

DECADENT

DECADENT THEATRE & TOWN HALL THEATRE Galway
present the **WORLD PREMIERE** of

THE CHIEF

by **JIMMY MURPHY**



Extract from IRISH INTELLIGENCE SUMMARY No: 319 dated 16-8-22.
File IX/1417 dated 19-8-22.

"It has been reliably reported that the Inner Circle of the Irish Republican Brotherhood in Ireland have tried MICHAEL COLLINS and SEAN McKEON for treason to the I.R.B. and sentenced them to death. Arthur GRIFFITH was tried and acquitted. Twelve trusted men were given orders to carry out the sentence on COLLINS and McKEON and have joined the Free State Army, three of these are natives of Cork City. Richard MULGAHY is also expected to be convicted and sentenced to death and five other Free State Officers have already been convicted, two of them being ex-members of the R.I.C. now serving with commissions in the Free State Army. COLLINS, I am informed, is aware of the sentence passed on him. According to my information seventeen prominent Free State men have been tried, two acquitted, including GRIFFITH, three killed in action and the remainder to be killed as opportunity arises."



Michael Collins



Kitty Kiernan

A NATIONAL ICON

by **JIMMY MURPHY**

The great discovery for me in writing *The Chief* was the realisation that Michael Collins could be – and perhaps should be – as much a political icon to Fianna Fail and Sinn Fein as he is to Fine Gael. For to suggest that Collins never used violence for political means bears no resemblance to the true man. For Collins’ elite alone – The 12 Apostles – shot men in the back, in their bed, even the wrong men at times. All for one purpose, political advancement.

Here is a man full of contradictions. So many, that no matter what end of the Republican spectrum you might find yourself on – the light green of Fianna Fail at one end, the dark of Sinn Fein at the other – it soon becomes clear that the figure of Michael Collins bequeathed to us, generation after generation, is a sham. And the final image of him, in a Free State uniform, shooting at an IRA ambush party, is not the full picture and has done him a great disservice.

Collins arrived in Cork for a number of reasons in August 1922: there was money laundering from bank robberies to deal with; morale with the troops needed to be boosted; but more importantly, he had stopped off en route to meet an IRA prisoner (Tom Malone) about ending the Civil War. But Collins was a realist, he knew well that there was only one thing that could end it – resuming the old one and removing the Border.

But as we know, the Border, despite three commissions to examine redrawing it, never moved an inch after Collins’ death. For that, the blame must lie with Liam Cosgrave and in particular, his successor, Richard Mulcahy, who, history would have us forget, as leader of Fine Gael after the 1948 general election was to become Taoiseach of a coalition government. However, there was just one problem. Under Mulcahy’s watch, 78 men had been executed as the Civil War raged on. Some in very dubious circumstances and, indeed, in one or two cases that may be considered war crimes today. So, if Fine Gael were to enter government then Mulcahy would have to be sacrificed, and he was.

But that’s another play, perhaps. For now, *The Chief* reveals a Michael Collins who speaks to all traditions on the island, and at a time too when talk about a reunited Ireland has moved from ‘If’ to ‘When’. And whatever shape that conversation eventually takes, one thing is clear, it began on August 20th 1922 with an IRA prisoner, and must have been high on Collins’ mind as he sat in the back of a car as it turned a bend in a narrow valley two days later. Sadly however, the rest is history...





10th April 1922

My dearest Kitty
No letter again today —
I got back from Wexford late last
night but it was only this morning
I got your wire. There was
a very good meeting at Wexford
and a very good reception all along
both going and coming. No
interruptions at all at the meeting.
What has happened to you
though seriously not to have written
for three days I suppose you've
been enjoying yourself too well or
something — staying up at night
and in bed at day. So that it
How did the hunt go on?
Honestly I do think its a shame



General Richard Mulcahy



Major General Emmet Dalton

PASSED BY MILITARY CENSOR

SOUVENIR ALBUM

*Pen & Picture
Record of the
Revolt against
the Treaty*



*A Full Story
of the Battles
Exclusive Views
and Portraits*

OF THE DUBLIN FIGHTING, 1922

Printed and Published by The Stanwick Press, Ltd., Dublin

PRICE ONE SHILLING



Richard Mulcahy, Emmet Dalton and J.J. O'Connell lead the Army officers in Michael Collins' funeral cortege.

