



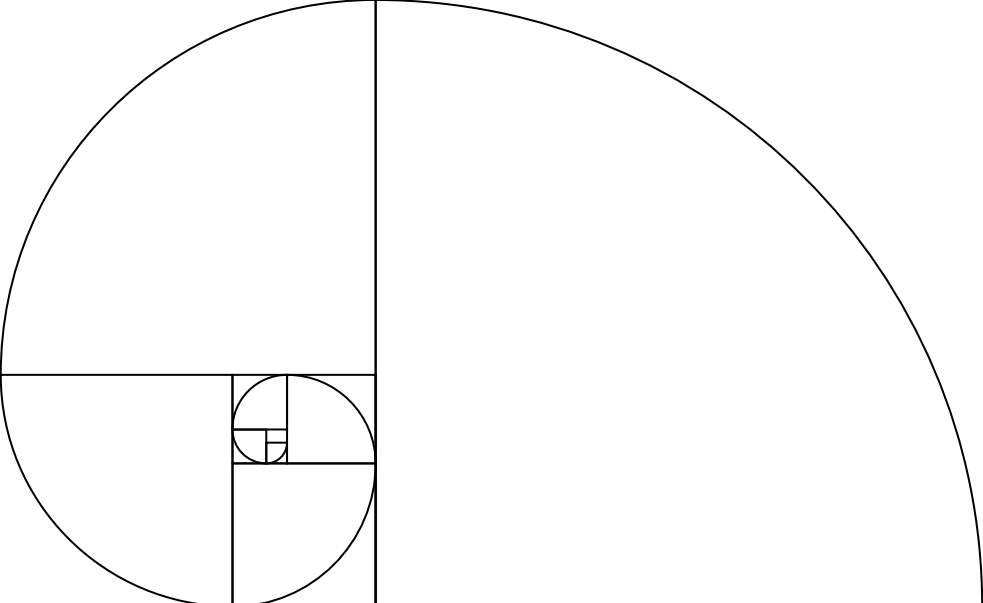
LANDMARK PRODUCTIONS

PRESENTS

EDWARD  
ALBEE'S  
THE GOAT

| *OR* |

WHO IS SYLVIA?



**Landmark Productions** was founded in 2003 by Anne Clarke, formerly Deputy Director of the Gate Theatre, to produce work in Ireland and to tour Irish work abroad. To date, the company has co-ordinated tours on three continents to mark the centenary of the Abbey Theatre, as well as a tour by the Gate Theatre to the Spoleto Festival in Charleston, South Carolina. The company's inaugural production - the Irish premiere of David Hare's **Skylight** - played to critical acclaim and capacity houses at Project last year.

**Project** is an artist-based venue whose purpose is to foster innovative work. It aims to provide a site for creative encounters between artists and the public and to facilitate all forms of visual and performing arts. Project presents a year round programme of visual arts, theatre, dance, music and forums for critical debate.

project



LANDMARK PRODUCTIONS

PRESENTS

# EDWARD ALBEE'S THE GOAT

| OR |

## WHO IS SYLVIA?

.....

Director **MICHAEL CAVEN**

Designer **JOE VANĚK**

Lighting Designer **RUPERT MURRAY**

PROJECT ARTS CENTRE

MONDAY 9<sup>TH</sup> MAY 2005

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## EDWARD ALBEE

*photo: Jerry Speier*

**EDWARD ALBEE WAS BORN ON MARCH 12, 1928, AND BEGAN WRITING PLAYS 30 YEARS LATER.**

His plays include THE ZOO STORY (1958), THE AMERICAN DREAM (1960), WHO'S AFRAID OF VIRGINIA WOOLF? (1961-62, Tony Award), TINY ALICE (1964), A DELICATE BALANCE (1966, Pulitzer Prize; 1996, Tony Award), ALL OVER (1971), SEASCAPE (1974, Pulitzer Prize), THE LADY FROM DUBUQUE (1977-78), THE MAN WHO HAD THREE ARMS (1981), FINDING THE SUN (1982), MARRIAGE PLAY (1986-87), THREE TALL WOMEN (1991, Pulitzer Prize), FRAGMENTS (1993), THE PLAY ABOUT THE BABY (1997), THE GOAT OR, WHO IS SYLVIA? (2000, 2002 Tony Award), OCCUPANT (2001), and PETER AND JERRY: (ACT 1, HOMELIFE. ACT 2, THE ZOO STORY.) (2004).

