



AN ABBEY THEATRE PRODUCTION

IRONBOUND

Written by Martyna Majok
Directed by Aoife Spillane-Hinks

3 OCT–11 NOV 2023
ON THE PEACOCK STAGE

ABBNEYTHEATRE.IE
#IRONBOUND



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



DUBLIN
THEATRE
FESTIVAL

CREATIVES

CAST

Darja

Vic

Tommy

Maks

Olga Fedori

Lewis Harris

Aonghus Óg McAnally

Konstantin Stanchev

Writer

Director

Set and
Costume Designer

Lighting Designer

Sound Designer

Production Dramaturg

Hair and Make Up

Intimacy Director

Fight Director

Casting Director

Voice Director

Martyna Majok

Aoife Spillane-Hinks

Naomi Faughnan

Matt Burke

Fiona Sheil

Tanya Dean

Leonard Daly

Sue Mythen

Ciaran O'Grady

Sarah Jones

Andrea Ainsworth



The **Ironbound** team on the first day of rehearsals
Image Róisín Murphy
O'Sullivan



The matinee performance on Saturday 4th November has a professional interpreter who translates the production into Irish Sign Language.

Ironbound takes place in Elizabeth, New Jersey. The play spans 22 years, including 2014, 1992 and 2006

Running time
90 minutes

COMPANY

Producer	Craig Flaherty	Chief Electrician	Kevin McFadden
Company Manager	Danny Erskine	Sound Supervisor	Morgan Dunne
Production Manager	Cliff Barraghy	Stage Crew	Emmett Brady Dunne Davy McChrystal
Company Stage Manager on the book	Brendan Galvin	Set Construction	Quiver Design
Assistant Stage Manager	Amélie Bates	Scenic Artist	Craig Starkey
Producing Assistant	Aoife McCollum	Marketing	Muireann Kane Heather Maher John Tierney
Technical Productions Co-Ordinator	Justin Murphy	Press	Stephen Moloney
Head of Costume and Costume Hire	Donna Geraghty	Social Media	Jack O'Dea
Costume Supervisor	Síofra Ní Chiardha	Production Photographs	Agata Stoinska
Costume Breakdown Artist	Sandra Gibney	Irish Sign Language Interpreter	Ali Stewart
Costume Maintenance	Vicky Miller	Artistic Director/ Co-Director	Caitríona McLaughlin
Props Master	Eimer Murphy	Executive Director/ Co-Director	Mark O'Brien
Props Supervisor	Dylan Farrell		

Thank you to Maeve Fitzgerald, John Duddy, Margaret Spillane, Peter Hinks, Bruce Shapiro and Weronika Kuśmider.

IRONBOUND EVENTS

Theatre Matters
7 Oct, 3pm

A conversation with Abbey Theatre Artistic Director, Caitríona McLaughlin, **Ironbound** playwright Martyna Majok, and **Somewhere Out There You** playwright Nancy Harris. This is a free but ticketed event.

See abbeytheatre.ie for full details on both events.

Writers' Workshop with Martyna Majok
9 Oct, 2pm–5pm

Martyna Majok will host a three-hour workshop and peer to peer conversation on craft and life as a playwright, co-facilitated with Tanya Dean, Abbey Theatre Script Associate. Applications are open until Monday 2 October.

IRONBOUND was commissioned by a grant from the National New Play Network, with funding from The Smith Prize for New Plays and the winner of the 2014 David Calicchio Emerging American Playwright Prize at Marin Theatre Company, Mill Valley, CA. Jasson Minadakis, Artistic Director; Michael Barker, Managing Director.

IRONBOUND was developed by Steppenwolf Theatre Company, through its New Play Initiative and was presented as part of its First Look Repertory of New Work at Steppenwolf Theatre Company, Chicago, IL; Martha Lavey, Artistic Director, David Hawkanson, Executive Director.

The New York Premiere of IRONBOUND was produced in 2016 by Rattlestick Playwrights Theater and Women's Project Theater. Originally produced at Round House Theatre Company, Ryan Rilette, Producing Artistic Director.

PROGRAMME NOTE

Writer *Martyna Majok*

September 2023

“There is an old story about a worker suspected of stealing: every evening, as he leaves the factory, the wheelbarrow he rolls in front of him is carefully inspected. The guards can find nothing. It is always empty. Finally, the penny drops: what the worker is stealing are the wheelbarrows themselves.”

— **Slavoj Žižek, *Violence***

“Now near the end of the middle stretch of road. What have I learned? Some earthly wiles. An art. That often I cannot tell good fortune from bad, That once had seemed so easy to tell apart.”

— **Robert Pinsky, *Jersey Rain***

A bus stop at night. A factory stands a quarter mile away. An immigrant woman waits for the bus in the dark. A man appears. A man usually appears. And sometimes he has a car.

Over the course of 22 years and back, we watch a woman negotiate for love and survival — though she rarely gets both. We watch a factory transform from employing low-paid immigrants, to employing machines, and finally to shuttering, as those things once made within the country are now shipped in from afar. We watch what happens to one of that factory’s employees and what she is willing to trade and how dirtily she is willing to fight for the cheapest security in a world that does not equally value all kinds of people.

She is fighting so hard because she loves so hard. Her hope is loud, rattling beneath her necessary, accumulated armour.

