

Russian Virtuoso to Tour



Lazar Berman

"Berman is a virtuoso whose blinding technique is an easy rival to Vladimir Horowitz."

Time Magazine

"pianist of heroic stature and blazing technique."

New York Times

Lazar Berman gave a brilliant recital in Carnegie Hall that was every bit as fabulous as the heroic performances he gave before the cold-war freeze ... playing music by Liszt, Shostakovich and Mussorgsky, music he plays as well as any pianist in the world today.

New York Post

Thanks to 'Glasnost' and after prolonged negotiations, legendary Russian pianist Lazar Berman is about to make his first tour of Australia. Berman first attracted attention in the West in the early 1960s with a Russian recording of Liszt's notoriously difficult "Transcendental Etudes" which was so astonishing that it required virtually a reassessment of 20th Century piano technique.

Berman did not appear outside the Soviet Union until the 1970s when he performed three sold-out tours of the U.S.A., was a triumph in Europe and his recordings with Karajan, Abbado, Guilini and Leinsdorf became part of music history.

Since 1978 Berman has rarely played outside the Soviet Union, one reason why his tour to Australia is so eagerly awaited. His return to the U.S.A. in February of 1987 after a ten-year absence hit the headlines. The New York Post described his Carnegie Hall recital as being "every bit as fabulous as before ... playing to a capacity audience which overflowed onto the stage the ovation was thunderous."

Critics constantly compare Berman with Horowitz. Harold Schonberg said in the New York Times: "No one except Horowitz has so instinctive a feeling for the combination of daring, pianistic tight-rope walking and aristocracy in the big Liszt and Rachmaninov

pieces. Mr Berman can mesmerise audiences - like Horowitz he accomplishes his miracles with a minimum of fuss and has the ability to drive audiences to a frenzy."

Obviously the opportunity to see Lazar Berman will not present itself again in the near future, and the demand for tickets is certain to be heavy, so book early!

BOOKING INFORMATION

Melbourne Concert Hall

April 19, 30 at 8.30

(Recital Wed. May 4)

AETT - \$31 (A Res.)

\$26 (A Res. - Recital)

G.P. - \$35

\$30 (Recital)

Bookings through Trust and Bass

VSO's New Season

The launch of the Victoria State Opera's new season for 1988 took place at gracious Como House in South Yarra where the VSO's General Manager, Ken Mackenzie-Forbes said that the productions in the new season represented a German, a French and two Italian operas. "It is quite a broad range of the repertoire and it's following the Company's pattern in that some operas are new productions, some are revivals and some are borrowed."

MADAM BUTTERFLY

By Giacomo Puccini
Directed by Ken Russell
Conducted by Vladimir Verbitsky
Sets by Richard Macdonald
Costumes by Ruth Myers

Starring Adriana Morelli, John Pickering, Elizabeth Campbell and Geoffrey Harris.

When Ken Russell's *MADAM BUTTERFLY* premiered in 1986 for the Spoleto Festival, the entire season sold out. Russell's interpretation of Puccini's classic is less sentimental and more dramatically relevant than most traditional stagings of this opera. Sensational young Italian soprano, Adriana Morelli, will sing again the role of Butterfly, the young Japanese girl sold as a bride to the American sailor, B. F. Pinkerton. The newly appointed Music Director of the V.S.O, Soviet conductor Vladimir Verbitsky, will make his Australian operatic debut with this production.



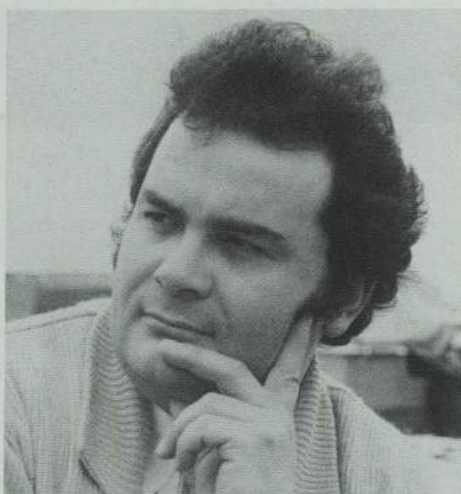
Adriana Morelli

ANDREA CHENIER

By Umberto Giordano
Conducted by Richard Divall
Directed by Richard Cottrell
Sets by Henry Bardon
Costumes by Anne Fraser

Starring Corneliu Murgu, Jonathan Summers and Suzanne Johnston.

