

Abbey Theatre  
Annual Review 2023



# The National Theatre of Stories





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# THE ABBEY THEATRE





THE ABBEY THEATRE  
HAS BEEN, AND ALWAYS  
WILL BE, A PLACE  
WHERE A SPECTRUM  
OF PERSPECTIVES  
CAN COMMUNE AND  
BEAR WITNESS TO  
EACH OTHER

Co-Directors of the Abbey Theatre,  
Artistic Director Caitríona  
McLaughlin and Executive  
Director Mark O'Brien



Malaki performs at *Sharing Peace*,  
*Sharing Futures: 25 Years of the  
Good Friday Agreement*  
Image: Ste Murray



Barbara Brennan and Camille  
Lucy Ross in *The Quare Fellow*,  
by Brendan Behan  
directed by Tom Creed  
Image: Ste Murray

# Where art and people flourish

Section One  
Introductions

## Section One

### Welcome from the Chair

The year was one marked by exceptional vibrancy within and beyond the Abbey Theatre building, as artists gave remarkable expression to bold artistic impulses and audiences were treated to electric performances. All at the Abbey Theatre deeply appreciate the continued support of longstanding attendees and warmly welcome new audience members, all united by a love for theatre. Their experiences at the Abbey Theatre were only possible through the dedication and drive of the artists and the staff, who created such great work, for which we are so very grateful.

The Board is pleased to see Co-Directors Caitríona McLaughlin and Mark O'Brien continue to lead with vision and vigour, supported by a Senior Management Team with expertise that strengthens and futureproofs the Abbey Theatre's capacities, both artistically and organisationally. 2023 saw the creation of the Abbey Theatre's second five-year strategy - led by Mark and Caitríona - which launches in 2024, setting the direction of the Theatre out to 2029.

In 2023 Caitríona conjured up an ambitious and exciting artistic programme that brought numerous world and Irish premieres to both stages, alongside new versions of canonical works. Marina Carr, Nancy Harris, Frank McGuinness, Brendan Behan, Deirdre Kinahan, Louise Lowe, Damien Dempsey, Sean O'Casey and Brian Friel were among the Irish writers



Mark O'Brien, Caitríona McLaughlin  
and Dr Frances Ruane  
Image: Róisín Murphy O'Sullivan



## Welcome from the Chair

whose work appeared on our stages. The year opened with Damien Dempsey's *Tales from the Holywell*, and we were pleased to welcome Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, Catherine Martin TD and her Departmental officials to its world premiere; this marked the beginning of a fruitful year of engagement with our valued stakeholders in national and local Government. We were also delighted to welcome many TDs, Senators and Councillors to performances across 2023.

Mark drove progress toward the creation of a new building for the national theatre that preserves, celebrates and grows the Abbey Theatre's position at the forefront of Irish arts, working closely with the Board and its Site Redevelopment Committee. In late 2023, the Theatre's Preliminary Business Case was sent by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM) for the External Assurance Process, in advance of a future submission to Government for formal approval. This process will ensure the project, which is to be financed by Government through DTCAGSM, can be delivered effectively and will represent good value for money. In addition, the much-welcomed support of our colleagues in Dublin City Council saw the acquisition through direct purchase and Compulsory Purchase Order, of several buildings on Eden Quay.

Their acquisition will give the Abbey Theatre the footprint it needs to allow Ireland to build a contemporary national theatre that is fit for the world stage.

We were delighted to host Minister for Public Expenditure and Reform Paschal Donohoe and Dublin City Councilor Ray McAdam for a briefing on the site redevelopment and a tour of the facilities. We are encouraged by the support of our elected representatives in the need to modernise the National Theatre of Ireland, something which will also serve to enhance Dublin's North Inner City, in which the theatre proudly resides. The Abbey Theatre looks forward to further close engagement with politicians and officials as this exciting project progresses. At the same time as we look forward, we were delighted to recognise our unique history, when we saw the 'Abbey stones' - salvaged from the façade of the original theatre building - taken into the stewardship of the Office of Public Works (OPW). These stones were generously gifted to us by the family of the late City Architect, Daithí Hanly. As well as acknowledging this generous gift, we want to note the OPW's crucial role in transferring the stones to a new safe home.

While full details of the year's artistic programme can be found later in this Review, special mention must be made of *Translations* by Brian Friel presented by Lesya Ukrainka, Ukraine's



## Section One

### Welcome from the Chair

National Academic Drama Theatre - a powerful reminder of the international stature of great Irish playwrights and the universality of theatre in speaking to audiences about major issues in culture and society. This project was made possible through the support of the Department of Foreign Affairs (DFA) and the Department of An Taoiseach. The Abbey Theatre was also pleased to collaborate with DFA on a further two occasions during the year by hosting *Sharing Peace, Sharing Futures: 25 Years of the Good Friday Agreement* in April and *the Shared Island Dialogue, Accommodating National Identities*.

The continuing dedicated support of DTCAGSM throughout 2023 is greatly appreciated by the Board. In particular, the Board wishes to thank Katherine Licken for her support to the Abbey Theatre throughout her tenure in the Department, and in particular, in leading her colleagues as we worked together to progress the site redevelopment project.

The Board wishes to acknowledge the ongoing support of the Abbey Theatre's principal funder, the Arts Council, and welcomes the grant received in 2023. To meet the Arts Council's conditions for funding, a cultural audit was undertaken by researchers at DCU (published in November 2023) and a review of the Theatre's governance was commissioned from Crowe Ireland (its completion is imminent).

Also in 2023, the Board oversaw the implementation of the recommendations of the Mazars Report on governance, which was commissioned by the Arts Council in 2022.

The Board also wishes to thank all of the Abbey Theatre's corporate supporters, patrons and members. We also want to acknowledge DTCAGSM for maintaining the level of funding for the Arts Council in 2023. In a year of acute energy shortages and cost of living crises, the maintenance of funding is critical for the proper functioning and survival not just of the theatre but the arts and culture ecosystem as a whole.

I would like to thank my fellow Board members for their continuing commitment to the Abbey Theatre in 2023 - and I particularly welcome our two new members Nicholas Basden and Risteard Sheridan, appointed to the Board by Minister Martin in February 2023. Their membership brought the Board to its full complement, enhancing its balance of skills, knowledge, and wider networks.

Together with my fellow Board members, I wish to express our deep gratitude to the Co-Directors, the Senior Management Team and all of the Abbey staff and to the artists and theatre makers that contributed to another exciting year on the stages of the National Theatre of Ireland.

