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11 January 2023

Sent by email to: [pac@oireachtas.ie](mailto:pac@oireachtas.ie)

Ms. Sarah Cremin  
Committee Secretariat  
Committee of Public Accounts  
Leinster House  
Dublin 2 - D02 XR20

Dear Ms. Cremin

Thank you for your letter of December 20 regarding RTÉ's *Toy Show the Musical*.

New creative projects of all kinds carry a degree of risk – operational, reputational and financial. Across the creative sector both publicly funded and commercial entities routinely invest in artistically, culturally ambitious projects which may or may not reach peak-success in the first run or first season. Indeed, many of RTÉ's best loved television shows would have taken many years of investment to grow to the stature and success that they currently enjoy today.

RTÉ sits at the centre of Irish life, Irish culture, and Irish media. We have a broad public remit and a range of journalistic and cultural obligations. As media fragments more and more, RTÉ, as a dual funded public service media organisation, has an obligation to diversify its commercial activities beyond advertising. We must try new things, to grow and sustain all we are obliged to do. Some will be successful immediately, some won't. Others may take more time.

Theatre, music and storytelling also sit at the heart of Irish life and culture. RTÉ is very proud to have been in a position, with the necessary ambition, to develop and stage *Toy Show the Musical*, and to place it in front of new audiences, including many thousands of children.

Similarly, RTÉ is proud of the child-led, original Irish story and songs which we have created, of the street scape set we have designed and built and of the new young talent we have unearthed. We are also very pleased at this time to create the opportunity of

well-paid employment for more than 100 talented theatre makers; to work at home, in Ireland after a COVID lockdown which saw their industry, their incomes and their artistic outlets decimated. Most importantly, RTÉ is greatly encouraged with the reactions that *Toy Show the Musical* received from audiences that came to the Convention Centre in Dublin to see it.

No doubt the Committee will appreciate that RTÉ as a commercial semi-state must protect its commercial interests. Therefore RTÉ does not disclose the costs and revenues of individual creative or commercial projects, whether they be TV dramas, sports events or a live event such as *Toy Show the Musical*.

In drafting the attached information note we have tried to balance the Committee's legitimate interest in understanding the rationale for this project with RTÉ's commercial interests, particularly for a project that we plan to return to in the future. We also noted the comments of the Committee Chair on *Morning Ireland*, RTÉ Radio 1 on December 20<sup>th</sup> in the middle of the show's run.

As with any new project there is the opportunity for learnings, changes and improvements as we consider year two and beyond. That is the nature of creative development and innovation, of starting new original things - it is rarely easy.

Yours sincerely



**Dee Forbes,**  
**Director General, RTÉ**



## 1. RTÉ and Live Events

As has been well documented, most recently in the Future of Media Commission Report, RTÉ is among the most reliant public service media organisations in the EBU on commercial revenue to sustain what it is obliged to do.

Between 2010 and 2019 RTÉ's total public-commercial funding mix averaged 46% commercial and 54% public funding. Of the many public media organisations in the EBU, RTÉ is the third most reliant on commercial revenues (behind Channel 4 in the UK and PBS in Malta).

With a TV Licence system now losing in excess of €65m per year due to the persistent failure of successive Governments to reform the system and with advertising increasingly being challenged by media fragmentation and digital disruption, RTÉ must seek to diversify its commercial activities. In short, RTÉ must try new things, to grow and sustain all we are obliged to do.

In recent years we have invested in new ventures such as GAAGO and URCTV, we have grown our non-broadcast digital advertising revenues through the RTÉ Player and the RTÉ Radio Player, and we have grown our commercial income through new 3<sup>rd</sup> party distribution and content deals. Live ticketed events is an area we have also sought to develop.

Many media companies - public service and commercial, large and small - have developed adjacent live events to complement their movie, broadcast, streaming or publishing activities.

Disney has long lead the way through it musicals; *The Lion King*, *Beauty and the Beast*, *Disney on Ice*, etc, in extending its movies into multiple live experience formats. In recent years the BBC has developed many live shows based on some of its big TV properties (e.g., *Top Gear*, *Strictly Come Dancing*, *Dr. Who*, *Countryfile*, etc). The New York Times and closer to home the Irish Times or Business Post routinely host a variety of conferences, cultural and other live ticketed events. In the new digital media world, live versions of popular podcasts are now a key part of the live events world as podcasters seek to add live ticketing revenue, merchandising and subscriptions to their commercial activities.

As a public service media organisation, RTÉ uniquely understands the value of providing multiple shared 'experiences' across the day, week and year. It is core to the role of public media – whether through our sports coverage, drama, comedy, news, live concerts or coverage of national events/emergencies – RTÉ seeks to bring people together with output that is memorable and allows people to connect both emotionally and rationally.

RTÉ has for many years been involved in organising, hosting or having a presence at events of all kinds, from the annual National Ploughing Championships to Culture Night, the BT Young Scientist and Technology Exhibition, the RTÉ Choice Music Prize, the RTÉ Folk Awards, Bloom, to the extensive commemorative public events during 2016 and an extensive partnerships and arts supports programme. In music, RTÉ for many years managed both the RTÉ National Symphony and the RTÉ Concert Orchestra. RTÉ's most recent experience of a live large scale musical theatre event was *Centenary* in 2016, a special event to mark the 100 anniversary of 1916.

As an example of previous large scale RTÉ ticketed events, across 2016-2018 RTÉ developed a new dance music show using its Concert Orchestra paired with the popular 2fm DJ, Jenny Greene. Launching at the Electric Picnic in 2016, the show since travelled to sell out shows in Cork, Galway, Killarney and the 3Arena in Dublin, selling out to tens of thousands of fans between 2016 and 2019. In 2017, 2fm and the RTÉ Concert Orchestra again collaborated on a new hip-hop themed show, *The Story of Hip Hop* at the Electric Picnic. Four Irish urban artists (Mango, Jafaris, Erica and Jessica) rapped and sang with the orchestra. *The Story of Hip Hop* also played at the Longitude festival in 2018.

In November 2019, RTÉ set out as part of its Revised Strategy an ambition to develop new live events to complement its broadcasting and online services. The rationale for adding live events to complement RTÉ's television, radio and digital services is three-fold:

- to add both public value and commercial revenue
- to extend and amplify programme and channel brands
- and to grow and deepen RTÉ's relationship with its audiences

The Broadcasting Act 2009 expressly explicitly permits RTÉ to develop and charge for ticketed events, Article 114 (h) states that RTÉ can: '*organise, provide and subsidise concerts, entertainments, education and other activities in connection with a broadcasting service or for any purpose incidental to it and, in relation to any such concert or entertainment, to provide or procure accommodation and, if desired, to make charges for admission*'

While clearly the Covid-19 pandemic delayed RTÉ's ambitions in the live events area, over the past two years RTÉ continued to develop our plans and events for when the sector would again open up for live audiences.

The first of these new events was *Toy Show the Musical*, scheduled for Christmas 2022.



## 2. RTÉ Late Late Toy Show: Extending beyond the TV Show

*Toy Show the Musical* as a project was in development for nearly three years. Over that period it went through a series of development stages both as a concept and creative project.

### **The Late Late Toy Show**

The *Late Late Toy Show* is the most-watched programme on Irish television. From small beginnings in 1975 the RTÉ *Late Late Toy Show* has grown to become a singular phenomenon in modern Irish culture. It is transformative in the lives of the children who star in it and a key touchstone each year for families, viewing from home, who embrace the many new traditions which have grown up around the night itself.

In 2022, average TV viewing for the show (including catch-up viewing on Saturday and Sunday) was over 1.6 million. Over 80% of children in the country tune in to show each year. There are no parallels in any other competitive media market in the world.

RTÉ is extremely proud of the *Late Late Toy Show*, much more than a show about toys, it is now an annual celebration of Irish children, particularly those children that can often be on the margins of their family, community or their classroom. The *Late Late Toy Show* will always remain free-to-air, at the heart of RTÉ's pre-Christmas schedule.

