Acting Edition

For Dolores

by Eva O'Connor

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SAMUEL FRENCH

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NOTE

This edition reflects a rehearsal draft of the script and may differ from the final production.

FOR DOLORES was presented by Fishamble: The New Play Company, in association with Lime Tree Theatre|Belltable, Galway International Arts Festival, and Traverse Theatre in July and August 2016. It was performed at Belltable, Mick Lally Theatre, Pavilion Theatre and transferred to Traverse Theatre as part of Edinburgh Festival Fringe, supported by the Scottish Goverment in Ireland. The cast and creative team were as follows:

RÉALTÍN. . . . . Lara McDonnell
MO . . . . . Catriona Faint

Writer. . . . . Eva O'Connor
Director . . . . . Jim Culleton
Set & Costume Designer. . . . . Alyson Cummins
Lighting Designer . . . . . .Suzie Cummins
Composer & Sound Designer . . . . . Denis Clohessy
Choreographer . . . . . Nóra Ní Anluain Fay
Dramaturg. . . . . Gavin Kostick
Literary Assistant . . . . . Róisín Daly
Producer . . . . . Laura MacNaughton
Production Manager . . . . . Pius McGrath
Stage Manager . . . . . Iain Synnott
Stage Manager (Edinburgh) . . . . . Lee Davis
Assistant Producer. . . . . .Evie Mc Guinness
Relighter/Chief LX . . . . . Archer Bradshaw
Production LX . . . . . .Emily Waters
Costume Assistant . . . . . .Toni Bailey
Set Construction . . . . . .Colin Bartley
Production Crew . . . . . John Norton
Marketing . . . . . .Allie Whelan
PR . . . . . O'Doherty Communications
General Manager . . . . . Sarah Bragg-Bolger
Executive Director . . . . . .Eva Scanlan



Fishamble is an Irish theatre company that discovers, develops and produces new plays of national importance with a global reach. It has toured its productions to audiences throughout Ireland, and to twenty-two other countries. It champions the role of the playwright, typically supporting over fifty percent of the writers of all new plays produced on the island of Ireland each year. It has a number of award-winning outreach and education initiatives which it runs with partners in Dublin and elsewhere. Fishamble has received many awards in Ireland and internationally, including an Olivier Award.

"Excellent Fishamble…Ireland's terrific Fishamble" – *The Guardian*

"Ireland's leading new writing company" – *The Stage*

"The much-loved Fishamble [is] a global brand with international theatrical presence…an unswerving force for new writing"
– *The Irish Times*

"The respected Dublin company…forward-thinking Fishamble"
– *The New York Times*

"When Fishamble is [in New York], you've got to go"
– *Time Out New York*

"That great Irish new writing company, Fishamble"
– *Lyn Gardner – Stage Door*

"The superb Irish company Fishamble"
– *The Scotsman*

"Fishamble puts electricity into the National grid of dreams"
– *Sebastian Barry*

Fishamble Staff: Jim Culleton (Artistic Director & CEO), Eva Scanlan (Executive Director), Gavin Kostick (Literary Manager), Laura MacNaughton (Producer), Sarah Bragg-Bolger (General Manager), Allie Whelan (Marketing, Outreach, and Engagement Manager), Evie Mc Guinness (Assistant Producer), Róisín Daly (Literary Assistant)

Fishamble Board: John McGrane, Ronan Nulty, John O'Donnell, Siobhan O'Leary (Chair), Colleen Savage, Christine Sisk, John Tierney, Denise Walshe (Vice Chair)

Former Chairs of Fishamble: Eoin Kennelly, Andrew Parkes (Honorary Life Member), Doireann Ní Bhriain

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CAST

CATRIONA FAINT | Mo

Catriona Faint is a BA (Hons) Acting graduate from Mountview Academy of Theatre Arts.

Her recent theatre credits include: *Hatter in Gallus in Weegieland* (Tron Theatre); Jess in *Lost Girls At Bus Stops* (Play Pie Pint & Traverse Theatre); Katherine in *James V*: Katherine (Raw Material Arts & Capital Theatres); Jonathan Harker in *Dracula: Mina's Reckoning* (National Theatre of Scotland); Annie in *Enough of Him* (National Theatre of Scotland & Pitlochry Festival Theatre); Sebastian in *The Tempest* (Tron Theatre); Annabella in *'Tis Pity She's a Whore* (Sam Wanamaker Festival, The Globe).

Film/TV credits include: Shoshanna in *MyAmi Nails* (The Comedy Unit & BBC Scotland); Bonnie in *Piece in Dal Riata* (Dropshack Films in association with Goldieluck productions); Iona in *Here Comes the Nun* (Dropshack Films & Cannes Film Festival Short Film Corner 2025); Sam in *Volcano Horse Man* (BBC & RTS Short Form Nominee); Basil in Christmas at *Cunningham's* (National Theatre of Scotland).