The major production of the VSO's '88 season will be *ANDREA CHENIER*, which will utilize the full resources of the State Theatre to capture the vast scale of the work.



Corneliu Murgu

ANDREA CHENIER is a very popular work in European opera houses but it has not been seen in Australia for over forty years. It is regarded as the finest opera in the verismo style (opera where true reality and heightened emotions were presented on stage) and the VSO has wanted to present a production of this work for a number of years. *ANDREA CHENIER* is a very powerful and dramatic opera which centres on the great French poet and hero of the Revolution, Chenier, and shows the breakdown of the aristocracy and the triumph and terror of the revolution.

FIDELIO

By Ludwig van Beethoven
Conducted by Richard Divall
Designed by Allan Lees
Lighting by Jamie Lewis

Starring Ruth Falcon, Alberto Remedios and Christine Douglas.

The VSO will be presenting a new production of *FIDELIO* which, although a popular opera, has not been seen in Melbourne since 1977. *FIDELIO* is an important

opera as it was Beethoven's only work for the stage. He wrote the opera in 1805 and is a work essentially about freedom and the destruction of tyranny. It relates the story of a woman's heroic struggle to free her husband from political imprisonment.

American soprano Ruth Falcon will be making her Australian debut as Leonore, and Alberto Remedios, who recently sang in *THE FLYING DUTCHMAN* for the VSO, will sing the role of Florestan.

THE PEARL FISHERS

By Georges Bizet
Conducted by Richard Divall
Directed by Rodney Fisher
Designed by Roger Kirk

Starring Deborah Riedel, Patrick Power and John Pringle.

THE PEARL FISHERS has had three very successful seasons with the VSO, including a sell-out season in Sydney. Set in ancient Ceylon, *THE PEARL FISHERS* overflows with beautiful arias, superb choruses and the wonderful duet, 'In the Depths of the Temple'.

The cast is headed by one of Australia's most sought after sopranos, Deborah Riedel, Melbourne born baritone John Pringle and New Zealand tenor, Patrick Power in his Australian debut for the VSO.

BOOKING INFORMATION

State Theatre

MADAM BUTTERFLY -

July 23, 26, 30,

Aug 1, 3, 5, 11 at 7.30 pm and

Aug 13 at 1.00 pm

ANDREA CHENIER - July 29,

Aug 2, 4, 6, 10, 12, 15 at 7.30 pm

FIDELIO - Oct 6, 8, 11, 13, 17, 19, 21 at 7.30 pm

THE PEARL FISHERS - Nov 8, 11, 15, 17, 19, 21, 23, at 7.30 pm

and Nov 26 at 1.00 pm

AETT - \$43 (A Reserve) Mats - \$35

\$33 (B Reserve) Mats - \$27

GP - \$48 (A Reserve) Mats - \$40

\$38 (B Reserve) Mats - \$32

Bookings through Trust office only.

Jack Davis Trilogy

THE FIRST BORN

By Jack Davis

Directed by Andrew Ross

Performed by The Marli Biyol Company

Presented by the M.T.C., the A.E.T.T. and The Western Australian Theatre Company.

THE DREAMERS and NO SUGAR by Aboriginal playwright Jack Davis, are already amongst the classics of Australian drama, and have been performed to great acclaim throughout Australia and overseas. These two plays are to be joined by a third, BARUNGIN, Smell the Wind, to create the trilogy, THE FIRST BORN.

These three plays tell a story which spans generations and crosses cultures, giving us a rare and much needed insight into the history of urban Aborigines from the twenties through to this our bicentennial year by highlighting the struggles of one family to hold together their life, land and kinship.

Jack Davis combines drama, narrative, dance and song with tenderness, toughness and humour, and the essential ingredient of hope for the future. THE FIRST BORN will be performed over two nights and promises to be a theatrical experience which should not be missed.

