

2005



53<sup>rd</sup> Season  
The Newsletter of the  
Heidelberg Theatre  
Company Inc.  
Inc. No. A0008432X



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36 Turnham Ave  
Rosanna, 3084

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# Side Man

by **Warren Leight**

directed by **Bruce Akers**

by arrangement with Hal Leonard Aust P/L on behalf of Dramatists Play Services Inc. New York.

**6<sup>th</sup> – 23<sup>rd</sup> July, 2005**

Wednesday to Saturday at 8.15pm

Matinee Sunday 17<sup>th</sup> July at 3pm

**BOOKINGS – 9457 4117**

Subscribers requiring to alter their chosen night or reserve their booking are asked to call BEFORE Monday, 29<sup>th</sup> June, 2005.



**Side Man** is the comic and tender story of *Clifford*, a young man who looks back on his family life. Prior to leaving home, *Clifford* reconciles the role that he has long played as parent to his parents. Smoothly gliding between 1983 and 1953, it tells the story of a time in American life before The Beatles and Elvis, when jazzmen were as heroic as ball players and there was no shortage of Saturday night gigs. **Side Man** is both a tribute to the men whose lives were their music and a sober look at a family left in the wake of that obsession.

**Director:** This is Bruce Akers' sixth directorial effort with HTC. The others being **Translations** (1991), **The Accrington Pals** (1993), **A Streetcar Named Desire** (1995), **A Perfect Ganesh** (1999) and **Sylvia** (2001).

**Cast:** Previously on the Heidelberg stage, Chris Baldock **Patrick Pearse Motel** and **The Weekend**; Kate Bowers **The Rehearsal** and **The Cherry Orchard**; Peter Prenga **Born Yesterday** and **The Castle** and Adrian Valenta **Born Yesterday**.

Actors new to HTC: Ben Starick; Carolyn Cusack and Daniel Purdey. A big welcome to them all and we hope they enjoy working with us. Crew: Stage Manager - Shelley McKemmish; ASM-Tamasin Tunny; Assistant to the Director - Kati Berenson, Lighting Design - Stelios Karagiannis, Sound Design - George

Bissett; Operators - Margaret Hassall and Tim McLaughlan, Costumes - Lois Connor, Properties - Rose Capuano, Set Construction - Dennis Pain, Ted Drowley, Paddy Moriarty and Ron Young.

So don't miss it, it is going to be another great production at HTC.

See the play **SIDE MAN** then  
*don't miss an*

## EXCITING JAZZ EVENT

*featuring bee bop music  
of the 50's and 60's*

**5 of Australia's top jazz musicians**

**The Ted Vining Trio -**

**Bob Sedergreen** keyboards

**Ted Vining** - drums

**Barry Buckley** - bass

with **Ian Chaplin** - sax and

**Scott Tinkler** - trumpet

at **Heidelberg Theatre Company**

36 Turnham Ave, Rosanna

on

**SUNDAY JULY 24<sup>th</sup> at 8pm**

Tickets \$18 (\$15 Concession)

**Bookings 9457 4117**

*don't miss it!!!*



# Review

## THE ONE DAY OF THE YEAR

by Alan Seymour Directed by Paul King.  
Reviewed by **John Gunn**, Thursday 5<sup>th</sup> May, 2005 for  
**3CR's CURTAIN UP** – Sundays at One (855 AM)  
Sundays At One (855AM)

Although written in 1958 this play by Alan Seymour is still relevant today particularly with the recent Anzac Day fresh in our minds. It shows us just how this day was viewed by young people almost 50 years ago compared to our changed attitudes today with both young and old now making the pilgrimage to Gallipoli each year and we are more understanding about the efforts and sacrifices by our men in war. The Anzac Day commemorations started around 1916 and have continued ever since although in 1943 they were cut back as the Government of the day banned large gatherings due to possible Japanese invasion.

