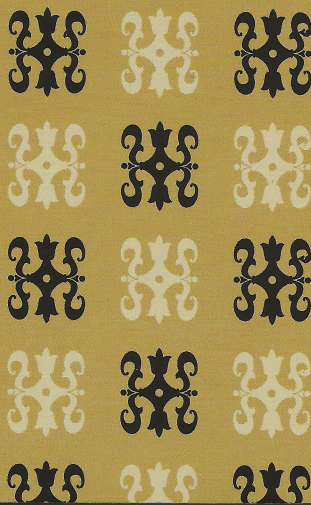




SAM WANAMAKER  
PLAYHOUSE



JAMES JOYCE'S  
**T H E D E A D**





**READ BY**

Aidan Gillen

**ORIGINAL MUSIC WRITTEN  
AND PERFORMED BY**

Feargal Murray

This reading of **The Dead** is directed by Conor McPherson  
and was first performed in the Sam Wanamaker Playhouse  
in December 2014.

**The Dead** will also play at the Smock Alley Theatre, Dublin  
5–9 January 2016.



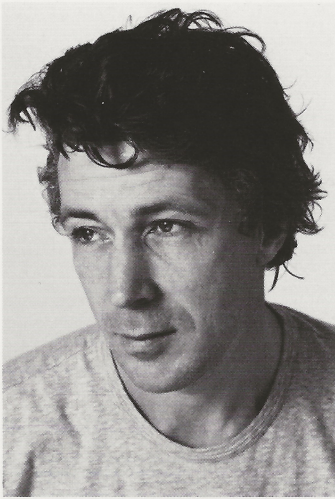




James Joyce in Zurich, 1915. Granger Collection / Topfoto.



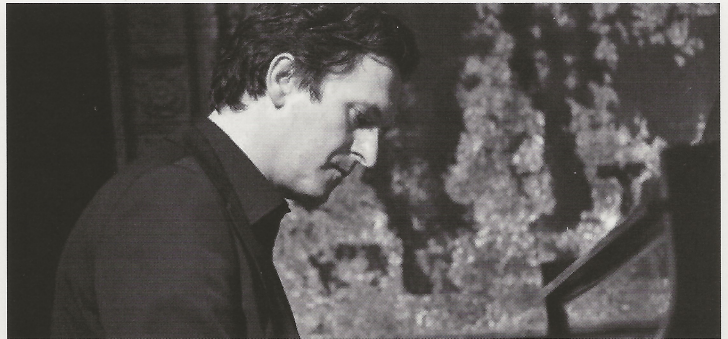
## AIDAN GILLEN



Aidan's theatre credits include: *Glengarry Glen Ross* (West End); *American Buffalo* (Gate Theatre, Dublin); *The Caretaker* (Broadway); *Someone Who'll Watch Over Me* (West End); *The Tempest*, *Platonov* (Almeida) and *Mojo* (Royal Court).

Television credits include: *Game of Thrones*, *Charlie*, *The Wire*, *Love/Hate*, *Queer as Folk*, *Safe* and *Freefall*.

Films include: *Knights of the Roundtable: King Arthur*, *Maze Runner: Scorch Trials*, *You're Ugly Too*, *Sing Street*, *Still*, *Calvary*, *Beneath the Harvest Sky*, *Mister John*, *Blitz*, *Treacle Jr.*, *Shadow Dancer*, *Shanghai Knights*, *The Low Down* and *Mojo*.



## FEARGAL MURRAY PIANO

Born in Derry, Feargal studied music at Edinburgh University and a Masters in Composition at Goldsmith's College London before moving to Dublin.

He has since worked extensively on the Irish music scene as pianist/keyboard player, arranger, producer and songwriter. He has performed on BBC's *Later...with Jools Holland* and many prestigious venues throughout the world such as Carnegie Hall, Radio City Music Hall, Royal Festival Hall and the Royal Albert Hall. He was Musical Director for Camille O'Sullivan's show *The Dark Angel* (Apollo Theatre) and together they also wrote and performed the Royal Shakespeare Company's acclaimed musical adaptation of Shakespeare's *The Rape of Lucrece*, touring it globally and recently releasing it on CD. Together with Camille he is currently collaborating with the iconic Australian songwriter Paul Kelly creating a new show celebrating the Irish 1916 Centenary, supported by Culture Ireland. It will tour globally and include Sydney Opera House and Melbourne International Festival.







# TEARS, GENEROUS TEARS

Paul March-Russell

Let me be clear about one thing: the most sensitive of the protagonists in *Dubliners* (1914), one of the most influential short story collections ever published, remains Gabriel Conroy. This is, of course, a reflection upon the other characters whose self-deceptions convey the theme of paralysis that James Joyce (1882–1941) introduces in the first of the stories, 'The Sisters'. The literary history of *Dubliners* is itself one of paralysis: having written the stories between 1904 and 1907, Joyce endured numerous rejections, two failed attempts at publication and a final third-time-lucky from Grant Richards, who had themselves previously rejected the manuscript.