AN SAORSTÁT THE FREE STATE.

TUESDAY, AUGUST 29th, 1922.

MICHAEL COLLINS MEMORIAL NUMBER

A COMRADE'S TRIBUTE.

The Message of the Hero's Death.

By PIARAS BEASLAI.

It is seven years ago since I first met Michael Collins then a mere boy of 25 in the rooms of the Keating Branch of the Gaelic League, at that time situated in North Frederick Street. No inward premonition, no instinctive feeling warned me that I was making acquaintance with the most remarkable Irishman of this generation. I saw only a tall strong, good looking Irish boy, full of life and spirits, with a gay and infectious laugh, a sunny and sociable disposition, who "made friends" with me immediately.

Young as he was, Mick was already active in the Gaelic League, in Sinn Fein, in the Irish Republican Brotherhood, and in the Gaelic Athletic Association. In London he had been studying Irish, earning credit as an athlete and hurler, and concerning himself actively in the work which led up to the Insurrection of 1916. But it was first on his social and debonair side that I came to know him, and I thought of him more as a gay and pleasant companion than a future leader of the National Movement.

During the height of the Terror, when the British Army and Auxiliaries were combing out Dublin for Michael Collins, there never was a night that a crowd of very much "wanted" officers did not meet their beloved Chief at the same rendezvous. His vital energy was never more strikingly displayed than on these occasions. Everybody had business with him, everybody called him aside to discuss some problem or give him some information.

He was much addicted to practical jokes. At this time, when a huge price was on his head, with lorries thundering by in the streets outside our place of rendezvous, he was ever the gayest of the gay, full of exuberant animal spirits, and our meetings were as merry as if no dangers surrounded us.

He concentrated his mind on each new question with startling rapidity, came to a rapid decision, made a brief note, and passed on to something else. You could be sure the matter noted would not be forgotten. He was the man who remembered and got things done. Then business done, he would relax, begin to jest or even to indulge in horseplay with all the zest of a schoolboy.

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His many miraculous escapes gave him, I think, and gave us all a kind of blind confidence in his luck. Let there be no mistake about it, his many escapes were due to sheer luck, courage,

and confidence, and not to any special "elusiveness," disguises or mystery. No wanted man ever took less precautions. He never wore a disguise, and always went anywhere business called him, even the most prominent places in Dublin. His only precaution was to ride a bicycle, and not to sleep for many nights in succession at the same house. Again and again he was held up and searched.

On one occasion, Christmas Eve, 1920, he, in company with Commandant-General Tobin, Commandant-General O'Connell, and Rory O'Connor of "Four Courts" fame, was actually captured by Auxiliaries in the Gresham Hotel, but after an hour's detention and interrogation they succeeded in bluffing the "Auxies," as we call them, into releasing them.

The legend of Mick's "bodyguard" of armed men who always attended him seems hard to kill. I can state in the most emphatic manner that there is no truth in it. All through the blackest days of the Terror, Mick moved freely about on his bicycle without any guard or companion. The legend of the "bodyguard" was invented by the British Intelligence Department to explain their failure to capture him. In similar strain in the present troubles, the organ of the Irregulars described Mick as moving around Dublin "in an armoured car" At the time in question I had met the Commander-in-Chief riding through Dublin in full uniform in an open touring car containing only himself and the driver.

I have often been struck by the resemblance in character between Danton and Michael Collins. Both had the same intense love of their country, of the plain people of their land, the same vital energy in a moment of national crisis, the same fiery spirit, the same large, generous nature. Like Danton, Collins saved his country, and fell because he disdained to take precautions. Danton uttered one of the greatest phrases in history- "Let my name perish, but let France be saved." Collins at the secret debate on the Treaty said something similar in an appeal for an arrangement in Ireland's interest. "You can have all the glory, let us have all the disgrace, but let us save Ireland."

