

PUNKROCK

BY SIMON STEPHENS
DIRECTED BY SELINA CARTMELL



SUN 10 AUG – SAT 06 SEPT 2014





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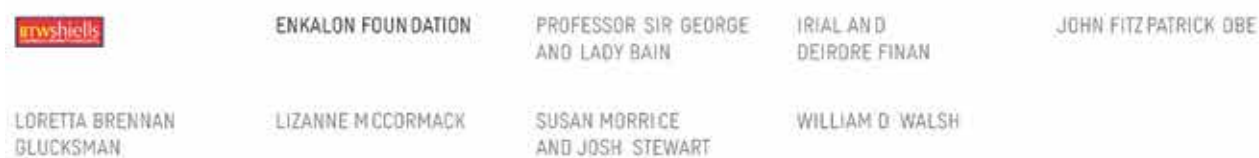
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WELCOME

Hello and a very warm welcome to this performance of *Punk Rock*.

Our aim in the Lyric is to present a programme of theatre that has a wide range of appeal for our audience; theatre that is vibrant, entertaining and occasionally provocative. In this season, titled **Northern Soul**, I trust you will find work that is of interest to you and your adventurous spirit.

I chose *Punk Rock* to appeal to a younger audience not just in years but also in outlook. It is not an easy play and requires a degree of concentration that some may find trying on a late summer evening looking for "safe" entertainment. Be warned there are scenes of an adolescent nature in this performance and some people may find cause for upset. Despite this somewhat dour warning I want to point out that Simon Stephens' play is one of the most successful British plays in recent years. It has been critically acclaimed, won awards and, the big test, achieved world-wide success. Since it opened at the Lyric Hammersmith in 2009 *Punk Rock* has been performed in places as far afield as Berlin, Tokyo and Sydney.

Simon Stephens' work has echoes of Edward Bond, Caryl Churchill and, perhaps surprisingly, the Yeats of the *Second Coming* but his voice is all his own. His characters complex and surprising. The landscape of his plays ever shifting. *Punk Rock* may start (and stay) as a school common room but there's mystery in the library, an arena for flirtation, a slaughterhouse in the shadows.

The teenager, or more precisely the nature of those awkward, pimply, moody, creative years we all pass through, has long fascinated artists. There is no such thing as pop music, punk music, rock n' roll in general without the enthusiasm of youth looking for a soundtrack to explain itself to itself. Bob Dylan has said he wrote all his best songs during that period he only re-worked them as he got older. Same with the troubled lead singer of The Libertines. Even today there are brilliant adolescence songsmiths/poets scribbling furiously deep into the night in their bedrooms ready to take over the world in a year or two. Major films are based on the rebellion of youth, Lindsay Anderson's *If...*, Kubrick's *A Clockwork Orange*, Jean Vigo's *Zéro de conduite*, Nicholas Ray's *Rebel Without A Cause*, Gus Van Sant's chilling *Elephant*. In theatre you have Edward Bond's seminal yet terrifying *Saved*. J.D. Salinger's *The Catcher in the Rye* is one of the talismanic texts of the 20th century, its protagonist Holden Caulfield, a vastly influential character in youth rebellion.

All of these works, *Punk Rock* amongst them, explore the tension between the fantasy and the reality of adolescence, and between the many varied attempts to exalt or capture this fugitive and transitory state - how youth melts the rules established by adults and demands to be heard on its own terms.

We eventually dismiss the rebellious state of adolescence as a phase we go through. The adults establish constant tests in schools, at home, in love, on TV as a form of guidance or a way of asserting control on this strange growth period. Both mentally and physically we expand at a faster rate than we ever will again. No wonder so many young people feel miserable and put upon, aggressive and misunderstood. It's a constant period of transition, everything is constantly shifting. "I fancy her but she fancies him, she fancies him but he fancies the other fella'. Life is strange, life is boring, today's music is shit, I wish I was dead." Sooner or later, if we survive, we all conform or change the landscape and try to scrape a way into adulthood.

In Jon Savage's brilliant book *Teenage: The Creation of Youth 1875 - 1945*, he states "By its very nature, youth has long been charged with representing the future: the perennial mass-media typecasting of the adolescent as a genius or a monster continues to encode adult fears about what will happen. To ignore those who stand out as harbingers in favour of those who cleave to the status quo is to refuse engagement with the future if not to misunderstand the nature of youth itself". To anyone young or still feeling young I say ignore the status quo, go look for adventure, you can meet adulthood headlong and in your own good time, create your own future.

Selina Cartmell has been at the helm of this production. She is an extraordinarily gifted director with a highly visual style and a fearless gaze. Her work has engaged with violence and love, outsiders and loners; her style has been surreal, imaginative, challenging, rigorous and deeply personal. A lot of directors hide behind a plain reading of the text, Selina's approach has been to explode it and see what pieces are left. I am really honoured to have her on this as she is really one of the very best visionary directors working today.