## Section One

### **Welcome from the Chair**

Finally, as this is my final Annual Review as Chair of the Abbey Theatre, I wish to record publicly my thanks to the Minister and the Government for my appointment to this role, and for their support of the mission and the work of the Abbey Theatre.

During my tenure as Chair, I was delighted to see the Theatre modernise its Memorandum and Articles of Association and its governance, and produce its first five-year organisational strategy, benefiting from the support and advice of the many Board members who served with distinction over the past six years. I was privileged to be involved in the development of the project to build a new theatre complex to house our National Theatre as we progress in the 21st century and the project's progress benefited enormously from the extraordinary contributions of Ciaran McGahon and Greg Power in assisting the Board and Executive prepare its business case.

It has been an honour to serve, and a privilege to participate in the appointment of Cairtriona and Mark to lead at a time when we are celebrating the 120th anniversary of the founding of the Abbey Theatre by WB Yeats and Lady Gregory.

**Dr Frances Ruane**  
Chair



Actor Loré Adewusi performs  
as part of *Now Must We Sing:*  
*Celebrating WB Yeats* at  
the Abbey Theatre  
Image: Mark Stedman

**Fiercely**

**stepping**



CHIA

NGE

**Beyond**

**Within**



Cathy Belton in Ibsen's *Ghosts*,  
a new version written and  
directed by Mark O'Rowe  
Image: Pat Redmond



## Section One

### An Introduction from the Co-Directors

The Abbey Theatre stepped fiercely into 2023, signalling our intent for the season to come – and beyond – with an exciting series of world and Irish premieres across both of our stages.

The electricity of having new work enter the world and Ireland by way of our national theatre was palpable among audiences and artists, our colleagues throughout the building, as well as our peers across the sector, at home and internationally.

The artistic intention, technical scale and scope of storytelling was to demonstrate a vitality, an ambition, a boldness and a dedication to craft among Irish theatre makers.

*Tales from the Holywell*, by Damien Dempsey and directed by Conor McPherson, a new version of Moliere’s *Tartuffe*, adapted and translated by Frank McGuinness, a new version of Ibsen’s *Ghosts*, written by Mark O’Rowe – a co-production with Landmark Productions – and *Somewhere Out There You*, written by Nancy Harris were among our world premieres on the Abbey stage. *An Old Song Half Forgotten* by Deirdre Kinahan – a co-production with Sofft Productions – and *HAMMAM*, written by Louise Lowe – a co-production with ANU Productions – represented uniquely bold and groundbreaking new writing on the Peacock stage. Pulitzer-winning playwright, Martyna Majok’s *Ironbound* also had its Irish premiere.

Beyond Dublin, the Abbey Theatre hit the road in 2023, with the spectacle of *Tartuffe* delighting audiences in Belfast, Donegal, Galway, Limerick and Cork, while a work-in-progress performance of *Untitled Song Cycle*, a collaboration between Enda Walsh and Anna Mullarkey, commissioned by the Abbey Theatre, was programmed as part of *Sounds From A Safe Harbour* in Cork. Beyond these shores, *If These Wigs Could Talk*, written by Panti Bliss and directed by Phillip McMahon – and a *THISISPOPBABY* and Abbey Theatre production – travelled to Soho Theatre, London, following visits to Vicar Street and Galway.

Meanwhile, with a keen eye trained on the next generation of theatre makers, we launched a refreshed Resident Directors’ Programme, announcing Esosa Ighodaro, John King, Lianne O’Shea and James Riordan as participants for 2024. We look forward to seeing them develop as artists, and their knowledge and practice expand and deepen. We proudly presented *Lie Low* by Ciara Elizabeth Smyth – a Ciara Elizabeth Smyth and Prime Cut Productions co-production – ahead of its knock-out run at the Edinburgh Fringe Festival. Ciara describes the impact of this experience in an Artist Spotlight segment, later in this publication. Elsewhere, our *Women in Technical Theatre Roadshow* saw young people in second-level education get hands-on with technical roles in

## Section One

### An Introduction from the Co-Directors

theatre, encouraging them to consider it as a viable and enriching future career. Our Literary and New Work department also took to the road, running a regular writing workshop in Letterkenny and Limerick, as well as once-off workshops in Belfast and Dublin.

From present and future generations, we also honoured the past, hosting events dedicated to foundational literary figures, commemorating the tenth anniversary of the death of Seamus Heaney in collaboration with Poetry Ireland, and the centenary of WB Yeats receiving the Nobel Prize for Literature, presented with Yeats Society Sligo. Elsewhere, we continued our storied partnership with the TS Eliot Estate, welcoming Jeanette Winterson to the Abbey stage to deliver an exceptional annual *TS Eliot Lecture*.

There is no example more instructive of the potency of great theatre than the arrival of the Lesya Ukrainka National Academic Drama Theatre in June. This saw a 27 strong theatre company travel from Kyiv to perform their version of Brian Friel's canonical Irish text, *Translations*, to sold-out houses. It was a profound and educational experience watching an Irish text performed in another language on our stage and to see it hold so immediate and pertinent a message for another culture. A lesson in the impact and

importance of storytelling and an emotional exchange for our theatre and this Ukrainian national theatre in the context of the cataclysmic events they are currently living through. This was made possible thanks to our colleagues in the Department of Foreign Affairs. Equally, it would not have been possible without our entire staff, who immediately understood the importance of the project, going above and beyond in their disciplines to deliver this production, for which we are so grateful.

We were also honoured to be selected by the Government of Ireland as its venue for the official State commemoration of 25 years since the signing of the Good Friday Agreement. Dignitaries and esteemed guests from home and abroad heard from a diverse set of voices on this island. The Abbey Theatre has been, and always will be, a place where a spectrum of perspectives can commune and bear witness to each other.

Progress towards the redevelopment of the Abbey Theatre moved forward with the acquisition through Compulsory Purchase, thanks to Dublin City Council, of a number of buildings on Eden Quay. This is a critical step towards an enlarged footprint for a new theatre building, and we look forward to continued progress towards a national theatre complex that is

## Section One

### An Introduction from the Co-Directors

accessible, comfortable and fit for purpose for artists, audiences, our staff and the public.

Towards the end of the year, we saw the 'Abbey Stones' – salvaged from the original theatre building by former Dublin City Architect, the late Daithí Hanly – be taken into the care of the Office of Public Works (OPW). As we look forward to the development of a new building and infrastructure for Ireland's National Theatre, it is fitting that it will have, as a resource of its own history available for its future, and we are grateful to the Hanly Family and the OPW for their custodianship.

