

ANNE MAKOWER AND CHRISTOPHER FITZ-SIMON

All right on the Night

22 OCT - 31 JAN 2022

An exhibition celebrating their work in theatre, opera, television and radio, including a recent interview with poet and playwright Vincent Woods.

 **dlr**
Comhairle Contae County Council

dlr LexIcon, Haigh Terrace, Moran Park, Dún Laoghaire
Level 3 until 30 November and Level 4 until 31 January

RTÉ

Many images courtesy of RTÉ

Born under the Same Star

ANNE MAKOWER AND CHRISTOPHER FITZ-SIMON



Composite photo showing Christopher and Anne together. Suggested by their daughter, Vanessa, and created by their son, Adrian to celebrate their 70th birthday.



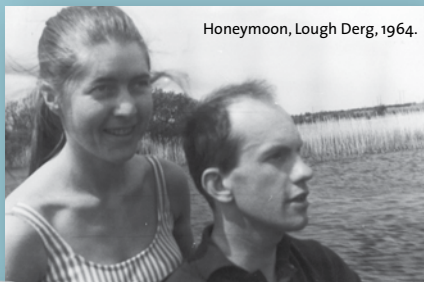
Christopher Fitz-Simon as Sir Lucifer Lupus and Anne Makower as Mistress Vermillion in *The Way of the Wolf*, a parody of William Congreve's *The Way of the World* (1700) using the plot of *Red Riding Hood*. Performed by Dublin University Players revue *Merely Players* (1955).



Christopher Fitz-Simon and Anne Makower in *A Fright at the Opera* in *Walking on Air*. National Arts Theatre.

For their 70th birthday, Vanessa Mitchell and Adrian Fitz-Simon created a charming, composite card, showing their parents at age 2. The remarkable coincidence is that they share an identical birth date on 9 June 1934. Another coincidence, perhaps heralding the direction their lives and careers would take, is that their first foray in the theatre was in George Bernard Shaw's anti-romantic comedy **Arms and the Man**. Anne performed the male role of Major Sergius Saranoff in Francis Holland School in London and meanwhile, Christopher shone in the female role of Catherine Petkoff in St Columba's College, Whitechurch in 1951.

Anne and Christopher originally met in Trinity College and acted in *Players* together. They were both good letter-writers and continued corresponding after college. Both travelled widely in the late 1950s and their paths crossed again in Dublin in RTÉ. They became engaged in the early spring of 1964 in County Roscommon and married on 15th May 1964 in St. Mary's, Hammersmith, by Anne's Uncle, the Rev. Eric Douglas.



Anne Makower and Christopher Fitz-Simon as Lady Macbeth and Macbeth. Dublin University Players.

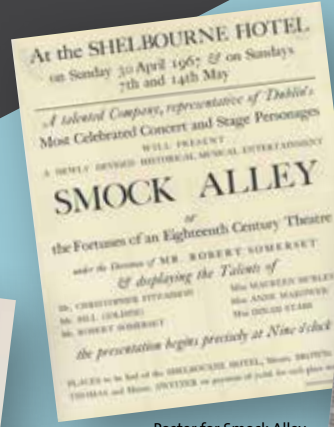
"Chris and I went up to Glencullen and there was the Colonel pouring sherry etc into a fine collection of decanters, and Mrs F. and a friend, Mrs Perry, clucking over the canapes. When all was ready, the ladies disappeared to change into our grandeur. I put on my Green plush and wore a lovely pearl cross that Mrs F. has give me. In the middle, Peggy Butler arrived (early) from Kilkenny and screamed over everybody's finery and Mrs F. emerged from her room in a long grey gown and a white face-pack looking like Marcel Marceau on an off day and wandered around the house saying 'nobody is to look at me.' Eventually the party started and of course I have never been to a party before where literally everybody wanted to meet me!"



Wedding, London, 1964.

Sharing the Stage

ANNE MAKOWER AND CHRISTOPHER FITZ-SIMON
PERFORMING TOGETHER



Poster for Smock Alley at Castletown House or Shelbourne Hotel, 1967.

Programme for The Sheridans at Castletown, Celbridge, Co. Kildare and Bath.

Press cuttings page of Smock Alley.

Anne and Christopher shared the stage on many occasions, long after their days in Trinity College with the Dublin University Players.

Two particular highlights included **Smock Alley** at the Shelbourne Hotel and at Castletown House in 1967 and their jointly written play **The Sheridans** in 1970-71 which toured widely – including Bath.

The Sheridans was a theatrical and musical entertainment based on the story of Richard Brinsley Sheridan and Elizabeth Linley. On March 18, 1772 Sheridan eloped from Bath with Elizabeth, the most celebrated singer of the day. Both parties came from fashionable artistic milieux - Sheridan's father (Thomas Sheridan) was actor-manager of the Smock Alley Theatre in Dublin and his mother (Frances Chamberlain) a novelist of repute; while Thomas Linley, Elizabeth's father, was a composer and musician, and founder of the Academy of Music in Bath. The young couple moved to London where Sheridan soon became famous as the author of **The Rivals** and **The School for Scandal**. He became an M.P. and close associate of the Prince Regent.

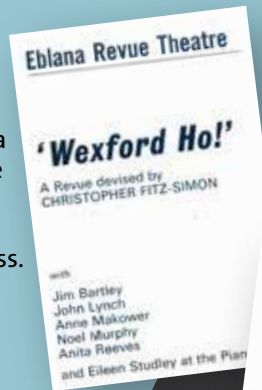


Sketch entitled Recipe For Fun with left to right: Pat Anderson, Anne Makower, Chris Raphael and Christopher Fitz-Simon. Dublin University Players revue Merely Players (1954).

Christopher and Anne collaborated in numerous Revues including **Oh Wexford!** at the Wexford Festival in 1972 and **Wexford Ho** which came to the Eblana Theatre direct from the 1973 Wexford Festival where it enjoyed an unprecedented success.



Adrian Vale, Anne Makower and Christopher Fitz-Simon in **The Sheridans** 1970.



Programme for Walking on Air, National Arts Theatre.

"Christopher Fitz-Simon and Anne Makower have fashioned a production which is at once amusing, diverting and informative. Between sketching in the background story, there are songs, recitations and excerpts from Sheridan's works. The latter are the high points of the show"

Family Life and Homes

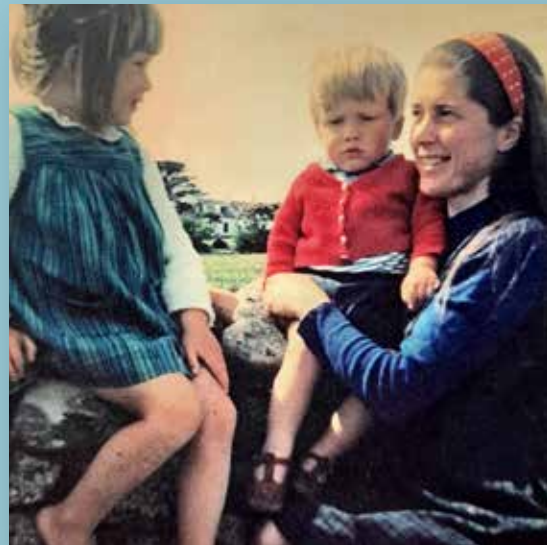
IN DÚN LAOGHAIRE-RATHDOWN



Number 8, Richmond Hill.



Anne and Vanessa. Christening at Number 8, Richmond Hill with conservatory in background.



Vanessa, Adrian, Anne in Connemara, 1969.

