

Wonderland Productions and Mermaid Arts Centre proudly present

Gulliver's Travels

by
*Jonathan
Swift*

Directed and Adapted by
Alice Coghlan.

*'Satire is a sort of
glass, wherein beholders do
generally discover everybody's
face but their own'*
Jonathan Swift 1704.



www.wonderlandtheatre.com

mermaid
COMPANY IN RESIDENCE

About Wonderland Productions

Wonderland Productions Limited was founded in 2003 by Writer/Director Alice Coghlan and has been Theatre Company in Residence at the Mermaid Arts Centre, Bray, Co. Wicklow since January 2010. Our shows have ranged from opera to new writing, site-specific theatre, period comedy and music theatre.

Most recently we have been experimenting with dinner theatre, with two highly-acclaimed shows – *La Locandiera* and *The Picture of Dorian Gray* – which are currently on national tours, with *La Locandiera* having completed a very successful run at the Edinburgh Fringe Festival 2010.

Gulliver's Travels is our most ambitious show to date, having its premiere at the Mermaid Arts Centre before touring in 2011.

The Company will also be running children's workshops in the new year in Bray and Newbridge, following the success of workshops in early 2010 (details on our website).

★★★★★ “Quite simply superb! Witty, wonderful, Wonderland ... the most promising company since the debut years of Rough Magic” - **The Irish Times** on *The Miser*.

★★★★★ “A sheer joy to behold...The Wonderland company is one of the most interesting young groups working in Ireland” - **Irish Mail on Sunday** on *Pagliacci*.

“One of the most strikingly inventive companies to have emerged in recent years” - **The Independent** on *The Hostage*.

“Without any risk of overstatement, Wonderland Productions is a company that is really going places,” - **The Irish Times** on *The Hostage*.

Production History

- *Gulliver's Travels* (Mermaid Arts Centre & Smock Alley Theatre 2010)
- *The Picture of Dorian Gray* (Bewleys & National Tour 2010)
- *The Hostage* by Brendan Behan (Pearse Centre 2009)
- *La Locandiera* by Goldoni (4 National Tours 2009-10 & Edinburgh Fringe 2010)
- *Life Shop till you Drop!* by Alice Coghlan (Bewleys Café Theatre & 6 National Tours 2007-10, and international tour to Abu Dhabi, UAE)
- *Pagliacci* by Ruggero Leoncavallo (Lunchtime opera at Bewleys Café Theatre 2008)
- *The Miser* by Moliere (Dublin Fringe Festival 2007)
- *The Wonderland Christmas Cabaret* (Bewleys Café Theatre 2005)
- *L'Amour Medicin* by Moliere (Dublin Gay Theatre Festival 2005)
- *The Seagull After Chekhov* (Dublin Fringe Festival 2004)
- *The Spook Show* by Alice Coghlan (Dublin Fringe 2003)

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Swift's Words of Wisdom

'A wise man should have money in his head, but not in his heart.'

'It is impossible that anything so natural, so necessary, and so universal as death, should ever have been designed by Providence as an evil to mankind.'

'One of the best rules in conversation is, never to say a thing which any of the company can reasonably wish had been left unsaid.'

'When a true genius appears in this world, you may know him by this sign, that the dunces are all in confederacy against him.'

'The chief end I propose to myself in all my labours is to vex the world, rather than to divert it.' (Swift in a 1725 letter to his lifelong friend Alexander Pope as he was 'finishing, correcting and transcribing' *Gulliver's Travels*.)

'No wise man ever wished to be younger.'



Quotes from the Lands of *Gulliver's Travels*

'And from this time began an intrigue between his Majesty and a junto of Ministers maliciously bent against me, which broke out in less than two months, and had like to have ended in my utter destruction. Of so little weight are the greatest services to princes, when put into the balance with a refusal to gratify their passions.'

- The Emperor of Lilliput wishes to make Blefuscu a province of Lilliput and when Gulliver refuses to help the emperor to turn these free men into slaves, the emperor and some of his ministers become intent on destroying him.

Lemuel Gulliver, *Gulliver's Travels* (Part I, Chapter V)

'I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth.'

- King of Brobdingnag on Gulliver's description of the English Government, *Gulliver's Travels* (Part II, Chapter VI)

'I said there was a society of men among us, bred up from their youth in the art of proving by words multiplied for the purpose, that white is black, and black is white, according as they are paid. To this society all the rest of the people are slaves.'

