



DUBLIN
FRINGE
FESTIVAL

ONCE OFF PRODUCTIONS PRESENTS

ABSENT THE WRONG

Written by Dylan Coburn Gray
Directed by Veronica Coburn



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theatre

a note from the playwright



Image by Issey Coold

Dylan Coburn Gray

You might be wondering about the title. I want to tell you, but I want to work up to it.

It's a show in three acts. Shocking I know. Each is different in tone. Each is different in style too. (Put a pin in that.) There are ten performers, but they play significantly more than ten characters. There is only **one** character who appears in all three acts, but there are **two** others who appear in two. Those characters are all related to one another. Look out for them. Listen for their names – they're the only names you'll hear in the first act.

I don't want to say too much about the contents of those acts, because I want you to discover that by watching. But it's worth saying a little more about how the acts fit together and why. I was writing *Absent The Wrong* in 2021 – before the Final Report of the Commission of Investigation Into Mother and Baby Homes was published, and throughout the justifiable fallout that followed. I wanted to mark that moment. I wanted to mark the blow that it was to activists and survivors – the sense of betrayal, the confusion, the hurt.

Equally, I didn't want to simply retread the headlines. I wanted to connect that moment of disillusionment to those which had come before, to a long and spiraling history of struggle where the same fights have to be reopened, rewon, relost. To honour their struggle in the moment of struggle requires reckoning with what they've faced till now. (Act one of the play does this.)

Equally equally, there's a point where the duty to bear witness to the past turns back on itself. Too much documentary with not enough commentary can feel like having your nose rubbed in the worst thing that ever happened to you. Yes, that's exactly how hard it's been – what's your point? Do you think I don't know? You set out for affirmation and instead find despair. You have to do more than simply insist on the history; you have to insist that the history could have been otherwise – different, kinder, easier. One way of doing that as a writer is by looking for the places where things are otherwise, because if it can happen there why not everywhere? (Act two of the play does this, sort of.) Another way is to imagine how things could be otherwise in the future, starting from the present moment. (Act three of the play does this, sort of.)

Equally equally equally, don't utopias always feel a little insubstantial? Doesn't it always feel a little glib to be told that things are bound to get better? You have to be careful that sustaining hope doesn't tip over into damaging certainty. Adoptees, adoption rights activists, institutional survivors – they've already had too much of empty promises.

Tricky, right? You see how, in writing the play, I was pulled back and forth by two different kinds of accountability at right angles: to affirm the power of collective action and to refuse false closure, to assert that change for the better is possible but to deny that it is inevitable. This tension is what gives the play its shape and central question: What is, what could be instead, and how? (And when?)

That question could lead you to a very traditional structure in three acts: here's where we were, here's where we are, and here's what we should do next. *Absent The Wrong*, looked at one way, is this kind of play. Act one is a fractured timeline that takes us through the last seventy years; act two is a farce for serious purposes in the present; act three is not straightforwardly in the future – remember my ambivalence about utopias. Instead we go backwards and forwards at once, and try to imagine all the futures that fan out from a fixed point decades ago. So you could annotate the three acts of the play as follows:

Past Present Future(ish)

It's an accurate description of the play – but it would be a shit title. A first pass improvement: in talking about how to stage the play we talked about what the primary gesture of each act was. What specific act is act one? Two? Three? This was richer. And what we settled on was this.

Searching Coping Hoping

Act one searches, stutters, restarts, jumps. Act two bears up under a great weight – it's about how we live with the past in the present. Act three dares to hope, refuses to despair, to accept the given as the necessary. Searching Coping Hoping is a lot stronger than Past Present Future(ish), even if it's not actually good. It's still falling on the side of inertly descriptive, missing the touch of poetry or mystery that draws you into the work, that drives you to try and answer the question at its heart for yourself.

We started with times, and then we added motion through them; we could get some poetry by adding some dimension, some space, some quality, some rhythm, to that motion – like this:

A Chain A Net A Knot

Act 1 is all scenes about people who've been unjustly denied something. Lots of them are fighting lonely battles against a big system. Their separateness is what unites them. They're discrete loops that come together to make a continuous line. They're a chain. It's strong, but it's heavy and cold. It speaks more of need than of love.

Act 2 is about a community who drive each other nuts but, at the end of the day, have each other's backs. (More or less.) Lives interweave to make a fabric – the fabric that makes a bag that lightens your load, or a tie to hold fast what you can't afford to lose, or an over-layer that cuts the chill of a harsh world. Community as the source of warmth, strength, depth – where need and love come together.

