

ELIZABETHAN THEATRE

NEWTOWN

THE BASTARD COUNTRY

by

J. ANTHONY COBURN

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

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. THE TRUST PLAYERS

The play you are seeing to-day is in the vanguard of a venture that could be of the greatest importance to the Australian theatre as a whole. With this season of plays, the Australian Elizabethan Theatre Trust presents its first stock company-THE TRUST PLAYERS. The idea of repertory or stock is not new; it is as old as theatre itself and both Western (and Eastern) theatre have grown from this system, and it is only of comparatively recent years that long runs have taken the place of the older policy. By its very nature of constant change and revival, "stock" provides the rich soil of experience in which the dramatist may grow and develop, and in a season of short runs, a management can take a greater risk in the presentation of new work. The same factors which benefit the playwright, provide the actor with the ideal field to perfect himself in his intricate and difficult craft. (Also a season in stock may provide him with at least a partial security.) Finally, it provides an audience not only with a programme of varied and contrasting plays, but gives each member of it a sense of close, personal participation, for he feels in himself the excitement of growth and a pride in what he regards as his theatre.

In entering this field and presenting a season of five plays, each for one month, the Trust believes that it is following the logical development of its policy in regard to drama . . . the ever-greater opportunity for Australian actors, playwrights and technicians.

The fact that the Trust has the courage to place the accent so strongly on our own dramatists in this season is due perhaps to the confidence engendered by the brilliance of one man—Ray Lawler, whose "Summer of the Seventeenth Doll" was the light that illuminated a landscape in which hope of a good, real Aussie play had almost fled.

Successes, if we have them in this season, will be revived in future times; failures, which may face us, will bring salutary lessons. One thing only will not flag — our efforts to please you.

We commend The Trust Players to you . . . it is, we hope, your company.

4

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So, if you've mink on your mind or something more modest, do call on the man who knows furs, and sells nothing else. At Bernhard Hammerman's salon you will find true fashion in fur, true craftsmanship, true value.

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FRANK WATERS



GRANT TAYLOR



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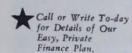
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NEVA CARR GLYN



PATRICIA CONOLLY

THEATRE NEWS . . . AT HOME AND ABROAD An Actor in Russia (contd.)

Ron Haddrick, who visited the Soviet Union with the Shakespeare Memorial Theatre, Company, continues his impressions.

"We wanted to learn something regarding the training of actors in Russia, and while we were in Moscow we visited the famous Art School and watched some of the classes. We were interested to find out how students were selected, and in answer to our questions we learned that auditions are held every year throughout Russia and that there are about 2,000 applications. A lucky candidate must have general high school certificate and then undergo four separate auditions, the final one being before the 70 teachers and professors attached to the school. Besides everything directly connected with the acting profession, the students also have to study history, languages, etc. It is a four-year course, with 25 students each year, but quite often after the 1st and 2nd years some students have not measured up to the school requirements and, therefore, are not allowed to continue the course. Depending on the company's requirements at the time, from two to five students a year become members of the Moscow Art Company. The remainder are engaged either by other companies in Moscow or Leningrad or, indeed, any other city or town in the U.S.S.R. We were assured that it is very rare for work not to be available. Instead of too many actors for the number of theatres, as in England, the theatres in Russia are always wanting more actors,

One of the most interesting visits we made was to the Palace of the Young Pioneers. It consists of three buildings, the Palace itself and two others, in all, about 300 rooms. It provides instruction and equipment for children of school age—between 7 and 17 years—in practically any conceivable hobby. Woodwork, metalwork and construction of all types, geology, botany, practically all kinds of sports, drama, music, painting, etc. Ten thousand children attend this particular Palace at different intervals, for two sessions a week of two hours' duration. This, of course, was just the central palace. There is one in every district

in Leningrad and throughout Russia.

The enormous care for children and young people was highlighted on our last evening in Leningrad, when four of us were invited by the Director of the Young Peoples' Theatre to see one of their productions. The play was a fairy story called "The Two Maple Trees," and, apart from us, the auditorium—tiered and semi-circular in shape—was packed with 7, 8 and 9-year-old school children. It was probably the best, certainly the most enjoyable performance we saw in Leningrad. The scenery, lighting and costumes were excellent, an orchestra of 12 musicians and the acting was wonderful. As Michael Redgrave remarked at the conclusion of the performance, it was like seeing Alec Guiness in the leading role of the witch, with the best supporting cast one could engage. In the second interval we met the cast. There are 65 in the whole company and 30 students at the school attached to it. This company plays only for children of school age. Their repertoire covers 30 plays, ranging from fairy stories similar to the one we witnessed, to classics for the older children. After our visit here, we could understand more readily how the main theatres are always packed at every performance.

