

14—27 JULY 2014

Galway International Arts Festival



A creative collision at the edge of Europe

www.giaf.ie

Welcome to Galway International Arts Festival



On behalf of Galway International Arts Festival we would like to welcome you to this year's Festival. We have a new name and a new look and we hope you like both. The Festival has grown significantly over the last number of years and we felt it an appropriate time to introduce the name change and new design given our growing international reputation and the changing nature of what we do.

We are very honoured to have so many wonderful artists, writers, performers and creative people join us from across the globe where once again new productions and exhibitions are at the heart of the Festival.

We are very excited about this year's Festival productions and co-productions *Ballyturk*, *Chapatti* and *Room 303* and are thrilled to be working with so many Festival friends on these. It is wonderful to think that some of these projects are touring internationally and will carry the flag to both the UK and USA for Galway. This builds on the continuing touring success of last year's Festival co-productions *The Rite of Spring*, *Petrushka*, and *riverrun*.

We are delighted to have expanded the Absolut Visual Arts Programme this year to several new locations including a wonderful new city centre location for the Absolut Festival Gallery. In addition, we are happy to be able to take the visual arts programme outdoors with the fantastic installation *RedBall Galway*.

Our discussions strand First Thought has expanded again while our Festival Big Top programme continues to grow in popularity with our *A Night at the Proms with the RTÉ Concert Orchestra* returning following the success of last year's introductory concert.

The Street Spectacle programme builds on the success of last year using the backdrop of the city to hopefully deliver similar memorable performances.

Finally, we would like to take this opportunity to thank all our funders, sponsors and friends for their support and also wish the city well as it bids to be European Capital of Culture 2020.

Hope you enjoy the Festival!

John Crumlish, CEO and Paul Fahy, Artistic Director



'Enda's plays take a lot out of you – but I love it'

Cillian Murphy on working with Enda Walsh

By Charlie McBride

THREE YEARS after he delivered an acting tour-de-force in Enda Walsh's *Misterman* and 18 years after his electrifying debut in Walsh's *Disco Pigs*, Cillian Murphy once again teams up with his old compaño for a production that will, without doubt, be a highlight of the theatrical year.

Ballyturk, co-produced by Landmark Productions and Galway International Arts Festival, is written and directed by Walsh and features a cast of Cillian Murphy, Mikel Murfi, and Stephen Rea.

After premiering at the Galway International Arts Festival this month (where its run quickly sold out), the production will travel to the Olympia Theatre in Dublin (7 to 23 August), Cork Opera House (26 to 30 August), and the National Theatre in London (11 September to 11 October).

Enda Walsh wrote *Ballyturk* with its three actors specifically in mind and Cillian was one of the initial sources of inspiration for the play.

"We were 'tecching' *Misterman* one day in New York," Enda recalls "and Cillian was in the middle of a scene where, as the character Thomas McGill, he was arguing with his mother whose voice was on this tape machine. So Cillian was ranting away and at the same time the production manager was kneeling down right beside him quietly fixing a table and it just struck me as a great image that could be in a play.

"You have these two people right beside each other with completely different energies, like two universes smacking up against each other. The physicalness of that, those two energies colliding in a small space, really made an impression on me."

"I'm attracted to people who have a real theatrical instinct and Cillian is a completely instinctual actor," Enda says. "He makes everything seem logical so there's that and even where there's an inarticulacy in the characters he plays he can still find a real poetry in them."

Cillian was still at university when he was cast in Corcadorca's staging of *Disco Pigs* in the autumn of 1996. The play had an explosive impact; originally scheduled to run for three weeks, it ended up touring for two years throughout Europe, Canada, and Australia and it firmly launched the careers of both men (as well as that of Murphy's co-star, Eileen Walsh).

In the years since, Enda has written a string of acclaimed plays such as *Bedbound*, *Walworth Farce*, *The Small Things*, and *New Electric Ballroom* and his work has been performed all over the world. He recently won a Tony Award for writing the book of the Broadway musical, *Once*.

Cillian's career has followed a similarly starry trajectory; leading stage roles in prestige productions of Synge, Chekhov, O'Casey, and Shakespeare and a series of impressive screen credits, including *28 Days Later*, *Inception*, *The Wind That Shakes The Barley*, *Batman Begins*,



The Dark Knight, and *The Dark Knight Rises*. He has just finished shooting the second series of hit BBC series *Peaky Blinders*. Amid all their many accolades and awards, Murphy and Walsh have remained good friends and they live near each other in London.

"I just really like his plays," Cillian says of the writer. "I always try to follow good writing, regardless of the medium. I was very lucky when I was still a kid really that he gave me my first ever professional role, in *Disco Pigs*, and we've managed to tolerate each other ever since then! From a purely selfish point of view you want to be in the best plays and work with the best writers and Enda happens to be that."

Noting their latest reunion, he says: "The reason people re-collaborate is because there's a sense of trust. You can go straight to the work, there is none of that finding out what makes people tick. Every time myself and Enda have teamed up it's always

been straight into the work and the rehearsals are always energetic and full of ideas, there is no ego or anything like that, it's a brilliant groove to be in."

When we meet, Cillian is still sporting his Thomas Shelby haircut from *Peaky Blinders*, the shoot of which finished just two days before he began rehearsals for *Ballyturk*.

"Ideally you shouldn't crash two jobs into each other but if you are going to do it, it might as well be into something like this," he says, wryly. "It's good to be back in the world of theatre. I just love the rehearsal room. It's been three years since *Misterman* and I'd forgotten how wonderful it was to be just 'making stuff'.

"As Enda says you start off with this 'document', this script with all these words on it then four weeks later by some miracle people are sitting in a dark space watching you do it and it's just bananas! I can't get over that it happens every time. That's the exciting

thing of it, and I love live performance – I love film and TV but there is something special about live performance and I'll never lose the love of it."

I ask him would he like to be able to do more theatre.

"I'll always go back to theatre," he replies. "The gap before *Misterman* is the longest I've been away, that was about five or six years and that was too long for me. It's now been three years since we did *Misterman* in Galway and if I can keep doing it at that sort of rate I'd be quite happy.