Act 3 centres on a small small moment. Arguably it's a moment of love. Sexual? Romantic? Platonic? You can argue for each, just like you can argue that it's gratuitous – that this is a love that doesn't go anywhere. It doesn't get to. It isn't allowed. Is it unimportant? Again, you could argue that. But I wouldn't. The way I like to think of it is that this act might not lead to anything in any clearcut way, but it shadows everything else in the play. Or maybe not shadows – illuminates. It's a knot. A knot on its own is nothing much. A knot in the wrong place is the reason your hair won't lie flat or one of your shoelaces is shorter than the other. But knots in the right place make your net a net, make your chain a chain. Everything good in this play depends on this purposeful tangling, this noun-verb of a place where two things blurrily start to act like one.

Finally, some poetry. Some mystery too – maybe too much. Would you think a show called A Chain A Net A Knot was about adoptees, or would you think it was about the fishing industry?

Why, then, *Absent The Wrong*? In researching this play, I read Catherine Gallagher's *Telling It Like It Wasn't*. It's a history of alternative histories. Great title for a great premise. There's a fascinating discussion of the legal arguments used in the early days of the US Civil Rights movement to argue for reparations, in which Gallagher writes: "The difficulty of specifying wrongdoers was compounded by the difficulty of exactly delimiting the wrongs. ... In the case of African Americans, the copiousness of wrongs was a special conceptual problem that not only turned 'history' into the culprit but made it difficult to imagine the historical conditions under which the plaintiff would exist absent the wrong."

This, I think, is succinct and beautiful. It unites precision with poetry. It says something about the necessity of rage and the inadequacy of regret. It accepts that true restitution for a sufficiently great loss is itself a loss; the world itself would change so much – and everyone with it – that we'd lose our current selves. It doesn't seem fair, does it? That the burden of change falls most on these who've already borne the most, who least deserve to bear more. Isn't that drama, though? Cruel irony. Intent and action not lining up neatly, cleaving and cleaving. Thus, *Absent The Wrong*.

Thank you to Ashling O'Shea, Ayoola Smart, Caoimhe Coburn Gray, Emmanuel Okoye, Felicia Olusanya, Jade Jordan, Kwaku Fortune, Noelle Brown, Ryan Cobina Lincoln, Trevor Kaneswaran. It wouldn't exist with you. Additional thanks to Curtis-Lee Ashqar, Colleen Keogh, Jolly Abraham, Leah Minto, Sheik-Mikailu Bah, Sophie Lenglinger.

Thank you to Trish, to Andrew, to Lorraine and Grace and the IAmIrish team, to Claire McGettrick born Lorraine Hughes. Thank you to Conrad of AMRI. Thank you to Caelainn Hogan. Thank you to Conall O'Fatharta. Thank you to my family, blood and otherwise.

searching coping hoping

Veronica Coburn



Image by Issey Coold

Searching Coping Hoping may not be a good title for a play about adoption and adoptees, but it certainly describes the process of bringing it to life. *Absent The Wrong* is a beautiful play, it is an enormous play, and it carries within it so many stories that weave together to confront us with who we are as a society.

The Irish State was born of struggle and surely central to that struggle was the desire to publicly identify as Irish. Be seen as Irish. Cultivate and celebrate Irish culture. The first constitution talked of citizenship. The parameters for citizenship were wonderfully broad – every person, without distinction of sex, domiciled in the area of the jurisdiction of the Irish Free State at the time of the coming into operation of this Constitution, who was born in Ireland or either of whose parents was born in Ireland or who has been ordinarily resident in the area of the jurisdiction of the Irish Free State for not less than seven years, is a citizen of the Irish Free State and enjoys the privileges and is subject to the obligations of such citizenship.

That original constitution was replaced in 1937 by *Bunreacht na hÉireann* which dismantled that open approach to citizenship with Article 41:

The state recognises the Family as the natural primary and fundamental unit group of Society, and as a moral institution possessing inalienable and imprescriptible rights, antecedent and superior to all positive law. The State, therefore, guarantees to protect the Family in its constitution and authority, as the necessary basis of social order and as indispensable to the welfare of the Nation and the State. In particular, the State recognises that by her life within the home, woman gives to the State a support without which the common good cannot be achieved. The State shall, therefore, endeavour to ensure that mothers shall not be obliged by economic necessity to engage in labour to the neglect of their duties in the home. The State pledges itself to guard with special care the institution of Marriage, on which the Family is founded, and to protect it against attack.

