

WHAT  
IS THE  
WORD

# WHAT IS THE WORD

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# Once more, with colour

by Nicholas Johnson

Speaking from experience, not everyone is overjoyed by an invitation to a poetry performance. It is not a clearly defined event with formal conditions: it could lead to a wide range of possible outcomes and feelings in the listener. The bardic tradition that sweeps across human cultures and histories — from the Homeric epics to the Sufis, from the *biwa hoshi* of Japan to the *filí* of Ireland — shows both the depth and breadth of the human impulse to hear verse aloud. But in our cosmopolitan present, poetry being “voiced” could run the gamut from adolescent (painful sincerity at an open mic) to adult (earnest readings at university book launches) to transhuman (Black Thought’s ten-minute freestyle). Though poetry always transports us somewhere, the destination could be anywhere in Dante’s universe: infernal, purgatorial, or paradisiacal.

This particular poetry performance is, perhaps fittingly for the year 2020, set in that everyday limbo that is the cinema. It is consciously conceived for the large-scale screen — a crucial gesture, when so much life is being lived on small screens — and as a physical, collective experience, with an audience in plush seats, bathed in light, feeling the powerful surround-sound system within their bodies. Running against the typical fare experienced in such spaces (not to mention our contemporary pace of life in general), this experience is slow and deep. The visuals, both lighting a candle *and* cursing the darkness, have been made by hand and filmed in real time. The voices feel close, and yet Beckett’s words and images sometimes feel impossibly far, dispatched from a lost city, a dead language, or a lost literature. Crossing these poems with such a space invites a personal immersion into the deepest and most intimate questions of being, of language, of sex, of death.

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WHAT IS THE WORD also extends one of the most fruitful strands of Pan Pan’s experimental practice: its ongoing conversation in the aftermath of Samuel Beckett. The company has gradually built (and widely toured) a multi-faceted repertoire of Beckett’s work over the past decade, including theatrical presentations of the radio plays *All That Fall* (2011–present), *Embers* (2013), and *Cascando* (2016–present), a lecture-performance of the television play *Quad* (2014), and only one play actually written for the theatre, *Endgame* (2019). These projects, assembled with many of the same collaborators both on and off stage, have collided a range of media and artistic forms within a theatrical frame: radio and television, installation and sculpture, dance and mathematics, music composition and sound art. With this new project, billed as an “audio cinematic experience,” Pan Pan brings its focus to the challenging terrain of Beckett’s poetry for the first time.

This project has had a long gestation period, with dramaturgy and recordings beginning in late 2015. These early stages of the process asked only the question of how Beckett’s words on the page might be best served by the human voice, and the answer was explored through casting, acting, recording, and editing. Jimmy Eadie has referred to the years since as “pickling” the recordings — allowing time and distance to deepen the flavour of the sound design. As Krapp knew all too well from listening to himself at 39, recordings do not remain the same over time, no matter the fidelity at which they were captured: we hear them differently as we age, along with the planet.

The project’s second stage, begun before the present time of pandemic, has been the company’s collective quest for the optimal form of “social sculpture” in which an audience might experience the thoughts arising from Beckett’s poems. The experience that has resulted rests on two main foundations, buttressing the central pillar of the poems: first, from Aedín Cosgrove and Gavin Quinn, the idea of using the space, architecture, and sound of the cinema;

WHAT IS THE WORD ESSAY

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second, from Ros Kavanagh, the visual concept of trying to film light in real time. Though Beckett's poetry was broadcast on the BBC, has been read aloud regularly at various commemorative events, and has been folded into solo stage performances before, Pan Pan has created a new form of poetry experience at the borders between tradition and innovation, abstraction and specificity, cinema and theatre.

Beckett's poetry is striking for its somewhat peripheral status in his oeuvre, and certainly it is not the main source of his fame as a writer. Yet it remained a passion throughout his career, and even a brief analysis would reveal many close links with his sources, ideals, and recurrent concerns as a writer. For many young readers especially, the poetry retains its power to inspire; several of the artists on the project recalled reading it when young, though somewhat indistinctly, and this project occasioned a return to close reading and repeat reading, on which it yields a great deal more. The authoritative version of Samuel Beckett's poetry is the *Collected Poems* edited by Seán Lawlor and John Pilling, published by Faber and Faber in 2012. This volume runs to almost 500 pages, half of which is devoted to commentary, annotations, and appendices, of tremendous value in clarifying Beckett's dauntingly vast referentiality. Lawlor and Pilling acknowledge that "Beckett may — and in fact the public reception suggests he must — have overvalued his poems, as anyone might." But they go on to acknowledge that "it was in poetry that he confronted himself most intimately, even if this confrontation was in conflict with his instinct to protect himself by way of ventriloquism, disguise or deviousness."

