

DUB

CORN EXCHANGE
AND SMOCK ALLEY THEATRE
PRESENT

LEIN

BY JAMES JOYCE
ADAPTED BY ANNIE RYAN
AND MICHAEL WEST

ERS

9 - 24 JUNE AT 7.30PM
SMOCK ALLEY THEATRE

CORN
EXCH
ANGE



THE
JAMES
JOYCE
CENTRE



DUBLINERS

A PROGRAMME NOTE

In 1904 in a letter to his brother, Stanislaus, Joyce wrote with characteristic modesty: "Don't you think there is a certain resemblance between the mystery of the Mass and what I am trying to do? I mean that I am trying to give people some kind of intellectual pleasure or spiritual enjoyment by converting the bread of everyday life into something that has a permanent artistic life of its own, for their mental, moral and spiritual uplift."

The statement conveys both his high purpose and his debt to the rites and rituals of the Church. Mere pleasure and enjoyment were not enough: his intention, he wrote to his prospective publisher Grant Richards, was "to write a chapter of the moral history of my country and I chose Dublin because that city seemed to me the centre of paralysis."

In spite of such grand pronouncements the sudden urge to reveal the rotten soul of his home town was in fact provided by AE who had invited him to write something short, "simple, rural?" for *The Irish Homestead*. For this he offered the princely sum of one pound. "It's easily earned money if you can write fluently and don't mind playing to the common understanding," AE continued in a singularly inappropriate appeal to someone of Joyce's intellect and ambition.

Joyce dashed off a first draft of "The Sisters", explicitly hitching a fluent and unadorned prose style to a religious theme and frame, both to play to – and taunt – common understanding. A boy hears of the death of a priest, dreams of the deceased and visits the corpse; he is disturbed by what it might mean and so are we. What did the priest die of? What do people think happened to him? What on earth are the adults talking about?

A few weeks later on August 13, 1904 "The Sisters" appeared in print between the ads for milking machinery and mineral water under the pseudonym Stephen Dedalus, because he did not want his own name to appear in "the pigs' paper." It was the first anniversary of his mother's death. Auspicious debut or not, Joyce was now a published author and two more stories appeared in the same journal in September and December of that year.

Joyce's enthusiasm had also been fired by his first encounter with Nora Barnacle earlier that summer. His muse and his great subject had revealed themselves to him in a powerful symbolic union. And he had been paid for his troubles. Surely the world would fall down before his talent. The promise of greatness and artistic achievement shimmered before him. He was twenty-two.

If the project began with a sense of epiphany and wonder, with a confident display of dazzling technical skill and the hope of easy money, Joyce was soon to be disappointed

DUBLINERS

A PROGRAMME NOTE

One of the more poignant ironies of reading the collection is to see Joyce himself become entangled in the web of thwarted ambitions that he sets out to depict. He tried unsuccessfully to sell his future income for the next six [unwritten] stories to a friend for £5 up front. To impress Nora, he invited her to watch him sing at the Antient Concert Rooms [sharing the stage with a young John McCormack], but the concert was poorly managed and the accompanist had to leave early, forcing Joyce to accompany himself on the piano because her replacement could neither read nor play his music. Most significantly, of course, four months after their first meeting, Joyce and Nora left Ireland to begin their precarious life abroad – though unlike the lovers in “Eveline” at least they left together.

In Italy, far away from the city that inspired him, Joyce wrote the rest of the stories, transferring his frustrations to his cast of characters. He ran out of money. He became a father. He fought with Nora. He drank heavily and was regularly hauled home by his brother, Stanislaus, who had come out to live with them. Joyce even ended up working as a copyist in a bank in Rome, a city he allowed had been fine in the time of Caesar but which now reminded him of the Coombe.

