



Newman College Students' Club
Drama Committee Presents

THE HYPOCRITE

A NEW VERSION OF MOLIÈRE'S TARTUFFE
BY JUSTIN FLEMING

GALA NIGHT JULY 31ST 7.30 PM
AUGUST 1ST 7.30 PM
AUGUST 3RD 2 PM AND 7.30 PM



PRODUCED WITH THE SUPPORT OF THEATRE BOARD

Producer's Notes

Mitchell Kirk

For me, the College's rendition of Justin Fleming's *The Hypocrite* has been an incredibly journey. Being a first time producer has shown me a completely different side to theatre that I experienced in my years as a stage actor.

Producing a piece of theatre that I am amazingly proud of was a huge challenge. Being faced with the tasks of selecting the script, venue and director brought a great amount of opportunity and responsibility.

I elected Joanna Pidcock, a fellow Newman College student, to take on the ever-important role of director. As you will see this evening, Jo has done an absolutely unbelievable job. Never have I met someone so dedicated to the creative arts, nor have I ever worked with someone who I have been so proud of. Her countless hours of work not only display devotion, but also exhibit extraordinary skill. A huge thank you must go to Joanna, as this production wouldn't have made it onto the stage without her.

It is unquestionably one of my most proud moments seeing this show finally being performed to the audiences that we love and appreciate so much. I hope that our outstanding creative team, the remarkable actors and the dedicated crew are as proud of what we have achieved as I am.

I hope the next two hours are filled with laughter and enjoyment!



Mitchell Thomas William 'Commerce King' Kirk managed to lose \$6000 worth of revenue before we even began rehearsing because he declined to account for ticket sales. When he's not at his sub-par educational institution of choice, Mitchell is making lattes for the director on his Nespresso machine, or fixing his hair. In an unrelated incident, Mitchell's absence at rehearsals has correlated in some new finger paintings for his mummy's fridge. In return, she let him borrow her Porsche 4WD to run manly errands to Bunnings to get some tools in his full Ralph Lauren regalia.

Director's Notes

Joanna Pidcock

This production of *The Hypocrite* is Justin Fleming's fine translation and adaptation of Molière's *Tartuffe*, a French satire written in 1664 that caused such a scandal when it was first performed that it was banned for five years, initially by the Church, then by the French government. It was controversial back then, and has retained its ability to provoke audiences nearly 400 years later, because it directly pokes fun at our own pretensions and hypocrisies. As crazy and farcical as these characters are, each one has some essential human truth.

Usually a professional director directs the College Play, and therefore I am grateful and honoured that this opportunity has been afforded to me, as a student of Newman College. I am indebted to many people for their support and generosity, not least the administration of the college. Theatre is a collaborative art, and I am lucky to have had some amazing people to collaborate with. I would like to thank the gloriously talented young people who have worked on and acted in this show; this production is an absolute credit to your creativity and drive.

My greatest thanks must go to my right hand man and producer Mitchell Kirk, for his extraordinarily patience, dedication and unfailing sense of humour. This production would not have happened without him.

One of the most amazing things about theatre is its ability to provoke and entertain at the same time, and so I hope that whilst you laugh uproariously at this play, you leave thinking or knowing something that you weren't aware of when you entered the theatre, even if its only that Tyler can really pull off a dress.

Enjoy the show!



Jo only wanted to say three things after the first run-through: Clarity. Projection. Lines. Space. Pace. Awareness. Lines. Energy. Snap. Crackle. Pop. Lines. Variation. Flagellation. Creativity. Tone. Emphasis. Diction. Lines. But really it was good. Jo set the bar high for this performance, being related to the original translator, the costume supplier, Molière, and that guy at the bus stop. A gluttonous disciplinarian, Jo has a way of telling you, with her eyes, that even if you remember your lines it's still not okay. She challenged Peter Paige to 10 minutes on the mat for the right to direct this play, but unfortunately for Peter he came off second best... Again.