- Gulliver explains the fundamental aspects of the legal system to the Houyhnhnm, Lemuel Gulliver, *Gulliver's Travels* (Part IV, Chapter V)

The Life of Jonathan Swift

1667 Jonathan Swift born on 30th Nov. in Dublin. The Son of Anglo-Irish parents, his father died a few months before his birth. According to Swift he was kidnapped by his nurse at the age of one and only returned to his mother at the age of three. His mother then returned to England, leaving Swift in the care of one of his uncles, Godwin Swift.

1673 At the age of six, Swift starts his education at Kilkenny Grammar School.

1682-86 Swift attends Trinity College, Dublin. Owing to a poor disciplinary record and unexceptional results, Swift is awarded a degree *speciali gratia* (by special dispensation).



1688 The Glorious Revolution – William and Mary invade England. With Dublin in political turmoil, Swift, a Protestant, flees to England where he is finally reunited with his mother.

1689 Swift becomes secretary of Sir William Temple at Moor Park, Surrey. It is here that he meets Esther Johnson ('Stella') and he first begins suffering from Ménière's disease.

1692 Swift, thanks to the aid of Temple, receives an M.A Degree from Oxford and publishes his first poem.

1694-95 Swift leaves Temple's Household to take Holy Orders in Ireland and is ordained as a priest in

the Church of Ireland.

1696-99 Swift returns to Moor Park and writes most of *A Tale of a Tub* (his first great work). Temple dies in 1699. Swift returns to Ireland as chaplain and secretary to the Earl of Berkeley.

1700 Swift was instituted as Vicar of Laracor, and given prebend in St. Patrick's Cathedral.

1704 *A Tale of The Tub*, *The battle of the Books* and *The Mechanical Operation of the Spirit* are published anonymously.

1707 Swift travels to London to seek remission of tax on clerical incomes, but requests are rejected by the Whig Government, whom he supported. He also meets Esther Vanhomrigh (Vanessa).

Over the next few years he travels between Ireland and England, where he is involved in the highest political circles, more as an observer rather than an active participant.

1713 Swift is installed as Dean of St. Patrick's cathedral in Dublin, a promotion which he saw as something of a disappointment.

1714 Queen Anne Dies, George I becomes King, and Swift's hopes for promotion in England are finally dashed, he returns to Ireland "to die like a poisoned rat in a hole."

The Scriblerus Club is founded, whose members include Swift, Pope, Congreve, Gay and Arbuthnot.

1716 It is suspected that Swift may have married Stella, though no conclusive proof of this has been found.

1718 Swift starts to write pamphlets on Irish issues.

1720 Work on *Gulliver's Travels* begins, with which he intends "to vex the world, not divert it."

1724 Swift's *The Drapier Letters* is published, gaining him huge popularity by 1725 in Ireland. The *Drapier Letters* were a series of pamphlets within which he criticizes the English plan to establish a new copper coinage. *Gulliver's Travels* is completed.

1726 *Gulliver's Travels* is published.

1727-1736 Five Volumes of Swift – (Alexander) Pope Miscellanies are published.

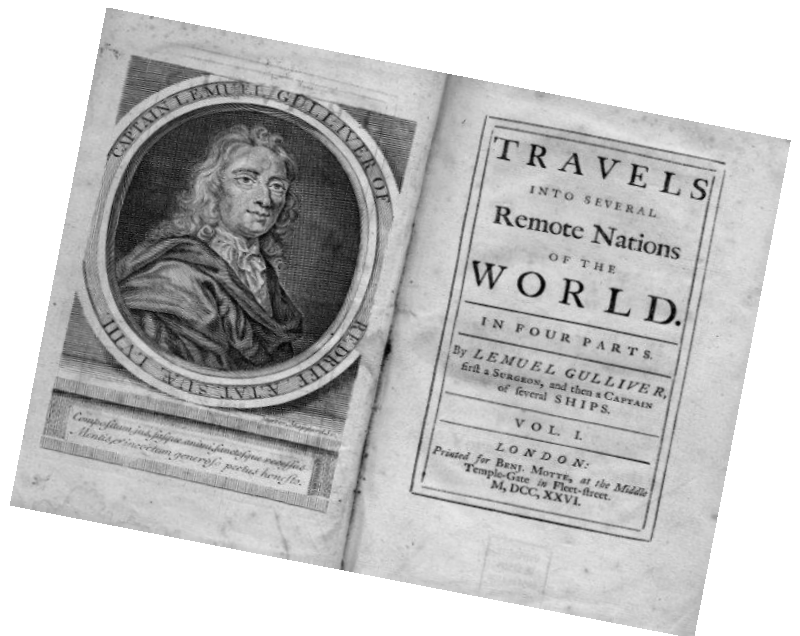
1728 Stella dies.