I have been permitted by a friend of Mick's and mine - one of the little group who met together in the times of storm and stress - to make use of two private letters received by him from "The Big Man" only a few days before his tragic end. These letters, not intended for publication, contain some phrases which show the outlook of our lost leader on the present situation his sanity, his big, broad, generous statesmanlike mind, in the midst of a crisis when smaller men lose their heads at the spectacle of wanton destruction.

He said:- "Anybody who is out for blood or scalps is of little use to the country; equally, of course, the real issue cannot be departed from I for one will always be found on the side of any arrangement that will give the country the chance it desires and will safeguard the future."

Again, in the second letter, he says:- "If people had a little truer appreciation of other people's opinion, we might never have got into this present morass."

— Michael Collins is gone. A week before he died I marched behind him at the funeral of Arthur Griffith. I heard that mass of splendid manhood blessed and prayed for by the people along the route as the hope of Ireland, I saw him gazing on the grave of his colleague, and thought what a heavy weight had descended on those strong young shoulders. Today the strong form is powerless, the gay laugh is silenced. A career of brilliant promise is ended in the very beginning of its usefulness. But that inspiration which he gave to those who loved and followed him will not die, and those who are left will not desist from their efforts till Ireland has attained that peace and freedom for which she longs.

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present the **WORLD PREMIERE** of

THE CHIEF

by **JIMMY MURPHY**

Thu 8 - Sat 17 Sept
TOWN HALL THEATRE
Galway

Tue 20 Sept
TOWN HALL THEATRE
Westport

Thu 22 - Sat 24 Sept
BACKSTAGE THEATRE
Longford



Cast
(in order of appearance)

Michael Collins	RYAN DONALDSON
Kelly	LIAM HESLIN
Joe	KYLE HIXON
Kitty Kiernan	MAEVE FITZGERALD
Dick Mulcahy	JARLATH TIVNAN
Emmet Dalton	SHANE O'REGAN

Written by	JIMMY MURPHY
Directed by	ANDREW FLYNN

Set and Lighting Design	CIARAN BAGNALL
Composer and Sound Design	CARL KENNEDY
Costume Design	PETRA BREATHNACH
Costume Design Assistant	RAE VISSER
Cannon Props	MATT GUINNANE
Scenic Artist	GER SWEENEY
Stage Manager	RAE VISSER
Assistant Stage Manager	EMILY CHAMPION
Props	MATTIE HYNES
Set Builder	STEVE BRAMFORD
Production	PETER SHINE
Production Tech	STEPHEN CASSIDY
Production Crew	BRIAN MORONEY
	SIMON DALY
	RYSZARD LOMNICKI
Transport	MARK BYRNE
	GERRY MALLON
Graphic Design	BRENDAN FOREMAN
Press/Marketing	JAMIE MONAGAN
Photography	DECLAN COLOHAN
	MAEVE FOREMAN
Video Footage	PARAIC Ó CURAIN
Armour	JOE CONDRON
Rehearsal Weapons	DONNACHADH O'FLOINN
Executive Producer	GERRY BARNES

THANK YOU

*Fergal McGrath, Pete Ashton, Staff at Galway Arts Centre, Megs Morley, Denis Killian,
Joe Hanley, Oisín Murphy, Dance House Ireland, Leo Seogithe, Jimmy Maguire, Abbey Costume Hire.*

CAST (in order of appearance)



RYAN DONALDSON

Michael Collins

Ryan Donaldson trained at LAMDA, The London Academy of Music and Dramatic Arts. He has just finished a run in London's Shakespeare's Globe Theatre playing Edmund in an acclaimed production of *King Lear*. He has recently completed filming the role of Lenny in the thriller series, *North Sea Connection*, airing on RTE One this autumn.

Ryan's theatre credits include Carlo in *Captain Corelli's Mandolin*, Harold Pinter Theatre + UK Tour; Matt Lynch in *King of The Castle*, Druid Theatre Company; Thomas Magill in *Misterman*, Orange Tree Theatre; Autochylus in *Winter's Tale*, Cheek by Jowl; David Craig in *Observe The Sons Of Ulster Marching Towards The Somme*, Headlong; Ned in *Shakespeare In Love*, Walt Disney/Sonia Friedman Productions; ensemble in *Shakespeare In Love*, Walt Disney/Sonia Friedman Productions; and in *The Huntsman* directed by Cedric Nicolas-Troyan.

