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EDGAR'S

the
jail
diary of
albie
sachs

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**CITY
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MAGAZINE
LONDON'S GUIDE



ALBIE SACHS (THIRD FROM RIGHT AT TABLE) AT CONGRESS OF THE PEOPLE, KLIPTOWN, JUNE 1955.

IDAF

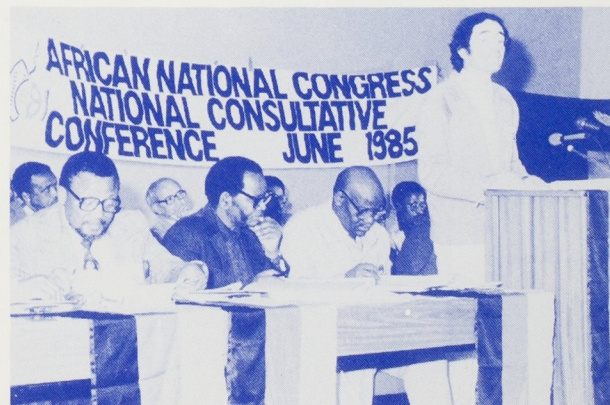
I first came across Albie Sachs' remarkable account of his solitary confinement in Cape Town in 1963 via a friend (indeed, then, of a friend) who had purchased the rights in the book with the intention of making it into a movie. The book was sitting on my bookshelf, waiting to be read, when I noticed another copy hanging around the then Aldwych offices of the Royal Shakespeare Company. Something — perhaps to do with the theatrical as opposed to cinematic interest of solitary confinement — clicked in my mind. Before having actually read Albie's book, I had approached the RSC about the possibility of presenting an adaptation of it in their new Warehouse theatre in Covent Garden.

Actually reading it convinced me even more. It was absolutely clear that any dramatic treatment would have to be a concerto — Albie's solo instrument playing against the orchestra of jailors, policemen and interrogators. It is possible to use soliloquy in film, by way of voice-overs and the like (and indeed, we found ways of seeing into Albie's head when the play was adapted for television). But I knew then — as I still know now — that the book lends itself in a particular and perhaps even exclusive way to theatrical presentation.

It was exciting in another way too. There is now a myth that the political plays of the pre-Thatcher era were pieces of coherent social realism, sure of their political ground, and confidently optimistic about the certainty of socialism. In fact, the plays most usually associated with the mid-70s were riddled with pessimism, contradiction and doubt (albeit occasionally brightened up by attempts at sub-Maoist "positive endings"). What was so politically and morally cheering about Jail Diary was that it was a book about the heroism of a completely recognisable, comprehensible and fully-rounded human being. It was because there was no doubt about Albie's courage in defeating his captors that I was able to raise his own questions

about his heroism, and his own reservations about the price of his victory.

Adapting books by and about living people can be tricky. At the time, I was secretly relieved that Albie Sachs was planning to spend the period of the play's writing and production in the southern hemisphere. The first — and, until this year, only — time I met him was in north London, the night after his farewell party, amid detritus and suitcases, as he prepared to leave to take up a post at the University of Maputo in recently-liberated Mozambique. We had a splendid two hours, preserved on tape,



ALBIE SACHS ADDRESSING ANC CONFERENCE JUNE 1985.

IDAF

which was extremely useful in my creation of the subtly different Albie of my play. Since then we have corresponded, and our paths have nearly crossed on the edges of productions. But I wasn't to meet him again until, three months after the terrible events of 7 April 1988, he returned to rest and recuperate in London, still diffident and self-questioning, yet clearly confident of the personal and political resources to get through this one too. DAVID EDGAR

MCH91-45-2-1

the jail diary of albie sachs

BY DAVID EDGAR

ALBIE SACHS	<i>Matthew Marsh</i>
SERGEANT	<i>Gary Lucas</i>
CONSTABLE	<i>Nick Maloney</i>
WAGENAAR	<i>Sam Cox</i>
FREEMAN	<i>Julian Glover</i>
DANNY	<i>Paterson Joseph</i>
ROSSOUW	<i>David Calder</i>
SNYMAN	<i>Edwin Richfield</i>
2nd SERGEANT	<i>Reg Stewart</i>
COLOURED CONSTABLE	<i>Roy Lee</i>
VLOK	<i>John Burgess</i>
McINTYRE	<i>Randal Herley</i>
3rd SERGEANT	<i>Ben Roberts</i>
KRAAL	<i>Peter McEnery</i>
SAMOLS	<i>Martin Jacobs</i>
2nd CONSTABLE	<i>Simon Molloy</i>
CAMERAMAN	<i>Robert Whelan</i>
SWANEPOEL	<i>Simon Callow</i>