1729 Swift's *A Modest Proposal* is published.

1735 Swift's health is deteriorating, his Ménière's disease is advanced and his memory is declining. His collected works are published in Dublin.

1738-1742 Swifts gradually becomes senile, suffers a paralytic stroke, and guardians are appointed to care for his affairs.

1745 Swift dies October 19th and is buried in St. Patrick's Cathedral beside Stella.



The Finer Points of Jonathan Swift

Swift and Women

During his lifetime, Swift would be linked with three different women; Jane Waring, Esther Vanhomrigh and, most importantly, Esther Johnson. He always called each of them by a nickname.

Jane (Varina) - Swift proposed to Jane, daughter of a well-to-do family but was refused on the grounds that he was financially insecure.

Esther Vanhomrigh (Vanessa) - she developed a passionate attachment to Swift. Her nickname was formed by using the first syllable of her surname and adding 'Essa' the pet name for Esther. He may also be derived from the ancient mystic goddess Phanesa. In his poem *Cadmus and Vanessa*, he praises her beauty and intellect. He never fully pursued this relationship, the reason was believed to be their twenty two age gap.



Esther Johnson (Stella) - When Swift first came to Moor Park he met with an eight year old 'Stella', a daughter of one of Temples' Housekeepers. He tutored her and over the years they developed a very strong friendship, although a more romantic relationship is also suspected. Swift is buried beside his 'Stella' in St. Patrick's Cathedral Dublin.

Pictured Esther Johnson, 'Stella'.

Ménière's Disease

Ménière's Disease is an inner ear disorder, affecting hearing and balance, causing spells of vertigo, tinnitus and progressive hearing loss, most often in one ear. It can range in intensity from mild infrequent spells to a chronic lifelong affliction, and it was believed that it is from this that Swift suffered. He experienced his first fits of 'giddiness', as he termed it, after his first year at Moor Park. Swift's symptoms deteriorated as he grew older and contributed greatly to his eventual mental decline. This may account for the commonly held belief that he eventually went insane.

Pictured Moor Park, Surrey.



Swift and Dublin

Jonathan Swift was born at 7 Hoey's Court, Dublin, only a few blocks from where he would later be made Dean. The houses where Swift was born are no longer there but there is a laneway behind St. Werburgh's Church and Dublin Castle, which is roughly equivalent to where these houses were once situated.

Pictured St. Patrick's Cathedral



On the side of houses built on Golden Lane, near St. Patrick's Cathedral, are terracotta plaques depicting images from Gulliver's adventures in Lilliput. Jonathan Swift is still known as the Dean around Dublin, pointing to his significance to this area even today. He is buried in St. Patrick's cathedral next to his intimate, lifelong friend Stella, though it is believed that, owing to repeat flooding caused by the river Poddle, their corpses have most likely been washed away. St. Patrick's University Hospital owes its origins to the vision and donation of Dean Jonathan Swift, who had kept a third of his earnings over his lifetime to donate to its establishment, believing that a purpose built care facility was needed to treat those suffering for mental illness in Dublin.



Pictured Terracotta Plaque, Golden Lane, Dublin.

WW
WEST WOOD
C · L · U · B

CAST

Lemuel Gulliver – Nathan Gordon

Ensemble – Sarah Kinlen

Ensemble – Roseanne Lynch

Ensemble – Graeme Singleton

Ensemble – Fra Gunn

PRODUCTION TEAM

Director and Adapter – Alice Coghlan

Producer – Caoileann Appleby

Stage Manager – Emma O’Sullivan

Assistant Stage Manager – Christiane Berube

Production Assistant & Programme Articles – Amy Flood

Set & Puppet Design & Construction– Emma Fisher

Puppetry Advisor – Emma Fisher

Associate Puppetry Advisor – John Mc Cormick

Design Assistants - Ruth Clinton, Sadhbh Doherty & Niamh Moriarty

Assistant - Zulfikar Filandra

Costume Design – Maria Tapper, Máire Ní Dhomhnaill, Sarah McCann & David Houghton.

Sound Designer – Tommy Foster

Lighting Designer – Cleo McCann

Photography, Poster & Flyer Design – Stephen Delaney

Hair & Make-Up – Jill Beecher

Hair & Make Up Assistant – Naomi Cullen

The running time of this production is approximately 2 hours, with a fifteen minute interval after 65 minutes. We kindly ask that mobile phones be switched off and that there be no photography during the performance. Thank you.



Nathan Gordon – Lemuel Gulliver.

