



QUARTET

by Ronald Harwood

Directed by Brett Turner

11th – 26th SEPTEMBER, 2015

Weeknights and Saturdays at 8:00pm,

Sundays 13th & 20th Sept at 2:00 pm

with an additional Matinee

on Saturday 26th September at 2.00pm.

Groups of 10+ \$22 per ticket.

Preview & First Wednesday Night Specials

- Groups 50+ - \$10 per ticket.

Adults: \$27 Concession Card Holders & Members \$24

for further information, our website: htc.org.au or call the Box Office on 9457 4117

Quartet is a much loved play that takes place in a home for retired opera singers and musicians.

Reginald, Cissy and Wilfred are preparing the annual concert to celebrate Giuseppe Verdi's birth.

Into the mix arrives Jean, Reginald's ex-wife and Opera Diva.

Over the course of the play secrets are revealed, wounds are reopened, but through it all 'The Show Must Go On'.

Rehearsals for this production are well underway with the fantastic cast having a lovely time finding the characters.

We have assembled some familiar and not-so familiar faces for this production, Trevor Hanna is Reginald, Margaret Rawlinson is Jean, Roderick Chappel is Wilfred and Dianne Mileo is Cissy.



What we suffer for art! Dianne Mileo as *Cecily* looks extremely uncomfortable on her makeshift lounge as the other actors in the show, from left: Margaret Rawlinson as *Jean*, Roderick Chappel as *Wilfred* and Trevor Hanna as *Reginald* work on a scene from **Quartet**. Let's hope the props people can source a more comfortable alternative soon.

We have assembled some familiar and not-so familiar faces for this production, Trevor Hanna is *Reginald*, Margaret Rawlinson is *Jean*, Roderick Chappel is *Wilfred* and Diane Mileo is *Cissy*.

Production Manager Maureen McInerney has put together a formidable crew beginning with a beautiful set designed by the amazing George Tranter and coming together by the build team ably led by Owen Evans.

Backstage we have Emma Hunt as our Stage Manager, Craig Pearcey doing the Lighting Design, with Wendy Drowley and the team scouring the shed for costumes.

The Company is delighted to welcome back Brett Turner to direct the show, together with Adrian Valenta as Assistant Director. Together they staged that great production of **Steel Magnolias** for us in 2015.

The cast and crew look forward to bringing you this much loved classic in September.

AUDITION NOTICE

DON'T DRESS FOR DINNER

By **Marc Camoletti**
directed by **Chris McLean**

Sunday, August 23rd, 9:30am.
Monday, August 24th, 7:00pm.

SEASON DATES 20th November- 5th December, 2015.

Weeknights and Saturdays at 8.00pm.

Matinees Saturday 5th Dec & Sundays at 2pm.

Venue: Heidelberg Theatre Company 36 Turnham Ave, Rosanna,
(opp Rosanna Station)

Audition Details;

- Scripts will be available at the theatre 30 minutes prior to the audition.
- Auditionees, please bring a recent headshot and a brief CV of your recent stage experience.
- Ages are approximate. This play requires strong experienced actors.
- Auditions by appointment - contact the director, cfmclean@hotmail.com or call 9227 0044

PLAY SUMMARY

Bernard has made perfect plans for a romantic weekend with his mistress while wife Jacqueline is away visiting her mother. Unfortunately for him Jacqueline suddenly decides to stay home... and chaos ensues.

A classic French farce: marital infidelity, mistaken identities and multiple misunderstandings, this play was a smash hit in Paris and ran for six years in London. This manic romp is sure to deliver an hilarious evening out.

CHARACTERS

Please note that character ages are indicative only.

- **Bernard:** Successful, confident – perhaps too much so. Husband of Jacqueline, friend of Robert, lover of Suzanne.
- **Jacqueline:** Attractive, sophisticated, but hell hath no fury like a woman scorned. Wife of Bernard; lover of Robert.
- **Robert:** Friend of Bernard. Works hard to be successful and confident, doesn't always succeed. Lover of Jacqueline.
- **Suzette:** Attractive, smart-thinker, French accent. Knows how to turn a profit. Wife of George.
- **Suzanne:** Attractive, sophisticated. Likes to be pampered – cross when not. Lover of Bernard but still a free spirit.
- **George:** Very protective husband of Suzette. Well built. French/European accent.

