — bread to feed the body and philosophy the soul.

BOOKING INFORMATION

The Performance Space
Tue Feb 16 to Sat Mar 5
Tue to Sat at 8 p.m.
AETT discount \$1.00
Bookings on 699 5091

Theatre of the Deaf

Australia's only professional deaf theatre company returns to present a season of two one-act plays. *SGANARELLE* by Moliere and *THE LADY OF LARKSPUR LOTION* by Tennessee Williams will show the company's strengths and versatility in two very different lights. A light-

hearted romp in comedic style contrasts well with the realism of the Williams' play set in down-town New Orleans. Using a combination of mime, sign language and voice, the company presents its unique form of performance which has appeal to both a hearing and non-hearing audience.

Patrick Mitchell, Artistic Director and Carol-Lee Aquiline the company's deaf Assistant Director will act in and co-direct both plays. Members are invited to purchase as many tickets as they wish to the special preview on March 3 at \$9.00 each.

BOOKING INFORMATION

Seymour Centre, Downstairs
Fri Mar 4 to Sat Apr 2
Tue to Sat at 8.15 p.m.
Sat mats 4 p.m.
(No perf. Fri Apr 1)
AETT \$14.20, \$9.00 (Mar 3)
G.P. \$17.20
Pens/Stud \$12.00
Two AETT tickets per Member except Mar 3

Wog Mania

Watch out Sydney theatregoers! You are about to be assaulted by a devastating new comedy which if reaction in Melbourne is anything to go by can be positively addictive. *WOGS OUT OF WORK* was created and performed by Nick Giannopoulos, Simon Palomares and Maria Portest for Melbourne's Comedy Festival last March. They hoped it might run the two-week season. It did ... and more ... running until Christmas when it finally closed with a gala presentation of *I'M DREAMING OF A WOG CHRISTMAS*.



Simon Palomares and Nick Giannopoulos



WOGS OUT OF WORK explores multiculturalism drawing on the experiences of Nick, Simon and Maria growing up in Australia the children of "New Australians". They laugh at their stereotypes as well as giving the yuppies and yobbos an affectionate roasting.

BOOKING INFORMATION

Playhouse, S.O.H.
Tue Feb 2 to Sun Feb 28
Tue to Fri at 8 p.m.
Sat at 7 p.m. & 10 p.m.
Sun at 5 p.m.
AETT \$18.90 (exc Fri/Sat)
G.P. \$22.90
Pens/Stud \$14.90 (exc Fri/Sat)
Two AETT tickets per Member

BACKBEAT is described as an outrageous journey of four generations of women through four decades of Rock'n'Roll; the choices they make and the consequences they live with. It's about being young, growing old and everything in between.

BOOKING INFORMATION

Stables Theatre
Thu Mar 10 to Sun Apr 10
Tue to Sat at 8.15 p.m.
Sat & Sun at 5 p.m.
AETT \$15.00, G.P. \$18.00
Pens/Stud \$11.00
Two AETT tickets per Member

Romeril with producer John Timlin told Manning Clark that they proposed to dramatise his history. Later it was decided to transform the play into a musical under the direction of John Bell, who sees the work as the culmination of his interests in epic theatre, original Australian theatre and musicals.

The production covers the years from 1788 to 1915 by featuring many of the exciting characters and events included in the first five volumes of the History of Australia and the years 1915 to the present will be dealt with by following the life and times of Manning Clark himself.

The Sydney season opens at the State Theatre in April following its Australian premiere season in Melbourne.

Griffin Premiere

BACKBEAT by Grant Fraser
Directed by Ian Watson
Designed by Jack Ritchie

Griffin Theatre's second play of 1988 is another world premiere — by Grant Fraser who's first play **LOVE AND THE SINGLE TEENAGER** created enormous interest at its Griffin premiere some years ago.

Musical History

MANNING CLARK'S HISTORY OF AUSTRALIA by Manning Clark, Don Watson, Tim Robertson and John Romeril

Directed by John Bell
Music composed by Martin Armiger and George Dreyfus
Cast includes Tina Bursill, Ivor Kants, Terry Bader, Michelle Fawdon and John McTernan

It is four years now since writers Don Watson, Tim Robertson and John

BOOKING INFORMATION

Wed Apr 13 to Sat Apr 30
Mon to Sat at 8 p.m.
Wed & Sat at 2 p.m.
AETT \$30.00 (Mon to Thu)
\$23.90 (mats)
G.P. \$35.00 (Mon to Sat)
\$28.00 (mats)
Pens/Stud \$19.90 (Mon to Thu and mats)
Two AETT tickets per Member

Member Activities

BICENTENNIAL CELEBRATION
Grand Ballroom, Sheraton Wentworth
Monday March 21 at 7.30 p.m.

