

THE EVERYMAN PRESENTS

# GATMAN!

BY  
TADHG HICKEY

DIRECTED BY  
SOPHIE  
MOTLEY

FATHER MATHEW

THE  
EVERYMAN



Comhairle Cathrach Chorcaí  
Cork City Council



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THE EVERYMAN PRESENTS

# GATMAN!

By Tadhg Hickey

Directed by Sophie Motley

**THE EVERYMAN, CORK**

**THU 29–SAT 31 AUG 2024**

**PROJECT ARTS CENTRE**

**FRI 6–SAT 10 SEP 2024**

as part of Dublin Fringe Festival



Comhairle Cathrach Chorcaí  
Cork City Council





## A NOTE FROM THE WRITER

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*GATMAN!* is for me many different things. It's a love letter to drink for sure. It's kind of like writing to your ex many years after a whirlwind affair, saying "thank you for the days", but also thanking the gods you somehow got away from her in the end with your life intact! The superhero analogy is about the best I could come up with to capture the metamorphic experience of the anxious insecure potential alcoholic having his first booze up: obsessive love at first taste. The show is also a love letter to Cork. My city, in all its hideous beauty and magnificence, is in lots of ways the lead character of *GATMAN!*.

My first solo show, *In One Eye, Out the Other (IOEOTO)*, is largely a gentle, albeit surreal storytelling experience for both performer and audience. For most of the show I'm rooted to the spot telling an assortment of tall tales to the audience, treating them like someone who's after getting stuck listening to me at a bus stop (except they can't get away without appearing a little bit rude). It's just me, a chair and some extremely understated lighting and music. With *GATMAN!* I wanted to go the other direction. I wanted something more maximalist and overstated, frankly. If I walked off stage after *IOEOTO* without having broken a sweat, by the looks of things I'll be crawling off stage after *GATMAN!* and going straight to the CUH. It's an all go theatrical extravaganza, and I really can't wait for you to see what the best theatre team I've ever been around has come up with.

Special mention for Sophie Motely, who is the best thing to ever happen to Cork theatre. She has supported me and many other Cork artists to scale up the ambition of our work, and despite her proclivity for eating noxious boiled eggs for lunch, she is a joy to be directed by. *GATMAN!* is her show as much as it's mine.

### Thank you

To my family and recovery friends without whom I'd still be halfway in, halfway out of a bin outside Charlie's.  
To Sophie Motley for being a superhero in her own right.  
To the stellar *GATMAN!* squad, and The Everyman for supporting us.  
To Sunila Galappatti, Michael West, Gina Moxley and Cormac O'Connor for huge help along the way.  
Finally, to all the Gat men and women still on the hero's journey. Godspeed.

**Tadhg Hickey**







## A NOTE FROM THE DIRECTOR

Tadhg Hickey is a remarkable artist. When he first told me the idea for this story, back in 2021, I knew I wanted to work with him to bring it to life on stage. Funny, humble and believing strongly in the power of humanity and community, Tadhg also has his own lived experience of addiction. This means he's able to dig deeply into the truth of the Irish drinking psyche.

It is a truth worth telling – and Tadhg has done it here with the dry wit that only someone with a knowledge of alcoholism can do. He also plays 17 different characters at the same time. With some dancing.

We have all walked past certain people on the street. Maybe we haven't given them a second thought, maybe we have looked the other way, or held onto our valuables more firmly. Murph is just such a person. But he is also human. He has aspirations. He doesn't want to be in the state he's in. And he really loves his son.

As Murph says, Cork is a great place to be an alcoholic, but we ourselves are not good in this city at understanding addiction. This piece of theatre challenges that – with the help of some superheroes! From deep belly laughs to horrifying realisations, magical transformations and the power of imagination, welcome to Corkopia, the Real Capital's answer to Gotham City.

Bringing *GATMAN!* to life has been a journey of joy. While the genius of the idea and the writing is Tadhg's, making theatre is all about collaboration. I want to thank the brilliant creative team of Brian, Catherine, Conan, Jessica, Katrina and Stephen who have brought their talents together to make this happen. I am delighted to be able to present the world premiere of this powerful new work in its home city of Cork.