He is a member of the Dramatists Guild Council, and President of The Edward F. Albee Foundation. Mr. Albee was awarded the Gold Medal in Drama from the American Academy and Institute of Arts and Letters in 1980, and in 1996 received the Kennedy Center Honors and the National Medal of Arts.



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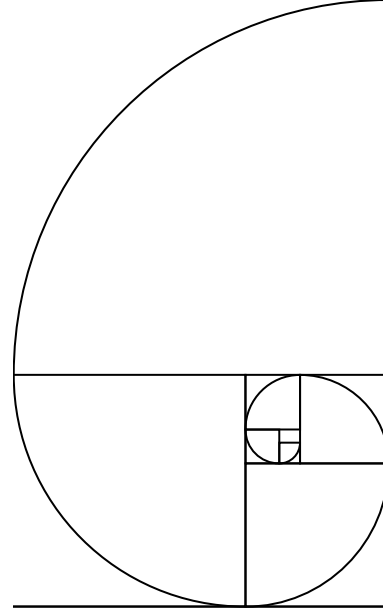
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## BELLEEK LIVING

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Several years ago I discovered that I was thinking about writing a play about intertwined matters – the limits of our tolerance of the behavior of others than ourselves, especially when such behavior ran counter to what we believed to be acceptable social and moral boundaries, and our unwillingness to imagine ourselves behaving in such an unacceptable fashion – in other words our refusal to imagine ourselves subject to circumstances outside our own comfort zones.

I came to the awareness that I was involved in such an adventure not by deciding that's what I wanted to do, but by discovering that that's what I had begun to do – by my awareness of a play constructing itself as an idea, informing me that that's what I intended to write about.

That's the way I work – a kind of unconscious didacticism.

## ABOUT THIS GOAT

*Edward Albee*  
*January 2004*

HOW *THE GOAT, OR WHO IS SYLVIA?* GOT TO BE WRITTEN IS BOTH SIMPLE AND COMPLEX. IT IS A STORY OF HOW ONE PLAY DIDN'T GET WRITTEN AND HOW – IN ITS STEAD – ANOTHER DID.

The play forming in my mind dealt with this: a renowned doctor of medicine – happily married, middle aged, at the top of his career – has come to the conclusion that he has reached his limits, is doing nothing but good and is a valued and deeply useful member of society, but that this zenith leaves him feeling incomplete. He feels the need to experience life as many of his patients do – his subjects, if you will – and so (this play was planned during the height of the aids epidemic, when even partial solutions were not available) he injects himself with the HIV virus, to suffer as his patients do, thereby to “understand” better the suffering all around him.

The play – had I written it – would have examined the hostility and condemnation this action would have produced, and would have raised questions about tolerable behavior – the effect of his actions on family and friends and – indirectly – the matter of suicide, which is illegal in the United States, and which is what the doctor was, indeed committing, however slowly.

I mentioned the idea to a number of people whose opinions I respect, and I was shocked by the hostility and condemnation I received for even considering writing about such a matter.

I was surprised, for I thought I was “pushing the envelope” in a way playwrights are supposed to do.

I was completing a play about the sculptor Louise Nevelson, so I put this new idea aside for a while, planning to move it into reality right after. Imagine my surprise, then, when a play opened in a tiny New York City theatre with exactly the premise and characters I had been considering.

While the coincidence was staggering, the playwright was someone whose work I knew a little of and he was, as well, a reputable actor. I dismissed anything *but* coincidence from my mind, and decided to see the damned doppelganger. Alas – perhaps – it had immediately closed, having received deploring reviews. Naturally, I quickly decided that it was not the premise that had been at fault, but the execution.

Still – it was a concept I wanted to explore and I put my mind to work. Within a year (all dates approximate here as I do not keep a journal, having decided that since all writers’ journals are really intended for publication no matter how private they pretend to be, and since I had not begun one at the age of 14 or so when all really revelatory journals begin, there would be no point in beginning later), within a year I had evolved the structure and manner of *The Goat, or Who is Sylvia?*

I mentioned the idea of the play to a number of people (though fewer this time) whose opinions I respect and I was shocked by the hostility and condemnation I received for even considering writing about such a matter.

Clearly, I was on to something! – either the collapse of my mind or a set of propositions perplexing enough to demand examination. And on I went.

I showed the completed play to my United States producer, a lady wise to the ways of theatre, who decided to produce it *on* Broadway (of all places!) in spite of the hostility and condemnation she received from quite a few of her confreres (or, possibly, *because* of it).

