

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

Section 8 Index

page

Reg Livermore AO [OKG 1956] - on stage at Glen Street – the Theatre	8.1
David Turnbull [OKG 1958] - Mary Poppins – the Musical	8.3
Hugo Weaving [OKG 1978] - in “Oranges & Sunlight” – the Movie	8.8

Reg Livermore AO [OKG 1956]

Reg Livermore – Reports in Knox Publications

July 1994 – *The Thistle* 3/94, Page 15

North Shore theatre-goers rolled up in force for the opening night at the Ensemble Theatre for *Wish you Were Here* starring Reg Livermore. For Reg, who went to school at Knox, it was a return not only to the North Shore but also to the theatre where he first stepped into the theatrical spotlight”. *North Shore Times*

April 1996 →
The Thistle
2/96
Page 15



September 1994 →
The Thistle
4/94,
Page 16



Reg Livermore Biography

Livermore, Reg D [OKG 1956] actor and entertainer (*The Thistle* 4/93 p 25)



Reg Livermore was stage-struck from the word go. At the age of 13 he started hiring local halls to stage performances in aid of local charities, his casts made up of neighborhood children and school friends. Regular outings to see pantomimes at the famous Tivoli Theatre Sydney indicated the sort of productions he enjoyed and hinted at the direction his career would eventually take. In 1953/54 he presented *A Sleeping Beauty* and *Cinderella* and raised 33 Pounds for the Torchbearers of Legacy. He began attending acting classes at the Independent Theatre and early on made appearances in *Toad of the Hall*, *The Glass Slipper*, *The Merchant of Venice* and *A Midsummer Night's Dream*.

Fired with enthusiasm and a strong sense of his own destiny he hired the Mosman Town Hall in 1955 and again in 1956 to stage pantomimes *Snow White*, and *Mother Goose*. More money was taken at the box office but the expenses were now greater, so profits were small. The young actor-manager began to appreciate the hit and miss nature of show business.

During his last years at school, he worked hard at the drama club and worked nights at the Independent Theatre; his mind was on everything but study and he chose to leave school early, rather than suffer humiliation at the hands of the examiner.

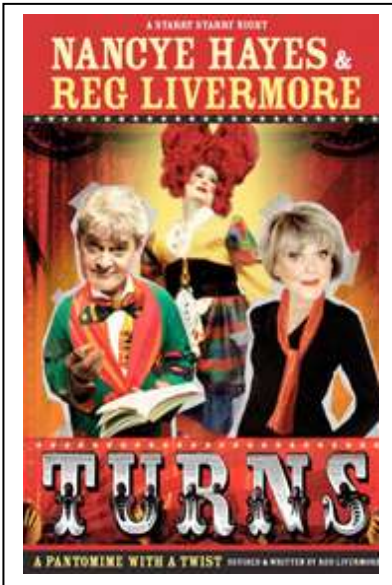
More plays for the Independent followed, and in 1957, after a successful audition for well-known Phillip Street Theatre his professional career was underway. Reg has established himself as one of Australian's leading theatrical artists. He has achieved great success in review musicals, and serious theatre. Possibly best know for his *Rocky Horror and Betty Block Buster* one mans shows (later *Barnham*) which have made him a house hold name throughout the commonwealth, Reg, at the time of this report is introducing “Betty” to London- A guest on Michael Parkinson on ABC TV...” circa 1980. (Ref *The Knox Review*, 1980 Old Boys' News 1929-1979, pg. 56 & Knox Grammar School Archives)

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

Reg Livermore AO - On Stage at Glen Street



TURNES - A Starry Starry Night By Reg Livermore

Performed by Nancye Hayes and Reg Livermore with Vincent Colagiuri at the keyboard in March 2011 at Glen St Theatre-

A reflection on identity, family, show business....and completely losing your marbles, TURNES brought together two icons of Australian theatre, NANCYE HAYES & REG LIVERMORE, as they've never seen them before. Pantomime star Marjory Joy is on her last legs (or is she?) As she reflects upon a life spent in show business

TURNES - A Starry Starry Night By Reg Livermore (continued)

(or was it?) her son Alistair tries to understand this woman, all women - and to come to terms with one woman in particular...

