2014 NEXT WAVE FESTIVAL
BAM and Irish Arts Center present

Howie the Rookie

Landmark Productions
Written and directed by Mark O’Rowe

DATES: Dec 10—13 at 7:30pm
Dec 14 at 3pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: 1hr 20min
(no intermission)
Howie the Rookie

WRITTEN AND DIRECTED BY
Mark O’Rowe

THE HOWIE LEE / THE ROOKIE LEE
Tom Vaughan-Lawlor

SET AND COSTUME DESIGN BY
Paul Wills

LIGHTING DESIGN BY
Sinéad McKenna

SOUND DESIGN BY
Philip Stewart

PRODUCER
Anne Clarke

ASSOCIATE PRODUCER
Sara Cregan

PRODUCTION MANAGER
Eamonn Fox

STAGE DIRECTOR
Clive Welsh

ASSISTANT DIRECTOR
Sarah Baxter

ASSISTANT DESIGNER
Adrian Gee

COSTUME SUPERVISOR
Emily Ní Bhroin

HAIR AND MAKE-UP
Val Sherlock

PUBLICIST
Sinéad O’Doherty | Gerry Lundberg PR

PHOTOGRAPHER
Patrick Redmond

GRAPHIC DESIGNER
Gareth Jones

AMERICAN STAGE MANAGER
R. Michael Blanco

Presented in association with
David Eden Productions Ltd., with
the support of Culture Ireland.

The actor appears with the permis-
sion of Actors’ Equity Association. The
American stage manager is a member
of Actors’ Equity Association.

howietherookie.com
NOTES ON THE PLAY
Howie the Rookie

The Howie begins the story. The Rookie concludes it. Mark O’Rowe’s electrifying, epic tale is a wild, urban odyssey through a nightmare landscape—hilarious, grotesque, and, finally, deeply moving.

Mark O’Rowe’s plays include *Our Few and Evil Days* (Abbey Theatre 2014), *From Both Hips* (Fishamble, 1997), *Howie the Rookie* (Bush Theatre, 1999), *Made in China* (Abbey Theatre, 2001), and *Crestfall* (Gate Theatre, 2003).

*Howie the Rookie* won the George Devine Award when it premiered at the Bush Theatre in 1999. It also won the *Irish Times* Best New Play award and the Rooney Prize for Irish Literature.

In 2007 Rowe wrote *Terminus*, a series of interlocking monologues, which opened at the Abbey Theatre and won a Fringe First when it transferred to the Edinburgh Festival in 2008. It undertook a major world tour in 2011, touring for five months to the US, UK, and Australia.

In 2003, O’Rowe wrote his first feature film, *Intermission*, which starred Colin Farrell and Cillian Murphy. His other screenplays include adaptations of Jonathan Trigell’s novel, *Boy A*, for Cuba Pictures and Channel 4; *Perrier’s Bounty*; and Daniel Clay’s 2008 novel *Broken*, which starred Cillian Murphy and Tim Roth. He wrote the short films *Epithet* (2011) and *Debris* (2012), which he also directed.

Tom Vaughan-Lawlor graduated with a degree in Drama Studies at the Samuel Beckett Centre, Trinity College Dublin, and continued his training at RADA.

He most recently played the role of Dennis in Mark O’Rowe’s *Our Few and Evil Days* at the Abbey Theatre. Other theater credits include *The Quare Fellow*, directed by Kathy Burke (Oxford Stage Company); *Translations*, directed by Sean Holmes (National Theatre, London); *The Field*, directed by Róisín McBrinn (Tricycle Theatre); and *This
Vaughan-Lawlor appeared at the Abbey Theatre, Dublin, as Christy Mahon in *The Playboy of the Western World*, which also toured North America. His other performances include Lyngstrand in Ibsen's *The Lady from the Sea*, directed by Lucy Bailey at Birmingham Repertory Theatre; Joseph Surface in *The School for Scandal*, directed by Jimmy Fay at the Abbey Theatre; Len in Edward Bond’s *Saved*, directed by Jimmy Fay at the Peacock Theatre; and the Dauphin in *Henry V*, directed by Jonathan Munby at the Manchester Royal Exchange, for which he was nominated for an Ian Charleson Award.