It was the clear that the public interest in participating in the Toy Show was very large. Aside from the big TV audience, before the pandemic, tens of thousands of people applied for tickets each year to be part of the 200-seater studio audience at the Toy Show.

Given the extraordinary audience interest in and engagement with the Toy Show, over the years there have been a variety of ideas to extend the Toy Show brand beyond the programme itself.

The Toy Show Appeal, was the first extension of the Toy Show brand launched in 2020 by RTÉ.

Conceived of by the same team behind *Toy Show the Musical*, the Toy Show Appeal has now raised in excess of €17m in public donations across 2020, 2021 and 2022, and has provided support or services to over 1 million children and their families through multiple charities across the island of Ireland.

Now an integral part of the *Late Late Toy Show*, and thanks to the generosity of viewers, the Toy Show Appeal has become the largest (non-state) contributor to children's charities in Ireland.

### 3. Toy Show the Musical

#### The Proposition

From the outset there was agreement that if RTÉ was to develop a live event related to or based on the Toy Show it had to be original, authentic, and consistent with values and scale of the TV show. Crucially, any show connected to the Toy Show had to be led by children and for children and families.

Building something new from the Toy Show had particular strategic appeal for RTÉ for a number of reasons:

- Engaging and reaching children is increasingly a challenge for all media today, building something new, live and immersive (that is non-screen based) led by children for children and families was a real opportunity for RTÉ to strengthen our relationship with that audience.
- When so many family shows in Dublin are imported (from Disney, Broadway or the West End) creating a new original Irish family show – with Irish voices, Irish characters and new Irish music would offer audiences something unique and distinctive, rooted in our culture and our community.
- The Toy Show is a huge event for children every year and much loved brand among children and families which made it a logical starting point for launching a new theatrical show aimed at those same audiences, particularly audiences who may only rarely experience live theatre.

#### Creative Development

The original idea to begin considering a live show related to the *Late Late Toy Show* came from the then *Late Late Show* producers Jane Murphy and Katherine Drohan as part of an internal workshop to develop live event ideas in early 2020.

Like any creative project, from 2020 the concept evolved through a series of creative development workshops across 2021 and 2022. During this period RTÉ sought the advice and experience of a number of theatre/musical theatre producers and professionals, including; Moya Doherty (then RTÉ Chair), Ciaran Walsh, Julian Erskine and Joe Csibi (RTÉ Concert Orchestra).

It was not until after a week-long theatrical workshop in the summer of 2021, directed by Seimí Campbell working with a team of young actors, that *Toy Show the Musical* began to take shape in the form of an original story centring on a family on Toy Show night.

#### Creative Team

From September 2021 RTÉ began to assemble the creative team to deliver all the elements of *Toy Show the Musical* – script/story, music and lyrics, choreography, set and costume design, casting, lighting, sound and production.

The final creative team on *Toy Show the Musical* was as follows:

**Created & Produced** by Jane Murphy & Katherine Drohan  
**Book by** Lisa Tierney-Keogh and Jamie Beamish  
**Composer** - RuthAnne Cunningham & Harry Blake  
**Director** - Séimí Campbell  
**Choreographer** - James Cousins  
**Musical Supervisor & Orchestrator** – Sarah Travis  
**Set & Costume Design** – Colin Richmond  
**Casting Director** – Maureen Hughes  
**Creative Producer** – Sarah Lynch  
**Consultant Producer** – Julian Erskine  
**Production Manager** - Eamonn Fox

(See Show Programme attached with full details of the creative team’s experience)

The majority of Irish creative professionals working in musical theatre now do so outside of Ireland. RTÉ is very aware of how few opportunities there are here to work on projects of this scale and ambition, and was very excited to be able to offer that opportunity to such a young and talented, almost fully Irish, team.

RTÉ supports the arts in many ways, but perhaps the most practical way is in creating meaningful creative opportunities and pathways for new talent.

### **A diverse cast, led by children**

Central to *Toy Show the Musical* was its child led cast. In total, the production had a cast of 34 children, arranged in three teams and supported by 16 adults. The casting process was led by Maureen Hughes, one of Ireland’s most experienced casting directors for film, TV and theatre. The search for the lead character, Nell Mooney (a 13 year old child), included a nationwide search followed by live auditions in June 2022. The truly diverse cast of children came from across the island, with the three lead Nells – Ceola Dunne from Meath; Clare Keely from Armagh; and Doireann McNally from Louth.

The adult actors were likewise cast from across the island with our three leads, Clare Barrett, Jaime Beamish and Anna Healy from Galway, Waterford and Dublin respectively.

(See Show Programme attached with full details of the cast)

In total, between the creative team, cast, and crew this show employed over 100 people during its run, in addition to a front of house team and set up crew.

### **Scale, timing and market**

Given the scale and reach of the Toy Show itself, *Toy Show the Musical* needed to have similar ambition. Consistent with its remit, RTÉ set out to create a big show for a family audience.

In terms of timing, given the Toy Show is a key part of Christmas and given the target audience is children and families, the show was planned for the Christmas period and holidays (when children are off school).

In terms of the market, the show was positioned as a new original Irish musical for children and families. Just like RTÉ's key broadcast and online competition, the key competition for the show is international - the large imported shows from Disney, Broadway and the West End.

*Toy Show the Musical* is not a pantomime nor is it designed or priced to compete with the much loved Irish pantomimes.

### **Business Development**

As the creative project developed so too did the business modelling. Clearly to produce a musical of the scale and ambition of *Toy Show the Musical* would require investment. Similarly, in making that investment it was also clear that the aim had to be a returnable show over a number of years.

As the creative project took shape RTÉ's Director of Strategy, Rory Coveney working closely with the producers and with the assistance initially of Ciaran Walsh and Julian Erskine and latterly of Sarah Lynch (all experienced theatre professionals), developed the business case for the show. As with any business case it included modelling of projected revenues, ticket pricing, promotion, sales forecasting on the one side and detailed show and other costings on the other.

Public procurement and commercial contracts were managed and negotiated as any other project in RTÉ with the assistance of the finance and legal teams. The key contracts (commercial and employment) related to this project included the following:

- creative team & cast
- venues (rehearsals and show)
- technology and production equipment
- ticketing partner
- merchandising partner

The budgeting and financial management of the project was managed by the producers and the RTÉ finance team, with all appropriate controls. *Toy Show the Musical* is a RTÉ Commercial Enterprises DAC project.

As would be normal in any new venture of this kind the business case was presented to the RTÉ finance team for review and interrogation of the assumptions and the risks. The Chair of the RTÉ Board, Director General and the RTÉ Executive were also briefed on the project.

The final green light on the project was given in March 29<sup>th</sup> 2022 by a subset of the RTÉ Board (the Audit and Risk Sub-Committee and the Programme Sub-Committee).

Toy Show The Musical was launched on 13th May on *The Late Late Show* with a performance of the first original song 'All the Same' by the show's composer, Ruth Anne Cunningham, supported by Saoirse Ruane and a special Toy Show choir:

<https://youtu.be/84L6AYdJ-FU>

### **Promotion**

In order to publicise the show and sell tickets, RTÉ had to promote the show both on its own services and on third party media. Alongside its broadcast and online output, RTÉ routinely promotes its orchestra and live events it produces and supports. Like all broadcasters, RTÉ promotes our own programmes and are expressly permitted by our regulator to cross promote programme related projects like *Toy Show the Musical* outside of commercial airtime.

For information, RTÉ routinely supports non-RTÉ shows, concerts and live events of all kinds through its RTÉ supporting the Arts scheme. Likewise, RTÉ's commercial airtime is and has always been open to commercial live productions, indeed a range of other Christmas shows were heavily promoted across RTÉ services. There are no restrictions on access to RTÉ platforms for the promotion of commercial productions.

### **Pricing and Access**

The show was priced very competitively (€25-€65) relative to its key competition, with booking/service charge of €2.50 per ticket substantially cheaper than other comparable shows in Dublin.