When I first saw this play back in the 1960s I was struck by the sadness, passion and emotion it drew from audiences yet in many quarters it was received with disgust and anger at how Anzac Day was portrayed in the play. Back then (for many) it was a day for returned men (many of them young) to get out their medals, their (possibly) one decent suit, polish their shoes, meet and march with their mates and later have one hell of a booze-up, usually at the RSL or the Army or Naval Club or whatever. These days our returned men are much quieter and more restrained but they are also much older, some in poor health – and I suspect, more valued and respected as time marches on. The period of the 50's and 60's was a time of 6 o'clock closing in the hotels, women were not allowed in the public bar, and on Anzac Day itself, cinemas, shops etc were all closed and there was no football. Not many families had cars, let alone a second one so it was usually a bleak day for women and children who were left at home and not many had television sets.

However **The One Day of the Year** is also a story not only of the futility of war but of how our society was so different back then, particularly the divisive class structure and how the working man was desperate to give his children the education and advantages that he didn't have; it also illustrates the ongoing lack of generational understanding between parents and their children – especially in this case with a working class father and a university student son. I suppose you could say that this play like Ray Lawler's **The Doll** is now part of our history and rightly so.

Looking at Heidelberg's production under the direction of Paul King I was a little disappointed in the final result, on the night we viewed this production the performances seemed a little flat. My overall feeling was that while the production was intelligently directed, the cast lacked some of the pathos and emotional passion to move us in the way I felt the play should.

Performances in some instances tended to be a bit uneven. Barney Fyfe as *Alf Cook* gave an energetic and believable performance but could have probed a little deeper. The role of his wife *Dot* (played by Dianne Mileo) required more characterising than we saw to bring out some of the emotions and more positive vocalising, especially in the scene at the kitchen table with *Wacka* – quiet, thinking type scenes still require energy. As their son *Hughie*, Matt Gould worked hard to convey the depth, anger and uncertainty that we felt this boy would be experiencing; Bob Tyers as the old

## TRUE CONFESSIONS FROM 'THE CRUCIBLE' HTC YOUTH PRODUCTION

### Director's Report

*No!!! Don't bring in the comfy cushion! I confess!!!*

I thoroughly enjoyed directing HTC Youth's production of **The Crucible**. There were a few difficulties but it all came together and everyone put in 110% over the final critical period when having mostly rehearsed over the hill at St Bernadette's for 8 weeks we bumped in at HTC, set up, rehearsed and put the play on in less than a week!

I confess there were hairy moments but God in her wisdom saw fit to send us the likes of Luke Atchison (*John Proctor*) who brought a special commitment and diligence that characterized his work throughout rehearsals. My deepest heartfelt thanks to Luke and the other actors who did the hard yards, learnt their lines early and attended rehearsals regularly. It would've been a nightmare without them! Thanks also to Ralph Beavers who stepped in with two weeks to go and was a great team member on and off stage!

Our cast was drawn from a busy, studying, working, singing, acting, playing, sporting, partying, directing, tech crewing, film making bunch of dynamic individuals who came together brilliantly in the final few weeks and wowed ever increasing audiences over three nights. The set was transformed from 1950s Balmain to 1692 Salem in a day thanks to Dennis, Ted, Paddy and helpers. Wendy and Maureen sourced great costumes, some of which had lived in HTC's previous **Crucible** productions (1966! and 1985). Laura Parnell from the Youth cast contributed to ensure that everyone looked and felt right on stage. Simon Dixon flew into the lighting set up and operated. His initiatives added a special atmosphere to those critical scenes. It was a pleasure to sound out sound ideas with technical wizard, Tim Mc G. Dennis and Patricia waited patiently to take shots for publicity and the cast and I enjoyed working with Patricia Tsiatsis immensely to produce our poster. Thanks to Christain G., Cass and Abs miraculously appeared and lifted the weight of stage management off our shoulders. They were awesome!

