

THE TRUST PLAYERS 1959 SEASON



ELIZABETHAN
THEATRE
NEWTOWN

JULIUS CAESAR

by

WILLIAM
SHAKESPEARE

S.B.W. FOUNDATION
SUITE 108 AT TLE HOUSE
108 OXFORD ST
DARLINGHURST NSW 2010

~~CANCELLED~~

17/1/59

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

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THE TRUST PLAYERS — What next?

The 1959 Season of the newly-formed Trust Players was launched as a pilot scheme. "Five plays in five months and let us see how they go" was the bold policy adopted by the Trust in regard to its most recent venture. It has always been the intention of the Trust to assist the development of professional stock companies, based in the major cities. The Elizabethan Theatre was, therefore, chosen as the home for our first experiment in this direction.

With the production of the final work we may reasonably look back and draw some conclusions, lessons even, from the first four plays. What have they been? Two Australian plays earthy and brash, violent and vital, human and sometimes vulgar, which could not have been thrown up in any society but our own; a Shavian classic comedy presented in a purposely stylised manner in order to preserve the set-piece coruscations of the old sage's brilliant quill; and, lastly, a monumental play by the great American dramatist, the late Eugene O'Neill.

How have our audiences reacted to this dramatic mixed bag? Let us be honest, we cannot attach a brilliant, shiny, success-story label to the whole season. Audiences have not been as big as we would have wished. Too often have we heard the cry, "Oh, is the play off? What a pity, I did so want to see it," or "Oh, don't say the play's off. Only a month? Why? Wasn't it a success?" We have been attacked because the Australian plays were about rough, crude people whose language was too close to reality to be comfortable. Our audiences have also demanded a bigger proportion of comedies as a relief from some of life's more serious problems.

In the opposite scale we are modestly proud that the things which have received the least criticism have been the performances of our actors and actresses and the general standard of production and settings. Indeed, we may go further and say that often they have been highly praised and particularly pleasing is the notice taken of the growth of the company into a fine and sensitive team of players.

We have observed, too, our audiences growing slowly but steadily in numbers. Season ticket holders have often purchased additional books. Students and party organisers have been enthusiastic regarding arrangements to meet slender purses, while suspicious members of the general public are slowly being convinced that a drop in price does not necessarily mean a drop in quality and that a monthly theatre visit is a habit that may reap rich rewards.

Is all this enough to justify a continuance of the Trust Players? Yes, we believe so. Therefore, the Trust Players will, after the run of "Julius Caesar," tour the Commonwealth with a repertoire chosen from the plays presented here, and then return early next year to the Elizabethan for a further season. Our second programme will be again selected with the greatest care. Plays of worth and note, both old and new, will be considered (we won't forget the comedies, though good ones are hard to find in a world pre-occupied with matters grave and most un-gay). We shall include an Australian play if that play is, in our opinion, a good one, for Australian playwrights can only learn their craft in the "quick forge and working house of the theatre." We shall not tell them what to write, but only help to interpret what they are trying to say. Every member of the Trust Players may not be the same—that is not always possible. Changes in such a company are bound to occur, but the tradition of unselfish teamwork begun in this present season will be carefully fostered. This company was dedicated to you—our audience—at the opening of the season. It still remains so and takes great pride in that fact.

P.S.—To believers in stock seasons it will be good news that the Union Repertory Theatre at the University of Melbourne will fly the Trust banner from August onwards and house the second of such companies that we hope to see established in every city in the Commonwealth.

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out of my mind...*



...I might begin to look at the less expensive furs... But did you ever try to compare any of the lesser furs with Mink?

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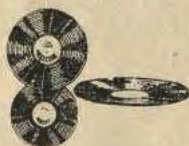


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ALLAN TREVOR

English born ALLAN TREVOR is perhaps best known in Australia for his radio work. He won the Macquarie award in 1950 for his performance as Richard in the "Devil's Disciple," and the Rola Show Award for the best performance of 1951. This 36-year-old actor came to Australia as a schoolboy, and began life as a farmer before successfully embarking on an acting career. His first stage appearance was at the Patch Theatre, Perth, in 1940, where he played leading roles in "Jupiter Laughs," "Jack Straw," "Paolo and Francesca" and "The Voysey Inheritance."

