



BY ARTHUR CONAN DOYLE
AND MARK KILMURRY

MURDER ON THE WIRELESS

7 JUN – 13 JUL 2019



FOR EVERYONE

WELCOME

British screenwriter Dennis Potter spoke about the familiar comfort of hearing old radio tunes creep around the stairs while lying in bed trying to go to sleep. The music and the sound is now mixed for a sweet ache of nostalgia when things were seemingly more innocent. I grew up in the television age, but radio was still an important part of the landscape, not necessarily the adventure series or dramas my parents would gather round the wireless to listen to week after week, but as a way of connecting with the latest top ten hit, the news and yes the occasional radio play.

The plays were interesting because of their construction away from the visual aspect of television. The voices carried the drama, the story, the energy of a situation, whereas the effects gave

you the setting, the excitement and the ambiance. When I was lucky enough to perform in a few radio plays in the 1990's, I was fascinated by this world; the theatrical staging a Foley artist would have to do when creating sound effects with just a few well-chosen props - running through a wood, along a pebbled road, riding a horse. While an adventure story was being told by the actors' voices and the sound effects, the mind could create the most fabulous settings imaginable. It is a great pleasure to go back to 1959 and present a double bill of murder and mystery with such a great team of artists. I hope you enjoy this recreated moment on the radio dial. Thanks for listening!

Mark Kilmurry
Artistic Director

SYNOPSIS

MURDER ON THE WIRELESS presents two short plays.

In THE DEAD(LY) WIVES CLUB by Mark Kilmurry divorced detectives Teresa Scott (Georgie Parker) and Ridley Jones (Mark Kilmurry) battle with assassins, car chases, deadly wives and speeding trains in their pursuit of a criminal mastermind. THE SOLITARY CYCLIST by Arthur Conan Doyle adapted by Mark Kilmurry follows Holmes (Mark Kilmurry) and Watson (Daniel Mitchell) as they help distraught Miss Violet Smith (Georgie Parker) discover who is pursuing her on a solitary bicycle.

Set in 1959 in the heyday of the radio play, marvel as atmospheric sound effects are created before your very eyes from galloping horses' hooves to distant thunder...and a menacing squeaky bicycle.

90 MINUTES WITH A SHORT PAUSE BETWEEN EACH PLAY.



CAST

THE DEAD(LY) WIVES CLUB

RIDLEY JONES
MARK KILMURRY
TERESA SCOTT
GEORGIE PARKER
FOLEY ARTIST (SOUND EFFECTS)
KATIE FITCHETT

THE SOLITARY CYCLIST

HOLMES
MARK KILMURRY
WATSON
DANIEL MITCHELL
MISS VIOLET SMITH
GEORGIE PARKER
FOLEY ARTIST (SOUND EFFECTS)
KATIE FITCHETT

THANK YOU

Set and furniture construction by Simon Boyd, Period trousers for Miss Fitchett by Jo Mitton

PROGRAMS: \$2 which helps enormously with the cost of printing.

Ensemble Theatre acknowledges the Cammeraiagal people of the Eora nation as customary owners of the land on which we work and share our stories. We pay our respects to Elders past and present.

CREATIVES

WRITTEN/ADAPTED/DIRECTED BY
MARK KILMURRY
COSTUME DESIGNER
GENEVIEVE GRAHAM
SET REALISER
SIMON GREER
LIGHTING DESIGN
MATT COX
SOUND DESIGNER
DARYL WALLIS
STAGE MANAGER
STEPHANIE LINDWALL
COSTUME SUPERVISOR
MARGARET GILL
DIALECT COACH
NICK CURNOW
PRODUCTION INTERN & PROP MAKER
DENNIS BLUMENDELLER



Rehearsal Images Prudence Upton



MARK KILMURRY
RIDLEY JONES/
SHERLOCK HOLMES

Mark is the Artistic Director of Ensemble Theatre. Recent directing credits include: THE BIG TIME, THE

NORMAN CONQUESTS, SHIRLEY VALENTINE, TAKING STEPS, NEVILLE'S ISLAND, TWO, ODD MAN OUT, RELATIVELY SPEAKING, BAREFOOT IN THE PARK, BETRAYAL, GOOD PEOPLE, MY ZINC BED, EDUCATING RITA, ABSENT FRIENDS, OTHER DESERT CITIES, THE ANZAC PROJECT, RICHARD III, THE GLASS MENAGERIE, FRANKENSTEIN, MANAGING CARMEN, RED, THE SPEAR CARRIER and HAMLET. Mark's recent acting credits include: Frank in EDUCATING RITA,

