



Theatre Forum Ireland AGM / Annual conference
14th & 15th June 2007

Tearing up the Script



The Voice of the Performing Arts



THEATRE FORUM

< CONFERENCE 2006

Theatre Forum is the representative association for the performing arts in Ireland. Membership includes all the theatres and arts centres around the country; professional theatre, contemporary dance and opera production companies; and the main arts festivals.

Theatre Forum acts as a voice for the community to government, state and semi-state agencies and elected representatives.

The organisation also organises training and professional development courses and seminars. Its website www.theatreforumireland.com is an invaluable resource containing fact sheets and model contracts, an opening night clash diary, an industry employment page, a barter page for stage managers, a members notice board etc.

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INTRODUCTION

The Theatre Forum conference has now become established as an annual waypoint for the performing arts in Ireland. It's an opportunity for the sector and its stakeholders to gather for a concentrated burst of networking, socialising and passionate discussion. However, as we meet again for another year, how do we avoid our groove becoming a rut? A theatre that is only familiar and predictable is in danger of losing its vitality, as one that changes for the sake of it risks squandering our past achievements. This year's conference theme, 'Tearing Up the Script', addresses these issues head on, offering an array of opportunities to consider and to test the rules and habits of the performing arts and those who make them.

The conference acknowledges the performing artist as the person who is charged with tearing up and remaking the script live in front of us. It explores the new performance languages and world cultures that are being incorporated into theatre and dance. It also introduces an innovative way of discussing the familiar old issues as well as making space for new ones. Dedicated sessions profile cultural leadership and offer practical ways forward to emerging practitioners striving to establish themselves. Finally, 'Tearing Up the Script' positions itself at an historical and cultural crossroads, inviting stories of the new Ireland while discussing in an international context how best to take proper care of those of the past.

Willie White, Conference Curator, May 2007



Theatre Trivia

Playwright Israel Horowitz
is related to Adrock from the
Beastie Boys.

THE SESSIONS

THURSDAY 14 JUNE

Keynote Session:

FIONA SHAW

Speaker: Fiona Shaw
Time: 14:45 - 16:15
Location: University Concert Hall

Fiona Shaw's range extends from *The Last September* to *Super Mario Brothers*, from the comedies of Sheridan and Shakespeare to the searing tragedy of Euripides and the quiet desperation of Chekhov. She is a restlessly intelligent performer who has tested the boundaries and conventions of theatre and has comfortably moved into other disciplines such as visual art. Feted and successful, Fiona Shaw nonetheless retains a conviction that theatre should be concerned with surpassing rather than simply fulfilling the expectations of the audience.

Session Title:

The Contemporary Text: You Make Me Feel Brand New

Speakers: Fiona Clark, Michael Keegan-Dolan, Pol Heyvaert
 and Tim Supple, chaired by Willie White
Time: 16:45 - 18:00
Location: University Concert Hall

There is a danger in taking the notion of tearing up the script too literally. For the foreseeable future, scripts as we know them will remain an important part of theatre. Nonetheless what will be interesting will be the type of texts that will be used and by whom, and the multiple performance languages that they will speak. From epic stories to classic texts, from versions of real life events to new voices telling contemporary stories the speakers for this session are all concerned with tearing up the script to make performances that are thrilling and current.

Reception

Time: 19:00 - 20:00
Location: Millstream Common Room
This reception is sponsored by RTE lyric fm

Evening Entertainment

Time: 20:00 - late
Location: The Stables Bar

Following on the success of last year's evening event, Theatre Forum has organised a BBQ, the Theatrical Cavaliers Quiz and dancing at the Stables Bar on campus. Our quizmaster is actor Michael James Ford and proceeds will go to the Actors Benevolent Fund.



Theatre Trivia

On January 11, 1762, in New York, Lewis Hallam played Romeo to his mother's Juliet - probably the first and last time that a son has played the lover to his own mother.

THE SESSIONS

FRIDAY 15 JUNE

Open Space:

Tearing up the Script

Time: 09:30 – 12:00
Location: University Concert Hall

Have you ever been to an event where a few minutes into the first speaker you wished you could leave? Or thought that people were fixated on the same old same old instead of discussing the real issues? Or realised having attended a conference that the most interesting exchanges were in the coffee breaks?

Open Space Technology combines these observations into a simple way to run productive meetings. Everything that people want discussed is discussed and if you're bored or not contributing The Rule of Two Feet allows you to do something better with your time. Open Space has been used with great success recently by Improbable Theatre to run 'Devoted and Disgruntled: What are we going to do about theatre now?' a series of meetings on the state of contemporary theatre in the UK. This morning's session is a taster, which will demonstrate the huge potential of Open Space.

