

Issue No 4



November 2021

# R E P E R T O I R E

Newsletter of Adelaide's oldest theatre group



## Humble Boy

A play by Charlotte Jones  
Directed by Kerrin White

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# R E P E R T O I R E

Newsletter of Adelaide's oldest theatre group

## Humble Boy

Adelaide Repertory Theatre  
presents  
*'Humble Boy'*,  
a play by Charlotte Jones  
with a sly nod to Shakespeare's Hamlet.



Astrophysicist, Felix Humble, returns to his family home in rural England after the sudden death of his bee-keeping father, James. He discovers that his mother, Flora, has removed all of her husband's belongings from the house, including his beloved bees.

Unfortunately, the reunion of mother and son stirs up a hornet's nest of old animosities. Flora is mortified when her son disappears from the funeral just as he is due to read the eulogy. To cap it off, Felix, discovers that Flora intends to marry their randy neighbour, George Pye, temperamentally the total opposite of the bookish James.

Throw into the mix Flora's nervy 'best' friend, Felix's disgruntled ex and a couple of surprise revelations, and you have a very funny and thought-provoking night at the theatre.



## The Adelaide Repertory Theatre Inc.

**Vice Patron:** The Right Honourable  
The Lord Mayor of Adelaide, **Sandy Verschoor**

**Venue:** ARTS Theatre, 53 Angas St, Adelaide 5000

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### **Board:**

Rose Vallen, Sue Wylie, Therese Hornby,  
Penni Hamilton-Smith, Brian Nolan,  
Elizabeth Olsson, Gaynor Kowald, Philip Lineton,  
Laura Antoniazzi, Sam Christodoulou and Chris Giles.

## About the Author Charlotte Jones



Charlotte Jones is a screenwriter, and a prolific and award winning playwright. Her play, *'Humble Boy'* premiered at the National Theatre, was nominated for an Olivier award and won the Critics' Circle Best New Play Award along with the People's Choice Best New Play Award.

She is the series creator of *'The Halcyon'*, a tv series for ITV. On the feature film side, she is in development on *'American Rose'* with Pathe/Qwerty Films, *'Mrs Einstein'* with Magnolia Mae Films, *'The Concierge'* with DCM Pictures and is adapting her play, *'The Meeting'* with Film4/House Productions. In 2015, Charlotte was made an Honorary Fellow of Balliol College, Oxford for her services to the Arts.

Charlotte studied English at Balliol College, Oxford University, before training to become an actress. She worked for six years in theatre and television and supported herself by working as a waitress. Her urge to write plays didn't arise from a lifelong ambition; rather, she was inspired to do so because up until then her career was that of a frustrated actor desperate for work.

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Official Website for the Theatre Assoc of South Australia

## Director's Comments Kerrin White

Adelaide Repertory  
Theatre  
presents  
**Humble Boy**  
Written by Charlotte  
Jones  
Directed by Kerrin White

Cast: Nick Endenburg,  
Rhonda Grill, Brian Knott,  
Christopher Leech, Celine  
O'Leary and Phoebe  
Wilson

A bitter-sweet comedy  
about broken vows, failed hopes and the joys of  
beekeeping...

"My husband is dead and my only son, who has grown fat  
and strange, has just run away from his own father's  
funeral. I'll be fine. Fine. At least those bastard bees are  
gone".

The play centres around Felix, a research fellow in  
Theoretical Astrophysics, who returns to his Cotswolds  
family home after his father's death. The irony is that,  
while the unhappy Felix's personal life is fragmenting  
before our eyes, he is seeking a supersymmetry that is to  
be the theory of everything. Felix's mother, Flora, fails to  
understand her son and her dark glasses conceal both  
anger and the bruises of a recent nose job. Flora's lover  
and now suitor, George Pye, is anxious to marry her.  
George's daughter Rosie once loved Felix and was  
abandoned by him for the greater cause of science. Jim  
the wise gardener, and Mercy, a much-abused family  
friend, weave in and out of the action bringing extra  
dimensions to the turmoil of relationships.

Science is only one of many threads running through the  
fabric of this play about families, gardening, beekeeping  
and the power of words. Above all the play sets out to  
entertain and make you laugh as much as it makes you  
think and feel.