Richard in RICHARD III, Hamlet in HAMLET; Otto in THE ACT; Angus in THE DRAWER BOY and Serge in ART. Mark's recent plays and adaptations include: RICHARD III (with Patrick Dickson); HAMLET (with John Trutwin); THE BIG DRY (based on the novel by Tony Davis); CASANOVA (based on the TV series by Russell T Davis); DIARY OF AN OLYMPIC CABBIE (based on the book by Anthony Sharwood); MERCY THIEVES; HAPPY AS LARRY & VIV and ONE SHOT. Mark is the recipient of two Norman Kessel Memorial Awards for Outstanding Performance by an Actor for his roles in HAMLET and JAPES. He was awarded the 2006 Hayes Gordon Memorial Award for Important Contribution to Theatre and the 2017 North Sydney Community Award.



KATIE FITCHETT
FOLEY ARTIST

Katie graduated from the Victorian College of the Arts in 2003 and has since worked solidly in theatre, television and film. Theatre

roles include ALL ABOUT MY MOTHER for Melbourne Theatre Company, Miss Julie in the B-Sharp production of MISS JULIE, A VIEW OF CONCRETE and ANTIGONE for Belvoir Street Theatre, HOLDING THE MAN for Griffin Theatre at the Sydney Opera House, FRANKENSTEIN, LITTLE NELL, A VIEW FROM THE BRIDGE and CASANOVA for Ensemble Theatre & WALKABOUT and REMEMBRANCE OF THINGS PAST for the Melbourne International Festival. Katie was recently seen in THE NETHER for Catnip Productions at Seymour Centre. Katie's television credits include the ABC series CROWNIES, Channel Nine's TRICKY BUSINESS, SPIRITED, ROGUE NATION, ALL SAINTS and DARWIN'S BRAVE NEW WORLD. Film credits include 'Margaret' in Geoff Bennett's HATING ALISON ASHLEY, and Jonathan Teplitzky's BURNING MAN.



DANIEL MITCHELL
WATSON

At some point during the run of this play Daniel will have clocked up 40 years in this funny ol' biz and 25 years since he first

performed at the Ensemble Theatre in SOMEONE WHO'LL WATCH OVER ME. A journo recently asked him what was his favourite play he'd done at the E? He may have answered THE PRICE, RAIN MAN, VISITING MR GREEN or THE ACT. Or maybe it was TUESDAYS WITH MORRIE, ART, LADIES IN LAVENDER or BAREFOOT IN THE PARK. For now he assures us it is the one you are about to see. Enjoy!



GEORGIE PARKER
TERESA SCOTT/ MISS
VIOLET SMITH

With two gold Logies and five silver Logies to her name, Georgie Parker is one of Australia's leading and

most celebrated actors. Georgie's portrayal of Terri Sullivan in the long running television drama ALL SAINTS won her the hearts of the Australian public, who already knew her well from roles in REPRISAL, GP, ALL TOGETHER NOW, RAFFERTY'S RULE and A COUNTRY PRACTICE. Other television credits include ACROPOLIS NOW and lead roles in OVER THE HILL and FIRE. Georgie starred in the tele-movie THE SOCIETY MURDERS (Network Ten), STEP FATHER OF THE BRIDE (ABC), STUPID, STUPID MAN (Foxtel), EMERALD FALLS (Network Ten), SCORCHED (Network Nine) and CITY HOMICIDE (Network Seven). Georgie's musical theatre credits include THE MAN FROM SNOWY RIVER: ARENA SPECTACULAR, HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING, HIGH SOCIETY, CRAZY FOR YOU, THE THREEPENNY OPERA and THEY'RE PLAYING OUR SONG. Her theatre credits include SCENES FROM A SEPARATION, CHAPTER TWO, RABBIT HOLE, LET THE SUNSHINE, RHINESTONE REX AND MISS MONICA and RAPTURE BLISTER BURN. Georgie received critical acclaim for her portrayal of Caroline in the 2018 Ensemble Theatre production of LUNA GALE. Georgie continues to work in television as Roo (Ruth) Stewart in the Network Seven series HOME AND AWAY.