Continuing to look forward, we also put plans in place to mark 120 years since the co-founding of Ireland's National Theatre by Lady Gregory and WB Yeats. We announced *The Gregory Project*, a new body of work to celebrate Lady Gregory's trailblazing legacy as an artistic leader, a courageous producer and a champion of a generation of theatre makers.

We look forward to welcoming you to the Abbey Theatre into the future.

**Caitríona McLaughlin and Mark O'Brien**  
**Artistic Director and Executive Director**  
**Abbey Theatre**



Caitríona McLaughlin and Mark O'Brien  
Image: Rich Gilligan



# Vitality Ambition Boldness



Eileen Walsh in *Girl on an Altar*,  
written by Marina Carr and  
directed by Annabelle Comyn  
Image: Pat Redmond

THE  
ELECTRICITY  
OF NEW  
WORK WAS  
PALPABLE



Cathy Belton and Calam Lynch in  
Ibsen's *Ghosts*, a new version written  
and directed by Mark O'Rowe  
Image: Pat Redmond



# The year through numbers

Section Two  
2023 in Numbers

Kate Stanley Brennan in  
*Somewhere Out There You*,  
written by Nancy Harris  
and directed by Wayne Jordan  
Image: Ros Kavanagh

**109,203**

People attended physical events  
(\*total occupancy, paid + complimentary)

**77%**

Of our audiences booked online

**74%**

Total occupancy level

**52%**

Of our audiences booked for the first time

**439**

Performances

**830,130**

Visits to [abbeytheatre.ie](http://abbeytheatre.ie)

**85%**

Of audiences reside in Ireland

**€8M**

Funding from the Arts Council

**€2,644,448**

Total Box Office revenue

**35**

Productions, co-productions, online premieres,  
supported productions and presentations

**UPPER  
OAR**





Aaron Monaghan in  
*The Plough and the Stars*  
as part of DruidO'Casey  
Image: Ros Kavanagh





The cast of Molière's *Tartuffe*,  
adapted by Frank McGuinness and  
directed by Caitríona McLaughlin  
Image: Ros Kavanagh

# Change the conver- sation

Section Three  
2023 Programme



Andrii Kovalenko in *Translations*,  
written by Brian Friel and  
directed by Kyrylo Kashlikov  
Image: Ros Kavanagh

## Section Three 2023 Programme

### **ABBEY STAGE**

The year opened with a remarkable exposition of the childhood, music-making and life of one of Ireland's greatest musical storytellers. The world premiere of *Tales from the Holywell* saw Damien Dempsey take to the Abbey stage to perform like never before. Directed by acclaimed Irish writer and director, Conor McPherson, it told the story of a young boy from Dublin's northside finding his voice, his muse and his tribe. In a year of world premieres at the Abbey, the sold-out run of this critically and popularly acclaimed work set the tone for the year ahead, attracting new and diverse audiences, and generating an electric energy in the building, night-on-night.

From one man's truth to another man's deceit, the world premiere of a new adaption of Moliere's *Tartuffe* by renowned playwright Frank McGuinness brought the 17th-century satire on religious hypocrisy and dangerous gullibility to the Abbey stage. Directed by Artistic Director Caitríona McLaughlin, with camp and exuberant design, a high energy cast and a pop-infused soundtrack, it told an ever-timely tale of dubious morals and virtue signalling to a contemporary audience. Two post-show talks under the banner of '*Changing the Conversation*' confronted the patriarchy and sexual oppression, and the nature of religious hypocrisy in Ireland.

## Section Three

### 2023 Programme

After its Abbey run, *Tartuffe* travelled the island, touring Belfast, Letterkenny, Galway, Limerick and Cork.

Morality tales and their enduring modern relevance continued to be teased out with the arrival of Ibsen's *Ghosts*. The world premiere of a thrilling new version of the Ibsen classic, written and directed by Mark O'Rowe, saw us welcome Landmark Productions back to Lower Abbey Street as co-producers. Emotionally taut performances enthralled audiences, while a devastating, edge-of-seat finale revealed the far-reaching consequences of tightly held family secrets.

In June, we were humbled and privileged to welcome the Lesya Ukrainka National Theatre to Dublin for a presentation of their production of one of the greatest Irish plays on the themes of national identity, language, landscape and history: Brian Friel's *Translations*. A story of a country where landmarks and place names are eradicated and renamed in a new language, the play closely chimes with the lived experience of the company of artists from Ukraine's national theatre. Performed in Ukrainian, audiences bore witness to the inspiring determination of a people to persist and ensure their culture endures in the most difficult of circumstances and were reminded of the poignancy and potency of great theatre.

Next, Marina Carr's *Girl on an Altar* - an Abbey Theatre and Kiln Theatre co-production - saw an epic Greek tale made intimate, presenting a dramatically powerful portrait of a marriage ripped apart. This Irish premiere of the explosive play saw Eileen Walsh and David Walmsley reprise their critically acclaimed leading roles as a once unbreakable royal couple who can't bring themselves to forgive the past but can't live without each other.

Greek epic gave way to epic Irish storytelling as we welcomed Druid O'Casey into the building to present their production of Sean O'Casey's Dublin Trilogy: *The Plough and the Stars*, *The Shadow of a Gunman*, and *Juno and the Paycock*. Attending individual performances or opting to sit in on the back-to-back three play cycle, set in the Abbey's own immediate neighbourhood, audiences saw three great works of Irish theatre, full of history, humanity and humour, and experienced the Irish canon reimaged to a profound scale.

Also at impressive scale was our production of *Somewhere Out There You*, written by Nancy Harris and directed by Wayne Jordan, presented as part of Dublin Theatre Festival. All singing, all dancing, this spectacular production breathed new life into romantic comedy, probing the love stories we tell ourselves and why we tell them at all. It was also a thoughtful exposition of

## Section Three

### 2023 Programme

the countless (and literal!) moving parts of theatre production and how these converge to create great art.

The Abbey stage bowed out of 2023 with a groundbreaking rework of Brendan Behan's *The Quare Fellow*, directed by Tom Creed, that wore its politics and its dark sense of humour on its prison uniform sleeves. Coinciding with the playwright's centenary, the traditionally all-male cast was played exclusively by female and non-binary actors, imbuing the work with new meanings for a new audience, while exemplifying the Abbey's commitment to bold decision making.

