

the cast

Brindsley Miller	....	MORITZ KELLER
Carol Melkett	....	ELISABETH GELINAS
Miss Furnival	....	IDIL ÜNVER
Colonel Melkett	....	HANNES HORNBACHER
Harold Gorringe	....	GERO BAUER
Schuppanzigh	....	SEBASTIAN SCHMELZLE
Clea	....	DAGMAR RACZYNSKI
Georg Bamberger	....	FÉLIX MÜLLER

the crew

Director	....	JAMES NELSON
Assistant Director and Dramaturgy	....	JENS GONSER
Stage Design and Construction	....	OLIVER SCHRÖDER
	....	BENJAMIN VOLLMER
	....	MIRIAM VOLLMER
Stage Managers	....	RACHEL SMITH
	....	CHELSEA SMITH
Sound and Lights	....	DANIEL MICHALOS
	....	JANA HOCK
Costumes	....	THE GROUP
Make-Up	....	ELIF CELIKOGLU
Programme Texts	....	EBERHARD BORT
	....	JENS GONSER
	....	JAMES NELSON
Poster Design and Public Relations	....	KERSTIN REICHELT

The action takes place in

Brindsley's apartment in South Kensington, London, in the late 1960's..

Time: Sunday evening, 9:30 pm

the anglo-irish theatre group would like to thank

- The Brechtbau Hausmeisters for their support, patience and tolerance,
- Eberhard "Paddy" Bort for his textual contributions to this and other programmes
- our friends and esteemed partners in crime, the Provisional Players, Ars Bene Agendi and Wir Boni,
- the Russian Theatre Group for their cooperation with the performance dates
- Manuele Pilloni for his advice during rehearsals

a very Big and special thank you goes to

- all the actors, directors, stage designers and constructors, make up artists, costume designers, sound and light designers and operators, without which theatre would not be possible (too many to be named here),
- Dave Hegarty, who has been running our homepage and the group newsletter for ages and has been taking care of our money matters in the past 9 ½ years and to his family Sabine, Emma, and Sally,
- The Eberhard-Karls-Universität Tübingen and its rectors for giving us (and the other Brechtbau Theatre Groups) a permanent place to perform,
- Tina Steiner and Kerstin Reichelt for the organisation and coordination of the Brechtbau Theatre over the years,
- all the other past and present Brechtbau theatre groups for their cooperation
- all the student halls of residence and other places where we were given rooms for rehearsals over the years
- Peter Paul "JP" Schnierer and Veit Müller and all other former group for all their help and support over the years (too many to be named right here and now)
- and, last but not least to our families, partners, girlfriends, boyfriends, husbands, wives, friends for their support, tolerance and patience.

the play

Brindsley Miller, a young and poor artist, is in for the nightmare of his life: Not only does he expect the visit of rich German billionaire Bamberger interested in buying art, who he hopes will buy some of his sculptures, but his fiancée Carol has also invited her father, retired Army Colonel Melkett, who wants to closely inspect his would-be son-in-law. Things get complicated when a fuse blows and sets the whole house in complete darkness. The unexpected early arrival of Brindsley's neighbour Harold Gorringe, whose designer furniture and art Brindsley and Carol have "borrowed" to impress their guests, and the unwelcome arrival of Brindsley's ex-mistress Clea, only add to Brindsley's misery. And then things start to get even worse ...

secrets and lies

Black Comedy is a play about secrets. The cast and I made this decision at the first rehearsal, and since then we've taken the idea and worked it into every corner of our work on this production. The lead character of Brindsley Miller hides so much from the world that even he is unsure of who he really is underneath all his masks – he's never completely honest with even his closest friends. It's easy to harshly judge him for his weaknesses shown in the play - but don't we all share these weaknesses at times? Mark Twain once wrote, "Everyone is like a moon, and has a dark side which he never shows to anybody." Perhaps the same things that we see in Brindsley are uncomfortable for us because we relate to them – we all have kept secrets. We all have told lies. We all have made mistakes, and hurt people, and felt the guilt for these actions. It's what makes us fallible as humans, and it's what fascinates us in those who are even worse than us, such as our protagonist of the evening.

