

1 SEPT-6 OCT 2018

# GOOD VIBRATIONS



DIRECTED BY  
DES KENNEDY

Original screenplay and  
stage adaptation by

- Colin Carberry & Glenn Patterson -



## A NOTE FROM JIMMY

EXECUTIVE PRODUCER  
JIMMY FAY



We are delighted to be offering Belfast the "world premiere" of the stage version of the wonderful film *Good Vibrations*, based on the life of Terri Hooley. Over the past few weeks the atmosphere in the Lyric has felt electric with a wonderful cast, brilliant director and creative team making loud music and vibrant theatre throughout the building.

I first saw *Good Vibrations* in a small cinema in Cardiff, Wales and I was immediately struck by the sheer visceral energy of it and the, yes, quietly optimistic story at the heart of it. The story of how creativity still blossoms even in the harshest of circumstances.

In the early 1970s Belfast playwright Stewart Parker, then writing record reviews in a newspaper column called *High Pop*, wrote despairingly about "creativity" in a war climate, "I recall somebody at the outbreak of 'the troubles' saying that some good ballads should come out of it... The "ballads" that have come out of it are depraved, vindictive adaptations of other songs... We will either have to devise new forms or be rendered permanently dumb".

Parker's column didn't survive into the late 70s so we don't know what he thought of a "new form" like "punk". Although as his favourite band was the highly polished (& brilliant) Steely Dan it's unlikely he would have been a huge fan of a music that was rough, basic and noisy.

What punk did provide was energy, shock and a back-to-basics approach. It was a movement of Youth, not dressed up and slick but messy, violent, pinned together and, like all youth movements, about expression and a rejection of the status quo. For a slightly older generation just coming to terms with the burnout of the hippie movement it must have been shocking to listen to and shocking to look at! All these kids playing short, sharp riffs based on rockabilly and Chuck Berry rather than following the manufactured commercial pop of the time.

The music was, and is, everything. It's almost terrifying to think of the young age of these bands

like Rudi, The Outcasts, or The Undertones. Not one of them out of their teens but writing urgent, extraordinary, vibrant and superb music. Music that has lasted and provided a soundtrack to many crazy, messy and fun-filled nights, and pointed towards a way out of the dark.

The story of Terri Hooley and the punk bands he came in contact with, forging an independent existence in what was a city literally ripping itself apart, is one of the great ballads of Belfast. His refusal to play by the rules of a consumer society, "If they can't buy you, they can't own you", is at once inspiring and difficult to follow. It's a great credit to writers Glenn Patterson and Colin Carberry for mining this amazing chaotic tale and weaving a vivid tapestry out of it.

The tale of getting this show from cinematic form to live stage event is a tale for another day, but I want to thank all the filmmakers for allowing us to do so. I really want to herald our director Des Kennedy for his vision and enthusiasm. His marshalling together of all the various elements in this production has been masterly. Sadly Des lost his beloved mother during the rehearsals for this production. It is an extremely sad time for him and his family but he has, through immense inner resources, managed to keep the show on the road. That he has been able to do so is a tribute to himself and the wonderful creative team and exuberant cast assembled around him. I want to thank them all. I hope you enjoy this production of *Good Vibrations*.

Thank you for coming along to see it.

Feargal Sharkey, The Undertones 1978 (Alastair Graham)







Greg Cowan and Colin 'Getty' Getgood, The Outcasts in the Crown Bar, 1984 (Alastair Graham)

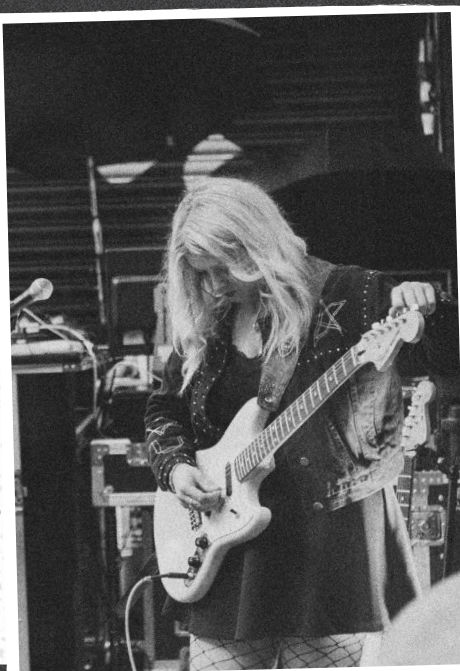
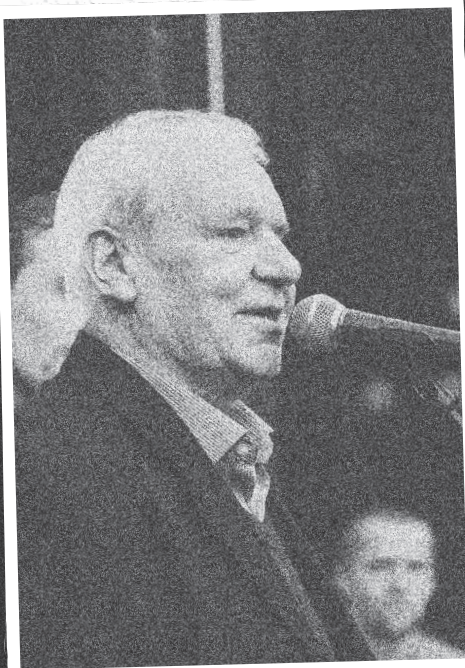
# JUST ANOTHER TEENAGE REBEL (THE OUTCASTS)

Another teenage rebel  
Another spotty problem kid  
Another teenage rebel  
Take your teenage rebel away  
A rebel, A teenage rebel A rebel,  
A teenage rebel  
No asylums for the crazy  
No churches for the godly  
No rules for the ruled  
A rebel, A teenage rebel  
A rebel, A teenage rebel



## BIG TIME. (Rudi)

You drive your daddy's car,  
But you drove us all too far.  
You've got so many friends,  
But they'll see you in the end..  
Big Time - You ain't no friend of mine.  
You've always got some money,  
But you never buy the drinks.  
You always dress so slick and neat,  
And everybody thinks..  
You're just Big Time.





## GOOD VIBRATIONS

a (stage and screen) playlist

Colin Carberry & Glenn Patterson

One of the stories that stuck in our minds from our early conversations with Terri was about the first record he ever owned, English Country Garden. It was a magazine freebie – a flexidisc (who knew they had those in the early 50s?) – and Terri loved it from the moment it dropped into his life. He loved it, in fact, for days before he found an actual record player to play it on.

Terri is a lover of music of all kinds, but he is also a lover of records, and the place they have had in all our lives.

At every point along the way writing *Good Vibrations* we have been listening to music – on vinyl where we had it, on CD, online, and live when we could make it.

This list is partial – as any list must be – but it contains a good few of the songs that have informed our understanding of the Good Vibrations story, and reaffirmed our own belief in the revolutionary power of the 7" single.

### Gloria – Them

It's incredible now to think how close in time Gloria is to the first Good Vibrations releases – 14 years, as opposed to 40 years between those releases and today. In an early draft when Terri was told The Undertones had just played the best track ever recorded in Belfast he said, 'What, better than Gloria?' Fifty-four years on, not much is.