Despite lacking the vast scale and inspired wordplay of *Ulysses*, it's not hard to see why Joyce ran into difficulties. The low-life seediness of several of the characters, the physical cruelty, the overt intimations of sexual desire and the anti-Catholicism were strong meat for British publishing of the 1900s. Joyce needed the minor revolution of little magazines, such as Ford's *The English Review*, Dora Marsden's *The Egoist* and A.R. Orage's *The New Age* (and within them the presence of the short story), to create the conditions for which a punt could finally be made on his own work. It was Joyce who popularised the notion of the epiphany as a working principle in the short story and *The Dead*, which concludes *Dubliners*, is a marvellous summation of Joyce's methods.

The story takes place at a social occasion (a New Year's Eve party). It is an event underwritten with ritualised meaning; in 'The Company of Wolves' (1977), Angela Carter calls New Year's Eve 'the hinge of the year'. And what can cross the threshold unbidden is, of course, the spectre. Although Joyce does not use the more melodramatic effects of the ghost story, his tale is nevertheless haunted with the sense that the dead are always with us; the same equivocal being characteristic of Celtic revivalists such as W.B. Yeats.

Gabriel, agonising over his speech and fussing about his appearance, would like to think of himself as being generous enough to admit such ghostly presences. After his wife has told him about the boy she loved and who died, 'generous tears' fill Gabriel's eyes: 'He had never felt like that himself





towards any woman but he knew that such a feeling must be love.' 'Generous' though can also mean copious: are these tears symptomatic of Gabriel's newfound altruism or tears of relief because Gabriel now knows he is a man who can feel love? Joyce's question undercuts Gabriel's apparent illumination; his possible self-deception blankets his emotional response just as the falling snow blankets the world outside. And yet, Gabriel is still the most sensitive of Joyce's protagonists, the only one in *Dubliners* who approximates any real sense of self-knowledge. Joyce's story – and indeed collection – is all about the distance between understanding and self-understanding. It is the critical space in which the short story makes its home.

Dr Paul March-Russell teaches Comparative Literature and Liberal Arts at the University of Kent, Canterbury. His publications include *The Short Story: An Introduction* (2009).





# THE INDOOR PERFORMANCE PRACTICE PROJECT

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Dr Farah Karim-Cooper, Head of Higher Education and Research at Shakespeare's Globe and Dr Will Tosh, Post-Doctoral Research Fellow at Shakespeare's Globe, reveal what we've learnt about the Sam Wanamaker Playhouse in its first two years.

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Since the Sam Wanamaker Playhouse opened in January 2014, its crowded schedule of theatre, music and Globe Education events has provided an extraordinarily rich source of material for academic study. The Indoor Performance Practice Project aims to document our discoveries about theatre practice, repertorial habits and spectatorship in this intimate, candle-lit space.

At the heart of all our questions is a curiosity about the impact of the space on performers, audiences and playwrights. We interviewed practitioners from the first seasons and gathered reactions about the experience of being an actor or musician in the new playhouse: what vocal and physical challenges has the space posed? How does candle-light affect performance? We put questions to our audiences, too: is proximity to the stage intimidating, or exciting? Does watching the show from above, through the glow of the candles, enhance or inhibit a connection to the action? You might be accosted (very politely!) as you leave the theatre tonight by a Globe researcher keen to record your views, and we value all responses.

But we're just as interested in the way our new playhouse lets us ask questions about the historic repertoire of late Elizabethan and Stuart drama. Because the Sam Wanamaker Playhouse is an archetypal indoor theatre of the period, it enables us to explore a range of repertoires from a number of theatres, such as the Whitefriars, St Paul's and the Cockpit, as well as Shakespeare's own Blackfriars playhouse. How did the specific conditions of indoor theatres affect the plays that dramatists produced for them? Was there a particular indoor repertoire? Did companies adapt their material, costumes or performances as they moved between venues? Our 'Outside In' experiments, in which we bring Globe productions into the playhouse for a handful of performances, have demonstrated that the expansive energy of a Globe show can be decanted into the more bijou indoor space with thrillingly vital results. Our public workshops, Research in Action, enabled us to investigate the staging and production conundrums of some lesser-known Jacobean and Caroline plays. Our Globe Senior Research Fellows including Claire van Kampen and Martin White and Globe actor Philip Bird have helped co-ordinate this exciting series.

