



Druid

THE LAST

RETURN

By **Sonya Kelly**  
Directed by  
**Sara Joyce**



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Druid

# THE LAST RETURN

By **Sonya Kelly**

Directed by **Sara Joyce**



OILLSCOIL NA GAILLIMHE  
UNIVERSITY OF GALWAY



## Cast

Ticket Person.....	<b>Anna Healy</b>
Newspaper Man .....	<b>Bosco Hogan</b>
Military Man.....	<b>Aidan Moriarty</b>
Umbrella Woman.....	<b>Rebecca O'Mara</b>
Woman in Pink.....	<b>Naima Swaleh</b>

## Creative Team

Writer.....	<b>Sonya Kelly</b>
Director.....	<b>Sara Joyce</b>
Set and Costume Design .....	<b>Francis O'Connor</b>
Lighting Design.....	<b>Amy Mae</b>
Sound Design and Composition ...	<b>Michael John McCarthy</b>
Movement ...	<b>Jessica and Megan Kennedy</b> (Junk Ensemble)
Dramatherapy .....	<b>Wabriya King</b>
Hair and Make-Up.....	<b>Gráinne Coughlan</b>
Associate Costume Designer .....	<b>Clíodhna Hallissey</b>
Assistant Director.....	<b>Katie O'Halloran</b>

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# Production Team

Deputy Stage Manager .....	<b>Eavan Gribbin</b>
Assistant Stage Manager .....	<b>Meabh Crowe</b>
Costume Supervisor .....	<b>Clíodhna Hallissey</b>
Costume Assistant .....	<b>Shauna Ward</b>
Costume Makers.....	<b>Denise Assas</b>
.....	<b>Marie Murray</b>
.....	<b>Anne O'Mahony</b>
Chief Electrician.....	<b>Shannon Light</b>
Production Sound .....	<b>Richard Curwood</b>
Master Carpenter.....	<b>Gus Dewar</b>
Carpenters.....	<b>Keith Newman</b>
.....	<b>Tony Reid</b>
Scenic Artist.....	<b>Rachel Towe</b>
Fight Director.....	<b>Ciaran O'Grady</b>
Photography.....	<b>Ste Murray</b>
.....	<b>Shane O'Connor</b>
Graphic Design.....	<b>Gareth Jones</b>
Publicity .....	<b>Bowe Communications</b>

The sets and costumes for the world premiere production of Sonya Kelly's *The Last Return* were created by Druid in Galway, at their Ballybane Scenic Workshop and their Nuns' Island Costume Department.

# And The First Shall Be The Last

**Berlin, January 1st, 2018.** The frost has barely thawed on New Year's Day. I am on a tram with my wife and sister-in-law, trying to find an open museum, gallery, any cultural pursuit to distract us from our sore heads. We weave through the streets, the pavements littered with spent fireworks: the shrapnel from the previous night's festivities. The arsenal of revelry spent, the city is silent and shuttered – except for a certain theatre whose final performance is due to take place that evening. I scramble for my phone to book online but it's sold out. The play is a massive hit. Tickets are like hen's teeth. Still, I happen to know that there are always a few tickets held back in case some VIP takes a notion. Then there are the last minute returns: cancellations resold to anyone patient enough to spend the afternoon waiting in line. I disembark the tram and head for the theatre.

At 4pm a small queue has formed in the foyer: a couple at the top, and a woman who left her bag on her stool to keep her place while she waits in the comfort of the cafe. Hmm... not cool, I'm thinking. I sit on the stool next to hers (which really ought to be mine) and eye her coldly through the window, forking into a pastry as she reads. The nerve. I'd like to march in there and give her my very own forkful, if you know what I mean. A French man joins the queue. We immediately bond in Fringlish about the injustice of it.

Another woman strolls in, joining the couple sitting at the top. No. Way. I object immediately, backed up by my French ally. "Entschuldigung? Wissen das es eine Wartenschlange gibt?" They smile patronisingly at my Leaving Cert German,

replying in perfect English. "It's fine. She just popped in to say hi." A likely story. I can tell by the way she avoids my gaze, once that box office opens, she's going to slither in ahead like a hot knife through butter. Not on my watch chicken.

