

DUBLIN THEATRE FESTIVAL

27 SEPT
- 14 OCT
2012

The Corn Exchange and Dublin Theatre Festival

DUBLINERS BY JAMES JOYCE

Adapted by Michael West and Annie Ryan

Proudly supported by



Archive Collection: Joe Vondra Archive
Ref No. 2614110010
Date Digitised: 15/10/2019

PRINCIPAL FUNDER



PRESENTING PARTNER



OFFICIAL ACCOMMODATION SUPPLIER



OFFICIAL MEDIA PARTNER

THE IRISH TIMES

ONLINE MEDIA PARTNER



OFFICIAL RADIO PARTNER



NATIONAL RADIO PARTNER

RTÉ RADIO 1

OFFICIAL VEHICLE PARTNER

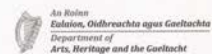


CORPORATE PATRON



Archive Collection: 26-Joe Vande Archive
Ref No. 2614/20010
Date Digitised: 15/10/2019

GRANT AIDED BY



DUBLIN THEATRE FESTIVAL
44 East Essex Street,
Temple Bar, Dublin 2.

BOOK NOW 01 677 88 99
dublintheatrefestival.com
facebook.com/DublinTheatreFestival
twitter @DubTheatreFest

WELCOME TO THE FESTIVAL

Since it was established in 1957, Dublin Theatre Festival has remained consistent in its ambition to present the best of theatre from Ireland and around the world. Though so much about contemporary Dublin is different from the city of 55 years ago, theatre has maintained a place as a vibrant part of its social and cultural life. Indeed, given that we now increasingly interact with the world through a screen, often without leaving our homes, the live experience offers a rare opportunity for togetherness. Theatre is a civic occasion. It gathers people and connects them through stories, with each other and with their place in the world.

International productions were rarely seen in Dublin in 1957 but since then the Festival has hosted many of the great artists and companies of world theatre. From presenting Jean Vilar's Théâtre National Populaire in 1957 to welcoming New York's The Wooster Group for the first time this year, it has expanded audiences' horizons, invigorated the discussion about what

theatre can be and set the work of our Irish artists in a global context.

Recent decades have seen momentous social, political and economic changes transform Dublin and the lives of its citizens. Throughout those years our artists have been the chroniclers and often the leaders of that change. The theatre that they have created has been a public conversation about who we are and where we're going. They have asked, as we say, 'What's the story?'

This year's Festival will ensure that the conversation continues to be lively, engaging and relevant as the city finds itself at another pivotal moment in its history. Whether based on documentary or fiction, the productions in the programme tell stories of people and places at turning points - 19th into 20th Century, empire into Free State, and native into exile. They are tales of regeneration, resilience and hope, showcasing the breadth and diversity of Irish theatre today. Dublin is a wonderful city,

rich in songs and stories, in culture and history. It is this wealth that inspires its artists and makes it a great place for a festival. Our programme is the result of the collective effort of so many stakeholders and supporters; the artists and their collaborators, our funders, sponsors and Friends, the Festival team and the Festival Council. Finally, of course, there could be no Dublin Theatre Festival without an audience, so thank you for coming to play with us.

I hope you enjoy the show.

Willie White
Artistic Director and CEO

Festival Council
Declan Collier (chair)
Michael Colgan
Michael M. Collins
Peter Crowley
Garry Hynes
Pauline McLynn
Terence O'Rourke
Gavin Quinn

WELCOME



Dublin Airport Authority (DAA) is proud to be a Presenting Partner for this year's Dublin Theatre Festival.

The Festival, which DAA has supported for the past six years, offers an important and unique platform for showcasing world class drama to both Irish and international audiences. This connection to the wider world – in this case a world of ideas and drama – resonates strongly with our business at DAA.

Connecting people and different cultures is central to much of what we do as a business. Our Irish airports at Dublin, Cork and Shannon are major international gateways that are at the heart of how we connect with the world, as a country and as a people.

Archive Collection: 86-100-Vintage Archive
Ref No. 261412/0010
Date Digitised: 15/10/2009

We run our various businesses to the highest international standards but also with a distinctly Irish sense of welcome and warmth. We also have a global presence with ARI, our airport retailing arm, operating in North America, Europe, the Middle East, India and China.

It gives us great pleasure to support The Corn Exchange and Dublin Theatre Festival's production of James Joyce's classic book *Dubliners*. Throughout September, the *Dubliners* @DublinAirport event has celebrated the airport's association with Dublin Theatre Festival and this ground-breaking production.

During the month, more than 150 free copies of *Dubliners* were hidden for passengers to discover at the airport. We also published a *Dubliners* Daily audio extract on our various social media sites and ran online competitions for tickets to the show and copies of *Dubliners*.

Originally published in 1914, *Dubliners* is a work that marked Joyce out as

the first modern chronicler of the Irish condition in the early 20th Century. It is also a book that has lost none of its ability to illuminate in the almost 100 years since its debut.

This new production promises to be a special theatrical experience and one deserving of an event of the cultural importance of the Dublin Theatre Festival.

On behalf of everyone at DAA, I would like to extend a very warm welcome to tonight's performance and I hope you have a very enjoyable evening.

Oliver Cussen
Interim Chief Executive
Dublin Airport Authority

daa

CORN EXCHANGE

The Corn Exchange has made some of the most groundbreaking theatre in Ireland. Founded by Annie Ryan in 1995, the company has created an award-winning repertoire, ranging from contemporary site-specific work, adaptations of classics and original theatre made in collaboration with the ensemble and writer Michael West.

The company creates and presents stories reflecting contemporary Irish life – through boom and bust. The work combines strong physical theatre practice with dynamic text and cutting-edge design and technology to create a highly imaginative, transformational theatre experience. Award-winning original work includes *Man of Valour*, *Freefall*, *Everyday*, *Dublin By Lamplight*, *A Play on Two Chairs*, *Car Show* and *Foley*. International touring includes: Edinburgh Fringe; New Plays Festival, Wiesbaden, Germany; Cervantino Festival, Guanajuato, Mexico; Brighton Festival; Liverpool Playhouse; The Lowry, Salford; Northern Stage,

Newcastle; Ten Days on the Island, Tasmania; US Tour (*Foley*, 2003).

Future work includes a co-production with the National Theatre of Scotland.

Annie Ryan
Artistic Director
Andrew McLellan
Executive Director

The Corn Exchange Board
Ross Keane *Chair*
Aileen Corkery
Kathy Scott
Ciarán ÓGaora
Morleigh Steinberg
Nadia Manuelli
Trevor Bowen
Pádraig Heneghan

The Corn Exchange is supported by The Arts Council / An Chomhairle Ealaíon and Dublin City Council. International touring is supported by Culture Ireland.

www.cornexchange.ie
facebook.com/thecornexchange
[twitter @thecornexchange](https://twitter.com/thecornexchange)

3

IN THE THEATRE OF THE CORN EXCHANGE THE STAGE IS A SPACE OF INVENTION AND TRANSFORMATION

Archive Collection: 26.10.1900 Archive
Ref No. 26.14.1900
Date Digitised: 15/10/2009

When I learned that **The Corn Exchange** were tackling I felt a great shiver of anticipation imagining Joyce's exquisite stories of paralysis and impotent longing being heaved unceremoniously onto the butcher's block of Annie Ryan's rehearsal room, to be flayed, sliced open, expertly gutted, and their juiciest contents fed into the great theatrical story-making machine that is hers and Michael West's gift to Irish theatre. Such pleasures to look forward to: stunts of fiendish narrative acrobatics, precise, unforgettable images, gags in the best, that's to say, broadest, vaudevillian tradition; epic vulgarity, giving way to sudden moments of stunning beauty and insight. All these wonderful things that have characterised the work of **The Corn Exchange** to date, would now to be put in the service of this canonical piece of literature ripe for theatrical adaption.

