

2023-4

Acting in Good Faith

Tanya Dean

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 LANDMARK

A LANDMARK PRODUCTIONS AND ABBEY THEATRE CO-PRODUCTION

GHOSTS

BY HENRIK IBSEN

A NEW VERSION WRITTEN AND DIRECTED BY MARK O'ROWE



A LANDMARK PRODUCTIONS AND ABBEY THEATRE CO-PRODUCTION

GHOSTS

BY
A NEW VERSION BY

**HENRIK IBSEN
MARK O'ROWE**

DIRECTOR
SET DESIGNER
COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER

**MARK O'ROWE
FRANCIS O'CONNOR
JOAN O'CLERY
SINÉAD MCKENNA
AOIFE KAVANAGH**

15 APRIL – 13 MAY 2023

OPENING NIGHT

**19 APRIL 2023
ABBAY THEATRE**



Landmark Productions

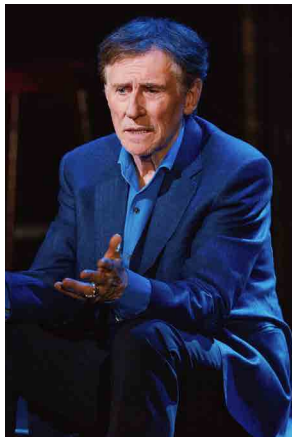
Landmark Productions is one of Ireland's leading theatre producers. It produces wide-ranging work in Ireland and shares that work with international audiences.

Led by Anne Clarke since the company's foundation in 2003, its productions have received multiple awards and have been seen in leading theatres in London, New York and beyond. Landmark produces a wide range of ambitious work – plays, operas and musicals – in theatres of all scales. It co-produces regularly with a number of partners, including, most significantly, Galway International Arts Festival and Irish National Opera. Its 27 world premieres include new plays by major Irish writers such as Enda Walsh, Mark O'Rowe and Deirdre Kinahan, featuring a roll-call of Ireland's finest actors, directors and designers.

Numerous awards include the Judges' Special Award at the Irish Times Irish Theatre Awards, in recognition of 'sustained excellence in programming and for developing imaginative partnerships to bring quality theatre to the Irish and international stage'; and a Special Tribute Award for Anne Clarke, for her work as 'a producer of world-class theatre in the independent sector in Ireland'.

In January 2021 it established Landmark Live, a new online streaming platform which enables it to bring the thrill of live theatre to audiences around the world.

landmarkproductions.ie



Domhnall Gleeson in *Medicine* (photo: Pat Redmond); Siobhán McSweeney in *Happy Days* (photo: Pat Redmond); Gabriel Byrne in *Walking with Ghosts* (photo: Emilio Madrid)

The Abbey Theatre

As Ireland's national theatre, the Abbey Theatre's ambition is to enrich the cultural lives of everyone with a curiosity for and interest in Irish theatre, stories, artists and culture. Courage and imagination are at the heart of our storytelling, while inclusivity, diversity and equality are at the core of our thinking. Led by Co-Directors Caitríona McLaughlin (Artistic Director) and Mark O'Brien (Executive Director), the Abbey Theatre celebrates both the rich canon of Irish dramatic writing and the potential of future generations of Irish theatre artists.

Ireland has a rich history of theatre and playwriting and extraordinary actors, designers and directors. Artists are at the heart of our organisation, with Marina Carr and Conor McPherson as Senior Associate Playwrights and Caroline Byrne as Associate Director. We also work with four Resident Directors – Gea Gojak, Claire O'Reilly, Laura Sheeran and Colm Summers.

Our stories teach us what it is to belong, what it is to be excluded and to exclude. Artistically our programme is built on twin impulses, and around two questions: "who were we, and who are we now?" We interrogate our classical canon with an urgency about what makes it speak to this moment.

On our stages we find and champion new voices and new ways of seeing, our purpose – to identify combinations of characters we are yet to meet, having conversations we are yet to hear.

abbeytheatre.ie

Acting in Good Faith

In an early scene in Henrik Ibsen's *Ghosts*, just as Pastor Manders and Mrs Alving are concluding their discussion of administrative matters, Manders delicately brings up one final issue: whether or not Mrs Alving should purchase insurance for the new orphanage that is being built in honour of her late husband. This seemingly practical decision is, for the Pastor, fraught with religious responsibility; because the orphanage is to be dedicated to "higher matters", the Pastor worries, "if you do insure it, won't they think that you and I lack faith in God?"

Manders' concern may seem superstitious or outmoded to a contemporary audience, but his anxiety stems from a long-standing debate; the tension between what economic historian Giovanni Ceccarelli describes as "material safety (insurance) and spiritual safety (salvation)". From its inception in the Middle Ages, insurance found itself co-opted as a philosophical battleground between capitalist pragmatism and religious faith: on one hand, the unpredictable represents an economic threat that can be neutralised (or at least lessened) by financial protections; on the other, spiritual faith requires an unflinching trust in the providence of a god whose plan is

divine and therefore unknowable. As the practice of insurance slowly became more commonplace, it was haunted by a religious mistrust as to whether it was immoral, hubristic, or akin to usury. However, by the time Ibsen was writing *Ghosts* in 1881, insurance was for the most part socially accepted as a practical necessity; in fact, from 1767 to 1847 it had been mandatory in Norway to indemnify town buildings via the state fire insurance. In this context, Pastor Manders' moral concerns about whether it would be an irreligious choice may seem odd or extreme, even for the time. Yet, on closer inspection, his fretfulness is more about social safety than spirituality. His advice to Mrs Alving not to insure the orphanage reveals a desire to protect his own public status: "In fact, given how much attention the whole undertaking has been receiving, I worry, as both your advisor and your representative, that the more zealous of them might denounce me most of all."