And I am delighted we have a cast so young, so new, so fresh and exuberantly talented. At the very least you can say you saw them here first, on the Lyric stage.

JIMMY FAY
EXECUTIVE PRODUCER



A NOTE FROM THE WRITER

Punk Rock is a play about violence. It's also a play about love and about sex. It's a play about education and ambition and the chaotic destabilising nature of money. It's a play about fear and optimism. It's also a play about home.

All my plays are about home it seems to me. For a long time I was fascinated by characters who were driven to try to leave home – then about characters struggling to return home. I've written characters defined by an absence of ever feeling at home and about characters rich in their sense of belonging somewhere or having that sense taken away from them. It fascinates me. How we can leave home, and having left home, how we can ever return, are the questions I return to more than any others.

The characters in *Punk Rock* are defined, as much as anything else by their relationship to their home town, Stockport, which happens to be my home town too. Cissy keens to leave the place. Bennett feels defined by his superiority to it. Tanya has an understanding of the dignity of the place. Chadwick sees the world with a larger perspective. Lilly has never really been at home anywhere. William feels the place is driving him insane.

I recognise these emotional responses in myself when I think about my home. I think many of us do.

The human being is a remarkable animal. We have an extraordinary understanding of time. We are defined by our memories and more by our desires. We have an extraordinary understanding of place. We recognise the places we have been to before with an instinctive emotional shudder. We have the capacity to imagine places we have never been to in our lives. In this sense our relationship to our homes defines our humanity. We constantly wonder, we constantly wander, we know when we are where we came from.

It is, therefore, inspiring to me that *Punk Rock* should come to Belfast. It is a city I have never been to. But it is a city, as much as any other, that defined who I am. My mother was raised here in the fifties. My grandmother was born here and grew up in a family of seven sisters on Sunnyside Street. Her family were here for generations. Her father, like many of his generation, working on the Titanic before leaving to fight in the Great War.

Belfast is a city I've heard stories about all my life. I was sung Belfast lullabies as a baby. I have gazed at photographs on my grandma's wall. It is a city I have imagined, and in this imagination it has defined my own sense of belonging and my own sense of home. It is astonishing to me then that my play about a generation's response to their home should move to live in Belfast for a while and that I should get over there to see it. My play is going to live in my hometown I've never been to. I can't wait to come and see it there.

L'esprit d'escalier.

SIMON STEPHENS
WRITER



THE SOUND OF ADOLESCENCE

In musical terms, punk rock is many things to many people: Weird no wave noise. Catchy new wave tunes. Screamy slowcore sludge. Bratty nursery-rhyme pop. Gruff tales rising up from the gutter on anthemic gang vocals. All combinations thereof and others still yet undefined. Basically, if it's loud and it annoys your parents, you're probably on the right track.

Pretty much all of the music featured in *Punk Rock* fits that bill - although the frighteningly fast passage of time means it's now entirely possible that some younger audience members may actually have been conceived to the priapic fuzz of Mudhoney's *Touch Me I'm Sick*. It's probably best that you don't ask.

"Punk rock should mean freedom - liking and accepting anything that you like. Playing whatever you want, as sloppy as you want. As long as it's good and it has passion." So said Kurt Cobain, a confirmed Mudhoney fan with the guts to admit that he loved poppier bands like ABBA and The Beatles as much as Black Flag and other 'peer approved' musical selections.

Naturally, by the time people around the world were actually paying attention to what this small town punk rocker and gifted songwriter had to say, he was already being dismissed as a 'sell-out' by self-appointed judges. Yes, punk rock music might be noisy, anarchic and seemingly engineered to scare your granny, but it's also a subculture with its own set of rules and regulations.

At its best, the punk rock scene can foster free thinking, social consciousness, self-reliance, co-operation and generosity of spirit. At its worst, it's just like any other mainstream social hierarchy, riddled with cliques, cattiness and the occasional bully. Kurt Cobain even wrote a song noting that the bitchiness Nirvana encountered in Seattle's supposedly 'alternative' music scene was akin to being back in high school again - only this time, there was "no recess!"

There's a scene in *Punk Rock* where one character uses another's lack of musical knowledge about the early career of a popular group to mark them out as a fairweather fan. The kids in the play are discussing The White Stripes, but they could just as easily be talking about Nirvana, Green Day or Biffy Clyro, all acts who spent a time as underground heroes before enjoying a sudden commercial breakthrough which quadrupled their fan-base in the space of one key album. It's punk rock elitism in action, a phenomenon pretty much every music lover will have experienced (perhaps even perpetrated) at one point or another, in all likelihood while whiling away a wet Wednesday lunch break with schoolmates as the spectre of double maths looms ever closer. Still, this is music fueled by the kind of disaffection, alienation, boredom, frustration and hormonal urges that anyone who's ever endured the existential agony of being 15 will be only too familiar with. Little wonder then that actual teenagers have been responsible for some of the best punk rock ever made, as any fan of The Undertones will be only too happy to explain.