Anne and Christopher bought No. 8 Richmond Hill in late 1965 and lived there for the next 46 years. Built in 1836, it was originally in a cul-de-sac with a gate-lodge. The conservatory was curvilinear, like a miniature version of the glass-houses in the Botanic Gardens – not surprising, as the architect for both was Richard Turner!

Their daughter, Vanessa, was born on the 14th July 1965, in the Nursing Home of St. Michael's Hospital, Dún Laoghaire, and Adrian, her younger brother, was also born there, on 1st November 1967. When Christopher took up the job of running the new Lyric Theatre in Belfast, the family let the house for a year. Before returning, they took a cottage in Connemara for six weeks to write **The Sheridans**, a play on Richard Brinsley Sheridan and his wife, the famous soprano, Elizabeth Linley. Christopher had been offered a position with Bord Fáilte, which he accepted and Anne was preparing for the role of Olivia in **Twelfth Night** for Irish National Opera.

Richmond Hill was the perfect place to bring up their two children. Vanessa was married from there in 2001. Adrian was married in 2005. In 2011, Christopher and Anne downsized to a modern mews house in Dún Laoghaire.



Wedding of Jeremy and Vanessa, 2001.



Wedding of Adrian and Lj, 2005.



Grandchildren Emil and Eva Fitz-Simon, 2016.



Jeremy, Vanessa, Sam and Ellen Mitchell.



Christopher in his Study in Dún Laoghaire. (August 2021)



Anne in her Study. (August 2021)



The whole family, France, 2009.

Makower Family

ANNE'S PATERNAL FAMILY



Moritz Makower
1839-1920.
(silk merchant)



Ernest Makower,
son of Moritz.
1876-1946



John Makower, son
of Ernest 1902-1989,
silk merchant and
intelligence officer.



Makower Company HQ in London.
(Building on left.)



Stanley
Makower,
son of
Moritz,
brother
of Ernest
and Anne's
grandfather.

Some of Oscar Wilde's letter to Stanley
Makower is reproduced here on the right.
Stanley met Oscar in Dieppe after Wilde's
release from prison. He wrote an account
of Wilde reading aloud *The Ballad of
Reading Gaol*.

The name Makower originated in the Polish town of Makow, visited by Anne and Christopher in 1993. The family association with the textile trade dates back to Anne's great-grandfather Moritz Makower (1839-1920), who was Jewish, educated in a French school in Berlin and trained in the silk business in France. He moved to London where he set up the Makower silk business in 1862.

The Makower business was also known, like its rival, Courtauld, for its patronage of the arts. Throughout the 20th century, it diversified and expanded as fashion changed, finding particular success in patchwork quilting and historical textiles. A high point for Makower silk was when their silk-taffeta material was chosen by designers David and Elizabeth Emanuel for Princess Diana's wedding dress. The wedding took place on 29 July 1981.

Moritz and his wife Glückchen Jolowicz had five children including Ernest Makower (1876-1946) Anne's Grand-uncle who inherited the family business and Stanley Victor Makower (1872-1911), Anne's Grandfather who forged a different path. Stanley trained as a lawyer but became a writer/journalist instead. His most celebrated novel was *The Mirror of Music* and he was a regular contributor to *The Yellow Book*. Both were illustrated by Aubrey Beardsley. A fascinating correspondence from Oscar Wilde and Alfred Douglas to Stanley is reproduced in part here - they were highly enthusiastic about *The Mirror of Music*.

Stanley produced two further novels and two biographies. He made regular contributions to *The Times* including music reviews and he wrote a brief history of this newspaper. He married Agnes Brügger in 1905 in Switzerland and the couple had four children including Anthony, Anne's father. Stanley died in 1911, at the early age of 39.

Anthony Makower (1906-1984) was a metallurgist and spare-time painter, working in watercolour and oils. He married Sylvia Evelyn Chetwynd and they had four children, Peter, Anne, Michael and Malory.



View from Anthony Makower's House,
Kensington, oil painting.



Anne
visited
Makow in
Poland



Princess Diana's
Wedding Dress,
1981. Makower
silk. Photo by
Laura Loveday.
Credit: Creative
Commons.



Oscar Wilde.
Credit: Creative Commons.



Photo of Anthony, Anne's father with Peter,
Michael and Anne

Chetwynd Family

ANNE'S MATERNAL FAMILY

Press Cutting of Anne Makower with heading 'Is she Fionn MacCool's link to T.E.?'



Anne Makower's grandparents on their honeymoon in Australia. Henry Chetwynd married Eva Berney.



Eva Chetwynd, Anne's grandmother.

Not to be outdone by Christopher's family connection to Daniel O'Connell, Anne is related to the great Finn McCool on her mother's side! Apparently her mother's family tree goes right back through the Scots and Picts to the legendary Irish hero.

Looking back to relatively more recent times, Anne's grandmother Eva Berney whose family was originally from Norfolk was born in Sydney and had a happy lifestyle by the harbour and the nearby bush. Anne's grandfather Henry, set out from Staffordshire for Australia when he was nineteen where he became a civil engineer in Sydney. He met and married Eva and their honeymoon trip was taken on a railway he had helped to build. They were even given a honeymoon suite on the train. They had three children, Dorothy, Sylvia and Enid.

The Chetwynds returned to England in 1897. Henry died in 1909, leaving Eva to bring up her three daughters with the help of several rich, old aunts. The Chetwynds had been awarded an Irish peerage in 1717. Had Sylvia been a boy, she would have inherited the title and become Baron of Rathdowne, County Dublin and Viscount Chetwynd of Bearehaven, County Cork. But formality was not one of her interests and she was much prouder of her Scottish descent from the Macdonalds, Lords of the Isles.

Sylvia was educated by tutors at home, where she learnt to draw, ride, shoot and play the violin - an interest that remained with her for the rest of her life. She was presented at court in 1922. She then studied economics at Cambridge and met Anthony, when friends took her to meet the Makower family, who lived in Hampshire, beside Bedales School, which Anthony and his sisters had attended. He won her heart, not with flowers like all the other young suitors, but with a large cheese. They married in 1931 and had four children, Peter, Anne, Michael and Malory.

Sylvia developed both knitting and woodworking skills. She made most of the frames for Anthony's paintings and constantly knitted sweaters for her children and grandchildren and gloves for the Red Cross. She wrote a children's book and illustrated those of other authors. She badgered London Zoo and a circus to let her sit beside the tiger cage to draw. She preferred the circus, because she said the animals were less bored. She also wrote and illustrated a book about dragons. When arthritis struck, she moved from the violin to the viola, then cello and finally the double-bass, at which she was much in demand. She also founded a string orchestra for players who were good enough, but not in a position to become professional - mostly mothers.

She died at 97, retaining her positive attitude to the last and able to greet her latest great-grandchild, who was born two days before and named Sylvia.



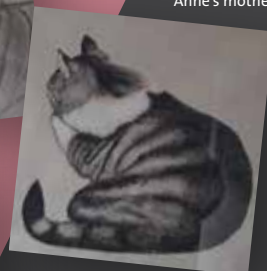
Sylvia with her children Peter, Anne, Mike and Mal in 1998.



Sylvia and Anthony on rocking horses which Sylvia herself restored.



Drawings of cat and tiger by Sylvia, Anne's mother.



Front cover of Sylvia's Memoirs: An Old Lady Looking Back, A Young Lady Looking Forward by Sylvia Makower.



Presentation at court of Anne Makower's mother Sylvia Evelyn Chetwynd (1902-1999)

ANNE MAKOWER

Childhood, School and College



Anne and her brother Peter in the garden at Greenwich, 1936.



