

Landmark Productions in association with MCD presents

ROSS O'CARROLL-KELLY

The Last Days of the Celtic Tiger



Landmark Productions

was established by Anne Clarke in 2003 to produce work in Ireland and to tour Irish work abroad.

Since then, the company has managed four international tours for two theatres on three continents, and produced six Irish premieres and two world premieres in Dublin. David Hare's *Skylight* won outstanding critical acclaim and broke box office records at the Project in 2004. It was followed by Edward Albee's Tony Award-winning play *The Goat, or Who is Sylvia?*, which attracted similarly outstanding reviews; by the world premiere of *Dandelions*, which enjoyed two sell-out runs at the Olympia and introduced Fiona Looney as 'a new voice in the theatre' (Irish Times); by Glen Berger's existential detective story, *Underneath the Lintel*, which was nominated for Best Actor and Best Production during the Dublin Fringe Festival; and most recently by David Harrower's Olivier Award-winning play *Blackbird*, and Frank McGuinness's version of Strindberg's *Miss Julie*, both at the Project.

With *The Helix*, Landmark has co-produced two Irish premieres – Neil Duffield's adaptation of *The Secret Garden* and Rufus Norris' *Sleeping Beauty* – in addition to Mary Elizabeth Burke-Kennedy's version of *Alice in Wonderland* last Christmas.

Skylight was presented in partnership with the British Council; *The Goat*, *Underneath the Lintel*, *Blackbird*, *Alice in Wonderland* and *Miss Julie* were all made possible by single production funding from the Arts Council.



75 Bath Avenue, Dublin 4
Tel (+3531) 667-4684
Fax (+3531) 668-2089
info@landmarkproductions.net

Photo Credits (L-R)

Stephen Brennan as Ray, Catherine Walker as Una in *Blackbird* (photo: Patrick Redmond)
Philip O'Sullivan as The Librarian in *Underneath the Lintel* (photo: Patrick Redmond)
Pauline McLynn as Noirin in *Dandelions* (photo: Shane McCarthy)
Susan FitzGerald as Stevie in *The Goat, or Who is Sylvia?* (photo: Paul McCarthy)



Landmark Productions
in association with MCD
presents

**Ross O'Carroll-Kelly's
The Last Days of the Celtic Tiger**

by **Paul Howard**



Director **Jimmy Fay**
Designer **Conor Murphy**
Lighting Designer **Sinéad McKenna**
Sound Designer **Philip Stewart**

Olympia Theatre
Tuesday 1st April 2008

Cork Opera House
Tuesday 13th May 2008



Ross O'Carroll-Kelly

Ledge

Ross O'Carroll-Kelly is best described as a sportsman, raconteur, bon viveur and lover of women, though he's more often described as a self-obsessed rugby jock with nothing between his ears and even less between his legs. Still, with a face of a Greek god and the body of a Calvin Klein underwear model, who cares? An outstanding teenage rugby talent, he could have been where Ronan O'Gara is today had he not given up the game to concentrate on his two great loves – spending his old man's money and bringing happiness into the lives of young females. He could literally have any woman in the world he wants and is currently testing that theory. He'll get around to you eventually.



Paul Howard

Author

Paul Howard is a journalist and the author of thirteen best-selling books.

A former sportswriter of the year, he quit full-time journalism in 2006 to concentrate on his fiction-writing. After covering a schools rugby match in Donnybrook in 1998, he was inspired to write a short satirical piece on South Dublin rugby culture. And so Ross was born.

The series of books that followed captured the spirit of Celtic Tiger Ireland and, with sales of close to 400,000 copies, proved to be the publishing phenomenon of the Boom Time Noughties.

Should Have Got Off At Sydney Parade, the sixth in the series, was the single bestselling novel in Ireland of 2006 and received the Irish Book Award for Best Popular Fiction. A travel guide, *The Ross Guide to South Dublin (How to Get by on €10,000 a Day)* was published last June and the latest book in the series, *This Champagne Mojito is the Last Thing I Own*, was published in September.

The Last Days of the Celtic Tiger is his first stage play.

