



# REVIEW SHOWS

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## **Directors Statement**

Hello and welcome to the 2011 Fitzroy High School production of Rhinoceros. This year we have grown beyond the walls of the library and moved our production to the majestic Thornbury Theatre, which is a sign of maturing for the school and an acknowledgment of the centrality of Theatre Studies. This development is something we can be proud of and is based entirely on the efforts of all of the students, staff and parents involved in the production; we thank you for your support.

The decision to put on Rhinoceros as the school play was taken after much thought and consideration. It is a technically demanding play, with a significant cast. The major roles are as demanding as any role in Hamlet and the content and understanding that the play offers its audience is awoken only through the sophisticated and snappy dialogue; it would rival any Oscar Wilde play. Can a 14 year old really deliver this to the discerning Fitzroy community member?

Rhinoceros explores many issues that speak to young adults finding their place in the world today. The play explores the ideas of conformity and individuality. These themes represent battles that students face constantly throughout a media saturated upbringing and a culture that demands the reproduction of sameness. Our students are entering a world in which living socially acceptable, and therefore worthwhile lives, means choosing from a list of what their peers deem to be appropriate. Our students will inhabit a world in which they are categorized not by deeds but by broad social choices. Rhinoceros explores these notions as each character grapples with what it means to be human in their slow descent towards their animal within. Ionesco suggests to us that individuality is essential to humanity. Some people become Rhinoceroses because they admire the tremendous energy and raw nature of the animal; others can simply not bear to be different from the majority.

The play explores themes such as individuality, self worth, false logic, problematic authority, friendship and absurdity. Ionesco is part of the first wave of absurdist writers who attempted to grapple with the meaninglessness of life. The writings of Ionesco, Beckett, Genet and Pinter come out of a period framed by the Second World War and the deliberate extermination of millions of Jews, countless other lives and the advent of the nuclear bomb. Commonly seen as a response to Nazism and Communism, within Rhinoceros we witness everyday people turn into something monstrous. Ionesco asks us to question how perfectly normal, intelligent people can become a living nightmare: simple, brutal and without conscience.

Notably, our rendering of the play toys with gender. You will notice characters occasionally referred to as both man and woman. We have purposefully kept these areas ambiguous because gender ascribes particular ideals about what a person is and how they should behave. If we can move past the biological classification we can see people as they are - human - with varying degrees of success.

Students from year 7 through to year 12 are involved in the production, both on and off stage. Over 60 students and 20 teachers and parents are directly involved in all aspects of the performance, from the technical operation of the lighting and haze effects through to the performance of the show itself.

The show is designed and operated by students, including the conceptual ideas, direction and stagecraft. Instead of having the creative elements imposed by teachers, young people are getting the opportunity to develop industry experience in staging productions. The result is a school production with a professional finish.

The students have been developing this performance for over six months through Fitzroy High School's Excel and Drama programs. The show is integrated into the curriculum, thereby allowing students to develop skills both in and out of the classroom on real projects that have a substantive effect.

Artistically, the show is diverse and engaging, using both traditional and digital means to explore the world of the play. The play has been designed in a non-naturalistic style and is influenced by a mixture of Physical Theatre and Theatre of Cruelty. The play utilises student made video footage, some of which directly delivers the narrative. Other footage symbolically represents the themes in the play. The costumes are sublime and the soundscapes captivating. The music you are hearing, like the production you are witnessing, is composed of original music written and performed by the students.

The production has benefited from the collaboration of the student, teacher and parent bodies. Hundreds of hours have been donated in the form of sewing, makeup, rigging and crafting the final performance. I thank all the volunteers, whether you are a student, teacher or parent.

Tonight you will experience a truly magical performance. Those involved have worked tirelessly to make the show the success that it is. I am grateful for every moment that has been contributed to the show by student, parent and teacher alike.

Thank you and I hope you enjoy the performance.

**Director: Matthew Krehl Edward Thomas**

**Running Order**

Doors open 6.30pm

Show begins at 7.00pm

**ACT 1:** Paris street and coffee house

***10-Minute Intermission***

**ACT 2:** Scene 1: The office

Scene 2: Jean's House

***10-Minute Intermission***

**ACT 3:** Berenger's House

Fin

## Show Description

Rhinoceros is a 3-Act play written by Eugene Ionesco in Paris in 1959.

It is one of the signature plays of a movement known as the Theatre of the Absurd.

As the play unfolds the townsfolk of a small French town turn into Rhinoceroses.

Is it only a matter of time before it takes hold of everyone? What becomes of humanity when we are all a Rhinos? What separates one Rhino from another anyway?

The play deals with individuality, justification, morality, conformity and the search for meaning amongst meaninglessness.

## Cast

<b>Berenger</b>	Matilda 'Tilly' Southwood
<b>Jean</b>	Felix Castaner
<b>Daisy</b>	Marina Vujic
<b>Botard</b>	Charlotte McGrath
<b>Dudard</b>	Caitlin Zacharias
<b>Logician</b>	Charlotte McGrath
<b>The waitress</b>	April Key
<b>Housewife</b>	Kat Breviglieri
<b>Mrs. Boeuf</b>	Jack Jennings
<b>Old gentleman</b>	Alfie Southwood
<b>The Grocer</b>	Lochie Laffin-Vines
<b>Café Proprietor</b>	Lani Gardner
<b>Mr. Papillon</b>	Georgia Bettoli
<b>Fireman</b>	Klari Agar
<b>Grocers' wife</b>	Emily Hopkins
<b>Old Man</b>	Clare Dolan
<b>Old Woman</b>	Ada Bussey Hale
<b>Rhinoceros 1 'Eugene'</b>	Hannah Perry
<b>Rhinoceros 2 'Terrence'</b>	Tanjil Eve
<b>Rhinoceros 3 'Bertrand'</b>	Ada Bussey-Hale
<b>Rhinoceros 4 'Inigo Montoya'</b>	Joe Dolan
<b>Rhinoceros 5 'Rasputin'</b>	Morgan Segon-Fisher
<b>Rhinoceros 6 'Pepi'</b>	Andrew Cripps Clark
<b>Rhinoceros 7 'Eh Carlitto'</b>	Lucas Durbridge-Brant
<b>The Butcher</b>	Alessandro Lucente
<b>The Baker</b>	Athanasia Ghasperidis
<b>The Candlestick Maker</b>	Georgia Lawson Jakob

