



GAIETY
THEATRE

The Gaiety Theatre presentation of the Druid production of

Druid

BIG MAGGIE

BY JOHN B. KEANE DIRECTED BY GARRY HYNES



2 0 1 6

DUBLIN

BIG MAGGIE

JOHN B. KEANE

GALWAY

**WAITING
FOR GODOT**

SAMUEL BECKETT

GALWAY

HELEN AND I

MEADHBH MCHUGH

GALWAY, CORK, LIMERICK, SLIGO
LOS ANGELES, NEW YORK, BOSTON, CHICAGO

**THE BEAUTY
QUEEN OF
LEENANE**

MARTIN MCDONAGH

GALWAY

DRUID DEBUTS

STAGED READINGS OF NEW PLAYS

GALWAY

F · U · E · L

EMERGING ARTIST RESIDENCY

Chains or Change

Big Maggie was first performed on January 20th, 1969 in the Opera House, Cork.

Two years later, The Irish Women's Liberation Movement came to public attention during *The Late Late Show's* 'Women's Special', with the release of a manifesto: "Chains or Change: the Civil Wrongs of Irish Women" (March 6th, 1971). The following is a short excerpt:

“ Although there has been some piecemeal reform in the legal status of married women in this country, it can still be said that upon marriage a woman in Ireland enters into a state of civil death. Since 1957, a married woman is allowed to hold and dispose of property, to sue and be sued, to contract. Subsequent legislation has allowed her certain basic rights of inheritance upon her husband's estate.

Nonetheless, a married woman in Ireland has still no real identity or existence in her own right. She is still regarded as the chattel of her husband. Her domicile is automatically her husband's – that is to say, if he happens to be in America, she is also legally speaking in America, no matter where she might 'actually' be. She must have permission from him for all kinds of things – pledging any credit or making almost any kind of private financial arrangements; putting the children on her passport; in certain cases, if she needs to have a gynæcological operation.

A man may desert his wife for as long as he chooses – but return whenever he wishes and automatically resume all his marital and parental rights. A woman immediately forfeits all her rights, including access to the marital home or to the children, if she leaves him. ”

Land, Religion and Family in Ireland: Intertwined Dark Systems

by **Catriona Crowe**

As a young archivist in the late 1970s, I found myself assigned to evaluating the records of the Land Registry, the agency established in 1892 to provide a comprehensive and secure system of land registration, arising out of the Land Acts which were the fruits of Michael Davitt's campaign, and which achieved the transfer of over 75% of the land in Ireland from landlord to tenant before 1922. It could be said that the real revolution was over before the War of Independence began. The Land Registry filed the deeds submitted to them, and relevant particulars are entered on folios, which, with their accompanying maps, are available to the public on payment of a fee.

What are not available to the public are the deeds, or instruments of transfer, which underlie the information in the folios. In the late 1970s, I got to see these documents, hundreds of thousands of them, stored in a warehouse near Smithfield. What they contained astonished and disturbed me: the overwhelming majority dealt with the transfer of land from parents to children, and very many of them contained clauses guaranteeing the parents a seat by the fire, a bed to sleep in, and provision for food, such as the milk of a cow or a proportion of the potato crop. Did this mean that if such instructions were not legally enforceable, the older people of Ireland would be put out of their homes by their own children?

The history of land ownership and its transformation in Ireland is essential to our understanding of class, religion, family structure and family behaviour. The sweeping land transfers in the seventeenth century caused huge upheaval in society at that time, and created a justified bitter sense of dispossession on the part of those who lost, and a bad conscience on the part of those who won.

Tom Inglis, in his still absolutely relevant book, *The Moral Monopoly*, published in 1987, examines the change from peasant sub-division of smallholdings between all the children of a family to stem family practises (only one child to inherit his father's holding) already prevalent in Europe.

This change began in Ireland before the Famine, but was consolidated into a rigid pattern thereafter. There were obvious advantages to the system in terms of preservation and enlargement of landholdings, designation of one child, not always the eldest, as protector of aged parents and dependent siblings, and the capacity of the lucky inheritor

to build wealth and pass it on in turn to his chosen successor. The disadvantages were enforced emigration for those who did not inherit, and enforced celibacy for siblings who could not afford to marry. Parents often complicated the situation by refusing to name the inheritor until quite late, thus forcing their sons to postpone marriage.

