

10 JUNE – 8 JULY 2017

THE LADYKILLERS

BY GRAHAM LINEHAN

FROM THE MOTION PICTURE SCREENPLAY BY WILLIAM ROSE, BY SPECIAL ARRANGEMENT WITH
STUDIOCANAL, BY SPECIAL ARRANGEMENT WITH FIERY ANGEL LTD, LONDON
PRESENTED BY SPECIAL ARRANGEMENT WITH SAMUEL FRENCH, LTD

Featuring **Cheryl Fergison** as One Round

Directed by **Jimmy Fay**



Belfast
City Council



LYRIC
THEATRE

PRE-THEATRE WEEKEND DINING AT THE LYRIC



2 courses **£24.00**

3 courses **£27.50**

Enjoy a delicious 2 or 3 course pre-theatre meal in the beautiful surroundings of the Abbey Bond Lovis Suite every Friday & Saturday night.

Booking essential - See www.lyrictheatre.co.uk or call the box office on **028 9038 1081** for details

SPRING/SUMMER AT THE LYRIC



HERE WE LIE
22 JUNE – 2 JULY

Sharon was going to tell the truth ... eventually, but when the lie fuelled the village gossip and morphed into an alternative fact, a catastrophic sequence of events was set in motion. Rawlife Theatre Company have teamed up with writer Patrick J. O'Reilly to bring you a dark and physical comedy that takes an unconventional look into our post-truth world of fake news and alternative facts with hilarious and terrifying results.



SUNDAY SERVICE WITH GRIMES & MCKEE
25 JUNE

If you used to like going to church but were put off by all the stuff about God, then Grimes & McKee's *Sunday Service* is the night for you. Topical sketches, songs, stand-up and improv, led by the Revds Conor Grimes and Alan McKee. If it's in the news it will be on the stage, with sketches being written and (barely) rehearsed right until curtain up. Get your Sunday best on and let Grimes & McKee give you a good service.



GULLIVER'S TRAVELS
28 – 30 JULY

This summer, voyage to unknown lands and lose yourself in a world of mythical creatures as Jonathan Swift's classic satire is brought to life on stage. A spectacular musical adaptation from platinum-selling singer-songwriter Duke Special, comedian Andrew Doyle and the team behind the West End smash hit *Once The Musical*. YMT's hugely successful *Gulliver's Travels* returns to Lyric Theatre Belfast this July. Step aboard, the adventure awaits...



THE GRUFFALO
2 – 6 AUG

Join Mouse on a daring adventure through the deep, dark wood in Tall Stories' magical, musical adaptation of the classic picture book by Julia Donaldson and Axel Scheffler. Songs, laughs and scary fun for children aged 3 and up and their grown-ups, in the much-loved show that's toured Britain and the world!



THE HOLY HOLY BUS
10 – 20 AUG

There is a bus that leaves a West Belfast parish once a year to see the holy sites of Ireland... the locals refer to it as, The Holy Holy Bus! Join four of the female faithful on a journey of personal pilgrimage, which by the time they have returned home, will have changed their lives forever. A hilariously madcap adventure about love, hope, happiness and faith, *The Holy, Holy Bus* will have you laughing, crying and praying for divine inspiration along the journey!



MY MOUNTAIN LIFE BY SIMON YATES
10 SEPT

On the remote Siula Grande in Peru in June 1985, mountaineer Simon Yates found himself slowly being dragged off the mountain face by his injured partner, who was dangling on the rope 50 metres below. His decision to cut the rope saved both their lives and was the inspiration for the BAFTA award winning, *Touching the Void*. Join Simon as he shares his stories of adventure, with dry humour and a stunning collection of imagery.



DIRECTOR'S NOTES



How many stories come to writers fully formed in dreams? The Canadian writer William Rose was having his breakfast when his wife told him the dream she said he told her the night before. His dream of a little old lady and a few bank robbers who came to stay. He stared incredulously at his wife, open mouthed, as egg dripped from his fork. Did he really dream the dream or did Mrs Rose tell him the dream? So in the very instant of the telling the tale already had two tellers and would gain more as time moved on.

The Ladykillers would be produced by the dynamic independent British film company, Ealing Studios. Ealing Studios produced some of the most iconic and beloved films of the 40s & 50s. It's perhaps ironic, given how we view this period of popular entertainment through rose-tinted nostalgia, how many of these films dealt in subversion, murder and crime. *Hue and Cry* about bent coppers and teenage detectives; *Kind Hearts and Coronets* about snobbery and murder and one of Alec Guinness greatest performances (he plays seven doomed siblings); *The Lavender Hill Mob* more robbery, this time by ordinary decent citizens and with the chameleon Guinness at the helm; *The Man in the White Suit* one of the best explanations of why cost saving innovations will always frighten the bosses, again starring Guinness in a luminous suit; *Whiskey Galore* about a whole Scottish island on the take after a vessel full of whiskey shipwrecks on her shores but, interestingly, no Guinness this time.

The Boston born, but Glaswegian raised, Alexander MacKendrick was the third and perhaps most significant teller of the tale. He directed *The Ladykillers* for Ealing Studios and, having for some reason fallen out with Bill Rose, had to put it together from the notes of the dream. He fashioned a film, that in its saturated primary colours, was as hallucinogenic as you'd get in the grime and smog of post-war London in the early fifties. The extraordinary cast included the Ealing ubiquitous, and typically brilliant, Alec Guinness and a fresh Peter Sellers then a radio sensation because of the anarchic *The Goon Show* which was currently cracking open the imagination of the youth of the nation, including an impressionable teen named John Lennon.

MacKendrick, in a revealing interview, explained the thinking behind *The Ladykillers*. "*The fable of The Ladykillers is a comic and ironic joke about the condition of post-war England. ... the Empire was gone forever. British society was shattered ... an impoverished and disillusioned upper class, a brutalised working class, juvenile delinquency among the Mods and Rockers, an influx of foreign and potentially criminal elements, and a collapse of 'intellectual' leadership. All of these threatened the stability of the national character. ... look at the characters in the film. The Major, a conman, is a caricature of the decadent military ruling class. One Round is the oafish representative of the British masses. Harry is the spiv, the worthless*

younger generation. Louis is the dangerously unassimilated foreigner. They are a composite cartoon of Britain's corruption. The tiny figure of Mrs Wilberforce (Wilberforce was the name of the 19th-century idealist who called for the abolition of slavery) is plainly a much diminished Britannia. Her house is in a cul-de-sac...structurally unsound. Dwarfed by the grim landscape of railway yards and screaming express trains, it is Edwardian England, an anachronism in the contemporary world."