This is my mother’s story. And it’s also mine.

My mother is an endless fascination to me — this woman who, at 28 years old and pregnant, vaulted herself and a child across an ocean into a world whose language she didn’t speak and whose money she definitely didn’t have. Growing up, I’d judged many of the choices she made in the hopes of survival in that world. Until I realized in my adulthood that I was making similar choices. And then I wrote this play.

Immigrants, like artists, are gamblers. We take bold chances into the unknown with our little lives in hopes of Better. We throw our darts as best we can; then life reveals how they land. In “Ironbound,” Darja’s life is segmented into chapters to delineate her various choices and versions of self — all of them fuelled

by her fight for authenticity and genuine love.

But the struggle for her is real and always, no matter how skilled her throw.

How is American ‘meritocracy’ — a system of acquiring worth and financial/medical security based on how one can appeal to others’ desires and fears — not unlike an imbalanced, abusive relationship? What deals might be struck in the dark by America’s poor, its immigrants and women, its ‘others’ of limited resources, as they debate either dignity or safety until a ride comes and a decision must be made in a little nightly war? Tough to aim that dart well when the ground is shaking beneath you, the rug consistently pulled out.

My mother never saw her life as remarkable. Once she’d finally left her various “survival men,” many of whom threatened to report her to immigration whenever they fought, my mother lived a bit in the shadows, thinking silence to be safest. But silence, to me, is the most dangerous of all. Its loneliness is deathly. And I didn’t want either of us to live there anymore. Writing is absolute agony to me and I avoid it at all costs, for I take no pleasure in drudging up my demons and fashioning them into fictional characters and an arc. But I have a rattling hope as well. That maybe I’ll make something others can find themselves in. That I can find myself in. Or my mother. That some of this loneliness might be vanquished, if even just for 90 minutes.

The most meaningful moment of my career may always be the world premiere of “Ironbound,” when, seated next to my mother, I witnessed an audience of 400 stand up and applaud her life. This woman who saw herself as invisible. Unremarkable. Unlike others. Outside. I believe we are more alike than we are dissimilar. And I hope, in the specificity of Darja, that you might find a bit of yourself. Or your mother. Or your cleaning lady. And that you feel, in some way, connected. And applauded.

Thank you with all my heart for welcoming this story at the Abbey. I revere Irish storytelling and consider it a privilege to even get to visit this country. But to get to share these characters at Ireland’s national theatre, in this most beautiful country full of extraordinary artists and minds, and where Polish is the second most widely-spoken language — that is an absolute honor and a vast, incredible joy. Thank you always and forever.



Martyna Majok
Image Josiah Bania



Image L-R, Top Row
Aoife Spillane-Hinks,
Director and Mark O'Brien,
Abbey Theatre Executive
Director

Ironbound Script

Image L-R, Middle Row
Naomi Faughnan,
Set and Costume Designer,
Stephen Moloney,
Communications Officer,
and Tanya Dean
Production Dramaturg

Image L-R, Bottom Row
Naomi Faughnan,
Set and Costume Designer,
and Leonard Daly,
Hair and Makeup Designer
Brendan Galvin,
Company Stage Manager,
and Aoife Spillane-Hinks,
Director

Images by
Róisín Murphy O'Sullivan

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The Abbey Theatre thanks the following individuals & companies for their generous support.

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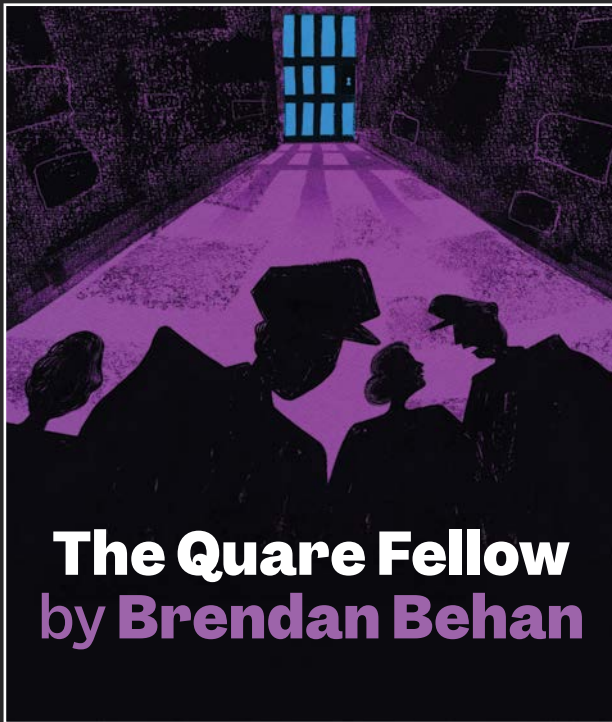
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Coming Soon...

A NEW TAKE ON A CLASSIC IRISH PLAY
AN ABBEY THEATRE PRODUCTION



The Quare Fellow
by **Brendan Behan**

Directed by Tom Creed

24 NOV–27 JAN 2024
ON THE ABBEY STAGE

AN ABBEY THEATRE
AND ANU PRODUCTIONS CO-PRODUCTION



HAMMAM

Written and directed by Louise Lowe

20 DEC–6 JAN 2024
ON THE PEACOCK STAGE



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