Miss McDuff's Riding Stables at Delamere, 1940s. Anne, Nick Mrosovsky, Malory, Michael, Peter and Ivan Mrosovsky.



Family home at Addison Crescent, Kensington.

Anne Makower was born at 22 Croom's Hill, Greenwich on 9 June 1934. Her parents were Sylvia Chetwynd and Anthony Makower and the family included three brothers, an older brother Peter and two younger brothers Michael and Malory. When Michael was born, just over two years after Anne, the family moved to a larger house with an extensive garden at 12 Kilburn Priory.

When war broke out in 1939, they left London to live in the village of Tidcombe in Wiltshire. Anne's aunt Lucretia Mrosovsky joined with her family of three children, having left Romania in the nick of time so it was a lively household. Anne and Peter started school in the local Oxenwood school but in 1941, the family moved again, this time to Delamere, eleven miles from Chester, following Anne's father's new job. Here the family enjoyed country living, horse riding lessons, walks in Delamere Forest and dancing classes for Anne. When the war ended, they all returned to London but to Addison Crescent in Kensington, as the Kilburn house had been demolished. Anne attended St. Paul's Girls' School in Brook Green, not a positive period in her life but she finished her schooling in Francis Holland School, near Sloane Square, a much happier memory. It was here that she performed her very first role, as Major Sergius Saranoff in the school production of George Bernard Shaw's *Arms and the Man*, a thoroughly enjoyable experience.



Arms and the Man by George Bernard Shaw. Anne played the role of Major Sergius Saranoff, third from the right.

In January 1953, Anne embarked in the middle of the night at Holyhead on the 'sixpenny sick' boat to Dún Laoghaire to begin her university life at Trinity College Dublin. She joined the Choral Society, Trinity Players and the College Singers, staying with these three groups throughout her university career. It was a very sociable period in Anne's life, as she and her fellow Singers would head off around the country, camping and hitch-hiking after rehearsals on Saturday mornings. Throughout her College years,

she performed in numerous productions and a particular highlight was when she was chosen as the soprano soloist for Mozart's Requiem in her final year. She took singing lessons with Brian Boydell and during her holidays in London, she continued lessons with Boydell's own teacher, Louise Trenton.

Trinity College Singers at Killary. Malcolm Boyden, Maureen Whittaker, Anne and Tessa Blackhall.



Anne's grandmother's 70th birthday celebration. Grandma, Peter, Michael, Anthony, Malory with Minka the cat, Sylvia, Anne and Ursula Bridge (Anne's Aunt)



Singers and friends including Tony Wright, Lucy Sealy, Chris Raphael, Anne Makower, Brendan Haythornthwaite and Antony Tatlow.

ANNE MAKOWER

Working Life, BBC and RTÉ



Family photo outside London house with Mal, Sylvia, Anthony, Anne and Michael, 1956.



As the Goddess Diana (on left) in Orpheus in the Underworld.



Anne (on left) as Kitty O'Toole in Shamus O'Brian.

After she graduated from Trinity College Dublin, Anne took a variety of jobs in Europe, including work with a travel agency in Italy, with Hungarian refugees in Austria and with Thomas Cook in a ski-resort in Switzerland. When Anne returned to London, she joined the drama department at ABC Television before moving to the BBC from 1959-1961. She started as a production secretary and worked her through a variety of departments within the organisation.

During her time at the BBC, Anne joined the BBC Operatic Club which was based at Broadcasting House. She was Kitty O'Toole in **Shamus O'Brien**, the goddess Diana in **Orpheus in the Underworld** and sang the leading soprano in Schubert's **Die Verschworenen**. She was encouraged to have her voice trained and this was to be a pattern in Anne's life, juggling her career as a soprano with the day job. Her full Operography or Opera Biography is listed in another panel but throughout her extensive career at RTÉ, she was sought after continuously in oratorio, recital, radio and on the stage with soprano roles with the Irish National Opera. She also gave lecture/recitals on Shakespeare and Joyce, performed shows with Bill Golding and represented RTÉ on the European Broadcasting Union Television Music and Dance Committee.

She produced and directed many of the classical music programmes on RTÉ-TV ranging from performances by the RTÉ Symphony Orchestra, recitals, music competitions and documentaries to the RTÉ Proms, for which she also staged and directed five operas. One of her own personal favourites was **The Music Festival to End All Music Festivals**, which she devised, produced and directed, live from the National Concert Hall on New Year's Eve 1982. Compèred by Des Keogh and with very distinguished soloists, the real star of the show was the RTÉ Symphony Orchestra conducted by Proinsias Ó Duinn and aided by the RTÉ Props Department. The programme notes were scribbled by Ian Fox, who also defaced all the photos in the programme.



Programme of The Music Festival to End all Music Festivals.



Follow the Band RTÉ film crew with Joe Everett, Brian Miley, Anne, Anne McLoughlin, Brian O'Reilly and Tony McHugh.

Anne as Diana, wearing her hunting horn headdress in Orpheus in the Underworld.



"I have, of course, sung oratorio and recital work but I like to think of myself as a singing actress, rather than a singer who can act as well. The stage side is what appeals to me most, no matter which side of the footlights."

ANNE MAKOWER QUOTED IN AN INTERVIEW IN THE IRISH TIMES.

ANNE MAKOWER

Directing at RTÉ



Anne in rehearsal for Patrick with Bernadette Greevy.



The leading role in Patrick was played by Edwin Fitzgibbon. Anne also directed him on the stage in Faust and she sang with him in La Bohème.



Anne directing rehearsal of Patrick with choreographer Norman Maen, 1964.

Rumours were circulating in the BBC where Anne worked about the new television service which was supposed to be opening in Ireland. She attended an interview with the new Head of Drama, Hilton Edwards and was offered a job as a Senior Production Assistant. She started with RTÉ on 30 October 1961 and as soon as the new station went on air, on New Year's Eve 1961, she was asked to direct interviews and discussion programmes. She worked on a number of dramas, including RTÉ's very first television drama **Thirst** with Shelah Richards and she worked with Michael Hayes on several one-hour dramas, **The Well of the Saints**, **Everyman** and **Moby Dick**. She was also directing talks, gardening programmes, discussions and a production called **Allegro-2-3-4** a light music series on a spectacular star-shaped set complete with water.

Over the next few years, Anne directed a number of television programmes and series, many, but not all of them musical: **Home For Tea** (an afternoon magazine programme with Al Byrne), **Music in the Making** (with Brian Boydell on the instruments of the orchestra) and **Musicale**. She worked on her first programmes with the Radio Éireann Symphony Orchestra, **Music Room** (recitals) and **Melody Fair** presented by Des Keogh, on which he first met his future wife, Geraldine O'Grady, both of whom became great family friends.



Brian Boydell.