The Ladykillers was probably the zenith of what Ealing Studios would achieve. A sort of *Sgt Pepper* of a film. It would be the company's final triumph. The film is rightly heralded as one of the greatest British films of the 20th Century and was often shown on TV, usually in the afternoon. Its subversive dark humour and deep black comedy a delight to children and senior citizens.

Some years ago the Coen brothers remade it with Tom Hanks setting it in the Deep South of America. I haven't seen it so can't comment on it.

Enter the fifth (or is it sixth, even seventh, it's hard to keep up?) teller of this dream tale of *The Ladykillers*, Dubliner Graham Linehan (it's somewhat ironic that none of the tellers of this quintessential English tale is, actually, English). In a time of great comic writers Graham Linehan is probably the greatest comic writer of his generation. *Father Ted*, *Black Books*, *The IT Crowd*. Any one of these shows would

“HOW MANY STORIES COME TO WRITERS FULLY FORMED IN DREAMS? THE CANADIAN WRITER WILLIAM ROSE WAS HAVING HIS BREAKFAST WHEN HIS WIFE TOLD HIM THE DREAM SHE SAID HE TOLD HER THE NIGHT BEFORE”

be the pinnacle in any major writer's career. Linehan has a whole cabinet of delights and being relatively young he's a safe bet there's more to come. Linehan's version has been a huge hit on the West End and has taken everyone by surprise by just how good it is.

We decided to produce *The Ladykillers* because the script is so good, and because we are the Lyric, we knew we had to do it with a twist. We were inspired to cast it as all-female for many reasons - that this play, that plays with the very idea of identity, seemed to gain something rather than lose something when read by an all-female cast; that comedy can, in some quarters, still seem like a mostly male provision and it is nice to challenge that assumption; that, actually, the quality of the script and the logic of the dream, would welcome another level of performance to the telling of this tale. We are the first theatre company anywhere to produce an all-female version of *The Ladykillers*. I hope you are happy with what you see. It's been an extraordinary privilege working with these brilliant actors on this play. I look forward to hearing your feedback.

Jimmy Fay
June 2017

NOTE FROM THE WRITER – GRAHAM LINEHAN

The story of *The Ladykillers* came to screenwriter William Rose in a dream. Four criminals planning a robbery hole up in an old lady's house, deciding to kill her when she discovers their secret. Unable to do the deed, however, some of them end up killing each other, and all of them end up dead. Rose woke his wife, Tania, gabbled the story to her – and immediately fell asleep again. She, thankfully for him and all of us, flew from their bed and typed the whole thing out before it had a chance to go cold. The next morning, she told the story to her husband, and he listened amazed, as if hearing it for the first time.

Fittingly, the classic 1955 film has a dreamlike, flowing quality, but with a robust logic that provided a safety net as I adapted it for the theatre. Anything was permissible, it seemed to me, so long as there was an innocent little old lady – the imaginative, immovable Mrs Wilberforce – a corrupt gang, their visionary leader, and five deaths.

There were some other rules, of course: Mrs Wilberforce's final line had to be as satisfying as the original film's. "Oh," she says on having her brotly returned to her for the umpteenth time. "Oh no, I don't think I want it. I never liked it. Now I can buy a dozen new ones." The bodies had to disappear without a trace; and all the events had to happen within the house. Furthermore, my adaptation could never contradict what Rose saw as the film's moral: "In the worst of men, there is a little bit of good that can destroy them."

That's not to say there weren't problems. For a while, I got stuck on the question of what exactly could connect the men's deaths, given that some of them die accidentally and some are murdered by their companions. In the Coen brothers' 2004 remake, there is a suggestion that the late Mr Wilberforce is looking out for his wife from beyond the grave – but I hated that, as it weakened Mrs Wilberforce as a character.

In the end, the answer was provided, as would occasionally be the case, by going back to the 1955 film and Rose's notion of the "little bit of good in them". None of them are good men; in fact, they are "the very worst". But even so, faced with killing a little old lady, that tiny remnant of good within them brings about their doom.

At these times, when I felt that Rose was taking the wheel back, it struck me that an adaptation is partly a collaboration. You are working with the (sometimes long-gone) author to give the best account you can of the source material. Often, remaining what some call "faithful" to the source is the worst way to achieve this. I always thought it odd that the Coens received the best adapted screenplay Oscar for 2007's *No Country for Old Men*, given that they straightforwardly transcribed the events of Cormac McCarthy's book into the script – even down to the terrible, confusing off-screen death of the hero.

"FROM THE MOMENT THE IDEA WAS PITCHED TO ME, I KNEW IT WAS A PROJECT I WANTED TO DO"

In fact, it could be argued that the Coens' *Ladykillers*, although a worse movie, is the better adaptation of the two (and I'm only being semi-perverse here). Having dispensed with the tone, location and period of the Ealing original, there is then plenty of room for them to apply their imaginations and their personalities. In adapting – often but not always – you must first plant dynamite around the ground floor of the original. After the detonation, you keep what's still standing and bid farewell to the rest.

I wish the dynamite principle was applied more often to PG Wodehouse adaptations. Transcribe the events of a Wodehouse novel to the screen in a straightforward fashion, and you'll leave people wondering what the fuss is all about. You need new scenes and new characters – and new plot twists for those new characters. Lose all that prose without providing a cinematic replacement, and you might as well train the camera on a paperback lying on the floor. Something, in other words, needs to fit in that Wodehouse-shaped hole.

We've been accused of sacrilege, of displaying a certain amount of brass neck in reworking something so revered as *The Ladykillers*. But to be honest, neck never really came into it. From the moment the idea was pitched to me, I knew it was a project I wanted to do. It would have taken neck not to do it. To borrow a phrase also useful in poker: "Opportunity knocks, but it doesn't pester."

If the dynamite did more damage than was expected, I hope Rose and his wife would understand. I believe their film is still there – both in the sense that its spirit haunts our version, and in the fact that, regardless of this or any future reworking, their original will for ever rank as one of Britain's great cinematic achievements.

Courtesy of Graham Linehan and Independent Talent.