And *Dubliners* will need all **The Corn Exchange's** guile and invention, because, to my mind at least, a straight dramatic version would be a dead

thing. The stage as a pretend place where pretend people wander around in a conventional and supposedly naturalistic parody of real life could never render the beauty, the pleasure of invention, the vital creative force in Joyce's writing that together mitigate the sadness of his characters and the deadness of the worlds he describes.

In the theatre of **The Corn Exchange** the stage is a space of invention and transformation, where the true takes precedence over the real. And, although the actors who people it will sometimes fully inhabit their characters in the classical way, often they are more like puppeteers, holding out their creations for the audience's inspection, with license to dip into the frame every so often to raise an eyebrow at, or lament, or recoil from the lives of their creations. (No insistence on crude method immersion here - as if the physical poetry of action must always take a back seat to some half-baked idea of psychological verity.) This space between actor

and character, married to the story theatre roots of the company house style, means **The Corn Exchange** is ideally set up to capture one of the most distinctive aspects of Joyce's prose in *Dubliners*, which is that the voice of the third person narrator is allowed to echo the voice of the character being described. In parts this gives the external description something of the quality of the internal monologue Joyce would later pioneer in *Ulysses*. In story theatre, characters speak the parts of the story that refer to them and so can inflect the narrative with all their physical and vocal particularity. As in Joyce's stories, the line between the external and the internal begins to blur.

But it is not just in the performances that this blurring can occur. In the same way that the actor doesn't fully disappear into her character, the writer and director in a **Corn Exchange** show don't discretely bow out at the end of the rehearsal period; they remain apparent in the boldness of their choices, in the visible mechanics

of their storytelling. And, in this way, the capacity to represent externally the internal life of Joyce's characters is generalised to all aspects of the theatrical enterprise.

I've loved the theatre of **The Corn Exchange** since before there was a **Corn Exchange**. I knew Michael West and Annie Ryan in college and have watched their work develop as individual artists and then as partners with great delight. Here, in Joyce's *Dubliners*, they have just the strong meat that serves them best.

Lenny Abrahamson is a filmmaker and director. His latest film, *What Richard Did*, is released this autumn.

A CHAPTER OF THE MORAL HISTORY OF MY COUNTY

Archive Collection: 86704/10006 Archive
Ref No. 861410/0010
Date Digitised: 15/10/2019

In 1904 in a letter to his brother, Stanislaus, Joyce wrote with characteristic modesty: *"Don't you think there is a certain resemblance between the mystery of the Mass and what I am trying to do? I mean that I am trying to give people some kind of intellectual pleasure or spiritual enjoyment by converting the bread of everyday life into something that has a permanent artistic life of its own, for their mental, moral and spiritual uplift."*

The statement conveys both his high purpose and his debt to the rites and rituals of the Church. Mere pleasure and enjoyment were not enough: his intention, he wrote to his prospective publisher Grant Richards, was *"to write a chapter of the moral history of my country and I chose Dublin because that city seemed to me the centre of paralysis."*

In spite of such grand pronouncements the sudden urge to reveal the rotten soul of his home town was in fact provided by AE who had invited him to write something short, *"simple, rural?"* for *The Irish Homestead*. For this he offered the princely sum of one pound. *"It's easily earned money if you can write fluently and don't mind playing to the common understanding,"* AE continued in a singularly inappropriate appeal to someone of Joyce's intellect and ambition.

Joyce dashed off a first draft of *The Sisters*, explicitly hitching a fluent and unadorned prose style to a religious theme and frame, both to play to — and taunt — common understanding. A boy hears of the death of a priest, dreams of the deceased and

visits the corpse; he is disturbed by what it might mean and so are we. What did the priest die of? What do people think happened to him? What on earth are the adults talking about?

A few weeks later on August 13, 1904 *The Sisters* appeared in print between the ads for milking machinery and mineral water under the pseudonym Stephen Dedalus, because he did not want his own name to appear in *"the pigs' paper."* It was the first anniversary of his mother's death. Auspicious debut or not, Joyce was now a published author and two more stories appeared in the same journal in September and December of that year.

Joyce's enthusiasm had also been fired by his first encounter with Nora Barnacle earlier that summer. His muse and his great subject had revealed themselves to him in a powerful symbolic union. And he had been paid for his troubles. Surely the world would fall down before his talent. The promise of greatness

and artistic achievement shimmered before him. He was twenty-two.

If the project began with a sense of epiphany and wonder, with a confident display of dazzling technical skill and the hope of easy money, Joyce was soon to be disappointed.

One of the more poignant ironies of reading the collection is to see Joyce himself become entangled in the web of thwarted ambitions that he sets out to depict. He tried unsuccessfully to sell his future income for the next six (unwritten) stories to a friend for £5 up front. To impress Nora, he invited her to watch him sing at the Antient Concert Rooms (sharing the stage with a young John McCormack), but the concert was poorly managed and the accompanist had to leave early, forcing Joyce to accompany himself on the piano because her replacement could neither read nor play his music. Most significantly, of course, four months after their first meeting, Joyce and Nora left Ireland to

begin their precarious life abroad — though unlike the lovers in *Eveline* at least they left together.

In Italy, far away from the city that inspired him, Joyce wrote the rest of the stories, transferring his frustrations to his cast of characters. He ran out of money. He became a father. He fought with Nora. He drank heavily and was regularly hauled home by his brother, Stanislaus, who had come out to live with them. Joyce even ended up working as a copyist in a bank in Rome, a city he allowed had been fine in the time of Caesar but which now reminded him of the Coombe.

Hanging over all of this was his experience teaching English as a foreign language. Some of his pedagogical examples survive:

"Signor Berlitz and Signor Joyce, fool and beggar."

Archive Collection: James Joyce Archive
 Ref No. 8614/2/10/10
 Date Digitised: 15/10/2009

"That woman has a nice small breast, but her conscience is as wide as a sewer. Her husband is happy because her boyfriends are helping to develop her good points. Sop up fourteen shots of absinthe on an empty stomach and you'll see. You may as well give up trying to learn English according to this method."

The bitterness is palpable, and in the evening he wrote sentences like "No one wanted him; he was outcast from life's feast." But it is equally remarkable that for all their passionately felt depictions of the tawdriness and cruelty of marginal existence, the stories shine with an inner light. In part this brilliance comes from the tension between the "special odour of corruption" which he hoped to catch, and the flourishes of the born stylist: "Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age." Equally, in spite of his didactic intentions, the stories bristle with Dublin humour and pathos, and his scrupulously rendered

realism confers dignity on the lives of his characters.