Manders' almost-chronic insecurity around how the choices he makes might affect his public standing can be read as a critique of the public performance of devoutness. It is possible that part of Ibsen's inspiration for this partially came from one of the pivotal moments in Scandinavian

literature; a series of lectures from 1871 by Danish critic and scholar Georg Brandes, entitled 'Main Currents in 19th-century Literature', which served as a call to arms to artists to wield literature as a tool to interrogate contemporary issues, such as increasing permeability in social boundaries, the rise of proto-feminist and feminist movements, and Christianity's decline in status within modern society.

Whilst Ibsen tended to be private about his own religious beliefs, his letters reveal a disdain for what he saw as religious hypocrisy in Norwegian culture. When his son Sigurd was denied a place in the University of Christiania, Ibsen believed that the Norwegian Ecclesiastical Department (who had jurisdiction over education), "in true Norwegian spirit", were prejudiced against Sigurd because of the recent public debate about morality precipitated by Ibsen's play *A Doll's House*. In a letter to his publisher Frederik Hegel in 1880 (the year prior to writing *Ghosts*), Ibsen darkly noted that the "black gang of theologians who at present run the Norwegian Ecclesiastical Department shall receive a fitting literary memorial as soon as I get around to it..." It is tempting to read the character of Pastor Manders as

Ibsen's act of literary vengeance on those who abuse the power afforded to them by their public positions as religious figures. But Ibsen's dramaturgy is not interested in such reductive satire, and instead he offers a surprisingly rich and sympathetic clergy figure in Manders, whose anxiety around his public reputation embodies just one of the many complex and varied issues the play interrogates. Against the background of a society whose moral compass is starting to shift from the sacred to the secular, *Ghosts* uses an antiquated debate of religion versus insurance to catalyse a more complicated question: can sincere faith endure if piety and the value of public opinion are set as opposing forces?

Dr Tanya Dean
TU Dublin Conservatoire

Henrik Johan Ibsen Writer



Portrait by Henrik Ollrik

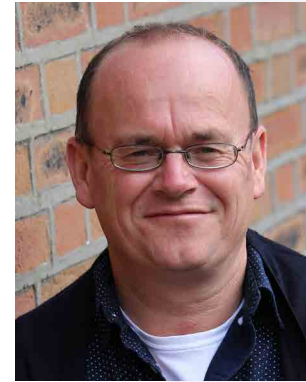
Henrik Johan Ibsen was born in 1828 in Skien, Norway. His first play was *Cataline* in 1849. Ibsen became manager at the Norwegian Theatre in Oslo in 1856. He had mixed success with plays such as *The Warrior's Barrow* (1850), *St. John's Night* (1853), *Lady Inger of Oestraat* (1855), *The Feast at Solhoug* (1855) and *Olaf Liljekrans* (1856) and eventually lost his job at the Norwegian Theatre when the theatre went bankrupt in 1862. In 1864, *The Pretenders* was performed in Oslo and was moderately successful.

Ibsen moved to Rome and would remain abroad for the next 27 years, moving between Dresden, Munich and Italy. *Brand*, published in 1866, finally brought Ibsen fame in Scandinavia. *Peer Gynt* was published in 1867, but not performed until 1876. In 1875, Ibsen began *Pillars of Society*, the first of his great prose plays. In 1879, Ibsen wrote *A Doll's House*, which caused a sensation, and would make him internationally famous in the years to come. *Ghosts* was published in 1881. In 1882 he wrote *An Enemy of the People* and *The Wild Duck* in 1884. *Rosmersholm* was written in 1886 and *The Lady from the Sea* in 1888.

Die Freie Bühne in Berlin featured *Ghosts* as its opening play in 1889. In 1890, Ibsen wrote *Hedda Gabler*. In 1891 he returned to Norway where he wrote *The Master Builder* (1892), followed by *Little Eyolf* (1894), *John Gabriel Borkman* (1896), and *When We Dead Awaken* (1899), his final play. In 1900 he suffered his first stroke, putting an end to his writing.

Henrik Ibsen died in Oslo in 1906.

Mark O'Rowe Writer and Director



Mark O'Rowe is a writer and director.

His plays include *From Both Hips* (Fishamble Theatre Company), *Howie the Rookie* (Bush Theatre), *Made in China* (Peacock Theatre), *Crestfall* (Gate Theatre), *Terminus* (Peacock Theatre), *Our Few and Evil Days* (Abbey Theatre) and *The Approach* (Landmark Productions).

He has also adapted several works, including *Hedda Gabler* (Abbey Theatre) and *DruidShakespeare*, an amalgamation of four of Shakespeare's history plays (Druid Theatre Company).

Screenplays include *Intermission*, *Boy A*, *Perrier's Bounty*, *Broken*, and *The Delinquent Season*, which he also directed.

TV includes the series *Temple* and *Normal People*.