Another couple join and ask the French man to hold their place while they "pop to the shop". What's with all this popping? Why can't they queue in a normal manner? On the couple's return, the man who now stands in their place refuses to allow them to rejoin ahead of him. A few spicy adjectives are traded. They storm off, forming their own breakaway queue on the other side of the foyer. As theirs is the shorter queue, opportunistic cronies quickly join their side. A war of words erupts. "That's not the queue! This is the queue!" "Who are you to say it's not the queue?" Time ticks on. Things get nasty and I can no longer square my involvement in this situation anymore. I want to walk away but having waited so long – those hours wasted waiting to mete justice on the pastry lady for taking what should have been my spot – I must see this through. I can only watch in horror as the slew of insults rapidly descend into ageist, classist, racist, misogynistic slurs that would freeze your blood in a heatwave.

When the box office opens at 7pm, there are about 40 people, primed and ready for war. Both queues rush to the window. Further verbal carnage ensues with a side order of pushing, shoving, and elbowing. These so-called patrons of the arts, who sang and danced together in the streets the night before, now set upon each other like vicious animals. When I receive my precious ticket



KATIE O'HALLORAN, SONYA KELLY AND SARA JOYCE. IMAGE BY STE MURRAY.

into my trembling fingers, I look back at the rabble, all manner of civility sacrificed in service of a single purpose: to win at any cost.

And the lesson for me: no win, no matter how towering or trifling, should come at the cost of your dignity. No triumph is ever worth the loss of the mutual respect for your fellow human beings. I can barely remember anything else about the night but the memory of what was said in that foyer is branded into my soul.

I went home on January 2nd and began to write *The Last Return*...

My deepest thanks to Garry Hynes and everyone at Druid for producing this play.

My thanks to director Sara Joyce for leading this magnificent cast of actors, designers, and technical and stage management teams, and to all the venues that gave this play a home.

And to you the audience. Thank you for coming to see *The Last Return*. When you sit down to watch the show, you will notice there may be an armrest that separates your seat from the person's next to you. It has two purposes: to mark where your territory ends, and your neighbour's territory begins; and it is also there to rest your elbow. Don't forget to share it equally.

Warmest wishes,  
**Sonya Kelly**

# Creative Team



**Sonya Kelly**



**Sara Joyce**



**Francis O'Connor**



**Amy Mae**



**Michael John McCarthy**



**Jessica Kennedy**



**Megan Kennedy**



**Wabriya King**



**Gráinne Coughlan**



**Clíodhna Hallissey**



**Katie O'Halloran**

## Sonya Kelly

### Writer

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Sonya is an Irish writer. Her debut play, *The Wheelchair on My Face*, produced by Fishamble, toured internationally for two years, receiving a Scotsman Fringe First Award in 2012 and a Critics' Pick in the New York Times. Her second play, *How to Keep an Alien*, produced by Rough Magic won Best Production at the Dublin Fringe in 2014. It toured the Brisbane Festival, Traverse in Edinburgh, Soho Theatre in London, Irish Arts Center in New York, and the Auckland Arts Festival in New Zealand. Her work with Druid includes *Furniture* (winner of the Stewart Parker Award), *Once Upon a Bridge* (nominated for the British Writers' Guild Awards), and *The Last Return* (nominated for the Susan Smith Blackburn Prize).

Residencies and mentorship programmes include: Advance with Rough Magic, Six in the Attic with Irish Theatre Institute, Centre Culturel Irlandais in Paris, National Theatre Studio in London, and artist in residence at Smock Alley Theatre in association with Dublin City Council. She was the recipient of the Phelim Donlon Playwright's Bursary Award in 2019.

## Sara Joyce

### Director

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Sara is a director and writer. She was selected for the National Theatre Directors Course and is an Old Vic 12 alumni. She was Resident Director at Almeida Theatre and Resident Assistant Director at Soho Theatre. She studied Drama and Theatre at Trinity College, Dublin and trained at École Jacques Lecoq, Paris.

**Druid:** *Once Upon a Bridge*.

**Other theatre credits include:** Director of *Dust* (Edinburgh/Soho Theatre/Trafalgar Studios/New York Theatre Workshop), and *Armadillo* (Yard Theatre); Staff Director of *The Welkin* (National Theatre).

**Film and television credits include:** *Hunch*, *Slight Right*.



## Francis O'Connor

### Set and Costume Design

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Francis is a regular collaborator with Garry Hynes and Druid. His designs for plays, musicals and opera have been seen in Ireland, the UK, throughout the US, Europe, and Asia and his work with the Gate Theatre (Ireland) has frequently been seen at Spoleto Festival.