In fact, Beckett's poetry reveals much the same arc as his other work, as it moves from addition to subtraction, from performative erudition to self-impoverishment and indigence. In curating a journey through this (non-chronological) arrangement of Beckettian voices, sounds, and images, Pan Pan aspires to bring

us closer to the work's musicality and beauty, certainly. But what we are left with, before the second read or second listen or the footnotes are consulted, is the sheer intensity of Beckett's burning need to speak. We can do little else than what we are asked to do in *Embers*: "listen to the light."

# Poems

**Antipepsis** | composed in 1946 and not published in Beckett's lifetime. Its rhyming form is unusual in Beckett's poetry, referring to the Irish history of satirical poetry from Swift to Joyce. Written in response to the banning of his book *More Pricks than Kicks* in Ireland.

**Serena III** | written between 1932 and 1933. The series of 'Serena' titles may relate to a Provençal evening song in which a lover expresses 'unhappiness during the daytime and the longing for the night', and/or Dante's 'siren' figures of *Purgatorio*.

**Serena II** | written in mid-1932, the second of the 'sirens' series evokes rural walks and the history of pilgrimage in County Mayo. Beckett annotated his personal copy with the phrase: 'Glencullen – Prince William's Seat Enniskerry'. He regarded this poem as 'a complete failure'.

**The Downs** | date unclear, but probably 1977. Moving from summer into winter, the poem may recall the view over the Thames from Waterloo Bridge (according to John Calder), or it may invoke a 1938 visit to Peggy Guggenheim's Yew Tree cottage, from which the South Downs are visible (according to Seán Lawlor and John Pilling).

**Enueg II** | written in early August 1931, called by Beckett the 'little policeman Enueg'. With 'Alba', it is one of the earliest-composed poems in *Echo's Bones and Other Precipitates*, Beckett's pre-war collection published in Paris by George Reavey in December 1935.

**Cascando** | composed shortly after *Murphy* was completed in 1936. First published as two poems and reworked in a variant German version, the title is shared with his 1963 radio play of the same name; it is a rare musical term that distinguishes a diminuendo in volume and/or tempo (and perhaps also owes a debt to Beckett's reading of Horace's *Art of Poetry*).

**I would like my love to die** | probably written in the summer of 1947, but the final line was altered by Beckett in 1963 correspondence, so variations across the published record abound. With the other two of the 'Trois Poèmes' series, it is one of the only poems in Beckett's oeuvre to have been first published with English/French facing translation.

**dread nay** | written in March and April 1974 as part of the 'hors crâne' series. A highly structured poem, its first draft was organized under four numbered headings: '1) Head, 2) Position of Head, 3) Argument, 4) Inside of Head'. Clues to all passages can be found in *Inferno*, especially constrained movement, frozen tears, and the chattering of teeth.

**Serena I** | written in Cooldrinagh, in Foxrock, in mid-1932, but locations are all in London. The poem visits the restricted-books section of the British Museum, considers the rear end of a famous Old World monkey at Regent's Park Zoo, and travels (by water) to Tower Bridge and the Monument.

**Enueg I** | written in Dublin in 1931. The title derives from the Provençal genre of poetry known as the 'complaint', as noted by Beckett from *La musique des troubadours* by Jean Beck. Beckett called this poem his 'canal Enueg'.

**Sanies II** | begun in Paris in 1932. The title comes from the medical term for 'discharge from a sore'. Invokes brothel culture and flagellation in Dublin and Paris, via the works of William Cooper, Puvis de Chavannes, Comtesse d'Aulnoy, Thackeray, Plautus, and (of course) Dante.

**The Vulture** | probably written early 1935. This title refers to one of Beckett's favourite poems by Goethe, 'Harzreise im Winter'. This short poem's invocations of skulls, swooping, carrion, and the 'eye of prey' recur throughout his later works.

