

naked

| close up and personal with **Coiscéim**



causes and the causes of world famines during the last few decades. And the ones to come. Respectful connections. Constructive connections.

They point out that at the time of our famine there was an ample supply of food in the country. But while hungry people did not have the resources to buy it, those who controlled the food were exporting it to our colonial masters across the water. Our carers were dispensing the venom while selling off the antidote.

No surprise then that during the famine of 1984/1985 which killed one million people, Ethiopia was exporting green beans to England. They point out that famine is not caused by scarcity of food. It's caused by wealth. Well it's caused by a lot of things. It's caused by the desecration of the sacred right to basic needs. How in God's name do we still allow it to continue?

It is heartening that there are cultural voices trying to make explorations of this part of our past. Intellectual and political explorations have happened. These contributions have been brave and lucid, and have lifted some of folklore fog, which has obscured our vision.

But creative languages like dance and theatre can touch other rawer nerves. As individuals moving through history, they can help us explore our dark side with some degree of safety. But collectively, in a small way, they can help us tear the historical monkey from our backs, place him in our world of unfolding world famines, and look him in the eye.

The other day I saw a young woman, bent and broken, walking out of a block of flats. She was barely able to move with the weight her body carried. The weight was the weight of hunger. The arthritis of poverty. She was barely there at all. She was a legal alien from Ireland's third world. A damaged dancer.

History is movement. Sometimes the movement is pure, enthralling and dynamic. Sometimes it's pained, damaged and angry. In this journey, Coiscéim is respectfully moving with the ghosts of both. Their combined spirit is to be applauded.

This dance theatre is an attempt to touch an abstract, more feeling-based, understanding of a profound time in our history. Some would claim it's a time whose damage still scars our cultural psyche. But that scarring can heal. And lessons can be learned. I believe there's a sacredness in that. An ordinary 'change can happen' kind of sacredness.

Charlie O'Neill, Writer (First published on the 150th anniversary of the Irish Famine)



coiscéim information

Coiscéim Dance Theatre Limited is a non-profit making company limited by guarantee. The company is approved for tax deductible sponsorship under Section 32, Finance Act 1984.

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2001 Sources of Finance

An Chomhairle Ealaíon/The Arts Council
ESB
Bord na Scannán Éireann/The Irish Film Board
The Department of Foreign Affairs (CRC)
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David Bolger *Artistic Director/Choreographer*

Winner of the Irish Times Choreography Award in 1996 and 1997, David is the co-founder and Artistic Director of CoisCéim Dance Theatre. To date, he has choreographed DANCES WITH INTENT (Dancetime'95, Belfast, Galway Arts Festival, Dublin Theatre Festival); REEL LUCK and STRAIGHT WITH CURVES (Dublin, National Tour, Edinburgh, London, Marseilles); HIT AND RUN (Dublin), BACK IN TOWN (Dublin, National Tour, Glasgow); BALLADS (Dublin, National Tour), TOUPEES AND SNARE DRUMS (Dublin, National Tour), DISH OF THE DAY (Dublin, National Tour) WHEN ONCE IS NEVER ENOUGH (Dublin, National Tour) and BOXES (Dublin) for the company. Recently his reworking of BALLADS became the first Irish production to be staged at the prestigious Jacob's Pillow Dance Festival in the United States in July. He has worked with all the major houses in Ireland, most notably with the Abbey Theatre where credits include the award winning TARRY FLYNN (Dublin, Royal National Theatre, London); THE COLLEEN BAWN (Dublin, Royal National Theatre, London) and THE SECRET FALL OF CONSTANCE WILDE (Dublin, Melbourne Festival, Barbican, London). Other recent choreographies include Cameron Mackintosh's new production of MARTIN GUERRE (West Yorkshire Playhouse, UK Tour, Guthrie Theater, Minneapolis, US Tour) and the film DANCING AT LUGHNASA.

