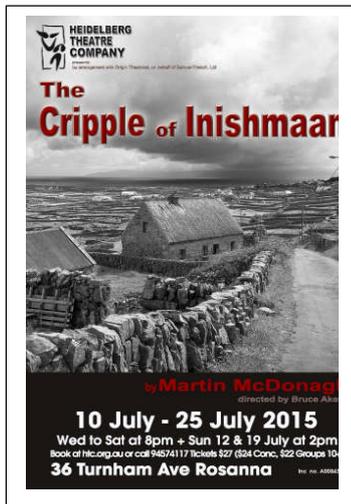


## THE CRIPPLE OF INISHMAAN

by Martin McDonagh  
Directed by Bruce Akers



Season: **10<sup>th</sup> – 25<sup>th</sup> JULY 2015**  
**Weeknights and Saturdays at 8:00pm,**  
**Sundays 12<sup>th</sup> & 19<sup>th</sup> July at 2:00 pm**  
**with an additional matinee**  
**on Saturday 25th July 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](http://htc.org.au) or call the Box Office on 9457 4117**

*Set on a remote island off the west coast of Ireland in 1934, **The Cripple of Inishmaan** is a strange comic tale in the great tradition of Irish storytelling. As word arrives on Inishmaan that the Hollywood director Robert Flaherty is coming to the neighbouring island of Inishmore to film *Man of Aran*, the one person who wants to be in the film more than anybody else is young Cripple Billy, an unloved boy whose chief occupation has been gazing at cows and yearning for a girl who wants no part of him. Determined to cross the sea and audition for the American, news of his audacity ripples through the rumour-starved community resulting in the play becoming a merciless portrayal of a world so comically cramped and mean-spirited that hope is an affront to its order. Filled with a cast of extraordinary characters and unexpected plot turns, **The Cripple of Inishmaan** promises to take the audience along on Cripple Billy's crazy journey of hope and discovery.*

Fresh from the very successful staging of *Amadeus* last year, director Bruce Akers has assembled another first rate cast for you. For the second production in a row, all of the cast have had previous experience of working on the Heidelberg stage.

HTC stalwarts- Chris McLean, Rhonda Chung, Paula McDonald, Jim Thomson and the wonderful Sandy Green head the cast, with new regulars Pedro Ramos, Sam Howard, Madeleine Mckinlay and Don Nicholson more than capably holding their places against such an experienced group.

Karen Wakeham is Production Coordinator with Melanie Belcher heading the Stage Management team. She will be ably assisted backstage by Bobbie Parish, Tim Overton and Llaaneath Poor. George Tranter has come up with a very clever Set design encompassing many different locations. Owen Evans again heads up our set building team with his many helpers. Wendy Drowley and her team are in charge of the wardrobe (a far cry from the heady days of *Amadeus*, as will be seen); Deryk Hartwick has come up with another evocative lighting design; Rob Wanless and Mick Poor are handling the Sound along with the Director with Bruce Moorhouse being involved in technical areas.

We are all very excited about this production. Rehearsals are going very well and we look forward to presenting this modern classic to HTC audiences.



# AUDITION NOTICE

# QUARTET

by **Ronald Harwood**  
directed by **Brett Turner**

**Sunday, July 12th, 6:30pm.**  
**Monday, July 13th, 7:30pm.**

**SEASON DATES 11<sup>th</sup> - 26<sup>th</sup> September, 2015.**

Weeknights and Saturdays at 8.00pm. Matinees Saturday & 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 ARE BY APPOINTMENT. For audition appointments or further inquiries, contact the director, Brett Turner on 0409 350 850.

## **PLAY SUMMARY**

Cicily, Reggie and Wilfred are enjoying a quiet life in a home for retired musicians in County Kent. Every year on October 10th they put on a concert to celebrate Verdi's birthday. As the time of the concert draws nearer, a new arrival at the home in the shape of Jean, Reggie's ex-wife and perpetual diva puts plan for the concert up in the air, but like true professionals the show must go on.

## **CHARACTERS**

Please note that character ages are indicative only.

- **Cissy:** 70's, Cissy only sees good in people and is a "glass half full" person. Starting to get a little forgetful, some would say "dotty".
- **Wilfred:** 70's, Wilfred loves being bit of a lad and loves a joke. He is larger than life but has a fear of growing old.
- **Reginald:** 70's, Does things by the book, loves routine. Does not like surprises
- **Jean:** 70's, Diva, self-centred, embarrassed about having to come to a home. Loves the high life.

