

A ROOM WITH A VIEW



2 FEB - 9 MAR

By E. M. Forster

Adapted by Roger Parsley and Andy Graham

By arrangement with Peters Fraser + Dunlop



DIRECTOR'S NOTE



Edward Morgan Forster was only 29 when he published *A Room with a View* in 1908. He had begun it some 6 years earlier but put it aside in order to write *Where Angels Fear to Tread* (1905) and *The Longest Journey* (1907). This third novel touched on his familiar themes - passion and convention, truth and pretence - but was given complexity, eloquence and the maturity of a more experienced voice. E. M Forster had spent his youth, as Lucy Honeychurch nearly did, repressing his sexual desires to adhere to the expectations of society. His depression over his own self deception is mirrored in the conflicted relationships within the story. In his journal he wrote despairingly that possibly he might become one of "the vast armies of the benighted, who follow neither the heart nor the brain, and march to their destiny by catch-words".

If Lucy embodied Forster's internal strife then the Emersons were created as an homage to his much-admired friend Edward Carpenter, a social pioneer and beacon of spiritual and sexual liberation, who believed in equality for women and the open expression of homosexual love. We hear him echoed in the lines "love is of the body". For here lies the essence of the novel - faithfully rendered in play-form by Roger Parsley and his frequent collaborator Andy Graham. In their adaptation we are entertained by all the poses these early moderns strike when discussing beauty and youth, individuality versus the barriers of social class, honesty in opposition to hypocrisy, clarity against muddle.

The central question in this drama is whether Miss Honeychurch can be persuaded to reject the confines of her social standing, along with her gender, and to live as passionately as she plays the piano - in effect to leave the room and step into the view.

MARK G. NAGLE, DIRECTOR

SCENE SYNOPSIS

ACT ONE - FLORENCE, ITALY

- SCENE 1** - The downstairs sitting room at The Pensione Bertolini
- SCENE 2** - Near and inside Santa Croce Church, the next day
- SCENE 3** - A square near the River Arno, some time later
- SCENE 4** - The same square, the following morning
- SCENE 5** - A hillside outside Florence, a few days later
- SCENE 6** - The upstairs lounge at The Bertolini, that evening.

ACT TWO - SURREY, ENGLAND

- SCENE 1** - The terrace at Windy Corner: the Honeychurch's home
- SCENE 2** - In the village after Sir Harry garden party, soon after
- SCENE 3** - The garden at Windy Corner, two weeks later
- SCENE 4** - Outside Cissie Villa: The Emerson's cottage
- SCENE 5** - The sacred lake, later the same afternoon
- SCENE 6** - Windy Corner, the following day
- SCENE 7** - The same, a week later
- SCENE 8** - The following morning
- SCENE 9** - Outside Cissie Villa, half an hour later
- SCENE 10** - A balcony at The Bertolini, a few months later

PRODUCTION

Direction | MARK G. NAGLE
Assistant Direction | ELIZABETH MUNRO
Set Design | MARK BELL & MARK G. NAGLE
Sound Design | MARTIN GALLAGHER
Original Composition | GEORGIA CONDON
Costume Design | SUSAN CARVETH
Lighting Design | MICHAEL SCHELL
Production Management | ELIZABETH MUNRO AND MARK G. NAGLE
Set Construction | PAUL GILBERT AND GARRY BATES
Scenic Art | DANIELLE BROWN AND STEPHAN DORIC
Photography | GRANT FRASER
Ticketing | SHANE BATES

Acknowledgements

David Marshall - Martin (New Theatre) and Sandra Bass
The Board of the Genesian Theatre for their support.
Program designer/s, Subscriber ticketing and the Genesian Front of House volunteers.
New Theatre for the loan of various props.
Audition Assistants - Janice McLeay and Sahn Millington

CREW

Stage Manager | HANNAH DUNWELL
Assistant Stage Managers | LEELA LANDERS & CRIS BOCCHI
Lighting and Sound Operator | CHRIS DUNWELL
Costume Assistant | LEELA LANDERS