The Path of True Love

by Ross O'Carroll-Kelly

I meant what I said at the altar, as in all that shit about, to have and to hold, to love and to cherish, forsaking all others, blahdy blahdy blah. I meant it. But what can I tell you?

Those whom the Gods wish to destroy,
they first curse with good looks.

That'll be on my gravestone.

Far be it from me to go pointing fingers, roysh, but Sorcha didn't exactly keep her wedding vows either. I seem to remember her, standing there in her forty grand Vera Wang dress, mentioning something about in sickness and in health. Well, I've basically come to see my non-stop philandering as a kind of sickness. A kind of, like, mental illness? I'm addicted to giving pleasure to beautiful women.

This, like, doctor who examined me when I aggravated an old scapula injury recently – think Roxanne McKee, except hotter – told me I had a testosterone count that was, like, off the actual charts. She said that daily injections of oestrogen would be necessary if I was ever to maintain a monogamous relationship.

I ended up getting her number as well.

I mean, Sorcha and the rest of you have got to understand where I'm coming from. For most of my teenage years, I moved in, like, rugby circles, where casual sex was doing it without getting out of the driver's seat of your GTI, and safe sex was doing it under someone else's name.

It's, like, no wonder I'm addicted.

So what I've decided is I probably need to be weaned off one-night stands slowly, as in reduce the old usage-and-abusage on a gradual but phased basis. Maybe cut down to, like, twenty Extra Marital Fundays a year for the first year, then down to, like, ten in year two. In year three, I'd switch to the old methadone maintenance of mingers – we're talking real howlers here, birds who look like they've been hit in the face with a bag of bent euros, ten a year... if I could stomach it. By the end of year four, I reckon I could achieve complete withdrawal from sleeping around – and we're talking total here.

I tried to run what I call my Four Year End of Fornication Pact past Sorcha, who I hadn't actually spoken to since she came home and caught me speaking in tongues to Eskaterina, the Belorussian nanny I insisted on us hiring.

She was like, "Ross, I've nothing to say to you."

I was there, "Babes, there's something in this for you – in year five, you'll have me to yourself. No need for you to be getting jealous anymore."

"Anything you have to say to me," she goes,
"you say it to me through my solicitor."

Which is what I did.

I sat down and, in my neatest block capitals, wrote out the plan and posted it off to Grabbit and Leggit, which is what I call the shower who are handling her side of the divorce.

No word back yet. Apart from the barring order.
But who said the path of true love runs smoothly?



Jimmy Fay

Director

Jimmy Fay is Artistic Director of Bedrock Productions. Recent productions for the company include *Roberto Zucco* by Bernard Marie Koltes and *This Is Not A Life* by Alex Johnston. With the company he is proud to have directed the Irish premieres of *Blasted* by Sarah Kane and *Faraway* by Caryl Churchill.

At the Abbey Theatre he has directed *The Playboy of the Western World* in a new version by Bisi Adigun and Roddy Doyle, *Saved* by Edward Bond (for which he received the Irish Times Irish Theatre Award for Best Director), *The School for Scandal* by RB Sheridan, *Howie the Rookie* by Mark O’Rowe and *True West* by Sam Shepard.

He is currently Literary Director at the Abbey Theatre for a year, where he is directing the Irish premiere of Conor McPherson’s *The Seafarer*.



Conor Murphy

Designer

Conor’s recent work in Ireland includes sets and costumes for *Life is a Dream*, *Attempts on Her Life* and *Dream of Autumn* for Rough Magic, *Woman and Scarecrow* at the Peacock, *The Crucible* at the Abbey and *Susannah* for the Wexford Festival 2005 (Best Opera Production at the Irish Times Theatre Awards).