The play opened on Broadway in the spring of 2002 and received some very odd reviews, indeed. Aside

from hardy and rational souls who were engaged and disturbed, and happy about that, a number of critics behaved as though the author had personally slapped them in the face. (This is, of course, a fantasy most playwrights have enjoyed more than once.) The Victorianism of these responses was amusing but not particularly helpful at the box office.

A few of the more influential daily critics of New York City newspapers “hedged their bets” or – equally hackneyed – “did not want to go out on a limb” and wrote reviews making it clear they were hedging their bets, not wanting to go out on a limb. Two of these powerful critics re-reviewed the play 4 months into the run – when the public response had proven to be strong and enthusiastic. One of them discovered that the play had somehow changed and was now far more tolerable, and the other – bless her! – admitted that she’d screwed up royally the first time around and did an honest about face.

Of course, *some* members of the audience were deeply offended by the play and walked out during the performance. It’s kind of thrilling when that happens (and in the United States it’s usually with older white couples) but we authors do not intentionally provoke it. We desire to engage, to upset, to trouble, but we want people to stay around till the end – to see if they were right in wanting to leave.

I’m not going to discuss here what *The Goat, or Who is Sylvia?* is about, for I would like you to discover that for yourselves. You may, of course, have received the misleading information that the play is about bestiality – more con than pro. Well, bestiality is *discussed* during the play (as is flower arranging) but it is a generative matter rather than the “subject”. The play is about love, and loss, the limits of our tolerance and who, indeed, we really are.

The play is about what it is about, and all I ask of an audience is that they leave their prejudices in the cloakroom and view the play objectively and later – at home – imagine themselves as being in the predicament the play examines and coming up with useful, if not necessarily comfortable responses.

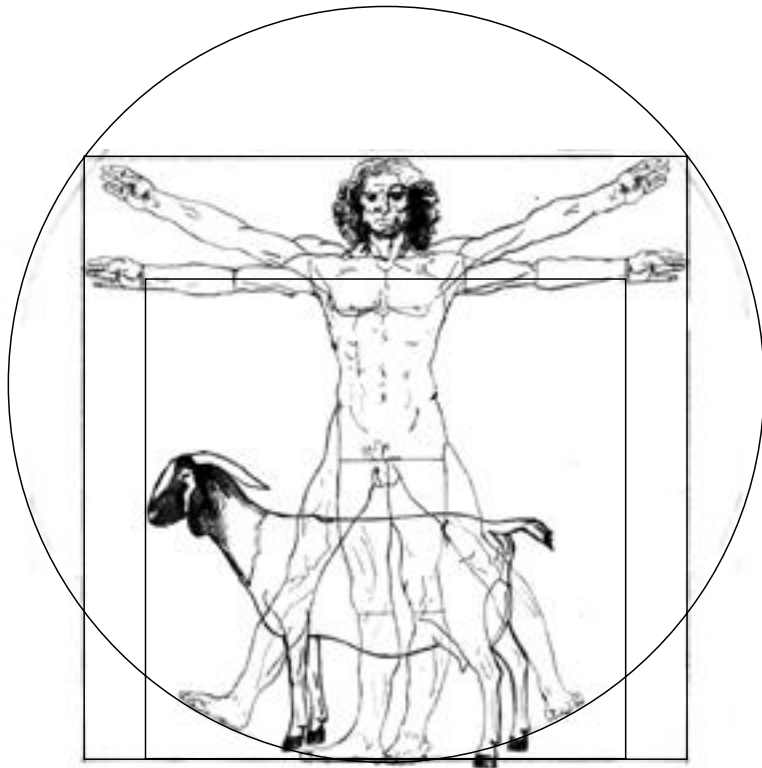
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LANDMARK PRODUCTIONS PRESENTS

THE IRISH PREMIERE OF

# EDWARD ALBEE'S THE GOAT

| *OR* |  
WHO IS SYLVIA?



## CAST

*in order of appearance*

Stevie	SUSAN FITZGERALD
Martin	BRYAN MURRAY
Ross	PHILIP O'SULLIVAN
Billy	TADHG MURPHY

.....

.....

