

2003



51st
SEASON

The Newsletter of
the
Heidelberg
Theatre
Company Inc.
Inc. No. A0008432X

PROMPTS

No. 4.
August, 2003

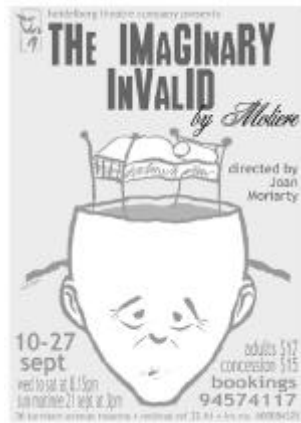
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Bookings and
Subscriptions
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The Imaginary Invalid

by Moliere
directed by Joan Moriarty

10th – 27th September 2003

Wednesday to Saturday at 8.15pm

Matinee Sunday September 21st, at 3pm

BOOKINGS 9457 4117

Subscribers requiring to alter their chosen night or reserve their booking are asked to call BEFORE Monday, 1st September, 2003 (10 DAYS BEFORE THE START OF THE SEASON)

The **Imaginary Invalid** by the celebrated 17th Century French playwright, Moliere, virtually ushered in the period in drama known as La Comedie Francaise.

This hilarious play centres round one *Monsieur Argan* – the perfect hypochondriac. His daughter, *Angelica*, has fallen passionately in love with one *Cleanté*, but the romance is thwarted because *Argan* has arranged for her to marry a young doctor whose father and uncle are also doctors in order to access cheap and constant medical attention for his imaginary illnesses. *Toinette*, the maid, vows not to let this happen. *Béline*, *Argan*'s scheming second wife wants desperately to get her hands on *Argan*'s considerable wealth at the expense of his daughters. Twists and turns and chaos result but finally all is resolved happily.

The lead role will be played by Chris McLean (*Sylvia*, *Arcadia*, *A Flea In Her Ear* and many others – a sheer delight). Tamasin Tunny will appear as *Toinette*, the maid. She was seen earlier this year at HTC in *The Bermuda Avenue Triangle*. *Bélin*, *Argan*'s wife, will be played by Maureen McInerney who does 'heaps' at HTC. Barry James is *Bonnefoy* and the *Apothecary*. Ian Grealy returns to HTC to play *Béralde*, *Argan*'s brother and John Keogh (*Pygmalion*, *Breaker Morant*) is *Dr Diaforus*. Jim Thomson, set builder, Stage Manager and actor (*I'm Not Rappaport*) appears as *Dr Purgon*.

Newcomers to HTC are the young lovers – Ed Hassall as *Cleanté* and Sarah Jones as *Angelica* and her sister *Louise* is to be played by Cara Love. As young *Dr Thomas* the suitor to *Angelica*, Elliot Cynler returns after playing the lead in our youth production.

Director Joan Moriarty and her assistant, Brian Moroney maintain they have a great cast who are working hard to ensure you have a funny and delightful evening.

Wendy Drowley and Lois Connor are in charge of the loads of stunning costumes that will complement the most gorgeous set design by Marie Mackrell. Paddy Moriarty leads the set building team, Genevieve Keehan is capably handling Production Co-ordination and Shelley McKemish is Stage Manager. Rose Capuano is looking after props, Brian Marriner designed the lighting and Tim McLaughlin the sound.

A great team, a great show.

SAVE THE POSTIE!!

(and save HTC handling and postage costs too!!)

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Email to:

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On receipt of your email, each edition of PROMPTS will be emailed to you. (If you want to say how much you enjoy HTC's productions or give any feedback to the Company, then we will be happy to have that too!)

This way you will receive PROMPTS sooner, and if you prefer to make a hard copy, the format will make printing a breeze.

Remember too:

HTC has a new website:

<http://home.vicnet.net.au/~htc/>

why not add HTC's site to your Favourites?

AUDITION NOTICE

Sunday 14th September at 2.30pm and
Monday 15th September at 7pm
at the Theatre

The Rise and Fall of Little Voice

by Jim Cartwright
directed by Chris Baldock

Season: 19th November - 6th December, Matinee 30th November

CAST

- Mari Hoff:** Late 40s/early 50s. The mother from hell! Overbearing, selfish lush trying desperately to cling on to her sexual allure. Tragic behind the bravado. A brilliant tour-de-force role.
- Ray Say:** Late 40s/early 50s. The bottom-of-the-heap womanising wheeler-dealer agent. All tacky charm and sleazy intentions. fantastic major role for an experienced actor
- Billy:** 20s. Shy, awkward but totally endearing. Obsessed and passionate about two things - LV and lights. A wonderful medium-sized role. Cherry picker licence not required!
- Mr Boo:** 40s/50s. Nightclub owner. Intimidating, greasy and the teller of the worst jokes ever! Also plays the telephone repair man at the start of Act One. Great medium-sized role for versatile actor.
- Sadie:** 30s/50s. Mari's repressed, put-upon fat friend. Hilarious, scene-stealing role for an actress of a, how shall we say, large physique!