## **Rehearsals are scheduled as follows:-**

Weeknights (Tuesday and Thursday) from 7:30pm  
Weekend (Sunday) from 1:30pm

**WORKING BEE:** Sat 29 Aug; 10am-4pm. Lunch is provided.

# THREE SISTERS – Melbourne Observer Review

Heidelberg Theatre Company presents Anton Chekhov's four-act drama

Under the beautiful, elegant direction of Joan Moriarty, this classic play receives exquisite treatment from Heidelberg's creative and technical teams and performers. The three Prosoorov sisters, *Olga*, *Masha* and *Irina*, live with their brother Andrei in a nondescript small Russian town at the turn of the 19th century. They moved from Moscow for their late father's work at the local Army command, but now dream of returning to Moscow to seek elusive happiness

This Russian era is a time of change, with political uncertainty and societal changes, but also hope for the future, as idealised by Lieutenant Colonel Vershanin.



Many of the characters lack life contentment and purposefulness, except Masha's school-teacher husband, Kulygin, and Irina's fiancée, Tuzenbach. Andrei's wife, former peasant girl Natasha, changes from shy outsider to manipulative, bullying antagonist.

There is a heaviness to the narrative, but humour, conflict, romance, irony, tragedy, symbolism and social commentary are subtly conveyed by Chekhov in his masterly writing style.

Marie Mackrell's set design is superb, as are the gorgeous costumes designed by Rachael Kertes, and the ladies' hairstyles. Emma Fox's lighting design, and Bruce Moorhouse's sound, artistically complement the visual elements.

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The wonderful cast includes Maree Barnett (Masha), Cat Jardine (Olga), Aimée Sanderson (Irina), Llaaneath Poor (Natasha), James Antonas (Andrei), Xavier Ryan (Kulygin), Barry Lockett (Vershinin), Pedro Ramos (Solyony), Laurie Jezard (Chebutykin), Sam Howard (Fedotik), Julian Adams (Rod), Raymond Martini (Tuzenbach), Mick Poor (Ferapont) and Frances Hutson (Anfisa).

Morgan Thomas-Connor commendably creates a definable presence as the Maid, even with minimal dialogue.

Critically speaking, some atmospheric laughter and chatter risks drowning out other characters' dialogue. Congratulations to Heidelberg Theatre Company and all involved with this first class production.

*Cheryl Threadgold* Reviewer, The Melbourne Observer

## MELBOURNE OBSERVER SPOTLIGHT ON:

### Morgan Thomas-Connor

In her role as the *Maid* in Chekhov's **Three Sisters** currently playing in Rosanna, Morgan Thomas-Connor's expressive performance is a very good example of defining a stage presence even with minimal dialogue.

In the past, Morgan has been involved behind the scenes with numerous theatre productions in areas such as costume, hair and makeup and set painting, and last year appeared as Ms Fox in Heidelberg Theatre Company's youth production **The Wind in the Willows**.

Morgan joins a terrific cast in Heidelberg Theatre Company's production of **Three Sisters**, which played at 36 Turnham Ave, Rosanna until May 16 under the direction of Joan Moriarty.

*Cheryl Threadgold* Reviewer, The Melbourne Observer



# **THREE SISTERS - Victorian Drama League Review**

by Anton Chekhov    Directed by Joan Moriarty    Heidelberg Theatre Company  
Reviewed by Joan McGrory - May 3, 2015

As one of Chekhov's best known plays, The **Three Sisters**, a classic in the world of theatre, was given full justice by this HTC production. Joan Moriarty has assembled an excellent cast and crew to achieve success in a play which throws up many challenges. Beautifully set by Marie Mackrell, and costumed by Rachael Kertes (with her wardrobe ladies) and acted by a very strong cast, this production was a triumph.

On entering the auditorium, one was met with a set encompassing the full width of the Heidelberg stage. A drawing room of elegance with a view through the full length windows/doors across the back of the stage to a beautiful garden setting which took one's eye into the distant view of the estate. Set with a grand piano, chaise lounge, armchair, table and chairs, and enhanced with flowers and later with beautiful and impressive candelabra, the vision was of wealth and tasteful decor. This was the opening scene which, in subsequent acts, was to mirror the fortunes of the family by gradually deteriorating. The same subtle overtones were also seen in the costuming of the women, with the sisters' dressing becoming more sombre, and the up-and-coming "lady of the house" becoming lighter. Every detail of this production was subtle and authentic.