# Crew

<b>Stage Manager</b>	Anneke Demanuele	<b>Director</b>	Matthew Thomas
<b>Lighting Operation</b>	Leo Pentland	<b>Producer</b>	Doris Pearse
<b>Wireless Microphones</b>	Georgia Whelan	<b>Technical Director</b>	Anthony Key
<b>Video AV</b>	Harry Heard	<b>Dramatist</b>	Tracey Callander
<b>Sound Operation</b>	Harry Dawes-Robb	<b>Wardrobe Master</b>	Rainer Parker-Stebbing
<b>Follow Spot</b>	Grenouille Gustav Mikocki-Bleeker	<b>Seamstress</b>	Rebecca Lister
<b>Propmaster</b>	Deanna Smith	<b>Costume Mistress</b>	Laura Malia Pearse
<b>Props Runner</b>	Daisy Hopkins	<b>Art Design</b>	Travis McKenzie
<b>Costume Manager</b>	Olivia Troy-Thompson	<b>Head of Props</b>	Annie Durbridge
<b>Wardrobe Assistant</b>	Erin Finlay	<b>Props Sourcing</b>	Ian Willson
<b>Videography</b>	Josh Barnes	<b>Prop Making</b>	Rocco Lucca
<b>Band: Piano \ Guitar</b>	Josh Barnes	<b>Key Grip</b>	Matt Nieuwenhuizen
<b>Band: Bass</b>	Himi Stringer	<b>Principal</b>	Pauline Rice
<b>Band: Drums</b>	Oliver Ballantyne	<b>Assistant Principal</b>	Fran Mullins
<b>Makeup</b>	Sinead Brown	<b>Photography 1</b>	Helena Brain
<b>Hair</b>	Asher Oxford	<b>Photography 2</b>	Peter Bennet
<b>Crew</b>	Ryan Jones	<b>Usher</b>	Jason Pietzner
<b>Crew</b>	Tyler Napolitano	<b>Usher</b>	Julian Couzins
<b>Crew</b>	Alister Roy	<b>Usher</b>	Jennifer Fulford
<b>Crew</b>	Luke Arambasic	<b>Usher</b>	Ian Willson
<b>Choreography</b>	Carmen Morris	<b>Marketing Campaign</b>	Steven Barrile
<b>Dramaturg</b>	Lucille Kelly		

# Crew

<b>Makeup Design</b>	Miranda Jenkin	<b>Stuntman</b>	Helen Spargo
<b>Roadie</b>	Tom Hoyle	<b>Stunt Vehicle Scout</b>	Sandra Dickins
<b>Rights</b>	Toni Mercuri	<b>Accounting</b>	Susan Farrell
<b>Moral Compass</b>	Katie Miller	<b>Ticketing</b>	Susan Jones
<b>Community Consultant</b>	Catherine Southwood	<b>Correspondence</b>	Marianne Crowe
<b>Special Assistant to Mr. Thomas</b>	Jamie Bishop	<b>Dolly Grip</b>	John Hinman
<b>Special Assistant to Mrs. Pearse</b>	Lynette Lowe	<b>French Translation</b>	John Hocking
<b>Special Assistant to Mr. Key</b>	Shannon Gration	<b>Adobe Conversion</b>	Natasha Collop
<b>Program Design</b>	Briony O'Keeffe	<b>Graffiti Management</b>	Henry Wollmering
<b>Purchasing</b>	Olivetta Balestra	<b>Gopher Girl</b>	Bronwyn Lewis
<b>Construction</b>	Tim Dolan	<b>List Coordinator</b>	Evangeline Talbot
<b>Construction</b>	Mick Pearse	<b>First Aid</b>	Lorraine Butler
<b>Security</b>	Ian Park	<b>Location Scout</b>	Neil 'Moose' McLean

A special thanks to our sponsors:

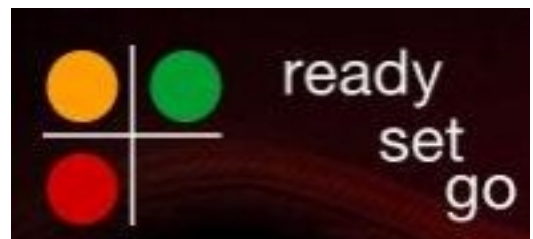


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**COLLINS SIMMS**





# Dominie Drama



All Events Stage Hire



VIDEO

ESSENTIALS

La Casereccia

Café Romantica



**Thanks :**

This show is built on the backs of many people who have contributed hours towards the production. I would particularly like to thank the parents of the cast and crew. I would also like to thank Richard Greenfell, Lisa Key, Fire chief Will Glenn, David Aitken, Ly Yu, Søren Olsen, [www.ionesco.org](http://www.ionesco.org), Marcus Pugh, Maddy Ghandi, FHS School Council and the Fitzrov High School Community.