© Guardian News & Media Ltd 2017

IN THE REHEARSAL ROOM



NOTES FROM THE COSTUME DESIGNER

Being a keen reader and researcher I spent a lot of time trawling through books and the internet for that one little hook that would flick the switch on the designs for *The Ladykillers*. Sometimes all it takes is to see two colours side by side that you didn't consider before, or an old photo from the 1800s and you're off. It was waist deep in Pinterest that I discovered turn-of-the-century Drag Kings! Photos from the time show women dressed in exact copies of men's suits, uniforms and workwear. We will never fully understand how liberating it must have felt, being released from the practical difficulties of corsets and full skirts! I wanted to recreate the Drag Kings attention to detail and fit for *The Ladykillers*, it had to be done with the same integrity. If we could achieve that standard then the comedy would not be in women wearing mens' clothes, but in the performance itself. The costumes would be the visual expression of character and not a cheap gag.

The fifties era was an interesting period to use as inspiration for *The Ladykillers* costume design. With London still reeling from two world wars and clothing being expensive and therefore well maintained by it's wearer, it was not unusual to see styles from previous decades reworked and proudly worn again and again. This is why in one scene you will see a zoot suit from the forties alongside a Teddy Boy jacket and an Art Nouveau print. Waste not, want not! Mrs Wilberforce's costumes were a product of blending the decades. You will see her wear an elegant 1930s dress with an early 1900's 'Arts and Crafts' movement pattern. I designed a pattern reminiscent of that movement because I felt she would have been drawn to something which was nostalgic and would remind her of her youth, "all that time ago in Pangbourne". It's a real joy to add symbolic touches to costumes, even if they are only recognised by you and the actor - it's another ring in the trunk of the character.

Bringing these costumes to life has been an incredible gift mainly because of the expertise of the team who has taken my pile of paper scribbles and stitched, dyed and even occasionally glued them into existence. I hope this show opens eyes into the craftsmanship of costumes so often overlooked. Costume is such rich and fascinating element of theatre, but maybe I'm biased...

Erin Charteris
Costume Designer



MRS WILBERFORCE



- ← simple wire frame
- ← lace collar - high neck
- ← leaf pattern
- ← watch on chain
- ← lace cuff
- ← low heel

* ARTS + CRAFTS 1910-1920

CREDITS

CAST (IN ORDER OF APPEARANCE)

CONSTABLE MACDONALD / AMY JOLLY
MRS WILBERFORCE
PROFESSOR MARCUS
MAJOR COURTNEY
HARRY ROBINSON
ONE ROUND
LOUIS HARVEY
MRS TROMLEYTON / UNDERSTUDY
ELSPETH DUDGEON

NUALA McKEEVER
STELLA McCUSKER
ABIGAIL McGIBBON
JO DONNELLY
JULIE MAXWELL
CHERYL FERGISON
MARIA CONNOLLY
CHRISTINA NELSON
LOUISE BRYANS

CREATIVE TEAM

WRITER
DIRECTOR
ASSISTANT DIRECTOR
SET DESIGNER
COSTUME DESIGNER
COMPOSER & SOUND DESIGNER
LIGHTING DESIGNER
FIGHT DIRECTOR
MOVEMENT DIRECTOR
VOCAL COACH

GRAHAM LINEHAN
JIMMY FAY
MATTHEW CAVAN
STUART MARSHALL
ERIN CHARTERIS
CONOR MITCHELL
ZIA BERGIN-HOLLY
ALISON DE BURGH
JENNIFER ROONEY
BRENDAN GUNN

PRODUCTION TEAM

PRODUCTION MANAGER
TECHNICAL MANAGER
TECHNICIANS

ALAN McCracken
KEITH GINTY
DAMIAN COX
TIGHEARNAN O'NEILL
IAN VENNARD
CONAL CLAPPER
CLARE GAULT
KATE MILLER
TRACEY LINDSAY
LOUISE BRYANS
ENDA KENNY
MELANIE CARMICHAEL
GILLIAN LENNOX
LILLI KLOOSTERZIEL
ORLAITH WALSH
NOEL WOODS
MARK McPHILIPS
STUART MARSHALL
SUSANNAH WILSON
ANNA DONOVAN

CASTING
COMPANY STAGE MANAGER
DEPUTY STAGE MANAGER
ASSISTANT STAGE MANAGER
WARDROBE SUPERVISOR
COSTUME MAKERS

HAIR & MAKE-UP
SET CONSTRUCTION

SCENIC ARTISTS

THE LYRIC THEATRE WOULD LIKE TO THANK
METHODIST COLLEGE BELFAST, DEBBIE DUFF

THERE WILL BE AN INTERVAL OF 20 MINS AFTER ACT 1

#THELADYKILLERS



Belfast
City Council

10 JUNE – 8 JULY 2017

THE LADYKILLERS

BY GRAHAM LINEHAN

FROM THE MOTION PICTURE SCREENPLAY BY WILLIAM ROSE, BY SPECIAL ARRANGEMENT WITH
STUDIOCANAL, BY SPECIAL ARRANGEMENT WITH FIERY ANGEL LTD, LONDON
PRESENTED BY SPECIAL ARRANGEMENT WITH SAMUEL FRENCH, LTD

Directed by *Jimmy Fay*



CAST



Maria Connolly
Louis Harvey

Maria is from Belfast and trained at The Royal Central School of Speech & Drama in London from '91-'94 where she received the Kenneth Brannagh Renaissance Award.

Theatre credits: Lyric Theatre, *Forget Turkey, Howl, John Bull's Other Island, Macbeth, Kabosh, Anna and I, Mabel, Collecting Cultures, No News Is Good News, West Awakes, Inventors*. CS Lewis Festival, *White Witch*. Green Shoot Productions, *Two Sore Legs, Meeting at Menin Gate*, GBL, *History of the Peace, Dancing Shoes*. Tinderbox, *All Through the House, Lally the Scut, Language Roulette, Convictions, This Other City*. Centre Stage, *That Woman At Rathard*. Prime Cut, *Scenes From the Big Picture, Problem Child* (nominated Best Actress for Irish Times Theatre Award 2000), *Criminal Genius, Shopping and F**ing*. Dubbeljoint, *The Official Version*. Royal Scottish Academy, *Arden of Faversham* (nominated for Irish Times /ESB Best Actress Award), Soho Theatre Company, *Hey Hey Good Looking*. Derry Playhouse, *Energy*. Battersea Arts Centre, *The Pearl*. New Vic, *Translations*. Gate Theatre Notting Hill, *Silverface*. Embassy Theatre, *War of the Roses* and *Yerma*.