Francis O'Connor Set Designer



Francis trained at Wimbledon School of Art. His career in the last thirty years encompasses work across drama, musical theatre and opera. He has designed numerous productions for the National Theatre, the RSC and new work for the Royal Court and Hampstead Theatre.

Internationally, designs include productions for Komische Oper Berlin, Opera Geneva, Spoleto Festival and Opéra de Monte-Carlo. He has a long association with Garsington and Grange Park Festivals. He designed the premiere of the Pulitzer Prize-winning opera *Silent Night* for Minnesota Opera. His designs for Jonathan Dove's *Pinocchio* won much acclaim and a Faust Prize nomination. This production for Opera North has been seen throughout the world.

Francis has designed multiple productions for the Gate Theatre and the Abbey Theatre. Most notably at the Abbey he has designed *Tarry Flynn*, *The Wake* and *Iphigenia in Aulis*.

Francis is perhaps best known for his collaboration with Garry Hynes' Druid Theatre in Galway. The many award-winning productions they have made include the premiere of Martin McDonagh's *The Beauty Queen of Leenane*, *The Leenane Trilogy*, *DruidSynge* and *DruidMurphy*.

Francis was honoured to have his work in Irish theatre represent Ireland, in 'Fragments' at the Prague Quadrennial 2019.

Joan O'Clery Costume Designer



Joan O'Clery is a costume designer working in both stage and screen. She is a three-time winner of Best Costume Design at the Irish Times Irish Theatre Awards and has been nominated three times for Best Costume Design at the Irish Film and Television Awards.

She has originated the costumes for several world premieres by major Irish writers including Seamus Heaney, Brian Friel, Tom Murphy, Marina Carr and Frank McGuinness.

Recent theatre credits include *Walking with Ghosts*, *The Saviour* and *The Approach* (Landmark Productions); *Medicine* and *Woyzeck in Winter* (Landmark Productions and Galway International Arts Festival); *Joyce's Women*, *Faith Healer*, *She Stoops to Conquer* and *The Unmanageable Sisters* (Abbey Theatre); *Macbeth* (Shakespeare's Globe); *Macbeth* and *She Stoops to Conquer* (Royal Shakespeare Company); *The Steward of Christendom*, *An Enemy of the People* and *The Little Foxes* (Gate Theatre); and *DruidMurphy* (Druid).

Her screen work includes the television series *Kin* and *Finding Joy* (RTÉ). Feature film credits include *Four Mothers*; *Tarrac*; *Dating Amber*; *King of the Travellers*; *Swansong*; *Snap*; *Out of Innocence*; *I, Dolours*; *Rose Plays Julie*; and *The Delinquent Season*.

Opera credits include *The First Child* and *The Second Violinist* (Landmark Productions and Irish National Opera); *Madama Butterfly* (Irish National Opera); and *La Traviata* (ENO).

Sinéad McKenna Lighting Designer



Sinéad McKenna is an internationally renowned designer working across theatre, opera, dance and film. She has won two Irish Times Irish Theatre Awards for Best Lighting Design and a Drama Desk nomination for Best Lighting Design for a Musical.

Her previous designs for Landmark Productions include *Walking with Ghosts* (set and lighting), *Straight to Video*, *The Approach* (set and lighting), *Asking for It*, *Howie the Rookie*, *Greener*, *October*, *The Last Days of the Celtic Tiger* and *Blackbird*.

Other designs include *Faith Healer*, *Drama at Inish*, *The Unmanageable Sisters*, *Othello*, *Aristocrats*, *The Plough and the Stars* and *The Burial at Thebes* (Abbey Theatre); *Haunted/If These Wigs Could Talk* (Thisispopbaby/Abbey Theatre); *Dēmos* (Liz Roche Company); *Angela's Ashes The Musical* (Bord Gáis Energy Theatre/tour); *Teenage Dick* (Donmar Warehouse); *Watt* (Ireland/international tour); *Parade* (Théâtre du Châtelet); *Insane Animals* (Home); *Once Upon a Bridge* (set and lighting), *Epiphany* and *Furniture* (Druid); *Maria Stuarda*, *The Tales of Hoffman*, *Griselda* and *La Bohème* (Irish National Opera); *Piaf*, *The Children*, *Beginning*, *Assassins*, *The Beckett/Pinter/Friel Festival*, *Private Lives*, *Juno and the Paycock* and *A Month in the Country* (Gate Theatre); *Famished Castle*, *Travesties*, *The Importance of Being Earnest*, *Improbable Frequency*, *The Parker Project*, *Life is a Dream* and *Attempts on Her Life* (Rough Magic).

Sinéad has designed for many other major Irish companies including Fishamble, CoisCéim, Gúna Nua, Decadent, Gare Saint Lazare, Corn Exchange, Siren, Second Age, The Performance Corporation and Semper Fi.

Aoife Kavanagh Sound Designer



Aoife Kavanagh is an Irish composer and sound designer. She is active across a variety of music disciplines, including theatre, dance, film, and contemporary instrumental and choral music.

For theatre, her credits include the Abbey Theatre production of *The Long Christmas Dinner*, which was nominated for five Irish Times Theatre Awards in 2021, and *Tom Moran is a Big Fat Filthy Disgusting Liar*, which won the Fishamble New Writing Award at Dublin Fringe 2022. She also assisted Denis Clohessy in the sound design for Fishamble and Pat Kinevane's production, *King* (2023).

