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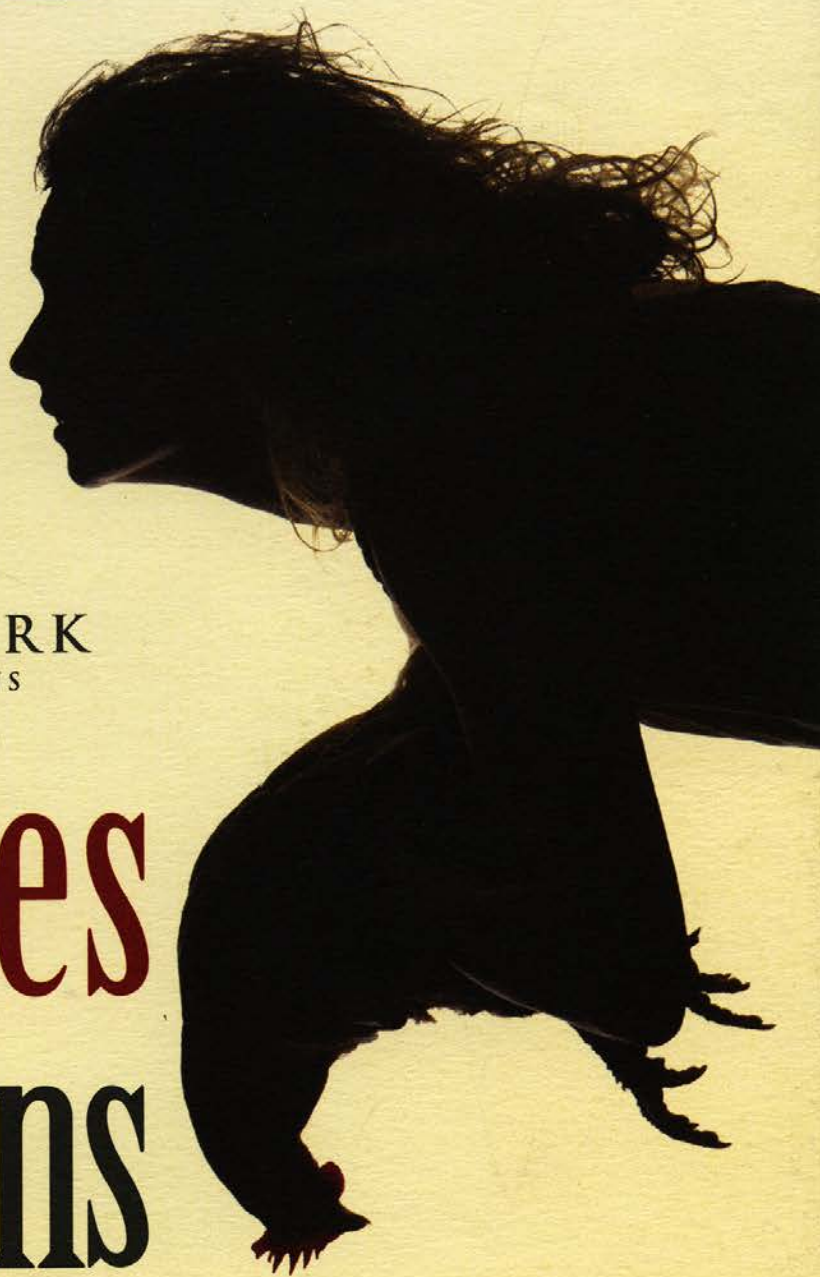
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LANDMARK
PRODUCTIONS