**Alba** | written in August 1931 in House 39 of Trinity College Dublin. Referencing the 'aubade' or 'dawn song' genre of Provençal poetry, the poem invokes Dante's *Paradiso*, the Gospel of John, and Beckett's own unrequited love.

**Saint-Lô** | written in 1945 or 1946. It is the only Beckett poem known to be carved in stone (in French translation), over the entrance to the cultural centre in the rebuilt town of Saint-Lô. In 1946 the poem elicited several concerned letters to the *Irish Times* as to its meaning.

**Da Tagte Es** | likely written in early 1934. The title seems likely to refer to Heinrich von Morungen's 'Tagelied' (day-song, related to the 'Alba' genre), which includes this line (usually translated as 'it is daybreak'). Beckett recalled the poem from memory in the late 1980s.

**Sanies I** | written in 1933. Commemorates a long cycle taken by Beckett that Easter Sunday through North County Dublin. Interwoven with extremely ornate and learned ways of indicating the discomfort of the cyclist, as well as the difficulties of German grammar.

**Echo's Bones** | the title poem of Beckett's pre-war collection, frequently broadcast as part of Beckett's birthday tributes (1966 and 1976), especially fitting due to its vivid descriptions of the process of putrefaction. It ends the collection that begins with 'The Vulture'.

**one dead of night** | written in Stuttgart in 1977, first published 1996. Beckett gave this poem to Jim Lewis, the cameraman who was filming *Ghost Trio* and *...but the clouds...* for Süddeutscher Rundfunk. Imagery of a head rising and bowing, present throughout his late work, anticipates imagery from the late film *Nacht und Träume*.

**Malacoda** | written shortly after Beckett's father's death in 1933, revised 1935. The poem reflects movingly on the passage of a flatulent undertaker through the family house. The title refers to a demon in the fifth *bolgia* of Dante's *Inferno*, literally 'Eviltail', in Cantos XXI–XXII.

**my way is in the sand flowing / what would I do without this world** | probably written in the summer of 1947. First and third of the 'Trois Poèmes', which were originally published as a series (bilingually) in *Transition* in 1948, later collected under the title 'Dieppe' in the early 1960s, and later published under the title 'Six Poèmes' in Calder's 1977 collection of Beckett's poetry. Today they are known by their first lines.

**Comment dire / what is the word** | composed and first published in French in 1988; self-translated in 1989, and thus Beckett's final written work. A version with a dedication to Joseph Chaikin, the American director/performer who suffered from aphasia following a stroke, appeared in 1990. At the top of the autograph manuscript held in Trinity College Dublin, it is written: 'Keep! For end'.

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**Speakers**

Andrew Bennett  
Charlie Bonner  
Des Cave  
Ingrid Craigie  
Ned Dennehy  
Aoife Duffin  
Olwen Fouéré  
Áine Ní Mhuirí  
Gina Moxley  
Daniel Reardon  
Judith Roddy

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**Project Designers**

Aedín Cosgrove  
Ros Kavanagh  
Gavin Quinn

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**Sound Design**

Jimmy Eadie

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**Poetry Recordings**

Jimmy Eadie  
Rachel Conlon

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**Dramaturg**

Nicholas Johnson

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**Graphic Design**

Gareth Jones

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**Producers**

Pan Pan

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**Collaborators**

Cork Midsummer Festival  
Poetry Ireland  
Kilkenny Arts Festival  
Irish Film Institute  
Trinity Centre for Beckett Studies

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**Supporters**

The Arts Council  
Dublin City Council

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**Thank You**

Edward Beckett  
Alan Fitzpatrick  
Maureen Kennelly  
Lorraine Maye  
Niamh O'Donnell  
Olga Barry  
Sunniva O'Flynn  
Willie White

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# CREATIVES

**Aedín Cosgrove** is Co-Founder and Co-Artistic Director of Pan Pan and as a set and lighting designer has worked extensively in Ireland and internationally. Recent work includes *The Temple* at the Malthouse Theatre, Melbourne, *ELIZA's Adventures in the Uncanny Valley*, *The Good House of Happiness*, *A Doll House*, *Do Di Zhu (Fight the Landlord)* and *The Rehearsal, Playing the Dane* for Pan Pan; *Sacrifice at Easter*, *The Numbered* and *Faraway* on Spike Island for Corcadorca; *Schöne Neue Welt (Brave New World)*, *Der Sturm (The Tempest)* and *NŌ NŌ NŌ* in a co-production between Pan Pan and Theatre Bonn; *A Midsummer Night's Dream* at the Abbey Theatre. Aedín's most recent designs are *TimeTimeTime* by Jennifer Walshe for the Borealis Festival Norway 2019, *Endgame* by Samuel Beckett at Project Arts Centre, Dublin and *Pasolini's Salò Redubbed*, a Dylan Tighe and Abbey Theatre co-production for Dublin Theatre Festival 2019.