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Designed by Shelagh Keegan and Jessica Bowles

Lighting by Paul Denby

CAPE TOWN IN THE EARLY 1960s

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JOHN BURGESS (Vlok)

John has worked extensively in theatre and on television and film. He was with the RSC for several seasons and created the role of Vlok in the original version of *The Jail Diary of Albie Sachs*. He also played Vlok in the BBC radio version. His most recent stage appearances were last year as John of Gaunt in *Richard II* at The Barbican and Goldie in *The Great White Hope* at The Mermaid. This year he has been seen in *The Ruth Rendell Mysteries* on ITV and *EastEnders* and has recently finished filming *Christabel* for the BBC and *This is David Lander* for Channel 4.

DAVID CALDER (Rossouw)

David is currently appearing at Stratford as York in *The Plantagenets*. His last work at The Young Vic was as Iago opposite Rudolph Walker in *Othello*. He has also worked in the West End, and at the Hampstead Theatre Club, the Edinburgh Traverse and the National Theatre, where he played Gerry in Dusty Hughes' *Futurists*. His most recent television work includes Inspector Pesnick in *Widows*, Greville Wynne in *Wynne and Penkovsky*, Maitre Jacques Verges in *The Trial of Klaus Barbie* and Lawrence in *Tumbledown*.

SIMON CALLOW (Swanepoel)

Most recent theatre appearance was as Faust in Goethe's *Faust Parts I & II* at the Lyric Hammersmith. Recent films include *The Good Father* which has just won the Prix Italia and *Maurice*. Writing credits include *Being An Actor and A Difficult Actor — Charles Laughton*. Earlier this year he directed Willy Russell's *Shirley Valentine* with Pauline Collins at the Vaudeville Theatre and he has just directed *Die Fledermaus* for Scottish Opera. He is currently rehearsing *Single Spies* at the National: he plays Guy Burgess in *An Englishman Abroad* directed by Alan Bennett and himself directs *A Question of Attribution* in which Alan Bennett plays Anthony Blunt.

SAM COX (Wagenaar)

Sam trained at L.A.M.D.A and has appeared at many theatres around the country, on the Fringe and in the West End. His past work at The Young Vic includes *The Jail Diary of Albie Sachs*, *Macbeth* and *Jack and The Beanstalk*. Most recently, he has been at the Bush Theatre. He is just about to return to the West End in *Run For Your Wife*. Television credits includes *Bergerac*, *Deadhead* and *Blind Justice*.

DAVID EDGAR (Writer)

David Edgar was born in 1948. He read Drama at Manchester University and became actively involved in the radical politics of the late 60's. After a short career in local journalism he took up writing full-time in 1972. His numerous plays include *Destiny*, *Maydays*, *The Jail Diary of Albie Sachs* and the celebrated adaptation of *Nicholas Nickleby*. He is a member of the Institute of Race Relations.

JULIAN GLOVER (Freeman)

Julian played Freeman in the BBC TV version of *The Jail Diary of Albie Sachs* in 1979. He has been a leading player for many years at the Prospect, Old Vic, RSC, Bristol Old Vic and National Theatre Companies. His first London appearances were at the Royal Court Theatre in plays ranging from Jellicoe's *The Knack* to Osborne's *Luther*. His most recent appearances have been in his own one-man version of *Beowulf* and *Medea* at the Lyric, Hammersmith and in *Habeas Corpus* at Richmond. He has also played in many films, his first being the legendary *Tom Jones* and his most recent, *Cry Freedom* and *Indiana Jones*. His television experience is extensive. His most notable work in recent years has been in *Dombey and Son*, *Cover Her Face*, *By The Sword Divided*, *Only Yesterday*, *Mandela* and *Wish Me Luck*, of which he is currently filming a second series. He is married to Isla Blair and has one son, Jamie.

RANDAL HERLEY (McIntyre)

This is the third time for Randal Herley and he hopes it will be lucky for everyone concerned — "strange how strongly one feels when the story is known."

Randal's most recent theatre work has been with The Royal Exchange in *Don Carlos*, *The Cabinet Minister*, *Don Juan* and *Slave Island*. He has just completed an episode of *The New Statesman* for Yorkshire Television. He welcomes the chance to work with David Thacker again, having previously appeared in *Measure for Measure*.