When you first hear *Teenage Kicks*, *Beat on The Brat*, *Anarchy In The UK*, *Alternative Ulster*, *Girl From Mars*, *Screamager*, *I Wanna Be Your Dog*, *Waiting Room*, *Smells Like Teen Spirit*, *Rebel Girl* or whatever number happens to be blasting out of the right speakers at the right moment, it connects on a gut level and generally results in a lot of spontaneous jumping around. That's the best bit, the raw power of punk as a visceral force - something you were always yearning for, maybe without even knowing it. It's a release, it's an escape, it's fun. The sniping and snobbery come later.

The bands may come and go, but so long as there are teens in search of a soundtrack to their adolescent confusion, punk rock will never die.

DAVID ROY
JOURNALIST SPECIALISING
IN MUSIC FOR THE IRISH NEWS.

INSIDE THE REHEARSAL ROOM



PUNKROCK

BY SIMON STEPHENS
DIRECTED BY SELINA CARTMELL



CREDITS

CREATIVE TEAM

WRITER
DIRECTOR
SET AND COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER
ASSISTANT DIRECTOR
MOVEMENT DIRECTOR
FIGHT DIRECTOR
DIALECT COACH
DESIGN TRAINEES

SIMON STEPHENS
SELINA CARTMELL
MONICA FRAWLEY
CHAHINE YAVROYAN
FERGUS O'HARE
PATSY HUGHES
DAVID BOLGER
ALISON DE BURGH
BRENDAN GUNN
KATIE DAVENPORT
CIARA CRAMER

CAST (IN ORDER OF APPEARANCE)

WILLIAM CARLISLE
LILLY CAHILL
BENNETT FRANCIS
CISSY FRANKS
NICHOLAS CHATMAN
TANYA GLEASON
CHADWICK MEADE
LUCY FRANCIS

RHYS DUNLOP
LAUREN COE
IAN TONER
AISHA FABIENNE ROSS
JONAH HAUER-KING
LAURA SMITHERS
RORY CORCORAN
NIAMH EDGAR
CARMEN KIDD
MOLLIE QUINN

PRODUCTION TEAM

PRODUCTION & TECHNICAL MANAGER
TECHNICIANS

KEITH GINTY
MICHAEL HARPUR, DAMIAN COX,
ANNE MARIE LANGAN
SEAN PAUL O'RAWE
KATE MILLER
TRACEY LINDSAY
STEPHEN DIX
PAT MUSGRAVE
ERIN CHARTERIS
SYLVIA McMASTER
VINCENT BELL
TOM LAWTON
CIARA CRAMER
TREVOR PRICE

PRODUCTION ASSISTANT
COMPANY STAGE MANAGER
DEPUTY STAGE MANAGER
ASSISTANT STAGE MANAGER
WARDROBE SUPERVISOR
WARDROBE ASSISTANT
COSTUME CARE
SET BUILD & SCENIC PAINTERS

SET TRANSPORT

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CREATIVE TEAM BIOGRAPHIES

SIMON STEPHENS WRITER

Simon is an award-winning playwright whose work includes *Bluebird*, *Hérons*, *Country Music*, *Motortown*, *Wastwater* and *Birdland* (Royal Court); *Blindsided* and *Port* (Manchester Royal Exchange, 2002 - Pearson Award for Best New Play); *On The Shore of the Wide World* (Manchester Royal Exchange / National Theatre, 2005 - Olivier Award for Best New Play); *Harper Regan* (National Theatre); *Sea Wall* (Bush Theatre / Traverse Theatre); *Pornography* (Deutsches Schauspielhaus, Hanover and Edinburgh Festival / Birmingham Rep and Tricycle Theatre); *Punk Rock* (Lyric Hammersmith / Manchester Royal Exchange); *The Trial of UBU* (Schauspielhaus, Essen / Toneelgroep Amsterdam and Hampstead Theatre); *A Thousand Stars Explode in the Sky*, written in collaboration with David Eldridge and Robert Holman (Lyric Hammersmith); *Marine Parade*, a play with songs, written with Mark Eitzel (Brighton Festival); *T5* (Traverse Theatre); an adaptation of Jon Fosse's *I am the Wind* (Young Vic Theatre); *Three Kingdoms* (NO99 Theatre, Estonia / Munich Playhouse / Lyric Theatre, Hammersmith); *Morning* (Lyric Theatre / Traverse Theatre, Edinburgh Festival, 2012); a new version of *A Doll's House* (Young Vic Theatre, Duke of York's Theatre); an adaptation of Mark Haddon's novel *The Curious Incident of the Dog in the Night-Time* (Royal National Theatre, Apollo Theatre. 2013 – Olivier Award for Best New Play); *Carmen Disruption* (Deutsches Schauspielhaus, Hamburg).

