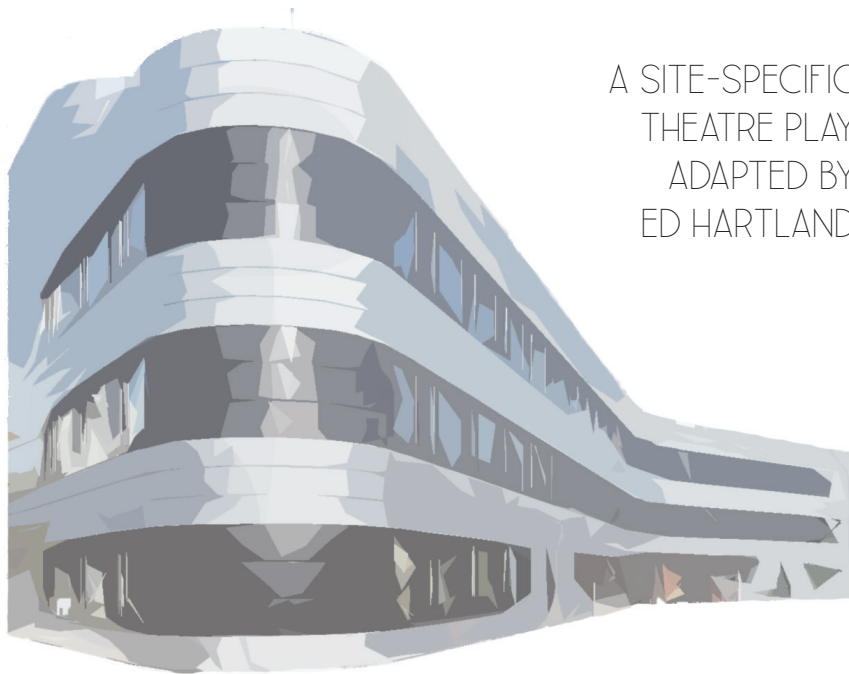


THE ENGLISH DRAMA GROUP
OF THE PH HEIDELBERG
PRESENTS

The Picture of Dory Ann Gray

A SITE-SPECIFIC
THEATRE PLAY
ADAPTED BY
ED HARTLAND



#ALLARTISQUITEUSELESS



I AM JEALOUS OF EVERYTHING WHOSE BEAUTY DOES NOT DIE.

Welcome

YOU'VE ALREADY AGED SINCE YOU ENTERED THE SHOW!

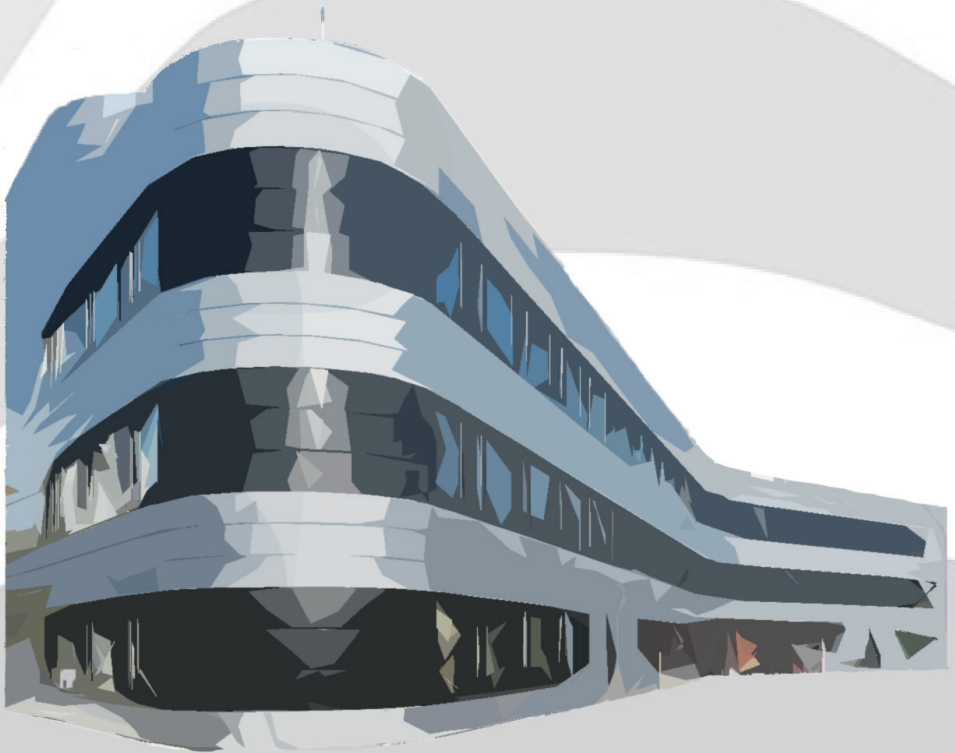
In this immersive promenade theatre play,
you will not be sitting in your seats
in a darkened room
watching the action from a distance.