**Druid:** Three Short Comedies by Seán O'Casey, *The Seagull*, *Boland: Journey of a Poet*, DruidGregory, *The Cherry Orchard*, *The Beacon*, *Epiphany*, DruidShakespeare: Richard III, *Shelter*, *Furniture*, *Sive*, *King of the Castle*, *The Beauty Queen of Leenane*, *Waiting for Godot*, *Big Maggie*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *Brigit*, *Bailegangaire*, *The Colleen Bawn*, DruidMurphy – Plays by Tom Murphy, *The Silver Tassie*, *The Gigli Concert*, *The Cripple of Inishmaan*, *Long Day's Journey Into Night*, *Leaves*, *Empress of India*, *The Year of the Hiker*, DruidSynge, *The Well of the Saints*, *The Tinker's Wedding*, *Sharon's Grave*, *Sive*, *The Good Father*, *My Brilliant Divorce*, *The Lonesome West*, *A Skull in Connemara*, *The Leenane Trilogy*, *The Country Boy*, *The Way You Look Tonight*, *Shadow and Substance*, *Wild Harvest*.

**Awards include:** Five Irish Times Irish Theatre Awards, three for Best Design, two for Best Costume Design (with Doreen McKenna); Boston Critics Circle; Dora Mavor Moore Award; and a nomination for the Faust Prize, Germany.

## Amy Mae

### Lighting Design

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**Druid:** *The Last Return* marks Amy's debut with the company.

**Other theatre credits include:** *Say Yes to Tess* (Leeds Playhouse/Camden People's Theatre); *When We Dead Awaken* (The Print Room at the Coronet); *The Strange Undoing of Prudencia Hart* (Royal Exchange Theatre); *The Boy with Two Hearts* (Wales Millennium Centre); *Rockets and Blue Lights* (National Theatre/Royal Exchange Theatre); *The Seagull*, *Prize Fights*, *Henry V* (RADA); *Half Breed*, *The Lounge* (Soho Theatre); *The Playboy of the Western World* (Gaiety Theatre/Lyric Theatre); *There Are No Beginnings* (Leeds Playhouse); *Two Trains Running* (Royal & Derngate/English Touring Theatre/Royal Theatrical Support Trust); *Noises Off* (Lyric Hammersmith); *The Memory of Water* (Nottingham Playhouse); *The Trick* (Bush Theatre/UK Tour); *Wild East* (Young Vic); *Hansel & Gretel* (Rose Theatre); *The Fisherman* (New Perspectives/Edinburgh Fringe/Arcola Theatre/West End/UK Tour); *Three Sat Under The Banyan Tree* (Polka Theatre/Coventry Belgrade/UK Tour); *About Leo* (Jermyn Street Theatre); *Mountains: The Dreams of Lily Kwok* (Royal Exchange Theatre/UK Tour); *Br'er Cotton* (Theatre 503); *Othello*, *Jekyll and Hyde* (National Youth Theatre); *The Host* (The Yard Theatre/St. James Church, Piccadilly); *Half Breed* (Talawa Theatre Company/Soho Theatre/Assembly Rooms); *Start Swimming* (Young Vic/Summerhall); *The Ugly One* (Park Theatre); *Babette's Feast* (The Print Room); *Wordsworth* (Theatre By The Lake); *Paradise of the Assassins* (Tara Arts Theatre).

**Awards include:** Knight of Illumination Award (*Sweeney Todd*).

## Michael John McCarthy

### Sound Design and Composition

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Michael John McCarthy is a musician, sound designer and composer for stage and screen. He has worked on over 80 theatrical productions and has collaborated on the making of nine Scotsman Fringe First Award winners. Recent work includes music supervision and sound design on *Pride & Prejudice*\* (\*sort of) at the Criterion Theatre in London, a 2022 Olivier Award winner. His band Album Club released their self-titled debut LP in May 2022, reaching the top ten in the UK vinyl albums chart.