Created especially for these two stars from the pen - and vivid imagination - of Reg Livermore himself, TURNES is an intimate and intriguing portrait of two people walking an emotional tight rope. Let these two legends take you on a theatrical journey which will surprise and delight you, as Nancye & Reg make you laugh, make you think, and even make you cry. A kaleidoscope of theatrical styles, TURNES was a richly entertaining, whimsical, very funny and ultimately moving theatrical event.

Source - www.turnstheshow.com.au

Reviews of Turns:- [Source - Christine Dunstan Productions - www.cdp.com.au/turns.html]

- "Hayes is feisty, very funny and nimble...Livermore delivers beautifully" **Sydney Morning Herald**
- "... singing, dancing, vaudeville routines and splendid comic monologue..." **The Australian**
- "Turns is song and dance, pratfalls, puns and crosstalk....a music hall of the mind....Livermore's script blends pantomime, vaudeville, song and sit-com into a comedy. Hayes is feisty, very funny and nimble....Livermore delivers beautifully" **Jason Blake, Sydney Morning Herald**
- "Turns is a vehicle for two great stars of the Australian stage, Reg Livermore and Nancye Hayes, and a tribute to the musical, pantomime and comic theatre they have worked in for decades. It has the dark and tender undercurrent familiar to those who have seen Livermore's solo shows.....wordplay, imaginative excess and sudden moments of poignancy.....singing, dancing, vaudeville routines and splendid comic monologue..." **John McCallum, The Australian**
- "Watching Nancye Hayes and Reg Livermore on stage (in Turns) is like having an appointment with royalty...a crackerjack production...beautifully wrapped...energetic and polished. It's more fun that you can poke a shtick at." **David Spicer, Stage Whispers**
- "Reg Livermore steals his own show in Turns....a chance for the two stage veterans to do what they do best... a smorgasbord of theatrical styles. Livermore has written in some clever gags...and the show boasts a set that makes this production stand out....Livermore takes centre stage..." **Xanthe Kleinig, Daily Telegraph**



Veteran star saves the best until last

The Daily Telegraph, March 01, 2011

Double act: Stage veterans Reg Livermore and Nancye Hayes in Turns. Picture: Supplied. Source: Supplied

REG Livermore steals his own show in Turns, a two-hander he wrote for himself and friend Nancye Hayes. The play is billed as a chance for the two stage veterans to do what they do best and enjoy most. That, apparently, is a "bit of everything" - traditional pantomime, with nods to vaudeville, slapstick and film noir. All of these formats are thrown into the mix in the first half of the show, where despite some witty banter it is not always clear what

the characters are talking about. It turns out Hayes, dressed as an elderly pantomime clown, is reminiscing about her different roles over the years with her son (Livermore). A few costume changes could provide better definition for the smorgasbord of theatrical styles covered.

To his credit, Livermore has written in some clever gags that use the Australian vernacular and the show boasts a set with a view of the Sydney Harbour Bridge - local angles that make this production stand out. It is in the second half (although there is no interval) that Livermore takes centre stage. Here he delivers a serious monologue reflecting on life, love and family relationships. It's a segment of clarity that is a welcome relief - and saves the show.

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

David Henry Turnbull [OKG 1958]

Known For:-

<p>1984</p>	<p>1996</p>	<p>2007</p>	<p>1997</p>
	<p>David Henry Showreel By MegaMrDH 1 video SHOWREEL</p> <p>http://www.youtube.com/watch?v=x9sVTqIh3fM</p> <p><i>[highlight the link above, hold down control button & left click]</i></p>		



David Henry (Turnbull) as the Admiral in Mary Poppins

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

David Henry Turnbull

- *Known as David Turnbull to his Knox colleagues and David Henry in the UK*
- *Expresses his joy at returning to Australia for the Mary Poppins Musical*

From the pen of David Henry Turnbull

It is wonderful to be back in Australia for such an extended time and of course to have the opportunity of playing Admiral Boom and Chairman of the Bank in the highly successful Australian Première production of *Mary Poppins – the Musical*, currently at the Capitol Theatre, Sydney.