Writing the stories turned Joyce into a major artist. He quickly mastered and then pushed against the conventions of nineteenth century realism. In a few short years he had reached some kind of a limit. By 1905, midway through the book's composition, he had written to his brother with his familiar mix of swagger and diffidence, "The stories in *Dubliners* seem to be indisputably well done but, after all, perhaps many people could do them as well. I am not rewarded by any feeling of having overcome difficulties." In the end Joyce had to overcome many difficulties with *Dubliners*, not least in getting them published, but although at one stage he toyed with adding a sixteenth to the collection — about a Jew called Hunter who spent the day wandering around town — he never wrote another story. For all the glories of *Ulysses* and the deranged genius of *Finnegans Wake* it is not hard to regret his choice.

Working on these stories has been a rich and immense pleasure; to present them here for you is a great honour and privilege for which we thank Dublin Theatre Festival, the Dublin Airport Authority, our sponsors, and the Arts Council. We hope you enjoy the company of this great writer and that you are inspired to return to his work.

Michael West & Annie Ryan

THE CAST



1 2 3
4 5



6 7
8 9 10



1 DERBHLE CROTTY

Derbhle's previous work with The Corn Exchange includes *Everyday and Cat on a Hot Tin Roof*. Other theatre credits include *The Beauty Queen Of Leenane* (Young Vic and Gaiety), *The Field* (Olympia), *Tales Of Ballycumber*, *The Three Sisters*, *An Ideal Husband*, *Marble A Month In The Country*, *The Plough and the Stars*, *Bailegangaire*, *Katie Roche*, *The Mai*, *Beauty In A Broken Place*, *The Dandy Dolls*, *Portia Coughlan*, *The Well of the Saints* (Abbey and Peacock theatres), *The Home Place*, *Dancing at Lughnasa* (Gate Theatre), *The Silver Tassie*, *The Gilt Concert*, *The Good Father*, *The Playboy Of The Western World*, *Siva*, *Gaslight* (Druid), *The Merchant of Venice*, *The Playboy of the Western World*, *Summerfolk* (Royal National Theatre), *The Alice Trilogy*, *The Weir* (Royal Court), *Hamlet*, *Little Eyolf*, *Macbeth*, *Macbeth, I'll Be The Devil* (RSC), *Cravel Illusions* (ATC) and *The Winter's Tale* (Corcadorca). Film & TV credits include *Stella Days*, *Notes On A Scandal*, *Joy*, *The Merchant Of Venice* and *The Poorhouse*. Radio credits include *Broken Moon*, *St. Patrick's Daughter*, *King Lear* and *Myrrha*.

2 MARK O'HALLORAN

Mark is a writer/actor from Ennis, Co. Clare, Ireland. His writing credits include the screenplays *Adam & Paul*, *Garage* and the television series *Prosperity*. Plays include *The Head of Red O'Brien* and *Mary Motorhead*. *TRADE*, which premiered at the 2011 Dublin Theatre Festival, won the Irish Times Irish Theatre Award for Best Play of 2011 as well as the Irish writers' guild Zebbie award for best new play. Acting credits includes theatre work with the Gate Theatre, the Abbey Theatre and Druid. TV and film work includes *Adam & Paul*, *The Guard*, *A Kiss For Jed*, *Swansong* and *Tonight is Cancelled*.

3 BARBARA BERGIN

Barbara trained at the Samuel Beckett Centre TCD. She was a member of Co-Motion Theatre Company and appeared in over ten productions with the company including *Departed*, *Woyzek*, *Kabaret/Cabaret*, *The Ghost of St. Joan* and *The Sinking of the Titanic*. She won an Irish Times Irish Theatre Award for her role in *Cell* by Paula Meehan. She also appeared in *Guess Who's Coming for The Dinner* by Roddy Doyle and *Macbecks* by Gary Cooke and Malachy McKenna. TV and Film includes the comedy sketch show *Stew*, *Fair City*, *The Clinic* (RTE), *Intermission* (Parallel Films), *The Van*, *The Snapper* (Deadly Films), *Little White Lie* (Element), *Runners* (Samson Films), *Ugly Duckling and Me* (Magma) and *Family* (BBC). Her writing credits include *The Clinic*, *Trouble in Paradise* and the IFTA award-winning *Love is the Drug* for RTE and *The O'Show* BBC Radio 4. Barbara recently directed *On The Couch* a six-part tragic-comedy which she created and wrote with Gary Cooke for TV3, which airs this autumn.

4 JANICE BYRNE

Janice graduated from Rose Bruford College with a First BA(Hons) Degree in Acting. Her theatre credits include *Translations*, *The Last Days of a Reluctant Tyrant* (Abbey Theatre), *Top Girls* (Gallagher), *Maiden Voyages* (Liberty Hall), *Dancing at Lughnasa*, *Steaming* (axis), *The Inland Sea* (Greenwich Theatre), *The Crucible* (The Rose, London), *Hermione in The Winter's Tale* and *Elizaveta in Children of the Sun* (Rose Bruford). Film and television credits include *Zonad* (nominated Best Lead Actress in a Feature Film IFTA 2010) a guest regular in *Primeaval*, Series 5 (ITV and BBC World) *Whistleblower* (ITV), *The Clinic* (RTE) *Uncle Bill's Barrel* (IFB), *Portobello 196* (LFA), *Ordinary World*, and she can be next seen in *Amber* (RTE).

5 JACK HICKEY

Jack Hickey graduated from the Gaiety School of Acting in 2010 and appeared in their graduation play *Casa Lisa* at Project Arts Centre. He attended a RADA Shakespeare course, wherein he played Petruccio in their production of *The Taming of the Shrew*. Previous work includes *A Midsummer Night's Dream*, *Twelfth Night* and *Richard III*, all directed by Valerie O'Connor and Eamon Hearn for *Fast and Loose* and *We Are All in The Gutter*, as part of the ABSOLUT Fringe 2010, and *Split Gin's* *Spirit of The Fringe* nominated production *You Can't Just Leave There's Always Something* as part of the ABSOLUT Fringe 2011. More recently he has appeared in *Purple* by Jon Fosse directed by Edwin Casey at Project Arts Centre, and *King John* as part of *TEXT* messages directed by Aoife Spillane-Hinks.

6 STEPHEN JONES

This is Stephen's debut with The Corn Exchange. Other theatre credits include *Danny and Chantelle Still Here* (Red Bear), *Romeo and Juliet* (Devise and Conquer), *No Irish, No Blacks, No Dogs* (Morton Films and Media), *Spider* (The New Theatre), *Candy Flipping Butterflies* (Adopt a Hermit), *From the Shannon to the Somme* (Rain King), *This Lime Tree Bower* (All In), *Wanted: The Legendary Stone Mountain Band* (4:45), *Portia Coughlan* (Bluepatch), *Sizwe Bansi is Dead* (Camino De Orula), *Black Snow* (Clean Canvas) and *100 More Like These* (All In). Film and television credits include *Between the Canals* (Avalon Productions), *King of the Travellers* (Vico Films), *Stalker* (Stalker Films), *Love/Hate* and *Amber* (RTE). Radio credits include *Dubliners* (Wonderland), Stephen's play *A Certain Romance* was part of the Druid Debut series.