**Sophie Motley**





## BEHIND THE SEAMS

*GATMAN!* involves two characters. Murph, based in reality, and Gatman, the fantasy of Murph's alcoholic brain. We had to find a costume solution that could tell both stories without delaying the narrative through constant changes. It's a tricky task when the costume has to deliver on several levels.

Finding the right clothes for Murph that Tadhg would be comfortable moving in and were in keeping with the design of the space was crucial to the opening scene. We found a soft puffa zipped jacket, baggy jeans and trainers that had the "everyman" quality we thought was important to establishing a character who would feel familiar to the audience. Referencing the colours in the *GATMAN!* poster, we chose blue jeans, yellow trainers and a red t-shirt, which acknowledge the pop colours of the cartoon image. Keeping in mind that this combination of clothing had to serve both characters as Tadhg switches between them, a long-sleeve grey top, tight to the body and worn under the t-shirt was the extra nod to a superhero costume.

With these decisions made, the next phase was how they could work best to support the story. We printed the 'G' for Gatman on the red t-shirt and Stephen Dodd, Lighting Designer, came up with a light that, attached to this print, could glow at appropriate points for the fantasy sequences. Murph also needed a sense of being and his clothes had to help convey the life he lived. Thus, the once yellow trainers were now ruined, like much of Murph's previous intentions.



The oversized green shirt stood out in the script and we all agreed to give it its moment in the production. Using a bright green, it should stand in contrast to Murph's general state of dishevelment, much like the glowing G, highlighting these episodes where Murph's nostalgia glosses over his present predicament. At a certain point of his unravelling, the puffa jacket transforms into a sleeping bag, the same colour and texture as the jacket, and it's unclear what is actually real.

Finally, we see Murph at the end of the play in a monochrome version of his original costume. His progressive undoing has stripped him of any tricks or colours to reveal him in the actual clothes he has on. His grim reality is now apparent.

**Catherine Fay**



# CREDITS

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## CREATIVE TEAM

### Writer and Performer

Tadhg Hickey

### Director

Sophie Motley

### Lighting and Space Designer

Stephen Dodd

### Costume Designer

Catherine Fay

### Sound Designer

Brian Lane

### Video Designer

Conan McIvor

### Associate Director

Katrina Foley

### Movement Director

Jessica Kennedy

### Associate Designer

Alan Mooney

### Assistant Costume Designer

Jenny Whyte

### Set Illustrator

Dmytro Kyiko @Cube.dim

## PRODUCTION TEAM

### Senior Producer

Naomi Daly

### Production Manager

Ian Brown

### Line Producer

Aoife Clarke

### Stage Manager

Gill McNamara

### Sound Engineer

Arran MacGabhann

### Assistant Stage Manager

Molly Foley

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### Promo Photographer

Marcin Lewandowski

### Production Photographer

Darragh Kane

### Videographer

EPIC Productions

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Coolgrey

### Artwork Illustrator

Shane O'Brien

### Sir Henry's Photography

Luke O'Brien @Lukesphotoscork

## ACKNOWLEDGEMENTS

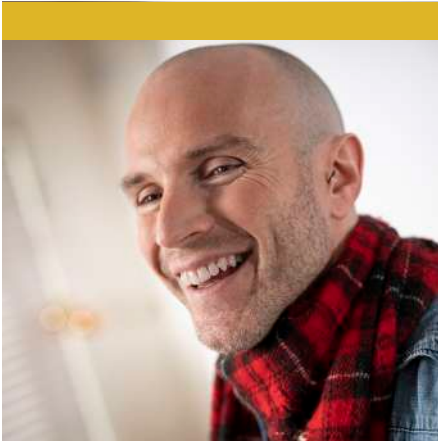
Frankie Niezgod, Jasper Allen, David Francis Moore, Noelia Ruiz and Mark Murphy, Imperial Hotel



Illustration by Dmytro Kyiko  
@Cube.dim



# COMPANY



## TADHG HICKEY

### Writer and Performer

Tadhg Hickey is a comedian, actor, writer, director, musician, activist and general morale booster around Cork.

