



ANU and Dublin Theatre Festival, Ireland

The Party to End All Parties

The collective genius that is ANU – Louise Lowe, Owen Boss, Lynnette Moran and Matt Smyth - have a knack for relevance, and with *The Party to End All Parties*, they have created a timely piece for our city of Dublin knife-edged by COVID19. They are well placed to do this. ANU's work is always physically and emotionally intimate. This can be uncomfortable and awkward for audience members. Now, with COVID19 demanding physical distance and remote interaction as a way of life, an ANU performance offers a uniquely privileged experience. ANU has no theatre, instead they use the very fabric of the city and bring us deep into places we did not know existed or choose not see. Their work brings to my mind China Miéville's classic novel, *The City and The City*. Miéville's story is set in two cities, both occupying the same physical space and time. They are actually one place. What separates them is people's acceptance that they must not 'see' or interact with the other city and its population, despite criss-crossing each other constantly. Those who break this dystopian convention and 'see' the other city commit a crime. When I read Miéville's book, I thought of Dublin and its stubborn layers of convention which stop it being a better city, and I thought of ANU's work, which allows us to see what has always been in front of us.

The Party to End All Parties is inspired by a 1949 image of O'Connell Bridge crowded with people celebrating Ireland's proud birth as a Republic and asks, what future for its capital city Dublin? It is ironic that some are responding to the COVID19 pandemic, which is caused by destructive sprawl and appropriation of natural habitats, by turning away from the obvious remedy of sustainable urbanism. It almost seems the pandemic is being used to justify a further retreat to the suburbs or to a house in the country. It is true COVID19 has drained Dublin of much that makes the city vibrant and attractive, its gatherings of people in bars and cafes and cultural events. It is true the experience of lockdown is different for those who live with gardens and those who don't. It is true those in densely populated parts of Dublin are keenly aware of how little there is by way of green and public amenity to compensate. It is true too many people have been locked into cramped city flats and overcrowded houses. It is true that despite this, politicians and developers continue to promote a housing solution ('co-living') that will make urban homes even smaller and create a new low-bar threshold for what is deemed an acceptable city home standard.

We need to keep our nerve and believe in Dublin city. For me, this means making its ordinary physical fabric as lovely as it should be in a capital city of a proud Republic. This will require more ambition not less, more generosity, not less, more creative thinking and originality, not less. ANU, in all their work and with *The Party to End All Parties*, illuminate the transcendence of Dublin's physical experience and help us see its future differently.

-Ali Grehan, Dublin City Architect

Supported by the Arts Council. With the Support of The Irish Times and Irish Architecture Foundation

Date: 8 Oct, 5pm & 7 pm

Venue: Streamed live from O'Connell Bridge

Duration: Approx. 20 mins.

Created by ANU

Directed by Louise Lowe

Producer: Lynnette Moran, Matt Smyth

Performed by Nandi Bhebhe, Niamh McCann, Robbie O'Connor,

Additional cast: Lloyd Cooney, John Cronin

Set designer: Owen Boss

Sound Designer: Carl Kennedy

Stage Manager: Babara Hughes

Assistant Stage Manager: Leanna Cuttle

Theatre Sound and AV engineer: Mark King

Security: Joe Hughes

Production Manager: Pete Jordan

Wardrobe: Debbie Boss

Tiny Ark

Tiny Ark Director: Alex Delap

Tiny Ark Producer: Olivia McLaughlin

Director of Photography: Blaine Rennicks

Assistant Camera: Colm Moore

Livestream Operator: Jar Finnegan

Location Sound: Colin McKenna

Boom Operator: Caimin Agnew

#ThePartyToEndAllParties

#dtf20

About the company

ANU are a multidisciplinary company, cross-pollinating theatre, visual art and dance. Building a reputation for creating transformative experiences in unusual locations, we continue to challenge theatrical conventions by blurring the lines between immersive and site-specific practice. We place the audience at the very centre of the experience to create autonomous and meaningful exchanges with them. Our aesthetic represents the independent and the experimental, creating a new kind of multi-disciplinary model – a daring new hybrid art at the forefront of Ireland’s cultural landscape.

ANU

Cast



Nandi Bhebhe

Nandi is a London based performer who we’ve had the privilege of working with on three of our most recent productions, TORCH (2018), ANVIL (2019) and FAULTLINE (2019). Nandi’s previous work also includes, Kneehigh theatres UBU at the Shoreditch town Hall, Sally Cookson’s A MONSTER CALLS at The Old Vic Theatre, London, TWELFTH NIGHT and A MIDSUMMER NIGHT’S DREAM directed by Emma Rice at Shakespeare’s Globe, Vocab Dance Company’s BOY BREAKING GLASS which premiered at Sadlers Well Theatre, and WRATH for Channel 4’s Random Acts.



Robbie O’Connor

Robbie is an original member of ANU, The Party to End All Parties will be his 10th production with the company, including award winning works WORLD’S END LANE (2010/11), THESE ROOMS (2016/2018), HENTOWN (2017) and THE LOST O’CASEY. Other work includes THE RED SHOES (Gate Theatre) Northern Star (Rough Magic) & ALL THAT FALL (Pan Pan).