Previous opera designs include *The Rake’s Progress* (Angers/ Nantes Opera); *The Turn of the Screw* (Nationale Reisopera); *Pierrot Lunaire* (Almeida Opera); two versions of *Salome* (Opéra Montpellier); *Powder Her Face* by Thomas Ades and *The Rape of Lucretia* (Flanders Opera); *Greek* by Mark Anthony Turnage (Queen Elizabeth Hall and tour of UK and France); *The Country of the Blind* (Aldeburgh Festival and Q&H); *The Lighthouse* (Neue Oper Wien, Austria); *The Magic Flute* (Opera Northern Ireland); *The Marriage of Figaro* (Grange Park Opera); *La Bohème* (Augsburg); *Un Ballo in Maschera* (Opera Zuid); *Facing Goya* by Michael Nyman (tour of Spain and Italy); *Die Versicherung* (Darmstadt); *Olav Tryggvasson* (Norwegian Opera); *The Flying Dutchman* (Opera Zuid) and *Il Trovatore* (English National Opera).

Previous designs for theatre include *The Birthday Party* (Bristol Old Vic); *Major Barbara* and *The Playboy of the Western World* (Royal Exchange); *Salomé* (Riverside Studios); *Measure for Measure* (English Touring Theatre); *Summer Begins* (Donmar Warehouse); *The Decameron* (Gate Theatre, London) and *The Rivals* (Abbey).

Dance designs include *The Four Seasons* (Birmingham Royal Ballet); *Attempting Beauty* (Munich); and *Giselle Reloaded*, *Midsummer Night’s Dream* and *Carmen* (Donlon Dance Company).

He is currently designing *Powder her Face* for the Royal Opera House, London.



Sinéad McKenna

Lighting Designer

Sinéad previously worked with Landmark on *Blackbird*. Other recent theatre designs include *Life is a Dream*, *Attempts on her Life*, *Dream of Autumn* and *Improbable Frequency* (Rough Magic), *Circus* (Barabbas), *Private Lives* (Gate Theatre) and *Honor* (b*spoke). Other designs include *Macbeth*, *Philadelphia*, *Here I Come!*, *Othello* and *How Many Miles to Babylon* (Second Age), *Howie the Rookie* and *Finders Keepers* (Peacock Theatre), *All Over Town* and *Wunderkind* (Calipo) and *Henceforward* (Derby Playhouse). For Semper Fi she designed *God's Grace*, *Adrenalin* and *Ladies and Gents*, for which she won the Irish Theatre Award for Best Lighting Design. For Gúna Nua she designed *Skindeep*, *Scenes from a Watercooler*, *The Real Thing* and *Dinner with Friends*. For The Performance Corporation she designed *Candide* and *The Butterfly Ranch*. Other theatre designs include *Shooting Gallery* (Bedrock), *The Snow Queen* and *Merry Christmas Betty Ford* (Lyric Theatre), *The Gist of It* (Fishamble), *Hard to Believe* (Storytellers), *The Woman who Walked into Doors* (Upbeat Productions) and *Diarmaid and Gráinne* for Passion Machine.

Dance and opera designs include *Does She Take Sugar* for Jean Butler, *Swept* (CoisCéim), *As a Matter of Fact* (Dance Theatre of Ireland) and *La Bohème* for Co-Opera. She has also designed the *Tongues* and *Fitting In* tours for Des Bishop, Neil Delamere at Vicar Street and Maeve Higgins' *Ha Ha Yum*.



Philip Stewart

Sound Designer

Philip has worked with the Abbey creating original compositions and sound design for *A Number* by Caryl Churchill, *Terminus* by Mark O'Rowe and *The Big House* by Lennox Robinson. As part of HATCH Productions he has contributed original music for *Cruel and Tender* and *The Country* by Martin Crimp, Moira Buffini's *Loveplay* and *Terrorism* by The Presnyakov Brothers. He has provided soundtracks for various audio-visual pieces, including a documentary commissioned by the Joint Consortium of Irish Human Rights. Philip's music has featured on *The Golicky Show* as part of the Dublin Fringe Festival. He studied composition at Trinity College Dublin under Donnacha Dennehy and Roger Doyle. His most recent project involved writing music for *Jumping on my Shadow* by Peter Rumney as part of a TEAM Educational Theatre Company production directed by Thomas de Mallet Burgess.