Knives in Hens

BY *David Harrower*



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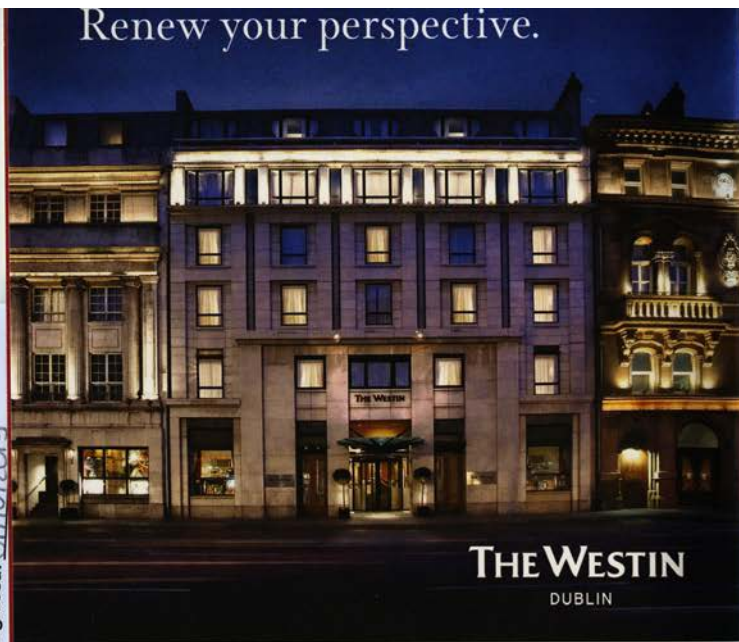
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DESIGNER JOE VANĚK
LIGHTING SINÉAD WALLACE

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Landmark Productions



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Jean in *Miss Julie* / Stephen Brennan as Ray,
Catherine Walker as Una in *Blackbird* /
Pauline McLynn as Noirin, Victoria Smurfit
as Carole in *October* / Philip O'Sullivan as The
Librarian in *Underneath the Lintel* / Rory Nolan
as Ross in *The Last Days of the Celtic Tiger*

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LANDMARK PRODUCTIONS WAS ESTABLISHED BY ANNE CLARKE IN 2003 to produce work in Ireland and to tour Irish work abroad.

Since then, the company has managed four international tours for two theatres on three continents, and produced six Irish premieres and three world premieres in Dublin. David Hare's *Skylight* won outstanding critical acclaim and broke box office records at the Project in 2004. It was followed by Edward Albee's Tony Award-winning play *The Goat, or Who is Sylvia?*, which attracted similarly outstanding reviews; by the world premiere of *Dandelions*, which enjoyed two sell-out runs at the Olympia and introduced Fiona Looney as 'a new voice in the theatre' (Irish Times); by Glen Berger's existential detective story, *Underneath the Lintel*, which was nominated for Best Actor and Best Production during the Dublin Fringe Festival and subsequently undertook a national tour; by David Harrower's Olivier Award-winning play *Blackbird*, at the Project; and most recently by the stage incarnation of Ross O'Carroll-Kelly, *The Last Days of the Celtic Tiger*, and Fiona Looney's *October*, both at the Olympia; and by Frank McGuinness' version of one of the great classics of world theatre, *Miss Julie*, at the Project.

With *The Helix*, Landmark has co-produced three Christmas shows for children and young people – Neil Duffield's adaptation of *The Secret Garden*, Rufus Norris' *Sleeping Beauty* and Mary Elizabeth Burke-Kennedy's version of *Alice in Wonderland*.



Knives in Hens

KNIVES IN HENS WAS WRITTEN IN 1993 when I was 27, a frustrating, going-round-in-circles time, when Scottish playwrights and their work were largely absent from the main Scottish stages, because – I was told by an esteemed artistic director – audiences just won't come to see Scottish work. Times do change.

But, back then, I was reduced to hawking my work around various literary directors and associates, nodding at their verdicts and advice even as in the theatre behind them would be the set for some play or other that I was resolute would mean nothing to me or the country or times I lived in.

I was dismissive in '93, aggrieved, annoyed, raging in fact, and spectacularly unproduced. *Knives* came out of a long, fulminating play about land ownership in Lowland Scotland, the countryside surrounding Edinburgh where I was born and brought up. In it a travelling storyteller come to market tells a story of a wife and her ploughman and her journey to the mill and what befalls her there.

That larger play is long cold in the ground but this small sketch of a story remained with me. I wrote it quickly, no hesitancy as to its merit or historical accuracy. I just wanted it *out*. And as I wrote, the metaphysical of it suddenly came into view. The liberation of not *how* was it *then*? – the stuck realism of that – but the *what if it was like this*? How did (does) a person's language and imaginative reach widen? – how the concept of themselves and their place in the world gets fixed – and how they then get tested.

