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FISHAMBLE: THE NEW PLAY COMPANY
PRESENTS

THE TREATY

WRITTEN BY COLIN MURPHY
DIRECTED BY CONALL MORRISON

FISHAMBLE

IMAGE BY NICK DORING & PUBLICIS

This production is part a programme of events to mark the centenary of various aspects of the Anglo-Irish Treaty which was signed on the 6th December 1921.

The Treaty was co-commissioned by Fishamble and Pavilion Theatre. This production is part of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media's Decade of Centenaries programme. This production is supported by Culture Ireland, National Concert Hall, Irish Embassy London, Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, Department of Foreign Affairs, and British Irish Chamber of Commerce, with special thanks to the Central Bank of Ireland, Hugh Lane Gallery, and National Archives.

Fishamble is funded by The Arts Council and Dublin City Council.
Its international touring is funded by Culture Ireland.

Running Time: 95 mins. Age Guidance: 14+

Creative Team

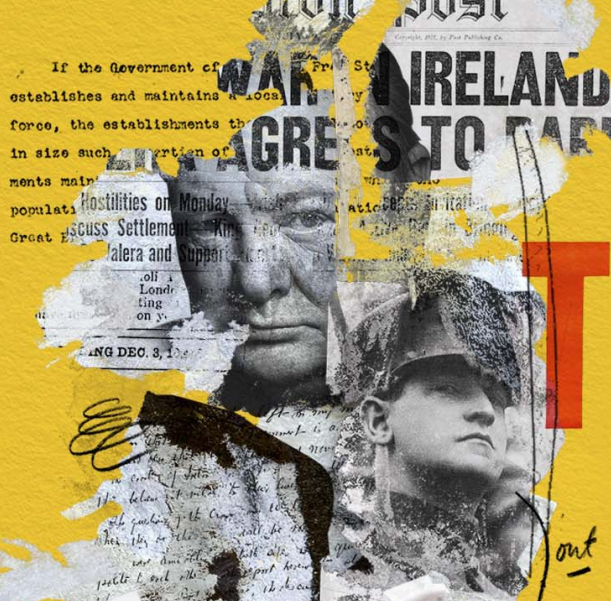
Written by Colin Murphy
Directed by Conall Morrison
Set and Lighting Design by Paul Keogan
Costume Design by Catherine Fay
Composition and Sound Design by Denis Clohessy
AV Design by Neil O'Driscoll
Hair & Make Up Design by Val Sherlock
Fight Director Ciaran O'Grady
Artistic Director of Fishamble Jim Culleton
Dramaturg Gavin Kostick

Cast

Karen Ardiff as Arthur Griffith
Jane Brennan as Eamonn de Valera
John Cronin as Cathal Brugha & Emmet Dalton
Shadaan Felfeli as Robert Barton & General Macready
Patrick Moy as Michael Collins
Caitríona Ní Mhurchú as Lady Lavery & Sir James Craig
Simon O'Gorman as Tom Jones
Camille Lucy Ross as Winston Churchill
Kate Stanley Brennan as Kathleen McKenna
Ian Toner as Erskine Childers
Ali White as Earl of Birkenhead & Ernie O'Malley
Jonathan White as David Lloyd George

Production Team

Produced by Eva Scanlan
Production Manager Eoin Kilkenny
Line Producer Cally Shine
Stage Manager Clive Welsh
Assistant Stage Manager Síle Mahon
Wardrobe Supervisor Aoife O'Rourke
Costume Assistant Eimear Regan
Chief Lx Síofra Nic Liam
Chief Video Laura Rainsford
Board Programmer Maeubh Brennan
Crew Vincent Doherty, Maisey Lorimer, Laura Murphy,
Damien Woods, Niall Woods
Production Coordinator Ronan Carey
Marketing Dafni Zarkadi and Freya Gillespie
Graphic Design Nick Doring & Publicis
Press & Publicity O'Doherty Communications
Welsh Dialect Advisors Arwel Gruffydd, Catherine Paskell, Branwen Davies



THE TREATY



I am delighted to lend my support to the Fishamble production of this new play 'The Treaty' by Colin Murphy. Both Fishamble and Colin have a proven track record in successfully capturing and presenting the creative potential of the themes embedded in Ireland's significant historical events and their commemoration under the Decade of Centenaries 2012-2023 Programme. I am particularly pleased that my Department was in a position to support realisation of the production under the Programme this year.

It takes great courage, curiosity, talent and ambition to produce a new work and bring it to the stage for an audience, never more so than in our strange new circumstances on foot of the pandemic.

I wish all involved in the production every success in reaching a diverse audience, that will hopefully carry their experience of the play out in to the world and prompt wider discussion and exploration of the negotiation and impact of the Anglo-Irish Treaty, a pivotal milestone in the shared history between Ireland and Great Britain.