Instead, you will step inside the play.
Just like in real life, your personal perspective
will influence your understanding
and interpretation of what goes on.

Watch the story unfold, while we share
photos & hashtags, videos & stories.

What is site-specific theatre?

☞ BEAUTY IS A KIND OF GENIUS.



Unlike with conventional theatre where the audience has to come to the theatre, the main characteristic of a site-specific production is that the theatre comes to a specific place with a specific relevance to a certain group of people. This may be a place of work, a monument, a nightclub, a site of outstanding natural beauty or a historic building like a castle. The important aspect is that the site exists in its own right and was not created for the play. As a result, the play is shaped by the venue and not the other way around.

A typical feature of site-specific theatre is that it is immersive: the audience do not merely watch the play from outside, but they are themselves a part of the play. Thus, their perspective is not dissimilar to that of the characters in the show. Their immersion in the time, space and story of the play adds to their individual and unique theatre experience.

The Picture of Dorian Ann Gray is such a site-specific, promenade theatre play. It is set in the Business Development Center (BDC) in Heidelberg's modern Bahnstadt district. The building rents out short and long-term working space to researchers, online entrepreneurs and start-up businesses, many of whom do not have a permanent physical base. As such, the BDC offers the ideal surroundings for a play which deals with the blessings and pitfalls of modern life, which constantly wavers between the the virtual and the physical world.

Why an English Drama Group at the PH?

The purpose of the English Drama Group is to stage English language plays with foreign language learners in the original version. This way, students training to become teachers can experience the educational effects of acting in a foreign language at first hand.. With any luck they will be able to incorporate these experiences into their own classroom practice in the future.



Why act in English?

Acting in a foreign language has the potential to change a person's attitude towards the target language. Surprisingly, it is particularly people who struggled with the conventional methods of language learning at school who find using a foreign language on stage a liberating experience. At the same time, performing plays in a foreign language can also open up new approaches to, perspectives on, acting itself.

Why see a play in English?

Theatre is a visceral experience. We don't just follow the text of a play. There's lots to discover with all our senses. Not being able to follow the action word for word makes you rely on these other aspects of theatre even more and makes you appreciate them afresh.

It also creates a more comprehensive experience of the target language: through our eyes, noses, taste buds and sense of touch as well as through our ears. This is why watching a play in a foreign language can enhance both your experience of the play and of the foreign language.

About the author: Ed Hartland



Ed is a writer and actor for the stage and screen and his acting credits include an appearance in the Netflix hit series *The Crown*. He is Associate Writer for Butterfly Theatre Company and has had plays produced by them in Germany and the UK. He has previously worked with the PH Heidelberg as dramaturg on *California Suite* in 2019 and *Boxed Up* in 2020. Ed has written a number of adaptations for the Elizabeth

Samuels Drama School and has produced his first feature film *When the Screaming Starts*, a horror comedy about an aspiring serial killer.