Adapted from the novels by Bowral’s own P.L.Travers, produced by Sir Cameron Mackintosh and Disney, directed by Sir Richard Eyre, former director of the National Theatre of GB, with original music and lyrics by the Sherman Brothers, *Mary Poppins* has been thrilling audiences around the world for the past 7 years and here in Australia, since it opened in Melbourne last year (2010), it has been playing to capacity houses. It is a thrill to be in and to hear the wonderful response from the audiences at the curtain calls. Though I trained as a Classical Actor, I am no stranger to musical theatre having just recently completed 5 years in the London production of *Chitty, Chitty, Bang Bang*, first at the Palladium Theatre and then on Tour finishing in Singapore in Dec ’07. Other musicals include *Carousel* and *Tyger* at The National Theatre of GB, *My Fair Lady* for a major European Tour, alternating both Higgins and Dolittle, *Babes in Arms* and *The Swaggerer* for the Open Air Theatre-Regents Park and *Swan Esther* at the Young Vic.

Being back in Australia just reminds me of the huge influence that Knox had on my future theatrical career.

Being back in Australia just reminds me of the huge influence that Knox had on my future theatrical career. After emigrating from South Africa (where I had had some success as a child actor), I joined Knox in 1956 and made my stage début in Miss Stowe’s very fine production of *Othello*, with Reg Livermore in the title role, Simon Chilvers as Iago and myself as Cassio. In subsequent years Dr. McKenzie and his wife Nan took over the production of the School Plays. Many Old Boys of these years would fondly remember their productions of Goldsmith’s *She Stoops to Conquer* (1957), and Shakespeare’s *Much Ado About Nothing* (1958), *As You Like It* (1959) and *Twelfth Night* (1960). Under their wonderful guidance and encouragement I began to develop



my skills, not only in the Theatre but also on the playing fields, finally making the 1st XV in 1958 as well.

In the years to follow, the Pymble Players, Ensemble Theatre, Young Elizabethan Players, South Australian Theatre and The Melbourne Theatre Companies also played a large part in my development and after co starring in Tim Burstall’s Feature Film *2000 Weeks* and a spell in the ABC’s TV series, *Bellbird*, as Dr. Gus, I headed for the UK to further my career.

This was a wonderful voyage of discovery, travelling first to Hong Kong then Bangkok, Delhi, Agra and Beirut (early 1969 before the war). I then caught a steamer around the Mediterranean to Athens, train to Vienna and Frankfurt and plane to Berlin, where I had an illuminating time observing rehearsals of *Anthony and Cleopatra* at the Schiller Theatre, seeing their full repertoire of productions as well as visiting the Berliner Ensemble in East Berlin. After six weeks it was time to head for London.

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

David Henry Turnbull

Within 18 months I had achieved one of my ambitions

I was very lucky - within a few days I was signed by an agent and shortly after I was rehearsing my first play in Leicester, which led on to many more plays in the provinces. Within 18 months I had achieved one of my ambitions “To be at the National Theatre and working with Sir Laurence Olivier”.

What was meant to be a 3-5 year work experience journey stretched to over forty years. From the National I moved to the provinces again followed by two years at the Chichester Festival Theatre and then The Young Vic Theatre, first for a USA Tour of *Taming of the Shrew* with the late Googie Withers’ daughter, Joanna McCallum (her actor father, John McCallum was also a Knox Old Boy!) as Katherine and myself as Petruchio, and on our return a long, ever-changing, repertoire season with the Company. Other theatres I appeared in or directed at over the years were, St Georges Shakespeare Theatre, Royal Shakespeare Company, English Speaking Theatre of Hamburg and Regents Park. Over the time I played in 19 of Shakespeare’s plays, some more than once.

Mercutio, Petruchio, Sir Toby Belch, Sir Andrew Aguecheek, Claudius, Henry V, and Brutus to name but a few of the characters I played.