Nathan holds an M.A and a B.A in Archaeology from University College Dublin where he also worked for a number of years as a research assistant and tutor in the UCD School of Archaeology. He has trained with Classic Stage Ireland, Comedy Improv Ireland and Actor Training Ireland as well as in drama facilitation with the National Association for Youth Drama, and is an Associate Artist of Painted Filly Theatre. Stage credits include *Glengarry Glen Ross* (2002), *The Blue Room* (2005/International Bar), *100 Minutes 2007* (Project), *Biography of Bernie Ward* (2007/Players), *Dante and the Lobster* (2007/Beckett Theatre), *100 Minutes 2008* (Project), *100 Minutes 2009* (Beckett Theatre), *Seven Jewish Children: A Play for Gaza* (2009/Shining Eyes), *Don Juan in Hell* (2009/Belltable/Limerick Theatre Hub), *Andy Warhol's Nothing Special* (2009/Project & 2010/Belltable) and *Soh* (2010/Smock Alley). Film credits include *The Legend of Jonny King* (Stormlight Pictures/Jonathan Courtney), *Sin É* (NFTS/Seán Branigan), *Poker Face* (Lucky Punks/Justin McCarthy) and *Spin the Bottle* (Grand Pictures/Ian Fitzgibbon). Television credits include *Langerland TV* (RTÉ/Colm Tobin & Aidan O'Donovan), *The Tudors* (CBC/Showtime/Ciaran Donnelly) and *Fair City* (RTÉ).



Sarah Kinlen – Ensemble. Roles include: Emperor of Lilliput, Queen of Brobdingnag, Mary Gulliver and Female Yahoo.

Sarah graduated from the Gaiety School of Acting in June 2009. Her most recent work includes '*The Cappuccino Culture*' in Absolut Fringe Festival (2010), '*Generation*' (a Project Brand New initiative) Second Age's '*Hamlet*' and '*A Doll's House*', both directed by Alan Stanford. She has also played Puck in *A Midsummer Night's Dream* - Trusty Villains theatre Co. She has appeared in Yeats' *The Only Jealousy of Emer* – Dublin Lyric Players, and *Spartacus* written by Gavin Kostick and directed by Paul Burke. Previous theatrical productions include *Miss Julie* with Landmark productions and *40 Songs of Green* with Barabbas. TV and film work includes '*O*' by One Productions with Pauline McGlynn and a TV3 promotion. Sarah also holds a Masters in Dramatherapy and has worked as a drama facilitator.



Roseanne Lynch – Ensemble. Roles include: Empress of Lilliput, Glumdalclitch, Betty Gulliver and Sorrel Nag.

Roseanne is a graduate of the Bachelor in Acting Studies at the Samuel Beckett Centre, Trinity College. She recently played the part of Jessica in *The Merchant of Venice* (Devise and Conquer Theatre Company). Productions with Wonderland include *La Locandiera*, at the Edinburgh Fringe Festival this year, and *The Hostage*, which was performed in Padraig Pearse's birthplace in 2009. Other theatre includes *The Dandy Dolls* - a reading as part of Brian Friel's birthday celebrations (Abbey Theatre), *In Touch* (Project Arts Centre), *Love or Money - a Cabaret for the Late Noughties* (Arezzo Festival, Italy), *An Ideal Husband* (Abbey Theatre), *The Fantasticks* (Mill Theatre Studio) and *Footnotes* (Tapestry Dance Company). Productions whilst in training include *The Drunkard*, directed by Raymond Keane, *Now is the Winter of Our Discontent*, directed by Jason Byrne, and *Churchill x 3*, directed by Annabelle Comyn. Short films include *Thicker than Water*, *The Harrison Daley Show*, and *The Reality TV Bug*. Roseanne recently appeared in the final season of *The Tudors* for BBC/Showtime.



Graeme Singleton – Ensemble. Roles include: Lord Flimnap, Dwindle Dwarf, Master Grey and Yobo Yahoo.

Graeme studied performance arts in Liberties College for four years. He works as a clown doctor and has taken part in many clown workshops. As an actor, Graeme has played such prolific roles as Riff in *West Side Story*, Stone in *City of Angels*, Stanley in *Streetcar Named Desire* and Robert Emmet in *Robert Emmet*. He acted in many of Wonderland's early shows such as *The Christmas Cabaret* and *Being Miss Ross* and is excited to be back with *Gulliver's Travels*. He now predominately works as an improviser, appearing weekly with 'The Craic Pack' and 'The Ha'Penny Laugh', at Bankers Comedy Club and 'The Ha'Penny' respectively. He is also a member of a very successful comedy sketch group called *Ghost Train Willy* www.ghosttrainwilly.com; their debut You Tube offering achieved a staggering 85,000 hits in a matter of days.