Film credits: *Our Robot Overlords, Faraway, Mickybo and Me, On Dangerous Ground, Cycle of Violence*. Television Credits: *Line of Duty (Series 2), Betrayal of Trust, Maru, Ainsprid, A Rap At the Door, Survivors, Out of the Deep Pan, Made In Heaven*. Writing Credits: *Anna and I, Mabel* for Kabosh. *White Witch*, CS Lewis Festival Belfast, *Bruised, Massive* for Tinderbox, *All Fall Down* for Replay, *We Got Tonight* for BBC Radio 4.



Jo Donnelly
Major Courtney

Jo graduated from RADA. Her past Lyric shows include, *Smiley, Sleeping Beauty, Demented, Forget Turkey* and *The Long Road*. Her other theatre credits include *The Habsburg Tragedies* (Belfast Ensemble), *Ardnaglass on the Air* (c21), *Pinocchio* (Cahoots NI), *Rumplestiltskin* (The Mac), *Mabel, This Is What We Sang*, (Kabosh) *Playhouse Creatures, Cooking with Elvis* (Bruiser), *Baby It's Cold Outside* and *Chronicles of Long Kesh* (GBL).

Jo is overjoyed to be performing in this all female cast production of *The Ladykillers!*



Cheryl Ferguson
One Round

Cheryl hails from London and trained at the Rose Bruford College on the Community Theatre Arts course.

Theatre Credits Include: *Man of the Moment* (Gielgud Theatre, directed by Alan Ayckbourn), *Measure for Measure* and *The Blue Angel* (Royal Shakespeare Company), *Dance of Death* (Almeida Theatre), Robert Lindsay's production of *Cyrano De Bergerac* (Haymarket Theatre), a Season at London's South Bank open air venue The Scoop, appearances in *Chicago* and *The Wind in the Willow's*, a National Tour of *Menopause - The Musical*, topping the bill in a number of Pantomimes including *Cinderella* (Evolution Productions), *Jack & The Beanstalk & Beauty and the Beast* (both for Paul Holman Associates), *Cinderella* (Extravaganza Productions), *Beauty and the Beast* (Jordan Productions) and 2 seasons of *The Wizard of Oz* (Regal Entertainments Ltd.).

TV, Film and Radio Include: *Big School* opposite David Walliams, *Doctor Who, Little Britain, The Life and Times of Vivienne Vyle, Casualty, Little Miss Jocelyn, Allo Allo, Middlemarch, Cold Enough for Snow and Eskimo Day* (all for the BBC), Derren Litten of Benidorm fame's *The Spa* (Tiger Aspect), *Bad Girls* (Shed Productions), *The IT Crowd* (Talkback/Channel 4), and of course the much loved, long running character of Heather Trott in *Eastenders*. Her Film credits include *White Island* (Fulwell 73 Productions) and Irvine Welsh's *Atlantic*. Radio includes *Words & Music* (BBC Radio 3).



Julie Maxwell
Harry Robinson

Julie Maxwell is an actress and writer born and bred in North Belfast, she currently lives in south Belfast. Julie obtained a BA Hons Degree from the University of Ulster in 2004 before attending the Royal Welsh college of music and Drama in Cardiff. Julie's previous Lyric shows include *Joseph and his Technicoloured Dream Coat, Be My Baby, The Miser, The Crucible* and *Three Sisters*

Julie has been lucky enough to work with most theatre companies in Northern Ireland her work includes *bebo and Diablo* (Edinburgh Fringe) *Flesh Dense, Tracy Plot, Cleaners* (OMAC) *Hostel* (Grand Opera House) *Love, New Kid* (Replay NI Tour) *Lanciatore* (Belfast Circus School) *Poor Cousin* (Hampstead Theatre) *Widows* (Sherman Theatre) *Case of the frightened lady, Government Inspector, Oh what a lovely war* (Bruiser NI Tour) *Slimmer for Christmas, My Big Fat Belfast Christmas* (Theatre at the Mill) *Mydidae* (The Mac) *The Good Room* (Culturlan), *Last Orders at the Rough Diamond* (theatre at the mill) Julie appeared in BBC NI comedy sketch show *Sketchy* series 1 & 2.

Julie received the Kenneth Brannagh Renaissance Award 2004 and recently the Arts Council of Northern Ireland Individual Artist Award 2016

Julie has just finished writing her fourth play *The Nightshift before Christmas* going into production at Theatre at the Mill Christmas 2017.



Stella McCusker
Mrs Wilberforce

Stella made her professional debut at the Lyric playing Kate Hardcastle in *She Stoops to Conquer*. A long association with this theatre saw her appear in many productions including *A Streetcar Named Desire, Glass Menagerie, Ghosts* (which also played at the National Theatre, Oslo); *Pygmies in the Ruins* (also played at the Royal Court, London); *Uncle Vanya, Philadelphia, Here I Come* and *The Beauty Queen of Leenane* (Irish Times Best Actress Award). She last appeared at the Lyric in Brassneck Theatre Company's *The Holy Holy Bus* and Belfast Ensemble's *The Habsburg Tragedies* as Juana, Queen of Castille. Work at other theatres includes – *A Midsummer Night's Dream, Three Sisters, Portia Coughlan, The Mai* and *Communion* (Abbey Theatre, Dublin). She has appeared on Broadway in the Gate Theatre's production of *Juno and the Paycock*, and spent two years with the Royal Shakespeare Company in *Roberto Zucco*, and *Riders to the Sea*.

Film credits include: *Five Minutes of Heaven, Whatever Love Means, Standby, The Playboys, and Bad Day for the Cut* (recently shown to great acclaim at the Sundance Festival). Forthcoming films include *Fantastic Muse, Arthur and Claire, and Cellar Door*.

TV credits include: *Jack Taylor, Pure Mule, Six Degrees, On Home Ground, Lovejoy, Dear Sarah* (Jacobs Award for Best Actress), *Trivia, Amber* and *Game of Thrones*.