In keeping with the values of the Toy Show, a key ambition for the project at the beginning was to ensure access to the show for those that would typically not go to theatrical/musical productions of this kind.

RTÉ provided two signed shows and special sensory show for those with special sensory needs. The venue also had 12 wheelchair spaces for every show.

With the help of sponsorship we were pleased to be able to invite 150 pupils from each of the ten DEIS primary schools closest to the Convention Centre in Dublin to the show free-of-charge. We also made tickets available to the children's charities that benefited over the past few years from Toy Show Appeal, and working with the Ukrainian Embassy we invited 220 Ukrainian children and families to attend a special performance of the show on Christmas Eve, and across the run we worked with Temple Street Hospital to invite sick children and their families to the show.

#### **4. Toy Show the Musical: Year One**

RTÉ will of course conclude a much more detailed analysis of *Toy Show the Musical* in due course. As would be typical of musicals of this scale and ambition, our aim is to bring the show back over a number of years to recoup our investment.

Overall RTÉ is very proud of the show. Developing and producing a new original musical is complex and difficult, but with a strong and experienced creative team and wonderful cast of child and adult actors, new original songs, beautiful staging, and a uniquely Irish family story, the feedback we have received from those attending the show has been very positive.

While audiences were lower than we had hoped for, we are very heartened by the reaction of those that did attend, particularly children. Children today, with so many digital distractions are a challenge to engage, but children in particular were very taken with story and songs and that the show itself is led by a diverse cast of children like them.

Clearly having to cancel a series of sold out/close to sold out shows on the 17th/18th of December due to cast/crew illness had a big impact on audience numbers, not just to the those shows but also the knock on impact to sentiment and word of mouth about the show over the Christmas period.

As with any new creative initiative, improvements and changes can be made to the show, along with a review of all the operational and commercial underpinnings of the project, but fundamentally we believe we have much to build on for subsequent years.



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RTÉ  
PRESENTS

A child stands on a grassy hill at night, reaching up towards a large, glowing, blue-tinted moon. The moon is surrounded by a swirling cloud of colorful sparks and light. Various toys are floating in the air around the moon, including a rainbow kite, a pink airplane, a blue robot, a beach ball, a bicycle, a skateboard, a guitar, a soccer ball, a teddy bear, and a red ball. The background shows a dark night sky with stars and a city skyline in the distance.

# TOY SHOW THE MUSICAL

Souvenir Programme



Make screen time a good time



Explore more at [rte.ie/screentime](https://rte.ie/screentime)

# RTÉ TOY SHOW THE MUSICAL

**RTÉ is delighted to welcome you to the Convention Centre Dublin to experience *Toy Show the Musical*, a brand new Irish musical for kids, big and small.**

Inspired by our favourite night of the year, *Toy Show* night, this stage show has been created and developed by RTÉ with a truly exceptional team of creative talents drawn from the worlds of music, dance and theatre.

The *Late Late Toy Show* has become a singular phenomenon in modern Irish culture, growing more popular with each passing year. Much more than a television show, the night itself heralds the official 'start of Christmas' across Ireland when generations watch together for a truly special celebration of children and play.

From the outset, Jane Murphy and Katherine Drohan, creators of the *Toy Show the Musical*, knew there was never any point in trying to simply replicate this TV show on stage, but focusing on the joy, playfulness and real emotion that the *Late Late Toy Show* manifests each year in homes and communities

across the country became the rich seam for this new musical production and the reason for doing it at all. So this production turns the lens back on the families who watch and how this magical night, led by children, has the power to transform their lives.

And after such a difficult few years for the live events industry in Ireland, RTÉ is very proud to be supporting and investing in Irish creative and theatrical talent: writers, composers, actors, producers, directors, designers and all the production and technical specialists that it takes to raise the roof on an original show on the scale of this one.

We are honoured to be bringing audiences together, to experience the communal joy that comes from sitting side by side in a theatre as the actors and musicians take to the stage. We really hope you enjoy the show.





# RTÉ TOY SHOW THE MUSICAL

'Are You Ready for Toy Show?'  
Company

'The Best Ever'  
Nell

'Space Boy'  
Luan, Mam, Company

'Don't Play the Radio'  
Dad

'Are You Ready?' (Reprise)  
Company

'8 Billion'  
Nell, Maisie, Company

It'll Be Grand  
Dad, Nana, Company

'Believe'  
Mam, Nell

'Only Show in Town'  
Company

'All the Same'  
Nell, Dad, Mam, Company

'This is Our Night'  
Company



## Classical Tunes from Classic Cartoons

### RTÉ CONCERT ORCHESTRA

Gavin Maloney conductor • Gavan Ring tenor

Presented by Aedín Gormley, RTÉ lyric fm

Marking the centenary year of both Disney and Warner Bros  
with a night of classics from the cartoons!

Music from *Fantasia*, *Bugs Bunny*, *Tom and Jerry*,  
*SpongeBob SquarePants*, *The Simpsons*, *The Pink Panther* and more.

**Sunday 15 January, 7.30pm**  
**NATIONAL CONCERT HALL**

Tickets from €15 • See [www.rte.ie/co](http://www.rte.ie/co)





PLAY ►  
REC ■

le →

# THE GREATEST

# NIGHT

Once a year something so extraordinary happens on TV that you just can't look away. It's the night when children are in charge and the adults get to become kids again.

To whom it concerns, it's the *Late Late Toy Show*...

# ON

In 1974, an inspired idea from *Late Late Show* researcher Pan Collins, which was championed by Maura Connolly and embraced by Gay Byrne, kickstarted what has become the biggest annual celebration of childhood in Ireland. That very first broadcast, as a 30-minute TV slot, has evolved to become the *Late Late Toy Show* that we know and love today.

# TV





PLAY ►

REC ■

THE GREATEST,  
BESTEST, FUNNEST,  
SILLIEST, DEADLIEST,  
HAPPIEST, MAGICAL,  
WONDERFUL,  
INSPIRATIONAL...  
NIGHT OF THE YEAR!

BACK



IT'S THE ONE  
AND ONLY NIGHT  
WE ALL COME  
TOGETHER AND  
EVERYONE'S A KID

In the almost fifty years since its inception, the show has passed through the hands of RTE's finest producers, directors, designers, researchers, costume makers, crew and broadcast teams and is today a singular phenomenon in modern Irish culture. Much more than a television show, Toy Show night now heralds the official start of Christmas for Irish children, when decorations come down from the attic, Christmas trees go up, matching pyjamas are donned and bedtime goes completely out the window! It's the night when generations squeeze together on the sofa for a rare, shared and universally positive experience. The night when the Irish diaspora tune in to watch live from almost two hundred different countries around the world and from every state in the USA. It is transformative in the lives of the children who star in it but also for the children and families, viewing from home, who watch in record numbers each year and continue to create and enjoy new traditions, grounded in joy.

In 2020, during the global lockdown, amid school closures, sports bans and travel restrictions, the Toy Show found a new purpose as a physical force for good in Irish society. The establishment of the Toy Show Appeal that year, a fundraiser for children's good causes, raised over €6million on Toy Show night. A new tradition was born. This year, 2022, marks the third annual Toy Show Appeal.

STORY





# FROM SCREEN TO STAGE

## Creators' Note THE *TOY SHOW* PHILOSOPHY

There is a beautiful alchemy that happens on the last Friday in November each year, on the studio floor in RTÉ. Something truly remarkable happens as the *Toy Show* philosophy travels through the TV cameras, along the electrical cables, up to RTÉ's famous broadcast mast and is beamed out to space, past the moon, before landing on TV sets across Ireland. That philosophy is not simply about showcasing children, it's about seeing and hearing them on their own terms, in all their brilliant diversity, with all their gorgeous unpredictability. It's about celebrating their passion and their enthusiasm for what matters to them.