A gala evening celebrating 200 years of theatre in Australia will be presented by the Elizabethan Theatre Trust's Sydney Committee on March 21. Judy White who is both a Trust Governor and the author of a history of Belltrees Station has developed a scripted presentation of costumes from our theatrical heritage. The presentation will be a highlight of the evening which also includes a full three-course dinner. Tickets are \$60 each and Members are encouraged to get together tables for the event. Individual bookings are also very welcome.

HYATT DINNER THEATRE
Friday March 4 at 7 p.m.

Dinner theatre is often more fun as a party, so we've arranged a special night for Members and their friends to attend the Hyatt Kingsgate's latest production. It's the delightful Neil Simon comedy **PLAZA SUITE** starring Janet Brown, Henri Szeps and Victoria Nicolls. (See Dinner Theatre Returns p. 4.) The cost for dinner and the show is \$55 per person.

GLEN ST. DINNER
Wednesday, February 10 at 6 p.m.

There's still time to join us for a light pre-theatre dinner at the Glen Street

Coffee Shop prior to the Trust night of **RELATIVELY SPEAKING** at the Glen Street Theatre, Frenchs Forest. Bagels, crepes or pasta with pastries to follow will be on the menu and tickets for the two-course dinner with wine and coffee are \$34 each, which also includes your theatre ticket.

MARIAN ST. SUPPER
Tuesday February 23

Join us for supper following a performance of **A MONTH OF SUNDAYS** at Killara's Marian St. Theatre. It will be a great opportunity to see Ron Haddrick and Penny Cook with a fine supporting cast both on stage and in person at the supper. Tickets are \$23.00 each, which includes both theatre and the supper.

An Entertainment Focus for Sydney's West — Parramatta Cultural Centre

by Jo Litson

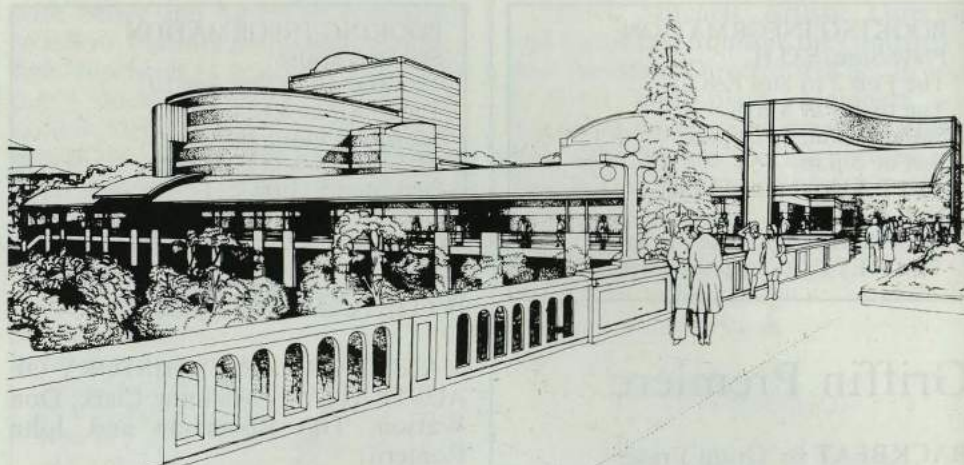
Les Currie has a message for all those people who live out west, from Parramatta to Katoomba, from Campbelltown to Richmond: *"finally we have our own arts centre. It's not my theatre, it belongs to all of us and we've all got to support it to make it work."*

Not that Currie is worried about finding support for the new Parramatta Cultural Centre, of which he is General Manager. Most people he has spoken to are extremely excited about the project, but he is anxious to convey the message that this is for the benefit of everyone, not just the committed theatre-goer. The Centre, as he envisages it, will be the home for all manner of entertainment from jazz bands to opera, from theatre to late-night cabaret. It will be a meeting place, an exhibition centre, a place where people can picnic, get married and generally enjoy themselves. *"It's ours."*

On Saturday 27 February, the Parramatta Cultural Centre will celebrate its opening with a bang. After all it's been a long-time coming.