CAST



Abigail McGibbon
Professor Marcus

Abigail, from Belfast, trained at The Gaiety School of Acting, Dublin. At the Lyric Theatre she has appeared in *St. Joan*, *Can't Forget About You* (Tron Theatre), *The Glass Menagerie*, *Macbeth* (Prime Cut Productions), *How I Learned to Drive*, *A Whistle In the Dark*, *As the Beast Sleeps*, *Hamlet* (Abbey Theatre Co-Pro), *Shadowlands*, *Death of a Salesman*, *Jane Eyre* and *A Midsummer Night's Dream*.

Other theatrical credits include: *The Habsburg Tragedies* (Belfast Ensemble), *Everything Between Us* (Rough Magic), *Mr & Mrs Laughton* (Oran Mor / Sherman Cymru), *The End of Hope* (Oran Mor), *Fly Me to the Moon* (Paines Plough/ Oran Mor), *The Odd Couple – Female Version* (Perth Theatre), *Transparency*, *The Winners & The Early Bird* (Ransom Productions), *'Planet Belfast*, *Convictions*, *Revenge and Dumped* (Tinderbox Productions), *The Box, 1 in 5* (Kabosh Productions), *A Christmas Carol* (Manchester Library), *Three Women* (C21), *Hoffmann and Nivelli's War* (Cahoots), *Playboy of the Western World*, *The Colleen Bawn*, (Big Telly), *Gulliver's Travel*, *Spring Awakening* (Galloglass), *Strike* (ICTU), *Teechers* (Arts Theatre), *The Vinegar Fly* (Charabanc), *Factory Girls*, *The Gingerbread Mix Up* (Bickerstaffe).

Film credits include *H3*, *The Attendant* and *Mercy*.

She is an associate artist with the Belfast Ensemble. Abigail also received the Irish Times Award for Best Supporting Actress 2015 for *Everything Between Us*.



Nuala McKeever
Constable Macdonald

Nuala was born in and lives in Belfast. Theatre credits include: *To Be Sure* (Lyric Theatre) *In The Window* (Lyric, Kansas City, Mumbai, Edinburgh, NI Tour)

Sweeney Todd (Theatre At The Mill) *Carol's Christmas* (TATM) *Eternally Scrooged* (TATM) *I Love You You're Perfect Now Change* (Peter Corry Productions) *It's Not All Rain And Potatoes* (Opera House) *Out Of The Box* (Brian Friel and on Tour) *Belongings* (TATM) *Talking Heads* (TATM) *Christmas Eve Can Kill You* (TATM) *The Odd Couple* (TATM and Wellwyn Garden City Theatre) Television credits include: *Friday Live With the Hole In The Wall Gang* (BBC NI) *Two Ceasefires and a Wedding* (BBCNI) *Give My Head Peace* (BBC NI) McKeever (UTV)

Radio credits include: *Is It Me?* (BBC Radio Ulster) *Half Sketch*, *Half Biscuit* (BBC R4) *A Perforated Ulster* (BBC RU and Radio 5 Live) Film credits include: *Maybe Baby* (Michael Winterbottom), *Bronwyn* (Welsh Film Co.). *1798 The Comedy* (BBCNI)



Christina Nelson
Mrs Tromleyton

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). She has just finished *Sinners* by Marie Jones. Theatre credits include: *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*, *Importance of Being Ernest* (Lyric Theatre). *Positive Handbag* (Waterfront & Grand Opera House). *I'll Tell My Ma* (MAC). Film credits include *Gun Not Fun*, *My Mother and Other Strangers* (BBC), *Sabbings* and *Invisible*. Christina is Director of Tynynelson Productions, producing bespoke events, walkabout characters, street theatre and carnival events UK wide. She has worked for Kabosh Theatre Co. producing tours of the Shankill and training guides. Facilitation work includes her early years programme "Creative Child" with Young at Art and Champions teacher training courses for nursery and primary teachers. Christina directed cross community play *Flags, Flutes & Flames*. She has produced *The Bus Run*, an Arts funded community play with over 100 cast, and the Paul Boyd Musical Summer Schools. She devised and produced *Spring Chickens* for Big Telly Theatre Company. Christina was a mentor on the award winning Lyric education project *Pat and Plain* and has developed a Home Visits project, for NI Cancer Fund for Children and the Magic Medicine project with Cahoots NI.

CREATIVE TEAM

Graham Linehan
Writer

Graham Linehan is an Irish comedy writer and director, as well as actor and comedian, and creator of highly popular series' *Father Ted*, *The IT Crowd* and *Black Books*. After an early career as a journalist for the Irish music magazine *Hot Press*, Graham began collaborating with writer Arthur Matthews on many high profile comedy sketch shows including *Alas Smith and Jones*, *Harry Enfield and Chums*, and the Ted and Ralph characters in *The Fast Show*. It was Linehan and Matthews' creation of *Father Ted* in 1995 that brought the greatest success of their early years. The programme won countless awards, including two BAFTAs for best comedy, and is today regarded as one of the greatest British sitcoms ever produced.

Linehan has since written for other shows, including *Brass Eye*. 2000 saw his next success with his co-creation of *Black Books* with Dylan Moran. Graham also co-directed many episodes with Nick Wood. In 2003 Graham directed the pilot episode of *Little Britain*. Linehan went on to create, write and direct the 2006 Channel 4 sitcom *The IT Crowd*, starring Chris O'Dowd and Richard Ayoade, which went on to win multiple awards including the BAFTA TV Award for 'Best Situation Comedy' in 2009, 'Best TV Sitcom' at the British Comedy Awards in 2009, and 'Best Script for Television' at the Irish Film and Television Awards. Over the last ten years Graham has also directed numerous ad campaigns with Sneezing Tree Films, including campaigns for ITV Sports Channel, which were awarded the Silver Arrow at the 2003 BTAA Awards, and four commercials from the award winning QTV series starring Martin Freeman. He directed the IKEA *Van de Poop* campaign and in 2011 he did the Direct Line campaign starring Chris Addison, Alexander Armstrong and Amelia Bulmore. In November 2011, Graham's stage adaptation of the Ealing Studio classic *The Ladykillers* debuted at The Liverpool Playhouse before moving to The Gielgud Theatre in London starring Peter Capaldi and Ben Miller, where it received rave reviews and was a sell out show.

Jimmy Fay
Director

Jimmy is the Executive Producer of the Lyric Theatre, Belfast, where he has directed productions of *St. Joan* by Bernard Shaw, *Here Comes the Night*, by Rosemary Jenkinson, *Pentecost*, by Stewart Parker, *Mixed Marriage* by St John Ervine and *True West* by Sam Shepard.