**Ros Kavanagh** is an arts photographer and videographer specialising in performance, visual art and architecture. He works with leading artists, companies, venues, galleries and practices, documenting their work and collaborating on projects. He has worked with Pan Pan in this capacity since 2001.

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**Gavin Quinn** is Co-Founder and Co-Artistic Director of Pan Pan. Selected credits and awards include: *Endgame* by Samuel Beckett, Project Arts Centre 2019; *The Sleepwalkers*, a Pan Pan and Dublin Youth Theatre co-production; *The Temple*, Malthouse Theatre, Melbourne; *ELIZA's Adventures in the Uncanny Valley*, nominated for two Irish Times Theatre Awards; *Schöne Neue Welt (Brave New World)*, *Der Sturm (The Tempest)* and *NŌ NŌ NŌ* in a co-production between Pan Pan and Theatre Bonn; *The Importance of Nothing, The Seagull and Other Birds* at NCAP Beijing and Dublin 2014; *Embers* by Samuel Beckett, Winner of Herald Angel Award at the Edinburgh International Festival 2013; *All That Fall* by Samuel Beckett, Winner of Best Sound Design and Best Lighting Design, Irish Times Theatre Awards 2011, Winner of Herald Angel Award at the Edinburgh International Festival 2013, BAM, Lincoln Center NY; *The Rehearsal, Playing the Dane*, Winner of Best Production and Best Set Design Irish Times Theatre Awards 2010; *MAC-BETH 7*, nominated for Irish Times Theatre Award for Best Production 2004.

**Jimmy Eadie** is an Audio Engineer, Producer and Artist whose award-winning work covers recording, sound design and installation. He uses a variety of sculptural and time-based media which are often presented through hybrid forms of installation and performance. His work has been presented throughout Ireland and internationally. He is a founding member of the Crash Ensemble and is currently a creative partner. He was nominated in 2013 and won the Irish Times Theatre Award for best sound in 2011 and 2015. Jimmy has collaborated with artists, composers and performers from varied backgrounds and has toured internationally as Sound Designer, Audio Engineer and Producer. As a professional musician, he released music on Chrysalis, Ensign and Setanta as well as many independent Irish labels. He currently lectures within the School of Engineering, Trinity College Dublin.

**Rachel Conlon** is an audio engineer from Dublin and has been in the industry over 10 years across studio, live, and post production audio. Formerly House Engineer and Assistant Studio Manager in Windmill Lane Recording Studios, Rachel has worked with artists such as Ed Sheeran, Hozier, Ellie Goulding, Jess Glynne, and has worked on a wide range of orchestral recordings for film and television soundtracks. Rachel is also PPI award nominated for Best Live Sound Engineer for Spin 1038's The Live Room. Rachel has been working with Pan Pan on projects since 2016 and is enjoying current productions *Cascando* and *WHAT IS THE WORD*.

**Nicholas Johnson** is a theatre-maker and Associate Professor of Drama at Trinity College Dublin. Dramaturgy credits include *D-Project*, OT Platform, *Beckett's Room*, Dead Centre/Gate Theatre and four previous Pan Pan productions including *Endgame*, *The Sleepwalkers*, *ELIZA's Adventures in the Uncanny Valley* and *Cascando*. Directing credits include *Virtual Play* after Samuel Beckett, 1st prize, New European Media awards, 2017 and the Lincoln Center premiere of *No's Knife*, 2015. His 2020 publications include the books *Experimental Beckett*, Cambridge University Press and *Bertolt Brecht's David Fragments (1919–1921): An Interdisciplinary Study*, Bloomsbury, as well as the special issue of the *Journal of Beckett Studies* on Beckett and Pedagogy (29.1). He co-founded the Trinity Centre for Beckett Studies, the Samuel Beckett Laboratory, and the Beckett Summer School, and he convenes the Creative Arts Practice research theme at TCD. He has held visiting research positions at Freie Universität Berlin and at Yale University.