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German Synopsis

Die Künstlerin Basil Hallward ist am Puls der Zeit – sie ist „social media sculptor“, eine Bildhauerin der sozialen Medien. Anstatt einfach Fotos und Videos junger Influencer*innen zu produzieren, gestaltet sie gleich ganze Online-Auftritte und macht daraus eine Kunst. Ihr Ziel: Die pure Schönheit, jenseits der alltäglichen Widrigkeiten, darzustellen.

Als Basil die junge und vielversprechende Dory Ann Gray porträtiert, sieht nicht nur sie die vollkommene Schönheit dieser digitalen Skulptur. Auch ihre gute Freundin, die charismatische Harri Wotton, ist von der jugendlichen Schönheit Dory Anns fasziniert. Einzig Dory Ann schaudert beim Anblick ihrer Skulptur. Während sie selbst

mit der Zeit ihre Jugend und Schönheit verlieren wird, bleibt die Skulptur für immer jung und perfekt. Bald ist sie von einem einzigen Wunsch besessen: Sie würde alles, was sie hat – selbst ihre Seele – dafür geben, immer jung und schön wie ihre Skulptur zu bleiben. Die von Basil

erschaffene Skulptur ermöglicht es Dory Ann, im harten Internetbusiness Fuß zu fassen und zu einer der größten Stars der Social-Media-Welt aufzusteigen. Dort

begegnen ihr die erfahrenen Influencerinnen Singleton und Campbell, welche ihr die Regeln der digitalen Welt erklären, sowie der junge, noch kaum bekannte Youtuber Sibelius Vane, in welchen sie sich auf den ersten Blick verliebt.





PEOPLE WHO LOVE ONLY ONCE
IN THEIR LIFE ARE SHALLOW.

Als diese Liebe in die Brüche geht, gerät Dory Ann ins Visier von Jamie, der Schwester von Sibelius. Während ihre Skulptur weiterhin perfekt und schön erscheint, verfängt sich nicht nur Dory Ann mehr und mehr in den Abgründen und Intrigen der digitalen Welt: Singleton wird von ihrer Vergangenheit eingeholt und gerät – genauso wie Campbell – in die Schusslinie der Trolls, dreier Nutzerinnen der sozialen Medien, welche durch ihre Kommentare selbst Teil dieser Welt werden und, bewusst oder unbewusst, Einfluss auf den Ruf der Influencerinnen nehmen. Nur Tori, die Frau von Harri, scheint nicht der Schönheit von Dory Ann zu verfallen und damit nicht in eine Welt einzutauchen, in der nur ein einziger Post über Sein oder Nicht-Sein entscheiden kann.



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The Picture of Dory Ann Gray - an adaptation of Oscar Wilde's novel

Our play *The picture of Dory Ann Gray* has been written by Ed Hartland and draws on material from Oscar Wilde's classic novel *The picture of Dorian Gray* from 1890/91. Although the fact that Wilde's work was written over one hundred years ago might make it seem outdated at first sight, its content couldn't be more relevant to our modern times: on social media, our obsession with appearances and our fear of transience have become increasingly conspicuous. There seems to be an ever growing need for approval and recognition while, paradoxically, the true self seems to remain hidden beneath the

veneer of social awareness and positivity.

Oscar Wilde's narrative of Dorian Gray was influenced by myths, ideas and characters from literary works as well as people and relationships in Wilde's very own life. It tells the story of a young and beautiful man who trades his soul for what he's been tempted to desire most: eternal youth, beauty and power. Dorian himself does not age, but the portrait an artist has painted of Dorian does, revealing signs of weariness and moral decrepitude. Since his sins and crimes do not show in his own flawless and innocent appearance anymore, Dorian rises above suspicion and can lead a life of hedonism without anybody suspecting the truth about him. The more he gets away with, the more cruel and brutal he becomes.



 THIS SHIT CAN'T STAND.