Inglis identifies the Catholic church as a powerful enforcer of these new arrangements, with its elevation of the celibate above the married state, its strategic alliance with mothers as centres of power in the domestic sphere, and its ambitions for a powerful Catholic middle class to further its power in the secular sphere. This linkage between a landowning largely peasant society and an all-powerful church has massive implications for how family life and structure has developed in Ireland since the middle of the nineteenth century. While it might be said that all that was very long ago, we only have to look at the absurd obsession with land and property which recently drove this country into a frenzy, and which extended from developers and speculators paying ridiculous money for land and then putting up jerry-built apartments, to small farmers who could suddenly sell plots of land for funny money, to taxi drivers spending the equity in their newly valuable houses on apartments in Bulgaria, to drug dealers with backgrounds in our cities' local authority housing complexes who bought big mansions in the country to enhance their misshapen sense of self.

What did our peculiar land and religious situation do to family structure? The first and most obvious effect is the result of the Catholic prohibition on contraception, leading to unsustainably large families, high levels of child mortality and women worn out and sometimes killed by excessive childbearing. This single injunction tells us a lot about how affection and its opposite must have operated in Irish families. Everyone knew they were producing surplus children, that most of them would not find work in Ireland, let alone in the places where they were born, and that emigration, a much more final thing up to the 1970s than it has been since, was inevitable. Add this to anxieties, jealousies and hopes about inheritance of smallholdings, and you have a recipe for disastrous and dysfunctional family relationships, unhealthy inter-generational alliances and mistrusts, and feelings of rejection and loneliness for children who knew they would have to leave the place where they were born.



Willie Cullen, *Orchard Street*, Derry, plays with his children, November 1955. Photo courtesy of University of Ulster.

Another consequence of this alliance of Church and rural families was a distorted sense of sexual respectability, which had its most obvious expression in familial rejection of young women who became pregnant outside marriage. When looking at the background files on the foreign adoption of Irish children between the late 1940s and the early 1970s, I came across a letter from a young woman who had been brought, pregnant, to Castlepollard mother and baby home by her father in the 1950s. Before she got out of the car he said to her: "Take a good look at me now, because you'll never see me again." And she never did. That level of cruelty and abandonment does not come from nowhere; this girl threatened her family's respectability and the marriage prospects of her siblings, and she had to be utterly cast out.

We start to get a coherent, deeply experiential version of these aspects of the Irish family in the plays of John B. Keane, from *Sive* to *Big Maggie* to *The Year of the Hiker*, and of course, *The Field*. Many of these plays were turned down by the professional theatre and had their considerable successes on the vibrant amateur circuit. (Ernest Blythe, manager of the Abbey Theatre in the 1950s and 60s did not think there were people in Ireland like those in *Sive*, or for that matter, like Tom Murphy's ferocious Carneys in *A Whistle in the Dark*.) Keane was not afraid to confront the visceral acquisitiveness, hypocritical Catholicism and thinly hidden violence at the heart of

some Irish families, and he was able and willing to identify the root causes: land-hunger and powerful priests.

As usual, literature was ahead of Official Ireland. The huge audiences that turned out for *Sive* in 1959 indicated that people were ready to hear about the unspeakable, and hungry for more of the same. They have been getting it ever since, on stage from Keane, Tom Murphy, Brian Friel, Teresa Deevy, Máiréad Ní Ghráda, Sebastian Barry, Martin McDonagh and Marina Carr, among others, and in fiction from John McGahern, Mary Lavin, Maeve Brennan, Colm Tóibín, Anne Enright, Dermot Bolger, Roddy Doyle and Joseph O'Connor, among others.

The literary correlative to the Land Registry documents protecting the basic rights of old people occurs in Tom Murphy's masterpiece, *Bailegangaire*. Mommó, the old woman of the house, is telling an interminable story from

her bed to her two grand-daughters, Dolly and Mary. Dolly, the flightier of the two, and perversely, her grandmother's favourite over the conscientious long-suffering Mary, gets fed up with her and says: "If you don't stop, we'll walk you". "Walking" meant getting a frail old person up and walking them round the room until their heart gave out. Not the cosy version of inter-generational harmony eulogised in De Valera's address to the nation in 1946.

The Irish family has been, and in some cases continues to be, a dark place for some of its inhabitants. Illuminating and valuable work has been done over the last twenty years on the abuse of our citizens by two of our most powerful institutions, church and state. That the family, the most fundamental institution of all, needs exploration of a similar kind is underlined by horrific cases like the recent Roscommon incest case, and the continuing lack of any constitutional rights for children. The acute understanding of the dark side of the Irish family which has been offered to us by our writers, particularly our playwrights, needs to be augmented by honest civic discussion and scholarly research.