And for everyone watching TV at home, *Toy Show* night is the night when the children are in charge and when the adults get to be kids again. While it undoubtedly has a transformative power over the kids who appear on the show, it also holds the power to transform the families, watching from home, squished up by the TV. We passionately believe in that transformative power as something worth shouting about, and so, in January 2020, *Toy Show the Musical*



Jane Murphy



Katherine Drohan

began life as an idea to share the *Toy Show* philosophy long after the cameras have stopped rolling. And where better to continue that joyous celebration of Irish childhood, than playing together in a glorious Irish theatre! Really playing, in the truest sense of the word, just like children do.

With a stellar creative team on board, led by Director Seimí Campbell, we have a show today which not only plays, but plays with scale, plays with norms, plays with expectations and plays with the form in an on-stage world where everything is a toy!

*Toy Show the Musical* is not only a salute to the TV show itself and to the generations of RTÉ dreamers and doers (you know who you are) who have made it so special over the past forty plus years, but it's a homage to children, young and old, who determinedly find the opportunity to play given half a chance. Keep on playing!

Jane Murphy and Katherine Drohan  
Creators, *Toy Show the Musical*



## Director's Note PLACING THE MAGIC ON THE SOFA

Though it feels like a lifetime, it's only been eighteen months since Jane and Katherine met me for an enthusiastic coffee to chat about their idea of a *Toy Show* musical. Other than falling in love with their infectious passion and fearlessness, there was an idea there that seemed too clever to pass on—an opportunity to bring a new audience into the theatre, to celebrate one of our most loved traditions, in the form of a new Irish musical. It seemed too good to be true as new Irish musicals don't happen often, especially on this scale. My biggest question was how do we fully celebrate both a television show on stage and a new Irish musical in equal measure? After our first workshop, we soon found an answer: if we took the magic from the studio floor of Donnybrook and placed it on the sofa in a family's living room - that represents every family's living room - we could truly celebrate the tradition of *Toy Show*, and that of everything it encapsulates: play, connectivity, possibility and imagination.



**Séimí Campbell**

And it was play that became the cornerstone for the months to follow, not only as a theme but as our process. Over a year and half of many development workshops and working with wonderfully giving actors, we played. It was cathartic and incredibly moving to see how much everyone cared about this one night in the year—our night. We began to slowly piece our world and story together, with Jane and Katherine's little family becoming the vessel, to which my team began to board.

I'm proud of what we've created and I'm grateful to all those who shared the journey with us—all the makers, writers, storytellers and dreamers. I hope that it pays homage to *Toy Show*, and all those who built that tradition over forty-seven years ago; to all the kids, big and small, who cosy up on their sofas each year at 9:35pm, all connected by the one TV show; but mostly to all the dreamers, who never truly grow up. This one's for you.

**Séimí Campbell**  
Director, *Toy Show the Musical*

The *Late Late Toy Show* has for a long time sought to reach out to and engage children from all parts of the community. Diversity and inclusion are themes that are very much at the heart of the *Toy Show* and its success, and those same themes have been carried across to the *Toy Show the Musical*. RTÉ would like to thank both PwC and Collen Construction for supporting us in offering children from nearby schools the opportunity to come to the show.



# RTÉ TOY SHOW APPEAL

## Changing children's lives for good.

In November 2021 the *Late Late Toy Show* was watched by over 1.8 million viewers, and it was watched by viewers in 150 countries on the RTÉ Player. The programme made history by being one of the highest-rating television programmes on a single channel on record.



The *Late Late Toy Show* experience was already iconic with Irish families, and within Irish culture. With the addition of the RTÉ *Toy Show Appeal*, its power to really add incredible value to the lives of children and families is immense. But beyond this being an exceptional broadcasting achievement, the programme became memorable for an entirely different reason: not only did it celebrate some of Ireland's most amazing children, it created enough funds to help touch the lives of over 1.1 million children and family members across the island of Ireland in the months that followed.

[www.rte.ie/toyshowappeal](http://www.rte.ie/toyshowappeal)





€6.8m

raised in 2021

€17m

total raised

When the RTÉ *Toy Show* Appeal first emerged in 2020, it surpassed all our expectations raising over €6.8million over a single weekend. It was a testament to our audience's generosity, and their passion to help children, that such an incredible sum of money was raised. Those funds proved to be an absolute lifeline for so many charities in the year that followed.

We scarcely dared to hope that our audiences would donate to that level again, but indeed they did. A further €6.8 million was raised in 2021, and thanks to the grant-making expertise of our partner, The Community Foundation for Ireland, over the year ahead, those funds will help over 160 organisations across the island of Ireland, who are working to make children's lives better.

The Community Foundation for Ireland has offered invaluable guidance throughout in terms of philanthropic expertise, their independent management of the grant process, and the disbursement of the funds raised to the successful grant organisations.

We are enormously grateful for their expert advice and dedication. This project is also championed by the *Late Late Toy Show* production team, and other RTÉ staff, and I am very grateful for their contribution to its success. Vivienne Flood has led this project in RTÉ from the outset, without her leadership, this initiative would never have become what it is today.

A special note of thanks also to Revolut founder, Vlad Yatsenko, who made an exceptionally generous personal donation of €1.1m to the RTÉ *Toy Show* Appeal, and who inspired other donors to give by the match donation pledge that he created that incredible weekend last November.

In 2021 the *Late Late Toy Show* was watched by an audience of 1.8 million viewers; watched in 150 countries; the *Toy Show* Appeal raised a total of €6.8m to help children; funds raised have helped over 1.1 million children and families; projects to improve children's lives supported in 32 counties.

Over the lifetime of its existence, the *Late Late Show* has shone a light on many aspects of Irish life. Over the past two years in particular, the exceptional generosity of the Irish public has come to the fore in their huge support for the ambition of this appeal. The *Late Late Toy Show* experience was already iconic with Irish families, and within Irish culture. With the addition of the RTÉ *Toy Show* Appeal, its power to really add incredible value to the lives of children and families is immense.

Just a few weeks ago on *Toy Show* night, the *Toy Show* Appeal once again captured the hearts of our audience, bringing in €3.8m to support Irish children, a total of now over €17m in three years. To our audiences who have tuned in from home and abroad to watch, to share, to give—thank you. You are indeed changing children's lives for good.

Dee Forbes  
Director General, RTÉ

RTÉ Toy Show Appeal in association with The Community Foundation for Ireland  
(Charities Regulator Number: 20044886).

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RTÉ

Here's  
to giving

Thanks to you,  
over a million kids will be kids.

RTÉ  
TOY  
SHOW  
APPEAL



# KEEP



# ON



“Find the song that makes you want to just sing.”

# PLAYING



“

Find the  
fun in every  
ordinary  
thing.

KEEP

ON

DREAMING

“

From one  
year old to  
one hundred  
and three...



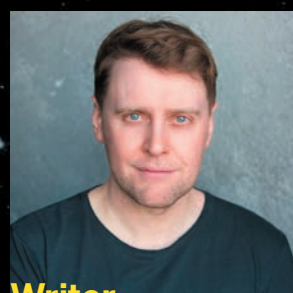
# Bios

## Creative Team



**Director**  
**Séimí Campbell**

Séimí Campbell from Donegal, is a London-based theatre director. Recent work as director in the West End includes: Gary Barlow and Tim Firth's *A Different Stage* in the Duke of York's (co-director), and Jason Robert Brown's *Songs For A New World* in the London Palladium, following a virtual run at The Other Palace. He is Associate Director to Rufus Norris on *Hex* at The National Theatre, London. Séimí is currently directing and developing *Evening Train* by Mick Flannery and Ursula Rani Sarma, ahead of its North American premiere. Other recent credits as director includes *Evita* with the National Symphony Orchestra (National Concert Hall), *Mozart* (Mountview Academy of Theatre Arts), *My Son Pinocchio* (Southwark Playhouse). Credits as assistant/associate include: *Come From Away* (Phoenix Theatre, West End), *Jesus Christ Superstar* (The Barbican). He is the Artistic Director of Irish Youth Musical Theatre.



