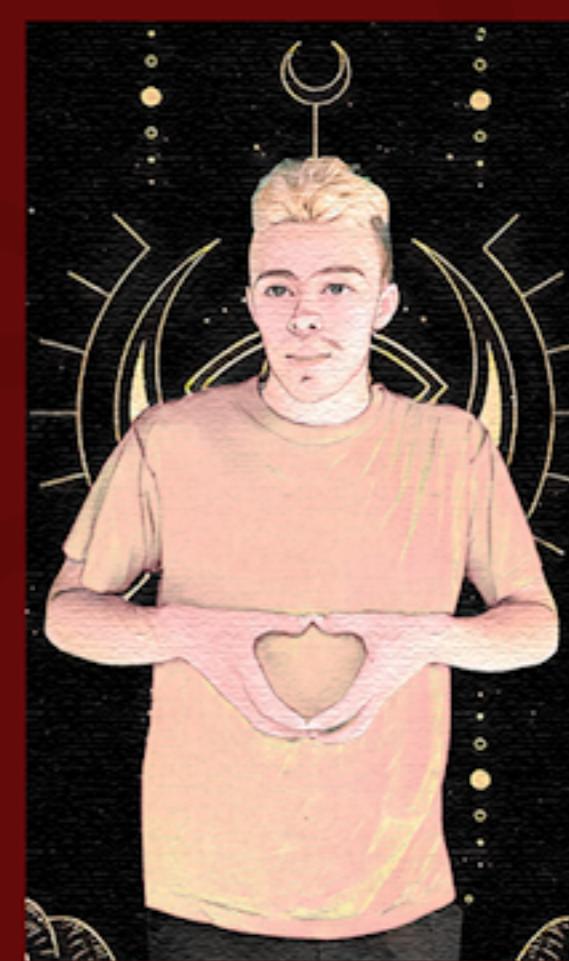


Dublin Youth Theatre presents

THE SPANISH TRAGEDY

by Thomas Kyd



PREVIEW
17 AUG @ 7.30PM

PERFORMANCES
18-20 AUG @ 7.30PM

ISL INTERPRETED PERFORMANCE
19 AUG @ 7.30PM

MATINEE AND RELAXED PERFORMANCE
20 AUG @ 1PM

AT THE PROJECTS ART CENTRE
SPACE UPSTAIRS

PRICES
€12 / €15 / €20

TICKETS AVAILABLE AT
WWW.PROJECTARTSCENTRE.IE

PHONE NUMBER
+353 1881 9613

DUBLINYOUTHTHEATRE.COM

DIRECTED BY
AOIFE SPILLANE-HINKS



Dublin
Youth
Theatre

arts
council
ealaíon
funding
theatre

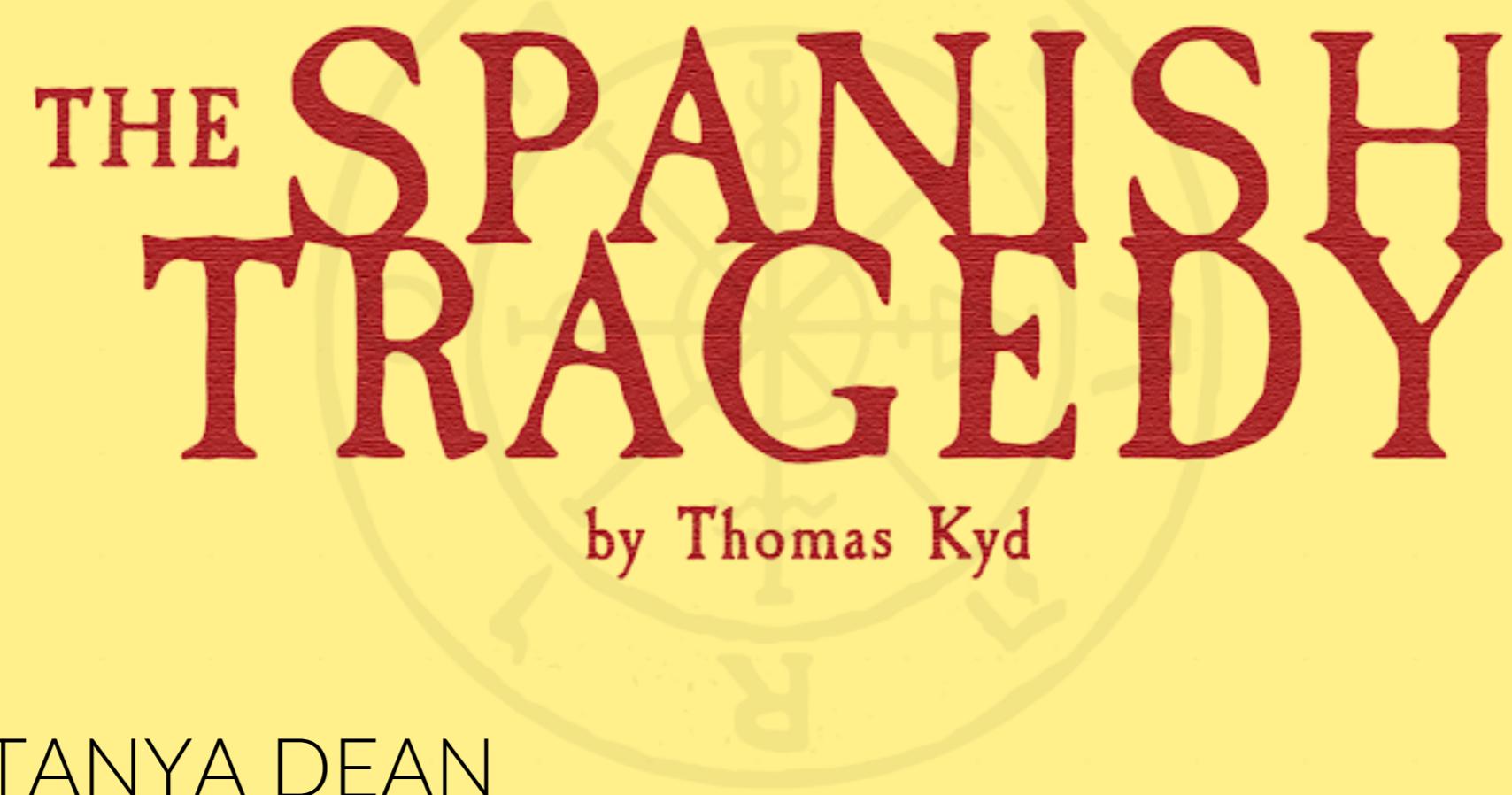
Comhairle Cathrach
Bháile Átha Cliath
Dublin City Council

city of dublin youth service board
CDYSB
to baint agus

Dublin
Youth
Theatre

project

THEATRE presented by Project Arts Centre



THE SPANISH TRAGEDY

by Thomas Kyd

DRAMATURG'S NOTE BY TANYA DEAN

Imagine a raised wooden structure, in a wide outdoor space with little protection from the elements. An impressively large (sometimes numbering in the thousands) and diverse audience are in attendance. For those who can pay, seats are available from which to watch the spectacle in relative comfort. The rest of the audience (primarily members of the lower classes) must stand, clustered in a semi-circle around the event for the duration, whilst food sellers and merchants hawk their wares. For those in attendance at this communal gathering, they are there to raptly watch, to be entertained by gory spectacle, or perhaps even to be moved by impassioned speeches.

You would be forgiven for thinking that the above description is meant to conjure the experience of attending a theatre in Elizabethan England, such as Shakespeare's Globe; in fact, this is a description of the crowds that flocked to witness public executions at the infamous Triple Tree of Tyburn, the first permanent scaffold for hangings in England (built in the same decade as the first public theatre in London). When Thomas Kyd was writing *The Spanish Tragedy*, or, *Hieronimo is Mad Again* in the late 16th century, hangings were treated as a public event, with 6,160 victims hanged at Tyburn during the reign of Elizabeth I. Whilst this may seem ghoulish to us, it was seen as being an effective—indeed, necessary—cog in the justice system, intended to offer civic catharsis and deter crime.

