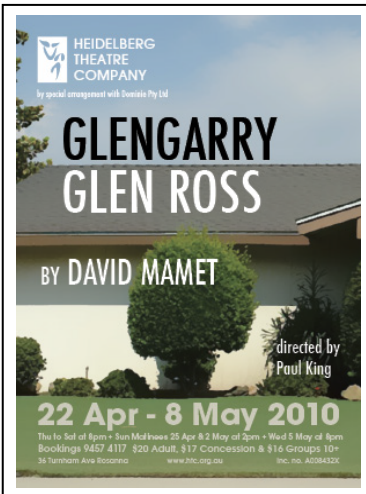


PROMPTS

THE NEWSLETTER OF THE HEIDELBERG THEATRE COMPANY



GLENGARRY GLEN ROSS

by David Mamet

directed by Paul King

22 April – 8 May 2010

Evenings at 8 pm

Matinees: Sunday 25 April & 2 May at 2pm

This play contains strong impact coarse language, frequent profanity and smoking.

Subscribers requiring to alter their chosen night or reserve their booking are asked to call BEFORE Monday 5 April 2010.

Our second play for 2010 is *Glengarry Glen Ross* by American playwright David Mamet, which received the 1984 Pulitzer Prize for Drama.

It deals with two hectic days in the lives of four Chicago real estate salesmen as they endeavour to sell worthless land to gullible clients. While the two who make the biggest sales will retain their jobs the bottom two will be fired in a brutal competition initiated by the company's bosses to trim their workforce.

Patrons are advised that the play plays contains very strong language and cigarette smoking and is Heidelberg's entry in the 2010 Victorian Drama League Competition.

Rehearsals are well under way under the guidance of director Paul King, whose most recent work with HTC was *The One Day of the Year* in 2005, since when he has directed for Williamstown Little Theatre and Hoy Polloy Theatre Companies. We welcome him back to the helm with undisguised delight, not to mention terror.

An excellent cast has been assembled for the production.

Salesmen *Shelly Levene* and *George Aaronow* are played by George Werther and Tony Costa, both of whom have appeared at HTC in the past (George in *Grace* and Tony in *Hurlyburly* and *The Grapes of Wrath*) and Jim Thomson appears again at HTC as *Detective Baylen*. Jim played in *Rosencrantz And Guildenstern Are*

Dead for HTC last year and he featured in *The Dinner Game* in 2008.

Newcomers to HTC are Liam McIntyre and Adrian Carr (who play salesmen *Richard Roma* and *Dave Moss*) and Brian Smith (as *John Williamson*, the office manager).

Stage Management is in the capable hands of Terri Scott, Properties/Set Decor is by Bronwyn Parker, Jacqui Westwood is our Rehearsal Prompt and Lighting Operator, Stelios Karigiannis has done the Lighting Design and Sound Design is by George Bissett.

Set Construction is led by Owen Evans and his industrious team of workers as they realise Paul's vision of a Chicago Chinese restaurant and a real estate office.

So don't miss this 'brilliant study of the human piranha pool'.

What is going on at HTC! First they change the performance and starting times and now, can you believe it, they're changing the ticketing system!

What can this mean? No more queuing for tickets? Will it be online? Will there be fees to pay?

page 4 has the answers to these and other questions...

P.O Box 141, Rosanna VIC 3084
Enquiries 9455 3039
Web www.htc.org.au
Email htc@htc.org.au
Inc. No. A008432X

EMAIL PROMPTS CAMPAIGN: Like to join HTC's email list and receive *Prompts* in digital format? It also saves us money on printing and postage. If so please send an email to prompts@htc.org.au and include your name, address & phone number

BOOKINGS & SUBSCRIPTIONS 9457 4117



Review

Lena Minto,
Marg Moloney &
Cameron South
in *Disclosure*.

Disclosure by Helen Collins

Directed by Maureen McInerney

Reviewed by Graeme Cope, 19 February, for 3CR's

CURTAIN UP Sundays at One (855 AM)

Regular listeners to this program will be familiar with our often raising the problem of what happens to too many Australian plays: they have their premieres and then disappear into the wings, never to see a spotlight again, never having had the chance to be polished and refined into something inevitably better than their make or break, once-off beginnings. Now, of course, some of the sow's ears that have disgraced our stages over the years never had the slimmest prospect of being turned into silk purses. But others did. And so, as I sat through Helen Collins' **Disclosure** at Heidelberg, I wondered if it'd been altered and developed since it had its first season at La Mama in 2006. In any case, it's still over-written and, as it's currently structured, too long for what it has to say about its six characters.

