



BLOOMSDAY

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JUNE 16TH, BONDI PAVILION

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ON BONDI 2012

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All sessions take place upstairs at Bondi Pavilion.

EXPLANATORY NOTE:

Explanatory note: in Joyce's manuscripts and final proofs for *Ulysses*, the chapters are unnamed. The chapters have become known to readers and educators alike according to episodes of Homer's epic 'Ulysses' (or *The Odyssey*) based on a table of correspondences by Stuart Gilbert (together with fellow early interpreters of *Ulysses*.)

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JAMES JOYCE'S *ULYSSES* REVOLUTIONIZED THE NOVEL.

James Joyce's *Ulysses* revolutionized the novel. Through its use of stream of consciousness technique and a cornucopia of other stylistic experimentations, this masterpiece took artistic creativity into areas of the human psyche, history and myth, where it had never been before.

On one level, the novel is a recreation of the great epic poem, *The Odyssey*, adapted for the modern world. But whereas Homer's hero was a military hero who returns home and slays the suitors of his ever-faithful wife, Joyce's modern *Ulysses* is a pacifist, who tolerates the infidelity of the wonderfully ribald Molly Bloom. Written during the First World War, when modern ideas of heroism and militarism were dismembering bodies on an industrial scale, this novel is a celebration of the physical body in all its activities, the ordinary, the fleeting moment, the vast, blooming, confused pain and pleasures of one single day.

That immortalized day, 16th June 1904, is the same day that Joyce first 'stepped out' with the woman who would later be his wife, Nora Barnacle. Set in an Edwardian Dublin, "a city of walker and talkers", of drinkers and debaters, of intellectuals and chancers of various stripes, the novel is divided into eighteen chapters, each one loosely based on Homer's epic. Stephen Dedalus is a rather over-reflective young writer, in mourning for his mother, who has some dubious friends and a spendthrift father. The Jewish-born Leopold Bloom, who works as an ad-canvasser, lost his own young son, Rudy, eleven years previously. Over the course of a day that includes a funeral, childbirth, much eroticism and philosophizing, a rowdy argument in a pub and a drunken scene in a brothel, Bloom and Stephen finally meet, surrogate father and surrogate son. Late at night, while the two are downstairs in Bloom's home, the thoughts of Molly pour out, a triumphant, unpunctuated, stream of consciousness culminating, resoundingly, in the word that concludes this great Irish modernist novel: Yes.

SESSION 1: BREAKFAST WITH BUCK MULLIGAN 10:00–12:00

With music from *Castlecomer*

TITLE: 'Stately, plump Buck Mulligan came from the stairhead...'

SOURCE: Chapter 1 ('Telemachus')

Stephen Dedalus and Buck Mulligan converse on the tower roof by the sea. It is early morning, and Mulligan is annoyingly cheerful. Dedalus is spooked by the Englishman staying in their rented tower, but Mulligan takes a more practical view. As Mulligan shaves, they discuss Irish art, parental guilt and death.

Read by Maellosa Stafford.

TITLE: 'And no more turn aside and brood'

SOURCE: Chapter 1 ('Telemachus')

The three tower-dwellers have breakfast. When the milk is delivered by an old woman, the Englishman Haines tests her on her knowledge of the Irish language. Mulligan insists that they should get drunk later that day.

Read by Patrick Dickson.

TITLE: 'In the bright silent instant'

SOURCE: Chapter 1 ('Telemachus')

Mulligan, Dedalus and Haines walk down to the sea. Dedalus delays telling his theory on Hamlet, while Haines is reminded by the tower of Elsinore. Mulligan sings *the ballad of Joking Jesus* and has his swim.

Read by Andy Soffe.

TITLE: 'My childhood bends beside me.'

SOURCE: Chapter 2 ('Nestor')

Stephen Dedalus teaches a history lesson at the boys' school at Dalkey. He ponders history according to Blake and Aristotle, and quizzes the boys on Phyrus, wondering whether lessons of history can be learned through fable. The boys try to answer their teacher's obscure riddle but they answer the call of the hockey field. Stephen is moved by a struggling student.

Read by Patrick Connolly.

TITLE: 'I don't mince words, do I?'