Artists past and present were celebrated throughout the year. *An Afterwards*, an evening of poetry and song marked 10 years since the death of one of Ireland's most-loved poetic voices, Seamus Heaney, while *Now Must We Sing* marked the centenary of poet, playwright and Abbey Theatre co-founder WB Yeats being awarded the 1923 Nobel Prize in Literature. While contemporary artists, Cillian Murphy, Enda Walsh, Nancy Harris and Martyna Majok participated in our *Theatre Matters* talk series.

We were also delighted to play host to Dublin Dance Festival during the year, welcoming three companies of dancers into the theatre and hosting an in-conversation, post-show

talk between our Artistic Director Caitriona McLaughlin and renowned Irish choreographer, Oona Doherty. Elsewhere, in a night filled with suspense and punctuated with terror, a staged reading of Bram Stoker's *Dracula* was presented by Dublin City Council Bram Stoker Festival, highlighting the literary brilliance of Stoker's gothic horror masterpiece for the first time in the national theatre.



Naoise Dunbar and Emma Rose Creaner in *Tartuffe*, written by Frank McGuinness and directed by Caitriona McLaughlin  
Image: Ros Kavanagh

**Artists**

**Stories**



**CREE**

**ATE**



**New  
meaning**

**New  
audience**

## PEACOCK STAGE

The year opened with a richly atmospheric battle between dark and light, bad and good in *Our Tethered Kin*, an epic new dark fairytale told through movement, music, puppetry, and song; a BrokenCrow production presented by the Abbey Theatre in association with the Everyman Cork. The opposing routes we take as individuals found further expression, moving from the fantastical to the historical, as Branar presented *The Table*, a sensitively told Irish-language exploration of the impact of the Civil War through a resonant story of how a family can be divided.

The Peacock stage broke new ground in theatre later in the year, with the world premiere of Deirdre Kinahan's *An Old Song, Half Forgotten*, directed by Louise Lowe. The Abbey Theatre and Sofft Productions co-production opened a window into the life and soul of an older actor who is living with Alzheimer's. Written for and performed by well-known actor Bryan Murray, himself living with the disease, the work highlighted how far theatre can go in being accessible and inclusive.

Making a post-pandemic, triumphant return to the Peacock due to popular demand, *Every Brilliant Thing* brought its honest and compassionate voice to a wider conversation on mental health. Amy Conroy, under Andrea

Ainsworth's direction, gently invited audience participation in an hour of uplifting humour.

Comedy and mental health found further fruitful collision on the Peacock stage, creating provocative theatre of a wholly different sort in Ciara Elizabeth Smyth's award-winning *Lie Low*. The Prime Cut co-production offered a dark, funny, and surreal theatrical exploration into the human brain, testing how much sibling relationships can bear.

From one award-winning playwright to another, we welcomed Pulitzer-winning, Tony-nominated playwright Martyna Majok's *Ironbound* to the stage for its Irish premiere.

Michael Patrick and Charlotte McCurry  
in *Lie Low*, written by Ciara Elizabeth  
Smyth and directed by Oisín Kearney  
Image: Ciaran Bagnall



## Section Three

### 2023 Programme

A story of resilience, skewering the notion of the American Dream, the stirring and darkly funny portrait of a woman navigating the perils and possibilities of a radically changing world was programmed as part of Dublin Theatre Festival.

Finally, we welcomed director Louise Lowe back to the Peacock, alongside Owen Boss and their team at ANU Productions, for *HAMMAM*. The blistering co-production propelled audiences through the epicentre of the Civil War and a nation teetering on the brink of peace. Transforming the entirety of the Peacock into an unrecognisable, immersive battleground on the Abbey's own doorstep, it excavated the final moments of the Battle of Dublin.

During the year, we continued our collaboration with our colleagues at Dublin Fringe Festival, presenting two plays as part of this year's festival, and we were delighted to welcome 16 young actors and four young designers from youth theatres across Ireland to premiere their work for 2023 National Youth Theatre.

Beyond the walls of the theatre, *If These Wigs Could Talk*, a co-production with *THISISPOPBABY*, written by the fearless Panti Bliss and directed by Phillip McMahon, and which originally premiered at the Peacock, toured Vicar Street, Galway and London.





Konstantin Stanchev and  
Olga Fedori in *Ironbound*,  
written by Martyna Majok and  
directed by Aoife Spillane-Hinks  
Image: Agata Stoinska



Section Three  
**Artist Spotlight**

**Ciara Elizabeth Smyth**  
Writer, *LIE LOW*

In July 2023 the Abbey Theatre, along with Prime Cut Productions, presented a two-week pre-Edinburgh Fringe run of my play *LIE LOW* on the Peacock stage. The play had premiered the previous September in the Project Arts Theatre as part of Dublin Fringe Festival. Working with the Abbey Theatre during that time was easily one of the best experiences of my career. The show had originally been produced as a profit share, with minimal financial support, so working with the Abbey was not only the first time the team was remunerated adequately for their work, but the run was crucial for preparing the team to travel to the Traverse Theatre for Edinburgh Fringe. One of our two actors had received devastating and life changing news earlier in the year which meant at the time of the production he was living with a disability. The support from the Abbey allowed us to hire an understudy for his role and restage the production in the safest possible way which meant he could continue working with us. Without the backing of the National Theatre, this would have been next to impossible.



Charlotte McCurry in  
*Lie Low*, written by Ciara  
Elizabeth Smyth and  
directed by Oisín Kearney  
Image: Ciaran Bagnall

Section Three  
**Artist Spotlight**

## Eimear Keating

Actor, *Somewhere Out There You*

I played Casey in Nancy Harris's *Somewhere Out There You* for the 2023 Dublin Theatre Festival on the Abbey stage, directed by Wayne Jordan. It's a play that demands uplifting energy, charisma, empathy and above all, a good sense of humour. From the minute we walked into our first day of rehearsal the atmosphere of excitement was palpable. All cast and crew were eager to chat about the play and how everything would go, along with a chat about etiquette in the workplace and the resources we could draw from. *Somewhere Out There You* is an uplifting play which needed a matching work environment and the Abbey provided that in spades. This show demanded singing, music, dancing and an intimacy coordinator. All the pizzazz seemed really petrifying! However, we had Paula O'Reilly and Wayne Jordan to guide us through every challenging part. (I am not a dancer, but I feel like I could be one after this show.) As the show was carried from the rehearsal room, to tech, to a live audience, we all felt ready at each stage of progression. The Abbey has opened doors for me as an actor. A lot of directors and casting agents went to see the show and I have since auditioned



Eimear Keating and  
Cameron Cuffe in  
*Somewhere Out There You*,  
written by Nancy Harris and  
directed by Wayne Jordan  
Image: Ros Kavanagh


for them. The Abbey has made my acting career blossom but also progressed it further. Acting on Ireland's national stage was literally a dream come true for me. The stage has a wealth of history in the floorboards, and to have been a part of it would make anyone feel patriotic. I felt that the producers, directors and anyone up above really took care of the actors and performers. They allowed us to be ambitious with our creativity and not to worry about anything else. It felt like a family at the Abbey, and I was glad to have been a part of it for the 12 weeks that I was there. Acting on the Abbey stage is going to be one of the highlights of my life. It would be a privilege to act in the Abbey Theatre again.