His film appearances include *The Tiger’s Tail* opposite Brendan Gleeson, directed by John Boorman; and with Maggie Smith, Anne Hathaway, and Julie Walters in *Becoming Jane*, directed by Julian Jarrold for Miramax Films. For the BBC, he played the eye-catching cameo of IRA man Byrne in *Peaky Blinders*, opposite Cillian Murphy. Radio credits include *The Leopard*, directed by Lucy Bailey (BBC Radio 3).

Other theater appearances include Solyony in David Leveaux’s acclaimed production of Brian Friel’s adaptation of *Three Sisters* and Bob Acres in Patrick Mason’s production of Sheridan’s *The Rivals*, both at the Abbey Theatre. Also at the Abbey, he played the title role in *The Resistible Rise of Arturo Ui*, directed by Jimmy Fay, for which he won the Best Actor award at the *Irish Times* Theatre Awards. He won a second Best Actor award at the *Irish Times* Theatre Awards for his performance in *Howie the Rookie*.

His other recent theater roles include Frank Lubey in *All My Sons* with David Suchet and Zoe Wanamaker, directed by Howard Davies in the West End; and Jerry Devine in *Juno and the Paycock*, directed by Howard Davies with Ciarán Hinds and Sinéad Cusack for the Abbey Theatre, Dublin, and the National Theatre, London. He also appeared in Howard Brenton’s *55 Days* at the Hampstead Theatre, directed by Howard Davies.

Vaughan-Lawlor plays the leading role of Nidge in the award-winning RTÉ TV drama series *Love/Hate* written by Stuart Carolan, for which he won Best Actor at the 2013 Irish Film and Television Awards. Next year, he will be seen in the role of PJ Mara in the RTÉ drama *Citizen Charlie*, produced by Touchpaper TV / Element Films.

**PAUL WILLS**  
Set and Costume Designer

Theater designs include: *The Two Gentlemen of Verona* (RSC); *Anna Christie, Making Noise Quietly, The Man Who Had All the Luck, The Cut* (Donmar Warehouse); *Di and Viv and Rose* (West End); *A Human Being Died that Night* (BAM Spring 2015 and international tour); *Routes, Acid Test, Breathing Corpses* (Royal Court); *Our Few and Evil Days, Drum Belly* (Abbey Theatre Dublin); *The Lightning Child, Doctor Faustus, Frontline, We the People* (Shakespeare’s Globe Theatre); *Barnum* (UK tour); *The Hypochondriac, A Steady Rain, Home* (Bath Theatre Royal); *Saved, Blasted, Punk Rock, Secret Theatre,*
The Chair Plays (Lyric Hammersmith); My Fair Lady, A Number, Blue/Orange, Gladiator Games, Sisters (Sheffield Crucible); Once a Catholic, The Field (Tricycle Theatre); Buried Child (Leicester Curve); Ben Hur, Little Voice (Watermill); The Stock Da’wa (Hampstead Studio); Novecento (Donmar Warehouse season at Trafalgar Studios); Orpheus Descending, 1984, Macbeth, See How They Run (Royal Exchange); Waiting for Godot, Yerma (West Yorkshire Playhouse); The Second Mrs. Tanqueray, Treasure Island (set design, Rose Theatre, Kingston); Dandy in the Underworld, Overspill (Soho); Serious Money (Birmingham Rep); The Indian Wants the Bronx (Young Vic); Prometheus Bound (Classic Stage Company, New York/ Sound London); Pornography (Birmingham Rep/Traverse/Tricycle/Bath); A Kind of Alaska, A Slight Ache (Gate Theatre); Mammals (Bush Theatre); The Changeling, Mother Courage (set design, ETT); Crestfall (Theatre 503); and Sleeping Beauty (Helix Theatre, Dublin).

Opera includes: Intermezzo (Buxton Festival); Rusalka (English Touring Opera); Sweetness and Badness (Welsh National Opera); and The Magic Flute (National Theatre of Palestine).

Sinéad McKenna

Sinéad is one of Ireland’s most in-demand lighting designers. She has won the prestigious Irish Times Theatre Award for Best Lighting Design twice: for Semper Fi’s Ladies and Gents, which has toured cities throughout the world and, more recently, for her work on Howie the Rookie. She was also nominated for a Drama Desk Award for her design of Rough Magic’s Improbable Frequency in 2009.