The theme of the piece is how people and, according to the author, particularly women, obfuscate and avoid disclosing their stories to the other if it suits their purposes and despite the common assumption that the sisterhood's more open and supportive of its members than any number of stereotypically repressed and image-conscious men would be to others of their ilk. We're told the tales of several women in four scenes from which one of the two principal characters in each moves on to the next segment to reveal another equally deceptive side of her nature. While the first two interludes are more engaging than the two after interval, the stories they tell in interview/interrogation form as they go certainly aren't uninteresting in themselves (and they're cleverly interwoven). The problem is that developments are related or described rather than shown. This results in an extremely static piece of theatre that only serves to make us suspect we're being fed too much detail and that what we're seeing doesn't gain vastly from being seen in a theatre as opposed, say, to being heard as a radio play.

Any lack of action also throws the acting focus more than usually onto facial expression, voice and gesture, making - as in Alan Bennett's **Talking Heads** - excruciating demands on the performer to create a world in words. While director Maureen McInerney avoided pointless movement, letting the stories unfold as natural encounters, she was less successful in pacing the action (such as it is) and coaching all her players to comparable prowess in coloring the dialog, raising the proverbial eyebrow and curling the loose lip. Lena Minto as the surgeon's wife and Tricia McCann as the psychiatrist led the pack but I still had a feeling that there was generally too much from the head and too little from than the heart. I was always aware that I was seeing actors "acting", all too self-consciously thinking, for instance, "I'm supposed to say this important line with feeling, so I'd better emphasize every word and raise my voice".

Costuming from Wendy Drowley and Maureen McInerney was robustly to type from quality tailoring thru professional academic bleeding-heart to streetwalker eccentric and the shadowbox sets (by Margaret Hassall and the director) functional but cramping and spartan rather than spectacular. The urban skyline visuals added some



interest and variety - always a good idea in a wordy play that gives its audience time to search for defects in the construction, wardrobe and decor! Sound was thoughtfully chosen, the lighting perhaps a little harsh and, apparently too much from the front, two-dimensional and definitely not as tightly focussed as it could have been - or was it just a case of actors not being able to find their light?

With references to Royal Park, Gatehouse Street and Carlton coffee shops, the setting's very specifically Melbourne but names and places could very easily be changed if anyone wants to give **Disclosure** another airing. The ladies' parts are meaty - and the sole man can double as S.M.!

Dedication of Alice's Garden Sunday 14th March



George, John
& Cameron

Alice's
Garden



What a wonderful day for a family reunion! Sixty of us; Alice's immediate family, George and grandson Cameron, relatives, and Alice's theatre family, all at the Theatre to honour her memory.

People from way back - Fern Matthews, Michael Walker, Judy Muir, Pheobe Weinstock, Mel de Bono, Dot Pound, Shelley McKemmish and David Dodd, Stephen Hall and daughter Lily, Chris Boek, etc. etc., together with numbers of HTC's Subscribers and friends.

The Company's President, John Gilbert, was Master of Ceremonies and our wonderfully re-vamped garden was theatrically dedicated in memory of Alice by David Small. The delightful musical accompaniment was provided by Anne Smith's band.

I think Alice would have been pleased.

Wendy Drowley

AUDITION NOTICE

Heidelberg Theatre Company announces Auditions for the forthcoming production of

The Judas Kiss

by **David Hare**

Directed by **Bruce Akers**

from 7:30pm on

Sunday April 25th & Monday April 26th

Season: July 8th- July 24th, 2010

Audition venue- Heidelberg Theatre Company
36 Turnham Ave, Rosanna- Melways 32 A1

Oscar Wilde's relationship with Lord Alfred Douglas (Bosie) has inspired contemporary writers for decades. In this heart-breaking account of love tested to destruction, David Hare speculates on two little known moments in Wilde's life: the day he decides to stay in England and face imprisonment, and a night after his release, two years later, when the lover for whom he risked and lost everything betrays him.

AUDITION FORMAT.

Auditions are by appointment only.

Auditionees will read from the script.

CHARACTERS

There will be seven actors used in this production - 6 males / 1 female

Major Characters:-

Oscar Wilde: Major part. 40's. Tall (over 6 ft), solid man with long hair. Elegant, charismatic, witty and generous man.

Lord Alfred Douglas: Known universally as **Bosie**. Strikingly handsome. Blonde hair. 20's. A major poet in his own right. Volatile, subject to severe mood swings. Aristocratic bearing. Very aware of his social position.

Robert Ross: 20's-30's. Long time friend and supporter of Oscar. Finds himself in constant conflict with **Bosie**.

Other Roles:-

Sandy Moffatt: Hotel Manager at Cadogan Hotel, London. 50's; Scottish. Refined, elegant, discreet and cautious. Appears in Act One only.

Arthur Wellesley: Early twenties. Strong Cockney accent. Works as Porter at Cadogan Hotel, London. Strong, seductive and persuasive young man. Appears in Act One only.

Phoebe Cane: Early twenties. Cockney accent. Newly employed as Chambermaid at the Cadogan Hotel, London. Attractive, cheeky. Appears in Act One only.

Galileo Masconi: Local fisherman from Posillipo near Naples. Twenties-thirties. Strong, free spirit. Speaks Italian only. **Bosie's** one-night stand. Appears in Act Two.