Beir bua

Catherine Martin, TD
Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media

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Alan & Rosemary Ashe, ATM Accounting Services, Mary Banotti, Tania Banotti, Doireann Ní Bhriain, Colette and Barry Breen, Sean Brett, John Butler, Elizabeth Carroll, Sandra Carroll, Breda Cashe, Barry Cassidy, Maura Connolly, Molissa Fenley, John & Yvonne Healy, Alison Howard, Gillie and Ross Hinds, Stephen Lambert, Angus Laverty, Patrick Lonergan, Sheelagh Malin, John McGrane, Monica McInerney, Ger McNaughton, Anne McQuillan, Louise Molloy, Sinead Moriarty, Liz Morrin, Pat Moylan, Dymphna Murray, Liz Nugent, Lisney, Siobhan O'Beirne, Tom O'Connor Consultant, Siobhan O'Leary, Muiris O'Reilly, Andrew and Delyth Parkes, Margaret Rogers, David & Veronica Rowe, Judy Regan, Jennifer Russell, Eileen Ryan, Colleen Savage, William Smith, Mary Stephenson, and Joan Westrap. Thank you also to all those who do not wish to be credited.

Acknowledgements

Thanks to the following for their help with this production: Rachel West, Liz Meaney, Elaine Connolly, Hannah Gordis, and all at the Arts Council; Ray Yeates, Sinéad Connolly, and all at Dublin City Council Arts Office; Christine Sisk, Ciaran Walsh, Valerie Behan, and all at Culture Ireland; Minister Catherine Martin; Ambassador Adrian O'Neill, Kelly O'Connor, Fionnuala Callanan, Ruaidhrí Dowling, and all at the Irish Embassy London; Conor Falvey, Sinéad Copeland, Rónán Whelan, Orlaith Lochrin, and all at the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media; Eugene Downes, and all at the Department of Foreign Affairs; John McGrane, Catherine Coffey, Ellen Kehoe, Paul Lynam, and all at the British Irish Chamber of Commerce; Gary Sheehan, Catherine Kirby, Caroline Feehily, Paul Hunt, Aisling Coyne, Austin Holt, and all at National Concert Hall; Orlaith McBride, and all at National Archives; Hugh Murray, Niall O'Connell, and all at Pavilion Theatre; Irish Cultural Centre Hammersmith; Chandrika Narayanan-Mohan; Ronan Nulty, James Kelleher, Karen Muckian, and all at Publicis Dublin; all at 3 Great Denmark Street. The Anglo-Irish Treaty 1921 is the property of the National Archives; reproduced by Kind Permission of the Director of the National Archives.

Biographies

Colin Murphy is a playwright, screenwriter and journalist. His first play, *Guaranteed!*, on the Irish bank guarantee of 2008, was acclaimed as 'a national event' by the Irish Times and nominated for an Irish Times Theatre Award; it is published by Bloomsbury in the volume Contemporary Irish Documentary Theatre. Plays since include *Bailed Out!*, on the Irish bailout, *Inside the GPO*, on the Easter Rising, *Haughey/Gregory*, also published by Bloomsbury, all of the preceding produced by Fishamble, and *A Day in May*, on the story of marriage equality, written with Charlie Bird and produced by Pat Moylan. Screen credits include: *The Guarantee*, nominated for an Irish Film and Television Academy Award, and *The Bailout*, both adapted from his plays and produced by John Kelleher Media; and, most recently, *State of Flux*, a docu-drama on the 1921 Treaty debates, produced by Loosehorse. Radio plays for RTÉ Drama on One include *Hamlet, Prince of Derry* and *The United States versus Ulysses*. He writes a weekly column for the Sunday Independent.

Conall Morrison is a director and writer. As well as a long association with the Abbey Theatre, for which he has directed thirty plays, he has directed for the Royal Shakespeare Company, the Globe Theatre, Cameron Mackintosh, English National Opera, Landmark, Irish National Opera, the Lyric Theatre. As well as several original plays, he has written many adaptations, including: *Tarry Flynn*, *Antigone*, *Ghosts*, *The Travels of Jonathan Swift*, *Woyzeck in Winter*. He has previously directed three other plays by Colin Murphy for Fishamble: *The New Play Company – Guaranteed!*, *Bailed Out!*, *Haughey/Gregory*.

