

PUBLICATION OF THIS PROGRAMME SPONSORED BY
THE ADCOCK-INGRAM GROUP
which includes inter alia
Adcock-Ingram Laboratories Limited
Rio Ethicals
Keatings Pharmaceuticals
Saphar Hospital Products
Sabax (Pty) Limited
Keagrams Limited
E.J. Adcock Limited
Family Circle Chemists
Adcock-Ingram Home Products



"Serving the health needs of the nation"

The Best Of Brel
1980
devised and directed
by
Taubie Kushlick

with Ann Hamblin Ferdie Uphof Laurika Rauch
and Lindsay Heard piano Sergio Zampolli accordion

THE BEST OF BREL

In August 1972 "Jacques Brel is alive and well and living in Paris" exploded at the Chelsea Theatre in Johannesburg. Bill Brewer (Sunday Times) said "Taubie Kushlick has produced something that Johannesburg has never experienced before and probably never will again. I agreed with every full voiced bravo encore".

Michael Venables (Rand Daily Mail) said
"In 28 years of live theatre-going I have never heard such applause that greeted last night's performance of this remarkable show. If Joburg won't support this show I am tempted to say live theatre should close now. Encore Brel."

Peter Feldman (The Star 1972) said "Taubie's baby last night notched up its 200th performance. Joburg, it seems, has taken Brel to its heart". In fact, Brel ran solidly for three years then toured the country before returning to the Chelsea again and again.

4 years ago, with the help of Madame Brel, I took my title from Michael Venables' comment and did "Encore Brel". Now in 1983, Paet invited me to take Brel on tour.

4 years ago Jacques Brel died. I felt that I wanted to use some of the songs from the original shows as a tribute to this creative genius and took what I considered to be the Best of Brel.

Take BRUSSELS, it's a modern putdown, slapped on a victorian couple in the space of a grandchild's irreverent memory. Brussels is one of those jazz-like vaudeville numbers that seemed close to Brel's heart. MARIKE – a lovesong almost brutal in its slow-mounting trial of longing – a crescendo of passion. AMSTERDAM – perhaps one of Brel's most brooding and powerful numbers. OLD FOLKS with its metronomic beat to expiration . . . CAROUSEL is perhaps the musical zenith of the evening . . . "IF WE ONLY HAVE LOVE" – a moving exhortation to the need for understanding between all people.

In "The Best of Brel" I sought a subtle blend of haunting melody, fascinating rhythm and a unique magic sound of bitter-sweet beauty, mixing poetry with sheer power to grab one's throat.

Taubie Kushlick
Taubie Kushlick



1 August 1972 – "Jacques Brel is alive and well and living in Paris" "exploded" in Johannesburg. (1 to 7) Lindsay Heard, Taubie Kushlick, Ann Hamblin and Ferdie Uphof with the original (tattered) score they have been using ever since.
2 "Marieke Marieke" – Ann Hamblin.
3 "Those bloody fools, there'll be another war" – Ferdie Uphof.
4 "Ne me quitte pas" (If you go away) – Laurika Rauch who joined The Company in "Encore Brel".



In the words of Breytje Breytenbach – one of South Africa's theatrical giants
"Culture is an investment for generations to come. It's also something else – it is the kind of investment that will show dividends not calculated in rands and cents but in spiritual enrichment and better human relationships, the benefits of which will be derived by posterity.

In the past it was royalty and the nobility who were the patrons of the arts – without their financial and moral support, the arts could not have flourished. All over the world today, it is the kings of industry and commerce who are mainly responsible for sponsorship of the arts".

We at Adcock-Ingram fully subscribe to this philosophy to enhance the cultural wellbeing of our country. We also believe that interaction between various art forms should be encouraged. The visual and performing arts can be likened to links in the chain of culture – visual art, drama, music and dance are interdependent and have influenced one another through the ages.

We pay tribute to Taubie Kushlick, the doyen of South African theatre for her commitment and major contribution to South Africa's artistic development.

