



# SHIFT

The Samuel Beckett Theatre,  
8pm, Friday 15th April 2011



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# SHIFT,

is a movement from historical event to contemporary performance. Its starting point is a refraction, through the prism of live music, digital video and interactive performance, of stories and myths surrounding the Playboy of the Western World riots at the old Abbey Theatre of 1907, where the audience “broke up in disorder at the word shift”. To this it adds a shadowing of the Abbey Theatre 1904 Project’s search for traces of the old Abbey Theatre, in libraries, archives and gardens, and through digital modelling.

S H I F T offers three, interwoven ‘movements’, corresponding with the three acts of Synge’s Playboy of the Western World (storytelling, becoming, transcending) representing complex cross-mappings between three distinct strands: performance and protest at the Abbey Theatre, 26 January 1907 (approaching, spectating, rioting); digitally recreating the old Abbey Theatre (discovering, developing, displaying); and making S H I F T (devising, rehearsing, performing).

An actor, moving fluidly between a myriad of roles (historic, fictional, performative) suggesting something of the permeability of the Playboy’s personas and the complexity of the identities (institutional, cultural, social) being negotiated in the nascent National Theatre (founding, writing, performing); and playfully interacting with the audience members, expanding the shared space of the event to embrace their expressive potential.

Live musicians and digital sound artists, improvisationally mixing, remixing, layering and overlaying fragments, phrases and phases of a thematic score, rooted in the imagined soundscape of 1907, as the dynamic of the 2011 event unfurls moment by moment (actor, audience, artist).

Video montage, projected onto industrial paper (flexible, strong, fragile), combining materials both old and new, evoking aspects of the production's thematic strands, creating a visual world of ever-shifting perspectives (worlds within worlds; theatres within theatres, performances within performances).

As this ensemble of young Irish artists, actors and musicians mixes and re-mixes devised segments and sequences, actions and interactions, the relationship with the historical past becomes oblique (as, for instance, the relationship between between Joyce's Ulysses and Homer's Odyssey).

The historical source materials provide an enabling architecture, populated by evocative echoes; but the contours and textures of the performance are distinctively contemporary.

S H I F T asks its audience actively to collaborate in making sense of itself, not simply in pursuit of historical allusions, but as an exploration of certain ways of being physically, sensorily and emotionally present to a moment.

### Acknowledgements

S H I F T and the Abbey Theatre, 1904 Project would like to thank: the Samuel Beckett Centre, the Bergin Family, Fiona Brennan, Sharon Campbell, Matthew Causey, Lisa Coen, Fionnuala Conway, Caitriona Curtis, Mairéad Delaney, Peter Dudley, Charles Duggan, Jennifer Edmond, Honora Faul, Paul Ferguson, Peter and Isobel Fox, Catherine Giltrap, Nicholas Grene, The Hanly and Fogarty Families, Provost John Hegarty, Poul Holm, Zia Holly, Jaipur Catering, Simon Lincoln, Brendan McCarthy Design, Jason McElligott, Katherine McSharry, Aoife Monks, Catherine Morris, Eva Mühlhause, Colin Murphy, Michael Murray, Caoimhe Ní Lochlainn, Breffni O'Malley, Carol O'Sullivan, DU Players, Project Arts Centre, Arts and Technology Research Lab, Kevin Rockett, Fiona Ross, Piotr Sadowski, Dara Smith, Ildiko Solti, Paul Spence, Melissa Webb, Simon Williams, Steve Wilmer.



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Dan Bergin	Director
Morgan Crowley	Actor
Matthew Nolan	Guitar, Sound Effects, Composition
Cameron Doyle	Guitar, Sound Effects, Composition
Bryan O'Connell	Drums, Percussion, Composition
Steve Shannon	Keyboards, Loops, Sampling, Composition
Hector Castells	Video Artist
Jimmy Eadie	Live Sound Engineer
Gabriel Peelo	Production Manager, Lighting Design and Operation
Simon Burke	Lighting Operation
Vincent Bell	Set Dresser
Niall Ó hOisín/Noho	Digital Modelling and Rendering
Christopher Collins	Dramaturgical Research
Hugh Denard	Executive Producer

## *Samuel Beckett Theatre*

Francis Thackaberry	Theatre Manager
Michael Canney	Technical Manager
Colm Hackett	Assistant Technical Manager

The performance will run for approximately 40 minutes with no interval.