Liam Steel *Course Director: NAKED*

Liam has gained an international reputation as being one of Britain's leading physical theatre and dance practitioners. Having originally trained as an actor before moving into dance, he has always been committed to defining new languages for theatre, creating pioneering devised work in the early part of his career with companies such as LUDUS DANCE COMPANY; THE KOSH and VOLCANO THEATRE COMPANY. For the past eight years he has been a core member of DV8 PHYSICAL THEATRE as both a performer and Associate/Assistant Director of the company with Lloyd Newson. Productions have included M.S.M; ENTER ACHILLES (including the award winning film version); BOUND TO PLEASE; THE HAPPIEST DAY OF MY LIFE and THE COST OF LIVING (commissioned for the cultural festival of the Sydney 2000 Olympic Games). His most recent freelance work has been directing/choreographing VURT by Jeff Noon for the Contact Theatre in Manchester; Berkoff's THE FALL OF THE HOUSE OF USHER for Graeae Theatre Company; HYMNS for Frantic Assembly; LOOK AT ME for Theatre Centre and SPARKLESHARK by Philip Ridley for the Royal National Theatre. He is presently touring as a performer in ASYLUM with Nigel Charnock and Co. In addition to leading workshops with companies he has taught and led institutional based residencies for professional theatre practitioners both nationally and internationally. Specific residencies have included: CHISENHALE DANCE SPACE; CENTRE NATIONAL DE DANSE CONTEMPORAIRE; d'ANGERS L'EQUISSE; THE TRAMWAY, Glasgow; YORKSHIRE DANCE CENTRE; SPRING DANCE FESTIVAL, Utrecht; JULIDANS FESTIVAL, Amsterdam; WARWICK ARTS CENTRE; NORTHERN SCHOOL OF CONTEMPORARY DANCE; LABAN CENTRE; ST MARTINS SCHOOL OF ART AND DESIGN; THE VIENNA FESTIVAL; MARSTALL THEATRE, Munich. He was a consultant in the setting up of the first Physical Theatre courses in the country at Norcott College, Brighton and Kidderminster College, Worcestershire and last year spent a term as Acting Head of Course on the MA in Physical Theatre at Royal Holloway University.

Paul Keogan *Lighting Design*

Born in Dublin Paul studied Drama at The Samuel Beckett Centre, Trinity College Dublin and at Glasgow University. After Graduation Paul worked as a freelance lighting designer mostly with Dance Companies before joining Project Arts Centre as their Production Manager from 1994 until 1996. He has worked extensively with all the major houses and theatre and opera companies in Ireland. Credits include THE SILVER TASSIE for the Almeida Theatre, THE TEMPEST for The Abbey Theatre, ANGEL-BABEL for Operating Theatre, THE WHITEHEADED BOY for Barabbas, MUCH ADO ABOUT NOTHING for Bickerstaffe at Kilkenny Castle, MRS WARREN'S PROFESSION for The Peacock and THE MAKROPULOS CASE for Opera Zuid. Dance Designs include SWEAT, BEAUTIFUL TOMORROW and WITHOUT HOPE OR FEAR for Mandance, TERRITORIAL CLAIMS, THREE PIECE SUITE and CHIMERA for Daghdha, SAMO for Block & Steel, MACALLA and INTIMATE GOLD for Irish Modern Dance Theatre and SEASONS and STRAIGHT WITH CURVES for CoisCéim. Other work includes THE WISHING WELL, a large-scale outdoor projection piece for Kilkenny Arts Festival 1999.

b i o g r a

Lisa McLoughlin *Dancer*

Lisa was born in Dublin and trained at the Rambert School, London where she was a member of the National Youth Dance Company in her third year. Since returning to Ireland she has worked with Daghdha Dance Company, Dance Theatre of Ireland, New Balance Dance Company and Rex Levitates Dance Company and Marguerite Donlon and Dancers, Berlin. She was also dancer in residence for the Isishown Peninsula 2000. This is her first performance with CoisCéim.