Of course I still managed to find time to appear in a number of feature films as well which include: *Flawless* with Michael Caine, *Endgame– The Fall of Apartheid* with William Hurt, *Ali G Indahouse* with Sasha Baron Cohen, *Chaplin* with Robert Downey Jnr, *Evita* with Madonna, *The Killing Fields* with Sam Waterstone, *Cry Freedom* with Denzel Washington and Kevin Kline , *The Noble House* with Pierce Brosnan and *The Russia House* with Sean Connery

Amongst the many other luminaries I’ve had the privilege of working with are: Paul Schofield, Lawrence Olivier, Maggie Smith, Diana Rigg, Christopher Plummer, Maximilian Schell, Michael Hordern, Keith Michel, Donald Sinden, Steven Berkoff, Faith Brook, and Richard Attenborough.

As a bonus to the excitement of appearing on stage I have managed to be an actor and see the world as well, working in, Ireland, Spain, Belgium, Holland, Germany, Poland, Luxembourg, Hungary, Thailand, India, Hong Kong, USA, Canada, and finally once again Australia !!

*David Henry Turnbull
July 2011*

David Turnbull – Reports in Knox Publications See “*The Thistle*” 4/92 p 21

David Turnbull at Knox

The KGS Valet, The Sixth Form, 1958

Turnbull, D.H., 1956-58: Turnbull; Prefect 1958; C.U.O.; 1st XV 1958 (colours); 3.rd XI 1956-58; School Play; School Choir; Debating Team; “Grammarians” committee 1957-58; House football, choir, cricket, debating, athletics, swimming, plays.

David was the producer of the Turnbull House play “*The Spider Ring*” by Mabel Constanduros and Howard Addis.



David as Baron Bomburst in Chitty Chitty Bang Bang



The poster that was used in the Singapore season - with David as the Baron and Louise Plowright who played the Baroness.

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

David Turnbull Biography

Actor, David Henry Turnbull (known as David Turnbull to his Knox colleagues and David Henry in the UK), has lived in London since 1969, working with such greats as Lawrence Olivier and Maggie Smith. He also has featured in the films “*Evita*” and “*The Killing Fields*”.

"I am what would be described as a jobbing actor," Henry said in an interview with Jonathon Moran, National Entertainment Writer for AAP London, 5 March 2004. - David Henry said “he’s the kind of actor people recognise by sight rather than name. And he’d like to keep it that way”.



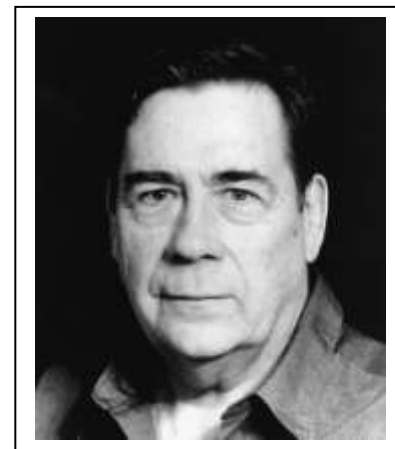
Photo: Anke-Madlen Jaeckel

Twelve Feature Films between 1985 and 2008 including:-

“*Endgame*”, “*The Fall of Apartheid*”, “*Flawless*”,
 “*Rabbit Fever*”, “*Fakers*”, “*Ali G Indahouse*”,
 “*Still Crazy*”, “*Evita*”, “*The Russia House*”,
 “*Afrikaaner Farmer*”, “*Cry Freedom*”, “*The Killing Fields*”.

Stage Productions

2001 *King Oedipus*, Nuffield Theatre,
 2000 *The John Wayne principle*,
 Nuffield Theatre,
 1999 *Man Who Came to Dinner*,
 1999 *Tempest/Bartholomew Fair*,
 1996 *Dead White Males*,
 1995 *Coriolanus*,
 1994 *True West*,
 1993 *Someone Who'll Watch Over Me*,
 West Yorkshire Playhouse,
 1992 *The Madness of George iii*,
 Royal National Theatre,
 1990 *Uncle Vanya*,
 1988 *Enemy of the People*,



Philip Quast (left) as "Mr Banks" and David Henry (right) as his boss "The Chairman" in *Mary Poppins*.

