



LANDMARK PRODUCTIONS *presents*

MISS JULIE

by **AUGUST STRINDBERG** in a version by **FRANK McGUINNESS**

LANDMARK PRODUCTIONS



top to bottom : Susan FitzGerald as Stevie in *The Goat, or Who is Sylvia?* (photo : Paul McCarthy)
Pauline McLynn as Noirin in *Dandelions*
(photo :Shane McCarthy)
Philip O'Sullivan as The Librarian in *Underneath the Lintel* (photo :Patrick Redmond)
Stephen Brennan as Ray, Catherine Walker as Una in *Blackbird* (photo :Patrick Redmond)
Rory Nolan as Ross in *The Last Days of the Celtic Tiger* (photo : Patrick Redmond)

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 two 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; 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*, at the Olympia.

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

Skylight was presented in partnership with the British Council; *The Goat*, *Underneath the Lintel*, *Blackbird*, *Alice in Wonderland* and *Miss Julie* were all made possible by single production funding from the Arts Council.

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MISS JULIE

by **AUGUST STRINDBERG**
in a version by **FRANK McGUINNESS**

DIRECTOR MICHAEL BARKER-CAVEN
DESIGNER JOE VANĚK
LIGHTING DESIGNER SINÉAD WALLACE

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Terror, the Human Form Divine
And Secrecy, the Human Dress

The Human Dress is forged Iron
The Human Form, a fiery Forge.
The Human Face, a Furnace seal'd
The Human Heart, its hungry Gorge.

.....

'Love seeketh not itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a Heaven in Hell's despair.'

So sung a little Clod of Clay,
Trodden with the cattle's feet;
But a Pebble of the brook
Warbled out these metres meet:

'Love seeketh only self to please,
To bind another to its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite.'

TAKE CARE OF THE LIGHT ON MIDSUMMER'S NIGHT



In Sweden, *Midsummer's Eve* and *Midsummer's Day* (*Midsommarafton* and *Midsommardagen*) are celebrated from the eve of the Friday between June 19th-25th. It is arguably the most important holiday of the year, venerated with greater intensity than Christmas, and is one of the most uniquely Swedish in the way it is celebrated (even if it has been clearly influenced by imported traditions down the ages).

The main celebrations take place on the Friday and up to the rising of the sun the next morn. The traditional events include the raising and dancing around of a huge, flower-strewn maypole. This was originally a fertility rite, with the maypole as a complex phallic symbol joining with and 'impregnating' Mother Earth, from which union Nature would overflow with abundance. Even today such rituals are undertaken in the belief that this will lead to a successful harvest in the autumn. In earlier times, small spires wrapped in greens were erected; this probably predates the maypole tradition, which is believed by many to have come from the continent in the Middle Ages.

Raising and dancing around the maypole (*majstången* or *midsommarstången*) is an activity that attracts families and many others and today people still dance around the maypole as they have done for centuries, to the stirring fiddle rhythms of traditional folk music whilst wearing traditional costume. The year's first potatoes, pickled herring, sour cream, and possibly the first strawberries of the season are on the menu. Drinking songs are also important at this feast, and many drink heavily, with often dire consequences. However, the tradition of

license - license to play, to dance, to drink and be merry, to let loose long hidden passions and act out one's dreams - remains an essential purpose behind the whole festival.

Because Midsummer was thought to be one of the times of the year when magic was strongest, it was also considered a good night to perform rituals to look into the future. Young people still pick a bouquet of seven or nine different flowers (the traditions vary) that is believed to be a most powerful of prophetic devices and, when put under the pillow, will generate dreams of the one you are to marry. These flowers' potency is greatly increased if picked at a crossroad or from the banks of three different roads, and a bloom from the churchyard increases the magical power of the bouquet even more. A pair of young birches around the porch brings happiness to a house; a twig of birch in the cornfield gives better harvest.

The connection to fertility is naturally linked to the time of year and the welcome abundance of the Swedish summer, dredged from the long dark nights of the northern winter. Many young people became passionate at Midsummer Eve, and this was accepted, probably because it resulted in more births in March the following year, which was a good time for children to be born. In folklore, people assembled around the springs not just to drink water but to drink 'marrow into the bones'.