TV credits include: *Cargese* for Sprout Pictures (Sky Arts); an adaptation of *Pornography* for Coming Up (Channel 4) and *DIVE* (Granada / BBC).

SELINA CARTMELL DIRECTOR

Selina took a First in Drama and History of Art from Trinity College, Dublin and Glasgow University and graduated with an MA (Distinction) in Directing from Central School of Speech and Drama, London in Advanced Theatre Practice. She makes her Lyric Theatre debut with the Irish Premiere of *Punk Rock*.

She is currently Artistic Director of the multi-award winning company Siren Productions based in Dublin. Selina was protégé to Julie Taymor as part of the Rolex Mentor and Protégé Arts Initiative. Between 2010 – 2012 she was Artist in Residence at the Samuel Beckett Theatre, Dublin.

Directing credits with Siren Productions include *A Tender Thing*, *The Making of Tis Pity She's A Whore*, *Fando & Lis* and *Titus Andronicus* (Winner of Best Director and Best Production, Irish Times Theatre Awards) (Project Arts Centre); *Medea* (Samuel Beckett Theatre, Winner of Best Director, Irish Times Theatre Awards); *The Lulu House* (International Dublin Theatre Festival); *Macbeth* (The Empty Space) and *La Musica* (Smock Alley, Winner of Best Production in Dublin Fringe Festival).

Other theatre credits include: *King Lear*, *Woman and Scarecrow*, *Only an Apple*, *Big Love* (Abbey Theatre); *Override* (Watford Palace Theatre, London); *The Prince and the Pauper* (Unicorn Theatre, London); *The Broken Heart* (Theatre For A New Audience, New York); *Molly Sweeney* (Curve Theatre, Leicester); *Catastrophe*, *Festen*, *Sweeney Todd* (Winner of Best Opera Production, Irish Times Theatre Awards – Gate Theatre); *Pornography* (London Academy of Music and Drama); *The Gospel According to Judas* (National Theatre Studio); *Bold Girls* (The Lir); *Here Lies* and *Passades* (Operating Theatre); *My Romantic History* (Royal Court Theatre); *Some Explicit Polaroids* (London Academy of Music and Drama); *Catastrophe* (Gate Theatre and Barbican); *The Giant Blue Hand* (The Ark) and *The Cordelia Dream* (Royal Shakespeare Company).

MONICA FRAWLEY SET AND COSTUME DESIGNER

An award-winning scenographer, Monica trained at Dun Laoghaire School of Art and Design, the National College of Art and Design, Dublin, and Central St Martin's School of Art and Design, London. She has worked for all the major theatre companies in Ireland and for many in Britain, the U.S. and other parts of Europe, designing set and costume and at times directing.

Previous Lyric Theatre credits include: *The Playboy of the Western World*.

Other theatre credits include: *By the Bog of Cats*, *Juno and the Paycock*, *The Comedy of Errors*, *The Tempest*, *The Silver Tassie' Translations*, *Gigli Concert*, *Too Late for Logic*, *The Playboy of the Western World* (Abbey Theatre); *Heavenly Bodies*, *Sheeps Milk on the Boil* (Peacock Theatre); *Dracula*, *At the Black Pigs Dyke*, *A Crucial Week in the Life of a Grocer's Assistant* (Druid Theatre Company); *Da*, *Macbeth*, *The Home Place*, *The Burial at Thebes* (Guthrie Theater, Minneapolis); *Out of Harms Way*, *Touch Me I'm Sick* (Cois Ceim Dance Theatre); *The Drunkard*, *Sanctuary Lamp* (Arcola, London); *The Taming of the Shrew* (Rough Magic); *Immeneo*, *Orfeo and Euridice*, *A Streetcar Named Desire*, *A Midsummer Night's Dream* (Opera Ireland); *I Puritani* (Staatstheater Nuremberg); *A Tender Thing* for Siren Productions, directed by Selina Cartmell (Project Arts Centre), and most recently *The Invader*, an opera by Eric Sweeney directed by Ben Barnes for Theatre Royal Waterford and Wexford Theatre Opera.

Monica is a lecturer on the 'Design for Stage and Screen' programme at The Institute of Art Design and Technology, Dun Laoghaire and is Resident Designer to The Lir, Academy of Dramatic Arts Dublin.

CHAHINE YAVROYAN LIGHTING DESIGNER

Previous Lyric Theatre credits include: *Molly Sweeney*.