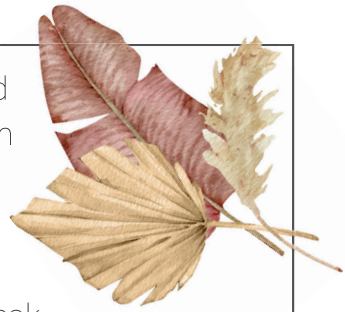
Literary influences on Wilde's novel

One intertextual reference that deals with self-infatuation and the desire for eternal youth is the ancient Greek myth of Narcissus. Narcissus is a beautiful young man who is very aware of his good looks but who rejects all romantic advances, including those of Aphrodite, the goddess of love, pleasure and beauty. To punish him, Aphrodite makes Narcissus fall in love with his own reflection in a river. Losing all sense of reality and becoming more and more obsessed with himself, Narcissus quite literally drowns in his own reflection.

One other literary inspiration that Wilde worked into his novel is the medieval tale of Faustus, a scholar who sold his soul to the devil in return for earthly success, knowledge and wealth. Authors such as Christopher Marlowe and Johann Wolfgang von Goethe have written works based on this medieval tale and Oscar Wilde also

incorporated such material in his work. Both Dorian Gray and Faustus want to break free from earthly limitations. Both characters start off by giving in to greed and temptation and eventually come to be convinced that they will enjoy immortality while growing increasingly cold-hearted. Both their stories end with them losing all sense of moral integrity and the destruction of their lives and souls.

The tale of Faustus is developed differently in Marlowe's and Goethe's work: While in Marlowe's play, Faustus ends up trying to repent but is still damned and dragged to hell, Goethe has his Faust rehabilitated and saved from damnation. Dorian Gray in Oscar Wilde's novel, just like Marlowe's Doctor Faustus, shows remorse but cannot be saved. How will Dory Ann Gray's story in our play end...?



Biographical influences on Wilde's "The picture of Dorian Gray"

Basil, Lord Henry and Dorian share similarities with Wilde himself and are said to represent different qualities of the author. Basil is shown as the brilliant artist, portraying the withdrawn and sensitive side of Wilde. He is seen as the misunderstood and kind figure who Wilde identified with most and who he would have liked to be seen as by the outside world.

Lord Henry Wotton, however, represents what the outside world actually saw in Wilde: his public persona. Lord Henry is portrayed as a charming and outrageous raconteur, the lifeblood of every party, who continuously and quite provocatively makes fun of the upper classes and polite society in general while at the same time aspiring to being part of it. Lord Henry studies people, mocks and manipulates them. He looks at everything and everybody with a supercilious manner, acting as if

he is above things, whereas he is actually right in the thick of it.

Finally, Dorian may be seen as a manifestation of Wilde's homosexual leanings. Wilde could not fully embrace his sexuality because of the taboos of Victorian society and Dorian seems to have a lot in common with Lord Alfred Douglas, a young man he had an affair with. The way Wilde tutored Lord Alfred, becoming a kind of patron for him, resembles the relationship between Lord Henry and Dorian. Wilde, on the other hand, was hopelessly in love with Lord Alfred and admired the young man's beauty and physicality in a way quite similar to how Basil looks at Dorian. Lord Alfred Douglas himself is said to have been beautiful, charming but also ruthless

in his pursuit of pleasure and therefore reflects many of the features shown by Dorian Gray.



From the Victorian Dorian Gray to the modern Dory Ann Gray

Our adaptation, *The Picture of Dory Ann Gray*, has developed aspects and characters of Wilde's original in a new and modern way. Just like Narcissus, Dory Ann becomes less aware of who she truly is and, like Faustus, sells her soul for the realization of a wish. In the original, the portrait of Dorian alters while the flesh-and-blood Dorian stays the same. But in our day and age, the image of a person that is most visible and ever-present nowadays isn't the real person anymore. Instead, we create virtual versions of ourselves or, drawing on the metaphor of the original story, pictures of ourselves. The virtual world becomes more and more important, making us want to believe in what we see and take virtuality as reality. The photographer and artist Basil creates online sculptures