Since the late 1970s when the people of Parramatta fought to save the Astra Theatre and failed, there has been a perceived need for an entertainment venue to service the west. Parramatta itself has a population of 130,000 which is growing. Large companies are decentralising and moving from the city out west. Development is on the increase, buildings are on the up and up. As Currie is well aware, there is a new wealth in the Cradle City of Australia. What's more, Parramatta is nowadays the geographical centre of Sydney, the hub of a thriving commercial, industrial and residential community which services 1.5 million people — an exceedingly healthy potential audience.

Surveys have shown that people from the other western suburbs will make the arduous journey into the city if there is a show they really want to see like CATS for example, but the distance, the problems of finding a park, finding a baby-sitter, finding a restaurant and then finding their way home late at night are frequently off-



putting. A trip to Parramatta would be a comparative breeze.

In 1983, Neville Wran picked up on that need and announced that the State Government would join with the Federal Government in providing the much-needed centre. Finally in 1988 the dream becomes a reality.

The Parramatta Cultural Centre is built in a beautiful spot, on the Parramatta River facing Prince Alfred Park, on land donated by the Parramatta City Council. The architecture complements the landscape with its abundance of curves and hues of bluey-green and violet which echo the river and the Jacaranda. It has long been a favourite spot for picnickers. Now Currie hopes to entice them inside.

In order to do so he is convinced that the entertainment offered must be extremely diverse. Not only is that part of the Centre's charter — to promote all art forms — but it is, he says, the only way to service the whole community.

Consequently the keynote, when designing the facilities, was flexibility. There are four main performance spaces — the Riverside Theatre which seats 695, the Lennox Theatre and Rafferty's Room, flexible spaces which seat up to 200 and 100 respectively, and the courtyard.

The Riverside Theatre is built in the lyric mode, designed on a traditional Renaissance opera theatre model with stalls and horseshoe balconies. *"Its*

stage is bigger and better than the Opera House stage", says Currie, *"with a thrust stage or orchestra pit that can accommodate up to 70 musicians. Orchestras won't know themselves after the cramped conditions in the Opera House pit!"*

Already there have been enquiries from the Australian Opera who are considering staging performances of THE MAGIC FLUTE, the Australian Chamber Orchestra, Musica Viva, Sydney Dance Company, the Human Veins Dance Company and the Queensland Ballet.

The Lennox Theatre, named after the Lennox Bridge which it overlooks, will present mainly theatrical fare in 1988, while Rafferty's Room, named after Chips Rafferty who came from the area, will certainly be a place where Rafferty's Rules prevails — in other words, *"anything goes"*. *"I'd like to encourage stand-up comedy, young people's cabaret and start to develop some of the fringe groups in the area"*, says Currie.

The courtyard is also an ideal performance space, with concerts under the stars already planned as well as a production of OTHELLO by Wayne Harrison, which will recreate the whole Elizabethan feel, with food and alcohol served to the audience as they watch the show. Eventually Currie would like to install a canopy over the courtyard, money permitting, so that inclement weather becomes irrelevant.

The facilities are without doubt first class. Currie's most difficult task now is to make them pay their own way. Despite some funding from the State Government through the office of the Minister of the Arts for an entrepreneurial fund, once the centre is up and running it has to be self-financing, which as any theatre manager will tell you is no mean feat these days.

Currie must therefore hustle to get shows into the centre and ensure they are of a sufficiently high standard to attract a large and committed audience. He remains confident that the Centre will break even but is well aware of just how daunting that task is.

"The artistic policy is of course in one sense just to get hirers in", he says. "I've been knocking on every door to encourage shows to come in here as hirers, but we're also taking an entrepreneurial approach because I believe the only way any theatre will work, particularly a new one, is to have it operating day and night with good shows. Sometimes we will take a risk on a show ourselves as we have to be seen to take that risk to encourage others, in the early stages

anyway. By being entrepreneurs we also ensure that we cover all artistic aspects so that we satisfy everybody."

The programme planned for 1988 is certainly a mixed bag. The Centre will open with a week's Festival including a grand opening night concert featuring artists of the likes of Roger Woodward. A Festival Club will open through the week with late night jazz from people like Kerrie Biddell and Galapagos Duck.