Karen Ardiff was born in Dublin and graduated from the Samuel Beckett Centre in TCD. Recent theatre credits include *Rearing is Sparing* by Thomas Kane-Byrne for Dublin Theatre Festival 2021, *The Unmanageable Sisters* (The Abbey); *Stronger* (Guna Nua); *Dublin will Show You How* at the Peacock Theatre in Dublin and *Inside the GPO, The Treaty, The Alternative* for Fishamble: The new Play Company. Other stage credits include: *Rathmines Road* (Jim Culleton, Fishamble/Abbey Theatre, Dublin Theatre Festival); *Normal* (Maisie Lee, WeGetHighonthisCollective); *Angela's Ashes* (Thom Sutherland, Bord Gáis Energy Theatre); *Oedipus* (Wayne Jordan, Abbey Theatre); *Peer Gynt* (Lynne Parker, Rough Magic – Irish Times Best Supporting Actress nomination); *Threepenny Opera* (Wayne Jordan, Gate Theatre); *Steel Magnolias* with Mischa Barton (The Gaiety Theatre) and *Love in the Title* (Abbey/International tour – ESB/Irish Times Best Actress Award). Work with other companies includes: *The Colleen Bawn* (Bedrock – Irish Times Best Supporting Actress nomination); *The Stuff of Myth* (Crazy Dog Audio Theatre & Lane Productions) and Helene Hannf in *84 Charing Cross Road* (Andrews Lane Theatre) – Irish Times Best Actress nomination for both. Recent screen credits include the Oscar nominated *Brooklyn*, directed by John Crowley as well as RTÉ's *Acceptable Risk*. Other film/TV includes *Noble* (nominated for several international awards and three IFTAs), *A Terrible Beauty...* (Tile Films) as well as *Evelyn* with Pierce Brosnan.

Jane Brennan was most recently seen on stage in Druid's production of *Richard III*, at the Lincoln Center in New York, and in *Home* at the Abbey Theatre. Jane appeared in the Academy Award nominated and BAFTA winning feature film *Brooklyn*, directed by John Crowley, for which she received the IFTA Award for Best Supporting Actress in 2016. Other recent film/TV credits include *Striking Out* (RTÉ); *Paula* (Alex Holmes/BBC); *NW* (Saul Dibb – BBC 2); *Trial of the Century* (Maurice Sweeney – TV3); *Intermission* (Parallel Films); *Love/Hate* and *Fair City* (RTÉ). She has recently completed filming a recurring role in *Hidden Assets* (RTÉ) which will broadcast later in 2021. Jane has played leading roles with all of the major Irish theatre companies, recently including Druid's production of *The Beacon* at the Gate Theatre as part of the Dublin Theatre Festival, *Richard III* and *By the Bog of Cats* (The Abbey). She received an Irish Times Best Actress nomination for her role as Mary in *The House* and the Irish Times Best Actress Award for her role as Alice in *Alicetrilogy*, written and directed by Tom Murphy (2007). Other credits include *Pygmalion* (The Gate – Harvey's Award nomination Best Actress) *The Treaty*, and *Not I* at the Lincoln Center, New York, as part of the Gate's Beckett Festival, and *Splendour* (RAW Productions at the Project – Irish Times Best Actress nomination).

John Cronin can now be seen on screen in *Fair City* on RTÉ. John most recently appeared in *Glue* (Rough Magic) and in *Restoration* at the Project Arts Centre, Dublin. Film/TV credits include: *Fair City*, *Rebellion*, *Resistance* (RTÉ); *Black 47* (Fastnet Films); *The Foreigner* (Netflix); *Trial of the Century* (TV3); *Y Sycras* (Fatti Films); *Trivia* (RTÉ); *Jack Taylor* (Telegael); *Insatiable* (Kirby Films); *Legend* (RTÉ); *The General* (Merlin Films); *The Last Bus Home* (Bandit Films); *Family* (BBC) and *The Commitments* (20th Century Fox). Theatre credits include: *It was Easy (In the End)*, *Saved*, *The Resistible Rise of Arturo Ui*, *Romeo and Juliet* (The Abbey Theatre); *Before Monsters Were Made* (15th Oak); *Sunder*, *On Corporation Street*, *Pals* (Anú); *A View from the Bridge*, *My Cousin Rachel* (The Gate Theatre); *Digging for Fire* (Rough Magic); *Othello* (Second Age); *Glengary Glen Ross* (The Gate Theatre); *I am My Own Wife* (Prime Cut); *The End of the Road* (Fishamble); *Richard III* (Fast & Loose); *Observe the Sons of Ulster Marching Towards the Somme* (Livin Dred); *The Anatomy of a Seagull* (Loose Canon); *Comedy of Errors* (The Abbey Theatre); *The Last Days of Judas Iscariot* (Making Strange); *Stuck* (Project Arts Centre); *Stones in His Pockets* (Duchess Theatre).

Shadaan Felfeli has an M.A. in Drama and Performance Studies from U.C.D. and has trained at the Gaiety School of Acting, Dublin. Theatre credits include: *Home Theatre* [Ireland] (Dublin Theatre Festival/Draíocht); *My Name is Language* (Dublin Theatre Festival/ Project Arts Centre); *The Other War* (FESTABIT/Project Arts Centre); *Waiting for Godot* (Mouth on Fire Theatre Co./Theatre X Cai, Tokyo/Kyoto University of Arts & Design); *One for the Road* (Gate Theatre); *A Midsummer Night's Dream* (Abbey Theatre); *Rough for Theatre II, Catastrophe* (Mouth on Fire Theatre Co/National Concert Hall); *The Burning House* (Dublin Dance Festival); *Bodach an Chóta Lachna* (Baboró Children's Festival, national tour). Film credits include: *Herself* (BBC/BFI/Element); *Sensation* (IFB/Blinder Films); *The Fading Light*, (IFB/Park Films). Television credits include: *Innocent* (Series 2) (ITV); *Can't Cope, Won't Cope*, *Fair City* (RTÉ); *The Take* (Sky); *Father and Son* (ITV). Radio credits include: *No Love Lost*, *Seany Boy* (RTÉ).