Dan Bergin (Director/Scriptwriter)

Dan's background is in Theatre and the Performing Arts with an interest in both academic and practical endeavours, having collaborated with a wide range of artists as director, designer and performer. His most recent directing credits include 246 Letters, the latest play to be staged by Daguerreotype Theatre, of which Dan is a co-founder and artistic director. His next project is the launch, this July, of a new summer arts festival, 10 Days in Dublin. Alongside his professional theatre practice, Dan is currently pursuing a PhD in Drama and Theatre studies in Trinity's Arts and Technology Research Laboratory, focusing on the interaction between computer games and other art forms. Someday he would like to own a pirate ship with laser cannons.



Hector Castells (Video Artist) Formerly a leading journalist for El Pais, Hector is now a Dublin-based filmmaker, poet and photographer. As a visual artist, he is responsible for the legendary sets of the Irish band Beautiful Unit and curated the underground event We Are An Exhibition, an art and music installation that has secretly travelled from Dublin to New York, Barcelona and Kuala Lumpur. Hector is currently translating Bill Callahan's short novel, Letters to Emma Bowlcut, into Spanish.



Christopher Collins (Dramaturgical Research) A graduate of the Samuel Beckett Centre, in 2008, Christopher was awarded the University of Dublin Postgraduate Research Studentship to read a Ph.D, studying the cultural residue of pre-Christian Ireland in the work of John Millington Synge. He is the co-organiser of the international symposium on Irish theatre at the Samuel Beckett Centre on 16th and 17th April, "The Rest is History". His article

"J.M.Synge, W.B.Yeats and the Changeling of the Western World" will appear in a forthcoming volume, Languages of Performance, edited by Rhona Trench.



Morgan Crowley (Actor) Trained at RADA (London), Lee Strasberg Institute (Hollywood), College of Music (Dublin), Morgan has recently starred in an off-Broadway Frank McCourt play in the USA following his critically-acclaimed role in the West End production of Dickens' Christmas Carol. West End, Broadway and international theatre credits include the title role in Phantom of the Opera, Sweeney Todd, Chicago, A Little Night Music, Riverdance, Ragtime, Les Miserables, Case of the Frightened Lady, The Resistible Rise of Arturo Ui, West Side Story, Ariodante and Cirque du Soleil. Recent TV credits include Eastenders, Messiah, The Tudors and The Hundred Greatest. Films include Far & Away, Troll In Central Park, Quest For Camelot, Bound and Yule Be Wiggling. Other career highlights include winning the Luciano Pavarotti Radio Prize and appearances at Radio City Music Hall New York, The Royal Ballet, Royal Opera House, Sydney Opera House Gala, Carnegie Hall Gala, The Academy Awards, The Grammy Awards, Friday Night is Music Night and in the BBC Big Band radio series. Morgan's recent album, as large as alone, has won high praise from the BBC, Brian May (Queen), and international radio. Future engagements include Game of Thrones for HBO, a recital series in Dublin and a new jazz album in Switzerland.



Hugh Denard (Executive Producer) Currently a Visiting Research Fellow in Trinity's Long Room Hub, and a graduate of Drama and Classics at Trinity, Hugh is Co-Director of the Visualisation Lab, in the Department of Digital Humanities, King's College London. He has made major contributions to the field of digital cultural heritage, most notably through initiating and authoring-editing the internationally-recognised London Charter for the Computer-based Visualisation of Cultural Heritage. His current research explores the potential of digital humanities research in contemporary art and performance. Denard's theatre-historical research focuses on ancient Greek and Roman theatre, the legacy of ancient drama in contemporary performance, and aspects of Irish theatre history.



Cameron Doyle (Guitar/Sound Effects/Composition) With a background in sound engineering in Windmill Lane recording studios, Cameron has worked with artists such as U2, Van Morrison, Sinead O'Connor and The Chieftains and, in film, with the legendary Elmer Bernstein. Cameron is a founding member, composer and guitarist in the well-known Irish ensemble 3epkano which specialises in the scoring and live performance of classic silent films.

Performance venues have included Kilkenny Arts Festival, the National Gallery of Ireland and the National Gallery of Art in Washington DC, as well as sell-out performances at the Brooklyn Academy of Music and Lincoln Centre in New York. Cameron also composes for contemporary Irish film most recently for *Runners* which won the Irish Film and Television Academy's Short Film award.



Jimmy Eadie (Sound Engineer) Well known as a musician and sound engineer, Jimmy lectures in sound and production at Pulse College and on the Music and Media Technologies programme at Trinity. He runs his own professional recording studio in Dublin called Asylum, and is the live sound engineer for The Crash Ensemble. He has worked with a wide range of artists, including: David Kitt, Jape, Valerie Francis, Somadrone, Jimmy Cake and Si Schroeder.