Catriona Faint has recently received Best Actor at the Filmapalooza Film Festival in Seattle for her performance in *Here Comes the Nun*.

LARA MCDONNELL | Réaltín

Lara McDonnell's recent theatre credits include the role of Mary Warren in *The Crucible* at The Gaiety Theatre, Dublin. She played Young Joan in the West End and Broadway production of *The Hills of California*, written by Jez Butterworth and directed by Sam Mendes.

Previous stage credits include: The title role in the RSC's production of *Matilda The Musical*, at The Cambridge Theatre.

Recent screen includes: The TV series based on Marian Keyes novel, *GROWNUPS* for see Saw Films/Netflix.

Previous screen includes: The short film *Truckload*, directed by Aella Jordan-Edge, Young Rachel *Greatest Days* (The Take That movie); (Elysian Film Group); Lucy in *The Last Bus* (Netflix); Lucy in *The Holiday* (Channel 5/Halo Pictures); Moira in *Belfast* (TKBC); the leading role of Holly Short in *Artemis Fowl* (Disney); Alannah in *The Delinquent Season* (Parallel Films); Young Anne in Sally Wainwright's *To Walk Invisible: The Brontë Sisters* (BBC) and Young Rosie in *Love, Rosie* (Constantin Film).

CREATIVE

EVA O'CONNOR | Writer

Eva O'Connor is an award-winning writer and performer from Ogonnelloe Co. Clare. She makes work for stage and screen, and runs Sunday's Child theatre company with Hildegard Ryan. In 2018, Eva adapted her play *Overshadowed* as a short form television series for BBC Three, and it went on to win the Mind Media Award for Best Drama. In 2018/2019, her play *Maz and Bricks*, produced by Fishamble and directed by Jim Culleton, toured in the run up and aftermath of the Repeal the 8th referendum. In 2022, Eva adapted her Scotsman Fringe First-winning play *Mustard*, co-produced by Fishamble, as a short film for RTÉ Storyland. In 2024, Eva was a writer on Fishamble's trilingual project *Taigh, Tŷ, Teach* which toured to Ireland, Scotland, and Wales, and with her play *Chicken*, co-written by Hildegard Ryan, Eva won the Filipa Bragança Award for best solo female identifying performer at the Edinburgh Fringe 2023, Best Performer at the Dublin Fringe 2024, and won Pick of the Fringe Award at Adelaide Fringe 2025. *The Kerryman*, Eva's second play for Glass Mask Theatre, premiered in Dublin in Spring 2026. Eva was selected for the BBC Writer Spotlight programme 2025, and has several TV and film projects in development. Eva also founded Ireland's first ever climate arts festival, Future Limerick, with Hildegard Ryan.

JIM CULLETON | Director

Jim Culleton is the artistic director of Fishamble: The New Play Company, for which he has directed productions on tour throughout Ireland, UK, Europe, Australia, India, New Zealand, Canada and the US, including eleven transfers Off-Broadway. His productions for Fishamble have won Olivier, The Stage, Scotsman Fringe First, and *Irish Times* Best Director awards.

Jim has directed for the Abbey, the Gaiety, the Belgrade, Staatstheater Mainz, 7:84 Scotland, Project, Amharclann de hÍde, Tinderbox, Passion Machine, the Ark, Second Age, Dundee Rep, CoisCéim/Crash Ensemble/GIAF, Little Museum of Dublin, Fighting Words, Scripts, Dirty Protest, Draíocht, and Baptiste Programme. He has directed audio plays for Audible, BBC, RTÉ Radio 1, and RTÉ lyric fm.

He has also directed for Vessel and APA (Australia), Solas Nua, Mosaic, and Kennedy Center (Washington DC), Odyssey (LA), Origin, Irish Arts Center, New Dramatists, Irish Rep, and 59E59 (New York), as well as for Trafalgar Theatre Productions on the West End, and IAC/Symphony Space on Broadway.

Jim has taught for NYU, NUI, GSA, Uversity, the Lir, Villanova, Notre Dame, UM, UMD, JNU, TU Dublin, Drexel, and TCD. He has edited many books, most recently *Fishamble Tiny Plays* for New Island Books.

ALYSON CUMMINS | Set & Costume Designer

Alyson Cummins studied Architecture at University College Dublin and trained at Motley theatre design school in London. She was a finalist in the Linbury Biennial Prize for Stage Design.