The Irish State had nailed its papal colours to their mast. There would be distinctions based on sex. Female sexuality was corralled within marriage with the sole purpose of reproduction. Everything else became other. Expression of female sexuality as a source of joy. Any value of woman as an independent being. Anything other than heterosexuality. And once the state had enshrined its commitment to Rome in its constitution it paved the way for state sanctioned mistreatment of those pushed outside the fold. Women who dared to be sexual. Women who got pregnant outside the moral institution of the Family. Their scandalised children.

Our society has progressed in recent years in ways that I once thought unimaginable. But the DNA of disregard for those historically othered has not been decommissioned. The law is changing, the rhetoric is all in place but the habit of not having to be accountable to those who are dispossessed is strong. That's why it is easy for Roderic O'Gorman to roll back on the government's promise to appoint an international human rights expert to review the contested final report of the Commission of Investigation into Mother and Baby Homes. The decision is one thing but the disregard he displays towards those who gave testimony in making that decision without communicating with the representative groups involved is staggering. It is easy to talk about accountability in a political speech, but it is quite another to be accountable. We must learn to be accountable because if we don't, we are doomed to repeat the dysfunctions of the past.

Absent The Wrong is an important play. It is important because it is creating an artistic space to encounter a story, one story made up of lots of stories, an old story that links to new stories, a story that we think we have heard before. We would be forgiven for thinking that it's over. That it all belongs in the past. But the past informs the present and if we leave things unresolved then they will infect the future. That's why *Absent The Wrong* spans past, present and future. Searching. Coping. Hoping. That's what adoptees do. I know. I am one. Identity for me will always be complex. I would like to fully stand in my identity as a person of Irish/Chinese descent, but I can't because I don't know enough because the State deemed me not good enough because of the circumstances of my birth. Born to a woman with the audacity to be sexually active. Born outside of marriage. Born of a father who was not white. I am happy with who I am, I like my life, but that doesn't mean that I don't wonder about who I might have been - absent the wrong.