KIELYS

of Donnybrook

**THE PLACE WHERE PEOPLE GO
TO SEE AND BE SEEN**



CARVERY LUNCH

EXCELLENT BAR MENU

SUNDAY BRUNCH & CARVERY FROM 12.30

TEL 2830209



David Horan

Associate Director

David recently became Artistic Director of Bewley's Café Theatre. He graduated from the Samuel Beckett Centre with a BA in English and Theatre Studies in 1999. David is also Artistic Director of his own theatre company, CoalFace and has been Director-in-Residence for Inis Theatre Company since its inception.

Directing highlights include *Metamorphosis* (Once Off Productions), *Danti Dan*, *Way to Heaven* (Galloglass), *The World's Wife*, *Lady Susan*, *To Kill A Dead Man*, and *Tick My Box!* (Inis Theatre), *The Suck* (Project Arts Centre) and *The Call* (CoalFace), both by Tara Maria Lovett, *The Race of the Ark Tattoo* by David Hancock, *Hue and Cry*, *Wallflowering* (Tall Tales), *The Unfortunate Machine-Gunning of Anwar Sadat* by Conall Quinn (CoalFace) and *Ecstasy* by Mike Leigh among others.

David was made Staff Director at the Abbey Theatre in 2003 where he continued to work until October 2004. He then relocated to Paris for a year, studying the principles of movement at the École Internationale de Théâtre, Jacques Lecoq. He teaches the Principles of Directing and Advanced Directing modules at Trinity College.

Landmark Productions
in association with MCD
presents

Ross O'Carroll-Kelly's
The Last Days of the Celtic Tiger
by **Paul Howard**

Cast in order of appearance

Fionnuala **Susan FitzGerald**

Ross **Rory Nolan**

Sorcha **Lisa Lambe**

Charles **Philip O'Sullivan**

Ronan **Rory Keenan**

Place **Here**

Time **Monday 10th March 2008**

The performance runs for approximately
2 hours 20 minutes. There will be one
interval of 15 minutes.



Director **Jimmy Fay**

Associate Director **David Horan**

Designer **Conor Murphy**

Lighting Designer **Sinéad McKenna**

Sound Designer **Philip Stewart**

Production Manager **Eamonn Fox**

Stage Director **Brendan Galvin**

ASM **Bronagh Doherty**

Stage Crew **Aaron Dempsey,**

Caroline O'Boyle & Jacob Sobczak

Wardrobe Supervisor **Yvonne Carry**

Re-light **Sarah Kivlehan**

Assistant Designer **Emily Egleton**

Original Backdrop Photograph **Noah Grey**

The Taking of Christ Painting **Ciara Moore**

Set Construction **TPS**

Scenic Artists **Sandra Butler & Luca Mattana**

Hair Cutting & Colouring **Hermans &**

Knights of the Green

Hair & Make-Up **Val Sherlock**

Producer **Anne Clarke**

Associate Producer **Carina McGrail**

Company Manager **Hester Rugg**

Publicity **Bebhinn Gleeson**

Illustration **Alan Clarke**

Graphic Design **www.unthink.ie**

Photography **Patrick Redmond**



Susan FitzGerald

Fionnuala

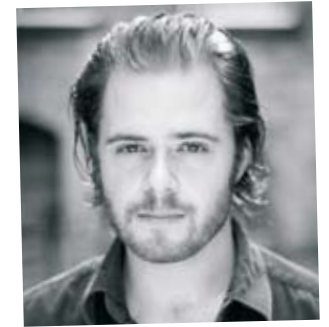
Susan first worked with Landmark Productions playing Stevie in the acclaimed production of Edward Albee's *The Goat*. She worked with director Jimmy Fay in Bedrock's *Shooting Gallery*, winning an Irish Times nomination. She recently appeared in two plays on torture in Chile and South Africa, b*spoke's *Tejas Verdes* and Calypso's *Bones*.

After graduating from Trinity College, she played Alison in *Look Back in Anger* and was invited to play Lady Windermere in *Lady Windermere's Fan*, beginning an association with the Gate Theatre that spans thirty years. There she played leads in Shakespeare, Wilde, Shaw, Friel and McGuinness, and fed her love of comedy in many plays by Alan Ayckbourn, and as Rita in *Educating Rita*, Madame Arcati in *Blythe Spirit* and Lady Bracknell in *The Importance of being Earnest*.