All roles require a northern English accent.

NO APPOINTMENT TIME IS NECESSARY.

Please note that the role of Little Voice has been cast.

All enquiries to the director on 0402 616 609 or 9547 5470

WHAT'S THE GOSS?

WHO, WHAT, WHERE...

Accolades to Helen Jacob who took over Stage Managing for **This Old Man** on the Monday before the show opened, and a splendid job she did too! And also a big round of applause for Jim Thomson and Maureen McInerney who were great supports back stage. Well done all!!

Speaking of **This Old Man**, Rhiannon Leach who played *Fay* has been cast as *Little Voice*, in HTC's final show for 2003, can't wait for this one!

And Anthony Clendinen has gone from **This Old Man** into Eltham's production of **Waking Eve** directed by Doug Bennett. The season, 4th - 20th Sept. Bookings call **9437 1574**.

After **This Old Man**, Gayle Poor is taking a bit of a break but her kids, Llaaneath and Anthony are busy rehearsing for Trak Youth Theatre's production, **The Magic Spectre**, directed by Ed Bailey for audiences aged 3yrs and up. It plays at the Renaissance Theatre Kew, Fri. 22nd - Sat. 23rd Aug. For bookings & more information call **9818 5612**.

Hope you caught the article in The Age on August 5th with the

headline, *Celebrations as an old trouper hits 50*, describing an Exhibition curated by Gordon Dunlop. Gordon has directed many productions for HTC, his most recent being **The Cherry Orchard** in 2000. The Exhibition at the Baillieu Library, Melbourne University commemorates the Melbourne Theatre Company's 50th Anniversary. The Exhibition is open until September 12.



Photo of Ed Hassell taken July, 03 (let's hope he still looks as calm come November!)

2003 has been a busy and varied year for Ed. As well as rehearsing for **The Invalid**, Ed is scripting and preparing for a one night stand at Capers Restaurant on Aug. 31st and on Monday Sept 1st he will be the guy in **2 Girls and a Guy** at the same venue. On the short film front, Ed recently played in **Faith is Red** and as well he appeared in various skits as a *rock virgin*, *mad professor* and *rave-goer* for a music program on Channel 31. Ed will also direct **We Remember Bali**, a benefit concert, at Darebin in October. *Phew!!*

And the **Rememba This Theatre Company** production presented at the Theatre as part of the Banyule Winter Festival proved to be a great success.

Paul King is busy at Williamstown directing their production of **Buried Alive**. Season: 11th to 27th Sept. Bookings can be made on **9885 9678**.

There are many faces familiar to HTC audiences in productions around town in September. At Malvern TC, Laurie Jezard is featuring in **Gaslight**. The show is directed by Chris Baldock who will direct **Little Voice** at HTC in November, busy man! The Season 4th - 20th September. Bookings **9530 8586**.

And in Lilydale at the Atheneum, Louise Whiteman, Anne Pagram and David Small will be appearing in **The Cocktail Hour**. Season 2nd - 20th September. Bookings on **9753 1777**.



Review

WKLVBGIPDQIERP HVLRQJIKRPH

by dorothy hewett

directed by gayle poor

Performance: Thursday, 10 July 2003

Reviewed by Graeme Cope for 3CR's

Curtain Up – Sundays at 1pm – on 855 AM.

Were we really ever like this? Just so bloody awful! So shrivelled, warped and constrained? That loveable old platinum-class ratbag Dorothy Hewett makes you wonder! But then the monumentally dysfunctional Dockerty family's a creation for dramatic purposes and we have to make due allowance for theatrical license and a sharp political intent that's unusual in mainstream antipodean drama.

Ms Hewitt, of course, wants us to see the poor Dockertys as the victims of capitalism at its worst, as folk whose laudable aspirations as human beings are well nigh crushed by the wheels of cold machines and the clammy palms of the bourgeoisie and its minions, particularly the purveyors of the hot liquors that play so large a part in the action. But what probably comes across to a contemporary audience is not so much the propaganda as the sorry-funny story of some little Aussie battlers whose difficulties are as much or even more of their own making than the result of their location in the system of production. There's mum, once the belle of Bundaberg but now a soak on the four-penny dark; dad keeping the red flame (and the family) alive slaving his unappreciated guts out at proletarian labor; sons that include the well-meaning but class and family-bound, history-will-repeat-itself type, a petty criminal bludger, and a mother's boy made good - if becoming a spivvy used-car salesman and sort of toy boy to the off-stage dominatrix counts as such; daughters that (interestingly) provide more hope, even tho one's forever pregnant, dumped by her latest and a sandwich short of a picnic. And this besides some in-laws and sundry Redfern denizens of the mid-fifties. No less than 18 characters in all – something we rarely see on a professional or even amateur stage anymore.