Original illustrations by Sidney Paget.



GENEVIEVE GRAHAM
COSTUME DESIGNER

Genevieve graduated from NIDA in 2016 with a Bachelor of Fine Arts (Design for Performance), and went on to complete her Masters

of Fine Arts (Design for Performance) degree in 2017. In 2016, she undertook a placement on the set of ALIEN: COVENANT by renowned director Ridley Scott, assisting in both the art and wardrobe department, and that same year was awarded the William Fletcher Foundation Grant for the development and advancement of young Australian artists. In 2017 Genevieve was costume designer on a new opera with The Australian Brandenburg Orchestra: BITTERSWEET OBSESSIONS. That year she was also the costume and set designer for two new Australian works: EURYDIKE and ORPHEUS, directed by Priscilla Jackman, and FRATERNAL directed by Benjamin Sheen. In 2017, she went on to win the APDG award for 'Best Emerging Designer' for EURYDIKE and ORPHEUS. In 2018, Genevieve was the costume designer for Channel Seven's DROP DEAD WEIRD. This year she was also the costume designer for The Theatre of Image's Sydney Festival show BRETT AND WENDY written and directed by Kim Carpenter. MURDER ON THE WIRELESS will be Genevieve's third of four shows as costume designer at the Ensemble Theatre this year, the fourth being the return of DIPLOMACY with John Bell.



MATT COX
LIGHTING DESIGNER

Since arriving in Sydney in 2003, Matt has designed numerous theatre productions including for Bangarra Dance

Theatre: DUBBOO, ONE'S COUNTRY, OUR LAND PEOPLE STORIES, BLAK, BELONG, for Carriageworks: LAKE DISAPPOINTMENT, for The Hayes Theatre Company: SHE LOVES ME, for Siren Theatre Co: THE TROUBLE WITH HARRY, for Ensemble: DIPLOMACY, MURDER ON THE WIRELESS, for the Australian Chamber Orchestra: REFLECTIONS ON GALLIPOL, for Marrugeku: BURRGAJA YALIRRA, for Musica Viva: GOLDNER STRING QUARTET, for Bell Shakespeare: THE MISER, HAMLET, ROMEO AND JULIET, for Monkey Baa: POSSUM MAGIC, THE UNKNOWN SOLDIER, DIARY OF A WOMBAT, for Sydney Theatre Company: WHARF REVUE 2018, RUBY MOON, for Louise Withers and Associates: THE MOUSETRAP, and A MURDER IS ANNOUNCED, for Michael Sieders Presents: ALICE IN WONDERLAND, for Company B: THE SEED, for Legs on the Wall: SYMPHONY, for Sport for Jove: THE LIBERTINE, OHELLO, ANTIGONE, THE RIVER AT THE END OF THE ROAD, THE TEMPEST, for Red Line Productions: THIS MUCH IS TRUE, A VIEW FROM THE BRIDGE, for Sydney Festival: THE FAMOUS SPIEGELTENT (2016), THE FAMOUS SPIEGELTENT (2015), THE AURORA SPIEGELTENT (2014), for the Sydney Chamber Opera: HIS MUSIC BURNS. Matt currently tutors for the National Institute of Dramatic Art (NIDA).



DARYL WALLIS
SOUND DESIGNER

Daryl is a composer, keyboard musician, vocal coach and musical director. He has composed music for Belvoir, Ensemble

Theatre, Griffin, Merrigong, Studio, ATYP, Monkey Baa, CDP, Milkcrate, Karnak and Siren Theatre Companies. He won the 2012 Federation Bells Composing Competition, the 2013 Sydney Theatre Award for best Score & Sound Design with Elena Kats-Chernin for the Ensemble Theatre production of FRANKENSTEIN and a Green Room award as musical director for the STRANGE BEDFELLOWS. He worked with CIRCA on LANDSCAPE WITH MONSTERS, ONE BEAUTIFUL THING, AURA and RECLAIMED PIANOS. He composed and performs the immersive spiritual song cycle THE AUROBINDO PROJECT and performs with jazz/soul singer Ali Hughes as ALI & THE THIEVES currently touring their LEONARD COHEN KOANS show to USA/Canada.