Biographies continued

Patrick Moy's theatre work includes: *A Holy Show* (Verdant Productions/Pleasance, Edinburgh); *The Omission of the Family Coleman* (Ustinov Studio, Bath); *A Holy Show* (Mermaid/Peacock); *The Weir* (Sherman, Cardiff/Tobacco Factory, Bristol); *A Midsummer Night's Dream* (AFTLS, US tour/Cockpit); *The Sound of Music, Abigail's Party, Translations, The Lieutenant of Inishmore* (Curve, Leicester); *Richard II* (Ouroboros/Everyman); *Anglo the Musical* (Verdant Productions/Kite Entertainment/Bord Gáis Energy Theatre); *The Playboy of the Western World, The Importance of Being Earnest, The Glass Menagerie* (Lyric); *The Madness of George III* (Theatre Royal Bath/West End); *The Taming of the Shrew* (RSC, Stratford/West End); *The Merchant of Venice* (RSC, Stratford); *Titus Andronicus, The Comedy of Errors* (Shakespeare's Globe); *The Duchess of Malfi, The Revenger's Tragedy* (Loose Canon); *Hamlet, The Importance of Being Earnest, She Stoops to Conquer, A Life* (Abbey); *Elizabeth* (Kabosh); *Amadeus* (Ouroboros); *The Lion, the Witch and the Wardrobe, The Cripple of Inishmaan* (Leicester Haymarket); *The Clearing* (Shared Experience); *King Matt* (TAG); *The Playboy of the Western World, Peter Pan, Macbeth, Lovers* (Lyceum, Edinburgh); *Macbeth* (Battersea Arts Centre). Film work includes: *Official Secrets* (Classified Films); *The Daisy Chain* (Subotica Entertainment). Radio work includes *A Holy Show, Roger Casement's 'Apocalypse Now'*, for RTÉ. He was nominated for Best Performance at the Dublin Fringe Festival and for the Ian Charleson Award. He voiced a regular character on *Footy Pups* (CBeebies), and has narrated many audiobooks.

Caitríona Ní Mhurchú is an award-winning performer/writer/ theatre maker. Most recently she played 'C' in Performance Corporation's VR theatre show *Emperor 101* for DTF 2. She collaborated with choreographer Sibeal Davitt as performance director/dramaturg on *Minseach* for DFF 2021. She was commissioned by Aisling Ghéar to write an online play for 7–12 year olds: *An Botún. Transmission* – for her own company Little Wolf – played Abbey Theatre/Peacock Stage, DFF 2020. Other recent work includes *Nassim* for DTF 2019 and the title role in *Forever Yours Mary-Lou* at the Ustinov Studio, Theatre Royal Bath. Favourite work includes *Lippy, The Seagull, 16 Possible Glimpses, A Midsummer's Night Dream, The Sit, Guaranteed* and the 10th Anniversary Celebration of *The Oak Tree* by Tim Crouch at The Traverse. An Oireachtas award-winner, Caitríona has written extensively for children's television and her children's books are published by Cló Iar-Chonnachta/O'Brien Press. Her book *Ó Lúibíní Lú* was nominated for a Glen Dimplex Award. Her first radio play *Memento Mori* was a PJ O'Connor award-winner. *The Little Penpal* won Gold in New York Radio Festivals for Best Writing. *Gadhar* a sound-story commissioned by RnaG 2019, was published in a compendium in 2020. *Mise & Ise* was commissioned by RTÉ 1 as a response to the pandemic. Caitríona is a Story Line writer for *Fair City*, RTÉ.

Simon O'Gorman has worked with Landmark on *Asking For It* and at the Gate in *A Christmas Carol*. He also spent time in Belfast with *Prime Cut* performing the one-man show, *Every Day I Wake Up Hopeful*, and at the Gate Theatre as Georgie Burgess in two sell-out runs of Roddy Doyle's *The Snapper*. His most recent appearance at the Abbey was in *Sive* by John B Keane in 2014. Simon's film credits include: *The Escapist, Bobby's Girl, The Alarms* and *Dark Touch* while, for television, Simon was part of TV3's *The Bailout* which aired earlier this year, and spent the previous two summers filming *Striking Out* for RTE. Other television credits include *The Clinic, Pure Mule, On Home Ground, The Big Bow Wow, Fair City* (all for RTÉ); *Ripper Street, EastEnders* (BBC).