The session will be facilitated by Mischa Twitchin and Nick Sweeting, regular participants in the ongoing Open Space meetings at the Shunt Lounge in London.

In Profile:

Michael Colgan in conversation with Dr Maureen Gaffney

Time: 12:00 – 13:00
Location: Performing Arts Room, Irish World Music Centre

There is no doubting that Michael Colgan is one of the most influential personalities of Irish theatre. For almost a quarter of a century he has been associated with the Gate Theatre, where he has been responsible for a body of work that has garnered national and international acclaim. In recent years he has moved into film, notably producing the Beckett on Film project, which filmed all nineteen of Beckett's stage plays. This interview will explore the business of being creative as well as the relationship between the roles of entrepreneur, artistic director and impresario.



Theatre Trivia

Sophocles entered *Oedipus* in a competition and came second – nobody knows who came first.

THE SESSIONS

FRIDAY 15 JUNE

Parallel Sessions (Pick 1 of 4)

Time: 14:15 – 15:45
Location: Irish World Music Centre

Session I:

I Want to Break Free: Dramaturgy and the Canon. Aideen Howard and Marius von Mayenburg

What is the relationship between a lively theatre and the classic plays of the past? How does a theatre blessed (and burdened) with a weighty repertoire reanimate those plays for today? Do we seize upon the stories that we recognise as universal and timelessly human but deconstruct their form? Should we bother with them at all if they need such radical reinvention? Where lies the balance between reverence for the masterworks of tradition and the wilful rehabilitation of obscure plays?

The Schaubühne's *Hedda Gabler*, seen at the Dublin Theatre Festival in 2006, is a recent example of a production that takes a play out of its own century and into ours. Aideen Howard from the Abbey and Germany's hottest young playwright Marius Von Mayenburg discuss new approaches to the old.

Session II:

The virtual arts centre? Technology and new opportunities for cultural participation. John Collins and Karen Vander Plaetse

The websites of most Irish arts and cultural organisations function as online brochures and serve those with an active interest rather than the casual browser. However, the emergence of the social networking phenomenon in recent years with sites such as Bebo, MySpace and YouTube presents new opportunities for developing audiences and building communities around our work. As with a lot of new technologies it can be hard to sift the facts from the hype and the hysteria. A lot of time and money can be invested in something that soon proves not to be the solution to all our communication needs. Karen Vander Plaetse of the Vooruit Cultural Centre in Belgium will discuss the development of her organisation's exemplary new website, facilitated by John Collins, Technology Reporter for the Irish Times and publisher of the Tagging Tech blog.



Theatre Trivia

In his will, Shakespeare left his wife his “second best” bed.

THE SESSIONS

FRIDAY 15 JUNE

Session III:

The Show Must Go On: 10 ways to make theatre against the odds. Róise Goan and Cian O'Brien

Róise Goan and Cian O'Brien will lead a pro-active session, addressing the difficulties faced by young companies in getting work made, funded and seen with practical and creative solutions. They will also challenge the role that funding bodies and venues have to play in the development of work by younger companies, advocating an administrative infrastructure to support the work of emerging artists and companies that is streamlined and adequately resourced.

Session IV:

New Communities, New Scripts - The story of the future. Rotimi Adebare, Patrycja Gałaś and Summy Sing Wong

How can the arts reflect the diversity of the new Ireland and what role can theatre have in shaping the story of the future? Hundreds of thousands of people have come to live and work here in recent years, contributing to the taxes that fund the arts and civic life. Despite their numbers they have yet to enjoy much visibility in mainstream culture. Peter Sellars pointed out at last year's conference it's about who's on stage as much as what they are performing. This panel will offer personal insight into the experiences and aspirations of three of Ireland's new communities and will speculate where the audiences and artists of the future might emerge from.



Theatre Trivia

Abraham Lincoln was shot at the Fords Theatre, Washington D.C. April 14, 1865 while watching *Our American Cousin* by Tom Taylor.

Speaker Biographies



Rotimi Adebare

Rotimi Adebare is an elected member of Portlaoise Town Council. He is a director on the boards of organisations that address social inclusion issues at local and national levels (Portlaoise Community Action Project and Irish National Organisation of the Unemployed). He is a Social Entrepreneurs Ireland award winner and Media and Multicultural Awards Special Judges Award Winner. He is the Chief Executive of Optimum Point Consultancy, an organisation that promotes cross-cultural understanding through training, workshops, seminars, research and presentations on intercultural and anti-racism issues. He works with Dublin City University (DCU) on the European Intercultural Workplace Project. DCU is leading 11 other institutions from 10 European countries to investigate the impact of cultural diversity in the public, private and educational sectors. He has a Masters degree in Intercultural Studies at Dublin City University.