Writing the stories turned Joyce into a major artist. He quickly mastered and then pushed against the conventions of nineteenth century realism. In a few short years he had reached some kind of a limit. By 1905, midway through the book’s composition, he had written to his brother with his familiar mix of swagger and diffidence, “The stories in Dubliners seem to be indisputably well done but, after all, perhaps many people could do them as well. I am not rewarded by any feeling of having overcome difficulties.” In the end Joyce had to overcome many difficulties with Dubliners, not least in getting them published, but although at one stage he toyed with adding a sixteenth to the collection – about a Jew called Hunter who spent the day wandering around town – he never wrote another story. For all the glories of Ulysses and the deranged genius of Finnegans Wake it is not hard to regret his choice.

We first started working on these stories in 2012 for the Dublin Theatre Festival – though in a sense we’d been working on them for many years, and looking back it’s easy to see that Dublin By Lamplight and Everyday owe many things to them. Revisiting them in a production for the Lir in 2018 was a true reawakening. To present them here for you in 2022 is a great honour and privilege for which we thank Smock Alley Theatre, the Bloomsday Festival and the Arts Council. We hope you enjoy the company of this great writer and that you are inspired to return to his work.

– MICHAEL WEST & ANNIE RYAN

CORN EXCHANGE

CORN EXCH ANGE

Founded by Annie Ryan in 1995, The Corn Exchange has created an award winning repertoire, ranging from contemporary site-specific work, adaptations of modern classics, including Nabokov's *Lolita*, O'Neill's *Desire Under the Elms*, Chekhov's *The Seagull*, Eimear McBride's astonishing novel *A Girl is a Half-formed Thing* and original theatre, often made in collaboration with the ensemble and writer Michael West, including *Dublin By Lamplight*, *Everyday*, *Freefall*, *Man of Valour* and most recently, *The Fall of the Second Republic*, in co-production with the Abbey Theatre.

The work is grounded in a commitment to the collaborative process, on-going physical practice and the investigation and evolution of the company's unique style. Described as 'razor-sharp' [Irish Times], 'magnificent' [Guardian], 'tireless, passionate and exact' [New York Times], the work embraces risk, rigour and compassion to create a transformational theatre experience.

It is supported by the Arts Council, Dublin City Council and Culture Ireland and has toured internationally to France, Germany, Poland, the UK, the US and Australia.

SMOCK ALLEY THEATRE



Smock Alley Theatre lies in an unassuming part of Dublin city. Nestled on the banks of the River Liffey it was originally built in 1662, The Theatre Royal at Smock Alley gave the world the plays of George Farquhar [The Recruiting Officer], Oliver Goldsmith [She Stoops to Conquer] and Richard Brinsley Sheridan [The Rivals]. 300 people attended the theatre each night, seven days a week to be enthralled, entertained and enlightened by actors, acrobats, dancers, musicians and trapeze artists. Hundreds of candles blazed in brass chandeliers as Peg Woffington, Charles Macklin, Rachel Baptiste and even the greatest actor of his generation, David Garrick, tread the boards of one of the finest theatres in the Kingdom.

Sadly through old age, rival theatres and a number of new found structural problems, the once great theatre fell into disrepair and disfavour in the city. The great doors closed in 1787 and the building found a new lease of life as a Catholic Church from 1811 - 1989 a fate which preserved the structure and maintained its connection with the local community.

Now, 350 years after it was first built, the theatre has been carefully and lovingly restored to become Dublin's Oldest Newest Theatre. It is once again a bustling hub of theatre, song, dance, art and creativity.

Within the walls of the new Smock Alley you will find two theatres, a unique Banquet Hall, space for creativity, and programmes for artist development. The theatre is now a vital resource within the ecology of Irish theatre, supporting artists, companies and festivals. Through our Scene & Heard festival of new work and supportive development programmes we are often the first professional engagement for young theatre artists. We are creating a self-sustaining loop where work on the stage inspires development, rehearsal, creativity, connections, and support that foster the talent and skills that will once again feed back onto the stage.