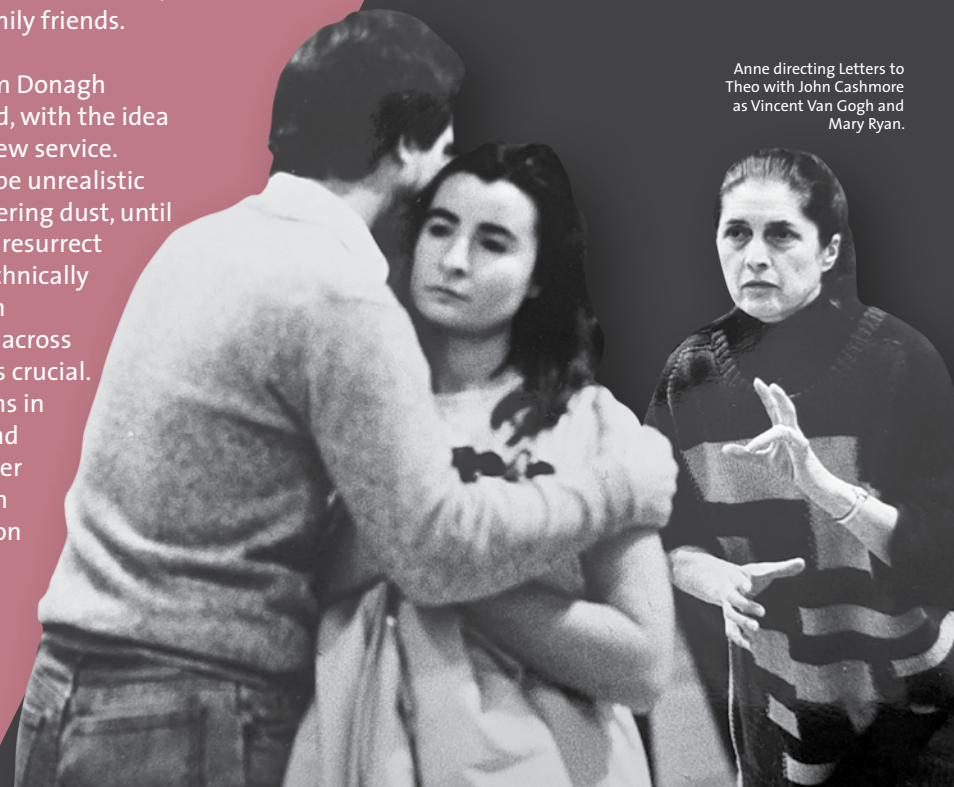
Geraldine O'Grady and Des Keogh.

The TV opera **Patrick** was commissioned by RTÉ from Donagh McDonagh and A.J. Potter before the station opened, with the idea of performing it 'live' on the opening night of the new service. Fortunately, it was realised in time that this would be unrealistic and it was postponed. The score lay on a shelf, gathering dust, until a new Controller of Programmes handed it Anne to resurrect in 1964. It was an ambitious project, particularly technically in that the set and the singers were in TV Studio 1 in Donnybrook and the orchestra and conductor were across the city in the Francis Xavier Hall. Co-ordination was crucial.



James Wilson.

Luckily, the very best technicians in every section were allocated and the opera was a success. Another highlight was **Letters to Theo** in 1984, composed by James Wilson and starring John Cashmore as Vincent Van Gogh. It was televised in 1986.



Anne directing Letters to Theo with John Cashmore as Vincent Van Gogh and Mary Ryan.

SPOTLIGHT ON ANNE MAKOWER AND

Twelfth Night

"On stage she has that indefinable quality called "radiance"

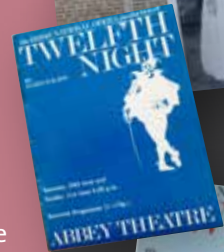
SHEILA WALSH, IRISH PRESS.



Mary Sheridan, Anne Makower and James Wilson.

James Wilson wrote **Twelfth Night** for Irish National Opera and the part of Olivia especially for Anne Makower. It was performed on the afternoon of 1 November 1969 in Wexford's Theatre Royal as a fringe event of the Opera Festival, followed by performances on the stage of the Abbey Theatre in Dublin in 1970. Anne and her fellow singers found the music difficult to learn but extremely beautiful.

At this time, the Irish National Opera was known as the company that brought opera to the people. From 1965-1970, it held over 107 performances of six operas throughout Ireland. Anne firmly believed that the Irish National Opera brought immense opportunities both for singers and audiences. In an article in the Irish Times in 1970, she described: "There are not many opportunities for an Irish singer here and this company, which has used over thirty Irish-based performers, is a magnificent outlet for us all. We love appearing in places outside Dublin, and everywhere we go we seem to be very well supported. For myself, this will be the first time I have sung in a modern opera and I am looking forward to it. I think it helps to have had experience on the producing side; at least it makes me understand the work better."



"Not only does the music sound singeable but one wants to go on hearing it sung"

CHARLES ACTON – IRISH TIMES



"A most attractive and imaginative work"

MICHAEL YEATS – IRISH INDEPENDENT



Mabel McGrath (Maria), Brian Kissane (Malvolio) and Anne Makower (Olivia) in a press photograph before the Irish National Opera production of Twelfth Night by James Wilson at the Abbey Theatre on Saturday 20 and Sunday 21 June.

SPOTLIGHT ON ANNE MAKOWER AND

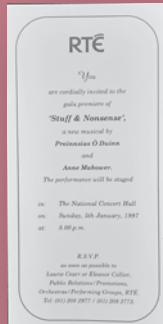
Stuff & Nonsense



Edward Lear with his cat, Foss.



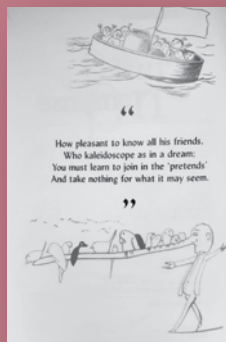
Queen Victoria's Drawing Lesson.



Front cover of Stuff and Nonsense programme with excerpts, including notes on Anne Makower and Proinnsias Ó Duinn.



In addition to her wide range of directorial work, Anne enjoyed writing. She had of course written scripts for documentaries for RTÉ and revue scripts and also **The Sheridans** with Christopher. Her first play was a play with music about Edward Lear, entitled **Stuff and Nonsense**. Proinnsias Ó Duinn composed the music and conducted the RTÉ Concert Orchestra. It was performed in the National Concert Hall in 1997 and a shortened version was recorded for radio. Bill Golding performed Lear. Juliet Murphy danced and sang Foss the Cat. Joan Merrigan, Michèle Forbes, Ray Barror and choruses of children and adults played multiple roles, choreographed by Dex McGloughlin - all under the direction of Anne.



Programme memorabilia.

*"How pleasant to know all his friends,
Who kaleidoscope as in a dream;
You must learn to join in the 'pretends'
And take nothing for what it may seem"*

OPENING CHORUS QUOTED IN PROGRAMME FOR STUFF AND NONSENSE.



Chorus from Stuff and Nonsense.

Anne described in the programme how much she loved Lear's nonsense rhymes and drawings, the main source of his fame and income, although he always longed to be known for his serious paintings. He travelled widely and loved birds and cats, particularly his own cat, Foss. He always felt most at ease amusing children with his inventions and is best known for verses such as *The Owl and the Pussy Cat*, *The Quangle-Wangle's Hat* and *The Pobble who has No Toes*.



Pelican singing and dancing chorus.



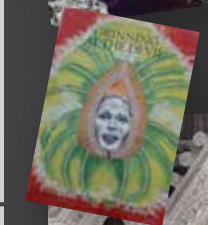
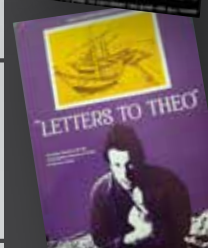
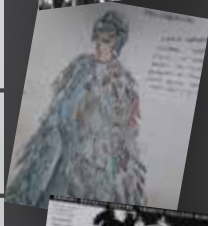
Anne Makower directing ©RTÉ Archives Photo: Des Gaffney.