In 2006, Rotimi launched an initiative called 'Voices Across Cultures'. The initiative promotes the integration of minority ethnic groups by raising awareness and using the attributes of culture to promote cross-cultural understanding. He also presents a weekly live radio programme called 'Respecting Difference' on Midlands 103 on Saturday evenings. The show highlights social inclusion issues and offers people from different backgrounds a sense of belonging.



Fiona Clark

Fiona Clark is Executive Producer and Joint Chief Executive of the Bush Theatre, London's acclaimed new writing theatre. She is also Director of the theatre's commercial arm, Bush Productions Limited, which manages the exploitation of the company's work beyond its home venue, through West End transfers, international touring and other media and publishing.

Current Bush productions include *Whipping It Up*, by Steve Thompson, starring Richard Wilson, (The Bush 2006, West End 2007), and *Elling* by Simon Bent, starring John Simm. Recent Bush projects include the large-scale national tour of multi-award winner *Mammals* by Amelia Bullmore (2006), *After the End* by Dennis Kelly (The Bush Theatre, national and international tour 2005/6), *The Glee Club* by Richard Cameron (The Bush, West End 2002, Galway Arts Festival and national tour, 2004), *adrenalin...heart* by Georgia Fitch (The Bush, Tokyo International Arts Festival 2004), and *Howie the Rookie* by Mark O'Rowe (The Bush, New York, San Francisco).

Prior to The Bush Theatre, Fiona held positions as Associate Director at Theatre Royal Bath and Producer for Theatre Royal Bath Productions; Project Director for Paines Plough, London; Director of Northland Festival, New Zealand; Associate Director (Education) at Salisbury Playhouse; Education Director at Bristol Old Vic Theatre.

Fiona was born in Ecuador, has travelled widely, and was educated in Australia and Britain, obtaining a BA in English and Drama at Bristol University. She is a member of the Society of London Theatres, the Theatrical Management Association and the Independent Theatre Council.



Michael Colgan

Michael Colgan was born in 1950 in Dublin and was educated at Trinity College where, as a student, he became chairman of Trinity Players.

In 1983, he became Artistic Director of the Gate Theatre and prior to this, he was a director at the Abbey Theatre, Manager of the Irish Theatre Company and Artistic Director of the Dublin Theatre Festival.

In his 24 years at the Gate, he has produced many award-winning plays, including *Salomé* directed by Stephen Berkoff, *The Collection* starring Harold Pinter, *A Streetcar Named Desire* starring Frances McDormand, *The Home Place* starring Tom Courtenay, *Three Sisters* starring the three Cusack sisters, and recently *Faith Healer* (which won a Tony award when it toured to Broadway last summer), starring Ralph Fiennes. He has also produced four Pinter Festivals and five Beckett Festivals.

The first Beckett Festival was produced at the Gate in 1991, in which the theatre presented all nineteen of Samuel Beckett's stage plays in Dublin over a three-week period. This festival was presented again at the Lincoln Center, New York in 1996 and at the Barbican Centre in London in 1999. In April 2006, to mark the centenary of Beckett's birth, the Gate produced a month-long festival which ran simultaneously in Dublin and at the Barbican in London. In January of this year, the Gate presented the Beckett Season to wonderful acclaim at the Sydney Festival and saw Michael Colgan take on a new role when he directed Ralph Fiennes in the Gate's stage adaptation of Beckett's novella *First Love*.

His productions of Beckett plays have also been seen in many cities throughout the world and at many festivals, from Chicago to Beijing and Melbourne to Toronto. The Pinter Festivals were presented in Dublin in 1994 and 1997 with a major festival in New York in 2001. Most recently, in 2005, the Gate produced a festival to celebrate the writer's 80th birthday, part of which was subsequently seen in London and in Turin.

Alongside his work for the theatre, Michael Colgan is also a film producer. He is co-founder and Executive Director of Little Bird Productions, a film and television company, which produced *Troubles*, a major two-part drama for LWT in 1986. In 1993, he produced the RTÉ television series *Two Lives*.

In 1999, with Alan Moloney, he formed Blue Angel Films specifically to produce the *Beckett on Film* project in which all nineteen of Beckett's plays were filmed using internationally renowned directors and actors. The series won many awards including The South Bank Show award for Best Drama and, in the US, the prestigious Peabody Award. More recently, in 2006, he produced the film version of Harold Pinter's play *Celebration* for Channel 4 starring Michael Gambon and Colin Firth.