'I just adore it as a theatre, the tickets are always affordable and just the experience of being in that building is magical even before the show begins'

SMOCK ALLEY THEATRE TEAM

Director	PATRICK SUTTON
Director of Programming & Finance	LUCY RYAN
General Manager	PAUL CLUNE
Technical Manager	DAVE HALPIN
Box Office & Marketing Manager	OSGAR DUKES
Event Manager	SARAH O'NEILL
Front of House Manager	MARK O'REILLY
Box Office	EMILY FOX
	ASHLEIGH DORRELL
	OIS O'DONOGHUE
Front of House Staff	ASH O'NEILL
	SARAH FOLEY
	ELLA SCALLY
	CEARA CARNEY
	BRIANNA NUTLEY
	CAT WILLIAMS
	JAMES HUDSON
	ANNIE SHERRY
	ELLA MOONEY
	ROB DOWNES
	MICHAEL COADY
	JOSEPH BYRNE
	EMMA O'NEILL

Board of Directors	BRENDAN LYNOTT [Chair]
	DANIELLE FLEMING
	BRENDAN PHELAN
	FIONA NI MHAILE
	GERRY DEMPSEY
	MARK LAMBERT

Smock Alley Theatre wish to acknowledge the support of **A&L Goodbody** throughout the year.

DUBLINERS

BY JAMES JOYCE

ADAPTED BY ANNIE RYAN AND MICHAEL WEST

Dubliners is a collection of fifteen short stories by James Joyce, first published in 1914. This adaptation features the following stories:

AN ENCOUNTER, EVELINE, TWO GALLANTS, THE BOARDING HOUSE, A LITTLE CLOUD, COUNTERPARTS, A PAINFUL CASE, THE DEAD

The performance will run for 2 hours with a 15 minute interval.

CAST

GABRIEL ADEWUSI Leo / Corley / Bob Doran / Higgins /
Weathers / Capt Sinico / Browne

FIONA BROWNE Mrs Mooney / Mrs Delacour /
Emily Sinico / Aunt Kate / Others

TIMMY CREED The Man / Doyle / Lyons / Shelley /
James Duffy / Gabriel / Others

CILLIAN LENAGHAN Joe / Frank / Byrne / Sheridan /
Gallaher / Farrington / Lennon / Others

SADHBH MALIN Mahony / Poly / Parker / O'Halloran /
Tom / Mary / Mary Jane / Others

LEAH MINTO Eveline / Meade / Annie / Nosey Flynn /
Gretta / Others

ALEX MURPHY Fr Butler / Lenehan / Jack / Chandler /
Leonard / Freddy / Others

EMMA REID Stephen / Mary / Alleyne /
Sergeant Croly / Aunt Julia / Others

DUBLINERS

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CREATIVE TEAM	Director	ANNIE RYAN
	Set Designer	SARAH BACON
	Lighting Designer	EINO WINNING
	Sound Designer	LARA GALLAGHER
	Costume Designers	MAE LEAHY, SARAH FOLEY
	Assistant Costume Designer / Supervisor	SÍOBHRA O'REARDON FARRELL
	Costume Assistants	JESSICA DALY MILLIE O'DOHERTY
	Hair and Make Up	LEONARD DALY

PRODUCTION TEAM	Production Manager	SEAN DENNEHY
	Stage Manager	EMMA DOYLE
	Assistant Stage Manager	SUSAN CRAWFORD
	Assistant Stage Manager / Dresser	LEANNA VAUGHEY
	Chief LX	SÍOFRA NIC LIAM
	Lighting Operators	LUCY VARLEY, ÓISÍN BUTLER DOYLE
	Sound Operator	MAGS MULVANEY
	LX Crew	ARDEN TIERNEY EMILY RIORDAN
	Producers	SARAH JANE WILLIAMS LUCY RYAN SMOCK ALLEY MAGS KEOHANE
	Set Created by	GER CLANCY, ARTFX LTD.
	Scenic Artists	SAOIRSE O SHEA GERALDINE COAKLEY AIDAN FOX
	Set Construction	EUGENIA GENUNCHI JASON BEGG COOGANS