CAST

Charlotte Bartlett | ANNA DESJARDINS
Lucy Honeychurch | PHOEBE ATKINSON
Mr Emerson (Snr) | CHRISTOPHER DIBB
George Emerson | JOSHUA SHEDIAK
Mr Beebe | TRISTAN BLACK
Miss Lavish | KARYN HALL
Mr Eager | JAMES MOIR
Italian Girl | CRIS BOCCHI
Freddy Honeychurch | RAVEL BALKUS
Mrs Honeychurch | LYNN ROISE
Cecil Vyse | VALENTIN LANG

CAST (in order of speaking)



Charlotte Bartlett - ANNA DESJARDINS From 1995-2000, Anna performed with the Sydney University Dramatic Society (SUDS), appearing in *The Real Inspector Hound* (Tom Stoppard), *Equus* (Peter Schaffer), *Dangerous Liaisons* (Christopher Hampton), *As You Like It* (Shakespeare) and many other student-written productions of a less serious bent. After taking a break to live overseas and start a family, Anna returned to the stage in 2015. Most recently, she has performed in *Cinderella* (Rodgers & Hammerstein) with the Eastwood Uniting Church Musical Society, *The Unexpected Guest* (Agatha Christie) with the Genesians and *Moon Over Buffalo* (Ken Ludwig) and *Calendar Girls* (Tim Firth) with Hunters Hill Theatre.

Lucy Honeychurch - PHOEBE ATKINSON Phoebe is currently studying an Advanced Diploma of Acting at the Academy of Film, Theatre and Television. Her theatre debut was as Jedda in *Hating Alison Ashley* (Robin Klein) in 2008. Since then Phoebe has appeared in the ensemble of *Wind in the Willows* (Kenneth Grahame), *Jesus Christ Superstar* (Andrew Lloyd Webber and Tim Rice) and *The Caucasian Chalk Circle* (Bertolt Brecht). She has also played the part of Torana in *Bustown* (Lachlan Philpott), *Eileen in The Cripple of Inishmaan* (Martin McDonagh) and multiple roles in Shakespeare's *As You Like It*. This is Phoebe's first play at The Genesian Theatre.



Mr Emerson (Snr) - CHRISTOPHER DIBB Christopher is a barrister and part-time performer. His many stage credits including *Bedroom Farce* (Q Theatre); *One for the Road*, *A Question of Attribution*, *the Norman Conquests trilogy*, *Talking Heads* and *The Man of the Moment* (Ensemble); and national tours of *Arsenic and Old Lace*, *Up 'n' Under* and *Out of Order*. On screen: *Palace of Dreams* (ABC), *Land of Hope* (Channel 9), *In Pursuit of Honor* (HBO), *Dangerous Game*, *Swimming*, *Home and Away* and *All Saints*. Radio for the ABC and Eastside FM. He previously appeared at The Genesian Theatre in *Trelawny of the Wells* (dir: Kevin Jackson) in 1984.

George Emerson - JOSHUA SHEDIAK Josh made his stage debut in 2017 as Jack Manningham, in *Gaslight* (Patrick Hamilton) for Sydney University Dramatic Society (SUDS). Following this, he appeared in four SUDS productions: *The Normal Heart* (Larry Kramer), Shakespeare's *Much Ado About Nothing*, *The Zoo Story* (Edward Albee) and *Punk Rock* (Simon Stephens). In 2018, Josh played Brownie in *Mum, Me and the IED* (Roger Vickery and James Balian) at the Depot Theatre. He also starred in two Sydney Fringe Festival shows; *It's Not Creepy If They're Hot* (Rosie Licence), and *How to Change the World and Make Bank Doing it* (Michael Becker and Ian Warwick).



Mr Beebe - TRISTAN BLACK Tristan made his Genesian Theatre debut in 2018 as Teddie Deakin in *The Ghost Train* (Arnold Ridley), followed by his role as Alfred J Elf in their 2018 Christmas pantomime, *What Santa Does Other Days of the Year* (Roger Gimblett). Since 2011 Tristan has performed characters for visiting exhibitions at the Powerhouse Museum, including Harry Potter, Narnia and Sherlock Holmes. He was recently engaged as an actor-presenter by the Anzac Memorial to portray Frank, a soldier, in *Loyal Creatures* (Morris Gleitzman). Tristan has also recently completed voiceovers for animations and advertisements.