Other theatre credits include: *Khandan* (Birmingham Rep/Royal Court); *The Pass, Let The Right One In* (Birmingham Rep/Royal Court & West End); *Narrative*, *Get Santa*, *Wig Out!*, *Relocated*, *The Lying Kind*, *Almost Nothing*, *At The Table*, *Bazaar*, *Another Year Wasted* (Royal Court); *King Lear*, *The House*, *Major Barbara* (Abbey Theatre); *A Soldier In Every Son*, *Measure for Measure*, *Marat/Sade*, *Dunsinane* (Abbey Theatre & National Theatre of Scotland); *God in Ruins*, *Little Eagles* (RSC); *Farewell*, *Half a Glass of Water* (Field Day); *Uncle Vanya* (Minerva); *The Lady from the Sea*, *The Comedy of Errors*, *Three Sisters* (Royal Exchange, Manchester); *The Vortex* (Gate Theatre); *Scorched* (Old Vic Tunnels); *Fuente Ovejuna*, *Punishment Without Revenge*, *Dr Faustus* (Madrid); *Elizabeth Gordon Quinn*, *Calendonia*, *Realism*, *The Wonderful World of Dissocia* (National Theatre of Scotland); *Orphans*, *Dallas Sweetman*, *Long Time Dead* (Paines Plough); *Dr Marigold & Mr Chops* (Riverside Studios); *Jane Eyre*, *Someone Who'll Watch Over Me* (Perth); *Il Tempo Del Postino* (Manchester International Festival) and *How to Live* (Barbican).

Dance credits include work with Jasmin Vardimon Dance, Bock & Vincenzi, Fraule Reequardt, Colin Poole, Candoco, Ricochet, Rosemary Lee and Arthur Pita.

Music work includes: *XX Scharnhorst* (HMS Belfast); *Sevastopol*, *Home*, *Dalston Songs* (ROH2); *Plague Songs* (Barbican); *The Death of Klinghoffer* (Scottish Opera); Jocelyn Pook Ensemble and Diamanda Galas (International).

Site-specific work includes: *Focal Point* (Rochester Harbour); *Enchanted Parks* (Newcastle); *Dreams of a Winter Night* (Belsay Hall); *Deep End* (Marshall St Baths) and *Ghost Sonata* (Sefton Park, Palmhouse).

FERGUS O' HARE SOUND DESIGNER

Fergus has sound designed over 250 productions throughout the UK and US.

Most recent work includes: *Young Writers Festival* (Pentabus); *Kafka's Dick* (Theatre Royal Bath); *Hope Place* and *Twelfth Night* (Liverpool Everyman); *Daytona* (Theatre Royal Haymarket/Park Theatre); *Pygmalion* (Theatre Royal Bath/Tour); *Relative Values* (Pinter Theatre); *Another Country* (Trafalgar Studios); *King Lear* (Chichester/BAM); *Jungle Book* (West Yorkshire Playhouse); *In The Next Room* (Ustinov/St. James); *The Winslow Boy* (Old Vic/Roundabout); *Passion Play* (Duke of York's); *Macbeth* (National Theatre of Scotland/Barrymore Theatre, Drama Desk Nominee, BroadwayWorld.com Award); *Street Scene* (Chatelet, Paris and Liceu, Barcelona); *A Chorus of Disapproval* (Pinter); *Noises Off* (Old Vic/Novello); *No Quarter* (Royal Court); *Glasgow Girls* (NTS/Stratford East); *Uncle Vanya* (NTS/Stratford East); *Uncle Vanya* (Chichester) and The Opening Ceremony of the London 2012 Paralympic Games.

PATSY HUGHES ASSISTANT DIRECTOR

Patsy Hughes received a Bachelor of Arts Honours degree in Drama from Queen's University in 2007.

Previous Lyric Theatre credits as Associate Director includes: *Molly Sweeney*. As Assistant Director: *How Many Miles to Babylon?* and *The Absence of Women*, which also toured to the Tricycle Theatre, London.

Directorial credits include: *After the Bell Jar*, *Frankenstein*, *Hedda*, *Normal*, *1984*, *Doll*, *Faustus* (Green Room Productions); *Hérons* (Pint-sized Productions); *Under Nine Horse Wood* (Ash Green Youth Theatre); *A Slice of Saturday Night*, *Titanic Shipyards/Docks* (Music Theatre 4 Youth); *Earth Hour at Stormont* (WWF); *When the White Wile Men Came* (Ulster Scots Agency); *Not a Game for Boys* (C21 Theatre Company); *Flush* (Cre8 Belfast) and *Crave* (See U Next Tuesday Theatre Company).

Associate Director credits include: *Teenage Kicks* (Millennium Forum) and *Over The Bridge* (GBL Productions).

