

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

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Ref No. 261501004

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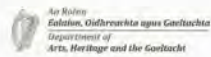
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WELCOME TO THE FESTIVAL

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.

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



CORN EXCHANGE

Archive Collection: T26. Joe Vaněk Archive

Ref No. DB1501004

Date Digitised: 08/11/2009

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 ÓGara
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.

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

Archive Collection: T26. Joe Vaněk Archive
Ref No. T26/CO/004
Date Digitised: 08/11/2019

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 infect 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

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."

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"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 dimly 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

Ref No. 126/50/004

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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, Balgongaire, 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 Gigs Concert, The Good Father, The Playboy Of The Western World, Sive, Gaslight* (Druid); *The Merchant Of Venice, The Playboy of the Western World, Summerfolk* (Royal National Theatre); *The Alices Trilogy, The Weir* (Royal Court); *Hamlet, Little Eyolf, Macbeth, Macbeth: I'll Be The Devil* (RSC); *Crave! Illusions* (ATC) and *The Winter's Tale* (Concorca). 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. Acting credits include 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 *Cel* 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 Snaoper* (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* (Galliosglass), *Malden 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 *Primsaval, 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 Hearns 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 Edwina 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 Gigs 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, Fester, 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 *Comedians* (Young Vic) 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* (Linn' Dred/Tricycle Theatre, London); as *Andrey in Three* and *The Passing* (Abbey Theatre); *Mitya* in the original production of *Delirium* by Enda Walsh (Bartican, London); *Shawn Keogh in The Playboy of the Western World Festival/Parth International Arts Festival, Australia*; *Empress of*

India by Stuart Carolan (Druid); *DruidSynge - The Complete Plays of JM Synge* (Galway, Dublin, Edinburgh, Inis 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 Devin Cassidy!* *Moonlight Micokeys* (Calpo 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 Stoian Child* (RTE/ITV); *Michael Collins in Frongoch - University of Revolution* (TG4/SAC), 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 Beggars' Opera*. Since graduating, his theatre credits include *Twelfth Night, Richard III* (Fast and Loose), *True Enough* (Making Strange), *Should've gone to Lourdes, Lennon -v- Mc Carthy* (Nighthawks), *Serious Money* (Rough Magic SEEDS Showcase 2003), *Alone it Stands* (Lana Productions, tour 2005, 2008), *Silly Bits of Sky, Martha, Little Rudolf and The Bus* (Barnstorm, 2006-2008), and *Maisy Daly's Rainbow* (Tall 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), *Slots* (Hawkeye Films), *The Box* (Softclock Productions) and *Vultures Pt* (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, Fower 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).

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AND DUBLIN THEATRE
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BY JAMES JOYCE
ADAPTED BY MICHAEL
WEST & ANNIE RYAN

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CAST

DERBHLE CROTTY
MARK D'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 Vaněk

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 Shields
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 Woolf*, *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 VANÉK*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 Glimmerglass 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*, *Araha-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* (Guna 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.

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 CoisCáim*, *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 CoisCáim. 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 BA(Hons. in Performing Arts, specialising in Technical Theatre. Emma has recently worked on *Galway Arts Festival 2012*, *Body & Forgetting* (Liz Roche Company), *Frame* (Ciotóg 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 Wanking* (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 *Stuts* (Irish and UK 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.

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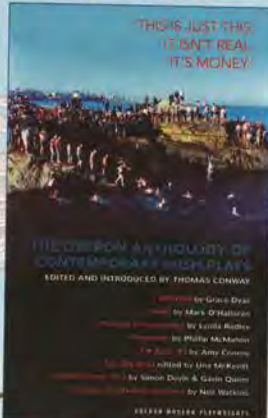
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Artists who contributed to the development of *Dubliners*: Karen Ardoff, Andrew Bennett, Cathy Belton, Mary Lou McCarthy, Barry O'Connor, Lauren Larkin, Roxanna Ní Liam, Janet Moran, Aoife Duffin, Stephen Swift, Ger Kelly, Shane Byrne, Grace Dyas &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

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I find it strange that neither
I nor the day seemed in the
mourning mood and I felt
even **annoyed** at discovering
in myself a sensation of
freedom as if I had been **freed**
from something by his death
The Sisters

But I **disliked** the words in
his mouth, and I wondered
why he **shivered** once or twice
as if he **feared** something
or felt a sudden chill
An Encounter

They **thought** they had only
a girl to deal with and that,
therefore, they could **ride**
roughshod over her. But she
would **show them** their mistake
A Mother

Yes, the newspapers were
right. snow was general
all over Ireland. It was
falling on **every part** of the
dark central plain, on the
treeless hills, falling **softly**
upon the **Bog of Allen**
and, **farther** westward...
The Dead

She had consented to
go away, to leave her
home. Was that **wise?**
She **tried** to weigh each
side of the question
Eveline