Catriona Crowe

Head of Special Projects at the National Archives of Ireland, and Chair of the Irish Theatre Institute.

A History of the Gaiety Theatre

Since the glamorous night of its opening on 27th November 1871, with the Lord Lieutenant of Ireland as Guest of Honour and a double bill of Goldsmith's evergreen comedy *She Stoops to Conquer* followed by the tuneful burlesque *La Belle Sauvage*, The Gaiety Theatre has remained true to the vision of its founders in presenting the highest quality musical and dramatic entertainment.

As Dublin's longest established theatre in continuous production, The Gaiety triumphantly maintains its unrivalled presence as the city's premier venue for popular musical shows, opera, ballet, dance and drama. The inspiration behind The Gaiety Theatre came from the energetic Gunn brothers, John and Michael, whose background was a family music business on Grafton Street. They engaged the eminent architect C.J. Phipps, whose original design in the manner of the traditional European opera house has given us the essential Gaiety, with its handsome Venetian façade, familiar to us all. Astonishingly, only 25 weeks elapsed between the laying of the foundations and the opening night - the contractors working a 24-hour shift! After twelve years of marked success, the most distinguished theatre architect of the day, Frank Matcham, was brought in to create the commodious parterre and dress-circle bars in the extension to the west of the auditorium, which he then redecorated. Thus, we have Phipps to thank for the Gaiety's

elegant form, and Matcham for its charming baroque adornments.

Phipps' theatre had three balconies. In 1955, mainly for reasons of safety, the steep top gallery - known as 'the gods' - was removed, and the centre balcony extended backwards to create the present Grand and Upper Circles. Other improvements to the public spaces were made at the same time. In 1984 the backstage area was rebuilt with a levelling of the old 'raked' stage and the installation of a modern counterweight system for flying scenery.


Change of ownership does not greatly concern audiences as long as the comfort of the auditorium and the standard of what is seen on the stage are maintained. Successive managements have seen to these essentials; the two, which probably left the most enduring mark in the 20th century, were the Louis Elliman Group from 1936 to 1965, and Eamon Andrews Studios from 1965 to 1984. It was 'Mr Louis' who instituted the home-produced - as distinct from imported - Christmas pantomimes. He engaged O'D Productions - the comedy writer Barry O'Donovan and his professional partner, the incomparable comedian Jimmy O'Dea - to present the panto and also the annual summer variety show.

O'Dea was later joined by the young Maureen Potter, who quickly established herself as 'Ireland's Queen of Comedy'. To

two generations of Dubliners the name 'The Gaiety' was synonymous with the sparkle, the fun, the magic and, yes, *the gaiety* of their performances.

It was during the Eamonn Andrews era that the Gaiety's audience swelled on one famous night to 400 million for the 1971 Eurovision Song Contest - the first to be held in Ireland, and RTE's earliest colour transmission of an indoor event, the Gaiety's pretty interior receiving much praise from around the world.

The Gaiety Theatre's present owners, Denis Desmond and Caroline Downey, and its then Managing Director, John Costigan, instituted an extensive conservation programme. In 2003, the owners invested over €2.15 million in the biggest restoration programme The Gaiety Theatre has seen in over 50 years including the installation of an air conditioning system and new seating with increased legroom for improved patron comfort. The fruits of this enterprise may already be seen on the street frontage, with the theatre façade and bronze handprints, as well as inside the theatre. In 2007 the Minister of Arts, Sport and Tourism, John O'Donoghue TD, awarded a very generous grant of €7.5 million with the Theatre owners, Denis and Caroline, contributing a further €2 million towards the cost of the project. The works concluded with the complete rebuild of the stage including enlargement of orchestra, stage and scenery flying accommodation.



Other works included dressing room upgrades; fire upgrades throughout the premises; roof works and refurbishment of front of house and bar areas. The fruits of these works will enable the Theatre to programme a wider repertoire of productions enhancing the cultural life of the city as well as ensuring the future of The Gaiety Theatre.