Quite apart from the immense enthusiasm shown at every one of our performances, hospitality and friendliness met us at every turn. For instance, one evening we were entertained at the Moscow Actors' Club, where a concert had been arranged for our

entertainment.

It was an amazing programme, consisting of 17 violinists from the Bolshoi Orchestra, a balancing act, a harpist, two of the leading ballet dancers from the Bolshoi Ballet, a baritone, a juggler, the puppets and the Red Army Ensemble . . . all the leading artists in their own particular field of entertainment. I for one do not expect to see a programme

to equal it again.

As a last memory I will quote a memorable train journey when a number of us adjourned to the buffet car for an hour or two and enjoyed a rollicking sing-song with some Russian travellers—alternating—an English song from us and a Russian from them. During the evening we sang "Waltzing Matilda" which intrigued our senior interpreter so much that she asked me to write it out with an explanation of the many words which were new to her. She said she would teach it to her students, and I warned her that on my next visit I should expect to hear it sung with the correct Australian accent and intonations."



NEIL FITZPATRICK

RODNEY MILGATE





THE AUTHOR

Anthony Coburn, author of "The Bastard Country," was born in Victoria in 1927. He was educated by the De La Salle Brothers in Melbourne, and gaily boasts that he failed in every examination he ever sat for. His first post—on the staff of the old Melbourne Argus—opened no particular gate for his talents and he drifted from job to job till he "washed up," as he puts it, behind the sheet music counter at Allans, the music publishers. It was whilst working there that he first became interested in the theatre. He writes: "In those days I saw and heard all around me the evidence of vigorous, artistic imaginations, and whilst they charged the air with enthusiasm because they carried visions in literature, art, and music that were fresh and new, at the same time they filled me

with sadness because I knew that behind them were men and women who could never flower and grow to their full stature in their own land. They would have to go abroad, and in droves I saw them go." He went, also, and began slowly and patiently to learn the craft of writing; his great ambition was a play which would hit London first and reach Australia by way of the West End. As it now turns out, the process will be reversed. "The Bastard Country" (the title only refers to one strip of land, by the way, and not the whole country) is scheduled for production later this year, but is being played here in Sydney first. Almost coinciding is the publication of his first short story by the "Saturday Evening Post."

He is married (an English girl) and has a family of five.

We hope that you will find his play the absorbing and exciting piece of work that we believe it to be.

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For a Season, 6th to 30th May, 1959

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

THE TRUST PLAYERS

in

THE BASTARD COUNTRY

A Drama by J. ANTHONY COBURN

The Characters:

Jim Richards	DES ROLFE
Nick Diargos	
Connie Naismith	
May Willy	PATRICIA CONOLLY
John Willy	
Billy Willy	RODNEY MILGATE
Possum Willy	NEIL FITZPATRICK
Doctor Gorman	RON HADDRICK





Safety Flying Award For TAA

The Cumberbatch Trophy for the best annual contribution to reliability in aircraft operation was presented to Trans-Australia Airlines in April, this year.

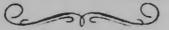
TAA is the first Australian operator to hold the Cumberbatch Trophy, which was established in 1931. It is awarded by the British Guild of Air Pilots and Air Navigators.

The citation with the award stressed TAA's unbroken safety record in carrying more than 7,500,000 passengers in 12 years of flying.

Reprinted from "The Age", Melbourne, 9/4/59)

NPT DE

SYNOPSIS OF SCENES



The Place: Jimpna, a small country town to the north of Victoria.

The Year: 1950.

ACT I, Scene I: Jim Richards' Barber Shop.

ACT I, Scene II: The Living Room of John Willy's Farmhouse (that evening).

ACT II, Scene I: The same (a morning, one month later).

ACT II, Scene II: The same (late that night).

ACT II, Scene III: The same (an afternoon, three weeks later).

ACT III, Scene I: Diargos' Hut (that night).

ACT III, Scene II: The Living Room at the Farmhouse,

There will be two intervals of 10 minutes each.

Production by ROBIN LOVEJOY

Setting designed by Frank Hinder.

Music for this production is from Namatjira Suite by Clive Douglas and we gratefully acknowledge the composer's permission for its use. Recording by courtesy of the Australian Broadcasting Commission.

Scenery built, and wardrobe made, in the workships of the Australian Elizabethan Theatre Trust.

Stage	M	anager	***************************************	0-3540-0-14 11 11 11 11 11 11 11 11 11 11 11 11 1	Rona	ald	De	nson
Assista	int	Stage	Manager	*******************************	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	Bru	ice	Hay
Ward:	rob	e Mist	ress		Joan	H	olco	ombe

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Electrical Equipment installed in the Elizabethan Theatre is by STRAND ELECTRIC & ENGIN-EERING CO. LTD., and is under the supervision of their Sydney representative, Mr. Reginald Bartram.