Designs for stage include: *Breaking*; *In Two Minds Fishamble*; *The Lodger Oper Wuppertal*; *Do You Come From Gomorrah?*; *Static; Last Orders at the Dockside*; *Heartbreak House*; *The Risen People*; *Quietly*; *Perve*; *No Escape Abbey Theatre*; *The Last Moth*; *The Race*; *Wires, Strings & Other Things*; Design It exhibition *The Ark*; *Scorched Earth*; *Volcano* - winner of *Irish Times* theatre award for Best Set Design Luke Murphy / Attic Productions; *Acis and Galatea*; *Yeoman of the Guard*; *L'amico Fritz*; *L'Arlesiana*; *Così Fan Tutte*; *Zaza* (Opera Holland Park London); *The Pull of the Stars*; *Our New Girl*; *Medea*; *Jacques Brel Is Alive and Well* and *Living In Paris* (Gate Theatre Dublin); *Morrigan (*Cork Opera House / John O'Brien); *Così Fan Tutte*, *Iolanta*, *L'Enfant et les Sortilèges* (Royal Academy of Music London); *Midsummer*, *This Lime Tree* (Bower Project Arts Centre/Eoin Kilkenny); *Thick As Thieves* (Clean Break & Theatr Clwyd); *The Lion in Winter* (English Theatre Frankfurt); *Tosca* (Icelandic Opera); *Gulliver's Travels*; *Sinners*; *The Nativity* & *The Gingerbread Mix-Up*; *Mixed Marriage*; *Pentecost* (Lyric Belfast) – Best Set Design, *Irish Times* Theatre Award 2015; *The Nest* (Lyric Belfast/Young Vic); *Fabric* – Edinburgh Fringe.

First Robin (Rayner/Marlowe Theatre); *Macbeth* (Iford Arts); *The Lighthouse* (Royal Opera House); *The Night Alive* (DTF/Lyric Belfast); *Be Infants* in Evil Druid; *It's A Family Affair* (Sherman Cymru); *Before It Rains* (Bristol Old Vic and Sherman Cymru).

SUZIE CUMMINS | Lighting Designer

Suzie Cummins is a Dublin-based lighting designer for theatre, dance and events. She has worked as a designer in Ireland for almost a decade.

Previous work with the Company: *Breaking* by Amy Kidd as part of Dublin Theatre Festival 2024; *The Leap* by Gavin Kostick as part of Dublin Theatre Festival 2025

Other theatre credits include: *Lovesong* (Gate Theatre); *Static* (Abbey Theatre); *YFEL* (Pan Pan); *The Playboy of the Western World*, *Super Bogger*, *Danty Dan*, *Tarry Flynn*, *Trad* (Livin' Dred Theatre Company); *Lost Lear*, *The Wrens* (Dan Colley & Riverbank); *The Last Moth*, *The Making of Mollie*, *The Race* (The Ark); *Afterwards*, *Absent the Wrong* (Once Off Productions); *Every Brilliant Thing* (Abbey Theatre); *After Taste* (National Youth Theatre; Abbey Theatre); *The Secrets of Primrose Square* (Pat Moylan Productions); *Minseach* (Sibéal Davitt); *Before You Say Anything* (Malaprop); *Minefield*, *Charlie's a Clepto* (Clare Monnelly).

Associate lighting design credits include: *DruidO'Casey* (Druid Theatre); *Party Scene* (THISISPOPBABY).

DENIS CLOHESSY | Composer & Sound Designer

Denis Clohessy has previously worked with The Abbey Theatre, The Gate Theatre, Fishamble, Rough Magic, CoisCéim, Junk Ensemble, Corn Exchange, Northlight Theatre, Chicago and Beijing Children's Art Theatre. He won the Irish Times Theatre Award for Best Soundscape in 2011 and 2019. He was also a nominee in 2015 for Junk Ensemble and Brokentalker's It Folds. Denis was an associate artist with the Abbey in 2008 and was a participant on Rough Magic's ADVANCE programme in 2012.

Composition for Film and Television includes the feature films *One Night In Millstreet* (Fastnet Films); *Older than Ireland* (Snack box Films); *His and Hers* (Venom Film); *The Irish Pub* (Atom Films) and the animation series *Will Sliney's Storytellers* (Fastnet Films).

NÓRA NÍ ANLUAIN FAY | Choreographer

Nóra Ní Anluain Fay is a performer, choreographer and the director of NAF Dance. She graduated from Fontys University in the Netherlands and her work lies in the bridge between dance and theatre fusing music, text and film, resulting in theatrical explosions that highlight the magic in the mundane and marry sincerity and slapstick.

Her first piece, *Let Them Eat Cake*, was selected to represent the Netherlands in Szoloduo Festival 2022, Budapest. This cemented the tone and movement language of the work she makes and produces through NAF Dance.