He has been an Associate Artist of the Abbey Theatre, having also spent time there as Staff Director, Associate Director and Literary Director. Directing work at the Abbey includes the acclaimed production of Owen McCafferty's *Quietly* (also toured to Edinburgh Festival Fringe 2013 and the Irish Rep, New York 2016), *The Risen People*, *The Government Inspector*, *Curse of the Starving Class*, *Macbeth*, *The Playboy of the Western World*, *Ages of the Moon*, *The Resistable Rise of Arturo Ui*, *The Seafarer*, *Saved*, *The School for Scandal*, *Howie the Rookie*, *True West*, *Henry IV*, *The Muesli Belt*, *At Swim-Two-Birds*, *Melonfarmer* and *The Papar*.

In New York he directed the world premiere production of Sam Shepard's play *Ages of the Moon* starring Stephen Rea at the Atlantic Theatre.

Jimmy created and established the Dublin Fringe Festival, now in its 21st year. He was Artistic Director of one of Dublin's most popular independent theatre companies, Bedrock Productions from 1993 – 2009. Directing credits there include the Irish premiers of internationally vibrant new plays such as *This Is Our Youth*, *Roberto Zucco*, *Blasted*, *Night Just Before The Forest*, *Quay West*, and *Faraway*.

In 2007 he was invited to curate an innovative and successful theatre programme for the prestigious Kilkenny Arts Festival.

He has worked as Director with Landmark Productions on the hugely commercially successful productions of *Breaking Dad*, *Between Foxrock and a Hard Place*, and *The Last Days of the Celtic Tiger*, all by Paul Howard.

Matthew Cavan
Assistant Director

Matthew Cavan is an actor and cabaret performer from Belfast. His love of musical theatre drove his passion at a young age to start a career in the theatre, not only on stage but also behind the scenes.

Professional credits include: *Cinderella* and *Mother Goose* in the Grand Opera House Belfast (Acting ASM) He Played Jason in *Bison* with Theatreofpluck Belfast and London productions. Matthew then created his own alter ego Miss Cherrie Ontop, Belfast's very own Queen of Cabaret and is resident in the Cabaret Supperclub and Maverick bar. Wanting to get back into the theatre he was offered the role of Assistant Director with Belfast Ensemble for their most recent production *The Habsburg Tragedies* in the Naughton Studio. Matthew wants to thank Jimmy and team in the Lyric for taking a chance on him to be part of such an amazing production.

Erin Charteris
Costume Designer

Graduated from Queens University 2011 with a BA Hons in English Literature. I have worked at the Lyric Theatre since it reopened in 2011 and work full time in the wardrobe department as an assistant. During a five month sabbatical from the Lyric I worked a season as a trainee maker on *Game of Thrones*.

Lyric Theatre and Creative Learning credits include: *The Comedy of Errors* 2011, *Light Shining in Buckinghamshire* 2012, *Oedipus the King* 2012, *Our Country's Good* 2013, *The Miracle* 2013, *55 Days* 2014, *What are they like?* 2014, *Mistletoe and Crime* 2014, *Eternal Love* 2015.

CREATIVE TEAM

Stuart Marshall Set Designer

Stuart's many previous designs at the Lyric Theatre include *The Crucible*, *Dancing at Lughnasa*, *Of Mice and Men*, *Little Shop of Horrors*, *A Night in November*, *Macbeth*, *Charlotte's Web*, *The Hypochondriac*, *The Absence of Women*, *Translations*, *Light Shining in Buckinghamshire*, *Brendan at the Chelsea*, *Our Country's Good*, *The Patriot Game*, *Can't Forget About You*, *Educating Rita* and *The Heresy of Love*.

Other designs include *The 39 Steps* [Lyric/Bruiser Co-production]; *Playhouse Creatures*, *Cabaret*, *The 25th Annual Putnam County Spelling Bee* and *The Caucasian Chalk Circle* [Bruiser, MAC Belfast]; *Teenage Kicks* and *Carthaginians* [Millennium Forum, Derry]; *Top Girls*, *Vernon God Little*, *Macbeth*, *The Gut Girls* and *The Old Lady Says "No!"* [Brian Friel Theatre, Queen's University]; *A Number*, *American Buffalo*, *Dealer's Choice*, *Oleanna*, *Gagarin Way*, *Vincent River* and *Blackbird* (Prime Cut Productions); *Can't Pay? Won't Pay!*, *Pentecost* and *The Chairs* (Tinderbox); *Guys and Dolls*, *Annie* and *Honk!* [Grand Opera House Belfast]; *The Diary of Anne Frank*, *The Field*, *Sive*, *The Cripple of Inishmaan* and *The Lonesome West* (Bardic Theatre); *Over the Bridge* [Green Shoot Productions, Waterfront Hall Belfast]; *Bog People* and *The Country Boy* (Big Telly); *Sisters* [City Theatre Dublin, Edinburgh Festival and 59E59 New York]; *Green and Blue*, *My Name is Rachel Corrie* and *This is What We Sang* [Kabosh].

Conor Mitchell Composer & Sound Designer

Conor Mitchell is a music-theatre maker from Northern Ireland. He is the recipient of the 2016, Arts Council Northern Ireland Major Individual Artist's Award. He is currently under commission for the Lyric Theatre.

Recent scores include his music-theatre piece *The Habsburg Tragedies* (The Belfast Ensemble), his Cultural Olympiad opera *Our Day* (NI Opera), the children's opera *The Musician* (national tour), the choral work *Shadownime* (Royal Festival Hall), *Requiem for the Disappeared* (Spark Opera), the sinfonietta *20: Ceasefire*, and his Cabaret Songs in celebration of Britten's 100th birthday (Aldeburgh Music). He and Mark Ravenhill's award winning song cycle *Ten Plagues* (Royal Court, Traverse Theatre) was recently revived at Wilton's Music Hall, London, performed again by Marc Almond. A reworking of his 2003 musical-theatre piece *Group!* has just premiered in Ireland, directed by the composer.

As composer/librettist *The Incredible Book Eating Boy* (The MAC, Belfast), *The Dummy Tree* (National Theatre, London), *Geppetto In Spring* (Gothenburg, Sweden), *Goblin Market*, *Christmas Betty Ford* (Lyric, Belfast), *Have A Nice Life* (Off Broadway), *The Last Ambulance* (The Gate, London) and many others including West End and off-Broadway.