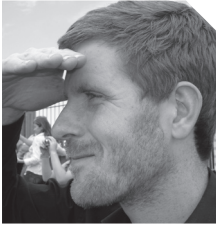
Matthew Nolan (Guitar/Sound Effects/Composition) Matthew is, along with Cameron Doyle, the co-founding member of 3epkano. This collective specialises in producing original, contemporary, and experimental soundtracks to movies from the silent era. To date, the band has been commissioned to write music by the National Gallery of Ireland, Dublin International Film Festival, Lincoln Centre and Brooklyn Academy of Music in NYC, and the

National Gallery of Art in Washington DC. Matthew is also a PhD candidate in Trinity's School of Drama, Film, and Music, focusing on the work of Andrei Tarkovsky.





In addition to his academic and creative pursuits he curates an alternative music strand called WIRED at the Kilkenny Arts Festival.



**Bryan O'Connell (Drums/Percussion/Composition)** One of the most respected and best known drummers in the avant garde music and theatre scene in Ireland, Bryan has worked and toured Europe with many internationally-acclaimed artists. Currently collaborating with Si Schroeder, Beautiful Unit, Buzz Aldrin Allstars, Tom Lane, and Emma Martin, Bryan is also researching the work of drummer Jaki

Liebezeit. Having worked both backstage in the Abbey Theatre and, as an architect, with Conroy Crowe Kelly, for whom he designed several prestige houses, Bryan is particularly happy to be working with Dan Bergin and Hugh Denard on a production, S H I F T, that is inspired by the architectural history of the Abbey Theatre.



**Gabriel Peelo (Production Manager/Lighting)** Gabriel received his BA in Drama and Theatre Studies from Trinity College Dublin in 2009, specialising in stage and lighting design. Lighting design credits include; Scent of Chocolate, Focus Theatre; FAT, Player's Theatre; and Slaughterhouse Swan, Winner Best Visual Production Absolut Gay Theatre Festival '10. Other theatre work includes; Festival Stage Manager, Theatre Machine Turns You On Vol. II, Project Cube;

Production & Stage Manager Romeo and Juliet, Ballet Ireland Tour 2010; Technical Manager, The New Theatre, Dublin Fringe Festival '10; Venue Manager, Smock Alley Complex, Dublin Fringe Festival '09; and Production Manager, Your Letter at Last! Dublin Fringe Festival '09.



Stephen Shannon (Keyboards/Loops/Sampling/Composition) Dublin-based composer and producer, Stephen Shannon, works out of his own Experimental Audio studio, where he has recorded and produced dozens of artists including Halfset, Cap Pas Cap, Vyvienne Long, Jennifer Evans, Holy Roman Army, David Turpin and Adrian Crowley. He co-produced Crowley's last two albums, winning the Choice Music

Prize for Season of the Sparks. Stephen has composed and recorded soundtracks for films such as the award winning Saviours (Street Films) and worked with Neil Jordan on the soundtrack for his recent feature Ondine. His work has also featured in various TV programmes. Most recently, Stephen has released a critically-acclaimed solo album under the moniker Strands.

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Noho Limited (Digital Modelling and Rendering) In recent years, Noho has emerged as a leader in the field of virtual cultural heritage, combining three-dimensional computer modelling, broadcast graphics and animation. Noho created and installed

Audio-visual content for the Irish Pavilion in Shanghai Expo 2010, and has recently released the 2nd edition of an iPhone application on the Medieval walls of Dublin. Noho is part V-Must, a new European Network of Excellence dedicated to Virtual Museums, and has also created a 3D model of the Trinity campus for Metropolis: a Science Foundation Ireland project on SuperCrowds for Multisensory Virtual Environments led by Trinity's Professor Carol O'Sullivan. At present, Noho is creating a new audio-visual presentation on the history of Waterford for Reginald's Tower.

[www.Noho.ie](http://www.Noho.ie)



Niall Ó hOisín (Digital Modelling) Niall is founder and managing director of Noho Limited, a creative solutions facility specialising in interactive video, motion graphics, effects animation and character animation. After receiving a degree in History and History of Art, he studied Computer Animation and Graphics in Ballyfermot. He began working in the Post Production industry in 1994 and has been at the forefront of the computer graphics industry in Ireland for the past 15 years. He has supervised effects on shoots in Dublin, London and Los Angeles for BBC America, Kate Bush, and RTE, and pioneered the first major property visualisations in Ireland. He has worked on commercials for major brands such as Eircom, Carlsberg, Guinness, Ballygowan, Smithwicks. His work has received many awards in Promax, Cork Film Festival, ICAD, Kinsale Sharks and the Digital Media awards. Niall looks forward to working with Hugh Denard to develop further the model of Dublin's original Abbey Theatre.