### Big Time – Rudi

GOT1. The first Good Vibrations release. Watch Terri in John T Davis's *Shellshock Rock* as he takes the record from its sleeve: 'Close to my heart,' he says, and puts his hand there. Then with the same hand throws two fingers to the camera as he bounces up and down in time. Single-handedly tells you everything you need to know.

## TURN IT UP - BABY SHAKES

The Menagerie on University Street stood in for the Pound in the *Good Vibrations* film, the scene in which Terri hears The Outcasts and Rudi for the first time. In the first week of rehearsals for the stage production, Brooklyn band Baby Shakes played, supported by Protex whose Don't Ring Me Up single was GOT6 in 1979. The members of Baby Shakes were right at the front while Protex played, seeming from their dancing and singing along very well versed in 70s Belfast punk. In the middle of their own set they called former Rudi guitarist and long-time Sabrejet Brian Young up on to the stage and with Brian on vocals tore through Big Time. Turn It Up is the title track of their 2017 LP. It is also an instruction for how to listen to it, and to all these other songs.

### Just Another Teenage Rebel – - The Outcasts -

If Big Time was GOT1, Self Conscious Over You was BIG1 – the first Good Vibrations LP. Greg Cowan, like Brian Young (and Stuart Bailie, and Terri, and Ruth Carr), came in to the Lyric to talk to the cast during rehearsals. A lot of his stories about the early days of the band revolved around lead guitarist Getty – Colin Getgood – including one where Getty was thrust forward by the rest of the band to play the Queen at the end of a gig at Paddy Lamb's in east Belfast, on the basis that he thought he knew most of it. He came into the changing room – aka Men's Toilet – afterwards with a 2p piece embedded in his forehead.

Getty is a big character in Good Vibrations, as he was a big character in Belfast. He died in September 2016. Petesy Burns – Pugwash in the Good Vibrations film and now Outcasts guitarist himself – quoted Getty in an Irish News obituary: 'You fought your way in and you fought your way out, just for the opportunity to do what you love.'

### Hold Me Tight – Johnny Nash

Survives in the stage version as a parting gift (well, overnight loan) to Dave and Marilyn. This track was with us from the very start, a reminder that Terri's great and abiding love is reggae. He still hosts – and DJs at – the Belfast Reggae Society's Annual tribute to Bob Marley in aid of Tools for Solidarity. *Let's let bygones be bygones, let's think about tomorrow girl, our future's bright.*

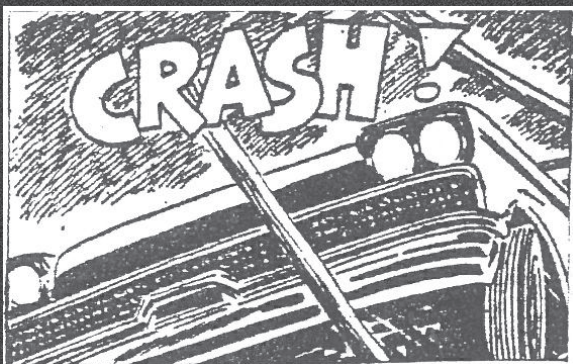
### STAR – DAVID BOWIE

At one time we had thirty-six songs in the film script. This wasn't one of them. We also had, among our producers, David Holmes, who was also responsible for the soundtrack. David managed to licence this from David Bowie to the surprise of just about everyone else involved in the film. (Well the writers at any rate.) And those

first two lines: 'Tony went to fight in Belfast, Rudi stayed at home to starve...' What a joy to have hiding amongst all your emails one that simply reads: 'Bowie says Yes!'

### Soul Rebel – The Gladiators

In the early '90s, when I started going into the city centre, Virgin Megastore and Our Price had just opened, and they were shiny, and had every record ever made, and there wasn't a scary counter person who'd bawl you out for buying the wrong Pixies CD. So, it took me a while to get to Terri's shop. In fact, the first time I ever went in – and it was Vintage Records on Howard St at that time – was the day Glenn and I approached him about making the film. Anyway, I bought a Roots Reggae compilation that day on Terri's recommendation – and this was on it: the Gladiator's version of a Wailers' tune. It's rattled, and battered, but still brilliantly defiant. 'I'm a rebel, soul rebel. I'm a capturer, soul adventurer.' 'nuff said. Maybe those scary counter people had their uses. (CC) When I started going, the shop was still on Great Victoria Street. I was standing around one morning waiting for it to open when Terri arrived. I had never actually spoken to him. Now was my chance. I said something like, 'I thought maybe it was your day off,' to which Terri said, 'Music people don't get out of bed before 11.' The line lodged, more than whatever it was I bought that day. (GP)



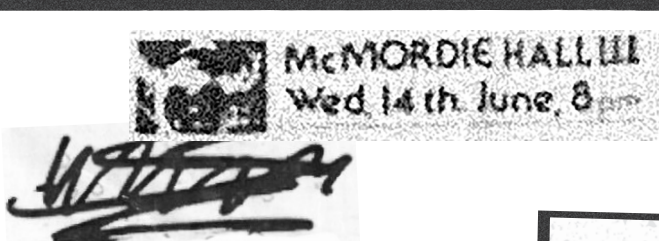




Brian Young, Rudi, 1979 (Alastair Graham)

## Out in the Streets – The Shangri-las

Past, Present and Future was another song David brought to the soundtrack, although the Shangri-las were always on our minds when we were writing. We had one go at making a film in the late 90s then put it aside for seven or eight years, by which stage it had become possible for a film to be made in Belfast written, directed and produced by people not just from the city but living here, and a guy living up the Ormeau Road playing the lead. Just before we started working on it again the New York Dolls played Botanic Gardens, supporting the White Stripes. Late on in their set David Johansen leaned in towards the microphone and growled, 'We're going to play an old Shangri-las song now... because we're the fucking New York Dolls,' and off he went into Out in the Streets. It always struck us as a very Terri song, not just because of his love the Shangri-las, but because he is so often abroad – and on foot – in the streets of Belfast. The ghost of David Johansen's line lingers in Terri's own introduction to Sonny Bono's Laugh At Me at the end of the film.



## 96 TEARS - ARETHA FRANKLIN

Some people will claim the first punk song was New Rose by The Damned. Some will claim it was Kick Out the Jams by MC5, or Bobby Fuller's I Fought The Law, or even Baby, Let's Play House by Elvis.

Some will claim it was Please Release Me, by Englebert. Well, with that last one, they won't. But you get the drift.

Punk sometimes gets passed off as an out-of-the-blue musical ambush, when actually it's born from a tradition of dissent and bad behaviour that goes as far back as those folk songs that celebrated stealing the landlord's wine, or corrupting the landlord's son/daughter, and maybe even cutting the landlord's throat. All on the same night.

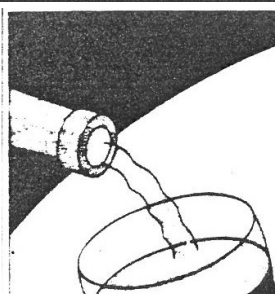
That said, the version of punk we're dealing with here does specifically have its roots in mid-60s American psychedelic garage rock.

