



The Irish International Immigrant Center has supported Irish immigrants since 1989 and has grown into a multiservice center for people from 120 countries helping them find their place in our multicultural society. Promoting civic engagement and facilitating cultural integration, we work in the US and also in Ireland. Advocating for social change, our vision is one of an integrated society in which all people are treated with respect, dignity and enjoy equal opportunities and protections. Our work includes Immigration Legal services, Wellness & Education services, English for Speakers of Other Languages (ESOL) and advocacy programs.

The IIC is a 501(c)(3) nonprofit organization that supports immigrants from around the world as they integrate into American society. With the assistance of our supporters, we provide critical services to nearly 2,000 individuals and families each year. Donations are tax deductible.

www.iicenter.org

Special Thanks to:
Inagh Kennedy

and the Department of Foreign Affairs, Ireland



James Joyce (1882 –1941) was born and educated in Dublin, the city that provided the setting and most of the characters for his fictional work. In 1904 he left Dublin with Nora Barnacle, later to become the mother of his children, and later still, his wife, for Trieste, then part of the Austro-Hungarian Empire. In Trieste, although dogged by a chronic shortage of money, he completed *Dubliners* (1914), a book of short stories, and the auto-biographical, *A Portrait of the Artist as a Young Man* (1916). He spent the greater part of the war years of 1914 -1918 in Zurich and between the wars lived mainly in Paris. In 1922 he completed his landmark work *Ulysses* in which the episodes of Homer's *Odyssey* are paralleled in a single day in Dublin in a variety of literary styles including the *inner monologue* or stream of consciousness technique. After seventeen years of writing, he published the extraordinary *Finnegans Wake* in 1939. Joyce himself in describing the book said "... There are in a way no characters. It's like a dream. The style is also changing, and unrealistic, like the dream world..." 1940, he returned with his family to Zurich where he died in 1941 and is buried. Other publications during his lifetime include three poetry collections, *Chamber Music* (1907), *Pomes Penyeach* (1927) and *Collected Poems* (1936) and one play, *Exiles* (1918).

Mary Manning (1905 – 1999) worked as an actress and playwright in Dublin in the 1920's and 1930's before moving to Cambridge, MA in 1935. She was drama director at Radcliffe College during World War II and one of the founders of the Poets' Theater in Cambridge where *Passages from Finnegans Wake* was first produced.

The Here Comes Everybody Players focuses on dramatizations of the work of James Joyce. We use the medium of drama to make his unusual and linguistically challenging writings accessible to the audience member who may not be familiar with Joyce or who may find solitary reading of the books somewhat intimidating. Our performances not only celebrate the richness of Joyce's unique language, but also bring to vivid life the humor and humanity of his characters and stories.

Over the years, our members have adapted and performed pieces from virtually all of Joyce's work, including *Ulysses*, *Finnegans Wake*, *A Portrait of the Artist as a Young Man*, *Stephen Hero*, and *Dubliners*.

In addition to conventional theatrical performances, we are available for educational performances at colleges and universities, where our theatrical adaptations can help to enhance understanding of complex literary work.
www.hce-players.org

Program

Fr. Arnall's Sermon

From *A Portrait of the Artist as a Young Man*
Donal O'Sullivan

In which the Jesuit Fr. Arnall delivers a sermon on Hell to the schoolboys, among them Stephen Dedalus, at Belvedere College.

Mr. Bloom's Morning

From *Ulysses, Calypso episode*
Cahal Stephens

In which Leopold Bloom, the protagonist of *Ulysses*, prepares breakfast for his wife, Molly and his cat.

Two Songs

Killarney by Michael Balfe

The Meeting of the Waters by Thomas Moore
Stephen Mark Brown, Tenor
Linda Papatopoli, Piano

In Barney Kiernan's Pub

From *Ulysses, Cyclops episode*

| | |
|-------------------|------------------|
| The Citizen | Donal O'Sullivan |
| Joe | Josh Way |
| Gossip Columnist | Ann Carpenter |
| Martin Cunningham | Cahal Stephens |

In which satirical scene, some regular patrons of Barney Kiernan's pub in Little Britain Street, Dublin, discuss Irish nationalism, horse-racing, society and religion.

Watching the Needleboats at San Sabba

From *Pomes Penneach*
Cahal Stephens

Joyce hears the rowers singing *Ed io non tornerò*.

Ed io non tornerò (Ch ella mi creda)

From *La Fanciulla del West* (the *Golden Girl of the West*) By Giacomo Pucini

Stephen Mark Brown, Tenor
Linda Papatopoli, Piano

Anna Livia Plurabelle

From *Passages from Finnegans Wake*, adapted for the theater by Mary Manning

| | |
|--------------|---------------|
| First Woman | Ann Carpenter |
| Second Woman | Jean Sheikh |
| Chorus | Josh Way |

In which two washerwomen gossip about Anna Livia's doings and chat about the nature and behavior of rivers. (Rivers are a major theme in *Finnegans Wake*, and one of Anna Livia's aspects is the personification of the River Liffey.)

Nuvoletta

From *Finnegans Wake*
Jean Sheikh

In which reference is made to Joyce's version of the fable of the Fox and the grapes (the Mookse and the Gripes), the washerwomen, and again those odd rivers

Nuvoletta

Words from *Finnegans Wake*, set to music by Samuel Barber
Stephen Mark Brown, Tenor
Linda Papatopoli, Piano

Stephen's Departure

from *A Portrait of the Artist as a Young Man*
Josh Way

In which Stephen Dedalus, the narrator of *A Portrait* and Joyce's alter ego, takes leave of Ireland for the first time.

