



AN ABBEY THEATRE PRODUCTION
MOLIÈRE'S

TARTUFFE

*A new version by Frank McGuinness
Directed by Caitríona McLaughlin*



An Roinn Turasóireachta, Cultúir, Ealaíon, Gaeltachta, Spóirt agus Meia
Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

PROGRAMME NOTE

By Director *Caitriona McLaughlin*
February 2023

In addition to capturing the zeitgeist, great artists also have the gift of clairvoyance: they write the future. Great comic writers go one step further: they encode the DNA of their own anarchic laughter into our present, a present that would be unrecognisable to them apart from a few salient details; the persistence of hypocrisy as a tool for social advancement, for example, and of saying one thing and meaning another.

The play is also about power, the power of money, of sex, and of patriarchal control and how they can be manipulated into new and disguised forms. Who could be a more apt avatar of our post-factual conspiracy-theorised 21st Century world than the figure of Tartuffe, who through pious pronouncements and imposed restrictions shames Orgon's household into a confused chaos of accusation and counter-accusation, thereby enabling a smokescreen behind which he can pilfer and philander with impunity? What fits the comic anarchy of our age better than the tart, acerbic genius of Molière?

Molière probably didn't know he was inadvertently writing about 21st century Ireland, but Frank McGuinness certainly did. Frank has channelled the comic spirit, alacrity, bite, and gameplay of Tartuffe with a forensic precision and directness, underscored with a lash of his Ulster tongue and held within the controlled strictures of rhyming couplets. There's something surprisingly satisfying in the complexity and nuance both Molière and McGuinness achieve with a pair of lines that rhyme - an object lesson in compression and precision for all who express themselves within the 240 characters of your average tweet.

In an age where content is king, a mantra that powers keyboard warriors across the globe, meaning can get lost in the fog of culture wars. Daily, almost on the hour, we see governmental hypocrisy and corporate malfeasance exposed, politicians caught flouting the very edicts they decree we should abide by, and various cultural commentariat revealed to have feet of clay. Between two heartbeats, our pop stars, authors, and sultans of Reality TV are swiftly deposed when a wrong-footed tweet or online video detonates across the socials. In seconds, and with dizzying velocity, reputations are shredded.

In Tartuffe, Molière slows this process down for us, and we see this mechanism laid bare. A lying hypocrite is unmasked by an all-seeing king and promptly cancelled. He had been cancelled before by his own tribe, when he lost his aristocratic entitlement, and has now reinvented himself as a destitute and abject saint. His previous wealth and entitlement privileged him with political and cultural currency, but he has now - with a Bowie like transformation - created another form of currency amongst his liberal-minded converts: the currency of shame.

Shame, still profoundly Irish, is a powerful emotion that can fundamentally alter a person because it is projected outwards, unlike guilt, which turns the gaze inside. If used on the susceptible, as Tartuffe does with Orgon, it dissembles. But Tartuffe is then cancelled a second time, by a higher authority than his aristocratic tribe, the King. Thus, fortunes are lost, lives are ruined, and 'truths slaved'.

Within this tight compass of imaginative folly, Molière creates a comic universe that delights and surprises. The delight comes not because previously hidden and unknown parts of human endeavour are revealed to the audience, but rather in how Molière reveals it, and how he contains and corrals the action - his sheer kinetic virtuosity - which Frank here has renewed and freshly minted. The surprise is that the trick is still possible.

The best plays show us what it means to be human, and the comic playwrights who endure are those who reveal ourselves to ourselves through the laughter of recognition, which disarms us. They tell us things that are essentially unfunny because they are a serious matter but make us laugh at the sheer chutzpah of it, the desperation of it, the mess of it. If Molière holds up a mirror to nature, then it is a mirror in a cheap hotel room. The furnishings might look fancy, but deep down we know it's all a trick of the light. We catch a glimpse of our reflection out of the corner of our eye; we don't like it, but we smile in recognition. We know it looks like us before the Instagram filters.

COSTUME SPOTLIGHT



Katie Davenport's costume designs capture the essence of this Tartuffe production; a visual feast, melding baroque and contemporary style.



CREATIVES

CAST

Monsieur Loyal	Amy Conroy
Mariane	Emma Rose Creaner
Tartuffe	Ryan Donaldson
Damis	Naoise Dunbar
Dorine	Pauline Hutton
Orgon	Frank McCusker
Elmire	Aislín McGuckin
Filipote	Clare McKenna
Valere	Emmanuel Okoye
Pernelle	Geraldine Plunkett
Officer	Darragh Shannon
Cleante	Kevin Trainor

Written by	Molière
New version written by	Frank McGuinness
Director	Caitríona McLaughlin
Set and Costume Designer	Katie Davenport
Lighting Designer	Sinéad Wallace
Composer and Sound Designer	Philip Stewart
Movement Director	Paula O'Reilly
Hair and Makeup Designer	Leonard Daly
Voice Director	Andrea Ainsworth
Casting Director	Sarah Jones
Production Dramaturg	Tanya Dean
Associate Composer and Sound Designer	Jane Deasy
Assistant Lighting Designer	Matt Burke



Back Row L-R: Naoise Dunbar, Kevin Trainor, Geraldine Plunkett, Caitríona McLaughlin, Amy Conroy, Aislín McGuckin, Emmanuel Okoye.