The Riverside Theatre opens the following week with THE SENTIMENTAL BLOKE starring Bartholomew John, a co-production between the Parramatta Cultural Centre and the Q Theatre. With a cast of 20 and a full orchestra, it is an exciting way to begin. In the Lennox Theatre, Leonard Teale performs a new one-man show called THE MEN WHO MADE AUSTRALIA, which is a realistic rather than a rose coloured view of Australia as seen through our literature. Subsequent productions include a local Gang Show, a one man show called OFF THE RECORD which pays tribute to Peter Dawson and which comes from the Adelaide Festival, a one man

puppet cabaret by American puppeteer, Eric Bass and a couple of seasons in the smaller theatre by Q Theatre.

Currie will be aiming to attract audiences from Sydney to the Centre from the very beginning. *"In order to work we have to attract everybody"*, and he is planning an aggressive marketing campaign to co-incide with the opening. He is also hot on the trail of corporate sponsorship and has already found \$50,000 for THE SENTIMENTAL BLOKE.

Individuals can help by becoming Friends of the Centre for \$40 a year while plans for a Foundation Membership are afoot whereby for \$300 you can purchase your own seat which is yours for life for every show provided you book during the preferential booking period. Enquiries on (02) 689 9333.

Currie is full of plans for the future. Eventually he would love to see a resident company evolve. For the time being, he is throwing all his energies into planning the most exciting opening possible. His commitment and enthusiasm are obvious. *"The Parramatta Cultural Centre is going to work"*, he says with conviction. *"I think we're onto a goldmine!"*

Dip Your Lid

Sydney's Q Theatre and the Parramatta Cultural Centre have joined together to produce a big modern musical spectacular of C. J. Dennis' immortal poem THE SENTIMENTAL BLOKE. Directed by the Q's director, Doreen Warburton it will play in the Riverside Theatre from March 11 to April 9.

BOOKING INFORMATION

Riverside Theatre
Fri Mar 11 to Sat Apr 9
Mon to Sat at 8.00 p.m.
Wed at 1 p.m., Sat at 2 p.m.
AETT \$25.90 (Mon to Thu)
\$20.90 (mats)
G.P. \$29.90 (Mon to Thu)
\$31.90 (Fri/Sat), \$24.90 (mats)
Pens/Stud \$20.90 (Mon to Thu)
\$15.90 (mats)

Reflections

A new one man show by Leonard Teale will follow A SINGULAR VOYAGE in the Lennox Theatre. Directed by Liz Harris THE MEN WHO MADE AUSTRALIA will reflect

on how it feels to be Australian particularly in this our Bicentennial year.

BOOKING INFORMATION

Lennox Theatre
Tue Mar 9 to Sat Apr 2
Tue to Sat at 8.15 p.m.
Wed at 11 a.m., Sat at 2.15 p.m.
Sun at 5 p.m.
AETT \$16.90 (Tue to Thu),
\$18.90 (Sun), \$13.90 (mats)
G.P. \$19.90 (Tue to Thu)
\$21.90 (Fri/Sat/Sun) \$16.90 (mat)
Pens/Stud \$13.90 (Mon to Thu),
\$10.90 (mats)
Two AETT tickets per Member



Tony Sheldon in A SINGULAR VOYAGE

A Singular Voyage

Following a season at Sydney's Wharf Theatre, Tony Sheldon's portrayal of First Fleeter Ralph Clark, A SINGULAR VOYAGE, opens at the Parramatta Cultural Centre, Lennox Theatre on February 27. Local actor and director Peter Collingwood has brought to life the everyday incidents and passionate longings of the young officer, Ralph Clark, as he proceeds on his reluctant voyage from Portsmouth to Port Jackson aboard the "Friendship".

BOOKING INFORMATION

Lennox Theatre
Sat Feb 27 to Sat Mar 5
Mon to Sat at 8.15 p.m.
Sat at 2.15 p.m.
AETT \$16.90 (Mon to Thu),
\$13.90 (mats)
G.P. \$19.90 (Mon to Thu)
\$21.90 (Fri/Sat), \$16.90 (mats)
Pens/Stud \$13.90 (Mon to Thu)
\$10.90 (mats)
Two AETT tickets per Member

On Stage in London...

by Margaret Leask

The 1987 theatre year concluded with women in the ascendent in London — what with Judi Dench winning major awards for her Cleopatra at the National, Dame Peggy Ashcroft's 80th birthday celebrations at the Old Vic, and Maggie Smith lighting up the West End with a superb comic performance in Peter Shaffer's new play written specially for her, *LETTICE AND LOVAGE*, at the Globe.