(The characters **Bosie**, **Arthur**, **Phoebe** and **Galileo** may require full/partial nudity on stage.)

Rehearsals will commence mid May on Tuesdays, Thursdays at 7:30 and Sunday afternoons at 1:00pm.
(times and dates are subject to negotiation).

AUDITIONS

for further information and to book for an Appointment
please contact the Director, **Bruce Akers**
via email on brucea@cae.edu.au or by phone on 0432 984781

ONLINE TICKETING IS COMING TO HTC

Q: When?

A: For the season of **The Judas Kiss**, 8th to the 24th July.

Q: Can we use it now?

A: Online booking will be available 3 weeks prior to opening night.

Q: Will I still have to queue on the night to pick up my tickets?

A: No. When booking on line ticket/s, you print your ticket/s and presented them when entering the auditorium for a performance.

Q: What if I have trouble making the booking online or can't print the ticket/s?

A: Please call the Booking line, 9457 4117, at the Theatre for assistance.

Q: I'm a Subscriber and want to change my night, what do I do?

A: You have 2 options, either you can change your night on line or call our Booking Line and we will do it for you. A Handling Fee will apply for either method.

Q: How much will the Booking/Handling Fee be?

A: The amount will cover the Online Facility Fee and the Secure Gateway fee which protects users Credit Card Information. At this stage a fee has not been set, indications are it will be around \$1 per ticket to cover the cost of the services.

Q: Can I still make bookings by calling the Booking Line?

A: Yes. Our current policy applies; no bookings can be confirmed without payment at the time the booking is made. Booking Fees apply for all phone bookings.

Q: What about Subscriptions?

A: No change to the current system. However the Booking Fee will apply and from 2011 your tickets for the Season of Plays will be posted to you.

Q: Do we make Group Bookings online?

A: No, for Group Bookings please continue to call our Booking Line on 9457 4117. Booking Fees apply for Group Bookings.

Q: Can tickets still be purchased at the door?

A: Yes. A Handling Fee will apply.

MORE QUESTIONS????

Our Ticket and Subscription Secretaries, June and Toni, are happy to answer your questions. Call us at the Theatre or have a chat when you come to see **Glengarry Glen Ross**.

PLEASE DON'T FAX HTC!!!

We won't receive it! The fax machine is gone, the option is no longer advertised in Prompts, our website or in the Playbill.

Please email or phone us instead!

Subscribe and Save

There is still the chance to subscribe to 3 or 4 of the great plays remaining in HTC's 2010 Season.

Subscription forms are available from the Theatre or call June on **9457 4117**.

PLEASE NOTE:

HTC's 2010 Season

Starting Times:

Evenings **8pm**

Matinees **2pm Sundays only**

Performances:

Week 1 – Thurs/Fri/Sat/Sun

Week 2 – Thurs/Fri/Sat/Sun

Week 3 – Wed/Thurs/Fri/Sat

Tickets are to be paid for at time of booking.

(more information is available in the 2010 Playbill or call the Theatre Booking Office on **9457 4117**)

WHO, WHAT, WHERE

Big Mamma's Boy

Interested in being in a locally made feature film? Maggie Miles, the production manager for the project, a film to be called, **Big Mamma's Boy**, a delightful romantic comedy, is looking for volunteers for their 'crowd' scenes. If you want more information or would like to participate as an unpaid extra in the film contact Maggie at maggie.miles@iinet.net.au or 0418851622.

Maggie is looking particularly for extras for a Jazz Club scene which should be a fun day and an opportunity to spend a day 'on set'.

LOOKING TO RAISE MONEY FOR YOUR CLUB OR CHARITY IN 2010?

Why not organise a **Group Booking to HTC**

The price for Groups of 10 or more is

\$16 per ticket

(\$4 off the normal single ticket price)

Group bookings can be made for any night during the Season.

Supper can be arranged for groups of 20 or more for an additional charge.

For more details contact June our Ticket Secretary on **9457 4117**

HELP!!!

needed at the

WORKING BEES

for **Glengarry Glen Ross**

Saturdays

10th & 17th April

from 10.30am

lunch is provided

So do come along, it's a great experience and a fun time too!

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

Like to know more – call the Theatre on 9455 3039

APRIL

Saturday 10th 10.30am

Saturday 17th 10.30am

Thursday 22nd 8.00pm

Sunday 25th 7.30pm

Monday 26th 7.30pm

Tuesday 27th 7.30pm

MAY

Saturday 8th 8.00pm

Tuesday 25th 7.30pm

JUNE

Tuesday 22nd 7.30pm

Working Bee with Lunch

Working Bee with Lunch

FIRST NIGHT – Glengarry Glen Ross

AUDITION – The Judas Kiss

AUDITION – The Judas Kiss

Heidelberg Film Society - Some Like It Hot

FINAL NIGHT – Glengarry Glen Ross

Heidelberg Film Society – Lives Of Others

Heidelberg Film Society - The Dish