



OUTHOUSE THEATRE CO AND SEYMOUR CENTRE PRESENT

# ULSTER AMERICAN

BY DAVID IRELAND  
DIRECTED BY SHANE ANTHONY



## DIRECTOR/PRODUCER'S NOTE...

David Ireland's satirical exploration of cultural identity, sexual politics and the silencing of the female voice has remarkable urgency in Australia, 2022.

Satire is an extremely effective device at exposing some of the more gruesome elements of human nature and society. In *Ulster American*, we found the playwright's refusal to adhere to the 'acceptable' boundaries of 'polite' discussion around politics and gender to be provocative, confronting and very compelling.

David pokes quite a few dinosaurs that inhabit the terrain we find ourselves in post #MeToo and the behaviours that flourish in that space. Despite the heavily filtered façade of the men who have been challenged and are now coming to terms with their inherited positions of power, *Ulster American* exposes the hypocrisy and ritual abuses of those in power and holds them to account.

We have found the play to, also, be a vivid excavation of identity. Who do we identify as and how do others seek to label us? How hard do we fight to claim our own space? We are living in a time where many are speaking up to claim their identity— cultural, political, and sexual— and we found this to be a particularly resonant avenue of exploration.

Ireland wrote the first draft of *Ulster American* before #MeToo ignited and gained momentum which, perhaps, suggests an uncanny ability to anticipate a profound cultural movement. Instead of finding this extraordinary, we are reminded that what's startling is that it has taken the world so long to wake up and start to listen to the anti-sexual assault and women's empowerment movements that have been muted for decades.

### Shane Anthony and Jeremy Waters



## DAVID IRELAND PLAYWRIGHT

David is from Belfast and trained as an actor at the RSAMD (now Royal Conservatoire of Scotland).

His plays include *What the Animals Say* (Oran Mor, Glasgow), *Everything Between Us* (Tinderbox, Belfast), *The End of Hope* (Oran Mor, Glasgow/Theatre Royal, York/Soho, London), *Yes So I Said Yes* (Ransom, Belfast), *Can't Forget About You* (Lyric, Belfast), *Cyprus Avenue* (Abbey, Dublin/Royal Court, London/Public, NYC) and *Ulster American* (Traverse, Edinburgh). He adapted *Lorca's Blood Wedding* for Dundee Rep and Graeae.

He was Playwright-in-Residence at the Lyric Theatre, Belfast 2011-2012. He won the Stewart Parker Award and the Meyer Whitworth Award in 2012 for *Everything Between Us* and was shortlisted for the Evening Standard Award for Most Promising Playwright 2016 for *Cyprus Avenue*. *Cyprus Avenue* also won the Irish Times Award for Best New Play and the James Tait Black Award in 2017. In 2018, *Ulster American* won the Carol Tambor Best of Edinburgh Award, a Scotsman Fringe First and the Critics Award for Theatre in Scotland for Best New Play.

During lockdown, he wrote *Splendid Isolation* for the Lyric Theatre, Belfast. His one-woman play, *Sadie*, was filmed and broadcast by the BBC as part of their Lights Up project.

He has written several radio plays and, for television, two episodes of *The Young Offenders* (RTE/BBC/Netflix).

He has a series in development with Drama Republic and Sky TV and is also writing a new play for Sonia Friedman Productions.





## SHANE ANTHONY DIRECTOR

Shane Anthony is a multi-award nominated and winning director, dramaturg and movement coach, working throughout Australia and internationally. Select directing