Fra Gunn – Ensemble. Roles include: Yeoman Tolgo, Farmer Brumdalnitch, King of Brobdingnag, Favourite Yahoo and Chief Houyhnhnm.

Fra is a Belfast-born, but internationally available award winning actor and storyteller. Fra began his acting career in 1992 when he first appeared in Martin Lynch's *Moths*, directed by Lenny Mullan. Since then he has performed as Macduff in Replay Theatre Company's production of Shakespeare's *Macbeth*, directed by Richard Croxford, and performed in Belfast's Crumlin Road Gaol, as Oedipus in Sophocles' *Oedipus*, directed by Lenny Mullan, and as Hamlet in Drumshanbo Theatre Company's multi-award winning production of Shakespeare's *Hamlet* directed by Máirín O'Keeffe. Fra has worked with Northern Ireland companies, Kabosh, Big Telly, Centre Stage, Big Bhang Productions, Tinderbox and Skewiff, as a living historian with Northern Period Productions and as a puppeteer with Really Wilde Theatre Company at The International Puppetry Festival in Penzance, Cornwall. His film credits include Tom in Factotum's *Ditching* by Richard West and Stephen Hackett and as "Dad" in Kerry Rooney's *Wasteland*. TV credits include *Just For Laughs* by T. T. Miller/Francois Beland and BBC's *Spotlight*. Fra is also a professional storyteller and a member of Aos Scéal Éireann/Storytellers of Ireland.

A big thank you to our Wonderland Actors.

Before being adapted and written by Alice Coghlan from Swift's book, *Gulliver's Travels* underwent a three week devising and development process at Mermaid over the course of 2010 in collaboration with the following actors: Morgan Cooke, Roseanne Lynch, Connolly Heron, Clodagh Reid, Simon Ashe Browne, Daithi Mac Suibhne, Amy Flood, Graeme Singleton, Nathan Gordon and Sarah Kinlen.

Alice would like to warmly thank these actors for their inspiration, creativity, bravery, energy, good humour and wonderful spirit.



Alice Coghlan - Director and Book Adapter

Alice holds a Directing MA from GITIS Moscow and Middlesex University and, graduated with First Class Honours in Drama & English from Trinity College Dublin and The University of California at Berkeley in 2001. In 2003 Alice founded Wonderland Productions for whom she wrote and directed *Life Shop till you Drop!* and *The Spook Show*; she has also directed and translated/adapted Goldoni's *La Locandiera*, Molière's *The Miser* and Leoncavallo's opera *Pagliacci* and Wilde's *The Picture of Dorian Gray* for the company, as well as directing *The Hostage*, *The Seagull After Chekhov*, *The Christmas Cabaret* and Molière's *L'Amour Medicin*. Other recent directing credits include *King Lear Review* for The Theatre Royal Waterford, *Sensual Food* and *The Red Shoes* both for The Patravadi Theatre, Thailand and *A Tourist's Guide to Terrorism* for The Edinburgh Festival.

Alice has Staff/Assistant directed for Opera Ireland, Scottish Opera, Bourgas Opera Bulgaria, Opera Academia Europea Florence, California Shakespeare Festival and The Abbey Theatre, and has been an Assistant Director/Observer at The Royal Opera House and Opera North.

She is also a Workshop Leader for Wonderland's Drama Camps for 7-13 year olds in Mermaid Arts Centre Bray and Riverbank Arts Centre Newbridge.

Caoileann Appleby - Producer

Caoileann is a founding member of Post Production Theatre, producing Conor McPherson's *Rum & Vodka* in T@36. Most recently she produced Classic Stage Ireland's *The Bacchae* and *Oedipus the King* at Project Arts Centre, and *The Cappuccino Culture* at Smock Alley Theatre as part of the ABSOLUT Fringe 2010.

Emma O'Sullivan - Stage Manager

Emma first became interested in theatre when she played Adelaide in a student production of *Guys and Dolls*. As a student at Swansea Metropolitan University, she was involved in productions including *Whale Music*, *A Midsummer Night's Dream* and *The Dylan Thomas Fringe Festival*. Recent theatre work includes Production Retail Officer for *Far Far Away Christmas Pantomime* (Dry Ice Theatre Company), Set Designer for *Electra*, Lighting Crew and Front of House for *South Pacific*, Production Manager for the musical *Bye Bye Birdie* and the devised play *Hungry People*, which was performed in The Back Loft Theatre Space in Dublin. She was also Assistant Stage Manager for the musical *The Wiz*, which was performed in Greystones Theatre in Wicklow.