BOOKING INFORMATION

Fitzroy Town Hall. Opens May 5 - May 29

AETT - \$33

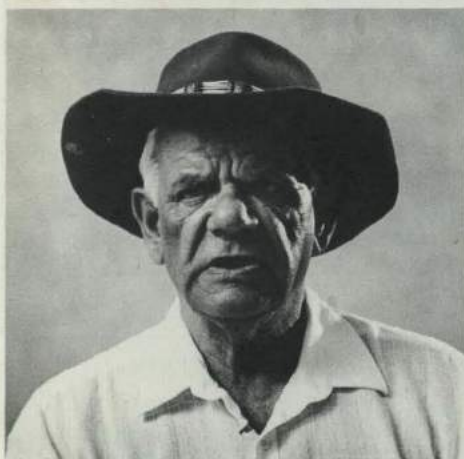
Conc. \$21 (Stud. Pens.)

\$26 (Youth Tue.-Fri.)

GP - \$40

Conc. \$24 (Stud. Pens.)

\$25 (Youth)



Jack Davis

Trust Production

SKY SONG

Composed and performed by Sarah Hopkins and Ian Lamb

Choreographed and danced by Beth Shelton

Fabric design by Timothy Newth

Lighting design by Elena Eremin

"Each movement began and finished at precisely the right moment - the movements of one dancer providing the well spring for those of the other and when the movements merged, they flowed with the slow rolling might of a great river in flood. Choreography of great maturity . . . real strength and joy . . . inner emotion and coherence".

Vicky Brownbill.

DANCE AUSTRALIA



Sarah Hopkins

SKYSONG is an extraordinary blending of sound and movement with cello, voice, Alan Lamb's Wire Music and Sarah Hopkins' Whirly Instruments. The culmination of three years of individual and collaborative work by the artists has resulted in what has been described as almost 'other-worldly', influenced also by contemporary dance, Tai Chi and Alexander Technique.

This powerful combination of art skills comes to Melbourne after seasons in Darwin and Wellington, New Zealand, for a limited time only. Don't miss this innovative new production presented by the Australian Elizabethan Theatre Trust.

BOOKING INFORMATION

The Church Theatre

Opens Thur. April 14 - Sun. April 17 at 8 pm

AETT - \$12

GP - \$14

Conc. - \$10

Bookings on 819 1818.

Double Bill

THE AUSTRALIAN BALLET

GISELLE and SONATA FOR SEVEN

GISELLE has maintained a constant popularity since it was first performed in London in 1842. A romantic tale of innocent love and betrayal, of the philandering Prince Albrecht and the trusting peasant maid Giselle who, although has a weak heart, loves to dance. This classic ballet has been given a freshness in a new production by Maina Gielgud. Scenery and costumes will be designed by Peter Farmer.

Completing the Australian Ballet's Double Bill is SONATA FOR SEVEN, a world premiere choreographed by Timothy Gordon. The basic shape of the ballet comes from the three movements of Prokofiev's Piano Sonata. The first movement for three dancers depicts the uniqueness of each dancer and the breaking down of barriers, the second movement for two dancers shows a preoccupation with illusion and the difficulties of reality, and the third movement for two dancers shows the blending of the physical and spiritual qualities in us all. SONATA FOR SEVEN will be designed by Hugh Colman and lit by William Akers.



Kathleen Reid & Steven Heathcote in Sonata for Seven

BOOKING INFORMATION

State Theatre

Opens Fri. June 3 to Tues June 14 at 7.30 pm

Sat. Mats. at 1.30 pm

AETT - \$38 (A Reserve)

\$33 (B Reserve)

GP - \$42 (A Res.), \$36.50 (B Res.)

Bookings through Trust Office

The Doll Returns

SUMMER OF THE SEVENTEENTH DOLL

By Ray Lawler

Directed by Jean-Pierre Mignon

Designed by Wendy Black

Cast includes Julie Forsyth, Alice Garner, Gary Samolin, Gillian Seamer and Timothy Sullivan.

Anthill Theatre first presented SUMMER OF THE SEVENTEENTH DOLL in 1983 when it was described as a 'masterful presentation which takes The Doll into a new dimension'. (*The Sunday Press*). Ray Lawler's The Doll was the first Australian play to gain international recognition. The story of Barney and Roo, the two canecutters who, for sixteen years have spent their lay-off season down south with Olive, but find that the seventeenth summer is not the same, is a story timeless and authentic in its examination of real Australian characters and values.