Assistant Director credits include: *The Return of Colmille* (Derry-Londonderry City of Culture); *Transparency* (Ransom); *The Chosen Room* (YMT, London); *The Library for Lives*, *Times Centenary Project* (Queen's University) and *PlayRIGHTS 24hr plays* (25 Theatre Company at The Lyric).

DAVID BOLGER
MOVEMENT DIRECTOR

David Bolger is the Artistic Director and co-founder of CoisCéim Dance Theatre. His work has been seen by millions of people world-wide and has received prestigious awards for its innovation, performance and choreography.

Over the last two decades, David has directed and choreographed over 20 original productions for CoisCéim, including the award-winning *Swimming with my Mother*, *Touch Me*, *Pageant*, *Missing* and most recently *Agnes*. He has also written and choreographed extensively for film most notably the multi-award-winning dance films, *Hit and Run* (CoisCéim/Rough Magic Films) and *Deep End Dance* (Wildfire Films).

David has received numerous choreographic commissions including Tanztheater Freiburg/Heidelberg, Fidget Feet Aerial Dance Company, Druid Theatre Company, Cameron Mackintosh, The National Theatre, The Guthrie Theatre in Minneapolis, Abbey Theatre, Spoleto Festival and Riverdream's Heartbeat of Home. He made his opera direction debut in 2004 with Gluck's *Orfeo*, which received an Irish Times/ESB Theatre Award and became the first Irish Opera to be invited to the State Theatre (Wiesbaden).

Other opera work includes *Imeneo*, *A Midsummer Night's Dream* (Opera Ireland), *La Traviata* (ENO) and *Nicholas Maw's Sophie's Choice* (Royal Opera House, London).

David has been a member of Aosdana since 2007.

ALISON DE BURGH
FIGHT DIRECTOR

Previous Lyric Theatre credits include: *Macbeth*, *The Civilization Game* and *The Painkiller*.

Other theatre credits include: *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 Tears*, *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 Leenane*, *Container*, *Suss* (Young Vic); *Snake in the Grass*, *A Trip to Scarborough*, *The Swing of Things* (Stephen Joseph Theatre, Scarborough); *The Real Inspector Hound*, *The Critic* (Chichester Festival Theatre) and *Peter Pan* (Lyceum Theatre, Edinburgh).

Opera credits include: *Don Giovanni*, *Knight Crew*, *Euryanthe* (Glyndbourne Festival Opera); *Cavalleria Rusticana*, *Pagliachi*, *Carmen*, *Tosca*, *Macbeth* (Opera Holland Park); *Florentine Tragedy/Gianni Schicci* (Greek National Opera); *American Lulu*, *Varjak Paw* (The Opera Group); *Carousel*, *Romeo and Juliet*, *Don Giovanni* (Opera North); *Sweetness and Badness* (Welsh National Opera); *La Boheme* (Scottish Opera); *The Trojans at Carthage*; *The Handmaid's Tale*; *The Trojans*; *Lulu* and *Morning to Midnight* (English National Opera).

BRENDAN GUNN
DIALECT 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 City of Culture year in Derry/Londonderry 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: TV and features versions of *Starred Up* (Film4); *Dracula Untold* (Universal); and *Child 44* (Summit Entertainment, based on the best-selling novel written by Tom Rob Smith.) He also established the vocal style for the new TV series *Fortitude* starring Belfast actor Richard Dormer. Currently he is involved with the cast of *Brooklyn*, a feature film based on the novel by Colm Toibin and scripted by Nick Hornby.

CAST BIOGRAPHIES



RHYS DUNLOP
WILLIAM CARLISLE

Rhys was born and raised in Belfast where he was a member of Youth Action's Rainbow Factory for many years. He recently graduated from The Lir, National Academy of Dramatic Art, Trinity College Dublin in association with The Royal Academy of Dramatic Art.

Other theatre credits include: *Pains of Youth*, *Into the Woods*, *Twelfth Night*, *Mary Stuart*, *Scenes from the Big Picture*, *The Rover*, *Antigone* and *Love's Labour's Lost* (The Lir); *Shoot the Crow* (Primecut Productions); *A Cock and Bull Story* (Pintsize Productions); *Mojo Mickybo*, *Lord of the Flies* and *A Midsummer Night's Dream* (The Company, Rainbow Factory).

TV, film and radio credits include: *Homemade* (The Lir); *Maru* (Stirling Film and Television Productions); *The Queen's Nose* and *The DeLorean* (BBC Radio).

This is Rhys' first professional stage appearance since graduating from drama school.



LAUREN COE
LILLY CAHILL

Lauren is from Dublin, and at the age of 18 was accepted into the inaugural Bachelor of Arts in Acting course at The Lir, National Academy of Dramatic Art, Trinity College Dublin in association with The Royal Academy of Dramatic Art. She completed her three year degree in July 2014.