Dramatic roles ranged from La Marquise de Merteuil in *Les Liaisons Dangereuses* to Miss Havisham in *Great Expectations*. She played May in *Footfalls* in the Gate's Beckett Festivals in Dublin, New York and London and the award-winning Beckett on Film project. She toured three times to the Spoleto Festival in Charleston, South Carolina, playing Mrs Culver in *The Constant Wife*, Mrs Bennet in *Pride and Prejudice* and the Duchess of Berwick in *Lady Windermere's Fan*, for which she won the Sunday Independent award for Actress of the Year.

Her Abbey work includes *Hedda Gabler*, *Six Characters in Search of an Author* and *A Midsummer Night's Dream*.

TV work includes *Rebel Heart* for BBC, *The Irish R.M.* for Channel 4, and *Bachelors Walk*, *Proof* and *The Big Bow Wow* for RTE.



Rory Keenan

Ronan

Rory was last seen in the title role in *Macbeth* with Siren Productions. Other theatre credits include *Saved*, *The School For Scandal*, *The Shaughraun*, *She Stoops To Folly* and *Six Characters In Search Of An Author* (all Abbey Theatre), *Don Carlos* and *The Taming Of The Shrew* (Rough Magic), *Festen* and *A Christmas Carol* (Gate Theatre), the title role in *Hamlet* (Second Age), *Hysteria* and *The Drunkard* (b*spoke), *Rich Hall's Levelland* (Edinburgh Festival), *Monged* (Fishamble), *Sonnets For An Old Century* (X-Bel-Air), *Picnic* (Focus Theatre), *How He Lied To Her Husband* (Bewleys Café Theatre), *Carousel* (Tivoli Theatre), *The Wizard of Oz* and *The Sound Of Music* (Olympia Theatre).

TV includes *The Clinic*, *On Home Ground*, *Dear Dilemma*, *Showbands* (RTE) and *The Aristocrats* (BBC). Film includes *Pride and Joy* (Arc Films), *Reign Of Fire* (Disney), *Ella Enchanted* (Miramax), *Benedict Arnold* (ABC), *Gun* (Raw Nerve) and *Intermission* (Pack Of Wolves). He recently completed John Carney's *Zonad* (Element Films), which is due for release next year.



Lisa Lambe

Sorcha

Lisa has just finished a run as Molly Malone's Daughter in *Bleeding Poets*, a new play by Daniel Reardon. She previously appeared as Sorcha on the Ross O'Carroll-Kelly *Twelve Days of Christmas* audio CD. She is a graduate of the Bachelor in Acting Studies, Samuel Beckett Centre, Trinity College.

She recently appeared in *Dog Show: Fido* in the Dublin Fringe Festival. Her previous theatre work includes the Performance Corporation's *Lizzie Lavelle* and *The Yokohama Delegation* (Féile Iorrais, Mayo and Kilkenny Arts Festival). Work at the Gate Theatre includes Johanna in *Sweeney Todd*, Kitty in *Anna Karenina* and *A Christmas Carol*.

Other theatre credits include *Improbable Frequency* (Rough Magic) at the Traverse Theatre Edinburgh, *Torun* in Poland, and the Abbey and O'Reilly theatres in Dublin, for which she was nominated for Best Supporting Actress at the Irish Times/ESB Theatre Awards. Work at the Abbey Theatre includes *The Shaughraun*, *Finders Keepers* and *The House of Bernarda Alba*.

Other work includes *Pale Angel* (Bedrock/Dublin Fringe Festival), *Romcom* (Rotozaza), *Dog Show: Shep* (Galway/Kilkenny Arts Festival), *The Wiremen* (Gaiety Theatre) and *Mixing it on the Mountain* (Calypso). Dance work includes *Súil Eile* (Fluxus).

TV/Film work includes *Olive* (TG4), Den TV's current *Story Lane* (Giddy Bidy), *Bachelor's Walk* and *Legend* (RTE). Her radio work includes John McGahern's adaptation of *The Power of Darkness* and Paula Meehan's *The Lover* (Seven Ages of Man).