I'm short of space and time to adequately thank people such as Joan and Maree whose cheerful help and encouragement meant so much. Oh yes.... There is a special someone... Luke Dixon, who has given so much time and energy to the Youth Theatre and HTC as a whole. Luke is off to Perth, WA. A huge hug, a thunderous thankyou and a fond farewell. **The Crucible** gang will be at the theatre next Sunday June 19th at 7pm to watch the video and catch up. We hope to see everyone connected with HTC Youth there.  
Cheers, Anne Smith

family friend *Wacka*, veteran of both the first and second world wars looked right but on occasion, like *Dot*, was difficult to hear and as a result some lines were missed by the audience. As *Jan*, the upper class girl friend of *Hughie*, Bree Heffernan gave a strong performance and scored best of all in her relentless pursuit of the truth (as she saw it) about Anzac Day.

Set design with kitchen, hall, living room and sleepout were well designed although lighting was a little disappointing - on the morning of the Dawn Service we saw the sun coming up through the living room window but when the front door was opened - it was total blackness. Costumes and the many set-dressing props of the period such as canisters, bread tin etc looked good and *Alf* cleaning his shoes in the kitchen, with the shoebox, struck a chord.

To sum up, while I think this production could have delved a little more with some of the characterisations, it was directed with care and intelligence and I am happy to have had the chance to see **The One Day of the Year** once again - it is a good play and one that deserves to be in a company's repertoire. It continues at Heidelberg until the 14/5 and if you have never seen this play go along, it has a lot to say, even today.

# AUDITION NOTICE

**Sunday 10<sup>th</sup> July from 2pm &  
Monday 11<sup>th</sup> July from 7.30pm**  
at Heidelberg Theatre Company, 36 Turnham Avenue, Rosanna

## Oedipus Rex

by **Sophocles**

Directed by **Joan Moriarty**

Oedipus Rex translated by E.F. Watling, Penguin Classics edition.

**Season: Wednesday 7<sup>th</sup> – Saturday 24<sup>th</sup> September, 2005**  
**Matinee - Sunday 18<sup>th</sup> September.**

### CHARACTERS

<b>Oedipus.</b>	King of Thebes. (late 30's – 40's)
<b>Jocasta</b>	Queen of Thebes. (50's).
<b>Creon</b>	Brother of Jocasta. (40's-60's).
<b>Tiresias</b>	A blind prophet. Elderly
<b>Priest</b>	Elderly.
<b>Messenger</b>	Middle aged – old.
<b>Shepherd</b>	Elderly
<b>Attendant</b>	Any age.
<b>A large Chorus of: Theban Elders</b>	<b>King's attendants - (male)</b> <b>Queen's attendants – (female)</b> <b>Citizens of Thebes.</b>
<b>Two girls</b>	<b>(Aged 10-15) Non speaking parts.</b> <b>(Appearing towards the end of the play)</b>

For further information please ring the Director,  
**Joan Moriarty**  
on **9459 3495** (home).

# what's the goss?.....

## WHO, WHAT, WHERE...?

David Macrae, a well known face at HTC, keeps popping up all over the 'circuit'. This time he's at Beaumaris T.C. for their production of **Cosi** in July.

Luke Dixon is off on a twelve months 'out of state experience' heading to the West. Have a great time Luke, you will be missed by all your friends in HTC Youth and your followers on the **Heidelberg Youth** session of the Theatre Hour, on **96.5 Inner FM**, at 4pm every fourth Sunday. While Luke's away Megan Burke 0434 982 187 has taken over as the contact for HTC Youth.

Have you caught up with **Sherlock** featuring at venues around town and starring faces well known to HTC audiences; Kevin Trask, Lois Wiseman and David Small?

## REFLECTIONS ON 'ONE DAY' FROM CAROLYN GUNN

Attached is John's review for **The One Day of the Year** - we saw the original production by the Old Union Theatre Rep Co (now MTC) at Russell Street in the very early 1960's (don't think we were married then) - with Bunney Brooke as the mother ..... back then they only played for 2 weeks and we saw it on the last night.

