

# TRUST THE PLAYERS 1959 SEASON



ELIZABETHAN  
THEATRE  
NEWTOWN

## LONG DAY'S JOURNEY INTO NIGHT

by  
EUGENE  
O'NEILL

## 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.

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**FRANK WATERS**

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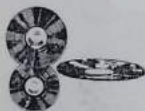
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RON HADDRICK



NEIL FITZPATRICK

**Russian Ballet**

We are very pleased to announce that a Soviet Ballet Company will shortly visit Australia under the direction of the Australian Elizabethan Theatre Trust. It will be the first such company to visit the Commonwealth, and its appearance here will undoubtedly provide a theatrical event of great excitement.

The group will consist of soloists who are members of well-known companies, including the Bolshoi and the Kiev Shevchenko. There will be twelve artists who will present excerpts from famous ballets.

The Tour, which also includes New Zealand, where it will be presented by the R. J. Kerridge Theatres, is sponsored by the Soviet Government with whom negotiations were opened by Mr. Hugh Hunt during his visit to Moscow in 1957. The Company will visit Brisbane as part of the Queensland Centenary Celebrations before coming to Sydney.

Full announcements regarding dates and booking arrangements will be made shortly.

**Australian Play for London**

"The Shifting Heart," by Richard Beynon, the young Melbourne playwright and actor, will be produced in London this year. As was the happy circumstance with "Summer of the Seventeenth Doll," it will be presented by Laurence Olivier in association with the Australian Elizabethan Theatre Trust.

Prior to its West End Premiere, the play will tour the Provinces. Italian actors are being imported for the Italian parts in the play and the remainder of the cast will be all-Australian. The production will be in the hands of Leo McKern who last appeared in Sydney in 1956 when he played in "Ned Kelly" and "The Rainmaker," both at the Elizabethan Theatre.

Audiences will remember "The Shifting Heart" as an intensely moving and human drama based on the world-wide problem of the absorption of migrants into a new country. It has left a deep and lasting impression everywhere it has played throughout the Commonwealth.

The settings for the play's original production in this theatre were designed by Frank Hinder and will be used also for the London production. Incidentally, Mr. Hinder was recently awarded the Melbourne Critics' Circle award for these designs. It is also hardly necessary to remind our audiences of his dramatic setting for our last play, "The Bastard Country."

**Mary Preston**

Few musical plays have hit London with such an impact as "West Side Story," which is currently repeating its New York success at Her Majesty's Theatre. Critics were unanimous in their praise and "an overwhelming artistic triumph" is a fair sample of their plaudits. The story, based on Shakespeare's "Romeo and Juliet," is conceived in terms of teenage-gang warfare on West Side, N.Y. The Montagues and Capulets are now the Sharks, a Puerto Rican mob, and their rivals, the Jets. The feud is played out to its tragic end against a background of New York slums.

It is very good news to hear that Mary Preston, until recently with us in "Lola Montez," is shortly to take over one of the leading parts. Needless to say, the role is one in which her powers as a dancer will have full play, as well as her ability as an actress. We wish her every success in this next important step in her career.



PATRICIA CONOLLY

**GOING PLACES?****Telephone**

- **BA 3018** (Railway Travel Bureau) for train and accommodation arrangements to the Gold Coast or for holidays anywhere else in Australia.
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## THE AUTHOR

The late Eugene Gladstone O'Neill was born in New York City in 1888. He was the son of James O'Neill, a well-known romantic actor. A casual education, which included a year at Princeton, was followed by employment as a clerk. He tired of several such posts and signed on as an ordinary seaman in cargo ships which, in turn, gave way to newspaper reporting in West London, Conn. It was here that his health broke down, and years later he wrote . . . "my lungs being affected, I spent six months in a sanatorium thinking it over. It was in this enforced period of reflection that the urge to write first came to me. The next fall I began my first play, 'The Web'."

Ill-health persisted all his life, and always he wrote fighting against present or impending illness. In 1920, his first full-length play, "Beyond the Horizon," established him not only as an extraordinarily talented craftsman, but as a sincere and illuminating writer, deeply concerned with the soul of modern man adrift in a world full of darkness. "Emperor Jones," "Anna Christie," "The Hairy Ape," "All God's Chillun Got Wings" (a moving story of a negro and his white wife) had been written by 1924, the year which produced "Desire Under the Elms," his deepest and finest writing up to that time.

There were to follow, amongst others, "The Great God Brown," "Strange Interlude," a play in nine acts, a nostalgic comedy, called "Ah, Wilderness," and his great trilogy, "Mourning Becomes Electra," a re-telling in modern terms of the story of Agamemnon Clytemnestra. Then, in 1934, he retired from the theatre for twelve years, and refused to allow any of his work to be performed. But he was not resting, and in 1946 "The Ice Man Cometh" was produced and ran long in New York—a strange play that caused much critical comment. By 1953, O'Neill was dead. His many plays placed him head and shoulders above his contemporaries, and he had long been regarded as the greatest American dramatist.