"It takes a lot out of you – Enda's plays certainly take a lot out of you! – but I love it and it's necessary for me as a performer to go and do it. You get to act with your body which you don't get to do in film or television and I'd forgotten the joy of doing that and the liberation of doing that."

Neither Cillian nor Enda was willing to disclose much about the content of

Ballyturk, preferring that the audience discover it for themselves when they go see it, though the play does largely focus on the friendship between the characters played by Cillian Murphy and Mikel Murfi.

Murfi, who has directed or acted in several Enda Walsh plays, offered this sliver of insight; "In terms of its energy, it reminds me of *The Walworth Farce*, we ran 38 minutes of it there in rehearsal the other day and after it we were all totally drenched in sweat. It's this mad monstrous machine of a play that just devours you!"

Aside from his brilliant writing for the stage, Enda has also shown himself to be a fine screenwriter, perhaps most notably with the Bobby Sands' film *Hunger*. Is there any likelihood of Walsh and Murphy teaming up on the big screen (admittedly Cillian did reprise his *Disco Pigs* role in the 2001 film version)?

"We have talked about doing a film

together," Cillian admits. "We might do it but Enda's just so busy and I'm reasonably busy so it's about the time factor really. With our collaborations there can be a long gap or a short gap, there was a long, long, gap between *Disco Pigs* and *Misterman* and a much shorter one between *Misterman* and *Ballyturk*. But we have talked about it."

Getting back to *Ballyturk*, Cillian concludes by revealing how he is looking forward to taking the play to his native Cork.

"It's my first time back on the Cork stage since *Disco Pigs* which is going on 20 years ago now," he says. "It'll be great to be back, Mary Hicks is doing a brilliant job there at the Cork Opera House and I'm delighted we're bringing the show there."



Beckettian drama, Baroque opera and a Moonfish world premiere

AMONG THE many delights in the cultural cornucopia of this year's Galway International Arts Festival are an acclaimed trilogy of short plays by Samuel Beckett; the 17th century opera *Orfeo*, jointly presented by Atalante and Resurgam; and Moonfish Theatre's brilliant new staging of Joseph O'Connor's *Star Of The Sea*.

By Charlie McBride

A BECKETT TRILOGY

The trio of short Beckett pieces, *Not I*, *Footfalls*, and *Rockaby* is performed by Irish actress Lisa Dwan in an acclaimed production from the Royal Court Theatre Company, which runs at An Taibhdhearc from 22-26 July.

Not I is an intense monologue, set in a pitch-black space lit by a single beam of light. A disembodied female mouth floats eight feet above the stage and delivers a stream of consciousness, spoken, as Beckett directed, at the speed of thought. Billie Whitelaw, who originally performed the part at its 1973 British premiere and was personally coached for the part by Beckett himself, tutored Lisa Dwan in the role. *Footfalls* is the moving story of May, a ghostly figure who paces back and forth like a metronome on a strip-bare landing outside her dying mother's room. Completing the trilogy is *Rockaby*, probably the most famous of Beckett's last works. *Rockaby* explores loneliness and loss as a woman sits on her rocking chair, which appears to rock of its own accord, recounting moments from her past.

The plays are directed by Walter Asmus who was Beckett's long-time friend and collaborator, assisting him on many of his productions at the Schiller Theatre in Berlin and for TV in Stuttgart.

When the trilogy was presented earlier this year in London it was greeted with ecstatic reviews; "Taken together, they last only an hour but the experience is profound and deeply moving" (*The Telegraph*), "Mesmerising power" (*The Independent*), "Performed with a dazzling sense of control by Lisa Dwan" (*The Times*). This Beckett trilogy seems sure to be a memorable theatrical experience.

A NIGHT AT THE OPERA

Orfeo, by 17th century Italian composer Luigi Rossi, brings together Erin Headley's Atalante ensemble and Mark Duley's Resurgam choir in a presentation directed by Alessio Rosati.

Rossi's opera premiered in Paris in 1647, and was one of the first operas to be staged in France. While the performance itself was a great success, the extravagant expense of its staging further stoked widespread public resentment against French first minister Cardinal Mazarin (who had commissioned the work) which flared into outright rebellion. Galway patrons will probably be more accepting of Rossi's work

than their historical Parisian counterparts! *Orfeo* is based on the myth of Orpheus and Eurydice and it has songs, ensembles, and choruses in abundance, all with shapely lyric phrasing and more than a hint of French musical style in some of the dance music and arias

Alessio Rosati, from Siena, has worked as a director, set and costume designer, and has devoted himself to the study of baroque musical theatre, collaborating with many ensembles, theatres and cultural institutions throughout Europe. The coming together of these outstanding artists promises to be a treat for music lovers. *Orfeo* is at St Nicholas' Church on 23 and 24 July at 8pm.