**Druid:** *The Last Return* marks Michael John's debut with the company.

**Other theatre credits include:** *The Strange Undoing of Prudencia Hart* (Royal Exchange Theatre); *NORA: A Doll's House* (Young Vic Theatre/Citizens Theatre); *Whatever Happened To The Jaggy Nettles?*, *Trainspotting*, *Into That Darkness*, *Fever Dream: Southside* (Citizens Theatre); *Crocodile Fever*, *Ulster American*, *What Girls Are Made Of*, *Gut*, *How To Disappear*, *Grain in the Blood* (Traverse Theatre); *Tay Bridge*, *August: Osage County*, *The Cheviot*, *The Stag & The Black*, *Black Oil*, *Steel Magnolias* (Dundee Rep Theatre); *The Duchess (Of Malfi)*, *The Hour We Knew Nothing of Each Other*, *Glory on Earth*, *A Number*, *The Weir*, *Bondagers* (Lyceum Theatre); *Jimmy's Hall* (Abbey Theatre); *Futureproof* (Everyman Theatre); *God of Carnage*, *The Lonesome West*, *Under Milk Wood* (Tron Theatre); *In Time o' Strife*, *The Day I Swapped My Dad for Two Goldfish* (National Theatre of Scotland).

## Jessica and Megan Kennedy (Junk Ensemble)

### Movement

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Junk Ensemble was founded in Dublin in 2004 by twin sisters Megan and Jessica Kennedy. The company is committed to engaging diverse audiences through the creation and presentation of brave, imaginative and accessible work that sheds light on important human issues relevant to society today. Current Artists-in-Residence at Rua Red, Associate Artists at Project Arts Centre and previous Artists-in-Residence at Tate Britain, Junk Ensemble is a multi-award-winning company that has built a reputation as one of Ireland's leading voices in dance.

Junk Ensemble frequently collaborates with artists from other disciplines to produce a rich mix of visual and performance styles that challenge the traditional audience-performer relationship. Their work has toured to New York, Europe, and throughout the U.K. and Ireland.

**Druid:** *The Last Return* marks both Jessica and Megan's debut with the company.

**Other credits include:** *Dances Like a Bomb*, *Dolores*, *The Misunderstanding of Myrrha* (Dublin Dance Festival); *The Veiled Ones* (Baboró International Arts Festival for Children/Dublin Fringe Festival); *A Different Wolf* (Cork Opera House/Cork Midsummer Festival); *The Bystander* (Dublin Theatre Festival); *Man at the Door* (Cork Midsummer Festival); *Soldier Still* (Belfast International Arts Festival/Dublin Fringe Festival); *It Folds* (Edinburgh Festival Fringe/Mayfest, Bristol).

## Wabriya King

### Dramatherapy

Wabriya graduated as an actress from The Oxford School of Drama in 2012 and qualified with an MA in Dramatherapy from the University of Roehampton in 2019. She is the Associate Dramatherapist at the Bush Theatre supporting staff and productions.

**Druid:** *The Last Return* marks Wabriya's debut with the company.

**Other theatre credits include:** *Unfinished Man*, *Samskara* (The Yard); *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy*, *Is God Is*, *seven methods of killing kylie jenner* (Royal Court); *Red Pitch*, *Old Bridge*, *10 Nights*, *Overflow*, *Pink Lemonade*, *Lava*, *The High Table* (Bush Theatre); *Rockets & Blue Lights* (National Theatre); *Can I Live?* (Complicite); *Get Up Stand Up! The Bob Marley Musical* (West End); *White Noise* (Bridge Theatre); *Queens of Sheba*, *Curious*, *Shuck n Jive*, *TYPICAL* (Soho Theatre); *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy* (Nouveau Riche/Boundless/New Diorama); *Love and Other Acts of Violence* (Donmar Warehouse); *Blue/Orange* (Royal & Derngate); *The Merchant of Venice*, *Romeo & Juliet* (Shakespeare's Globe); *Little Scratch*, *The Death of a Black Man* (Hampstead Theatre); *Sessions*, *May Queen*, *Black Love* (Paines Plough); *846 Live* (Theatre Royal Stratford East).

## Gráinne Coughlan

### Hair and Make-Up

Grainne studied fine art and painting after leaving school but was always passionate about the art of make-up. When the opportunity arose, she returned to study and completed a diploma in film and media make-up. Thus began her career in television, film and theatre.

**Druid:** *The Cavalcaders*, *Three Short Comedies* by Seán O'Casey, *The Seagull*, *Boland: Journey of a Poet*, *Once Upon a Bridge*.

**Film and television credits include:** *Souvenirs* (The Prine Family/The Mick Lally Theatre/RTÉ Radio One/South Wind Blows); *Mary Coughlan at the Town Hall Theatre*, *Keys to Your Life*, *Vanilla* (RTÉ); *Creative Hearts*, *The Mighty Ocean* (TG4); *I Am Patrick* (Netflix).