The style of Anthill's past and forthcoming productions draws heavily on the influence of surrealist painter, Paul Delvaux. Following the Melbourne season, Anthill's production of the SUMMER OF THE SEVENTEENTH DOLL will tour to the International Singapore Arts Festival.

BOOKING INFORMATION

Anthill Theatre

Opens April 27 - June 5

Tues. - Sat. at 8.30 pm

Sun. at 5.30 pm

GP - \$15

AETT - \$12

Concession - \$8

Bookings may be made directly through theatre on 699 3253.

of four teenagers, eager to leave their youth behind, who search for some meaning and value in a superficial world. Their search takes them from the corridors of Buckley Park High School to the dance floor of Spinner's Nightclub.

RIFF RAFF THE RE-MIX will be appearing as part of Melbourne's Next Wave Festival, a great opportunity to see some of Melbourne's talented young performers in action.

BOOKING INFORMATION

Storey Hall, RMIT

Opens Fri. May 13 - Sat. May 28

Mon. to Fri. at 8 pm. Sat. at 5 pm

and 8.15 pm

AETT - \$11

GP - \$16.90

Conc. - \$10

Handspan Presents Picasso

FOUR LITTLE GIRLS

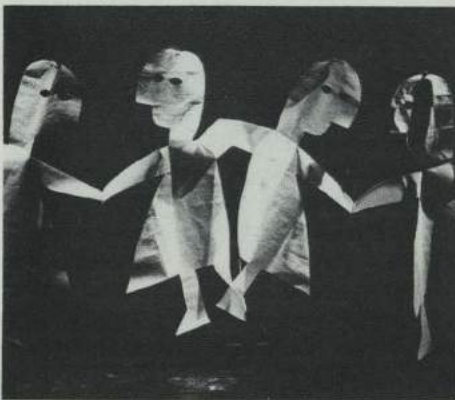
by Pablo Picasso

Adapted and Directed by Ariette Taylor

Designed by Ken Evans

Music by Peter Crossbie

Lighting by Philip Lethlean



Scene from Four Little Girls

As part of the Next Wave Festival, Melbourne's own internationally acclaimed Handspan Theatre will present Pablo Picasso's FOUR LITTLE GIRLS which premiered at the Adelaide Festival. FOUR LITTLE GIRLS was written by Picasso in 1948 when he took to the pen with the same energy and vision with which he approached his canvases. The result was not just a play, but a dazzling and poetic mosaic of images and impressions.

FOUR LITTLE GIRLS is a brilliant and disturbing expression of life's seemingly contradictory forces, inspired by Picasso's experience of life with his own young family and the hope of post-war Europe, but it is a vision which is filled with the pure horror of world war.

Incorporating puppetry, dance, black theatre and an original score, FOUR LITTLE GIRLS features five puppeteers and four child actors. FOUR LITTLE GIRLS promises to be a highly sophisticated and moving production which will be Handspan's contribution to Melbourne's Next Wave Festival.

BOOKING INFORMATION

St Martins Youth Arts Centre

Opens Mon. May 16 - Sun. May 29

Tue. to Fri. at 8.30 pm

Sat. and Sun. at 5 and 8.30 pm

AETT - \$14

GP - \$16

Concession - \$11

Novel Musical

SEVEN LITTLE AUSTRALIANS

Based on the novel by Ethel Turner

Script by John Palmer and Peter Yeldham

Music by David Reeves

Directed by Chris Johnson

Orchestration by Tommy Tycho and David Reeves

Ethel Turner's popular and enduring tale of an Australian family has been an international best seller since its publication in 1894, and is a classic Australian tale still regularly reprinted. The tale of Captain Woolcot and his new young wife who has been confronted with the task of bringing up his seven children has been heightened and modernised in this musical adaptation.

The producers promise the unbeatable combination of a strong story and great music which will include over twenty original songs. Perhaps this original Australian musical will be treated a little more kindly by critics and audiences alike. Support Australian content!