In 1996, he received the Eamonn Andrews Award for excellence in the National Entertainment Awards and in 1999 he won the People of the Year Award. In 1985 and 1987, he received the Sunday Independent Arts Award. In July 2000, he received the degree of Doctor in Laws (*honoris causa*) from Trinity College, Dublin. He was awarded the Irish Times Theatre Award for lifetime achievement in the Arts in 2006 and, in 2007, was honoured with the title *Chevalier dans l'Ordre des Arts et des Lettres* by the French Government.

Conference Schedule

Thursday 14 June

TIME	ACTIVITY/SESSION	LOCATION/NOTES
11:50	Bus transfer from Limerick train station for those arriving on 09:25 train from Dublin.	Check-in Dromroe Village and Thomond Village
12:30 - 13:45	Registration and lunch Buffet lunch for delegates.	Location: The Atrium directly outside the University Concert Hall
13:45 - 14:45	Theatre Forum AGM.	Location: University Concert Hall <i>This is limited to Theatre Forum members only</i>
14:45 - 16:15	Keynote Session Speaker: Fiona Shaw.	Location: University Concert Hall
16:15 - 16:45	Break: Tea, coffee and éclairs.	Location: The Atrium directly outside the University Concert Hall
16:45 - 18:00	The Contemporary Text: You Make Me Feel Brand New. Speakers: Fiona Clark, Michael Keegan-Dolan, Pol Heyvaert and Tim Supple, chaired by Willie White.	Location: University Concert Hall
18:00 - 19:00	Break for delegates	
19:00 - 20:00	Reception sponsored by RTÉ lyric fm	Location: Millstream Common Room (#12 on campus map)
20:00 - 21:00	BBQ Dinner	Location: The Stable Bar (#16 on campus map)
21:00 - late	Theatrical Cavaliers Quiz presented by Michael James Ford followed by disco.	Location: The Stable Bar (#16 on campus map)

Conference Schedule

Friday 15 June

TIME	ACTIVITY/SESSION	LOCATION/NOTES
09:30 – 12:00	Open Space: Tearing up the Script	Location: University Concert Hall
12:00 – 13:00	In Profile: Michael Colgan in conversation with Dr Maureen Gaffney	Location: Performing Arts Centre, Irish World Music Centre (floor below University Concert Hall)
13:00 – 14:15	Lunch. Buffet lunch for delegates	Location: The Atrium directly outside the University Concert Hall
14:15 – 15:45	<p>Parallel Sessions <i>These run in parallel</i> <i>– please pick 1</i></p> <p>Session I: I Want to Break Free: Dramaturgy and the Canon. Aideen Howard and Marius von Mayenburg</p> <p>Session II: The virtual arts centre? Technology and new opportunities for cultural participation. John Collins and Karen Vander Plaetse</p> <p>Session III: The Show Must Go On: 10 ways to make theatre against the odds. Róise Goan and Cian O’Brien</p> <p>Session IV: New Communities, New Scripts – The story of the future. Rotimi Adebari, Patrycja Gałaś and Summy Sing Wong</p>	Location: Irish World Music Centre (floor below University Concert Hall)
15:45 – 16:30	Closing Session: debrief from various panel sessions and a chance for an open discussion	Location: University Concert Hall
16:45	Bus transfer to Limerick train station for delegates taking 17:35 train to Dublin	

Speaker Biographies



John Collins

John Collins is a business journalist with The Irish Times who specialises in technology and Internet issues. Currently the Irish Internet Association's Net Visionary Technology Journalist of the Year, he is active in the Irish Internet community and maintains his own blog at www.taggingtech.com. In recent years he has contributed to Ireland.com, Sunday Business Post, Computerscope, Business Plus and Smart Company.

John was editor of PC Live! Ireland's best selling computer and Internet magazine for five years. A journalist since 1992, he has been online since 1995, and has written for a range of Irish and international publications including The Irish Independent, Silicon Republic, Business & Finance, TVB Europe, The Web Magazine, i-D, Hot Press and Apple Report. John has commented on technology and business issues for a range of radio and TV programmes for both RTÉ and independent stations, as well as co-presenting the RTÉ2 series, *TechTV*.



Dr. Maureen Gaffney

Dr. Maureen Gaffney is a well known Irish broadcaster, writer and columnist. A psychologist by profession, she worked for many years in Trinity College as Director of the Doctoral Programme in Clinical Psychology. She now divides her time between her own consultancy business and a number of state and other boards. She advises companies on psychological issues relating to leadership development, gender and emotional intelligence in the workplace and works in Ireland, the UK, Israel, and the US.