**Writer**  
**Jamie Beamish**

Jamie Beamish hails from Waterford, now living and working in London. Known for his acting work (*Portia Coughlan*, *Derry Girls*, *Bridgerton*). Jamie was appointed as the inaugural 'artist in residence' at the Theatre Royal in Waterford in 2021. Recent writing credits include *Ghosting* (starring Ann O'Riordan) which was named in *The New York Times* 'What to Stream' theatre recommendations during lockdown when it was presented by The Irish Rep in New York. Previous writing work includes *CAT (The Play)* which was staged in Ireland, Germany and in London's West End. Jamie worked for more than two decades with Little Red Kettle theatre company in Waterford, making theatre with, by and for children.



**Writer**  
**Lisa Tierney-Keogh**

Lisa Tierney-Keogh is an award-winning playwright from East Wall in Dublin. She was Associate Playwright at the Abbey Theatre from 2018-2020. Lisa's most recent play, *This Beautiful Village*, received its world premiere in the Abbey in 2019 and won 'Best New Play' at the *Irish Times* Irish Theatre Awards in 2020. Her work has been performed in the US, Ireland and Mexico. Her critically acclaimed play *Four Last Things* has been translated and performed internationally. Lisa has been nominated for the Stewart Parker Trust Award, the BBC Tony Doyle Television Award, and the Dublin Fringe Festival Awards. She has written extensively for print and online media.



**Music and Lyrics**  
**RuthAnne Cunningham**

RuthAnne Cunningham, from Dublin, is a London-based composer, lyricist, artist and producer. She is a two-time Grammy nominated songwriter for her work with Diana Ross and John Legend. Her writing has achieved over four billion streams with artists such as Niall Horan, Britney Spears, Martin Garrix and Bebe Rexha and Jojo. Collaborations include: Jennifer Hudson, Tiesto, Maren Morris, Becky Hill, One Direction and Avicii with her music featuring in film and TV including *Fifty Shades Darker*, *Empire*, *Grey's Anatomy* and *Love Island*. RuthAnne spearheaded and produced *Irish Women in Harmony* and is a *Toy Show* veteran (1996!).



**Music and Lyrics**  
**Harry Blake**

Harry Blake is a composer, sound designer and writer working in theatre, film and live performance. Some of his recent projects include *Captain Corelli's Mandolin* (West End and national tour), *Wild East* (Young Vic) and *The Memory of Water* (Storyhouse). His musicals include *The Beggar's Opera* (Storyhouse), *Jason and the Argonauts* (Unicorn), *The Sandman* (Southwark Playhouse) and *Thor and Loki* (Hightide, Assembly Festival and The Lowry). In 2017, Harry was appointed as the Cameron Mackintosh Resident Composer at West Yorkshire Playhouse.



**Musical Supervisor and Orchestrator**  
**Sarah Travis**

Sarah Travis is a Tony Award-winning orchestrator, composer, musical director and pianist. She won a Tony and Drama Desk Award for her orchestrations on 2005-6 production of *Sweeney Todd*. Recent work includes *101 Dalmations* at Regent's Park in London, *Beautiful – the Carol King Musical*, *Grease* at the Dominion Theatre, West End and The Royal Shakespeare Company production of *The Magician's Elephant*. She has previously worked on *West Side Story*, *Sister Act*, *Legally Blonde* and *Scrooge* at the Curve Theatre, where she is an associate.



**Choreographer**  
**James Cousins**

James is a choreographer, director and artistic director of his eponymous dance company. He has choreographed works for companies around the world including Scottish Ballet and National Ballet of Chile as well as music videos for the likes of MUSE and Anne-Marie. James was co-director and movement director on the adaptation of Phillip Pullman's *The Book of Dust* (Bridge Theatre); associate director on *The Cher Show* (UK Tour); and next year will be associate director/choreographer on a new production of *Guys and Dolls* at the Bridge Theatre, London. Since 2013 James Cousins Company has created strikingly original dance experiences, inspiring global audiences through performance on stage, screen and a rich participation programme.





**Set and Costume Designer**  
**Colin Richmond**

Trained at the Royal Welsh College of Music and Drama. Linbury Prize finalist 2003. Credits include: *The Best Exotic Marigold Hotel* (tour); *101 Dalmatians* (Regent's Park OAT); *The Wizard of Oz* (Curve); *Grease* (West End, tour); *Wendy & Peter Pan* (Tokyo/RSC); *Royal Hunt of the Sun* (Tokyo); *The Witches of Eastwick* (Stockholm); *Annie* (West End/Toronto, tour); *Pressure* (West End); *The Magician's Elephant*, *Titus Andronicus* and *Vice Versa* (RSC); *Come on Home*, *Jimmy's Hall* and *Unmanageable Sisters* (Abbey Theatre); *Sweeney Todd* (Royal Danish Opera); *Merlin* (Northern Ballet); *Pinocchio* (National Ballet of Canada, Texas Ballet Theater); *Carmen*, *Kiss Me Kate*, *Into The Woods* (Opera North).



**Musical Director**  
**Cathal Synnott**

Cathal's work as musical director includes: *Riverdance* (Broadway and International tours), *Blind Fiddler* (Lyric Theatre Belfast, 2002), *Improbable Frequency* (Rough Magic, 2003), *Sweeney Todd* (Gate Theatre, 2007), *Flatpack* (Ulysses Opera Co. 2012), *Anglo - The Musical* (Verdant Productions 2012), *Threepenny Opera* (Gate Theatre 2013), *Into The Woods* (Lir Academy, 2014), *The Train* (Rough Magic 2015-17), *The Cradle Will Rock* (Lir Academy 2015), *Christmas With The Priests* (Irish Tour 2015), *Once* (Landmark Productions, 2016), *Town Is Dead* (Abbey Theatre, 2016), *Anna Karenina* (Abbey Theatre, 2016), *Jaques Brel Is Alive And Well and Living In Paris* (Gate Theatre 2017), *Assassins* (Gate Theatre 2018), *Copperface Jacks - The Musical* (Verdant Productions 2018), *A Christmas Carol* (Gate Theatre, 2019). In 2020 Cathal began teaching at MTU Cork School of Music on their BA course in musical theatre.



**Lighting Designer**  
**Paul Keogan**

Born in Dublin and based in Belfast, Paul's recent lighting designs include *Ainadamar* for Scottish Opera, Brian Friel's *Translations* (an Abbey Theatre/Lyric Theatre Belfast co-production) and *The Steward of Christendom* for the Gate Theatre Dublin and its subsequent tour.



**Sound Designer**  
**Carl Kennedy**

Carl has worked on numerous theatre productions, working with venues and companies including the Abbey Theatre, Lyric Theatre, The Gate, The Gaiety, Landmark, ANU Productions, Fishamble: The New Play Company, Rough Magic, Decadent, Theatre Lovett, HOME Manchester, Prime Cut Productions, HotForTheatre, Speckintime and Graffiti among others. Carl has been nominated three times for the *Irish Times* Theatre Award for 'Best Sound Design'. He has also worked in radio, TV and video games. He was sound designer for *Mr Wall* on RTÉ Jr which was shortlisted for an IMRO Radio Award in the 2018 drama category.



**Associate Director**  
**Darren Sinnott**

Darren Sinnott's directing credits include *Butterflies of Life* (Jermyn St Theatre and Pleasance, London); *Speak Softly, Go Far* (Abbey Theatre and Dublin Fringe); *Admin* (Dublin Fringe Festival, winner - First Fortnight Award; Outburst Arts, Belfast; Vault Festival, London). Other credits include: associate director for *Once Before You Go* (Gate Theatre, Dublin); assistant director for *Nora: A Doll's House*; *Electric Rosary*; *The Glass Menagerie* (Royal Exchange Theatre, Manchester); *Cold Chips and Pick'n'Mix* (Royal Exchange Theatre, Den Festival); *Farm* (Willfred Theatre, touring); creative associate for *Atomu* (VR, Sundance Film Festival); at Jermyn Street Theatre (2020-2021). Darren has an MFA in directing from Birkbeck, London.