Rory Nolan

Ross

Rory most recently appeared as Hortensio in Rough Magic's award-winning production of *The Taming of the Shrew* which toured nationally in February and March of this year.

Other theatre credits include *Is This About Sex* (Rough Magic), *Woyzeck* (Corcadorca), *Attempts on her Life* (Rough Magic), *Don Carlos* (Rough Magic), *Sleeping Beauty* (Landmark/The Helix), *The Evils of Tobacco* and *The Bear* (Mangiare), for which he was nominated 'Best Actor' at the Dublin Fringe 2006, *Dr. Ledbetter's Experiment* (The Performance Corporation), *King Ubu* (Fineswine/Galway Arts Festival), *Improbable Frequency* at the Abbey, Dublin Theatre Festival and Kontakt Festival, Poland (Rough Magic), *The Taming of the Shrew* (Rough Magic), *A Christmas Carol* (The Gate), *Liliom* (Rough Magic Seeds II Showcase), *The Yokohama Delegation* (The Performance Corporation), *Family Stories* (b*spoke), *The Wiremen* (Gaiety), *King Lear* (Second Age), *Heavenly Bodies* (Peacock), *The Drunkard* (b*spoke and Galway Arts Festival), *To Be Confirmed* (Project) and *Nocturne* by Adam Rapp for Cardboardbox.

Television and radio work includes *Trouble in Paradise* (Great Western), *Baker Street Irregulars* (BBC), *Mayday* (RTE) and Ross O'Carroll-Kelly's *Twelve Days of Christmas*. Rory graduated from the Gaiety School of Acting in 2003.



Philip O'Sullivan

Charles

This is Philip's third production with Landmark, having previously appeared in the highly successful *The Goat*, or *Who is Sylvia?* by Edward Albee (Project) and the critically acclaimed *Underneath the Lintel* by Glen Berger (Project/Helix/Irish tour).

Philip was a member of the Abbey Theatre Company from 1973-77 and from 1979-84. Productions in that time included *Oedipus*, *Mrs. Warren's Profession*, *Hamlet*, *Measure for Measure*, *The Vicar of Wakefield*, *Mary Makebelieve*, *The Glass Menagerie*, *The Hidden Curriculum*, *The Plough and the Stars*, *The Hard Life* and *Sanctified Distances*. Appearances at other theatres include *One Flew over the Cuckoo's Nest*, *Love for Love*, *You Never Can Tell*, *Hay Fever*, *Jennifer's Vacation*, *Tartuffe*, *A Tale of Two Cities*, *Lady Windermere's Fan* and *The Misanthrope* (Gate), *A Delicate Balance* by Edward Albee (Focus), *Come Up and See Me Sometime* (Pavilion), *The Dock Brief* by John Mortimer (Bewleys Café Theatre), *Olga* by Laura Ruohonen (Rough Magic), *Peter Shaffer's Amadeus* (Theatreworks - Ouroboros), *Brian Friel's Making History* (Ouroboros), *How Many Miles to Babylon* by Jennifer Johnston (Second Age), *The Gist of It* by Rodney Lee (Fishamble), and *The Big House* by Lennox Robinson (Abbey).

TV and films roles include *Sean*, *Teresa's Wedding*, *The Burke Enigma*, *Leave it to Mrs. O'Brien*, *Eagles and Trumpets*, *SOS Titanic*, *The Ambassador*, *The American*, *Anytime Now*, *Veronica Guerin*, *The Return*, *Tristan and Isolde* and five years as Fr. Tracey in *Glenroe*. Most recently, he appeared in *Showbands 1 and 2*, *Royston Vesey The Motion Picture*, *The Baby War*, *Pure Mule*, *Studs*, *Tiger's Tail*, *Anner House* and *The Tudors series 1 and 2*, and he has just concluded filming *The Last Leaf* by O. Henry, directed by Kathleen Weir.