In Melbourne he understudied Max Oldaker in "The Dancing Years" for J. C. Williamson Theatres Ltd., and appeared in the role of Rudi for the Melbourne season, and Prince Metterling during the Sydney season. Other appearances for this management include Dr. Jeffrey in "Bonaventure." At the Independent Theatre Alan Trevor has played leading roles in "The Apple Cart," "Black Chiffon," and "Measure for Measure."

This is his second appearance as Cassius in "Julius Caesar."

GAVIN DYER

Actor-producer GAVIN DYER is a graduate of the Royal Academy of Dramatic Art in London. Born in England and brought up in France, his first professional engagement was in "Vintage Wine" for Seymour Hicks in London. He produced pantomime in Brighton and was a member of the Birmingham Repertory Company for three years before successfully forming his own company to produce verse plays in small London theatres. He came to Australia three years ago with ideas for the production side of theatre rather than acting. Successfully combining both, he played the lead in Wal Cherry's production, "Book of the Month," in Tasmania, and during that time gave demonstration lectures to little theatre groups on the approach to acting. Deeply interested in Australian theatre, Gavin Dyer recently produced "Macbeth" at the Wangaratta Festival in Victoria, and "King Lear" at Mount Gambier. He first played the role of Mark Antony for his own company in London.



PETER OWEN

PETER OWEN is a veteran of the English theatre who has played every variety of role from pantomime to Shakespeare. He makes his first appearance on the Australian stage in "Julius Caesar," a role which he played previously in London with Sir Godfrey Tearle and Basil Gill. His Shakespearean performances include leads in "Henry IV," "Hamlet," and "Merchant of Venice." Such colorful roles as Charlie Davenport in "Annie Get Your Gun," the Earl of Essex in "Merry England," and Cascada in "The Merry Widow," prove his versatility in theatre. He toured the East for two years with film actor John Mills in "Journey's End," and after the war toured England with the famous Abbey Players.

Marriage to Australian actress Phyllis Scully brought Peter Owen to Australia. They met when she was playing in "Lilac Time," and later appeared together in the West End thriller, "The Crime of Margaret Foley."

Aid for the Arts in Canada

One of the Trust's Directors, Professor Fred Alexander, who recently returned from some months in North America as the first Australian recipient of a Canada Council Senior Fellowship, writes of the work of the Canada Council

The Canada Council was established by a statute of the Federal Parliament in Ottawa which received the Royal Assent on the 28th March, 1957. Its creation was the sequel to the 1951 report of a Royal Commission on National Development in the Arts, Letters and Sciences which had been presided over by the present Governor-General of Canada, the Rt. Hon. Vincent Massey. This careful preparation by both Government and many interested private individuals and organisations happily coincided with an unexpected windfall: the death duties on the estates of two Canadian millionaires. Drawing on these funds, the St. Laurent Government by its legislation of 1957 authorised the Canada Council to undertake two tasks. In the first place, it was asked to allocate within ten years, under certain conditions, a capital sum of 50 million dollars for the additional space in university buildings required to meet the growing need for university graduates. In the second place, a further 50 million dollars was vested in the Council as an endowment fund. The revenue from this, which is estimated at something over 2 million dollars per annum, was, according to the Act, to be used "to foster and promote the study and encouragement of, and the production of works in, the arts, humanities and social sciences."