**Associate Costume Designer**  
**Shauna Ward**

Shauna has always expressed a passion for creating. She pursued this love in Limerick School of Art and Design where she specialised in Fashion and Textiles for Production and Costume. Shauna has assisted on the latest productions of *The Cavalcaders* with *Druid* and *The Tempest* with Rough Magic.

With an enthusiasm for making Shauna has created pieces for small productions and independent films in Ireland. Her latest creation was a part of a production that won best overall design in this year's Dublin Fringe Festival.



**Associate Choreographer**  
**Yukiko Masui**

Yukiko is a dancer and choreographer and has been working internationally with contemporary dance companies such as Agudo Dance, Art of Spectra (SE), Cathy Waller, James Cousins, Norrdans (SE), Rhiannon Faith, TRIBE and more. Commercial credit includes Coldplay, DJ Fresh and Ministry of Sound. Choreography credit: Norrdans, The Place, Northern School of Contemporary Dance, London Studio Centre and Ballet Boyz (R&D). Musical and theatre credits include: *A Little Night Music* (Story House), *Miss Julie* (Southwark Playhouse), *Guy - the New Musical* (Bunker Theatre) and *Urine Town* (LCM). She has received a Choreography Award from DanceXchange and was mentored by Akram Khan Company supported by Sky Arts. She is currently an associate artist at The Place and Dance East associates as SAY.



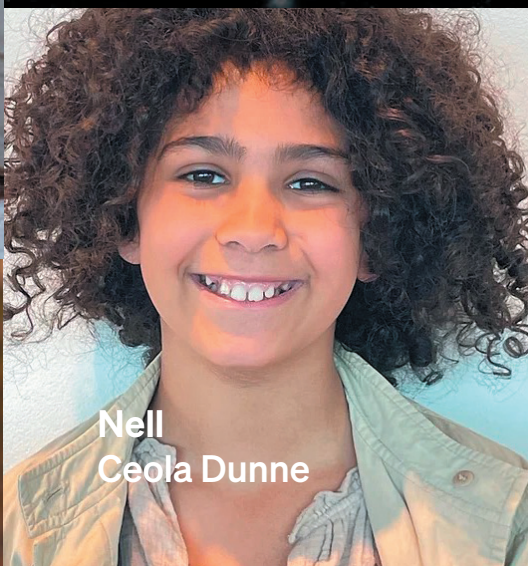
# Bios

## Kids Cast

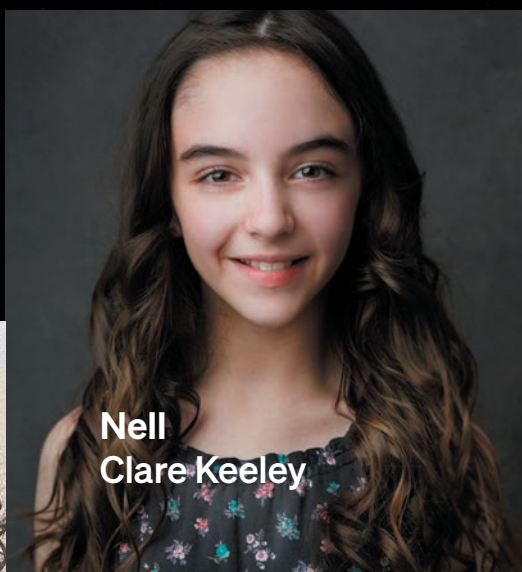
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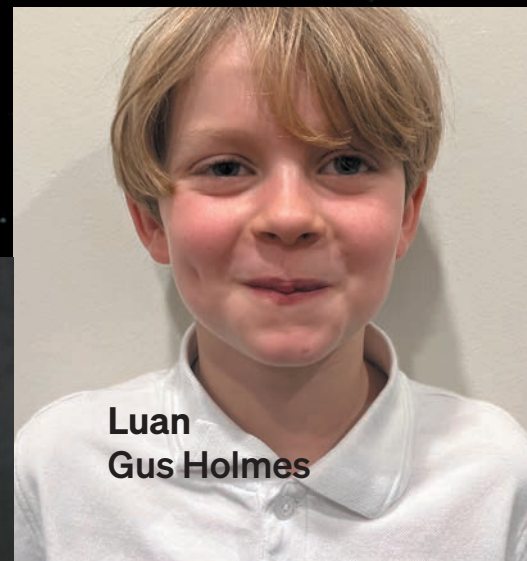
Nell  
Doireann McNally