For me, the highlight of the year was a special "party" at the old Vic (where she first appeared on stage in 1932) to celebrate the 80th birthday (on December 20) of "The Jewel in the British Theatre's Crown", Dame Peggy Ashcroft with extracts from the plays (mostly Shakespeare) and words and music programmes Dame Peggy has presented over the years. Much loved and long applauded, Dame Peggy appeared at the end of this memorable evening; leaving with the audience a great sense of her strength and imagination and her important place in the British Theatre. Three days before this event, I saw *LETTICE AND LOVAGE* with Maggie Smith and Margaret Tyzack, directed by Michael Blakemore — a warm, eccentric comedy "which defies tradition by having a hard core but soft edges" (*SUNDAY TIMES*). It is the painful but entertain-

ing account of the relationship of two women at odds with the world about them, manifested in their approach to history and architecture — Maggie Smith is a tour guide, sacked for her embellishment of historical fact in a dull stately home by Margaret Tyzack's ferocious employer at the Conservation Trust. Miss Tyzack is the perfect foil for Miss Smith, making for a fascinating piece of theatre.



Dame Peggy Ashcroft

At the Playhouse, Ian McKellen's one-man show, *ACTING SHAKESPEARE*, goes some way to re-dressing the balance — in a programme he has toured throughout America, he explores with almost missionary zeal and boundless enthusi-

asm Shakespeare as a living source of inspiration and observation. He is a fiercely intelligent actor with an endlessly pliable voice and body, which accounts for the success of such a programme not usually to be found in the West End. At the National, another British actor, Alec McCowen, is giving a series of watchable performances in repertoire this season, including Vladimir, in Michael Rudman's new production of Beckett's *WAITING FOR GODOT*, which has been generally praised but as always, despite an awareness of something great in its metaphor for the human condition, it sits uneasily in the repertoire for the general theatre-going public.

Looking ahead to 1988 sees a revival of *SOUTH PACIFIC* at the Prince of Wales, Shaw's *YOU NEVER CAN TELL* with Michael Horden and Irene Worth at the Haymarket, and John Gielgud in a new play by Hugh Whitmore, *THE BEST OF FRIENDS* at the Apollo, as well as continuation of such delights as Aphra Behn's *THE ROVER* with Jeremy Irons at the Mermaid and Charlton Heston in *A MAN FOR ALL SEASONS* at the Savoy.

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

Trust Update

Since publication of our December issue, a number of important developments have taken place at the Trust.

Most of you will be aware that our former Chief Executive, Kathleen Norris, has decided to pursue new theatrical avenues and that a new chief executive will be appointed in due course. Mr. Stan Coonan, a senior management consultant with Duesburys, has been appointed Acting Chief Executive and will help the Trust consolidate its management restructuring and implement new growth programmes.

During the latter part of 1987, members of the Board of Directors met to consider and define the strategic direction of the Trust and its immediate and medium-term objectives. Since then, the Board has been strengthened by the appointment of Mr. K. Brian Stonier, AO, and Dr. R. Seaborn, OBE.

Mr. Stonier's strengths as a publisher and accountant will be of great value to the Trust. He is also Vice-Chairman of the National Art Gallery on whose Board he sits until May 1988. Dr. Seaborn is the founding director of the Seaborn, Broughton & Walford Foundation, whose charter is to foster the performing arts in Australia. The Foundation's first contribution was to assist the Griffin Theatre financially thereby allowing it to continue operating in its Stables home. Dr. Seaborn is a retired psychiatrist, a former president of the Alcohol and Drug Foundation of N.S.W., and the founding president of the Drug and Alcohol Foundation of Australia.

The Trust's management structure has been strengthened with the appointment of Mr. Bill Cottam as Finance Director and Mr. Trevor Brooks as Marketing Director, both from the private sector.

One of the main thrusts of 1988 will be a significant review of membership

benefits and services across *all* States. With membership at an all-time high (rapidly approaching 11,000), the Trust recognises and thanks all members for their continuing loyalty and contribution to the Trust, and thereby to the entire Australian arts scene.

No other organisation has the broad charter and unique capability to deliver significant benefits to *all* performing arts. We aim to improve communication and progressively establish a stronger national presence. In this Bicentennial year, we also aim to look to the future by developing programmes to educate and inspire the young people of Australia as the performers and audiences of tomorrow.

The Trust and its members have shared goals and can only achieve them by concerted, co-operative efforts. Over the next few months, the Trust will outline its new programmes to all members. Together we can make great strides forward during 1988. Welcome to a challenging and exciting year.