There is an easy way to do this production and a difficult way. The easy way is to play the surface – make the characters cardboard stereotypes, milk the situational humor for as many laughs as it can give, and quickly gloss over the deeper themes and ideas. If we've done our work properly, this won't be the production you'll see tonight. We've pushed for the most difficult analysis of every character, discovering every weakness and strength of each of them. The script provides us the first two dimensions of these people, and our job was to create the third. Why bother? Because in *Black Comedy*, the comedy is superb, but the "black" is what is so fascinating. And this darkness is found within the characters who tell the story, kept within the secrets they hold and their reactions to being hurt by these secrets.

The lighting situation is a physical representation of this darkness – most of the play is within an actual black out. This darkness helps conceal secrets, tell lies, and allow for deceit. But when the lights come on, there will be repercussions. No secret lasts forever.

So – what are your secrets?

James K. Nelson

the director

James K. Nelson is an actor, director, and playwright from Kansas City, Missouri, USA. *Black Comedy* is his first directing project in Germany, although he acted in the recent *Brechtbau Theater* productions of *Annie* (President Roosevelt) and *What You Will* (Andrew Aguecheek). James holds a degree in theater from the University of Missouri. He has been acting for over 18 years, and started to direct during his time at the university. In the States he also works as a professional improvisational comedian. James would like to thank the cast and crew of *Black Comedy* for their hard work, trust, and professionalism, and he would like to dedicate his work on this project to his 10-month old nephew Txanton, whose picture always reminds him of what's most important in life.

where dark is light and nothing is as it seems:

***Black Comedy* by Peter Shaffer**

Black Comedy was Peter Shaffer's third great stage success when it was first performed at the National Theatre in London in 1965, starring Derek Jacobi, Maggie Smith and Albert Finney. *Five Finger Exercise* seven years earlier and *The Royal Hunt of the Sun* the year before *Black Comedy* had established him as a new voice in British theatre. His new play proved hugely popular, both in Britain and in America, and has been frequently revived since.

Peter Shaffer was born on 15 May 1926 into a Jewish family in Liverpool and educated in London and Cambridge. *Black Comedy* was followed by *Equus* (1973) and *Amadeus* (1979). His career has been littered with accolades, from the Evening Standard Drama Award to several Tony Awards. His film version of *Amadeus* (1984) garnered eight Oscars. In 2001, Peter Shaffer was knighted by the Queen.

Like a number of other dramas, *Black Comedy* plays with the conventions of theatre. Here, the ingenious gimmick is that whenever the lights are 'on' for the characters on stage, they are off for the audience, and when a power cut plunges the stage in darkness, the characters on stage are in the glaring limelight. Stumbling around in the dark, but perfectly illuminated, the actors play out their little social farce.

A year before Shaffer reversed light and dark, Brian Friel had split his main character in *Philadelphia Here I Come!* into 'Public' and 'Private' Gar O'Donnell – the latter only seen by the former and by the audience. Later, in *Translations* – first performed by Field Day Theatre Company in 1980 – the theatrical invention was that the English we hear spoken on stage is supposed to be Irish, which allows for 'translations' between English and 'English' (representing Irish) – a perfect device to tease out cultural ironies, complexities and contradictions.

In 1967, Tom Stoppard made two minor courtiers in Shakespeare's *Hamlet* the main protagonists of *Rosencrantz and Guildenstern Are Dead*. They are on stage whenever they're off stage in *Hamlet*. What we get is an 'inverse' *Hamlet* – with Rosencrantz and Guildenstern largely in the dark of what actually happens off stage — i.e. in Shakespeare's play.

A similar conceit lies at the heart of Michael Frayn's *Noises Off*, premiered in 1982 and since then frequently rewritten and updated by the author. Frayn had the idea in the 1970s when he was watching the performance of one of his plays from the wings, noticing that the goings-on back stage were actually much funnier than what happened on the actual boards in front of the audience. In *Noises Off* he dramatizes this tension, this comic dissonance between stage and off stage, also showing in the course of the three acts of the play how touring affects the troupe and the performance.