7 MARK LAMBERT

Dubliners is Mark's debut for The Corn Exchange. Credits for the Abbey Theatre include *The Gilt Concert*, *Observe The Sons Of Ulster Marching Towards The Somme*, *Ariel*, *Barbaric Comedies*, *School for Scandal*, *Hamlet*, *16 Glimpses* etc. Credits for the Gate Theatre include: *The Three Sisters*, *Festen*, *The Weir*, *A Month in the Country*, *Molly Sweeney*, *Aristocrats*, *Spirit of Annie Ross*, *For Rough Magic*, *Don Carlos*, *My Life is A Dream and Plaza Suite*. Other productions include *Our Country's Good* (Royal Court), *All's Well That Ends Well* (RSC, transferred to Gielgud Theatre), *The Memory of Water*, *Vaudeville*, *Dancing at Lughnasa* (Garrick) and *Juno and the Paycock* (Albery and Olivier nomination). *Long Day's Journey into Night* and productions at The Bush, Hampstead, Soho Poly, Oxford Playhouse and Bristol Old Vic etc. TV includes *Cracker*, *Frost*, *Dalziel and Pascoe*, *Bloody Sunday*, *Vanity Fair*, *Bottom*, *The Young Ones*, *Single Handed*, *Raw*, *No Tears*, *Roy and An Crisis*. Film work includes: *Veronica Guerin*, *Borstal Boy*, *Prayer for The Dying*, *Kidnapped*, *Jude*, *Durango* and *Tiger's Tail*. Mark also directed productions for the Abbey Theatre, Royal Lyceum, Tricycle Theatre, Belfast Opera House and Prime Cut.

8 NICK LEE

Nick Lee's recent stage work includes *Bentham* in *Juno and the Paycock* (National Theatre/Abbey Theatre), *Malachy in The Dead School* (Livin' Dred/Tricycle Theatre, London), as *Andrey* in *Three and The Passing* (Abbey Theatre), *Mitya* in the original production of *Delirium* by Enda Walsh (Barbican, London), *Shawn Keogh* in *The Playboy of the Western World* (Druid/Tokyo International Arts Festival/Australia), *Empress of*

India by Stuart Carolan (Druid), *DruidSynge - The Complete Plays* of JM Synge (Galway, Dublin, Edinburgh, Iris Meain, Guthrie Theater, Minneapolis & Lincoln Center Festival in New York City), *The Year of the Hiker* (Druid), as Michael Hegarty in *The Freedom of the City* (Finborough Theatre, London), *Pineapple and The Legend of Devlin Cassidy* (Moonlight Miceys (Calipo Theatre and Picture Co.); as Patrick Kavanagh in *The Green Fool* (Upstate Theatre Project), *The Illusion* directed by Wayne Jordan (Randolf SD/Project Arts Centre), Film and TV includes *The Fall* (BBC), *Trivia* (RTE), *Jack Taylor* (TV3/RTL), as Garda Jay in *RAW* (RTE), *Single Handed - The Stolen Child* (RTE/ITV), Michael Collins in *Frongoch - University of Revolution* (TG4/S4C), as James Lester in the final series of *Bachelors Walk* (RTE).

9 GUS MCDONAGH

Gus studied drama at the DIT Conservatory for Drama and Music and played the role of Mr Peachum in their graduation performance of *The Beggar's Opera*. Since graduating, his theatre credits include *Twelfth Night*, *Richard III* (Fast and Loose), *True Enough* (Making Strangel), *Should've gone to Lourdes*, *Lennon --> Mc Carthy* (Nighthawks), *Serious Money* (Rough Magic SEEDS Showcase 2009), *Alone it Stands* (Lane Productions, tour 2005, 2008), *Silly Bits of Sky*, *Martha*, *Little Rudolf* and *The Bus* (Barnstorm, 2006-2008), and *Maisy Daly's Rainbow* (Tail Tales). Television credits include roles in *The Big Bow Wow* (GPK Productions), *Fair City* (RTE), *Stardust* (Merlin Productions for RTE) and *Ripperstreet* (BBC). Short film and other credits include *20 or 22* (Borderline Productions), *Slits* (Hawkeye Films), *The Box* (Softclock Productions) and *Vultures PI* (Mycrofilms).

10 RUTH MCGILL

Ruth is a graduate of the Professional Acting Programme at Samuel Beckett Centre, Trinity College, Dublin. Her work with The Corn Exchange includes *Freefall* for which she was nominated for Best Supporting Actress at The Irish Times Irish Theatre Awards and *Cat on a Hot Tin Roof*. Most recently Ruth appeared in *Alice in Funderland* at the Abbey Theatre. Other theatre work includes *Christ Deliver Us*, *The Last Days of a Reluctant Tyrant* and *The Cherry Orchard* (Abbey Theatre), *Macbecks* (Olympia), *Everybody Loves Sylvia*, *Fewer Emergencies*, *The Drowned World*, *The Illusion*, *EEUghtopia* (Randolph SD) (The Company), *All is the Timing* (Inis Theatre), *The Turn of The Screw* (Storytellers), *Can you Catch a Mermaid?* (Pavilion), *Sweeney Todd* (Gate Theatre), *Woyzeck* (Rough Magic SEEDS) and *The Shaughraun* (Albery Theatre, London). Film and television credits include *What Richard Did* (Element Pictures), *Wonderhouse* (Wonderhouse Productions), *Love/Hate* (RTE), *Leap Year* (Spyglass Entertainment), *The Clinic* (RTE). Ruth is also a trained Soprano and has co-devised and performed three cabaret shows with her company, *Songspiel*: *Songspiel* and *Songspiel-Still Unplugged* (Cobalt Café), *Neues Songspiel* (Bewley's Café Theatre).

Archive Collection: 15/10/2010
Ref No. 1561410/2010
Date Digitised: 15/10/2010

THE CORN EXCHANGE
AND DUBLIN THEATRE
FESTIVAL
DUBLINERS
BY JAMES JOYCE
ADAPTED BY MICHAEL
WEST & ANNIE RYAN

Archive Collection: 86-1001/Andr. Archive
Ref No. 861418/CCX10
Date Digitised: 15/10/2019

CAST

DERBHLE CROTTY
MARK O'HALLORAN
BARBARA BERGIN
JANICE BYRNE
JACK HICKEY
STEPHEN JONES
MARK LAMBERT
NICK LEE
GUS McDONAGH
RUTH MCGILL