Her debut production which she choreographed and co-starred in, *Ham Sandwiches and Discipline*, toured festivals nationally and internationally in 2024 and was nominated for three Dublin Fringe Festival Awards. It had a summer Fit-Up Festival tour and a National Tour in Autumn 2025.

Her film work includes starring in and choreographing Cléa van der Grijn's *The Disembodied Adventures of Alice*, and *Elisa in Wonderland*, which have travelled to and been awarded at international film festivals.

She is currently developing her next pieces, an Irish language work in collaboration with An Taibhdhearc theatre and *Please Break my Heart*, with Uillinn Arts Centre which she'll create and perform in.

Her camp disco productions have toured across Europe unleashing infectious joy and welcoming whole new audiences to dance.

GAVIN KOSTICK | Dramaturg

Gavin Kostick is a playwright, literary manager and independent dramaturg.

His works have been produced nationally and internationally. Favourite works for Fishamble include *The Ash Fire*, *The Flesh Addict*, *The End of The Road*, and *Invitation to a Journey* (with CoisCéim and Crash Ensemble). *The Leap* is Gavin's first play for children.

Further works include: *This is What We Sang* for Kabosh, *Fight Night*, *The Games People Play* and *At the Ford* for Rise Productions and *Gym Swim Party* with Danielle Galligan in co-production with the O'Reilly Theatre. He wrote the libretto for the opera *The Alma Fetish* composed by Raymond Deane, performed at the National Concert Hall. As a performer, he performed Joseph Conrad's *Heart of Darkness: Complete*, a six hour show for Absolut Fringe, Dublin Theatre Festival and the London Festival of Literature at the Southbank.

Gavin is currently the literary manager of Fishamble: The New Play Company, a tutor in playwriting and dramaturgy in both The Lir Academy and Trinity College Dublin as well as being a core mentor on the Tenderfoot Transition Year programme for young writers at the Civic Theatre.

Particular favourite projects that Gavin has initiated and delivered with Fishamble include: Show in a Bag (with Dublin Fringe Festival and Irish Theatre Institute), The New Play Clinic, The Dublin Fringe New Writing Award, Tiny Plays for Ireland, and A Play for Ireland.

Both for Fishamble, and as an independent dramaturg, Gavin's projects and works he has supported have gained significant national and international award recognition including amongst others *Irish Times* Irish Theatre Awards, BBC Stewart Parker Trust, Zebbie Awards, Dublin Fringe Awards, Business to Arts, Olivier, Scotsman Fringe First, Herald Angel and Archangel and New York Critics' Pick.

His own plays have also received similar national and international award recognition. Gavin has recently completed a new version of *The Odyssey*, supported by Kilkenny Arts Festival, ClassicsNow.

RÓISÍN DALY | Literary Assistant

Róisín Daly is a playwright and dramaturg.

Róisín was the winner of Scripts Ireland in 2025 with her play *The Waves Have Ears Too*. She is currently the playwright in residence at Birr Theatre and Arts Centre for 2026. She studied an MA in Dramaturgy at the University of Amsterdam, and holds a BA in English and Drama from Trinity College Dublin.

Róisín served on the reading panel for The Navigator Project and for the Fishamble New Writing Award as part of Dublin Fringe Festival 2025. While in the Netherlands, she was involved in establishing a professional association for dramaturgs (MoMo), and worked as a reviewer and researcher with Holland Festival and the Dutch National Opera for the 2025 Opera Forward Festival.

Róisín has completed an internship within the Abbey Theatre's New Work and Literary Department, and first worked with Fishamble as an intern in 2023.

LAURA MACNAUGHTON | Producer

Laura MacNaughton has worked in the professional arts sector for over twenty years in theatre, film and Dance. She has worked primarily as a General Manager, Producer and Programmer. Laura has worked at a senior level in multiple arts organisations, these include the Gate Theatre, Dublin Dance Festival and The O'Reilly Theatre. Laura is a drama facilitator and director with Belvedere College Drama Department.

Director credits include: *Sherlock* (2024), *Bringing Down The House* (2025), and *HOPE SPRINGS* (2026).

Laura currently sits on the Producers Working Group for the Performing Arts Forum. She holds a Science Degree from Trinity College Dublin and is a classically trained musician and Associate of Trinity College London in music performance.

Laura is the Producer at Fishamble. The New Play Company and previous Fishamble credits include: *In Two Minds* (2023), *Taigh Tŷ Teach* (2024) *BREAKING* (2024), *The Black Wolfe Tone* (2025) and *The Leap* (2025).

PIUS MCGRATH | Production Manager

Pius McGrath is a production manager and lighting designer with twenty years of experience across theatre, film, and large-scale live events. His practice is rooted in collaborative technical problem-solving and creative partnership, working closely with directors, designers, and technical creative teams to deliver precision-crafted productions from intimate theatre pieces to large scale commercial events nationally and internationally.

