



Martin McDonagh's



www.banburycrossplayers.org.uk

July 2018

Welcome to our summer production. This highly entertaining black comedy has been an absolute joy to rehearse, with howls of laughter coming from our rehearsal room and I am certain that you are in for a really enjoyable evening.



This is my first production as Chairman of Banbury Cross Players; a role that I am hugely looking forward to. This year I will have been a member of BCP for forty years and I decided to celebrate by becoming Chairman. One of the main roles of our society is to make sure that we put on plays that our audience find enjoyable, stimulating and maybe a little thought provoking. Consequently, we would love to hear your views about our choices (or any suggestions that you may have). Please take the time to email us via our website www.banburycrossplayers.org.uk or chat with us during the interval.

If you regularly attend our shows, you may be interested in becoming a Gold Card Holder. This gives you reduced price tickets! Any of our Front of House team will be happy to give you further details.

This November we open our 2018 / 2019 Season with *Audience with Murder* by Roger Leach & Colin Wakefield, directed by Terry Gallager. It is a murder mystery that will really keep you guessing!

We follow this in February 2019 with *Taking Steps* by Alan Ayckbourn, directed by myself. This hilarious farce involves more than its fair share of running up and downstairs and in and out of doors.

In May 2019, we present *Death Knell* by James Cawood, a tense, edge-of-your-seat thriller, directed by Linda Shaw.

July 2019 will see us performing a modern adaptation (by Mike Poulton) of Henrik Ibsen's classic *Ghosts* - directed by John McCormick.

May I take this opportunity of thanking you all for coming to this production, and for your ongoing support of Banbury Cross Players. Our aim for the future is to continue to provide high quality drama in Banbury so if you enjoy the show then please tell your friends and family.



We look forward to seeing you all again at our Free Season Preview evening in September.

Liz Riley
Chairman



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Director
 Chrissie Garrett

Stage Manager
 Liz Riley

Assistant Stage Manager
 Zac Lacey-Rousou

Lighting
 John Hicks

Sound
 Lily Blundell

Props
 Terry Andrews

Costume
 Jane Shanahan

Make Up
 Jenny Tustian

Hair
 Anne Twigg

Prompt
 Hilary Beaton

Set Design
 Chris Garrett

Set Decoration
 Richard Ashby, Peter Bloor

Music
 Dave Lovick, James Plester
 John Wright

Production Manager
 Jane Shanahan

THE CRIPPLE OF INISHMAAN CAST

Kate
 Eileen
 Johnnypateenmike
 Billy
 Bartley
 Helen
 Babbybobby
 Doctor
 Mammy



The island of Inishmaan - 1934

Clare Lester
Janice Lake
Nik Lester
Joe Deakin
Jonas Bal
Clare Primrose
Dave Candy
Andrew Whiffin
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Patrons are requested to switch off mobile phones before the performance and are reminded that photography and video recording are strictly prohibited.

Emergency exits are to the left of the stage and to the rear of the auditorium.

In case of emergency, please follow instruction from Front of House staff.

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I first heard of this play when it was published in 1997, and then (amazingly) it slipped out of my head until it re-emerged in a BCP play-reading session about four years ago. I realised how incredibly funny and politically pertinent it still was - even more so since the author (the brilliant Martin McDonagh) won an Academy award with the film of his script *Three Billboards outside Ebbing, Missouri*.



The humour and style of both scripts are similar. Characters bear an uncanny resemblance to each other. Strong women who, to avoid feeling undermined and sexually exploited, are prepared to challenge the system and their male counterparts. Watch in the play for the variety of ways in which the four women dominate the menfolk.

We have tried to show the humour as well as the isolation of the everyday lives on the island. You, the audience, are observers. You are flies on the wall, able to see what is going on, to feel with (and of) the characters. We want you to laugh (then wonder why you are laughing) at comments, events and actions which are clearly unacceptable, hurtful, and not politically correct.

Martin McDonagh has thrown the rule book in the air and put the audience in a unique and novel position of questioning their reactions. Don't feel embarrassed at laughing out loud, crying and gasping at the words- they are meant to shock and amuse.

I have directed a number of plays over many years and have tried, this time, to take an inclusive, consensual approach to the direction. We developed a design team before we cast the play including the backstage disciplines of set design, lighting, sound, props, music, stage management, direction and production management. With this creative group, we co-designed the play and have maintained this throughout the 12 week rehearsal period. We have taken a new approach to stage management and hope to have encouraged a feeling of ownership and increased creativity within the cast and backstage design team. It has been a pleasure to work with such a talented and committed group of people.

This play asks you to question who are the people who don't fit into society and what makes them different. As Billy says

"Everyone is crippled- but it is only those crippled on the outside that you see"



In the end, it is family, friendship and love that are the most important. And more important than finding answers they are the threads that bind us - stronger than those that try to break us. I do hope you enjoy the play. We have loved getting it ready for you!

Chrissie Garrett
Director

COMING UP!

2018 / 2019 SEASON

NOVEMBER 2018

Audience with Murder by Roger Leach and Colin Wakefield

Directed by Terry Gallager

Multi-layered murder mystery

FEBRUARY 2019

Taking Steps by Alan Ayckbourn

Directed by Liz Riley

Farce from the Master of Comedy

APRIL 2019

Death Knell by James Cawood

Directed by Linda Shaw

Edge-of-your-seat thriller

JULY 2019

Ghosts by Henrik Ibsen, in a version by Mike Poulton

Directed by John McCormick

Classic given a modern touch

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