The Spanish Tragedy can be read as an interrogation of systems of justice, but equally of the cost of revenge. Hieronimo, as Knight-Marshal, serves as a judicial figure with the Spanish court, presiding over legal matters and issuing sentences upon the guilty (up to and including hanging). Hieronimo's faith in himself, the royal court, and indeed the universe is built upon a belief that justice will punish the guilty and protect the innocent. But when his own son Horatio is hanged and stabbed to death by the jealous Lorenzo and Balthazar, Hieronimo learns that justice does not treat all citizens equally. As Hieronimo, increasingly maddened by grief, battles for answers and for vengeance, the powerful and wealthy seem insulated from any consequence from their crimes. Meanwhile, the machine of the justice system sets its sights on those of lesser status (such as the servant Pedringano, who steadfastly believes that he will be saved by his powerful master, even whilst a noose tightens around his own neck).

And so, Kyd's revenge tragedy can be read as an exploration of whether justice is a viable ideal or simply a hollow illusion (like the empty box the hapless Pedringano wagers his life upon). Yet Kyd is careful not to offer simplistic answers either. The villains are finally vanquished in a chilling finale where a vengeful Hieronimo decides to stage his own public spectacle of bloody justice. However, in Hieronimo's pursuit of this revenge, we must look at the cost to his sanity, his reputation, his wife, his allies, and his life. The sheer scale of destruction across the play seems to signify that whilst all citizens must be vigilant for signs of corruption in justice systems, private vengeance is not the answer, as the ethical costs and cognitive danger prove devastating to individuals and society (even in a revenge tragedy).

Further Reading:

- Shortslef, Emily. "The Undemanding Dead: Fantasy and Trauma in The Spanish Tragedy and Post-Reformation Revenge Drama." *ELH* 86, no. 2 (2019): 467-494.
- Smith, Molly. "The Theater and the Scaffold: Death as Spectacle in The Spanish Tragedy." *Studies in English Literature, 1500-1900* 32, no. 2 (1992): 217-232.
- White, Martin. *Renaissance Drama in Action*. Routledge, 2013.

THE SPANISH TRAGEDY

by Thomas Kyd

CAST

PENDRINGANO, SPANISH GENERAL, ENSEMBLE	Millie Bolger
PORTUGUESE AMBASSADOR, ENSEMBLE	Rosalinda Cakraj
HORATIO, HANGMAN, ENSEMBLE	Abi Cepeda
BEL-IMPERIA, ENSEMBLE	Ellen Donohoe
ISABELLA, ENSEMBLE	Ciara Doran
HIERONIMO	James Durkin
LORENZO	Luke Healy
ALEXANDRO, HIERONIMO'S DEPUTY, ENSEMBLE	Seán Hudson
REVENGE	Nikole Kerpe
BALTHAZAR	Marcus Mac Gabhann
KING OF SPAIN, JAQUES, ENSEMBLE	Sophie Mangan
VICEROY OF PORTUGAL, ENSEMBLE	Seán Mulligan
CASTILE, LORENZO'S PAGE, ENSEMBLE	Luca Reuland
GHOST OF ANDREA	Róisín García Sacristán
VILUPPO, SERBERINE, ENSEMBLE	Sam White

There will be a 15 minute interval



BIOGRAPHIES

LUKA COSTELLO is a performer and theatremaker from Dublin. She is an alum of Dublin Youth Theatre, having been a part of multiple productions including The Sleepwalkers (2019) and The Comedy of Errors (2018). In 2019, she graduated from Theatre Performance Studies at Inchicore College of Further Education, and was awarded distinctions in ATCL Speech and Drama from Trinity College London. Luka is one of the Axis Assemble Artists of 2022.

TANYA DEAN has worked extensively as a freelance dramaturg in Ireland, UK, USA, and Iceland. She received her Doctor of Fine Arts and Master of Fine Arts in Dramaturgy and Dramatic Criticism from Yale School of Drama. Tanya is Script Associate for the Abbey Theatre, and Programme Chair for the B.A. (Hons) in Drama (Performance) in the Conservatoire of the Technological University Dublin.

JONATHAN EAST is an experienced fight director having trained and taught at the Irish Dramatic Combat Academy. He worked with Magol Films as Fight Director the on feature film Legionnaires Trail. He has also directed Mercenaries: The Berserker for Magol Films. He has spent 5 seasons and over 2,500 hours working with the Stunt Dept on History Channels hit TV show Vikings. During this time he also managed to squeeze in a stint on Mary Queen of Scots (dir. Josie Rourke) & Allied (dir. Robert Zemekis).