So I'll say it. I bloody love this play. It means the world to me. It's where I found my voice; the play in which I shed notions of how a play must be written that I'd held for a long enough time; the play that suggested I was maybe, just maybe, mastering this slippery craft. I could go on, bore you rigid – I won't, I've said more than enough. Words can kill things as much as enlighten.

I hope you enjoy this Landmark production of *Knives in Hens*.

David Harrower
Cove, Argyll, October 21st 2009

David Harrower PLAYWRIGHT

David was born and brought up in Edinburgh; he now lives and writes in Glasgow.



Knives in Hens (Traverse Theatre 1995) was his first professional production: a brilliant theatrical debut that proved a critical and popular success, the production transferring to the Bush Theatre later the same year. *Knives in Hens* was revived at the Traverse in 1997 and

received its German premiere at Berlin's Deutsches Theater, where it won the Theater Heute Best Foreign Play (Critics Award) 1997. It has been translated for performance in more than twenty countries including France, Holland, Belgium, Scandinavia, Hungary, Croatia, Serbia, Colombia, Australia and America. Other work includes an adaptation of John Wyndham's *The Chrysalids* (RNT / BT Connections) and a play for BBC Radio 4, *54% Acrylic* which aired in Spring 1998 and was nominated for a Sony Radio Award.

David's second original stage play *Kill The Old Torture Their Young* was performed in August 1998 at The Traverse Theatre Edinburgh, again receiving great critical acclaim. It was performed in Germany in translation in autumn 1999. For this play he was awarded the Meyer Whitworth Prize 1999.

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In 2001, his adaptations of Pirandello's *Six Characters in Search of an Author* and Büchner's *Woyzeck* were produced at the Royal Lyceum Theatre, Edinburgh and the Young Vic respectively and his new original play *Presence* was produced by the Royal Court Theatre, London. His English language version of Jon Fosse's *The Girl on the Sofa* was presented by the Edinburgh International Festival in August 2002. His translation of Chekhov's *Ivanov* opened at the National Theatre in London in September 2002. His play *Dark Earth* was presented by the Traverse Theatre at the Edinburgh Festival 2003. David's version of Horváth's *Tales from the Vienna Woods* opened at the National in October 2003.

His widely acclaimed play *Blackbird* was commissioned by the Edinburgh International Festival and premiered at the King's Theatre, Edinburgh in August 2005. The production then transferred to the Albery Theatre, London in February 2006. *Blackbird* was on the final shortlist for the Saltire Society Scottish Book of the Year Award, it won Best Play in the Scottish Theatre Critics Awards and Best New Play at the 2007 Laurence Olivier Awards. It has since been performed worldwide, with productions as far afield as Japan, Mexico, Australia, France, Sweden and India. Landmark Productions presented the second major English-language production of the play, in February 2007, and it had its New York premiere at the Manhattan Theatre Club later that year.

David's adaptation of Schiller's *Mary Stuart* for the National Theatre of Scotland toured Scotland in October 2006 and his translation of Brecht's *Good Soul of Szechuan* opened at the Young Vic Theatre in May 2008.

David currently has two films in development, one being a film version of *Blackbird*. Early next year, his adaptation of Schnitzler's play *Liebelei, Sweet Nothings*, will open at the Young Vic.

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Alan Gilsenan DIRECTOR



Film-maker, writer and theatre director, Alan Gilsenan graduated from Trinity College Dublin in English and Sociology.

His many film and television credits includes Samuel Beckett's *Eh Joe*, *The Road To God Knows Where*, *Stories From The Silence*, *Prophet Songs*, *All Souls' Day*, *The Green Fields of France*, *God Bless America*, *Zulu 9*, *Moirá's Story*, *Sing On Forever*, *The*

Ghost of Roger Casement, *Timbuktu*, *The Dark School* and *The Yellow Bittern* as well as the documentary series *The Asylum*, *The Hospice*, *The Irish Mind* and, most recently, *I See A Darkness*.