She serves on two state boards. She is Chair of the National Economic and Social Forum (NESF) and member of the Board of the HSE. The NESF recently published a report on 'The Arts, Cultural Inclusion and Social Cohesion'. She served as a Law Reform Commissioner for 10 years, is a former Chair of the Council of the Insurance Ombudsman of Ireland and has served on a number of other boards. She earned her B.A. in Psychology at University College Cork, her M.A. in Behavioural Sciences at the University of Chicago and her PhD at Trinity College.



Patrycja Gałaś

Patrycja Gałaś is from Kraków in Poland where she studied at the Polish Diaspora and Ethnic Studies Institute and the Institute of Journalism and Social Communication at Jagiellonian University. Last year she collaborated with Irish artist Jesse Jones on 12 Angry Movies, Film Workshops and Drive-in Film Festival, working as an interpreter and co-ordinator. She found actors, interpreted and translated the screenplay of the short film *Sól Ziemi* (Salt of the Earth) which concerned migrant issues. Previously she worked with the Cracow Film Festival, Tumult Torun, Poland, CAMERIMAGE, International Film Festival of the Art of Cinematography in Łódź, Poland and also worked for a graphic design company.



Róise Goan

Róise Goan is a graduate of the Samuel Beckett Centre, Trinity College and Company Director of Randolph SD|The Company. She works as a theatre director, producer and screenwriter. Producing credits include *The Public*, *The Drowned World* and *The Illusion* and the upcoming *Fewer Emergencies* (Randolph SD). Screenwriting credits include the IFTA award winning series *Aifric* for TG4. Róise most recently directed *This is a Chair* by Caryl Churchill for Dublin Youth Theatre and will be writing and directing a production for The Ark, A Cultural Centre for Children this autumn.



Pol Heyvaert

Pol Heyvaert has worked extensively with the pioneering Belgian company Victoria. He was the stage designer for several productions, including *Moeder en Kind* (1994) and *Bernadetje* (1997), a joint project with Arne Sierens and Alain Platel; *Dansé donsé dan dan* (1995), *Auri sacra fames* (1997) and *Limbus Patrum* (2000), the three dance productions of Latrinité; *Wayn Storm* (2000); *Carmen Story; Mise-en-Traub V* (2001); two Wayn Traub productions, *Snack Bar Tragedy* (2002 – directed by Christophe Frick of the Swiss company Klara) and *White Star* (2004 – directed by Lies Pauwels). Some time afterwards he founded the Kung Fu collective together with Felix Van Groeningen, where he directed the productions *Best Of* and *Discothèque*. He has also worked as stage designer for Les Ballets C de la B, notably for Alain Platel's *Iets op Bach* (1998), as well as for Nieuwpoorttheater with *De 10des* (1994), *Napels* (1996), *Radio Carmen* (1996) and *Flippers* (1996). In 2001, he collaborated with Felix van Groeningen once again on the Kung Fu short film *Bonjour Maman* and as a production designer for the feature film *Steve + Sky*. In 2005 he made his first theatre production *Aalst* which was an immediate international success. After a three year tour, he remade the performance for National Theatre of Scotland, who put the work in their repertoire. Pol Heyvaert is currently working on *René*, his new creation that will open in late spring of 2008.



Aideen Howard

Aideen Howard is the Literary Director of the Abbey Theatre. She is responsible for commissioning new plays and developing new writers for both stages of the Abbey Theatre. Aideen holds an MA in Drama from UCD and a BA in English and German from Trinity College. She was the first Artistic Director of Mermaid Arts Centre where she programmed and ran a multi-disciplinary arts venue. She has also worked as literary consultant to Arts Council projects and as dramaturg at the Abbey Theatre.

Speaker Biographies



Michael Keegan-Dolan

Since 1997 Michael Keegan-Dolan has written directed, choreographed and co-produced six productions for his Irish midlands-based company, Fabulous Beast. These were; *Sunday Lunch*, *Fragile*, *The Flowerbed*, *The Christmas Show*, *Giselle* and *The Bull*. *Giselle* toured to the International Festival of Arts and Ideas, New Haven, USA and to the bite Festival at the Barbican Centre, London. *Giselle* was nominated for a 2006 Olivier Award for Best New Dance Production. It will be presented in the Festival-Dialog, Wroclaw, Poland in October 2007. *The Flowerbed* was performed at the Dublin Fringe Festival 2006 and at the Barbican and was nominated for a UK Critic's Circle Dance Award for Best Modern Choreography. *The Bull* was also successfully presented in London at the bite Festival, Barbican Centre in 2007.