BOOKING INFORMATION

Comedy Theatre

Opens Wed. June 22

Ticket prices available from Trust

Theatre Rocks

RIFF RAFF THE RE-MIX

Written by Phil Sumner and Jan McDonald

Directed by Jan McDonald

Music by Greg Sneddon

Playbox continues to expand their vision with a new energetic Australian musical for young people, about young people. A live band on stage, catchy lyrics, clever dialogue and sensitive acting combine to tell the story

Focus on Films

WISH YOU WERE HERE written and directed by David Leland
Produced by Sarah Radclyffe
Starring Emily Lloyd, Tom Bell, Jesse Bird-sall, Geoffrey Durham, Pat Heywood and Geoffrey Hutchings
Opening late April at Russell Cinemas and Rivoli



Emily Lloyd & Tom Bell

When *WISH YOU WERE HERE* was released in London just before last Christmas, Emily Lloyd was hailed by the hard-nosed English critics as a new star and the film as one to be put on your "don't miss list" "If Emily Lloyd is this good at only 16 and in her first film, what WILL she be like after a few more of them?" asked the Daily Mail reviewer. And there are a lot more reasons not to miss this movie. The main character, Lynda, is loosely based on Cynthia Payne, England's most famous "madam" in her adolescence, and director David Leland also directed *PERSONAL SERVICES*, based on Cynthia Payne's later life as a brothel owner.

Lynda, affected by her mother's early death, and lack of affection from her father, sets out to shock the 1950s narrow-minded small coastal town where she lives, with her language and sexual adventures.

Her exploits, based on Miss Payne's anecdotes, are often pure comedy, but director Leland hasn't lost sight of realism. The film is not just funny; it's about a teenager whose behaviour is symptomatic of her loneliness and craving for love.

REPENTANCE written by Nana Djan-elidze, Tenghiz Abuladze and Rezo Kveselava
Directed by Tenghiz Abuladze
Opens April at the Longford Cinema

The winner of the Cannes Special Jury Prize, *REPENTANCE* is a remarkable film which uses allegory, fantasy and surrealism to invoke the terror of a totalitarian system. It is also remarkable that a film which so powerfully denounces so many aspects of the police-state was allowed to be made, shown to Soviet audiences and distributed overseas.

The central character is Varlam Aravidze, the Mayor of a provincial town. He is the embodiment of a universal tyrant. The film begins with Varlam's funeral which is soon followed by the appearance of his corpse in the family garden. He is reinterred but reappears several times before the authorities capture the grave robber, a woman whose parents had been arrested and killed by Varlam. Her testimony, which is seen in the form of flashbacks and Fellini-like dream sequences, tells the story of Varlam's brutal reign. The target of the film is Stalinism, yet some of the themes are close enough to existing Soviet practices to make the Kremlin's approval of this film even more remarkable.



Repentance

IRONWEED directed by Hector Babenco
Screenplay by William Kennedy, based on his novel of the same name
Produced by Keith Barish and Marcha Nasatir
Starring Meryl Streep, Jack Nicholson, Carroll Baker, Michael O'Keefe, Fred Gwynne, Diane Venora and Tom Waits
Now playing at Village Centre and suburbs



Meryl Streep in Ironweed

The novel *IRONWEED* is the third in a trilogy about the Phelan family by William Kennedy. It might never have been published but for the strong endorsement of Nobel Prize winner, author Saul Bellow, who had taught Kennedy writing at one time. In 1983 it won the Pulitzer Prize for Literature and the National Book Critics Award among others and has sold over half a million copies.

The trilogy covers Francis Phelan's gradual slide from a bachelor/drinker through marriage and fatherhood to the streets, flophouses, soup kitchens and the abandoned cars that were home to the derelicts of the late thirties. Jack Nicholson plays Phelan and Meryl Streep is Helen, the educated woman who clings to life through her love of music and friendship with Phelan.

Argentinian director, Hector Babenco, was nominated for an Academy Award for his surprise hit *KISS OF THE SPIDER WOMAN* in 1985. He first read *IRONWEED* sitting on a beach in Brazil and it haunted him until a meeting was arranged with Kennedy six months later. "His Latin-American background helps him to express a wide range of emotions, from sorrow to humor," said Kennedy.

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 Longford Cinema in South Yarra and the Capitol Cinema in the City. 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). Hoyts and Village vouchers can be purchased for \$6.00, while Greater Union are \$6.00 and Longford and Capitol vouchers are \$6.50 each. This effectively means a \$1.50 to \$2.00 saving on the average general public admission price of \$8.00.