Chekhov wrote of a period of upheaval in Russia when the upper classes were being overwhelmed by the rising bourgeoisie and industrialisation. However, his plays and themes are as relevant today as they were at the beginning of the 20<sup>th</sup> Century. Does human nature really change? We humans may have choices we can make, but we are always at the mercy of happenings beyond our control.

The play centres on the three sisters Proserov: Olga, Masha and Irena, who place their hopes on their brother Andrei, who was to complete his studies and become a professor. They would then sell their inheritance, the property, and return to Moscow. Unfortunately, their plans are completely dashed by their brother succumbing to the charms of a local girl, Natasha, and marrying her. Furthermore he mortgages their property in order to repay his debts from gambling. Trapped in a life in a provincial town where they endure boredom and ugliness, their only relief is in entertaining the officers of the local army barracks where they can mingle with their "own kind".

The play provides the audience with the hopes and dreams of the characters, and deals with the acceptance of their current suffering as the means of making a better future for later generations. A very wordy play, credit must be given to the director and her actors in bringing to life very difficult passages. Hearts are worn on the sleeve and the dialogue can be difficult to master.

Outstanding in this was Barry Lockett as Lieutenant-Colonel Vershinin. The philosopher, the concerned father, the passionate and tender lover and the dutiful husband were all portrayed with utmost integrity. Congratulations!

The three sisters themselves were beautifully cast, and the overall impression was of the rapport between them. Cat Jardine played Olga with a compelling portrayal as the older sister on whom so much of the responsibility of the family rested. Maree Barnett played Masha, the middle sister, and Aimee Sanderson played the youngest sister, Irena, and what lovely performances they were. All three actors were able to convey so convincingly the quicksilver moods: laughter followed by tears, hope and despair. Body language, nuances of the dialogue, gestures were all beautifully illustrated but I think the most wonderful aspect was the closeness of the sisters as a family and this was so convincingly portrayed. Well done!

Joan McGrory, Reviewer, VDL



(Pictured above from left: Cat Jardine Aimee Sanderson, Laurie Jezard and Raymonde Martini.

# WHAT'S THE GOSS - SPECIAL EDITION

The following extract is taken from the 7th edition of Prompts in 1980, see if you can spot the familiar name!

## 'CHILDREN'S WORKSHOP PRODUCTION

*During the year 15 youngsters, ranging in age from 9 to 13 years, have been working enthusiastically with Alice Bugge and June Matthews in Saturday morning drama workshop sessions. Now they're ready to show you something of their talents.*

**WHEN?** *Saturday, December 13 at 11.30 a.m. & 2 p.m.*

**WHAT?** *THE PIED PIPER by Tom Hayllar*

*(adapted from the poem by Robert Browning) directed by Alice Bugge.)*

**WHERE?** *Heidelberg Theatre, 55 Upper Heidelberg Road, Ivanhoe.*

*The play just happens to include 15 characters, just the right number for the Workshop troupe -*

*Anna Hines, Ayisa Ellender, Catherine Draper, Craig Taplin, Damian Smith, David Steart, Denise Bartholomeusz, Jane Speldewinde, Cate Blanchett, Liana Luccarini, Lisa Matthews, Meagan Loguanio, Miriam Eagle, Stephen Hall and, last but not least, Vicki Stafford.*

*Come along and see what these youngsters can do, after all they are the Heidelberg Theatre Company of the future. All welcome, especially children."*

**For those wishing to see eleven year old Cate Blanchett in this youth production, Prompts regrets to inform you that you're 35 years late. We do, however, hope you'll continue to attend our possibly future star studded youth shows!**



## PLEASE HELP at the WORKING BEES for THE CRIPPLE OF INISHMAAN Saturday 27<sup>th</sup> June & 4<sup>th</sup> July 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

#### JUNE

Saturday 27th 10.00am Working Bee with Lunch

#### JULY

Saturday 4th 10.00am Working Bee with Lunch

Friday 10<sup>th</sup> 8.00pm

**OPENING NIGHT – THE CRIPPLE OF INISHMAAN**

Sunday 12<sup>th</sup> 6.30pm

**Quartet Auditions**

Monday 13<sup>th</sup> 7.30pm

**Quartet Auditions**

Saturday 25<sup>th</sup> 8.00pm

**CLOSING NIGHT - THE CRIPPLE OF INISHMAAN**

#### AUGUST

Saturday 29<sup>th</sup> 10.00am Working Bee with Lunch

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36 Turnham Avenue, Rosanna, Vic, 3084  
Box Office: 03 94574117 Melway Ref. 32 A1  
Hurstbridge line – Rosanna Station  
Inc. No. A008432X ABN: 70 112 958 020

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