

SHE WAS WEARING...

**7 monologues
by Irish authors**



THE DOG IT WAS THAT DIED

A comedy
by Tom Stoppard

SHE WAS WEARING ...

Seven individuals bravely confide in us their histories as we are granted an insight into some very private memories full of regret, frustration, missed opportunities, anger, hope, survival.

Each of these seven short monologues has been inspired by an item of clothing. Written by some of Ireland's best-loved writers, they were specially commissioned by Fishamble Theatre Company to highlight the issue of Amnesty's Stop Violence Against Women campaign.

The performance lasts approximately 1 hour.

Directed by Julia Whitham

Cast

<i>Slips</i> by Rosalind Haslett	Paula Hinchy
<i>Serpent-Headed Stud</i> by Michael Collins	Niall Sheerin
<i>Suspenders</i> by Róisín Ingle	Marise Boylan
<i>Delicious Shoes</i> by Marian Keyes	Bridget O'Loughlin
<i>A Coat</i> by Gavin Kostick	Selina Kenny
<i>Maggie's Shoes</i> by Dermot Bolger	Jamie Brown
<i>A Modesty Vest</i> by Maeve Binchy	Tina Mulcahy

The joint su

Stage management: Christelle Colson

Lighting: Rob Simmons

Sound and visuals: David Crowe

Production secretary: Dianne Bartsch

Costumes: Marie-Claude Leroux

Ticket sales: Tina Mulcahy

Publicity and liaison: Jamie B. Brown, Richard Thayer, David Crowe, Tina Mulcahy, Bridget O'Loughlin

Transport: Richard Thayer

Front of house: Evangelia Vratsida, Oonagh Tyrrell and team

Tagora would like to thank Ambassador Breifne O'Reilly and the Permanent Representation of Ireland, for their generous support. Our thanks also go to the authors of *She Was Wearing*, who have all kindly waived their performing rights. This generosity has enabled us to donate a significant percentage of proceeds from the ticket sales to the local association **Solidarité Femmes 67**.

L'association Solidarité Femmes 67 lutte contre toutes les violences faites aux femmes, notamment conjugales. Pour ce faire, elle dispose de quatre services d'hébergements/logements à destination des femmes et enfants victimes de



THE DOG IT WAS THAT DIED

A spy tries to kill himself by jumping off a bridge; he escapes with injuries, but in his fall kills a dog.
Written by Tom Stoppard.

Directed by Simon Palmer

Cast

Chorus	Edmond Perrier
Rupert Purvis	Andy Wright
Giles Blair	Adrian Butler
Hogbin	Elia Boggia
Slack	Niall Sheerin
Pamela Blair	Angela Brewer
Mrs Ryan	Louise Palmer
Commodore Arlon	Richard Thayer
Matron	Nikki Michaelson
Dr Seddon	Isabelle Dousset
Lady in Red	
The Vicar	Bridget O'Loughlin

Support team

Behind the bar: Brian O'Reilly, Frank McKenna
Tagora also thanks: Régis Roussel, the administration and security team at the Council of Europe, the English Speaking Community Alsace, Denis Huber, Anna Regard and Océane Timoner, Council of Europe Amicale and many more.

And a special thank you to Hazel Breslin and David Adamson who, though far away, effectively transmitted their considerable know-how to others.

violences conjugales et/ou en grande précarité, d'un accueil de jour pour ce même public et d'un espace de ressources et de réflexion sur les luttes contre les violences. Les missions de l'association sont ainsi d'accueillir, d'écouter et d'orienter les femmes victimes (et leurs enfants), leur proposer un hébergement et un accompagnement spécifique pour s'extraire des violences. Par ailleurs, nous assurons des sessions de sensibilisation et de formation sur la lutte contre les violences faites aux femmes, l'égalité femmes-hommes, les relations garçons-filles...

A collection box is available at the bar for those who may wish to contribute further to this cause.



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The *Telegraph's* veteran theatre critic, J.R. Hayter writes:

For me, *The Dog it was that Died* is a happy reminder of two early experiences. Almost exactly two years ago, when we were just starting to get over the worst excesses of Covid confinement, my old friends of Tagora brought us a splendid revival of an American classic, *Twelve Angry Men*. As I wrote at the time, that play was the product of a golden age of American prime time commercial TV drama, when writers like Gore Vidal and Reginald Rose were given free rein, as we would say today, "to think outside the box".

This work had similar auspicious origins, only this time as a radio production. The BBC Home Service and Third Programme commissioned numerous works of drama from the 1940s on, some of which have achieved great fame – just think of Dylan Thomas' *Under Milk Wood*. Between 1964 and 2012 Tom Stoppard wrote a whole series of plays for radio, including "Dog", first performed in 1982.

The setting is the murky world of cold-war espionage. So not only does it bring back memories of evenings when all the Hayter family gathered round to listen to Saturday Night Theatre. It also captures some of the seedier aspects of the world of espionage, as first brought to us by Len Deighton and the incomparable John Le Carré. Just as the young Hayter devoured these works, perhaps Stoppard had *The Spy Who Came in from the Cold* at least at the back of his mind when he wrote "Dog", albeit with certain twists that even Le Carré might not have imagined. What is certain is that the two knew, and corresponded with, each other.

So sit back and enjoy the machinations of Blair, Purvis, Hogbin and an assortment of other larger-than-life characters, and discover – or perhaps not – why it was the dog that died.

Et pour notre public francophone, une petite synopsis de la pièce:

Scène 1: Le fonctionnaire Rupert Purvis, tout en donnant lecture d'une lettre qu'il a préparée à l'intention de son chef, s'approche de la rambarde d'un pont, d'où il se jette à l'eau.

Scène 2: Rencontre entre l'espion Giles Blair et Hogbin, un espion d'un autre pays allié. Ils débattent des répercussions de ce suicide raté.

Scène 3: Blair rend visite à Purvis, hospitalisé, pour essayer de comprendre les raisons de sa tentative.

Scène 4: Blair, chez lui, discute avec Slack, son employé, d'un détail sur une folie qu'il fait construire dans son jardin; ils parlent de perspective.

Scène 5: Toujours chez lui, au salon, Blair est appelé à aider son épouse et M^{me} Ryan qui soignent la plaie d'une ânesse. Il s'en sort avec des blessures.

Scène 6: Nouvelle rencontre entre Blair et Hogbin: ils essayent d'analyser la lettre de Purvis.

Scène 7: Désireux de revoir Purvis, Blair se rend à Clifftops, un foyer d'accueil pour les espions fragiles psychologiquement. Il y fait la connaissance de plusieurs personnages intéressants avant de retrouver Purvis avec qui il discute longuement en haut d'une falaise. Lorsque Blair part, Purvis se jette de la falaise.

Scène 8: Enterrement de Purvis.

Scène 9: à la sortie des obsèques, Hogbin discute avec the Vicar, il y est question de fromage.

Scène 10: cette discussion sur le fromage se poursuit et se concrétise par une dégustation.

Scène 11: De nouveau chez lui, Blair refuse la soupe que lui propose son épouse. Il reçoit Hogbin et ils poursuivent leur discussion sur la signification de la lettre énigmatique. Il semble qu'ils sont sur le point de tirer les choses au clair...

Scène 12: Purvis lit le texte de sa deuxième lettre de suicide.

Scène 13: Blair explique enfin à Hogbin les circonstances qui ont conduit Purvis au suicide.



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