96 Tears by ? and The Mysterians is one of that great scene's greatest songs. Everybody has covered it. Suicide, Iggy Pop, Jimmy Ruffin, Primal Scream, and Rudi. You've probably covered it yourself if you check. And while the original rules them all: just now – we'll plump for Aretha's version. Cry cry cry.

While we're on about mid-60s American psychedelic garage rock....

## Nuggets

The great compilation of 60s Psych Garage released in the early-70s, which can now be seen as the Rosetta Stone of Punk. Fill your boots. Containing songs by the Chocolate Watchband, The Electric Prunes, the Seeds, the Sonics. It also contains a version by the Amboy Dukes of Baby Please Don't Go, popularised by Them which, of course, leads us back nicely to...



## GLORIA

Nuggets was compiled by Lenny Kaye. Who went on to play in punk forerunners, the Patti Smith Group. Who, at the height of their fame and influence, covered... Gloria by Them.

## HOPELESS CASES

### – Raised Manholes

We had a made-up band in one of the drafts of the film script, named after a roadworks sign we saw on our way back from meeting a film company who just didn't get the story at all. Or maybe the track was Raised Manholes and the band was Hopeless Cases. Either way, we feel sure Terri would have opened the Good Vibrations till and handed them a tenner to get started. Not sure, mind you, if he'd be quite as generous to the film company.

Turn it up!



# CREDITS

## CAST (In alphabetical order)

**Billy Doherty / Ensemble**  
Connor Burnside

**George Hooley / Ensemble**  
Sean Kearns

**Terri Hooley**  
Aaron McCusker

**Dave Hyndman / Ensemble**  
Niall McNamee

**Ronnie Matthews / Ensemble**  
Odhrán McNulty

**Colin 'Getty' Getgood / Ensemble**  
Chris Mohan

**Mavis Hooley / Ensemble**  
Christina Nelson

**Polly / Ensemble**  
Jolene O'Hara

**Brian Young / Ensemble**  
Gavin Peden

**Ruth Carr**  
Niamh Perry

**Greg Cowan / Feargal Sharkey / Ensemble**  
Dylan Reid

**Marilyn Hyndman / Ensemble**  
Katie Richardson

## CREATIVE TEAM

### Writers

Colin Carberry & Glenn Patterson

### Director

Des Kennedy

### Musical Director & Sound Designer

Michael Bradley

### Choreographer

Jennifer Rooney

### Set Designer

Grace Smart

### Costume Designers

Gillian Lennox

Erin Charteris

### Lighting Designer

Jack Knowles

### Assistant Director

Oisín Kearney

### On-Stage Musical Director

Katie Richardson

### Creative Consultant

Brian Young

### Fight Director

Philip Rafferty

## THE LYRIC THEATRE

### Would like to thank:

Ruth Carr, Stuart Bailie, Marilyn Hyndman, Dave Hyndman, Alastair Graham, Owen McCafferty, Shraddha Parchani, Kieran Lagan, Niamh McGrady, Declan Rodgers, Rhys Dunlop, Chris Patrick Simpson, Kerri Quinn, Emma Little, Ciara McEvoy, Emma Mulligan, James Wilson, Mark McIlhagga, Patrick Quinn, Conor Mitchell, Orlaith Walsh, McCusker Pro Audio, Ex Spectations Opticians, Octopus Garden Vintage and Retro, George Grimley at City Sightseeing Belfast, Mike Mormecha, Diana Ennis, Matchetts Music, Abbazappa Record Shop, ACS

### THANKS TO THE PUNKS

Brian Young from Rudi, Greg Cowan & Martin Cowan from The Outcasts, Billy Doherty from The Undertones

### THANKS TO THE FILMMAKERS

Revolution Films, Indie Movie Company, Canderblink Film & Music, Lisa Barros D'Sa, Glenn Leyburn, Chris Martin, Andrew Eaton, David Holmes, Bruno Charlesworth.

### VERY SPECIAL THANKS TO Terri Hooley

## Production Team

**Project Production Manager**  
Siobhan Barbour

**Acting Company Stage Manager**  
Aimee Yates

**Deputy Stage Manager**  
Tracey Lindsay

**Assistant Stage Managers**  
Megan Magill  
Louise Bryans  
Stephen Dix

**Acting Technical Manager**  
Ian Vennard

**Technicians**  
Conal Clapper  
Alan Mooney

**On-Stage Sound**  
Barry McCusker  
Colin McCusker  
Matt Rice

**Set Builders**  
Stephen Bamford  
Philip Goss

**Scenic Artists**  
Chris Hunter  
Stuart Marshall

**Costume Supervisor**  
Gillian Lennox

**Costume Assistant**  
Erin Charteris  
**Costume Breakdown**  
Una Hickey

**Costume Maker**  
Mel Lyle

**Dressers**  
Roisin Owens and Sarah Carey

**Make Up Artist**  
Nuala Campbell

**Hair Stylist/Colourist**  
Elizabeth Doherty

**Barbers**  
Cutting Edge

**RUDI**

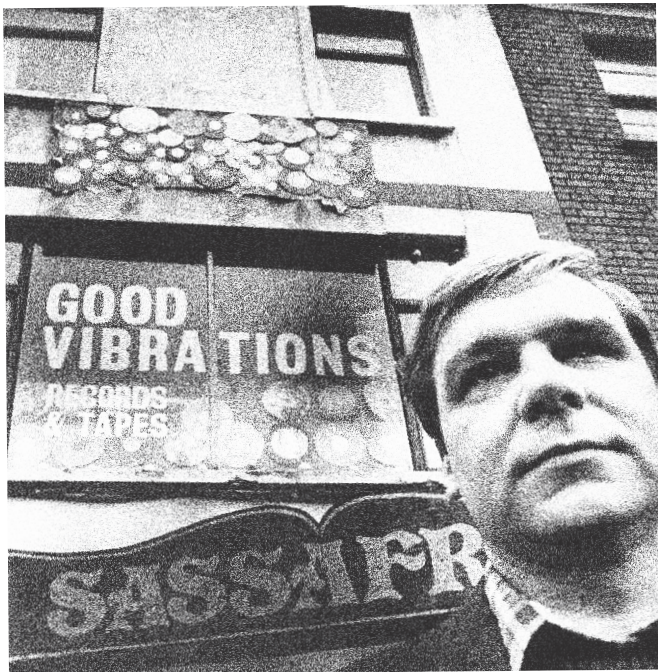
**PUNK SCENE**

USEMENT GUARANTEED...



# Q&A

with Terri Hooley



Terri Hooley outside the original Good Vibrations shop (Alastair Graham)

**THIS IS A REAL FEEL GOOD STORY. DO YOU HAVE ANY PARTICULAR FAVOURITE MEMORIES FROM THE TIME THAT AREN'T FEATURED IN THE SHOW?**

Where would I start! In the early days we couldn't get gigs for our bands and I went along to Queen's University Student's Union and booked the McMordie/Mandela Hall under the name of The Belfast Music Society. The young girl who did the booking gave me the hall for £5 thinking we were Queen's Classical Society. Queen's freaked out when they found out that it was Belfast's first home grown punk gig with 8 bands and was a benefit for an anarchist book shop. They tried everything to stop the gig but it went on and you got 7 bands for 80 pence admission. It was a fantastic night and The Undertones stole the show. The next day they went into a studio in Belfast and recorded the legendary Teenage Kicks. And the rest is history...

