

By David Ireland
Traverse Theatre Company

March
7-24 2019
**AUCKLAND
ARTS FESTIVAL**

ULSTER AMERICAN

20-24 March • ASB Waterfront Theatre



Scenario

A classic three-hander set in a serviced apartment involves Jay, a rambunctious Oscar-winning actor taking the lead in a play that connects with his Irish roots; Leigh, an English director who will do anything to get noticed; and Ruth, the Northern Irish playwright whose script is hopefully about to be turned into a West End hit.

The stage is set for great success but when the three meet to discuss the play's challenges and provocations a line is crossed, and the heated discussion quickly escalates to a dangerous and violent climax.

WINNER
CAROL TAMBOR Best of Edinburgh Award
SCOTSMAN Fringe First Award



Supported by Creative Scotland and City of Edinburgh Council. With support from the JMK Trust and British Council New Zealand. Assisted by the Made in Scotland Onward Touring Fund.

Credits

Cast

Darrell D'Silva, *Jay Conway*
Robert Jack, *Leigh Carver*
Lucianne McEvoy, *Ruth Davenport*

Writer

David Ireland

Director

Gareth Nicholls

Designer

Becky Minto

Lighting Designer

Kate Bonney

Composer & Sound Designer

Michael John McCarthy

Fight Director

EmmaClaire Brightlyn

Assistant Director

Kolbrún Björt Sigfúsdóttir

Production Manager

Kevin McCallum

Chief Electrician

Renny Robertson

Head of Stage

Gary Staerck

Lighting & Sound Technicians

Dave Bailey

Joe Davis

Company Stage Manager

Gemma Turner

Costume Supervisor

Sophie Ferguson

1hr 25mins no interval

IMAGES: MIHAELA BODLOVIC

Artistic Notes

David Ireland, Writer

When I first wrote *Ulster American* I didn't think anyone would produce it, let alone come and see it. I was surprised and delighted that the response to it was so positive in Edinburgh. I've no idea why that is. The characters are outrageous and occasionally terrifying. But then we do seem to be living in outrageous and occasionally terrifying times.

Like Ruth in the play, I grew up in Belfast during the Troubles. I'm well aware of the dangers of tribalism and sanctimony. And sometimes it feels like the whole world is becoming like Northern Ireland in the 80s and 90s. *Ulster American* offers no solutions but perhaps a respite.

As it goes on tour, I hope audiences in Australia, New Zealand and elsewhere will find themselves entertained, engaged and sometimes infuriated by this unnerving burlesque of a play.

Gareth Nicholls, Director

For me, theatre is at its best when it's a communal experience, where people can come together and respond to something – live and in the moment. And this certainly was the case during the first outing of *Ulster American*. So many people connected with it as it touched on themes such as identity and gender politics – themes that are absolutely at the forefront of peoples' minds, both politically and socially. It provoked some strong emotions and sparked debates in the bar, online and in the papers long after people saw the show. I think theatre has a unique power to do this and it's vital we don't shy away from that. It will be fascinating to see if audiences in Australasia respond to the play (and its stellar cast) with the same energy and passion as they did in Scotland.

GARETH NICHOLLS

Gareth is Interim Artistic Director at the Traverse Theatre. His recent shows include *Arctic Oil*, *How to Disappear* and *Letters To Morrissey* (Traverse Theatre), the Scottish premiere of Yasmina Reza's *God of Carnage* (Tron Theatre) and the sell-out production of Irvine Welsh's *Trainspotting* (Citizens Theatre). Other directing credits include: *Blackbird* by David Harrower, *Into That Darkness* by Gitta Sereny, *Vanya* by Sam Holcroft (Citizens Theatre); *Under Milk Wood* by Dylan Thomas (Tron Theatre); *A Gambler's Guide to Dying* by Gary McNair (Show & Tell); *Prom* by Oliver Emanuel (Oran Mór); *Educating Ronnie* by Joe Douglas (Utter); *The Tin Forest South West* (National Theatre of Scotland); *Tis Pity She's a Whore*, *Coriolanus*, *The Burial at Thebes* (Royal Conservatoire of Scotland). Gareth has won three Fringe First Awards and was previously Citizens Theatre's Main Stage Director in Residence (2014–16).