Miss Lavish - KARYN HALL Karyn's theatrical journey began at eight playing Cinderella at the 'Little Theatre' in her hometown Te Awamutu (NZ), followed later by *Pinocchio* and *The Lion, the Witch and the Wardrobe*. She has played Rizzo in *Grease*, and also performed in *The Taming of the Shrew* and *A Midsummer Night's Dream*. Musicals for the Hamilton Operatic Society include: *Glitz*, *Celebrations* and *Hair*. Overseas she appeared as Lady Constance in *The Little Match Girl* (Top of the Bill Theatre) and in comedy sketches at the Questors Theatre



Mr Eager - JAMES MOIR James performed in the Darlinghurst Theatre productions: *Masterpieces* (1997), *Closer* (1998), *The Next Big Thing* (1999) and *A Midsummer Night's Dream* (2000). For GTC he played Mason in *Journey's End* (dir: Debbie Smith), Bill Wilson in *Terra Nova* (dir: Mark Langham), Warwick in *Saint Joan* (dir: Kevin Jackson) and Dr Chebutykin in *The Three Sisters* (dir: Timothy Bennett). James appeared in the 40th Anniversary Production of *Equus* (dir: Kevin Jackson / Michael Campbell) at the Sydney Fringe Festival. He has also appeared in the films *Darklands*, *Redd Inc.* and as William Young in the TV series *Friday on my Mind* (dir: Matt Saville).

Italian Girl - CRIS BOCCHI Cris is a Brazilian/Italian actress who has studied at Nida and The Hub Studio. She is a puppeteer, writes her own plays and directs (Short+Sweet 2019). Recent acting roles: *The Problem with Philosophy* and *Belly, Cry for Me* (Short and Sweet) *Winning* (Cronulla Arts Theatre).



Freddy Honeychurch - RAVEL BALKUS Ravel is a year 12 student attending Chatswood High School. He began acting in his primary school's annual productions of Shakespeare, performing in five throughout his junior school career. From then, Ravel attended many different in-school and out-of-school acting workshops, both at The McDonald College of Performing Arts and NIDA's Young Actors' Studio. In 2015 at age 14, Ravel appeared at the Genesisian in *The Winslow Boy* (Terence Rattigan) directed by Nanette Frew, and in 2018 performed as Jan Warwick in *The Unexpected Guest*.

Mrs Honeychurch - LYNN ROISE Lynn trained at Drama Centre London, Performance Studies Sydney University, and Larry Moss America. Theatre includes *Marat Sade* (Mother) New Theatre, *The History Boys* (Mrs Lintott), *Room* (Judy), *Morning Sacrifice* (Miss Kingsbury), *Charley's Aunt* (Donna Maria D'Alvadorez), *Hotel Sorrento* (Marge), *Pacific Union* (Claire Booth Luce) and *The Messiah of Ismir* (Sarah) Paines Plough / Young Vic London. TV includes *Spirited Seasons 1&2* Foxtel (Joan Dart) *The Nation's Health* (Ann Drinkwater) Euston Films, *Freud* (Emma Koch) BBC. Lynn sang with The Shaun Rennie Musical Theatre Ensemble and recently completed filming *Pepper* (Miss Harpie).



Cecil Vyse - VALENTIN LANG Valentin trained at the Howard Fine Acting Studio in Melbourne. In 2015 he starred in *Last Summer at Riddels Creek* (Jacinto Muinos), winning Best Film at the Melbourne 48 Hour Film Festival. As a playwright his first work *Russell* opened to critical acclaim at the Old 505 Theatre in 2016. He went on to write and star in *The Trick* (dir: Charlie Devenport; 2018) for Perth Fringeworld. He recently launched his own production company French Santa alongside James Sweeny and showcased a double-bill of two new Australian works *The Intervention* (dir: Lloyd Allison-Young) and *Good, Die Young* (dir: Damien Strouthos).