Cast

Character

Actor

Tartuffe

Edward Nurse

Orgon

Michael Woodburn

Dorine

Julia Shanahan

Elmire

Erin Connellan

Cléante

James Dooley

Madame Pernelle

Tyler Hay

Mariane

Lily Nalder

Valère

James Hinton

Damis

Chris Forster

Monsieur Loyal

Sam Dent

Laurent & Flipote

Julie Barry

Officer

Adrian D'Allessandro

Crew

Director	<i>Joanna Pidcock</i>
Producer	<i>Mitchell Kirk</i>
Associate Producer	<i>Joanna Pidcock</i>
Set Designer	<i>Samuel Bell</i>
Promotional Designer	<i>Carolyn West</i>
Costumes	<i>Sophia Griffiths-Mark</i>
Stage Manager	<i>Sam van den Nieuwenhof</i>
Set Construction	<i>Samuel Bell</i>
	<i>Tyler Hay</i>
Sound Designer	<i>Mitchell Kirk</i>
Sound Operator	<i>Hayden Brass</i>
Lighting Designer	<i>Tash McGirr</i>
Photographer	<i>Carolyn West</i>



Edward Nurse

Tartuffe

'...line?' Fresh from his role as the 8th dwarf 'Forgetful' in the arena spectacular 'Disney on Ice', Ed has dreamed of this role ever since his mum bought him a pair of skintight vinyl flared pants. Due to a misunderstanding during an outdoor rehearsal, Ed is now required by law to stay 100m away from all kindergartens. Ed has a great sense of humour, and when told he needed all his lines learnt by the beginning of rehearsal week, he thought this was a hilarious joke. If you don't see Ed after the show, it's because he's at Manhattan Terrace seeing THE Madame. Channelling Willy Wonka in his enthusiasm for liquorice...line? dwarf '



Michael Woodburn

Orgon

Fresh off the Launching Pad at NASA, it was Woody's passion for ensconced bananas that led him to this role. Now an expert in the exploration of male-male body language, Woody's ability to house a caterpillar on his top lip whilst acting impressed critics and zoologists alike. The love child of every awkward father figure in the history of television, including but not limited to Phil Dumpey, Tobias Funke and Kramer, Woody really has his 'little buttercup's' best interest at heart. As his name suggests, Woody is passionate about tables and any activities that occur on, under and around them. Not to be confused with the Toy Story character.



Julia Shanahan

Dorine

Since her breakout role in the 2012 College Play, Julia's stage presence has increased by 7000%. She agreed to join our humble cast after receiving accolades for her Tony Award winning play 'Pudney's story: A Spud's Life', and even though we were concerned about her approach to acting from last year of '50% of the lines, 100% of the time', she has gone above and beyond to say all of her lines to no-one in particular. Her original hopes were extinguished when she discovered that all the Rogers were next door cleaning Daphné's pool...Dorine's den was Rogerless. Watch your cupboards. Dorine...PLSSS..



Erin Connellan

Elmire

Straight from her starring role in American Pie, Erin swapped her 2XUs, Nike Frees and skinny soy chai lattes for a velvet dress and a sexual predator. She's what we in the industry refer to as 'asset rich'. Contrary to popular (and her own) belief, Erin has in fact lived the MILF life before. Armed with metaphors, we get the sense she's beat around this particular bush in a previous life. She likes her alcohol like she likes her men, aged 18 years. Erin's year 11 boys of male gender she tutors wish her well in this production and hope to see a lot more of her in the coming weeks.

James Dooley

Cléante

F-f-f-f-f-f-found often walking by the prudent stream, weird Uncle Dooley was an integral comedic part of the show. After returning from a sold out stand up comedy tour around Australia, he was selected for this most humorous of roles. Rehearsing proved difficult for James as he would often lose interest in what he was saying half way through a line (but in all honesty, who didn't?). Using the insight he gained from a near death experience on an unrelated moose-hunting expedition, Dooley's inspiration for this role was the phrase 'YOLO'. His career aspirations include narrating movie trailers and reading audiobooks.