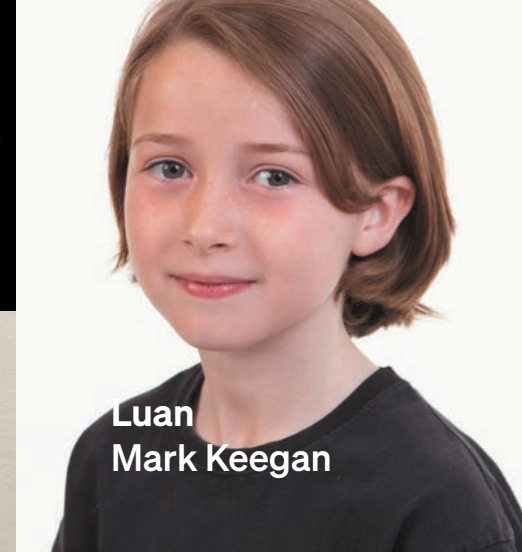
Nell  
Ceola Dunne



Nell  
Clare Keeley



Luan  
Gus Holmes



Luan  
Mark Keegan



Johnny  
Calum Kieran



Maisie  
Lilymai Clancy



Maisie  
Mabel Sweeney



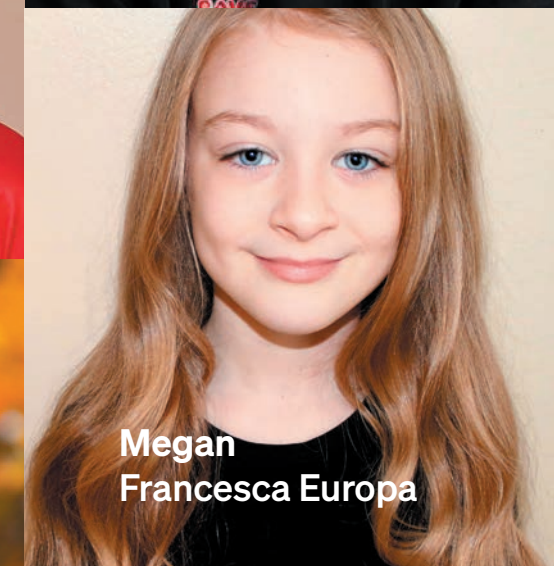
Maisie  
Sadbh Breathnach



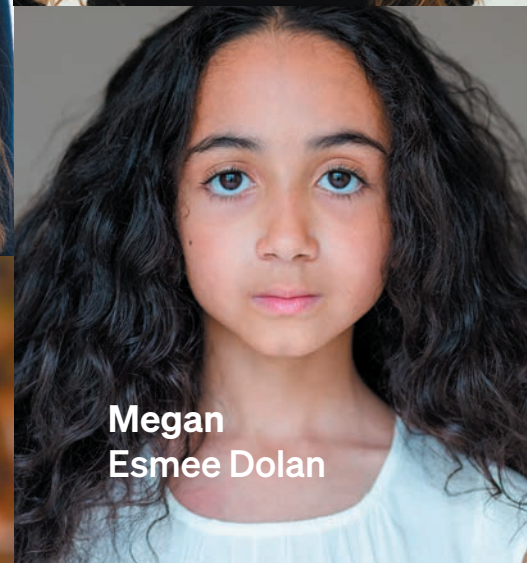
Megan  
Croia Farrington



Johnny  
Alex Hughes



Megan  
Francesca Europa



Megan  
Esmee Dolan



Johnny  
Zackery Kilduff



Luan  
Joseph Dunne



Garry  
Harry Holmes



Garry  
Eric Li

Casper  
Kitmarie Hunter

Caoimhe  
Sunni Doody

Garry  
Gabrielle Miley

Frankie  
Grace Lei

Caoimhe  
Saoirse Birmingham

Adam  
Adam King

Casper  
Arthur Peregrine

Max  
Noah Rafferty

Caoimhe  
Jodi Kaye

Betsy  
Elsie Akinduko

Max  
Charlie Long

Frankie  
Emma Campbell

Frankie  
Ruby Connolly

Max  
Leon Hannon

Casper  
Harley Cullen Walsh

Betsy  
Gillian Charles

Betsy  
Amelie Hurley Byrne



# Bios

## Adult Cast



**Dad**  
**Jamie Beamish**

Theatre work includes: in the UK, seasons at the National Theatre, Royal Shakespeare Company, Donmar, Almeida, Shakespeare's Globe, London's West End and much more. In Ireland Jamie has performed with Corcadorca where he played the title role in *I, Keano* at the Olympia Theatre and most recently appeared on The Abbey stage in *Portia Coughlan*. Film and TV work includes: *Billy the Kid*, *Bridgerton*, *HALO*, *Derry Girls*, *Extra Ordinary*, *WILL*, *The Commuter*, *Love, Rosie*, *Pan*, *London Irish*, *Pudsey The Movie*, *The Borgias*, *Hanna*, *Anna Karenina*, *The Eagle*, *Atonement*, *Robin Hood* and more.



**Nana**  
**Anna Healy**

This year saw Anna play Ticket Person (to excellent reviews) in the award-winning *The Last Return*, Galway Arts Festival, Edinburgh Festival, Gate Theatre Dublin. She also played Maggie May in *Portia Coughlan* alongside Denise Gough, for the Abbey Theatre. Further credits include: *Fall of the Second Republic* at the Abbey Theatre; *White Devil*, Shakespeare's Globe; *The Seagull*, Gaiety Theatre. On screen: Euphrosene opposite Tilda Swinton in *Orlando*; *Inside I'm Dancing* with James McAvoy; *Mother's Day* with Vicky McClure; *Emmerdale* for ITV. Anna stars alongside Brian Cox in *Mint*, a new animated TV series (to be released in 2023).



**Mam**  
**Clare Barrett**

Clare trained at the Conservatoire TU, Dublin. Recent credits include: *Medicine* (Landmark, GIAF, St Ann's Warehouse); *Trad* (Livin Dred); *Much Ado About Nothing* (Rough Magic- K.A.F)—nominated for Best Supporting Actress in the ITTA; *The Unimaginable Sisters* (Abbey Theatre); *Wizard of Oz* (COH); *Minding Frankie* (Lowry Theatre/Gaiety Theatre) *Angela's Ashes* (LimeTree Theatre/Bord Gais/GOH Belfast); *The Train* (Rough Magic, Abbey Theatre/ DTF/ MAC)—nominated for Best Supporting Actress in the ITTA; *The Dead* (Performance Corporation-Project); *Big Maggie* (Druid), *DruidShakespeare* (Druid/ Lincoln Festival NYC), *Moll* (Verdant, Gaiety Theatre); *I ♥ ALICE ♥ I* (HotForTheatre — Winner of Best Female Performer in the Absolut Fringe Festival; *Good Grief* (Netflix); *Sisters* (Sare & Suze Productions); *Wild Mountain Thyme* (Heather Productions); She also plays Bronagh in RTE's *Fair City*.



**Katie**  
**Niamh Moriarty**

Niamh is set to star alongside Sharon Horgan, Michael Sheen and Alison Oliver in BBC's *Best Interests* (2023) written by BAFTA-winning Jack Thorne. Recent credits include: *Silver* (Amazon Prime, 2023); *Riverdance: The Animated Adventure* (2021); *My Mother's Shoes* (2019). In theatre: Tiny Tim in Jack Thorne's *A Christmas Carol* (Gate Theatre). Niamh is delighted to be bringing the magic of Irish Christmas to the stage with the wonderful company of *Toy Show the Musical*.



**Ensemble/Understudy Dad**  
**Leo Hanna**

Leo has acted in the films *Joyride* (alongside Olivia Colman), *Wolf* (with George Mackay, Lily-Rose Depp and Paddy Considine) and *Joan Verra*. He will also be seen in the upcoming feature *Cocaine Bear* directed by Elizabeth Banks.



**Ensemble/Understudy Mam**  
**Jessica Cervi**

Jessica Cervi is a London-based actress from East Wall, Dublin. She originated the role of Bernie in the West End production of *The Commitments*, and other performance credits include: *Sunday Night at the Palladium*, *Ant & Dec's Saturday Night Takeaway*, *West End Live* and appearances with the RTÉ Concert Orchestra. In 2010 Jessica took on the role of Serena Katz, having been announced the winner of the RTÉ-produced television series *Fame—The Musical*. After touring the country with *Fame*, Jessica secured a place at the prestigious Royal Academy of Music in London where she studied Musical Theatre. Jessica is thrilled to be back home and part of this wonderful cast of *Toy Show the Musical*!



**Ensemble/Understudy Nana**  
**Rose Henderson**

Rose Henderson is best known as Sister Assumpta in *Father Ted*, Val in *Fair City* and Mary in the Daniel O'Donnell 'Gas Boiler' ad. She has written two plays, *Ruby Tuesday* and *Take Off Your Cornflakes* (Show in a Bag 2017 with Pat Nolan), toured Ireland with *Weighing In* by Ger Gallagher, and her first musical was *Parcel from America* by Tomaseen Foley at Smock Alley. In short film, Rose was 'Best Actress' nominee at the Richard Harris International Film Festival for *Rip to the Rescue* by Cian McGarrigle. Her own film *Shifting Sands* premiered in Galway, and *Wireless* by Brian Dwyer has just premiered at Fastnet.



**Ensemble**  
**Bryan Quinn**

Bryan is an actor, presenter, and musician and a graduate of Jacques Lecoq, École Internationale de Mime et Mouvement.

Stage work includes *She Stoops to Conquer* (Abbey Theatre); *Billy in Once*, directed by Andrew Shaver; *The Colleen Bawn* (The Lyric, Belfast); *Hard to be Soft* (Prime Cut); *Gulliver* (Big Telly Theatre Company); *The Shitstorm* (Abbey Theatre) and *This Beach* (Brokentalkers). Screen credits include: *The Dry* (Britbox); *Redemption* (ITV/Virgin Media); *Apocalypse Clown* (Fastnet), *iGirl* (Zanzibar), *Fair City* (RTÉ), *Finding You* (MK1), *Holy Island* (Samson Films), *Stir* (Tailored Films), *The Last Right* (Deadpan Pictures); *Game of Thrones* (HBO); *Vikings* (History/MGM); *The Professor and the Madman* (Icon Entertainment); *Dublin Old School* (Element Pictures) and *Trainspotting T2*.





### Ensemble/Children's Dance Captain Emma Rose Creaner

Emma Rose Creaner is an actor from Cork, based between Dublin and London. She is a graduate of the BA in Acting at The Lir Academy, Dublin. Emma Rose was an ensemble member of the original devising workshop for *Toy Show the Musical*. Other credits include: Amy in *Somewhere Here*, a short film by Juanita Wilson; Bonnie in *Anatomy of a Suicide*, directed by Tom Creed at The Lir Academy; and Calliope in *Don't Kill Spiders* for ReBoot Live.



### Ensemble/Children's Dance Captain Aoife Dunne

Training: American College, Dublin. Theatre credits include: winner of 'Play in a Day' (Sky Arts/Alexandra Palace); *The Witches of Eastwick in Concert* (Sondheim Theatre); Stephen Sondheim's *Old Friends* (Sondheim Theatre); *Maria Friedman and Friends: Legacy* (Menier Chocolate Company).

