

THE ARGUMENT

by William Boyd
directed by Julia Whitham

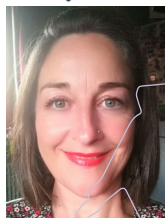


Cube noir, Koenigshoffen
21–24 November 2024

The cast

THE ARGUMENT

MEREDITH Originally from Dublin, **Selina Kenny** joined Tagora in 2010, playing Agnes in their production of *Dancing at Lughnasa* by Brian Friel. It was her first time on stage but she was bitten and smitten that first year. Since then, she's kissed Picasso, been to War, rallied the troops, spent a penny – a Pretty Penny that is – recorded for the BBC, been to a Russian Orchard and back, planted letters and caused people to get their garters crossed, reminded Scrooge of his past, sang a bit of Brecht in *Bisch'*, been married, separated and abandoned, lost her sight back in Ballybeg as Molly Sweeney AND... carried a spear. Quite a lot to fit in when you're a full time teacher at the European School; and that's been her most important role in Strasbourg to date. When she's not on stage at the Cube, you'll find her rummaging for treasure in car boot sales everywhere.



CHLOE **Bridget O'Loughlin** is now enjoying a well-deserved retirement after nearly 30 years on the Council of Europe staff. She joined Tagora in 1997! and has been privileged to play many wonderful characters and to be married to several husbands. Her first role was in *When We Are Married* by J.B. Priestley. Her favourites? For the play, *Dancing at Lughnasa* by Brian Friel; and for the role, Martha, in *Who's Afraid of Virginia Woolf?* by Edward Albee. Lastly, her nomination for "Best family adventure" goes to *Cinderella*, Tagora's 2003 production.



Bridget has also recently acted in two French plays with the company l'Apostrophe! Oh, and in case you're wondering: her favourite husband? On that subject she maintains a diplomatic silence.



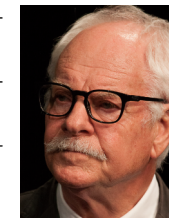
TONY **Rob Simmons** has been Tagora's lighting designer and technician since 2012. His first role on stage at 10 years old as Buttons led him to make theatre a lifelong pastime, whether on stage, behind the technician's desk or more recently in the director's chair.

Originally from London, he is an English teacher specialising in scientific and technical English, and has been a proud *Strasbourggeois* since 2007.



PIP This summer **Niall Sheerin** went to the Crossroads and got down on his knees. The devil didn't show up so don't ask him to play the blues. His US roadtrip also enabled him to exorcise a ghost from his jury duty in *12 Angry Men* by finally getting to the ball game at Yankees stadium. He has been known to cast his mind back to that summer of '36 and all the *Dancing at Lughnasa*. He first trod the boards with Tagora in *Play* by Samuel Beckett. To think, we were never together. Never woke together on a May morning ...

FRANK **Adrian Butler** started acting last century as a walk-on/walk-off extra in Tagora's bilingual productions of *A Tale of Two Cities* and *A Midsummer Night's Dream*. He has (with increasing difficulty) been playing roles of zany youthful men ever since. His favourite characters have been the obtuse play director in *Harlequinade* who fights his co-star wife and his actors in order to star in his own production of *Romeo and Juliet*, and the even more obtuse Head of Department in a British Government espionage agency in *The Dog It Was That Died* (pictured), who significantly fails to stop the spy he runs from committing suicide. He spends his extensive spare time with Vincenza, his wife, in their Alsatian farmhouse in Schiltigheim trying not to be obtuse.



JANE Born in Athens and having lived in different cities before coming to Strasbourg for work, **Lia Vratsida** has called this vibrant city home for the past 12 years. From miming and managing to convey Eurydice's complex emotions with just a raised eyebrow and a well-timed sigh, to playing a tavern owner-turned-concerned citizen, was certainly a diverse range of roles! Who knew that serving imaginary drinks and worrying about the town's issues could be such great preparation for stepping into the spotlight for the first time in a real role?

When not indulging in films and binge-watching the next hot TV series, she enjoys the outdoors, game nights and discovering new cities, always seeking new ways to explore creativity and connect with the world.

The director writes

**Thank you for coming along to see our production and I hope you enjoy this evening.
Thanks to my lovely cast and crew, and to the wonderful Tagora family for all their help and support – with a special mention for Louise and Simon.
We haven't had one single argument ... yet!**

Julia Whitham

The play is divided into ten scenes

The first argument: Pip and Meredith's flat

The second argument: Pip and Meredith's flat

The third argument: Pip's "expensive shithole" of a flat

The fourth argument: Pip and Meredith's flat

The fifth argument: Chloe and Frank's house

Interval

The sixth argument: Tony's flat

The seventh argument: Pip's "expensive shithole" of a flat

The eighth argument: Chloe and Frank's house

The ninth argument: Chloe and Frank's house

The tenth argument: Pip and Meredith's flat

The invaluable team behind the scenes

<i>Stage management</i>	Christelle Colson, Sedef Ergun, Dianne Bartsch
<i>Lighting and sound</i>	Jonah Wright
<i>Technical advisor</i>	Rob Simmons
<i>Costumes</i>	Marie-Claude Leroux
<i>Transport</i>	Andy Wright, Richard Thayer
<i>Front of house</i>	Oonagh Tyrrell, Vincenza Quattrone, assisted by François Sifferle, Cathy Lodge, Andy Wright, Louise and Simon Palmer, Marie- Claude Leroux
<i>Bar</i>	Brian O'Reilly, Noel Purcell
<i>Administration</i>	Tina Mulcahy
<i>Publicity material and programme</i>	David Crowe
<i>Photography</i>	David-Michel Muller
<i>Artwork</i>	Robin Davis

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