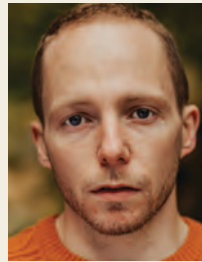


LIAM HESLIN

Kelly

Liam Heslin trained at the Lir Academy. His theatre credits include *Three Short Comedies* (Druid); *Duck Duck Goose* (Fishamble); *The Seagull* (Druid); *14 Voices from the Bloodied Field* (Abbey Theatre);

DruidGregory (Druid); *On the Outside* (Druid); *Asking For It* (Landmark Productions); *A Skull in Connemara* (Oldham Coliseum); *Zero Hour* (ANU); *The Lost O' Casey* (Abbey Theatre/ANU); *The Shaughraun* (Smock Alley Theatre); *The Plough and the Stars* (Lyric Hammersmith/Gaiety Theatre); *The Good Father* (Rise Productions); *The Plough and the Stars* (Abbey Theatre); *On Corporation Street* (ANU/Home Manchester); *King Lear* (Short Second Age Theatre Company); *East of Berlin* (Brinkmanship/Project Arts Centre); *A Boy Called Nedd* (Bitter Like a Lemon/Theatre Upstairs); *Pals: The Irish at Gallipoli* (ANU); *Borstal Boy* (Verdant Productions); *The Clearing, Into the Woods, The Night Season, Mary Stuart, Scenes from the Big Picture, Poor Little Boy With No Arms, The Rover, The Suppliants, Love's Labour's Lost* (Lir Academy). His film and television credits include *Dublin Old School, The Island of Evenings, Kaleidoscope*, and *Fair City*.



KYLE HIXON

Joe

Kyle Hixon was recently seen in the role of Pierre's Tailor in the Ridley Scott feature *The Last Duel*. He recently completed filming on the feature *Dungeons and Dragons* directed by John Francis Daley and Jonathan Goldstein.

On stage, he recently appeared in Marina Carr's adaptation of Virginia Woolf's *To The Lighthouse* directed by Annabelle Comyn for Hatch Theatre Company and Everyman Cork. Other stage credits include *Pop Tart Lipstick* and *Talk to Me* at Glass Mask Theatre, the title role in Mill Productions' *Hamlet, X* by Alistair MacDowell at the Lir Academy, the lead role of James in a Northern Ireland Tour of *Blackout* for the Lyric Theatre Belfast, the role of Skank in *In Arabia We'd All be Kings* for Some Yank's Theatre,

the role of Phillip in *Orphans*, for Breaking Good/Alchemy 8, Tom Meadows/Ensemble, in *Borstal Boy* directed by Conall Morrison at the Gaiety Theatre, Jacob in *Some Baffling Monster* for Dick Walsh/Pan Pan, and Medvedenko in *The Seagull and Other Birds*, directed by Gavin Quinn for Pan Pan.

Recent film credits include the role of Cathal in short film *Contra*, directed by Darragh Murphy for November Seven Films, and the role of Aidan in feature film *Monged*, directed by Rory Mullen, David Prendiville & Brian Quinn.



MAEVE FITZGERALD

Kitty Kiernan

Maeve Fitzgerald is a graduate of the Bachelor in Acting Studies at the Samuel Beckett Centre, Trinity College. Her previous roles for Decadent Theatre Company include: *Eden*, *There Are Little Kingdoms*; *The Thing About December*, *The Mai*, *Blackbird* and *From A Low And Quiet Sea*.

