

A Blue Teapot and Abbey Theatre Co-Production

INTO THE DARK WOODS

A Galway 2020 European Capital of Culture Commission

Playwright	Charlene Kelly
Director	Petal Pilley
Script Dramaturg	Eileen Gibbons

Cast in alphabetical order

The Monster/ Tree	Patrick Becker
Footman/Tree	Paul Connolly
Prince Edward/Tree	Kieran Coppinger
The King	Midie Corcoran
Tree	Cormac Crawford
Sharon	Jennifer Cox
Tree	Valerie Egan
Tree	Michael Hayes
The Magical Queen	Emer Macken
Grandmother	Mary Monaghan McHugh
Tree	Grace O'Brien

Creative Team

Set Design	Sabine Dargent
Costume Design	Charmian Goodall
Lighting Design	Barry McKinney
Sound Design	Jason Scott
Original Composition	Seán Doherty
<i>Under-Song</i>	Mornington Singers
<i>Snow Dance for the Dead</i>	New Dublin Voices
Audio Describer & Touch Tour Facilitator	Mo Harte

Producer	Hillary Kavanagh
Production Manager	Niall Barrett
Stage Manager	Rebecca Malone
Artist Liaison & A.S.M	Tonya Lenhart
Wardrobe	Órla Kelly Smith
Sound Engineer	Ollie Carroll
Head Stage Technician	Keith Newman
Set Carpenters	Peter St. John Nelson, Angus Dewar, Simon Kennedy & David O'Dowd

Scenic Artists	Rachel Towey & Ger Sweeney
Lighting crew & Operations	Shannon Light, Mike Byrne & Órla Kelly Smith
Lighting Hire	QLX Lighting
Stage Crew	Paul (Ollie) O'Connor & Gary Ridge
Backstage Assistant	Angelina Lawless
Set Transport	Killaninn Transport Ltd, Gerry Mallon
Men's Hair	James Gallagher
Marketing Manager	Jane Hanberry
Public Relations	Lisa Regan
Content Writer & Social Media	Sonja Brodie
Graphic Design	Clair O'Brien & Aoife Kelly
Poster illustration	Dermot Flynn
Photography	Andrew Downes - Xposure, Anita Murphy

Blue Teapot

Artistic Director & CEO	Petal Pilley
General Manager	Sonja Brodie
Producer	Hillary Kavanagh
Actors Coordinator	Jason Scott
Performing Arts School Manager	Judith Wolf
Performing Arts School Co-Ordinator	Ana Alvarez
Programme Support	Dave Donovan
Classroom Assistants	Reuben Parry & Michael Patrick Breen

PETAL PILLEY

Director

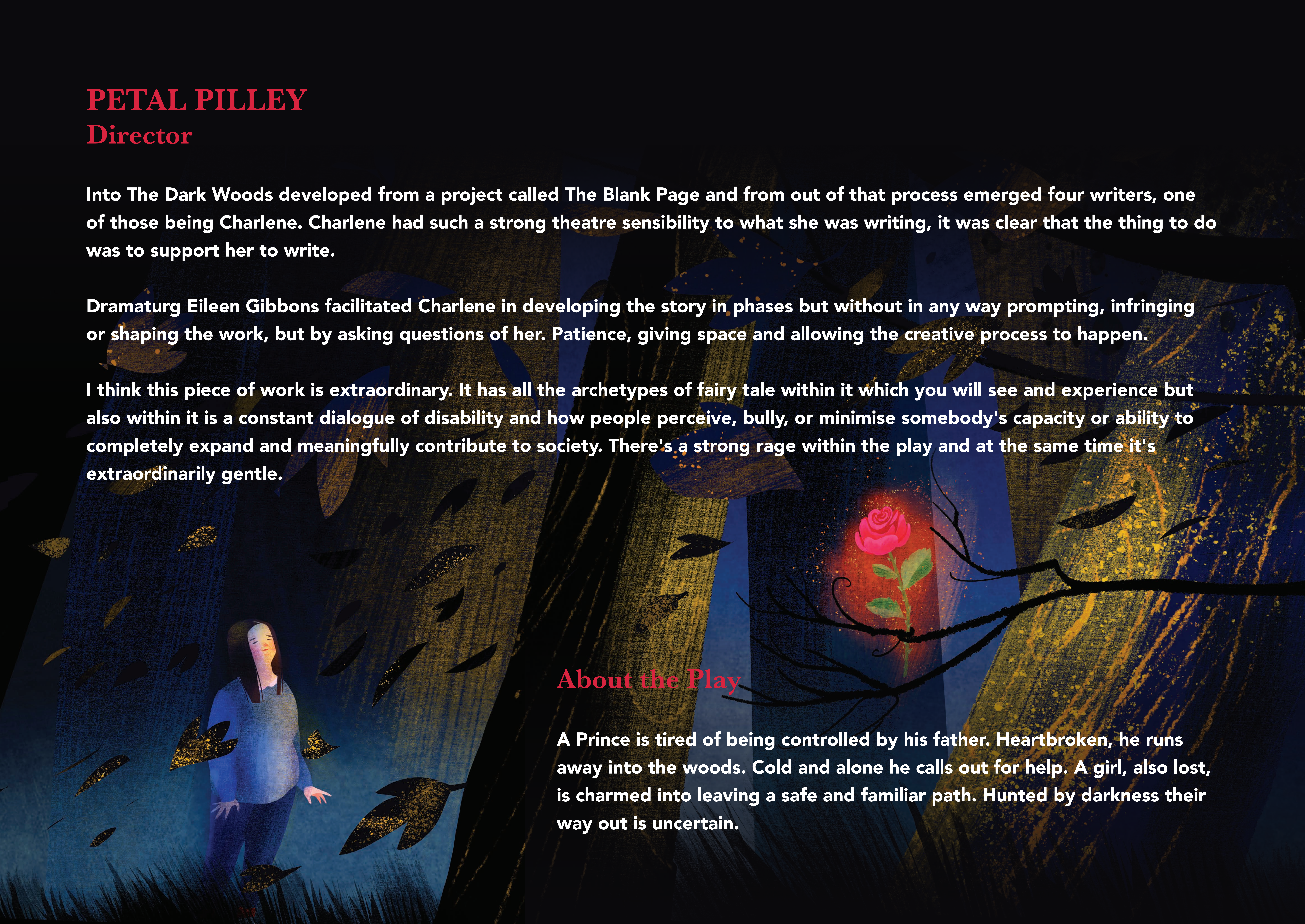
Into The Dark Woods developed from a project called The Blank Page and from out of that process emerged four writers, one of those being Charlene. Charlene had such a strong theatre sensibility to what she was writing, it was clear that the thing to do was to support her to write.