The celebration of Midsummer's Eve has from ancient times been linked to the summer solstice. Bonfires were lit to protect against evil spirits which were believed to roam freely when the sun was turning southwards again. In later years, witches were also thought to be on their way to meetings with other evil powers. In an effort to put a cap on these excesses and pagan yearnings, the church adapted Midsummer's Day into the feast of the birth of John the Baptist. Sermons extolling the desert-hardened righteousness of the Baptist, and the sobering tale of his demise at the hands of the licentious Salome, were intended to wash away the license of revels from the night before and return everyone to the straight and narrow.

AUGUST STRINDBERG



Johan August Strindberg was born in 1849 in Stockholm. His father was a shipping agent; his mother, a former servant, who died of tuberculosis when Strindberg was 13. He studied aesthetics and modern languages at Uppsala University, but abandoned his studies to work variously as a journalist, critic, private tutor, insurance agent, translator and assistant librarian at the Royal Library in Stockholm. His play *The Outlaw* was produced in 1871 at the Royal Dramatic Theatre, Stockholm where it was admired by King Karl XV, who awarded Strindberg a royal grant.

In 1872 he wrote *Master Olof*, and began to paint. He continued to do this, mostly at times of great upheaval in his personal life, and was an extremely radical painter for his time. He was declared bankrupt in 1879; the same year, he published a novel, *The Red Room*, whose scathing portrait of artistic and bohemian life in Stockholm caused a scandal and made him famous overnight. In the next decade, he wrote several major plays, including *The Father* (1887), *Miss Julie* (1888), *Creditors* (1889) and *The Stronger* (1889).

He married three times: to the actress Siri von Essen (who created the role of Miss Julie when the play was banned by the censor but performed privately in Copenhagen University Students Union); to the journalist Frida Uhl; and to the actress Harriet Bosse. He had several children, but each of the marriages ended in a bitter divorce.

In 1894, he entered a three-year period of near-madness, his 'Inferno crisis', which was marked by paranoia and hallucinations. He undertook scientific experiments, corresponded with alchemists, occultists and theosophists, and attempted to make gold. He began to keep an *Occult Diary* in 1896, and the following year he wrote a remarkable account of his crisis, *Inferno*.

In the following years, Strindberg wrote many more plays, including *The Dance of Death* and *A Dream Play*, as well as a volume of poetry and several volumes of prose.

He died alone on 14th May 1912, at the age of 63.

FRANK McGUINNESS



Born in Buncrana, Co. Donegal, Frank McGuinness lives in Dublin and lectures in English at University College, Dublin.

His plays include *The Factory Girls*, *Observe the Sons of Ulster Marching Towards the Somme*, *Baglady*, *Carthaginians*, *The Bird Sanctuary* and *Dolly West's Kitchen*, all of which premiered at the Abbey; and *Innocence*, *The Bread Man* and *Gates of Gold*, all of which premiered at the Gate. In the UK, *Mary and Lizzie* premiered at the RSC and *Mutabilitie* at the National Theatre. *Someone Who'll Watch Over Me* opened at the Hampstead Theatre and subsequently transferred to the West End and Broadway. His most recent work includes *Speaking Like Magpies* for the RSC and *There Came a Gypsy Riding* at the Almeida.

His adaptations include Lorca's *Yerma* (Abbey Theatre), Ibsen's *Rosmersholm* (National Theatre), Ibsen's *Peer Gynt* (Gate Theatre), Chekhov's *Three Sisters* (Gate Theatre and Royal Court), Brecht's *The Threepenny Opera* (Gate), Strindberg's *The Stronger* and Pirandello's *The Man with the Flower in his Mouth* (both Project Arts Centre), Ibsen's *Hedda Gabler* (Roundabout Theatre, New York), Chekhov's *Uncle Vanya* (Field Day), Ibsen's *A Doll's House* (West End and Broadway), Brecht's *The Caucasian Chalk Circle* (National Theatre), Sophocles' *Electra* (Donmar Warehouse), Ovstrovsky's *The Storm* (Almeida Theatre), Strindberg's *Miss Julie* (Plymouth Theatre Royal and Haymarket, London), Euripides' *Hecuba* (Donmar), Daphne Du Maurier's *Rebecca* (UK national tour), *Phaedra* (Donmar) and Ibsen's *Ghosts* (Bristol Old Vic).

