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# ROBYN ARCHER



GRIFFIN THEATRE COMPANY PRESENTS

**ROBYN ARCHER**  
4 - 15 JULY

European Cabaret really began in Paris in the 1880s and then rapidly spread to Vienna at the *fin de siècle*, thence to Zurich, St Petersburg, Barcelona, Munich and Berlin, where it coincided with the rise of national socialism and provided a necessary platform for voicing concern and criticism. *Que Reste-t'Il* starts with songs from the 1880s in Paris, and *Dancing on the Volcano* covers that brief period when Berlin cabaret was at first light-headed with relief after World War I, and then traced the dramatic descent into despair and horror. The power of serious poets and composers to record such histories is undeniable, and reinforces the words of Brecht's poem:

*My young son asks  
Will there be singing in the bad times?  
Yes, there will be singing  
About the bad times*

When the cabaret form crossed into English language-speaking countries, it tended to morph into something more polite, such as revue, and its bite was less at politics and corruption, and more to social mores and foibles. Political protest was taken up by 'folk' artists as evidenced in the songs of Woodie Guthrie and all those singer/songwriters who followed in America's civil rights movement, but as *The Other Great American Songbook* demonstrates, there have been more than enough contributors to sharp and funny commentary in song, with even the Broadway musical taking part.

While the word cabaret has been stretched over the last few decades to cover comedy, review, variety and burlesque, there have been recent sniffs of a return to something more akin to the form's noble origins, with Tim Minchin's rapid response to George Pell as a good example. Perhaps as the times again become more fraught, more complex, more difficult to understand and to negotiate, 'the art of small forms' (as Peter Altenberg described cabaret) will come into its own again.

**Robyn Archer AO**

## PROGRAM

**Que Reste-t'Il**  
4 – 6 July

*Program will be drawn from the following songs:*

**1880 – 1900**

The Street  
Le Chat Noir  
Cholera  
Red City  
It Takes Cash  
The Paper Crisis  
Trollope Rondo  
Song of the Rag and Bone Man  
Coin Coin Coin

Léon Xanrof  
Aristide Bruant  
Aristide Bruant  
Maurice Boukay  
Aristide Bruant  
Alphonse Allais  
Aristide Bruant  
Jules Jouy  
Aristide Bruant

*(trs Robyn Archer, music John Napier)*

*(trs Robyn Archer)*

*(trs Robyn Archer, music John Napier)*

*(trs Robyn Archer)*

**1900 – 1920**

Dada  
Cannibal Dada Manifesto  
Plaisir d'Amour

Tristan Tzara  
Francis Picabia  
Giovanni Martini

**1920s**

You Don't Know Paree

Cole Porter

**1930s**

Pluie  
L'Etranger

Damia  
Damia

**1940s**

L'Accordéoniste

Édith Piaf

**1950s**

Le Piano du Pauvre  
Monsieur William

Léo Ferré  
Léo Ferré

*(trs Michael Morley)*

*(trs Michael Morley)*

**1960s**

Ça Va!  
Le Fou du Roi  
I.M. Jacques Brel  
Ne Me Quitte Pas  
Carousel

Jacques Brel  
Jacques Brel  
Patrick McGuinness  
Jacques Brel  
Jacques Brel

*(trs Michael Morley)*

*(trs Michael Morley)*

**1970s**

L'Affaire Thomas Crown  
 L'Amour est Bleu  
 Dominique  
 The Ballad of Bonnie and Clyde

Michel Legrand  
 André Popp  
 Jeannine Deckers  
 Serge Gainsbourg

**L'Amour Toujours L'Amour**

La Mer  
 Les Feuilles Mortes  
 She  
 Que Reste-T-Il De Nos Amours

Charles Trenet  
 Jacques Prévert  
 Charles Aznavour  
 Charles Trenet

**Dancing on the Volcano****8–11 July***Program will be drawn from the following songs:***1919 – The War is Over**

Benares Song  
 Little Song  
 Anna Luise  
 Deep Sigh of a Lady in a Troubled Night  
 Tantenmörder  
 Apfelnöck

Bertolt Brecht  
 Bertolt Brecht  
 Kurt Tucholsky  
 Kurt Tucholsky  
 Frank Wedekind  
 Bertolt Brecht

**In the City**

Moritat  
 I'm Dirt  
 Nana's Song

Bertolt Brecht / Kurt Weill  
 Bertolt Brecht (*trs Frank Jellinek*)  
 Bertolt Brecht / Hanns Eisler

**On the Sea**

The Ballad of the Sailorman Kuttel Daddeldu  
 Isle of Capri / Red Sails in the Sunset  
 Harbour Lights  
 The Petroleum Song

Joachim Ringelnatz  
 Wilhelm Grosz / Jimmy Kennedy  
 Wilhelm Grosz / Jimmy Kennedy  
 Kurt Weill / Joachim Ringelnatz

**Nice While it Lasted**

Nice While it Lasted  
 Falling in Love Again  
 Kitsch Tango  
 Eine Kleine Sehnsucht  
 I Know it Can't Be So

Bertolt Brecht / Kurt Weill  
 Friedrich Hollaender  
 Friedrich Hollaender  
 Friedrich Hollaender  
 Friedrich Hollaender

**The Volcano Erupts**

The Stock Exchange Song  
 Falladah  
 The Jews  
 Ballad on Approving of the World

Mehring  
 Bertolt Brecht / Hanns Eisler  
 Friedrich Hollaender / Georges Bizet  
 Bertolt Brecht / Hanns Eisler