Director	MICHAEL CAVEN
Designer	JOE VANĚK
Lighting Designer	RUPERT MURRAY

Production Manager	EAMONN FOX
Asst Production Manager	ADRIÁN ACOSTA
Stage Director	AISLING MOONEY
ASM	SARAH BACON
Production Electrician	SINEAD WALLACE

Assistant Director	JOSH EDELMAN
Design Assistant	SARAH BACON
Set Construction	TPS
Scenic Artist	LIZ BARKER
Hair	THE NATURAL CUT

Producer	ANNE CLARKE
Publicity	DOIREANN GILLAN
Marketing	DAIRNE O'SULLIVAN
Photographer	PAUL McCARTHY
Graphic Design/cover photo	GARETH JONES

**THE ACTION TAKES PLACE IN THE LIVING-ROOM OF MARTIN AND STEVIE'S HOUSE.**

**The time is the present.**

**There are 24 hours between Scenes One and Two.**

**Two hours pass between Scenes Two and Three.**

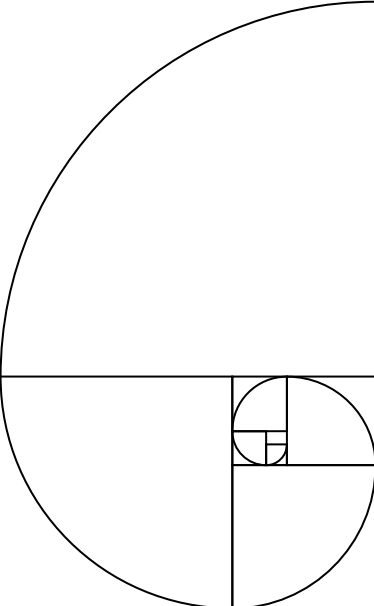
The performance runs for approximately 90 minutes.

There is no interval.

**Originally produced on Broadway by**

Elizabeth Ireland McCann • Daryl Roth  
Carole Shorenstein Hays • Terry Allen Kramer • Scott Rudin  
Bob Boyett • Scott Nederlander • Sine/ZPI

*The play is presented by arrangement with  
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## CREATIVE TEAM

### JOE VANĚK (Designer)

Joe Vaněk designed Landmark's inaugural production, the Irish premiere of David Hare's **Skylight**, at the Project last year. His designs for major Abbey shows since 1990 include **Dancing at Lughnasa**, **Wonderful Tennessee**, **Observe the Sons of Ulster Marching Towards the Somme**, **Angels in America**, **Macbeth**, **The Secret Fall of Constance Wilde**, **St. Joan**, **Love in the Title**, **Dolly West's Kitchen**, **Aristocrats** and **The Cherry Orchard**. Other recent designs include **Thérèse Raquin**, **b.a.s.h.**, **The Shape of Things**, **Gates of Gold**, Brian Friel's **Performances** and **The Price** (Gate Theatre), David Mamet's **Boston Marriage** (b\*spoke theatre company at the Project) and **Lady Macbeth of Mtsensk**, **The Silver Tassie** and **The Queen of Spades** (Opera Ireland). Work abroad includes **By The Bog of Cats** with Holly Hunter (USA), **Who's Afraid of Virginia Woolf?** (Denmark) and the opera **The Makropulous Case** (Holland). Recent work includes **What Happened Bridgie Cleary** and **Enlightenment** (Peacock Theatre) and David Bolger's **Nutcracker** (Coiscéim Dance Theatre). He recently co-curated the **abbeyonehundred: Scene Change** Exhibition at the Irish Museum of Modern Art (IMMA) and was represented by four productions at the World Stage Design Exhibition in Toronto this March.



*Michael Caven*

### MICHAEL CAVEN (Director)

Previously for Landmark Productions Michael Caven directed the acclaimed Irish premiere of **Skylight** by David Hare, also at Project.

Credits at the Gate Theatre include **The Shape of Things** by Neil LaBute (nominated Best Director 2002 Irish Theatre Awards) and **Thérèse Raquin** by Emile Zola.

For Theatreworks/Ouroboros (for whom Michael was Artistic Director between 1995-2004) his credits include **Amadeus**, by Peter Shaffer; **Tales From Ovid** (nominated Special Judges Award 2002 Irish Theatre Awards); **Anna Karenina** by Helen Edmundson (nominated Best Director 1998 Irish Theatre Awards); the Irish Premiere of **Mutabilitie** by Frank McGuinness; **Richard III** (nominated Best Director 2001 Irish Theatre Awards), **Macbeth** (in association with Second Age), **Troilus and Cressida** and **Venus and Adonis**, all by William Shakespeare and **The Fetishist** by Michel Tournier.

He is Director of The NYU/TISCH Dublin Workshop Programme, credits for whom include **An American Wake** by Michael West; **Best Possible World** by Tee O'Neill; **The Mai** by Marina Carr; and **Dolly West's Kitchen** by Frank McGuinness. Credits for the Samuel Beckett Centre include **Serious Money** by Caryl Churchill; **The Artaud Project** (devised in collaboration with Michael Bogdanov); **New Morning** by Declan Hughes; **Camino Real** by Tennessee Williams and **Nana** by Olwen Wymark.