A Month of Sundays

Bob Larbey, who wrote the award-winning TV comedy series "A Fine Romance", is the author of the Northside Theatre Company's next production, **A MONTH OF SUNDAYS**. Directed by Aubrey Mellor and designed by Penny Cooke, it stars Ron Haddrick and Brian James. Its elderly hero, Cooper, defies his family and their plans for him by booking himself into a rest home. There he causes quite a stir by verbally battling with his nurse and his good friend Aylott, and needing his daughter and son-in-law on their duty visits.

BOOKING INFORMATION

Marian Street Theatre, Killara

Sun Feb 7 to Sun Feb 21

Tue to Sat at 8.15 p.m.

Sat and Sun at 5 p.m.

Wed mat at 11 a.m.

AETT \$16.90 (Tues to Fri and mats except Feb 10)

G.P. \$22.90

Pens/Stud \$10.90 (except Fri/Sat evg)

Two AETT tickets per Member

Relatively Speaking

Two very well-known stage and television stars will be on stage at the Glen Street Theatre when the Forest Theatre Company opens its 1988 season with **RELATIVELY SPEAKING**. June Salter and Roger Climpson will appear together for the first time since they played an engaged couple 35 years ago. The play is by Alan Ayckbourn, that prolific master of comedy and English eccentricity. **RELATIVELY SPEAKING** played for over 1000 performances in London starring Celia Johnson, Michael Horden and Richard Briers.

BOOKING INFORMATION

Tue Feb 9 to Sat Feb 27

Mon to Fri at 8 p.m.

Wed at 1 p.m. Sat at 5 p.m.

and 8.30 p.m.

AETT \$19.90 (Mon to Thu and mats).

\$17.90 (Feb 9 and 10)

G.P. \$22.90

Pens/Stud \$14.90

(Two AETT tickets per Member except Feb 9 and 10)

Sankai Juku

At the same time grotesquely shocking and beautiful, **SANKAI JUKU** (which translates as "The School of Mountain and Sea") blends traditional and modern dance, sculpture and poetry and German Expressionism to produce an extraordinary blend of modern dance and experimental theatre. It was formed in Japan in 1975 and was acclaimed by critics and audiences on its American tour in 1984.



BOOKING INFORMATION

York Theatre, Seymour Centre

Mon Feb 15 to Sat Feb 27

Mon to Sat 8 p.m.

Programme 1: Mon Feb 15 to

Sat Feb 20

Programme 2: Mon Feb 22 to

Sat Feb 27

AETT \$21.00 (except Fri/Sat evg)

G.P. \$26.00

Stud/Pens \$20.00 (except Fri evg)

Two AETT tickets per Member

Six Characters

Since its premiere in 1921, Luigi Pirandello's **SIX CHARACTERS IN SEARCH OF AN AUTHOR** has been produced regularly around the world. It is almost a play within a play but not quite. Six actors are on stage rehearsing a previous play of Pirandello's called **THE RULES OF THE GAME** when they are interrupted by the arrival of the six characters portrayed in that play. Being more familiar with the roles than the actors the characters gradually take over. The Sydney Theatre Company's pro-

duction at the Drama Theatre, S.O.H. is directed by Rodney Fisher.

BOOKING INFORMATION

Drama Theatre, S.O.H.

Wed Feb 10 to Sat Feb 27

Mon to Sat at 8 p.m.

Sat mat at 2 p.m.

AETT \$24.00 (except Fri/Sat evg)

G.P. \$27.00

Pens/Stud \$24.00 (except Fri/Sat evg)

Two AETT tickets per Member

Booking Service

Those of you who regularly use our telephone booking service will know how easy and convenient it is. As a result, fewer people are using the mail booking coupon, so rather than enclose a coupon with each edition of *Trust News*, we'll mail one out to you with your tickets. If you'd like a stock of spares, please let us know.

We are only able to run our booking service so efficiently because of the dedicated band of volunteers who come in each day to assist us. But even so costs continue to rise and so reluctantly we have had to increase our handling fees this year. Fees for mail bookings will rise to 60c per ticket and for phone bookings to \$1.00. Our booking services continue to be available 9 to 5 pm Monday to Friday.

Twyla Tharp Dance

A very different dance company is that of Twyla Tharp, who's name and talent have been the talk of the dance world since her first performance in 1965. Considered one of the most inventive and imaginative choreographers in the world, Twyla Tharp has created works for Baryshnikov, the American Ballet Theatre and the New York City Ballet, as well as film and television. The films she has choreographed include **HAIR** and **AMADEUS**.