Recent dance credits include *The Glasshouse* with Ballet Ireland (2022), *The Galaxy of Occupations* and *Man Down* with Roisin Whelan Dance (2022) and *Nasc* with Infinite Pants aerial dance (2022). Film credits include *The Corona*, exhibited at Visual Carlow (2021), and the Canadian short *Hoodie* (2020). She is currently receiving mentorship under the Contemporary Music Centre's Emerging Composer Scheme.

Aoife teaches piano and music theory at Waltons New School of Music Dublin. She holds a BA Double Hons in Music and German from Maynooth University and a Masters in Composition from Trinity College Dublin. Her work is funded by the Arts Council, Carlow County Council and Artlinks.



Cathy Belton Helena Alving



Cathy's theatre credits include *The Approach* and *Skylight* (Landmark Productions); *Aristocrats*, *The Hanging Gardens*, *The House*, *John Gabriel Borkman* with Alan Rickman (Abbey Theatre); *A View from the Bridge* and *A Woman of No Importance* (Gate Theatre); *Woman in Arms* (Storytellers – Irish Times Irish Theatre Awards Best Supporting Actress nomination); *Helen and I* (Druid); and *Wonderful Tennessee* (Sheffield Theatres). She performed in the world premiere of Frank McGuinness' one-woman play *The Match Box*, produced by Galway International Arts Festival, for which she was nominated for an Irish Times Irish Theatre Best Actress Award.

Cathy most recently appeared in *The Catch* (C5) and in the feature films *Nocebo* and *Omerta*. Other recent film credits include *Herself*, *Philomena*, *A Little Chaos*, *My Name is Emily*, *The Other Side of Sleep*, *Prisoners of the Moon*, *Silver Skates* and *The Tiger's Tail*.

Recent television credits include *Hidden Assets* (RTÉ/BBC) for which she was nominated for an IFTA in 2022; *The Woman in White* (BBC); Alison Spittle's *Nowhere Fast* (Deadpan Productions/RTÉ); *Red Rock* (Element/Company Pictures), earning Cathy two IFTA Nominations for Best Actress for her time on the show; and *Scúp* (Stirling Television/TG4/RTÉ). She received an IFTA nomination for Best Supporting Actress for her role in *Roy* (Jam Media Ireland/CBBC).

Cathy recently appeared as series regular Ivy in the first two seasons of the period detective series *Miss Scarlet and the Duke* (A+E Studios) and she has just completed filming a further two seasons of the show set for release later this year. She also recently completed filming a recurring role in *Clean Sweep* (RTÉ/Sundance/Element 8), which is due for release in 2023.

Cast

(in order of appearance)

REGINA ENGSTRAND
JACOB ENGSTRAND
PASTOR MANDERS
HELENA ALVING
OSWALD ALVING

SIMONE COLLINS
LORCAN CRANITCH
DECLAN CONLON
CATHY BELTON
CALAM LYNCH

Time 1880s | **Place** Norway

The performance runs for 1 hour 40 minutes. There is no interval.

DIRECTOR
SET DESIGNER
COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER

MARK O'ROWE
FRANCIS O'CONNOR
JOAN O'CLERY
SINÉAD McKENNA
AOIFE KAVANAGH

FOR LANDMARK PRODUCTIONS

PRODUCER
ASSOCIATE PRODUCER
MARKETING MANAGER
DIGITAL PRODUCER
PUBLICITY

ANNE CLARKE
JACK FARRELL
SINEAD McPHILLIPS
HUGH FARRELL
SINEAD O'DOHERTY
O'DOHERTY COMMUNICATIONS

FOR THE ABBEY THEATRE

PRODUCER
PRODUCING ASSISTANT
COMPANY MANAGER
PRODUCTION COORDINATOR
MARKETING

CRAIG FLAHERTY
CLARA PURCELL
DANNY ERSKINE
JUSTIN MURPHY
HEATHER MAHER
MUIREANN KANE
JACK O'DEA
STEPHEN MOLONEY
CAITRÍONA McLAUGHLIN
MARK O'BRIEN

SOCIAL MEDIA
PUBLICITY
ARTISTIC DIRECTOR
EXECUTIVE DIRECTOR

PRODUCTION MANAGER

STAGE MANAGER
ASSISTANT STAGE MANAGER
ABBAY STAGE MANAGER
HAIR AND MAKEUP
VOICE DIRECTOR
HEAD OF COSTUME
COSTUME SUPERVISOR
COSTUME MAKERS