*Joe Vaněk*



*Rupert Murray*

### RUPERT MURRAY (Lighting Designer)

Rupert Murray is a freelance lighting designer and producer.

He is delighted to be designing the lighting for Landmark's production of **The Goat** and to be renewing his collaboration with Michael Caven and Joe Vanek with whom he worked on Landmark's inaugural production – David Hare's **Skylight**.

As a lighting designer he has over one hundred and fifty credits around the world to his name and currently has shows running in Ireland, Europe and the USA. His most recent designs for the Gate Theatre include Bernard Farrell's **Many Happy Returns** and Billy Roche's **Poor Beast in the Rain**. For the Abbey and Peacock Theatres, his designs include Sean O'Casey's **The Plough and the Stars**, Dion Boucicault's **The Shaughraun** and Shelagh Stephenson's **Enlightenment**; for Druid Theatre Company Christian O'Reilly's **The Good Father**; for b\*spoke theatre company Tom Murphy's adaptation of **The Drunkard**; and for Rough Magic Bertolt Brecht's **Galileo**. He is the lighting designer for the international hit, **Riverdance - The Show**.

Rupert was Festival Director of the St. Patrick's Festival from 1995 to 1999 and was a key member of the team which transformed Ireland's national celebrations. He has been responsible for directing the opening festivities at the Wexford Festival Opera for the past six years and was the Creative Director of the Opening Ceremony for the Special Olympics World Summer Games held in Croke Park in June 2003. He was recently appointed Creative Director of the entertainment and ceremonies surrounding Ireland's staging of the Ryder Cup in September 2006.

# CAST



*Susan FitzGerald*



*Tadhg Murphy*



*Bryan Murray*



*Philip O'Sullivan*

## SUSAN FITZGERALD (Stevie)

This is Susan FitzGerald's first appearance at the Project, and her first time to work with Landmark Productions. Her most recent work for the Gate Theatre includes Lady Bracknell in **The Importance of Being Earnest**, Mrs Higgins in **Pygmalion** and a tour to the Spoleto Festival in Charleston, South Carolina playing Mrs Bennet in **Pride and Prejudice**. The previous year at the Gate she appeared with Lia Williams in **The Eccentricities of a Nightingale** directed by Dominic Cooke, in Martin Crimp's adaptation of **The Misanthrope**, and in **Jane Eyre**, adapted and directed by Alan Stanford. At the same time she appeared in **The Trouble With Sex**, a film by Fintan Connolly, in series 3 of **Bachelor's Walk** (Accomplice/RTE), in **Proof**, a TV mini-series for Subotica/RTE, and in **The Big Bow Wow**, a mini-series for GPK/RTE. Susan's association with the Gate Theatre began after she graduated from Trinity College in the 1970's. Since then she has played leads in plays by Shakespeare, Wilde, Coward, Ibsen, Beckett, Ayckbourn, Williams, Russell, Hampton, Frank McGuinness and Brian Friel, and in adaptations from Dickens and Austen. She played May in **Footfalls** in the Gate's celebrated Beckett Festival in New York and London, and filmed **Footfalls** for the Beckett on Film project. Her work for the Abbey includes **Six Characters in Search of an Author**, **A Midsummer Night's Dream**, **Hedda Gabler** and **The Duty Master**. She played Jocasta in **Oedipus** for Storytellers at the Gaiety and on tour. Other television work includes Nora Clancy in **Fair City**, many one-off dramas and the mini-series **Rebel Heart** for the BBC.

## TADHG MURPHY (Billy)

Tadhg Murphy is a graduate of the Samuel Beckett Centre's actor-training B.T.S course. He has been working professionally since graduating. Theatre roles have included Clifford Anderson in Ira Levin's **Deathtrap** (Red Kettle), Billy in **The Real Thing** by Tom Stoppard (Gúna Nua), Fando in **Fando and Lis** (Siren Productions), Witch in the Theatreworks/Second Age production of **Macbeth**, Young Scrooge in **A Christmas Carol** (Gate), Romeo in Second Age's **Romeo and Juliet** and Harold in **Harold and Sophie** (Abbey Outreach). Television credits include **Love is the Drug** and Tom in **No Tears** (Denzille Productions). Numerous radio plays in R.T.E include **The Day I Shot John Lennon** and **The Plough and the Stars**. Tadhg recently finished his first feature film, playing Glaukos in Oliver Stone's **Alexander**. He also stars as Diggs in Stephen Bradley's **Boy Eats Girl**, which is due for release this September, and he has just completed filming **Jellybaby** with the Burke brothers.