BOOKING INFORMATION

Her Majesty's

Tue Feb 16 to Sat Feb 27

Mon to Sat 8 p.m.

Sat Feb 20 and 27 at 2 p.m.

AETT \$28.00 (except Fri/Sat evg)

G.P. \$32.00

Stud/Pens \$27.00 (except Fri/Sat evg)

Two AETT tickets per Member

Focus on Films

ORPHANS directed and produced by Alan J. Pakula

Screenplay by Lyle Kessler from his play of the same name

Starring Albert Finney, Matthew Modine and Kevin Anderson

Opening February 25 at Village Twin, Double Bay

ORPHANS is probably the most unusual film yet made on father/son relationships and bonding. Starring in the stage play in London, Albert Finney was so impressed with it that he arranged a performance solely for fellow actors to introduce them to its "dynamic American naturalism". Two orphaned brothers hide like wild animals in a decaying old house in New Jersey. The elder, Treat, makes hunting forays into the outside world, mugging and stealing. Phillip the younger never ventures out. He has been convinced by Treat that he will have violent allergic reactions to the outside world and die. Their world changes when Treat kidnaps a drunken gangster, Harold (Albert Finney). Basically a violent man, Harold also has great tenderness and tames the boys with his offer of paternal love.



Albert Finney and Kevin Anderson in ORPHANS

CRY FREEDOM produced and directed by Richard Attenborough

Screenplay by John Briley

Starring Kevin Kline, Penelope Wilton, Denzel Washington and John Hargreaves

Opening February 18 at Greater Union cinemas

When a mild, bespectacled newspaperman disguised as a priest secretly escaped from South Africa to



A scene from CRY FREEDOM

the U.K. in the late 1970s, he took with him the manuscript of "Biko" the story of the life and death of the charismatic, compassionate and non-violent black leader whom the South African police had pronounced a Banned Person and finally beaten to death under interrogation.

The newspaperman was Donald Woods, an affluent fifth generation white South African, and a crusader against apartheid in the paper he edited. When he was coerced into meeting Biko it was the first time in his forty-odd years that he had met a black on an equal footing. Biko's friendship changed his life and took him into the black townships and meetings with other black leaders.

CRY FREEDOM was a natural follow-on for Attenborough after his experiences with apartheid during the making of GANDHI. It is a film that both shocks and enchants — shocking in its scenes of the black townships and violence of police raids, the chasm between the lives of black and white South Africans; enchanting in the beauty of the scenery and the filming of it, and the finely understated direction and acting.

ARIA directed by Robert Altman, Bruce Beresford, Bill Bryden, Jean-Luc Godard, Derek Jarman, Franc Roddam, Nicolas Roeg, Ken Russell, Charles Sturridge and Julien Temple

Produced by Don Boyd

Starring Buck Henry, Anita Morris, Beverley D'Angelo, Genevieve Page, Julie Haggerty and John Hurt

Opening early February at the Academy Twin, Paddington

It is a rarity to find ten directors listed for one film; even more rare when they are ten of the world's best. Producer Don Boyd had the novel idea of inviting them to each film an aria with his own interpretation and in his own style — a feast of musical variations. The various segments of opera were filmed in various places; England, France, Belgium, Italy and America. The list of opera singers involved includes such contemporary "greats" as Price, Domingo, Caballe, Flagello, Bjoerling and Yakar. Also involved in the making of ARIA were a group of some of the world's best stills photographers. Their work will illustrate a book of the film by Stephen Spender.

BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT for \$6.00 (Village, Hoyts, G.U.) and exchanged at cinemas for tickets. The vouchers are open dated but some Saturday/Public Holiday restrictions apply to their use. See vouchers for details.

No handling fee applies to film vouchers and

members may purchase as many as they wish. Please specify which cinema chain you require.

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.

A much earlier period of our history is illustrated in **A SINGULAR VOYAGE**, adapted by director Peter Collingwood from Lieutenant Ralph Clark's journal about his experiences and emotions during the long voyage of the First Fleet. Tony Sheldon plays Lieutenant Clark in a one-man show that is both funny and moving. It is at the Wharf Studio.

AETT discount \$4.00 (except Fri/Sat evg)
Bookings on 250 1777

Until the 1960s the rich American pop music market was strictly the domain of the white musicians and singers. Black music was limited to black audiences. Director Graeme Blundell and writer Bob Hudson put together **DANCING IN THE STREET** — The Motown Story, to document the sudden explosion of black music into the general US market. The show stars Doug Parkinson and Mark Williams and musical director Terry Murray presenting the big names and hits of that musical revolution. Until February 13.

