

The Q Sheet

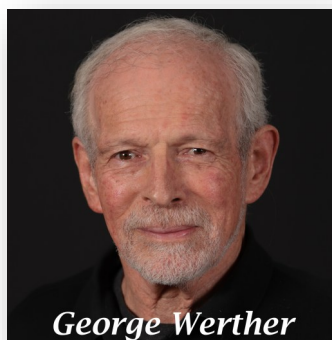
JULY 2026



Proud supporter of
The Victorian Drama League.

Newsletter of
Mordialloc Theatre Company Inc
mordialloctheatre@gmail.com
PO Box 80, Mentone, 3194
Bookings 9566 4440

OUR NEXT PRODUCTION



George Werther

The play's
director

Michel is having an affair with Alice the wife of his best friend Paul, who may be having an affair with Michel's wife Laurence.

THE TRUTH is a comedy of marital infidelity, deceit, hypocrisy and self-deception.

It follows Michel who, after a tryst with Alice, tries to cover his tracks with increasingly elaborate lies, only to find himself trapped in a web where reality shifts.

Hypocrisy, and the nature of relationships are explored through shifting perspectives. This results in a series of scenes of increasing awkwardness for the protagonists, but great hilarity for the audience.

"THE TRUTH is a devious must-see you do not want to miss."
– The Guardian

"THE TRUTH is full of moments that will fill the audience with the catharsis of comedy."

Season Dates: 30 July – 8 August

HAVE YOU BOOKED YOUR TICKETS YET?

Bookings now open: <https://mordialloctheatre.com.au/> or call 9556 4440.

The cast of "The Truth"



Hamish Walker

as PAUL



Carissa McPherson

as LAURENCE



Venetia Macken

as ALICE



Greg Barison

as MICHEL

THE OTHER PLACE

VDL Review by Genevieve Ryan

'The Other Place' was written by American playwright Sharr White and premiered off Broadway in 2011 and then ran on Broadway. It mixes pathos and humour and deals with the unravelling mystery of blurred truths and memories, whilst exploring grief, family dynamics and the complexities of loss.

The set, designed by Director Barry O'Neill and Assistant Director Kate Bowers, was suitably stark, with just two easy chairs centre stage and a small coffee table between, allowing the audience to concentrate fully on the subject material. The upstage flats were grey coloured, those being the dominant hues and effective use was made of a projection screen, up stage left, to accompany the presentation on the drug Identimil. A projection screen, up stage centre, was used to project waves lapping on a beach when action took place at the Cape Cod cottage. Late in the play the upstage left screen was used to display images of a child in a yellow swim suit, reference having been made to a similar image by Juliana earlier in the performance. I wondered whether this accompanied the script, as it had the feel of a dated film, evoking an earlier era and suggesting the child was Juliana. Very effective.



Lighting design and operation, by Darren Burgess, was purposeful and highlighted different moods throughout the performance. Sound design, by Barry O'Neill and Eli Bacher, and operated by Drew Campbell, was variable in its impact, as with the sounds of the children in the bath, for example. The sounds were disjointed and thus, unrealistic. It would have been better to have the sounds continue, but fade as dialogue took place, rather than stop/start suddenly as dialogue began/ended. We were informed of a difficulty with the technical management before the play commenced, so perhaps this contributed to the above problem.



Director Barry O'Neill, assembled a competent and experienced cast to play a diverse group of characters.



Kate Bowers played the protagonist, Juliana, the brilliant drug company scientist, who, as the play opens, is presenting at a neurological convention. As she speaks, we cut away to scenes with her doctor, phone calls with her daughter and son-in-law, and arguments with her estranged husband, whom she believes wants to divorce her. During the presentation, Juliana is distracted by a young woman in the audience and becomes increasingly paranoid and confused through the course of the play.

VDL Review by Genevieve Ryan (ctd)

She constantly refers to “the other place”, a cottage on Cape Cod, which the family once owned and holds powerful memories for her. This is a very difficult and demanding role with a character who barely leaves the stage and Kate handled it well, interacting with different characters and moving seamlessly from one scene to another, desperately seeking answers. She established her presence, as the learned scientist, credibly, although I felt her delivery in some of the early scenes could have been modulated somewhat. It all sounded very much in the same pitch, but in later scenes, as her character became more and more confused, there was variation in her tone as her emotions surfaced.