## BRYAN MURRAY (Martin)

Bryan Murray trained at the Abbey Theatre with the great Frank Dermody and was a member of that company for seven years. He has also been a member of the Royal Shakespeare Company and the National Theatre Company. His theatre work includes **The Plough and the Stars**, **Juno and the Paycock**, **The Shadow of a Gunman**, **The Silver Tassie**, **The Hostage**, **St Joan**, **Deathwatch**, **The Devils**, **The Glass Menagerie**, **Blood Wedding**, **Philadelphia**, **Here I Come!**, **Volunteers**, **The Rivals**, **Catchpenny Twist**, **Nashville New York**, **Miss Firecracker Contest**, **Blood Brothers**, **The Cavaliers**, **Misery**, **Deathtrap**, **Boyband**, **An Inspector Calls** and, more recently, **An Ideal Husband**.

On television he is probably best known for his roles as Fitz in **Strumpet City**, Flurry Knox in **The Irish RM**, Shifty in **Bread** (for which he won BBC TV Personality Of The Year), Harry Cassidy in **Perfect Scoundrels** and his controversial role as Trevor Jordache in **Brookside**.

His other television appearances include **The Year of the French**, **I'm a Dreamer Montreal**, **Rifleman**, **Bread or Blood**, **Final Run**, **Iris in the Traffic**, **The Franchise Affair**, **Gates of Gold**, **Hard Shoulder**, **The Trials of Oscar Wilde**, **Casualty**, **Holby City**, **The Bill**, **Silent Witness**, **Proof** and most recently the ITV drama **The Baby War**.

He has appeared in many television commercials and has been the voice for a number of advertising campaigns. In the United States his face is well known for the Irish Spring and Pioneer Press TV commercials.

His films include **Here Are Ladies**, **A Portrait of the Artist as a Young Man**, **Solo Shuttle**, **Mrs. Santa Claus** and **Breakpoint**. His most recent film, Stephen Bradley's **Boy Eats Girl**, opens later this year.

## PHILIP O'SULLIVAN (Ross)

Philip O'Sullivan was a member of the Abbey Theatre Company from 1973-77 and from 1979-84. Productions in that time included **Oedipus**, **Mrs. Warren's Profession**, **Hamlet**, **Measure for Measure**, **The Vicar of Wakefield**, **Mary Makebelieve**, **The Glass Menagerie**, **The Hidden Curriculum**, **The Plough and the Stars**, **The Hard Life** and **Sanctified Distances**. Appearances at other theatres include **One Flew Over the Cuckoo's Nest** (Pearson Productions), **Love for Love** (Smock Alley), **You Never Can Tell**, **Hay Fever**, **Jennifer's Vacation**, **Tartuffe**, **A Tale of Two Cities** and **Lady Windermere's Fan** (Gate). More recently, from 2002 - 2004, his theatre appearances included **The Misanthrope** by Molière at the Gate, **A Delicate Balance** by Edward Albee (Focus), **Come Up and See Me Sometime** (Pavilion), **The Dock Brief** by John Mortimer at Bewley's Café Theatre, **Olga** by Laura Ruohonen for Rough Magic and Peter Shaffer's **Amadeus** for Ouroboros (Samuel Beckett Theatre).

TV and film roles include **Sean**, **Teresa's Wedding**, **The Burke Enigma**, **Leave it to Mrs O'Brien**, **Eagles and Trumpets**, **SOS Titanic**, **The Ambassador**, **The American**, **Anytime Now**, **Veronica Guerin**, **The Return**, **Tristan and Isolde** and five years as Fr. Tracey in **Glenroe**.

He recently completed filming on **Showbands** (RTE/Parallel), **Royston Vesey The Motion Picture** (Channel 4), **The Baby War** (Granada), **Pure Mule** (RTE) and **Studs** (Brother Films).