STAR OF THE SEA

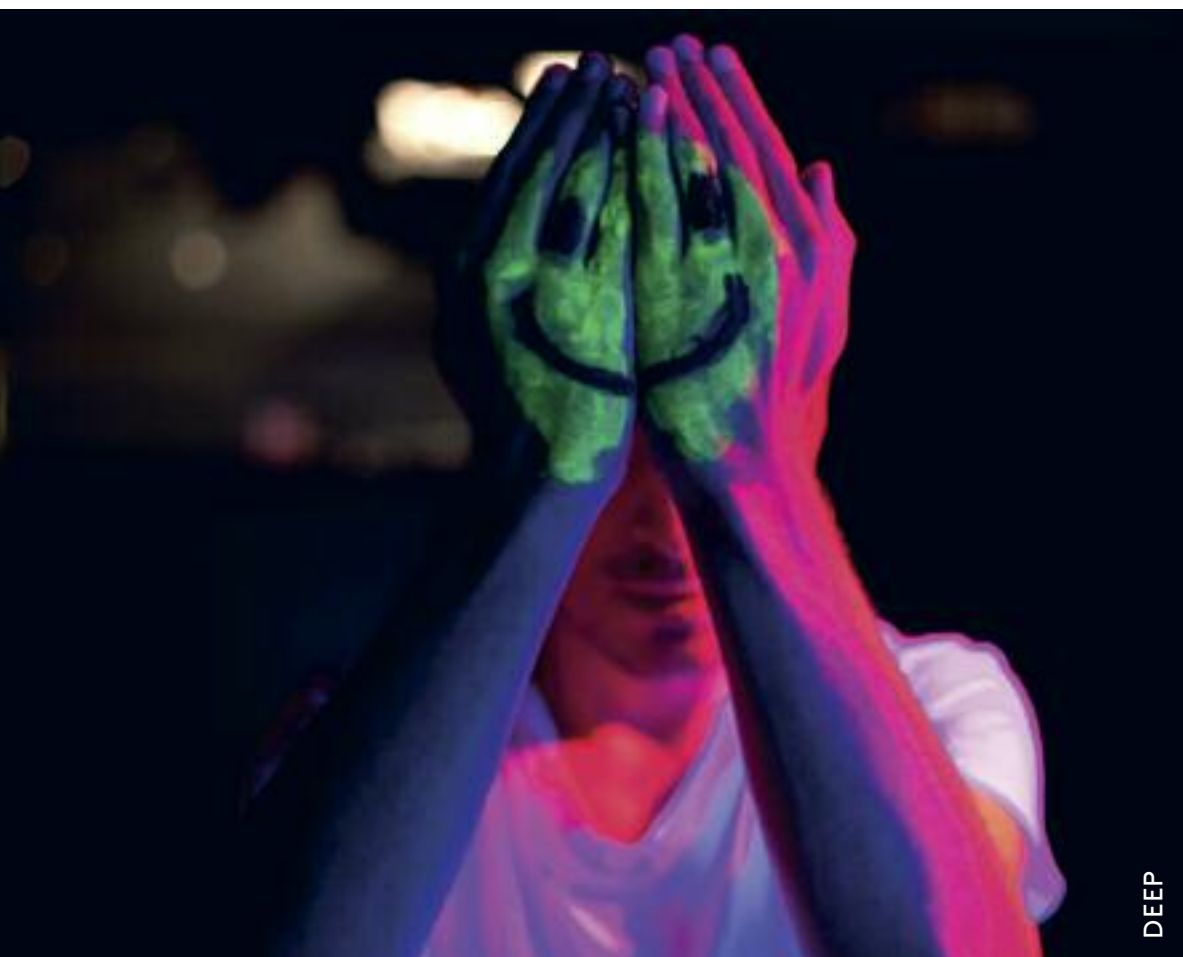
Moonfish Theatre Company's imaginative and exciting adaptation of Joseph O'Connor's *Star Of The Sea*, which they are co-producing with An Taibhdhearc where the show is presented from 10-19 July, could well be one of the hits of the festival.

O'Connor's novel was first published in 2004 and became an international best seller, winning a number of prestigious international literary awards. Set against the backdrop of the Famine, and spanning a variety of different locations from Connemara to London, much of the action unfolds on a famine ship sailing from Ireland to America, the eponymous *Star Of The Sea*.

Among its passengers are the dissipated Earl Merridith who has evicted thousands of his Irish tenants, condemning them to almost certain death, young widow Mary Duane, a servant of the Merridiths who has a history of past intimacy with the Earl, and Pius Mulvey, a sinister murderer lurking with ill intent. Their lives and fates, their hopes and histories, are intertwined in a truly gripping tale.

If bringing O'Connor's epic story to the stage seems a challenging undertaking, it's a challenge that Galway's Moonfish Theatre Company are admirably equipped to meet.

Moonfish's work is defined by its energy, imagination, and quality. *Star Of The Sea* continues in that richly inventive vein and incorporates use of overhead projections, sound, movement and imagery, allied to fine writing and first-rate acting to build up a fluent, richly layered, and compelling dramatisation of O'Connor's fated novel. This is a bilingual production and, it should be noted, is intended for those aged over 16.



DEEP



BE INFANTS IN EVIL

More Theatre At Galway International Arts Festival

BE INFANTS IN EVIL

Druid's main contribution to this year's Festival introduces a new voice to the Irish stage, Brian Martin, with his debut play, *Be Infants in Evil*. A native of Dublin, Martin is an actor currently based in London where he has been appearing in the Globe's production of *Titus Andronicus*. He has also studied playwriting with Marina Carr and been a participant of the Royal Court Young Writers Programme.

The action of *Be Infants in Evil* unfolds in a Dublin sacristy. We meet the priest, Fr Patrick, who longs to be alone but instead, today, he finds himself hearing confessions he has no mind to hear, from Noleen, a blind widow who knows more than she lets on to know. He's also wrangling with Jacinta, an unmarried mother and recent Muslim convert who wants it in writing that she's left the church. And he's playing host to Henry, a 13-year-old boy who has somehow made it alone from London to be with his former tutor and old friend.

The play's title is a Biblical quote from Corinthians which goes 'Brothers, do not be children in your thinking. Be infants in evil, but in your thinking be mature.' Oonagh Murphy, the director of *Be Infants in Evil* explains how the title relates to the play's thematic concerns; "The quote refers to the innocence of a child and the idea that at a young age you don't know any evil. That idea is something that is explored within the play. With the central character, Patrick, that would be the basis of his own personal philosophy which is that if we can do anything in the world to serve the innocence of a child we should. This of course has various ramifications; how does society do that? how does an individual do that? In exploring those questions the play touches on things like abortion and paedophilia. The quote itself never comes up in the play but it refracts the

theme within the different characters so our approach is about being aware of that biblical reference and maybe subverting it occasionally."

Murphy has worked as an Assistant Director with the Abbey Theatre and the Donmar in London and has been very good friends with Martin since their time together studying drama in Trinity. I ask her how she juggles the play's blend of contentious topics like child abuse, religion and abortion with its strong vein of laugh-out-loud black humour. "Brian's writing is so darkly comic," she agrees. "A lot of the time that is about inviting the audience to look at themselves and then maybe giving them a bit of a sucker punch by a twist or a joke. Or else there's something they find funny that is later revealed as not so innocent. It's also about creating the right kind of atmosphere so we feel we're looking at or meeting familiar characters and setting up a comedy atmosphere which allows you to immerse them in something darker."