credits include *Our Blood Runs in the Street* by Chopt Logic, and the ensemble, *Anatomy of a Suicide*, by Alice Birch (nominated for four Sydney Theatre Awards), *The Whale* for Red Line Productions at The Old Fitz Theatre (nominated for eight Sydney Theatre Awards in 2016), *Lighten Up* by Nicholas Brown and *Sam McCool* at Griffin Theatre, *Songs for the Fallen* for the New York Musical Theatre Festival (winner of Best Musical), Sydney Festival, Arts Centre Melbourne and Brisbane International Arts Festival, *Altar Boyz*, *Calendar Girls* and *Avenue Q* for Fortune Theatre (New Zealand), *My Name is Rachel Corrie* for La Boite Theatre, *3 Winters* by Tena Štivičić, *Love and Information* by Caryl Churchill for NIDA, *Mrs Bang: A Series of Seductions* for the 32nd Stage Song Festival (Poland), *Often I Find That I Am Naked* for Critical Stages (Australian National Tour) and *Motortown* by Simon Stephens for 23rd Productions (nominated for four Matilda Awards). Movement direction includes *The Curious Incident of the Dog in the Nighttime* for The Court Theatre in Christchurch, *Angels in America* for The New Theatre, *Small Mercies* for La Boite Theatre, movement consultant on the feature film, *Sleeping Beauty*, and as show director for CIRCA on their European tour of CIRCA.

He is a graduate of the Directing Program at the National Institute of Dramatic Art, and Screenwriting for Feature Film at the Australian Film, Television and Radio School. In 2007 he travelled to New York to continue training with Anne Bogart and the Saratoga International Theatre Institute. In 2012 he received a Mike Walsh Fellowship to study filmmaking in NYC and in 2015 was the recipient of an Anna Sosenko Fellowship to return to NYC with *Songs for the Fallen*.



## BRIAN MEEHAN LEIGH CARVER

Brian graduated from WAAPA in 1984. Since then, he has worked extensively with Ensemble including most recent works *The Odd Couple*, *The*

*Norman Conquests Trilogy*, *Two*, *A History Of Falling Things*, *Absent Friends*, *Neighbourhood Watch* and *Frankenstein*. Other theatre credits include *Cock* for Red Line Productions; *A Midsummer Night's Dream*

and *The Grass Widow* for The Hole in the Wall Theatre Company; *Much Ado About Nothing* for Shakespeare in the Park; and *Hamlet*, *Henry IV*, *Othello* and *Anthony and Cleopatra* for Sydney Theatre Company. Brian also co-wrote his own show, *The Boys Gotta Bonk*, which toured major Australian cities. Selected television credits include *Rake*, *Underbelly "Badness"*, *Sea Patrol*, *Water Rats*, *All Saints*, *Stingers*, *Blue Heelers* and *Blue Water High*. Brian's film appearances include *The Invisible Man*, *Being Gavin*, *Prime Mover* and *The Children Of The Corn*.



## JEREMY WATERS JAY CONWAY

Jeremy Waters is the Artistic Director of Outhouse Theatre Co.

For Outhouse, he has produced and appeared in: *The Flick*

(Seymour Centre), *The Aliens* and *Four Minutes Twelve Seconds* (Old Fitz), *BU21* (Old 505) and *Four Places* (Tap Gallery). In NYC: *Ride*, *Mercy Thieves* and *The Boys*. For Outhouse, he also produced *John and Gloria* (Seymour) and *Trevor and Dry Land* (KXT).

Other theatre credits include: *The Big Time* (Ensemble), *Dresden* (Bakehouse), *A Man With 5 Children* (Darlinghurst Theatre Co), *A Girl With Sun In Her Eyes* (Red Line), *5 Properties Of Chainmale* (Griffin Independent), *Bondi Dreaming* (10 Alphas), *Lobby Hero* (Dudley St Prods), and *Harvest; Jerusalem; The Pillowman* (The New Theatre).

Screen credits include: *Young Rock* (NBC Universal), *Total Control* (BB Prods), *Janet King* (Screentime), the acclaimed web series, *Jade Of Death* (Last Frame), and the feature films *Sweet River* (ACM Films), *The Combination Redemption* (Pinnacle) and *I Am Woman* (Goalpost).

He is also a busy voice-over artist.