Performances and Operography

ANNE MAKOWER

Performances

- 1952 'Arms & the Man' (Major Sergius Saranoff) school
- 1956 Mozart 'Requiem' (TCD Choral Soc. soprano solo)
Revue 'Walking on Air' National Arts Theatre
- 1959 Offenbach 'Orpheus in the Underworld' (Goddess Diana) BBC Club
- 1960 Stanford 'Shamus O'Brien' (Kitty O'Toole) BBC Club
- 1961 Schubert 'Die Verschworenen' (Countess) BBC Club
- 1962 Bach 'Magnificat' TCD Choral Soc.
- 1963 Mozart 'Mass in C minor' TCD Choral Soc.
- 1965 Haydn 'Creation' TCD Choral Soc.
- 1967 Puccini 'La Bohème' (Musetta) Irish National Opera
'Smock Alley' Shelbourne Hotel, Castletown
Brahms 'Requiem' TCD Choral Soc. Bach Cantatas St. Bartholomew's
- 1968 Recital Coll. of Music with Kitty O'Callaghan, Mozart, Montsalvatge;
Invitation Concert with RTÉ Light Orchestra;
Recital Coleraine with Michael McGuffin, Operatic & Spanish songs;
Camilleri opera 'Melita' Aquinas Hall, Belfast Festival;
Bach 'Mass in B minor' TCD Choral Soc.
- 1969 Recital Mozart, Ravel with Philip Cranmer, Belfast
J. Wilson opera 'Twelfth Night' (Olivia) Irish National Opera Wexford
Festival & Abbey Theatre
- 1970 Beethoven 'Mass in C'. TCD Choral Soc.
Also in FX Hall with RTÉ Symphony Orchestra
'Go Where Glory Waits Thee' Lyric Belfast, Castletown etc
'The Sheridans' Castletown with John O'Connor, Cavan, Cork,
Bath Festival etc
James Wilson 'Trois Vocalises' for RTÉ Radio
- 1971 'Shakespeare Songs Then and Now' lecture-recital TCD
Recital St Ann's Church - Bach, Schubert, Pepsusch
Invitation Concert FX Hall with RTÉ Light Orchestra
Recital of French Song with Courtney Kenny, Dagg Hall RIAM
- 1972 Bach 'Mass in B minor' TCD Choral Soc.
The Fourth Kingdom, Hibernian Hotel, Dublin Theatre Festival
Duet Recital with Paul Deegan, College Of Music
'Oh Wexford!' Revue White's Hotel, Wexford Festival
Lunch-time Recital French/Spanish with Courtney Kenny, Harty
Room, Belfast
- 1973 'Shakespeare Songs Then and Now' UCD
'Shakespeare Goes to the Opera' with Peter McBrien, Nuala Levins
TCD/UCD
Monteverdi 'Vespers' Pro-Cathedral, St. Canice, Kilkenny, Maynooth
Chapel with Culwick Choral Soc.
'Wexford Ho!' Revue Wexford Festival
'Oh Wexford!' Eblana Theatre, Dublin
- 1975 Spanish Recital May in Monkstown with Veronica McSwiney
& Andrew Robinson
- 1977 Spanish recital St. Ann's Church with Linda Byrne
'The Joyce Book' lecture-recital TCD with Joseph Grocock
Britten 'The Little Sweep' Sutton Park School
- 1978 Lunch-time Recital RIAM with Courtney Kenny
- 1979 'Façade' (speaker) Dublin School of Classical & Contemporary
Dance in Player Wills Theatre



Opera Productions

John Blow:	Venus & Adonis
Britten:	Noye's Fludde
Maxwell Davies:	The Martyrdom of St. Magnus
Donizetti:	Don Pasquale L'Elisir d'Amore
Gounod:	Faust
Timothy Kraemer:	Good King Wenceslas
Menotti:	Amahl & the Night Visitors The Telephone
Monteverdi:	Orfeo Il Combattimento di Tancredi e Clorinda
Mozart:	Così fan Tutte
Nicolai:	The Merry Wives of Windsor
Pergolesi:	La Serva Padrona
A.J. Potter	Patrick (TV)
Puccini:	La Bohème (2) +TV Madama Butterfly (2) +TV
Ravel:	L'Enfant et les Sortilèges
Verdi:	La Traviata (2) +TV Rigoletto (3) +TV
James Wilson:	The Hunting of the Snark Letters to Theo +TV Grinning at the Devil A Passionate Man

O'Connell / Fitz-Simon

CHRISTOPHER'S PATERNAL FAMILY



(left) O'Connell-Fitz-Simon Ladies Maude and May, and their sister-in-law Isobel MacFarlane, en route for the Dublin Horse Show c. 1912.

Christopher Fitz-Simon was born into an extraordinary Irish family with Ulster Presbyterians on one side and various shades of Catholicism on the other – among them 'The Liberator', Daniel O'Connell, his great-great-grandfather.

In the early 19th century O'Connell's eldest daughter Ellen married Christopher Fitz-Simon, a strong supporter of her father's Catholic Association which is said to have held its first meeting at the Fitz-Simon home, Glencullen, a farmhouse in Co Dublin remodelled by the fashionable architect Francis Johnston. Christopher and Ellen were an accomplished couple who read copiously, travelled a great deal and spoke several European languages. She was a published poet.

Christopher and Ellen's grandson, Dan, married Maude McFarlane, a close confidant of Constance Markievicz. She lent her cottage on the Black Glen Road, Sandyford, Co Dublin, to 'the Countess' where the latter trained members of her Fianna. When wanted by the police prior to the 1916 Rising, Maude drove Constance in the pony-trap to Kingstown from where she travelled to Wales disguised as a member of the proletariat. At the same time Dan and Maude's son – Christopher's father – was a cadet at Sandhurst Military College: he was advised by his parents not to notice these goings-on.



Boleslaw von Szankowski, Detail from Countess Constance Markievicz (1901). Collection & image © Hugh Lane Gallery. © Estate of the Artist.



Maude O'Connell Fitz-Simon Collection Christopher Fitz-Simon

Daniel O'Connell M.P. 'The Liberator' 1774-1847. Portrait by Joseph Patrick Haverly R.H.A. Derrynane House. Credit: Government of Ireland National Monuments Service Photo Unit.



Broadside, announcing 'Great Marriage in High Life' - Ellen O'Connell to Christopher Fitz-Simon 1825 - 'Ireland for Ever'



The miniatures depict Christopher (Racketty) Fitz-Simon and his wife Mary, née MacDermott signed G.H. (Gustavus Hamilton) 1761. Brothers Christopher and Richard Fitz-Simon set up partnership with Patrick Hudson and a Capt. Roche who had learnt the craft of glass-making on the Continent. The Fitz-Simon brothers died early in the eighteenth century but the family carried on the business until about 1760. Collection Christopher Fitz-Simon.



Ellen O'Connell, Daniel's eldest daughter, a published poet. She married Christopher Fitz-Simon on 16 July 1825. Daniel O'Connell's aunt, Eibhlín Dubh Ní Chonaill was the renowned poet of 'Caoineadh Airt Uí Laoghaire.'



Pair of portraits of Christopher and Ellen Fitz-Simon in middle age in Derrynane.



Glencullen House, Fitz-Simon family home.

Elliott / Killen

CHRISTOPHER'S MATERNAL FAMILY



Eldron, Smithborough, Co. Monaghan, 'Ancestral home' of the Elliotts, with Eliza and Clemina (seated), Dr. John (on horseback) and a male and female servant, c.1890.