# CREATIVES



**Andrew Bennett** is a theatre, television and film actor. Based in Dublin, he is particularly associated with theatre companies Corn Exchange and Pan Pan. His work in the Abbey Theatre has included *The Marriage of Figaro*, *Tartuffe*, *Lolita*, *Tarry Flynn*, *The House*, *Translations* and most recently *The Fall of the Second Republic*. Film and television work includes *Your Bad Self*, *Garage*, *The Stag* and *Black 47*. He has worked in Irish, French and German. His Beckett work includes *What Where*, *A Piece of Monologue*, *Happy Days*, *Waiting For Godot* and, with Pan Pan, *Embers*, *All That Fall*, *Cascando* and *Endgame*.



**Charlie Bonner** has worked with most theatre companies across the island of Ireland for almost 30 years, appearing in both *MAC-BETH 7* and *A Doll House* with Pan Pan. His most recent work includes *The Playboy Of The Western World* with the Lyric Theatre Belfast and the Gaiety Theatre in association with Dublin Theatre Festival, *Bread Not Profits* with Gúna Nua, *Evening Train* with Rosa Productions at The Everyman, Cork, *Rathmines Road* with Fishamble: The New Play Company in association with the Abbey Theatre. Charlie appeared in the award winning film *Redemption Of A Rogue* with Pale Rebel Productions this year. He is a graduate of Trinity College Dublin.



**Des Cave** joined the Abbey Theatre from its Acting School in 1963 and was a permanent company member for 45 years. During this time he played major and minor roles in the classic and modern repertoire of the theatre, touring nationally and internationally. Highlights include *Oedipus Rex* by W. B. Yeats, directed by Michael Cacoyannis and Brecht's *The Resistible Rise of Arturo Ui* directed by Tomas Mac Anna. He recently returned to the Abbey in *A Midsummer Night's Dream*, directed by Pan Pan's Gavin Quinn and *Othello* directed by Joe Dowling. Screen credits include the role of Gar Private in the film adaptation of Brian Friel's award-winning play *Philadelphia Here I Come!*, *Paddy*, *A Portrait of The Artist as a Young Man*, *The General*, *Veronica Guerin*, and *Trojan Eddie*. Des met his wife Anne while she was a Costume Designer and a Wardrobe Supervisor at the Abbey. Their daughter Suzanne followed in her footsteps, becoming a costume designer, working on productions for Pan Pan, and was awarded a BAFTA in 2019 for the BBC TV Series *A Very English Scandal*.

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**Ingrid Craigie** is one of Ireland's most esteemed stage and screen actors. Recent screen credits include: her IFTA nominated performance as Mary in TV series *Blood*, the short film *Psychic* directed by Brendan Gleeson, David Hare's BBC series *Roadkill*, the feature films *Forever In My Heart*, *Death of a Ladies Man* and *Entebbe*. On stage, she recently reprised the role of the Duchess of York in the Druid production of *Richard III* for the Lincoln Center, New York. Other recent stage credits include *Sweet Bird of Youth*, Chichester Theatre Festival, the role of Eileen Gray in *Invitation to a Journey*, CoisCéim/Crash Ensemble/Fishamble/Galway International Arts Festival. Further theatre work includes *Celebration*, *The Deep Blue Sea*, *Faith Healer* directed by Jonathan Kent, with Ralph Fiennes and Ian McDiarmid, *The Collection* with Harold Pinter, Beckett's *Play*, Gate Theatre, and *The Cripple of Inishmaan*, West End, Broadway, Ireland and US tour.