Martin Nolan *Uilleann Pipe Music & Improvisations/Uilleann Pipes/Whistles*

Martin Nolan was born in Dublin where he took his first lessons from John Keenan Sr., father of well-known piper Paddy Keenan. He has a wealth of playing experience behind him, touring both solo and ensemble throughout Europe and the UK, and in India, Australia, New Zealand and Canada. In 1991, he released his first solo recording, TRAVEL 'N STYLE. As well as being part of the Irish traditional scene, Martin plays in a Dublin-based band, Khanda, which features the music of India, Eastern Europe, the Middle East and Ireland. In January 2001, Khanda toured India with several Indian musicians, following up the tour with a recording in Ireland. Recent performances for Martin include a concert at the Lincoln Centre for the Arts in New York, with singer/songwriter Melanie O'Reilly, and in THE COLLEEN BAWN, which played in the Abbey Theatre, Dublin in 1998 and 1999, and the Royal National Theatre, London in 1999. In December 2000, he played for the Pavilion Theatre's inaugural production, THE QUEST OF THE GOOD PEOPLE. He performed BALLADS with CoisCéim in Dublin and at the Jacob's Pillow Dance Festival in Massachusetts in 2000.

Diane O'Keeffe *Dancer/Cello Music and Improvisations*

Born in Cork, Diane graduated with an honours degree in English and Philosophy from UCC. She studied cello from 1979-1993 under Gerry Kelly at the Cork School of Music. Diane graduated from the Gaiety School of Acting in 1996. Theatre credits include TARTUFFE by Moliere (adapted by Declan Hughes), Abbey Theatre; THE COLLEEN BAWN, Abbey Theatre; ACELDAMA, Black Box Theatre Company; I LIKE ARMADILLOS, Brass Tacks Theatre Company; THE CHANGELING, Graffiti Theatre Company; THE MERCHANT OF VENICE, Tivoli Theatre; BALLADS, CoisCéim Dance Theatre; THE PLAYBOY OF THE WESTERN WORLD, Lyric Theatre, Belfast; THE GREAT CHRISTMAS CAROL KIDNAP, The Ark; BLOOD, Project Arts Centre, CRACKED, Theatre Hawks; THE ASYLUM BALL, Calypso Productions; TRANSLATIONS, An Grianán/Fadá Theatre. Films include A MAN OF FEW WORDS, Igloo Productions.

Katherine O'Malley *Dancer*

Katherine was born in Dublin and trained at in Russia at the Perm State Choreographic Institute where she graduated in 1993. Subsequently she joined The Tatarstan State Opera and Ballet Theatre in Kazan, Russia performing and touring in Russia and Europe. After a further year at London Contemporary Dance School she returned to Ireland and has worked with Rex Levitates Dance Company, Irish Modern Dance Theatre, Rubato Ballet and New Balance Dance Company. Her theatre work includes THE TEMPEST at the Abbey Theatre, AIDA and LADY MACBETH OF MTSENSK for Opera Ireland at the Gaiety Theatre. This is her first appearance with CoisCéim Dance Theatre.

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| close up and personal with coiscéim

NAKED is a close up and personal interaction with CoisCéim and the craft of choreography. Designed to interconnect all aspects of the company's programme, this is a unique chance for adults with a real curiosity about dance, to observe, learn and get involved.

Newcomers to dance will discover first hand the fun and power of movement, its language and how a dance work is made. For the experienced dancer, NAKED will combine professional class with an in-depth exploration of the choreographic process. For everyone it will be an opportunity to work with one of the world's leading dance and physical theatre practitioners, Liam Steel and to see David Bolger's BALLADS in an intimate, informal setting.

First premiered to critical acclaim at Project @ the Mint in November 1997, David Bolger reshaped BALLADS last year for CoisCéim's American debut at the Jacob's Pillow Dance Festival. This year the company goes down under for the first time with this work to the TEN DAYS ON THE ISLAND FESTIVAL, Tasmania. In a new production, BALLADS features Muirne Bloomer, Daryn Crosbie, James Hosty, Diane O'Keeffe, Lisa McLoughlin, Martin Nolan and Katherine O'Malley.

Research on BALLADS began with the formation of CoisCéim in 1995. With the guidance and increasing financial support of the Arts Council/An Chomhairle Ealaíon over the last six years, CoisCéim will now become the first Irish contemporary dance company to perform in Australia in recent history.

Running in parallel with NAKED, at different sites in Dublin city centre, will be images of CoisCéim as captured through the lens of photographer Kip Carroll. This is in collaboration with Dublin Corporation.