The vouchers are open dated and are valid for periods of between three and

twelve 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), by phone, or in person from the Trust during normal office hours. Please specify which cinema chain you require when ordering.

On Stage in New York...

by Irvin Bauer

In addition to the first rush of plays and musicals, one of the big hits of the current season is **DRIVING MISS DAISY**, a modest two hander, with a third character supplementing the main two. The play crept unheralded into the John Houseman Theater Off-Broadway and captivated audiences and critics alike. It is sensitively written by Alfred Uhry and directed with great taste, skill and understanding by Ron Lagomarsino, a young director who will surely be heard from again. The play, done in one long act without intermission, takes place in Atlanta, Georgia, and covers a time span of from 1948 to 1973. More remarkable when you realise that the leading character of Daisy starts when she is already in her seventies and grows from there. Rochelle Oliver, the youngish actress who ages in the course of the action, does so with remarkable skill and ease. Matching her moment for moment is Morgan Freeman as the black chauffeur who works for her, cares for her, stands up to her as well as by her, and who, in the end, proves to be, as she says finally, "*her best friend*".

Another stand out, also off-Broadway, is **ON SECOND AVENUE**, a musical revue which captures the glory days of the Yiddish Theatre on New York's Lower East Side in the 1920s. The show is put together and directed imaginatively by Isaiah Sheffer, and boasts two wonderful performances. Mary Soreanu is Romania's gift to New York Theatre. She is truly a

fine musical performer, and is complemented by Bruce Adler who, having grown up in the theatre, shows his versatility and experience at every opportunity. They are a delight, as is the entire show.

In the midst of all this promise, I'd like to add a few words about an Australian play that ventured out to "Off" Broadway's West Side Arts Theater. The play, called **ISLE OF SWANS**, is by Daniel Keene with Rhonda Wilson in the leading role, as well as having directed the three-character play. Much was made of the fact that the play marked the first exchange of actors between American and Australian Actors' Equity Associations. The agreement allowed Rhonda Wilson, an Australian actress, to play on the stage in New York. Mr. Zeitman, an Australian producer, is to employ an American actor in one of his Australian productions.

Now I see no purpose in savaging Mr. Keene's play as some critics did. **ISLE OF SWANS** lasted two nights, and the reviews I saw of it were scathing in every aspect. I saw the play the night before it opened. Mr. Keene has an ear for language, and although Rhonda Wilson is obviously a talented actress, she did not help herself or the play by directing it. But that is not the point. Australian film is respected in the States and Australian theatre is unheard of. Nothing comes. It's as if there is no Australian theatre. It's a shame that when an Australian play does come it's as ineffective and mediocre as **ISLE OF SWANS**. It

would seem that there is something wrong someplace.

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

Information for Members

Due to rising costs in all areas of the Trust's operations, it has become necessary to slightly increase the cost per ticket of our booking and handling fees. For mail bookings the cost has risen by 10 cents per ticket to 60 cents, and for phone bookings, which are more labour intensive, the cost is \$1.00 per ticket which is still cheaper than the prices charged by other ticketing services.

The grey booking forms which are normally included with Trust News will now be sent out with tickets and will be available on request from the Trust office. Don't forget that booking by phone is even easier for Members, your order is received more quickly, therefore tickets may be ordered as soon as possible. We hope these changes don't inconvenience our Members, but if you have any questions please ring Christy Vena on 690 8384.

Live Performance Tours

KNOWING that Trust Members are constantly on the lookout for new, exciting and stimulating things to do, preferably associated with the arts, I would like to remind you about Maireid Sullivan's Live Performance Tours.