**How do you feel about Good Vibrations getting a new lease of life on the Lyric stage?**

I am delighted and thrilled that the Good Vibrations story continues. When I first met the director, Des Kennedy I was nervous in case we didn't get on, but we got on very well and had a great laugh together. Then when I met the cast I was taken aback by the amount of very talented young people involved in the production. I have been saying this since the 60s. I think for such a small country and per head of population we have the greatest talent of poets, painters, actors and musical performers in any part of Europe. Not that they always get the breaks that they deserve.

**Did you realise at the time of opening Good Vibrations Record Shop and starting the label, the influence that you would have on the Belfast music scene?**

I never in a million years thought that anybody but a few record fanatics would remember all the things that we did. The legacy of Good Vibrations is that it brought people together and they have remained friends to this day. The memory of Good Vibrations is very important to a lot of people because it is part of their teenage years. I think it means more to them than it does to me. I think the very fact that Good Vibrations didn't put out a lot of records means that people cherish them. Stuart Bailie said "The first 8 records on Good Vibrations were classics but after a couple of years Terri had burnt himself out".

**In Good Vibrations you can see the influence your Dad had on your outlook. Are there other people that you think had a strong influence on you?**

I first met John Peel in the late 60s when I was in London trying to get funding to set up projects like the Belfast Arts Lab. He had a show on pirate radio called The Perfumed Garden, playing all the hippie music that I loved. The music he played was a big influence on me even after he moved to the BBC. During the Troubles some of the pubs that we went to had been bombed and friends had been killed on their way home, so at night time we stayed in and listened to John Peel. John and I became friends and he was a huge supporter of the label. He used to hate the way that I treated him like a rock star but he was bigger than most rock stars to me. I used to stay with him and he used to listen to every record and demo tape that he was sent. I am very proud to have put out his all-time favourite record, and on his grave it says 'Teenage dreams so hard to beat'.



# CAST

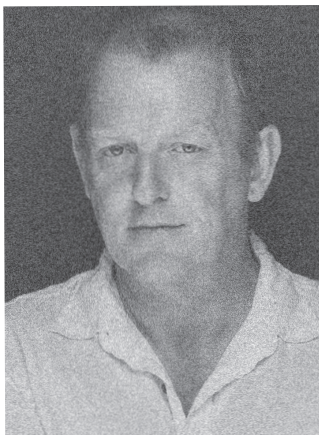
# BIOGRAPHIES



**CONNOR BURNSIDE**  
Billy Doherty/ Ensemble

Connor Burnside was born in Belfast and is currently based in London. Burnside is a professional musician, trained at the prestigious Institute of Contemporary Music London. Connor's live experience includes support tours with Sting, Alanis Morissette, Stereophonics, Starsailor, Blondie, Van Morrison and One Republic with singer-songwriter, Alex Francis. His studio work includes award winning albums, most recently his brother Joshua Burnside's, album 'EPHRATA' which heavily features Connor's drumming and percussion playing.

His drumming has had extensive radio play and support from the likes of BBC Radio 1, Radio 2 and 6 Music. Connor's theatre credits include *The Family Hoffman* (Cahoots NI) and *Vernon God Little* (Queens University, Belfast). He has also worked on various projects for 3 years running at the Edinburgh Fringe Festival with the BBC. Connor has been a fixture on the Belfast music scene for the past 13 years and is fast becoming one of the city's many successful exports.



**SEAN KEARNS**

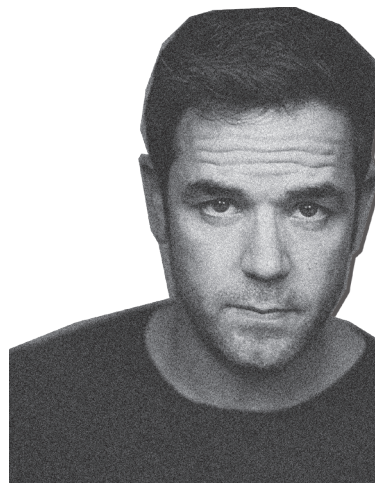
George Hooley/Ensemble

Sean Kearns was born in Newry and returns to The Lyric after appearing in such productions as: *Weddings Weans and Wakes*; *The Crucible*; *As The Beast Sleeps*; *Of Mice and Men*; *The Importance of Being Earnest*; *Comedians*; *Oliver*; *The Sound Of Music*; *Annie* and *Orphans*.

His other theatre credits include: *The Last Ship* (UK and Irish Tour); *The Comedy About A Bank Robbery* (Criterion Theatre); *Wicked* (Apollo Victoria); *The Commitments* (Palace Theatre); *Billy Elliot the Musical* (Victoria Palace); *The Thirty Nine Steps* (Criterion Theatre); *Measure for Measure* (Almeida); *Henry the Fourth Parts. 1 + 2*; *Bedlam*; *A New World and As You Like It*, (Shakespeare's Globe); *The Merchant of Venice*; *The Taming of the Shrew*; *Macbeth*; *God in Ruins and Macbeth* (Royal Shakespeare Company); *The Coronation Voyage*; *The Trestle at Pope Lick Creek* (Prime Cut); *The Chairs*; *Ruby*; *Second Hand Thunder* (Tinderbox); *Jane Eyre*; *The Importance of Being Earnest* and *Pride and Prejudice* (Gate Theatre Dublin); *Northern Star*; *Digging For Fire*; *Lady Windermere's Fan* (Rough Magic); *In a Little World of Our Own*; *The Importance of Being Earnest*; *The Trojan Women* (Abbey Theatre Dublin).

TV credits include: *As the Beast Sleeps*; *Ballykissangel*; *Safe And Sound*; *Children of the North* (BBC); *The Governor* (Samson Films); *Extra Extra!* (RTE) and *The Last Of The Dying Race* (UTV/Ch 4).

Film credits include: *Puckoon* (Studio Eight Productions/Bord Scannan na hEireann); *Angela's Ashes* (David Brown Prods) and *Durango* (Hallmark Prods).



**Aaron McCusker**  
Terri Hooley

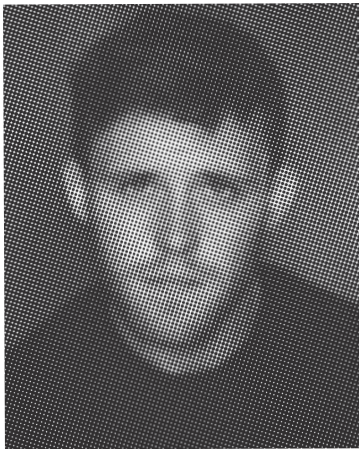
Theatre: *Algernon*, *The Importance of Being Earnest* - Nominated for Best Actor at the Irish Theatre Awards (The Lyric Belfast); *King Caspian*, *Voyage of the Down Trader* (The Lyric Belfast); *Neoptolimus*, *The Cure of Troy* (Cockpit Theatre); *Martin Riley*, *Blackwater Angel* (Finborough Theatre); *Carpenter/Ensemble*, *King Lear* (Crucible Theatre).