In *Black Comedy*, it is the reversal of light and dark that provides the laughs. It's the London home of struggling artist Brindsley Miller and his fiancée Carol. They are having a party, trying to impress Colonel Melkett, Carol's bombastic father, and hoping to lure millionaire Georg Bamberger into buying some of Brindsley's mediocre sculptures. Without their camp

neighbour and art dealer Harold Gorringer's permission, they have borrowed his fancy furniture in order to make their flat a tad more presentable.

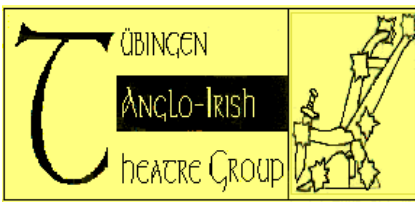
But then the fuse blows before the party guests arrive. The place is plunged into 'darkness'. First at the door is Miss Furnival, an elderly Baptist spinster neighbour from the flat above, not one of the invited guests – she's just afraid in the dark. Then the Colonel himself. Unexpectedly, Harold Gorringer returns early from his weekend away (which means that Brindsley needs to clandestinely return the furniture before the lights come on again), followed by Clea, Brindsley's lover, and the guy from the Electricity Board, Schuppanzigh, whose German accent easily casts him in the mistaken identity of Bamberger, the would-be art lover.

Brindsley all of a sudden has all hands full – not only organising the furniture transfer, he also needs to keep the other guests, and in particular Carol, in the dark about Clea's presence, while all the time working his socks off to make a favourable impression on the Colonel... If that is not enough of a recipe for disaster, people falling over each other, bumping into doors and furniture and tumbling down the stairs while mistakenly groping each other – all that adds nicely to the unfolding chaos.

All the time, the characters try hard to maintain their customary social rituals, despite the missing visual clues, revealing what one critic called "the latent absurdity" of these rituals. The play is a child of the 'Sixties. In its allusions to the sexual mores of the time, gay ambiguities, and the frigid spinster, it is a farcical portrait of its era. What may have been 'risque' then has long since become common fare on stage and television screen.

That is perhaps more interesting is that, as soon as the initial chuckles about the set-up are over, the oddball characters increasingly reveal their 'darker' sides. *Black Comedy* is not just a reference to the alleged darkness on stage, it also denotes a sub-genre of comedy, allowing for the humorous and satirical treatment of serious and often taboo subjects, thus provoking a degree of unease, discomfort and serious thought as well as amusement.

Eberhard "Paddy" Bort



the story continues...

the tübingen anglo-irish theatre group

at 30

Who would have thought, way back in 1980, when a bunch of us met in the Stadtpost to discuss the possibilities of staging drama in English at the University that, thirty years later, the group that was emerging then would still produce plays? At that time, there were no resident theatre companies at the BrechtBau. But some folk had just returned from British and Irish universities and had experienced campus life there. I had found myself, to my own surprise, in charge of the German play at Trinity College Dublin. It had been fun – and if a small German Department like that at TCD could stage a full-blown production of Nestroy's *Freiheit in Krähwinkel*, should it then not be possible for the myriads of Anglists in Tübingen to put on an English-speaking play?

We started from scratch – a plethora of plays from all over the place were mentioned, read and discussed. The 'Celtic' fringe seemed to take the lead – Winnie Vester had returned from Dundee, Susanne Dinkelacker from Glasgow, and Jörg 'Yorkie' Hausser – who had been, as the name indicates, to York for his year abroad – had contrived to join the York Piping Band and become an accomplished Highland piper! Hubertus 'Huck' Brettschneider had been to Doncaster, Peter Paul 'JP' Schnierer to Buckingham College...