team

Writer **Dylan Coburn Gray**

Director **Veronica Coburn**

Set Design **Molly O'Cathain**

Costume Design **Pai Rathaya**

Lighting Design **Suzie Cummins**

Composer & Sound Design **Jenny O'Malley**

Directing Associate **Claire O'Reilly**

Movement **Olwyn Lyons**

Dramaturg **Kirsty Housley**

Hair **Leonard Daly**

Performed by

Jolly Abraham

Curtis-Lee Ashqar

Sheik Bah

Noelle Brown

Caoimhe Coburn Gray

Kwaku Fortune

Colleen Keogh

Sophie Lenglinger

Leah Minto

Emmanuel Okoye

and **Peanut** the cockatiel

Production Manager **Rob Furey**

Stage Manager **Miriam Duffy**

Assistant Production Manager **Alison White**

Assistant Stage Manager **Meabh Crowe**

Costume Supervisor **Siobhra O'Reardon**

Chief LX **Emily O'Riordan**

Production Assistant **Sarah Purcell**

Bird Handler **Eddie Drew**

Directing Intern **Maureen Penrose**

Set Design Assistant **Angèle Bernigole**

Line Producer **Cally Shine**

Producer **Sara Cregan**

Producer **Maura O'Keefe**

Marketing **Lisa Nally**

PR **Jenny Sharif**

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Developed at **FRINGE LAB**





Jolly Abraham



Curtis-Lee Ashqar



Sheik Bah



Noelle Brown



Caoimhe Coburn Gray



Kwaku Fortune



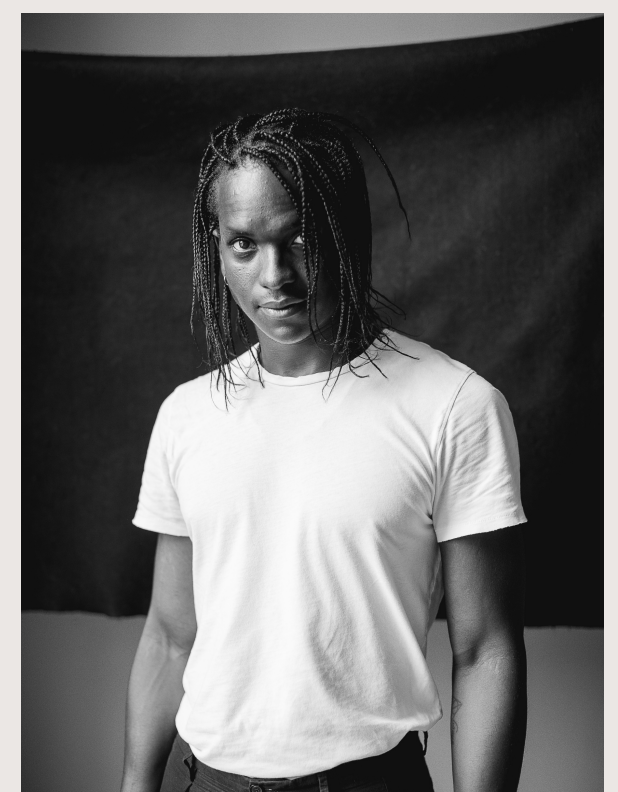
Colleen Keogh



Sophie Lenglinger



Leah Minto



Emmanuel Okoye

biographies

Dylan Coburn Gray was the winner of the Verity Bargate Award 2017 for CITYSONG, subsequently co-produced by Soho Theatre, the Abbey Theatre, and Galway International Arts Festival. His other plays include BOYS AND GIRLS (Best New Writing Award at Dublin Fringe 2013, and Stewart Parker Trust Award nominated), DRAWING CROSSES ON A DUSTY WINDOWPANE (Dublin Fringe 2015), BLACKCATFISHMUSKETEER (Dublin Fringe 2016, subsequent UK and Chinese tours). Short work includes ME, SARA for the Abbey Theatre's Priming the Canon programme, ALASIALIAS for Paines Plough's Come To Where I'm From, and OUR MOTHERS, OUR DAUGHTERS for Draíocht Blanchardstown's HOME Theatre. Work with young people is a major strand of his practice; he is the author of ASK TOO MUCH OF ME, written for the NYT ensemble (Peacock Theatre 2019); THIS IS A ROOM..., written for Dublin Youth Theatre (Dublin Theatre Festival 2017); he is currently under commission to write HandToMouthToMouthToHand for the National Theatre's Connections 2022 programme. He is the librettist, with Annemarie Ní Chuirreáin, of Michael Gallen's opera ELSEWHERE, which premiered on the Abbey Stage in 2021, and the sole librettist of HORSE APE BIRD, an INO and Music Generation co-commission, by David Coonan.

Veronica Coburn is a theatre artist whose career spans nearly 40 years. A founder member of Barabbas Theatre Company, she is particularly interested in the rich territory that exists in the collaboration of professional artists and community participants. She was Artistic Director of Draíocht's groundbreaking HOME THEATRE (Ireland) which saw 30 original plays produced in homes across Dublin 15. As Artist in Residence in Draíocht she created Hallelujah! Draíocht's Community Clown Choir which culminated after three years in an original piece of theatre, SHIP OF FOOLS, inspired by Alessandro Barrico's Novecento. Another favourite project is SONGS OF CHANGE, a Civic Theatre response to life under lockdown, which culminated in 10 original songs co-written with Debra Salem, inspired by the lived experience of people in South Dublin County.

Jolly Abraham's Irish Debut was playing Pete/Paul/Asst in AN OCTOROON at The Abbey Theatre. Before that she was an actor based in NYC. Her favorite roles as a company member of The Pearl Theatre include Ophelia in HAMLET, Mrs. Martin in THE BALD SOPRANO, Inez in NO EXIT and Hermione in THE WINTER'S TALE. Broadway: CORAM BOY, BOMBAY DREAM. Off-Broadway: COST OF LIVING (Manhattan Theater Club), MASSACRE (Rattlestick), TWELFTH NIGHT (Sonnet Rep), MCREELE (Roundabout), Regional: KING LEAR (NorthernStage), QUEENS (La Jolla Playhouse), FRANKENSTEIN (Dallas Theater Center), SENSE AND SENSIBILITY (Guthrie), SWIMMERS (Marine Theatre Company), THE WOLFE TWINS (The Studio Theatre in DC), SCORCHED (WilmaTheater, Barrymore Nomination for Best Supporting Actress), LOVES LABOURS LOST (The Shakespeare Theatre DC and RSC), and PENTECOST (Old Globe), O'Neill Playwright's Conference and Chautauqua. Numerous Lincoln Center Directors Lab. TV: upcoming "Sisters" (AMC/RTE) "Eastsiders" (Netflix/Sn4) "Elementary," recurring "Law and Order SVU," "Wallflowers" (webseries), "Unforgettable," "Smash" "Lights Out," "Gossip Girl," "Sex and the City," "Ed," "Law and Order:CI," "Bedford Diaries," "White Collar," and "Nurse Jackie." Film: "Plan B" (HULU) "A Walk Among the Tombstones", "The Adderall Diaries," "Stay," "Loving Leah," and "After You Left." Adjunct professor of acting at NYU at the New Studio on Broadway. BFA from The University of The North Carolina School of the Arts.