MARTIN JACOBS (Samols)

Martin played Albie in David Thacker's original production of *The Jail Diary of Albie Sachs* at The Duke's Playhouse, Lancaster. For the last five years he has worked at the RSC and

as founder director of Not the RSC. He has also worked extensively on television and in repertory. He is currently filming a new series for the BBC called *A Touch of Spice*.

PATERSON JOSEPH (Danny)

Paterson trained at L.A.M.D.A, where his roles included Bottom in *A Midsummer Night's Dream* on a tour of Holland. Theatre work includes *Subtle Bodies*; *Colossus* (Cockpit) and *Infancy Plus Childhood*, *The Private Ear*, *Hello Out There*, *Macbeth* (as Banquo), *A Midsummer Night's Dream*, (Oberon) and *Line* for Studio '68. He recently appeared in *Raping The Gold* at The Bush and as Solomon in *Solomon and The Big Cat* at The Young Vic. He is currently touring with Cheek by Jowl in *The Tempest* and *Philoctetes*.

ROY LEE (Coloured Constable)

Roy trained at the Bristol Old Vic Theatre School and with the National Youth Theatre. His extensive theatre work includes *The Jail Diary of Albie Sachs* at The Duke's Playhouse, Lancaster, *Statements After The Arrest* at Northampton and *The Good Woman of Szechwan* at York. Television includes *Connie* (Central TV), *Black Silk* (BBC), *Tickets for the Titanic* and most recently *The Bill*. As a member of A.A.M, Roy considers it an honour to perform in this benefit. AMANDLA!

GARY LUCAS (Sergeant)

Gary trained at Birmingham University and the E15 Drama School. He worked at the Duke's Playhouse, Lancaster for two years appearing in main house, studio, touring and T.I.E. productions. He has also appeared in twenty-five productions at the Contact Theatre, Manchester and has worked at the Chester Gateway, Derby Playhouse and Oxford Playhouse. Previous work at The Young Vic includes *Measure for Measure* and *Romeo and Juliet*. He has recorded five plays for BBC Radio and was recently seen in Central Television's *Hard Cases*. Over the summer he appeared in *To Kill A Mocking Bird* at the Greenwich Theatre.

NICK MALONEY (Constable)

Nick's theatre work includes Robbie in *Stags and Hens*, Lenny in *Having a Ball*, James Joyce in *Travesties*,

Rosencrantz in *Hamlet*, Baines in *Flashpoint*, Antonio in *The Changeling* and Jack in *The Importance of Being Earnest*. Television work includes *Boys from the Blackstuff*, *Brookside*, *Prospects*, *The Brothers McGregor*, *The Lenny Henry Show*, *Cat's Eyes*, *Hale and Pace* and *Watching Mr Majeika*. He lives in Brighton and is married with two children.

MATTHEW MARSH (Albie Sachs)

Matthew has worked regularly at The Young Vic since 1984 playing among other roles Albie Sachs, Hamlet, John Proctor, Cassius, Nick in *Who's Afraid of Virginia Woolf?* and George McBrain in *Comedians*. This year he has played Dominic Swayne in the television series *A Taste for Death*, Michael Walsh in the Screen Two film *Flying in the Branches* and William Speke in the film *Mountains of the Moon*. He is currently filming the part of Raul Vargas in *Diamond Skulls*.

PETER McENERY (Kraal)

Peter was nominated best actor of the year at the S.W.E.T. awards for his performance as Albie in the original production of *The Jail Diary of Albie Sachs* at the RSC in 1978. Since then his roles with the R.S.C. have included Orlando, Pericles, Brutus and Grandier in *The Devils*. He appeared at the National Theatre as Dr Trevis in the *Elephant Man* and his last West End appearance was in *Made in Bangkok* at the Aldwych. Television work includes *Clayhanger*, *The Jail Diary of Albie Sachs*, *Japanese Style*, *The Collectors* and *The Mistress*. Film credits include *Tunes of Glory*, *Victim*, *The Moon Spinners* and *Entertaining Mr Sloane*.

SIMON MOLLOY (2nd Constable)

Simon has worked extensively in the theatre and on television and radio and was in the original Young Vic production of *The Jail Diary of Albie Sachs*. His most recent stage appearance was as the interrogator in Pinter's *One for the Road* at the Hampstead Theatre Club. He has just finished work for Yorkshire Television on an Alan Plater play — *A Day in the Summer*. For the past two and a half years Simon has also been involved in setting up The Actor's Centre in Manchester.