Stephen Mark Brown (Tenor) developed his vocal technique and zest for acting under the famous operatic duo Nicola Rossi-Lemeni and Virginia Zeani. He has sung in many of the most important operatic venues across the United States, Canada, South America and Argentina, as well as the major theaters throughout Europe. He has been highly visible in his collaborations with the late Luciano Pavarotti on *Pavarotti Plus*, Emmy winning performances on *Live from Lincoln Center* from New York City Opera, live broadcasts in Europe of *Manon Lescaut* with Karita Mattila, and the opening of the season at Milan's La Scala with Maestro Riccardo Muti. In New England he has had several appearances at Boston Lyric Opera, Granite State Opera and Opera NH as well as several appearances at Fenway Park to sing the national anthem. www.stephenmarkbrown.com

Ann Carpenter (First Woman, Gossip Columnist) is very pleased to be performing James Joyce again with the Here Comes Everybody Players. Ann has been treading the boards in Boston for 20 years and has played everything from the Pope, to God, to a cockroach. She was seen last year in *Christmas Dinner*, adapted from *Portrait of the Artist as a Young Man*, with this company. Elsewhere, Ann played Nanny in the Elliot Norton award winning *Uncle Vanya* at Apollinaire Theatre in Chelsea and will be reprising that role this October with Apollinaire. She would like to thank this talented group of people for inviting her to again experience the extraordinary language of James Joyce.

Donal O'Sullivan (Father Arnall, The Citizen) a Green Card holder and Thirsty Scholar, has the unusual opportunity to tell his audience to go to Hell with his first role. His second role reminds him yet again that it is really time to stop procrastinating and apply to become a US Citizen. Appropriately for a newcomer to this "nation of nations", on stage he has represented many different nationalities – an English saint, an American lawyer, a Russian sailor and a French general. He has also been involved with a hand drumming troupe, Spanish poetry readings and Haiku recitation. Donal has been playing Joycean characters for a long time; long enough to depict the 20-year old Stephen Dedalus, the middle-aged Leopold Bloom, and Johnny Cashman, a "brisk old man" from Cork. He is pleased to find himself back in the field of immigrant fundraising – in 1989 and 1990 he was President of the Boston Chapter of the Irish Immigration Reform Movement.

Linda Papatopoli (Pianist) is an active performer in the Boston area as a classical pianist, teacher, and director of the Boston Arts Consort, programming events based on music, literary, and cultural themes. She has performed in Italy and Japan, and at Carnegie Recital Hall, with awards that include placement in the International Young Artists Piano Competition. She teaches at Boston College and Solomon Schechter School of Newton Enrichment, and is associated with the Jose Mateo Dance Theatre and the Kaji Aso Studio. Upcoming concerts include "Marches and Americana" on July 4th at St John the Evangelist's Concert

Series in Boston, and "Scenes of Spain" on July 17th at Wellfleet Preservation Hall. In 2013, Ms. Papatopoli will be presenting a music and dramatic presentation of the works of Louisa May Alcott.

Jean Sheikh (Director, Second Woman, Nuvoletta) previously directed *In Barney Kiernan's Pub*, *Christmas Dinner*; *An Evening with James Joyce*, *Ithaca*, and *Trip to Cork* for the Here Comes Everybody Players. As an actor, her credits include: the premiere of Anastasia Townsend's *Sub-Zero* (Lois) at the Factory Theatre, Small World Big Sky's production of Tom Stoppard's *Indian Ink* (Eleanor Swan), *By the Bog of Cats* (Monica) with Devanaughn Theatre, *The Illusion* (Alcandre) with Small World Big Sky, *Six Degrees of Separation* (Ouisa) with Centre Stage, Delvena Theatre's *Blue Heart*, Devanaughn's *The Three Sisters*, the Bridge Theatre's *Marat/Sade*, Boston Theatre Works' all-female *Taming of the Shrew*, and numerous festivals of new short plays.

Cahal Stephens (Leopold Bloom, Martin Cunningham, Production Manager) a founding member of the Here Comes Everybody Players, has been playing parts from Joyce's work since 1988, first with *Arts & Society* in Boston and Martha's Vineyard and later with the *HCE Players* at the Kaji Aso Studio, Boston College, Donegal, Ireland and now at IIIC. Over the years he has performed many parts from *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses* and *Finnegans Wake*. He has also appeared with the Devanaughn Theatre, Centre Stage Theatre at BCA; Longwood Players in Cambridge and Gazebo Players in Medfield and in a number of independent movies. Also an architect, he has been responsible for the design of many building projects in the US and Ireland, including the design of the IIIC offices at 100 Franklin Street.

Josh Way (Joe, Chorus, Stephen Dedalus) holds a Master's degree in Theatre Education from Emerson College. His theatrical interests lie in a diverse range of directing, acting, research, and teaching. Favorite roles include Petruccio (*Taming of the Shrew*), Pato Dooley (*The Beauty Queen of Leenane*), Roy Cohn (*Angels in America*), Leo Clark (*Leading Ladies*), and Fagin (*Oliver!*). He recently took a leading role in *Judy's Dead*, an independent film, and finished his Master's thesis on the late playwright August Wilson and his place in theatre education. He last appeared with the HCE Players as both young and wizened versions of Stephen Dedalus in 2011. Josh will next be directing *Variations on the Death of Trotsky* in a festival of David Ives plays at the Factory Theatre this summer.