PROMOTION	Publicity	JENNY SHARIF
	Graphic Design	STE MURRAY
	Programme Design	SARAH MOLONEY
	Production Photographer	JEDA DE BRÍ



CAST

GABRIEL ADEWUSI



Gabriel Adewusi is a Nigerian-Irish screen, and stage actor based in Dublin. He has trained at the Gaiety School of Acting as well as the Bow Street Academy for Screen Acting.

Gabriel is a dynamic, and versatile actor. He most recently starred in the short film **CHANGING DATES**, which was shown at the Cork and Kerry Film festivals. He will next appear on screen in **NORTH SEA CONNECTION**, for Viaplay. He has also been selected among a group of promising actor/writers as part of the Screen Ireland/Bow Street Actor as Creator programme.

FIONA BROWNE



Fiona is a graduate of The Samuel Beckett Centre TCD. Most recent theatre includes **PORTIA COUGHLAN** [The Abbey Theatre], **ANGELA'S ASHES THE MUSICAL** [Bord Gais Energy Theatre & tour], **ROMEO AND JULIET** [The Mill] **THE CITIZEN'S BREAKFAST** [Bloomsday Fringe] and **UHTA** [Smock Alley Theatre]. Previously she wrote, produced and performed solo shows **RAINY DAYS AND MONDAYS** [Bewley's Café Theatre] and **THE WHALE AND THE SWAN** [Bewley's / Camden Fringe] and performed with companies such as Red Kettle, Lane productions, Fishamble and The Rowan Tolley Company [UK].

Most recent Film and TV includes **DISENCHANTED** [Disney Films], **THE DRY** [Britbox/Element], **VIKINGS VALHALLA** [S2-Netflix/MGM], **SMOTHER** [Treasure Films] **NORMAL PEOPLE** [Element Films] **RED ROCK** [TV3/Element] **SANCTUARY** [Venom Films] and **FAIR CITY** [RTE]. She is a busy voiceover artist and sings with Motown big band The Dionnes. She is a founder member of Mothers Artists Makers [MAM Ireland].

CAST

TIMMY CREED



Timmy Creed is an actor, writer and theatre-maker currently based between West Kerry and Dublin. He trained as an actor at the Oxford School of Drama and the Ecole Phillippe Gaulier in Paris. As a theatre-maker he is interested in creating performance that mixes documentary, storytelling and movement to engage new and broad audiences.

His debut play **SPLICED**, about his life as a GAA man, has been presented at a number of festivals in Ireland, toured nationally and to schools and was highly acclaimed at the Edinburgh Fringe Festival '19, presented at the prestigious Traverse Theatre.

As an actor his film/TV credits include **GATEWAY** [Pic Du Jer], **MAZE** [Mammoth Films], **MY BROTHERS** [Treasure Entertainment], **VIKINGS S6** [History Channel], **KLONDIKE S2** [TG4], **FIRBOLG** [TG4]. Theatre Credits include **DEAR IRELAND**[Abbey Theatre], **SPLICED** [dir. Gina Moxley], **LOVERS** [dir. Julie Kelliher] **MANTLE** [dir. Julie Kelliher], **LOOKING FOR WORK** [dir. Martin Sharry], **AN IMPOSSIBLE ADDRESS** [dir. Martin Sharry].

He is a recipient of the Abbey Theatre's commemoration bursary. He is current artist in residence at the Ionad Cultúrtha in Baile Bhúirne in 2022. He is currently working with Ballymun Kickhams GAA Club on a year long creative art in sport residency with DCCCC. He is loving his first time working with Annie Ryan and Corn Exchange.