EDWIN RICHFIELD (Snyman)

Edwin is probably best known from

television series such as *The Buccaneers*, *Interpol*, *The Odd Man*, and Radio 3 Serials like *The Owl Service*, D'Artagnan in *The Man in the Iron Mask* and *The Pallisers*, and numerous plays, guest appearances and even opera! He has also been in dozens of 'B' Movies which are often on the television, and other films including *Cleopatra* and *Ben Hur*. Over the last fifteen years he has worked mainly in the theatre, including a five year period with the RSC where productions included Terry Hands' *Henry V* and *VI* and John Barton's *The Greeks*. Most recently, he has been kept fairly busy with radio work. He lives in an old watermill in the Tariat Valley, Wales.

"I was lucky enough to play in the first production of *The Jail Diary of Albie Sachs*. It was one of the most enjoyable, fulfilling productions I have ever experienced."

BEN ROBERTS (3rd Sergeant)

Having trained and graduated from the Webber Douglas Academy, Ben worked extensively in regional theatre, working at Derby, Southampton, Nottingham, Leicester, Liverpool and

Lancaster. Some of his major roles include Arturo Ui, Caliban in *The Tempest*, Bottom in *A Midsummer Night's Dream*, Nelson in *Rat in the Skull*, Truscott in *Loot* and Estragon in *Waiting for Godot*. Ben's last appearance in London, earlier this year, was in Jean-Claude Italie's *The Traveller* with David Threlfall at the Almeida, and prior to that, here at The Young Vic in David Thacker's production of *Some Kind of Hero*. His involvement in *The Jail Diary of Albie Sachs* began in David Thacker's production of the play in Lancaster in which he played Wagenaar. He is currently involved in Thames TV's *The Bill*, playing Chief Inspector Clayton.

REG STEWART (2nd Sergeant)

Reg Stewart is 47 and has been an actor since leaving E15 Acting School in 1968. Reg has worked in many reps and on TV. His major roles have been in theatre and include Lenin in *Travesties*, Truscott in *Loot*, Estragon in *Waiting for Godot* and Bottom in *A Midsummer Night's Dream* at The Young Vic. Most recently, he played Sergeant Hayes in *Some Kind of Hero*

at Bolton. He is currently appearing in *An Enemy of the People* at The Young Vic and is in rehearsal for The Young Vic touring production of *Waiting for Godot*.

DAVID THACKER (Director)

He became Director of The Young Vic in January 1984 and since then has directed *Othello*, *The Jail Diary of Albie Sachs*, *Stags and Hens*, *Macbeth*, *Measure for Measure*, *The Enemies Within*, *Hamlet*, *The Crucible*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Some Kind of Hero*, *Ghosts* (which transferred to Wyndhams Theatre), *Julius Caesar*, *Who's Afraid of Virginia Woolf?*, *Comedians*, *A Touch of the Poet* (which transferred to the Comedy Theatre), *Solomon and The Big Cat* and *An Enemy of the People*.

ROBERT WHELAN (Cameraman)

Robert played Rossouw in David Thacker's production of *The Jail Diary of Albie Sachs* at The Duke's Playhouse, Lancaster. He has worked for many years in theatre, on television,

radio and film. He was nominated for Best Actor last year in the Manchester Evening News Awards for the role of Sergeant Musgrave in *Sergeant Musgrave's Dance*. Recent work includes a season at the Birmingham Rep and a number of films including *Ladder of Swords*, *The Bright Red One* and Bob Rafelson's *Mountains of the Moon*.

THE FLYING PICKETS

The Flying Pickets was the first group ever to have had a UK no. 1 with an acapella record. Over Christmas 1983 *Only You* stayed at the top of the British charts for an incredible five weeks and was the third biggest selling single of that year, clocking up over a million sales. It went on to be a huge hit all over the world. They have regularly toured both in Britain and Europe.

The Flying Pickets are: Rick Lloyd, David Brett, Gareth Williams, Ken Gregson, Hereward K and Gary Howard. A new album will soon be available.

albie sachs



JOHN REARDON/THE OBSERVER

My recovery from the bomb-blast amazes me, keeps me in a thrall of discovery and delight. I re-discover not just myself, but this country. Looked at from abroad, England appears to have become a nation of football hooligans and financial hooligans. Not true. Since my arrival here on a stretcher slotted into the luggage rack of a BA Airbus, half-deaf, half-blind with a collapsed lung and broken bones all over I have been treated lovingly and with great professional skill by people who have never known or heard of me. They not only nursed me and enabled my body



IDAF

to heal, I am risen and walking. Now people in the world of culture have come up with the idea of using the stage Albie Sachs to help mutilated but highly-moved (and a little but amused) me. Marvellous. Finally, in the background, working quietly to help me and all the thousands of other victims of racist terror, the known and the unknown, are the personnel of the International Defence and Aid Fund.