Musicals

2011 *Mary Poppins*- Capitol Theatre Sydney
 2010 *Mary Poppins*- Her Majesty's Theatre Melb.
 2007 *Baron Bomburst*
 2006/2007, *Chitty Chitty Bang Bang*,
 2002-2005 *Chitty Chitty Bang Bang*,
 1994 *My Fair Lady*, Major European Tour
 - Vienna, Frankfurt, Munich, Hamburg, Amsterdam
 1993 *Carousel*, Royal National Theatre



A dressing-room shot of David as Admiral Boom

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

David Henry Turnbull

A Look back in History

The Arts

DAVID HENRY TURNBULL (1958)

In Sydney for just ten days with his 19 year old younger son Tobias, expatriate 1958 Leaver, David Turnbull, had a chance to meet up with brothers, John and Peter, and reflect on his 1981 article for the “Knox Review”.

David left Australia in 1969 to further his acting career in the U.K. He intended to spend between two and five years overseas before returning to Australia. Twelve years later (1981) he made his first short return and resolved to make a permanent return the following year. However, back in the U.K., career developments put the return on “hold”.

Under his stage name, “David Henry”, his career has spanned film, television and stage, both as actor and director.

Feature films include, *The Killing Fields*, directed by Roland Joffe and starring Sam Waterston, Hong Ngor and Craig T. Nelson (plus Graeme Kennedy) which was filmed in Thailand; *Cry Freedom*, directed by Richard Attenborough, starring Kevin Kline and Denzel Washington, which was filmed in Zimbabwe; *The Noble House*, starring Piers Brosnan and John Rhys-Davies, filmed in Hong Kong and U.S.A.; *The Russian House*, directed by Australian, Fred Schapi, starring Sean Connery, and shot in the U.K. and Russia; *Charlie Chaplin*, directed by Richard Attenborough, filmed in the U.S.A., the U.K. and Switzerland.

His recent television credits include guest appearances in *The Bill*, *Casualty*, *Piglet Files*, *Eastenders*, *Victoria Wood Show*, and *The Manageress*, plus leading roles in *For the Greater Good*, *Death is Part of the Process*, and *Parrot*.

As Associate Artistic Director of The Young Vic and St. Georges Theatre, he has directed many productions including *The Merchant of Venice*, with Brian Murphy (George & Mildred) as Shylock.

His many stage appearances include the West End production of Arthur Miller’s adaptation of *An Enemy of the People*, as Peter Stockman the Mayor, and the title role in *Uncle Vanya*, with Laurence Olivier’s daughter, Tamsin, as Yelena, and Cleo



David (1958) seen here with his studly firmus brothers Peter (School Captain 1966; centre) and John (School Captain 1960)

Lane’s daughter, Jacqui Dankworth, as Sonia.

Currently David is playing Charles Fox in the Royal National Theatre’s highly acclaimed production of *The Madness of George III*, by Allan Bennett, starring Nigel Hawthorne (Yes Minister) and directed by Nicholas Hytner (Miss Saigon). In October he starts rehearsals for the Royal National Theatre’s musical revival of *Carousel* directed by Nick Hytner, choreographed by Kenneth MacMillan (Royal Ballet) and musical direction by Justin Brown (Scottish National Opera). This will keep David busy until August 1993. Little wonder that he hasn’t made it back to Australia on a permanent basis!

A fortuitous piece of casting in a commercial found David in Sydney in 1988 not only in time for the Bicentennial, but also here when brother Peter made his first forays out of the Royal North Shore Hospital’s Spinal Unit. Unfortunately he didn’t manage to get back to witness Peter’s marriage to Melissa, or for his highly successful return to the stage in *Whose Life is it Anyway?*

David keeps in touch with Knox’s happenings through his regular overseas copy of *The Thistle*. He wasn’t able to attend this year’s London dinner, but managed to make the highly successful 1991 dinner organised by Adrian Stark though, alas, he wasn’t able to meet up with any former classmates.

David’s wife, Christa, owns and runs a very modern hair and beauty clinic in Wimbledon. Elder son, Sebastian (20), enters his final year at the London School of Oriental and African Studies (Uln of London) where he is reading Social Anthropology, whilst Toby (19) enters his first year at Coventry University, doing a Performing Arts course... yet another performing Turnbull!