## Clíodhna Hallissey

### Associate Costume Designer

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A graduate of the BA in Drama, Theatre and Performance Studies and English at NUI Galway, Clíodhna was the 2019/2020 recipient of Druid's Marie Mullen Bursary for female theatre artists working in the fields of design, directing, and dramaturgy.

**Druid:** Costume Designer and Costume Supervisor for *The Cavaliers*, *Boland: Journey of a Poet*, *Once Upon a Bridge* and *On the Outside* (as part of DruidGregory); Associate Costume Designer and Costume Supervisor for Three Short Comedies by Seán O'Casey and *The Seagull*; Costume Supervisor for DruidGregory; Assistant Costume Designer and Dresser for *The Cherry Orchard*; Dresser for DruidShakespeare: Richard III at the Abbey Theatre, Dublin.

**Other theatre credits include:** Costume Designer for *Ar Ais Arís* (Brú Theatre/Galway 2020 and GIAF 2021); *An Dara Réalt*, *Yummy Mummy* (An Taibhdhearc); *Aisling?* (Ealain na Gaeltachta); *BAOITE* (An Taibhdhearc/Abbey Theatre). Costume Assistant and Dresser for *Grief Is The Thing With Feathers* (Landmark Productions); *The Country Girls* (Abbey Theatre).

**Film and television credits include:** Costume Designer for *Living with a Fairy 2*; Costume Assistant for *Mr. Mender and The Chummyjiggers*; Costume Trainee for *Wild Mountain Thyme*.

## Katie O'Halloran

### Assistant Director

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Katie is a Dublin-based director from Minneapolis, Minnesota. She is the 2022 recipient of Druid's Marie Mullen Bursary, was awarded the Trinity Equality Fund from Trinity College Dublin, and was selected as a studio director with Irish National Opera for their 2022-23 season. She holds a BFA in Musical Theatre from The Boston Conservatory and an MFA in Directing from The Lir National Academy of Dramatic Art.

**Druid:** *The Last Return* marks Katie's debut with the company.

**Director credits include:** *Revolutionary* (Volya Theatre), *Tír na nÓg* (Aon Scéal Theatre); *Eleanora Salter & the Monster from the Sea*, *The Perfect Immigrant* (Dublin Fringe Festival); *Almost* (Full Measure Theatre Company); *Image of an Unknown Young Woman* (The Lir Academy); *The Robbed that Smiles* (Women of Will Project); *Macbeth* (Blue Water Theatre Company); *Wave, Trifles*, *Lungs* (Pale Blue Dot Theatre Company); *Coriolanus*, *'night*, *Mother*, *Stage Kiss* (The Boston Conservatory).

**Assistant Director credits include:** *Der Rosenkavalier*, *Don Pasquale*, *Fidelio* (Irish National Opera); *Eclipsed*, *As You Like It* (The Lir Academy); *Matilda: The Musical* (Children's Theatre Company); *Scapin the Schemer* (Ten Thousand Things Theatre Company); *The Maids* (The Boston Conservatory).



## Anna Healy

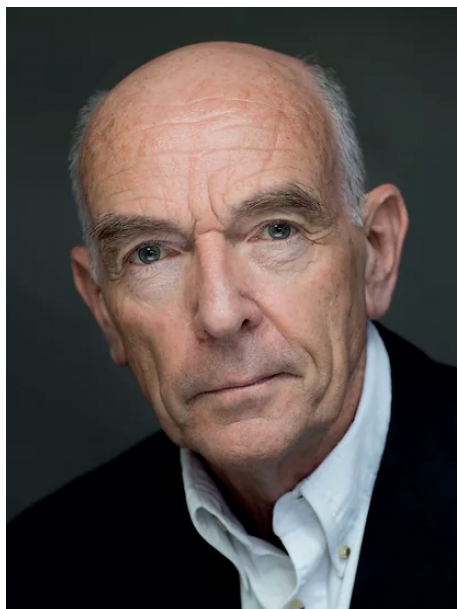
### Ticket Person

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**Druid:** *The Last Return* marks Anna's debut with the company.