MILLINERY
COSTUME BREAKDOWN
PROPS MASTER
PROPS SUPERVISOR
CHIEF LX / LX PROGRAMMER
LX TECHNICIAN
LX CREW

SOUND CREW

SCENIC ARTISTS

DRESSER
FIGHT DIRECTOR
STAGE CREW

TRANSPORT

SET CONSTRUCTION
PHOTOGRAPHERS

VIDEOGRAPHER
GRAPHIC DESIGN

ISL INTERPRETER
AUDIO DESCRIBER
CAPTIONER

EAMONN FOX LANDMARK PRODUCTIONS
ANDY KEOGH ABBEY THEATRE
BRENDAN GALVIN
AIDAN DOHENY
ORLA BURKE
LEONARD DALY
ANDREA AINSWORTH
DONNA GERAGHTY
EIMEAR FARRELL
DENISE ASSAS
GILLIAN CAREW
TARA MULVIHILL
JOHN SHEVLIN
SANDRA GIBNEY
EIMER MURPHY
DYLAN FARRELL
SUSAN COLLINS
SHANNON LIGHT
DAVE CARPENTER
EOIN BYRNE
ADRIAN MOYLAN
SEAN TREACY
DEREK CONAGHY
AIDAH SAMA
SANDRA BUTLER
SUE CRAWFORD
YVONNE KELLY
CIARAN O'GRADY
PAT DILLON
PAT RUSSELL
PHILIP HUGHES
BRIAN O'CARROLL
PAT TALBOT
DAVY McCRYSTAL
JOHNNY FINNEGAN
TREVOR PRICE
ODHRAN SHERWIN
TPS
PATRICIO CASSINONI PHOTOSHOOT
STE MURRAY REHEARSAL
PATRICK REDMOND PRODUCTION
GANSEE FILMS
GARETH JONES
AAD
ALI STEWART
MO HARTE
JEN SINNAMON

Simone Collins Regina Engstrand



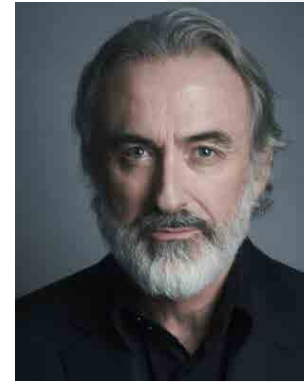
Simone's theatre credits include *A Christmas Carol* and *The Great Gatsby*, both for the Gate Theatre, and *The Wizard of Oz* for the Cork Opera House.

On television, Simone will next be seen as Cleopatra in *Ancient Empires*. Previous television credits include *FBI International*, *Conversations with Friends* and *Quantico*.

Simone's film credits include the upcoming thriller *All You Need is Death*, directed by Paul Duane. Recent film credits include Ridley Scott's *The Last Duel*; *Barber*, starring alongside Aiden Gillen; *You Do Not Have to Be Good*; *Drifting* and *The Butterfly Diaries*.

The Irish Times named Simone as one of Ireland's Hottest Young Talents to Watch in 2019.

Declan Conlon Pastor Manders



Declan's theatre credits include *Come on Home*, *Anna Karenina*, *Hedda Gabler*, *A Midsummer Night's Dream*, *Quietly* (which also toured to the Soho Theatre in London and the Irish Rep, New York), *The Hanging Garden*, *Drum Belly*, *The House*, *The Last Days of a Reluctant Tyrant*, *The Burial at Thebes* and *The Recruiting Officer* (Abbey Theatre); *The Fall of the Second Republic* (Corn Exchange and the Abbey Theatre); *Miss Julie* (Landmark Productions); *The Yalta Game*, *Juno and the Paycock*, *The Gigli Concert*, *An Enemy of the People* and *The Last Summer* (Gate Theatre); *Dancing at Lughnasa* and *Uncle Vanya* (Lyric Belfast); *Nora* and *Cat on a Hot Tin Roof* (Corn Exchange); *To the Lighthouse* (Hatch and Everyman); *Blackbird* (Decadent); and *Improbable Frequency* (Rough Magic).

Film credits include *That They May Face the Rising Sun*, *God's Creatures*, *Wastewater*, *We Ourselves*, *Sacrifice* and *My Name is Emily*.

Television credits include *Balor Hall* (RTÉ); *Der Irland-Krimi* (Beta Film); *Counsel* (BBC); *Bailout* (TV3); *Vikings* (History Channel/Netflix); *Amber* (Content Media); *Trouble in Paradise* (RTÉ); *Proof* (RTÉ); and *The Tudors* (BBC/Showtime).

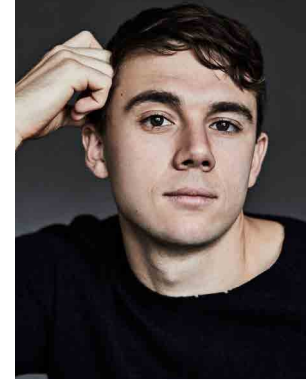
Lorcan Cranitch Jacob Engstrand



Ghosts marks Lorcan's sixth play with Landmark Productions, and his thirteenth with the Abbey Theatre, where previous work includes *The House*, *The Wake* and *Famine* by Tom Murphy; *On Raftery's Hill* by Marina Carr; and the original production of *Observe the Sons of Ulster Marching Towards the Somme* by Frank McGuinness. For the Gate Theatre, he has appeared in plays by Oscar Wilde, Brian Friel, Arthur Miller and Harold Pinter. In the UK, he has worked in the West End, at the Royal Shakespeare Company and at the National Theatre.

Film and television credits include the soon to be released *Lakelands*; *The Dig*; *Róise agus Frank*; *Bloodlands*; *Magpie Murders*; *The Crown*; *Les Misérables*; *The Last Kingdom*; *Rome*; *Hornblower*; *Ballykissangel*; and most notably, *Cracker*.

Calam Lynch Oswald Alving



Calam is currently shooting season two of *The Lord of the Rings: The Rings of Power* and before that wrapped on the ITV drama *Archie*, playing Archie opposite Jason Isaacs. He was most recently seen in Terence Davies' feature *Benediction*, playing opposite Jack Lowden, which showed at the Toronto International Film Festival and London Film Festival 2021.

