

TRUST THE PLAYERS 1959 SEASON

ELIZABETHAN
THEATRE
NEWTOWN

MAN AND SUPERMAN

by

GEORGE
BERNARD
SHAW



THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

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THE TRUST PLAYERS

The play you are seeing to-day may well mark the beginning of a venture that could be of the greatest importance to the Australian theatre as a whole. With this play, 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.

Pardon me, madam —



your 'bargain' is showing

The lady made a mistake, you see. That "bargain" stole she rushed to buy has turned out to be the costliest flop of her career. If only she'd realised that, without spending more, a truly good yet inexpensive fur could have been hers—together with the personal attention, the confident advice of a real craftsman furrier. As it was, the salesgirl who served her knew less about furs than she did herself. There **are** such things as genuine fur sales, of course. Every furrier must make room for new stocks **once a year**. But a really good fur—whether timeless mink or inexpensive marmot, whether ermine, kolinsky or squirrel—deserves some thoughtful consideration. And that can be a real pleasure.

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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RON HADDRICK

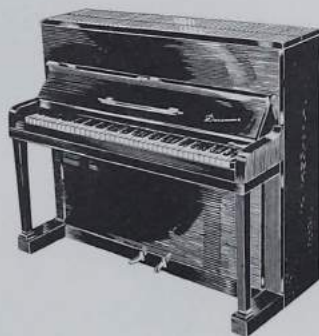


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PATRICIA CONOLLY



NEIL FITZPATRICK

An Actor in Russia

After the 1958 Season at Stratford-on-Avon, the Shakespeare Memorial Theatre Company was invited to visit Russia, taking three of its current productions—"Hamlet", "Twelfth Night" and "Romeo and Juliet". Ron Haddrick, the South Australian actor who has just joined the Trust Players, was a member of the Stratford Company and we have asked him for some of his impressions and experiences during what was obviously a fascinating visit.

"On December 8th our company — some 70 people — left London airport mid-morning and that evening we reached Moscow Air Terminal. We were met by people from the Ministry of Culture and members of the acting profession. We travelled into Moscow—about an hour's journey—in buses. The temperature was —7° C. and all the the windows were frozen over. However, by breathing heavily on one spot and rubbing vigorously with our gloves—a practice in which we became rather proficient during our stay—we were able to clear enough of the glass to be able to peer out, and our first impressions were of very wide streets and footpaths; big, heavy looking buildings, not very much road traffic but a large number of pedestrians. After dinner at a large Intourist Hotel, to which we were to return a fortnight later, we left for Leningrad—a journey of 300 miles — in a very comfortable train which had four sleeping berths to each compartment.

Leningrad is a very beautiful city with the extremely wide River Neva flowing through it; again wide streets, and with magnificent old Palaces, the exteriors of most being as they were 150 to 200 years ago, and large parks and gardens.

Before we commenced our own series of performances we had chances to visit the beautiful Kirou (formerly Marjinsky) Theatre which presents opera and ballet, and the Comedy Theatre, a more modern and less decorative theatre where we saw an enjoyable performance of "The Inspector General". After the play we were invited to the Director's office to meet the cast. We learned through our interpreters that the play had had 54 rehearsal periods of 4 hours each. Most theatres seem to rehearse no more than 4 hours a day as they consider concentration begins to falter after this. This was substantiated by the Director of the Gorki Theatre where we attended a rehearsal of a new Russian play. Some of the actors whom we met had been with the Gorki theatre for as much as 40 years and consequently their acting as a "team" was very fine. Once an actor joins a company in Russia it is extremely rare that he ever leaves it. This also applies to producers although occasionally, if invited, they are lent to another company for a particular play.

As we were leaving this rehearsal, some of the actors who had seen our opening performance gave us presents—not gifts which they had bought for the purpose, but personal belongings like badges, fountain pens and similar gifts. This was our first experience of the Russian trait that "good-bye and thank you" and handshakes do not express adequately their feelings of friendship and appreciation. In a book shop in Leningrad, two women customers who had seen "Romeo and Juliet" recognised Edward Woodward and myself as "Mercutio" and "Tybalt," and spoke to us excitedly in good English. Then they asked us to wait while they bought calendars with views of Leningrad, wrote in them in Russian and gave them to us as presents. These are only two instances, but similar incidents happened frequently during our four weeks in U.S.S.R.