The Elliott family came from the Scottish lowlands in the 17th century probably as servants to an important planter family who was granted Ulster lands. Traditionally the only means of social improvement was through the church. A Rev. John Elliott whose exact background is unknown became minister of Smithborough Presbyterian Church, Co Monaghan, in the early 19c. He and his family lived modestly at Eldron Cottage, the de facto Manse. One of his many children was another Rev. John, ultimately Minister of The Mall Presbyterian Church – known as 'the Scotch Church' – in Armagh. This John's daughter, Alice Elliott, married Dr. William Killen of Belfast in 1902; their daughter Gladys was Christopher Fitz-Simon's mother. Christopher and his brother Nick often stayed for long periods at Eldron with their great aunt Jane Elliott, their granny's sister.

Dr. William Killen became Master of the Benn Hospital in Belfast. Christopher was born in his house in College Gardens. Presbyterian Dr. Killen's daughter Gladys had married Captain O'Connell Fitz-Simon, a Roman Catholic, at a Church of England ceremony in London in 1930.



32 College Gardens, Belfast, home of Dr. William Killen, Christopher's grandfather.



'The Scotch Church' also known as 'The Mall Presbyterian Church'. © Armagh County Museum Collection



The three Elliott girls of Armagh, Hester, Jane and Alice. Alice married Dr. William Killen of Belfast.



The Rev. John Elliott and his family, Armagh, c. 1880. Mrs Elliott, née Trimble; John, Hester, Brereton, Alice, Jane, Robert, Charles, James. Alice centre foreground was Christopher Fitz-Simon's grandmother.



Alice Killen (née Elliott) of Belfast, with her daughter Gladys, Christopher Fitz-Simon's mother, c.1908.



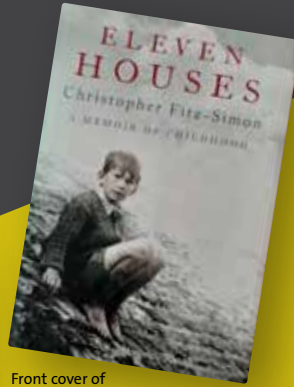
The Wedding of Captain Christopher O'Connell Fitz-Simon M.C. to Gladys Elliott Killen of Belfast, in London, 1930.

Childhood, Eleven Houses and School

CHRISTOPHER FITZ-SIMON



Drawing of St. Columba's College by Christopher Fitz-Simon.



Front cover of Eleven Houses book.



144 Seacliffe Road, Bangor, Co. Down, rented from Mrs Marjorie Magee in 1944-5.



Aviemore, Hill Street, Monaghan where the family stayed with the Killen cousins.



Annaghmakerrig, Newbliss, Co. Monaghan, where the family lodged with Mrs Nora Guthrie.

Christopher Fitz-Simon was born in Belfast in 1934 and he spent his earliest years in India where his father Captain Fitz-Simon was stationed. The family returned to Ireland several years later and his childhood coincided with the Second World War. Christopher's father was stationed in the middle east when war broke out, and the family home in these years was in fact eleven different houses in all four provinces of Ireland. His mother, a gregarious woman unsettled by the war, moved him and his brother constantly: they stayed in the homes of relatives; they were paying guests in country houses; and they lived in accommodation provided by the army in Co. Down and Co. Tyrone. For long periods, the brothers were not enrolled in school and the commencement of formal education proved a shock after years of the freedom of houses, orchards, lanes and fields.

Eleven Houses is a crystalline memoir of his family's odd progress through those odd years, an account by turns hilarious and heart-breaking. Drawing on his extraordinarily vivid recall of the places and feelings of those years, Christopher Fitz-Simon tells a story of growing up that is also, in effect, a story of various hidden Irelands during the twilit years of the war.

In 1948 Christopher went to school in St. Columba's in Whitechurch, Co. Dublin. It was here that he had his first foray into acting, performing in George Bernard Shaw's **Arms and the Man**. He also attended art classes with renowned Irish sculptor Oisín Kelly who nurtured his artistic inclinations. See his impressive stage set for **The Merchant of Venice**.



Maidenhall, Bennettsbridge, Co. Kilkenny, where the family lodged with Hubert and Peggy Butler.



Whinsfield, Sandyford, Co. Dublin, said to be the earliest Modern Movement house in Ireland, designed by Christopher's grandmother in 1934.



Mount Louise, Scotstown, Co. Monaghan, where the family stayed after returning from India, 1938.



Military bungalow, home of Fitz-Simons 1934-6. Tiruchirappalli (Trichy) in India.



Stage design for *The Merchant of Venice*. Set created by Christopher Fitz-Simon.



Military group in Afghanistan where Christopher's father was based when Christopher was a toddler.



Four skinny cousins: John Killen, Nick Fitz-Simon, Margaret Killen, Christopher Fitz-Simon and dog Juno, Co. Clare 1946.

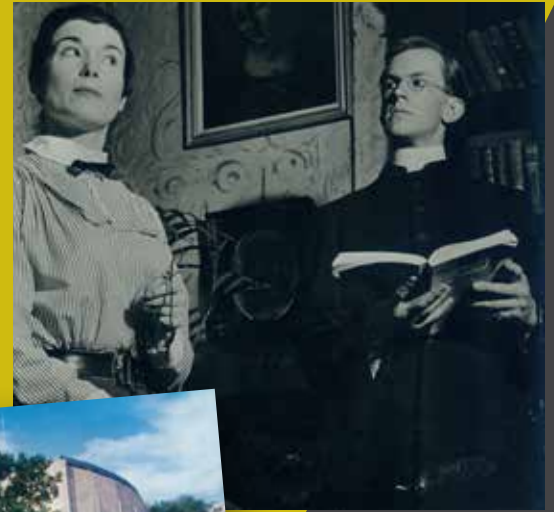
Early Theatre / Film Appearances



Earliest professional appearance by Christopher Fitz-Simon as Mr Trip in Sheridan's *The School for Scandal*, Longford Productions at the Gate Theatre, Dublin. With Dermot Tuohy and John Cowley. Directed by Maurice O'Brien, designed by Alpha O'Reilly.



Members of Dublin University Players leaving Dublin for an English Tour, 1954. From left to right Yvonne Voigt, John Molloy, Olive Clancy, Christopher Fitz-Simon and Eileen Howe. They visited Oxford, Nottingham, Bristol and London Universities.



As Rev. Lexy Mill in Shaw's *Candida* at the Olympia, Dublin, with Una Collins as Miss Garnett. Directed by Gerard Healy, 1956.



Graduation photograph of Christopher Fitz-Simon in 1957.

Christopher Fitz-Simon was awarded a Moderatorship in Modern Languages and Literature from Trinity College, Dublin, in 1957. He was Secretary and later Chairman of the Dublin University Players and Editor of the student literary magazine *Icarus*. He was instrumental in altering the outlook of the Players from a society which many joined 'for its social side' to one with a hopefully more professional stance. By the time he graduated he had played supporting roles in several Dublin theatres and was a member of Irish Actors Equity.



Among the American tour venues was the Wisconsin Union Theatre, designed by Frank Lloyd Wright.



Pike Theatre Club, Dublin. Programme for Sartre's *Men Without Shadows* and Behan's *The Big House*, a double bill immediately following the Pike's celebrated defence against the accusation of immorality.

Christopher has appeared in the theatre in Canada, the United States, Britain and his native Ireland.

He emigrated to Canada in 1958 having appeared at the Gate, the Gaiety, the Olympia, the Pike and the Eblana – the latter with John Molloy's revue company in the guise of Miss Cassy Burke, a dire provincial lady with cultural ambitions. He later described Canada as 'the right place at the right time'. He auditioned for the national touring company and was cast in a six-month tour of Shakespeare and Shaw, unaware that their guest director, Denis Carey, had seen him in a D.U. Players' visit to British universities. He recalled playing in 22 States of the Union and 2 Canadian Provinces as 'one of the most exciting periods of my life'. In Toronto, he appeared in over a dozen TV drama productions and films, simultaneously attending a TV Producers' course.