Other screen work includes Theo Sharpe in *Bridgerton*, the Disney+ feature film *Black Beauty*, *Mrs Wilson* for the BBC opposite Ruth Wilson, and season two of *Derry Girls*.

He appeared in the critically acclaimed play *Wife* at the Kiln Theatre, directed by Indhu Rubasingham.

Calam read Classics at Oxford University.

The Geography of Ghosts

by Francis O'Connor



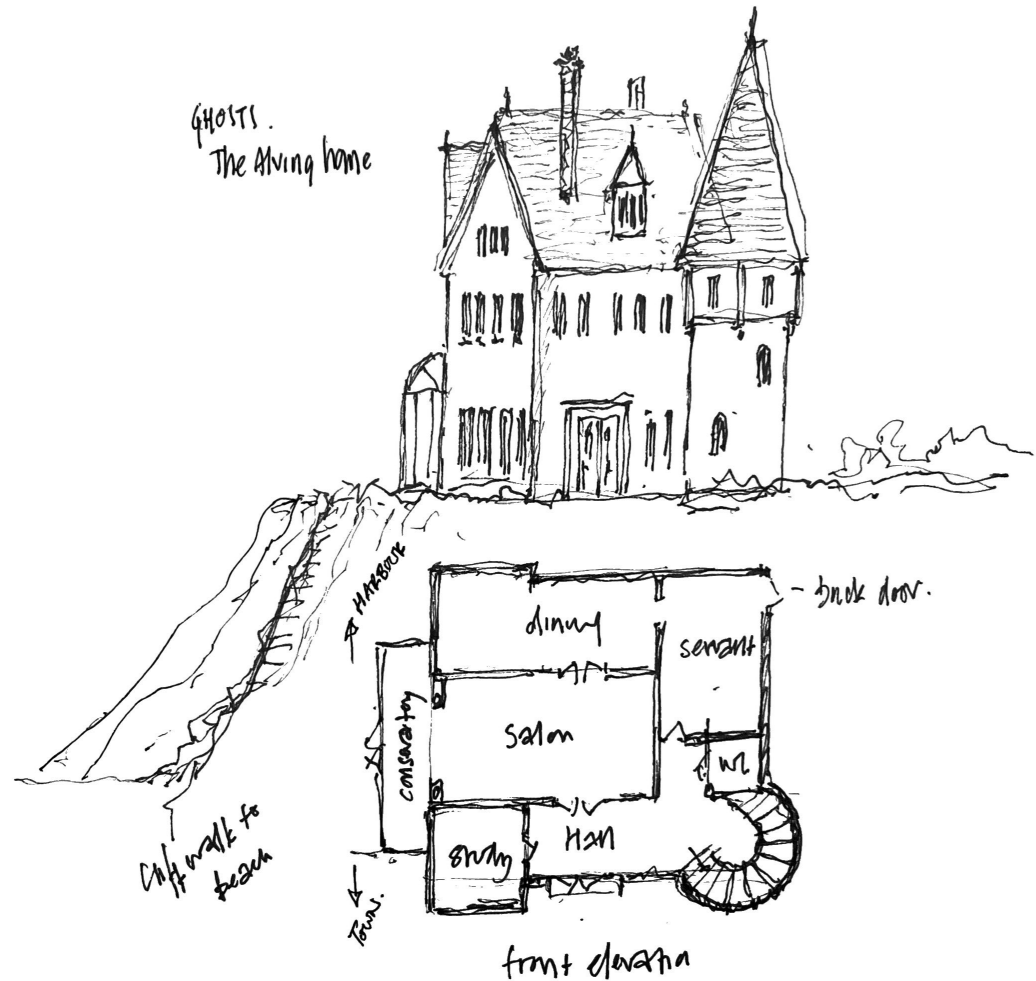
landscape of abstract sky/sea - sails harbour of outside to the
 apparent elegant
 elegant
 pushing
 into the
 the house
 - one moment
 grand
 solid but
 @ the edge
 of the land

empty
 space

Black + white -
 Blackness of room illuminated by the dull light from
 the conservatory - this light transforms from day to
 black night - to fire filled light to mirrored ghosts - to
 a slinky light @ the end! only furnish with what we use!

Whilst making the model and designing the setting for *Ghosts*, Mark and I wanted to be really rigorous: what appeared must have purpose. The room should only contain what was needed to support and propel action.