He wrote, directed and starred in the RTÉ sitcom, *The School*, and has written and starred in numerous prize-winning short films including *Uisce Beatha* (Filmmakers' Prize, DC Shorts Festival, Washington).

His biting satirical sketches have amassed millions of views online and have annoyed all the right people.

His first solo show, *In One Eye, Out the Other*, a dark comedy about his journey with alcoholism was the most nominated production at the Dublin Fringe Awards and toured internationally. Tadhg's follow-up show, *GATMAN!*, produced by The Everyman and directed by Sophie Motley, premieres March 2024.

Tadhg is also currently co-writing a TV series and has recently published his memoir, *A Portrait of the Piss Artist as a Young Man*.



## SOPHIE MOTLEY

### Director

Sophie Motley was Artistic Director of The Everyman, Cork from 2021 to 2024. Sophie was previously Artistic Director / CEO of Pentabus Theatre (UK), Co-Artistic Director of WillFredd Theatre and Associate Director of Rough Magic.

Previous directing work includes *Werther* (Irish National Opera); *Letters of a Country Postman* (The Everyman); *The Giggler Treatment* (The Ark); *Here I Belong*, *Wolves Are Coming for You*, *Crossings*, *The Tale of Little Bevan* and *One Side Lies the Sea* (Pentabus); *Millions of Years* (English National Opera); *BEES!*, *Jockey*, *CARE*, *FOLLOW* and *FARM* (WillFredd Theatre); *Tejas Verdes* and *Vincent River* (Prime Cut); *The Sleeping Queen* (Wexford Festival Opera); *Everything Between Us* and *Plaza Suite* (Rough Magic)

Dramaturg credits include *Blank Out* (Dutch National Opera), *GATMAN!* and *The Book of Sand* (The Holland Festival / Michel van der Aa)

Associate Director credits include *The Book of Disquiet* (Michel van der Aa / London Sinfonietta), *Sunken Garden* (ENO / Barbican / Opera de Lyon), *The Last Hotel* (Wide Open Opera / Landmark) and *Caligula* (ENO / Teatro Colon).

Sophie was Staff Director at English National Opera, Resident Assistant Director at the Abbey Theatre and Resident Stage Director for London Sinfonietta. Sophie learnt her trade as an emerging director by assisting artists such as Fiona Shaw, Deborah Warner, David Leveaux, Benedict Andrews, Yoshi Oida, Phelim McDermott, Peter Sellars and James MacDonald.





**STEPHEN DODD**  
Lighting and Space Designer

Stephen Dodd is a lighting designer for theatre, dance and opera.

Based between Dublin and Cork, he trained at The Samuel Beckett Centre, Trinity College.

He recently won Best Lighting at the 2022 Irish Times Theatre Awards for *Volcano*, choreographed by Luke Murphy for Attic Projects.

Other lighting credits include *The Quare Fellow*, *The Long Christmas Dinner*, *An Octoroon* (Abbey Theatre); *Il Teorema di Pasolini* (Deutsche Oper, Berlin / Dead Centre); *Good Sex*, *To Be a Machine 2.0*, *Beckett's Room*, *Hamnet*, *Chekhov's First Play* and *LIPPY* (Dead Centre); *What We Hold* (Jean Butler / Irish Arts Centre, NYC / DTF); *The Prometheus Project* and *Volcano* (Luke Murphy / Attic Projects); *Darks Days Need Ceremony: King / Shrine*, *Night Dances*, *Birdboy*, *Girl Song* and *Dancehall* (United Fall); *Animals* (Louise White Performance); *Morrígan* and *Heart of a Dog* (John O'Brien); *A Thing I Cannot Name* and *Orfeo ed Euridice* (Irish National Opera); *The Here Trio*, *I/Thou* and *Wrongheaded* (Liz Roche Company); *Crossing Skin*, *Dances Like a Bomb* and *The Misunderstanding of Myrrha* (Junk Ensemble); *The Examination* and *The Circus Animal's Desertion* (Brokentalkers); *Eastland* (The Collective) and *Company* (Company SJ).