Murphy and her cast (Marty Rea, Marion O'Dwyer, Roxanna NicLiam and Bailey Hayden) are currently well immersed in rehearsals and she professes herself delighted with how the show is coming together; "It's going brilliantly. We've got four incredible actors who have from day one really engaged with what the play is trying to speak about and Brian has been in the room with us as well so it's been hugely collaborative. We read and worked through various drafts and Brian might come in with a new edit or ideas about something he wants to cut or change so that's constantly keeping things alive and dynamic which maybe you wouldn't get with a play that was a few years old. This is a new play and it's saying something exciting as well."

Be Infants in Evil runs at the Mick Lally Theatre from 10–26 July. Full details from www.giaf.ie

ROOM 303

While Enda Walsh's *Ballyturk* may have been getting most of the headlines it's not the only premiere of his in the programme. *Room 303* is an intriguing piece of theatre/installation taking place each day at the Absolut Festival Gallery.

Paul Fahy, Artistic Director of Galway International Arts Festival, explains how the piece came about and what audiences can expect; "A while ago Enda sent me an audio recording of this piece he'd written and asked what we thought of it and could we do something with it, maybe for the festival. I listened to it and I loved it. After thinking it over we decided to do it as an installation."

"*Room 303* refers to a hotel room where this old man is spending, or has spent, the latter days of his life," Paul continues. "He has spent his days going around spreading the word of God from room to room and town to town and has ended up in this rundown seaside hotel which is where we meet him, or experience him. In classic Enda fashion it's fantastically funny and every word is so well chosen, it's a heartbreaking story as well as being funny."

"It's the first time Enda's work has been presented in this way," Fahy notes. "We explored a few ideas, it could have been done as a site-specific performance in a hotel for example, but ultimately we preferred the notion of doing it as this installation. We rehearsed it in London and recorded it in the National Theatre there, with Niall Buggy providing the voice of the old man."

So what can audiences expect when they visit the installation at the Absolut Gallery?

"When the audience go in you see what is essentially a white box and you walk down a corridor of the 'hotel' and turn into Room 303," Fahy replies. "The piece will be performed for four people at a time. The idea is that they can mooch around the room, then there'll be a shift in light and you start to hear the voice of the man telling the story."

Room 303 runs every twenty minutes, commencing at 11 am, every day throughout the Festival at the Absolut Festival Gallery, Market Street, Galway. Each performance lasts 13 minutes. Full details from www.giaf.ie

DEEP

Sweat @ Sir Henry's...were you there?

A play written and performed by **Raymond Scannell**, who won 'Best Male Performer' at Dublin Fringe Festival Awards 2013 for the play, *Deep* explores the lifecycle of Cork's legendary clubbing institution, Sir Henrys. Featuring interviews with Sir Henry's main figures and footage of nights at the club, *Deep* is part fiction, part documentary and explores the spiritual home of Cork's first generation of House Fanatics.

It's the summer of 1988 and Cork's emigration generation are following the beat... in perfect time, for a Music Movement simmering from Ireland's first House Club. *Deep* is the story of an era told through the personal journey of a hapless Vinyl Junkie Larry Lehane who, at 35, is turning the tables on the peaks and troughs of two decades, from the rise of Acid House to the Euro Changeover.

Larry is growing up in a society slowly becoming disillusioned with institutions. Henry's dance floor evinced an unprejudiced cross-section of class, race, sex and creed. A sense of communion for those disenfranchised from the wider community. Looking back now, Larry wonders how much of it is remembered through smiley-faced, rose-tinted glasses?

The *Irish Times* said, "*DEEP* isn't just the title of Raymond Scannell's fascinating new play, but an indication of how far it digs and how much it reflects."

Deep will run at the Radisson Live Lounge, Galway on the July 14 at 7.30pm and 15–19 July at 9.30pm. Full details at www.giaf.ie



‘A gift to the people of Galway’

John Mahoney talks about Chapatti

By Charlie McBride

PLAYWRIGHT Christian O'Reilly and actor John Mahoney have both featured prominently in the Galway International Arts Festival programme over the past few years, but 2014 sees them unite for O'Reilly's acclaimed new play, *Chapatti*, co-produced by the Galway International Arts Festival with Chicago's Northlight Theatre Company.

O'Reilly made his professional debut in the 2002 festival with Druid's staging of *The Good Father*. Three years later he wrote *Teacher* for Galway Youth Theatre, while last year he contributed to one of the most talked-about shows of the 2013 festival, *Sanctuary*, from Blue Teapot.

John Mahoney has previously made five festival appearances, the first of which was *Long Day's Journey Into Night*, and the most recent was *The Outgoing Tide*, with Northlight in 2012.

Receiving the Chapatti Script

The festival was also instrumental in O'Reilly first connecting with Mahoney. When the actor was here performing in *The Outgoing Tide*, O'Reilly left in a copy of the *Chapatti* script for him at the Town Hall Theatre on the off chance that he might read it. Mahoney normally does not read unsolicited scripts, but, luckily for all concerned (including Galway audiences!), this time he made an exception.

"I get scripts sent to me quite often but I usually don't read them," he tells me, speaking by phone from Chicago. "It's a legal thing; we're always told not to read any unsolicited manuscripts or anything that doesn't come through an agent in case the authors could turn around and sue you or say you stole

their material or something. I learned that lesson doing *Frasier*, we were always told under no circumstances to read unsolicited manuscripts.

"But this time, I didn't have anything to read on the plane going home from Ireland, I'd read everything on my Kindle and all the magazines. So I thought 'Oh I'll have a read of the script, I won't tell anybody I read it' so I did and I just fell madly in love with it. Then I remembered seeing Christian's *The Good Father* in Druid and being terrifically impressed with that. As soon as I got back to Chicago I gave the script to BJ Jones, Northlight's artistic director, and he felt exactly the same way.

"He then arranged a reading before an invited audience of about 200 people and they just stood and cheered so we knew we had to do it and that's how it came about."

Chapatti Rave Reviews

Chapatti is a warm, funny, and poignant play about the relationship between two lonely Dublin animal-lovers. Bereaved Dan and his much-loved dog Chapatti cross paths with the amiable Betty and her 19 cats and a spark of affection and empathy begins to grow between them.

"It's a two character piece and both of those characters are such real, honest, people," Mahoney observes. "They have their faults but are also very good, decent people trying to do the best they can in difficult circumstances. They triumph over all the odds and it just moved me a lot. Then there is Christian's use of the language which is brilliant and his dialogue is so easy to memorise, it just trips off the tongue,

it's so natural, and so real, yet it's also heightened almost poetically in some parts, his mastery of the language is wonderful."