Of his unperformed work, "Long Day's Journey into Night" (he had banned its performance during his lifetime) is a wonderful example of his maturity and, following its New York and London productions, we are greatly honoured to have been given special permission to present it for the first time in Australia.

### PARTY BOOKINGS

For party bookings, please 'phone Miss Benjamin (LA 6734).

### ORDINARY BOOKINGS:

Paling's, Nicholson's, Elizabethan Theatre (LA 6734)



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William Shakespeare

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For a Season, June 3 to June 27, 1959

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

THE TRUST PLAYERS

in

# LONG DAY'S JOURNEY INTO NIGHT

A play by EUGENE O'NEILL

THE CHARACTERS:

James Tyrone .....	FRANK WATERS
Mary Cavan Tyrone (his wife) .....	DINAH SHEARING
James Tyrone, Jr. (their eldest son) .....	RON HADDRICK
Edmund Tyrone (their younger son) .....	NEIL FITZPATRICK
Cathleen (a servant girl) .....	PATRICIA CONOLLY

# THE ART EXHIBITION

*Kindly lent by Farmer's Blaxland  
Gallery*

The small exhibition showing in the theatre foyer is of prints and drawings and is the first of its kind at the Elizabethan.

Prints and drawings have been slowly gaining popularity amongst collectors who find them rich in ideas and spontaneity. They are smaller, more intimate than paintings, and in them draftsmanship, without the help of eye-catching colour, makes a direct projection of the artists' thoughts.

The three artists whose work is on view are Henry Salkauskas, Thos. Gleghorn and Peter Laverty.

May, 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)*

## SYNOPSIS OF SCENES



The play takes place in the living room of the Tyrones' summer home on a day in August, 1912.

- ACT I: 8.30 a.m.  
ACT II, Scene I: Around 12.45 p.m.  
ACT II, Scene II: Half-an-hour later.  
ACT III: Around 6.30 that evening.  
ACT IV: Around midnight.

There will be three intervals of 10 minutes each.

*Production by* ROBIN LOVEJOY

Setting designed and painted by Wendy Dickson.

Wigs by Elsie Dayne.

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

Stage Manager ..... Ronald Denson  
Assistant Stage Manager ..... Bruce Hay  
Wardrobe Mistress ..... Joan Holcombe

## EXECUTIVE FOR ELIZABETHAN THEATRE

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SOUND REINFORCEMENT SYSTEM specially installed in this theatre by AMALGAMATED WIRELESS (A/ASIA) LTD.

All minerals supplied by courtesy SCHWEPPE LTD.

Nescafe used in production by courtesy NESTLES PTY. LTD.

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.

## ARTISTIC DIRECTOR . . .

Robin Lovejoy is one of the most versatile personalities in Australian theatre. His early training was as an actor, but his talents led to production and design, for which he is known in Australia, New Zealand—and in London. Since 1947, after his return from the war, he has been associated with nearly 50 productions—opera and drama—either as producer or designer. He was Director of the Metropolitan Theatre, Sydney, and resident producer, Arrow Theatre, Melbourne. In 1953, he was awarded the International Theatre Institute (UNESCO) Travelling Scholarship, which enabled him to study trends in design and production in Great Britain, Italy, France, Austria and Spain. His first production for the Australian Elizabethan Theatre Trust, "The Rivals," won the 1956 Sydney Critics' Award for the best production and best design of the year. Recent drama productions include "The Relapse," with Paul Rogers, and "Time Remembered," with Margaret Rutherford; for the Opera Company he has produced "La Boheme" and Benjamin Britten's "Peter Grimes," which had its Australian premiere during last season. With the formation of The Trust Players, he has been appointed Artistic Director of the Company and is the producer of the first three plays of the season.





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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. Williamson's 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 Emylyn 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 Andronicus". 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 included 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", Alkmene 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 Berintha in "The Relapse" and Maria Bianchi in "The Shifting Heart".

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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 Anthony 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".

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. Carralls", 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 Melbourne.

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**SEASON MUST END ON JUNE 16th**

20

## **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.

Should you be desirous of joining the List of Donors, please leave your name and address at the Manager's Office.

## **Application Form**

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I hereby agree, if admitted, to become a member thereof and to be bound by the Memorandum and Articles of Association for the time being of The Australian Elizabethan Theatre Trust. All cheques should be made payable to: "THE AUSTRALIAN ELIZABETHAN THEATRE TRUST."

ALL SUBSCRIPTIONS DEDUCTIBLE FROM INCOME TAX.

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(Usual Signature)

21

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