His film and television work includes *Scout* and *The Hen House*, both for the BBC, and Brian Friel's *Dancing at Lughnasa*.

He has won many awards, including the London Evening Standard Most Promising Playwright, the Rooney Prize for Irish Literature, Harvey's Best Play Award, Cheltenham Literary Prize, Plays and Players Award, Ewart-Briggs Peace Prize, the London Fringe Award and the Irish American Literary Prize, all for *Observe the Sons of Ulster Marching Towards the Somme*; the Prix de l'Intervention and the Prix de l'Art Critique at the 1990 Prague International Television Awards for *The Henhouse*; the New York Critics Circle Award and Writers Guild Award for Best Play for *Someone Who'll Watch Over Me*; and the Outer Critics Circle Award and Best Revival Tony Award for *A Doll's House*.

MICHAEL BARKER-CAVEN

DIRECTOR



Michael Barker-Caven's previous work for Landmark includes the acclaimed Irish premieres of *Skylight* by David Hare, *The Goat, or Who is Sylvia?* by Edward Albee, and *Blackbird* by David Harrower, all at the Project Arts Centre, together with the world premiere of *Dandelions* by Fiona Looney at the Olympia Theatre in 2005 and its successful revival in 2006.

He has directed two co-productions for Landmark and The Helix: *The Secret Garden* by Neil Duffield, and *Alice in Wonderland* in a version by Mary Elizabeth Burke-Kennedy. Credits at the Gate Theatre, where Michael was Head of Creative Development from 2002-2003, include *Thérèse Raquin* by Emile Zola, *The Shape of Things* by Neil LaBute (nominated Best Director, 2002 Irish Times Theatre Awards), *Old Times* by Harold Pinter, *Play* by Samuel Beckett (as part of the centenary celebrations in 2006) and *Anna Karenina* by Helen Edmundson.

For Theatreworks (now renamed Ouroboros), for whom Michael was Artistic Director between 1995 and 2004, credits include *Richard III* (nominated Best Director 2001 Irish Theatre Awards), *Macbeth*, *Troilus and Cressida* and *Venus and Adonis*, all by William Shakespeare; his own adaptation of *Tales From Ovid* (nominated for the Special Judges Award 2002 Irish Theatre Awards), *Mutabilitie*, *Amadeus* and *The Fetishist*. In 2006 he directed *Transformations* for Wexford Festival Opera (winner of Best Opera Production, 2006 Irish Times Theatre Awards). In 2008 he will be back at Wexford for the opening of the new opera house to direct *The Mines of Sulphur*.

His acclaimed production of *Shadowlands*, starring Charles Dance and Janie Dee, is currently playing in London's West End.

JOE VANĚK

DESIGNER



Miss Julie marks the fifth production for Landmark Productions which Joe has designed since 2004. At the Project, these have included David Hare's *Skylight*, Edward Albee's *The Goat* and *Blackbird* by David Harrower. At the Olympia in 2005 he designed the premiere of Fiona Looney's *Dandelions*.

As Design Associate for the Wexford Festival Opera from 2005-2007, he was responsible for redesigning the auditorium and public spaces of the Dún Mhuire Theatre for the 2006 season. He also designed *Transformations* by Conrad Susa, based on the poems by Anne Sexton. With the Opera Festival moving to Johnstown Castle in 2007, Joe created the 650-seat temporary theatre in the grounds and also designed Antonin Dvorak's *Rusalka*.

In 2005 he designed Tom MacIntyre's *What Happened Bridgie Cleary* at the Peacock, which received the Irish Times Theatre Award for Best Play and Best Actress (Catherine Walker). He also received the Irish Times Best Set Design nomination for *The Goat* in 2006 and in 2007 he was nominated in the Best Costume Design category for *Transformations*.

Amongst a considerable number of productions designed for both the Abbey and the Gate, he is best-known for his Tony-nominated designs for *Dancing at Lughnasa*.

Future productions in 2008 include two operas: *The Poacher* by Lortzing for the Buxton Festival in the UK and *The Mines of Sulphur* by Richard Rodney Bennett, which is one of the three new operas to open the Wexford Opera House in October.

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by **AUGUST STRINDBERG**
in a version by **FRANK McGUINNESS**

The play is set in the 1890s, in Sweden, on a country estate.