ROBERT JACK

Robert trained at Royal Scottish Academy of Music and Drama. Theatre includes: *Rhinoceros* (Royal Lyceum Theatre/DOT Theatre/Edinburgh International Festival); *A Steady Rain* (Theatre Jezebel); *Much Ado About Nothing*, *The Glass Menagerie*, *And Then There Were None* (Dundee Rep); *Charlie Sonata*, *The Crucible*, *The Merchant of Venice* (Royal Lyceum Theatre Edinburgh); *Pressure* (Royal Lyceum Theatre Edinburgh/Chichester Festival Theatre); *Striptease & Out at Sea* (Vanishing Point/Citizens Theatre); *Black Watch*, *Home: Caithness* (National Theatre of Scotland); *White Rose* (Firebrand); *Stones in His Pockets* (Tron Theatre); *Moby Dick*, *Trouble and Shame*, *The End of Hope*, *The End of Desire*, *What The Animals Say* (Oran Mór); *Interiors*, *A Brief History of Time* (Vanishing Point). Television includes: *In Plain Sight* (ITV); *River City* (BBC Scotland); *Till Death Us Do Part*, *Hancock's Half Hour – Lost Sitcoms* (BBC); *Gary: Tank Commander* (Comedy Unit). Recent radio includes: *Measure for Measure* (BBC Radio 3); *The Tragic History of My Nose*; the Émile Zola series *Blood, Sex & Money* (BBC Radio 4).

DAVID IRELAND

David is from Belfast and trained as an actor at the Royal Scottish Academy of Music and Drama. His first play, *What the Animals Say*, was produced at Oran Mór, Glasgow. His other plays include *Everything Between Us* (Tinderbox); *The End of Hope* (Oran Mór); *Yes So I Said Yes* (Ransom); *Half a Glass of Water* (Field Day); *Most Favoured* (Traverse Theatre/Oran Mór); *Can't Forget About You* (Lyric Theatre, Belfast); *The Hen Night* (Royal Conservatoire of Scotland); and *Cyprus Avenue* (Royal Court/Abbey Theatre). He was Playwright-in-Residence at Lyric Theatre, Belfast from 2011–12. *Everything Between Us* won the Meyer-Whitworth Award and the Stewart Parker Award in 2011. *Cyprus Avenue* won the Irish Times Award for Best New Play and the James Tait Black Prize for Drama in 2017, and recently ran at the Public Theater in New York. He is currently working on new plays for the Royal Court and the Abbey, and has various screen projects in development.

LUCIANNE McEVOY

Theatre includes: *Numbered, Sacrifice at Easter*, *Woyzeck* (Corcadorca); *Bold Girls*, *The Libertine* (Citizens Theatre); *What Put the Blood, Riders To The Sea* (Abbey Theatre); *Curious Incident of the Dog in the Night-Time* (National Theatre); *Jumpy*, *The Weir*, *Blood and Ice* (Royal Lyceum Theatre Edinburgh); *Dance of Death* (Vox Motus/Citizens Theatre); *Leaving Planet Earth* (Grid Iron/Edinburgh International Festival); *A Doll's House* (National Theatre of Scotland/Royal Lyceum Theatre Edinburgh); *The Making of Us* (Tramway/National Theatre of Scotland); *Festen* (Birmingham Rep); *The Thebans* (Theatre Babel); *The Boy Who Fell Into A Book* (English Touring Theatre); *Hinterland* (Out of Joint in association with Abbey Theatre and National Theatre); *Translations* (Abbey Theatre) and *Dolly West's Kitchen* (Old Vic/Abbey Theatre). Television includes: *Outlander*, *NY-LON*. Radio includes: *The Vital Spark: Intelligence*, *Stardust*, *If I Could Fly*. Film includes: *In America*, *A Family Affair*, *The Pear Bottle*.