CREATIVES

Director / Co-Set Designer - MARK G NAGLE After theatre studies (WSU/Nepean CAE) Mark traveled and lived overseas where he undertook theatre projects in London, Edinburgh, Barcelona and Mexico City. In Sydney he divides his time between the Genesians and New Theatre. Mark completed studies in directing via NIDA OPEN in 2012 and 2017. For GTC he has directed *Simpson, J. 202* (2015) and been the assistant director on *Amadeus* (2014) and *Much Ado About Nothing* (2017). At New Theatre Mark was assistant director for *Dinkum Assorted* (2015), *After The Dance* (2017) and *The Lieutenant of Inishmore* (2018) while directing *Young Pretender* for the 2016 Sydney Fringe Festival and *F*cking Men* for The 2018 Mardi Gras Festival. He will direct *Angry Fags* for New Theatre - opening in July.

Assistant Director - ELIZABETH MUNRO Elizabeth Munro grew up in the musical theatre scene which prepared her to direct large scale children's choreography during her teaching career. She has been an active member with the Genesians for 5 years - most notably as the Stage Manager for *Three Sisters* (Chekhov), *Our House* (Tim Firth), *Figaro* (Pierre Beaumarchais), *The Unexpected Guest* (Agatha Christie), as well as *Superhal!* (Shakespeare) for Puzzle Collective at NIDA. Her first foray into directing began at The Genesian Theatre in 2018 with *The Sure Thing* (David Ives). Elizabeth recently completed a director's course at NIDA putting this to good use in her first Assistant Director role of a major production.

Set Designer - MARK BELL Mark is an emerging design creative and is the 2019 Secretary of UTS Backstage. Previously, Mark assisted the set designer Antony Robinson on the UTS Backstage production of *Spamalot* (2017), and will be the set designer for *SAMO IS DEAD* (2019). Other theatre credits include operating lighting and sound for a series of UTS Backstage productions, such as *Trapped* (2018) and *Dole Diary* (2017). For this play Mark has transformed the Genesian Theatre's stage into a living Renaissance painting, a larger-than-life backdrop to support the unfolding of this charming tale.

Sound Designer - MARTIN GALLAGHER Martin is a sound designer and operator based in Sydney. He is a graduate of The School of Audio Engineering (SAE), having completed the Bachelor of Audio Engineering in August 2018. Since 2013 Marty has been a part of countless theatre and film projects in Sydney and the Illawarra regions; recently spending 2017 at the Seymour Centre, working on *Short and Sweet 2018*, and designing lighting for *Travelling North* at the Genesian early last year. Excited to be a part of *A Room with a View* he hopes the soundscape takes you into the world of the play.

Composer - GEORGIA CONDON Georgia is a Sydney-based sound designer and composer, specialising in theatre and film. 2016 saw her sound design debut with Sydney University Dramatic Society - since then working on eleven productions for SUDS, a few being: *And Then There Were None* (Christie); *After Dinner* (Bovell) *The Aliens* (Annie Baker); *Rosencrantz and Guildenstern are Dead* (Stoppard) and *The Birthday Party* (Pinter). Georgia has also worked *Split Spectrum* (Lap Nguyen) Perennial Theatre Company; *Botticelli and the Sodom* (Jordan Tannahill) Queen's University Theatre Company; *It's Not Creepy If They're Hot* (Rosie Licence) for Sydney Fringe 2018: and *What The Butler Saw* (Orton) New Theatre.

Lighting Designer - MICHAEL SCHELL Michael has been a member of the Genesian Theatre for over 40 years. A professional Sound and Lighting Designer, his Genesian credits include *Great Expectations*, *St Joan*, *The 39 Steps*, *Terra Nova*, *Frankenstein*, and *Sherlock Holmes: The Final Adventure*. Other recent Genesian sound design credits include *Pride and Prejudice*, *The Mousetrap*, *Crown Matrimonial*, *Spider's Web*, *Three Sisters*, *Our House*, *Dracula*, and *Sherlock Holmes and the Speckled Band*.

