



Presents

The poster features a vintage green typewriter with a red ribbon and a large red rose resting on it. The background is a textured, aged paper. In the top left corner is a smaller version of the Hunters Hill Theatre logo. The text "Neil Simon's" is in a brown serif font, "chapter two" is in a large green serif font, and "Directed by Moja Band" is in a smaller brown serif font. At the bottom, the dates "29 MAY - 21 JUNE, 2026" are in white, followed by "PERFORMING AT CLUB RYDE EX" and the website "huntershilltheatre.com.au" in red. A small line of text at the very bottom reads "BY ARRANGEMENT WITH ORIGIN™ THEATRICAL ON BEHALF OF SAMUEL FRENCH INC. - A CONCORD THEATRICALS CO."/>

HUNTERS HILL THEATRE

Neil Simon's
chapter two
Directed by Moja Band

29 MAY - 21 JUNE, 2026
PERFORMING AT CLUB RYDE EX
huntershilltheatre.com.au

BY ARRANGEMENT WITH ORIGIN™ THEATRICAL ON BEHALF OF SAMUEL FRENCH INC. - A CONCORD THEATRICALS CO.

Audition information

There will be a Reading of the play at the Theatre, on Tuesday 10th March 2026 @ 7pm.

All are welcome to attend the reading whether you plan to audition or not.

Auditions will take place 1 week after the read-through. There will be two audition dates provided to allow for availability preferences.

Audition details:

Time	7pm
Dates	Tuesday 17 th March 2026
Date	Thursday 19 th March 2026
Venue	Level 2, Club Ryde, 728 Victoria Road, Ryde
Note	<i>Auditionees will be asked to read the nominated monologue and a selected scene from the script. Additional reading may be requested.</i>

Before your audition:

Read through all the information in this pack and check the draft rehearsal schedule and performance dates to ensure your availability. The rehearsal schedule may be changed to suit cast availability, but it is anticipated that rehearsals will be on Wednesday, Thursday and Sunday, beginning on 1st April.

Fill out the audition form and email it back to the director.

If you have any questions, please contact Moja on 0466 487 005- or email moja.band67@gmail.com

NOTE: Signing the audition form indicates your availability for and commitment to all activities relating to the production, including rehearsals, bump in, bump out and show dates.

You will be notified if you have been successful in your auditions and a full cast list will be posted on the HHT website www.huntershilltheatre.com.au

Performance details 2026

Venue: Club Ryde, 728 Victoria Road, Ryde

Friday 7:30pm	Saturday 2pm	Sunday 2pm
29 May 2026	30 May 2026	31 May 2026
5 June 2026	6 June 2026	7 June 2026
12 June 2026	13 June 2026	14 June 2026
19 June 2026	20 June 2026	21 June 2026

IMPORTANT: *All cast and crew need to ensure that they are available for all performance dates and rehearsal times as indicated on the rehearsal schedule. Cast must be available to assist with bump in and bump-out duties.*

Synopsis

Chapter Two is a tender, witty romantic comedy about love after loss.

George Schneider, a successful novelist recently widowed, is urged by his brother *Leo* to start dating again. Through a blind date, *George* meets *Jennie Malone*, an actress who is also recovering from the end of a marriage. What begins as an awkward encounter slowly develops into a heartfelt exploration of grief, vulnerability, second chances, and the fear—and courage—required to love again.

Balancing *Neil Simon's* signature humour with emotional honesty, *Chapter Two* offers richly drawn characters and intimate scenes that reward truthful, grounded performances.

For the audition please:

- Read the script so you know what you are auditioning for, and it will prep you for scene work – contact me for a copy.

I am very happy to chat about the play, characters and the audition if you have questions, please contact me on 0466487005 or moja.band67@gmail.com

Note: Please note some scenes explore themes of grief, loss, and emotional intimacy. Also, *Chapter Two* will be performed using an **American accent**, in keeping with the play's original setting and style.