Bell Helicopter Music and Sound Design

Conor Kelly and Sam Park formed bell Helicopter in 1990 and are based in London. They have been commissioned for theatre, film, TV, contemporary dance and work extensively both live and in the studio. They have just released a CD of recent work called BLADE. Projects include THE COMEDY OF ERRORS (Royal Shakespeare Company Stratford Upon Avon); THE WHISPERERS (Traverse Theatre Edinburgh and tour of Ireland) LEENANE TRILOGY (Druid Theatre and Royal Court Production); MRS SWEENEY (Rough Magic/Project Arts Centre Dublin); OBITUARY, DEPARTURE LOUNGE (Institute Of Contemporary Art, London) THE LIGHTS ARE ON... (ICA/Royal Court Upstairs); TOUPEES AND SNARE DRUMS, (Abbey Theatre Dublin/CoisCéim Dance Theatre; CHOCOLATE ACROBAT (British Film Institute/Channel4); THREE BEARS, MUMFORD (Anglia TV); YOU DONT SAY, FULL ENGLISH BREAKFAST, (BBC TV); IRENE IS NOT HERSELF (ITV); JASONS DREAM (CARLTON TV). For CoisCéim Dance Theatre: HIT AND RUN, BALLADS, SEASONS, and DISH OF THE DAY. URBAN ABORIGINALS, (Berlin New Music Festival); LINES OF INCIDENCE (La Friche Belle De Mai Marseilles/Project Arts Centre). This is their fifth project with CoisCéim.

Muirne Bloomer Dancer/Assistant Choreographer

Muirne Bloomer is from Dublin. She started dance classes with Jill Wigham and later trained at the Irish National College of Dance. She was a member of Dublin City Ballet between 1982 and 1986 and since then has worked with Rubato Ballet, Vienna Ballet Theatre, Irish Modern Dance Theatre and Dance Theatre of Ireland. Muirne also lived in Holland from 1990-1994 where she worked on Dutch and German television with John de Mol Productions. Muirne's theatre experience includes TARRY FLYNN and THE SECRET FALL OF CONSTANCE WILDE (Abbey Theatre 1995-1997); TOUPEES AND SNARE DRUMS (Abbey Theatre/CoisCéim Co-Production, 1998) and THE DEAD SCHOOL (Macnas 1998/1999). Muirne has worked frequently with CoisCéim dancing in REEL LUCK (1995), HIT AND RUN (1997), BALLADS (2000) and over the last year she has worked closely with Artistic Director, David Bolger assisting him on WHEN ONCE IS NEVER ENOUGH and BOXES. Other choreographic experience includes WINTER (CoisCéim/SEASONS project, 1998), THE TEMPEST (Abbey, 1999), HOW HIGH IS UP ? (The Ark, 2000) and most recently THE STAR CHILD (Storytellers, 2001).

Daryn Crosbie Dancer

Daryn has worked extensively as a dancer in Ireland and Europe. Recent credits include SATURDAY NIGHT FEVER (Palladium Theatre, London), RUBY RED, SLAM, YOU MUST TELL THE BEES, JUST BODIES, REAL PEARLS (Irish Modern Dance Theatre), AERDHA (Daghdha Dance Company) and HIT AND RUN (CoisCéim). Choreography credits includes four pantomime seasons at the Gaiety Theatre, Dublin. He would like to dedicate this performance to Jonathan Mitchell.

James Hosty Dancer

James is from Dublin and trained at the Arts Educational School, London and with Andrie Gregolski in Paris. He has worked with John Scott's Irish Modern Dance Theatre, Dublin City Ballet, Rubato Ballet, Dance Theatre of Ireland, Gladys Rex, Project Arts Centre's choreographer-in-residence Paul Johnson, The Abbey Theatre, Fishamble Theatre Company and most recently Pan Pan Theatre Company in STANDOFFISH. Film and television work includes THE PEBBLE AND THE PENGUIN (Don Bluth Productions), THE ARISTOCRATS (BBC) and TWIST (DCU). Choreography credits include DOOMRAIDER by Gavin Kostick, OUR TOWN CARNIVAL for The Beat Initiative. James has worked with CoisCéim on various projects since 1995 including STRAIGHT WITH CURVES, HIT AND RUN, BALLADS and DISH OF THE DAY.

p h i e s

Helen McCusker Costume Design

Helen has worked extensively with dance companies for the past number of years. Credits include WHEN ONCE IS NEVER ENOUGH, DISH OF THE DAY, BALLADS, HIT AND RUN, DRAGONS AND TONICS, STRAIGHT WITH CURVES (CoisCéim), INTIMATE GOLD (Irish Modern Dance Theatre) and PEELING VENUS (Rex Levitates). Other recent work includes RIVERDANCE - ON BROADWAY; BOOMTOWN (Rough Magic), the upcoming films BORSTAL BOY and SALTWATER and REBELHEART (BBC).