**CATHERINE FAY**  
Costume Designer

Catherine Fay is an award-winning costume designer for theatre, dance and opera from Ireland.

Recent designs include *The Crucible* (West End / National Theatre); *The Quare Fellow*, *Somewhere Out There You*, *Translations*, *Portia Coughlan*, *iGirl*, *14 Voices from the Bloodied Field* and *Our Few and Evil Days* (Abbey Theatre, Dublin); *Piaf*, *Romeo and Juliet* and *The Threepenny Opera* (Gate Theatre, Dublin; Irish Times Theatre Award nomination); *The Plough and the Stars* (Abbey Theatre / Lyric Hammersmith); *Gold in the Water* (Project Arts Centre/ Mermaid); *Outrage*, *Embargo* and *The Treaty* (Fishamble); *Breaking Dad* (Landmark Productions, Irish Times Theatre Award nomination); *Elektra* and *Orfeo ed Euridice* (Irish National Opera); *GLUE* (Rough Magic); *Näher . . . nearer, closer, sooner*, *12 Minute Dances*, *Totems* (Liz Roche Company); *The Return of Ulysses* (Opera Collective Ireland), *Owen Wingrave* (Opera Collective Ireland); *Semele* (Opera Collective Ireland); *Acis and Galatea* (Opera Theatre Company); *The Importance of Nothing* (Pan Theatre Company); *Owen Wingrave* (Opera Bastille, Paris) and *Girl Song* and *Dogs* (United Fall, Winner Best Production and Best Design for ABSOLUT Fringe Festival).



**BRIAN LANE**  
Sound Designer

Hailing from Cork and now immersed in the vibrant cultural scene of Manchester, Brian Lane is a sound designer and composer for film, TV and theatre. He has contributed to many notable projects including the acclaimed BBC4 series *The Read* and Tadhg Hickey's previous play *In One Eye, Out the Other*.

His work has been featured on iPlayer and Amazon Prime and screened at prestigious festivals like Manchester Film Festival (UK), BFI Flare (UK), Galway Film Fleadh (IRL), Fastnet Film Festival (IRL), Claremont International Short Film Festival (FR), Newport Beach Film Festival (USA) and TAKT Film Festival (SRB).

Brian's creative process blends technical know-how with artistic flair, crafting soundscapes to enhance the story and scores that resonate deeply. He is an Avid Certified Pro Tools Post Professional, underscoring his commitment to using the most cutting-edge tools and techniques in his work.





## CONAN MCIVOR

### Video Designer

Conan McIvor is a filmmaker, theatre-maker and video artist who creates fiction, documentary and experimental films, visual installations, immersive environments and video works for theatre. His work has been exhibited in cinemas, galleries, festivals, national theatres, broadcast on national television and held in the Arts Council Northern Ireland collection.

Conan was nominated for the Best Video Design at The Irish Times Irish Theatre Awards 2022; he received the Visual Artists Ireland Experience Award 2022 with Vivienne Dick and was British Council Filmmaker-in-Residence at Centre Culturel Irlandais, Paris in November 2022. Conan received an Arts Council Ireland Theatre Bursary in 2022 to expand his practice as a theatre director and designer. His 2023 sell-out production *Waiting for the Offo* at The New Theatre Dublin marked his 50th design credit and 1st directing credit for the stage.

Recent theatre credits include *I Fall Down* (The Everyman, Cork), *Abomination: A DUP Opera* (Queen Elizabeth Hall, Southbank Centre London / Theatre Royal, Brighton Festival), *The Patient Gloria* (The Everyman, Cork / Black Box, Galway / Project Arts Centre, Dublin / St. Ann's Warehouse, NYC) and *babyGROOVE* (Gate Theatre / Irish Tour).