GHOSTS.
 The Alving home

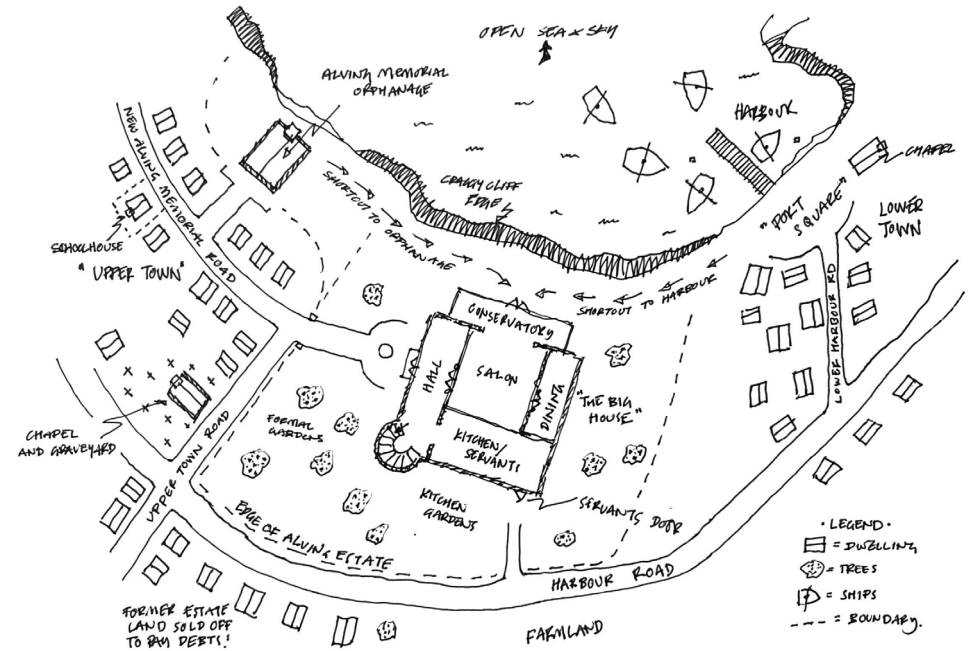
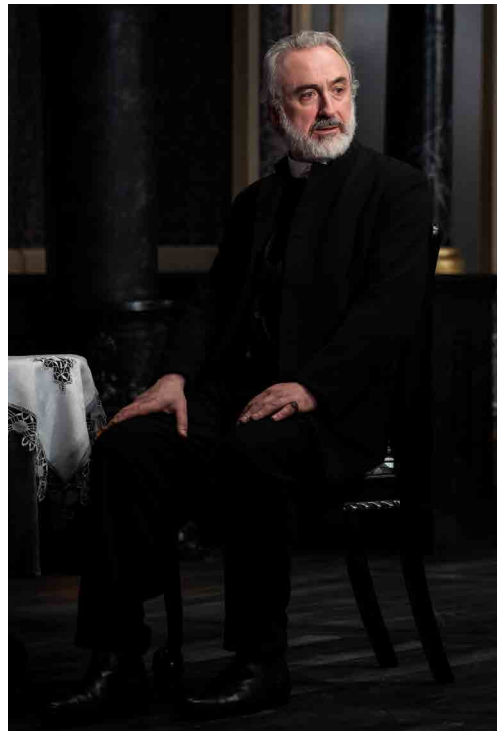


harbour
 - back door.
 dining
 servant
 salon
 WC
 conservatory
 study
 man
 front elevation

city walk to beach

The importance of the space beyond the room also needed proper consideration. I had a plan of the house in mind and I extended this to include the estate and the town. I wanted the cast to understand how imposing the house might be within the town, and so I sketched a rough elevation.





The map I made put the house in context of the town and landscape. The actors could see the shortcut to the harbour and the orphanage and precisely what could be seen from the conservatory. I think it was a really useful tool in rehearsal.

Eamonn Fox Production Manager

Eamonn Fox, a Galway native, is delighted to be working again with Landmark Productions and the Abbey Theatre on *Ghosts*. He is a freelance Production Manager/Event Controller, plying his trade in the theatre, arts, television and entertainment world as an escape from reality. He has worked extensively with Landmark Productions, Druid Theatre Company, Galway International Arts Festival, Dublin Theatre Festival, St Patrick's Festival, MCD, TG4, Ros na Rún, Shinawil and Irish National Opera. He has toured extensively around the world but has a lot more of it to explore.

Brendan Galvin Stage Manager

Brendan has worked extensively in the theatre and entertainment industry. Spanning a career over forty years during which he has held many positions, including amongst others Irish National Ballet (Stage Manager); Opera House, Cork (Production Manager); Belfast Festival at Queen's (Production Manager); Riverdance (Company Manager); Gate Theatre, Dublin (Tour Production Manager on The Beckett Festival at Lincoln Center, New York, Spoleto Festival, Charleston, Du Maurier Festival, Toronto, Melbourne Festival, Barbican Festival London, Sydney Festival, and *Waiting for Godot* national and international tours); *Sailing to Philadelphia* world tour / Mark Knopfler (Assistant Tour Manager); *Riverdance on Broadway* (Line Producer); Irish

Tour with Julian Lloyd Webber; Everyman Palace Theatre, Cork (Theatre Manager). Brendan's stage management credits with Landmark Productions include *Underneath the Lintel*, *The Last Days of the Celtic Tiger*, *Between Foxrock and a Hard Place*, *Greener*, *Knives in Hens*, *Breaking Dad*, *Backwards Up a Rainbow* and *Straight to Video*. He also works as Company Stage Manager and Tour Production Manager for the Abbey Theatre. He is delighted to be working on this co-production between Landmark Productions and the Abbey Theatre of Mark O'Rowe's *Ghosts*.