The performance runs for
1 hour 40 minutes without an interval.

JEAN
KRISTIN
MISS JULIE

SERVANTS ON THE ESTATE

DIRECTOR
DESIGNER
LIGHTING DESIGNER

SONG
CHOREOGRAPHY
DESIGN ASSISTANT

PRODUCTION MANAGER
STAGE DIRECTOR
ASM
CHIEF ELECTRICIAN
TECHNICAL SOUND DESIGN

SET CONSTRUCTION
PROP MAKER
COSTUME SUPERVISOR
CUTTER (*Miss Julie's costumes*)
GENTLEMENS' TAILORING

HAIR AND MAKE-UP

PRODUCER
PUBLICITY
MARKETING
GRAPHIC DESIGN
PHOTOGRAPHER

CAST

DECLAN CONLON
MARY MURRAY
CATHERINE WALKER

SARAH ALLEN, JENNIFER BARRETT,
PATRICK BYRNE,
MAURICE DUNFORD,
DAVID FENNELLY, SARAH FULLAM,
CIARA GOSS, JAMES KELLY,
SARAH JANE KINLEN,
SUMEETA KUMAR, MARC MCCABE,
JANE MCGRATH,
ANNA SHEILS-MCNAMEE,
FIONA MOON, CAMILLE LUCY ROSS,
SIMON STEWART,
FRANCIS-XAVIER EDIDIONG
USANGA, THOMAS WARD

MICHAEL BARKER-CAVEN
JOE VANĚK
SINÉAD WALLACE

DENIS CLOHESSY
LIZ ROCHE
AILEEN NIC AODHA

EAMONN FOX
STEPHANIE RYAN
ELAINE WALSH
ADRIAN MULLAN
IVAN BIRTHISTLE
VINCENT DOHERTY
TPS
GABBY DOWLING
MONICA ENNIS
NADIA RAWY
DENIS DARCY
SEAN JACKSON
VAL SHERLOCK

ANNE CLARKE
NIK QUAIFFE / ZOETROPE
ROSS Ó CORRÁIN
GARETH JONES
PATRICK REDMOND

SINÉAD WALLACE

LIGHTING DESIGNER



Sinéad graduated from Trinity College, where she studied Drama and Theatre, in 2004.

Previous lighting designs include *The Playboy of the Western World* (a new version by Bisi Adigun and Roddy Doyle), *Saved, A Number, Blue/Orange* and *True West* (Abbey / Peacock Theatres), *Fewer Emergencies, Eeugh!topia, The Illusion, The Drowned World, The Public* (Randolf SD | The Company), *Last Call* (TEAM Theatre), *How Did We Get Here?* and *A Thing of Beauty and a Joy Forever* (Ciotóg), *The Mental* (Little John Nee), *Pyrenees* (Hatch), *Is This About Sex?, Don Carlos* and *The Bonfire* (Rough Magic), *Roberto Zucco, This is Not a Life* and *Urban Ghosts Season: Pale Angel* and *Self Accusation* (Bedrock) and *Le Nozze di Figaro* for the Royal Irish Academy of Music (also set design).

Sinéad is a founding member of Randolf SD | The Company. She is delighted to be working with Landmark Productions.

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DECLAN CONLON

JEAN



Declan's work includes many performances at the Abbey Theatre, including *The Recruiting Officer*, *The Crucible*, *Julius Caesar*, *A Month in the Country* (for which he won an Irish Times Theatre Award for Best Supporting Actor), *True West*, *What Happened Bridgie Cleary*, *Heavenly Bodies*, *All My Sons*, *Henry IV*, *A Whistle in the Dark*, *Famine*, *The Hamlet Project*, *The Last Ones* and *The Patriot Game*.

His other theatre work includes *Improbable Frequency* and *Copenhagen* (for which he was nominated for an Irish Times/ESB Theatre Award for Best Actor) for Rough Magic, *The Walls*, *The Ends of the Earth*, *The Machine Wreckers* (National Theatre, London), *As You Like It*, *La Lupa*, *The Mysteries*, *The Spanish Tragedy*, *Henry VI Part III* (RSC), *Macbeth* (West End), *Our Country's Good* (Young Vic/tour), *A Small Family Business*, *Amadeus* (Mercury Theatre, Colchester), *The Importance of Being Earnest* (Gate Theatre), *Junio and the Paycock* (Gaiety Theatre), *Decadence*, *Hamlet*, *Endgame* (Naked Theatre Company), *The Book of Evidence* (Kilkenny Arts Festival and Gate Theatre), *The Country* (Arclight) and *The Sanctuary Lamp* (Manchester Royal Exchange).