His choreographic work also includes *Faust* and *Macbeth* (Royal Opera House) *The Duchess of Malfi*, *Carousel* and *The Oedipus Plays*; (Royal National Theatre), *Ariodante*, *Manon and Alcina*; (English National Opera) *The Love for Three Oranges*; (Cologne Opera) *Pique Dame* and *Ariodante*; (Bavarian State Opera) *Ariodante* and *Manon*; (Houston Grand Opera). He has worked with director Chris Cunningham on his Video Art Creation, *Flex*. Future projects include a new work for the Dublin Theatre Festival 2007 and a UK tour in 2008.



Cian O'Brien

Cian O'Brien works as a freelance producer. His credits include *Danny and Chantelle (Still Here)* (Project Arts Centre, Drogheda Arts Festival); *How Many Miles to Babylon* (Helix, Second Age Theatre Company); *The Friends of Jack Kairo* (Edinburgh Festival Fringe, Prague Fringe Festival 2007); *Mother Teresa is Dead* (Project Arts Centre, Focus Theatre); *Hedwig and the Angry Inch* (Project Arts Centre, Spiegeltent, Focus Theatre, Making Strange Theatre Company); H-BAM (How Babies are Made) comedy troupe (Edinburgh Festival Fringe 2002, 2003). Cian has worked with Caro Newling and Sam Mendes at Neal Street Productions (London) on the recent West End transfer of their production of *The Hound of The Baskervilles* to the Duchess Theatre. Cian is currently with Rough Magic Theatre Company as a producer as part of their SEEDS 3 programme.



Fiona Shaw

Fiona Shaw trained at RADA. Her work in theatre includes *Happy Days*, *The Rivals*, *The Good Person of Sichuan* (London Critics' Award for Best Actress 1990), *Machinal* (Olivier and Evening Standard Awards for Best Actress 1993), the title role in *Richard II*, Millament in *The Way of the World* and the title role in *The Prime of Miss Jean Brodie* at the National; *As You Like It*, *Philistines*, *Les Liaisons Dangereuses*, *Mephisto*, *Hyde Park*, *The Taming of the Shrew*, *New Inn*, and small scale tours of *Much Ado About Nothing*, *The Merchant of Venice* and *Electra* (Olivier Award for Best Actress 1990) for the RSC; *Love's Labour's Lost* at Bolton Octagon, *Bloody Poetry* for Foco Novo, *Mary Stuart* at Greenwich Theatre, *As You Like It* at the Old Vic (Olivier Award for Best Actress 1990); and the title roles in *Hedda Gabler* (London Critics' Award 1991 - Playhouse from the Abbey Theatre, Dublin) and *Electra* (Riverside Studios, Paris and UK). She also starred in Samuel Beckett's *Footfalls* (Garrick) and *The Waste Land* by TS Eliot at Wilton's Music Hall, London and on tour in Canada, New York, Paris, Australia, Norway and Germany; also at the Lincoln Center, New York, *Death*, *Destruction* and *Detroit III* for Robert Wilson. As director: *Widowers' Houses*. Her TV appearances include: *Love Song*, *Maria's Child*, *Persuasion*, *Fireworks for Elspeth*, *For The Greater Good*, *Hedda Gabler*, *Gormenghast* and *Mindgames*. Her films are *Anna Karenina*, *Harry Potter & The Philosopher's Stone*, *Harry Potter & The Prisoner Of Azkaban*, *Jane Eyre*, *My Left Foot*, *The Black Dahlia*, *The Butcher Boy*, *The Last September*, *The Triumph Of Love*, *Mountains of the Moon*, *Three Men and A Little Lady*, *London Kills Me*, *Super Mario Bros*, *Underground Blues*, *The Avengers*, *RKO 281* and *Skin and Blister*. She was awarded an honorary degree from the National University of Ireland and is Honorary Professor of Drama at Trinity College, Dublin.



Tim Supple

Tim Supple started making theatre out of stories in his childhood home in southern England and he has never grown out of it. He has directed, adapted and devised theatre, opera and film throughout the UK and in the US, Europe, India and the Middle and Far East. He has worked regularly at the National Theatre and the RSC. In the 1990s, he was Artistic Director of the Young Vic Theatre in London. Tim's work includes Shakespeare's *Coriolanus*, *The Comedy of Errors*, and *Twelfth Night*; Dario Fo's *Accidental Death of an Anarchist*; Carol Ann Duffy's *Grimm Tales and More Grimm Tales*; Kipling's *The Jungle Book*; Lorca's *Blood Wedding*; Wedekind's *Spring Awakening*; Ted Hughes's *Tales From Ovid*; Goldoni's *A Servant to Two Masters*; Salman Rushdie's *Haroun and the Sea of Stories* and *Midnight's Children*; and Mozart's *The Magic Flute*.