Television: *Martin Dempsey*, *Women on the Verge* (UKTV); *Wally Schirra*, *The Astronaut Wives Club* (ABC Studios); *Jason Mayweather*, *Fortitude* (Fifty Fathoms/SKY Atlantic); *DI Adam Kemp* *Silent Witness* (BBC); *AJ Yates*, *Dexter* (Showtime US); *Jamie Maguire*, *Shameless* (Channel 4); *Thomas Dwain*, *The Bill* (Talkback Thames); *Big Night Out* (Channel 4); *Liam*, *The Rotters Club* (Company Pictures/BBC); *Shaugnessy*, *Ultimate Force* (Bentley Productions); *DS Holland*, *Murder* (Tiger Aspect/BBC).

Film: *Touhy*, *Backdraft II* (Universal/Netflix); *Jim Hutton*, *Bohemian Rhapsody* (Fox); *Bridges*, *Incoming* (Benattar/Thomas); *SAS Leader*, *Final Score* (The Fyzz Facility); *Gerry*, *Socrates* (New Black Films); *Jack*, *The Ticking Man* (Roaring Fire Films).



# CAST BIOGRAPHIES

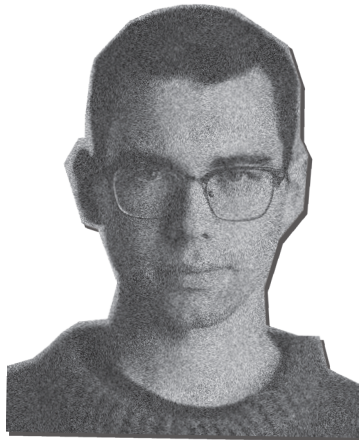


**Niall McNamee**  
Dave Hyndman/  
Ensemble

Niall McNamee was born in Leicester and currently lives in London. He trained at National Youth Theatre REP Company.

Theatre credits include: *Romeo and Juliet* (Ambassadors Theatre); *Tory Boyz* (Ambassadors Theatre); *Prince of Denmark* (Ambassadors Theatre); *Bloody Irish* (Felix Theatre, HBO); *Tomorrow* (Leicester Square Arts Theatre) and *First Light* (Chichester Theatre).

His TV and Film credits include: *Our World War* (BBC); *The Party* (Irish film board); *The Foreigner* (SFX) and *Troubles* (Screen NI).

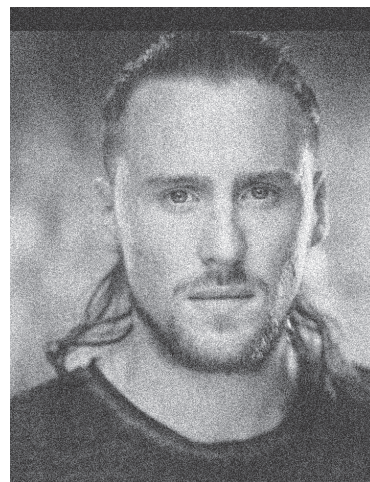


**Odhrán McNulty**  
Ronnie Matthews/Ensemble

Odhrán McNulty trained at The Guildford School of Acting between 2015-2018.

His theatre credits include: *Eternal Love* (Lyric Theatre); *The American Clock* (Rex Doyle Theatre); *DNA* (PATS Theatre) and *London Road* (Bellairs Theatre).

Odhrán's television credits include: *The Good Christian Woman's Writing Group* (RTE) and *Worst Halloween Ever* (BBC).



**CHRIS MOHAN**  
Colin 'Getty' Getgood

Chris Mohan is an actor and musician from Belfast. In 2016 he graduated with BA (Hons) Acting from the Liverpool Institute for Performing Arts.

Theatre credits include *Macbeth*; *Little Red Riding Hood* (C21); *Tom* (Theatre At The Mill); *Blackout* (Liverpool Everyman); *In The Net* (Alter Ego CS); *Heron's* (Pint-sized Productions); as well as work with Big Telly Theatre Company in *Operation Blitzed*.

Television credits include *MotherFatherSon*; *Poems of Paschendale*; *Toxic Masculinity* (BBC); *The Athena* (Sky One); commercial work with Beattie McGuinness Bungay (Moy Park Chicken) and educational videos with Lyle Bailie/DOE (Road and Cycling Safety).





# CAST – BIOGRAPHIES



## Christina Nelson

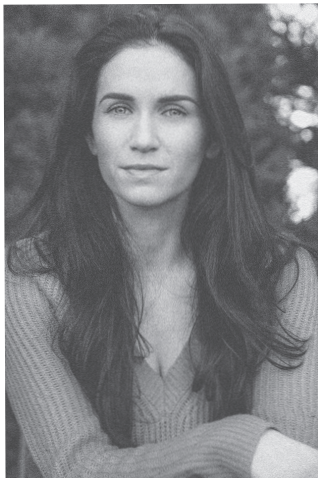
Mavis Hooley / Ensemble

Christina Nelson is a highly acclaimed local Actress, Director, Writer and Workshop facilitator, with over 25 years' experience. She trained at Rupert Stanley College. With a background in circus, Christina debuted in the Lyric Theatre as Annie (1984).

Theatre credits include: *The Ladykillers*; *Sinners*; *The Gingerbread Mix Up*; *Mistletoe & Crime*; *Pride & Prejudice*; *Little Red Riding Hood & The Big Bad Wolf*; *Hansel & Gretel*; *The Tale of the Beauty and the Tale of the Beast*; *Pinocchio*; *Red The Musical*; *She Stoops To Conquer*; *Brian Moore's Belfast*; *The Importance of Being Ernest*; *Oliver*; *Peter Pan* (Lyric Theatre); *Aladdin* (SSE Arena); *Handbag Positive* (Waterfront & Grand Opera House); *I'll Tell My Ma* (MAC); *A Fairy's Tale*; *Leon and the Place Between*; *The Family Hoffman*; *The Snail and the Whale* (Cahoots NI).

Film credits include: *Gun Not Fun*, (winner, Australian Film Festival); *My Mother and Other Strangers* (BBC); *Sabbings* (Northern Ireland Screen) and *Invisible* (Cinemagic).

Christina is Director of Tinynelson Productions, producing bespoke events, walkabout characters, street theatre and carnival events UK wide. Christina's Direction includes *Flutes, Flags & Flames*. (Spectrum Centre) *The Bus Run*, (Feile an Phobail) an Arts funded community play with over 100 cast, *A1 Ulster Scots* (Hillsborough Festival) The creative shops project, 'Spring Chickens' for Big Telly Theatre Company. Christina's facilitation work includes her early years programme "Creative Child" with Young at Art and she was a mentor on the award winning Lyric education project *Pat and Plain*. She developed a Home Visits project for NI Cancer Fund for Children and the Magic Medicine Project with Cahoots NI. She also runs The Island Youth Theatre and Tiny Beat Carnival. Christina is soon to be in *Belfast Girls* at the Waterfront Hall and is really looking forward to returning to the Lyric at Christmas for *Alice: The Musical*.