As an actor, Jeremy has been nominated for Sydney Theatre Awards for *Jerusalem*, *The Aliens* and *The Flick*.



**HARRIET GORDON-ANDERSON**  
RUTH DAVENPORT

Harriet graduated from WAAPA in 2015. Her theatre credits include the titular role in *Hamlet* (Bell Shakespeare 2020/2021), *The*

*Miser* (Bell Shakespeare), *Picnic at Hanging Rock* (Malthouse / Black Swan STC, The Royal Lyceum Edinburgh, The Barbican London), *Kindertransport* (Darlinghurst Theatre Co), *Blue Christmas* (KXT), *You Got Older* (KXT), *Leaves* (KXT), *Lifestyle of the Richard and Family* (Next Wave), *Moving On Inc.* (The Blue Room), and *The Merchant of Venice* (The Genesisian).

Her feature film debut was in *The Greenhouse* in 2021 (Everyone We Know Films), and for television she has appeared in *Amazing Grace* (Nine Network), *Mr Inbetween* (Fox Showcase), *Love Child* (Nine Network), *The Secret Daughter* (Seven Network), and *Mikki Vs The World* (ABC). Harriet is a Green Room Award and Performing Arts WA Award nominee, and is represented by Lisa Mann Creative Management. She has been a proud member of MEAA since 2015.



**MOLLY HADDON**  
ASSISTANT DIRECTOR

Molly Haddon is a Sydney based director and actor. She attended Macquarie University studying Media and later the Australian Film Television and Radio

School (AFTRS), studying a post-graduate course in Cinematography. She recently completed the Directors Studio program at the National Institute of Dramatic Art (NIDA). Molly began acting at an early age but now predominately works behind the scenes in film and theatre.



**SAINT CLAIR**  
STAGE MANAGER &  
LIGHTING ASSOCIATE

Saint Clair is a Sydney-based lighting designer, producer, and writer, and a recent graduate of NIDA.

Her credits this year include *Ghosting the Party* and *A is for Apple* at Griffin Theatre Company as Lighting Associate, and *Destroy She Said* at Belvoir 25a.

She has also been touring with John Bell on his *Words&Music* regional tour as Lighting Designer and Stage Manager.

Later this month she is producing and designing for *Lilac*, a new Australian play presented at Kings X Theatre.



**VERONIQUE BENETT**  
SET & LIGHTING DESIGN

Veronique is a lighting designer as well as a set and costume designer.

In 2019, Veronique made her debut with Sydney Theatre Company as lighting designer on

*Banging Denmark* directed by Jessica Arthur at the Sydney Opera House.

Other lighting designs include: *The Life Of Us* (Hayes Theatre), *Krapp's Last Tape* (Old Fitz), *John* (Seymour Centre – Sydney Theatre Award Best Independent Production 2019, Nominee Best Independent Lighting Design), *Chorus* (Old Fitz), *Anatomy Of A Suicide* (Old Fitz), *The Wolves* (Belvoir), *Nosferatu* (Old 505), *The Smallest Hour* (Griffin Theatre), *Stupid Fucking Bird* (New Theatre – Sydney Theatre Award Best Independent Production 2018), *Permission To Spin* (Old Fitz), *Toby Schmitz Live* (Old Fitz), *A Girl Is A Half-Formed Thing* (KXT), and *The Wolves* (Old Fitz).

Veronique was associate lighting designer for *Cry-Baby* (Hayes Theatre Co) and *Prima Facie* (Griffin Theatre). Assistant lighting design roles include: *Metamorphosis* (Apocalypse Theatre), *Visiting Hours* (KXT Bakehouse), and *Ariadante* (Apollo Opera Collective). Veronique was the lighting design realiser for Sport for Jove's education season which includes *Macbeth*, *The Tempest* and *A Midsummer Night's Dream*.

Veronique was associate designer for *Beauty Queen* at Sydney Theatre Company. She was associate designer for *Gloria* and *John* (Outhouse Theatre Co).