Caricature of Christopher Fitz-Simon as Cassy Burke. Caricature by Pat Anderson.



Christopher Fitz-Simon as Corporal Winslow in *The Martinet* a TV series for Northstar Pictures, Toronto, directed by Alvin Rakov.



Christopher Fitz-Simon as Cassy Burke in a number of sketches over the years in Dublin University Players and later in professional theatres, TV and Radio.

Some RTÉ and TV Productions

BY CHRISTOPHER FITZ-SIMON IN THE 1960S



Pre-opening meeting in RTÉ, Christopher Fitz-Simon second from right.
© Irish Press



Seamus Healy, Doreen Hepburn, Edward Byrne in *The Hollow Field* by James Douglas (1965).



Dr. Knock by Jules Romains, adapted by Micheál MacLiammóir, with Aidan Grennell as Dr. Knock. Also in the picture: Derry Power, Desmond Perry, Robert Somerset and Ronnie Masterson.
©RTÉ Archives (1963) Ref: 1017/001. Photo: Randall Miles.

In 1961, Christopher Fitz-Simon was appointed as a Producer/Director in Irish Television, Dublin. He directed every possible kind of television production during the first year of the new service. Between 1962-68 he directed over 100 half-hour serial episodes including *Tolka Row* written by Maura Laverty and *The Riordans* by James Douglas. He also directed adaptations from Shaw, Romains, Ó hAodha, Thomas, MacLiammóir, T.C. Murray and Maurice McLoughlin, and new TV drama by J.D. Stewart, James Douglas, Wesley Burrowes, Tom Coffey, Lorcan O'Riain and Bryan MacMahon amongst others.



The School on the Green by Bryan MacMahon, with Cathleen Delaney, Sinéad Cusack in her earliest TV performance, ©RTÉ Archives (1966) Ref: 2679/016. Photo: Roy Bedell.



Eamon Morrissey as O'Flaherty V.C. and Seamus Forde as General Madigan in *O'Flaherty V.C.* by George Bernard Shaw.
©RTÉ Archives (1968) Photo: Roy Bedell.



The Weaver's Grave by Micheál Ó hAodha based on the story by Seumas O'Kelly, with Arthur O'Sullivan, Mairín D. O'Sullivan and Pegg Monahan. ©RTÉ Archives (1962) Ref: 0892/062.

RTÉ released him to direct a number of productions in Belfast and Cork during this time including *Uncle Vanya* and *The Shadow of a Gunman* (Belfast) and *Charley's Aunt* and *Chase Me Comrade* (Cork). RTÉ also facilitated his appearances as an actor for *Smock Alley* (Dublin) and the European Tour of *Othello* with Edwards/MacLiammóir.



The Riordans serial by Wesley Burrowes, with Christopher Casson, Anne D'Alton and Tony Doyle. 1968.



Candida by George Bernard Shaw, with David Dodimead and Kevin McHugh. 1967.
© Michael O'Reilly

Finnuala Flanagan as Moll Garvey in an adaptation of T.C. Murray's *Michaelmas Eve*. 1968.



Stage Productions



Shakespeare's Twelfth Night, site-specific in Kilkenny Castle. Irish Theatre Company on tour 1983. Zelda Golden as Maria, Liam Sweeney as Sir Andrew Aguecheek and Kevin Flood as Sir Toby Belch. Costumes by Nigel Boyd.



The Importance of Being Earnest by Oscar Wilde at the Lyric Theatre, Belfast, with Liam Sweeney as Canon Chasuble and Margaret D'Arcy as Miss Prism. Designed by Monica Frawley.



Brenda Fricker as Ella and Aileen Harte as Donna Lucia in Charley's Aunt.



Charley's Aunt by Brandon Thomas, Des Keogh Productions directed by Christopher Fitz-Simon at the Cork Opera house and Dublin Gate Theatre. Pictures from the subsequent TV presentation. The famous tea-party scene with Frank White Lennon, Des Keogh, Paul Murphy, Edward Byrne, Biddy White-Lennon and Aileen Harte. ©RTÉ Archives (1967) Photo: Roy Bedell.

Though in his middle years he was mainly involved in television, Christopher Fitz-Simon made several forays back into the theatre. This included the Lyric Theatre, Belfast, and the Cork Opera House and Dublin Gate Theatre with Des Keogh Productions; and also as Artistic Director of the Irish Theatre Company. The latter was a touring ensemble designed to bring professional theatre to centres outside Dublin – including Northern Ireland – with a wide repertoire that included specially devised Theatre in Education performances in schools.

"Watching Our Town in Derry at the age of 18 was like waking up as a child to the first fall of winter snow"

GARY MCKEONE, THE SOUTH BANK (THEATRE IRELAND 16, SEPT/NOV 1988)

He looks back with particular affection on Shaw's **John Bull's Other Island**, Thornton Wilder's **Our Town** and Shakespeare's **Twelfth Night** on tour with the ITC, and on Brandon Thomas' **Charley's Aunt** with Des Keogh Productions which ultimately appeared on television with St. Columba's College standing in for its Oxford setting.



Eamon Kelly and Ciaran Hinds in On Baille's Strand by W.B. Yeats.



Aidan Grennell as Sir Francis Chesney and Des Keogh as Lord Fancourt Babberley in Charley's Aunt. ©RTÉ Archives (1967) Ref: 2506/037. Photo: Roy Bedell.



Programme for George Bernard Shaw's John Bull's Other Island directed by Patrick Mason, designed by Monica Frawley and produced by Christopher Fitz-Simon 1980.



Our Town by Thornton Wilder. John Olohan, Donal Farmer, Patricia McMenamin, Lorcan Cranitch and Liam Sweeney. Irish Theatre Company on Tour.

"I have never since come across a Company with such a strong feeling of loyalty as the Irish Theatre Company - it certainly made my first professional job an experience I won't forget"

MONICA FRAWLEY, DESIGNER. (THEATRE IRELAND 16, SEPT/NOV 1988)

We Live Here & Tidy Towns



Malin, Co. Donegal, Christopher Fitz-Simon's earliest choice as national award-winner in the Tidy Towns Competition in 1991. From *The Irish Village*, photographs by Robin Morrison, commentaries by Christopher Fitz-Simon (Thames and Hudson, 1986).



Barrack Square, Ballincollig, Co. Cork: a superb example of the rehabilitation of a decayed British barracks for residential and commercial use. Credit: Southern Advertising on behalf of the O'Flynn Group, 2008.



Tidy Towns Competition, Tallanstown, Co. Meath. A well-presented recycling unit.

Christopher Fitz-Simon's principal work in television was in Drama but in 1980 he was much occupied by writing and directing a film series, *We Live Here*, which allowed him to indulge his interest in the relationship between the natural and the man-made environment. What is 'Vernacular'? looked at domestic buildings in the countryside and on village streets; *Main Street Ireland* examined Wexford with its unsolved traffic problems; there were programmes on *Marine Architecture*, *Canals and Railways*, *The Georgian Streetscape* and *The Legacy of Industrialisation*. He engaged the expert opinions of Seán Rothery, Maurice Craig and others. Such topics were unusual at that time and the series caused considerable informed interest.