Curtis-Lee Ashqar is a graduate of the Three Year Bachelor in Acting (Hons) from The Lir Academy. Curtis-Lee has just finished filming on BLUE LIGHTS for BBC NI. Other recent tv credits include the role of Xavi in the TV Series HOPE STREET for BBC NI and on stage at Theatre Royal Stratford East playing the role of Laurence in Conor McPherson's SHINING CITY directed by Nadia Fall. He has just completed filming on feature BALLYWALTER directed by Prasanna Puwanarajah opposite Patrick Kielty and is currently working on GILGAMESH with theatre company Macnas playing the title role. Curtis-Lee appeared in the role of Jo in PEAT by Kate Heffernan and directed by Tim Crouch at The Ark, Dublin. Screen Credits include roles in GAME OF THRONES (Season 5) directed by Michael Slovis, INTO THE BADLANDS for AMC, TORVILL & DEAN for ITV and the lead role of Ahmet in Murat Asker's short film THE GIFT. Some of Curtis-Lee's credits at The Lir include The Skriker in THE SKRIKER directed by Tom Creed, Vaguin in CHILDREN OF THE SUN directed by Lynne Parker, THREE WINTERS directed by David Horan, THE GARDEN devised with Mikel Murfi, Damus in PORTIA COUGHLAN directed by Annabelle Comyn, Achilles in IPHIGENIA AT AULIS directed by Wayne Jordan and the short film HAPPYISH directed by Juanita Wilson.

biographies

Sheik Bah is an actor, singer and dancer, born in Pretoria and raised in Lucan. He has trained at Westside Performing Arts for six years and is now enjoying working in the industry. You may soon catch Sheik's TV and Film credits include, 'Conversations with Friends', 'Aisha', 'Mr. Malcolm's List', and 'Moonhaven'. Sheik looking forward to working with the cast and crew of *ABSENT THE WRONG* and is excited to bring the show to life.

Noelle Brown has been an actor since 1987 and became a writer and theatre-maker in 2013. As an actor, she has worked extensively in theatre, film, television and radio. Drawing on her own experiences of being an adoptee, she co-wrote her first play *POSTSCRIPT* with Michèle Forbes. *POSTSCRIPT*, in which Noelle also performs, toured all over Ireland, played at the Centre Cultural Irlandais Paris, at the Abbey Theatre (Peacock), and the London Irish Centre. It was nominated for the Fishamble New Writing Award and the Bewley's Little Gem Award at the Dublin Fringe Festival. *FOXY*, her play about prejudice towards the Travelling Community, premiered at Project Arts Centre, Cube. *CREAKING*, her play about societal attitudes to older people, toured Ireland as part of the Bealtaine Festival in 2017. In 2018, she became a stand-up comedian, gigging all over Ireland and at the London Irish Centre. She also created and co-produced, with Faye O'Rourke, *Konenki* (Menopause Unmasked) at the Sugar Club to help lift the silence around Menopause. Recently, she was Lead Artist and Curator on the Abbey Theatre's *HOME: PART ONE*. Noelle is also a campaigner for Adoption Rights in Ireland. <http://noellebrown.com/>

Caoimhe Coburn Gray most recently shot the role of Aideen in *CONVERSATIONS WITH FRIENDS*, the TV adaptation of Sally Rooney's first novel, directed by Lenny Abrahamson for Element Pictures, BBC3 & HULU; *VALHALLA* (Season 2) for MGM, directed by Emer Conroy; and the music video for Niamh Regan's *TWO SEAGULLS* alongside Ella-Lily Hyland, directed by Aisling O'Regan Sargent. She is currently in rehearsal for the production *HORSE APE BIRD* directed by Zoe Ní Riordáin for the Irish National Opera.