whereas Harri makes it her business to promote and foster these sculptures through her connections. She seduces Dory Ann into succumbing to the desire for eternal youth and beauty. Everybody in the story of *Dory Ann* uses the virtual world to their advantage and all of them realise too late that they themselves have become victims of the hollowness of the clones they have created. Because the virtual world is ever-present and clearly shows how people want to be perceived, in our adaptation it isn't the online sculpture of Dory Ann that alters, revealing her misdemeanors, – it is the real Dory Ann who slowly becomes physically and morally decrepit while hiding behind the image people have of her as the perfect, always beautiful virtual Dory Ann Gray. While her reflection, her social media accounts remain pure and young, the flesh-and-blood person alters and becomes unrecognizable.

Monika - Bloody Something

Shortened Version - The Lyrics Of Sibelius' Song

Hey, hey, hey, it's weird,
My friends are coming
I will reveal to them the things we used to hide
This bloody something makes me shout
„I love you“

Blues and jazz and pop and rock & roll are crazy
These are the rhythms all my life I used to keep
But I'm afraid I cannot shine
Cause I'm afraid of all the things I can't describe

I've got to push it on my pillow
I've got a drum, da, da, dadada
„I love you“ - I love you

No, no, no no, no don't call me crazy, baby
I can remember all the things we used to hide
Cause I've got pieces in my soul
And a lover in my heart I should deny
This bloody something
That freaks me out until the night, makes me shout

„I love you“
Love me too...

freshtaste



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Dory Ann Gray



Basil Hallward

creates



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ANONYMOUSE



Online Trolls

Who is Who?



Sibelius Vane

siblings



Jamie Vane

friends



Harri Wotton



Tori Wotton

"Heard it Through the Grapevine"

The Kevin Hart Incident

In the play *The Picture of Dory Ann Gray*, Tori tells Dory Ann the story of a certain actor called Kevin (Spacey). Here's another story about the question of how guilt and forgiveness work on social media – a story about a Kevin of a different kind.

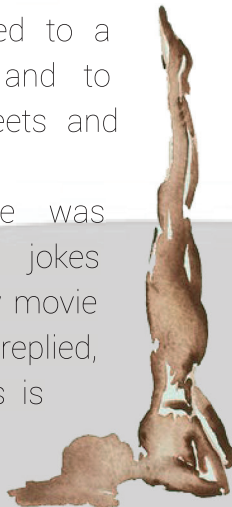
In December 2018 the American comedian and actor Kevin Hart got called out for posting a series of homophobic tweets following his comedy special *Seriously Funny* back in 2010. Those tweets, together with the actual show that also contained homophobic jokes, led to a so-called shitstorm and to him deleting the tweets and apologizing publicly.

In March 2015, he was criticized for using jokes about gays in his new movie *Get Hard* to which he replied, "I said to myself, this is funny and at the end of the day funny is

funny." Later that same year Kevin Hart backtracked by admitting he would not reiterate past jokes, telling *Rolling Stone* magazine "the times weren't as sensitive as they are now. [...] I think we love to make big deals out of things that aren't necessarily big deals, because we can. These things become public spectacles."

This statement was to become true for Kevin Hart three years later. In December 2018, the comedian announced he would host the Oscars Awards, making a life dream of his come true.

Within hours twitter users were quick to repost past homophobic posts and videos of Kevin Hart from 2009 to 2011, saying he should not be allowed to host the Oscars since he had never apologized to the LGBTQIA+ community. After getting an ultimatum from the Academy to apologize or



to step down from hosting the event, he refused to apologize again for mistakes that he had made almost 10 years ago and, instead, posted the following statement on Instagram: "I addressed it several times. This is not the first time this has come up. I've addressed it. I've spoken on it. I've said where the rights and wrongs were."