His theatre direction includes his own adaptation of John Banville's novel *The Book of Evidence* (Gate Theatre and Kilkenny Festival); Tom Murphy's *The Patriot Game* and *On The Inside/On The Outside*, Tom MacIntyre's *What Happened Bridgie Cleary* (Abbey Theatre); Jean Genet's *The Balcony* and Tennessee Williams' *Small Craft Warnings* (Focus Theatre); Steven Berkoff's *Decadence* and Shakespeare's *Hamlet* (Naked Theatre); and Samuel Beckett's *Footfalls* (Beckett Centenary Festival, Gate Theatre and Barbican).

Joe Vaněk DESIGNER



Knives in Hens marks the third collaboration between Joe Vaněk and Alan Gilsenan. In 2002 he designed John Banville's *The Book of Evidence* for the Kilkenny Arts Festival and at the Peacock in 2005 Tom MacIntyre's award-winning play *What Happened* Bridgie Cleary.

Joe has designed six other productions for Landmark since 2004, including David Hare's *Skylight*, Edward Albee's *The Goat*, *Blackbird* by David Harrower and *Miss Julie* in a new version by Frank McGuinness (Project), together with *Dandelions* and *October* by Fiona Looney (Olympia), all of which were directed by Michael Barker-Caven.

He has designed for both the Abbey and Gate theatres since 1984 and is principally known for his designs of four Brian Friel premieres, including *Dancing at Lughnasa* (receiving two Tony nominations for the designs on Broadway). From 1994 – 97 he was the Abbey's Director of Design under the artistic director Patrick Mason. They returned to the Abbey to stage *The Rivals* last summer.

As Design Associate for the Wexford Festival Opera from 2006 - 2008, Joe designed *Transformations* (Conrad Sousa), *Rusalka* (Dvorak) and *The Mines of Sulphur* (Richard Rodney Bennett), with both *Transformations* and *The Mines of Sulphur* winning Irish Times Best Opera Awards.

Other awards have included Best Costume Design for *The Silver Tassie* (Opera Ireland 2001) and nominations for Best Set Design for Landmark's production of *The Goat* (2006) and Best Costume Design for *Transformations* (2007).

He is currently writing a book, *Irish TheatreScapes*, about his design work in Ireland over the past 25 years, to be published in the autumn of 2010 by Carysfort Press.

Sinéad Wallace LIGHTING DESIGNER



Sinéad's previous lighting designs for theatre include *Miss Julie* for Landmark Productions, *La Dispute*, *The Seafarer*, *The Playboy of the Western World* (a new version by Bisi Adigun and Roddy Doyle), *A Number*, *Blue/Orange* and *True West* (Abbey Theatre), *Elle-même* Jones (in progress), *Everybody Loves Sylvia*, *Fewer Emergencies*, *The Public*, *The Drowned World*, *The Illusion* and *Euclittopia* (Randolf SD | The Company), *Wedding Day at the Cro-Magnons*, *Roberto Zucco*, *This Is Not A Life* and *Urban Ghosts Season: Pale Angel & Self Accusation* (Bedrock), *King Lear* (Second Age 2009), *Don Carlos*, *Is This About Sex?* and *The Bonfire* (Rough Magic), *The Magic Tree* (Djinn/ Cork Midsummer Festival), *The Mental* (Little John

Nee), *Pyrenees* (Hatch) and *Last Call* (TEAM). She designed both lighting and set for *The Marriage of Figaro* (Royal Irish Academy of Music).

Lighting designs for dance include *Drinking Dust* (Junk Ensemble), *Niche* and *Dialogue* (Corp Feasa), *Suedehead* and *12 Minute Dances* (Rex Levitates), *Palimpsest*, *How Did We Get Here?*, *A Thing of Beauty* and *a Joy Forever* (Ciotóg).

Sinéad graduated from Trinity College in 2004, where she studied Drama and Theatre, and is a founding member of Randolf SD | The Company. She received an Irish Times Theatre Award for Best Lighting Design in 2007 for *Saved* and *Don Carlos*.