Kwaku Fortune most recently appeared as Josh Ola alongside Angeline Ball, Peter Coonan and Simone Kirby in *HIDDEN ASSETS* directed by Thaddeus O'Sullivan; *REDEMPTION* directed by John Hayes for ITV; and *BURN IT ALL* opposite Toni O'Rourke, directed by Jack Hickey. On stage he most recently played Ray in *THE BEAUTY QUEEN OF LEENANE* directed by Rachel O'Riordan for the Lyric Hammersmith & Chichester Festival Theatre. Further credits include *LINE OF DUTY* for the BBC (broadcast earlier this year); *NORMAL PEOPLE* directed by Lenny Abrahamson and Hettie Macdonald for BBC 1, BBC 3 and HULU; *ANIMALS* alongside Holliday Grainger and Alia Shawkat, directed by Sophie Hyde; and he is the voice of GAEL in the Skydance Animation / Apple+ animated feature *LUCK*. Stage credits include the role of Eli in *ASKING FOR IT* at Birmingham Repertory Theatre; *PEAT* directed by Tim Crouch; and the role of Dara Mood Caitríona McLaughlin's acclaimed production of Marina Carr's *RAFTERY'S HILL* directed for the main stage at the Abbey Theatre, Ireland's National Theatre. Kwaku trained at the Lir Academy, Dublin (in association with RADA).

Colleen Keogh graduated from Bow Street Academy - The National Screen Acting School of Ireland full time course this year. Her film/tv credits include *WOLF* (Feline Films/Lava Films), *DUBLIN CRUST* (Sure Look Productions), *FAIR CITY* (RTE) and she recently finished filming on a TV series due air on Virgin Media in spring 2023. *ABSENT THE WRONG* is Colleen's professional theatrical debut in Ireland

Sophie Lenglinger is a graduating actor at the Lir Academy. During her time there, she played roles such as Andromache in *TROJAN WOMEN*, Natasha in *THREE SISTERS* and various characters in a devised commedia dell'arte piece. Originally from Vienna, she trained at Drama Centre London before moving to Dublin in 2019. Her other interests include yoga, dance and writing.

biographies

Leah Minto is an Oxford School of Drama graduate (2019) and was mostly recently seen on screen in FATE: THE WINX SAGA Season 1 and Lenny Abrahamson's acclaimed series NORMAL PEOPLE. She appeared in the film adaptation of DUBLIN OLD SCHOOL, by Emmet Kirwan and Dave Tynan. She was also a series regular in the TV series REDROCK in the role of Police Officer Ash Cahill. Her first stage performance was as Agnes in August Strindberg's A DREAM PLAY directed by Jimmy Fay in the Peacock Theatre, Dublin as part of National Youth Theatre. As a member of Dublin Youth Theatre, Leah played "the dead girl" in the devised production of BATSH*T performed in Project Arts Centre directed by Gary Keegan. This production went on to be performed in the Fyfe Theatre Festival, Edinburgh. In 2012, she played Susan Brady in PLAYBOY OF THE WESTERN WORLD in Smock Alley theatre, Dublin. Leah has also assistant-directed the adaptation of PORTRAIT OF THE ARTIST AS A YOUNG MAN directed by Jimmy Fay in the New Theatre, Dublin. In 2014, Leah played the role of Gemma in VERONICA an adaptation of the play VERONICA'S ROOM by Ira Levin in the Chancery Lane Theatre, Dublin. In the same year she co-devised the show B@ITCHES with Dylan Coburn-Gray that was presented as a work in progress piece in the Collaborations festival, Smock Alley Theatre. It then went on to be performed in the Dublin Fringe Festival. In 2015 she played the role of Perdita in Gary Duggan's RUN/DON'T RUN directed by Aoife Spillane-Hinx. This production went on a national tour before a run in the Project Arts Centre, Dublin.

Emmanuel Okoye graduated from Trinity College Dublin, having completed a BA in Film Studies and English Literature in 2020. Since then film and TV credits are most notably in THE DRY (Element) dir. Paddy Breathnach. Previous to this he appeared in CONVERSATIONS WITH FRIENDS (Element/BBC/Hulu) dir. Lenny Abrahamson, DISENCHANTED (Disney) and AISHA (Subotica) dir. Frank Berry. He has worked with Rough Magic on a musical piece and most recently at The Abbey Theatre on a short film written by Inua Ellams and directed by Esosa Ighodaro for a series of five short films as part of the Abbey's upcoming 05 Fest.