Tyler Hay

Madame Pernelle

Tyler didn't want to be in the show, until he was told he could audition for the part of a woman. After falling into this role with surprising and suspicious ease, Tyler has become a martyr to method acting, offering to wear heels and have his eyebrows plucked. In fact, he even offered to shave his underarms. We left him alone for five minutes and found him in a compromising position with some hot wax. This show allows Tyler to fulfill his lifelong dream of wearing heels and a dress in front of a cheering crowd. Tyler has also been working on the set, and can often be found wandering the bowels of the Aca, paintbrush in hand, explaining to anyone who will listen that aspects of the set are 'a real fixer upperer'.

Lily Nalder

Mariane

Lily is a veteran of on-stage romance, some may even go so far as to say a theatrical 'town bike', and so was delighted to be chosen for the role of love-struck Mariane. Less delighted, however, was her on-stage beloved James. In an attempt to seduce him after watching him from afar, and then progressively and exponentially closer, Lily often does a llama mating call to attract her reluctant lover. Possibly because of this continual rejection, and possibly because of raging hormones, Lily cries for nearly the entire show. In fact, she cried for 4 hours in the audition, which invariably led to her being cast. She's training to be a pilates instructor, and unlike Daphné, hasn't lost any sexual dexterity.

James Hinton

Valère

Recruited straight from the Paris Opera Ballet for his strength and grace, James was keen to kiss any member of the cast except for his beloved Lily. When questioned about who had the upper lip, James responded with 'oh we just mash faces'. Embracing his French character's role, James is no stranger to running away from a conflict, and is quick to pivot in the face of pashin'. His friend in the beauracracy is quite of fond of his conservative dress sense, and can also confirm that he is in fact a bit of a lefty and will leave you in the lurch.

Chris Forster

Damis

Growing up as an angsty teenager with questionable parentage, Chris fell out of the closet onto the stage as the youngest son of House Pernelle. He was quite fond of Valère's sister until an unfortunate accident with a flagellation crossbow. His constant shuffling, as well as his domination over seven kingdoms, has made him quite tired, something he adamantly denies. He insists Tartuffe, the pretender; pay the iron price, and dresses quite warmly, because winter is coming. Hodor.

Sam Dent

Monsieur Loyal

Straight from the wilds of Country Victoria, Sam rode his sheep Priscilla across the desert sands to the train station after fixing heavy machinery and sinking some beers. His hobbies include crossing swords and camping indoors with his ten removal boys. Sam has really made a Dent on the Broadway scene acting with such luminaries as Neil Patrick Harris and Sir Ian MacKellan. He carries out his role with style, it's the mother of careers.

Julia Barry

Flipote & Laurent

Known for her sonorous vocal tone and extensive monologue work, unfortunately Julia slightly tore a vocal cord, however instead of cancelling the show we gave all her witty and insightful lines to Adrian. We asked her to comment, but she was lost for words. After watching 40 other people carry chairs in auditions, we knew Julia was perfect for this role. Putting her body on the line for this show, Julia still doesn't know what a 'flagellation birch' is, however she is very familiar with Tyler's open palm.

Adrian D'Alessandro

Officer

After his incompetence in carrying out police work in the 2012 College Play, Adrian was demoted within the police force, but was still chosen to play the allimportant role of the officer. His ability to take orders from a mildly interactive picture frame is indicative of the way he dominates the stage. Rehearsals derailed when he didn't turn up for his 5 seconds in the sun, but we managed work around his absence. Be sure to notice Adrian's immaculate facial hair, and look around college for his mutton-chop muse.

Special thanks...

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To Newman College and its staff for their support

To the Guild Theatre staff for their support

To our Hair & Make-up Team: Sophia Griffiths Mark, Shannon Fargher and
Victoria Cardew

To our Bar Staff, Rhys McDonald & Michelle Clark

To everyone else who helped during the production of the play.