ALAN FARQUHARSON began his career in the RTE Design Department where he designed for every aspect of television, from current affairs to entertainment. He was also Production Designer on several of RTE's major film dramas and as Senior Production Designer was responsible for the design of the Eurovision Song Contests of 1993 and 1995. Throughout this time he also regularly designed for the stage including a number of Dublin Youth Theatre productions in its early days. As a freelance designer his work continues to span the gamut of theatre, television and film, both in Ireland and abroad. He has designed a number of feature films and television drama series including Red Rock and The Bailout. He was responsible for re-design of Riverdance for its 25th anniversary tour and has most recently designed Rough Magic's production of The Tempest for Kilkenny Arts Festival. Alan was a consultant on the development of the B.A. (Hons) Design for Stage and Screen Course at IADT Dun Laoghaire and is a part-time lecturer there in Production Design, Computer Aided Design and Digital Visualisation.

KATHERINE MICHAEL recently graduated with BA (Hons) degree in Costume Design for stage & Screen from IADT. She has worked with Liam Doona on costume for Geoff Gould's stage production of Krapps Last Tape and very recently Costume Designer for a film/promo directed by Colm Quinn, producer John Patrick Kelleher.

LIBBY SEWARD is a dance artist, choreographer,movement director, collaborator and mentor. She holds a Masters in Dance and is a Laban graduate. She is the movement tutor on the Gaiety School of Acting's professional actor-training course. Libby is a qualified Feldenkrais practitioner. She has created a significant body of original dance theatre productions and, as a mentor to artists and performers, her wealth of experience and depth of knowledge is well respected and valued. She is delighted to work on DYT's production this year.

FIONA SHIEL is a Sound designer and Composer. Collaborations with Catherine Young Dance include State of exception, Ultima Thule , The Choreography Project, The river will still run to the sea for Mind your step, Welcoming the stranger as part of The casement Project 2016 & Floating on a Dead sea- Dublin Dance Festival 2022. Other design includes All the angels- Rough Magic, Luck Just Kissed you hello- by Amy Conroy, Directed by Wayne Jordan- The Abbey Theatre/peacock -2022. WHALE by John McCarthy- Cork Opera House/Cork Midsummer Festival 2022. Holy Mary by Eoin Coifler, Madhouse by Una McKeown & PJ Gallagher DFF/Abbey theatre, Anatomy of a suicide Director Tom Creed. Sound design for Aideen Barry- as part of her large scale exhibition By Slight Ligaments- Limerick city Gallery 2022. She was chosen for The Centre Stage project 2020/21, run by Theatre Forum, with La Escuela Pública de Formación Cultural (Spain), & Kultur i Väst (Sweden). She graduated with a Masters in Experimental Sound from UCC in 2020. Fiona was nominated for The Hearsay audio prize 2021.





SARAH JANE SHIELS began designing lighting in Dublin Youth Theatre, completing M.Sc in Interactive Digital Media 2021, a BA in Drama and Theatre Studies 2006 (Trinity) and the Rough Magic Seeds3 programme 2006 - 2008. From 2010 – 2017, she was co-artistic director of WillFredd Theatre. Recent lighting designs include Party Scene, SHIT, Conversations After Sex (This Is Pop Baby), The Tin Soldier (Theatre Lovett , The Gate), All the Angels (Rough Magic Theatre Company), Book of Names (ANU Productions), The Veiled Ones (Junk Ensemble), Afterlove (Stephanie Dufresne, Galway Dance Project), Luck Just Kissed You Hello, One Good Turn (Abbey Theatre), Hansel and Gretel (Irish National Opera, Theatre Lovett, Abbey Theatre).

WITH SPECIAL THANKS TO

Cian, JC, and the whole team at the Project Arts Centre; Ray Yeates and the DCC Arts Office; The Lir Academy; Conor and DU Players; Rough Magic; RIAM; IADT; Conall and Mossie Bolger; TU Dublin; Caoimhe Coburn Gray; Aongus Og McAnally

DYT is a small organisation with that operates with the voluntary support of many organisations and professionals throughout the year. We would like to thank the parents, family, friends of the young people for supporting them through the weeks of rehearsals. We would also like to acknowledge the support of our funders and our private donors. Finally, we would like to thank the members of the voluntary board of directors of DYT and the community of alumni.