The play premiered in Chicago in March where it met with glowing reviews. *The Chicago Sun-Times* called it "a deft mix of heartache, despair and gentle comedy", and all the reviews raved about the performances of Mahoney and his co-star, Penny Slusher; "Mahoney and Slusher create characters that are complex and tremendously appealing," wrote *Chicago Theatre Beat*. "Together they have chemistry to burn."

Galway audiences may recall Slusher from Northlight's *Stella and Lou*, which featured in last year's festival programme. Mahoney reveals how the pair of them came to be working together on *Chapatti*.

"I'd never even heard of Penny for a long time even though she is a very highly regarded actor in Chicago," he confesses. "For some reason, I don't know why because I go to a lot of theatre, I never got to one of her plays. Then I was told she was going to be my wife about three years ago in Hugh Leonard's *A Life*, which we did with Northlight and that was when we first met.

"Her role in that is a totally different part to the one she plays in *Chapatti*. It wasn't a huge part but I could still say, having worked with her, 'Wow, this woman is incredible. I want to do something more meaningful with her, in terms of the relationship we would have onstage – I'm not saying *A Life* is not meaningful, because it is a great play.' So when we got *Chapatti* and BJ said 'Who do you think for Betty?' I said

'It's got to be Penny Slusher.' At the reading we did all the audience totally backed me on that because they cheered her, and they cheered her every night we did the performance. She's just a terrific actress."

A Love of Acting

Mahoney was born in 1940 in Blackpool, where his family had been evacuated due to wartime bombing raids on their home city of Manchester. He emigrated to the US as a young man when his older sister, Vera, a GI bride, sponsored his move.

After graduating from Illinois University he worked in teaching and as editor of a medical journal. It was not until he was in his thirties that his childhood love of acting resurfaced and prompted him to make a dramatic career change.

"I did a lot of theatre at school and I just loved doing it," he recalls. "I joined the Stretford Children's Theatre and did a lot of stuff there. When I emigrated to the States I didn't want to be like a leeching brother-in-law so I decided to do something I could earn a living at and became a teacher and hated every minute of it.

"Then, when I was 37, I thought I was going to have to do something before I killed myself because I was so bored and my mind flashed back to the wonderful times with the Stretford Children's Theatre and I decided 'I'm going to try and be an actor'. So, I enrolled in an acting class with David Mamet and he cast me in his new play, *The Water Engine*, and then I did a play with John Malkovich and he invited me to join Steppenwolf and since then I've done 30 plays with them."

Having enjoyed a long and illustrious acting career are there any particular roles that he would still like to play?

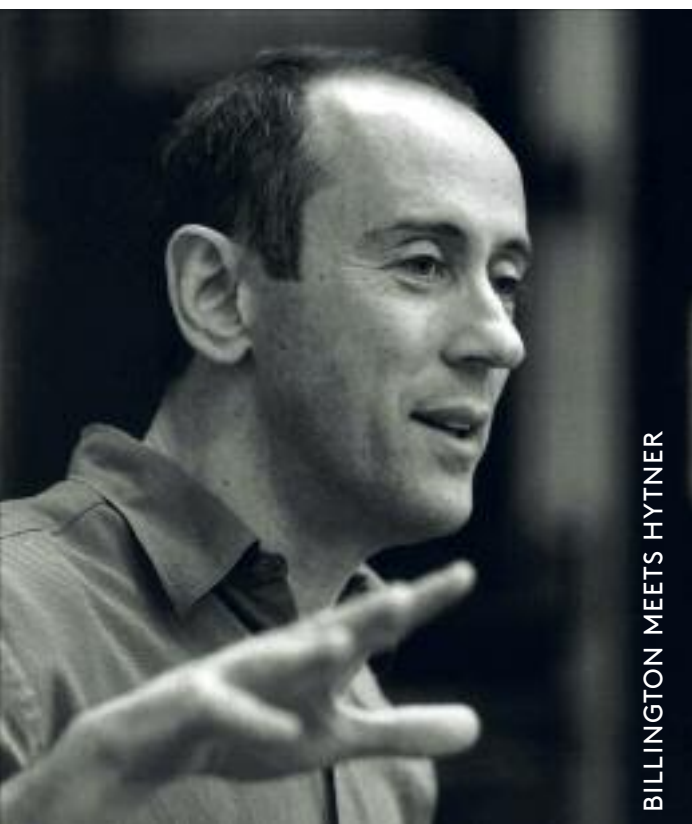
"Most of the roles I would love to do I am now too old to play, let's be realistic," he says, philosophically. "I'll be 74 this month. One part I'd loved to have done is George in *Who's Afraid of Virginia Woolf*. I tried to do that for years but every time I suggested it to Steppenwolf they said 'Oh somebody else did it just a couple of years ago so we can't do it.' There are still some little things out there that I would like to do but once you hit your seventies there just aren't that many parts available any more."

While Mahoney has made five previous appearances at the festival, interestingly *Chapatti* is his first time performing here in a contemporary Irish play.

"It's kind of scary doing an Irish show here to tell you the truth!" he declares. "I regard it as a gift to the people of Galway and I'm proud to present it to them, this wonderful experience they are going to have but it is also scary at the same time with my tuppence-ha'penny Irish accent. This is my sixth time doing a play in Galway and I hope I keep coming back there."

It's a hope that Galway audiences will surely share.

Chapatti will run at the Town Hall Theatre from the 15–27 July at 8pm. Matinees on the 18, 19, 25 and 26 July at 2pm. There will be a Backstage at the Festival post-show talk with the cast, playwright and director on 17 July. Bookings at www.giaf.ie and www.tht.ie or phone the Festival Box Office at 091 566577.



BILLINGTON MEETS HYTNER



HOW TO WRITE A BOOK



BILLINGTON MEETS ASMUS



WATCH CLOSELY NOW: CREATIVE GRAPHIC DESIGN

First Thought explores innovation in health and cultural creativity

by Martina Nee

Now in its third year the *First Thought Talks* series, a hugely popular part of the 2014 Galway International Arts Festival, takes place the weekend of Saturday 19 July, to Sunday 20 July, offering a platform where a broad range of ideas and topics on creativity are explored, with audiences hearing from innovators in their field and encouraged to really think about what creativity means.