Aidan Doheny Assistant Stage Manager

Aidan is a Dublin-based stage manager from Kilkenny. He previously worked with Landmark Productions on its productions of *Straight to Video* and Gabriel Byrne's *Walking with Ghosts* in Wexford, Edinburgh and London. Other theatre credits include *William Tell*, *First Child*, *Maria Stuarda* and *Elektra* (Irish National Opera); *Tartuffe*, *The Weir*, *This Beautiful Village*, *On Raftery's Hill*, *Come on Home* and *Observe the Sons of Ulster Marching Towards the Somme* (Abbey Theatre); *Hamlet* (St. Ann's Warehouse, New York); *Endgame*, *A Christmas Carol*, *Beginning*, *The Children*, *Tribes*, *Private Lives*, *Who's Afraid of Virginia Woolf* and *The Importance of Being Earnest* (Gate Theatre). Aidan has also worked extensively with Druid Theatre Company, the Everyman and Devious Theatre Company.

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BED BOUND



BY ENDA WALSH

DIRECTED BY
MARC ATKINSON BORRULL

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IMAGE BY MICHAEL WHARLEY

Thank You

We are grateful to the following for their help with this production:

Druid; Irish National Opera; Niamh Keane; Pat Moylan; Barry O'Brien; Gavin O'Sullivan; David Parnell; Brian Roe; Jonathan Shankey; Noel Storey; HE Mari Skåre, Ambassador of Norway; Torunn Stokke Griffin; Jonathan White



The performance on May 5th has a professional interpreter who translates the production into Irish Sign Language.



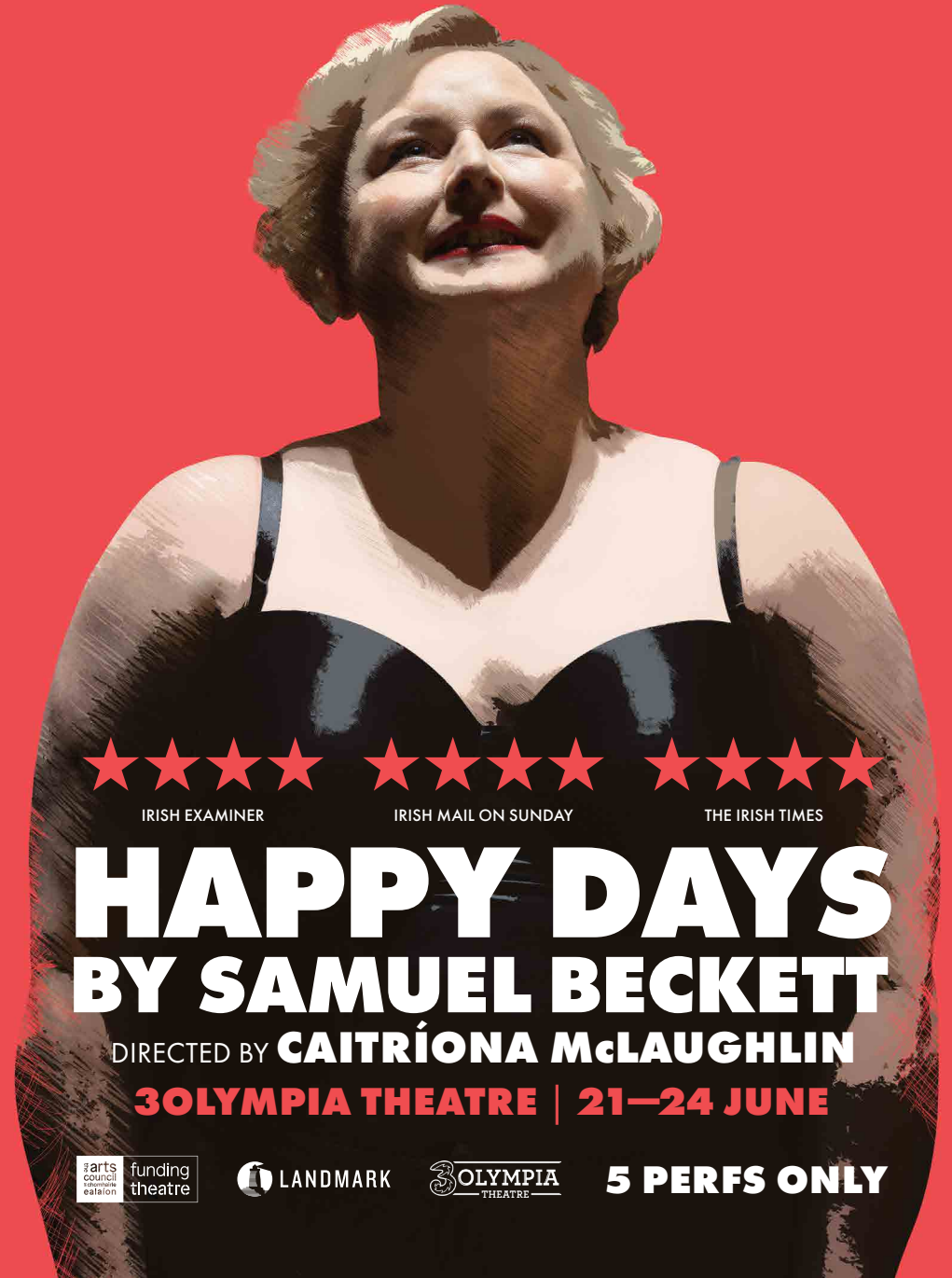
Audio Description is a live verbal commentary fed through an ear-piece that captures the visual elements of a production as it unfolds, that a blind or partially sighted person might otherwise miss.



Captioning is similar to television subtitling and gives deaf and hard of hearing audiences access to live performance.

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