Production Management & Technical Direction: McGrath's approach to production management emphasises hands-on technical delivery and cross-departmental collaboration. Previously serving as Technical Director of the Elemental Arts & Culture Festival (established 2012-2019), he developed innovative technical solutions including working with pioneering beacon technology integration for interactive heritage trails, collaborating alongside heritage consultants and digital designers.

Currently Production Manager for Bualadh Bós Children's Festival (2022–Present), Limerick's only arts festival dedicated to young people, and Future Limerick Climate Festival (2022–Present), both presented by Lime Tree Theatre | Belltable, McGrath coordinates technical infrastructure, site operations, and multi-venue logistics while supporting diverse creative teams across theatre, music, and outdoor performance.

As Co-Founder and Co-Director of Honest Arts (established 2013), McGrath has collaborated with writers, directors, and designers to produce critically acclaimed original works touring internationally to Edinburgh Fringe Festival, Toronto Fringe Festival, and United Solo Theatre Festival, Broadway NYC. His technical expertise includes;

lighting systems, projection mapping integration, and site-specific adaptations for non-traditional performance spaces.

McGrath serves as Co-Director of Munster Music Academy, and is a guest lecturer at the University of Limerick, teaching both postgraduate and undergraduate students in Site Operations, Lighting Systems, Production Values, Etiquette, and Stage Craft, fostering the next generation of technical theatre practitioners.

Select Production & Lighting Design Credits: *KING* (Production Manager/ Lighting Designer, Fishamble, 2022–Present), *ATG* (Production Manager, Liz Roche Dance Company, 2023), *Like We Were Born To Move* (Production Manager, Abbey Theatre, 2023), *THE BELL RINGER* (Production Partner/ Lighting Designer, Charlie McCarthy, 2022/2023), *FERGAL* (Production Manager/Lighting Designer, Liam McCarthy, 2022–Present), *WAITING FOR POIROT* (Producer/Co-Director/Performer, Honest Arts/Lime Tree Theatre | Belltable, 2021).

IAIN SYNNOTT | Stage Manager

Iain works as a multidisciplinary theatre technician ranging from stage/ production management to lighting and set. Having graduated from The Lir Academy, Iain has worked both nationally and internationally on variousproductions and events across five continents.

Recent work includes: Deputy Stage Manager for the Gate Theatre's *King Lear* directed by Roxana Silbert, Assistant Stage Manager (Book cover) for Matthew Bourne's *Edward Scissorhands* UK/International Tour and Stage Manager on *Scorched Earth* in Dublin Dance Festival by Luke Murphy.

Iain also works as company stage manager and show-caller nationally and internationally for Teac Damsa's critically acclaimed MÁM (2019-2026) Iain is currently field arts independent production manager for 2025.

EVIE MC GUINNESS | Assistant Producer

Evie Mc Guinness is the Assistant Producer for Fishamble: The New Play Company.

Her previous work with the company includes: *The Black Wolfe Tone*, *The Leap* and *The Navigator Project*. She is Line Producer for Brokentalkers covering their international touring in 2025 and 2026 as well as their new production, *The Mirror Stage*. She has worked as a stage manager for theatre for the last ten years. She graduated with a distinction from The Lir Academy's Stage Management and Technical Theatre course in 2016. She has worked as a stage manager with The Abbey Theatre, The Gate, Landmark Productions, Rough Magic, Pan Pan, Collapsing Horse, The Local Group, Brokentalkers, THISISPOPBABY and Livin' Dred both nationally and internationally.

Her previous stage management work includes: *MASTERCLASS* by Brokentalkers (Dublin Fringe Festival, Edinburgh Fringe Festival, RISING Festival, Sydney Theatre Festival); *A Very Old Man With Enormous Wings* by Dan Colley (Edinburgh Fringe Festival, National Tour, Imaginate, Auckland Arts Festival) and *Lost Lear* by Dan Colley (Dublin Theatre Festival, National Tour, Aotearoa Festival).

ARCHER BRADSHAW | Relighter/Chief LX

Archer Bradshaw is a chief LX and touring relighter in theatre and dance, based in Dublin, Ireland. He is a graduate from The Lir Academy with a BT in Stage Management and Technical Theatre, where he specialised in lighting. Since graduating, Archer has worked as a Chief LX, Relighter and Programmer with Fishamble on many of their productions, including *Heaven*, *The Leap* and *KING* across Ireland, India, New York, and the UK. Archer frequently works on multi-sensory theatre for young audiences, with and without additional needs, and he is a strong believer in making high-quality work for our younger audiences.