Niamh McCann

Niamh is a long term collaborator & performer with ANU and has performed in over nine productions, including award winning works LAUNDRY (2011), ANGEL MEADOW (2014) THESE ROOMS (2016/2018), TORCH (2018). Most recently she worked with ANU on THE ANVIL for the Manchester International Festival 2019, Dylan Tighe’s PASOLINI’S SALÒ REDUBBED at the Abbey, and A CHRISTMAS CAROL directed by Selina Cartmell for the Gate Theatre, Dublin and Corn Exchange’s THE FALL OF THE SECOND REPUBLIC directed by Annie Ryan for the Abbey stage.



Louise Lowe

Louise Lowe is the cofounder and artistic director of ANU. As a theatre maker Louise makes site-specific and immersive art works within communities of space, place and interest. Recent credits include Faultline (Dublin Theatre Festival 2019), Anvil (Manchester International Festival, 2019), That Was Us at Oonagh Young (2019), Beyond These Rooms (Tate Liverpool, 2019) TORCH (2018), Hawknest (2018), The Lost O'Casey (Best New Play Irish Times Irish Theatre Awards, 2019), Zero Hour (2018), The Sin Eaters (Dublin Theatre Festival, Hentown (Dublin City Council Commission for Tenement museum), These Rooms (Art:2016) in collaboration with CoisCeim for Dublin Theatre Festival. Louise Lowe has recently been selected to develop our award winning show Hentown (2017) into a three part TV Drama by Screen Ireland through the Director Conceptual Development Fund. Louise trained at the Royal Central School of Speech and Drama (University of London) and Sam Beckett Centre, Trinity College, Dublin.



Owen Boss

Owen is a visual artist based in Dublin. In 2009 he co-founded ANU Productions and as Co-Artistic Director his work includes: Faultline (Dublin Theatre Festival 2019), Intersection (Lab Gallery, 2019), Scrapefoot (The Ark, 2019), Falling Out of Standing at Snapshot (Dingle Film Festival and Táin Arts Centre, Dundalk, 2019), The Anvil (Manchester International Festival, 2019), That Was Us, Oonagh Young Gallery (2019), Beyond These Rooms (Tate Liverpool, 2019), Hawknest (2018) and The Lost O'Casey (Best New Play Irish Times Irish Theatre Awards, 2019).

Owen holds a Masters of Fine Art at the National College of Art and Design, Ireland. Exhibitions include A Yellow Rose, (the Free Mason's Grand Lodge 2012), Contemporary Art and the Moving Image (2011), Life with Edits, (the Joinery Dublin 2011), Testimonial Live, (Project Art Centre for Project Brand New 2010), Testimonial (2010), Potential of Vacancy (2010), Projector, Four Gallery (2009) and Camera Obscura, Lighthouse Cinema (2009).



Matt Smyth

Matthew is the producer of ANU Productions, Collapsing Horse and 15th Oak Productions. He is also co-artistic director of the Kilkenny Cat Laughs.

Matthew has also produced for a number of other artists and production companies such as Dead Centre Gúna Nua, Ulysses Opera Theatre Company, Sugar Glass and Pillow Talk Theatre Company. He has also worked as programmer in London's South Bank Centre Learning and Participation department; as Maureen Hughes casting assistant; as Festival Director of Dublin Shakespeare Festival, on the Inaugural Trinity College Oscar Wilde Festival; as programming at Electric Picnic's theatre tent and has produced commercially for The Irish Times, Arnotts and the Undergraduate Awards.



Carl Kennedy

Carl trained at Academy of Sound in Dublin. He has worked on numerous theatre productions, working with venues and companies including The Abbey, The Gaiety, Rough Magic, Landmark, Decadent, The Lyric Theatre, Theatre Lovett, ANU Productions, HOME Manchester, Fishamble: The New Play Company, HotForTheatre, Prime Cut Productions, Speckintime, Guna Nua, Loose Canon, Peer to Peer, Siren, Broken Crow, Randolph SD and Theatre Makers. He has been nominated three times for the Irish Times Theatre Award for Best Sound Design. He also composes music and sound design for radio, TV and video games. He was recently composer and sound designer for Mr Wall on RTÉjr which was shortlisted for an IMRO Radio Award in the 2018 drama category. Game titles include Curious George, Curious about Shapes and Colors, Jelly Jumble, Too Many Teddies, Dino Dog and Leonardo and His Cat. TV credits include sound design for 16 letters (Independent Pictures/RTE) and SFX editing and foley recording for Centenary (RTE).



Lynnette Moran

Lynnette is Creative Producer with ANU productions & Louise Lowe since 2013, one of two core producers on all productions. In 2019, she co-created FAULTLINE (Dublin Theatre Festival) with Louise Lowe. In 2009 Lynnette established Live Collision, Ireland's leading annual curated festival of Live Art and Ireland's first independent Creative Producing House working with exceptional artists nationally & internationally. Live Collision is a recipient of EFFE label, acknowledgement of 'exceptional rigour towards artistic commitment & global outlook'. Lynnette is co-founder of CAPP (Collaborative Art Partnership Programme), a transnational partnership across six countries and nine partner organisations to support and innovate within the discipline of contemporary collaborative and socially engaged practice both in Ireland and across Europe. Lynnette began her career in London, cutting her teeth with some of the UK's leading arts organisations including LIFT (London International Festival of Theatre) and BAC (Battersea Arts Centre) where she developed her practice as a Creative Producer. She holds a BA Hons Degree in Fine Art from Wolverhampton University and an MA in Performance Art from Goldsmiths College, London.