Camille Lucy Ross is a graduate of the Philippe Gaulier school, LA's iO West Improv school, The Gaiety School of Acting and University College Dublin. She most recently appeared in *Callan's Kicks* (RTE) and is a series regular. Camille is also a writer, improviser and founder of Brazen Tales productions for which she wrote and performed in *Big Bobby, Little Bobby* (First Fortnight Winner) and *How To be Angry* (Best Ensemble nominee). Theatre credits include: *Sauce* (Dublin Fringe Festival), *The Odd Couple* (The Everyman), *We Can't Have Monkeys in the House* (New Theatre), *GPO 1818* (Fishamble), *The Grimm Tale of Cinderella*, (Smock Alley), *Coast* (Red Bear), *Monster Clock* (Collapsing Horse), *Travesties* (Rough Magic), *Pocket Music* (Bewleys/Little Gem Award), *Anna in Between* (Pillowtalk/Best Performer nominee), *A Christmas Carol* (The Gate); *Serious Money* (Rough Magic SEEDS), *Durang Durang* (Brazen Tales, Top Theatre Performance), *Fused* (Project Arts Centre), *Animus* (Denis Clohessy), *The Lesson* (Zoe Reardon), *Richard III, Twelfth Night* (Fast & Loose), TV & Film credits include: *Callan's Kicks* (Catchy Title), *The Rafters* (John Carney/Warehouse), *Finding Joy* (Treasure) *Republic of Telly & Bridget & Eamon* (RTE).

Kate Stanley Brennan's theatre credits include: *Conversations After Sex* (thisispobbaby), *SHIT* (thisispobbaby); *Restoration* (Project); *Evening Train* (Everyman Cork); *Riot* (thisispobbaby); *The Plough and the Stars* (Abbey Theatre; Lyric Theatre London and Gaiety); *Walk For Me* (Project); *Crestfall* (Druid); *The White Devil* (Shakespeare's Globe); *Invitation to a Journey* (Cois Ceim/Fishamble/ Crash Ensemble/GIAF); *The Night Alive* (Lyric Belfast/Gaiety); *Hedda Gabler* (Abbey); *Wuthering Heights* (Gate); *A New Day* (Bewleys); *The Risen People* (Abbey); *Witness* (Fit Up Fest); *Best Man* (Everyman/Project); *Tiny Plays for Ireland* (Fishamble); *The Making of 'Tis Pity She's a Whore* (Siren); *Yerma* (West Yorkshire Playhouse); *Sanctuary Lamp* (Arcola Theatre London); *Terminus* by Mark O'Rowe (tour); *The Playboy of the Western World, The Resistible Rise of Arturo Ui* and *Saved* (all Abbey Theatre); *Love and Money* (Hatch, Irish Times Best Actress Nomination); *Last Days of Judas Iscariot* (Making Strange, Best Supporting Actress Nomination); *Caligula* (CHRG/Dublin Theatre Festival); *Translations* (Ouroboros); *Salomé* (Gate Theatre); *Mother Goose* (Gaiety Theatre); *Macbeth* (Second Age); *Sonnets for an Old Century* (X-Belair). Film and television credits include: *Kin* (RTÉ), *Float Like A Butterfly, Dollhouse, Chasing The Green, Thanks for Nothing, Dublin in Pieces, Speed Dating, The Tudors, Fair City* and *RAW*

Biographies continued

Ian Toner recently appeared in *Catch-22*, directed by George Clooney on HULU. He was last seen on stage in *Gym Swim Party* as part of the Dublin Fringe Festival. Ian trained at the Gaiety School of Acting in Dublin. Ian appeared in the role of Kieran in *Redwater* (BBC/RTÉ), Season 1 of RTÉ drama *Rebellion* directed by Aku Louhimies and in *Wrecking the Rising* for TG4 directed by Ruan Magan. Other screen credits include: *An Klondike*, a TV mini series for TG4 produced by Abu Media, and *Charlie* opposite Aidan Gillen in a three part mini-series produced by Touchpaper Films/RTÉ. He recently completed filming a recurring role on *Valhalla* (Netflix). Other theatre credits include: Hugh Travers' *These Stupid Things*, the leading roles of Brendan Bracken and William Joyce in *Double Cross* at the Peacock Theatre, the role of Jimmy Porter in the Gate Theatre production of *Look Back in Anger* directed by Annabelle Comyn, *Wild Sky* directed by Jo Mangan and *At The Ford* (Rise Productions) at Dublin Theatre Festival. Other stage appearances include: Tybalt in *Romeo and Juliet* and Tom in *The Vortex* directed Annabelle Comyn, both at the Gate Theatre, and Bennett in *Punk Rock* at the Lyric Theatre.