Other theatre performances include *Pride and Prejudice*, *Wuthering Heights* and *An Ideal Husband*. (Gate Theatre) *The Great Hunger*; *On Raftery's Hill*, nominee Best Actress at the Irish Times Theatre Awards 2019 (Abbey Theatre); *The Alternative* (Fishamble), *Much Ado About Nothing* (Rough Magic); *Wringer* (Bewley's Cafe Theatre); *Holy Mary* (Breda Cashe Productions); *Bailegangaire* (Livin' Dred/Nomad). She has appeared in productions with Verdant Productions; Tron Theatre; Bush Theatre; ANU; Tall Tales; Meridian. For Second Age she has played Desdemona in *Othello*, Portia in *The Merchant of Venice*; Lady Macbeth in *Macbeth*; Rose Mundy in *Dancing At Lughnasa*, amongst others.

Maeve won Best Supporting actress for *Basin* and was nominated Best Actress for *After Miss Julie* at the Irish Times Theatre Awards, both in 2010. She has been awarded and nominated at the Dublin AbsolutFringe Awards (winner Best Actress 2009) and the Off West-End Awards.

She is co-founder of Then This Theatre Company for whom she has appeared in *Collected Stories* and a one-woman show, *The Yellow Wallpaper*.

Her film and TV credits include *Cherry*, *The Secret Scripture*, *Corp Agus Anam*, *Rasai Na Gaillimhe*, *An Crisis*, *Gilgamesh* (Macnas) and *Ros na Rún* (TG4). Radio work includes *The Games Room* and *The Book on One* both for RTÉ.



JARLATH TIVNAN

Dick Mulcahy

Jarlath Tivnan is an actor and writer based in Galway City. His previous stage acting credits include *There Are Little Kingdoms*, *A Skull in Connemara*, *The Pillowman*, *The Dead School* and *Vernon God Little* with Decadent Theatre Company, and *Cross Street*, *Pleasure Ground* and *Breathing Water* with Fregoli Theatre Company.

Screen credits include *Drifting* and *Angels Guard Thee* with Harp Media, *Oh, Brother* with Ishka Films (Best Actor, Wexford Film Festival), and *Scratch* with Project Spatula.

Jarlath has written three plays for Fregoli Theatre Company - *Pleasure Ground*, *You Could Be Us* and *Cross Street*. He also wrote the stage adaptation of Donal Ryan's acclaimed novel *The Thing About December* for Decadent Theatre Company in collaboration with Andrew Flynn.



SHANE O'REGAN

Emmet Dalton

Shane O'Regan is currently filming the lead role in the feature film, *A Shamrock at My Side*. He was last seen on screen in the new TV series, *Miss Scarlet* and *The Duke*. He recently appeared in *Circle of Friends* based on Maeve Binchy's novel in the Gaiety Theatre and as Gar Public in *Philadelphia, Here I Come!* in Cork Opera House. He appeared on stage in Rough Magic's tour of *Much Ado About Nothing* and in the premiere of *Chasing Bono* at the Soho Theatre, London. Shane toured in the US with the critically-acclaimed one man show, *Private Peaceful*, produced by Verdant Productions. *Private Peaceful* recently toured in theatres across Ireland, including the Gaiety Theatre, Dublin. His performance in *Private Peaceful* earned him an Irish Times Theatre Awards nomination for Best Actor in 2017.

Shane trained at the Gaiety School of Acting, where in 2013 he was awarded the Gaiety Theatre Bursary. Since graduating in 2014, he has been cast in roles including: Shaggy Callaghan in *Borstal Boy* directed by Conall Morrison; The Fool in *King Lear* with Mill Productions; the title role in *Hamlet* at the Mill Theatre; and Brennan in *The Boys* directed by Patrick Sutton. Other recent theatre performances include the remount of *The Boys* at Smock Alley; *The Spinning Heart* at the Gaiety Theatre; and *The Restoration of Hope* at the New Theatre.

He played the lead role of Mark Renton in Reality:Check Production's critically acclaimed run of *Trainspotting*, directed by Tracy Ryan at Smock Alley, and its remount at the Olympia Theatre.

Shane is the co-founder and Artistic Director of Reality:Check Productions.