SOURCE: Chapter 2 ('Nestor')

Dedalus has finished teaching for the day. The headmaster Garret Deasy gives Dedalus his pay, and also a task - to have a letter on cattle disease prevention published in a newspaper where he believes Dedalus has literary connections. Deasy's anti-semitic beliefs are revealed.

Read by Chris Haywood.

TITLE: 'Ineluctable modality of the visible'

SOURCE: Chapter 3 ('Proteus')

Dedalus wanders along the beach, wondering. He considers the force of sensory input, vision and blindness, time and space. He inhales the rank and fresh smells of the seashore. His mind is a mix of poetry, liturgy and family tension. He ponders Greek words and memories of Paris. The death of his mother brought him home to Dublin where he is has returned, awake but adrift.

Read by John O'Hare.

TITLE: 'Listen: a fourworded wavespeech'

SOURCE: Chapter 3 ('Proteus')

The conclusion of Dedalus' pensive walk along the beach. He listens to the sounds of the incoming tide and imagines a rescue scene, a drowned man resurfaced. Stephen's occasionally unclean habits are revealed as are his worries about the dentist.

Reader: Maelosa Stafford

TITLE: 'Kidneys were in his mind as he moved about the kitchen softly.'

SOURCE: Chapter 4 ('Calypso')

The day begins on Eccles Street. Bloom gives milk to the cat and thinks about the marriage bed, bought at auction in Gibraltar. Bloom steps out into the sunshine on his way to the butcher. The 'happy warmth' of Bloom's first appearance suggests the optimism that he maintains throughout the day.

Read by Chris Haywood

SESSION 2: A DAY OUT IN DUBLIN

12:30–16:00

With music from Louise Phelan, Siobhan O'Donnell and Maeve Moynihan

TITLE: 'She does whack it, by George.'

SOURCE: Chapter 4 ('Calypso')

Bloom buys a kidney for breakfast at Dlugacz's the butcher. On the way there he hears sounds coming from a boy's school and thinks of the mountain called Slieve Bloom. He covertly admires the maidservant from next door, also buying meat at the butcher's. Bloom reads an advertisement for investment in a new collective farm in Israel.

Ready by Danny Adcock

TITLE: 'Grey horror seared his flesh'

SOURCE: Chapter 4 ('Calypso')

Language Warning. Bloom considers the ancientness of the Dead Sea in Israel, and considers its arid landscape in graphic terms! He returns home to find the mail. Molly receives a letter from Boylan. Bloom receives a letter from their daughter Milly. Bloom cooks the kidney and makes tea.

Read by Jane Gleeson-White.

TITLE: 'Who's he when he's at home?'

SOURCE: Chapter 4 ('Calypso')

Sex and death are in the air as Molly's mind is on Boylan and Bloom is

bound for Paddy Dignam's funeral. Molly has been reading, but lamenting the lack of smut. Bloom explains reincarnation to Molly, flies downstairs to save his kidney, and reads the letter from Milly.

Read by Susan Wyndham.

TITLE: "Watch! Watch! Silk flash rich stockings white."

SOURCE: Chapter 5 ('Lotus-Eaters')

Bloom presumes that Corny Kelleher, undertaker, got the job of burying Dignam. Bloom pops into the post office to pick up mail for 'Henry Flower' - his alter-ego. McCoy discusses the funeral, but Bloom is distracted by someone in the distance.

Read by James Grant

TITLE: 'No Roses Without Thorns'

SOURCE: Chapter 5 ('Lotus-Eaters')

'Henry Flower' (aka Bloom) reads the saucy letter from 'Martha Clifford'. He ironically considers the nomadic life of cab-drivers, and then Mohammed's kindness to cats. Bloom is tentatively excited about his future wooing of Martha but will take it slow, 'a bit at a time'. He considers the complex fastenings of women's clothing.

Read by Suzanne Leal.

TITLE: 'No more wandering about'

SOURCE: Chapter 5 ('Lotus-Eaters')

As Bloom tears up the love letter to his alter-ego 'Henry Flower', leaky porter barrels rattle over the train tracks, cascading liquor from above. Bloom pops into All Hallows church and considers conversion, both of Gladstone and the Chinese. He observes the communion in progress and considers the comforting group mentality of religion.

Read by Paul King.