Molly O'Cathain is a Set and Costume designer based in Dublin, designing for theatre, dance, opera, and occasionally other art forms. Previous Set and Costume Designs include CONSTELLATIONS (Gate Theatre, Dublin), BAJAZET for Irish National Opera/Royal Opera House (Nominated for Oliver Award for Best Opera Production), THE PLAYBOY OF THE WESTERN WORLD (Dublin Theatre Festival/The Gaiety Theatre/The Lyric Belfast). Costume Designs include AN OCTOROON at The Abbey Theatre. Molly is the designer for Malaprop Theatre's works to date including WHERE SAT THE LOVERS, BEFORE YOU SAY ANYTHING, EVERYTHING NOT SAVED, JERICHO, BLACKCATFISHMUSKETEER, LOVE+. Molly was the Production Design Assistant at The National Theatre (UK) in 2019-2020 where she assisted Bunny Christie on, The Welkin and Fly Davison Ocean at the End of the Lane.

Pai Rathaya is a Thai theatre designer based in Dublin and Bangkok who has worked as a set and costume designer. Her work spans theatre, opera, musical, and dance. Rathaya graduated with a Bachelor of Landscape Architecture and Master of Dramatic Arts from Chulalongkorn University. In 2018, she moved to Dublin to study MFA stage design at the Lir Academy and graduated with distinction. Recent designs: LETTERS OF A COUNTRY POSTMAN at Everyman Theatre, BABY WEATHER at Roscommon Arts Centre, LARAMIE PROJECT, TWELFTH NIGHT and OUR TOWN at the Lir Academy, PARCEL FROM AMERICA at Smock Alley, VOLCANO by Attic Projects at Nun's Island Theatre, PRIVILEGE: THE MUSICAL! at Mermaid Arts Centre, ROUGH WEEKEND at Project Arts Centre. Assistant Design works with Landmark Productions and Rough Magic. Pai is part of the Rough Magic's SEEDS Apprentices program 2021. Recently, she won the Irish Times Theatre Award for Best Set Design for her work on VOLCANO by Attic Projects, alongside Alyson Cummins.

Suzie Cummins is a Dublin based lighting designer for theatre, dance and events. She has worked as a designer, chief electrician and in house venue technician for the past seven years. Shows include TARRY FLYNN (Livin Dred), EVERY BRILLIANT THING (Peacock), MINSEACH (Sibéal Davitt), CHARLIE'S A CLEPTO (Axis), AFTER TASTE (NYT).

biographies

Jennifer O'Malley is a composer and sound designer based in Dublin who is a classically trained multi-instrumentalist and vocalist. She primarily composes electronic and orchestral music, often blending the two using her cello (among other acoustic instruments) and synthesisers while her sound design explores moving from organic to non-diegetic sound worlds. Some of her theatre credits as a composer & sound designer include SUMMERTIME (Dublin Fringe, 2018, Drogheda Arts Festival, 2019, Abbey Young Curators Festival, 2019), IPHIGENIA IN SPLOTT (Smock Alley Theatre, 2018), WE CAN'T HAVE MONKEYS IN THE HOUSE (Peacock Theatre, 2019), SAUCE (Bewley's Cafe Theatre, 2019), RESTORATION (Project Arts Centre, 2020), VENUS IN FUR (Project Arts Centre, 2020), SHIT (Project Arts Centre, 2020), WILL I SEE YOU THERE (Dublin Fringe, 2020), BEFORE YOU SAY ANYTHING (Dublin Fringe, 2020), AR AIS ARÍS (Brightening Air, 2021), GOODNIGHT EGG (Civic Theatre, 2021), WHERE SAT THE LOVERS (Dublin Fringe, 2021), MASTERCLASS (Dublin Fringe, 2021), YOU'RE STILL HERE (Dublin Fringe, 2021).

Claire O'Reilly is a theatre director based in Dublin and London. She is a Resident Director at the Abbey Theatre and the director of the award-winning new work collective Malaprop Theatre. Recent work includes ACCENTS by Emmet Kirwan (Dublin Fringe 2022), CHRISTINE by Jennifer Jonson (Peacock Theatre Dublin 2022), WHERE SAT THE LOVERS by Dylan Coburn Gray (Malaprop, Dublin Fringe 2021), MARIE ANTOINETTE by David Adjmi (The Egg Theatre Bath 2021), and GULP (video piece, Project Arts Centre Dublin 2020). She is currently developing a drama for young people for RTÉ, where she was formerly a weather and children's TV presenter. Associate director credits include THE MEANING OF ZONG and Dr. Semmelweis (both dir. Tom Morris, Bristol Old Vic 2022). Assistant director credits include UNCLE VANYA (Sonia Friedman Productions 2020) and TRANSLATIONS (Royal National Theatre 2019), both dir. Ian Rickson. Claire has a Masters in Drama Directing from the Bristol Old Vic Theatre School (2019) and is a graduate of Film and Theatre at Trinity College Dublin (2015).