Following the old 'rep' custom at the end of the performance. on the final night, one of the actors had to come downstage and tell the audience about the new play opening the next week.

All night we had watched the wonderful portrayal by Bunney Brooke, so very Oz in her voice and she then proceeded in the most polished British accent with all the rises and falls in her inflections, to tell us about the next show... Being very young at the time, I was bowled over by the sudden change and

**HELP!!!** needed at the

## WORKING BEES for Side Man

**Saturdays**  
**25<sup>th</sup> June & 2<sup>nd</sup> July**  
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!*

or

Working Bees not your style?  
How about **assisting backstage** or **foh**

Like to know more - call **Wendy** on  
**9455 3039**

thought 'this is a real actress' - I think I was about 19/20 at the time but don't tell anybody! Enjoyed seeing the play again.

Carolyn

## THANKS TO WENDY'S MUSIC

The musical instruments used in **Side Man** have been supplied by **Wendy's Music**. The store, established in 1978, provides quality music education to children and adults. For more information about what **Wendy's** can offer, drop by their store at 1 Ellesmere Parade, Rosanna or give them a call on 9457 1148 or check out their website: [www.wendysmusic.com.au](http://www.wendysmusic.com.au).

*a little bird has flown ...*



Rita Finch, Life Member of HTC, and member of the Company since 1952, died on the 29<sup>th</sup> May last, aged 98.

From the Company's earliest days Rita was a loyal patron, attending productions in company with her two young daughters, Wendy and Patricia.

During her long association with the Company, Rita filled many roles, one of those was as an actor in her only stage performance, when she appeared in **Dear Charles** in 1960 at the Rechabite Hall in Ivanhoe.

Rita always loved being involved, first as seamstress and under the direction of her daughter, Rita sewed the costume for Wendy's first role with HTC, as a (very) young girl in **Lace On Her Petticoat** in 1953. Rita went on to sew for many productions right up until she finally handed in her thimble after hand sewing costumes for the 1996 production of **The Rehearsal**.

She worked on many shows, arranging décor for **The Grass Is Greener** in 1961 and backstage as Assistant Stage Manager for **The Bride And The Batchelor** and **Orpheus Descending** in 1961 and in 1962 she was again ASM, this time for the **Gardens of Adonis**.

For many years Rita was a willing helper on front of house - in the days when FOH meant at interval carrying trays of tea and coffee through the auditorium at the Rechabite Hall to the edge of the stage and serving the patrons from the footlights.

Rita also served as a Committee Member for many years and was always an enthusiastic audience member. Hardly a production has been staged at HTC without Rita being there in one role or another. It was always a delight to come across her in the foyer during a run, she was known and loved by those in the theatre world and by the many 'locals' who support the Company.

Farewell Mrs Sparrow, remembered with affection by all.

## JUNE

Saturday 25<sup>th</sup> 10.30am **Working Bee** with Lunch

## JULY

Saturday 2<sup>nd</sup> 10.30am **Working Bee** with Lunch  
Wednesday 6<sup>th</sup> 8.15pm **FIRST NIGHT - Side Man**

Sunday 10<sup>th</sup> 2.00pm **AUDITION: Oedipus Rex**

Monday 11<sup>th</sup> 7.30pm **AUDITION: Oedipus Rex**

Tuesday 19<sup>th</sup> 7.30pm Heidelberg Film Society -

*They're A Weird Mob*

Saturday 23<sup>rd</sup> 8.15pm **FINAL NIGHT - Side Man**

Sunday 24<sup>th</sup> 8.00pm **JAZZ CONCERT** - The Ted Vining Trio

## AUGUST

Tuesday 16<sup>th</sup> 7.30pm Heidelberg Film Society -

*The House of Sand Fog*