DIRECTED BY

Annie Ryan

SET AND COSTUMES

Joe Vanek

MUSIC AND SOUND

Conor Linehan

LIGHTING DESIGN

Sinead McKenna

VIDEO DESIGN

Jack Phelan

PRODUCTION MANAGER

Lisa Mahony

STAGE MANAGER

Clare Howe

ASM

Emma O'Sullivan

ASSISTANT DIRECTOR

Eoghan Carrick

CHIEF LX

Cormac Veale

VIDEO OPERATOR

Craig Cox

SOUND ENGINEER

Cormac Carroll

SCENIC ARTISTS

Vincent Bell
Istvan Lazlo
David Fagan

SET CONSTRUCTION

Ian Thompson

WARDROBE SUPERVISORS

Monica Ennis
Caroline Butler

WARDROBE ASSISTANTS

Rachel Ennis
Iseult Sheehy
Emma Gleeson

HAIR & MAKE-UP

Val Sherlock

**HAIR & MAKE-UP
INTERNS**

Angelina Lindstrom
Sarah Sheila
Gill Lambert
Katy Robinson

**CORN EXCHANGE
EXECUTIVE DIRECTOR**

Andrew McLellan

PRODUCER

Rachel Murray

PRODUCTION ASSISTANT

Jessi Carri

PHOTOGRAPHER

Rich Gilligan

**CORN EXCHANGE
GRAPHIC DESIGN**

Scott Burnett at Aad

VENUE

Gaiety Theatre

DATES

27 Sep - 30 Sep
26 Sep Preview

DURATION

2hrs 45mins (incl. interval)



ANNIE RYAN
Director/Adaptor

Originally from Chicago, Annie trained as an actor at the Piven Theatre Workshop and New York University's Tisch School of the Arts. She was part of New Crime Productions in Chicago in the early '90s, where she was introduced to the style of Commedia dell'Arte that became the trademark of her theatre company, The Corn Exchange. Founded in Dublin in 1995, The Corn Exchange has won international acclaim for its unique style and energy. Productions include *Streetcar*, *Big Bad Wolf*, *Baby Jane*, *The Seagull*, *A Play On Two Chairs* by Michael West, *Car Show* (Judges' Award Irish Times Irish Theatre Awards 1998, Observer's Top Ten Theatre Shows 2000), *Foley* by Michael West, *Lolita* (Best Supporting Actress, Best Costumes Irish Times Irish Theatre Awards 2002), *Mud* by Maria Irene Fornes (Best Production Irish Times Irish Theatre Awards 2003), *Cat On A Hot Tin Roof* by Tennessee Williams and *Happy Days* by Samuel Beckett (Best Lighting, Irish Times Irish Theatre Awards 2010), as well as *Dublin By Lamplight* (Best Ensemble, The Stage, Edinburgh 2005), *Everyday* and *Freefall* (Best Director, Best Play, Irish Times Irish Theatre Awards 2009) and *Man Of Valour*, written in collaboration by Michael West and performer Paul Reid. Outside of The Corn Exchange, she has directed for the Abbey Theatre, the Gate Theatre and The Ark, A Cultural Centre for Children. She has performed in theatre and film in the US and Ireland and continues to teach professional actors, young people and corporate clients throughout Ireland as well as in Europe, the UK and notably for the Maisha Film Lab in Kampala, Uganda.



MICHAEL WEST
Adaptor

Michael West has written many plays in collaboration with The Corn Exchange including *Man Of Valour*, *Freefall* (Best New Play at the Irish Times Irish Theatre Awards and at the Irish Playwrights and Screenwriters Guild), *Dublin By Lamplight* and *Everyday*. Other work for The Corn Exchange includes *Foley*, an adaptation of *Lolita* (in a co-production with the Abbey Theatre) and *The Seagull*. He has translated or adapted several texts, among them *The Marriage of Figaro* for the Abbey Theatre, *The Canterville Ghost* for the English National Ballet; and a version of *Death and the Ploughman* which has been directed by Christian Schiaretti of the TNP in Lyon, and Anne Bogart for SIT company in the USA. His latest play, *Conservatory*, will be presented by the Abbey Theatre in 2013. He is currently Adjunct Lecturer in Drama at Trinity College Dublin. He is published by Methuen.

JOE VANĖK
Set & Costume Design

Joe has been designing for theatre, opera and dance in Ireland since 1984 and first worked for The Corn Exchange in 2010 on their production of *Happy Days* at Project Arts Centre. For that design, the costumes numbered one and a half, now for *Dubliners*, it is upwards of eighty! Over the years he has also designed many new plays by most of Ireland's leading playwrights. These include several by Brian Friel including multi award-winning *Dancing at Lughnasa*. From 1994-97 he was the Director of Design for the Abbey Theatre and from 2006-2008 the Design Associate of the Wexford Festival Opera. Recent productions have included *Medea* by Cherubini for the Climmerglass Festival Opera in the USA, Hugo Hamilton's adaption of his memoir *The Speckled People* at the Gate Theatre and *Orfeo* for Opera Theatre Company. Later this autumn will see the publication of his book *Irish Theatrescapes* by Gandon Editions.

CONOR LINEHAN
Music and Sound

Conor's work includes scores for *Translations*, *Arrah-na-Pogue*, *The Plough and Stars*, *The Last Days of a Reluctant Tyrant*, *Only an Apple, Marble, The School for Scandal*, *Homeland*, *The Cherry Orchard*, *The Tempest*, *She Stoops to Conquer*, *The Wake*, *Saint Joan*, *The Colleen Bawn* and *Love in the Title*. Other theatre work includes *The Lulu House*, *'Tis Pity She's a Whore*, *Medea* (Siren Productions), *The Cordelia Dream*, *The Taming of the Shrew*, *Macbeth*, *Two Gentlemen of Verona*, *Edward the Third*, *Loveplay*, *Luminosity* (RSC), *Peer Gynt*, *The Playboy of the Western World* (National

Theatre, London), *American Buffalo*, *A View From the Bridge*, *Long Day's Journey Into Night* (Gate Theatre), *Freefall*, *Everyday*, *Dublin By Lamplight* (The Corn Exchange), *The Crock of Gold*, *Antigone* (Storytellers), *Mermaids* (CoisCéim), *Rebecca* (David Pugh), *Rosencrantz and Guildenstern are Dead*, *Four Knights at Knaresborough* (West Yorkshire Playhouse), *The Hypochondriac*, *Tartuffe*, *Intemperance*, *The Mollusc*, *The Mayor of Zalamea* (Liverpool Everyman), *The Crucible*, *Carthaginians*, *A Doll's House* (Lyric, Belfast) and *Twelfth Night* (Thelma Holt Productions). In addition he works extensively as a concert pianist and has performed with all of Ireland's major orchestras and premiered concertos by Ronan Guilfoyle and Don Ray. With Ben Delaney, Conor won the 2010 Irish Times Irish Theatre Award for Best Sound Design as well as being nominated in the Judges' Special Award category 'for setting the standard for original composition in theatre'.

SINEAD MCKENNA
Lighting Design

Recent lighting designs include *Alice in Funderland*, *16 Possible Glimpses*, *The Plough and the Stars*, *The Burial at Thebes*, *Howie The Rookie and Finders Keepers* (Abbey and Peacock theatres), *Travesties*, *The Importance of Being Earnest*, *Improbable Frequency* (New York Drama Desk nomination 2009), *The Parker Project*, *Life is a Dream*, *Attempts on her Life*, *Dream of Autumn* (Rough Magic), *The Making of 'Tis Pity She's a Whore*, *The Lulu House*, *Medea* (Siren Productions), *The New Electric Ballroom* (Druid), *Greener, October*, *The Last Days of the Celtic Tiger*, *Blackbird* (Landmark Productions), *Private Lives* (Gate Theatre), *Ladies and*

Gents (Best Lighting Design Irish Times Irish Theatre Awards) for Semper Fi. Recent opera designs include *The Magic Flute*, *The Marriage of Figaro* (Opera Theatre Company); *A Midsummer Night's Dream* (Opera Ireland) and *La Traviata* (Malmo Opera House).