We invite auditionees to use a **natural, contemporary American accent** during readings. Please don't worry about perfection — clarity, honesty, and connection to the character are far more important than a flawless accent.

Roles available:

CHARACTER/ DESCRIPTION	AUDITION PIECE	STAGE AGE
<p>George Schneider (He/Him) <i>A successful novelist coping with the recent death of his wife. Intelligent, emotionally guarded, and quietly vulnerable. George struggles to open himself to love again despite deeply wanting connection. Requires strong comedic timing and emotional depth.</i></p>	<p>You want to listen to something? (opening a letter) Just one letter: “Dear Mr. Schneider, My name is Mary Anne Patterson. We’ve never met, but I did know your late wife, Barbara, casually. I work as Sabrina’s, where she used to come to have her hair cut. She was so beautiful and one of the warmest people I’ve ever met. It seems I always used to tell her my troubles, and she always found some terrific things to say to cheer me up. I will miss her smiling face and the way she used to come bouncing into the shop like a little girl. I feel lucky to have known her. I just wanted to return a little of her good cheer. God bless you and keep you. Mary Anne Patterson.” (He puts down the letter)</p> <p>What the hell did I read that for?... Barbara knew a whole world of people I never knew, she knew that Rico, the mailman, was a birdwatcher in Central Park, and that Vince, the butcher, painted miniature portrait of cats every weekend in his basement... She talked to people all year long that I said hello to on Christmas.</p> <p>In addition to the monologue, please be prepared for reading scene one (act one) and scene five (act two).</p>	<p>40s–50s</p>

**Jennie Malone
(She/Her)**

A warm, witty actress recovering from a painful divorce. Honest, emotionally perceptive, and open-hearted, though not without her own insecurities. Jennie brings humor, empathy, and resilience to the relationship.

You know what you want better than me, George... I know I'm not as smart as you. But there is one thing I do know. I know how I feel. I know I can stand here watching you try to destroy everything I've ever wanted in my life.

You want to leave, leave! But, I'm not the one who's going to walk away. I don't know if I can take it forever, but I can take it for tonight and I can take it next week. Next month I may be a little shaky...But I tell you something, George. No matter what you say about me, I feel so good about myself and if you're stupid enough to throw someone sensational like me aside, then you don't deserve as good as you've got! And don't tell me what I want because I'll tell you what I want. I want a home and I want a family, and I want a career, too. And I want a dog and I want a cat and I want three goldfish. I want everything! There is no harm in wanting it, George, because there is not a chance in hell we're going to get it all, anyway. But if you don't want it, you've got even less chance than that... You want me, then fight for me, because I'm fighting like hell for you. I think we're both worth it. I will admit, however, that I do have one fault. One glaring, major, monumental fault...Sometimes I don't know when to stop talking. For that I'm sorry, George, and I apologize. I am now through!

In addition to the monologue, please be prepared for reading scene two (act one) and scene five (act two).

30s-40s

**Leo Schneider
(He/Him)**

George's younger brother and a press agent. Confident, opinionated, fast-talking, and relentlessly optimistic. Acts as a catalyst in pushing George back into the world. Strong comic energy is required.

You want to know how it was... All right, I'll tell you... They were very close. I mean, as close as any couple I've ever seen. After ten years, they still held hands in a restaurant. I'm married eleven years and I don't pass the salt to my wife...When George first found out how ill Barbara was, he just refused to accept it. And then one morning George called me from the hospital, and he said very quietly and simply "she's gone, Leo". And it surprised me because I thought when it was finally over, George would go to pieces... A few weeks later he went into therapy. A really good doctor. He was there about a month, and then suddenly he decided he wasn't going back. He wouldn't explain why. I called the doctor and he explained to me that George was making a very determined effort not to get better. Because getting better meant he was ready to let go of Barbara, and there was no way he was going to let that happen. And then one day, bang, he took off for Europe. But not new places. Only the ones he'd visited with Barbara before. When he came back he looked better, seemed more cheerful. So, in my usual dumb, impulsive way, I figured he would want what I would want if I were in his place- Companionship- Well, companionship to him and me, I found out, were two different things. Until the night I saw you sitting there with Faye. I swear to you, Jenny, you are the best thing that could happen to that man. I was just hoping it would happen a little later... I'm sorry. I just felt I had an obligation to say it. I hope you understand that.