"We are very excited about how *First Thought* has grown as the festival discussion platform and how it has become an integral part of the programme very quickly," said festival Chief Executive, John Crumlish, who added the subject of health will be tackled for the first time along with cultural creativity. Audiences have grown significantly and Galway International Arts Festival plans to progress the series further every year. "Last year was very successful and we're very much looking forward to the next stage of its development," said Mr Crumlish, who hinted there would be an announcement regarding the next chapter during this year's festival.

There are wide ranges of topics this year, from health to how to write a book, with the common thread of creativity running across all platforms, according to festival Artistic Director, Paul Fahy. Mr Fahy added: "We are thrilled to have *The Guardian's* Michael Billington return to the festival participating in one-to-one interviews with two of the world's leading directors, Beckett's great collaborator Walter Asmus, and Nicholas Hytner from the National Theatre of Great Britain, among a host of other leading medics, artists, and commentators".

Exploring innovation in health

First Thought Talks series opens on Saturday 19 July at 12 noon at the Aula Maxima, NUI Galway, with RTÉ broadcaster Áine Lawlor, interviewing

Dr Michael J Dowling on how he stays creative about his life and job. Originally from County Limerick, Dr Dowling is President and CEO of North Shore/LIJ Health Care System, America's third-largest non-profit secular health care system, and New York State's largest integrated health care network.

The event titled *Taking the National Temperature*, at 2pm on Saturday 19 July, will see **Dr Stephanie O'Keeffe**, national director for health and wellbeing in the Health Service Executive, discussing how people's health impacts their happiness and lives, with author and film director **Gerard Stembridge** whose latest book *Unspoken* was published in 2013. This will be followed by *Spirit of Enquiry*, which features **Dr Maccon Keane**, one of Ireland's leading oncologists in a lively discussion with **Gabriel Weston** who is a surgeon, author, and presenter of the popular BBC series, *Trust Me I'm a Doctor*. Both experts will share their thoughts and worlds on the intersection of medicine and the arts.

At 6pm on Saturday 19 July the event *Cities and Happiness: Places, Spaces, Art, and the City* will discuss our happiness in the place and space we live in, and features participants: **Tina Saaby**, city architect, Copenhagen; **Kevin Leyden**, professor of political science at NUI Galway; **Ciaran Cuffe**, Green Party/DIT; **Tom de Paor**, architect; **Kaethe Burt O'Dea**, Desireland; and **Gerry Scullion**, The Chocolate Factory. The event will be chaired by **Nathalie Weadick** of the Irish Architecture Foundation.

Other *First Thought* events taking place on Saturday 19 July, include *From Out Of The City: John Kelly*, at 4pm in Róisín Dubh in Dominick Street. RTÉ broadcaster and writer **John Kelly** has published several works of fiction including *Grace Notes & Bad Thoughts* and *The Little Hammer*. He will be reading from his new novel *From Out of the*

City and talk to *Irish Times* journalist and broadcaster **Sinéad Gleeson** about his work. The Town Hall Theatre in Courthouse Square will hold the event titled *Billington Meets Hytner* at 5pm. **Nicholas Hytner**, artistic director of the National Theatre in London will talk to *Guardian* drama critic, **Michael Billington**, about why the National Theatre is special and discuss his 11 years at the helm of the South Bank.

Creativity discussion continues on day two

There is even more to discover on Sunday 20 July, beginning with *How to Write a Book* at 11am at the Aula Maxima, NUI Galway. In a current series of features in *The Irish Times* called *How to Write a Book*, journalist and broadcaster, **Sinéad Gleeson**, and writers **Eimear McBride**, **Mike McCormack** and **Alan McMonagle** will discuss the process of wanting to write a novel, how to get it out and on the page, how to handle the story's structure, dialogue and plot, and once it is written how best to get it published.

Theatre actor and director **Mikel Murfi**, who also appears in the festival's sellout show, *Ballyturk*, will hold a demonstration lecture in the Aula Maxima at 2pm on 20 July. During the event titled *Architecture and the Playability of Theatre*, Murfi will talk about his process when working with actors, directors, and scenographers and will offer a unique perspective on making theatre, its architecture, and its playability.

At 4pm in the Aula Maxima the event *Watch Closely Now: Creative Graphic Design* will discuss the creativity and graphic design involved in theatre and filmmaking. Welsh-born, Dublin-based designer **Annie Atkins** specialising in graphics for filmmaking (including Wes Anderson's *Grand Budapest Hotel*) will discuss her work

process with actor and director, **Hugh O'Connor**. Props from Wes Anderson's film will also be on display.

Two more events will be taking place at 4pm on Sunday 20 July. The event *Billington Meets Asmus* takes place at the Hotel Meyrick and will see **Michael Billington** in conversation with renowned director of Samuel Beckett's work and director of the Royal Court Theatre's Beckett Trilogy, **Walter D Asmus**, who will talk about his distinguished career.

The Mick Lally Theatre in Druid Lane will play host to the sold out event *The Enduring Appeal of the MixTape* featuring *Ballyturk* actor, **Cillian Murphy**, and blogging brothers Mark and Craig Carry from *Fractured Air* mixing it up with *Irish Times* journalist, **Tony Clayton-Lea**. Those who have bought tickets are encouraged to bring along their own mixed tape, leave it in a box when they enter the venue and when the event is over collect another mixed tape from the box. An additional surprise guest will be announced closer to the date.

A special panel of guests will gather for the event titled *In Sight* at the Aula Maxima, NUI Galway, at 6pm on Sunday 20 July to discuss site-specific, site-responsive, and environmental arts events. The panel will feature **Louise Lowe**, Anu Productions; **Kurt Perschke**, Red Ball Galway, a sculptural installation and outdoor spectacle event at the Festival; **Denis Conway**, Ouroboros Theatre Company. **Manchán Mangan**, playwright, broadcaster, and documentary maker will chair the event.

For more information on the box office, programme details, festival updates, and previews visit www.giaf.ie or follow Galway International Arts Festival on Facebook and Twitter at #giaf14.