To them all, to yourselves who have come to the show, to the caring and loving England, a warm embrace. ALBIE SACHS

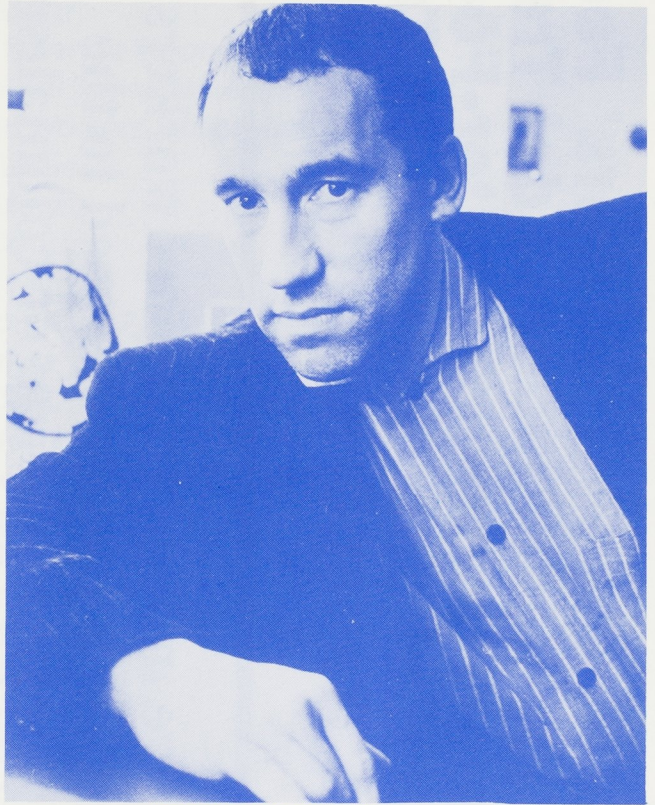
previous productions

All four of the actors who have portrayed Albie in Britain since the play's premiere at The Warehouse, London in 1978, are appearing in tonight's benefit performance of the play.



DONALD COOPER

PETER McENERY IN THE ROYAL SHAKESPEARE COMPANY PRODUCTION AT THE WAREHOUSE, LONDON IN 1978. PETER McENERY WAS ALSO IN THE BBC2 PRODUCTION TELEVISED IN 1979

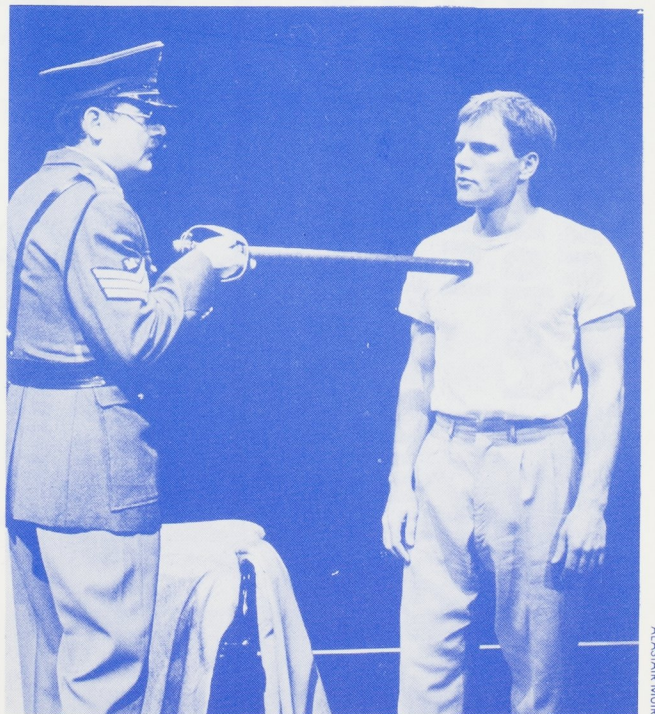


SIMON CALLOW PLAYED ALBIE IN THE BBC RADIO PRODUCTION IN 1979



A.H. THOMPSON

MARTIN JACOBS IN THE DUKE'S PLAYHOUSE, LANCASTER PRODUCTION 1981



ALASTAIR MUIR

MATTHEW MARSH IN THE YOUNG VIC PRODUCTION 1984

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For more information contact: The General Secretary, ITF, 133-135 Great Suffolk St., London SE1 1PD

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Photo from TOP production 1978