Awards include BEST SCORE (New York Musical Theatre Festival), the Stiles and Drewe Song Writers Award, The Arts Foundation Fellowship Award for Composition, awarded by Sir Richard Eyre and two Fringe Firsts. Mitchell is the founder of The Belfast Ensemble.

Zia Bergin-Holly Lighting Designer

Zia is an award winning Lighting and Set Designer with a base in both the UK and Ireland. She designs for theatre, dance, opera and live music events. She is a B.A. (Hons) graduate of Drama and Theatre Studies, Trinity College Dublin. She went on to participate on the Rough Magic SEEDS Programme 2012-2013 and is currently the Resident Associate Designer with PAN PAN Theatre. Her work has included designs for performances as part of the Dublin and Belfast Theatre Festivals, The Dublin Fringe, Edinburgh Fringe, IPAY, On The Edge, Kilkenny Arts, Babóró and 10 Days In Dublin festivals, as well as assistant design credits for performances on the West End. To see examples of her work check out www.ziaholly.com

Design credits include: *The Importance of Being Earnest* (Bruiser Theatre), *Benighted* *Nominated for Best Lighting Design at the Off West End Awards 2017* (Damien Tracey Productions in association with The Old Red Lion), *The Importance of Nothing* *Winner of Best Lighting Design at the Irish Times Theatre Awards 2017* (Pan Pan Theatre), *The Nest* (Lyric Theatre Belfast and Young Vic Theatre, London), *Grace Jones: The Musical of my Life* (Musical of My Life Films), *Fabric* *Winner of a Scotsman Fringe First Award* (Robin Rayner Productions in association with TREMers), *Northern Star* (Rough Magic), *Enjoy*, *Unspoken*, *Anna Belle Eema*, *Assassins*, *Way to Heaven* (Rough Magic SEEDS), *Inhabitanace*, *Broadening* *Nominated for Best Design at the Dublin Absolut Fringe Awards 2012* (Glass Doll), *They Called Her Vivaldi*, *The True Story of Hansel and Gretel* (Theatre Lovett), East of Berlin (Brinkmanship Theatre), *The Dead* (Dublin Theatre Festival), *The Night Alive* (Lyric Theatre Belfast and Dublin Theatre Festival), *Before Monsters Were Made*, *Reckoners* (15th Oak), *Night* (Hilary Woods), *East of Berlin*, *Northern Star* (The Lir Academy), *On The Wire* *Nominated for Best Production at the Irish Times Theatre Awards 2015* (Wildebeest Theatre), *Fused* (Dan Bergin), *The Last 5 Years* (Trees Rd Productions), *The Separation* (Pixilated), *Flesh and Blood Women* (Green Shoot Productions).

Alison de Burgh Fight Director

Alison joins this all female cast of *The Ladykillers* as the first female Fight Director in the UK. She was also the Fight Director for the original production of *The Ladykillers* in 2011.

For the Lyric: *Punkrock*, *Macbeth*, *The Civilization Game*, *Painkiller*.

Theatre includes: *How the Other Half Loves*, *The Scotsboro Boys*, *Strangers on a Train*, *The Prince of Denmark*, *What The Butler Saw*, *The Ladykillers*, *Private Lives*, *Speaking in Tongues*; *The Dumb Waiter*; *Peter Pan*, *Bent*; *The Plays The Thing*; *Donkey's Years*; *The Anniversary*; *As You Like It* (West End); *A Small Family Business*, *The Black Album*; *Harper Regan*; *Therese Raquin*; *Coram Boy*; *Pillars of the Community*; *Tales From the Vienna Woods* (National Theatre); *Gobbo* and *the Watchmaker* (National Theatre of Scotland); *The devil Inside him* (National Theatre of Wales) *A Mad World My Masters*, *Romeo and Juliet*; *The Penelopiad*; *As You Like It*; *A Midsummer Night's Dream* (RSC); *The King and I* (Royal Albert Hall); *Macbeth*, *Romeo and Juliet*; *Under The Black Flag* (Shakespeare's Globe); *Woman Falling Over*; *Lady Boxers* (National Theatre Studio); *The Scottsboro Boys*, *The Changeling*; *The Beauty Queen Of Leenan*, *Container*, *Suss*, (Young Vic)

Opera includes: *Don Giovanni*, *Knight Crew*, *Euryanthe* (Glyndbourne Festival Opera). *La Fanciulla Del West*, *The Barber of Seville*, *Cavalleria Rusticana*, *Pagliachi*, *Carmen*, *Tosca*, *Macbeth*, (Opera Holland Park); *Florentine Tragedy/Gianni Schicci* (Greek National Opera); *Sweetness and Badness* (Welsh National Opera); *La Boheme Revival* (Scottish Opera); *The Trojans at Carthage*; *The Handmaid's Tale*; *The Trojans*; *Lulu*; *Morning to Midnight* (English National Opera);

TV includes: *Lemon la vida loca*, *Maestro*, *The Hour*, *The Eleventh Hour*,

Film includes: *Mindhorn*, *Use Your Energy Wisely*, *Being Othello*, *Mine*, *The Dark Room*, *Ghost Story*, *Stubborn and Spite*, *Four*; *Respect*; *Promises*, *Promises*.

Jennifer Rooney Movement Director

Jennifer has been working as a choreographer and movement director for over fifteen years since graduating from Northern School of Contemporary Dance Leeds. Her work has varied from large scale musical theatre shows to plays and live events. She has also been teaching dance for most of that time and is currently a regular guest tutor and choreographer at The McMaster Stage School Bangor, Mountview Academy of Theatre Arts London and Rose Bruford College London.

Associate Movement Director credits: *Once the Musical* (Olympia Theatre Dublin). *Once the Musical* (Charlotte Theatre Seoul South Korea).

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

Choreography credits include: *Gutted* (Marlowe Theatre Canterbury), *Much Ado About Nothing* (The Handlebards U.K. and international tour 2016), *Gulliver's Travel's* (Lyric Theatre Belfast), *Teenage Kicks - A Punk Musical* (Millennium Forum Derry), *4 Quartets* (Maiden Voyage Dance Company Irish tour), *Sweet Charity*, *The 25th Annual Putnam County Spelling Bee*, *The Break and Hatch* (The MAC Belfast), *Fiddler on the Roof* and *R&H Cinderella* (Grand Opera House Belfast).