Section Three  
**Artist Spotlight**

**Aoife Spillane-Hinks**  
Director, *Ironbound*

I directed the Irish premiere of Martyna Majok's *Ironbound*, which tells the story of one woman, at one bus stop, over the span of 23 years. Martyna Majok is a major American playwright, one whose work emphasises the stories and experiences of people who are often pushed to the margins of society. The Peacock is the rightful home of writing such as this, from a modern American master: this work needs to be encountered by Irish audiences in our National Theatre. Working with the Abbey was a richly positive experience, wherein my collaborators and I felt championed by the organisation and all of its employees. Not only our artistry, but our humanity, were valued and supported. Our production achieved what it did thanks to the resourcefulness, generosity, and great insight of the mighty Abbey team with whom we worked.



Olga Fedori in *Ironbound*,  
written by Martyna Majok  
and directed by Aoife  
Spillane-Hinks  
Image: Agata Stońska



Amy Conroy in *Every Brilliant Thing*,  
written by Duncan Macmillan with  
Jonny Donahoe and directed by  
Andrea Ainsworth  
Image: Fiona Morgan

A woman with dark, curly hair is lying on her side on a light-colored, textured ground. She is looking upwards and to the right with a determined and slightly weary expression. Her right hand is resting on the ground near her head, and her left hand is visible in the foreground, also resting on the ground. The background is dark and out of focus, suggesting an outdoor setting at night or in low light. The overall mood is one of resilience and struggle.

# Uplift Challenge Progress

Ghalia Conroy in *HAMMAM*,  
written and directed  
by Louise Lowe  
Image: Pat Redmond





Brian Murray and Matthew Malone  
in *An Old Song, Half Forgotten*  
written by Deirdre Kinahan and  
directed by Louise Lowe  
Image: Ros Kavanagh

# The space to dream

Section Four  
Community and Education

Major projects in 2023 included visiting Alzheimer's Cafés around Dublin with performers and musicians from *An Old Song, Half Forgotten*, Deirdre Kinahan's play that opens a window into the life and soul of an older actor who is living in care with Alzheimer's. We continued working with the Dolphin's Barn Young Women's Group who helped create several scenes about their lives which received two public performances in the Abbey Theatre and Richmond Barracks. Another regular partner was BeLonG To who devised *In-Mates* with director Darren Yorke, an exuberant response to *The Quare Fellow*.

Education work included another visit from St Joseph's Girls School who created *The Lynch Family Dinner*, a Dublin version of 2022's *Long Christmas Dinner* over several months with Anthony Goulding. Later in the year we liaised with the New Work department to use *Stories From the End of the Garden*, a commission from Kate Heffernan, as the basis for a process drama project exploring children's responses to the Civil War.

Our education experience means we regularly offer support and training to others. We supplied more CPD workshops on the use of drama to Junior Cycle for Teachers. We also gave in-school pre-show workshops for *The Table* by visiting company Branar as well as workshops

and a resource pack for another children's show, *The Crow's Way*. Our Theatre Making and Citizenship model was used by the Everyman Theatre in Cork to introduce the social dimension of drama to young people.

We have regular commitments such as our talks for Dublin City Council Culture Club and arranging €5 tickets for community and school partners. Six emerging writers from Fighting Words joined us for the 12th year of this partnership. *Women in Technical Theatre* toured 13 venues in Connaught and Munster, introducing young women to production skills, and we had two separate weeks of students on work experience.

One-off projects included masterclasses by Shadowbox Theatre Company, supporting the Trinity Access Programme, contributing to the ITEAC conference in November, hosting Theatre Lovett's actor training and arranging a fascinating visit by the cast of *The Quare Fellow* to Mountjoy Prison.

Grace McKiernan became Community and Education Co-Ordinator and continued to build on our expertise in Access provision. Austin Holt joined us as Administrator and started to streamline the department's processes and contribute to research and delivery of the work.



# The stats

## COMMUNITY

**27**

Number of Community and Youth  
Groups engaged with

**23**

Number of community groups who  
availed of €5 tickets initiative

**849**

Number of attendees who saw shows  
via €5 tickets initiative

## EDUCATION

**53**

Number of schools (primary, secondary,  
third-level and special education) engaged with

**90**

Number of workshops, performances  
and talks delivered

# 1109

Total number of school participants engaged with

## EDUCATION

# 20

Number of Women in Technical Theatre workshops delivered

# 320

Number of Women in Technical Theatre workshop students

## ACCESSIBLE PERFORMANCES

# 10

Irish Sign Language Interpreted Performances

# 11

Audio described and captioned performances

# 6

Touch tours of the set for the visually impaired



Brian Murray and Matthew Malone  
in *An Old Song, Half Forgotten*,  
written by Deirdre Kinahan  
and directed by Louise Lowe  
Image: Ros Kavanagh

**Vlad Gurdis**  
Theatre facilitator

I worked on a process drama written by Kate Heffernan called *Stories from the End of the Garden* with 2nd Year Students at Belmayne Educate Together Secondary School. The process drama is set in the post Civil War 1920s, through the eyes of Kate's young grandmother and her siblings focusing on the turmoil and fallout left in the wake of losing their oldest brother. By exploring the history of the author's family, we were exploring the history of the time and connecting with differences and similarities between the lives of young people a hundred years ago and young people now. The play was written to be further developed by the students, composing of 6 scenes with backstory, context, scene rules and questions to prompt them to create their own sense of how they would be staged and performed. It is essential to provide opportunities for young people to engage with theatre. Speaking from my own background, the National Theatre can feel intimidating for some young people, but the outreach of projects such as this nurtures the message that the Abbey is their National Theatre, where all are welcome to experience its magic. I had the pleasure to see this message resonate with the young people in this project. Through my work with the Abbey

Theatre, I am deeply grateful for the opportunity to help foster an appreciation of theatre in the next generation and ensure that the art form continues to thrive. I've been privileged to have worked with a wonderfully supportive team, from whom I learn much and see my own artistic practice grow.