(To be concluded next month in the programme for "The Bastard Country".)



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THE AUTHOR

George Bernard Shaw who died in 1950, aged 94, was the author of nearly 50 plays, and he was 36 before his first play was acted—in 1892. His early works earned for him a reputation as a subversive influence in the theatre and he was bitterly attacked in many quarters for daring to discuss, in dramatic form, social problems which, until then, had been discussed only by political committees or reformers; or aired in pulpit or the courts. Shaw had, indeed, created an innovation by appealing to the minds of his audiences rather than to their emotions. He blew the airs of shoddy romance clear out of the theatre and wiped the stage clean of high-falutin' melodrama. Boldly, he demanded "a pit of philosophers" and not a theatre full of mere casual entertainment seekers, so it is not surprising that the century had turned before his plays began to be popular.

It was during the famous Granville Barker and J. E. Vedrenne season in London that the battle was won. During this historic "Repertory" season, no less than 700 performances of eleven of his plays were given, and thereafter, no matter what the critics said, the great man could do no dramatic wrong to box office or actor.

Wit, philosopher, preacher, reformer, critic, G. B. Shaw left a rich legacy to the theatre, and we are proud to bring back to you this evening (or afternoon) one of his most brilliant pieces of work.

PARTY BOOKINGS

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Robin Lovejoy

Setting by:

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For a Season, April 8 to May 2, 1959
THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
presents
THE TRUST PLAYERS

in
MAN AND SUPERMAN

A Comedy and a Philosophy
by
GEORGE BERNARD SHAW

The Characters (in order of appearance):

Roebuck Ramsden	FRANK WATERS
Octavius Robinson	NEIL FITZPATRICK
John Tanner	RON HADDRICK
Henry Straker	GRANT TAYLOR
Hector Malone	RODNEY MILGATE
Mr. Malone	DES ROLFE
Manservant	RICHARD MAY
Ann Whitefield	DINAH SHEARING
Mrs. Whitefield	NEVA CARR GLYN
Miss Ramsden	DIANA BELL
Violet Robinson	PATRICIA CONOLLY

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SYNOPSIS OF SCENES



ACT 1: The Study in Roebuck Ramsden's House.

ACT 2: The Driveway of Mrs. Whitefield's Country House.

ACT 3: The Courtyard of a Villa in Granada, Spain.

The Year is 1910.

There will be two intervals of 10 minutes each.

Production by ROBIN LOVEJOY

Settings and Costumes designed by Anne Fraser.

Wigs and Hairstyles by Mona Workman.

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

The Clement Bayard 1910 Model Car used in Act 2 kindly lent by Mr. G. Green, of the Veteran Car Club of Australia.

Stage Manager	Ronald Denson
Assistant Stage Manager	Richard May
Wardrobe Mistress	Joan Holcombe

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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.



THE ART EXHIBITION

The Elizabethan Theatre is pleased to present its second Art Exhibition on loan from Farmer's Blaxland Gallery. The works on show in our new, extended foyer represent a group of realist painters. All are interested in making an exact picture of what they see; theirs is a visual art which presents no great problems to the viewer. Still lifes and landscapes are their subjects, and these they paint in a highly individual manner.

You will notice that Erik Langker, working in oils, is pre-occupied with the broad landscape, whilst Hal Missingham, working in water-colour searches for small details, rocks, jetties, gates that, for him, are the most interesting components of the landscape.

All the artists represented are well-known in the Australian art world.

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RON HADDRIK 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 Emyln Williams. Ron Haddrick makes his first appearance in Australia with The Trust Players.

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".

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.

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".

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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.

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.

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The Elizabethan Theatre management, as a mark of appreciation, list below donors to hand at time of this programme going to press.

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Harkins, Gerard
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Horsley, Bruce
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