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**Ned Dennehy** recently starred as Hastur in the BBC/Amazon series *Good Omens*. He played the part of Riktor opposite Daniel Radcliffe in *Guns Akimbo* and the Paudi in *Calm with Horses*. Other recent work includes *Underdogs*, *Zone 414*, *Outlander*, *Dublin Murders*, and *The Young Offenders*. He played Brother Swan in the much lauded action horror film *Mandy* alongside Nicholas Cage and won an IFTA for his part in *An Klondike*. He plays Charlie Strong in *Peaky Blinders*, BBC and Paddy in *Glitch*, ABC. Other credits include *Tyrannosaur*, *Harry Potter*, *Child 44*, *The Eagle*, *Downhill*, *The Keeping Room*, *Blitz*, *Luther*, *Broken*, *Banished*, *Serena*, *Versailles*, *DaVincis Demons*, *Dickensian*. Ned has worked for Pan Pan on *Oedipus Loves You*, *MAC-BETH 7*, *The Crumbtrail*, and *The One Project*. Beckett work includes *That Time*, *What Where*, *Waiting for Godot* and *From an Abandoned work*.

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**Aoife Duffin's** theatre includes *Hamlet*, Gate Theatre, St Ann's Warehouse, New York; *Translations* National Theatre; *Desire Under the Elms*, Sheffield Crucible; *Chekhov's First Play*, Dead Centre; *The Taming of the Shrew*, The Globe; *Spring Awakening*, Headlong/ Number 1 Tour; *The Crucible*, The Lyric Theatre, Belfast; *Christ Deliver Us!* Abbey Theatre; *The Importance of Being Earnest*, *Solemn Mass for a Full Moon in the Summer*, Rough Magic; *The Crumb Trail and Oedipus Loves You*, Pan Pan; *Little Gem*, Gúna Nua; *Eclipsed*, Fishamble: The New Play Company. Television includes: *When Harvey Met Bob*, *Bump*; *Resistance*; *Dead Still*, RTÉ, Acorn T.V. *Moone Boy*, Series 1-3, *The End of the Fucking World*. Film includes: *My Life For Ireland*; *Earthbound*, Rippleworld Pictures; *Out of Here*; *What Richard Did*, Element Pictures; *Behold the Lamb*, Film Four; *Joy*, *The Ferry*, *Everything Felt Possible*, *Algorithm and Sister*, Pickles Productions.

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**Olwen Fouéré** is a performer and creator whose extensive practice navigates live performance, film, the visual arts and music. She has performed numerous works by Samuel Beckett including *Endgame*, *Not I*, *Play*, *Come and Go*, *Catastrophe* and *Lessness*. Recent highlights include her internationally acclaimed *riverrun* produced by her company TheEmergencyRoom with Galway International Arts Festival and Cusack Projects Ltd; and *Tremble, Tremble* by Jesse Jones for the Venice Biennale 2017 which is currently touring internationally. Recent audio recordings include *I, Antigone* and *The Quiet Neanderthals* for Roger Doyle's electronic opera *iGirl* written by Marina Carr and *The Land in Change* by Patrick O'Laoghaire for Fishamble's Tiny Plays. She is currently shooting two feature films including *The Northman* by Robert Eggers. Other films include *Sea Fever*, *Mandy*, *Beast*, *The Survivalist*, *This Must be The Place*.



**Áine Ní Mhuirí** was in *All That Fall* in which she played Mrs. Rooney and *Embers* by Samuel Beckett. Pan Pan's *Embers* played in Dublin at the Samuel Beckett Theatre prior to the Edinburgh International Arts Festival in 2013 and at the Brooklyn Academy of Music, New York in 2014. She was also part of Pan Pan's production of Henrik Ibsen's *A Doll House*, which played at Smock Alley Theatre prior to performing at the World Theatre Festival at Brisbane Powerhouse. Áine played Hermia in Gavin Quinn's production of *A Midsummer Night's Dream* at the Abbey Theatre. Her TV credits include: Michael's Mother in LA Productions of *Broken* and in the first series of *Blood* for Fola Productions. For radio, *Quiet City*, Philip Davison, directed by Aidan Mathews.



**Gina Moxley** is a Dublin based writer, actor and director. She recently contributed *A Start* to the Abbey Theatre's online lockdown project, *Dear Ireland*, and *Still*, *Life to Dublin* Dance Festival's online project *Where I Am Now*. Her play *The Patient Gloria*, a co-production with the Abbey Theatre, in association with Pan Pan, premiered at the Peacock Theatre for Dublin Theatre Festival in 2018, then played at Traverse Theatre for Edinburgh Fringe in 2019 where it won a Fringe First and a Herald Angel award. Gina has performed with Pan Pan since 2005, most recently in *The Rehearsal*, *Playing The Dane* in Wuzhen, China. She directed Caitríona Ní Mhurchú's play *Transmission* for Dublin Fringe Festival 2020.