Costume Designer - SUSAN CARVETH Susan has worked as the designer/costumier on dozens of Genesian productions - a few favourites being: *Figaro*, *Under Milkwood*, *Much Ado About Nothing*, *The Three Musketeers*, *Far from the Maddening Crowd*, *A Midsummer Night's Dream*, *A Man for All Seasons*, *An Ideal Husband*, *Summer of the Seventeenth Doll*, *Witness for the Prosecution*, *Hay Fever*, *Murder on the Nile*, *Richard III*, *Frankenstein*, *Twelfth Night*, *Forsythe Saga*, *The 39 Steps*, and *Blood Wedding*. She has also worked for Opera Australia, the ABC and BBC as a costume coordinator, and costume maker for Tall Poppeas (Ondine Productions- Opera Bites) and Deadhouse (Blancmange Productions).

Costume Assistant - LEELA LANDERS Leela comes to *A Room with a View* with years of experience and expertise in design and styling with a background in television. Working across network television shows such as *The Bachelor*, *Take Me Out Australia* and *The Great Australian Bake Off* to name a few. Leela is passionate about creating pieces that tell a story. She is very excited to be a part of her first production at Genesian Theatre.

ABOUT THE GENESIAN THEATRE

The Genesian Theatre Company will celebrate our 75th year as a company in 2019. For nearly 65 years we have been operating from our home at 420 Kent St in the Sydney CBD. We boast among our alumni numerous household names in Australian theatre and film such as Angela Punch, Bryan Brown, Baz Luhrmann, Coral Lansbury, Judi Farr, John Bell, Peter Carroll, and Nick Enright. We are also just as proud of the hundreds of other talented actors, directors, stage managers, set and costume designers, lighting and sound specialists, stage and production staff who have contributed to Sydney's unique little theatre. We are particularly proud of all our members who volunteer their time to work Front of House to help you enjoy your visit to the Genesian Theatre.

Over the years the company has developed into a theatre providing a training ground for young theatre professionals and a place where those who love the theatre can meet, share, and extend their knowledge of the performing arts. The Genesian Theatre Company is one of Sydney's most active theatre companies. In addition to six main stage productions each year we run classes, workshops, and many other activities.

The building which houses the Genesian Theatre Company was originally St John's Church, and dates from 1868. It served as both a church and a poor school until 1932 when it became the Kursaal Theatre, housing the Sydney Repertory Company. In 1938 it became the first Matthew Talbot Hostel. Since 1954 it has been the home of the Genesian Theatre Company which was formed in 1944.

The Genesian Theatre Company acknowledges the Gadigal people of the Eora Nation as the traditional custodians of the land our theatre stands on.

MEMBERSHIP

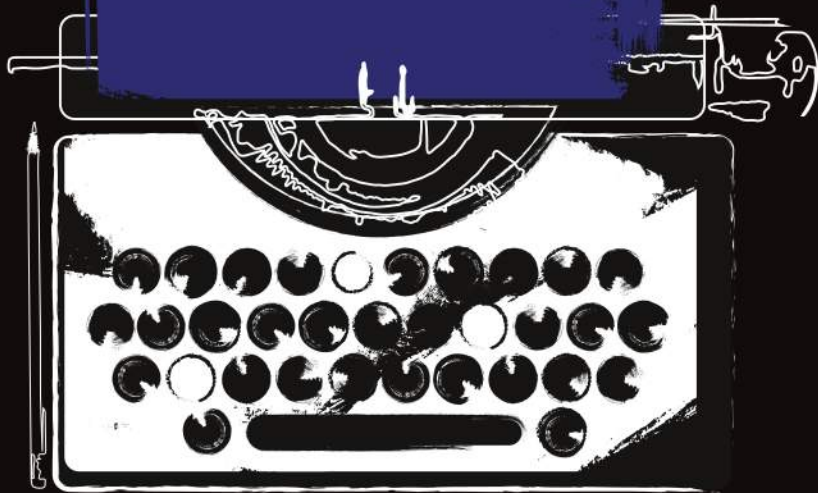
If you're interested in acting, directing, stage management, sound, lights, publicity, admin, etc, or if you just want to experience being a member of the group, we would welcome you as a member. You don't need to be experienced, we can provide training and can cater to different levels of involvement. Please see our web site for further information.

COMING NEXT TO THE GENESIAN

ENRIGHT

ON THE NIGHT

Celebrating the works
of Nick Enright and his
composer collaborators



Devised by David Mitchell & Melvyn Morrow

23 MAR - 13 APR