Members of the ST. JOHN AMBULANCE BRIGADE are in attendance at this theatre on a voluntary basis.

Scene Photos by HEWISON, 207 Darlinghurst Road.

SETTING BY . . .

The work of Frank Hinder is well known to all who are interested in modern Australian painting. Works by this fine artist are to be found in every important gallery in Australia from Perth to Broken Hill and beyond. In 1952, he won the Blake Prize for Religious Painting. We are privileged to have him once again as a set designer for one of our productions. Those who saw "The Shifting Heart" will remember his brilliant evocation of a Collingwood backyard, just as the clear-cut and yet romantic quality of his "Lohengrin" setting will long remain in the mind.

The three-dimensional quality of his stage designs gives them a singular strength. They have both depth and a tangible surface, interesting to the lighting expert and reassuring to the actor.

After leaving school, Frank Hinder went to England and Europe with the Young Australia League under "Boss" Simons, of West Australia. Before spending eight years in the United States, he studied art in Sydney under the late Datillo Rubbo. In America, he studied at the Art Institute of Chicago, and in New York and New Mexico under Howard Giles and Emil Bisttram.

As a teacher, he worked at the Child-Walker School of Fine Art, Boston, and whilst there be married, afterwards returning to Sydney with his sculptress-wife, Margel, and their little daughter. During the war, he was an Instructor and Research Officer of Camouflage Wing, R.A.E. At present he is Lecturer-in-Charge, Art Department, Sydney Teachers' College, and a member of the Board of Studies, National Institute of Dramatic Art.

THE ART EXHIBITION

Eight paintings, grouped under the title "Australian Landscape", make a bright yet thoughtful exhibition in the foyer of the Elizabethan Theatre.

They represent the recent work of eight artists, and were chosen and lent to us by Farmer's Blaxland Gallery.

Judy Cassab, Robert Curtis, John Coburn and Hal Missingham are from New South Wales; Guy Grey Smith and Robert Juniper from Western Australia, Charles Bush and Phyl Waterhouse from Victoria. All the main schools of Australian painting are represented here.

Missingham is the realist of the group, with his sensitive water-colour "Coast and Rocks"; the expressionists are Bush and Waterhouse; Guy Grey Smith and Curtis are semi-abstractionists, whilst Judy Cassab, Coburn and Juniper belong to the abstract school. It is interesting to compare these three particularly, for the artist's personality in each case is clearly the strongest influence in the abstraction, the inspiration having been an Australian landscape.

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PATRICIA CONOLLY, the youngest member of the Company, is regarded as one of Australia's most promising actresses. She has been a leading actress with the Union Theatre Company in Melbourne during the past two seasons. A graduate in Arts from the University of Sydney, she began her career with the Sydney University Dramatic Society, and it was from there that she was invited to join the Melbourne company. She has appeared in such roles as Maggie in "Cat On A Hot Tin Roof", Catherine in "A View From The Bridge", Blanche in "Streetcar Named Desire".

NEIL FITZPATRICK is a well-known Melbourne actor who joins the Trust Players for this season. A performance in a school play began a series of acting roles for him with amateur groups, thus bringing his talents to radio, television and the professional theatre. He has been associated with the Melbourne Little Theatre and The Union Repertory Theatre Company, and at the age of 22 played the leading role of Tom Lee in "Tea and Sympathy" for Garnet H. Carroll in Sydney and in Melbourne. He appeared as Daniel in the original production in Melbourne of "Lola Montez" and his most recent performance was for J. C. Williamson Theatres in "Not in the Book", starring Edwin Styles and Sophie Stewart.

NEVA CARR GLYN has had a wealth of stage and radio experience in Australia and overseas. Born of theatrical parents, she began her career as a ballet dancer at the age of 12. She has toured South Africa and spent seven years at the Strand and Aldwych Theatres in the West End of London. Among her many appearances in Australia have been leading roles with the John Alden Shakespearean Company, J. C. Williamsons Ltd., and at the Minerva Theatre in such plays as "Love From A Stranger", "Dangerous Corner", and "Grand National Night". She has appeared in films for London Films Ltd. and in "Long John Silver" with Robert Newton. Well-known throughout Australia for her radio work, Miss Carr Glyn is the only actress to have received the Macquarie Award on two occasions. Her appearance as Leila Pratt in "The Shifting Heart" at this theatre was the first since playing in the pantomime, "Aladdin", with George Edwards and Sid Beck when the Elizabethan was known as the Majestic Theatre.