LANDMARK
PRODUCTIONS

Knives in Hens

BY *David Harrower*

Cast

YOUNG WOMAN	CATHERINE WALKER
PONY WILLIAM	VINCENT REGAN
GILBERT HORN	LORCAN CRANITCH
MUSICIAN	ELEANOR DAWSON



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DIRECTOR	ALAN GILSENAN
DESIGNER	JOE VANĚK
LIGHTING DESIGNER	SINÉAD WALLACE
ASSISTANT DIRECTOR	COLM O'CALLAGHAN
VOICE COACH	ANDREA AINSWORTH / ABBAY THEATRE
FIGHT DIRECTOR	PAUL BURKE
PRODUCTION MANAGER	EAMONN FOX
STAGE DIRECTOR	BRENDAN GALVIN
CHIEF ELECTRICIAN	ADAM FITZSIMONS
SET CONSTRUCTION	TPS
SCENIC ARTIST	LIZ BARKER
PRODUCTION TECHNICIAN	JAKUB SOBCZAK
COSTUME CO-ORDINATOR	MONICA ENNIS
COSTUME CUTTER	NADIA RAWY
PROPS	DANNY ERSKINE
HAIR AND MAKE-UP	SHELAGH CULLEN
PRODUCER	ANNE CLARKE
PUBLICITY & NEW MEDIA MARKETING MARKETING	ZOETROPE - NIK QUAIFE MELANIE WRIGHT / PROJECT ARTS CENTRE
COMPANY MANAGER	RACHEL MURRAY
GRAPHIC DESIGN	GARETH JONES
PHOTOGRAPHER	PATRICK REDMOND

The performance runs for ninety minutes without an interval.

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Thank You

This production would not have been possible without the goodwill and practical support of many people and organisations, including the following:

Abbey Theatre (Stephen Molloy and Eimer Murphy), Ballyfermot College of Further Education, Holly Brennan, Niamh Byrne, Una Carmody, Shirley Chance, Tony Cording, Conor Crosbie, Deborah Doherty, Yvonne Donohue, Gemma Duke, Druid Theatre, Jane Ebrill, Eventpower, Alexandra Farrell, Oliver Fallen, Rose Fogarty, Gaiety School of Acting, Gate Theatre, Jack Gilligan, Roise Goan, Catherine Griffin, Barry Holden, ICS Seating, Caroline Keely, Fr Richard Kelly, Maureen Kennelly, Mel Kenyon, Julie Knight, Tom Lawlor, Moira Lawson, Viviana Lozano, John McBratney, Shane McCarthy, Fergal McGrath, Laura MacNaughton, Kristian Marken, Ian Melady, Julie Momboisse, Aisling Mooney, Sophie Motley, Grace O'Hara, Christine O'Neill, Pat O'Reilly, Roisin O'Sullivan, David Parnell, Hollie Power, Trevor Price, Colm Quilligan, Andrea Rozsnyoova, Diep le Shaker, Oddie Sherwin, Patrick Sutton, EJ Taylor, Theatre Forum, Maeve Whelan and Jonathan White as well as Willie White, Niamh O'Donnell, Melanie Wright, Aisling McGrane, Joseph Collins, Siobhan Shortt, Carmel Mackey, and all the staff of the Project Arts Centre.

Knives in Hens was commissioned by and first performed at the Traverse Theatre, Edinburgh on 2 June 1995 and transferred to the Bush Theatre, London on 28 November 1995.

Landmark received Annual Programming Funding from the Arts Council for *Knives in Hens*. Without it, this production could not have taken place.

Lorcan Cranitch GILBERT HORN



A native of Dublin, Lorcan trained at RADA in London. He began working in the early 1980s in theatre in the UK and then returned to Dublin to begin a career that would keep him busy on both sides of the Irish Sea ever since.

In Dublin, he has worked mainly at the Abbey and the Gate theatres, where his favourite roles include appearances in plays by Tom Murphy, Brian Friel, Frank

McGuinness, Arthur Miller, Shakespeare, Oscar Wilde, Seamus Heaney and, most recently, Chekhov at the Abbey.

In the UK he has worked with major repertory companies in Glasgow, Manchester and Bristol as well as the Royal Shakespeare Company, the National Theatre, and in the West End. He recently appeared in the Donmar West End sell-out production of *Ivanov*, starring Kenneth Branagh.

His film work includes *The Playboys*, *Titanic Town* and *Dancing at Lughnasa*. On television he has appeared in *The Bill*, *Hornblower*, *Waking the Dead*, *Spooks*, *Omagh*, *New Tricks*, *ROME*, *Ballykissangel*, *Shackleton*, *Paradox*, *The Street* and, most notably, *Cracker*.

