

# LETTERS

## Without Equity entry — any year a bad year

SIR, — In response to Simon Treves' letter (September 21) in which he raises the question of automatic provisional Equity membership on completion of a recognised drama school course.

As a past president of the Association of Drama School Students, I am very familiar with this controversial subject and the points for and against it, and I do not propose to discuss them yet again.

However, I should like to make two points which I believe to be relevant.

Firstly, it seems that Mr Treves and his fellow students at the Old Vic School were never aware of the existence of the ADSS, which during my association with it, made "automatic Equity membership" one of its main concerns and forged strong links with both Equity and the National Council for Drama Training with this in mind.

This is strange, since to my personal knowledge, many letters and a great deal of other information was sent to the Old Vic School student body regarding the activities and policies of the ADSS — though no representative of the school ever acknowledged receipt, or attended meetings of the association. This would seem to indicate lack of interest.

Secondly, although I sympathise with Mr Treves in more ways than one — I too left drama school in July and am still unemployed nearly three months later — I think in many ways he is being a little naive.

If he expected to find a job in rep fairly quickly, someone must have painted him an over-rosy picture.

To say that 1978 is a bad year for young actors is a somewhat monumental understatement. As far as I can see, any year is a bad year for young actors trying to enter the profession without an Equity card.

However, if it is any consolation to Mr Treves, I left drama school with a provisional card, and it hasn't made

for drama school graduates, I think it is basically a good idea.

However, until the NCDT has completed its accreditation process, and a government body has instituted a minimum standard for recognised drama training establishments, this will not be possible.

Also, Equity opening its doors to all actors leaving "recognised" drama schools must never be allowed to exclude those highly talented actors who do not undergo such training.

As an old campaigner in this particular battle, I wish Mr Treves the best of luck, but would add one word of advice from one "starter" to another. Trying to get into the theatre is not now, and never has been, easy.

If you did not know that, you should never have joined.

Paul Fryer

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## Bristol Revunions

SIR, — The University of Bristol, the University of Bristol Students' Union and Bristol Revunions wish to make clear that the Bristol Revunions company, which has appeared with ever-increasing success at the Edinburgh Festival for the last 30 years, has no connection whatsoever with Andy Jordan's Bristol Express Company, a new company founded by Mr Jordan this year.

Mr Jordan's connection with Bristol Revunions was as Artistic Director in 1976 and 1977, but he was not a founder member of the company.

Bristol Revunions reputation had always been high at the Festival, but since 1969, following the work of Mike Mahoney, we have become the most consistently successful amateur group appearing on the Fringe. Many of the people involved with Revunions in the early 1970's (Chris Langham, Sue Jones-Davies, David

1977 for "A Respectable Family" by Maxim Gorki.

This year we presented our most successful revue ever, "Pay as You Enter", which critics generally agreed was once again the best revue on the Fringe.

"Pay as You Enter" will be presented in London this Christmas at a venue to be decided, and should not be in any way confused with the new Bristol Express Company's revue "The Naughtiest Girl in the School".

We realise that a somewhat confusing situation has arisen, owing to the nature of Mr Jordan's publicity, but must stress that Mr Jordan's new company is in no way linked with Bristol University, the University of Bristol Students' Union and Bristol Revunions.

Neil Koenig

Administrative Director,  
Bristol Revunions,  
Queens Road,  
Bristol

## Auditions postponed

SIR, — With reference to my recent advertisement for actresses, I should like to thank all those who applied. The response was excellent.

However, I have had to postpone

much difference to me — I don't have a job either.

This may sound like a condemnation of Mr Treves' "Petition to Equity," but it is not intended to be.

Although I have mixed feelings about automatic Equity membership

Rappaport, Quentin Crisp), now famous in their own right, have continued their association with the company, at this year's Festival, Sue Jones-Davies as lead singer of the Bowles Brothers, and Quentin Crisp with his one man show.

The Company has also won two Fringe First Awards, the first in 1976 for "Tea with Dick & Jerry" and in

production owing to current work commitments, and also any auditions.

So, I hope all will be patient until I can advertise for open auditions when I trust to be able to see the applicants.

**Tony Parkin**

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### **Average goodness and honesty**

SIR — I was flattered to read Alan Hagan's letter in my defence, but for the record I must hasten to say that I do not regard myself as any more "good and honest" than the average member — including even the occasionally ranting Mr Ottaway.

**Reuben Elvy**

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