CAST

CILLIAN LENAGHAN



Cillian's most recent credits include **A VERY OLD MAN WITH ENORMOUS WINGS** alongside Karen McCartney, directed by Dan Colley; the main role of Paul O'Keefe in **THE SPECTACULAR** directed by Willem Bosch & Pieter Kuijpers; the role of Titch in **TUBES** for RTÉ Radio Drama on One; the role of Dee opposite Seána Kerslake in Stacey Gregg's first feature, **BALLYWALTER**, directed by Prasanna Puwanarajah; **THE STIGMATA** by Peter Jordan, narrated for BBC Radio 4; and **DEPARTMENT STORY** directed by Zoe Seaton for Big Telly Theatre Co.

He will next appear alongside Owen Roe in **THE STEWARD OF CHRISTENDOM** directed by Louise Lowe.

Further stage credits include the role of Joey in Martin McDonagh's **THE LIEUTENANT OF INISHMORE** directed by Andrew Flynn for the Gaiety Theatre, Dublin.

Cillian graduated from The Lir Academy, Dublin in 2019.

SADHBH MALIN



Sadhbh Malin is an actor & writer from Dublin. She is a 2020 graduate of The Lir. At The Lir, her theatre credits include: Tamsin in **WISHLIST**, Anna in **ANATOMY OF A SUICIDE** & Lancelot in **MERCHANT OF VENICE**. Film/TV credits include, **CONVERSATIONS WITH FRIENDS**, **LOVE ROSIE** & **THICKER THAN WATER**.

As a writer Sadhbh is in development for her debut play **FUSS**, funded by the Arts Council.

CAST

LEAH MINTO



Leah is an actor from Dublin. She graduated from the Oxford School of Drama in 2019.

Her theatre credits include **SMALL** by Holly Robinson, directed by Alice Malin in the Soho Theatre, London.

Her TV and film roles include Kat in Netflix's **FATE: THE WINX SAGA**, Sadie in **NORMAL PEOPLE**, BBC and Sheila in **GOD'S CREATURES** that will premiere at Cannes Film Festival in May 2022.

ALEX MURPHY



Alex trained at the Lir Academy and graduated in 2019.

Alongside his training, Alex starred in the highly successful feature film **THE YOUNG OFFENDERS**. Critics praised Alex's crisp comic timing and the great relationship with his co-star Chris Walley. For his performance Alex was nominated for an IFTA and won the Ros Hubbard Award for Acting at the Irish Film Festival London 2016.

In 2018 **THE YOUNG OFFENDERS** moved to the small screen in a spin-off for RTE and BBC3. The show was another great success and has had three series, the last of which aired on BBC last summer.

Alex is has just wrapped filming the highly-anticipated adaptation of Sally Rooney's **CONVERSATIONS WITH FRIENDS**, directed by Lenny Abrahamson.

On stage, Alex made his professional theatre debut in 2019 at the Gaiety Theatre in **THE LIEUTENANT OF INISHMORE**. Critics hailed his performance as a 'particular highlight'. He most recently completed a run of **PHILADELPHIA, HERE I COME!** at the Cork Opera House.

CAST

EMMA REID



Emma trained in the BA Acting course at The Lir Academy in Dublin, Ireland from 2016-2019. During her time there, she played Jacinta Condor in The Lir Academy's production of **SERIOUS MONEY** by Caryl Churchill directed by Oonagh Murphy, Stephen Dedalus in **DUBLINERS** adapted by Michael West and directed by Annie Ryan, Kelly in Gary Owen's **DROWNED WORLD** directed by Ronan Phelan, and Virginia in Sarah Ruhl's **CLEAN HOUSE** directed by MFA graduate Sean Walsh. Upon graduating, she played the lead role in Ronan O'Leary's upcoming feature film **A SUNKEN PLACE**, played Young Duke Of York in Druid Theatre Company's production of **RICHARD THE THIRD IN NEW YORK CITY** and performed in The New Theatre's Push Forward Festival as Doll in Elizabeth Moynihan's one woman show **AN UNMADE BED: PART 2**.