Maureen Potter- who was the smiling face of The Gaiety to thousands of Dubliners - said that 'The Gaiety is the most aptly named place I know'. Cyril Cusack once referred to 'the fair balance of tragedy and comedy, of merriment and wisdom, and not without a proper ingredient of controversy'. In his autobiography, Micheál MacLiammóir wrote of The Gaiety as 'a place of breadth and dignity' and Milo O'Shea has written that 'Dublin without The Gaiety would be a city bereft of an important element of glamour and excitement'. The Gaiety Theatre has hosted many prestigious individuals over the years including Cillian Murphy, Brendan Gleeson, John Hurt, Anna Manahan, Frank Kelly, Des Keogh, Peter O' Toole, Siobhan McKenna, Billy Connolly, Vanessa Redgrave, Julie Andrews, Ray McAnally, Michael Gambon, Jack Benny, Sara Bernhardt, Rupert Everett and Pavarotti to name but a few. This glamour and excitement continues today. Working with the highest level of Irish producers, actors and directors, as well as internationally renowned productions, The Gaiety Theatre continues to excel in creating an outstanding theatre experience.

Druid & John B. Keane

Big Maggie

2011	Galway	11 – 19 Nov
	Dublin	21 – 26 Nov
	Ennis	28 – 29 Nov
	Cork	1 – 3 Dec
	Castlebar	6 – 7 Dec
	Tralee	9 – 11 Dec
	Portlaoise	14 – 15 Dec
	Roscommon	17 – 18 Dec
	Longford	20 – 22 Dec
2012	Sligo	18 – 21 Jan
	Galway	24 – 28 Jan
	Dublin	30 Jan – 11 Feb

Sive

2002	Galway	10 – 21 Sep
	Cork	24 – 28 Sep
	Ennis	1 – 5 Oct
	Dublin	8 – 26 Oct
2003	Galway	15 – 19 Apr
	Killarney	22 – 26 Apr
	Dublin	28 Apr – 24 May
	Cork	27 – 31 May

Sharon's Grave

2003	Galway	9 – 20 Sep
	Cork	23 – 27 Sep
	Dublin	29 Sept – 7 Oct
	Sligo	9 – 12 Oct
	Dublin	3 – 15 Nov

The Year of the Hiker

2006	Galway	9 – 20 May
	Dublin	22 May – 17 June
	Tralee	30 Oct – 4 Nov
	Cork	6 – 11 Nov
	Ennis	13 – 18 Nov
	Letterkenny	20 – 25 Nov
	Dún Laoghaire	27 Nov – 2 Dec
	Longford	4 – 6 Dec
	Newbridge	9 – 10 Dec
	Portlaoise	11 – 18 Dec

John B. Keane

John B. Keane, one of Ireland's most respected and well-loved writers, was born in 1928 in Listowel, County Kerry, and it was here that he came into his own as a writer, running a pub that provided him with inspiration for his characters and plot-lines.

His first play, *Sive*, was presented by the Listowel Drama Group and won the All-Ireland Drama Festival in 1959. To follow were celebrated plays, *Sharon's Grave* (1960), *Many Young Men of Twenty* (1961), *The Man from Clare* (1962), *The Year of the Hiker* (1963), *The Field* (1965), *Big Maggie* (1969), *Moll* (1971) and *The Chastitute* (1980). His plays, over 20 titles in all, have been seen abroad in cities as far afield as Moscow and Los Angeles. *The Field* was adapted, in 1991, into an Oscar-winning film, starring Brenda Fricker and Richard Harris.

His other writings include novels, among them, *The Contractors*, *A High Meadow* and *Durango* (adapted for the big screen in 1999, starring Brenda Fricker and Patrick Bergin), collections of essays, short stories and letters. In 1987 John B. Keane received the *Sunday Independent Irish Life Arts Award* for his enduring place in Irish life. In that year he also

won a Sunday Tribune Arts Award and in 1988 he was chosen as the recipient of the Irish-American Fund Award for Literature. In 1999 he was presented with a Gradam medal, the Abbey Theatre's highest award.

He was a member of Aosdána and the recipient of honorary doctorates from Trinity College, Dublin, the University of Limerick and Marymount College, New York.

He died on 30 May 2002, at the age of 73.