Thank You

This production would not have been possible without the goodwill and practical support of many people and organisations, including the following :

Colin Baird, Tania Banotti, Gerry Barnes, Robert Barron, Eddie Breslin, Ali Cairns, Una Carmody, Breda Cashe, Maurice Cassidy, John Clarke, Michael Colgan, Bill Conner, Richard Cook, John Costigan, Mike Counahan, Margaret Cowan, Mary and Pat Crimin, Fergus Cronin, Leona Daly, Gus Dewar, Moya Doherty, John Dooley, Druid Theatre Company, Dubarry, Rachel Duggan, Julian Erskine, Breege Fahy, Lisa Fernandez, John Finn, Aline FitzGerald, Paolo Foley, The Four Seasons Hotel, Kathy Gilfillan, Sarah Greene, Luke Griffin, Dave Harland, Heineken, Pdraig Heneghan, James Hickey, Barry Holden, The Ice Bar, Pierce Kavanagh, Julie Kelleher, Kiely's, Laurence Kinlan, Greg Koster, Máirtín Lane, Gaelle Lassabliere, Tom Lawlor, John Lonergan, Long Road Productions, Denis Looby, Noelle McCarthy, John McColgan, Michael McDermott, Sinéad McGrath, Paul McGuinness, Michael McLoughlin, Pauline McLynn, Fiona Moran, Mountjoy Prison, Pat Moylan, Deirdre Murphy, Aileen Nic Aodha, Karen O'Brien, Marion O'Dwyer, Niamh O'Flaherty, Maura O'Keefe, Darach O'Rourke, David Orr, Nik Quaife, Pamela Scott, Marie Rooney, Mario Rosenstock, Antonella Scanu, Donal Shiels, Grahame Spencer, The Back Loft, Theatre Forum, Michael Tierney, Elaine Walsh, Michael Walsh, Jonathan White and Mary White, as well as Brian Whitehead, John Brogan, Serena Fleming, Jimmy Grant, Maureen Grant, Mary Lynch, Carmel McKenna, Aoife McLaughlin, Fearga O'Doherty, Rory Boland, and all the Front-of-House, box office and technical staff of the Olympia.



Best wishes and continued success to Landmark Productions, Paul Howard and the cast and crew of *The Last Days of the Celtic Tiger* from all at MCD Productions Limited.

Event Public Relations Bebhinn Gleeson
Marketing Justin Green

Paul Howard would like to thank

David, Mark, Vincent and Richard Howard, Mary McCarthy, agent Faith O'Grady, producer Anne Clarke, director Jimmy Fay and the entire cast and crew - especially Rory Nolan, Lisa Lambe, Rory Keenan, Susan FitzGerald and Philip O'Sullivan, for the endless laughs and for bringing these characters so vividly to life. It's been a privilege to watch you do it.

ThesauRoss

Accumulator *noun* a run of good form in which one manages to 'cop off' with three or more girls in one social group

Anoraksia *noun* a personality disorder characterized by an obsession with statistics and trivia

Big-match temperament *noun* (of a man) the ability to withstand pressure situations, usually in relation to chatting up women

Corporate box *noun* well-dressed, professional women

DNS *noun, abbr.* North Dublin, particularly the socially disadvantaged part : d'north side / de nort soyid/

Exes and Ohhhs *noun* a game in which males try to bed as many of their former girlfriends as they can over a specified period of time

Flying waitress *noun* an air hostess

Foxrock tractor *noun* an SUV, a high-performance, four-wheel-drive vehicle

Golden goal *noun* an unexpected sexual encounter that originates after closing time at a bus stop, taxi rank or fast-food outlet

Knackeragua *noun* a generic term to describe any disadvantaged part of Dublin

Ledge *noun, abbr.* a person worthy of the most lavish praise; a legend

Liberate *verb* to borrow or steal. Example : 'Hey, Dude, I liberated the old man's credit card from his wallet.' 'Cool. Let's go lapdancing.'

Mall Teaser *noun* a girl who spends time hanging out in shopping centres, flirting with boys

Moonwalk *noun* to walk backwards, in a smooth, gliding manner, often out of a girl's bedroom

Morkeshing *noun* marketing

Northside Shower *noun* a can of Lynx deodorant

No stranger to a fish supper *adj.* (of a person) fat

Orts *noun* subjects of study primarily concerned with the processes and products of human creativity and social life, such as languages, literature and history

Safe sex *noun* sexual activity in which either partner takes the precaution of not giving the other their real phone number afterwards

Spadework *noun* hard work, usually in chatting up a woman. Example: 'I put an hour of spadework into that bird Hannah and she ended up going off with the captain of Clongowes.' 'In fairness, though, you're ugly.'