To get properly started took much longer than anticipated, and eventually the English Players beat us to the Museum with their winter semester production of Pinter's *The Birthday Party*. We had by then decided on Seán O'Casey's *The Plough and the Stars* as our premier project. We could probably not have chosen a more difficult and complex play to start with – four acts, four different stage settings, big ensemble... But, with a few new arrivals – Inge Straß back from Galway – we got there eventually (in July 1981) and, furthermore, decided that we would call ourselves the Tübingen Anglo-Irish Theatre Group – with the intention of exploring Irish drama written in English.

We continued with Brendan Behan's *The Hostage* which we took on tour to Kiel, Bochum and Stuttgart and a triple-bill of shorter plays from the Irish Renaissance by Lady Gregory and John M Synge, before returning to O'Casey with *Purple Dust* – the play that for awhile had looked like being destined to be our initial production. Then we tackled the first contemporary play: Hugh Leonard's *Time Was*.

A great mixture of students of English, and particularly those who had recently returned from English-speaking sojourns, Lectors in the English Department and guest students formed the backbone of the group. It helped that Tübingen had introduced 'Landeskunde', first with Glaswegian Angus Munro (whose 'Celtic Nationalism' seminar can be seen as the cradle of the group), then with Professor Christopher Harvie. They, and Eng Lit Professor Gerhard Stilz and other lecturers (like Hans Schwarze) and guest professors (Rob Garratt) were, over the years, very supportive and gave time in their seminars to discuss performances.

In 1984, we started to put on the occasional lunchtime play in the cellar of the BrechtBau – U34 saw many a one-act show, aided and abetted by a bowl of soup and a sandwich. The main productions – usually one per semester – were still performed at the Museum, often involving the local Tübingen Irish music scene.

And there was a pattern evolving – Irish drama, we found, is immensely rich and diverse. There are the Anglo-Irish classics, from George Farquhar and Richard Brinsley Sheridan to Oscar Wilde and Bernard Shaw – plays by all of these were to be staged by the group; then the drama of the Irish Renaissance, when the newly-founded Abbey Theatre in Dublin (1904) became the crucible of the Irish nation, under the initial leadership of Synge, Lady Gregory and William Butler Yeats, leading up to Seán O’Casey. And, finally, a rich seam of modern and contemporary Irish drama, from Brian Friel, Tom Murphy, Hugh Leonard, Frank McGuinness, Bernard Farrell to Stewart Parker and Christina Reid and Anne Devlin. The ‘Troubles’ were still rampant in Ireland’s North – and there was a constant grappling of Irish dramatists with that situation. The reputation of the group spread, and we were now offered scripts by Irish writers. Contacts to the Society of Irish Playwrights gave us further access to hitherto untapped sources.

Ireland’s ‘mobile work force’ became a huge factor in the prospering fortunes of the theatre group. Working at HP, IBM or Bosch, these guys found a productive way of spending some of their spare time by giving us additional authenticity, while meeting with likeminded students. Martha Begley, Gerry Byrne, Seamus McKenna, John Doyle, Dave Hegarty... Hey, it even led to marriages! There were also close contacts to the German-Irish Society of Baden-Württemberg which had been founded in Tübingen in 1982.

Workshops with Helfrid Foron, a collaborator of Samuel Beckett, with Mary-Elizabeth Burke-Kennedy of Storytellers Theatre Company and Paul O’Hanrahan (Balloonatics Theatre Company) were milestones in the development of the group’s theatrical skills. Vice versa, we ‘trained’ two future dramaturgs of the Abbey Theatre: Karin McCully and Aideen Howard.

In 1986, the theatre companies of the BrechtBau were part of the ‘Landeskunstwochen’ in Tübingen. When I left for Edinburgh in 1995, after a production of Dion Boucicault’s *The Shaughraun*, more than half a dozen theatre groups in various languages were operating in and out of the BrechtBau. We had our own modern languages student drama festival – and the occasional show at the Landestheater!

U34 was closed down when a fire in the Media Department caused a fierce round of fire inspections. But a trio of professors, Gerhard Stilz, Chris Harvie and, first and foremost, Alfred Weber came up with the idea of integrating a theatre space into the entrance hall of the BrechtBau – and since 1990 the BrechtBauTheater has seen countless productions and offered welcome rehearsal space. Which, of course, is another reason to celebrate – 20 years of the BrechtBauTheater!