Val Sherlock Hair & Make-Up Design

Val has worked in hair and make-up design for the last eleven years in all areas of the performing arts, including opera, film, television, video and theatre. Designs for opera include EUGENE ONEGIN, LA TRAVIATA, IL TRAVATORE, CARMEN, FIDELIO, MACBETH and THE MARRIAGE OF FIGARO for Opera Ireland, AIDA (Point/RTE); for ballet SWAN LAKE and THE NUTCRACKER SUITE; for theatre THE PICTURE OF DORIAN GRAY (Gate), GUYS AND DOLLS (Gaiety) and most recently PENTECOST (Rough Magic Theatre Company, Washington Festival). Film and TV credits include, SPACE TRUCKERS, MICHAEL COLLINS, THE ARISTOCRATS and BALLYKISSANGEL. He has worked with David Bolger and CoisCéim since 1991 on all their productions to date.

Robert Furey Re-Lighting Designer

Robert Furey has a diploma in Acting and Theatre Studies from Bull Alley College, Dublin. Since finishing he has worked with the Abbey Theatre, Dublin. A founder member of Wall Fly Theatre Company he has worked as a production manager and actor in SAVAGE LOVE and BLOODY POETRY. Lighting credits include OEDIPUS REX, TITUS ANDRONICUS (No Parking Theatre Company); CORRUPT TIMES (Catherine Murphy Productions), THE BALCONY (Alan Kinsella Productions) and most recently ROUGH AIR (Irish Modern Dance Theatre). Relights include INTIMATE GOLD (Irish Modern Dance Theatre) and AN DROMA MÓR (Amharclann de hÍde). This is the first time that he has worked with CoisCéim

Jim Eadie Sound Engineer

Jim studied at Trinity College, Dublin where he obtained a degree in music and media technology. In 2000, he also completed the assistant sound editors course at Ardmore Studios. He has worked extensively as a sound designer and engineer. Recent credits include THE WHISPERERS and BOOMTOWN for Rough Magic, SIONNACH for Daghdha and BALLADS, WHEN ONCE IS NEVER ENOUGH, TOUPEES AND SNARE DRUMS, STRAIGHT WITH CURVES (Theatre Symposium, 1999) for CoisCéim. He composed the sound for David Bolger's ASHCLASH (RTE), music and sound for BOXES (CoisCéim) and the title music for the AXA piano contest 2000 (RTE). Jim is the sound engineer for THE CRASH ENSEMBLE.

Jim Stenson Technical Stage Manager

Jim was born in Worcester, England where he trained in stage management and design. In England, Jim has worked for Swan Theatre, The National Theatre, The Royal Shakespeare Company and Popped Muscle Touring Theatre. Jim arrived in Dublin in 1995 and worked for the Gate Theatre, the Gaiety Theatre, Opera Ireland, Loose Canon, Pan Pan, Irish Modern Jim has previously worked with CoisCéim on SEASONS, DISH OF THE DAY, WHEN ONCE IS NEVER ENOUGH, BALLADS and BOXES.

credits

naked

Artistic Director	David Bolger
Course Director	Liam Steel
Development Manager	Jak Ahluwalia
Production Co-ordinator	Miriam Kehoe
Publicist	Mary Folan
Producer	Bridget Webster

ballads

Direction & Choreography	David Bolger
Lighting Design	Paul Keogan
Music & Sound Design	Bell Helicopter
Cello Music	
and Improvisations	Diane O'Keeffe
Uilleann Pipe Music	
and Improvisations	Martin Nolan
Costume Design	Helen McCusker
Hair and Makeup Design	Val Sherlock
Assistant Choreographer	Muirne Bloomer