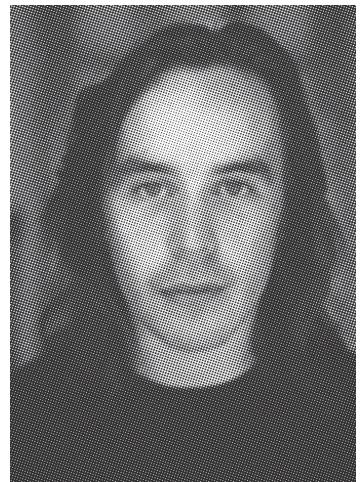
## Jolene O'Hara

Polly/Ensemble

Jolene O'Hara currently resides in her hometown of Belfast. She graduated from Queen's University, Belfast with a degree in Engineering before training through The London College of Music.

Her theatre credits include: *The Threepenny Opera* (Lyric Theatre); *25th Annual Putnam County Spelling Bee* (The MAC); *Romeo & Juliet* (Grand Opera House) and *Sleeping Beauty* (Belfast Waterfront)

Her TV and Film credits include: *My Mother and Other Strangers* (BBC); *Marú* (RTÉ); *Scúp* (RTÉ) and *Cracking Crime* (RTÉ)



## GAVIN PEDEN

Brian Young / Ensemble

Gavin was born in Belfast and trained at the Acting Studio NYC.

Lyric Theatre credits: *Tender Napalm* (In The Moment Productions); *Smiley* (Lyric Theatre); *Demented* (Lyric Theatre); *Re-energize* (Derry Playhouse).

Other Theatre credits: *Anna and I* (Kabosh Theatre); *1932 - The People of Gallagher Street* (The MAC); *Aladdin* (The Waterfront Belfast); *Control* (Irish Tour); *Diablo* (Canadian Tour); *Operation Carnage* (Big Telly Theatre Company); *Departure Lounge* (Grand Opera House).

Film, TV and radio credits: *Placebo Heart* (Sidewalk Prophecy Films NYC); *The Journey* (Nancy Walsh Films NYC); *Take Him Out* (Straight Line Films); *An Irish Story* (The Little Green Door); *The Sparticle Mystery* (CBBC); *The Immaculate Misconception* (Partizan Productions); *One of Life's Little Lessons* (CORE Productions).

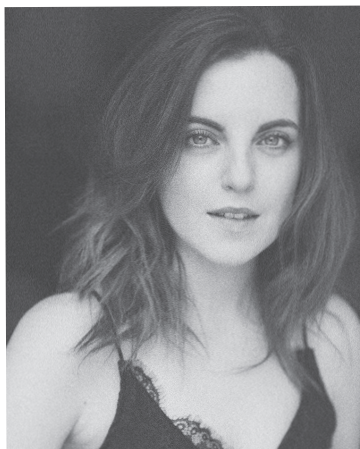
Gavin is thrilled to be back at the Lyric, working with such a powerhouse team.

RUDY

SPIDER



# CAST—BIOGRAPHIES



## NIAMH PERRY

**Ruth Carr**

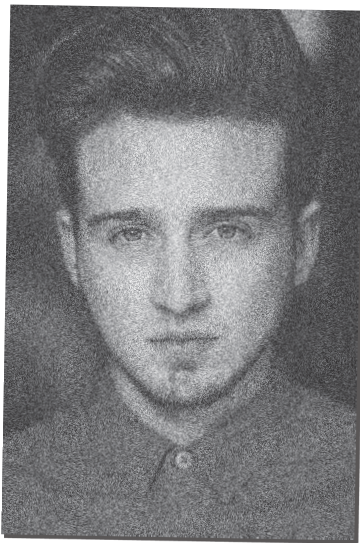
Niamh Perry was born in Bangor and currently lives in London.

Niamh returns to the Lyric Theatre after creating the role of *The Little Prince* in the World Premiere of Nicholas Lloyd Webber and James D Reid's *The Little Prince* in 2011.

Theatre credits include; Girl in *Once* (Olympia, Dublin), Female Ghost in *Whisper House* (The Other Palace, London), Sophie in *Mamma Mia!* International Tour (2014-2016); Mary in the original London revival of Lloyd-Webber and Ben Elton's *The Beautiful Game* (The Union Theatre, London); Johanna in *Sweeney Todd* (Manchester Royal Exchange and West Yorkshire Playhouse), Kim in the original revival of *Taboo* (Brixton Clubhouse, London); *A Song Cycle For Soho* (Soho Theatre); creating the role of Fleck in *Love Never Dies* (Adelphi Theatre, London) and Sophie in *Mamma Mia!* (Prince of Wales, London).

Television includes: *I'd Do Anything*, *Frankenstein's Wedding* and *Out Of The Blue* (BBC).

Concert credits include: Soloist in *Lord Lloyd Webber's 60th Birthday Concert* in Hyde Park (BBC Radio 2); Soloist in *Proms in the Park* (BBCNI); Soloist in *Battle Of Britain 75th Anniversary Concert* (BBC Radio 2) and *Thank You For The Music* in Hyde Park (BBC Radio 2).



## Dylan Reid

**Greg Cowan/Feargal Sharkey/ Ensemble**

Dylan Reid is a 22 year old actor/musician from Derry, Northern Ireland. He has been performing on stage from the age of 3 and was introduced to theatre by his parents, Director Deigh Reid and Choreographer Venessa Chapman.

He graduated a level 3 in Performing Arts from Northwest Regional College in 2014.

In 2015 Dylan secured the role of Andrej in *Once The Musical* (Dublin & Seoul, South Korea).

He also featured in *Let It Shine* (BBC) where he performed alongside Beverley Knight.

Dylan is currently based in London where he often performs alongside former member of Girls Aloud, Nadine Coyle. Together they have performed in venues such as Kew Gardens and Nightingales (Birmingham). He has also performed solo gigs in The Hurlingham Club, The Grove (Watford), The Ned and many more venues in central London.



## KATIE RICHARDSON

**Marilyn Hyndman/On-Stage Musical Director**

Previous theatre credits include (as Composer/Musical Director): *Beauty and the Beast* (Lyric Theatre); *The Man Who Fell to Pieces*, *Huzzies*, (Tinderbox); *Hatch* (The Mac); *Flesh Dense*, *Kissing Marigolds*, *Dinner*, *The Weein* (Red lemon); (as an actor) *Guidelines For a Long and Happy Life* (Tinderbox); *Jack's Last Puff*, *Dinner*, *Kissing Marigolds* (Red Lemon).

Film credits include (as composer/producer) *The Death of a Projectionist* (Out of Orbit Films) and (as actor) *The Also Rans* (Son of the Hound); *Thumb Wars* (Lisa Keogh).

Katie is heavily involved in the arts as a musician, composer, musical director, events producer and facilitator. Katie makes music under the name 'Hex Hue' (previously Katie and the Carnival/Goldie Fawn) and was member of Choice nominated 'Pleasure Beach' with whom she toured around the UK and Ireland and supported artists such as BellX1 and Noel Gallagher's High Flying Birds. With her own bands she has supported and performed with many artists including Van Morrison, All Saints, Jesca Hoop, Foy Vance and Duke Special. Katie currently directs several choirs and is in development for a number of new theatre projects to be produced and performed in 2019.