**Other theatre credits include:** *Portia Coughlan, Hinterland, Dancing at Lughnasa, Electrocutation of Children, The Wake, Red Willie, The Marriage of Figaro* (Abbey Theatre); *Conversations with Angels* (Brassneck Theatre/The Mac); *The Machine Stops* (Big Telly Theatre Company); *The Fall of the Second Republic* (The Corn Exchange/Abbey Theatre); *In My Mind's Eye* (Lyric Theatre); *The Numbered* (Corcadorca); *White Devil, Richard III, The Taming of the Shrew* (Shakespeare's Globe); *The Seagull* (The Corn Exchange/Gaiety Theatre); *Boomtown* (Rough Magic); *Mum's the Word, Eddie Bottom's Dream* (Gaiety Theatre); *Our Father* (Almeida Theatre); *Car Show* (The Corn Exchange); *Double Inconstancy, The Cherry Orchard, Jane Eyre, The Threepenny Opera, The Breadman* (Gate Theatre); *The Shadow of a Gunman* (Citizens Theatre); *Long Day's Journey into Night* (Oxford Touring Company); *Abingdon Square, Peer Gynt* (National Theatre); *A Little Night Music* (Chichester Festival).

**Film and television credits include:** *Emmerdale, Mother's Day, Inside I'm Dancing, Fergus's Wedding, Ladybird Ladybird, Q.E.D., Cardiac Arrest, Orlando, Madly in Love, Nighthawks, Park City, Down South, Rory O'Shea Was Here.*



## Bosco Hogan

### Newspaper Man

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**Druid:** *The Seagull*, DruidShakespeare: Richard III, *Sive*, *King of the Castle*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *Brigit*.

**Other theatre credits include:** *One Good Turn*, *Jimmy's Hall*, *Observe the Sons of Ulster Marching Towards the Somme*, *Aristocrats*, *The House*, *The Resistable Rise of Arturo Ui* (Abbey Theatre); *The Importance of Being Earnest*, *A View from the Bridge*, *Wuthering Heights*, *My Cousin Rachel*, *The Threepenny Opera*, *A Streetcar Named Desire*, *An Enemy of the People* (Gate Theatre); *The Enemy Within* (An Grianán Theatre).

**Film and television credits include:** *The Last Duel*, *Valhalla*, *Miss Scarlett and The Duke*, *Mirage*, *Citizen Lane*, *We Have Always Lived in the Castle*, *Vikings*, *The Flag*, *Trial of the Century*, *The Inquiry*, *The Borgias*.

**Awards include:** The Irish Times Irish Theatre Awards, Best Supporting Actor (*One Good Turn* and *The Enemy Within*); Fantàstik Film Festival, Best Actor (*Mirage*); Riurau Film Festival, Best Actor (*Mirage*).



## Aidan Moriarty

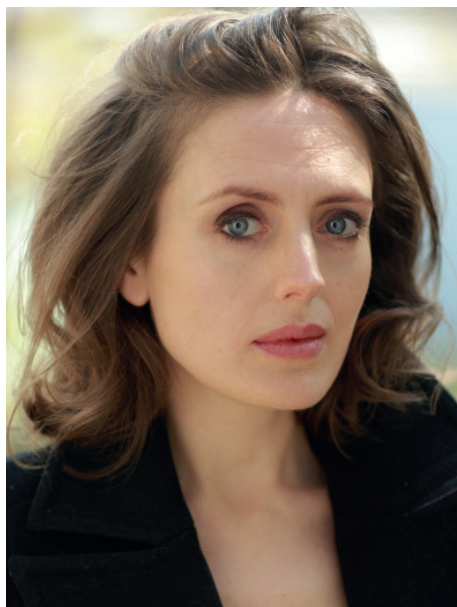
### Military Man

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**Druid:** *The Last Return* marks Aidan's debut with the company.

**Other theatre credits include:** *Irish Coffee Story* (Laughter Lounge); *Translations* (Abbey Theatre, Dublin & Lyric Theatre, Belfast); *The Enemy Within* (An Grianán); *Duck Duck Goose* (Fishamble); *Hostel 16* (Dublin Fringe Festival).

**Film and television credits include:** *Sound & Colour*.



## Rebecca O'Mara

### Umbrella Woman

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**Druid:** *Furniture, Helen and I.*

**Other theatre credits include:** *All the Angels, Melt* (Rough Magic); *Describe the Night* (Hampstead Theatre); *Private Lives, Wuthering Heights, The Vortex, Pride and Prejudice, Mrs Warren's Profession, Hayfever, The Yalta Game* (Gate Theatre); *Othello, Aristocrats* (Abbey Theatre); *Chekhov's First Play* (Dead Centre); *Moment* (Bush Theatre); *Danton's Death* (National Theatre); *Far from the Madding Crowd* (English Touring Theatre); *Deep Blue Sea* (Theatre Royal Bath/West End); *Minsk* (Bush Theatre); *Salt Meets Wound* (Theatre 503); 06/07/05 (Arcola).