DARRELL D'SILVA

Recent theatre credits: *Woyzeck*, *Hedda Gabler* (Old Vic); *X* (Royal Court); *Wendy & Peter* (Royal Shakespeare Company); *Dunsinane* (Royal Shakespeare Company/National Theatre of Scotland); *Making Stalin Laugh* (JW3). For the Royal Shakespeare Company: *Little Eagles*, *King Lear*, *Antony and Cleopatra*, *Julius Caesar*, *The Winter's Tale*, *The Drunks*, *Midsummer Night's Dream*, *Troilus & Cressida*, *The Spanish Tragedy*, *Camino Real*. For the National Theatre: *The Rose Tattoo*, *Royal Hunt for the Sun*, *Tales From Vienna Woods*, *Closer*, *Further Than The Furthest Thing*. Other theatre incudes: *Children's Children* (Almeida Theatre); *Fall* (Traverse Theatre); *The White Devil* (Menier Chocolate Factory); Franco Zeffirelli's production of *Absolutely!* (Perhaps) (Wyndhams Theatre); *Antarctica* (Savoy Theatre); *Six Characters in Search of an Author* (Young Vic); *Paradise Lost* (Royal & Derngate); *The Lying Kind* (Royal Court). TV credits include: *Informer*, *Strike Back*, *Game of Thrones*, *Endeavour*, *Asylum*, *Father Brown*, *Poppy Shakespeare*, *Criminal Justice*, *Saddam's Tribe*, *Krakatoa The Last Days*, *Spooks*, *Messiah*, *Lawless*, *Cambridge Spies*, *Queen of Swords*, *Out of the Blue*, *Prime Suspect*. Film: *Official Secrets*, *The Throwaways*, *Closer to the Moon*, *Northmen*, *The Viking Saga*, *Montana*, *Dirty Pretty Things*, *Showpieces*, *Song*.

TRAVERSE THEATRE COMPANY

Formed in 1963 by a group of passionate theatre enthusiasts, the Traverse Theatre was originally founded to extend the spirit of the Edinburgh festivals throughout the year. As Scotland's foremost theatre company dedicated to new writing, the Traverse is proud to deliver its year-round mission of championing creative talent by placing powerful and contemporary theatre at the heart of cultural life – producing and programming urgent and diverse work. Through the work it presents, the Traverse aims to both entertain and stir conversation – reflecting the times and provoking crucial debate amongst audiences, inspiring them to ask questions, seek answers and challenge the status quo. The Traverse has launched the careers of some of the UK's most celebrated writers – David Greig, David Harrower and Zinnie Harris – and continues to discover and support new voices. Outside the theatre walls, the Traverse runs an extensive engagement programme, offering audiences of all ages and backgrounds the opportunity to explore, create and develop.

AUCKLAND ARTS FESTIVAL

TE AHUREI TOI O TĀMAKI MAKĀURĀU

The Ahurei Toi o Tāmaki Makaurau / Auckland Arts Festival is a place for ambitious ideas by storytellers, provocateurs and creators.

The Festival reflects our contemporary, cosmopolitan city with its many communities. It challenges artists and audiences to be bold and take a risk. Through the work of artists of Aotearoa and across the world, we aim to inspire, provoke and entertain the people of Auckland Tāmaki Makaurau and our many visitors.

A globally recognised celebration of art and culture taking place each March in New Zealand's largest city, AAF will be presented for the 11th time in 2019. The Festival has attracted nearly two million visitors to date.

Festival People

Patron

The Governor General, Her Excellency The Right Honourable Dame Patsy Reddy, GNZM, QSO

Board of Trustees

John Judge (Chair)
Angela Clatworthy
Rick Carlyon
Evan Davies
Sarah Judkins
Tarun Kanji
Angela Watson
Fred Ward