The reactions to this were even more scathing. Newspapers suggested that Kevin Hart was refusing to apologize for his homophobic tweets from several years ago by omitting the word 'again' in their headline. In the end, the comedian tweeted that he had decided to step down from hosting the Oscars to prevent further damage. The event shouldn't be about him and his past jokes. In addition, he tweeted: "I sincerely apologize to the LGBTQ community for my insensitive words from my past. [...] I'm sorry that I hurt people... I am evolving and want to continue to do so. My goal is to bring people together not tear

us apart."

After the controversy had slowly subsided, Kevin Hart talked about this incident on the Ellen DeGeneres Show in January 2019. Again, he pointed out that these jokes had been a mistake and that he had evolved and moved on since then. He added that there was nothing left for him to do as he had already apologized. However, critics from the LGBTQIA+ community retorted that neither apologies or claims about "moving on" could tackle homophobia, but being an ally could, to which Hart then responded, that he was now listening to those concerned.

Were Hart's apologies sincere or were they a reaction to save himself in a shit storm?

Why were Hart's old jokes were brought up again and again while his apologies never got mentioned?

What does it take to be forgiven and to be given a second chance?

Does the internet forgive?



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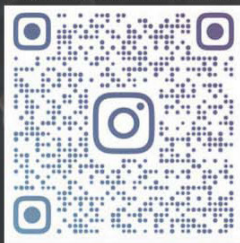
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Social Media Dictionary

shitstorm (*noun, offensive very informal*) /'ʃɪt.stɔ:m/

Avalanche-like wave of critique or defamatory criticism, mostly on social media. Often followed by a public apology or a backfire-shitstorm from the target person of the shitstorm.

influence (*noun*) /'ɪnfluəns/

"[1]: the effect that somebody/something has on the way a person thinks or behaves or on the way that something works or develops"

"[2]: the power that somebody/something has to make somebody/something behave in a particular way".

See The Oxford English Dictionary



THERE IS NO SUCH THING
AS A GOOD INFLUENCE.

influencer (*noun*) /'ɪnfluənsə(r)/

A person who becomes famous on social media and who posts personal as well as advertising content in the form of posts, photos or videos. Besides attracting a large audience the biggest factor in this business is 'authenticity' and being 'relatable'. Also known as "talking display dummy".

story (*noun*) /'stɔ:ri/

Stringing together 15-second-videos which disappear after 24 hours. Evan Spiegel, founder of snapchat and inventor of "the story" said the following about it: "Waking up every day and having a new day ahead, but not being judged by how one presented themselves yesterday, is truly life-affirming and exhilarating."

photography (*noun*) /fə'tɒɡrəfi/

Was never a reflection of reality.

post-production (*noun*) /,pəʊst prə'dʌkʃn/

The long way of artificially created authenticity.



content (*noun*) /kən'tent/

Pictures, videos, stories etc. that are posted on social media platforms.

camera roll (*noun*) /'kæm.rə rɒl/

A place/folder in your device where all your personal photos and videos are saved.

Fun Facts

The average British adult checks their phone every 12 minutes.

11 % admit to having checked their phone during a funeral. **#smombie**

Young adults will take more than 25.000 pictures of themselves during their life time. **#youthistheonlythingworthhaving**

55 % of facial plastic surgeons in 2017 saw patients who wanted surgery to help them look better in selfies, compared to just 13 % in 2013.