The first annual report of the Canada Council, which was tabled in the Canadian House of Commons by Prime Minister Diefenbaker on July 10th, 1958, and the first issue of the Council's *Bulletin*, in October, 1958, gave some details of the activities of the Council during the first fifteen months of its existence. The capital expenditure from the university capital grants fund of 50 million dollars consisted of 28 grants totalling 8,869,900 dollars. From the endowment fund details were given of a total estimated contribution of 955,400 dollars in the form of scholarships, fellowships and similar grants to 467 beneficiaries coming within one or other of ten categories under which the Council's scholarships, fellowships and other grants are made to individuals. An additional 30 individuals, including an actor, an author, a soprano, an anthropologist and a sociologist, received 52,107 dollars for travel and special projects, while 96 organisations, ranging from art gallery and concert associations to a symphony orchestra, and a poetry magazine received 1,217,735 dollars. Of all these grants, 1,246,385 dollars went to the encouragement of the arts and 1,579,557 dollars to the humanities and social sciences.

One particular service which the Council deliberately undertook was to assist some leading artists and performing organisations to visit other parts of Canada than the city in which they were resident, thus helping to overcome the difficulties which distance imposes on Canada as on Australia. In this way financial assistance was given to the Canadian Players, the Théâtre du Nouveau Monde, various symphony orchestras, the Opera Festival Association of Toronto, the National Opera, and Les Jeunesses Musicales.

A visitor to Canada, even one whose own social science investigations were made possible by a Canada Council fellowship, must naturally hesitate in attempting any qualitative estimate of the value of these first fruits of the recently established Canada Council. The potential significance of the Council's contribution to Canadian culture, however, should not be questioned. One reason perhaps why both Federal Government and National Parliament of Canada accepted the desirability of establishing and so generously endowing an organisation for the encouragement of the arts and humanities is that, unlike Australia, the North American Dominion is continually subject to a pervasive cultural penetration from its powerful southern neighbour, the United States of America. Throughout Canada to-day there is a widespread recognition of the need for positive action if Canadians are to retain and develop their own distinctive characteristics and identities in the cultural as well as in the economic, strategic and political fields. On this point there is substantial unanimity amongst national and provincial governments, and both the French-speaking and the English-speaking communities of Canada. By the establishment of the Canada Council, the Dominion of Canada has

Continued on page 19

JULIUS CAESAR — A Producer's notes

Julius Caesar has been described as a play without a hero. Caesar himself, whilst he is the character around whom the action revolves, is certainly not the hero of the play. Indeed, Shakespeare goes out of his way to present an unflattering picture of one who, for all his faults, remains one of the great architects of the western world.

Mark Antony, whose motives are a mixture of ambitious opportunism and love for Caesar, is also no hero, despite his brilliant oratory with which he turns the tables upon his enemies and eventually overcomes them; nor is Cassius, tortured by envy and plagued by his quick temper. The noble Brutus is the nearest to a truly heroic figure, but he falls short of true heroism in that, whilst his motives are always honourable, the conspiracy which he leads proves in the end to be a wrong, as well as a lost, cause.

But if the play lacks a hero, it does not lack heroic characters. Each of these characters has, despite his faults, greatness within him. As we watch this clash of mighty opposites, we feel we are in the presence of men of heroic stature, fighting the great causes of humanity which still to-day occupy the centre of the world's stage; the struggle between dictatorship and liberty, between patriotism and ambition, between friendship and envy, honour and death.

The story of this play is the overthrow of established order and authority. After centuries of national upheaval, involving the fall of many monarchies, the horrors of mob violence and civil war, England had eventually won through to peace and order under Elizabeth I. To Shakespeare and many of his contemporaries this was a precious possession. Revolution against this newly won security, no matter what the motives, was a national crime. The threat of it was imminent, for Elizabeth was old when this play was written, and ambitious nobles, amongst them some who were friends of Shakespeare, were already planning a coup d'état.

So it was that the author seized upon the story of Julius Caesar to paint a fearful picture of the consequences of conspiracy against the State. In this, there could be no heroes, only the death and disillusionment of noble men.