**Aoife Burke**  
Cellist

I'm a freelance classical cellist and I worked with the Abbey Theatre as part of an on-stage string quartet in *An Old Song, Half Forgotten*, which ran on the Peacock Stage in April and May of 2023. In tandem with this production, I undertook multiple visits to community care settings in association with The Alzheimer's Society of Ireland, delivering workshops facilitated by the Community and Education Team at the Abbey. These sessions incorporated an excerpt from the opening of the play, reminiscences from the listeners on life growing up in Dublin in the 1930s and 1940s and some well-known songs accompanied by myself on the cello. The workshops were received warmly and were met with considerable enthusiasm and appreciation. I believe bringing the Arts from formal settings such as theatres and concert halls to more intimate and informal everyday settings in this way can have a meaningful and long-lasting impact, and is extremely important for fostering a broader spectrum of engagement.

**Electric**

**energy**



**Powerful  
impact**



# Nurturing existing, emerging talent

Cameron Cuffe and Eimear Keating  
in *Somewhere Out There You*,  
written by Nancy Harris and  
directed by Wayne Jordan  
Image: Ros Kavanagh

Section Five  
Casting

# 128

Actors at the  
Abbey Theatre in 2023

# 68

Actors making their debut on  
the Abbey Theatre stages

# 48

Actors performing in  
Abbey Theatre productions

# 5

Musicians performing in  
Abbey Theatre productions

# 25

Actors performing in  
Abbey Theatre co-productions

# 1,463

Actor weeks for Abbey Theatre  
productions and co-productions

# 177

Performers auditioned  
for roles

# 590

Actor weeks for  
presentations

# 133

Performers in Abbey Theatre productions,  
co-productions and presentations  
across Ireland the UK

**EMME**

**RGEE**

CREATING  
MEANINGFUL  
AND LONG  
LASTING  
IMPACT



Mia Cooper, Brigid Leman,  
Ed Creedon and Aoife Burke in  
*An Old Song, Half Forgotten*,  
written by Deirdre Kinahan  
and directed by Louise Lowe  
Image: Ros Kavanagh





# Inclusive and diverse theatre

Section Six  
Gender Equality

Taylor McClaine and Ebby O'Toole-Acheampong in *The Quare Fellow*, written by Brendan Behan and directed by Tom Creed  
Image: Ste Murray

The Abbey Theatre's mission promotes inclusiveness, diversity and equality in theatre. We are committed to meeting our goals in gender equality across all aspects of our programme.

\*These figures are calculated using methodologies published by #WakingTheFeminists in 2017, available at [wakingthefeminists.org](http://wakingthefeminists.org).

<b>22 writers</b>	<b>32% women</b> (7)
<b>21 Directors</b>	<b>38% women</b> (8)
<b>20 Set Designers</b>	<b>50% women</b> (10)
<b>22 Costume Designers</b>	<b>86% women</b> (19)
<b>20 lighting designers</b>	<b>50% women</b> (10)
<b>24 sound designers</b>	<b>21% women</b> (5)
<b>47 stage managers</b>	<b>68% women</b> (32)
<b>142 Actors</b> (NOT INCLUDING MUSICIANS)	<b>54% women</b> (76)
<b>318 Total roles</b>	<b>53% women</b> (167)



Cathy Belton and Simone Collins  
in Ibsen's *Ghosts*,  
written and directed  
by Mark O'Rowe  
Image: Pat Redmond



Pattie Maguire in *Girl on an Altar*,  
written by Marina Carr and  
directed by Annabelle Comyn  
Image: Pat Redmond

# Long- lasting partners

Section Seven  
Supporting the Abbey Theatre



Section Seven  
**Supporting the Abbey**

Thank you to the generous support of our partners, corporate sponsors, and patrons whose generosity has helped us to both celebrate our wonderful creative heritage and to present the finest new writing on our stages. Your support enables us to showcase the wealth of talent and the breadth of storytelling on the island and gives these the stage they deserve.

Our supporters recognise the power of the arts to provoke and move, and that expressions of diversity, community and empathy are fundamental to healthy civic life. As the National Theatre, we are committed to bringing these benefits to schools and communities across Ireland.

The impact of your support on community groups is significant, enabling us to create

meaningful connections. This work gives a voice to those who may feel unheard and empowers people to value their own stories and experiences through the transformative power of theatre.

We continue to work extensively with schools throughout the country bringing the joy of theatre to young people. This work has a profound impact on their personal development building critical life skills such as the introduction of creative thinking, growing confidence, and fostering communication and collaboration skills.

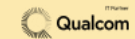
A heartfelt thank you to all our supporters in Ireland, the UK and the USA for their generosity, advocacy, and commitment to social impact. You play an intrinsic role in helping us to grow and sustain our National Theatre.

Your commitment not only ensures the continued success of the theatre but also contributes to the cultural enrichment of communities nationwide, and the development of the next generation of talent.



**HOSPITALITY PARTNER**  
**THE WESTBURY**  
THE SOCIAL COLLECTION - DUBLIN

**IT PARTNER**



**PROGRAMME PARTNER**



**RESTAURANT PARTNERS**



**HAWKSMOOR**

**LEARNING & ACCESS PARTNER**



**DIRECTORS' CIRCLE**

Tony Ahearne  
 Pat and Kate Butler  
 Janice Flynn  
 Dr. Frances Ruane  
 Susan and Denis Tinsley  
 Elizabeth Masoud Papp  
 Kamali (In memory of  
 Lloyd Weinreb RIP)

**CORPORATE GUARDIANS**



**RETAIL PARTNER**  
**ARNOTTS**

**GOLD AMBASSADORS**



**SILVER PATRONS**

Frances Britton  
 Tommy Gibbons  
 Andrew Mackey  
 Eugenie Mackey  
 Eugene Magee  
 Gerard and Liv McNaughton  
 Andrew and Delyth Parkes

Patrons who wish to remain anonymous.