# Creative BIOGRAPHIES

## Colin Carberry WRITER

Colin is a dramatist and writer of fiction from Belfast.

With Glenn Patterson, he co-wrote the film *Good Vibrations*, for which the pair were nominated for Outstanding Debut at the 2014 BAFTA Film awards. They had previously won Best Script at the 2013 Irish Writers Guild Awards, and Best Script at the 2012 Dinard British Film Festival. They were also nominated for Best First Script of 2013 by the Writers Guild of Great Britain.

A number of his short stories have been broadcast on Radio 4.

He is currently developing projects for film, television and theatre.

## GLENN PATTERSON WRITER

Glenn Patterson is the author of three works of non-fiction and ten novels, most recently *Gull* (2016). He is the co-writer (with Colin Carberry) of *Good Vibrations* (BBC Films) and has written plays for Radio 3 (*Babble*) and Radio 4 (*DeLorean*). With composer Neil Martin he wrote *Long Story Short: the Belfast Opera* in 2016. His novel *The Mill For Grinding Old People Young* was One City One Book choice for Belfast in 2012. He is director of the Seamus Heaney Centre at Queen's University, Belfast.

## DES KENNEDY

Director

Des Kennedy was born in West Belfast and trained at the Royal Court, Out of Joint and National Theatre Studio. He currently lives in London.

Des' Lyric Theatre credits include: *White Star of the North* and the *New Playwrights Programme* 2017.

He was Associate Director of Out of Joint Theatre Company from 2010-2013 and is currently International Associate Director of the multi Tony and Olivier award winning *Harry Potter and the Cursed Child* (West End, Broadway, Melbourne).

Other Credits: *Gulliver's Travels* (YMT at the Lyric Theatre); *Teenage Kicks* (Millennium Forum, Derry City of Culture); *How the World Began* (Out of Joint); *God's Country* (Tinderbox Theatre Company - Audience Choice Award, Belfast Festival at Queen's); *The Prophet of Monto* (Flea Theatre, New York); *Between Life and Nowhere* (3LD New York for Old Vic); *Safety* (Arcola); *None of the Above* (The Belfast Sarajevo Project); *The Great Ramshackle Heart* (Public Theatre, New York); *Dying City* (Project Arts Centre, Dublin); *Salaam Mr Bush* (Royal Court Young Writers' Festival); *Vernon God Little*, *Seven Jewish Children*, and *The Last Days of Judas Iscariot* (Brian Friel Theatre); *Johnny Meister and the Stitch*, *Woman and Scarecrow*, and *Scenes from the Big Picture* - Named "Best 10 Theatre Productions of a Decade" by Washington Post (Solas Nua, Washington DC) *The Laramie Project* (Awarded Bush Theatre Directing Award and Judges Award for Ensemble, NSDF).

Other Credits as Associate Director: *The Nether*; *The Glass Menagerie* (West End); *Once* (West End, Dublin, South Korea).







**Michael Bradley**  
Musical Director & Sound Designer

Training: *Liverpool Institute for Performing Arts (LIPA)*

As Musical Director: *Fat Friends* (UK Tour); *The Bodyguard* (China Tour); *Grey Gardens* (Southwark Playhouse); *Grand Hotel* (Southwark Playhouse); *The Lion King* (UK & Ireland tour); *Grand Hotel* (ACT Theatre, Tokyo); *Parade* (Southwark Playhouse); *Spring Awakening* (UK tour); *What I Go To School For* (Theatre Royal, Brighton); *Lift* (Soho Theatre); *Godspell* (Actors Church); *Tell Me On A Sunday* (Silverblue); *The Inspiration Awards*, London (Cadogan Hall) & Los Angeles (Royce Hall); *West End Eurovision - 'The Wizard of Oz'* (Dominion Theatre); *Legacy Falls* (Charing Cross); *Assassins* (Union); *Who Ate All The Pies* (Tristan Bates); *Once Upon A Time At The Adelphi* (Union); *Snow White* (New Victoria); *Robin Hood* (New Victoria); *Robinson Crusoe* (SECC Arena); *Cinderella* (Capitol); *Cinderella* (Assembly Halls); *Six Ways & Falsettoland* (Jermyn Street & Edinburgh Festival); *Fame* (Urdang); *Merrily We Roll Along* (GSMD); *Girlfriends* (Mountview); *Godspell* (Union); *ShadowBall* (HMDT); *From The Top* (Landor).

As Musical Supervisor: *Grand Hotel* (ACT Theatre, Tokyo); *Impossible* (Noël Coward/Tour); *Mack & Mabel* (Southwark Playhouse); *The Fix* (Union); *Burlesque* (Jermyn Street); *Noël And Gertie* (Cockpit); *Teenage Opera* (YMT); *Smokey Joes Café* (Landor).

As Composer/Orchestrator/Arranger: *Impossible* (Noël Coward/Touring); *Grand Hotel* (ACT Theatre, Tokyo); *What I Go To School For* (Theatre Royal, Brighton); *The Inspiration Awards*, London (Cadogan Hall) & Los Angeles (Royce Hall); *Girlfriends* (Mountview); *Teenage Opera* (YMT); *Six Ways* (Jermyn Street).



**Grace Smart**  
Set Designer

Lyric Theatre credits include: *The Colleen Bawn*; *St. Joan* and *Here Comes The Night*.

Other theatre credits: *Killer Joe* (Trafalgar Studios); *Shebeen* (Nottingham Playhouse, Theatre Royal Stratford East); *Postcards from the Ledge* (Gaiety Theatre, Dublin); *World's Wife* (Welsh National Opera); *East is East* (Northern Stage, Nottingham Playhouse); *Mighty Atoms* (Hull Truck, Hull City of Culture 2017); *Normal*, *Blasted* (90s Season at Styx, London); *MERCY* (Theatre Deli, Sheffield); *Bar Mitzvah Boy* (The Gatehouse, London); *A Doll's House* (Dissolve Theatre, The Space); *Object Love* (Dissolve Theatre, Vault Festival); Costume design for *Shopping and Fucking* (Lyric Theatre, Hammersmith).

Grace was overall winner of the 2015 Linbury Prize and writes a regular column in *The Stage* about her experience of being a set and costume designer.

**JENNIFER ROONEY**  
Choreographer

Jennifer is a Northern Irish Choreographer and Movement Director. Her work has taken her all over the UK and Ireland for almost twenty years and covers a wide variety of genres and disciplines.