**Film and television credits include:** *Smother, The Toxic Avenger, Herself, Bump, Red Rock, Line of Duty, Jimmy's Hall, Doctors, The History of Mister Polly.*

**Awards include:** Irish Times Irish Theatre Award, Best Supporting Actress (*Furniture* by Sonya Kelly).

Rebecca trained at the London Academy of Music and Dramatic Art.



## Naima Swaleh

### Woman in Pink

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**Druid:** *The Last Return* marks Naima's debut with the company.

**Other theatre credits include:** *The Orchard of Lost Souls* (We Are Fio); *The Glass Will Shatter* (Althea Theatre Company); *The Glass Menagerie* (Watford Palace Theatre).

**Audio credits include:** *Nairobi Noir* (Amazon Audible).





Some of *The Last Return* company (l to r: Shannon Light, Bosco Hogan, Gus Dewar, Rachel Stout, Anna Healy, Fionn Ó Loingsigh, Eavan Gribbin, Clodhna Hallissey and Jean Hally) with writer Sonya Kelly (front) after receiving a Scotsman Fringe First Award at the Edinburgh Festival Fringe in August 2022.

## Thank You

Matthew Collins, The Sibly Food Company

Frank Commins

Catherine Gribbin

Brendan Smith, Computer and Communications Museum of Ireland

Mary Stout

Paula Tierney, Irish National Opera

Druid gratefully acknowledges the support of many people who assisted with this production and all those who helped after this show programme went to print.

# The Druids

## Founders

**Garry Hynes**

**Mick Lally** (1945–2010)

**Marie Mullen**

## Druid Staff

Office Manager

**Niamh Dolan**

Financial Controller\*

**Brian Duffy**

Producer

**Brian Fenton**

Company Manager

**Jean Hally**

Executive Director

**Feargal Hynes**

Artistic Director

**Garry Hynes**

Development & Marketing

**John McEvoy**

Marketing & Communications Lead

**David Mullane**

Venue Manager

**Siómha Nee**

Financial Administrator

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Production Manager

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**Cilian Fennell**

**Padraic Ferry**

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**Caroline Loughnane**

**Bernadette Murtagh**  
(company secretary)

**Seán O'Rourke**

**Helen Ryan**

## Druid Ensemble

**Derbhle Crotty**

**Garrett Lombard**

**Aaron Monaghan**

**Marie Mullen**

**Rory Nolan**

**Aisling O'Sullivan**

**Marty Rea**

The Druid Ensemble is a core group of freelance actors who work closely with Druid to shape the future direction of the company's work.

\*part-time position



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For further details visit [druid.ie/support](https://druid.ie/support) or contact [john.mcevoy@druid.ie](mailto:john.mcevoy@druid.ie).

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Paul Keary  
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Lori & Jim Steinberg  
Grainne McNamara  
Thomas Campbell Jackson  
& Penny Jackson  
Fiona Whelan Prine  
Ann Shannon  
Mark Kennedy & Eilín de Paor  
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Anne Anderson & Franklin Lowe

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David Eden  
Louise Furey-Burke  
Cathal Goan  
& Maighread Ní Dhomhnaill  
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Mary Finan  
Paul & Mary Gilson  
Garry Hynes & Martha O'Neill  
Seamus Mac Mathuna  
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Elizabeth McConnell  
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Sean & Ailbhe Hughes  
Aedhmar Hynes & Kelvin Thompson  
Alma Hynes  
Ronan Kavanagh  
Joan King  
Jim Livesey & Joanna Stephens  
Patrick Lonergan  
Sandra Mathews  
Úna McKeever  
Michael McMullin & Lys Browne  
Sighe Meehan  
Murtagh and Co. Accountants  
Sinéad Ní Ghuidhir  
David Niland  
Brigid O'Connell  
Annette O'Connor  
John O'Connor  
Riana O'Dwyer  
Cliona O'Farrelly  
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Margaret Rutledge & Seán Doyle  
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Karl & Mary Verbruggen  
Wildfire Films

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Feargal Hynes  
Florence Irwin  
Jordan Katz  
Maureen Kissane  
Damian Lane  
Noelle Lynskey  
Kieran Lyons  
Bernadette Madden  
John McEvoy  
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Pat Joe McLoughlin  
Moyra McMahon  
Ursula McMorrow  
Anne McQuillan  
Niamh Nestor & Orla Richardson  
Nóirín Ní Nuadháin  
Olive Nutley  
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Thanks also to all our supporters who wish to remain anonymous and to all those who made one-off donations.