# connect create transform



Donncha O'Dea in  
*Somewhere Out There You*,  
written by Nancy Harris and  
directed by Wayne Jordan  
Image: Ros Kavanagh



Damien Dempsey in  
*Tales from the Holywell*  
written by Damien Dempsey and  
directed by Conor McPherson  
Image: Rich Gilligan

# Great creative artists

Section Eight  
Staff and Board

Section Eight  
**Staff and Board**  
(end of 31/12/2023)

**Administration**

Fiona Reynolds  
Catherine Griffin

**Directors**

Caitríona McLaughlin  
Mark O'Brien

**Voice Director**

Andrea Ainsworth

**Casting**

Deborah Pearce  
Sarah Jones

**Archivist**

Mairéad Delaney

**Head of Producing**

Jen Coppinger

**Communications  
and Marketing**

Heather Maher  
Róisín McGann  
Jack O'Dea  
Muireann Kane  
Christine Monk  
Stephen Moloney  
John Tierney

**Community  
and Education**

Austin Holt  
Phil Kingston  
Grace McKiernan

**Costume**

Victoria Miller  
Sandra Gibney  
Donna Geraghty

Siofra Ni Chiardha  
Tara Mulvihill  
Ailbhe Kelly-Miller  
Emily Ni Bhroin  
Eimear Farrell  
Yvonne Kelly  
Julia MacConville  
Breege Fahy  
Iseult Deane  
Esther O'Connor  
Neasa Flannery  
Izzy Jones- McAuley  
Lauren Murphy  
Mae Leahy  
Juliana Schmidt Tomazini  
Angela Hanna  
Niamh George  
Anna McLoughlin  
Eimear Hussey  
Miriam Donohue

**Development**

Marie Lawlor  
Deirdre Daly  
Ciara Stagg

**Facilities**

Colin O'Connor  
Simon O'Reilly  
Jeff Conway

**Finance**

Tara O'Reilly  
Catherine Griffin  
Gus McNamara  
Monika Wlodarczyk  
Susan McIlreavy  
Richard Bartlett

Etienne Mifsud  
Aisling Gilroy

**Furniture and Props**

Eimer Murphy  
Adam O'Connell  
Dylan Farrell

**People and Culture**

Shane Doherty  
Molly Reid  
Ciara Samuel

**Lighting and Sound**

Kevin McFadden  
Eoin Byrne  
David Carpenter  
Derek Conaghy  
Laura Honan  
Sean Treacy  
Simon Burke  
Connall Coleman  
Sarah-Jane Williams  
Veronica Foo  
Morgan Dunne  
Colin Doran  
Aidah Sama  
Karima Dillon  
Scott Maguire  
Kate Crook  
Patrick Lehane  
Laura Rainsford  
Maeubh Brennan  
Owen Vincent Clarke  
Adrian Moylan  
Christine Caldbeck  
Fia Kavanagh  
Sophie Cassidy

Pedro Pacheco  
Jessica Fitzsimons  
Peter Bond  
Thomas O'Shea  
Melania Sulowska  
Lucy Varley

**Literary and New Work**

Ruth McGowan  
Jesse Weaver  
Rían Smith

**Producing**

Craig Flaherty  
Selina O'Reilly  
Clara Purcell  
Aoife McCollum

**Production**

Andy Keogh  
Cliff Barragry  
Rob Furey  
Justin Murphy  
Anthony Hanley

**Sales and Customer  
Services**

Con Doyle  
Donna Murphy  
Elaine Mannion  
Dara Hogan  
James Hickson  
Dermot Hicks  
Ciaran McGlynn  
Luke Casserly  
Valentina Quiroga  
Dean Reidy  
Narges Jahani  
Sam Furlong Tighe

Section Eight  
**Staff and Board**  
**(end of 31/12/2023)**

Daniel Hickey  
 Laura Doyle  
 Fergal Styles  
 Nadine Mary Moore  
 Vlatka Jeh  
 Johanna Bear  
 Lily Conlon  
 Karl Corr  
 Sean Roper Nolan  
 Tim Leech- Cleary  
 Rosa McCallig  
 Maebh Carey  
 Faith Akinwande  
 Lauren Colhoun  
 Nichola Doyle  
 Carina Gabilondo  
 Jonathan Atkinson  
 Rosa Hickey  
 Brendan O'Brien  
 Aoibhin Dunne  
 Daragh McMahon  
 Adam Nealon  
 Peter Crighton  
 Liam Turner  
 Victory Okoriee  
 Emily Healy  
 Nicola Branigan  
 Naomi Kenny  
 Sylvia Olivera  
 Robert Habington  
 Muireann Guilfoyle  
 Laura O'Shea  
 Jennifer Carbery  
 Caoimhe Linehan  
 Sean Fuller  
 Matthew Tallon  
 Conor Lucey

Sophie O'Toole  
 Mariia Bengalska  
 Alex Deegan  
 Eva Kelly  
 Vanessa Byrne

**Stage Management**

Clive Welsh  
 Orla Burke  
 Tara Furlong  
 Brendan Galvin  
 Bronagh Doherty  
 Barbara Hughes  
 Aidan Doheny  
 Danny Erskine  
 Emma Doyle  
 Roxzan Bowes  
 Lianne Vaughey  
 Lianne O'Shea  
 Emily Danby  
 Amelie Bates  
 Leanna Cuttle  
 Emily-Rose Champion

**Stage Technicians**

John Finnegan  
 Pat Dillon  
 Pat Russell  
 Larry Jones  
 Brian O'Carroll  
 Shane Kenny  
 Tom Kennedy  
 Davy McChrystal  
 Michael Kyle  
 Donal Ayton  
 Richard Curwood  
 Darren Magnier  
 Joseph Sanders

Diarmuid Woods  
 Martin Reid  
 Adrian Leake  
 Evan Connolly  
 Pawel Nieworaj  
 Fergus Kelly  
 Emma-Kate O'Reilly  
 Conor Kelly  
 Marykerin Naughton  
 Andrew Smith  
 Philip Hughes  
 Eimear O'Meara

Emmet Brady Dunne  
 Oisín McMahon  
 Vincent Doherty  
 Seán Martin  
 Hanna Novak  
 Rachel Murphy  
 Conor McGowan  
 Jill Jeffrey  
 Ciaran Murphy  
 Marta Pacheco Merino  
 Luke Jenkins