EMILY WATERS | Production LX

Emily Waters is a Limerick-based Stage Manager for theatre.

Recent credits include: *Jilly Morgan's Birthday Party* National Tour (Lime Tree Theatre); *What are You Afraid Of?* At Kilkenny Arts Festival (Rough Magic); Pat Kinevane's *Silent, Forgotten, Underneath, Before* & *KING* for Fishamble as well as previous work with The Abbey Theatre, THISISPOPBABY, Gúna Nua, Catherine Young Dance Co. & Sunday's Child.

ALLIE WHELAN | Marketing

Allie Whelan is the Marketing, Outreach and Engagement Manager at Fishamble: The New Play Company. Allie has worked on *Mustard*, *King*, *The Humours of Bandon*, *In Two Minds*, *Breaking*, *Outrage*, *Heaven*, *Fight Night*, *The Black Wolfe Tone*, *The Leap*, *The Navigator Project*, *REFUGE* and *For Dolores* with Fishamble.

Allie Whelan graduated from Trinity College Dublin in 2018 with a first class honours degree in Drama & Theatre Studies. Since then, she has worked in marketing, communications and social media roles with Dublin Fringe Festival (2021-2024), Poetry Ireland, Landmark Productions (*Straight to Video*, *Walking with Ghosts*, *Ulysses 2.2*, and *Krapp's Last Tape*), Pan Pan (*The Sudden*, *The Patient Gloria*, *The First Bad Man*, *Cascando*, and *History Play*), Glass Mask Theatre (*Describe the Night*, *Country Music*, *Mother and Child and Celebrity*), The RDS Visual Art Awards (2021-2024) and Music Network Ireland (2022-2023 Spring Touring Season).

Directing credits include: *Pool (No Water)* by Mark Ravenhill, winner of Best Production, Best Ensemble and Best Sound Design at ISDA 2018, *By the Bog of Cats* for Kildare Youth Theatre, and *The Terms and Conditions of Me and My Ma* by Conor Burke in 2019.

As well as her work with Fishamble, Allie also works as a designer, photographer and occasionally as a chef.

SARAH BRAGG-BOLGER | General Manager

Sarah is the General Manager for Fishamble: The New Play Company. She is originally from Canada. She is also currently Executive Director of Dublin Youth Theatre where she has produced shows such as *this is a room...* (Dublin Theatre Festival); *The Spanish Tragedy* by Thomas Kyd (the Project Arts Center); *UBU* devised with CN Smith from the Alfred Jarry text (Smock Alley) and co-produced *Sleepwalkers* (Dublin Theatre Festival) with Pan Pan. She is an associate producer on The 24 Hour Plays: Dublin and was formerly the Chair of Youth Theatre Ireland's board of directors.

Previous arts and stage management work include: the Lambert Puppet Theatre and the Gate Theatre (Dublin), Shakespeare's Globe (London), Edinburgh International Festival and the Traverse Theatre (Edinburgh), and the Art Gallery of Ontario and the Toronto International Film Festival (Toronto).

EVA SCANLAN | Executive Director

Eva Scanlan is the Executive Director at Fishamble: The New Play Company.

Formerly producer at Fishamble, recent productions include *Fight Night* by Gavin Kostick (2025), *Taigh Tŷ Teach*, a trilingual co-production with partners in Scotland and Wales (2024) *In Two Minds* by Joanne Ryan (2023), *Heaven* by Eugene O'Brien (2022), *Outrage* by Deirdre Kinahan (2022), *Duck Duck Goose* by Caitríona Daly (2021), *The Treaty* by Colin Murphy (2021), *Embargo* by Deirdre Kinahan (2020), *The Alternative* by Michael Patrick and Oisín Kearney (2019), *Rathmines Road* by Deirdre Kinahan (2018), *On Blueberry Hill* by Sebastian Barry (2017-2021), *Inside The GPO* by Colin Murphy (2016) and Fishamble's award-winning plays by Pat Kinevane King, *Before*, *Silent*, *Underneath*, and *Forgotten*, and many other productions on tour in Ireland and around the world.

Eva produced The 24 Hour Plays: Dublin at the Abbey Theatre in Ireland (2012-2026), in association with The 24 Hour Plays, New York as a fundraiser for Dublin Youth Theatre. She has worked on The 24 Hour Plays on Broadway and The 24 Hour Musicals at the Gramercy Theatre in New York. Previously, she was Producer at terraNOVA Collective in New York (2012-2015), and has worked on theatre productions, events and conferences at the Bushwick Starr, 59E59 Theaters, New Ohio Theatre, the New School, the Park Avenue Armory, and Madison Square Garden.

CHARACTERS

RÉALTÍN – Irish. Outgoing, but with a certain sadness about her. Used to be the life and soul of the party, but things are different now. She has a one-year-old daughter called Dolores.