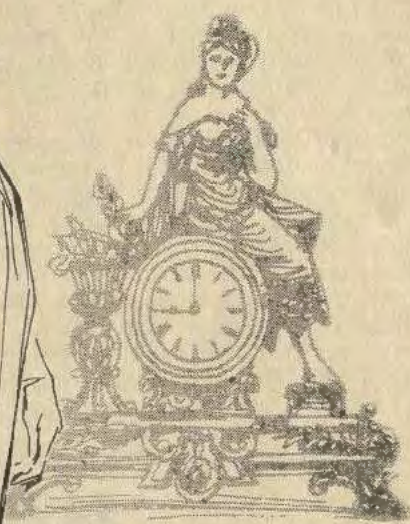
HUGH HUNT.

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*"... All pity choked with custom of
fell deeds:*

*And Caesar's spirit ranging for
revenge,*

*With Ate by his side come
hot from hell,*

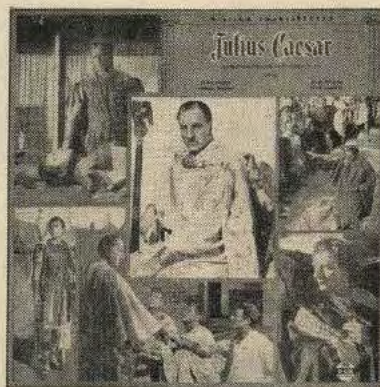
*Shall in these confines with a
monarch's voice*

*Cry 'Havoc,' and let slip the dogs
of war;*

*That this foul deed shall smell above the
earth*

*With carrion men, groaning
for burial."*

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JULIUS CAESAR



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For a Season, July 1 to July 25, 1959

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

THE TRUST PLAYERS

in

JULIUS CAESAR

By WILLIAM SHAKESPEARE

The Characters:

A Soothsayer		ROBERT McDARRA
A Carpenter		JOHN ARMSTRONG
A Cobbler		DES ROLFE
Flavius } Tribunes		MORTON SMITH
Marullus }		KEN BROADBENT
Mark Antony, a Consul and Friend of Caesar		GAVIN DYER
Julius Caesar		PETER OWEN
Brutus		RON HADDRIK
Cassius		ALAN TREVOR
Casca		FRANK WATERS
Trebonius } Conspirators against Caesar		JOHN ARMSTRONG
Ligarius }		MORTON SMITH
Decius Brutus }		GRANT TAYLOR
Metellus Cimber }		DES ROLFE
Cinna }		RODNEY MILGATE
Cicero } Senators		CHRIS CHRISTENSEN
Publius }		KEN BROADBENT
Artemidorus		NEIL FITZPATRICK
Lucius, servant to Brutus		DENNIS CARROLL
Cinna, a Poet		PETER KENNA
Octavius Caesar, Nephew of Caesar		NEIL FITZPATRICK
M. Aemilius Lepidus, Triumvir after the death of Caesar		CHRIS CHRISTENSEN
Lucilius		KEN BROADBENT
Pindarus, servant to Cassius		PETER KENNA
Messala		MORTON SMITH
Young Cato		ROBERT McDARRA
Calpurnia, wife to Caesar		NEVA CARR GLYN
Portia, wife of Brutus		DINAH SHEARING
Servant to Caesar		PATRICIA CONOLLY

THE ART EXHIBITION

*Kindly lent by Farmer's Blaxland
Gallery*

To mark the change to a new production at the Elizabethan, Farmer's Blaxland Gallery sends us a new art exhibition.

On view in the foyer, it consists of oils and watercolours by six well-known Australian artists, and contains examples of three schools of painting.

Robert Grieve and Sheila McDonald are semi-abstractionists; Lloyd Rees, George Duncan and Elsi Dangarfield are realists, though working in diverse media, and John Rigby is an expressionist.

Pictures may be purchased by contacting the Manager's office.

June, 1959

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)


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Citizens, soldiers, messengers, senators, etc., are played by students  
of the National Institute of Dramatic Art:—

GIRLS: Elspeth Ballantyne, Jeannette Brown, Elaine Cusick, Harriet Dearth,  
Sarmite Garais, Lana Harnat, Pat King, Margaret Megson, June Murphy,  
Robin Nevin, Rosemarie Pile, Mary Reynolds, Lois Smith, Penelope Spence,  
Priscilla Thompson, Rachel Treadgold.