PRODUCTION

JIMMY MURPHY | Playwright

Jimmy's plays include *Brothers of the Brush*, *The Kings of the Kilburn High Road* and *The Hen Night Epiphany*, which receives its Canadian premiere in October. In 2007, *Kings* was adapted into an IFTA-winning feature film and was Ireland's nomination for the Best Foreign Language Oscar category. Other works include *Of This Brave Time* which was commissioned by the Abbey Theatre to commemorate the 1916 Rising (based on eye witness testimonies taken from Fearghal McGarry's book *Rebels: Voices from the Easter Rising*), *The Seamster's Daughter* and the acclaimed Dublin gangland drama, *Idlewild*. His most recent play, *The Cartographer's Pen*, premiered at the Ramor Theatre in May of this year. Jimmy is a member of Aosdána and lives in Dublin.

ANDREW FLYNN | Director

Andrew is the Artistic Director of Decadent Theatre Company and the director of Theatre at Galway Arts Centre. He also works as a freelance theatre director. Most recently Andrew directed *From A Low And Quiet Sea*, *Blackbird* and *Eden* for Decadent (2022) and *The Cripple of Inishmaan* and *The Lieutenant of Inishmore* by Martin McDonagh for Gaiety productions (2019/2020).

Other recent directing credits for Decadent Theatre include: Kevin Barry's *There Are Little Kingdoms*, the World premieres of *A Thing About December* by Donal Ryan and *A Love Like That* by Billy Roche, *Eden* by Eugene O'Brien, *The Mai* by Marina Carr, *Someone Who'll Watch Over Me* by Frank McGuinness, *Pumpgirl* by Abbie Spallen, *The Weir* by Conor McPherson, *The Pillowman* by Martin McDonagh, *The Dead School* by Pat McCabe, *Vernon God Little* by Tanya Rhonder, *Defender Of The Faith* by Stuart Carolan, *A Skull In Connemara* by Martin McDonagh (3 Irish Times Nominations), *Port Authority* by Conor McPherson (for which he was nominated as Best Director at the Irish Times Theatre Awards), *Doubt* by John Patrick Shanley (two Irish Times Nominations), *Faith Healer* by Brian Friel (Decadent /Townhall Galway), *The Seafarer* by Conor McPherson, *The Cavalcadors* by Billy Roche (Decadent/ Nomad Theatre Network), the world premieres of *Here We Are Again Still* by Christian O'Reill, *Character* by Mark Dillon, and *Country Music* by Simon Stephens.

As the head of theatre at Galway Arts Centre Andrew has directed over 70 productions for Galway Youth

Theatre. Some highlights include: *Frank Pig Says Hello* and *The Adventures of Shay Mouse* by Pat McCabe, *The Crucible* by Arthur Miller, *Portia Coughlan* by Marina Carr, *Lovely Betty* by Mark O'Halloran, *Our Country's Good* by Timberlake Verthenbaker, the Irish premieres of *Midsummer*, *Monster In the Hall* and *Yellowmoon* by David Greig, *Autobahn* by Neil La Bute, *Talking To Terrorists* by Robin Soans, *Tejas Verdes* by Fermin Cabal, *Country Music* by Simon Stephens, *Consensual* by Nina Raine and the world premiere of *Teacher* by Christian O'Reilly.

Directing credits for Lyric Theatre Belfast include: *Philadelphia Here I Come* by Brian Friel, *Dockers* by Martin Lynch, *Pump Girl* by Abbie Spallen, *The Pillowman* by Martin McDonagh and *The Weir* by Conor McPherson. Other credits include: *Juno And The Paycock* by Sean O'Casey (A.R.T Northern Ireland/Cork Opera House), *Translations* by Brian Friel (Ouroboros Theatre Company), *Via Dolorosa* by David Hare, (Cuirt Literature Festival), *The Lieutenant Of Inishmore* by Martin McDonagh (Irish Premiere, Cork Opera House/Millennium Theatre Derry/Townhall Theatre Galway), *Translations* (Townhall Galway).