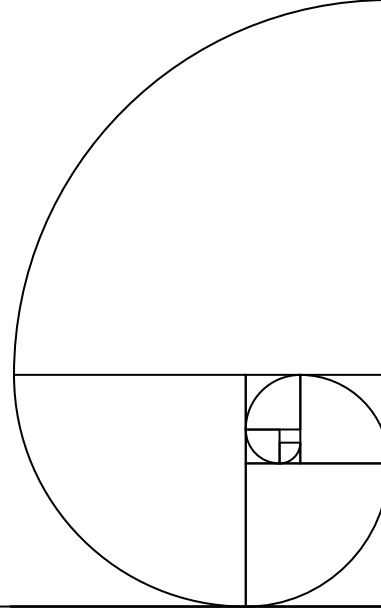


# THANK YOU

THIS PRODUCTION WOULD NOT HAVE BEEN POSSIBLE WITHOUT THE GOODWILL AND PRACTICAL SUPPORT OF MANY PEOPLE AND ORGANISATIONS, INCLUDING THE FOLLOWING :

Abbey Theatre, Bang and Olufsen, Beacon Studios, Belleek, Shane Boyd, Breege Brennan, The Brown Envelope, Michael Callahan, Elaine Clarke, Louis Copeland, City Tailors, Michael Colgan, Caroline Donaghy, Dublin Furniture Centre, Paolo Foley, Gate Theatre, Lisa Heaney, Pdraig Heneghan, heneghan.peng.architects, Irish Salmon Skin Leather Company, Brian Jackson, Bea Kelleher, Tom Kelly, Andy Keogh, Janice McAdam, Jim McConnell, Paddy McLaughlin, Meadows & Byrne, Peter Noone, NYU/TISCH Special Programs, Paula O'Connell, Old MacDonnells Farm, Colette Peat, Grace Perrott, Renaissance Antiques, Marie Rooney, RTE, Annie Ryan, Donal Shiels, Specsavers Opticians, Alan Stanford, Noel Storey, Theatre Forum, Jonathan White, Elizabeth Whyte and Conor Wilson as well as Willie White, Niamh O'Donnell, Doireann Gillan, Dairne O'Sullivan and all the staff of Project.

**Landmark received a once-off production-specific grant from the Arts Council for *The Goat*, or *Who is Sylvia?* Without it, this production could not have taken place.**



'Words, words, words,' says Hamlet. They mattered to Shakespeare. They matter to Albee. They matter. Today, we use so few of them, and the few we do, invariably blandly. Perhaps this is one of the greatest losses in our onwards rush to globalisation - a contradictory orthodoxy that increasingly demands that, as we expand our physical boundaries, so we shrink our inner ones - the loss of unseen worlds, the multi-coloured layers in the cake that language is designed to unravel. Take *Tragedy* for example. Everything is termed a tragedy now, right down to when the colourist at the hairdresser leaves the dye in for too long. We have washed ourselves so much with our daily soap that we can no longer tell the difference between grime and a real stain on our flesh. Albee knows that the word has a far older, deeper, more powerful Greek meaning. Hence his return to the form with *The Goat*, adding the subtitle *'Notes toward a definition of tragedy'*.

## GOAT SONG

*Michael Caven*  
*May 2005*

In ancient Athens, as part of the yearly cycle of state-sponsored theatre so central to the release of tension and social cohesion within Athenian society, the great tragedies of Aeschylus, Sophocles and Euripides would be interspersed with what have come to be known as Satyr plays : explosive, anarchic, sexually obscene interludes between the awe and the terror, where rampaging comic characters, normally endowed with enormous phalluses and other sexual totems, would metaphorically and physically wave their bits in the audience's face. When over, it was back to the awe and the terror. This extraordinary duality - caustic tragedy and pheromonal wit - remains the greatest force in the theatre. As Stevie says, there are some things so awful, so absurd that you just have to laugh. It's when the laughter stops short, grimly fixed to a mask of pain, that real catharsis takes place, that the meant journey of initiation truly begins. Awe and Terror.

For those who attempt to protect themselves from the call of *The Goat* (the very word tragedy comes from the Greek *tragoidia*, meaning 'goat-song', and reflects the sacred nature of goats to Dionysus, the god and patron of tragic theatre), and who deny all knowledge of the Eumenides (The Furies as they are more commonly known; bringers of the spirit of anger and revenge, particularly to women), for those who do not know that Epiphanies do happen (from the Greek, meaning an appearance, or manifestation), beware. You are like Pentheus, one step away from true tragedy, when the great god will visit you in a vision and you will become party to the shattering of the glass.

# PRODUCTION

## EAMONN FOX (Production Manager)

Eamonn Fox is a native of Galway. He has spent his years since college plying his trade as a lighting technician / designer and production manager in theatre, arts and television. He has acted as Production Manager on The China/Ireland Cultural Exchange, in China and Ireland (2004), St. Patrick's Festival (2002-2005), The Galway Arts Festival (1999-2004), the seven-day outdoor Festival Village for the 2003 Special Olympics World Games and the Dublin Theatre Festival (2000-2001). He has worked extensively with Druid Theatre Company as a technician and production manager. He is delighted to be working with Landmark on this production.