Front Row L-R: Emma Rose Creaner, Ryan Donaldson, Frank McCusker, Pauline Hutton.

*Clare McKenna (Filipote) and Darragh Shannon (Officer) not pictured.



The performance on Thursday 30th March has a professional interpreter who translates the production into Irish Sign Language.



The performance on Saturday 8th April has Audio Description. This is a live verbal commentary fed through an ear-piece that captures the visual elements of a production as it unfolds, that a blind or partially sighted person might otherwise miss.



The performance on Saturday 8th April has Captioning. Captioning is similar to television subtitling and gives deaf and hard of hearing audiences access to live performance.

COMPANY

Producer	Jen Coppinger
Company Manager	Danny Erskine
Production Manager	Andy Keogh
Company Stage Manager	Orla Burke
Deputy Stage Manager	Lianne O'Shea
Assistant Stage Manager	Aidan Doherty
	Leanne Vaughey

Assistant Stage Manager - Relief	Amélie Bates
Head of Costume and Costume Hire	Donna Geraghty
Costume Supervisor	Síofra Ní Chiardha
Breakdown Artist	Sandra Gibney
Head of Costume Maintenance	Vicky Miller
Cutter/Maker	Tara Mulvihill
	Esther O'Connor

Costume Assistant & Dresser	Yvonne Kelly
Costume Assistant	Julianna Schmidt Tomazini
Costume Intern	Emily Marx
Costume Maker	Denise Assas
Menswear Tailors	Gillian Carew
	Sandor Enyedi for Louis Copeland

Print Consultant (Costume)	James Seaver
Props Master	Eimer Murphy
Props Supervisor	Adam O'Connell
Chief Electrician	Dave Carpenter

LX Programmer	Simon Burke
Sound Supervisor	Derek Conaghy
Stage Crew	John Finnegan
	Larry Jones
	Shane Kenny
	Davy McChrystal
	Brian O'Carroll
	Martin Reid
	Pat Russell

Set Construction	Theatre Production Services Ltd.
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Scenic Artist	Sandra Butler
Producing Assistant	Aoife McCollum
Marketing	Saibh Hooper
	Muireann Kane
	Heather Maher
	Róisín McGann
	Conleth Teevan
	Jack O'Dea
	Finn Richards
	AAD/Wove
	Rich Gilligan
	Aileen Power
	Vanessa O'Connell
	Bríd Ní Ghruagáin
	Michael Poynor
	Caitríona McLaughlin
	Mark O'Brien

Press	
Social Media	
Publicity Photo	
Publicity Photo Art Direction	
Production Photography	
Videography	
Irish Sign Language Interpreter	
Audio Describer	
Captioner	
Artistic Director	
Executive Director	

Running time
Approx. 2 hours and 25 minutes, including a 20 minute interval.

THANK YOU

The Church Café Bar & Restaurant, including David Morse and all the staff
Joe Murphy at Prosperous Historical and Re-enactment Society
Lancôme

CHANGING THE CONVERSATION

Changing the Conversation is an Abbey Theatre initiative to accompany various Abbey productions, drawing on themes from the plays, exploring their context and expanding these themes into a conversation for today. The discussions are curated by Catriona Crowe, Curator of First Thought Talks at Galway International Arts Festival.

There will be two events for *Tartuffe*. The talks are free of charge, taking place after the performances of *Tartuffe* on 23 March and 6 April.

23 MARCH 2023

Me Too: confronting patriarchy and sexual oppression.

6 APRIL 2023

Religious hypocrisy: a besetting Irish failing?

NATIONAL TOUR, 2023

Tartuffe goes on a nationwide tour after its run on the Abbey stage. Dates are as follows:

3 MARCH—8 APRIL

Abbey Theatre, Dublin

12—15 APRIL

The Lime Tree Theatre, Limerick

18—22 APRIL

Black Box Theatre, Galway

25—29 APRIL

Lyric Theatre, Belfast

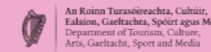
3—6 MAY

An Grianán Theatre, Letterkenny

9—13 MAY

Cork Opera House, Cork

ABBHEY THEATRE SUPPORTERS



PROGRAMME PARTNERS

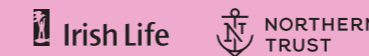


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Patrons who wish to remain anonymous.

We thank all our generous supporters for their ongoing support.

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Our mission is to nurture a love for the art form for the generations to come, mentoring new talent and giving voice to all of Ireland's citizens. If you'd like to support us in our work, please contact: marie.lawlor@abbeytheatre.ie

Coming Soon...

GHOSTS

A LANDMARK PRODUCTIONS AND
ABBEY THEATRE CO-PRODUCTION

Written by Henrik Ibsen
A new version written and
directed by Mark O'Rowe

15 APRIL–13 MAY 2023
ON THE ABBEY STAGE



AN OLD SONG, HALF FORGOTTEN

AN ABBEY THEATRE AND SOFFT
PRODUCTIONS CO-PRODUCTION

Written by Deirdre Kinahan
Directed by Louise Lowe

14 APRIL–6 MAY 2023
ON THE PEACOCK STAGE



Book now on (01) 87 87 222 or at abbeytheatre.ie