Chief Executive

David Inns

Artistic Director

Jonathan Bielski

Business & Finance Director

Shona Roberts

Accounts & Payroll Administrator

Mirena Tomas

Accounts Assistant

Suzanne Watt

Executive Assistant

Elizabeth Swinburn

Office Manager

Gill Saker

Pou Tikanga

Eynon Delamere

Head of Programming

Dolina Wehipeihana

Creative Associate

Tama Waipara

Senior Programme Manager

Steph Walker

Programme Manager, Toitū Te Reo

Ngatapa Black

International Music Consultant

Declan Forde

Creative Learning & Community Engagement Coordinator

Natasha Lay

Programme & Access Coordinator

Helen Winskill

Programme Coordinator, Whānui

Noma Sio-Faiumu

Project Assistant, Whānui

Scotty Cotter

Programme Administrator, Toitū Te Reo

Whetu Silver

Programme Coordinator, Tōku Reo Waitai & TIRA

Aroha Rawson

Creative New Zealand Pasifika Intern

Haanz Fa'avae Jackson

Access Programme Intern

Ekta Kumar

Technical Manager

Nick Tomlin

Technical Administrator

Catherine Hart

Artist & Logistics Manager

Megan Andrews

Artist Liaison Assistant

Rina Patel

Head of Staging

Andrew Gibson

Head of Lighting

Abby Clearwater

Head of Sound

Sandy Gunn

Head of AV

Simon Barker

Spiegelent Site Manager

Jamie Blackburn

Production Manager

Vicki Cooksley

CONTACT

Ph: +64 09 309 0101
Email: info@aaf.co.nz

Level 5, Wellesley Centre
44–52 Wellesley Street West
PO Box 5419
Auckland 1141

Marketing & Communications Director

Thierry Pannetier

Marketing Manager

Sally Woodfield

Brand & Content Creation Manager

Tim Wong

Media & PR Manager

Siobhan Waterhouse

Publicist

JP Bolton

Marketing Assistant

Camila Araos Elevantino

Marketing Intern

Stacey Mulholland

Partnerships Executive

Vanessa Morgan

Partnerships Assistant

Carrie Rae Cunningham

Ticketing Manager

Jillian Davey

Ticketing Assistant

Evan Phillips

Founding Friends

Adrian Burr
Graeme Edwards
Friedlander Foundation
Dame Jenny Gibbs
Sir Chris & Dayle, Lady Mace

Festival Supporters

CORE FUNDERS



GOLD SPONSORS



SILVER SPONSORS



BRONZE SPONSORS



CORPORATE PATRONS



MAJOR FUNDERS



FUNDING PARTNERS



INTERNATIONAL PARTNERS



PLATINUM PATRONS

Janet Clarke & John Judge
Sir Roderick & Gillian, Lady Deane
Andrew & Jenny Smith
Sir James Wallace
(The Wallace Foundation)

SILVER PATRONS

Brian & Julie Cadzow
Jeremy Collins
Christine & Richard Didsbury
Jan & Trevor Farmer
Kent & Gaye Gardner
Dame Jenny Gibbs
John & Jo Gow
Ian & Wendy Kuperus
Rochelle McLaren
Sir Chris & Dayle, Lady Mace
Sonbol & Farzod Taefi
Walker and Hall Trust
Fran Wyborn

BRONZE PATRONS

John Barnett
John Billington QC
Rick & Jenny Carlyon
Rosslyn Caughey
Mark & Angela Clatworthy
Sally Clatworthy
Graham Cleary
Nicola Johnson & Stephen Mills QC
Kate Plaw
Fran & Geoff Ricketts
Michelle & Will Rouse
Catherine & Martin Spencer
Lady Philippa Tait
Fred & Nicky Ward
Sally Woodfield & David Inns

JADE PATRONS

Victoria & John Carter
Johnny & Jo Chaplin
Martin Cooper
Amber Coulter & Andrew Lewis
Tarun Kanji
Vanessa Morgan
Shona Roberts
Chris Simcock & Camilla Hope-Simcock

GOLD PATRONS

Bill & Frances Bell
Friedlander Foundation

HOFESH SHECHTER COMPANY



“A magnificent work.”

— THE STAGE

FROM
REVOLUTIONARY
CHOREOGRAPHER
& COMPOSER
HOFESH SHECHTER —

GRAND FINALE

A BOLD, BEAUTIFUL, ONE OF A KIND
PERFORMANCE COMBINING
DANCE, THEATRE AND
INTOXICATING
LIVE MUSIC.

SUPPORTED BY

Metro

ALSO AT
AUCKLAND ARTS FESTIVAL

BOOK AT AAF.CO.NZ

21–23 March • ASB Theatre, Aotea Centre