MEN: Douglas Anderson, Lance Bennett, John Boden, Peter Couchman, Thomas  
Dysart, Ronald Finney, Murray Foy, John Gregg, Edwin Hodgeman,  
J. Keegan, Dibbs Mather, John Potter, David Ralston, Warwick Russell,  
Kenneth Taylor, Gareth Wilding-Forbes.

---

The Action of the Play takes place in Rome and near Philippi.

*There will be one interval of 15 minutes.*

The Play is Produced by HUGH HUNT.

---

Costumes designed by Berkeley Sutcliffe for the Old Vic, London.

Settings designed by Frank Hinder.

The scenery constructed and painted and additional costumes made in the Australian  
Elizabethan Theatre Trust Workshops, 153 Dowling Street, East Sydney.

We gratefully acknowledge the assistance of Mr. Roy Caddy, The University of New  
South Wales, and the Australian Broadcasting Commission in the preparation of the  
incidental music and, also, of the staff of the National Institute of Dramatic Art for  
their assistance in this production.

#### FOR THE TRUST PLAYERS

|                         |               |
|-------------------------|---------------|
| Artistic Director       | ROBIN LOVEJOY |
| Stage Manager           | Ron Denson    |
| Assistant Stage Manager | Bruce Hay     |
| Wardrobe Mistress       | Joan Holcombe |

~~~~~


EXECUTIVE FOR ELIZABETHAN THEATRE

General Manager	JAMES MILLS
Business Manager	PAUL FARRELL
Head Mechanist	PETER KURTZMAN
Property Master	JACK BETTISON
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Publicity and Public Relations	BETTY BATEMAN

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Electrical Equipment installed in the Elizabethan Theatre is by STRAND ELECTRIC & ENGINEERING 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.

Hair Lacquer and Creams supplied by JEAN FIENBERG, Fascinating Salon, Redfern.



Members of The Company:

NEVA CARR GLYN,	FRANK WATERS,
DINAH SHEARING,	RON HADDRICK,
GRANT TAYLOR,	NEIL FITZPATRICK,
DES ROLFE,	RODNEY MILGATE,
PATRICIA CONOLLY	

Artistic Director: ROBIN LOVEJOY



Luncheon served from

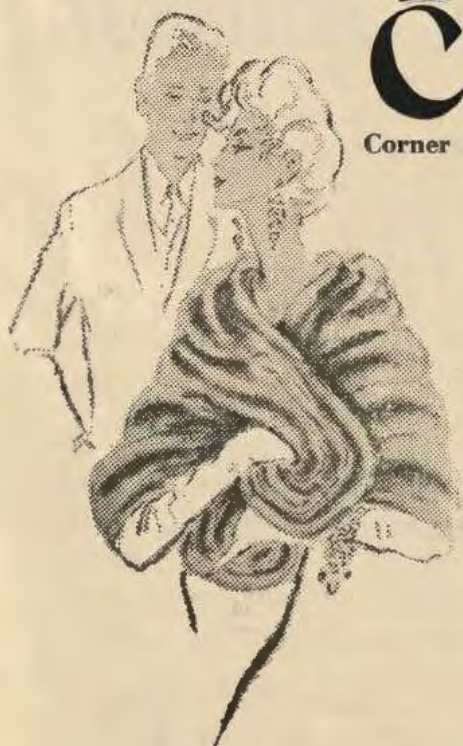
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Continued from page 8.

publicly demonstrated that in matters cultural it is determined to be both self-supporting and a contributing nation—no longer a colonial or near-colonial mendicant content to enrich its citizens' culture largely through the generosity of older societies, whether in Europe or elsewhere in North America.

An Australian observer is tempted to add "Other Dominion Governments please copy." Perhaps we might each add a private prayer that some day two or three wealthy Australians might arrange matters so that their death duties reached the Treasury of the Commonwealth simultaneously so as to inspire Canberra to repeat the Ottawa experiment!




ELIZABETHAN THEATRE . . . *Next Attraction*

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OF THE
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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.

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