TITLE: 'But the recipe is in the other trousers'

SOURCE: Chapter 5 ('Lotus-Eaters')

Bloom considers the power of confession, exits a church and goes to Sweny's pharmacy where he is immersed in the world of alchemy, cloves and disinfectant. A lotion is ordered, despite the absence of a recipe. On Bloom's way to the bath-house, Bantam Lyons waylays him to get a look at his newspaper: the two are at cross-purposes about a horse running that day (the horse is called Throwaway). Bloom is warmed by 'cricket weather', and by thoughts of his impending bath.

Read by Dominique Sweeney.

TITLE: 'His slow feet walked him riverward'

SOURCE: Chapter 8 ('Lestrygonians')

Bloom is handed a flyer by a YMCA lad - an advertisement for Dr John Alexander Dowie (an evangelist preacher from Adelaide, South Australia!) He recalls Molly's pre-natal craving for raisins. Bloom sees one of the daughters of Simon Dedalus near the auction-rooms, guessing at the misfortunes of that family since the mother's death. He quotes solemnly from Hamlet as a brewery barge heads to sea. Bloom casts the YMCA ad into the river, followed by some food for the seagulls. His worries about the transfer of venereal disease are subtly conveyed.

Read by Sean O'Riordan.

TITLE: 'New set of microbes'

SOURCE: Chapter 8, ('Lestrygonians')

Bloom favours Davy Byrne's for lunch rather than the Burton Restaurant, where he is sickened by the unpleasant odours and unpalatable sight of men eating too loudly. Bloom enjoys a gorgonzola sandwich, but not the conversation of Nosey Flynn that comes with it. Bloom hears about one of Boylan's various successes.

Read by Mark Dapin.

TITLE: 'I never put anything on a horse.'

SOURCE: Chapter 8, ('Lestrygonians')

Bloom completes his meal and makes his way to the toilet. Davy Byrne and Nosey Flynn discuss Bloom in his absence. The publican considers Bloom's polite and reserved demeanour, but Nosey Flynn is more suspicious. Flynn believes Bloom is a member of the freemasons. On Bloom's way out of the bar, Bantan Lyons recognises the source of his horse-racing tip. Outside, Bloom thinks of a seduction scene from the opera Don Giovanni, and tries not to think about Molly's infidelity at home.

Read by Gerald Faulkner

TITLE: 'Queer idea of Dublin he must have'

SOURCE: Chapter 8 ('Lestrygonians')

Bloom helps a young blind boy cross the road. Bloom thinks about powers of sensory perception, smell and taste. He wonders if the blind can feel colour. Bloom sees an ad for a charity event, but is distracted by the sight of Blazes Boylan in tan shoes and straw hat. Bloom conceals himself behind the gate of the museum.

Read by Paula Little.

TITLE: 'An emerald set in the ring of the sea.'

SOURCE: Chapter 9, ('Scylla and Charybdis')

Stephen Dedalus holds court in the National Library. A quaker librarian is fascinated by Stephen's theory on Hamlet. Eglinton teases Stephen yet remains intrigued. The poets Goethe, Yeats, Shelley, A.E (Russell) and Blake are involved along with split support for Plato and Aristotle. In a flash of ironic foresight, Joyce asks through Dedalus, 'which of the two would have me banished from his commonwealth?'

Read by Ursula Dubosarsky.

TITLE: 'Whirled, whirling, they bewail.'

SOURCE: Chapter 9 ('Scylla and Charybdis')

Stephen spooks his friends with a ghost story. The poet AE (George Russell) argues against biographical readings of author's work. Anne Hathaway's relationship with Shakespeare is deconstructed, and Stephen explains to Eglinton and Best why he is the ghost of Hamlet's father.

Read by Catharine Lumby.

TITLE: 'Once a wooer, twice a wooer'

SOURCE: Chapter 9 ('Scylla and Charybdis')

Buck Mulligan arrives at the library and joins the discussion of Irish writers. Mulligan has received an ancient SMS (telegram) from Dedalus, and Bloom appears silently to request some old ads from the archives. Mulligan muses on Bloom's fondness for female statuary. Stephen continues proving the infidelity of Anne Hathaway.

Read by Rónán MacDonald.