IMELDA MAY



THE CORONAS

The Festival Big Top concerts are 'Galway International Arts Festival and Róisín Dubh presents...' shows. Doors are at 6.30pm with the show starting at 7.30pm, unless otherwise stated. Tickets are available through www.giaf.ie, roisindubh.net, and ticketmaster.ie. Tickets can also be bought from the Festival Box Office, Forster Street, Galway, Róisín Dubh, Dominick Street; OMG, Shop Street; and Ticketmaster outlets nationwide. Phone bookings can be made with Ticketmaster through 0818 719300 and OMG on 091-509660.



A NIGHT AT THE PROMS

From New York rock to classical, it's all at the Festival Big Top

THE GREATEST band in the world right now; the legendary Scots/English folk-rockers for whom Galway is a second home; an Irish pop-rock phenomenon; and the modern day rockabilly queen – four major acts, not to mention a Night At The Proms and a silent disco, and all of them will be in Galway this month to take to the stage of the Galway International Arts Festival Big Top.

By Kernan Andrews

THE NATIONAL

The Festival Big Top, located in the Fisheries Field across from the Cathedral, is a veritable symbol of the arts festival and summer, and opening the Big Top shows will be one of the most highly anticipated concerts to ever take place in this city – **The National** on Wednesday 16 July.

The New York, by way of Ohio band – Matt Berninger (vocals) and two sets of brothers, guitarists Aaron and Bryce Dessner and Bryan and Scott Devendorf (drums and bass respectively) – have, over the last decade enjoyed a slow, but steady, ascent to international commercial and critical success, thanks to a superb run of albums, starting with their third, *Alligator* (2005), and continuing with *Boxer* (2007), *High Violet* (2010), and their masterpiece, *Trouble Will Find Me* (2013), which earned a Grammy Award nomination, and went Top 5 in Ireland, Britain, the US, Canada, Portugal, and Denmark. Their intense, high energy live shows, where Berninger is the charismatic centrepiece, have also brought them much acclaim and furthered their estimable reputation.

Unlike most bands enjoying international commercial and critical success, The National are in their 40s and it is their later albums, not their early ones, where their best work is heard.

"To be fair, we started later," Scott Devendorf told me during a recent interview for the *Galway Advertiser*. "We were in bands before The National, and it

started as a hobby, something to do with friends. It took us a long time to figure out what we were doing. We've been doing it now for 15 years. We aren't one of these bands that 'break out of the gates' and have an image worked out. We have just taken a slower road, not totally intentionally, but it's just the way things are."

Support is from **Phosphorescent**, the stage name of Alabaman singer-songwriter Matthew Houck, whose music embraces country-rock and indie-folk. Speaking about his music to *Pitchfork*, he said: "I am happy, but I write terribly sad songs. I don't feel like a sad wreck of a person, but I write from the perspective of a wreck of a person."

IMELDA MAY

This is the one show in Galway this year you cannot afford to miss.

"We had an amazing gig, with a brilliant audience and fantastic atmosphere during Galway Arts Festival last year. I am really looking forward to returning to the gorgeous Festival Big Top in July." So said **Imelda May**, when it was announced that she and her band would be returning to the Festival Big Top on Friday 18 July.

This year finds the Dublin rockabilly queen with a new album, *Tribal*, and she will be performing songs from it, as well as hits and favourites from *Love Tattoo* and *Mayhem*. While the rock 'n' roll strut and stomp is present and correct on *Tribal*,



THE WATERBOYS

the sound is tougher, grittier, and more punk influenced than before, particularly on songs like 'Wild Woman'.

"Rocking out is the way I feel. That's why I wanted to inject the rebelliousness of punk and early rock 'n' roll into this album. That's what drives me," said Imelda, who grew up to the sounds of The Clash, The Undertones, The Buzzcocks and The Cramps, as much as she did Howlin' Wolf, Billie Holiday, and Gene Vincent.

The album also reflects on May becoming a mother, with the gentle, 1950s styled pop of 'Little Pixie' dedicated to her daughter, and the recent single, 'It's Good To Be Alive'.

"I wrote it in the early hours of the morning one day after I had the baby," Imelda says of the latter song. "I was sleep-deprived and feeling very exhausted. I looked out of the window, watched the sun rise through the trees and felt, God, it's good to be alive!"

Staying somewhat with this theme is the dark and sleazy 'Wicked Way', about the kind of interactions between consenting couples, which can lead to them becoming parents!

All in all, plenty of fun can be expected for the Imelda May tribe who will descend on the Festival Big Top for the show.

THE CORONAS

The Coronas are possibly Ireland's favourite band, with their pop-rock anthems striking a chord with the nation. They also are returning to Galway to play

the Festival Big Top, on Saturday 19 July. A new album is in production so there might be a few new songs on the night as well.

Winners of a prestigious Meteor Best Album Award in 2010 beating fellow nominees U2 and Snow Patrol, The Coronas have become the biggest-selling independent group in Ireland. They have released three albums and enjoyed sold-out live shows across Ireland and Britain last year.

The support act for the night, **Walking On Cars** are also worth checking out. Their melodic debut single *Catch Me If You Can* gained extensive radio play and stayed in the Irish charts for more than 20 weeks, and reached No 1 on the iTunes chart. They followed this with the single *Two Stones* and the EP *As We Fly South*, produced by Tom McFall (REM, Snow Patrol, Bloc Party, Editors), and an array of live shows from The Academy to Other Voices to a plethora of festival gigs in 2013.

THE WATERBOYS

The Waterboys may be a Scottish/English band, but in Galway we like to claim them as our own given that violinist Anthony Thistlethwaite now lives here and works with both The Saw Doctors and The Cabin Collective; and, that in 1988, The Waterboys recorded much of one of their finest albums, *Fisherman's Blues*, in An Spidéal.

Band leader Mike Scott, on a visit to Galway in the 1980s was captivated by Connemara, and it proved to be something

of an artistic turning point in his life.

As he recounted in his autobiography, *Adventures Of A Waterboy*:

"After a few miles we left the city behind. The full majestic expanse of Galway Bay now opened on our left, while to our right lay a strange, rocky, land of hills and ancient stone walls. I began to get goosebumps. The wildness of the land and the light on the bay did something fateful to me and I turned and said to Dunford, with a sudden certainty 'This is the land of my soul!' And it really was. The western vastness of Connemara, into which we were advancing, would become my favourite place in the world and the spiritual home of The Waterboys."