Sydney Parade *noun* 1. a well-to-do suburb of South Dublin; 2. the last station before Sandymount when travelling northward on the Dart train.

Verb get off at Sydney Parade: to use the withdrawal before ejaculation method of contraception

Ugger Hugger *noun* a man with a penchant for girls in UGG boots

Walk of Shame *noun* the long and lonely walk back to your friends after being red-carded by a girl you were trying to chat up

Waters, overfish the *verb* to deplete the stock of available women by spending too much time in one pub or nightclub

Weight Handicap *noun* a girl who insists on accompanying her boyfriend on his nights out with his male friends

For a far more comprehensive glossary, see *Ross O'Carroll-Kelly's Guide to South Dublin (How to get by on, like, €10,000 a day)*, published by Penguin Ireland.

Eamonn Fox

Production Manager

Eamonn Fox (The Galway One) is a freelance Production Manager, Event Controller and Lighting Designer, plying his trade in the theatre, arts, television and entertainment world hoping to find his lost marbles. His recent attempts to topple the Rock of Cashel with fireworks have not been successful. He has been Production Manager on the Galway Arts Festival (1999–2004), the Dublin Theatre Festival (2001/2), St. Patrick's Festival (2002–2006) and The China/Ireland Cultural Exchange in China and Ireland (2004). He works extensively with Druid Theatre Company, including recently on *DruidSynge* in Galway, Dublin, Edinburgh, Inis Meain, Minneapolis, New York and Tokyo. He works as a lighting designer in television and theatre. He is delighted to be working again with Landmark on this show, having previously filled the role of Production Manager on *Blackbird*, *The Goat*, *Dandelions* and *Miss Julie*.

Brendan Galvin

Stage Director

Brendan Galvin has worked extensively in many aspects of the theatre and entertainment industry over the last thirty years. You might say that he is the 'Geordan Murphy' of it as he has held many positions, among which include: Irish National Ballet (Stage Manager), Opera House, Cork (Production Manager), Belfast Festival at Queens (Production Manager), Riverdance the Show (Company Manager), Gate Theatre Dublin (Tour Production Manager on The Beckett Festival Lincoln Center New York 1996, Melbourne Festival 1998 and Barbican Festival 2006), Sailing to Philadelphia World Tour/ Mark Knopfler 2001 (Assistant Tour Manager), Riverdance on Broadway (Line Producer) and Everyman Palace Theatre, Cork (Theatre Manager). Brendan was Production Manager on Landmark Productions' critically acclaimed *Underneath the Lintel* starring Philip O'Sullivan in 2006. This is his second time in the corner for what is sure to be another great run. Brendan is from Cork (the Southside, that is).

Bronagh Doherty

ASM

Bronagh hails from Cork, where she completed a certificate in Theatre Production. Since graduating, she has worked extensively with many companies and theatres throughout the country. Her recent productions include *The Barber of Seville* (OTC national tour), *Cinderella* (Cork Opera House), *The Last Days of the Celtic Tiger* (Landmark premiere), *Don Giovanni* (Cork Opera Company 2005), *Orlando* (OTC tour), *Roy* (national tour), *Stone Mad* (Everyman Palace) and the Cork St. Patrick's Day Festival 2007 and 2008. This is Bronagh's second time to work with Landmark and she is delighted to rejoin the fun with Ross and his many troubles.



dubarry 
of Ireland


Beware of copies.
Only wear the Real Thing.

Dubarry deck shoes as worn in the Americas Cup,
Volvo Ocean Race, Cork Week and all leading local
and international regattas.

Don't settle for anything less than the real thing.

Dubarry of Ireland. Handmade for winners.



dubarry  **com**

Ballinasloe, County Galway, Ireland T: 353 90 9642348 F: 353 90 9643147 E: info@dubarry.com