After my demise, the group branched out to encompass more than ‘just’ Irish drama – Fielding, Stoppard, Shakespeare. I was not too happy about that step and argued at the time that the unique profile of the group was unnecessarily sacrificed. But I was far away. And maybe it was felt that a new direction was needed. Moreover – we had not been absolute purists either. Had we not produced two delightfully farcical skits by Tübingen Linguistics Prof David Reibel? Anyway, Irish plays have continued to provide the ‘green thread’ of the group’s work – Samuel Beckett, Brian Friel, Patricia Burke Brogan, Martin McDonagh.

A truly impressive staging of Brian Friel's *Dancing at Lughnasa*, a mega production of Gilbert and Sullivan's *The Pirates of Penzance* (yep, Arthur Sullivan was Irish), co-productions with the Provisional Players (*A Midsummer Night's Dream*, *Amadeus*) and John Banville's Irish version of Kleist's *The Broken Jug* – the majority of plays still had an Irish tinge. By way of marking the 30th anniversary of the group this autumn, Tübingen audiences can look forward to a new version of Brian Friel's *Translations* – one of the all-time highs of the group when we first did it in 1988.

Being open, constantly integrating fresh blood, has been at the root of the group's longevity. The number of actors who have passed through the Tübingen Anglo-Irish Theatre Group – in close to a hundred productions – is fast approaching the 400-mark. But a few of the 'old guard' are still around in Tübingen – Dave Hegarty looks after the web site (and usurped my part in *Thirst*), Veit Müller is, these days, more likely to write one of his quirky crime novels than to appear in one of the group's shows (although he was called upon for Martin McDonagh's *The Lonesome West*), and Inge Straß-Latzko teaches future audiences at Wildermuth Gymnasium. Over the past years, Jens Gonser has done a sterling job keeping the show together.

Ten years ago, the twentieth anniversary of the group was celebrated at the Tübingen Casino, where the German-Irish Society had organised an 'Irish Evening'. We did an impromptu version of Flann O'Brien's *Thirst* (which we had premiered way back in 1990, at the Club Voltaire). The tenth anniversary was marked (albeit three years late) by the publication of '*Standing in their shifts itself...': Irish Drama from Farquhar to Friel*, and the fifteenth anniversary provided the hook for a Tübingen conference of contemporary Irish drama, which was duly published in 1996 under the title of *The State of Play: Irish Theatre in the 'Nineties*. And five years ago, the group's twenty-fifth birthday was marked with a new, exciting version of Oscar Wilde's *The importance of Being Earnest*.

I can't imagine an English Department without a drama group any more. Anyone who has experienced the staging of a play from the inside will read dramatic texts with different eyes. The key to understanding dramatic texts fully so often lies in the stage dimension – after all, most dramas are written for the stage, with actors and settings in mind, and will reveal themselves so much more easily to a reader familiar with theatrical business.

For that reason alone one would hope that the story of the Tübingen Anglo-Irish Theatre Group continues. An even better reason is that theatre is great fun! The well-earned pint at the Bierkeller 'Stammtisch' after an evening's rehearsals. The magic of the play taking shape. The adrenalin pumping Dress Rehearsal. Will it be alright on the night? Nothing, of course, beats the heemy-jeemies on premier night. And the parties afterwards...

Eberhard „Paddy“ Bort

Original logo (top left) designed by Hartmut Könitz, redesigned new logo (top right) designed by Angela Leichtweiß (2000).



1980-2010
30 years of anglo-irish theatre in tuebingen

Founded in 1980 by students of English at the University of Tübingen in southern Germany, the group has become an institution of Tübingen cultural life (says the local press!), exploring the length, breadth and depth of Irish drama written in the English language.

The group comprises an element of the Irish and hibernophile community in the Stuttgart/Reutlingen/Böblingen/Tübingen area, ex-students who keep in touch and make occasional stage appearances, guest students from all sorts of countries and, still the main body, German students of English.