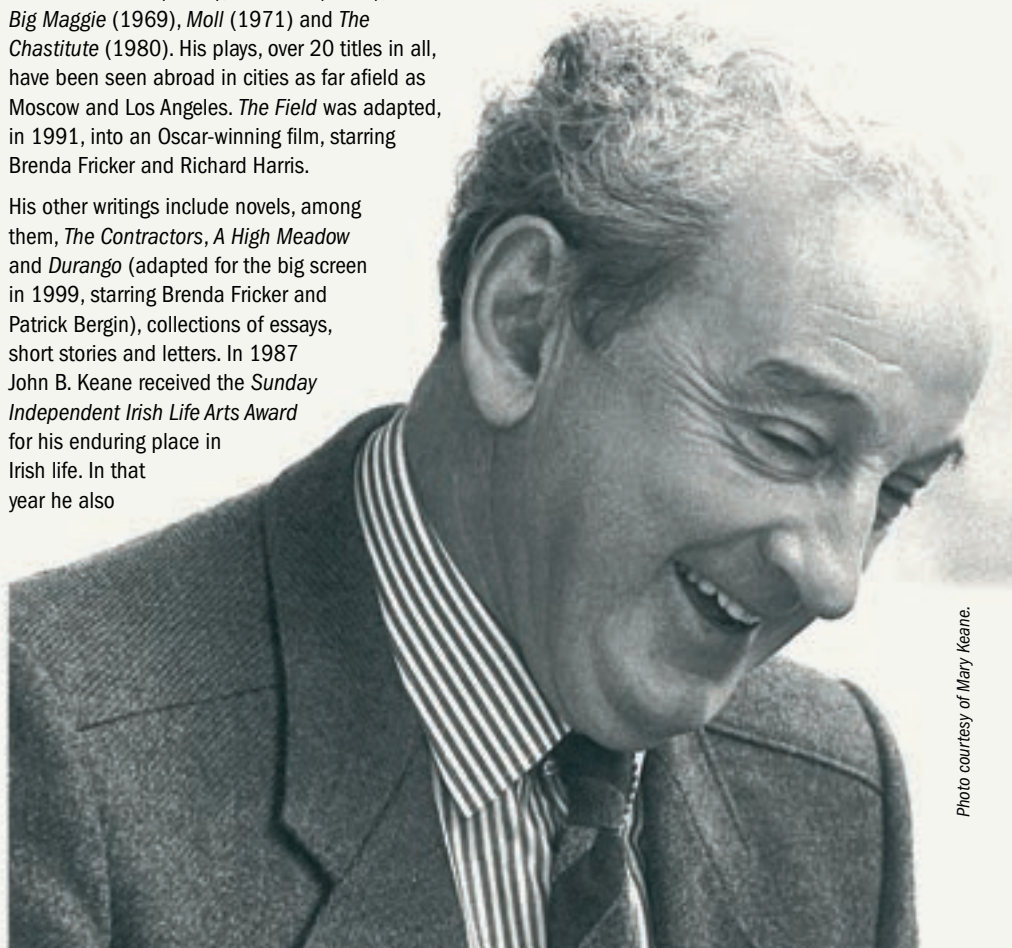


Photo courtesy of Mary Keane.



Garry Hynes *Director*

Garry co-founded Druid in 1975 and has worked as its Artistic Director from 1975 to 1991, and from 1995 to date. From 1991 to 1994 she was Artistic Director of the Abbey Theatre, Dublin.

She has also worked with the Abbey and Gate Theatres (Ireland); the Royal Shakespeare Company and the Royal Court (UK); Second Stage, Signature Theater, and the Manhattan Theater Club in New York; the Kennedy Center in Washington D.C.; the Mark Taper Forum in Los Angeles; and the Spoleto Festival (USA).

Garry has been the recipient of numerous awards and was the first woman to win a Tony Award for Direction, for *The Beauty Queen of Leenane*, 1998.

In January 2011, Garry was appointed Adjunct Professor of Drama and Theatre Studies at NUI Galway. She sits on the Board of Directors of the Irish Film Institute, Dublin Theatre Festival and Cois Céim, and is an Honorary Patron of Galway Rape Crisis Centre.



Francis O'Connor *Set Designer*

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.

Druid: *DruidShakespeare, Brigit, Bailegangaire, The Colleen Bawn, DruidMurphy* – Plays by Tom Murphy, *Big Maggie* (2011), *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 Beauty Queen of Leenane, 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: Two Irish Times Irish Theatre Awards, Best Design; Boston Critics Circle; Dora Mavor Moore Award; and, most recently, a nomination for the Faust Prize, Germany.



Oliver Townsend *Costume Designer*

Oliver trained at RWCMD. He is an associate artist of the Notting Hill Gate Theatre & Greyscale Theatre Company.

Druid: *Big Maggie* (2011).