Most recently he directed *Midsummer Night's Dream*. This was the first British Council commissioned Indo-UK theatre production. The British Council asked Tim, whose RSC *Comedy of Errors* wowed audiences on its 1997 Indian tour, to work on a production with theatre performers in India and Sri Lanka.

He tackled the brief with epic thoroughness. Recruited from auditions held across the subcontinent, the cast of 22 hailed from all parts of the region and from many different performance traditions, (acrobatics, martial and classical dance, street entertainment, etc). It toured India, was part of the RSC Complete Works Festival, and most recently played in the Roundhouse Theatre in London in April 2007.

Speaker Biographies



Nick Sweeting

Nick Sweeting has worked with a wide range of theatre companies from the UK and further afield since turning freelance in 1993. From the late 1990s he has increasingly concentrated his efforts on working with leading innovative theatre companies such as Improbable, Told by an Idiot and Stan's Cafe.



Mischa Twitchin

Mischa Twitchin is a founder member of the London-based performance collective Shunt - whose work includes *The Ballad of Bobby Francois*, *The Tennis Show*, the award-winning *Dance Bear Dance*, *Tropicana* and *Amato Saltone* (the last two presented in association with the National Theatre).

He also creates his own work, exploring possibilities within what Lehmann calls 'post-dramatic theatre' - including, most recently, *Klamm's Dream*, a 'monologue for two actors'; and *Why do you refuse to eat and drink? Or, the whereabouts of god*, a performance for hands, with texts by Nerval and Artaud. Besides teaching at Goldsmiths College, Mischa is also a theatre researcher and a freelance lighting designer.



Karen Vander Plaetse

Karen Vander Plaetse is head of marketing at Vooruit Arts Centre (Ghent - Belgium). Karen is a historian with an MBA in Marketing. She worked for five years in advertising agencies and seven years in the communication and marketing departments of Mobistar (a Belgian telecom operator) as strategic marketing manager. Within these jobs she specialized in the field of customer segmentation, loyalty and retention.

Vooruit Arts Centre is a lively meeting point in the city of Ghent, presenting contemporary performing arts, music, media arts and literature - both national and international - with a knack for collaborative projects and multidisciplinary festivals. The arts centre also functions as an open forum for public debate.

Today Vooruit's team of over 80 staff serves approximately 275,000 visitors a year. The building, a unique 20,000 m² listed monument, provides an ideal presentation platform with 4 stages and as many studios for resident artists. Vooruit is an organisation eager to innovate, without losing its grip on its core values: making a wide range of artists, art forms and experiments, social and political debate accessible to a broad audience. Vooruit's team fiercely believes in digitalisation and new technologies as tools fit for facilitating interaction and (active) participation. Therefore, Vooruit started an innovative digitalisation project investigating new perspectives on the production, distribution and communication of cultural products. The project is called "arts centre of the future". In April 2007, after months of research and testing, Vooruit launched its platform for the development of a "virtual arts centre of the future", a web 2.0 site that invites visitors to explore, participate, share, personalize, create ...



Marius von Mayenburg

Marius von Mayenburg, born in 1972, received the Kleist Promotional Award for Young Dramatists and a prize endowed by the Frankfurt Authors' Foundation for his play *Feuergesicht* (Fireface). Its premiere took place at the Kammerspiele in Munich in 1998 and was followed by numerous international productions. Thomas Ostermeier's production at the Deutsches Schauspielhaus in Hamburg was adopted into the Schaubühne's repertoire in 2000. In the same year, both theatres co-staged Ostermeier's premiere production of *Parasiten*. The world premiere of *Das kalte Kind* took place at the Schaubühne at the end of 2002 under the direction of Luk Perceval. His play *Turista*, a co-production between the Schaubühne, Toneelhuis Antwerpen and the Vienna Festival, was premiered under the direction of Luk Perceval in May 2005. Von Mayenburg's *Augenlicht* (Eyesight) had its world premiere at the Schaubühne in 2006 (directed by Ingo Berk), and his latest play *Der Häßliche* (The Ugly One) first opened in 2007 at the Schaubühne under the direction of Benedict Andrews.

Marius von Mayenburg has been dramaturg and author-in-residence at the Schaubühne since 1999. In 2000, he co-directed the German language premiere of David Gieselmann's *Herr Kolpert* together with Wulf Twiehaus.