## KATRINA FOLEY

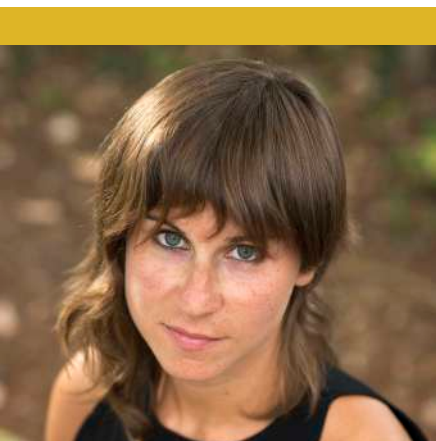
### Associate Director

Katrina Foley is a freelance theatre director, performer and dramaturg. She holds a BA in Theatre and Drama Studies from MTU and an MA in Theatre and Performative Practices from UCC.

Katrina is co-founder of Wandering Star, who present contemporary story-driven theatre by established and emerging playwrights.

Wandering Star developed and produced *Lex Talionis (A Tale of Vengeance & Feathers)* by Liam Heylin at Cork Midsummer Festival, Dublin Fringe Festival and as an audio drama for the *Play It by Ear* series at The Everyman. In 2022, she facilitated a script advisory programme called Project: Dramaturgy, which was supported by Cork City Council.

Some of her recent directing work includes ALSA Productions' haunting play *At the Moment, Everything Is Missing, Candy Warhol's The Wind That Shakes the Wig* and *SNUG* by John McCarthy, an entirely sung story, set and performed in a pub.



## JESSICA KENNEDY

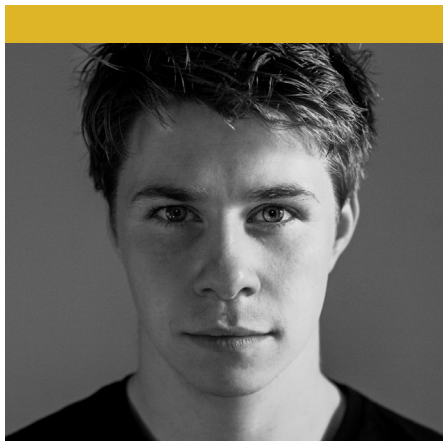
### Movement Director

Jessica Kennedy is an award-winning choreographer, filmmaker and dance artist based in Dublin. She is Co-Founder and Co-Artistic Director of Junk Ensemble, an internationally acclaimed and leading Irish dance-theatre company.

Jessica trained in the United States, Dublin and London, completing a Bachelor's Degree in dance and English literature at Middlesex University London.

She has performed extensively with dance and theatre companies throughout Europe and the UK. Jessica has choreographed and collaborated on numerous theatre, dance, visual art and opera works and has worked regularly in Scotland as a movement director for productions with The Tron (Glasgow / Beijing) and Theatre Gu Leor. She has both performed in and choreographed for numerous short and feature films and also works as an intimacy coordinator for film.

Jessica has lectured at various universities in Ireland and is part of an all-female experimental electronica group Everything Shook.

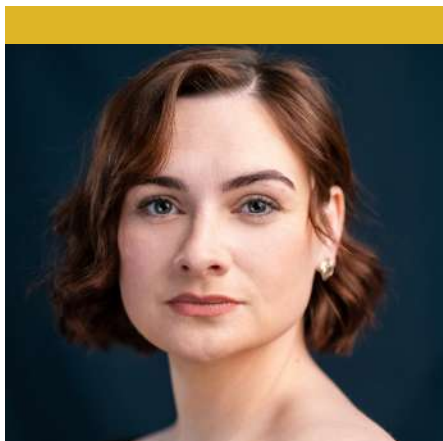


**ALAN MOONEY**  
Associate Designer

Alan Mooney is a collaborative lighting artist who works principally in live performance including theatre, dance and opera. His core artistic drive lies in crafting a visual language to help both tell and augment story.