CIARAN BAGNALL | Set & Lighting Design

Ciaran trained at the Welsh College of Music & Drama in Cardiff. Recent Theatre includes: Set & Lighting Design *Oliver Twist* (Hull Truck); *And Did Those Feet* (Macron Stadium, Bolton); *Double Cross* (Lyric Theatre Belfast & Abbey Theatre, Dublin); *The Mai* (Irish Tour/Dublin Theatre Festival); *Lovers* (Lyric Theatre, Belfast); *The Man Who Fell To Pieces*, *Hard to be Soft* (The MAC, Belfast); *The Great Gatsby* (Gate Theatre, Dublin - Winner Best Design Irish Times Irish Theatre Awards); *RED* (Lyric Theatre, Belfast - Winner Best Design Irish Times Irish Theatre Awards); *The Train*, *Observe the Sons of Ulster Marching Towards the Somme* (Abbey Theatre); *Ashes*, *Educating Rita*, *Two*, *Two 2*, *A View From The Bridge*, *Love Story*, *Twelfth Night*, *Piaf*, *Of Mice and Men*, *Tull*, *The Glass Menagerie*, *Habeas Corpus*, *Secret Thoughts*, *Oleanna* (Octagon Theatre, Bolton); *A Christmas Treasure Island*, *Sleeping Beauty*, *Cinderella* (Hull Truck); *Macbeth* (Shakespeare's Globe, London); *Singin' in the Rain* (UK Tour); *Othello* (RSC, Stratford upon Avon); *Lally the Scut*, *The God of Carnage*, *Villa*, *Discurso*, *Tejas Verdes* (MAC, Belfast); *Conquest of Happiness* (Olympic Stadium, Sarajevo); *Shoot the Crow* (Opera House,

Belfast); *Snookered* (Bush Theatre, London); *The Killing of Sister George* (Arts Theatre, London); *A Slight Ache* and *Landscape* (Lyttelton Theatre, National Theatre London).

CARL KENNEDY | Composer & Sound Design

Carl was a founding member of Decadent and trained at Academy of Sound in Dublin. He has worked on over one hundred theatre productions, with venues and companies including The Abbey, The Gaiety, ANU Productions, The Lyric Theatre Belfast, Rough Magic, HOME Manchester, Fishamble, Prime Cut, Theatre Lovett, HotForTheatre, Guna Nua, Loose Canon, Peer to Peer, Siren, Broken Crow, Randolph SD and Theatre Makers. He has been nominated three times for the Irish Times Theatre Award for Best Sound Design. He also composes music and sound design for TV and video games. Game titles include *Curious George*, *Curious about Shapes and Colors*, *Jelly Jumble*, *Too Many Teddies*, *Dino Dog* and *Leonardo and His Cat*. TV credits include sound design for *16 Letters* (Independent Pictures/RTE) and SFX editing and foley recording for *Centenary* (RTE).

PETRA BHREATNACH | Costume Design

Petra studied theatre and costume design in the Netherlands. Her work includes masks, puppets, props, costume and set for theatre and film. She has worked for numerous companies and artists, including Macnas, Theatrecorps, Galway Youth Theatre, Graffiti, Nomad, Decadent and Seanchas (film). Some of her work includes: Garcia Lorca's *Blood Wedding*, costume/masks (Theatrecorps); George Orwell's *Animal Farm*, masks (Galway Youth Theatre); Franz Kafka's *The Trial*, costume, set and masks and Mark O'Rowe's *Crestfall* (Galway Youth Theatre); Seán O'Casey's *Juno and the Paycock* (ART NI); Pádraic Ó Conaire's *An Fear* (Seanchas); Billy Roche's *Cavalcaders* (Nomad/Decadent); Martin McDonagh's *The Lonesome West* (Decadent/Town Hall Theatre Galway); John Patrick Shanley's *Doubt*, Conor McPherson's *Port Authority*, DBC Pierre's *Vernon God Little*; Martin McDonagh's *A Skull in Connemara* and *Pillowman* (Decadent); Petra was shortlisted for the Irish Times Theatre Awards in 2008 (Best Costume Design) for Theatrecorps's production of Lorca's *Blood Wedding*.

GER SWEENEY | Scenic Artist

Ger has worked with Decadent Productions for over 15 years as a scenic artist. He also creates sets and visual artworks for many diverse theatre and film productions in Ireland and internationally. He is an established visual artist, exhibiting regularly, with paintings in numerous public and private Collections in Ireland, Europe and U.S.A.