RON HADDRICK returns to Australia after five seasons with the Shakespeare Memorial Theatre Company at Stratford-on-Avon, where he became a leading actor with that famous Company. Adelaide born, he began his career in little theatre and radio. In 1954 he left for overseas after an audition with the Stratford Company Director, Anthony Quale, during the 1953 Australian Tour. Ron Haddrick has appeared in 20 Shakespearean productions, commencing with walk-on parts and as an understudy, eventually gaining his position as a leading actor. Roles include Hubert in "King John", Tybalt in "Romeo and Juliet", Helicanus in "Pericles", Antonio in "Twelfth Night" and Horatio in "Hamlet". He was a member of the Company during the recent Russian Tour of Leningrad and Moscow and has appeared with such famous personalities as Sir Laurence Olivier, Vivien Leigh, Dame Peggy Ashcroft, Sir John Gielgud, Michael Redgrave and Emlyn Williams. Ron Haddrick makes his first appearance in Australia with The Trust Players.

RODNEY MILGATE is a talented young member of the Company who began a stage career by chance. His profession was that of an art teacher and it was during a performance with a country drama group that Independent Theatre Director, Doris Fitton, suggested that he make acting his career. He joined the Independent Theatre and appeared in "Member of the Wedding" and in John Alden's production of "Titus and Andronics". For the latter, he wrote the prologue and assisted with costume designs. He has appeared professionally as a singer and a pianist and at the age of 20 was the youngest artist to have had a painting accepted for the coveted Blake Prize.

DES ROLFE has proved his versatility as an actor during his 20 years' experience in Australian theatre. He is known particularly for his portrayal of character roles and has been associated with all types of theatrical productions, radio and films. He has toured Australia and New Zealand in productions such as Rusty Bugles, Castle in the Air and Dark of the Moon. Recent appearances inclued those of Smee in a musical version of "Peter Pan" and The Tramp in a country tour of the musical "Salad Days". Before joining The Trust Players, he appeared for The Trust in "Ned Kelly" and "The Rainmaker".

DINAH SHEARING made her first stage appearance as Viola in May Hollinworth's production of "Twelfth Night" at the Independent Theatre. Before this, she studied art, intending to make stage designing her career. Since then she has established herself as a leading stage and radio actress. She played Regan in a six months' season of "King Lear" with the John Alden Company, Dynamene in "A Phoenix Too Frequent", Lady Fidget in "The Country Wife", Alkmena in "Amphitryon 38", and, in 1952, won the Macquarie Radio Award for her performance in "One Way Street". Following her appearance in the Elizabethan Trust Drama Company productions of "The Rivals" (Lydia Languish) and "Twelfth Night" (Viola) in 1956, she played the lead in "Bell, Book and Candle" in Hobart and returned to the Elizabethan Theatre to play Berinthia in "The Relapse" and Maria Bianchi in "The Shifting Heart".

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GRANT TAYLOR is a stage, radio and film personality, who began his career in films with George Wallace in "Gone To The Dogs". This was followed by the "Dad Rudd" series and the leading role in "40,000 Horsemen". After his discharge from the A.I.F., he appeared in "Eureka Stockade" and "Captain Thunderbolt". Then came engagements at the Minerva Theatre. He later appeared at the Palace Theatre in "The Two Mrs. Carrolls", with famous German actress Elizabeth Bergner, and in the J. C. Williamson productions of "Dial M for Murder", "Teahouse of the August Moon" and "Double Image". Other films in which he has appeared are "His Majesty O'Keefe", starring Burt Lancaster, "Long John Silver" and "Smiley Gets a Gun". His most recent role was in "On The Beach", which is being filmed in Methourge.

FRANK WATERS received his early theatrical training in South Australia, where he became an announcer, producer and writer for an Adelaide commercial radio station. After five years' service in the A.I.F., he established himself in Sydney as a leading radio and stage personality. He appeared with the Shakespeare Memorial Theatre Company at Stratford-on-Avon during the 1954 season after Director Authony Quayle had seen his portrayal of "Willy" in "Death of a Salesman" at the Independent Theatre. On returning to Australia, he received the 1956 Sydney Critics' Award for his performance in the Independent Theatre production of "Winter Journey". He gained outstanding praise for his roles in the Elizabethan Theatre Trust's productions of "Ned Kelly", "The Rainmaker" and "Shifting Heart".

Australian Elizabethan Theatre Trust Membership

If you wish to join those who are already supporting the Trust venture throughout the Commonwealth, you may do so by paying an initial subscription of £5. Subsequent annual subscriptions are £5 and are due on July 1, and are payable before December 31. Membership entitles you to priority booking for two seats at any given performance. Information regarding the work of the Trust and coming productions will be regularly sent out to members.

You may also assist the work of the Trust by giving a donation, and the Trust welcomes all donations, whether they be large or small.

Many of the Theatre seats have been given by friends of the Trust, both in Australia and overseas. A donation of £10 will provide one seat, and a plaque bearing the name of the donor will be fixed to the arm of the chair.

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