TITLE: 'Gentlemen of the Press'

SOURCE: Chapter 7 ('Aeolus')

Mr Bloom is in the back office of the *Freeman* waiting to speak to a foreman at one of the papers there. He has Red Murray cut a copy of the Keyes advertisement out of a paper. Bloom is going to try to negotiate the renewal of the advertisement and goes to the foreman, Councillor Nannetti to explain a proposed redesign of the advert, that will evoke Irish Home Rule. Later in the episode, the editor Myles Crawford, responds less than graciously to a proposal from Keyes that Bloom conveys.

Read by Mark Colvin.

TITLE: 'It was a peaceful day.'

SOURCE: Chapter 10 ('Wandering Rocks')

Father Conmee moves about his parish. He greets the wife of a politician and then a group of schoolboys who post a letter for him. During his walk, he considers the benefits of toothpaste and public transport. Father Conmee considers the heaven-sent blessing of the bog as a heating source and continues his journey by tram.

Read by Peter McAllum.

TITLE: 'For England, home and beauty'

SOURCE: Chapter 10, 'Wandering Rocks'

Four vignettes of Dublin: a lame war veteran seeks charity; two Dedalus daughters are starving, but rely on charity from the nuns; a young Dedalus daughter begs her father for money; the British viceroy's carriage drives across town. Also moving across town is the 'throwaway' evangelist ad, rolling along the Liffey.

Read by Paul King.

TITLE: 'Sauntering sadly, gold no more'

SOURCE: Chapter 11 ('The Sirens')

This excerpt starts with an overture of all the noises and voices that colour this noisy and boisterous chapter. With allusions to the mysterious song of the sirens, the men in the Ormond Hotel fall prey to the song's charms, and gradually join the chorus. Bloom approaches the Ormond Hotel where the two barmaids, Miss Douce and Miss Kennedy, begin the banter.

Read by Zoe Carides.

TITLE: 'See the conquering hero comes'

SOURCE: Chapter 11, ('The Sirens')

In the Ormond Hotel, Leopold Bloom watches Blazes Boylan surreptitiously. Boylan is on his way to see Molly Bloom. At the bar, Boylan persuades the barmaid to add some saucy percussion to the cacophony. Leopold Bloom is relieved when Boylan leaves, but Miss Douce is disappointed at Boylan's sudden departure.

Read by Ron Lander.

TITLE: 'Sea, wind, leaves, thunder, waters'

SOURCE: Chapter 11 ('The Sirens')

Bloom contemplates the difference between noises and sounds, and sounds and music. A singalong is underway in the piano bar of the

Ormond Hotel. Bob Cowley suggest Ben Dollard sing an Italian song, but Ben insists on the Irish song *The Croppy Boy*. The song sends a melancholy, tragic air throughout the bar.

Read by Andrew Soffe.

TITLE: 'But who was Gerty?'

SOURCE: Chapter 13 ('Nausicaa')

Bathed in sunshine, Gerty dreams of romance. Her two friends are looking after the little ones. Gerty is deep in thought about female beauty and handsome young cyclists. Gerty considers the lucky colours of undergarments and with gnawing sorrow, contemplates a romantic future.

Read by Mary McKenzie.

TITLE: 'She had raised the devil in him'

SOURCE: Chapter 13 ('Nausicaa')

Gerty enjoys the admiration of a mysterious observer (Bloom), while voices raised in song echo from the nearby church. Gerty is concerned for her father's alcoholism but is soothed by the sea. The mysterious stranger's admiration is proving to be very well received, and the atmosphere gets a little hot and heavy down on the beach.

Read by Susan Ryan.

TITLE: 'he wasn't ashamed and she wasn't either'

SOURCE: Chapter 13 ('Nausicaa')

Cissy can't work out why Gerty is so distracted. The mysterious stranger's watch has stopped, but Cissy feels it's getting late. As night falls, summer fireworks light up the sky. Cissy and the kids rush to have a look, but Gerty and Bloom share some fireworks of their own!

Read by Zoe Carides.

TITLE: 'unless you knew a little jiu-jitsu for every contingency'

SOURCE: Chapter 16 ('Eumaeus')

It's thirsty work rescuing a poet from the red light district - Bloom ought to know, having just saved Stephen from a scuffle with the authorities in 'Nigh-town'. Bloom navigates their way towards the cabman's shelter for refreshments, and discusses his part in Stephen's lucky escape.