David Turnbull (OKG) 1958 on a recent visit to Australia

Source – *The Thistle* October 1992
No 4/92 page21

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

Hugo Weaving [OKG 1978] - “Oranges & Sunshine”

Hugo Weaving at Knox

“Hugo came to Knox from the United Kingdom in 1977, not an easy transition to make t that highly impressionable age. He became the star of the 1979 musical “*Man of La Mancha*” as Don Quixote. Hugo also played “Joxer” Daly in the Barry Griffin’s [Knox Master] production of “*Juno & the Paycock*”. In the Musical, Hugo was marked as a “promise which should lead to success one day in the world of theatre”. From *The Thistle July 1993*(No 3/93) page 27.

Hugo Weaving – Reports in Knox Publications

July 1993 – The Thistle 3/93, Page 27 “And so he has progressed, single-mindedly determined to carve a career and a place for himself in the world of theatre since leaving school. Hugo has made his mark on various types of theatre. . On the stage he has performed regularly with the Sydney Theatre Company and others. His television work is widely admired, and voice is heard on radio, in play and in poetry readings.

Most recently [in 1993] he narrated the orchestrally accompanied spoken monologue foe Beethoven’s “*Ergmont*” with the Sydney Symphony Orchestra. “*It is something I have always enjoyed, just using my voice and isolating one part of performance to get something across*”.

His work in films has been acclaimed with the A.F.I. Best Actor Award for “*Proof*”. Hugo played the British bully Sir John in “*Reckless Kelly*”. “*I just enjoyed myself. This guy is a real baddie and he enjoys being a baddie*”.

[In 1993] his latest films were the black comedy “*Frauds*” and the psychological drama, “*The Custodian*”. There remains a lingering ambition to be in a stage musical, in a sense to complete the circle of versatility in professional theatre he began at Knox in “*La Mancha*”. “*I’m less and less interested in doing mainstream stuff*”, Hugo comments although he had worked for the 5 years to 1993, in film or theatre. “*In five years, I think, I’d like to see myself taking more control over what I do – writing and perhaps getting a script up with someone*”.

HUGO WEAVING

(OKG '78)

On display in America is the outrageous drag film, “*The Adventures of Priscilla: Queen of the Desert*” ... A number of cultural explanations for the emergence of these latest successes can be offered.

“It’s the lack of gentility..... our films used to have the Good Housekeeping Seal of Approval and now all of a sudden we’ve grabbed the audience by the scruff of the neck, and they love it ... For years we’ve idolised the laconic national stereotype but what’s bubbling up to the surface is another image ... a suppressed desire to be extroverted. We now have the confidence to express that as a form of institutionalised eccentricity and we’re beginning to enjoy that. The images are not always flattering, but unlike the Americans we are brave enough to take a bit of self-derision.”

The Sydney Morning Herald, September

April 1994 – The Thistle 4/94, Page 17 ↑

Hugo Weaving on the right – we think??

April 1996 – The Thistle 2/96, Page 15 →



HUGO WEAVING (OKG '78)

By the time Weaving was 13 he was at school in England and a prefect; part of an old-fashioned system where sadistic teenagers would tell eight-year-olds what to do. “I remember being a prefect and thinking I had all this power but feeling I was still a little child ... I wanted my mummy.” By the time Weaving reached the civilised shores of Australia once again and found himself in the leafy surrounds of Knox Grammar School, corporal punishment had been abolished. He dropped his sports, his rugby, his science subjects, and took a more serious interest in theatre and English. And he later discovered he was on the headmaster’s list: he was one of the boys who should have been a prefect but somehow didn’t want to be. It was from Knox, after staging his own successful production of *The Hostage* and appearing to some acclaim in school plays and musicals, that he drifted into NIDA. What he is finding, now he has a hugely successful career and two children, is that he is not the same person he used to be.

The Sunday Telegraph, February

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

Hugo Weaving

Hugo Weaving Biography

Weaving, Hugo [OKG 1978] actor



Award winning actor who has starred in many Australian films including “*Little Fish*” with Cate Blanchet, “*Priscilla Queen of the Desert*” with Guy Pearce and Terence Stamp.

