

The Cat & The Moon

by W.B. Yeats



BLUE RAINCOAT



arts
council
of
ireland

funding

theatre

arts council.ie

Foreword

Our staging of *The Cat & the Moon* by W.B Yeats at The Factory Performance Space is Blue Raincoat Theatre Company's 4th production for 2009. It has been preceded this year by our performances of *The Last Mile* at The Factory in May, *The Third Policeman* (2007) at The Project Arts Centre in Dublin in February and by our international tour of *The Strange Voyage of Donald Crowhurst* (2004) to theatre festivals in Istanbul and Adana in Turkey in April.

This production of *The Cat & The Moon* which will coincide with the 50th Yeats International Summer School and will be followed by our second premier of 2009, a new stage version of *At Swim Two Birds*. Adapted from Flann O'Brien's original novel by Jocelyn Clarke, *At Swim Two Birds* will open in Sligo in November. Our Mobile Theatre initiative will be launched in late November & December with performances of *A Brief Taste of Lightning* (Premiered in 2001) at regional venues throughout the northwest.

July saw our company and our venue, The Factory Performance Space, continue to play a pivotal role in supporting and developing Sligo's CAIRDE summer festival. Now an independent event in its own right, Blue Raincoat Theatre Company established this festival in 2003 as a showcase event for the year round arts participation programme we continue to undertake with diverse community groups and regional support agencies.

Our Theatre Resource Project under which we will deliver five new theatre initiatives between 2007 and 2011 sees the continuation of our Lecture Workshop programme commenced in 2007, as well as the opening of our theatre / DVD library in 2008. In 2009 our Mobile Theatre initiative mentioned above will establish a new professional theatre touring model in Ireland. Under this element of the Theatre Resource Project we will present work from our repertoire in outlying rural community venues and halls throughout the regions on an annual basis. The two remaining Theatre Resource Project initiatives for 2010 & 2011 are the launch of a theatre publishing initiative and the establishment of a theatre school respectively.

2009 also sees us extend and develop a 3 year performance & mentoring programme with community based theatre concerns spread throughout different counties in the northwest region. Flowing from an existing and highly successful Arts Partnership arrangement with Sligo Local Authorities - covering community based theatre concerns in South Sligo - this initiative will pioneer a new and vibrant regional outreach / audience development model for professional arts organisations and the broad communities in which they exist.

Finally, with this production we continue with our E-programme initiative. Those who are already on our email list and those who would like to join it now have an opportunity to receive our production programmes in a high quality electronic [PDF] format. Our audiences will have an opportunity to read up on the background to our productions before they arrive at the venue if they so wish. In future programmes we will include active links in the e-programme that we will have used in our research and rehearsal processes, interviews with the artistic team, as well as collated preview materials from national and regional press in the run up to the production. As the initiative evolves, there will be other active links in the e-programme, to relevant materials from our DVD Library and to archive material on past productions. We hope you enjoy our play this afternoon and that we will have the opportunity of meeting you again through some of our other productions and activities in 2009.

Malcolm Hamilton and Niall Henry

Blue Raincoat Theatre Company would like to acknowledge the continuing support of The Arts Council of Ireland for every aspect of our annual artistic programme.

Cast & Artistic Team

Musicians/Saint

Ciarán Mc Cauley

Fiona Mc Geown

Sandra O Malley

Blind Beggar

Niall Henry

Lame Beggar

John Carty

Director

Kellie Hughes

Lighting

Michael Cummins

Sound

Joe Hunt

Production Manager

Peter Davey

Design

Jo Conway

Masks

Michael Cummins

Bettina Seitz

Blue Raincoat Theatre Company would like to thank Jo Conway, Peter Crann, Oisín Horler, Lorna Kavanagh, Lucie O' Hara, Alan Dunne and Sligo Arts Office for their help with this production.



John Carty

John Carty trained at the Samuel Beckett Centre, Trinity College, Dublin, graduating in 1988. He worked with Co-Motion Theatre Company and Graffiti Theatre Company before returning to Sligo to become a founder member of Blue Raincoat Theatre Company. He has since trained at the Ecole de Mime Corporel Dramatique, London, at the Saratoga International Theatre Institute, New York with Anne Bogart, and at the Roy Hart Theatre in Malérargues, France. John has appeared in most of the company's productions to date. In recent years, he has also directed a number of one-act plays at The Factory Performance Space.

Ciarán McCauley

Ciarán is from Sligo and has been a core member of Blue Raincoat Theatre since October 1991. He has trained at the Ecole de Mime Corporel Dramatique, London with Corrine Soum and Steve Wasson, at the Saratoga International Theatre Institute, New York with Anne Bogart and at the Roy Hart Theatre in Malérargues, France. He has performed in the *Playboy of the Western World* at the Peacock Theatre, Dublin directed by Niall Henry, and has worked with Crossroads Repertory Theatre, Indiana. Ciarán has directed productions of *At the Hawk's Well*, *Purgatory* and *The Cat and the Moon* and has been a guest tutor at Queens University, Belfast and NUI Galway.