Charlotte Jones' witty family comedy won the Critic's  
Circle Best New Play Award following its premiere at the  
National Theatre in 2001 and is a two time Olivier Award  
winning comedy.

"I am so pleased to be directing this South Australian  
premiere for the Adelaide Rep. 'Humble Boy' is a play with  
real wit and heart. If you enjoy a comedy that veers in  
unexpected directions, then this is the show for you. I can't  
think of another play that involves gardening, funerals,  
weddings, astrophysics, bee-keeping, Hamlet and the  
perils of wearing brown with black!"

- Kerrin White, Director.



Left, Nick Endenburg  
as Felix Humble and  
Christopher Leech  
as George Pye

Right, Nick Endenburg  
as Felix Humble  
and Brian Knott  
as Jim, the gardener



Below, Phoebe Wilson  
as Rosie Pye and Nick  
Endenburg as Felix  
Humble





## Message from the Chair Rose Vallen

Hi there members, subscribers and theatre goers. The Adelaide Rep, the Arts Theatre and all the Community Theatre companies in Adelaide continue to fight the good fight with COVID rules, audience caps and face masks to bring to you entertaining, high quality theatrical performances.

As you know we rely on the generous support of our members, patrons and the public to keep the doors of our beautiful theatre open. And we thank you whole heartedly for this support.

The Rep's last show "Good People" was extremely well received by audiences and critics alike.

"This exciting production is a must-see" Weekend Notes, September 2021.

"The cast works well as an ensemble but Rachel Burfield as Margie is exceptional." Theatre Travels, September 9, 2021,

"This production truly affirms the Rep's well established reputation for high quality theatre in Adelaide. It's a gem." TASA, September 2021.

Don't forget to come and see our next show "Humble Boy" in November and stay safe and sound until we speak again.

Cheers *Rose* 

## Have you ever wondered what the term Bump means?

After weeks or months of design discussions and decisions, and weeks of set building and costume and props collection, everything moves to the ARTS theatre in a period known as the bump in. Over the course of four days, known as Production week, all the elements of a production come together at the theatre.

### **BUMP IN DAY 1 | INSTALL SET ELEMENTS AND DELIVER WARDROBE. FIRST REHEARSAL ON STAGE.**

While the set is moved in from the shed at the back of the theatre to the stage, a masking and lighting pre-rig will happen at the ARTS Theatre. Masking needs to be rigged and flown out, and some work needs to be done in the lighting rig. The pre-rig is usually allocated five hours or so, and will be overseen by the theatre technician and lighting supervisor.

The scenery dock becomes a busy thoroughfare as the set arrives, piece by piece. The production manager and the stage manager will interpret the staging plan, and supervise their crew to achieve the staging plot. The lighting supervisor interprets the lighting plan, sets up what is required to realise his/her vision. The sound supervisor interprets the sound requirements, and supervises the location of speakers and audio system set-up.

The cast arrive at the theatre in the afternoon and begin technical rehearsals, integrating all the lighting, set and sound elements into their performance in the evening. The cast has likely been rehearsing with some technical elements



*Set builders at work in The Rep shed*

## Bump In

### BUMP IN DAY 2 | FINISH INSTALLATION AND TECHNICAL REHEARSAL

There will inevitably be some installation work to continue on the second day of bump in, but work now begins on the finer details. The lighting supervisor/theatre technician interprets the lighting plan, sets up what is required to realise his/her vision. This is when the technical elements start to come together.

The lighting designer directs where each light is being coloured, pointed and shaped, to start creating the visual palette that allows the director to create the moods for the production. It is not unusual for a lighting designer to use up to 400 lighting fixtures in their design.

The audio operator will mark up their script for cues, set-up and operate the audio console to allow smooth transition from the rehearsal to the stage during the technical rehearsals. Likewise, the lighting programmer sets up the lighting console, as they'll operate the lighting from the control room during the season.

The timing of scene changes might be a particular focus in technical rehearsals. While the cast have had many weeks to rehearse, the crew have to quickly learn their plots for the show. The audio operator, for example, will be operating and mixing sound from their desk.



