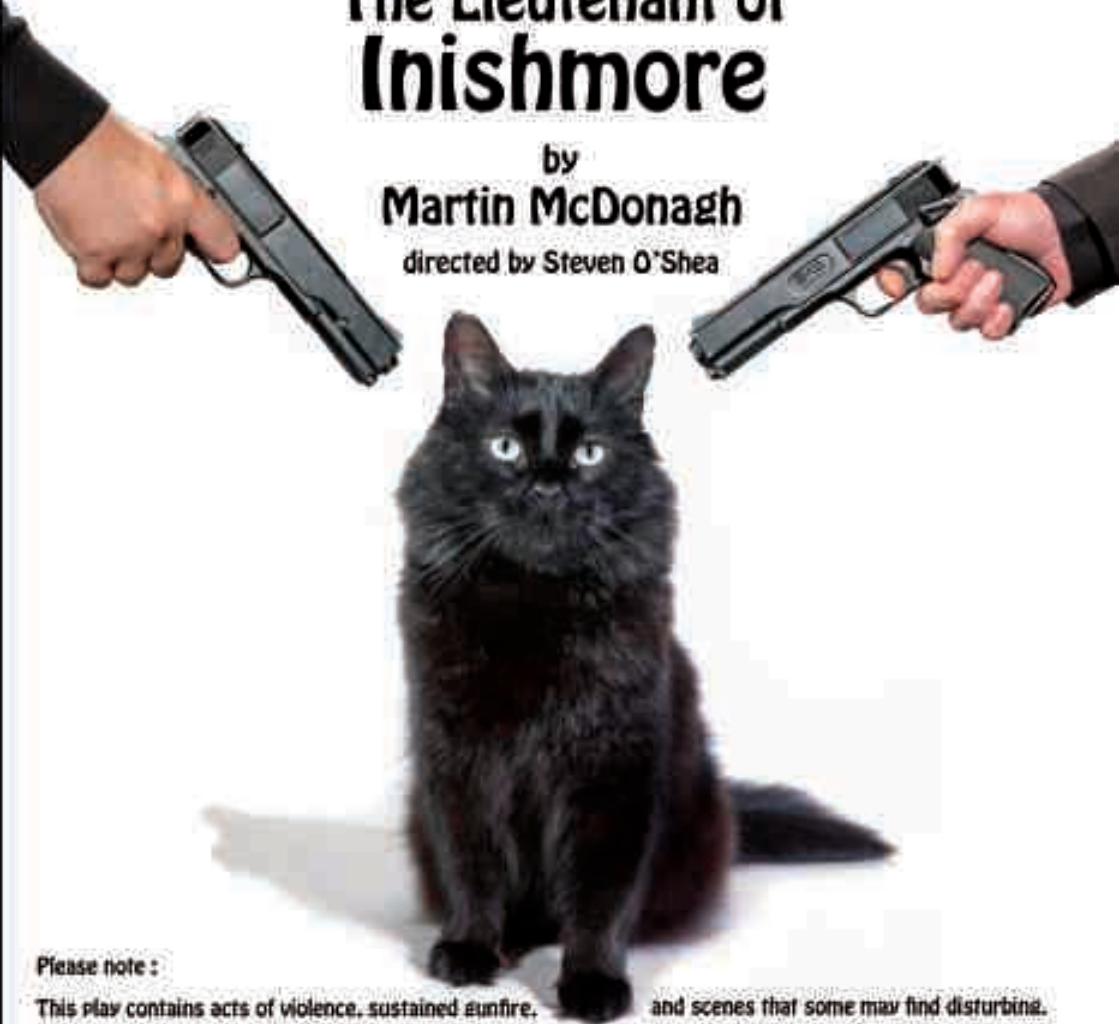


The Lieutenant of Inishmore

by
Martin McDonagh

directed by Steven O'Shea



Please note :

This play contains acts of violence, sustained gunfire, and scenes that some may find disturbing.

NVT
NEW
VENTURE
THEATRE

Bedford Place, Brighton BN1 2PT

PERFORMANCES:

Friday 21st to Saturday 29th January 7.45 pm

Sunday matinee 23rd January 2.30 pm

No show Sunday or Monday evening

Sunday 23rd, Wednesday 26th and Thursday 27th social distancing

BOX OFFICE INFORMATION: 01273 746118

ONLINE BOOKING: www.ticketsource.co.uk/newventuretheatre

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£1

THE LIEUTENANT OF INISHMORE

Martin McDonagh's output as playwright including *The Beauty Queen of Leenane*, *The Cripple of Inishmaan* and *The Pillowman* and as screenwriter and director which include *In Bruges* and *Three Billboards Outside Ebbing, Missouri*, have won him much acclaim. However, he has always remained no stranger to controversy and *The Lieutenant of Inishmore* is his most controversial play.