Television includes *Single Handed*, *Trouble in Paradise*, *The Tudors*, *Proof*, *Anytime Now*, *Bachelor's Walk*, *Hot House*, *Dangerfield* and *The Family*. Films include *The Trouble with Sex*, *Honest* and *All Souls' Day*.

MARY MURRAY

KRISTIN



Mary's theatre work includes *The Pride of Parnell Street* and *Noah and the Tower Flower* with Fishamble Theatre Company, *Splendour* at the Project Arts Centre, *Sleeping Beauty* with Landmark Productions and *The Helix*, *The Alice Trilogy* with the Abbey Theatre, for which she received the Irish Times Best Supporting Actress Award 2007, *Macbeth* with Second Age, *Operation Easter* and *Five Kinds Of Silence* with Calypso Productions, *Family Stories* with b*spoke Theatre Company for which she received an Irish Times Best Supporting Actress nomination 2006, *Sister* with Vision Productions, *Oh When The Hoops* with Liberty Productions, *Playing Politics* as part of the Dublin Theatre Festival, *Knocknashee* with Tall Tales, *The Grapes Of Wrath* with Storytellers Theatre Company, *On Raflery's Hill* with Druid / Royal Court, London and *Give Us A Break* and *The Shadow of a Gunman*, both for Tobarnarun.

Her screen credits include *Little White Lies*, *El Juego del Ahogado*, *Prosperity*, *Frankie*, *Bitterness*, *What If?*, *Get Sorted Early*, *King of Nothing*, *Adam and Paul*, *W.C.*, *The Magdalene Sisters*, *On The Edge*, *Accelerator*, *Crushproof*, *A Great Party*, *Recoil*, *The Marriage of Strongbow and Aoife*, *The Very Stuff*, *ER*, *Fair City*, *Love Is The Drug*, *The Big Bow Wow*, *Ambassador* and *Random Passage*.

She has also worked with RTE Radio on *Lennon's Guitar*, *Sorting Office of the Universe* and *The Book on One*. Other radio includes *The Lost Patriot* for Tin Pot Productions and *Dublin Tenement Life* for Dublin History Museum.

Mary is a multi award-winning singer and the director of Visions Drama School.

CATHERINE WALKER

MISS JULIE



Catherine trained at the Gaiety School of Acting, Dublin.

She played Una in Landmark's production of *Blackbird*, directed by Michael Barker-Caven, at the Project last year. Her theatre credits include *What Happened Bridgie Cleary* 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 and most recently played Yelena in *Uncle Vanya* at the Gate.

Her work for the Royal Shakespeare Company includes Kate in *Henry V*, *Richard II*, Vera in *A Month in the Country* and *Troilus and Cressida*. Other credits include *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), *The Clinic* (RTE), *Grounded in Ireland??* and Gerry O'Brien in the forthcoming RTE drama *Fit*.

Her film credits include *Losing Her*, *Conspiracy of Silence*, *Passenger on Board*, *Sweeney Todd* and *The Favourite*.

AILEEN NIC AODHA DESIGN ASSISTANT

Aileen is a recent graduate of the Dublin School of Architecture, and practised as an architect with Scott Tallon Walker. She is a qualified teacher of Speech & Drama (London College of Music) and studied drama with Betty Ann Norton. She recently completed a theatre design workshop in RADA and participated in workshops with Jean Guy Lecat. *Miss Julie* is her first involvement in a professional production. Aileen is also currently working with Siren Productions' *Macbeth*, designed by Jean Guy Lecat.

EAMONN FOX PRODUCTION MANAGER

Eamonn Fox (The Galway One) is a freelance Production Manager, Event Controller and Lighting Designer. He is delighted to be working again with Landmark on this show, having previously filled the role on *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). He works extensively with Druid Theatre Company. He works as a lighting designer in television and theatre.