*Bump in crew erecting and positioning the set*

### BUMP IN DAY 3 AND 4 | DRESS REHEARSAL

During this stage, all the wardrobe elements – wigs, costumes, make-up – are incorporated. Backstage, dressers and wig/make-up volunteers will assist the cast with quick changes.

Everybody in the crew has a plot, or sequence of actions, to follow during the performance, and these will be updated accordingly during the dress rehearsal.



*Bump in crew putting the set together*



*Crew ageing furniture for the set.*

## Bump Out

### BUMP OUT

At the conclusion of a production's season, after performing eight times over two weeks, it's time to bump out. Typically an after the last show process, all the production elements are uninstalled in the reverse order of bump in. All the supervisors across lighting, sound and staging assist their crew to pack up their equipment, leaving the venue in a safe state so that the next production can begin bump in – usually the following day!

The Adelaide Rep. keeps as many components of the show as possible in storage. Old scenic flats are frequently used again, and our ever-expanding collection of props is a useful library of items to draw on for future productions. Likewise, costumes are kept in the wardrobe room at the ARTS, to be re-imagined, and transformed in future productions. Buttons, badges, trim and accessories are frequently re-used.



*Taking down the set after the last show.*



*The bump out crew taking the set out at night in the rain!*

## Season 2022 Launch

On the 26th September, from 5:30pm-7:30pm, a season launch party was held at the ARTS to announce the Rep's 2022 season.

The Rep is proud to announce the directors for 2022. AJ Bartley, Angela Short, Erik Strauts and David Grybowski.

The party was held upstairs in the Thomas Nave Room. The bar was open and snacks were provided for the guests.

Thanks to Sue Wylie for supervising and making sure we were COVID safe. Each director told us a little bit about their play and then actors of their choice read a little excerpt from each play to give us a taste of it.



*Erik Strauts with AJ Bartley, Angela Short and David Grybowski accompanied with actors.*

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## Meet two of our Board Members Chris Giles and Brian Nolan

Chris has had a varied career since leaving Adelaide Boys High School in 1975.

Chris has operated as a Property, Facilities and General Manager with a broad background in Commercial & Retail Property Development and Operations Management, Security Operations, Marketing, Product Development, Distribution, Catering and Hospitality Management, Sales and Financial Management across multiple industries.



Chris has a proven record of success in improving organizational performance, including customer service, revenue growth, profitability, market share, employee training and productivity, asset security and maintenance. With a demonstrated ability to think "outside the square" to initiate, and successfully implement, new ideas and technology to generate new and additional revenue, increase corporate profile and market penetration, and to improve operational security, efficiency and profitability.

Chris left mainstream employment in 2019 to pursue a more relaxed lifestyle. He has undertaken business mentor roles for startup businesses; and is a parttime salesclerk in the retail liquor industry whilst maintaining a small "General Maintenance and Handyman service".

His relationship with the Rep commenced with volunteering his building ability to produce sets & props for stage plays, soon after performing in a non-speaking role as the Undertakers assistant in the play "Well Shut my mouth".

Chris has also been involved with "Variety - The Children's Charity" as a funds raiser.

He is married to Shirley, they have two children and four grand children.



Ever since studying drama at school, Brian has been fascinated by theatre and the magical entertainment it provides our community.

Brian is a Governance, Risk and Compliance Management professional with nearly 20 years' experience in this field. Brian has worked extensively in the financial services, vocational training, transport, education, and technology industries.



Brian holds a Bachelor of Laws from the University of South Australia and a Graduate Diploma of Legal Practice from the Australian National University. In his spare time, Brian enjoys exploring Australia and the world with his young family, attending the theatre, all things cricket, and painting; having held solo and group exhibitions at the Adelaide Convention Centre, Port Dock Brewery and the Duncan Gallery.

Brian has been serving on the Board since 2019 and is honoured to be contributing to the continued success of The Rep.

### Moore St Parking

**\$8.00**

Undercover parking  
6pm 'til midnight



Located on Moore St  
opposite the Arts Theatre stage door!!

### WANT TO EAT BEFORE THE SHOW? Here is a great offer for Rep patrons

The Wakefield Hotel on Wakefield Street  
offers 50% off the 2nd meal when you  
produce your Rep tickets