Summy Sing Wong

Summy Sing Wong has been a teacher and the vice principal at the Chinese School in Ireland for over 13 years and is a founding member of the Irish Chinese Information Centre for which she has been the secretary for two years. In October 2004, she joined some enthusiastic educators and formed the Chinese Irish Cultural Academy. She has been involved with the Chinese Community for over 20 years in Ireland. During the last four years, she has also worked in Bray Citizens Information Centre, assisting Chinese newcomers to adapt to life in Ireland. Having lived in Ireland over 27 years, she has witnessed the changes to the Chinese community in Ireland, both locally and nationally.

She loves classic music from China and also plays a Chinese musical instrument called Gucheng. With CICA, she is dedicated to show Irish born Chinese and Irish children the wealth of Chinese cultural performing arts and occasionally invites the top artists from China to perform with the local Chinese artists and children. For more information see www.cicareland.com



Willie White

Willie White has been Artistic Director of Project Arts Centre, a multidisciplinary arts centre in Dublin's Temple Bar, since 2002. Before that he worked at RTÉ for four years in a variety of roles, mainly on arts programmes and latterly as Assistant Producer on *The View*. He is a founder member of Loose Canon Theatre Company and Irish Theatre Magazine. Willie is Artistic Director of Dublin Youth Theatre for 2007, its 30th anniversary year.

Travel and Accommodation



Theatre Forum has arranged a special deal in the accommodation on the University campus. This includes Bed and Breakfast.

Dromroe Village

Dromroe Village is situated in a superb location on the south campus of the University, overlooking the River Shannon and only a five minute walk from the University Concert Hall.

The village was recently awarded an RIAI Regional award for its unique architectural design. The apartments offer the following facilities:-

Six bedrooms with double beds and ensuite facilities. A stylishly designed, comfortable living area with fully fitted kitchen and cable TV. Continental breakfast is delivered to the apartment.

Rate: Theatre Forum's special rate is €40 per person per night. This fee includes breakfast. Remember to include payment for accommodation on your booking form should you wish to stay in Dromroe Village.

Note: Limited availability

Other Accommodation

Should you wish to book alternative accommodation in the area the following hotels are all located nearby.

Castletroy Park Hotel www.castletroy-park.ie
Killmurry Lodge Hotel www.killmurrylodge.com

By Train

Trains run from Ennis, Tralee, Cork via Limerick Junction. For routes, times and fares see the Iarnród Éireann journey planner at www.irishrail.ie

Dublin to Limerick Thursday 14 June

From	Departs at	Arrives at	Notes
Dublin	9:25	11:48	Direct to Limerick

Please note: Theatre Forum will provide transfer from Limerick station to the University for delegates arriving on 9:25 train from Dublin.

Limerick to Dublin Friday 15 June

From	Departs at	Arrives at	Notes
Limerick	17:35	20:08	Direct to Dublin

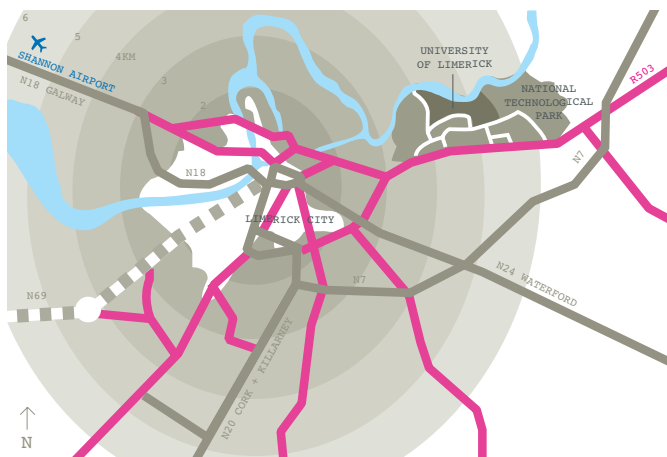
Please note: Theatre Forum will provide transfer from the University Concert Hall to Limerick station for delegates departing on the 17:35 train to Dublin.



Theatre Trivia

The word "theatre" comes from the Greek "theatron", meaning "place of seeing".

> LIMERICK CITY MAP



> LIMERICK UNIVERSITY CAMPUS MAP



- 11 FOUNDATION BUILDING AND UNIVERSITY CONCERT HALL
- 12 MILLSTREAM COMMON ROOM
- 16 THE STABLES BAR
- 26 DRUMROE STUDENT VILLAGE
- 27 THOMOND STUDENT VILLAGE



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