Stephen Shinkfield played Juliana's husband, Ian; a difficult role as he battled with Juliana's increasing mood swings, confusion and paranoia. Stephen conveyed the struggle Ian was facing in dealing with his wife's hostility and refusal to believe what was really going on with her wellbeing. He represented the frustration and sadness often accompanied with a loved one's realisation of the new circumstances of their relative's declining health.



I particularly liked the scenes of confrontation between Juliana and Ian, as they navigated their new circumstances; she displaying a lack of insight and he voicing his concerns with restrained frustration amid the increasingly complex situation. There was a real intensity to the interaction between these two characters in these scenes, which was absorbing.



Jessica Symonds played several characters, one of which was Juliana's treating doctor. Whilst she conveyed the aura of a business-like clinician, I felt she could have been more sceptical of her patient's presentation, thus imparting that of a more experienced practitioner. Her performance as the owner of the cottage, dealing with the confused Juliana, was nuanced and moving, as she initially appeared impatient

and intolerant but transitioned to displaying an awareness and insight into Juliana's circumstances. These scenes were very moving.

Nick Bowers completed the cast with a rounded performance as The Man, playing diverse characters and effectively reshaping each of them. A sometimes difficult task when these characters appear in minor scenes.

Stage Management was capably handled by Matt Ahlgren. There were many scene changes where characters had to walk on and off the stage in quick succession, which could be disruptive, but the cast and crew handled these changes well and ensured the continuity of the play was not jeopardised.

Costumes were coordinated by the cast, characterising the essence of each character. This beautifully written play is one to provoke thought and discussion and should be seen for both the content and the performances.

Well done to all at Mordialloc Theatre.

AUDITIONS

Cock

by Mike Bartlett

directed by Travis Handcock

Sunday 26 July 2026 from 2.00pm, and

Tuesday 28 July 2026 from 7.00pm

Parkdale Church of Christ Hall, 176 Como

Parade West, Parkdale VIC 3195.

Performances 21 - 31 October 2026

**details, synopsis, character profiles and to book an audition, go to:*

<https://mordialloctheatre.com.au/auditions-cock/>

SYNOPSIS

John has been in a stable relationship with his boyfriend for a number of years. But when he takes a break, he falls in love with a woman. Torn between the two, filled with guilt and conflicting emotions, he doesn't know which way to turn. His boyfriend is willing to wait for him to make a decision, but so is his girlfriend. And both are prepared to fight to keep him. As the pressure mounts, a dinner with both parties is arranged, and everyone wants to know. Who is John? What does he want? And what will his decision be? It is a comic discussion of identity and sexuality, where love and labels prove to be anything but simple.

ROLES-

John – Male. Mid-late 20s. Avoids conflict until it is thrust on him. Not weak, but indecisive. Vulnerable, not confident.

M – Male. Early-mid 30s. Quick witted and confident (on the surface). Uses language and sarcasm as a weapon. Can be cruel due to his insecurities.

W – Female. 28. Divorced. Emotionally mature. Knows what she wants and goes and gets it. Direct and maybe at times flares of manipulation.

F – Male. M's father. Almost acts as the referee in his scene. Has authority and respect however does have a bias toward his son.

PERFORMANCE PERIOD

21 – 31 October 2026

Matinees at 2pm and Evenings at 8pm

For details, synopsis, character profiles and to book an audition, go to:

<https://mordialloctheatre.com.au/auditions-cock/>

Acting Workshop

Have you ever thought about giving acting a try but weren't sure where to start?
Or perhaps you've acted before and would love the opportunity to brush up on your skills in a fun, supportive environment?
We're looking at offering a series of free acting workshops for adults of all experience levels—from complete beginners who've never stepped onto a stage to those with years of performance experience.

There are no auditions and no pressure— we want to create an environment where everyone feels comfortable, included and inspired. The workshops will focus on building confidence, creativity, communication and having fun while meeting new people in a welcoming and encouraging atmosphere.

If you've ever been curious about acting but have been too shy to put yourself forward, this is the perfect opportunity to give it a go.

[CLICK HERE FOR AN EXPRESSION OF INTEREST FORM](#)

Volunteers

The Mordialloc Theatre Company would not be able to operate without the invaluable contributions from our volunteers and there are some opportunities for those who may be interested.

Set Build

If anyone is interested in being part of our set-building crew for our upcoming production, *"The Truth"* please let us know. The set-build will occur from Saturday 18 July until Tuesday 21 July. However, the critical times when help will be needed most will be Saturday 18th and Sunday 19th July.