With	Muirne Bloomer, Daryn Crosbie, James Hosty, Lisa McLoughlin, Martin Nolan, Diane O'Keeffe, Katherine O'Malley
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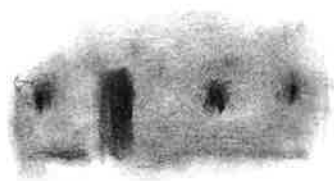
Re-lighting Design	Rob Furey
Sound Engineer	Jim Eadie
Technical Stage Manager	Jim Stenson

Photography	Kip Carroll
Graphic Design	Alphabet Soup
Drawings	Claire Carpenter



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CHARLIE O'NEILL ON *famine, dance and desecration*



In the old days of scabby knees, for something to be sacred, it had to be in Latin. Or it had to smell like the grill of Father Kenny's confession box. Or if Mrs Scully couldn't answer a hard question she'd claim it was a divine mystery. Divine mysteries were sacred. Definitely.

In North America about a third of the population is overweight. Many from overeating. And what's more, having overconsumed their recommended calorie intake, they spend \$33 billion each year trying to lose it. In 1990, New Internationalist magazine had Ireland top of a table of 25 countries, having the highest daily supply of calories per head. Meanwhile one third of our country's population are forced to scratch out an existence below the poverty line ending up each day without enough to eat. Desecration. No other word.

The wealthiest fifth of the world's population - whose pads are mainly in the West - controls 85 % of global income while the poorest fifth get to fight over 1.4%. There are 10 rich bastards in Britain whose wealth is equivalent to 23 poorer countries which have a combined population of over 170 million poor bastards. Desecration.

Having enough to eat is a right. Being able to satisfy your basic needs is a right. Food. Clothing. Shelter. Being someone. Taking part. Not just a right. A sacred right. Not the kind of up there in the shimmery, incensed-spiced clouds sacred. No I mean mad bastard, blood pumping, heart breaking sacred. Real sacred.

There's been a lot written and said about the Irish famine. The causes. The effects. Some commentators, some events, some documentaries have chosen the very unsacred path of looking at our famine in isolation. As if it was something that happened one day while we were running home for our tea.

This kind of commemoration is at best a hollow one. A diaspora reunion at an interpretive centre. At worst it's a desecration of the memory of the injustice that caused the death of our ancestors. It's like peddling 'disaster pornography' pictures of present day emaciated African famine victims while making no attempt to explain why it happened or how we can help. The spirits are none too happy.

Others have looked deeper. At causes. The potato crop failure. Unfair land ownership. The landlord system. Unfair trade. Tenants in debt. Underdevelopment, dependency, political domination, economic exploitation, cultural repression, lack of education and more. Some others still have made the connections between these

thanks

CoisCéim developed BALLADS over a period of two years between 1995 and 1997. The first workshops for this production were held in April 1996 with further development taking place at the Abbey Theatre in December 1996 and at the Old Museum Arts Centre, Belfast in April 1997. BALLADS was first premiered in November 1997 at project@ the mint, Dublin before touring nationally. In 2000 CoisCéim made its American debut with BALLADS at the Jacob's Pillow Dance Festival

The number of individuals and organisations who contributed their talent and time to this production encompasses many dance and theatre practitioners in Ireland and abroad. We would like to thank everyone, especially the dancers, who has been involved in the development of this work.

In the context of this current production, CoisCéim would like to thank: Robyn, Elizabeth, Daniel and all at the Ten Days on the Island Festival. Francis, Ray and all at the Samuel Beckett Theatre. Dublin Public Libraries (Alil O'Shaughnessy). Seona and Caroline at USIT. Oddie Sherwin. Iarlaith O'Muirgheasa.

THE INTERNATIONAL TOURING OF BALLADS HAS BEEN MADE POSSIBLE THROUGH THE SIGNIFICANT FINANCIAL SUPPORT OF THE CULTURAL RELATIONS COMMITTEE, DEPARTMENT OF FOREIGN AFFAIRS

CoisCéim
1995 - 2000 | dances

Throughout and following NAKED on Parnell Square and O'Connell Street, catch images of CoisCéim as captured through the lens of photographer Kip Carroll. This is in collaboration with Dublin Corporation. Enjoy.