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**Daniel Reardon** has worked in Irish theatre, film, TV and radio as Actor, Playwright, Producer and Director for 50 years. He tours nationally and internationally with award winning theatre companies, *The Rehearsal*, *Playing the Dane*, *The Seagull and Other Birds* with Pan Pan, *Lippy* with Dead Centre and *This Beach* with Brokentalkers, for which he was nominated Best Supporting Actor, Irish Times Theatre Awards. Film and TV includes *My Left Foot*, *Love Eternal*, *The Silver Tassie*, *Extraordinary*, *The Clinic*, *Fair City*, *The Tudors*. As Playwright his stage plays include *Spenser's Laye*, *The O.K. Thing To Do*, Abbey Theatre, *Fun With Bamboo*, Bewley's Café Theatre Award and *Bleeding Poets*, Nominated Best New Play Irish Times Theatre Awards. He wrote many radio plays including the Daily Serial *Riverrun*. His poetry appears regularly in magazines and journals in Ireland and the U.K. He has two volumes, *In The Lion House*, Gallery Press and *Fond Pageant*, Somerville Press.

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**Judith Roddy** trained at the Samuel Beckett Centre, Trinity College Dublin. Theatre includes: *Translations*, *The Plough and The Stars*, *The Silver Tassie*, National Theatre; *Sam Shepard Tribute*, Royal Court; *Knives in Hens*, Donmar; *Danse Morob*, TheEmergencyRoom and Project Arts Centre; *All that fall* at The Barbican, *A Doll House*, *The Importance of Nothing*, *The Seagull and Other Birds*, *The Rehearsal*, *Playing the Dane* and *Everyone is King Lear in his Own Home* for Pan Pan; *A Particle of Dread*, Oedipus variations and Sam Shepard short stories for Field Day; *Pentecost* Lyric Theatre, Best actress nomination Irish Times Theatre Awards; *Conversations on a Homecoming* and *A Whistle in the Dark* with Druid. Judith made her Abbey debut as Hedvig Helmar in Laszlo Marton's production of *The Wild Duck* in 2003 for which she won the Irish Times Best Actress in a Supporting Role Award. Screen credits include *Queens of Clew*, Zanzibar Films, *Darklands*, Parallel Films, and *Rig 45*, Mopar & Subotica Films. *Derry Girls*, C4 & Hat Trick, *Out of Innocence*, Defiant & Telegaël, *The Fall*, and *Over the Wall*, BBC.





**Pan Pan** was founded in 1993 by Co-Artistic Directors Aedín Cosgrove and Gavin Quinn. The company has created 46 new theatre and performance pieces, touring its work to the most prestigious festivals and venues worldwide, including BAM, the Lincoln Centre, the Kennedy Center, the Barbican, Hau Berlin, NCPA Beijing, Sydney and Melbourne Festivals, and received multiple national and international awards, including the Herald Angel Award at the Edinburgh International Festival.

Since its inception Pan Pan has consistently examined and challenged the nature of its work and has resisted settling into well-tried formulas. Developing new performance ideas is at the centre of the company's mission, which is born from a desire to be individual and provide innovation in the development of theatre art. All the works created are original, either through the writing (original plays) or through an idiosyncratic response to established writings. Pan Pan tries to approach theatre as an open form of expression and has developed an individual aesthetic that has grown from making performances in a host of different situations and conditions. The theatre that Pan Pan creates is of a contemporary attitude.

Pan Pan creates original performances that are accessible and engaging for diverse audiences. Using various artistic disciplines in unique combinations, we challenge the conventions of theatre. From initial concept to full production, we encourage collaboration, experimentation and originality in creative artists by providing the tools and opportunities to realise collaborators' artistic goals.

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**Co-Artistic Directors** Aedín Cosgrove  
Gavin Quinn

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**Executive Producer** Triona Ní Dhuibhir

---

**Administrator** Grace Morgan

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**Marketing** Hillary Dziminski

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**Project Producers** Lian Bell  
Emma Coen  
Hillary Dziminski  
Gwen Van Spÿk

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**Board Members** Dr Amanda Piesse (Chair)  
Nick Costello  
Simon Doyle  
Karen Mc Entegart  
James Kelly  
Barra Lysaght

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The University of Dublin