AOIFE SPILLANE-HINKS is an opera and theatre director and dramaturg based in Dublin. Directing credits include Julius Caesar (TU Dublin Conservatoire); King Arthur by Henry Purcell (Royal Irish Academy of Music); A Thing I Cannot Name and 20 Shots of Opera (Irish National Opera); Holy Mary by Eoin Colfer (National Tour/Breda Cashe Productions); Spotless, Collected Stories and The Yellow Wallpaper (Then This Theatre); The 24 Hour Plays: Dublin (Abbey Theatre); Hamlet (Second Age); Boston Marriage (Gate Theatre/Dublin Theatre Festival); Sharon's Grave, Waiting for Godot, and Our Class (PICT Classic Theatre, Pittsburgh, USA). She is the founder and lead artist of the Pop-Up Literary Department at Axis Ballymun, where she provides dramaturgical guidance & artistic mentorship to playwrights, composers & creators in a variety of artforms. Aoife trained as a director on the Rough Magic SEEDS programme. She holds a BA in Folklore and Mythology from Harvard University and an MA in Drama and Theatre Studies from NUI Galway. She has taught directing in NUI Galway's MA programme and acting at the Lir Academy, the Gaiety School of Acting, and the Conservatoire at TU Dublin. She is the co-founder of Then This Theatre.

SARAH WILEY is a Stage Manager, Drama teacher and Producer based in Dublin. Stage Manager credits include 'A Natural Science' (Fizz & Chips Productions), 'Clearance' (Queer Moon Productions), and has a long standing relationship with Feis Maitíú Dublin. Sarah Graduated from TU Dublin Conservatoire with a B.A (Hons) in Drama Performance. She also studied at Columbia College Chicago, where she trained in Stage Combat, Stage Make-up and Farce & Absurd Theatre. Sarah recently worked as Covid Compliance Officer on Sticky Tape Productions 'Mildly Different' and is currently producing 'Blister' as part of Dublin Fringe Festival 2022.



Dublin Youth Theatre chooses to produce plays that deal with topics that speak directly to young people. These topics may at times be dark. The themes of The Spanish Tragedy may affect some more than others. Fortunately, there is always the option to talk to someone.

If someone speaks to you about feeling suicidal, it can be difficult to hear and you may not always be sure how to respond. The HSE offers basic dos and don'ts for language to use if someone discloses to you and importantly, how you can help.

<https://www2.hse.ie/wellbeing/mental-health/supporting-someone-who-might-be-suicidal.html>

Pieta House offers free 24 hours support for anyone who needs it: Freephone 1800 247 247 or Text 'Help' to 51444

Childline provides free listening services to children and young people up to the age of 18 open 24 hours every day: <https://www.childline.ie> or Freephone 1800 666 666 or Texting the word "Talk" to 50101

Jigsaw is a national centre for youth mental health. They focus on intervening early to support the mental health of those aged 12 to 25 years of age. They offer a place you can visit for free with confidential support from trained mental health professionals. <https://jigsaw.ie/>

BelongTo youth services is the national organisation supporting lesbian, gay, bisexual, transgender, and intersex (LGBTI+) young people between 14 and 23 years in Ireland. Services include support groups for young people and parents; informal one-on-one chat service; professional counselling and drugs and alcohol support service. The services are confidential, free-of-charge and welcoming to all young people. <https://www.belongto.org/>

SpunOut provides information for young people on mental health and many other topics. SpunOut also has an online directory of services. <https://spunout.ie/>

DUBLIN YOUTH THEATRE TEAM

ARTISTIC DIRECTOR	Davey Kelleher
MANAGING DIRECTOR	Sarah Bragg-Bolger
PROGRAMME COORDINATOR	Méabh Hennelly
PROGRAMME COORDINATOR	Phoebe Moore
CULTURAL PEDAGOGY INTERN	Lena Katzek
SOCIAL MEDIA INTERN	Keren Chinaka