Ali White was born in Belfast and lives in Dublin. Recent theatre performances include: *Chekhov's First Play* (Dead Centre); *MESS* (Festival Sarajevo, winner of best Production); *Driving Home for Christmas* (Lyric Belfast); *Home Project* (Draíocht Blanchardstown); *Asking for It* (Landmark); *The Effect* (Rough Magic); *Lippy* (Dead Centre); *Northern Star* (Rough Magic, Best Supporting Actress Irish Times Theatre Awards); *Bailed Out!* (Fishamble: The New Play Company); *Deadly* (Abbey Theatre); *God of Carnage*. Recent film and TV work includes: *Three Families* (BBC); *The Windermere Children* (BBC); *Christmas at Castle Hart* (Hallmark); *Cellar Door* (Samson Films); *The Secret* (ITV); *My name is Emily* (Ferndale Films); *The Bailout* (Virgin Media). Writing work includes: *Me, Mollser* (Abbey Theatre Community and Education Department); *Catching the Fly* (BBC Radio Ulster); *The Clinic* (Parallel Films); *Any Time Now* (BBC NI/RTE).

Jonathan White was born in Dublin, Ireland and grew up in New York. His acting career began while he was still studying at Trinity College, Dublin. Jonathan co-wrote, produced and starred in the two hander *To Hell In a Handbag* directed by Conor Hanratty which appeared in the Dublin Fringe Festival as part of Show in a Bag, and toured nationally and internationally from 2016 to 2019. His theatre work includes: *Haughey/Gregory* (Fishamble: The New Play Company); *Anglo: The Musical* (BGET and Olympia); *No Escape, The Comedy of Errors, Ladybag, Calvary, The Resurrection, The Quare Fellow and Imeachtaí na Saoirse* (Abbey); *The Life of Galileo, I Can't Get Started, Lady Windermere's Fan, Our Country's Good, Serious Money, No End of Blame and Victory* (Rough Magic); *Amadeus* (Ouroboros); *Mutabilitie* (Theatreworks); *Comedians* (Bickerstaffe); *Massive Damages* (Passion Machine); and *The Merchant of Venice, Othello, King Lear, Hamlet and As You Like It* (Second Age). Films include: *Happy Ever Afters, Cracks, Veronica Guerin* and *When Brendan Met Trudy*. Television credits include: *Can't Cope, Won't Cope, Ripper Street, Titanic: Blood and Steel, Betrayal of Trust, Honeymoon for One, The Santa Incident, Wild Decembers, Whistleblower, The Tudors, On Home Ground, The Ambassador, Nighthawks, A Song For Europe* and *Father Ted*.

Paul Keogan's theatre credits include: *Duck Duck Goose, Tiny Plays for Ireland, Strandline* and *True Believers* (Fishamble, Dublin); *The Visiting Hour, The Snapper, Hamlet*, (Gate Theatre, Dublin); *Sadie, Shirley Valentine, Double Cross* (Lyric Theatre, Belfast); *Happy Days, Blood in the Dirt, Postcards from the Ledge, The Walworth Farce* (Landmark, Dublin); *Walls and Windows, The Great Hunger, Last Orders at the Docks, Citysong, On Raftery's Hill* (Abbey Theatre, Dublin); *Love, Love, Love* (Lyric Hammersmith); *I Think We Are Alone* (Frantic Assembly, UK tour); *Lady Windermere's Fan* (Classic Spring, London); *A Streetcar Named Desire, Twelfth Night* and *The Hudsucker Proxy* (Liverpool Everyman and Playhouse); *Cyprus Avenue* (Abbey, Dublin/Royal Court/Public, NYC); *Harvest* (Royal Court); *The Caretaker* (Bristol Old Vic); *Incantata, Trad, The Matchbox* (Galway International); *Far Away, Sacrifice at Easter* (Corcadorca, Cork); *The Gaul* (Hull Truck Theatre); *Blue/Orange, Tribes* (Crucible, Sheffield), *Novecento* (Trafalgar Studios, London). Opera and Dance: *20 Shots of Opera* (Irish National Opera Film); *Elektra* and *The Marriage of Figaro* (Irish National Opera); *The Return of Ulysses* (Opera Collective, Ireland); *Falstaff* (Vienna Staatsoper); *Dialogues des Carmelites* (Grange Park Opera UK); *Powder Her Face* (Teatro Arriaga, Bilbao); *The Fairy Queen* (RIAM Dublin); *Maria de Buenos Aires* (Cork Opera House); *Wake* (Nationale Reisopera, Netherlands); *Lost* (Ballet Ireland); *Sama and Flight* (Rambert, London); *No Man's Land* (English National Ballet); *Cassandra, Hansel and Gretel* (Royal Ballet, London).