In January 2009, he won the V Australia Living Legend award at the 10th Anniversary of the Inside Film Awards.

(Ref Knox Grammar School Archives)

See also [http://hugo.random-](http://hugo.random-scribblings.net/index.php?option=com_content&task=view&id=12&Itemid=26)

[scribblings.net/index.php?option=com_content&task=view&id=12&Itemid=26](http://hugo.random-scribblings.net/index.php?option=com_content&task=view&id=12&Itemid=26)

Oranges and Sunshine: an illuminating true-life drama

Jim Loach's directorial debut, is a heartfelt and inspiring film about a remarkable woman who exposes the scandal of the mass deportation of British children to Australia

How could more than 130,000 children be shipped from Britain to Australia and other Commonwealth countries, often without their parents' knowledge, and the world not know about it? This was the question British social worker Margaret Humphreys began to ask in 1986, when an Australian woman arrived unannounced at her workplace and asked for help in finding her lost family.

It is also the chilling poser at the heart of Jim Loach's debut film, *Oranges and Sunshine*, which centres on a policy that saw children from poor and struggling families sent halfway across the world to a promised new life. Instead, many endured virtual slave labour and, in some extreme cases, serial abuse.

In the film, we follow Margaret (Emily Watson – Hilary and Jackie, *Red Dragon*) as she investigates the history of a government-approved deportation programme. She gradually uncovers the devastating effects that the deportation has had on its victims, many of whom are estranged from their families and, in some cases, left permanently damaged.

In Australia, Margaret's efforts amass evidence that defenceless children, in the care of the Roman Catholic Christian Brotherhood, have been physically and sexually abused by members of the order. However, Margaret is seen as a troublemaker, an outsider stirring up long-forgotten memories.



Hugo Weaving

Back in the UK, charities and government officials are refusing to accept responsibility for sending the children abroad, insisting that many were from broken homes and would have been worse off in the UK. The full extent of the programme eventually becomes clear and Margaret finds herself travelling back and forth between the UK and Australia, her efforts keeping her away from her own family for lengthy periods. Meanwhile, she receives death threats and becomes victim to an attempted attack by an angry opponent of her work.

◀ Hugo Weaving and Emily Watson in *Oranges and Sunshine*.

Photograph: Icon Film Distribution

Margaret eventually finds personal solace as her efforts finally come to fruition. Families are brought back together after decades apart, and the now grown-up children are able to establish their true identities. Finally, in 2009-10, after many years of official denial and vacillation, there are full public apologies from the Australian and British governments. Loach's film intelligently explores a grave injustice, yet also focuses on the personal experiences of the Nottingham-based social worker. It is based on Margaret's 2004 memoir *Empty Cradles*. The title, *Oranges and Sunshine*, refers to the inviting picture of a new life sold to the children in advance of their long journey to the other side of the world. It is a shattering, yet inspiring story.

Complementing Watson, Australian stars David Wenham (*Public Enemies*, *Moulin Rouge*) and Hugo Weaving (*Lord of the Rings*, *Priscilla Queen of the Desert*) give powerful, nuanced performances in supporting roles. The film is an intense journey from the discovery of injustice and suffering to a cathartic resolution and fulfillment that will linger in the memory for a long time.

Source – guardian.co.uk, Monday 14 March 2011 www.guardian.co.uk/oranges-and-sunshine/oranges-sunshine-emily...

THE KNOX CAIRN

Edition No. 1 – August 2011

Section 8 “On the Stage, Screen and Theatre”