She is currently writing and producing her own one woman show titled **VANISHING GRACE**, a piece that explores the world of Irish Dancing and cultural identity [set to be staged in end of 2022] and has recently become a company member and Head Of Marketing for Anseo|Anois Theatre Company.

CREATIVE TEAM

ANNIE RYAN



Annie grew up in Chicago and trained as a teenager at the Piven Theatre Workshop and later at New York University's Tisch School of the Arts. She was part of New Crime Productions in Chicago in the early 1990s, where she was introduced to the style of Commedia dell'Arte that became the trademark of her theatre company, The Corn Exchange.

Founded in Dublin in 1995, The Corn Exchange has won international acclaim for its unique ensemble style. Recent work includes her adaptations of Arthur Miller's **THE MISFITS** and Eimear McBride's award-winning novel **A GIRL IS A HALF-FORMED THING**. Collaborations with writer Michael West **MAN OF VALOUR** [made with performer Paul Reid], **FREEFALL**, **EVERYDAY**, **DUBLIN BY LAMPLIGHT** and **THE FALL OF THE SECOND REPUBLIC** [with the Abbey Theatre].

Outside of The Corn Exchange, she has directed for Shakespeare's Globe in London, the Abbey, the Gate Theatre and has performed in theatre and film in the US and Ireland and continues to teach professional actors, young people and corporate clients throughout Ireland. She is currently in development with several projects for stage and screen.

CREATIVE TEAM

MICHAEL WEST



Michael West has had a long association with The Corn Exchange with whom he collaborated on **THE FALL OF THE SECOND REPUBLIC** [in a co-production with the Abbey 2020]; **THE SEAGULL** [Dublin Theatre Festival 2016]; **MAN OF VALOUR** [2011]; **FREEFALL** [DTF 2009 and winner of the Irish Theatre Award and Irish Writers Guild award for best play]; **EVERYDAY** [DTF 2006]; and **DUBLIN BY LAMPLIGHT** [2004] which was revived by the Abbey Theatre in 2017 and played at the Galway International Arts Festival the same year. Other work for The Corn Exchange includes **FOLEY**, [2001]; the stage adaptation of **LOLITA**; **CAR SHOW**, and **A PLAY ON TWO CHAIRS**.

He has translated versions of **THE MARRIAGE OF FIGARO** [Abbey Theatre]; **TARTUFFE** [Gate Theatre, Dublin]; and for Pigsback, Molière's **DOM JUAN** and **THE TENDER TRAP** [an adaptation of **LA DOUBLE INCONSTANCE** by Marivaux]. His translation of Jean-Pierre Siméon's **STABAT MATER** was performed at Avignon, and **FOREVER YOURS, MARY-LOU** by Michel Tremblay was presented at the Theatre Royal, Bath in 2017.

His acclaimed translation of **DEATH AND THE PLOUGHMAN**, a 15th century Bohemian text, has been presented by Project Arts Centre in a co-production with La Comédie de Reims. It was produced in the USA in 2004 by Anne Bogart's SITI company.

Other work includes **FRNKNSTN** with Theatre Lovett in 2018; **CONSERVATORY**, which played at the Abbey in 2014; and a production of **THE CHINESE ROOM**, which premiered at the Williamstown Theatre Festival in 2016. His adaptation of Mike McCormack's **SOLAR BONES** was presented by Kilkenny Arts Festival in association with Rough Magic in August 2020.

CREATIVE TEAM

SARAH BACON



Sarah trained on the Motley Theatre Design Course in London, having previously studied Architecture at University College Dublin. She designs sets and costumes for theatre, opera, dance and film.