JACK PHELAN
Video Design

Jack currently works as a video artist and film maker. Recent theatre design work includes *Alice in Funderland* (The Abbey Theatre / THISISPOPBABY), *Man of Valour* (The Corn Exchange), *World to Come* (Cryptic, Glasgow), *Una Santa Oscura* (Playgroup), *Freefall* (The Corn Exchange), *Doughnuts* (TEAM), *The Trailer of Bridget Dinnigan* (Dylan Tighe and ITM), *Medeia* (Corcadorca), *Love and Money* (Hatch Theatre), *The Shawshank Redemption* (Lane Productions), *Little Gem* (Gúna Nua, also at the Abbey Theatre) and *Macbeth* (Siren Productions). He has produced live visuals and music videos for bands including The Rubberbandits and The Late Fragments. Jack was one of the core team members of the group that produced the hugely successful public art project *Playhouse* that transformed Dublin's Liberty Hall into a giant interactive video installation for the duration of the 2009 Dublin Theatre Festival. Jack completed a MSc in Multimedia Systems in Trinity College Dublin.

Archive Collection: 26 Joe Vanek Archive
Ref No. 261412/10010
Date Digitised: 15/10/2019

LISA MAHONY

Production Manager

Lisa's credits with The Corn Exchange include *Man of Valour*, *Freefall* and *Happy Days* as Production Manager, *Cat on a Hot Tin Roof* as Chief Electrician and *Dublin by Lamplight* as ASM. Other recent work as a Production Manager includes *Touch Me* and *Boxes for CoisCéim*, *Falling Song*, *Five Ways to Drown* and *Drinking Dust* for junk ensemble, and *In Real Time* for Brokentalkers. Recent credits as Chief Lighting technician include *The Sanctuary Lamp* for b'spoke at the Arcola Theatre, London and *Faun/As You Are* for CoisCéim. Previously Lisa worked as a venue technician at Project Arts Centre, Dublin. She is a graduate of the B.A in Drama and Theatre Studies at Trinity College, Dublin.

CLARE HOWE

Stage Manager

Clare studied at DLIADT where she received a diploma in fine art and a degree in production design. Since then she has worked at the Gate Theatre on numerous productions including *Little Women*, *Cat on a Hot Tin Roof*, *God of Carnage*, *Krapp's Last Tape*, *Dangerous Liaisons*, *Present Laughter*, *The Deep Blue Sea*, *The Constant Wife*, *American Buffalo*, *Sweeney Todd*. She has also worked at the Abbey Theatre on *Only an Apple*, *Ages of the Moon*, and *Lay me Down Softly*. Recently she has worked with The Corn Exchange as Stage Manager on *Freefall* and as Stage Director for *Man of Valour*.

EMMA O'SULLIVAN

ASM

Emma has a BAHons in Performing Arts, specialising in Technical Theatre. Emma has recently worked on *Galway Arts Festival 2012*, *Body & Forgetting* (Liz Roche Company), *Frame* (Clotóg Dance Company), *Dear Frankie* (Verdant Productions), *Robinson Crusoe* and the *Caribbean Pirates* (Gaiety Theatre), *Laundry* (ANU Productions). Assistant Producer credits in ABSOLUT Fringe 2011 include *The Year of Magical Winking* (THISISPOPBABY), *A Lost Opera* (Genesis Collective), *Luca & The Sunshine* (Donjuandemonaghan). Other productions as part of the stage management team include: *My Dad Was Nearly James Bond* (Des Bishop), *The Field* (Lane Productions), *Silent* (Fishamble) and *Pineapple* (Calipo Theatre Company).

EOGHAN CARRICK

Assistant Director

Eoghan is a director and designer. His directing credits include *Two* (ISDA, 2012), *Blue Remembered Hills* (ISDA, 2012), *A Whistle in the Dark* (ISDA, 2011, Best Production Award/ Best Director Award), *Attempts on her Life* (Project Cube, 2011), *the ladder and the moon* (Edinburgh Fringe, 2010) and *a moment of suitable silence* (Dublin Fringe, 2009). Some of his design credits include *Sluts* (Irish and U.K Tour, 2011/12), *Bugsy Malone* (Civic Theatre, 2012), *A Midsummer Night's Dream* (South Studios, 2012), *Leaves of Glass* (Beckett Theatre, 2011). He is a founding member of We Get High On This Theatre Collective and will be directing with Fishamble in the coming months. He is delighted to be working with Corn Exchange.

RACHEL MURRAY

Producer

Rachel is a freelance Producer whose recent credits include *Singlehood* for Una McKeivitt Productions and *Souvenir* for Dead Centre, both of which premiered at ABSOLUT Fringe 2012. Before entering the world of producing Rachel worked for many of Ireland's leading production companies as Company Manager and Stage Manager. She had a four year association with Landmark Productions which included the role of Company Stage Manager for their recent production of Enda Walsh's *Misterman* which ran in Galway, New York and London. Rachel toured extensively with *Riverdance the Show* for five years as both Production Stage Manager and Assistant Company Manager.

Archive Collection: 86-Joe Vande Archive
Ref No. 861410/0010
Date Digitised: 15/10/2019



fishamble
THE NEW PLAY COMPANY

on tour this Autumn / Winter

SILENT

BY PAT KINEVANE

Winner
FRINGE FIRST
HERALD ANGEL
ARGUS ANGEL
awards at Edinburgh '11
and Brighton '12

'Magnificent' Irish Independent



The Wheelchair on My Face

by SONYA KELLY

Winner
FRINGE FIRST
Edinburgh '12

★★★★ Irish Times
★★★★ ITM
★★★★ Scotsman



For more details visit www.fishamble.com
Call +353 (0)1 670 4018
Email info@fishamble.com

TRON THEATRE COMPANY

IN ASSOCIATION WITH PROJECT ARTS CENTRE, DUBLIN + THE EVERYMAN, CORK

JAMES JOYCE'S

ULYSSES

DIRECTED
BY ANDY ARNOLD

ADAPTED BY
DERMOT BOLGER

project arts centre

TUE 6 - SAT 10 NOV 2012 8PM

BOX OFFICE: 01 881 9613

www.projectartscentre.ie



ADMISSION NORMALLY COSTS €5. Present this ad for half-price admission.

"A Star is Born."

Even the critics love the Little Museum.

FROM BEHAN TO BECKETT, the story of Dublin comes to life at the Little Museum. This autumn, take a trip down memory lane with family and friends in a beautiful Georgian townhouse on St. Stephen's Green.

The Little
**MUSEUM of
DUBLIN**

15 ST STEPHEN'S GREEN

OPEN SEVEN DAYS A WEEK 10.30AM-6PM

www.littlemuseum.ie

'THIS IS JUST THIS. IT ISN'T REAL. IT'S MONEY.'

THE OBERON ANTHOLOGY OF CONTEMPORARY IRISH PLAYS

Eight new plays by Irish playwrights premiered between 2006 and 2011. Edited and introduced by Thomas Conway.