Hugo Weaving

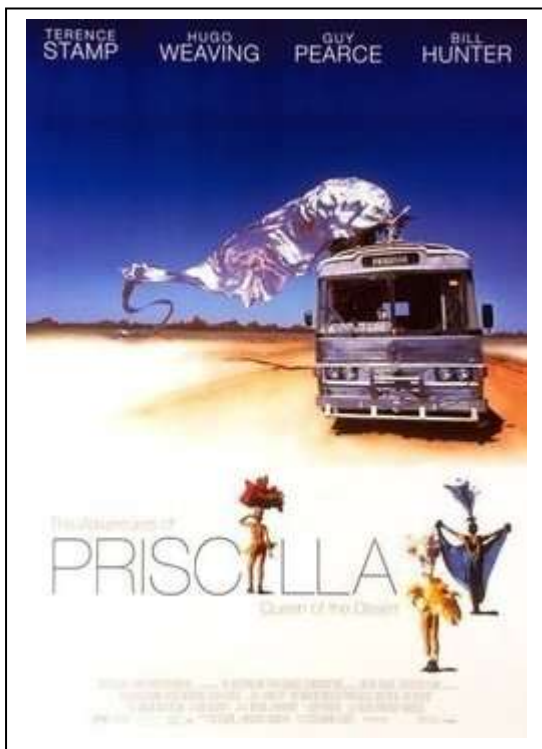
Reviews of Hugo in *Oranges and Sunshine*

- *“Australia’s David Wenham and Hugo Weaving also do well, tackling roles that debunk the myth of the Aussie male; they give us troubled men in dire need of support. Weaving has given us glimpses of troubled souls before (most recently, via 2009’s impressive but little seen [Last Ride](#))”* By Ed Gibbs – Critic’s Rating = 8/10 *Sun Herald* 2 June 2011, page 7
- *“There are beautiful performances here from every member of the cast, and it’s much to Loach’s credit that he handles this potentially sensational material with such restraint. Above all, many scenes are incredibly moving.”*
By at the Movies with Margaret & David - www.abc.net.au/atthemovies/txt/s3230720.ht
- *“There are excellent performances from Watson, from Hugo Weaving as a gentle, damaged soul and David Wenham, a truculent ex-Bindoon boy who makes an unlikely common cause with Humphreys”.*
By Peter Bradshaw guardian.co.uk, Thursday 31 March 2011 Rating 4 out of 5

Hugo Weaving Mini Biography

Hugo Wallace Weaving was born on April 4, 1960 in Nigeria. The middle sibling of three, Hugo has an older brother Simon and a younger sister Anna who both also currently live and work in Australia. During his early childhood, the Weaving family spent most of their time traveling between Nigeria, Great Britain, and Australia. This was due to the cross-country demands of his father's job in the computer industry. Later, during his teens, Hugo spent three years in England in the seventies attending Queen Elizabeth's Hospital School in Bristol. There, he showed early promise in theatre productions and also excelled at history, achieving an A in his O-level examination.

He arrived permanently in Australia in 1976 and finished his education at Knox Grammar School, Sydney. He graduated from NIDA (National Institute of Dramatic Art), a college well-known for other alumni such as Mel Gibson and Geoffrey Rush, in 1981. Since then, Hugo has had a steadily successful career in the film, television, and theatre industries. However, he has illustrated that, as renowned as he is known for his film work, he feels most at home on stage and continually performs in Australian theatre productions, usually with the Sydney Theatre Company. With his success has also come extensive recognition.



He has won numerous awards, including two Australian Film Institute Awards (AFI) for Best Actor in a Leading Role and three total nominations. The AFI is the Australian equivalent of an Academy Award, and Hugo won for his performances in *Proof* (1991) and *The Interview* (1998). He was also nominated for his performance in *The Adventures of Priscilla, Queen of the Desert* (1994). He garnered the Best Acting prize for *The Interview* (1998) at the Montreal Film Festival in 1998 in addition to his AFI Award and, that same year, won the Australian Star of the Year. More recently, roles in films such as *The Matrix trilogy* as Agent Smith and *The Lord of the Rings trilogy* as Lord Elrond have considerably raised his international profile.

His famous and irreplaceable role in *The Matrix movies* have made him one of the greatest sci-fi villains of the Twenty-first Century. With each new film, television, or theatrical role, Hugo continues to surpass his audience's expectations and remains one of the most versatile performers working today. He resides in Australia and has two children with partner Katrina Greenwood. Though Hugo and Katrina have never married, they've been a committed couple for over 25 years; while Hugo was quoted as saying marriage "petrified" him in the 1990s, by middle of the following decade he said he no longer felt that way, and that he and Katrina have toyed with the idea of marrying "when we're really old".

Source – The Movie Internet Database - www.imdb.com/title/tt1438216