Niall Henry

Niall is from Sligo and is Artistic Director of Blue Raincoat. He studied in Paris with Corrine Soum and Maximillion Decroux and returned to Sligo in 1991 to co- found Blue Raincoat with Malcolm Hamilton. He has directed six of Malcolm's plays, most recently *The Strange Voyage of Donald Crowhurst* and *A Brief Taste of Lighting*. Other shows directed for Blue Raincoat include *Hamlet*, *A Mid Summer's Night Dream*, *The Tempest*, *Macbeth*, J Clarke's adaptations of *Alice's Adventures in Wonderland* and *Through the Looking Glass* (co-production Peacock theatre) and Brendan Ellis' *Hollow in the Sand*. He has directed on two occasions for the National Theatre, *Playboy of the Western World* in 2002 and more recently, Colm Toibin's *Beauty in a Broken Place* for abbey one hundred.

Kellie Hughes

Kellie has worked with Blue Raincoat Theatre Company since 2004. Initially trained in dance, she performed in the World Tour of Riverdance - The Show during 1996/97 before graduating from the University of Ulster, Coleraine in 2000 with a BA first class honours in Theatre and History. She then completed an MA in Physical Theatre at Royal Holloway, University of London and went on to spend three years training with Corinne Soum and Steve Wasson, last assistants of Etienne Decroux and directors of the Theatre de l'Ange Fou. Recent acting roles include Joe the Soul in Flann O'Brien's *The Third Policeman* and the The Guardian of the Well in Yeats' *At the Hawk's Well*. Kellie is training co-ordinator for Blue Raincoat Theatre Company and a guest lecturer at the University of Ulster, NUI Galway and IT Sligo. *The Cat and the Moon* is Kellie's directorial debut.

Fiona McGeown

Fiona is a graduate of the Ecole de Mime Corporel Dramatique London. She began working with Blue Raincoat Theatre Company 12 years ago and has appeared in many productions including *Alice in Wonderland*, *Still Life*, and *The Strange Voyage of Donald Crowhurst*.

Sandra O Malley

Sandra is a graduate of the Ecole de Mime Corporel Dramatique. She studied under Corinne Soum and Steven Wasson, Etienne Decroux's last assistants. Having performed with their company, she returned to Ireland and has been working with Blue Raincoat Theatre Company since 1997. Sandra has provided workshops both nationally and internationally for University College Galway, the Drama League of Wales and Potsdam International Dance festival, Germany. She has also directed productions for the Sligo Youth Theatre.

Michael Cummins

Michael is from Dublin and studied painting at NCAD. He has designed sets and lighting, and acted as production designer for many of Blue Raincoat's productions including *Hamlet*, *Once Time*, *Alice's Adventures in Wonderland*, *Through the Looking Glass*, *Macbeth* and *The Strange Voyage of Donald Crowhurst*.

Peter Davey

Peter is from Tubbercurry in Sligo and has a lifetime involvement in amateur drama having worked extensively with Beeneeze Theatre Company and The Phoenix Players. He has been the recipient of national amateur drama awards for both acting and lighting design. He is currently Production Manager at The Factory Performance Space.

Joe Hunt

Joe has been Technical Manager and Sound Designer with Blue Raincoat Theatre Company since 2001. Prior to this, Joe also worked with the Hawk's Well Theatre, Sligo on lighting and sound operation as well as stage construction. Joe is also involved in video and image design for Blue Raincoat Theatre Company.

Rearrangements

Extract from Rearrangements, an essay by Edward Gordon Craig, written in 1915. The essay appears in The Theatre – Advancing, published in 1919 and now available through Kessinger Publishing. For many years, Edward Gordon Craig (actor, producer, director and designer) was also the most influential theorist of the theatre in Europe, and a defining force in Yeats' 'anti-theatre', including its derivation of aesthetic principles from the Japanese nōh theatre.

... Enquiring into those results we find that the body of the modern theatre is composed of strangely contradictory elements; of the organic and the inorganic hopelessly clinging together.

Regard for a moment this bunch of confusion; regard that side where all the stage conventions and inventions are clustered.

We find

- 1. On the poet's part, an unnatural mode of speech – verse or prose.*
- 2. On the actors' part, a natural even colloquial mode of utterance.*
- 3. Scenes imitating nature in paint and canvas.*
- 4. Actors of flesh and blood.*
- 5. Movements half natural, half artificial.*
- 6. Light always failing in an attempt to simulate nature's light.*
- 7. The faces painted and disguised.*
- 8. The facial expression always attempting to come through the paint and disguise.*

Thus 1, 2, 4 and 8 – the words, actors, their speech and facial expressions are organic.

3 and 7 – the scenes and disguised faces are inorganic.