**CHOREOGRAPHY CREDITS**

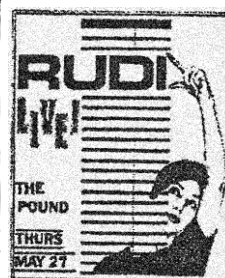
Lyric Theatre credits *Paper Boy*, *The Colleen Bawn*, *The LadyKillers*, *Gulliver's Travels*

Other recent Theatre credits *The Hostage* (Jackson's Lane Theatre, London), *The Assistant's Revenge* (Cahoots NI, Irish tour), *Gutted* (Marlowe Theatre, Canterbury), *Much Ado About Nothing* (The Handlebards U.K. and international tour 2016),

Upcoming projects: *Truth* (Southbank, London), *The Elves and the Shoemaker* (The MAC, Belfast)

Associate Movement Director credits: *Once the Musical* (The Olympia Theatre, Dublin), (Charlotte Theatre, Seoul, South Korea), *Truth* (UK tour 2018/2019)

Resident Movement Director: *Once the Musical* (Phoenix Theatre, London)





## Gillian Lennox

### Costume Designer

After graduating with BA honors in Fashion and Textiles at The University of Ulster, Gillian Lennox went on to be a designer within the fashion industry.

After working for Marks and Spencer Menswear, Gillian began a 14-year career working for a London-based manufacturing/design company where she progressed to Head Designer supplying companies such as ASOS, Dunnes Store and A-Wear. Her designs for ASOS and A-Wear were often featured in magazine editorials.

Gillian gained insight into the entire process of textile design, garment and pattern construction in Paris, Syria and Morocco.

Throughout her career, Gillian continued with freelance work and has been a maker and illustrator for Universal Studios with films such as *Your Highness*.

Gillian has assisted on the BBC Proms and Children in Need and last year designed and made costumes for The Belfast Mela South Asian Dance Academy.

Before being appointed as Costume Supervisor with the Lyric Theatre in August 2017, Gillian freelanced as a maker with the Lyric Theatre, working on productions including: *Little Red Riding Hood and the Big Bad Wolf*; *The Gingerbread Mix Up*; *39 Steps* and *The Ladykillers*.

In 2018, Gillian designed costumes for The Lyric Creative Learning Department's production of the World War I play *Dr Scroggy's War*.

Later this year, Gillian will be designing costumes for the upcoming Lyric Productions *Double Cross and Alice: The Musical*.

Gillian has commented that working on *Good Vibrations* has been an exciting and passionate journey, as personally it is a period of time for music and style that she loves.

## ERIN CHARTERIS

### COSTUME DESIGNER

Erin graduated from Queens University in 2011 with a BA Honors in English Literature. She has worked at the Lyric Theatre since it reopened in 2011 and works full time in the Costume Department. During a five-month sabbatical from the Lyric, she worked as a maker on Season 6 of *Game of Thrones*.

#### Costume Design Credits:

Lyric Theatre credits include: *The Comedy of Errors*; *Light Shining in Buckinghamshire*; *Oedipus the King*; *Our Country's Good*; *The Miracle*; *55 Days*; *What Are They Like?*; *Mistletoe and Crime*; *Eternal Love* and *The Ladykillers*.

Other credits include: *Yes, So I Said Yes*; *Normal*; *Breathing Water*; *The Golden Point* and *Afterwards*; *Frankenstein*; *Proni: Titanic Centenary Event*; *City Hall: Titanic Centenary Event*; *History of Stormont*.

## Oisín Kearney

### Assistant Director

Oisín is a writer, director, and filmmaker from Warrenpoint. He studied Politics at the University of Cambridge and trained with Northern Ireland Screen in TV/Film production, now directing for theatre and documentary film. His theatre credits include: Assistant Director and Script Revisionist, *Educating Rita* (Lyric Theatre); Director, *I, Banquo* (Pan Narrans); *How These Desperate Men Talk* (Culture Night 2015). Co-writer and Director *My Left Nut* (Prime Cut/Pan Narrans), which has just completed an Irish tour and is showing at this year's Edinburgh Fringe Festival. His television credits include Director of *All For Show* (BBC NI) and *Camera Op* on BBC Three film *TRUMP: A Very British Welcome*.

Oisín's film credits include Associate Producer on Oscar long-listed and Emmy-nominated *ELIÁN* (CNN); Assistant Producer on *66 Days* (BBC Storyville) and he is currently directing *Caught In The Crossfire*, a film focused on the Colombian peace process.

## JACK KNOWLES

### Lighting Designer

Jack trained at the Central School of Speech and Drama. Recent theatre work includes *The Importance of Being Earnest* (Vaudeville Theatre); *Machinal*, *They Drink it in the Congo*, *Boy*, *Carmen Disruption*, *Game* (Almeida); *Happy Days*, *Parliament Square* (and Bush Theatre), *Our Town*, *Twelfth Night*, *A Streetcar Named Desire*, *Wit*, *The Skriker*, *There Has Possibly Been An Incident* (Royal Exchange); *Cave* (London Sinfonietta); *Dan and Phil: Interactive Introverts*, *The Amazing Tour is Not on Fire* (World Tours); *Instructions for Correct Assembly, 2071* (Royal Court); *Caroline, or Change* (Chichester Festival Theatre/Hampstead Theatre); *Circle Mirror Transformation* (Home MCR); *Wonderland* (Nottingham Playhouse); *Beginning* (National Theatre/Ambassadors Theatre); *Barber Shop Chronicles* (National Theatre/West Yorkshire Playhouse/Australian Tour); *Committee* (Donmar Warehouse); *4.48 Psychosis*, *Reisende auf einem Bein*, *Happy Days* (Schauspielhaus, Hamburg); *Junkyard*, *Pygmalion* (Headlong); *Winter Solstice* (Actors Touring Company); *Watership Down* (Watermill Theatre); *The Forbidden Zone* (Salzburg Festival/Schaubühne, Berlin/Barbican); *Kenny Morgan* (Arcola); *The Massive Tragedy of Madame Bovary!* (Liverpool Everyman/Peepolykus); *Cleansed* (National Theatre); *The Haunting of Hill House* (Liverpool Playhouse); *Phaedra* (Enniskillen International Beckett Festival); *A Sorrow Beyond Dreams* (Vienna Burgtheater); *Lungs*, *Yellow Wallpaper* (Schaubühne, Berlin); *Moth* (Hightide/Bush Theatre); *Say it with Flowers* (Hampstead Theatre); *Night Train* (Schauspiel, Köln/Avignon Festival/Theatertreffen); *In a Pickle* (RSC/Oily Cart); *Ring-A-Ding-Ding* (Unicorn Theatre/New Victory Theatre New York/Oily Cart); *Kubla Khan*, *Land of Lights*, *Light Show*, *There Was An Old Woman*, *The Bounce*, *Mr & Mrs Moon* (Oily Cart). [www.jackknowles.co.uk](http://www.jackknowles.co.uk)



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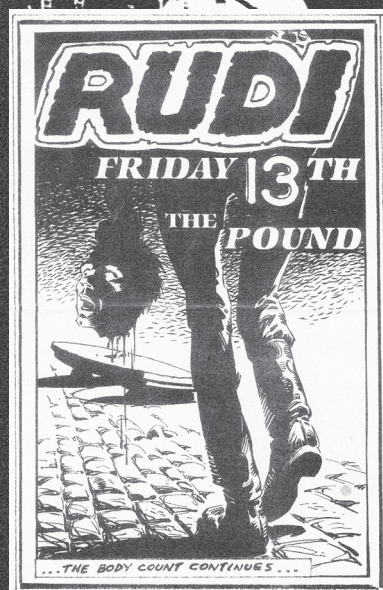
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