If anyone can assist, even for a couple of hours, please contact us at - mordialloctheatre@gmail.com or Martin Gibbs on 0411 645 003.

All volunteers will receive a complimentary ticket to the production and lunch on bump-in days.

Front-Of-House

Thanks to Lyn Laister and Shona Smith for organising the Front-Of-House roster for *The Truth*.

Your efforts are very much appreciated.

If you're interested in organising the roster for upcoming productions or being part of the FOH team, please contact us at- mordialloctheatre@gmail.com



Social Media

Please keep connecting with us on social media.
Feedback is very important to us.



The State of Community Theatre

The Victorian Drama League has undertaken some important work to help assist community theatre in Victoria to understand trends, attitudes, and obstacles that need to be addressed.

The following piece is an excerpt, reproduced with permission from the VDL, from its report, "The Case for Supporting Community Theatre".

A PIPELINE FOR PROFESSIONAL ARTS TALENT

Community theatre isn't where artistic ambitions go to die — it's where they're born. It's the training ground where emerging actors, directors, writers, lighting designers, sound engineers, stage managers and publicists find their feet and launch professional careers.

Our member companies regularly stage Australian works — from well-loved writers like Andrew Bovell, Joanna Murray-Smith, Hanne Rayson and David Williamson, to emerging voices like Alison Campbell Rate and Emma Wood.

Without affordable venues, that pipeline shrinks.

When companies have to chase big audiences just to cover rental costs, the riskier, newer work is the first thing to go.

"It has been my life for the past 20 years, engaging in all aspects of community theatre, which has now led me to working professionally in the arts."

45-64yo, female, regional, Surf Coast

"Community theatre is crucial in the development of local actors, directors, writers, tech crew, publicists, marketing people and adds greatly to the health and wellbeing of the community." —

45-64yo, female, regional, Greater Geelong

The Mordialloc Theatre Company will be advocating for changes to the management model of The Shirley Burke Theatre, so if you're planning to attend an upcoming play, please consider supporting our community theatre by signing our petition.

There will be one of two forms to sign-

One is a petition for people who reside or work in the City of Kingston.

The other is a "Statement of Support" for people who aren't residents, but visit the Shirley Burke Theatre to watch or be involved in our plays.

The Mordialloc Theatre Company has been a registered Not-For-Profit organisation for a number of years, but we were recently acknowledged as being a registered charity for our work for the community.

Not only are we now registered with the ACNC (Australian Charities and Not-For-Profits Commission) but we have also been awarded DGR status by the Australian Taxation Office. This means that any donation made to the Mordialloc Theatre Company for more than \$2 is fully tax deductible.

It's satisfying for our company to be recognised for its service to the community and we hope to be doing this for many more years.

VOLUNTEERS ALWAYS WELCOME



Have you ever wondered about working with a theatre company?

The Mordialloc Theatre Company is celebrating it's 80th year. That's 80 years of mounting plays for the community. Over that time we've had so many volunteers help with -

- *Building sets: skilled or unskilled.
- *Working Front-of-House: greeting patrons, preparing and offering refreshments.
- *Wardrobe: sourcing, adjusting or transporting.
- *Creating, modifying or transporting props- large or small.
- *Stage managing or assisting crew.
- *Sound and Lighting operation.
- *Marketing skills.
- *Distributing flyers.

If you think you might be able to assist as a volunteer in any of these roles, or if you have other skills that you could contribute, or if you would just like more information, contact us at mordialloctheatre@gmail.com

WHAT'S ON

Lilydale Athenaeum Theatre Co. Inc.

Sleuth

2– 18 July 2026

www.lilydalesathenaeum.com.au

Heidelberg Theatre Company

Birdsong

3-18 July 2026

www.heidelbergtc.org.au

Eltham Little Theatre Inc.

Honk Jr

7 June– 12 July 2026

www.elthamlittletheatre.org.au

The Basin Theatre Group Inc.

84 Charing Cross Road

6-16 August 2026

www.basinthatre.au

The 1812 Theatre Ltd.

Board Shorts– Short play festival

July 23– 25 2026

www.1812theatre.com.au

Beaumaris Theatre Inc

The Secret Garden

2-22 August 2026

www.beaumaristheatre.com.au

Brighton Theatre Company

The Trouble With Harry

14– 29 August 2026

www.brightontheatre.com.au