MO – Glaswegian. A chip in her shoulder, with a razor-sharp sense of humour. Whip smart and very academic. A recovering alcoholic. She is aunt to baby Dolores.

SETTING

Glasgow

TIME

Present day

AUTHOR'S NOTE

It's often in our 20s that we form the strongest bonds of our lives. My early university years were vivid, messy and electric. I was then, as I am now, obsessed with my friends. I wanted to try and capture the alchemy of a friendship that has the power to define and explode your life.

Writing *For Dolores* has been a complete labour of love. Mo and Réaltín have lived rent free in my brain for the longest time. I am so grateful to the brilliant Fishamble team, for their unwavering support. This play began as a commission during lockdown, and there were times I thought I'd never finish it. Seeing it alive on the stage is such a beautiful thing. Thank you to my wonderful agent Frances, who has read each draft and encouraged me at every turn. And finally, I am so grateful to my friends, my beautiful friends, who have defined my life. I love you. This play is for you.

Scene One

RÉALTÍN *and* **MO** *sit together. They are in some form of joint therapy session. They address each other and the therapist/audience.*

RÉALTÍN. Mo?

MO. What?

RÉALTÍN. Would you like to start?

MO. No, God no.

RÉALTÍN. Right…

MO. The floor is yours.

RÉALTÍN. How generous of you.

MO. This was your idea.

RÉALTÍN. And what, you're here as a favour?

MO. You're welcome.

RÉALTÍN. Okay…well. *(Beat.)* We have reached an impasse.

MO. Impasse? Sounds dramatic. I feel I should warn you. She can be very dramatic.

RÉALTÍN. We're living together.

MO. For our sins. In my tiny one-bed flat.

RÉALTÍN. As friends.

MO. Is that what we are?

RÉALTÍN. I'm just trying to put words on our circumstances.

MO. Good luck with that.

RÉALTÍN. Okay, we're living together as *chosen family*.

MO. Jesus that sounds wanky as fuck.

RÉALTÍN. How would you describe us then?

MO. An almighty clusterfuck.

RÉALTÍN. It's not that bad, surely…

MO. Is it not?

RÉALTÍN. We're living together and there is a child and things have become…untenable.

MO. You're gonna blame the child?

RÉALTÍN. Well a child exploded into our lives and changed everything –

MO. Children tend to have that effect. Most people just get on with it. Dunno why we can't seem to manage that.

RÉALTÍN. We're here for Dolores.

MO. The child's name is Dolores.

RÉALTÍN. She's almost one. Christ, that's mad.

MO. She's hers.

RÉALTÍN. We are trying to navigate a really messy landscape of –

MO. *Landscape* she says. As though our lives are some sort of fucking oil painting.

RÉALTÍN. There's drink involved.

MO. Hardly our most pressing problem.

RÉALTÍN. I would say it's yours, not ours. And on a scale of one to pressing, it's up there.

MO. If you want to get into the list of *impasses* on the *landscape* of our lives, I would say fine, drinking is in there somewhere but looming much larger we have lies, grief, betrayal…

RÉALTÍN. Cruelty.

MO. Aye that too. Keeps things spicy.

RÉALTÍN. I disagree. Cruelty is just cruel.

MO. We're here because of you.

RÉALTÍN. That's surely a bit reductive.

MO. We're here because you fucked it.

RÉALTÍN. Not hugely constructive.

MO. It's the truth though, isn't it?

Scene Two

RÉALTÍN.

Emil was the name
of the lad who proposed to me
with a fuck-off diamond,
on the top of Arthur's Seat,
the day before shit hit the fan.

Uni people called him Finland.
He was Finnish.
Beautiful and chronically banterless.
Wore a new pair of white undies daily,
box fresh like,
drawers full of them,
neatly Marie Kondo'd,
lying in wait to be worn just once.
Would you be well?

There is plenty to be excavated
down into the depths of *why,*
I took that ring off Finland,
up the fateful Crags.
It had a fairly high carat content,
which helped.
It's hard to stomach
what might, or might not have been,
the different domino of things
had I had the gumption
to give him the *no*
he deserved.

I liked the way Finland
kissed me in the mornings,
urgent and hungry.
The way he made coffee,
so careful and exact

in his various European percolators.
The way he traced the line
of my collarbone with his thumb.

I liked his mother.
Birdlike, blonde and beautifuller
than him even.
The way she held me
rather than hugged
when she'd visit from Helsinki.
The way she'd whisper
He thinks you're wonderful.
I didn't believe her
but I was grateful for her lies.

I loved him, sort of.
If you can half love a person.
Their hands but not their politics,
their intellect but not their *click click*
of fingers for the bill.