Vincent Regan PONY WILLIAM



This is Vincent's first stage appearance in Dublin.

His theatre work includes many plays for the RSC, including *Romeo and Juliet*, *Dr Faustus*, *Cymbeline*, *King Lear*, *Richard II*, *Much Ado about Nothing*, *The Pretenders* and *Two Shakespearean Actors*.

His appearances at the National Theatre in London include *The Cid* and *Purgatory*, and his other theatre work includes Yukio Ninagawa's *Peer Gynt* at the National Theatre Oslo and in Tokyo, *Comedians* at the West Yorkshire Playhouse, *Waterfall* at the Riverside and *Hamlet* at the Rose Theatre. He set up the Cage Theatre at the Landor in Brixton, where he played

Caravaggio in the first London production of Frank McGuinness' *Innocence* and directed *Macbeth*. His most recent stage appearance was in Peter Stein's *Troilus and Cressida* at the Edinburgh International Festival.

Vincent was nominated best actor at the IFTA awards for *Eureka Street*. His other television work includes Charlie in Jimmy McGovern's BAFTA award-winning *The Street*, *Rebel Heart*, *Low Winter Sun*, *Macbeth*, *Empire*, *40*, *The Planman*, *Rescue Me*, *Invasion Earth* and *Murphy's Law*. He is soon to be seen opposite Kenneth Branagh in *Wallander* and with Ian McKellen in *The Prisoner*.

His films include *300*, *Troy*, *Joan of Arc*, *Unleashed*, *Espions*, *The Big I Am*, *Black Knight*, *Ordinary Decent Criminal* and *Clash of the Titans*.

Vincent also writes and produces. His current projects include a screenplay, *Come like Shadows*, which will be produced by John Hart (*Revolutionary Road*) and directed by Pete Travis.

Catherine Walker YOUNG WOMAN



Catherine trained at the Gaiety School of Acting, Dublin.

She played Una in *Blackbird* and the title role in *Miss Julie*, both directed by Michael Barker-Caven, for Landmark Productions at the Project Arts Centre. Her other theatre credits include *What Happened* Bridgie Cleary, directed by Alan Gilsenan, at the Peacock Theatre, for which she won The Irish Times Best Actress Award. She also appeared in *Play* in the Beckett Centenary Festival at the Gate and Barbican theatres, played Yelena in *Uncle Vanya* at the Gate and appeared in Marina Carr's *The Giant Blue Hand* at the Ark.

Her work for the Royal Shakespeare Company includes Kate in *Henry V*, Queen Isabel in *Richard II*, Vera in *A Month in the Country* and *Troilus and Cressida*. Other credits include Olivia in *Twelfth Night* (English Touring Theatre), John Bull's *Other Island* and *Sive* (Tricycle Theatre), *Wild Orchids* (Chichester Festival Theatre), *Stairs to the Roof* (Minerva Theatre, Chichester), *Blackwater Angel* (Finborough Theatre), *King Lear* (Second Age) and *Diary of a New York Lady* (Samuel Beckett Centre).

Catherine's television credits include Eleanor Tilney in *Northanger Abbey* (ITV), *Waking the Dead* (BBC), *Animals* (Channel 4), *Perfect Day* (Channel 5), *Holby City* (BBC), *Cromwell in Ireland* (RTÉ), *BitterSweet* (RTÉ) and *Lewis* (ITV). She has played Alice O'Brien in the last three series of *The Clinic* (RTÉ).

Her film credits include *Losing Her*, *Conspiracy of Silence*, *Passenger on Board*, *Sweeney Todd*, *The Favourite*, *A Trick of Spaces* and *Leap Year*, directed by Anand Tucker.

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Eleanor Dawson MUSICIAN



Eleanor read Music at Oxford and studied baroque and contemporary flute as a postgraduate at the Royal College of Music before moving to Belfast, where she did an M.A. in Twentieth Century Music. Whilst there, she developed an interest in electro acoustic music, and has subsequently commissioned works for both baroque and modern flutes with electronics from Fergus Johnston, Simon Emmerson and others.