Theatre credits at The Lir include: *Scenes from The Big Picture*, *Bold Girls*, *Twelfth Night*, *Into the Woods* and *Pains of Youth*.

TV and film credits include: *Camelot* (Starz Originals); *Primeval* (Impossible Pictures); the IFTA award-winning mini-series *The Importance of Being Whatever* (RTÉ) and the short films *The Pool* and *Homemade* (The Lir).

This is Lauren's professional stage debut.



IAN TONER
BENNETT FRANCIS

Ian is from Dublin and graduated from University College Dublin in 2010 with a degree in English with Film Studies before training at the Gaiety School of Acting. This is his first time performing at the Lyric.

Theatre credits include: *The Vortex* (Gate Theatre); *Gaslights* (Theatre Upstairs); *Town/Country*, *The Lark* (Smock Alley); *The Ladder and the Moon* (C Venues, Edinburgh Fringe 2010); *The Witches* (The Civic); *Attempts on Her Life* (Project Theatre); *A Whistle in the Dark*, *Dancing at Lughnasa*, *Philadelphia*, *Here I Come!*, *King Lear* and *Glengarry Glen Ross* (UCD Dramsoc).

He will soon appear in Citizen Charlie opposite Aidan Gillen in a three part mini-series produced by Touchpaper Films/RTE, as well as the mini-series *Klondike* for Abu Media (dir. Daithi Keane) in the role of JJ Hopkins.



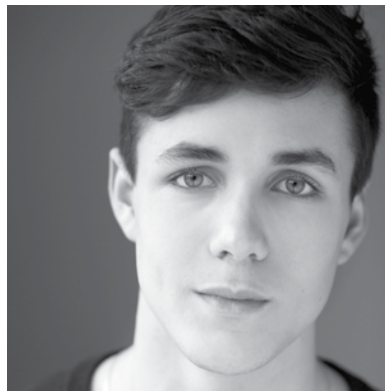
AISHA FABIENNE ROSS
CISSY FRANKS

Aisha was born in Scotland but grew up mainly in Brunei and Australia before moving to London to undertake the three year Bachelor of Arts in acting at The London Academy of Music and Dramatic Art (LAMDA).

Theatre credits at LAMDA include: *Romeo and Juliet*, *Some Explicit Polaroids*, *The Duchess of Malfi* and *Women of Troy*.

TV and film credits include *Downton Abbey* (BBC); *The Last Photograph* (Warner Bros. Pictures) and *Drama* (dir. Sophie Mathisen).

This is Aisha's professional stage debut.



JONAH HAUER-KING
NICHOLAS CHATMAN

Jonah was born and raised in London. His theatre credits during school include: the titular character in *Macbeth*, *Cymbeline* and *Arthur Miller's Broken Glass*.

Jonah also studied as a jazz vocalist playing a leading role in The Edinburgh fringe hit *Flames Over New Jersey* at the Underbelly, a jazz musical which also ran at London's Crazy Coqs Cabaret.

TV and film credits include: *Blue* (NFS short), *Holding On For A Good Time* (NFYU short) and the lead role in Try Hard Productions' film *The Gate of the Hundred Sorrows*, based on the Rudyard Kipling story of the same title.

This is Jonah's professional stage debut.



LAURA SMITHERS
TANYA GLEASON

Laura travelled from Surrey to Belfast to attend the Bachelor of Arts three year drama course at Queen's University, and graduated in 2013. She then went on to audition for the Drama Studio programme at the Lyric Theatre which, after nine months of training, concluded with a production of Mark Brenton's *55 Days*, performed in the Lyric's Naughton Studio, directed by Philip Crawford. Laura hopes to continue her training after this project, studying for a Master of Arts degree in Acting at Drama School.

This is Laura's professional stage debut.



RORY CORCORAN
CHADWICK MEADE

Hailing from Dublin, Rory Corcoran is a member of the first graduating class of the three year Bachelor in Acting course at The Lir Academy.

Theatre credits at The Lir include: *Love's Labours Lost*, *The Rover*, *Antigone*, *The Sin Eaters*, *Scenes From the Big Picture*, *Mary Stuart*, *Twelfth Night*, *Into the Woods* and *The Clearing*.

This is Rory's professional stage debut.