Read by Peter McAllum.

TITLE: 'yes i said yes i will yes'

SOURCE: Chapter 18, '(Penelope)'

This is the chapter for which *Ulysses* became widely known and, in the past, widely condemned. Throughout the 16th of June, Molly has been in bed. She has been up and about, repositioning furniture around the house, but the majority of her day has been spent anticipating the arrival of Blazes Boylan, enjoying said arrival, and music on his departure, and Bloom's surprising late arrival home, after midnight. 'Part 1' will be read during the afternoon session, with a longer Part 2' excerpt performed at the evening session

Read by Aine de Paor

SESSION 3: AN AFTERNOON AT THE PICTURE THEATRE 16:00–18:00

FILM SCREENING: *Nora* (2000), directed by Pat Murphy, starring Ewan McGregor (as James Joyce) and Susan Lynch (as Nora Barnacle). Certified over 18s.

Walking down Dublin's Nassau St in 1904, James Joyce meets Nora Barnacle, a young, attractive hotel maid not long arrived from Galway. She enchants him with her frank and uninhibited manner, and before long Joyce has convinced Nora to go with him to Trieste. The film examines the relationship between the couple - chronicling the good and the bad times, charting a path through Joyce's phobias, his drinking and most importantly, his writing. Joyce loved cinema, and launched the first cinema in Dublin called The Volta in 1909. Later in life when his sight began failing, Joyce went to the cinema with friends who audio-described the scenes for him. The screening of *Nora* provides a hiatus in our auditory program, with a rich, visual imagining of the intimate life of the Joyces from 1904–1912.

SESSION 4: DRINKING WITH THE CITIZEN 19:30–21:30

Music from Shameless Seamus and the Tullamore Dews.

TITLE: "the citizen up in the corner having a great confab with himself"

SOURCE: Chapter 12 ('Cyclops')

Chapter 12, known as Cyclops, is known for containing one of the two acts of violence in *Ulysses* (the second takes place in the brothel scenes of 'Circe'). The act of violence involves a grumpy fellow known as The Citizen, Bloom and a biscuit tin, and erupts as the climax to the chapter. The title is based on Homer's characterisation of the one-eyed giant, a Cyclops named Polyphemous, whom Ulysses (Odysseus) outsmarts. The blinding of Polyphemous resonates with the Citizen's towering presence and

narrow view, as Joyce asks us to consider whether he is blinded by his fierce nationalism. In this edited version of events, the nameless narrator comments snidely on those around him while appearing outwardly benign to his fellow drinkers, Bloom included. Bloom's precarious social status as the son of a Hungarian Jewish immigrant to Ireland is the focus of this chapter. Despite Bloom's conversion to Catholicism (on his marriage to Molly), he is treated as an outsider - although this is also due to his pedantic and intellectual conversation. Bloom is also desperate to steer the subject of conversation away from his wife and her relationship with Blazes Boylan, but as this chapter reveals, his belief in tolerance becomes a more pressing focus.

Performed as a rehearsed reading by members of the O'Punksky's Theatre group.

TITLE: an excerpt from 'Ithaca'

The intriguing penultimate chapter of *Ulysses* takes the form of a question and answer, 'Catechism' style narrative. The language is objective, pedantic, scientific and precise. The result is a strange and marvellous explanation of how Bloom and Stephen Dedalus ended their busy day out in Dublin with a quiet cup of cocoa and mutual inspiration for their shared philosophical and intellectual passions.

Read by Maellosa Stafford

TITLE: 'yes i said yes i will yes'

SOURCE: Chapter 18, '(Penelope)'

Tonight's excerpt is edited into various sections from the forty-two paged, virtually unpunctuated monologue. Despite the chapter's difficulty, a clear picture emerges of a woman at the peak of her sexual appetites (one determined to have those sated). The sadness, joys and difficulties in the Blooms' marriage are exposed through Molly's stream of consciousness, though her famous final thoughts are passionately affirmative of her youthful romantic choices. Garter-snappingly raunchy, sharp-witted and moved by the momentum of sex and love, Molly comes to life tonight in Bondi.