STEPHANIE RYAN STAGE DIRECTOR

Stephanie has worked in theatre for thirteen years and has been involved with numerous companies and productions in that time. Beginning with Passion Machine Theatre Company many years ago, she then worked with a variety of companies including Barabbas, Rough Magic, Second Age, Opera Ireland, Opera Theatre Company, Arts Northern Ireland and the Abbey Theatre. Having worked with Landmark Productions on *Dandelions* and *Blackbird*, Steph is delighted to be working on this production of *Miss Julie*.

ELAINE WALSH ASM

This is Elaine's fourth production with Landmark, having previously worked on *The Last Days of the Celtic Tiger* (Olympia), *Blackbird* (Project Arts Centre) and *Dandelions* (Olympia). She has worked on numerous plays, musicals and operas in Ireland over the last couple of years, including *Is This About Sex?* with Rough Magic (Edinburgh Fringe Festival, national tour); *Rusalka*, *Transformations*, *Penelope* and *La Vestale* with Wexford Festival Opera; *La Bohème* (national tour), *The Coronation of Poppea* (national tour) and *Fidelio* (Kilmainham Gaol) with Opera Theatre Company; *The Magic Flute* with Castleward Opera; *Aladdin*, *Babes in the Wood*, *Beauty and the Beast*, *The Pied Piper*, *Frozen*, *The Sound Of Music*, *The Lion, the Witch and the Wardrobe*, *The Wizard of Oz*, *Romeo and Juliet* (national tour) and *The Merchant of Venice* (national tour) with the Cork Opera House; and *Croon* (Everyman Palace), *The Exit Wound* (Triskel Arts Centre) and *The White Lady* (Triskel Arts Centre) with Meridian Theatre Company.

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, Tania Banotti, Eddie Breslin, Kelly Browne, Una Carmody, Maura Carty, Barry Conway, Tony Cording, Cultivate, Sinead Cuthbert, Amy Dawson, Druid Theatre Company, Monica Ennis, Mick Fay, Finn Furniture (Gort), Lisa Fox, Gate Theatre, Jack Gilligan, The Grassroots Café at IMMA, Jenna Harris, Historic Interiors, Barry Holden, Home Stores, Máirtín Lane, Niamh Lunny, Carina McGrail, Sinéad McGrath, Alison O'Byrne, Darach O'Rourke, Trevor Price, Enid Reid Whyte, Hester Rugg, Samuel Beckett Centre, Oddie Sherwin, Jacob Sobczak, Patrick Sutton, Theatre Forum, Wexford Festival Opera, Aidan Wallace, Maeve Whelan and Jonathan White as well as Willie White, Niamh O'Donnell, Ross Ó Corráin, Siobhan Shortt, Carmel Mackey, David Quinlan, Joseph Collins, Seán Dennehy, Aaron Kelly and all the staff of the Project Arts Centre.

Landmark is grateful to the Gaiety School of Acting for facilitating the participation of its first-year students in the production.

The play was first presented by Thelma Holt and Bill Kenwright at the Theatre Royal, Haymarket, London on 29 February 2000.

Landmark received a once-off production-specific grant from the Arts Council for **Miss Julie**. Without it, this production could not have taken place.

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PROJECT ARTS CENTRE

CREATING OPPORTUNITIES FOR ARTISTS

For over 40 years Project Arts Centre has presented the best in contemporary Irish and international arts. Each year, as well as hosting over 155 different events, Project collaborates with and supports the work of independent artists. These Associate Artists are spread across various disciplines - dance, music, performance, literature, theatre, comedy and visual arts.

These invited artists work outside a formal company structure, so in effect we become the company for them, enabling the artists to devote more of their time and resources to creating work.

In 2008 we look forward to working with Annabelle Comyn, Aurélien Froment, Brokentalkers, David O'Doherty, Jean Butler, Fearghus Ó Conchúir, Fiona Hallinan, Gary Coyle, Jeremiah Day and Simone Forti, Jesse Jones, Maebh Cheasty, Mary Numan and James Kelly, Randolph SD I The Company, Rebecca Walter, Róise Goan, Rosa Barba and David Malkjovic and Sean Carpio.

Visit www.project.ie to stay up to date with the work of our Associate Artists in the coming year.

Jean Butler, photo: Conor Buckley