AETT discount \$2.00
Bookings on 331 3100

THE KID is the first play in the **Griffin Theatre Company's** 1988 season and runs till February 14, at the Stables. It was the first play written by Michael Gow who has had such success with his subsequent plays, **AWAY** and **EUROPE**. Three homeless kids roar down the Pacific Highway towards summertime Sydney. En route they pick up a just-out-of-school opera buff. Their experiences include living in the largest block of flats in the southern hemisphere and meeting Desire who hopes the world will end.

AETT discount \$3.00
Bookings on 33 3817

There's a revolution on at the Theatre Royal — the French Revolution in the guise of **LES MISERABLES**, the show we've all been waiting for. It stars two of Australia's best known pop stars, Normie Rowe and Debbie Byrne. Tickets are available to Trust members from April onwards, but please check with the membership office about dates.

AETT discount \$2.00
Bookings on 357 1200

A modern feminist angle gives a new slant on the famous 1933 Le Mans murders. American Wendy Kesselman wrote **MY SISTER IN THE HOUSE** which is at the York Theatre, Seymour Centre until February 28. Two young convent educated sisters take jobs as maids in a private household. Made to slave for long hours, they savagely turn on their employer and murder both her and her daughter.

AETT discount \$2.70 (Mon to Thu & mats)
Bookings on 692 0555

An old favourite — really old, it was first performed in London in 1892 — is at the **Genesian Theatre** until February 20 under the umbrella of the Sydney Festival. **CHARLEY'S AUNT** is one of those mistaken-identity farces featuring two Oxford undergraduates, their girlfriends and a wealthy aunt from Brazil.

AETT discount \$1.00
Bookings on 529 9190 or 267 7774

There were a lot of interesting characters around Kings Cross in the twenties and poet Kenneth Slessor immortalised them in his poems. Now Katherine Thomson (**THE NIGHT WE ANCHOR IN TWOFOLD BAY**) has based her new play **DARLINGHURST NIGHTS** on those poems as a touching and nostalgic celebration of Sydney life. It is a **Sydney Theatre Company** presentation continuing until February 20.

AETT discount \$2.00 (except Fri/Sat evg)
Bookings on 250 1777



David Sandford and Ronald Falk in **DARLINGHURST NIGHTS**

The short season of **SWEENEY TODD** will end at Her Majesty's Theatre on February 6, so if you haven't yet seen this Stephen Sondheim musical, don't delay. The plot is unusual — a London barber who

revenged himself on society by chopping up his customers and selling them in meat pies. Good for a laugh?

AETT discount \$5.00
Bookings on 212 3411

WOZA ALBERT! was hailed by critics and audiences for its exuberance both in Australia and worldwide. Now its author Mbongeni Ngema has brought its successor, **ASINAMALI!** to Sydney for the Festival. It is presented by "Committed Artists", a group of non-professional actors formed by Ngema. Five black prisoners tell in poetry, song, chanting, speech and dance how they came to be in gaol after the 1983 rent strikes. It closes February 7 at the Belvoir Street Theatre.

AETT discount \$5.00 (except Fri/Sat)
Bookings on 699 3273

Also part of the Festival of Sydney is the French-Canadian group, **Carbone 14's LE RAIL**, which closes on February 6. Set in fog on an isolated railway track, khaki-uniformed actors play out the story of Freud's young patient, Anna, who believed she was raped by his son. It is based on the novel "The White Hotel" by D. M. Thomas and is at the Performance Space.

AETT discount \$5.00
Bookings on 699 5091

There are still seats available for members in late February and early March for **The Australian Opera** summer season. Dates for **THE MERRY WIDOW** are February 18, 20 (mat), 25, 27 (mat) and March 2; for **THE CORONATION OF POPPEA**, February 19, 22, 24, March 1 and 3; and for **SALOME** February 16, 26 and 29.

AETT tickets are \$45 each
Bookings on 357 1200

Two Australian components of the Bicentennial Festival of Sydney give lively views of our past. One of our best-known and most controversial authors, Frank Hardy, has written **FACES IN THE STREET**, which with the addition of music illustrates our more recent history through the eyes of eccentric poet/short story writer, Harry Larsen. It is at the Everest Theatre, Seymour Centre.

AETT discount \$6.00 (except Fri/Sat evg)
Bookings on 692 0555

Trust News

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THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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