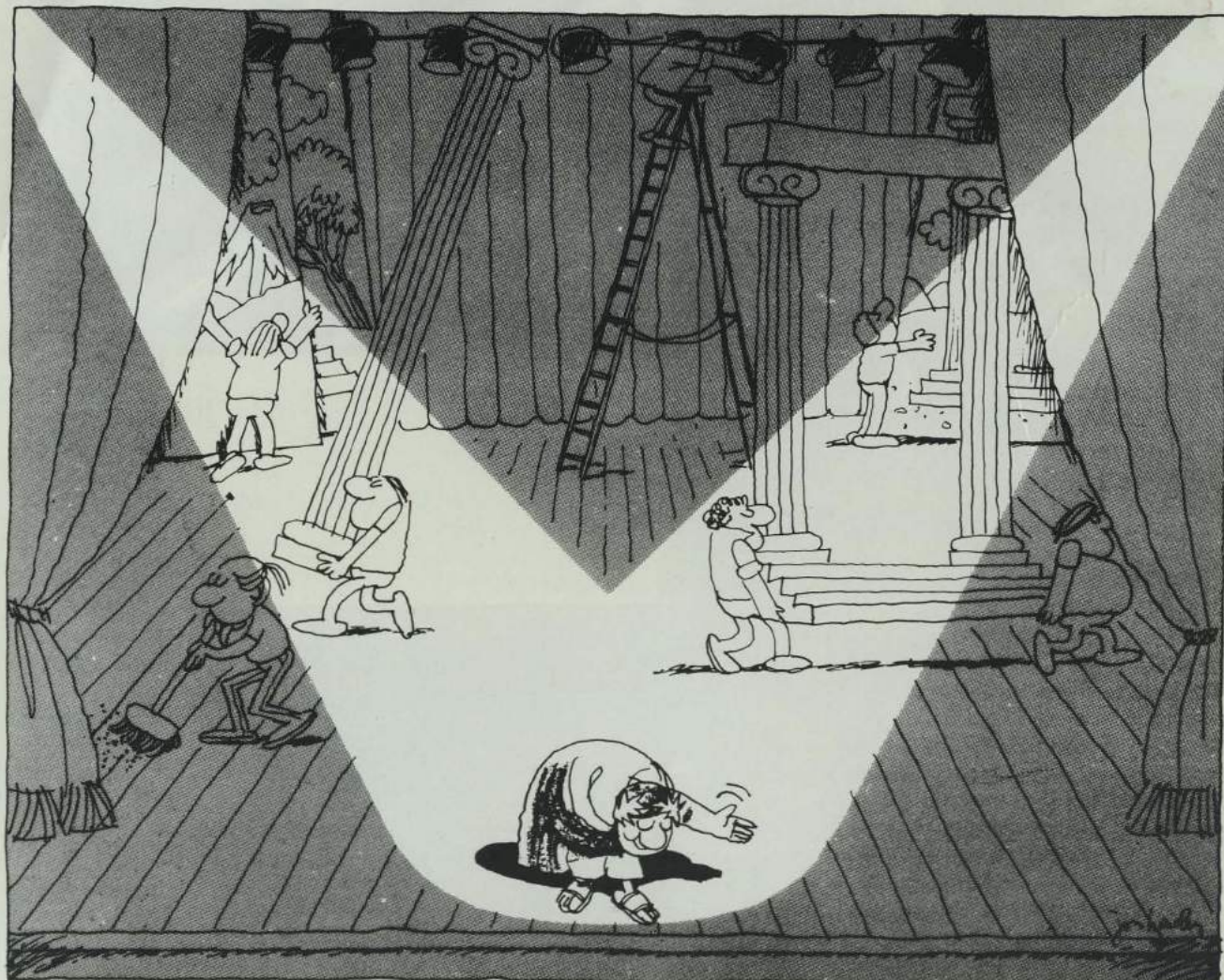
If you have a group of arts enthusiasts who are looking for something a little different to do for a day, an evening or even a week, or if you are involved in organising conferences or seminars, or looking after interstate or overseas guests, Maireid can put together an entertaining tour of any length.

It may involve live theatre, backstage tours, live music, restaurants, dance or comedy. First class transport is arranged and the result is a well organised tour which leaves you free to enjoy the performers and performances which Melbourne has in abundance.

Trust Members are able to receive a discount on any type of tour. Ring Maireid on 870 7157, let her know you're a Trust Member and leave the rest to her. A wonderful idea which supports the arts and artists in Melbourne.



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Trust News

William Cottam

is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 9,000 members throughout Australia.

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

Membership enquiries should be directed to the A.E.T.T. on 690 8384, 117 Sturt Street, South Melbourne, Postal address: G.P.O. Box 438C, Melbourne, Vic. 3001.

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