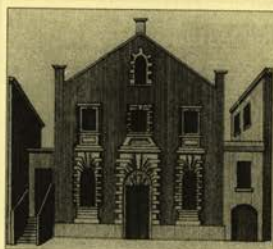
She has performed at many of the major early and contemporary music festivals here and in the UK. She has appeared on RTÉ Lyric FM and BBC Radio 3, and made recordings of both early and contemporary music. She has also worked extensively in education, several times under the Dun Laoghaire/Rathdown Artist in Schools Scheme, creating live performance with children.

In 2006 Eleanor undertook a year-long project investigating the connection between sound, colour and space, in the Model Arts and Niland Gallery, Sligo, involving the creation of an audiovisual installation with artist/musician Lucie O'Hara.

She has had a lifelong interest in the theatre, and in the potential of sound and the role of the musician as an integral part of the dramatic process.

The Smock Alley Theatre

IT WAS A HAPPY COINCIDENCE to discover that John Ogilby, the original founder of Smock Alley Theatre was, like the author of *Knives in Hens*, a noted Scotsman. Ogilby was a publisher, bookseller and author from Edinburgh who is credited with creating the original *Britannia Atlas*. Under his direction, Smock Alley quickly garnered a luminous reputation as a theatre employing many stage legends of the time such as David Garrick, Colley Cibber, Peg Woffington, George Farquhar and Richard Brinsley Sheridan. Ogilby succeeded in attracting dedicated audiences that spread across all classes of Dublin society, and under his direction Smock Alley became the first purpose-built theatre in Ireland in 1662, which to this day remains our most historical site for theatre in Ireland.



After only eight fruitful years in business, however, two unexpected disasters occurred, when the upper galleries in the theatre collapsed in 1670, tragically killing three people – and collapsed again in 1701, which caused rumours to spread that the whole building was unsafe to watch a performance in. As a result, and due to rising competition from the new Augier Street Theatre that had recently opened, Smock Alley underwent a massive reconstruction under the then manager, Louis du Val, who hoped it would re-invigorate and attract audiences.

This did lead to a successful period, but unfortunately the location of Smock Alley had become regarded as a 'sink of debauchery where desperate thieves lurked in the doorway'. The area housed brothels and bear gardens. Riots were not uncommon, particularly in the context of new satirical works dealing with the political climate. The most serious was the 'Kelly Rior' of 1747, which had the then manager Thomas Sheridan (Richard Brinsley's father) at the centre of the controversy. The riot resulted in serious damage to the theatre's infrastructure, some minor prison sentences and even one attempt by a mob to set fire to the theatre. For a time the theatre was shut down by the Lords Justice due to the level of violence.

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During this period two more unexpected blows occurred which would eventually lead to financial crisis for the theatre: firstly, the advent of the Crow Street Theatre in 1758 brought about more competition, and then the sudden and tragic drownings of Smock Alley's popular players Maddor and Cibber affected box office significantly. In the late 1760's, in an effort to preserve the company, the then manager Henry Mossop amalgamated Crow Street and Smock Alley theatres. Due to the strain of shared resources which this brought about, and with Crow Street maintaining a larger company for a larger stage, Smock Alley was closed down for what seemed for good in 1788.



It must have been an ironic twist of fate for Smock Alley Theatre, located in that so-called hotbed of debauchery, to have been subsequently purchased for use as St. Michael's Church in 1813. But, even as a church, the building did not stray from controversy. The resident Fr. Michael Blake installed a bell said to be the first Catholic

bell to ring in the city in 300 years, which at the time was against the Penal Laws. Charges were brought against him, but were dropped immediately once it was discovered that a certain Daniel O'Connell would be defending Fr. Blake. And so, that bell became one of the definitive symbols for the Catholic Emancipation Movement in 1829.

Almost two centuries later, we find ourselves again having the joy of staging plays in this extraordinary space. And perhaps, given its previous history as both a theatre and a church, there could not be a better home for Landmark's current production of *Knives in Hens*, where audiences are not merely onlookers, but a congregation, and its God-fearing characters grapple within these walls for their own emancipation.