DUBLIN YOUTH THEATRE BOARD OF DIRECTORS

CHAIR	Deirdre Molloy
VICE-CHAIR	Cormac O'Brien
SECRETARY	MP Guinness
TREASURER	Linda Hartsema
	Angie Gough
	Róisín McGann
	Roxanna Nic Liam
	Naoise Nunn
MEMBERS' REPRESENTATIVES	Matthew Cullen and Ailbhe McCaughey

ABOUT DUBLIN YOUTH THEATRE

Since its foundation in 1977, by educational psychologist Paddy O'Dwyer, Dublin Youth Theatre has forged a unique contribution to the worlds of theatre and youth work. DYT successfully delivers quality creative experiences that promote artistic, personal and social development for young people aged 14 to 22 in Dublin through a full and varied drama workshop programme and the production of excellent, exciting and challenging theatre made by young people.

DYT is committed to maintaining a high artistic standard in its productions and to engaging with contemporary theatre and youth theatre on a local, national and international level. DYT engages leading theatre artists and skilled, experienced youth theatre practitioners to deliver its artistic programme.

DYT places itself at the centre of cultural life in Dublin and is a permanent home for an ongoing ensemble of young theatre artists. DYT is a safe, welcoming place where members can meet other young people from all parts of Dublin in a fun, artistic and social environment. DYT is open to all young people regardless of race, ethnicity, gender, socio-economic status, national origin, sexual orientation, ability or faith.

Dublin Youth Theatre is a proud member of the Irish youth theatre community and is affiliated to Youth Theatre Ireland. Dublin Youth Theatre is a registered charity, and we rely on the support of fundraising and donations. It has always been our policy to keep the membership fees as low as possible, to ensure membership is accessible to the young people who need it. If you would like to donate, your contribution will allow us to continue to provide quality artistic experiences for young people across Dublin. Thank you.
www.dublinyouththeatre.com/donate



THE SPANISH TRAGEDY

by Thomas Kyd

CREATIVE TEAM

DIRECTOR	Aoife Spillane-Hinks
ASSISTANT DIRECTOR	Luka Costello
SET DESIGNER	Alan Farquharson
COSTUME DESINGER	Katherine Michael
LIGHTING DESIGNER	Sarah-Jane Shiels
COMPOSER AND SOUND DESIGNER	Fiona Shiel
FIGHT DIRECTOR	Jonathan East
MOVEMENT DIRECTOR	Libby Seward
DRAMATURG	Tanya Dean

TECHNICAL TEAM

STAGE MANAGER	Sarah Wiley
CHIEF LIGHTING	Síofra Nic Liam
ASSISTANT STAGE MANAGERS	Anna Caparrere and Nell O'Hara
LIGHTING ASSISTANT	Ruán Murgatroyd
SOUND ASSISTANT	M. North
COSTUME ASSISTANTS	Deksha Shankar and Chaya Smyth
SCENIC PAINTING	Éabha Burns-Teeling, M. North and Chaya Smyth
POSTER DESIGN	Bah Designs
PROMOTIONAL PHOTOGRAPHY	Jeda de Brí
REHEARSAL PHOTOGRAPHY	Pippa Moloney
PRODUCTION PHOTOGRAPHY	Aoife Herrity
ISL INTERPRETER	Vanessa O'Connell

JOINING DUBLIN YOUTH THEATRE

You do not need to have any drama experience to become a member of DYT. This year's Open Day will be on Saturday, September 17 and is held for prospective members to meet our current members and leaders and find out about the organisation. Applications to join can be made on our website and you can sign up to our newsletter to receive the latest news.

FOLLOW US ON SOCIAL MEDIA

 @DubYouthTheatre

  @dublinyouththeatre

Dublin Youth Theatre
18 Montague Lane
Dublin 2
D02 RY27

01 874 3687
www.dublinyouththeatre.com
info@dublinyouththeatre.com

Dublin Youth Theatre Company Limited by Guarantee is registered in Dublin, Ireland. Company Registration No. 153220 - Charity Registration No. 2022 8619 - CHY 1089

DYT Celebrates 45 years in 2022!

DYT logos through out the years:



DUBLIN YOUTH THEATRE



Dublin
Youth
Theatre

THIS PRODUCTION IS FUNDED AND SUPPORTED BY:



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council