‘Snapchat dysmorphia’ is a phenomenon that explains mental health problems people can get by not being able to look like their desired social media image. **#beautyisakindofgenius**

The most famous German influencers in December 2020 were the twins Lisa and Lena Mantler – 18 years old at the time- with 15.500.500 followers. That’s more or less the same as the number of readers of all printed newspapers in Germany together. **#disMANTLERintheworld**

The i.con is a smart condom that can rate your performance in the bedroom. It can also tell you the amount of calories you are burning, the duration of intercourse and other interesting details. Users can also share their recent data with friends. **#balancethescales #selfawareness**

Kentucky Fried Chicken developed a 100 % digital influencer. They made an animation of their founder Harland D. Sanders a.k.a. “Colonel”, who models in his bedroom and posts motivational hashtags on Instagram. **#recipetosuccess**

Lillee Jean, an influencer on Instagram, was accused of having faked her whole fame by creating a lot of fake online friends, fake followers and by promoting fake cooperations with big brands. She suddenly had nearly a million followers on Instagram, but no one had heard of her previously. After being accused of being fake, she accused her critics of cyber-bullying and started threatening her critics. Until today, it’s been impossible to verify whether her fame is real or fake and it is unclear who is cyber-bullying whom. Yet gaining a lot of attention due to this controversy still made Jean famous. **#fakeittillyoumakeit #famousforbeingfamous**

Our journey in defiance of the pandemic

An English Drama Group project usually runs over two semesters. So, work on The Picture of Dory Ann Gray began in April 2020 with a view of performing it in January 2021. We started meeting online in the middle of the first Covid wave and it wasn't until September that we first had the chance to meet offline, to see, hear and feel each other in the „real“ space, always wearing FFP2 masks, keeping 2 metres distance and disinfecting everything and everyone again and again.

Changing from Zoom to finally meeting in presence came with quite some challenges: Over the months we had adapted our communication and strategies to the technical possibilities of Zoom and used lots of small facial expressions and gentle or quiet tones when reacting to each other. Coming together in a huge gym, we were surprised to find that all of us did not only have heads and shoulders, but also bodies with limbs, and that the facial expressions we had used so much were now hidden behind masks. Also, we had to work on how to fill such a big room with our voices and enunciate properly, so that our words could be understood despite the masks.

With incidence rates rising around Christmas, our chances of performing in January 2021 started dwindling from week to week. Six months of waiting and adjusting to the ever changing situation with complex contingency plans followed: „If we can't perform in January, we'll try in February. If that doesn't work, we'll try in April, then May, then June...“. This meant that all of us had to try and fit studies, work, other duties and private life around the phases of our plan.

With lockdown rules being lifted progressively from mid-May, we faced the huge task of having to draw up a meticulous hygiene concept for the performances and have it vetted by our hosts, by the university and by the city authorities. Navigating the jungle of rules and regulations on top of rehearsing under Covid restrictions was no easy feat – but here we are now: performing live theatre in front of a real audience.

In hindsight we feel it's definitely been worth the wait and all the trouble. Yes, there were many lows and crises, but these setbacks also kept us going, gave us the feeling of doing something sensible and a feeling of solidarity and team spirit throughout the long time we'd already spent with and in defiance of the virus. All of us were in the same boat together, trying to keep going and to make this performance possible for you and for ourselves. We are excited and proud to finally show you our play!



LOVE AND ART BOTH ARE SIMPLE FORMS OF IMITATION.

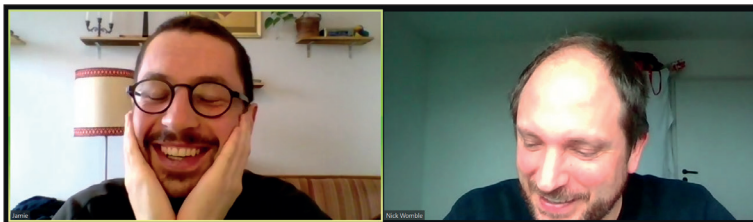
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Wir suchen engagierte Menschen mit Interesse an der Arbeit mit Kindern und Jugendlichen in den unterschiedlichen Jahrgängen von den Bambini bis zu unseren A-Junioren.