Workshops include: *You Can't Get There From Here*; *The Twiggy Story* (Menier Chocolate Factory); *Toy Show the Musical*.

Credits in training: the Witch in *Into The Woods*; Queenie in *The Wild Party*; and Alyson in *A Grand Night for Singing*.



### Ensemble Camille Lucy Ross

Camille is a graduate of the Philippe Gaulier School, LA's iO West Improv School and The Gaiety School of Acting. She most recently appeared in Disney's *Disenchanted*. Theatre credits include: *The Treaty* (Fishamble); *Sauce* (Bewleys); *The Fall of the Second Republic* (Corn Exchange); *The Odd Couple* (Everyman); *We Can't Have Monkeys in the House* (New Theatre); *GPO 1818* (Fishamble); *The Grimm Tale of Cinderella* (Smock Alley); *Coast* (Red Bear); *MonsterClock* (Collapsing Horse); *Travesties* (Rough Magic); *Pocket Music* (Bewleys); *A Christmas Carol* (The Gate). TV/film credits include: *Clueless in Ireland* (Florian Gartner); *Finding Joy* (Treasure); *Republic of Telly* and *Bridget & Eamon* (RTÉ); *The Rafters* (John Carney/Warehouse).



### Ensemble Loré Adewusi

Loré Adewusi is a Dublin-based actor represented by the Lisa Richards Agency. In his final year at the Conservatoire for Music and Drama he was nominated for the 'Spotlight Screen Acting Prize 2021' and selected for the London final where he filmed a monologue, directed by Paulette Randall MBE, for a panel of industry professionals and casting directors. Most recently Loré performed on the Abbey stage in *An Octoroon* by Branden Jacob Jenkins (2022); in *G.O.D* by Lee Coffey; and *Bitter Like a Lemon* in Ballymun Axis Theatre as part of the Dublin Theatre Festival 2022.



### Ensemble/Dance Captain Donking Rongavilla

Donking Rongavilla is a street dancer and actor from the Philippines, now based in Ireland. Recent acting credits include: *Nocebo* (2022); *Love Rosie*; *Herself*; and *West Side Story*. Donking represented Ireland at the World Hip-Hop Dance Championship in the USA 2006, 2007 and 2012. He was Ireland's dance master 'Choreographer of the Year' in 2011. Television work includes *The Vikings*; *Love/Hate*; *Raw*; *Ballet Chancers* with Monica Loughman. Choreography credits include: the Bollywood short film *Moore Street Masala* and RTÉ's *Tina Times Two*. Donking was assistant choreographer for the Gaiety pantos from 2016-2021. Recent dance credits include: Disney's *Epic*; CoisCéim's *Agnes*; RTÉ's *Centenary* (2016); *Carmen* (2022); BGET's *Orfeo Ed Euridice* (2022) Blackwater Valley Opera, Waterford.



### Ensemble Myles Feerick

Myles Feerick is from Loughrea in Co Galway. He graduated from the Gaiety School of Acting this year and before that trained in musical theatre for a year in American College, Dublin. Myles is very excited to be part of the ensemble for *Toy Show the Musical*. He has thoroughly enjoyed working on the project and hopes everyone enjoys the show!



### Swing Hannah Brady

Hannah is a recent graduate from the three-year Bachelor in Acting (Hons) course at The Lir Academy (2022). Recent Lir credits include the role of Tosh in Miriam Battye's *Scenes with Girls* directed by Ursula McGinn; the Woman in Jez Butterworth's *The River* directed by Cathal Cleary; Frances Llewelyn in Kate O'Brien's *Distinguished Villa* directed by Hilary Wood; Alexei in Chekov's *Three Sisters* directed by Marc Atkinson Borrull; and Mrs Gibbs in Thornton Wilder's *Our Town* directed by Wayne Jordan.



### Swing Oliver Flitcroft

Oliver is a recent graduate from the three-year Bachelor in Acting (Hons) course at The Lir Academy (2022). He recently appeared in Edna O'Brien's *Joyce's Women* directed by Conall Morrison at the Abbey Theatre. He was recently seen in the role of Bo in Branden Jacobs Jenkin's *Appropriate* directed by Joy Nesbitt at The Lir Academy. Previous Lir credits include: the role of the Man in Jez Butterworth's *The River* directed by Cathal Cleary; various roles in Moisés Kaufman's *The Laramie Project* directed by Davey Kelleher; the role of Alexander Ignatevich Vershinin in Chekov's *Three Sisters* directed by Marc Atkinson Borrull; and the role of Mr Webb in Thornton Wilder's *Our Town* directed by Wayne Jordan.



# Credits

## Producers

**Executive Producers**  
Rory Coveney, Jane Murphy  
and Katherine Drohan

**Creative Producer**  
Sarah Lynch

**Consultant Producer**  
Julian Erskine

## Production Credits

**Production Manager**  
Eamonn Fox

**Project Manager**  
Michelle King

**Company Manager**  
Zoë Reynolds

**Stage Manager**  
Niamh Williamson

**Deputy Stage Manager**  
Sophie Flynn

**Assistant Stage Manager  
and Props Master**  
Mark Jackson

**Assistant Stage Manager**  
Emily Champion

**Publicist**  
Kathryn Mason

**Lead Chaperone**  
Yvonne Bradley

**Chaperones**  
Lucy Richards Smyrk,  
Joshua Brown and Ellen West

**Audio FOH Designer**  
Morgan Dunne

**FOH Engineer**  
Eoghan Murphy

**FOH Dep**  
Mike Nestor

**Monitors**  
Aida Sama

**Mic Dresser**  
Tom O'Reilly and  
Richie Curwood

**Deputy Costume Supervisor**  
Yvette Picque

**Dresser**  
Clara Cohen

**Hair and Make-Up**  
Grainne Coughlan

**LX Programmer**  
Will Ferris

**Chief LX**  
Jonathan Daley

**LX Board Operator**  
John Crudden

**Deck LX and  
Kinesys Operator**  
Shannon Light

**Revolve Installer**  
Craig Woodfield

**Revolve Programmer**  
Emily O'Riordan

**Instrument Programmer**  
Scott Halliday

**Stage Technician**  
Hugh Roberts

**Crew**  
Events Services Ireland

**Owl Puppets**  
Bill Wright and Mary Doyle

**Puppets**  
Aine Lawless and  
Tommy Casby

**Set Construction**  
Quiver

**Scenic Artist**  
Sandra Butler and  
Sue Crawford

**Transport**  
Trevor Price and  
Odhran Sherwin

**Pyro**  
Black Powder Monkeys

**Bed System**  
Made for Stage

**Revolve**  
The Revolving Stage  
Company

**Lighting Equipment**  
Production Services Ireland

**Audio Additional Equipment**  
Murt Whelan

## Band

**Musical Director/Keyboards**  
Cathal Synnott

**Electric / Double Bass**  
Annie Blake

**Violin**  
Aoife Dowdall

**Drums/Percussion**  
Caitríona Frost

**Cello/Guitar**  
Turlough Gunawardhana

**Guitars/Mandolin**  
Karl McCrone

## Creative Team

**Creators**  
Jane Murphy  
and Katherine Drohan

**Director**  
Séimí Campbell

**Music and Lyrics**  
RuthAnne Cunningham

**Music and Lyrics**  
Harry Blake

**Writer**  
Lisa Tierney-Keogh

**Writer**  
Jamie Beamish

**Music Supervisor and  
Orchestrator**  
Sarah Travis

**Choreographer**  
James Cousins

**Set and Costume Designer**  
Colin Richmond

**Lighting Designer**  
Paul Keogan

**Sound Designer**  
Carl Kennedy

**Musical Director**  
Cathal Synnott

**Dramaturg**  
Louise Stephens

**Casting Director**  
Maureen Hughes

**Associate Director**  
Darren Sinnott

**Associate Choreographer**  
Yukiko Masui

**Associate Costume  
Designer**  
Shauna Ward

**Casting Assistant**  
Laura Quinn

**Casting Assistant**  
Ruby Gill

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