Colm O'Callaghan

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Eamonn Fox PRODUCTION MANAGER

Eamonn Fox (The Galway One) is a freelance Production Manager, Event Controller and Lighting Designer. He works extensively with Druid Theatre Company. He is delighted to be working again with Landmark on this show, having previously filled the role on *October*, *Miss Julie*, *The Last Days of the Celtic Tiger*, *Blackbird*, *Dandelions* and *The Goat*. He has been Production Manager on the Galway Arts Festival (1999-2004), the Dublin Theatre Festival (2001/2), St. Patrick's Festival (2002 – 2006) and The China/Ireland Cultural Exchange in China and Ireland (2004). Eamonn also works as a lighting designer in television and theatre.

Brendan Galvin STAGE DIRECTOR

Brendan has worked extensively in all aspects of the theatre and entertainment industry over the last thirty years. He has held many positions for companies such as Irish National Ballet (Stage Manager), Opera House, Cork (Production Manager), Belfast Festival at Queens (Production Manager), Riverdance (Company Manager), Gate Theatre, Dublin (Tour Production Manager on The Beckett Festival Lincoln Center New York 1996 & 2008, Spoleto Festival 1996, Du Maurier Festival 1996, Melbourne Festival 1998, Barbican Festival 2006, Sydney Festival 2008, *Waiting for Godot* National Tour 2008), Sailing to Philadelphia World Tour/Mark Knopfler 2001 (Assistant Tour Manager), Riverdance on Broadway (Line Producer) and Everyman Palace Theatre, Cork (Theatre Manager). He has also worked on two previous Landmark Productions, *Underneath the Lintel* and *The Last Days of the Celtic Tiger*. More recently he has worked for the Abbey Theatre as Company Stage Manager on *Playboy of the Western World*, *The Last Days of a Reluctant Tyrant* and *Tales of Ballycumber*. He is delighted to be working with Landmark once again.

Rachel Murray COMPANY MANAGER

Rachel has worked in a freelance capacity in different areas of theatre production for the last three years, beginning her career as a production assistant on the opening and closing ceremonies of the Ryder Cup with Long Road Productions. She worked in the Abbey as ASM on *The Playboy of the Western World* and *The Recruiting Officer*, and was stage manager for Rough Magic's production of *Life is a Dream* at the Project. Rachel has worked with the Ulster Bank Dublin Theatre Festival for the last three years, this year as Programme and Production Assistant. She has toured Ireland and Asia with *Riverdance – The Show* since 2007, and looks forward to going back to Asia this December as Stage Director and Assistant Company Manager. This is her second time to work with Landmark as Company Manager and she is delighted to be involved in the production.

Colm O'Callaghan ASSISTANT DIRECTOR

Knives In Hens marks Colm's second time working with Landmark Productions, having been Assistant Director & Stage Director on *October* (Olympia; Cork Opera House) earlier this year. Other recent work as Assistant Director include *All Over Town* (Thisispopbaby/Calipo) and *There Came A Gypsy Riding* (Livin' Dred). Colm also works frequently as a Stage Manager. Productions he has worked on include *New Electric Ballroom* (DTF '09 and Galway Arts Festival 2008) *The Cripple of Inishmaan* (Irish Tour & DTF '09), *Long Day's Journey Into Night* (DTF '07) all with Druid Theatre Company; *Shoot The Crow* and *Conversations On A Homecoming* with Livin' Dred Theatre Company. Colm also works as an AD in Film/TV, and most recently worked on the *Single-handed* series (RTÉ/Touchpaper). In his spare time Colm programmes for the Galway Film Fleadh.

Nik Quaipe ZOETROPE — PR & NEW MEDIA MARKETING

Nik is the co-founder and director of Zoetrope – a Dublin-based arts PR and communications company that, since 2005, has delivered strategic campaigns for many of Ireland's leading arts producers. Recent PR campaigns include theatre (*October* and *Miss Julie* for Landmark Productions), dance (CoisCéim Dance Theatre), music (Crash Ensemble) and festivals (Festival of World Cultures, Dublin Writers Festival). Nik is also the managing editor of Irish Theatre Magazine and works in New York programming and managing a Spiegel tent and, more recently, promoting Irish arts in the USA. www.zoetrope.ie

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