Recent work includes, **LUCK JUST KISSED YOU HELLO** at the Peacock, Production Design on Irish National Opera's 20 Shots of Opera [filmed in the Gaiety Theatre, Nov 2020], **ESCAPE FROM THE SERAGLIO** [INO, cancelled due to pandemic], **WHAT DID I MISS?** [The Ark], **DRAMA AT INISH, CITY SONG**, [Winner of the 2019 Irish Times Theatre Award for Best Set Design], **ANNA KARENINA, THE SHADOW OF A GUNMAN** [Winner of the 2016 Irish Times Theatre Award for Best Set Design], [Abbey Theatre] **BEGINNING /THE CHILDREN, ASSASSINS** [The Gate Theatre], **HECUBA, MELT, THE EFFECT, EVERYTHING BETWEEN US** [Rough Magic], **THE WATER ORCHARD** [Collapsing Horse], **TINA'S IDEA OF FUN** [Peacock Theatre]. Other Costume Designs include **LOOK BACK IN ANGER** [The Gate], **THE PATIENT GLORIA** [The Peacock] **THE REHEARSAL:PLAYING THE DANE** [Pan Pan Theatre Co].

She designed **THE SHORTWORKS**, at the Wexford Festival Opera for 4 seasons between 2008 and 2013, and made her mainstage design debut there with **L'ARLESIANA** in 2012.

In 2010 she was a Linbury Prize Finalist, and exhibited her work at the National Theatre, London.

CREATIVE TEAM

EOIN WINNING



Eoin has been working as a freelance designer since graduating from University College Cork in 2008.

He has designed work in Ireland and abroad with companies like The Abbey Theatre, Asylum Theatre Company, Chalk it Down Productions, Eoin Kilkenny, Run of the Mill, THEATREclub, Painted Bird, Martin Sharry, The Everyman Theatre, Emma O'Grady, Graffiti Theatre Company, Dublin Fringe Festival, Nic Greene, The Lir Academy, Dublin Youth Theatre, Gonzo Theatre Company, Broken Crow, Conflicted Theatre, Hammergrin and Equinox Theatre Company amongst others.

To get in touch or see more of his work, visit his website- eoinwinning.com

LARA GALLAGHER



Lara Gallagher is an Irish composer and sound artist with a broad set of interests including algorithmic composition, interactive multimedia installation art and performance art. As of recently, her work explores improvisation, graphic scores and alternative notation styles. Lara strives to create work that opens a kind of communication and interaction between performing and listening bodies so that human connections and reactions can be explored. She has performed and shared her work in various venues and locations across London, Dublin and Berlin. Having graduated from Music and Drama at Trinity College Dublin in April 2019, she undertook a masters in Sound studies at the University of the Arts in Berlin where she spent 2 years before moving back to Dublin.

CREATIVE TEAM

MAE LEAHY



Mae is a designer and director based in Dublin. She graduated from Trinity College with a degree in Drama and Theatre Studies in 2021. She is a founding member of Gift Horse theatre, an outdoor theatre company interested in environmentally conscious work. She is also a member of Broad Strokes improv troupe. Recent costume design work includes **HAPPY BIRTHDAY DEAR ALICE** [Four Rivers], **PRISM**, in collaboration with Waterford Spraoi and **FAOIN SPÉIR**, **BLACKBIRD**, **THE BEAUTY QUEEN OF LEENANE** [Four Rivers], **TWELFTH NIGHT**, **TESS** [Gift Horse Theatre] and **SUPERMOON** [Samuel Beckett Theatre].

Mae was artist in residence with Garter Lane's Little Room in January 2022, where she directed and co-devised a work in progress titled **I'M GETTING COFFEE, DO YOU WANT ANYTHING?** Other recent directing work includes **CHILDREN** [Scene and Heard 2022] and **BEDTIME STORIES** [Samuel Beckett Theatre 2020]. Mae was awarded an Arts Council bursary in 2021 for a mentorship in design led practice.

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Funded by THE ARTS COUNCIL.

To learn more about the company and upcoming productions please visit WWW.CORNEXCHANGE.IE

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ANGE



THE
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