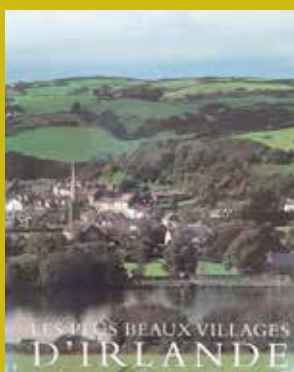
He was invited by UNESCO to write a Report for the Government of Malta on The Use of Certain Palaces and Historic Buildings for Cultural Purposes.

Christopher Fitz-Simon directing his environmental TV film series *We Live Here* (1977) ©RTÉ Archives (1977) Ref: 4264/007. This photo was published in the RTÉ Guide on 16 September 1977, publicising the series which was broadcast in seven parts from 11 November 1977.

A heavily illustrated book, *The Most Beautiful Villages of Ireland*, was published by Thames & Hudson in 2000, subsequently reissued in editions for France, Germany and the United States. In 1991 he joined the judging panel of the Tidy Towns Competition; after attending the training course his initial nomination (from 700 entries) of Malin for national winner was accepted; Mary Robinson presented the award in her first visit to Donegal as President. Since then he has judged in every county. The Irish competition, now bankrolled by SuperValu, is superior in both objectives and compass to similar endeavours elsewhere due to its emphasis on environmental issues – such as the National Pollinator Plan; school participation is essential, including the popular Green Flag scheme for which individual schools contend on, e.g., recycling, biodiversity, water conservation, the promotion of cycling, walking and shared transport, and global citizenship. The competition is unique internationally because fostered by community groups on a voluntary basis, rather than by official bodies. The aim is to make each locality a better place to live, work and visit, creating a unique sense of place.



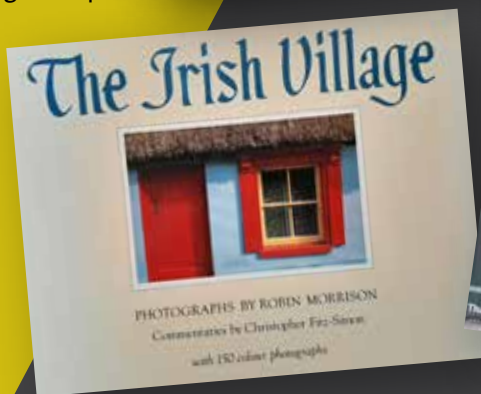
Tidy Towns Competition, Kilkenny. One of the many community-based allotments in Kilkenny's housing estates. (2015)



Les Plus Beaux Villages D'Irlande. French translation of *The Most Beautiful Villages of Ireland* by Christopher Fitz-Simon, photographs by Hugh Palmer.



Die schönsten Dörfer Irlands. German Translation of *The Most Beautiful Villages of Ireland* by Christopher Fitz-Simon, photographs by Hugh Palmer.



The Irish Village by Christopher Fitz-Simon, photographs by Robin Morrison. (Thames & Hudson, 1986)



The Most Beautiful Villages of Ireland by Christopher Fitz-Simon, photographs by Hugh Palmer. (Thames & Hudson, 2000)



Bibliography and Playography

BY CHRISTOPHER FITZ-SIMON

Christopher Fitz-Simon speaking at the Irish Times Theatre Awards 2007 when he was one of the judges.



Books

- The Arts in Ireland** Gill & Macmillan, 1982
- The Irish Theatre** Thames & Hudson, 1983
- The Boys: A biography of Micheál MacLiammóir and Hilton Edwards** Gill & Macmillan 1994; etc. New Island Books, 2002
- New Plays from the Abbey Theatre** Syracuse University Press, 1996
- The Most Beautiful Villages of Ireland** Thames & Hudson, 2000
- The Abbey Theatre: the first 100 years** Thames & Hudson, 2003
- Players and Painted Stage** (ed. RTÉ Thomas Davis Lectures) New Island, 2004
- Eleven Houses: an Irish childhood memoir 1938-1948** Penguin, 2007 eBook 2013
- 'Buffoonery and Easy Sentiment': popular Irish plays of the decade prior to the opening of the Abbey Theatre** Carysfort Press, 2011 eBook 2012
- 'Rise Above!' – Letters from Tyrone Guthrie** Lilliput Press, 2018



Original broadcast series / serials

(WITH NAMES OF LEADING ACTORS AND DIRECTOR)

- Ballylenon (x 48 episodes)** Stella McCusker, Margaret D'Arcy, John Hewitt, T.P. McKenna and Gerard McSorley. Eoin O'Callaghan BBC
- Faithful Departed (x 12 episodes)** Sylvstra le Touzel, Anna Manahan, Mark Lambert. Eoin O'Callaghan BBC
- Spangles 'n' Tights (x 6 episodes)** Pauline McLynn, David Kelly, Frank Kelly. Roland Jaquarello BBC

Selected by Prof Roy Foster as "One of the three best books of 2018"

IRISH TIMES.

Broadcast Adaptations/Translations (WITH NAMES OF LEADING ACTORS AND DIRECTOR).

- Poisson d'Avril (Somerville & Ross)** Eithne Dunne. Martin Esslin BBC
- Lord Arthur Savile's Crime (Wilde)** Jeremy Northam. Eoin O'Callaghan BBC
- The Death of the Heart (Bowen)** Harriet Walters, Michael Maloney, Bill Nighy. John Tydeman BBC
- The Bracknells (Reid x 6 episodes)** Blanaid Irvine, Stella McCusker. Daniel Reardon RTÉ
- *The Dead (Joyce)** Dermot Crowley, Catherine Byrne, Mark Lambert, Pauline Delaney. Peter Kavanagh BBC
- A Mother (Joyce)** Amanda Burton, Catherine Cusack. Peter Kavanagh BBC
- A Painful Case (Joyce)** Marion O'Dwyer, Jim Norton. Eoin O'Callaghan BBC
- Gianni Schicchi (Forzano)** Dermot Crowley. Eoin O'Callaghan BBC
- Siegfried (Giraudoux)** Olwen Fouéré. Aidan Mathews RTÉ
- Dracula (Stoker)** Barry McGovern. Laurence Foster RTÉ
- The Silver Fox (Somerville & Ross)** Cathy Belton. Eoin O'Callaghan BBC
- The Irish RM (Somerville & Ross)** Alex Jennings. Eoin O'Callaghan BBC



Original broadcast plays

(WITH NAMES OF LEADING ACTORS AND DIRECTOR)

- But Still And All** Marie Kean, Harold Goldblatt. Ronald Mason BBC
- Between the Bark and the Tree** Peter Sallis, Gerard Murphy and Simon Russell-Beale. Peter Kavanagh BBC
- Remembrance Sunday** Daphne Carroll. Paul Murray RTÉ
- A Bed in the Nettles** Eamon Keane. Daniel Reardon RTÉ
- Olive** Doreen Hepburn. Daniel Reardon RTÉ
- *Vina** Ann Marie Horan. Daniel Reardon RTÉ
- *A Snowman in July** Mark Lambert. Daniel Reardon RTÉ
- Raskolnikov's Axe** Bill Golding, Mario Rosenstock. Roland Jaquarello BBC
- Marcia Sproule** Stella McCusker. Eoin O'Callaghan BBC

*BBC Prix Italia nomination

*RTE Prix Italia nominations

Two of his books, *Buffoonery and Easy Sentiment* and *Eleven Houses*, are now available as eBooks. *The Boys* and *Eleven Houses* were abridged as serial readings on BBC Radio 4 and RTÉ Radio 1 respectively. He has abridged several novels by other authors for broadcasting and audio books, among them five books by Roddy Doyle of which *The Woman who Walked into Doors* received The UK Talkies Award (1996) for Best Abridged Modern Fiction.