Unser Angebot

- Engagiertes Trainerteam
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Kontakt

0152/53420643

fussballjugend@tsv-handschuhsheim.de
fussball.tsvhandschuhsheim.de/ueber-uns

Cast in order of appearance

Basil Hallward

Harri Wotton

Dory Ann Gray

@USER1984

@ANDJUSTICEFORALL30055

@ANONYMOUSE

Singleton

Campbell

Tori Wotton

Sibelius Vane

Jamie Vane

Handenur Araci

Johanna Moßig

Teresa Hoffmann

Hanna Eigenrauch

Alicia Rommel

Josepha Schwendt

Lara Ellerbrock

Daniela Deckert

Kaja McKnight

Florian Seith

Verena Käss



PERFORMERS ARE
NEVER GENIUSES.
THEY ARE DECORATIVE.



Creative Team & Crew

Front of House Manager	Heike Heinemann
Front of House Team	Malte Borgfeldt, Andrea Brunner, Leonie Burger, Laura Hepp, Laura Kaiser, Annika Kiunke, Cora Kräutle, Carla Lewicki, Ricarda Maier, Hannah Mattmann, Saskia Papsdorf, Jana Pflug, Rahel Schade, Matea Schüler, Laura Schuster Camposeco, Sarah Vester
Poster Design	Mai Montgomery
Programme	Handenur Araci, Adrian Paco Ammon, Johanna Moßig
Make-Up Artist	Bettina Frank
Technical Director	Susanne Walentin
Technical Crew	Frederik Frey, Simion Martin, Larissa Münzner
House Infrastructure	Roland Hoffmann
Network Supervisor	Nikolaus Wiedemann
Audiovisual Design	Jaime Ramirez
Sound Technician	Paul Stoltze
Music Design	Yannick Niedworok
Voice Coach	Heike Heinemann
Choreography	Christina Liakopoyloy
Videography & Editing	Holger Metzner
Photography	Marc Stockmeier
Script	Ed Hartland
Assistant Director	Adrian Paco Ammon
Director & Producer	Nicholas Humphrey



ARTISTS ARE ODD PEOPLE. THEY HAVE STRANGE IDEAS.

Thank You

Familie Araci, Christina Braeutigam, Doro Brenner, Nadine Dammert, Maïke Dingeldein, Jan Elfes, Jürgen Fetzer, Florian Friederich, Marie Friedrich, Miguel Gil Casas, Ursula Haas, Josef Hell, Sabine Hertel, Roland Hoffmann, Beate Hörner, Tabea Hörnlein, Hans-Werner Huneke, Janine Jahnke, Werner Klee, Katharina Klenk, Julia Krüger, Luisa Lehr, Limbana, Hans Lösener, Daniel Matusiak, Rebecca Miltz, Ilija Mitrev, Hajredin Muja, Hans-Peter Müller, Julia Niederbühl, Daniela Pietralla, Rebecca Radke, Rahel Schade, Mathias Schillmöller, Moritz Schindler, Corinna Schmitt, Lukas Schneider, Laura Schuster Camposeco, Armin Selimbegović, Norman Sommer, Andreas Stolz, Nora Strasser, Rosalie Stumpf, Heidi Supper, Maja Thomalla, unknown graffiti artist in the subway, Stephanie Wiese-Heß, Ronald Wittmann, Alexander Wodniok, Marc Zech

breidenbach studios, Elisabeth-von-Thadden-Schule, Fachschaft Theaterpädagogik, Freshtaste, Heidelberger Volksbank, Medienzentrum der Pädagogischen Hochschule Heidelberg, Ordnungsamt Heidelberg, Reischmann Apotheken, Spootainable, Sportjugend Heidelberg, Studierendenparlament PH Heidelberg, Technologieförderung Heidelberg GmbH, Theater und Orchester Heidelberg, Vereinigung der Freunde der Pädagogischen Hochschule Heidelberg e.V., Waffen-Lux, Villa Nachttanz,

...and everybody who helped with ticket sales
and front-of-house service.



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Öffnungszeiten: Mo - Fr: 8.00 Uhr – 19.00 Uhr

Sa: 8.00 Uhr – 13.00 Uhr und auf dem H'heimer Wochenmarkt

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