Written in 1994 it was considered so incendiary that it was rejected by the Royal National Theatre and The Royal Court both of whom had championed his earlier work. McDonagh claimed this was because of concern that the piece would so offend Irish terrorists that there would be violent reprisals, or that the play could contribute towards destabilising the then emerging Northern Ireland peace process. McDonagh affirmed that he would not permit any more of his plays to be produced until *The Lieutenant of Inishmore* was staged in Britain. Three years after the Good Friday Agreement it finally was and went on to be successfully presented around the world.

Although the situation in Ireland has been transformed since the play was written, it remains controversial. Indeed, more than once I was asked why I would wish to stage a play that could be interpreted as showing the Irish, and particularly Irish republicanism, in such a bad light. In truth I had not considered the play in those terms despite my Irish background and the significant strain of republicanism in my family history (my grandfather was a Lieutenant Colonel in the IRA in the 1920s). Why then was the less than sympathetic depiction of Irish republicanism not a consideration in my choosing this play?

The primary reason was that I saw the original UK production by the RSC in Stratford quite by accident. I had gone to the main theatre to see a Shakespeare production when I noticed there was a new play by an unknown playwright at their subsidiary theatre. As an afterthought I bought a ticket and there I experienced one of those rare theatrical events where I was completely blown away. Here was a startlingly new and original voice – daring, iconoclastic, savagely funny with an exuberant use of language and a bold sense of theatricality. It was as though, like playwright Joe Orton, McDonagh had harnessed the subversive potential of farce and then applied it to the politics of violence.

The second reason was that from the start I never viewed the piece as being specifically about Irish republicanism but about fanaticism and extremism in all its guises. McDonagh has spoken of the play being written from a position of pacifist rage; that it was a violent play that was wholeheartedly anti-violence. By addressing terrorism in a way that was applicable globally, he could explore its cultural representation and invite us to reflect on our responses to it. And no audience should ever leave the theatre feeling entirely comfortable with their responses to a Martin McDonagh play.

As always, I am deeply indebted to the hard work and commitment of the theatre staff, production team and cast. I would like to express my immense appreciation to them all.

Steven O'Shea

Set in Ireland in 1993

Act 1	Scene 5, roadside, night
Scene 1, Donny's house, day	Scene 6, another roadside, night
Scene 2, a warehouse in Northern Ireland, day	Scene 7, Donny's house, early morning
Scene 3, a country lane, day	Scene 8, Donny's house, noon
Scene 4, Donny's house, night	Act 2
	Scene 9, Donny's house, evening

Cast

(in order of appearance)

Donny	Mark Lester	Mairead	Susanna Elliott
Davey	Ben Grafton	Christy	Culann Smyth
Padraic	Nikolas Baile	Brendan	Joseph Gavin
James	Andy Hutchinson	Joey	John Everett

Production Team

Director	Steven O'Shea
Stage Management	Gabrielle Bowring
Assistant Stage Management	Natalie Sacks, Carme Hynds, Terri Challis & April Antrobus
Production Manager	Kasha Goodenough
Lighting Design	Strat Mastons
Sound Design & Operation	Ian Black
Costume Design	Ian Hollands
Lighting Operation	Esmé Bird
Set Construction	Simon Glazier, George Walter, John Everett & Strat Mastons
Set Painting	Michael Folkard, Katie Brownings, John Everett, Aldo Oliver-Henriquez & Joan Parker
Special Effects Coordinator	Chris Dangerfield
Hair & Makeup	Molly Brown & Emsé Csoma
Poster Design	Strat Mastons
Props	Gabrielle Bowring & Ian Black
Accent Coach	Gerry McCrudden
Movement Director	Uli Schilling
Fight Director	Moog Gravett
Set Dressing	Gerry McCrudden
Photography	Strat Mastons
Publicity	Aldo Oliver-Henriquez
Health & Safety	Ian Black

Many thanks to Wayne at Harvey's of Hove, Jonny Parlett, Gerry McCrudden and Nuala O'Connor, and as always our appreciation and gratitude to the Front of House, Bar staff and Box Office teams.

The production runs approximately 1 hour, 40 minutes, including a 15 minute intermission.

No cats were harmed in the making of this production.



Mark Lester (Donny)

Mark is an actor and director, and a member of NVT's Artistic Director team. He has appeared in a number of NVT productions including *The Winterling* and recently directed *Miss Julie*.



Ben Grafton (Davey)

Ben's previous appearances include as Harry in *The Ladykillers*, David O. Selznick in *Moonlight & Magnolias*, Bearded Geoff in *Jumpers for Goalposts* at the Putney Arts Centre, and Prince Harry in *King Charles III* at the Tower Theatre, London. Recent zoom productions during lockdown include an adaptation of Ibsen's *Little Eyolf*. This production marks his first appearance at the NVT.