MISTLETOE & CRIME

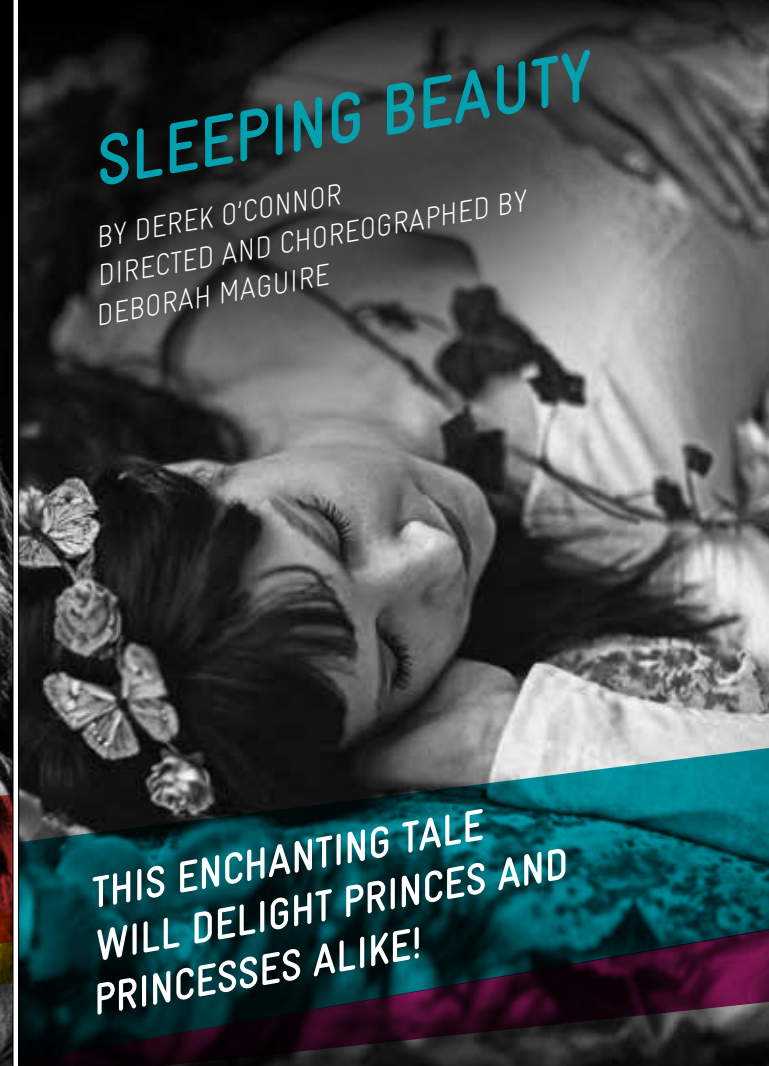
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CREATIVE LEARNING

It's the second night of Youth Music Theatre UK's production of *Macbeth* here at the Lyric. I've just had supper with three young actresses looking for advice on getting into Drama School. Two of them are eager to report that they are applying to as many different schools as they can afford. They exchange stories about where to find audition pieces, what they think panels are looking for, horror stories and reassuring accounts from previous applicants.

It's a serious business getting into Drama School – the figures back up their concerns: around 2500 students apply for 25 places at The Royal Academy of Dramatic Art (RADA). The odds are similar at the Royal Welsh College of Music and Drama. And it's not just the competition that makes life difficult – funding can be a nightmare. Student loans don't cover Masters courses and Career Development Loans don't come cheap.

It's very refreshing to hear the third girl from YMT say that she's never done anything like this before and may not ever again, but she's had a great time doing it!

The Creative Learning Department offers a variety of options to young people to engage with theatre. In our annual Summer School we run four week-long courses, and are passionate about the fact they are not about the pressurised production of a 'show' at the end of the week. In short, we care far too much about the quality of learning to go down that route. Young actors explore a theme and in the process enhance skills in writing, vocal work, acting technique, improvisation and prop-making.

This year it was all about Elements, inspired by the current exhibition at the Ulster Museum. It's about developing creativity and imagination which, arguably, are somewhat stifled by prescriptive curricula and exam pressure during term-time. Drama, with a bit of Science thrown in for good measure: how inspiring to see six year old electrons whizzing around a carbon nucleus while the 16 year olds put Oppenheimer on trial for his work on uranium!

But we understand the pressure on those who want to take it further. The Lyric Drama Studio offers intensive training to prepare young people for Drama School auditions. There's also an open offer to schools across the country to access advice and support for their students. While most are filling in UCAS forms, CUKAS applications (to Conservatoires in the UK) occupy the minds of these aspiring thespians.

In the last three years, we've helped secure 17 offers from major Drama Schools across the UK and Ireland. Great good luck to those who are setting off this September to begin their training for, we hope, successful careers on the stage!

PHILIP CRAWFORD
CREATIVE LEARNING COORDINATOR

CHARLES LAUGHTON, ON WHY HE WANTED TO BE AN ACTOR:
"BECAUSE PEOPLE DON'T KNOW WHAT THEY'RE LIKE AND I THINK I CAN SHOW THEM"



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