Catherine Fay has designed for theatre, opera and dance. Previously for Fishamble: The New Play Company she designed *Embargo* and other recent work includes *iGirl, Walls and Windows* and *14 Voices from the Bloodied Field* (The Abbey Theatre); *Elektra* (Irish National Opera); *Transmission* (Little Wolf) for DFF 2020; *Much Ado about Nothing* (Rough Magic Theatre Company); *Näher . . . nearer, closer, sooner* (Liz Roche Dance Company); *The Return of Ulysses* (Opera Collective Ireland); and *The Plough and the Stars* (Lyric Hammersmith/Abbey Theatre). She designed *Girl Song* (United Fall); *12 Minute Dances, Totems* (Liz Roche Dance Company); *Owen Wingrave* (Opera Collective Ireland); *Acis and Galatea* (Opera Theatre Company); *The Importance of Nothing* (Pan Pan Theatre Company); and *Owen Wingrave* (Opera Bastille, Paris, 2016). Her many productions for The Abbey Theatre include *The Plough and the Stars* (Irish Times Theatre Award nomination 2017), *Our Few and Evil Days* (Irish Times Theatre Award nomination 2015), *Henry IV Part I* (Irish Times/ESB Theatre Award nomination 2007). For The Gate Theatre, she has designed *Romeo and Juliet* (Irish Times Theatre Award nomination 2016) and *The Threepenny Opera*. Other work includes *Breaking Dad* (Landmark Productions, Irish Times Theatre Award nomination 2015); and *Dogs* (Emma Martin Dance, Winner Best Production and Best Design for ABSOLUT Fringe Festival 2012).

Biographies continued

Denis Clohessy has previously worked with Fishamble, including the productions *The Pride of Parnell Street*, *Silent*, *Underneath*, *Before*, *The Alternative* (Irish Times Theatre Award for Best Soundscape in 2019, together with *The Examination* for Brokentalkers and *In Our Veins* for Bitter Like a Lemon/Abbey/Dublin Port Company), *Spinning*, *Mainstream* and *Strandline*. He has also produced work for theatre and dance with the Abbey Theatre, the Gate Theatre, Rough Magic, Corn Exchange, Junk Ensemble and many others. He won the Irish Times Theatre Award for Best Design Sound in 2011 for Rough Magic's *Sodome, My Love*, he was a nominee in 2015 (for Junk Ensemble's *It Folds*), was an associate artist with the Abbey in 2008 and was a participant on Rough Magic's ADVANCE programme in 2012. His composition work for film and television includes the films *Older than Ireland* (Snack Box Films); *The Irish Pub* (Atom Films); *His and Hers* (Venom Film); *The Land of the Enlightened* (Savage Film); *In View* (Underground Cinema); *The Reluctant Revolutionary* (Underground Films); and the television series *Limits of Liberty* (South Wind Blows) performed by the RTÉ Concert Orchestra.

Eva Scanlan's current, upcoming, and recent producing work includes *Duck Duck Goose* by Caitríona Daly and *The Alternative* by Michael Patrick and Oisín Kearney, both at the Dublin Theatre Festival and on Irish tours: *The Treaty* by Colin Murphy at the National Concert Hall; *On Blueberry Hill* by Sebastian Barry on the West End, Off-Broadway, at the Dublin Theatre Festival and on Irish tour; *Rathmines Road* by Deirdre Kinahan at the Dublin Theatre Festival; *Before*, *Silent*, *Underneath*, and *Forgotten*, all by Pat Kinevane on tour in Ireland and internationally. *The Humours of Bandon* by Margaret McAuliffe, *Maz and Bricks* by Eva O'Connor, *Inside the GPO* by Colin Murphy, *Tiny Plays for Ireland and America* at the Kennedy Center in Washington DC and the Irish Arts Centre in New York and *Swing* by Steve Blount, Peter Daly, Gavin Kostick and Janet Moran on tour in Ireland, the UK and Australia. Eva produces The 24 Hour Plays: Dublin at the Abbey Theatre in Ireland (2012-present), in association with the 24 Hour Play Company, New York, and has worked on The 24 Hour Plays on Broadway and The 24 Hour Musicals at the Gramercy Theatre. Previously, she was Producer of terraNOVA Collective in New York (2012–2015), where she produced *terraNOVA Rx: Four Plays in Rep* at IRT Theater, the soloNOVA Arts Festival, the *Groundworks New Play Series*, *Woman of Leisure* and *Panic* (FringeNYC), *P.S. Jones* and *the Frozen City*, among other projects.

Jim Culleton is the artistic director of Fishamble: The New Play Company, for which he has directed productions on tour throughout Ireland, UK, Europe, Australia, New Zealand, Canada and the US. His productions for Fishamble have won Olivier, The Stage, Scotsman Fringe First, and Irish Times Best Director awards. Jim has also directed for companies including Audible, Abbey, Gaiety, Belgrade, RTÉ, Kennedy Center, Trafalgar Theatre Productions on the West End, and IAC/Symphony Space on Broadway.

Eoin Kilkenny has toured across Ireland and the world with theatre productions from Landmark Productions, Rough Magic Theatre Company, Fishamble: The New Play Company, CoisCéim Dance, Abbey Theatre and many more. He has worked at some of the best festivals at the Traverse Theatre, Edinburgh during the Festival Fringe, Galway International Arts Festival, Melbourne International Arts Festival, Dublin Fringe Festival and London International Festival of Theatre. He trained as a production manager with the Rough Magic SEEDs programme, working on their productions in Dublin, Belfast and New York. He is a product of UCD Dramsoc and has completed an MA in Producing at the Royal Central School of Speech and Drama.

