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Donal Moore R.I.P.
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CREATIVES & COMPANY

CREATIVE TEAM

Ghaliyah Conroy
Darragh Feehley
Ella Lily Hyland
Úna Kavanagh
Sarah Morris
Robbie O'Connor
Jamie O'Neill
Peter Rothwell
Matthew Williamson

Writer and Director **Louise Lowe**
Set Designer **Owen Boss**
Set Designer **Maree Kearns**
Costume Designer **Saileóg O'Halloran**
Lighting Designer **Ciaran Bagnall**
Composer **Rob Moloney**
Sound Designer **Kevin Gleeson**

ANU Productions

Producer **Lynnette Moran**
Producer **Matt Smyth**
Production Management **Peter Jordan,**
Jim McConnell
Stage Manager **Leanna Cuttle**
Assistant Stage Manager **Alannah**
O'Leary
Lighting Technician **Peter Bond**
Chief Electrician **Eoin Lennon**
Rigging **Dave Harris**
Set construction and Scenic **Connacht**
Production Services
Joiners **Simon Kennedy,**
David O'Dowd, Rory O'Flynn
Scenic **Marcus Molloy**
Venue set construction **Ian Thompson**
Venue set scenic **Vincent Bell**
Foreman **Adam Fitzsimon**
Fire Safety Consultancy **Brendan**
Kavanagh

Thank You to the Everyman Theatre
Cork, United Fall, Irish National Opera,
Druid, Brenda Malone and all at NMI.
Lar Joye and everyone at Dublin Port.

Abbey Theatre

Producer **Jen Coppinger**
Production Manager **Cliff Barragry**
Company Manager **Danny Erskine**
Stage Manager **Aidan Doheny**
Producing Assistant **Clara Purcell**
Technical Productions Co-Ordinator
Justin Murphy
Head of Costume and Costume Hire
Donna Geraghty
Costume Supervisor **Eimear Farrell**
Costume Maintenance **Anna**
McLoughlin
Costume Breakdown Artist **Sandra**
Gibney
Costume Cutters and Makers **Tara**
Mulvihill, Denise Assass
Costume Assistant **Yvonne Kelly**
Props Master **Eimer Murphy**
Props Supervisor **Dylan Farrell**
Lighting **Dave Carpenter**
Sound Engineers **Morgan Dunne, Derek**
Conaghy, Leon Henry
Staging **Shane Kenny, Luke Jenkins,**
Martin Reid
Marketing **Muireann Kane, Heather**
Maher, John Tierney
Press **Stephen Moloney**
Social Media **Jack O'Dea**
Publicity Photo **Patricio Cassinoni**
Director of Photography **Patrick Jordan**
Camera Operators **Cathal**
MacReamoinn, James O'Reilly
Sound recordist **Paul Ashe-Browne**
Irish Sign Language Interpreter **Amanda**
Coogan
Artistic Director / Co-Director **Caitríona**
McLaughlin
Executive Director / Co-Director **Mark**
O'Brien

Co-produced between ANU Productions
and The Abbey Theatre. Funded by the
Arts Council of Ireland; supported by
Dublin City Council and part of Decade
of Centenaries Programme 2012-2023.

Welcome to the
National Theatre
of Ireland



HAMMAM

An Abbey Theatre and ANU Production
Written & Directed by Louise Lowe

20 Dec–6 Jan 2024
At the Peacock Theatre

funding
theatre



Bowl from the Hammam Hotel, O'Connell Street, which was held by a group of Anti-Treaty IRA led by Cathal Brugha. IMAGE: National Museum of Ireland Website



HAMMAM rehearsals
IMAGE: Victory Okorie

ANU have consistently unsettled, challenged and enlightened us and now, in HAMMAM, they bring us to the epicentre of the civil war.

PROGRAMME NOTE DIARMUID FERRITER

'It should matter that you are there.'

With these bare words, Louise Lowe, writer, director and co-founder of ANU, sums up the approach of a cultural powerhouse. What ANU has managed to create in the last decade to do justice to the impact and legacy of the Irish revolution has been layered, dynamic and outstandingly original. *HAMMAM* brings ANU's marking of the Decade of Centenaries to a finish after an astonishing 22 projects since 2013.

I vividly remember standing in a room in Collins Barracks in Dublin in 2015 for the staging of ANU's *Pals: The Irish at Gallipoli*, based on the documented experiences of some of the young men - friends from sports clubs who volunteered for "pals" brigades - who enlisted in the 7th Battalion of the Royal Dublin Fusiliers. The play did more in 50 minutes to engage the audience in an understanding of the reality of the tortured events of that period than most academic tomes. It anchored the stories in the (documented) voices of the participants, with the placing of the cast and audience in the actual building where the men did their training giving the production an added authenticity and atmosphere.

It was a play about smashed bodies and minds; mental and physical trauma on a harrowing scale, as voiced by one of the former rugby playing soldiers who could not cope with post war life and the memories that haunted him: "I cannot unremember". His resting place was to be the railway track at the Dalkey tunnel where he placed himself before being decapitated by a train.

ANU, with its gifted cast of performers, has asked us, repeatedly, to think about motivations and consequences, about perpetrators and victims and the importance of finding space for "immersive historical research" to breathe. In doing so it has elevated a

core tenet of public history - the capacity to see events through the lens of those who lived through them. By "staging the experiences of the body in the places that contained them" those involved with ANU have imbued their approach with an intense directness and urgency.

Whether bringing us in to the 1913 tenements in *Living The Lockout*, or taking us through the tortured network of streets between Moore Street and the GPO in 1916 amidst the unknown rebels and civilians in *Sunder*, or placing us amongst an IRA unit of dock workers in the *Book of Names*, or giving us a front row position in a vital national debate in *Staging the Treaty*, ANU have repeatedly complicated the narrative. In doing so, they have taken to new heights the desire of novelist Sebastian Barry to see characters rescued from the silences and the "cold hand of history".

This has not been about neat closure or resolution, but new perspectives, empathy and giving meaning to the declaration of writer Seán O'Faoláin in the decades after the revolution: "It is our job to have a flair, a nose, a hound's smell for the real thing...we have to go about nosing for bits of individual veracity, hidden in the dustheaps of convention, imitation, timidity, traditionalism, wishful thinking".

ANU have consistently unsettled, challenged and enlightened us and now, in *HAMMAM*, they bring us to the epicentre of the civil war. They have demonstrated repeatedly that history is not just about what happened, but what it felt like, and we are privileged to have been guided through the centenaries by such a richly creative team, and a powerful sense of democratic theatre at its best.

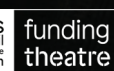
Diarmuid Ferriter
Professor of Modern Irish History, UCD
November 2023

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