So what have we learnt so far? Firstly, although the space has a very strong identity of its own, it has proved remarkably hospitable to a wide variety of genres and forms. The psychological terror of our opening show *The Duchess of Malfi* was a predictably good fit in the playhouse, but so was the festive exuberance of *The Knight of the Burning Pestle* and the enthralling intimacy of *Ellen Terry with Eileen Atkins*, returning this year for another run. John Marston's *The Malcontent* and Christopher Marlowe's lavish *Dido Queen of Carthage*, tackled by the teenage Globe Young Players, sat well. Music and song flourish in the space (the Royal Opera House's *L'Ormino* and this season's *Orpheus* have brought baroque opera to a proto-Palladian room). Public talks have proved a hit, which shouldn't surprise us given the space's architectural connection to early modern anatomy theatres and lecture halls.

In part this is down to the playhouse's acoustic sensitivity. Language – even the knotty verse of Jacobean drama – rings out with an entirely unfamiliar clarity no matter the volume. 'It takes a bellow, but it also takes a whisper,' remarked one performer.

Musically, the space is distinctive. From a strictly melodic point of view, it returns a slightly cool sound (a more resonant acoustic would make spoken words too echoey) but this precision allows for remarkable effects. The location of a performance gains significance. As we've discovered in our



Research in Action workshops, music that emanates from above means something different to music played upon or below the stage. Invisible music implies something else entirely – the supernatural. In the 'Outside In' *Julius Caesar*, the arrival of Caesar's ghost in Brutus's tent was heralded by the end of Lucius's lute-song, performed in full view, and the unsettling strains of a small consort (bass sackbut, three recorders and a cymbal) starting up behind the frons scenae. Unexpectedly, loud percussion and wind instruments are also perfectly at home in the playhouse (as long as they are not played directly into an audience member's ear), putting paid to the assumption that 'drum and trumpet' musical styles were impossible in indoor theatres.

The beeswax candles are the Sam Wanamaker Playhouse's stand-out feature. Their glow, scent and just-discernible crackle add enormously to the atmosphere, and they provide an adaptable lighting source. A pure blackout, as used in *The Duchess of Malfi* and *'Tis Pity She's a Whore*, can be a terrifying experience. Raising the candelabra, by contrast, creates a subtle fade as light leaves the stage below, which is even more noticeable if the faces of the actors are made up with a pearlescent, luminous cosmetic. But the architecture of the space means multi-sensory effects like these are not received in a uniform way: those in the upper gallery perceive a 'fade' as a sudden increase in light, as the candles are winched to their eye-level. Shakespeare and his contemporaries may have experimented with lighting tricks, but they were probably more alive to the variety of experience in the house and might have hesitated to use an effect that wouldn't 'read' in the same way to everyone.

Variety has been the keyword in audience responses. Those watching from the upper gallery have reported feeling an observational, even voyeuristic, thrill at being able to look down on moments of high drama from a lofty, secretive position. One respondent likened the experience to 'looking through a hole in the door'. Spectators close to the stage relished the intimacy their position afforded them, but a few were taken aback by the darker aspects of *The Duchess of Malfi*, *The Changeling* and *'Tis Pity*: scenes of horror are inescapable in the small playhouse. Some people – following Samuel Pepys in the 1660s, who complained about having to watch a play through the low-hanging chandeliers – have been troubled by the glint of the candles or the steep rake of the galleries. A surprising discovery is how much audiences have enjoyed sitting in the pit despite its oddly curved benches. As we learned from the enthusiasm of the groundlings who queued to stand for three hours in the Globe in 1997, audience responses to a new early modern playhouse are never predictable.

The Indoor Performance Practice Project is an on-going endeavour. We'll make a close study of the playhouse's first seasons, and use the summer months for applied research workshops which are always open to the public. We're still – audience, academics and practitioners alike – getting to know the space. It has much to teach us.





# ELLEN TERRY WITH EILEEN ATKINS

11 January – 13 February

Eileen Atkins returns with her witty and intriguing insight into Shakespeare's women as first told by Ellen Terry.



**'She brings Shakespeare's women to spellbinding life'**

The Telegraph

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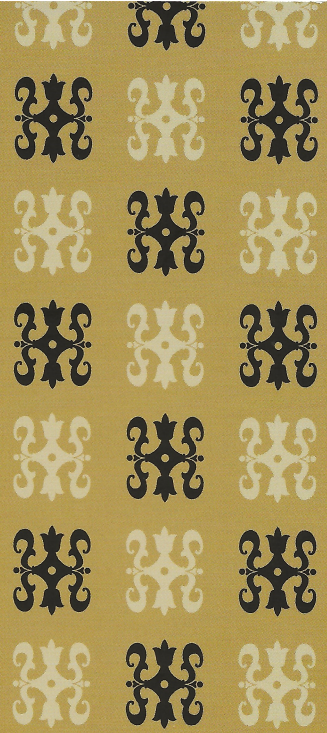
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*'His soul swooned softly as he heard the snow  
falling faintly through the universe and faintly falling,  
like the descent of their last end, upon all the  
living and the dead.'*