Read by Aine de Paor

READERS (IN ORDER OF APPEARANCE)

MAELIOSA STAFFORD is the co-founder of O'Punksky's Theatre. He has produced independent theatre in Sydney since his arrival from Ireland where he worked with the Druid Theatre and Abbey Theatre. Maeliosa's current production is *The Seafarer* (Darlinghurst Theatre, July 13 - August 11, 2012).

PATRICK DICKSON is a member of O'Punksky's Theatre. He has worked as a production designer for various O'Punksky productions.

ANDREW SOFFE came to Australia 1987 for a year's working holiday, which turned into a 25 year working holiday. His first play was *Da* by Hugh Leonard, and he has performed with Aisteori Theatre in Joseph O Connor's *Red Roses and Petrol* and on TV in *The Potato Factory*. Previously directed by Maeoliosa Stafford in Portia Cochlain at the Darlinghurst Theatre, Andrew works fulltime as a carpenter/joiner, is married with 3 children and lives in Jannali.

PATRICK CONNOLLY is a member of O'Punksky's Theatre. Patrick is a Dublin-born professional actor working in Sydney. He has performed in Martin McDonagh's *The Beauty Queen of Leenane* and many other productions.

CHRIS HAYWOOD is an English-born, Australian-based film and television actor/producer. He has played numerous roles in iconic Australian films including *The Man from Snowy River*, *Muriel's Wedding*, *Shine* and *Beneath Hill 60*. Chris has also contributed to Australian television, with roles in *Aunty Jack*, *Alvin Purple*, *GP*, *Janus*, *Grass Roots* and *All Saints*.

JOHN O'HARE is a WAAPA graduate who has performed in productions with Griffin Theatre, Bell Shakespeare, Playbox and Belvoir. John is the co-founder of O'Punksky's Theatre and directed their production of *The Gigli Concert*. John is the head of acting at Actors College for Theatre and Television (Sydney).

DANNY ADCOCK is a Sydney actor who had performed in numerous productions of Irish and Australian plays since the 1970s, including Williamson's *The Removalists* at the Wharf Theatre and Kate Mulvany's 2008 play *The Seed* at Belvoir Theatre.

JANE GLEESON-WHITE is the author of *Double Entry: How the merchants of Venice shaped the modern world - and how their invention could make or*

break the planet (2011), *Australian Classics* (2007) and *Classics* (2005) She is a PhD student in creative writing at the University of New South Wales and has degrees in economics and literature from the University of Sydney and was an intern at the Peggy Guggenheim Collection in Venice. She blogs at bookishgirl.com.au.

SUSAN WYNDHAM is literary editor of The Sydney Morning Herald and author of *Life In His Hands: The True Story of a Neurosurgeon and a Pianist*.

JAMES GRANT has written seven books of poetry, edited two anthologies of sports writing, and has compiled the collections *One Hundred Australian Poems You Need To Know* and *One Hundred Australian Poems of Love and Loss*. He is a member of the judging panel for the Waverley Library Award for Literature.

SUZANNE LEAL is the author of the acclaimed novel *Border Street*. She is a facilitator and moderator at literary events and festivals. Suzanne has worked in law and now appears regularly on ABC Radio.

PAUL KING graduated from Theatre Nepean in 1991. He co-founded Aisteoiri Theatre Productions as actor/director. Paul has produced and performed in celebrations of Bloomsday since the 1990s. Paul directed and produced Geraldine Aron's *The Donahue Sisters* and Joseph O' Connor's *Red Roses and Petrol* at the Bondi Pavilion.

DOMINIQUE SWEENEY theatre training involved two years in Paris at L'ecole de Théâtré, Jacques Lecoq, while his acting work has seen him on stages, screen and other locations throughout Australia. Dominique is a core member of Theatre Kantanka and Fine Line - a Lecoq trained theatre collective. His PhD documentary film is *Masked Corroborees of the Northwest*.

SEAN O'RIORDAN Originally from London, Sean O'Riordan left journalism to retrain as an actor. He emigrated to Sydney in 1996 and now teaches and directs across a number of acting courses, and for Darlo Drama. With his company Barestage he has written, produced, directed and acted in many shows, and recent acting credits include *Candy* and *Crime Investigation Australia* (Fox and Channel 9), *Tough Nuts* (Fox), *The Kangaroo Gang* (BBC).