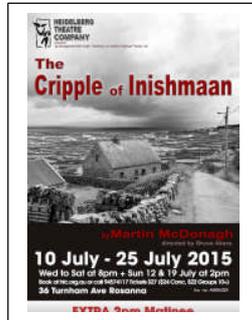
Rehearsals are currently planned as follows:-

Play Reading – September 14 at 7.00pm

First Blocking – September 27 at 4.00pm

Commencing on September 29 – Tuesday and Thursday from 7pm and Sunday from 1.00pm.

WORKING BEE: Sat 7th /14th Nov; 10am-4pm. Lunch is provided.



(Pictured above from left: Paula McDonald as *Eileen* and Rhonda Chung as *Kate*. Centre from left, Sandy Green as *Mammy*, Madeleine McKinlay as *Helen*, Sam Howard as *Bartley*, Paula McDonald as *Eileen*.. Right: Paula McDonald as *Eileen*, Pedro Ramos as *Billy*.)
photos: David Belton

THE CRIPPLE OF INISHMAAN Melbourne Observer Review

Atmospheric music, lighting and panoramic set depicting a remote west coast Irish island and stone-walled interior, instantly transport Heidelberg Theatre Company patrons to this 1934 world of Martin McDonagh's tragicomedy, **The Cripple of Inishmaan**.

George Tranter's fabulous set utilises the large stage, symbolising the island's desolate geographic and lifestyle bleakness. It is not surprising to see 21 names listed in the program for scenic artists, set construction and scenic masonry. Bravo to all.

Deryk Hartwick's evocative lighting design is integral to the overall visual effect, complimented by Wendy Drowley and team's costume design. Sound design is by Bruce Akers and Rob Wanless.

Director Bruce Akers' artistic mastery brings together creative and technical elements in superb style to showcase his actors' first-class performances and tell McDonagh's story.

The show opens with shopkeeper sisters Kate (Rhonda Chung) and Eileen (Paula McDonald) and charismatic Johnnypateenmike (Chris McLean), profiling 'Cripple Billy'.

When Billy (Pedro Ramos) enters we already know a lot about his interests of reading and watching cows, so it is not surprising to hear he is determined to leave and act in movies when an American film crew visits.

Playwright McDonagh admits walking the line between comedy and cruelty, believing one illuminates the other, so disabled Billy immediately becomes his town's laughing stock. I won't reveal any more of Billy's story, because there are interesting twists and turns for theatregoers to enjoy, entwined with social commentary and history of the time.

Youthful, fully-abled Bartley (Sam Howard) and flirty Helen (Madeleine McKinlay) contrast well with Billy's positive yet handicapped character. Resident boatman Babbybobby (Jim Thomson), the Doctor (Don Nicholson) and Mammy (Sandy Green) complete the colourful list of characters beautifully brought to life by Akers' players.

The Irish accents are excellent. I initially questioned dialogue clarity from Madeleine's high vocal register, but her dynamic characterisation of the role amply compensated.

Congratulations to all concerned for a splendid production.

Cheryl Threadgold Reviewer,
The Melbourne Observer

CRIPPLE OF INISHMAAN - Audience Review

Heidelberg Theatre Company has a history of selecting top shelf theatrical works for its stage repertoire and following up by producing excellent performances of those works. Their recent production of Martin McDonagh's *The Cripple of Inishmaan* did not break the habit... indeed, the performance was a triumphant success, in this reviewer's opinion.

I love this play, *The Cripple of Inishmaan*. To fully appreciate the work, it is necessary to understand the eccentric mindset not just of the hardened, habitually suffering Irish, but of the quirky regional peculiarities of the western county Irish and their take on existence and survival during the era in which the play is set.

Martin McDonagh understood this characteristic temperament and much to the delight of its audience, so did the cast and crew of the HTC production. It is a brilliant script. It's hard to imagine that writing of this calibre and in this style could have been produced by anybody who had not spent a considerable period of time living among the folk of County Galway.