Recent designs include Macbeth at the Lyric Theatre, Belfast; Quietly at the Peacock Theatre; The Titanic Boys for Martin Lynch; The Plough and the Stars for the Abbey Theatre; Greener for Landmark Productions; and Dubliners for the Corn Exchange at the 2012 Dublin Theatre Festival. Other recent theater designs include The Magic Flute for Opera Theatre Company; 16 Possible Glimpses (Abbey); Alice In Funderland (Abbey); and Faith Healer (Town Hall, Galway).

Previous designs include The New Electric Ballroom (Druid); The Importance of Being Earnest, Improbable Frequency, The Parker Project, Life is a Dream, Attempts on Her Life, and Dream of Autumn (Rough Magic); October, The Last Days of the Celtic Tiger, and Blackbird (Landmark); God’s Grace and Adrenalin (Semper Fi); The Burial at Thebes, Howie the Rookie, and Finders Keepers (Peacock); Circus (Barabbas); Private Lives (Gate Theatre); and Honor (b*spoke).

She has also designed Macbeth, Philadelphia, Here I Come!, Othello, and How Many Miles to Babylon (Second Age); All Over Town and Wunderkind (Calipo); and Henceforward (Derby Playhouse). For Gúna Nua she designed Skindeep, Scenes from a Watercooler, The Real Thing, and Dinner with Friends. For The Performance
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Corporation she designed *Candide* and *The Butterfly Ranch*. Other theater designs include *Shooting Gallery* (Bedrock); *The Snow Queen and Merry Christmas Betty Ford* (Lyric Theatre); *The Gist of It* (Fishamble); *Hard to Believe* (Storytellers); *The Woman who Walked into Doors* (Upbeat Productions); and *Diarmuid and Gráinne* for Passion Machine.

Dance and opera designs include *A Midsummer Night’s Dream* (Opera Ireland); *Does She Take Sugar?* for Jean Butler; *Swept* (CoisCéim Dance Theatre); *As a Matter of Fact* (Dance Theatre of Ireland); and *La Bohème* for Co-Opera.

McKenna’s international work includes *La Traviata* for Malmö Opera House. Her comedy designs include *Bovinity* for Tommy Tiernan, the *Tongues* and *Fitting In* tours for Des Bishop, *Neil Delamere at Vicar Street*, and Maeve Higgins’ *Ha Ha Yum*.

PHILIP STEWART
Sound Designer

Philip Stewart has contributed music and sound design to a broad spectrum of genres including theater, dance, documentaries, and short films. Recent credits include original music for Mark O’Rowe’s *Our Few and Evil Days* (Abbey Theatre); original music and sound design for *The Vortex* (Gate Theatre); *The Talk of the Town* (Hatch Theatre Company, Landmark Productions, and Dublin Theatre Festival); original music for *The Speckled People* by Hugo Hamilton at the Gate Theatre; and original music for the Abbey Theatre’s critically-acclaimed staging of Tom Murphy’s *The House*. His sound design for *The Early Bird*, produced by Natural Shocks, was nominated for an *Irish Times* Irish Theatre Award. He previously worked on *Terminus*, written and directed by Mark O’Rowe, which premiered at the Peacock Theatre in 2007. Stewart studied composition at Trinity College Dublin under Donnacha Dennehy and Roger Doyle.

DAVID EDEN PRODUCTIONS, LTD

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curated Lincoln Center Festival’s Ashton Celebration, a two-week centennial retrospective at the Metropolitan Opera House celebrating master choreographer Frederick Ashton. In 2000, in association with the Kennedy Center, he toured the full Bolshoi Ballet throughout the US, marking the company’s first US tour since the end of the Soviet era. Eden also produced the Bolshoi Ballet’s subsequent national tour in 2002 and curated the Kennedy Center’s Arts of the United Kingdom (Summer 2001), where he developed a commissioning project between the Almeida Theatre Company and Kennedy Center, producing Frank Wedekind’s Lulu.