Not surprisingly, in a cast of such a size, some aren't as adept as others but what makes Heidelberg's *This Old Man* entertaining is that no one lets the *team* down and the sprawling canvas of Hewitt's imagination comes alive in Dennis Pain's fine period composite set and thru Maureen McInerney's sensitively-chosen wardrobe. The humour sits comfortably beside the pathos (some cheeky blighters might say bathos!). Maybe things were a tad monochromatic, even-keeled and languid the night I saw it and the antics of the local luses seemed a mite forced but the substance was there.

Cheryl Ballantine looked frighteningly like Monica Maughan doing Wreck No.3 as mum (that's a compliment!) and she made a thoroughly credible duo with Douglas McManus' *Dad*, though his staccato body-

language and second-night hesitations fudged the edges of his otherwise well-established fundamental decency.

Among the lesser lights, Venetia Macken stood out as *Julie* and Simon Fenn as *George*. Carmel Behan contributed a neat cameo as your typically lemon-lipped working-class prude.

Gayle Poor directed with a firm sense of the times, Maureen White provided appropriate lights and the whole was flattered by some of the most atmospheric foyer snaps I've seen.

It'll be interesting to see how well Hewett's struggle town survives the test of time. I suspect it ain't in the class of *The Doll*.

HARVEST TIME FOR THE THE CHERRY ORCHID



2000 - *The Cherry Orchard* - Louise Whiteman as *Liuba* pictured wearing "the jacket".

The show opened the Company's 2000 Season, the set is long dismantled and the costumes stowed, awaiting their next airing. And for the jacket, pictured on the left worn by Louise as *Liuba*, its next showing will be as an exhibit in a Retrospective Exhibition at the Griffith Regional Art Gallery. The Retrospective will comprise garments made by the designer, Ross Weymouth, and entered in the Australian Gown of the Year competitions over a number of years.

You are probably wondering how HTC came to have the jacket, the answer of course is, Wendy Drowley. When Wendy isn't busy working at the Theatre or cooking steak & kidney pies for her family, she browses in Op Shops and it was in one such that she spied the jacket and recognised its potential as a garment for *Liuba*.

Three years later, when Wendy and Cloc's Wardrobe Mistress, Nancy Pizzi, were looking in HTC's wardrobe for costumes for Cloc's production of *Gigi*, Nancy spied the jacket, and recognised it from the BAZAAR label as being the work of Ross. Nancy told her mother, Cecilia Satori, who in turn passed this on to Ross, who rang the Theatre on the opening night of **This Old Man** in the hope of borrowing the garment made by him for the 1988 Gown of the Year Exhibition to include in his Retrospective.

So the story ends happily with the Committee agreeing, at Wendy's suggestion, to not just make the garment available for the Retrospective, but to gift it back to Ross with the Company's best wishes. And needless to say Wendy is already on the look out for "something stunning" to replace the jacket in the Company's wardrobe

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WANTED! Plastic and wooden coat hangers in good condition.

No wire hangers *please!!!!*

Your donations will be much appreciated.

(Leave your unwanted coat hangers with the FOH staff when you come to see *The Imaginary Invalid*.)



PROMPTS

Heidelberg Theatre Company
Newsletter
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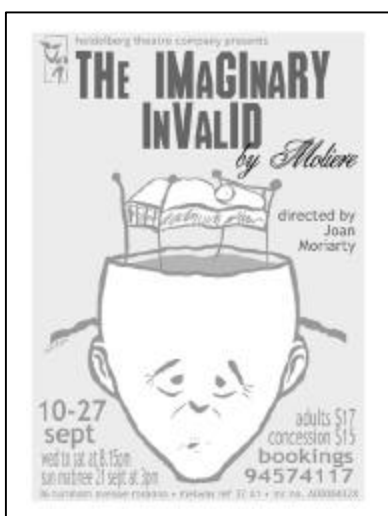
SURFACE
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2003



presents



Don't miss it!

**9457 4117
BOOKINGS**

COMING EVENTS AT HTC

AUGUST

Tuesday 19th 7.30pm Heidelberg Film Society – Innocence (2000 Aust.)
Saturday 30th 10.30am **Working Bee with Lunch**

SEPTEMBER

Saturday 6th 10.30am **Working Bee with Lunch**
Wednesday 10th 8.15pm First Night – **The Imaginary Invalid** by Moliere
Sunday 14th 2.30pm **AUDITION: The Rise and Fall of Little Voice**
Monday 15th 7.00pm **AUDITION: The Rise and Fall of Little Voice.**
Tuesday 16th 7.30pm Heidelberg Film Society – Marriage Of Maria Braun (1978 – Germany)
Saturday 27th 8.15pm Final Night – **The Imaginary Invalid** by Moliere

OCTOBER

Tuesday 21st 7.30pm Heidelberg Film Society – Wanda (1970 U.S.)

HELP!!!

WORKING BEES
for
THE IMAGINARY
INVALID

Saturdays
30th Aug. & 6th Sept.
from 10.30am

Lunch is provided.
A great chance to begin, resume or continue YOUR involvement with HTC and have lots of enjoyment into the bargain!

Working Bees not your style?
How about **Backstage** on
THE INVALID?

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