MARK DAPIN moved to Australia in the late 1980s. He is the author of *Strange Country* and *King of the Cross*, has been editor in chief of ACP's men's magazines, and a hugely popular columnist for Fairfax's *Good Weekend*. He lives in Sydney with his partner and two children.

PAULA LITTLE studied drama at Queens College, Belfast. She has an MA in creative writing and currently teaches Drama and English at St Mary's Cathedral College, Sydney. Paula lives in Bondi and runs half-marathons when not rehearsing for Bloomsday.

URSULA DUBOSARSKY is a Sydney author who has been awarded over twenty literary awards, including seven Premier's Literary Awards. Ursula's books include *"Maisie and the Pinny Gig"* and other illustrated books, *Theodora's Gift*, *The First Book of Samuel* and *The Golden Day*, among other novels for young adults, and her series of books for language nerds include *The Word Spy*.

CATHARINE LUMBY is the Director of the Journalism and Media Research Centre at UNSW. She is the author of seven books and numerous book chapters and journal articles. Professor Lumby is a well-known public commentator and freelance journalist.

RÓNÁN MCDONALD is the Australian Ireland Fund Chair in Modern Irish Studies, Professor and Director of the John Hume Institute for Global Irish Studies at UNSW and the author of essays and books including *Death of the Critic*.

MARK COLVIN is an Australian journalist and broadcaster, and former foreign correspondent. Based in Sydney, he is the presenter of PM since 1997. PM is one of the flagship Australian radio current affairs programs on the ABC Radio network.

PETER MCCALLUM trained at London's Westminster Theatre, and has worked extensively in Australian and New Zealand theatre, film and television. TV appearances include *Home and Away*, *All Saints*, *Criminal Investigation Australia*, *Packed to the Rafters*, *Rake*, *Crownies*, *Deadly Women* and NZ's favourite soapie, *Shortland Street*. Peter has just completed a run of the beautiful Irish play by Conor McPherson, *The Weir*, at the New Theatre.

ZOE CARIDES is an Australian film and television actress who is well known for her roles in the TV dramas *GP* and *Grass Roots*. She has also made appearance in the comedy TV series *Acropolis Now*, and dramas *All Saints*, *White Collar Blue* and *The Pacific*.

RON LANDER was born in London in 1927. He migrated to Australia, was City Librarian of Lithgow until 1963, then Chief Librarian at Waverley for 33 years, retiring in 1996. He held additional responsibility for Cultural Activities and, inter alia, was

largely responsible for development of Bondi Pavilion as a Cultural Centre. Since retirement, Ron has worked hard at doing bugger all, except reading, occasional writing, listening to music and developing a passion for cooking.

MARY MCKENZIE was born in Dublin and began acting in 1992 with the Dalkey Players, a theatre group based in Co. Dublin, performing in David Foxton's *After the Picnic*, *Big Maggie* by John B Keane, *Juno and the Paycock* by Sean O' Casey, and *Blood Wedding* by Frederico De Lorca. In Sydney, she joined Aisteoiri Theatre Productions in 1996 and has performed with the group on several occasions in both Sydney and Canberra including: *Joyce Cuts* a medley of readings by James Joyce and *Red Roses and Petrol* by Joseph O' Connor.

SUSAN RYAN AO was appointed as Australia's first Age Discrimination Commissioner in 2011. From 1975 to 1988, Susan was Senator for the ACT, becoming the first woman to hold a Cabinet post in a federal Labor Government. She served in senior portfolios in the Hawke Government, and pioneered extensive anti-discrimination and equal opportunity legislation, including the landmark *Sex Discrimination Act 1984* and the *Affirmative Action Act 1986*. In 1990, Susan was appointed Officer of the Order of Australia for her contribution to Parliament. She published her autobiography, *Catching the Waves*, in 1999.

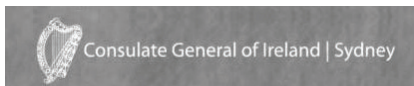
AINE DE PAOR is the Head Teacher of Drama at St Catherine's High School, Waverley. She studied drama at Trinity College, Dublin and performed in productions around Sydney since her arrival. Aine lives in Bondi and is a regular 'iceberg'.