Recent art project credits include: *Still Point* solo exhibition, Green Fuze Gallery, Westport, Mayo; *Stations of the Cross* commission, Knock Basilica, Mayo; *G.I.A.F / Enda Walsh, Rooms project*, Galway & New York; European Capital of Culture/Liverpool Lantern Co; *Spectacle*, Aarhus, Denmark; R.H.A. Annual Exhibition, Dublin, paintings.

PETER SHINE | Production

Originally from Roscommon, Peter is a graduate of the BA Arts with Theatre and Performance at NUI Galway. Peter has held various production roles over the course of his theatre career.

Production Assistant credits include: *What Planet Are You On?* (RTÉ), *HOUSE!* (Fidget Feet Aerial Dance Company), Baboró International Arts Festival for Children from 2018-19.

Acting theatre credits include: *The Seagull*, *The Cherry Orchard* (Druid Theatre Company), *The Thing About December*, *The Weir*, *The Dead School*, *Vernon God Little*, *The Pillowman* (Decadent Theatre Company), *Pleasure Ground*, *Tape*, *You Could Be Us*, *Cross Street* (Fregoli Theatre Company), *Wit*, *Midsummer*, *The Adventures of Shay Mouse* (Galway Youth Theatre), *Juno and the Paycock* (Galway Community Theatre/Town Hall Theatre, Galway)

Film and television credits include: *Apparent Power*, *Hooked*, *Sooner or Later*, *Wilde Night Out*.

RAE VISSER | Stage Manager

Originally from South Africa, with a background in Fine Art. Rae's first work placement was with Druid. Thereafter, she has stage managed touring productions for Fibin, Branar, Decadent Theatre Company (*There Are Little Kingdoms*, *The Lieutenant of Inishmore*, *The Lonesome West*, *Blackbird*), Passion Machine, Town Hall Theatre, Music for Galway, Cork Opera House, An Taibhdhearc, Keegan Theatre (Washington, D.C), Theatre Corp., Passion Machine, Zelig, Blue Pig Theatre Company, Jasango, and Galway Youth Theatre. Production management for Keegan Theatre (Washington D.C. and An Taibhdhearc.)

Rae has also directed for TrueWest Theatre Company: *The Head of Red O'Brien* by Mark O'Halloran, *Mary Motorhead* by Mark O'Halloran (and for radio, *Mary Motorhead* winner of best radio drama, PPI radio awards, Drama, Ocean FM 2013). For Haw Theatre Company, *Zeitgeist* by Bernard Field and *Before the Devil Knows You're Dead* by Pat Collins and John O'Dowd.

She has a new exciting project, currently in development.

GERRY BARNES | Executive Producer

Gerry Barnes is the Executive Producer of Decadent Theatre Company. He first worked with Artistic Director Andrew Flynn and the late Michael Diskin of Town Hall Theatre Galway in 2006. In 2014 they set up Decadent as a Designated Activity Company (DAC) and have staged more than twenty shows and tours. Among the dramas Gerry has produced are national tours of *A Skull in Connemara*, *The Pillowman*, *Vernon God Little*, *The Dead School*, *The Weir*, *The Mai*, *Eden*, *Pumpgirl*, *There Are Little Kingdoms*, *The Thing About December*, *A Love Like That*, *Blackbird*, *From A Low And Quiet Sea* and *The Chief*. Gerry is a former CEO of the Cork Opera House and has programmed and produced plays for the Cork Theatre Company, Storytellers Theatre Company, the Belltable Arts Centre and Cork Midsummer Festival.



One element of Tigh Neachtain is our little museum!

Thanks to Mattie Hynes



Another is our ever-growing collection of original artworks.

Tigh Neachtain Galway

THE CHIEF

by **JIMMY MURPHY**

Directed by **Andrew Flynn**

Thu 8 - Sat 17 Sept
TOWN HALL THEATRE
Galway

Tue 20 Sept
TOWN HALL THEATRE
Westport

Thu 22 - Sat 24 Sept
BACKSTAGE THEATRE
Longford

DECADENT

www.decadenttheatrecompany.ie