Brendan Gunn Vocal Coach

Brendan Gunn holds an MA and a PhD in linguistics. He began working as a Dialogue and Dialect Coach in 1986 after leaving the University of Ulster where he was a Lecturer in Linguistics. From the initial project which took him into the world of film, television and theatre - *A Prayer for the Dying* starring Mickey Rourke - Brendan has gone on to become one of the most 'in demand' vocal coaches around, especially after his work on the Jim Sheridan film *In the Name of the Father* which earned Oscar nominations for Daniel Day-Lewis and Pete Postlethwaite in their lead roles.

Recent productions involving Brendan cover a wide range of subjects: During the Derry *City of Culture* he worked on the musical *Teenage Kicks* inspired by the Undertones' song and *A Particle of Dread*, the third play written by Sam Shepard specifically with actor Stephen Rea in mind and premiered in Derry. Brendan also worked on the other two in the trilogy - *Kicking a Dead Horse* and *Ages of the Moon*.

Recent films include *The Foreigner* starring Pierce Brosnan and Jackie Chan, *Final Score* also starring Pierce Brosnan, *The Terror*, starring Jared Harris, *The Catcher Was A Spy* with Paul Giamatti and *Trautmann*, a 'biopic' about the famous German goalkeeper Bernd Trautmann filmed in Belfast and Munich. Brendan also established the vocal style for the TV series *Fortitude* starring Belfast actor Richard Dormer and was involved with the cast of *Brooklyn*, a feature film based on the novel by Colm Toibin and scripted by Nick Hornby.

SUPPORTING CAST

PRINCIPAL FUNDER:



MAIN STAGE SPONSOR:



ALSO FUNDED BY:



CORPORATE LOUNGE SPONSOR:

AbbeyBondLovis

THE LYRIC IS ALSO GENEROUSLY SUPPORTED BY:



IN-KIND SPONSOR:



LYRIC THEATRE

BOARD OF DIRECTORS

SIR BRUCE ROBINSON
(CHAIRMAN)
STEPHEN DOUDS (VICE CHAIR)
PHIL CHEEVERS
HENRY ELVIN
PATRICIA McBRIDE
DR MARK PHELAN

PATRON

LIAM NEESON OBE

ARTIST IN RESIDENCE

ROSEMARY JENKINSON

EXECUTIVE PRODUCER

JIMMY FAY

APPRENTICE PRODUCER

BRONAGH McFEELY

CHIEF OPERATING OFFICER

CIARAN McAULEY

LITERARY MANAGER

REBECCA MAIRS

MARKETING MANAGER

AISLING McKENNA

MARKETING OFFICER

AIVEEN KELLY

COMPANY STAGE MANAGER

KATE MILLER

DEPUTY STAGE MANAGERS

TRACEY LINDSAY
AIMEE YATES

ASSISTANT STAGE MANAGERS

LOUISE BRYANS
STEPHEN DIX

PRODUCTION MANAGER

ALAN McCRACKEN

TECHNICAL MANAGER

KEITH GINTY

TECHNICIANS

DAMIAN COX
IAN VENNARD
TIGHEARNAN O'NEILL
CONAL CLAPPER

WARDROBE SUPERVISOR

ENDA KENNY

WARDROBE ASSISTANT

ERIN CHARTERIS

ADMINISTRATION MANAGER

CLARE GAULT

ADMINISTRATION ASSISTANT

CAT RICE

HEAD OF FINANCE

DEIRDRE FERGUSON

FINANCE ASSISTANT

TONI PATTON

HEAD OF CREATIVE LEARNING

PHILIP CRAWFORD

CREATIVE LEARNING ASSISTANT

PAULINE McKAY

CREATIVE LEARNING INTERN

ERIN HOEY

HOUSEKEEPING

DEBBIE DUFF
AMANDA RICHARDS
SAMANTHA WALKER

HEAD OF CUSTOMER SERVICE

JULIE McKEGNEY

DUTY MANAGERS

MARINA HAMPTON
ASHLENE McGURK
ELLA GRIFFIN

FOOD & BEVERAGE SUPERVISOR

CATHERINE REGAN

HEAD CHEF

STEVE SPRATT

COOK

MARTA KUKIE

KP

HASSAN DAFES

BOX OFFICE SUPERVISOR

EMILY WHITE

BOX OFFICE DEPUTY SUPERVISOR

PAUL McCAFFERY

CUSTOMER SERVICE AND BOX OFFICE STAFF

PAMELA ARMSTRONG
LAURIE BAILEY
LUKE BANNON
MICHAEL BINGHAM
CARLA BRYSON
PAULA RUTH CARSON-LEWIS
HANNAH CONLON
ELLISON CRAIG
GARY CROSSAN
ALACOOUE DAVEY
AMANDA DOHERTY
DARREN FRANKLIN
CHRIS GRANT
ADELE GRIBBON
SIMON HALL

DAVID HANNA

CATHAL HENRY
TERESA HILL
MEGAN KEENAN
HELENA HOWIE
GERARD KELLY
JULIE LAMBERTON
HELEN LAVERY
JANETTE LOUGHLIN
MEGAN MAGILL
COLM McATEER
AOIFE McCLOSKEY
PATRICIA McGREEVY
MARY McMANUS
CATHAN McROBERTS
CATHERINE MOORE
DONAL MORGAN
EDITE MUCENIECE
SEAMUS O'HARA
BERNADETTE OWENS
PATRICK QUINN
BOBBI RAI PURDY
HAYLEY RUSSELL
MICHAEL SHOTTON
SUSANNAH WILSON

VOLUNTEERS

JORDYN CUMMINGS
JOAN GORMLEY
JAKE KIERAN
CAOIMHE MANNION
ALANA McALISTER
MELISSA PATTY



Coffee - the drink of the cosmopolitan, the cultured and the conversational.

Our script is simple. We source, buy, import, roast and deliver the best coffee and we never stop asking ourselves how we can make it better. Our speciality beans are roasted in Belfast and delivered fresh to the Lyric Café for you to enjoy. We act with precision, perfection and passion every time.

We are Bailies. Belfast born and brewed.


handroastedcoffee





**Local talent.
Local creativity.
Brought to you by
Danske... your local bank.**

It's a great year at the Lyric - a rich blend of cultural heritage and unbridled fun. And we're delighted to once again play our small part in helping to serve up the cream of local creative talent. Enjoy the drama in the season ahead - we will too.