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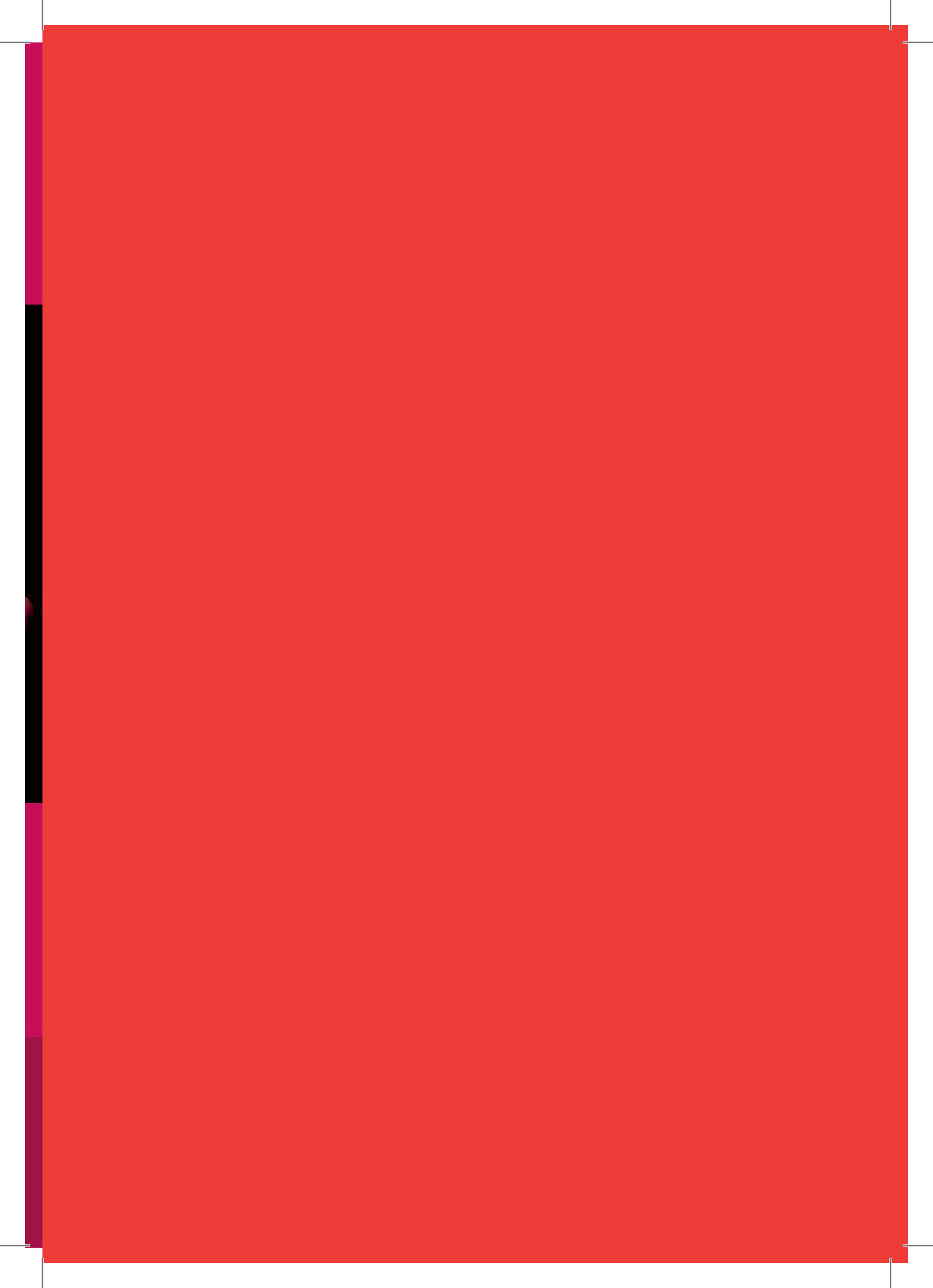


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