All in all, well over 400 actors and actresses have trodden the boards in these past thirty years. This has always meant a lot of fluctuation, but luckily we have a core of activists providing the necessary continuity. Of course we often found ourselves in the position Michael O'hAodha pinned down once: "... too many of our amateur societies are blest with nine or ten women mad to get on the stage and three or four men mad to get off it".

Though we may be based in Tübingen, we do not allow ourselves to be geographically defined or confined by the city limits: we have played the length and the breadth of Germany, and in the North of England, and even at the Edinburgh Fringe Festival. There are even legends of a production in Tacoma (Washington State) under our banner! And though we may be based in Anglo-Irish literature, we are not afraid to transcend this boundary either, having more recently experimented with drama from neighbouring lands, even including Canadian plays or most recently, an American Broadway musical.

Generally speaking, we manage to put on two full-length productions a year, as well as some one-act plays, our homage to the grand tradition of the short play in Ireland.

We are proud to think of ourselves as, in our own small way, being part of the Irish theatrical scene. And it is this pulsating and thriving scene, as much as the rich tradition of Anglo-Irish and Classic Irish drama, that has made survival of the enterprise so much easier.

First and foremost we are trying to explore the repertoire of Irish drama in its breadth and depth. Needless to say that our concept of Irish Drama is inclusive rather than exclusive. Of course, Beckett, Shaw, Wilde are part of other literatures as well, some to a greater degree than of Irish literature, but they gain by being also seen in their Irish dimension.

If we have an impressive list of past productions, we are not content to rest on our reputation and have a number of current projects that we are working on at the moment, our next planned production being Brian Friel's *Translations* in Autumn 2010.

List of past productions

- 1981 **The Plough and the Stars** *Sean O'Casey*
- 1982 **The Hostage** *Brendan Behan*
Three Irish Plays
 The Tinker's Wedding *J.M. Synge*
 Spreading the News *Lady Gregory*
 The Rising of the Moon *Lady Gregory*
- 1983 **Purple Dust** *Sean O'Casey*
Time Was *Hugh Leonard*
- 1984 **The Playboy of the Western World** *J.M. Synge*
The Dark Lady of the Sonnets *George Bernard Shaw*
Progress *St. John Ervine*
Canaries *Bernard Farrell*
In the Shadow of the Glen *J.M. Synge*
- 1985 **The Freedom of the City** *Brian Friel*
Thompson in Tir-na-n-Og *Gerald MacNamara*
The Importance of Being Earnest *Oscar Wilde*
How He Lied to Her Husband *George Bernard Shaw*
- 1986 **Juno and the Paycock** *Sean O'Casey*
Rise and Shine *Sean McCarthy*
The Beaux' Stratagem *George Farquhar*
The Workhouse Ward *Lady Gregory*
- 1987 **Arms and the Man** *George Bernard Shaw*
Viva Voce oder: die Staatsprüfung *David Reibel*
The Chair *Michael Judge*
The Canterville Ghost *Oscar Wilde*
Bedtime Story *Sean O'Casey*
- 1988 **A Pound on Demand** *Sean O'Casey*
Pygmalion *George Bernard Shaw*
- 1988 **Crabbed Youth and Age** *Lennox Robinson*
Translations *Brian Friel*
- 1989 **Two Plays of the Anglo-Irish Renaissance**
 The Gaol Gate *Lady Gregory*
 Cathleen ni Houlihan *W.B. Yeats*
Lady Windermere's Fan *Oscar Wilde*
On the Outside *Thomas Murphy*
The Factory Girls *Frank McGuinness*
Phonfun Limited *Bernard MacLaverty*
Who or Whom or: The Board Meeting *David Reibel*
- 1990 **Two Irish Plays**
 Riders to the Sea *J.M. Synge*
 Thirst *Flann O'Brien*
The Shadow of a Gunman *Sean O'Casey*
I Do Not Like Thee Doctor Fell *Bernard Farrell*
Fame and the Poet *Lord Dunsany*
The Glittering Gate *Lord Dunsany*
Baglady *Frank McGuinness*
Donalbain *Soinbhe Lally*
- 1991 **The Rivals** *Richard Brinsley Sheridan*
If Shakespeare Lived Today *Lord Dunsany*
Joyriders *Christina Reid*
- 1992 **Rise You Must** *Paul O'Hanrahan*
A Will and No Will *Charles Macklin*
The Donahue Sisters *Geraldine Aron*
A Short Walk to the Sea *Desmond Hogan*
Big Maggie *John B. Keane*
The Making of Father Sullivan *Martin Boylan*
- 1993 **Catchpenny Twist** *Stewart Parker*
The Holy Ground *Dermot Bolger*
Women in Arms *Mary Elizabeth Burke-Kennedy*
Two Plays of the Sixties
 And One Came Back *Martin Dolan*
 The Wanted Man *Thomas Feeney*