Emma Fisher - Set & Puppet Design & Construction/ Puppetry Advisor

Emma did her Postgraduate in Theatre Design in 2004 at the Royal Welsh College of Music and Drama. She then went on to train with Bread and Puppet Theater and The London school of Puppetry. Recent design's include *Soh* (Spilt Gin), *Women in Power* (limerick youth theatre), *Turning Turtles* (Beyond the Bark), *Revengers Tragedy* (Bottom Dog), *Don Juan in Hell* (Limerick Theatre Hub), *Fisherman's Son* (Amalgamation), *Oddity of Feathers* (Denmark Puppet Festival). She started *Beyond the Bark puppet and Installation Theatre* and has been devising work and touring to festivals since 2007. She was Nominated for Irish Times Set Designer of the year 2009 and short listed for the Linbury Biennial Prize for stage design, and the Jocelyn Herbert award in Theatre Design in 2005. She is currently working for Helium as a Puppeteer in Residence for the Puppet Portal Project.

Amy Flood – Production Assistant/Programme Design & Articles

Amy holds an Honors Degree in Drama and German from Trinity College Dublin and has studied Dance at Sallynoggin College of Further Education. She has worked in various aspects of theatre including Acting, Lighting Design and Stage Managing. Her most recent work includes playing 'Veronica' in *The Passion of Christ*, Directed by Ruth Pe Palileo and as a Lighting Operator for Plastic Theatre Companies most recent production *A Date with Mercy*. Amy is delighted to be working with Wonderland Productions.

Tommy Foster - Sound Designer

Tommy recently completed an MA in Computer Music at NUI Maynooth, where he also received his undergraduate degree in Music Technology and English. As part of the MA he completed a portfolio of electro-acoustic compositions and soundscapes. He has recorded and produced music with bands and songwriters covering wide variety of styles. He has also performed on said recordings and he plays a variety of instruments. This is his first time designing sound for theatre, though he has previous experience in this field, dealing more so with the technical side of lighting and sound.

Cleo McCann – Lighting Designer

Cleo has a background in film and television studio production which she studied in college. Her interest in lighting began by working as a director of photography on many short films. After college she decided to train in lighting for theatre. She gained a lot of experience in the Mermaid Arts Centre in Bray working as lx operator and helping with rigging and set up for a variety of productions including working as an lx operator for wonderlands previous production, life shop till you drop. Since then she has worked with various theatre companies around Dublin including Five Lamps Theatre Company and Baobab Theatre Company and also Gorey Little Theatre. Her main area of interest is lighting design and production.

Maria Tapper - Costume Designer

Maria, Swedish born textile, costume and fashion designer, has been living and working in Dublin for the last 13 years. With various projects under her sequinned studded belt, such as working with prominent Irish fashion designers, theatre companies and ethical fashion and textile activists, Maria is an eclectic and unique designer that loves to combine both her vibrancy and individuality in all her work.

Máire Ní Dhomhnaill – Costume Designer

Máire has graduated from Cleveland College of Art and Design with B.A (Hons) Degree in Costume Design. She has a background in Fashion Design and Millinery. Máire has worked abroad as a Costume Designer with many theatre productions companies on shows including *Carmen*, *Così fan Tutte*, *My Fair Lady* and *The Jungle Book*. She has enjoyed working with Wonderland Productions on a very exciting and challenging show.

Sarah McCann – Costume Designer

Sarah is an aspiring costume designer, aiming to make her mark on the world of Irish theatre. She has a background in animation but has since utilised her design skills for costuming and has previously worked in the Helix and the Gate theatre. She loved working on *Gulliver's Travels* and hopes to be designing costumes for another show very soon.

David Houghton B.A – Costume Designer

David is a Dublin based, free lance costume designer, born in Dublin in 1987. He spent four years studying Animation & Design in IADT in Dun Laoghaire after spending a short time in the National College of Art and Design. He has since utilized these design skills and applied them to his chosen field of Costume Design for the performing arts. He has worked on many Dublin based productions, his most recent being *Dear Frankie* for The Five Lamps Theatre Company which has recently finished a tour of Ireland in November last. This is his first time working on a production with The Wonderland Theatre Company.