The Waterboys will play the Festival Big Top on Sunday 20 July so expect to hear such magnificent classics as *The Whole of the Moon*, *A Bang On The Ear* and *Fisherman's Blues*. They are also a stunning live act and a great night is guaranteed.

A NIGHT AT THE PROMS

The Festival Big Top concerts are not all for rock fans, classical music enthusiasts have **A Night at the Proms with the RTÉ Concert Orchestra**, with conductor Robert Houlihan, to look forward to on Saturday 26 July, from 5pm.

The *Night at the Proms* made its Galway debut at last year's festival and treated audiences to music from *Star Wars*, and other much loved films. This year, the Proms will be going deeper into the orchestral and classical repertoire, very

much in tune with the views of impresario Robert Newman, who arranged the first such Proms in 1895:

"I am going to run nightly concerts and train the public by easy stages," he said. "Popular at first, gradually raising the standard until I have created a public for classical and modern music."

As a result, this year's programme will feature the overtures to Berlioz's *Roman Carnival* and Strauss's *Gypsy Baron*; Offenbach's *Baracalle*, from the *Tales Of Hoffman* and Pachelbel's *Canon*.

Seated and standing tickets available with limited seating.

SILENT DISCO

To finish off the Festival Big Top events, the annual **Silent Night** event takes place that same evening from 9pm. This is a show of two halves, with the first half being a performance by **Kormacs Big Band**, which mixes brass band funk and DJ skills, followed by a silent disco.

In a silent disco, two DJs will play songs to hundreds of people, who, via headphones can switch between the two, meaning no music will be heard, except the voices of the dancers singing along to classic hits anthems, guilty pleasures, and pure cheese.

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Janet Cardiff
The Forty Part Motet



John Kindness
Odysseus

Visual Art At Galway International Arts Festival

This year's **Absolut Visual Arts Programme** features an eclectic mix of Irish and international exhibitions with the introduction of a newly designed city-centre gallery in the former Print Works of the Connacht Tribune on Market Street. With Festival-curated exhibitions by Irish artists **John Kindness**, and **Patrick O'Reilly**, a stunning sound installation by Canada's **Janet Cardiff**, and US artist **Kurt Perschke's** enormous roving installation **RedBall Galway** which crosses the boundaries of visual art and spectacle, this year's programme presents an exciting mix bringing work out onto the streets and breathing new life into old spaces.

Adapting buildings and re-presenting them as major visual art centres has become a signature component of the Festival's impressive visual arts programme over the past 10 years. As momentum gathers pace in the build up to Galway city's bid for the European Capital of Culture 2020, the Festival's commitment to re-imagining and transforming buildings as galleries reinforces the argument for a contemporary municipal art gallery for the city.

Irish painter, sculptor and multimedia artist **John Kindness'** work demonstrates an insatiable curiosity for understanding society, politics, literature, history and culture and this most recent body of work **Odysseus** on show at the Absolut Festival Gallery, relates to Homer's Odyssey. Speaking about the new body of work John Kindness said. "It was not Homer who introduced me to Odysseus but James Joyce. It was also Joyce who taught me about layers of meaning in art; how the quotidian can play a role in the epic and

how superficial events can have earth-shaking consequences."

Regarded as the artist's masterwork, **The Forty Part Motet** is a sound installation by leading Canadian artist **Janet Cardiff**. The installation features a reworking of the forty-part motet, *Spem in alium numquam habui* translated as *In No Other Is My Hope* by English composer Thomas Tallis. Visitors to the Aula Maxima at NUI Galway are encouraged to walk among the speakers and hear the individual unaccompanied voices as well as the polyphonic choral effect of the combined singers in an immersive experience. In this setting **The Forty Part Motet** which was exhibited at the Venice Biennale and most recently New York's Metropolitan Museum of Art, will be nothing short of glorious.

Patrick O'Reilly is one of Ireland's most prolific artists perhaps better known and celebrated internationally where he exhibits regularly. A hugely imaginative sculptor O'Reilly had his first professional show at Galway Arts Festival in 1996. This exhibition of new work **Prelude** at the transformed space The Shed at Galway Docks features recent sculpture and installation including an enormous new work **Thorn**, created specifically for this show.

The work of Scottish pop artist **Eduardo Paolozzi** features in two exhibitions in association with London's Hayward Gallery. One of the pioneers of the pop art movement in the UK Paolozzi was a compulsive collector, revered as a sculptor and print maker. The author J.G. Ballard, described General Dynamic F.U.N as a 'unique guidebook to the electric garden of our minds'. The other show featuring

Paolozzi's work **Pre-Pop to Post-Human: Collage in the Digital Age** also brings together 15 young artists who have created newly commissioned prints in response to the ideas behind one of Paolozzi's most famous portfolios. Both shows are at the new Absolut Festival Gallery.

Other exhibitions in this year's programme include **Liam O'Callaghan's** *If and then... (again)* which transforms the ordinary into the extraordinary and expresses a willingness to engage with the absurdity of life encouraging us to look anew at ourselves, and the world in which we live, is at Galway Arts Centre, 47 Dominick Street. Galway artist **Leonie King's** *Inextricably Linked* at the Absolut Festival Gallery salvages the past in vibrant, reconstructed illumination, as the artist traces four generations of her ancestors.

Brian Bourke & Jay Murphy *Commonage* captures the seasonal change of the Connemara landscape in this new show at Norman Villa Gallery while **Karen Conway** *An+Aisth  s* at University Hospital Galway originated from the artist's visit to the UCH Anaesthetic Department's Archive, which provided a rich creative source for investigation. Paul McAree curates the annual 126 exhibition at the artist-led Gallery 126 and **Maurice Quillinan's** *Music on the Water* features beautiful large-scale canvases by the Limerick-based artist at the Galway City Museum.

And finally, the much anticipated **RedBall Galway** by **Kurt Perschke** sees an enormous red ball pop up in various locations from 17-23 July and is sure to become one of the talking points of Galway International Arts Festival 2014.

14—27 JULY 2014

Galway International Arts Festival

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