N. Nossel

Sincerely,
Norman Nossel Deputy Chairman & Managing Director Adcock-Ingram Limited



TAUBIE KUSHLICK ON JACQUES BREL

Brel's off beat songs of pain and sorrow, weird tales of failure, of better days – even when he starved – never kept him from probing the people around him. He wanted to discover the sign of the force they were playing to themselves and to others, hiding their miseries and failures behind false pretenses. And he wrote to relieve himself of the anger that kept building inside of him. Anger at not being understood – anger at seeing others less talented, succeeding – until he became an enormous success – and that was when "Brel Was Alive And Singing in Paris".

I have been fortunate to have lived with Brel's songs for a long time. I am sorry for those who haven't, and I keep asking myself how do they live without them? Throughout the years each new Brel song seems to have a power to create its own memory, like a precious stone has its own aura – Brel said "I never sing for audiences – I sing for people".

Brel may deplore, but he does it with compassion, he can be ferocious in his criticism, but he always expresses a tender feeling for other men, even if at first obscured in his bitter sweet irony. That's why he is so difficult to approach – at first the impression is that he has been disillusioned in life by friends, women and love and through the means of his songs, he seeks a kind of revenge, no – but look closer and you will find the man he is, filled with compassion, love and tenderness. Tenderness to Brel meant a more stable feeling than even love. Love is demanding but tenderness derives its own satisfaction.

*There's
Taubie
who loves.*



Ann Hamblin, Ferdie Uphof, Laurika Rauch.
"You don't forget the games you played, you get used to it – that's all."

ANN HAMBLIN was born in Johannesburg. She qualified as a teacher and performer in music, speech and drama. The University of South Africa awarded her an overseas bursary which enabled her to further her training in singing in Vienna and Milan. She returned to the concert platform of South Africa, giving many successful recitals, performances in oratorios and productions of South African composers' operas. She has appeared regularly with the SABC and in SATV productions. Ann started as one of the original cast in the first "Jacques Brel is alive and well and living in Paris" when it opened in Johannesburg in August 1972, and has been singing it on and off ever since. French music from Debussy to Brel is her first love.

FERDIE UPHOF appeared in the first performance of "Jacques Brel is alive and well and living in Paris" in 1972 and has remained a member of the cast since that time. He has also appeared in "The Pyjama Game" and undertaken several tours on behalf of Performing Arts Councils, appearing in various operas, musicals and operettas, and is often seen on SABC-TV.

LAURIKA RAUCH was born in Cape Town and has been singing and playing piano since childhood. Laurika studied drama at the University of Stellenbosch and thereafter taught in Cape Town. After a spell with Robin Moran's PACT productions in Pretoria, she moved to Johannesburg to follow a freelance career as a singer and actress. During this time she also obtained the Higher Education Diploma. Laurika has released several records, receiving a gold disc for her hit "Kinders van die Wind". She is regarded as the exponent of new Afrikaans songs and in 1981 appeared in her own television show "Laurika Rauch in Review". She appeared in "Encore Brel" and was subsequently released in 1981. In July of this year "Jy is te Diebaar" was released.

PROGRAMME

Act I

OVERTURE

You don't forget
The Company

The hypocrites
Ann Hamblin/Laurika Rauch

The music of Parez
Ferdie Uphof

A child
Laurika Rauch

My childhood
Ann Hamblin

Fernand
Ferdie Uphof

Sons of . . .
Laurika Rauch

Madeleine
Ferdie Uphof/The Company

Seasons in the sun
Ferdie Uphof

If you go away
Laurika Rauch

Song of the old lovers
Ann Hamblin

The desperate ones
The Company

The dove
Ann Hamblin

Brussels
Laurika Rauch/The Company

INTERVAL

Act II

Nothing to eat
Ferdie Uphof

Song without words
Laurika Rauch/Lindsay Heard/Sergio Zampolli

Marieke
Ann Hamblin

The Devil
Ferdie Uphof

The early morning hangers-on
Laurika Rauch

Taxi
Ferdie Uphof

Old folks
Ann Hamblin

My open land
Laurika Rauch

Amsterdam
Ferdie Uphof

Carousel
Ann Hamblin

If we only have love
The Company

Piano: Lindsay Heard Accordion: Sergio Zampolli
Devised and directed by Taubie Kushlick Music by Brel/Rauber/Jouannest
Adapted and arranged by Lindsay Heard