Lighting design work for stage includes *Echo* (Smock Alley); *Breathwork* (Irish National Opera); *Something Different* (Tinderbox); *The History of the Troubles [accordin' to my Da]* (GBL Productions / Grand Opera House); *Conversations on a Crosstown Algorithm* (National Sculpture Factory); *Present Laughter* (Cork Arts Theatre); *Tkuir* (Outburst Queer Arts Festival); *Julius Caesar* (TU Dublin); *The Half Moon* (Green Shoot); *The Revolution Will Be Streamed, We Like It Here* and *Assembly Required* (Headrush, Ireland); *Hatch* (Fidget Feet Aerial Dance); *Anthem* (CQAF Belfast); *Two Fingers Up* (SkelpieLimmer); *Three Men in a Boat* (Minnow Theatre); *The Worst Café in the World* (Big Telly); *A Thought for Your Pennies* (Tinderbox); *He Ain't Heavy* (Silver Bullet Theatre Co); *Borderland* (Soda Bread Theatre); *Mary and Me* (Wild Productions / Patrick Talbot Productions); *Cock* (Theatre Creature / Granary Theatre) and *Song Factory* (Coláiste Stiofáin Naofa, Granary Theatre).

Other credits include associate lighting designer on the double-bill *Mavra / Pierrot Lunaire* (Royal Opera / Jette Parker Programme); assistant lighting and relighter on *How to Be a Dancer in Seventy-Two Thousand Easy Lessons* (Teac Damsa / Gate Theatre) and relighter on *Werther* (Irish National Opera), *Dances Like a Bomb* (Junk Ensemble), *The New Electric Ballroom* (Gate Theatre) and *Solar Bones* (Rough Magic).



**JENNY WHYTE**  
Assistant Costume Designer

Jenny Whyte is a performance designer and visual artist. She specialises in costume, set, prop and theatrical makeup design. She is also a theatre design lecturer at MTU Cork School of Music.

Jenny's most recent productions include set design for *Light Falls* (MTU Cork School of Music); set and costume design for *The Hare* (Once Off Productions, originally developed with support from the Abbey Theatre and Cairde Sligo Arts Festival); set, costume and prop design for *Built on Bridges* (Helga Deasy Dance / Dance Cork Firkin Crane); costume design for *Cura* (Helga Deasy Dance / Dance Cork Firkin Crane); prop maker for *Morrigan* (Cork Opera House / The Everyman); scenic artist for *THE WAKEFIRES* (ANU Productions); art director / set designer for *Meadowlands* (Netflix / Sandpaper Films); costume designer for *Humans: A Robot Musical* (Graffiti Theatre / The Everyman) and design assistant for *Heart of a Dog* (The Everyman / Dublin Theatre Festival), which was nominated for an Irish Times Theatre Award for Best Costume Design in 2022.

Other credits include costume design for *Earthquakes* in London (MTU Cork School of Music), *Bláthanna* (ScareFlowers) and *Tall Tail* (ALSA Productions).



**GILL MCNAMARA**  
Stage Manager

Gill McNamara is a stage manager based in Limerick City.

Since graduating with a BA in Contemporary and Applied Theatre Studies from MIC, she has gone on to company stage manage for several productions with the Lime Tree Theatre, as well as stage managing and collaborating with companies across the country including BrokenCrow (*Found* and *Aideen Wilde*) and Moonfish Theatre (*The Crow's Way*).

She is delighted to be back in Cork to work with The Everyman and this fantastic team on such exciting new work.