Nikolas Balfe (Padraic)

Nik has been performing in plays in Brighton over the last 10 years. Credits include Victor Frankenstein in *Frankenstein*, Billy Bishop (and the 17 other characters) in *Billy Bishop Goes to War*, and most recently Jean in *Miss Julie*.



Andy Hutchinson (James)

This will be Andy's fourth production at the NVT having previously appeared in *Richard III*, *Breaking the Code* and *Of Mice and Men*. Other work has seen him performing on stage at the Edinburgh and Adelaide Fringe Festivals. TV work has included most recently a portrayal of the serial killer Dennis Nilsen in *Voice of a Serial Killer* for CBS Reality.

Susanna Elliott (Mairead)

Susanna's recent theatre credits include *The Sweet Science of Bruising* and *Pronoun*. She has just finished her Foundation Course training at ACT in Brighton. This production marks her first appearance at the NVT.



Culann Smyth (Christy)

Culann has been involved in productions for the NVT since 2012. Recent appearances include in *Pickwick* and *Weller*, *The Language Archive*, *The Messiah*, *The Real Inspector Hound*, *The Homecoming* and *Accidental Death of an Anarchist*. He appeared at the Brighton Little Theatre in *The Thrill of Love* and at the Brighton Fringe Festival in *A Steady Rain* and *Blue Sky Thinking*.



Joseph Gavin (Brendan)

Joseph's performance credits include *Big Daddy*, in *Cat on a Hot Tin Roof*, *Woof in Hair* and *King Herod* in *Jesus Christ Superstar*. He is also a test automation engineer and musician. This production marks his first appearance at the NVT.



John Everett (Joey)

John's performance credits include *Coronologues* and *Bertolt*, *Wrecked* for Cascade Creative Recovery Productions and *The Wasting Up* for Small Performance Adventures. He's directed Brighton's *Got the Y Factor* and *Aladinsane* for CCR. As designer, his credits include *About a Revolution* and *Everywhere* for Windmill Young Actors and *Galaxy Quest* for Infinite Jest Theatre. This is his first NVT production.





ABOVE Nikolas Balfe and Susanna Elliot; **OPPOSITE** Nikolas Balfe and Andy Hutchinson

Steven O'Shea (director)

The Lieutenant of Inishmore is Steven's ninth directorial production at the NVT following *Speed the Plow* by David Mamet (2011), *Ketchi* by Steven Berkoff (2012), *Old Times* by Harold Pinter (2014), an adaptation of *Hamlet* (2015), *Loot* by Joe Orton (2016), *The Homecoming* by Harold Pinter (2017), *True West* by Sam Shepard (2018), and *The Winterling* by Jez Butterworth (2020). He currently runs the Working Toward Performance drop in acting classes in Brighton : www.workingtowardperformance.co.uk





This amateur production of *The Lieutenant* or *Inishmore* is presented by arrangement with Concord Theatricals Ltd. on behalf of Samuel French Ltd. The videotaping or making of electronic or other audio and/or visual recordings or streams of this production is strictly prohibited, a violation of United Kingdom Copyright, Designs and Patents Act 1988 and an actionable offense.

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For ticket and performance enquiries only, call the Box Office: 01273 746118, or email: boxoffice@newventure.org.uk
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Become an NVT Sponsor

Advertise your business to hundreds of local residents with NVT from only £250. For a range of print and web publicity options and opportunities for free show tickets, please contact: fundraising@newventure.org.uk

Supporting NVT

We are a membership club, founded in 1947. We perform established plays, both classical and contemporary, and are a showcase for new writing. If you are interested in joining us, please pick up a membership form in the foyer.

In 1983, NVT bought the freehold of this listed Victorian building which needs constant investment to maintain its integrity. To keep NVT going, we rely on the generosity of the community, to provide donations that are essential to the upkeep of the building and the refurbishment of the main auditorium.

For more information on how you can support NVT. Please contact: fundraising@newventure.org.uk

Many thanks to our current donors and our special appreciation to our major anonymous donor

NVT Acting Class

Currently we do not have an Acting Class Coordinator and therefore we have decided to temporarily put our Acting Classes on hold.

COMING SOON

18–26 February 2022

The Herd

By Rory Kinnear

directed by Charly Sommers

18–26 March 2022

A Double Bill

Unsanctioned

written & directed by Sam Chittenden

Measure 2 Measure

based on the play by

William Shakespeare, adapted & directed by Sam Chittenden

22–30 April 2022

Hangmen

By Martin McDonagh

directed by Pat Boxall

www.ticketsource.co.uk/newventuretheatre

Youth Theatre

(11 to 17 year olds)

Every Friday, 4.30pm to 6.30pm, during term time.

The sessions are led by experienced actors, directors, writers and teachers. The first session is free so you can come and try it out before committing. No experience is necessary and everyone is welcome.

For further information, see www.newventure.org.uk/youththeatre

For enquiries, please contact: youththeatre@newventure.org.uk