**2023 Board**

Dr. Frances Ruane (Chair (Chair Governance & Nominations Committee)	Reappointed 29.07.2022
Nicholas Basden Noelle Brown Mairéad Delaney Múirne Laffan (Chair, Fundraising & Engagement Committee)	Appointed 20.02.2023
Máire O'Higgins	Appointed to second term 24.03.23
Michael Owens (Deputy Chair)	Appointed to second term 24.03.23
Ristead Sheridan	Appointed 20.02.23
Owen Travers (Chair, Finance, Audit & Risk Committee)	Appointed to second term 24.03.23
Michael West Michael Wall (Chair, Site Redevelopment Committee)	





Alisa Tunkevich and Vladyslav Meleshko in *Translations*, written by Brien Friel and directed by Kyrro Kashlikov  
Image: Ros Kavanagh

# The stories of a nation

Section Nine  
Programme and Events 2023



## Section Nine

### Programme and Events 2023

<b>The Weir</b>	
An Abbey Theatre production	
Abbey Stage	26 Nov 2022 –14 Jan 2023
<b>The 24 Hour Plays: Dublin</b>	
Dublin Youth Theatre in association with The 24 Hour Company, New York	
Abbey Stage	08 Jan 2023
<b>Pop-Up Theatre: Teresa Deevy</b>	
Presented by Fáilte Ireland	
Abbey Stage	28 Jan 2023
<b>Classics Now</b>	
Classics Now in association with the Abbey Theatre	
Peacock Stage	28 Jan 2023
<b>Tales from the Holywell</b>	
An Abbey Theatre production	
Abbey Stage	30 Jan–18 Feb
<b>Our Tethered Kin</b>	
A BrokenCrow production presented by the Abbey Theatre in association with the Everyman Cork	
Peacock Stage	09 Feb–11 Feb
<b>Tartuffe</b>	
An Abbey Theatre production	
Abbey Stage	03 Mar–08 Apr
Lime Tree Theatre, Limerick	12 Apr–15 Apr
Black Box Theatre, Galway	18 Apr–22 Apr
Lyric Theatre, Belfast	25 Apr–29 Apr
An Grianán Theatre, Donegal	03 May–06 May
Cork Opera House, Cork	09 May–13 May
<b>The Table</b>	
Presented by Branar	
Peacock Stage	10 Mar–18 Mar
<b>An Old Song, Half Forgotten</b>	
An Abbey Theatre and SoFFt Productions co-production	
Peacock Stage	14 Apr–06 May
<b>Ghosts</b>	
A Landmark Productions and Abbey Theatre co-production	
Abbey Stage	15 Apr–13 May
<b>If These Wigs Could Talk</b>	
An Abbey Theatre and THISISPOPBABY co-production	
Vicar Street	14 May
Soho Theatre, London	10 June
Black Box Theatre, Galway	28 Oct
<b>The Köln Concert</b>	
Presented by Dublin Dance Festival and the Abbey Theatre	
Abbey Stage	16 May–17 May
<b>Navy Blue</b>	
Presented by Dublin Dance Festival and the Abbey Theatre	
Abbey Stage	23 May–24 May
<b>LOVETRAIN2020</b>	
Presented by Dublin Dance Festival and the Abbey Theatre	
Abbey Stage	27 May–28 May
<b>The Father</b>	
Presented by Wexford Drama Group	
Peacock Stage	01 Jun–03 Jun

## Section Nine

### Programme and Events 2023

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#### **Every Brilliant Thing**

An Abbey Theatre production

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Peacock Stage 09 Jun–01 Jul

---

#### **Translations | ПЕРЕКЛАДИ**

The Abbey Theatre presents a Lesya Ukrainka National Academic Drama Theatre production

---

Abbey Stage 20 Jun–24 Jun

---

#### **Theatre Matters, Cillian Murphy and Enda Walsh**

Presented by the Abbey Theatre

---

Abbey Stage 30 Jun

---

#### **Girl on an Altar**

An Abbey Theatre and Kiln Theatre co-production

---

Abbey Stage 08 Jul–19 Aug

---

#### **Lie Low**

A Ciara Elizabeth Smyth and Prime Cut Productions co-production presented by the Abbey Theatre

---

Abbey Stage 17 Jul–29 Jul

---

#### **Like We Were Born To Move**

Youth Theatre Ireland presents the National Youth Theatre

---

Peacock Stage 14 Aug–19 Aug

---

#### **Druid O’Casey**

Abbey Theatre presents the Druid production

---

Abbey Stage 26 Aug–16 Sept

---

#### **An Afterwards: A Celebration of Seamus Heaney**

Presented by the Abbey Theatre and Poetry Ireland

---

Abbey Stage 03 Sept

---

---

#### **Untitled Song Cycle**

Presented by the Abbey Theatre and Sounds From a Safe Harbour

---

Cork Arts Theatre 09 Sept–10 Sept

---

#### **Drainage Scheme**

Co-presented by the Abbey Theatre and Dublin Fringe Festival

---

Peacock Stage 11 Sept–16 Sept

---

#### **The Crow’s Way**

Co-presented by the Abbey Theatre and Dublin Fringe Festival

---

Peacock Stage 21 Sept–23 Sept

---

#### **Culture Night**

---

Abbey Theatre 22 Sept 2023

---

#### **Somewhere Out There You**

An Abbey Theatre production

---

Abbey Stage 28 Sept–04 Nov

---

#### **Ironbound**

An Abbey Theatre production

---

Peacock Stage 03 Oct–11 Nov

---

#### **Distillation**

A Luke Casserly, Abbey Theatre and Solas Nua co-production

---

Peacock Stage 06 Oct–14 Oct

---

#### **Theatre Matters, Nancy Harris and Martyna Majok**

Presented by the Abbey Theatre

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Abbey Stage 07 Oct

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## Section Nine

### Programme and Events 2023

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#### **Dracula: A Journey Into Darkness**

Presented by Dublin City Council Bram Stoker Festival

---

Abbey Stage 29 Oct

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#### **The Quare Fellow**

An Abbey Theatre production

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Abbey Stage 24 Nov 2023  
–27 Jan 2024

---

#### **Now Must We Sing: Celebrating WB Yeats**

Presented by the Abbey Theatre and Yeats Society Sligo

---

Abbey Stage 26 Nov

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#### **The Dublin Grand Slam: Danger**

Presented by The Dublin Story Slam

---

Abbey Stage 10 Dec

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#### **The TS Eliot Lecture**

Presented by the TS Eliot Estate and the Abbey Theatre

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Abbey Stage 17 Dec





For more information  
visit [abbeytheatre.ie](http://abbeytheatre.ie)