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THE SEAFARER



Nominated for four Tony Awards including Best Play in 2008 and two Laurence Olivier Awards in 2006, **THE SEAFARER** is the perfect sinister tale for a midwinter's night.

It's Christmas Eve on the coast north of Dublin. Four old friend's are settling in for their annual booze fuelled Christmas ritual of camaraderie and conversation with a hand or two of cards and a gripe or two to settle over recent misdeeds.

This year they are joined by a stranger picked up along the way, who brings a bottle of the finest whiskey and a wallet full of cash. He is made as welcome as any

stranger might hope for on a cold winter's night...but this particular stranger is the Prince of Darkness himself, and he is playing for souls.

McPherson uses a blend of myth, poetic narrative and hilariously dark and contemporary dialogue to re-fashion an old tale, with an ace or two up his sleeve.

With a stellar cast and creative team bringing McPherson's extraordinary play to life on the Darlinghurst Theatre Company stage, O'Punksky's **THE SEAFARER** is a must see production in Sydney in 2012.

"SEAFARER turns gloom into riotous comedy...." - *Sunday Independent*

"Poetic, Brutal, Athletic, Hilarious...." - *The Sunday Times*

THE SEAFARER

DIRECTOR: Maeliosa Stafford

COSTUME DESIGNER: Alison Bradshaw

FEATURING: Patrick Connolly, Patrick Dickson, John O'Hare, Maeliosa Stafford, William Zappa

DATES

PREVIEWS: 13 - 15 July

TIMES: Tues - Sat at 8pm, Suns at 5pm

TICKETS

PREVIEW: \$28

STUDENT CONC: \$33

GROUPS 10+: \$33

BOOKINGS: DARLINGHURST THEATRE
www.darlinghursttheatre.com

DESIGNER: Amanda McNamara

LIGHTING DESIGNER: Tony Youlden

SEASON: 18 July - 12 August

MATINEES: Sat 4 & 11 August at 3pm

ADULT: \$38

SENIOR: \$33

o'punksky's THEATRE



ACKNOWLEDGEMENTS

'Bloomsday on Bondi' is the result of a creative collaboration between the Consulate General of Ireland, the John Hume Institute for Global Irish Studies at UNSW, Sydney's O'Punksky's Theatre and the Irish Echo newspaper, with the support of Waverley Council. Special thanks go to Miri Jassy of the John Hume Institute and Maeliosa Stafford of O'Punksky's Theatre for their commitment to all things Joycean and theatrical, and their hard work in choosing the readings and matching them with our volunteer readers, who we also salute and profusely thank for their enthusiastic participation.

Thanks and appreciation also go to: our MC Gerry Faulkner; Shaun Monroe of Bondi Pavilion; our musicians Castlecomer, Louise Phelan, Siobhan O'Donnell and Maeve Moynihan, and Shameless Seamus and the Tullamore Dews; Robin Monkhouse of NIDA and Paul Matthews from the Creative Practices Research Unit, Io Myers Theatre, School of the Arts and Media, UNSW; all of our hardworking volunteers from TAFE and UNSW; and the Tamarama Rock Surfers. We would also like to thank Waverley Council, Tourism Ireland, Guinness and the Cultural Division of the Irish Department of Foreign Affairs and Trade for their generous support. And last but by no means least we sincerely thank some of Sydney's premier Irish businesses, Taste Ireland, The Irish Butcher (South Penrith), Mad Spuds Café (Surry Hills) and Paddy the Baker, who came together to create a very special Bondi Bloomsday Irish breakfast.

For more information on the academic and cultural events produced by the John Hume Institute of Global Irish Studies at UNSW, go to <http://jhigs.arts.unsw.edu.au>

For information about upcoming Irish events and Irish passport/citizenship, please contact: The Consulate General of Ireland www.irishconsulatesydney.net or [Facebook/SydneyIrishConsulate](https://www.facebook.com/SydneyIrishConsulate)

BLOOMSDAY

ON BOND I 2012

JUNE 16TH, BONDI PAVILION

The background of the poster is divided into three distinct sections. The top section is a solid black rectangle. Below this is a white, wavy, horizontal band that curves across the width of the page. The bottom section is a large, solid orange area that fills the rest of the page, starting from the bottom edge and meeting the white band at a diagonal line that slopes upwards from left to right.