'These playwrights give no quarter. They engage the theatre, and engage us in the theatre, on their own terms.' — Thomas Conway

HEROIN by Grace Dyas

Trade by Mark O'Halloran

The Art of Swimming by Lynda Radley

Pineapple by Phillip McMahon

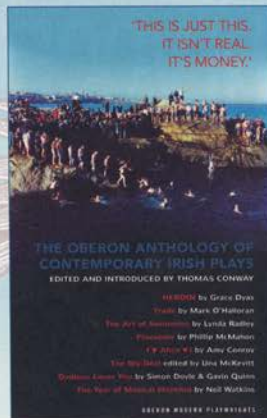
I ♥ Alice ♥ I by Amy Conroy

The Big Deal edited by Una McKevitt

Oedipus Loves You by Simon Doyle & Gavin Quinn

The Year of Magical Wanking by Neil Watkins

www.oberonbooks.com



€21.15 / £15.99 • ISBN: 9781849433914

Archive Collection: 267001/00010 Archive

Ref No. 261410/00010

Date Digitised: 15/10/2019

GAIETY THEATRE

DIRECTORS

Denis & Caroline
Desmond

THEATRE MANAGER

Alan Mc Quillan

ASSISTANT THEATRE MANAGER

Carol Patridge

TECHNICAL DIRECTOR

Matthew Mc Closkey

STAGE MANAGER

Pawel Nieworaj

TECHNICIAN

Simon Burke

SENIOR BOOK KEEPER

Teresa Flannery

ADMINISTRATOR

Lorraine Bull

STAGE DOOR RECEPTIONIST

Patricia Edgeworth

STAGE DOOR & FRONT OF HOUSE SUPERVISOR

Joe Crawford

CELLARMAN

Brian Patridge

KIOSK MANAGER & FRONT OF HOUSE SUPERVISOR

Bernie Barbour

FRONT OF HOUSE SUPERVISOR

Sean Riddick

HOUSEKEEPER

Mary Healy

THE CORN EXCHANGE

WOULD LIKE TO THANK THE FOLLOWING
FOR THEIR HELP WITH THIS PRODUCTION

The Arts Council; Dublin
City Council; Mark Traynor
and The Joyce Centre; Emer
McGowan, Nicola Murphy
and Eamonn Fox at Draíocht;
Gavin Harding, Eimer
Murphy, Kevin McFadden
and Pat Dillon at the Abbey
Theatre; Val Keogh and
Sinead Lawlor at the Gate
Theatre; Jenny Traynor at
CoisCéim; Barry Conway
at The Lir; David Maury
Photography; Rob Berry;
Nadia Rawy; Pat O'Sullivan;

Aaron Collins; All the staff
at Precision Construction;
Julie Connellan; Sophie
Flynn; Barry Madden;
Anne Clarke at Landmark
Productions; Lisa
McLaughlin; John & Cecily
West; Michael & Christine
Hinds; Kerry & Jason
King; Lenny Abrahamson;
Elsbeth & David Brown
Parr; Lara Hickey; Sarah
Durcan; ABSOLUT Fringe;
Leinster Cricket Club,

Artists who contributed
to the development of
Dubliners: Karen Ardill,
Andrew Bennett, Cathy
Belton, Mary Lou McCarthy,
Barry O'Connor, Lauren
Larkin, Roxanna Ni Liam,
Janet Moran, Aoife Duffin,
Stephen Swift, Ger Kelly,
Shane Byrne, Grace
Dyas & THEATREClub,
Tadhg Murphy.

19



Character sketches by Robert Berry.

Robert Berry's *Ulysses* "Seen" at the James Joyce Centre now through 20th December 2012.

Visit www.jamesjoyce.ie

THE JAMES JOYCE CENTRE DUBLIN



An Roinn
Ealaíon, Oidhreachtas agus Gaeltachta
Department of
Arts, Heritage and the Gaeltacht

IRISH THEATRE TRUST

Irish Theatre Trust supports the continuing development of Irish theatre by funding projects and initiatives aimed at inspiring, cultivating and celebrating emerging and established artists.

In 2012 Irish Theatre Trust is supporting the productions of *Dubliners* and *The Talk of The Town* at Dublin Theatre Festival along with the *Play On* playwriting initiative

We would like to thank the following patrons for their generous support of the Trust:

Founding Patrons

Peter Crowley, FL Partners
Declan Collier & Jan Winter
Denis Desmond
Dermot Desmond
Moya Doherty &
John McColgan
Denis O'Brien
Rosaleen O'Kane
Patron
Gay Moloney

For more information about becoming a patron of Irish Theatre Trust contact Chloé O'Connor, Development Manager on 01 677 8439 or chloe@dublintheatrefestival.com

BENEFIT NIGHT PATRONS

Every year a group of corporate and individual patrons support the Festival through their attendance at our Benefit Night. We would like to thank the following patrons for their support of the 2012 Festival.

Carmel Naughton
FL Partners
IBI Corporate Finance
Jane and Michael Collins
The Doyle Collection

Listing correct at time of going to print.

Archive Collection: 26701/1/00010
Ref No. 2614/1/00010
Date Digitised: 15/10/2019

FRIENDS OF THE FESTIVAL

DIRECTORS' CLUB

Peter Crowley &
Clodagh O'Brien
Gay Moloney
Vincent O'Doherty
Andrew & Delyth Parkes
Darren Roddy

PRODUCERS' CLUB

Aisling Daly
Anthony J Mourek &
Karole Schafer
Pat Moylan

SUPPORTERS' CLUB

Audrey Behan & Alan Kerr
Susan Cielinski
Daniel & Brigid Hoey
Mary Killeen
Gerry Lundberg
Denis McCullough
Maeve McDonagh
Una Nic Giolla Chaille
Terence O'Rourke
Dearbhail Shannon
Ciaran Walsh

BEST FRIENDS

Tania Banotti
Maureen Black
Anthony Brown
Philomena Byrne
Gabrielle Croke
Mona Curran
Rory M Dowling
Darragh Doyle
Maria Farrell
Anne Fogarty
Aileen Hooper
Noreen Kearney
Kay Lennox
Peadar Mac Manais
Nuala MacDwyer

Marijona McDevitt
Gerard McNaughton
Patrick Molloy
Terri Morrissey
Karen Moylan
Martin Munroe
Dympna Murray
Madeleine Nesbitt
Colm O'Briain
Clodagh O'Byrne
Brigid O'Connell
Dan O'Neill
Derek Pollard
Graham Simpson
Christopher Singleton
Mary Stephenson
Raymond Taylor

DOUBLE FRIENDS

Roger & Margaret Ashe
Jeffrey Callahan
Cyril & Mary Carr
Michael & Jane Collins
Constance Cushman
Jim & Ethna Dowling
Patrick Downey
Leslie & Stella Geraghty
David Glueck &
Brooke Bremner
J. R. F Hilliard
Derek & Rhona Keogh
Timothy King
Claudia Manly
Ted & Maura McSweeney
Angelo & Elizabeth Mion
Eilean Ni Chuilleanain
Aine Rafter