# THE EVERYMAN TEAM

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## Artistic Director

Des Kennedy

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Christine O'Callaghan

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Maev O'Shea

## Education and Community Assistant

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Mark Donovan

## Assistant Technical Manager

Freddy Regan

## Technical Staff

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Nathan Cassidy

## Assistant Bar Manager

Rachel Flynn

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## FOH Assistants

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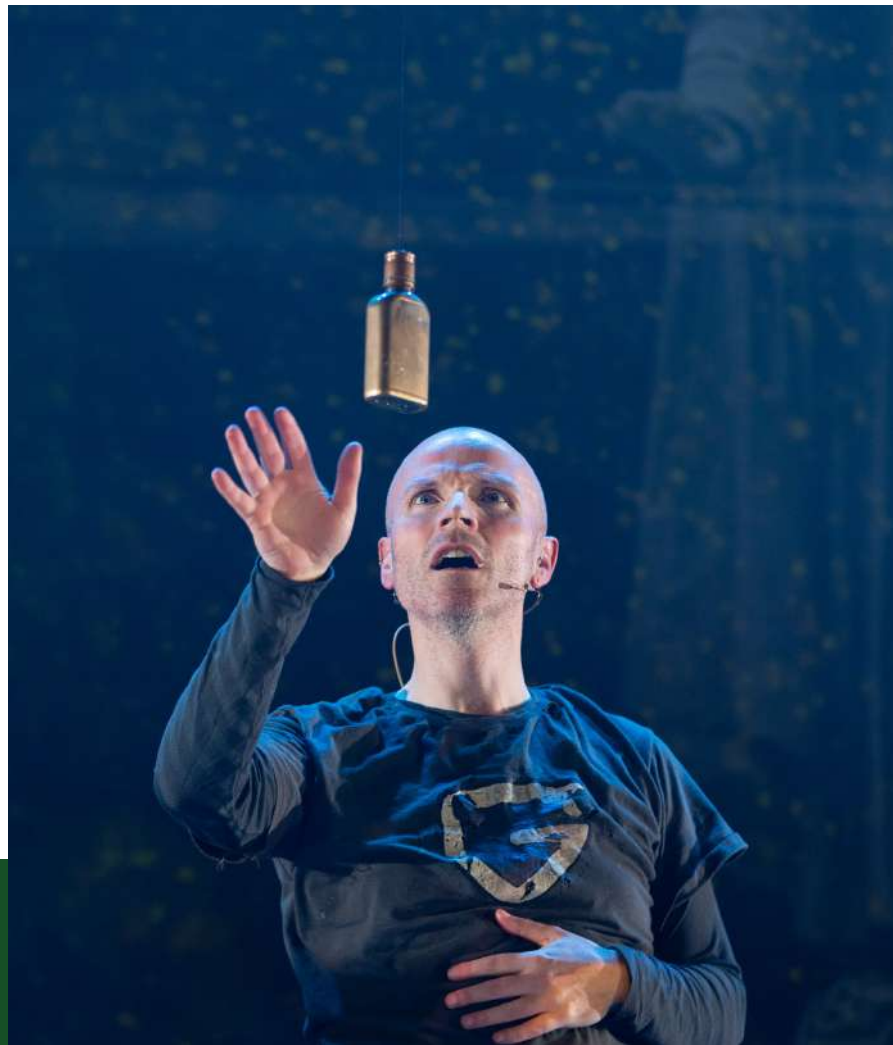
## Cleaning and Maintenance Staff

Louise Murray, Caroline O'Donovan, Angela Guermi, Paula Lynch, Damien Mullally, Gerard Leahy, Evan Murray, Pamela Kelleher

## Thank you to all our FOH Voluntary Staff

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STAY CONNECTED



# THE EVERYMAN CORK'S CULTURAL HOME

Our vision is to provide an exhilarating cultural experience for everyone: audiences, artists and communities.

- Our mission is to present high-quality work for all our audiences, in person and online, creating amazing moments and extraordinary stories.
- We aim to support a diverse range of artists at all stages of their careers.
- We strive to present art for everyone, for audiences young and old, from all communities and backgrounds.
- We produce theatre which responds to the world around it yet remains rooted in Cork.
- We remain committed to the artistic future of our city and county, creating training and opportunities for children, young people, emerging artists, established artists and communities in Cork.

Our beautiful 650-seat theatre is a jewel of late Victorian architecture. The venue is a favourite with audiences and performers alike for its intimacy and atmosphere.

We value our relationship with our audience and love to hear from you. If you would like to chat to us or learn more about how to support the work we do, please visit [everymancork.com](http://everymancork.com) for info, offers and to sign up for our newsletter.





**“The Everyman  
has a special place  
in our heart.”**

**- Seat Sponsor**

**Declan Scott, Friend of The Everyman -**

**“ ...it is very gratifying to be  
supporting a theatrical institution  
in our city which has produced  
some very successful artistic  
talent for more than fifty years.  
Long may it last.”**

**“We love being  
involved with The Everyman,  
delighted to support and our  
staff get a lot of benefit,  
thanks!”**

**- EazyCity, Business Club Member**

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The Everyman is a not-for-profit theatre with charitable status.  
Registered Charity Number: 20150952