He loved dogs.
He would get down low
and cup their hairy chins in his hands.
This boy is a serious boy,
he would say,
wrestling an Alsatian,
making out with a scruffy terrier.
The way he was with dogs
made me think he'd make a good dad.
Which says a lot about
my emotional intelligence at the time.

Then there was his temper,
which I found strangely enticing.
Not great, says you,
to fancy the temper of someone.
But the slam of his hand up against walls,

the red-hot poker of unpredictability,
kept me guessing.
Shot me through the heart
with a bolt of being alive.
There are times when I miss that still.

He was rich
in a filthy sort of way,
that I was quick to adjust to.
When we finished uni
he asked me to go with him
as he shimmied diplomatically around Europe,
some kind of UN poster boy,
full of conservative foreign policy
and *ethical* investment ideas.

I agreed to go with him.
A trophy wife,
although I was never particularly shiny.
He suggested I could paint
or volunteer,
bake plaited bread,
learn a language.
It's crazy to me, how monolingual you are.
Work remotely
or not work at all.
The world was my lobster.

Attached, there were a few small strings:
I would need to hide
the less glamourous bits of me.
My scrappy makeup,
plastic airport bags of leaky foundation.
My stained underwear,
rusty with old period blood.
More generally,
I would need to cram and squish
the hairy lumpy failure

of my life
into his bespoke
Scandi chest of drawers
that got shipped around the world with him.

We traipsed around together
for a year.
I trailed after him,
horsing down the coffee and anti-depressants,
weighing myself obsessively,
standing beside European women
with unthinkably slender ankles,
waists the width of a pair of Prada sunglasses,
wishing I was dead.

Then we came back to Edinburgh,
so he could brag about his recent promotion,
his unbridled success,
his relentless ability to fail upwards.

The day before shit hit the fan
we climbed Arthur's Seat.
We argued on the way up
about his next posting.
Him pitching Geneva, Addis Ababa, Hong Kong,
me trying to find the words
to tell him,
I am the wrong shape for this life.
It was then he whipped out the ring box,
tiny and impossibly heavy
with the weight of it all.
Immaculate timing really.

I remember his eyes on me,
the wild intensity of his stare
as he proffered up the ring.
When you've spent your life
desperate for someone,

anyone,
to fix their gaze on you
and suddenly a Finnish God
is staring you down
to the backdrop of a stunning dead volcano
saying,
Marry me Réaltín, you crazy Irish witch.
It can be hard to think straight,
or think at all.

A vision swam before my eyes:
me clad in white,
meringue-like, yet elegant,
swanning down a Finnish aisle
to be claimed by a man
better looking than most of the population.

I knew in my bones
we were doomed to fail.
But look,
it seemed like a decent offer.
Ask anyone
who has finished university
with a 2.2 in English literature,
with no job prospects,
no best-selling novel draft
stowed in the top drawer,
with not so much as an inkling
as to who they even are…
they will tell you I am less mad
than I sound.

Love is a choice.
I remember hearing someone say that once,
thinking,
sounds like bullshit to me.
But as Finland drops to his knee

with Edinburgh sprawled out below us
like a toy town,
whether or not love is involved,
I have a choice to make.

So I bury all the doubts,
press them into the corners of my ribcage,
down into the space between
my bladder and my pubic bone.

Choose life as a trailing spouse,
choose a ring you could pawn off
for a deposit for a one bed,
choose a husband
you're not sure you ever loved.
Yes, yes, yes.
Absofuckinglutely Finland.
YES.

He's punching the air,
kissing me,
calling his mother,
God help us all.
I'm thinking
Mo will never abide by this.
Mo will intercept me
at the altar,
annex me back
a stolen land,
plant a Scottish flag on my sternum,
and say
Come home, you numpty, I miss you.

Mo was sceptical about Finland,
from day one.
She said,
with thin veiled disdain,
the way he touched my collarbone

in public
as though it was his to trace,
made the palm of her hand itch
with the urge
to give him a slap.
They never got along,
but part of me loved the
white-hot rivalry,
the way they squirmed
in each others' company,
sparred politically,
the way they each claimed to know me,
better than the other,
better than I knew myself.

Mo is right of course.
Ultimately it was me
who set the wheels in motion
that mowed us all down.
Some of us shellshocked still,
others dead.
Me very much not married.

Finland killed Mo's younger brother Deco
on the night of our engagement party.
Killed,
or caused him to die.
Finland's in prison now,
on the outskirts of Edinburgh.
Sometimes I wonder
if I should visit him.

Deco is dead and buried
in a graveyard on the southside of Glasgow.
Sometimes I wonder
if I should visit him.

WAIT, THERE'S MORE!

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