Dramaturg Eileen Gibbons facilitated Charlene in developing the story in phases but without in any way prompting, infringing or shaping the work, but by asking questions of her. Patience, giving space and allowing the creative process to happen.

I think this piece of work is extraordinary. It has all the archetypes of fairy tale within it which you will see and experience but also within it is a constant dialogue of disability and how people perceive, bully, or minimise somebody's capacity or ability to completely expand and meaningfully contribute to society. There's a strong rage within the play and at the same time it's extraordinarily gentle.

About the Play

A Prince is tired of being controlled by his father. Heartbroken, he runs away into the woods. Cold and alone he calls out for help. A girl, also lost, is charmed into leaving a safe and familiar path. Hunted by darkness their way out is uncertain.





Jennifer Cox



CHARLENE KELLY

Playwright

"I got inspiration for the story by being in a woods, from the trees, flowers, bees. Just the sense from hearing the birds, what words could come from that to a page, an empty piece of paper? These are the words I found to speak about my disability: considerate, protective, clear and kind. This is how the character of the Prince wants to be treated.

I got a memory of another time I was in a wood, but I was scared. I just didn't know exactly where I was as it was very dark. So I felt like the way a character would be in the story. That's how I got the idea for the character Sharon for the script."

Charlene is best known as an actor with Blue Teapot Theatre Company since 2008, performing in many productions including as Helena in Shakespeare's *A Midsummer Night's Dream* (2010), Sophie in the stage and screen versions of *Sanctuary* (Christian O'Reilly, 2012 - 2016) and Elizabeth in *Waiting For Elvis* (Eileen Gibbons, 2016).

This experience, working alongside playwrights and directors on commissioned and devised theatre works, inspired Charlene to pursue a long held desire to write. This ambition was developed within a series of creative writing workshops with playwright and dramaturg Eileen Gibbons. It became evident in the development phases that Charlene not only had the aptitude, but an innate sense of theatricality in her story telling.

OUR DEEPEST GRATITUDE TO OUR FUNDERS



Blue Teapot Supported By



GRATITUDE

BLUE TEAPOT WISHES TO SINCERELY THANK



Ann O'Connor, Arts Participation, Arts Council

Mark O'Brien, Caitríona McLaughlin, Jen Coppinger, Craig Flaherty and all at the Abbey Theatre

Patricia Philbin, Marilyn Gaughan and the team at Galway 2020

Centre for Disability Law and Policy, University of Galway for funding the audio described performance

Pat Hobbert and Galway Salthill Rotary Club, Naperville Downtown Rotary Club of Chicago

Niall Crowley - Cailíno Music Publishers

Fergal McGrath, Seona Ni Chonghaile, Peter Ashton and the team at the Town Hall Theatre.

Padraig Naughton and Aidan Gately at Arts and Disability Ireland

Sarah Lynch, Neil Murray & Graham McLaren

Carole Browne, Dean Kelly, Siobhán Ní Ghadhra, Anne Silke

Bernie O'Brien, Fionn Rogers, Danny McGill, Tommy Fordham, Doreen McKenna, Galway Wig Clinic, Brendan Byrne Magician,

Aidan Goulding, Cantec Printers, Tony Read, Gill Christie, Paul Kelly, Professor Eilionóir Flynn

Andy Brady and all at Tigh Neachtains, Vinnie Browne at Charlie Byrne's Bookshop, Malachy Duggan, Galway's WestEnd,

The Saw Doctors, James C Harrold & Richard Hickey

Media: Judy Murphy, Declan Varley, Ado Lyons, Briain Kelly, Trish O'Sullivan, Galway Bay FM

Blue Teapot Board: Fiona Coffey, Sean Conneally, Gerardine Lally, Anthony Casey & Mary Seale

Lastly, thank you to our actors' support networks – families, carers & connections.

Your commitment to supporting our work is sincerely appreciated.