

Thanks to Shane Bates, Timothy Bennett, Tom Massey, Glen Harman, The Board of The Genesian Theatre, the Genesian Theatre Publicity Committee, Garry Bates, Debbie Smith, Alan Hayter, Cynthia Gibbs, Rebekah Jennings, Eric Bicknell.

‘Making a *play* of *The Hollow*, Mother!’ said Rosalind in horror. ‘It’s a good book, and I like it, but you can’t possibly make it into a play!’

‘Yes, I can,’ I said, stimulated by the opposition.

‘Oh, I wish you wouldn’t,’ said Rosalind, sighing.

Anyway, I enjoyed myself scribbling down ideas for *The Hollow*. It was, of course, in some ways rather more of a novel than a detective story. *The Hollow* was a book I always thought I had ruined by the introduction of Poirot. I had got used to having Poirot in my books, and so naturally he had to come into this one, but he was all wrong there.....so when I came to sketch out the play, out went Poirot.

Agatha Christie - *An Autobiography*

Coming Next to the Genesian Theatre

HEDDA GABLER

By Henrik Ibsen
Directed by Pamela Whalan

Season: 15th September - 20th October 2007
Preview night 14th September 2007



Subscriptions are available
www.genesiantheatre.com.au



Genesian Theatre

7th July - 25th August 2007

Cast

Henrietta Angkatell
Sir Henry Angkatell
Lady Angkatell
Midge Harvey
Edward Angkatell
Gudgeon
Doris
Gerda Cristow
John Cristow
Veronica Craye
Inspector Colquhoun
D.S. Penny

Melanie Robinson
Paul Treacy
Shane Bates
Julia Knapman
Tom Massey
Robert Drew
Naomi Englebrett
Genevieve Mortiss
Alan Scully
Georgina Anderson
Darran Moran
Michael Sterbal

Crew

Director
Stage Manager
Sound Operator
Lighting Operator
Set Construction
Set Decoration
Costume Design
Music Design
Sound Design
Lighting Design
Photography
Programme

Paula Bate
Marissa Carey-Brenton
Jonathan Morris
Lisa Harrison
Grant Fraser/Paul Gilbert
Meg Mooney
Susan Carveth
Timothy Bennett
Glen Harman
George J. Wright
Craig O'Regan
Tom Massey

Scene Synopsis

The setting throughout is the garden room of 'The Hollow'

Act I A Friday afternoon in early September
Act II Scene 1 Saturday morning

There will be an interval of 15 minutes.

Act II Scene 2 Later the same day
Act III The following Monday morning

Director's Note

There is a snob element surrounding Agatha Christie, whereby some say, "It's only an Agatha Christie, they're all the same." Well, they're not! The Hollow is a case in question. It does not follow the usual format, perhaps because this is one of the few Agatha Christie plays she actually wrote and not an adaptation of her books by other people.

What does Christie offer us that is so attractive? Firstly crime, usually murder. Not the blood-soaked mayhem of Hollywood. Her whole approach is set with gentility, whether it is St. Mary Meade or the country home of the Angkatells. These are gracious people with impeccable manners who dine and dress for dinner, servants attend to every need, and the only person who works for a living is Midge, as she spends much of her time explaining. Sir Henry tells Edward that a gentleman's responsibility is to look after his estate and his books, and not to pursue material things. For most of us this is light-years away, but how pleased we are to be there. Nothing wrong with a bit of fantasy.

The fact that murder intrudes into this gentle world heightens the fascination. It would seem, that English villages and the countryside are one of the most dangerous places on earth. The arrival of a little old lady on a bicycle or guests for the weekend, and the next thing you know there is a murder. Agatha Christie is topped as a publication only by the Bible and Shakespeare, the Christie series on television heads the ABC ratings - Why do an Agatha Christie? The question answers itself.

My thanks go to the cast, crew, and all who have assisted in battling through a very trying rehearsal period.