Cally Shine has worked across the United States as an actor, teaching artist, company manager and creative producer. She holds a BA in Theatre and a Minor in Irish Studies from the University of Montana and a Graduate Diploma in Cultural Policy and Arts Management from UCD. With Once Off, Cally line produced RESCUE ANNIE by Eoghan Carrick and Lauren Shannon Jones (Dublin Fringe Festival, 2021), The Performance Corporation's EMPEROR 101 (Dublin Theatre Festival 2021), LOOKING FOR AMÉRICA by Federico Julián González and Janet Moran (Edinburgh Festival Fringe 2021, and Irish Tour, 2022). Cally is also an Associate Producer with Fishamble: The New Play Company, with whom she line produced DUCK DUCK GOOSE by Caitríona Daly (Dublin Theatre Festival and Irish Tour 2021), THE TREATY by Colin Murphy (International Tour, 2021), OUTRAGE by Deirdre Kinahan (Irish Tour 2022), and the upcoming HEAVEN by Eugene O'Brien (Dublin Theatre Festival 2022, Irish Tour 2022, Off-Broadway Transfer 2023).

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About Once Off Productions



Once Off Productions is the trading name of independent producer **Maura O'Keeffe** established in 2004 to provide a structured, supportive and creative producing platform for independent performing artists making ambitious, innovative and collaborative work. Working nationally and internationally at all scales, OOP is committed to bringing performance to audiences in traditional and non-traditional locations.

Once Off is currently funded by the Arts Council under a new 'Creative Production Supports' pilot initiative. This scheme has facilitated a partnership with producer **Sara Cregan**, Marketing Consultant **Annette Nugent** and Production Managers **Rob Furey** and **Peter Jordan** as well as line producers **Cally Shine** and **Sadhbh Barrett Coakley** and has enabled Once Off Productions to reach a wider cohort of independent artists and to provide consolidated and resourced creative production supports to the independent performing arts sector.

Once Off Productions supports and collaborates with artists and organisations across theatre, dance, opera and music including: Michael Gallen/Straymaker, Janet Moran, Dylan Coburn Gray, Laura Murphy, Eoghan Carrick, Colin Dunne, Rory Nolan, Kwaku Fortune, Christian O'Reilly, Medb Lambert & Donal Gallagher/Asylum Productions, Peter Power, Manchán Magan, Company Philip Connaughton, Tom Lane, Gill Buckle, Conor Hanratty, Tom Creed, Mel Mercier and others.

2022 projects include:

ARÁN AGUS IM created and performed by Manchán Magan (US Tour/Spring); LOOKING FOR AMÉRICA by Federico Julián González & Janet Moran (Irish Tour/Spring); THE SAME by Enda Walsh for Corcadorca Theatre Company (Irish Arts Center New York/Feb); THE SHAKE by Laura Murphy (Dublin Dance Festival); NO CONTROL by Philip Connaughton (Carlow Arts Festival); AFTER LIGHT: THESE DARK CITIZENS created by Peter Power, co-produced with National Sculpture Factory (Cork Midsummer Festival); EVERYTHING MUST GO for Asylum Productions (Clonmel Junction Festival); ABSENT THE WRONG by Dylan Coburn-Gray (Dublin Fringe); LOVE SONGS by Philip Connaughton (Premiere December); Associate Producers with Gare St Lazare Ireland for the Irish premiere of THE REALISTIC JONESES (Dublin Theatre Festival/Oct) and with The Performance Corporation for DISAPPEARING ISLANDS, site-specific production (Belmullet Tidal Pool/Sept).

Director **Maura O'Keeffe**
Senior Producer **Sara Cregan**
Company Manager **Catherine Finn**
Associate Producer **Cally Shine**
Associate Producer **Sadhbh Barrett Coakley**
Associate Producer **Tara Clarke**
Associate Production Manager **Veronica Foo**
Marketing Assistant **Lisa Nally**

Assistant Line Producer **Michael Anthony Greene**
Assistant Production Manager **Gavin McIntee**
Assistant Production Manager **Alison White**
Marketing Consultant **Annette Nugent**
PR Consultant **Jenny Sharif**
Production Consultant **Pete Jordan**
Production Consultant **Rob Furey**