FRIENDS

Gabrielle Alioth
Stoon Barar
Richard Barrett
Maira Baxter
Richard Begbie
Kathleen Birmingham
Gwen Bolger
Jane Bolton
Oonagh Breen
Ann Breslin
Anne Breslin

Mary Brightling
Frances Britton
Ann Brophy
Dervla Browne
Mary Bryans
Padraig Burns
Niall Butterly
Patricia Byrne
Roma Byrnes
Conor Cahill
Ann-Marie Carroll
Clive Carroll
Paula Cashin
Lilian Chambers
Philip Chevron
Martine Chillingworth
Jocelyn Clarke
Orla Cleary
Elizabeth Clooney
Frances Clynes
Mary Colley
Cathleen Collins
Alpha Connelly
Carole Cotter
Gerard Cox
Tom Creed
Grace Crowley
Ursula & Marcella Daly
Andrew Deering
Sean Denyer
Laura Doak
Thelma Doran
John Dowling
Eugene Downes
Mary Doyle
John Dredge
Noel Drumgoole
Ann Duffy
Grainne Duignan
Breda Dunleavy
Deirdre Dunny
Sarah Durcan
Colin Edwards
Margaret Elderfield
Kevin Feeney
Cartan Finnegan
Joanne Fitzgerald
Barbara Fitzgerald
Patricia Fleming
Catherine Flynn

Dermott Flynn
Paul Flynn
Birgitta Forsgren Meyerson
Ian Fox
Michael Gannon
Margaret Gaynor
Paul Gorecki
Ian Guilfoyle
Noel Guilfoyle
Peter Hackett
Ken Halpin
Eoghan Hanrahan
Antonia Hart
Michael Hensey
Daniel Herbert
Mary Higgins
Noel Hillis
Alan Holmes
Alannah Horne
Edwin Humphreys
Helen Hunt
Maura Hynes
Mary Jennings
David Jones
Norma Judge
Katie Kahn-Carl
Anna Kelly
Jeanne Kelly
John Kelly
Maire Kelly
Susan Kennedy
Noel Kevin
Olivia Keyes
Jennifer Killelea
Heather Lalor
Peter Lennon
Fiona Lester
Michael Lloyd
Sarah Loftus
Fiona Looney
David Lynch
Elizabeth Lynch
John Lynch
Ellen MacCafferty
Constance
MacHugh
Sally Maguire
Orna-Richella Maguire-Goh
Christina Mahony
Gerry Maloney

Paraic Marren
Peggy Masterson
Richard John McBratney
Patricia McCann
Patrick McCann
Maire McCarroll
Kevin McCormack
Michael McCullagh
Maura McDonnell
Petria McDonnell
Kevin McGee
Kevin & Iseult McGuinness
Sharon McIntyre
Brigid McManus
Liz McManus
Sylvia Meehan
Martin Middeke
Martine Moreau
Maria Murphy
Paul Murray
Anne Nally
Kaye Nolan
Nora Nowlan
Sheila O'Donnell
Patricia O'Beirne
Siobhan O'Beirne
Fiona O'Brien
Eileen O'Carroll
Daithi O'Ceallaigh
Jacqueline
O'Donnell
Maeve O'Donovan
Pat O'Grady
Patricia O'Hara
Jennifer O'Rourke
Kevin O'Sullivan
Tom Owens
Marion Palmer
Susan Parkes
Dawn Parkinson
Andrew Paul
Mary Pavlides
Dominique Peart
Jill Percival
Melanie Pine
Christine Poulter
Hilary Pratt
Helen Prendergast
Tom Quinlan
Fiona Quinn

Annette Redmond
Valerie Reid
Celine Reilly
Ethel Reynolds
Aileen Rush
Thomas Russell
Denis J Ryan
James Ryan
Colm Ryder
Catherine Santoro
Mary Savage
Thomas Scott
Aoibheann Shannon
Stratton Sharpe
Sinead Sheehan
Sue Shepherd
David Shine
Brian Singleton
Carole Smith
Edward Soye
Bernadette Sproule
Michael Stearns
Andris Strauss
Anne Talbot
Mary Tierney
Barry Tobias
Margaret Twomey
Helen Van Wolvelaere
Maura Walsh
Patricia Walsh
Karen Ward
Brenda Waters
Roger Watts
Tracey Whelan
Carol Wilkinson
Marshall Wiseheart
Takuya Yokochi

Listings correct at
time of print

Archive Collection:

Ref No. 2614101010

Date Digitised: 15/10/2019

DUBLIN THEATRE FESTIVAL 2012

ARTISTIC DIRECTOR & CHIEF EXECUTIVE
Willie White

DIRECTOR OF PROGRAMME & PRODUCTION
Stephen McManus

PRODUCTION MANAGERS
David (Spud) Murphy
Tony Killeen

PRODUCTION ASSISTANTS
Lisa O'Riordan
Natasha Purtill

FESTIVAL VENUE REPRESENTATIVES
Declan Costello
Aidan Wallace
Rob Usher
Tom Rohan

DRIVER
Darach Ó Ruairc

CURATOR OF TALKS & CRITICAL EVENTS
Dylan Haskins

ARTISTIC INTERN
Annaliese McSweeney

FESTIVAL CLUB HOST
Lisa Walsh

GENERAL MANAGER
Triona Ní Dhuibhir

BOX OFFICE MANAGER
Maeve Whelan

BOX OFFICE SUPERVISORS
Aoileann Ní Riain
Eimear O'Reilly

BOX OFFICE SPECIALISTS
Louise Mary Rose Cargin
Aideen McDonald

BOX OFFICE ASSISTANTS
Shane Caffrey
Hannah Tatschl

BOOKKEEPER
Áine Sheehan

ADMINISTRATOR
Soracha Pelan Ó Treasaigh

VOLUNTEERS COORDINATOR
Nicola O'Dwyer

OFFICE ASSISTANT
Tess Motherway

RUNNER
Eoin Kirwan

ADMINISTRATION & VOLUNTEERS INTERN
Leigh Hussey

DEVELOPMENT MANAGER
Chloë O'Connor

DEVELOPMENT ASSISTANT
Aoife Van Wolvelaere

MARKETING MANAGER
Shauna Lyons
(until May 2012)

MARKETING CONSULTANT
Annette Nugent
(from June 2012)

PROGRAMME EDITOR/SHOW PROGRAMMES EDITOR
Caroline Williams

MARKETING OFFICER
Roseanne Sturgeon

MARKETING ASSISTANT
Dearbhail O'Sullivan

MARKETING & DEVELOPMENT INTERN
Aoife McGovern

PUBLIC RELATIONS
Sinead O'Doherty
& Gerry Lundberg
at Gerry Lundberg PR

PRESS INTERN
Leah Kilcullen

IN-HOUSE GRAPHIC DESIGNER
Jenny Fogarty

SHOW PROGRAMMES DESIGNER
Fiona Duffy



Culturefox.ie is the definitive online guide to Irish cultural events, giving you complete information about cultural activities both here and abroad.

To find out what's on near you right now, visit **Culturefox.ie** on your computer or mobile phone.



Download the **FREE App**
available now for:

iPhone | Android | Blackberry



Archive Collection: 26.10.12
Ref No. 15614/10000
Date Digitised: 15/10/2019