STEPHANIE LINDWALL
STAGE MANAGER

As Stage Manager: PETER PAN GOES WRONG, AUS & NZ Tour (Lunchbox Productions and Mischief Theatre), THE WIDOW

UNPLUGGED, SHIRLEY VALENTINE, NEVILLE'S ISLAND, THE RASPUTIN AFFAIR, BAREFOOT IN THE PARK, GOOD PEOPLE (Ensemble Theatre), SENIOR MOMENTS National Tour (Return Fire Productions), THE DAPTO CHASER, Hooting and Howling Regional Tours (Critical Stages) PRIDE, The HORSE'S MOUTH FESTIVAL, BONDI FEAST (TRS). Set: THE PLAY (NIDA Independent), A VIEW FROM MOVING WINDOWS (Riverside Theatres). As Swing Technician: THE REMOVALISTS (TRS), SAY HELLO FIRST (Old Fitz). As Production Manager: (& Mentor) PLAYHOUSE CREATURES (AADA), SAY HELLO FIRST (Old Fitz), BODY LANGUAGE (107 Projects). As Assistant Stage Manager: EMPIRE (TRS), The WIZARD OF OZ (Packemin). Stephanie is a graduate of the Australian Academy of Dramatic Art.



MARGARET GILL
COSTUME SUPERVISOR

Margaret is a freelance theatre milliner, costume cutter/maker working in film, theatre and TV Film credits: AUSTRALIA, THE

GREAT GATSBY, X-MEN ORIGINS, WOLVERINE, UNBROKEN, PETER RABBIT, LADIES IN BLACK, I AM WOMAN, PETER RABBIT 2. Ensemble Theatre: SEMINAR, CAMP, A YEAR WITH FROG AND TOAD, OTHER DESERT CITIES, DARK VOYAGER, LADIES IN LAVENDER, RELATIVELY SPEAKING, THE GOOD DOCTOR, SIX DANCE LESSONS IN SIX WEEKS, DREAM HOME, EDUCATING RITA, THE ANZAC PROJECT, THE SHOE-HORN SONATA, LIP SERVICE, MARJORIE PRIME, UNQUALIFIED, THE WIDOW UNPLUGGED. Theatre: FAME for John Frost, KING KONG for Global Creatures, HENRY V for Bell Shakespeare, HOW TO TRAIN YOUR DRAGON for Global Creatures and DreamWorks, THE IMPORTANCE OF BEING ERNEST for Sport for Jove, THE NUTCRACKER for Australian Ballet, ALADDIN for Disney, MY FAIR LADY for Gordon Frost/Opera Australia, THE KING AND I/THE MERRY WIDOW for Opera Australia. TV: SO YOU THINK YOU CAN DANCE, A PLACE TO CALL HOME, DANCE BOSS, DANCING WITH THE STARS, SPECIAL COMMISSIONS 2018/19: Headwear for Katy Perry's WITNESS Tour; Headwear for Courtney Act's Eurovision quest.



NICK CURNOW
DIALECT COACH

Nick Curnow studied voice at NIDA (2007, 2019) and trained as an actor at Theatre Nepean (2002). As a dialect specialist he has

coached for some of Sydney's major theatre companies including Ensemble, Company B, and Opera Australia, as well as Darlinghurst Theatre, Red Line and New Theatre. Coaching credits include LUNA GALE, TAKING STEPS, LIP SERVICE, A HISTORY OF FALLING

THINGS, e-baby, GOOD PEOPLE, MOTHERS AND SONS, and DARK VOYAGER for Ensemble Theatre, BLONDE POISON (Red Line and Sydney Opera House seasons), GROUNDED (QTC), DIANA (NIDA), A VIEW FROM THE BRIDGE, DRY LAND, BENGAL TIGER AT THE BAGHDAD ZOO, BLINK, and BELLEVILLE. In 2017 he was co-vocal coach on PlayMakers Repertory Theatre, North Carolina's production of SENSE & SENSIBILITY. Film and TV work includes RIP TIDE, OUTBACK, WILD WOMAN, UNDERBELLY, DISTANCE, SEA PATROL, and THE SLAP. Nick teaches for NIDA's Open Program, Screenwise, NSW Department of Education's Arts Unit, and regularly engages in private tuition with some of Australia's most well known and loved performers. He has been a proud member of Equity since 2002.



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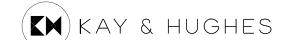
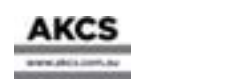
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Mark Kilmurry
Artistic Director

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