In addition to the monologue, please be prepared for the reading scene one.

**Late 30s-
Early 40s**

<p>Faye Medwick (She/Her) <i>Jennie's close friend and confidante. Direct, humorous, pragmatic, and emotionally grounded. Provides contrast and perspective to Jennie's romantic vulnerability.</i></p>	<p>Life is going by so fast. First, I was pretty. Now, I'm interesting-looking with character! Soon, I'll be handsome followed by stately and finally, worst of all, remarkable for her age... You were right before, Leo. I don't have a good reason to be here. Because what I want, I can't have. I want what Jennie has: the excitement of being in love again. I'm so much smarter now, I could handle everything so much better. I am so jealous of her I could scream. I did for her what I wish I could have done for myself. And in return I got her apartment to do exactly what I swear, when I was young and pretty, I would never end up doing when I became interesting-looking with character.</p> <p>In addition to the monologue, please be prepared for the reading scene two.</p>	<p>Late 30s– Early 40s</p>
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Rehearsal Schedule – Draft (This is a draft schedule and may be adjusted depending on cast availability.)

Venue: Rehearsals will be held at HHT at Club Ryde

In general, rehearsals are every **Sunday** 1.00 to 5.00 pm and 2 evenings per week:

Wednesday 7pm to 10pm and **Thursdays** 7pm to 10pm

DATE	DAY	SCENE/NOTES
April 1	Wednesday	Reading
April 2	Thursday	Reading
April 8	Wednesday	
April 9	Thursday	
April 12	Sunday	
April 15	Wednesday	
April 16	Thursday	
April 19	Sunday	
April 22	Wednesday	
April 23	Thursday	
April 26	Sunday	
April 29	Wednesday	
April 30	Thursday	
May 3	Sunday	
May 6	Wednesday	
May 7	Thursday	
May 10	Sunday	
May 13	Wednesday	
May 14	Thursday	
May 17	Sunday	
May 20	Wednesday	<i>Technical Rehearsal</i>
May 21	Thursday	<i>Full Run</i>
May 24	Sunday	Full Dress Rehearsal and Tech Run
May 25	Monday	Dress Rehearsal
May 26	Tuesday	Stand By
May 27	Wednesday	Final Dress Rehearsal

HUNTERS HILL THEATRE - Audition Form . CHAPTER TWO

Please complete this form and bring it to the audition.

NAME	
GENDER	
ADDRESS	
EMAIL	
MOBILE	
HEIGHT	
ROLE/S INTERESTED IN	
Are you prepared to accept the Director's judgement of the most suitable part for you?	YES/NO (Circle one)
If you are successful in obtaining a place in the production, do you give permission for your contact details to be published on a cast list?	YES/NO (Circle one)
Date on which you intend to audition	
Are you prepared and available for all scheduled rehearsals, performances, and related activities? (If no, which dates?)	YES/NO (Circle one)
Please specify details of any commitments which may impact upon your participation in the rehearsal process:	
List previous productions and roles played, as well as any relevant training or experience:	
How did you hear about us? HHT Member? Audition Notice from HHT? Another group (name)? Other (please specify)?	

Please read carefully before signing:

I understand that if I accept a role or participate as a member of cast or crew, an annual HHT membership fee of \$25 is payable and that full commitment to the following is expected of me: attending bump in and bump out, all of the rehearsals the director nominates, all performance dates, and a willingness to be rostered on FOH for the next play.

Signed: _____ Date: _____