5 and 6 – the light and movement are half one thing and half the other.

It is with this material that the modern theatre fatuously believes it can fashion a work of art. And it is against this material that the nature of all art rebels and prevails.

Let us arrange and change parts of this conglomeration and then see whether things are not more of a piece. And against those items we arrange or change we will place a sign (~) so that it will be seen at a glance.

1. The poet's work to be as it is – an unnatural mode of speech, or verse.
2. The actor's work to be an unnatural mode of delivery
3. The scene to be a non-natural invention, timeless and of no locality.
4. Actors to be disguised beyond recognition like the marionette.
5. Movements conventionalised according to some system.
6. Light frankly non-natural, disposed so as to illumine scenes and actors.
7. Masks.
8. Expression to be dependent on the masks and the conventional movements, both of which are dependent on the skill of the actor.

Now we find that without having to eliminate any one of the eight factors we have been able to harmonize their conflicting purposes by harnessing some of them.

Rearrangements

But let us once again rearrange the parts so they harmonize in a different key.

1. The poet's work to be written in a colloquial mode of speech, natural – as improvisation is.
2. The actor's delivery to be colloquial.
3. The scene to be a facsimile or photographic reproduction of nature, even to the use of real trees, real earth, bricks, etc.
4. The actors in no way disguised, but selected according to their likeness to the part which is to be acted.
5. Movements as natural as speech.
6. The light of day or night.
7. The faces of the actors paintless.
8. The expression as natural as the movement and speech.

Now either of these two arrangements is logical in itself, even as it would be logical to place a real chrysanthemum in a real glass vase with real water in it, or an imitation flower in a papier-mâché vase painted to look as though it held water.

In short, to mix the real and the unreal, the genuine and the sham – *when you are not forced to do so* – is at all times, whether in life or in art, an error, a misconception of the nature of all things, a parody of purpose.

Blue Raincoat Theatre Library carries a growing collection of texts and research publications. It is open to practitioners, students and the public for research and reading purposes by appointment. The library also has an extensive collection of DVDs available for in-house viewing.

Anyone wishing to access the library should contact the company on (071) 917 0431

The Cat & The Moon



Ana Faye



Malcolm Johns



Suzanne Woods

The Cat & The Moon

4 Castle Street Sligo Tel: 071 914 3686

www.thecatandthemoon.com



Theatre Resource



LECTURE/
WORKSHOP

David Goldworthy
of the Roy Hart Foundation
Malérargues France
24th - 30th November 2009
For workshop and lecture
times please contact
(071) 9170431



MOBILE
THEATRE

A Brief Taste of Lightning
By Malcolm Hamilton
December 2009

Gold Patrons

Eileen Monaghan
Dicky Gable and Tonya Keane
Quay Street Shopping Centre
Rhenus Logistics
Business Patrons
AVA Sound System
Bank of Ireland
The Cat and the Moon
CFK Construction
The Clarion Hotel
Edgworth Organisational Consultants
Hamilton Young Architects
Henry Lyons Menswear
McDermott, Creed and Martyn
The Harp Tavern
Omedia Broadcasting Services
Fastcom
John and Siobhan O' Dea
Puma Design Lab
Shoot the Crows
Sligo Commercial Rentals
Tobergal Lane Café
Tom Currid Construction
Patrons
Monica Barry
Gary's Cycles
Down Syndrome Association Sligo
DPS Print
Eamonn and Ann Fox
Martina Gilan
Sean and Mary Gilan
Gus and Ann Henry
Helen McCauley
David Lawlor
Tobias Luck
Brendan and Teresa McCauley
David Gunne and Vonney McCormack

Desmond and Siobhán Moran
Nora Moriarty
Paul O'Donnell
Pure Design
Kevin Quinn and Sian Quill
Sligo Champion
Stephen Short
Strandhill Pharmacy
Tir na Nóg
WCCS Ltd
<http://www.sligoheritage.com>
Richard and Elizabeth Woodmartin
Friends
Jenny Benito and Klaus Noll
Jim and Phil Carty
Seamus Concannon
Gerhard and Erika Collins
Cait Flavin
Ben and Marie Healy
Gerald Healy
Tony Henry
Heiton Buckley
Terrence Heron and Kate MacDonagh
Bob Kelly
Dr. Klocker, Dieter
Maribeth Milne
Paric Oates
Austin O' Callaghan
Celia O'Malley
Michael and Claire Waters
Patrick Stewart Wines
Sligo Office Supplies
Joan and Ronnie Ward
Synergy Network
The Sweet Olive Restaurant

BLUE RAINCOAT



Blue Raincoat Theatre Company
The Factory Performance Space
Lower Quay Street, Sligo
Tel: +353 (0)71 9170431
www.blueraincoat.com



The Harp
Tavern



Paddy Dooney
& sons



The Cat & The Moon
goldsmiths



GARYS CYCLES



Shoot
the
CROWS