McDonagh has spent much of his life visiting this region and evidently, that has helped in the production of the script... but, I fear, that alone would not be enough. I believe there is something in McDonagh's DNA which was required to fully expose the subtle contradictions that lurk in the souls of the play's characters

The play is set in the 1930s on Inishmaan, one of the Aran Islands that lay off the bitter, windswept coast of Galway. The inhabitants of this harsh, lonely, and uniquely strange island carry their crosses with a (sometimes) quiet determination not to wither against the relentless hardships which have mocked them and punished them for their entire lives. Some find solace in the eyes of lonely cows, some turn to stones for guidance and, even Mammy, who has been on a mission to 'drink herself dead' these past decades, refuses to give up the ghost.

Because suffering is the emotion they have known most intimately, the good folk of Inishmaan frequently display affection for one another through the incongruous process of inflicting further pain. Through black hearts and equally black humour, they taunt and punish one another in bizarre acts of overcompensation for their own pain. This, then, becomes their perverse way of saying 'I care'.

Young Cripple Billy is an obvious and easy target for mocking scorn in the village. He is well liked, however, and his back story is horrific (whichever version is true), but he is a cripple. He's ugly and slow and uncoordinated and quite obviously, unable to ever be functionally useful on the island, let alone have any chance of ever being kissed. So, his lot, it seems, is to waste his days reading and dreaming... and staring at cows... and tolerating the barbs cruelly aimed at him. Who'd have thought, that when a famed Hollywood film crew came to the island, Cripple Billy would be the one to contrive a visit to Hollywood – to dare to dream of escape from the emptiness of his sad Inishmaan life?

HTC's production was beautifully guided. The stark set design placed us almost uncomfortably in the barren midst of the Aran island. The play's director, Bruce Akers, has done a superb job in assembling a cast of wonderful players, sympathetic to the tone of this outstanding work.

The Cripple of Inishmaan deserves to be performed by a strong cast. A script of this quality requires actors who not only understand the themes and the tone of the piece, but whose combination brings justice to the writing. The key requirement, therefore, was that the performers understood the timing subtleties of Irish humour. Poorly timed, or with poor vocal modulation, those wonderful lines would have been wasted and lost. The HTC cast's timing and tone were perfect. My congratulations go to them and to their dialogue coach and director.

Rhonda Chung and Paula McDonald, as Kate and Eileen respectively, were a superb combination. They fed from each other wonderfully and have an obvious mutual affinity on stage. They prattle away, each with her own worries and, somehow, always manage to see things through and support each other... despite Kate's unfortunate relapse into the stone conversations... but then, she had been suffering a great deal of personal anxiety.

The bluff news gossip, Johnnypateenmike, played by Chris McLean, provided a strong counterpoint to some of the less rambunctious characters. It was a strong performance by Chris and he did a superb job in concealing his character's softer side until just the right moment.

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Pedro Ramos portrayed Cripple Billy magnificently. Billy's is such a deep personality but, as such, it is a mirror to the other characters. His kind and pure heart is not easily seen by those around him – but only because they don't care to look. His 'aunts' know of his gentleness, well enough, but even they can't see how he could ever make anything of himself. It is only when Billy disappears that they begin to understand the depth of this young man and it is then that they can begin to contemplate their own journeys.

John Considine
July, 2015.



PLEASE HELP at the WORKING BEES for QUARTET

Saturday 30th Aug & 6th Sept from **10.00am**

Lunch is provided. So come along,
it's a great experience and a fun time too!

Working Bees not your style?

How about assisting **backstage** or **front of house**.

Like to know more – call the Theatre on **9455 3039**

COMING EVENTS AT HTC

AUGUST

Saturday 30th	10.00am	Working Bee with Lunch
Sunday 23 rd	9.30am	Don't Dress for Dinner Auditions
Monday 24 th	7.00pm	Don't Dress for Dinner Auditions

SEPTEMBER

Saturday 6th	10.00am	Working Bee with Lunch
Friday 11 th	8.00pm	OPENING NIGHT – QUARTET
Saturday 26 th	8.00pm	CLOSING NIGHT - QUARTET

NOVEMBER

Saturday 7 th	10.00am	Working Bee with Lunch
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