Wonderland Production would like to thank

You our Audience, Nora Hickey M'Sichili and all at Mermaid Arts Centre, Maria Tierney and Jason Coogan the cast and crew of *La Locandiera*, *Life Shop till you Drop* and *The Picture of Dorian Gray*, Lorna Quinn, Jean Hally, Sara Cregan, Neil Gibson Claire Jenkins, Radek Zemlicka at Touch Design Pottery, Gordon Gaffney and all at Filmbase, The Abbey Theatre, The Pearse Centre, John McCormack, James Fanning, Sarah Jane Shiels, Jan Alger and all at Dublin City Libraries, Nicholas and Susan Mosse, devising actors Morgan Cooke, Connolly Heron, Clodagh Reid, Simon Ashe Browne, Daithi Mac Suibhne and Amy Flood, Patricia McDevitt for wigs and hair, All the lovely staff at Precision Construction Ltd., West Wood Gym, Marie Tierney, students at Patrician College, Stephanie Ryan, Peter Murphy, Liz Austin, Vivien Reid, Lynda Melzi, Rose and Charlie Fisher, Mary and Sue Meehan, T.C. Gallagher, Niamh Lawlor, Moira Brady, Declan Degroote and Eric Burke for voices and assisting in recording, all the children and parents who attended our showcase and all our friends and family you know who you are.

Thank you to **The Freesound Project** from whom some of the sounds were sourced <http://www.royaltyfreeclassicalmusic.co.uk/> who licensed *La Réjouissance* by G. F. Handel.

Glossary Of Words used in our *Gulliver's Travels*

Mala Dingnag - little people in Brobdingnag

Hilf mir! - help me in German

Menu de ajuda! - help me in Portugese.

Mij helpen - help me in Dutch

Sekool- help in Brobdingnagian

Grildig - midget in Brobdingnagian

Groogol - goodbye in Brobdingnag

Gru - come on in Brobdingnag

Parum piscator - little fishes in Latin.

Hhum - come in Houyhnhnm

Sleigh - stop in Houyhnhnm

Neigh - no in Houyhnhnm





SIMILARITIES BETWEEN SWIFT AND GULLIVER



- Swift did very little world travel, though he made many plans to, yet his most famous character, Gulliver spent his life voyaging to foreign lands.
- While Gulliver was a Surgeon by profession, tending to people's ills, Swift was a clergyman, tending to the spiritual ills of his congregation. He also had a preoccupation with his own health (he suffered from Ménière's Syndrome, an illness that had not yet been identified), and the political ills of the England.
- Both Swift and his character Gulliver began attending college at the age of fourteen: Swift at Trinity, Gulliver at Cambridge.
- Both left their homes at the age of twenty one. Swift went to England to locate his mother, while Gulliver travelled to Leydon to prepare for his voyage.
- By the age of twenty-seven Swift was ready to settle in his role as clergyman and was hoping to marry Jane Waring, and at the same age, according to the timeline of *Gulliver's Travels*, Gulliver had married Mary Burton and was attempting to settle down in London.
- At the age of thirty-two both Gulliver and his creator, Swift, lost their respective benefactors, which caused Gulliver to return to the sea and Swift to return to the Church



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**CONTINUED SUCCESS TO
WONDERLAND PRODUCTIONS
IN THEIR PRODUCTIONS IN 2010
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Gulliver's Travels as a Satire of Swift's England

The first edition of *Gulliver's Travels* (1726) was published anonymously, most likely owing to the fact that the story was an obvious satire of the contemporaneous King of England, George I, and on the Whig government, amongst other things. Swift attempts,

through satire, to encourage positive consideration of society and ways to improve our personal and national condition. In Wonderland's production we visit three of the four lands described in Swift's novel.

Lilliput

The Lilliputians all stand about six inches tall, with proportionally tiny buildings, trees and horses. By reducing the size of the land's inhabitants, we see humanity stripped of its splendour, and thus the importance of its affairs, such as politics and warfare, are likewise reduced. The friction experienced in England over religious differences seems to be blatantly reflected in the war between the Big-Endians and Little-Endians over their religious doctrine and has been interpreted as an allegory of the conflicts between Protestants (Little-Endians) and Catholics (Big-Endians) in England at the time. Such sectarianism contributed in part to the Glorious Revolution, the Scottish Jacobite Rebellions, and the War of Spanish



Succession. The Emperor of Lilliput's accusation that the Blefuscans (inhabitants of their neighbouring island) are harbouring Big-Endian fugitives correlates to the French providing refuge to Catholic exiles following Henry VIII's break with the Roman Catholic Church. Gulliver, in this instance, reflects Swift, a pacifist who dismissed religious or political differences as grounds for warfare.

Many of the characters in Lilliput are based on politicians and public figures at the time of the book's publication, such as the Emperor of Lilliput, who represents King George I. The Emperor's actions seem to mirror, and are also a commentary on, George I's war with France and Austria over Spanish territories in the War of the Spanish Succession.