Cally Shine has worked across the United States as an actor, teaching artist, company manager and creative producer. Born and raised in Seattle, WA, she holds a BA in Theatre and a Minor in Irish Studies from the University of Montana and a Graduate Diploma in Cultural Policy and Arts Management from University College Dublin. When not working with Fishamble, Cally is an Assistant Producer at Once Off Productions.

Clive Welsh has previously worked with Fishamble on *Turning Point* and *Rank*. Projects with Landmark Productions are *The Approach*, *Ballyturk*, *Howie the Rookie*, *The Talk of The Town* at Project Arts Centre; *These Halcyon Days*; *Once The Musical*. For CoisCéim Dance Theatre: *Pageant*, *Touch Me*, *Missing*, *Swimming with my Mother*, *Dance Talking*. Other work includes: *The Snapper*, *The Great Gatsby* (The Gate Theatre); *Driving Miss Daisy* (Gaiety Theatre); *What Did I Miss*, *Peat*, *A Christmas Carol*, *BEES!* (The Ark); *Love and Money*, *Further than the Furthest Thing* (Hatch Theatre); *The Lulu House*, *Macbeth* (Siren); *Plaza Suite* (Rough Magic); *A Number*, *Saved*, *Terminus*, *Woman and Scarecrow* and *The Recruiting Officer* (Abbey Theatre); *RTÉ Centenary*, *Live from The Bord Gáis Energy Theatre*. Opera work: *Gianni Schicchi* (Blackwater Valley Opera); *Fanciulla Del West*, *Margherita*, *Vanessa*, *Les Pré Aux Clercs*, *Thérèse*, *La Navarraise*, *The Golden Ticket*, *The Ghosts of Versailles*, (Wexford Festival Opera); *Tosca* (St Petersburg Opera); *A Streetcar Named Desire*, *A Midsummer Night's Dream* (Opera Ireland). Clive also works on large scale arena events and television with RTÉ.

Gavin Kostick works with new writers for theatre through a variety of courses, script development workshops and award-winning schemes as Literary Manager at Fishamble. Gavin is also an award-winning playwright. His works have been produced nationally and internationally. Favourite works for Fishamble include *The Ash Fire*, *The Flesh Addicts* and *The End of The Road*. Works for other companies include: *This is What We Sang* for Kabosh; *Fight Night*, *The Games People Play* and *At the Ford* for RISE Productions and *Gym Swim Party* with Danielle Galligan in coproduction with the O'Reilly Theatre. He wrote the libretto for the opera *The Alma Fetish* composed by Raymond Deane, performed at the National Concert Hall. As a performer he performed Joseph Conrad's *Heart of Darkness: Complete*, a six hour show for Absolut Fringe, Dublin Theatre Festival and the London Festival of Literature at the Southbank. He has recently completed a new version of *The Odyssey*, supported by Kilkenny Arts Festival.



THE TREATY



About Fishamble: The New Play Company

Fishamble is an Irish theatre company that discovers, develops and produces new plays of national importance with a global reach. It has toured its productions to audiences throughout Ireland, and to 19 other countries. It champions the role of the playwright, typically supporting over 50% of the writers of all new plays produced on the island of Ireland each year. Fishamble has received many awards in Ireland and internationally, including an Olivier Award.

'the much-loved Fishamble [is] a global brand with international theatrical presence... an unswerving force for new writing'

Irish Times

'Ireland's leading new writing company'

The Stage

'forward-thinking Fishamble'

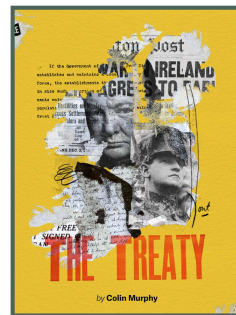
New York Times

'excellent Fishamble...Ireland's terrific Fishamble'

Guardian

'Fishamble puts electricity into the National grid of dreams'

Sebastian Barry



Playscripts of
The Treaty
by Colin Murphy,
and many others,
are available for
purchase
at fishamble.com/shop

Fishamble Needs Your Support

Become a Friend of Fishamble today and support daring new playwriting and fearless voices, while enjoying the benefits of complimentary tickets, discounts on playwriting courses and other special treats.

For more information, contact Freya Gillespie at freya@fishamble.com or visit fishamble.com/support-us.

Fishamble is a registered charity no. CHY 20103958.

Fishamble Team

Jim Culleton: Artistic Director
Eva Scanlan: General Manager and Producer
Gavin Kostick: Literary Manager
Ronan Carey: Office & Production Coordinator
Cally Shine: Line Producer
Freya Gillespie: Development & Marketing Officer
Dafni Zarkadi: Marketing Assistant

Fishamble Board

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