Highlights of our programming in 2014 include the American premieres of Lippy, The Irish Times Theatre Award-winning play from Dead Centre, at Abrons Arts Centre, and Brokentalkers’ Have I No Mouth, at Baryshnikov Arts Center; Masters in Collaboration, our two-artist weeklong residency featuring Dana Lyn & Louis de Paor and Caoimhín Ó Raghallaigh & Cleek Schrey; Camille O’Sullivan: In Residence, named by Time Out’s Adam Feldman as “one of the top five cabaret shows of the year”; Muldoon’s Picnic, a monthly residency with Pulitzer Prize-winning poet Paul Muldoon and his band with special guests; Debut Voices, a literature series featuring first-time authors with Eimear McBride, author of A Girl is a Half-Formed Thing; PoetryFest, our annual November celebration of the best of Irish and American poetry; the annual season of the Bessie Award-nominated Darrah Carr Dance; and Celtic Appalachia, Mick Moloney’s annual celebration of Irish influences on American old-time, country and bluegrass music.

Irish Arts Center is currently developing plans to construct a new facility to serve our multi-disciplinary program. The New Irish Arts Center will contain a 199-seat theatre, an 85-seat intimate café venue; studio spaces for classes, rehearsals, and the development of new work; technology capability to project Irish Arts Center on the digital platform and a social environment for meetings, collaboration, and conversation before and after the show. For more information on the New Irish Arts Center, or to support our campaign, Almost Home, please visit irishartscenter.org or almosthome2016.org.

IRISH ARTS CENTER

PERFORMANCE | EXHIBITION | EDUCATION

Founded in 1972, Irish Arts Center (IAC) is a New York-based arts and cultural center dedicated to projecting a dynamic image of Ireland and Irish America for the 21st century, building community with artists and audiences of all backgrounds, forging and strengthening cross-cultural partnerships, and preserving the evolving stories and traditions of Irish culture for generations to come. IAC presents and produces multi-disciplinary programming, centered around three core areas: Performance—including live music, dance, theater, film, literature, and the humanities; Exhibition—including visual arts presentations and cultural exhibitions that tell the evolving Irish story; and Education—with dozens of classes per week in Irish language, history, music, and dance.
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The Opening Night Party is sponsored in part by Putnam's Pub & Cooker in Clinton Hill.
Landmark Productions is one of Ireland’s leading theater producers. Led by Anne Clarke, the company produces wide-ranging and ambitious work in Ireland and tours Irish work abroad. In the past decade, the company’s productions have been seen on tour throughout Ireland, and in London, Edinburgh, and New York. They include the Irish premieres of David Hare’s *Skylight*, Edward Albee’s *The Goat, or Who is Sylvia?*, David Harrower’s *Knives in Hens*, and his Olivier Award-winning play *Blackbird*.

Recent productions include the world premieres of Colm Tóibín’s *Testament*, co-produced with Dublin Theatre Festival; Emma Donoghue’s *The Talk of the Town* (Hatch Theatre Company/Landmark/DTF); and Enda Walsh’s *Misterman*, which subsequently toured to St. Ann’s Warehouse in New York and the National Theatre in London. Most recently, the world premiere of *Ballyturk*, written and directed by Enda Walsh and starring Cillian Murphy, Mikel Murfi, and Stephen Rea, played to sold-out houses at the National Theatre in London. Both *Misterman* and *Ballyturk* were co-produced with Galway International Arts Festival.

Future plans include a new production of Enda Walsh’s *The Walworth Farce* directed by Sean Foley. Starring Brendan Gleeson, Brian Gleeson, and Domhnall Gleeson, it opens at the Olympia Theatre in Dublin in January 2015.

Acknowledgements

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BAM Remembers
Hamish Maxwell (1926—2014)

The 2014 Next Wave Festival is dedicated to the late Hamish Maxwell—a corporate visionary at Philip Morris, a dedicated BAM trustee, a valued advisor, and a generous BAM supporter together with his wife Georgene.

“The day Hamish Maxwell moved to Brooklyn, BAM’s world began to change! Hamish and his wife Gee Gee were early supporters, as was his firm Philip Morris, but in 1983 the relationship evolved to a whole new level. That year, Hamish and Philip Morris Inc. signed on to become the sponsors of the first Next Wave Festival, a role they maintained for 25 years. Hamish believed in BAM and adventurous new work in the performing arts. Without him, the Next Wave would have never achieved its status as a renowned global program. The leadership of Hamish Maxwell moved this institution forward, and for that we are deeply grateful.”

—KAREN BROOKS HOPKINS, PRESIDENT, BAM