- 1994 **The Well of the Saints** *J.M. Synge*
The London Vertigo *Brian Friel*
Did You Hear the One About the Irishman...? *Christina Reid*
- 1995 **The Shaughraun** *Dion Boucicault*
Many Young Men of Twenty *John B. Keane*
Lift Me Up and Pour Me Out *Ivy Bannister*
Three Plays by Samuel Beckett
 Play *Samuel Beckett*
 Come and Go *Samuel Beckett*
 Endgame *Samuel Beckett*
In High Germany *Dermot Bolger*
- 1996 **The Historical Register of the Year 1736** *after Henry Fielding*
- 1996 **Dancing at Lughnasa** *Brian Friel*
Eclipsed *Patricia Burke-Brogan*
Another Moon Called Earth *Tom Stoppard*
The Old Tune *Samuel Beckett*
Absinth Makes the Heart Grow Warmer *Flann O'Brien*
- 1997 **Richard's Cork Leg** *Brendan Behan*
The Clink *Stephen Jeffreys*
- 1998 **"No Weddings and 28 Funerals" An evening of short plays**
 Rites *Maureen Duffy*
 A Night at an Inn *Lord Dunsany*
 The Fifteen Minute Hamlet *Tom Stoppard*
The Broken Jug *John Banville*
- 1999 **London Assurance** *Dion Boucicault*
Customs *Maver Moore*
- 2000 **The Lonesome West** *Martin McDonagh*
The Pirates of Penzance *Gilbert and Sullivan*
An Ideal Husband *Oscar Wilde*
Salomé *Oscar Wilde*
After Easter *Anne Devlin*
- 2002 **An Evening on the Edge of Reason**
 Act Without Words 1 *Samuel Beckett*
 The Dumb Waiter *Harold Pinter*
 After Magritte *Tom Stoppard*
After Juliet *Sharman Macdonald*
- 2003 **The Beauty Queen of Leenane** *Martin McDonagh*
Miss Julie *August Strindberg*
A Midsummer Night's Dream *(co-production with the Provisional Players) William Shakespeare*
Lovers at Versailles *Bernard Farrell*
The Duchess of Malfi *John Webster*
- 2005 **Amadeus** *(co-production with the Provisional Players) Peter Shaffer*
The Importance of Being Earnest *Oscar Wilde*
- 2006 **Bye-Bye Blues** *James Saunders*
The Memory of Water *Shelagh Stephenson*
- 2007 **The Bear** *Brian Friel/Anton Chekhov*
- 2008 **Much Ado About Nothing** *(a joint Brechtbau Theatre production) William Shakespeare*
Mambo Italiano *Steve Galluccio*
- 2009 **Twelfth Night, or What You Will** *William Shakespeare*
- 2010 **Annie – The Musical** *(co-Production with the Provisional Players and Ars Bene Agendi) Thomas Meehan/Charles Strouse/Martin Charnin*

For more information (i.e. full list of plays, actors, group history, and much, much more), please visit our website at

<http://www.anglo-iren.de>

Should you wish to get in contact with us, feel free to phone us or send us an e-mail:

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