Brobdingnag

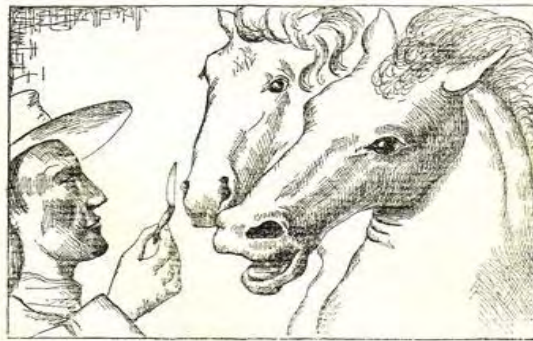
The Brobdingnagians are all sixty foot giants and like Lilliputians, have correspondingly sized animals and plants. Their contrasting height transforms Gulliver into a Lilliputian. His status is correspondingly decreased and his humanity is stripped of its splendour and is even touted as a freak show. This magnification of the human body appears increasingly grotesque to



Gulliver and brings him to a point where he is repulsed by moles as big as trenchers with hairs like pack threads. The King of Brobdingnag questions Gulliver on English society and comes to the conclusion that the English are 'the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth.'

Houyhnhnm's Land

The final land Gulliver visits has two very distinct native creatures, the wild Yahoos (human-like creatures) and the cultivated Houyhnhnm (horse-like creatures). Here, humanity is presented as something disgusting and alien in the form of the Yahoos, with the Houyhnhnm's civilization seemingly the more appealing alternative. The Houyhnhnm's strictly govern the wild Yahoos.



Gulliver's admiration of the Houyhnhnm stems from several factors: their language is devoid of words for bad things, such as lying or greediness, and Gulliver struggles to explain these concepts to them. An example of this is the phrase 'the thing which is not', which is Gulliver's closest approximation to the word 'lie' in English. The Houyhnhnm don't have laws as they are governed by reason. They don't understand opinions; they only accept facts, which cannot be contradicted. They treat every member of their tribe as equals.

The Houyhnhnm are never ill. As a doctor, Gulliver describes many of the illnesses that humans contract as a result of excess, which the Houyhnhnm avoid by eating a very balanced diet. Although Gulliver is perceived here as a superior Yahoo, he is ultimately found to be unacceptable and inferior, being incapable of the civility of the Houyhnhnm, and more likely to revert to Yahoo ways. While there are many questionable aspects

of Houyhnhnm society, it is based on reason and logic, which is lacking in English society, a society of yahoos 'with glimmerings of reason', as Gulliver is described by the Houyhnhnm.

Has society changed since the time of Swift, and would his opinions be any different today than they were when Gulliver was on his Travels?

SUNDAY IN DUBLIN

Here are some excerpts from a 1725 work, signed D.S., which is widely believed to be the work of Dean Jonathan Swift. 1725 was the year *Gulliver's Travels* was published.

Pictured, William Hogarth's 'Beer Lane'

Eight O'Clock

Barbers vastly embellishing their customers with band-boxes, borrowed smocks and scoured manteus in motion about Aungier Street - Apothecaries and their apprentices trotting thro' the streets with purges and potions - Lap-dogs cleaning and dressing to go to church with their ladies.

One O'Clock

Politicians dropping their two-pences upon the coffee-house bars and returning home to dinner - Hackney coaches flying about the streets with whole families, new-married couples, uncles, aunts and cousins to dine with their friends and relations - All the common peoples' jaws in and around this great metropolis in full employment.

Four O'Clock

Drunken bullies, beaus and gamesters religiously in their beds, as remembering that the Sabbath was appointed for a day of rest.

Five O'Clock

Vintners begin to yawn and quit their afternoon naps and welcome their guests - All the pretty prating mouths sitting at tea-tables, like coroners' inquests upon the murdered reputations of their neighbours.

Eight O'Clock

Cold beef and pudding most vigorously attacked in taverns and other public houses - Hired infants who have been lent out to beggars, restored to their real parent - Men of quality visiting their wives' chamber maids in the absence of their wives from home.

Nine O'Clock

Young rakes conversing with their mothers' maids in taverns - City dames vouching for one another, for the good company they have passed the afternoon in - Journeymen shoemakers taking off their wearing apparel, as if holding it by no longer tenure than the opening of the pawnbrokers' shops the next morning - Children, servants, old women, and others of the same size of understanding, pleasing and terrifying themselves with stories of witches, devils and apparitions



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