**After the Volcano**

Eleg 2

Bertolt Brecht / Hanns Eisler

**The (Other) Great American Songbook****13 – 15 July***Program will be drawn from the following songs:*

Hard Times  
 The Housewife's Lament  
 I'm in the Jailhouse Now  
 So Long It's Been Good to Know You  
 Money Makes the World Go Round  
 Seven and a Half Cents  
 Nobody Knows You  
 Sit Down You're Rockin' the Boat  
 The Fatal Glass of Beer  
 Hallelujah  
 Bewitched, Bothered and Bewildered  
 Vatican Rag  
 Lonely House  
 Thank God for Hollywood

Stephen Foster  
 From the Diary of Mrs Sarah A. Price  
 Jimmie Rodgers  
 Woody Guthrie  
 Fred Ebb / John Kander  
 Richard Adler / Jerry Ross  
 Jimmy Cox  
 Frank Loesser  
 From Helen Ramsay  
 As performed by Judy Henschke  
 Rodgers and Hart  
 Tom Lehrer  
 Kurt Weill / Langston Hughes  
 Georg Kreisler (*trs Don White*)

**Medley:**

Big Yellow Taxi  
 Hard Rain  
 School Today  
 Dear Mr President

Joni Mitchell  
 Bob Dylan  
 Pete Seeger  
 Pink

**Robyn Archer**

Vocals, Guitar

**Robyn Archer AO** FAHA is a singer, writer, artistic director and public advocate for the arts.

An acknowledged exponent of classic European cabaret, Robyn was named Cabaret Icon at the 2016 Adelaide Cabaret Festival, and won the Helpmann Award for Australia's *Best Cabaret Performer 2013*. She made landmark recordings of Brecht songs in translation, at Abbey Road with the London Sinfonietta. Recent concerts include Canberra, Adelaide, Oxford (UK) and Melbourne Recital Centre, with invitations to New York and Berlin in 2018. Robyn has written/directed *The Sound of Falling Stars*, which premiered at the 2017 Adelaide and Auckland Cabaret Festivals. Sydney audiences will remember her for successful shows such as *Kold Komfort Kaffe*, *The Pack of Women*, *Tonight Lola Blau*, *A Star is Torn* and *Café Flodermaus*.

She has recorded 12 albums and her writing includes essays, songs, works for the theatre and children's books. She is an ABR Laureate, and Honorary Fellow of the Australian Academy for the Humanities.

In demand as a speaker, Robyn opened the APAP conference in New York, January 2017, and selected addresses are published as *Detritus* (UWA Press). Robyn has been artistic director of several major arts festivals (National Festival of Australian Theatre, Adelaide Festival, Melbourne Festival, Ten Days on the Island, Centenary of Canberra), is patron and ambassador for numerous organisations, and currently Strategic Advisor, Gold Coast Arts, and Culture and Chair of NIDA's MFA (Cultural Leadership)

Robyn is mentor to the European Festivals Association's *Festival Academy* and to a number of younger artists and artistic directors. She is an Officer of the Order of Australia, Chevalier de l'Ordre des Arts et des Lettres (France) and Officer of the Crown (Belgium), and holds honorary doctorates from Flinders University (South Australia), Griffith University (Queensland), and the Universities of Sydney, Canberra and Adelaide.

[robynarcher.com](http://robynarcher.com)

**Stage Manager**

Grace Nye Butler

**Lighting Designer**

Daniel Barber

**Michael Morley**

Piano, Vocals

Michael Morley is currently Emeritus Professor of Drama at Flinders University. He has written widely on European and German theatre, concentrating particularly on the life and work of Bertolt Brecht, and has served as President of the International Brecht Society. Michael has written about music, theatre and literary criticism for a variety of Australian and international publications, and has translated poetry by pianist Alfred Brendel, most recently for the English version of *Brendel's A Pianist's A to Z*. He has been pianist and musical director on a number of professional productions in Australia and overseas, including *The Threepenny Opera* (State Theatre of South Australia and Queensland Theatre), *The Mother* (Troupe Theatre), *Happy Birthday Brecht* (University of California at Davis and Artaud Theatre, San Francisco) and *Jacques Bell is Alive and Well and Living in Paris* (Street Theatre Canberra.) Since 2004 he has presented the show *Sing Your Own Musicals* in Melbourne, at Adelaide Cabaret Festival and, most recently, at Port Fairy Music Festival. In 2012 Michael was awarded the South Australian Premier's Award for Lifetime Achievement in the Arts. He has worked with Robyn Archer for many years.

**George Butrumlis**

Accordion, Vocals

George Butrumlis has played the piano accordion since the age of six. His career includes performances with Jeannie Lewis, Kristina Olsen, Ross Hannaford, Melbourne Symphony Orchestra, the Three Tenors and Pavarotti's last tour of Australia. George has played on countless Australian movie soundtracks including *Red Dog*, *The Sound of One Hand Clapping*, *Lillian's Story* and most recently the film about the life of Mirka Mora, *Monsieur Mayonnaise*. George is probably most well known for his band Zydeco Jump, which featured on the bill of many Australian music festivals for over twenty years. He was a founding member of Joe Camilleri's Black Sorrows. George has served a three-year term on the music board of the Australia Council for the Arts, and has recently become director of the Melbourne Accordion Orchestra. George describes working with Robyn Archer and Michael Morley for the past eight years or so as a great privilege and one of the greatest musical experiences of his life.