Veronique designed set and costumes for *Exit The King* and *Our Blood Runs In The Street* at the Old Fitz.

For NIDA, Veronique's designs include: set and lighting design for *Venus In Fur*; and costume and lighting design for *Women On The Verge Of A Nervous Breakdown*.

A NIDA graduate, Veronique completed a Bachelor of Fine Art, Technical Theatre and Stage Management in 2017. She also completed a Masters of Fine Art, Design for Performance at NIDA, majoring in lighting and costume design in 2019.



**CLAUDIA KRYSZKIEWICZ**  
COSTUME DESIGN

Claudia is a costume designer in her graduating year at NIDA, completing a Master of Fine Art (Design for Performance) majoring in costume design. She also holds

a Bachelor of Animation, majoring in Art Direction from the Queensland College of Art at Griffith University.

As a costume designer, Claudia's credits include: *Ghost Lights* (NIDA) and *The Government Inspector* (NIDA).

Claudia's art finishing credits include: *Doctor Doctor* (Channel 9, Easy Tiger Productions) and *RENT* (Sydney Opera House) where she worked as an art finisher and head of wardrobe for the musical production.



**TIM DASHWOOD**  
FIGHT CHOREOGRAPHER

For Outhouse: debut. Other: *Jane Eyre*, *Fantastic Mr. Fox* (shake & stir), *The Removalists* (New Theatre), *Cyprus Avenue* (Empress Theatre), *No Pay? No*

*Way!*, *Lord of the Flies* (Sydney Theatre Company), *Whitely*, *West Side Story* on Sydney Harbour, *Faust*, *Krol Roger* (Opera Australia), *Rose Riot*, *Servant of Two Masters*, *Measure for Measure*, *Fallen* (Sport for Jove), *Intersections: Arrival*, *War Crimes* (ATYP), *Macbeth* (NSW Public Schools). As actor: *Fantastic Mr Fox*, *George's Marvellous Medicine*, *Wuthering Heights*, *Dracula*, *Animal Farm* (shake & stir), *The Graduate* (Kay & McLean Productions), *Richard III* (Bell Shakespeare), *Deathtrap* (Darlinghurst Theatre Co), *Packed* (The Escapists, Hothouse Theatre), *Fame - The Musical* (National Tour, GFO), *Managing Carmen* (Queensland Theatre Company/Black Swan State Theatre Company), *Macbeth*, *Romeo & Juliet*, *The Importance of Being Earnest*, *Rabbit Hole* and *The Exception & The Rule* (Queensland Theatre Company), *The Year Nick McGowan Came to Stay* (La Boite), *The Last 5 Years* (Ignatians/QPAC), *Dead Cargo* (co-presented by Metro Arts Independents). Other: Tim is the current President of the Society of Australian Fight Directors Incorporated and a proud member of MEAA.



**CRAIG BALDWIN**  
ARTISTIC ASSOCIATE

Craig Baldwin directs extensively across Australia and the US. Recently his production of Annie Baker's *John* with Outhouse Theatre Company at

Seymour Centre received six Sydney Theatre Award nominations and was awarded Best Independent Production. He was also responsible for the Sydney premieres of *The Flick* for Outhouse at Seymour and *Four Minutes Twelve Seconds* and *The Aliens* at the Old Fitz.

In the US he has served as Associate Artistic Director for Red Bull Theatre in New York and Artistic Associate for Shakespeare Theatre Company in Washington, DC, where he most recently directed *Hamlet*. Craig was the first Australian to graduate from the prestigious acting program at The Juilliard School in New York and after 20 years living and working in the US he is proud to be based back in his hometown of Sydney.