## ADRIÁN ACOSTA (Assistant Production Manager)

Adrián Acosta has worked as a Production Manager and Project Manager on various festivals and events, including Dublin Fringe Festival, ReJoyce Dublin 2004, Dublin Chinatown Festival and St. Patrick's Festival. He recently project managed Skyfest fireworks display for St Patrick's Festival 2005.

## AISLING MOONEY (Stage Director)

Aisling has previously worked with Landmark Productions on **Skylight**. Other stage directing credits include **The Sugar Wife**, **The Life of Galileo**, **Take Me Away** and **Words Of Advice for Young People** (Rough Magic). Other stage management credits include **Improbable Frequency** (Rough Magic), **The Marriage Of Figaro**, **The Magic Flute**, **Erismena**, **The Love Potion**, **The Kiss** and **Cinderella** (Opera Theatre Company), **Sive** (Druid), **The Drunkard** (b\*spoke theatre company), **Cockroach Poetry** and **Costa Lads** (Black Box), **The Laughter Of Our Children** and **Des** (Dubbeljoint), **Leonce and Lena** and **Gulliver's Travels** (Galloglass), **Macbeth** and **Romeo and Juliet** (Second Age) **The Mai**, **Carthaginians** and **The American Wake** (New York University), **Passades** (Operating Theatre) **Venus and Adonis**, **Troilus and Cressida** and **Tales from Ovid** (Theatreworks), **Amadeus** (Ouroboros) and **Dinner with Friends** (Gúna Nua).

## SARAH BACON (Design Assistant / ASM)

Sarah Bacon studied architecture in Dublin and sculpture and 3-D design in Brighton. Her sculpture has been exhibited in London, Brighton and New York. In New York, she designed the sets for **Before Breakfast** by Eugene O'Neill at The Red Room, and **Mercurius** at Here 6th Avenue. In Dublin, she has designed **East** for Dublin Youth Theatre, **City of Angels** for Bull Alley and **The Factory Girls** for Mountjoy Prison. Sarah has worked extensively with Opera Theatre Company as Assistant Stage Manager, as well as with Wexford Festival Opera.

## JOSH EDELMAN (Assistant Director)

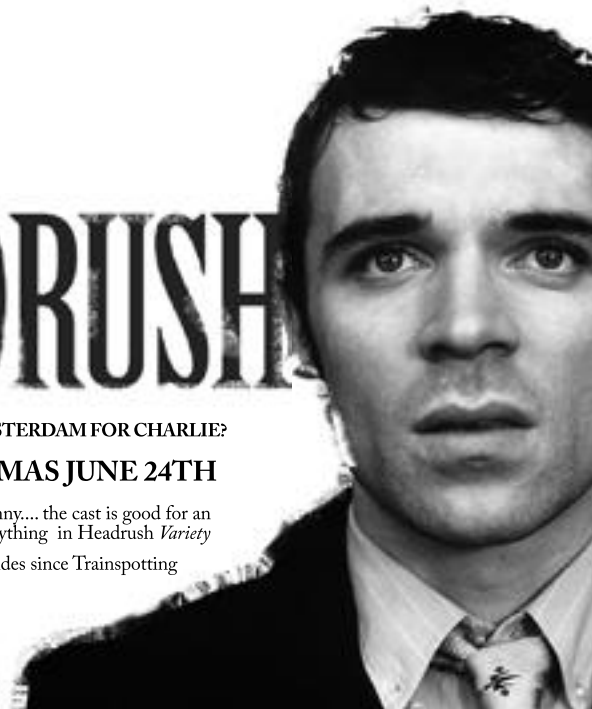
Since moving to Dublin last summer, Josh has directed **Collected Stories** at the Civic Theatre and assisted on Second Age's **King Lear** and Gúna Nua's **Dinner With Friends**. He has directed over a dozen productions in New York, Wisconsin, Texas, and Scotland, including Edward Albee's **Who's Afraid of Virginia Woolf?**, Tony Kushner's **Dybbuk**, Tom Stoppard's **Travesties**, Arthur Miller's **Broken Glass** and Shakespeare's **The Merchant of Venice** and **Twelfth Night**. He holds degrees in religion from Harvard University and the University of St Andrews, Scotland, and is currently a theatre PhD student at Trinity College.

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