**MARY RAPP**  
SOUND COMPOSITION  
& DESIGN

Mary Rapp is a multidisciplinary musician, composer and sound designer. Rapp is studying a PhD in vocal performance and

performative acoustic science at Sydney University. She has a performance degree with honours in double bass and cello from the Sydney Conservatorium of Music and is trained in the Korean Pansori singing tradition. Rapp composes for theatre and creates sound installations. She has worked with the Sydney Observatory, Haus der Kulturen der Welt Berlin, Athr Gallery Jeddah, Noor Riyadh and the Living Room Theatre Company to name a few.



## LINDA NICOLLS-GIDLEY DIALECT COACH

Trained as an actor and a theatre voice/accents and dialects specialist, Linda has worked in the industry for over 20 years.

Recent production coaching includes: *Yellowface*, *In Their Footsteps*. In 2020 *The Boy George*, *Life is Impossible*, *A Chorus Line* and *Is God Is* before lockdown closed the theatres. In 2019: *Shrek - The Musical*, *Little Miss Sunshine*, *I'm With Her*, *Kasama Kita*, *Good Dog*, *Baby Doll*, *Table*, *Once*, *Hitler's Daughter*, *Mercury Fur*, *Cypress Ave*, *Saturday Night Fever*, *Russian Transport*, *The Last 5 Years*, *Grounded*, *The Crucible*, *The Rise and Fall of Little Voice*, *Counting and Cracking* and two short films *The Hollow* and *Vincent*. She also directed two short plays: *Toxic* and *You Still Here*. Other credits include *Love*, *Maggie Stone*, *The Humans*, *Torch Song Trilogy*, *The Walworth Farce*, *A Girl is a Half-Formed Thing*, *DNA*, and *Home Invasion*. International/national tours of Dreamworks' *How to*

*Train Your Dragon Arena Spectacular*, *The Bodyguard*, *Rocky Horror* and *Dirty Dancing*. Film: *Crouching Tiger Hidden Dragon 2*, *Jungle*, and *Book Club*. Television: *Mary – The Making of a Princess*, *The Chase Australia*. She directed *Pramkicker* by Sadie Hasler at its Sydney premiere in October 2018.

Linda can be heard talking about the Australian accent on the podcast *In A Manner of Speaking* and about the voice in general on the podcasts *Brady's Hunch* and *Don't Be So Dramatic*.



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BY DAVID IRELAND · DIRECTED BY SHANE ANTHONY

**SEYMOUR CENTRE | 15 - 18 JUNE**

*Ulster American* is presented by special arrangement with Independent Talent Group  
World premiere produced by Traverse Theatre, Edinburgh, and directed by Gareth Nicholls

Playwright **David Ireland** | Director **Shane Anthony** | Producer **Jeremy Waters**  
Assistant Director **Molly Haddon** | Stage Manager & Lighting Associate **Saint Clair**  
Set & Lighting Designer **Veronique Benett** | Costume Designer **Claudia Kryszkiewicz**  
Sound Composition & Design **Mary Rapp** | Artistic Associate **Craig Baldwin**  
Fight Choreographer **Tim Dashwood** | Dialect Coach **Linda Nicholls-Gidley**  
Set Construction **Tom Fahy** | Graphic Design **Fifty One Watts Design**  
Promotional Photography **Marnya Rothe** | Rehearsal & Production Photography **Richard Farland**  
Publicity **Kabuku PR**

## Thank you

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## Outhouse Theatre Co

Outhouse Theatre was formed in 2006 in New York City. We produce new writing that speaks to the world we live in. Work that makes you feel as well as think. Work that has a big, beating heart at its core.

## Seymour Centre

Seymour Centre's work champions new voices, questions the status quo and inspires wide-ranging audiences through the creative expression of big ideas.

The Seymour Season program presents major works from Australian and international artists, and proudly supports emerging and established independent arts companies.

If you have experienced mental distress, family and domestic violence and/ or sexual assault, these organisations offer help: **Lifeline - 13 11 14** **Beyond Blue - 1300 22 4636** **1800RESPECT**

**SEYMOUR**

**OUTHOUSE  
THEATRE CO**



**Australian Government**  
RISE Fund

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