Other Theatre: *Cinderella* (Lyric Hammersmith); *Wozzeck* (English National Opera); *Pelleas et Melisande, Werther*, and *The Tales of Hoffmann* (English Touring Opera); *The Christians* (Gate/Traverse); *We Want You To Watch* (RashDash/National Theatre); *Islands* (Caroline Horton & Co.); *Gods Are Fallen And All Safety Gone* and *The Gamblers* (Greyscale; Touring); *The Art of Dying* (Royal Court); *Incognito* (Nabokov); *The Measures Taken* (Alexander Whitley Dance); *Grounded* (Gate); *Rodelinda* (Scottish Opera); *Macbeth* (Blackheath Halls Opera); *Jack & The Beanstalk, Dick Whittington & His Cat* (Lyric Hammersmith).



Paul Keogan *Lighting Design*

Druid: *Big Maggie* (2011), *Penelope*, *The Walworth Farce*.

Other Theatre: *Shibbiloeth*, *Our Few and Evil Days*, *Heartbreak House*, *The Risen People*, *Drum Belly*, *No Escape* (Abbey Theatre); *The Walworth Farce*, *Breaking Dad* (Landmark Productions); *The Matchbox* (Galway International Arts Festival); *The Hudsucker Proxy* (Nuffield Theatre, Liverpool Playhouse); *No Man's Land* (English National Ballet); *Cassandra*, *Hansel & Gretel* (Royal Ballet); *Tiny Plays For Ireland 1 and 2* (Fishamble); *A Tale of Two Cities* (Theatre Royal, Northampton); *Gentrification*, *The Hairy Ape*, *Woyzeck*, *Plasticine* (Corcadorca); *The Birds* (Gate Theatre); *Angel/Babel* (Operating Theatre, Dublin); *Mixed Marriage* (Lyric Theatre Belfast); *Before it Rains* (Sherman Cymru & Bristol Old Vic); *La Bohème*, *Samson et Dalilah*, *Don Quichotte*, *Les Dialogues des Carmelites*, *I Puritani*, *Eugene Onegin*, *Idomeneo*, *Pique Dame* (Grange Park Opera); *A Streetcar Named Desire* (Playhouse, Liverpool); *Die Zauberflöte* (Royal Irish Academy of Music); *La Bohème*, *Wake* (Nationale Reisopera, Netherlands); *Yerma* (West Yorkshire Playhouse); *Twelfth Night*, *Intemperance* (Everyman Liverpool); *The Taming of the Shrew* (Royal Shakespeare Company); *Harvest* (Royal Court Theatre); *Blasted*, *Afterplay*, *Blue/Orange* (Crucible Theatre).



John Leonard *Sound Design*

John started work in theatre sound 40 years ago, during which time he has provided soundtracks for theatres all over the world.

Druid: *Big Maggie* (2011), *The Cripple of Inishmaan*, *The Silver Tassie*, *The Gigli Concert*, *Long Day's Journey into Night*, *Leaves*, *The Year of the Hiker*, *The Empress of India*, *DruidSynge*.

John has written an acclaimed guide to theatre sound and he is the recipient of Drama Desk and LDI Sound Designer of the Year awards and Honorary Fellowships from The Guildhall School of Music & Drama and The Hong Kong Academy of Performing Arts.



Colin Towns *Composer*

Druid: *Big Maggie* (2011), *The Cripple of Inishmaan*, *Long Day's Journey into Night*.

Other Theatre: *Seminar* (Hampstead Theatre), *The Prisoner of Second Avenue* (West End); *Hysteria* (Theatre Royal Bath, Hampstead Theatre), *Rain Man* (West End); *Old Money* (Hampstead Theatre); *Tonight's the Night* (West End); *The Little Foxes* (Donmar Warehouse); *Popcorn* (West End); *The Royal Hunt of the Sun* (Tokyo); *Henry V* (RSC); *Hamlet* (Chicago Shakespeare Theater); *The Orpheus Suite* (Birmingham Royal Ballet UK tour). Most recently for Clwyd Theatr Cymru: *The Herbal Bed*, *Hamlet*, *Ghosts*, *Arms and the Man*, *The Winslow Boy*, *Copenhagen*.

Film and Television: *My Angel*, *Crimson Rivers 2*, *Albert Schweitzer*, *Maybe Baby*, *Essex Boys*, *Man Dancin'*, *Complicity*, *Space Truckers*, *The Puppetmasters*, *The Wolves of Willoughby Chase*, *Foyle's War*, *Half Broken Things*, *Ghostboat*, *Cold Blood*, *Doc Martin*, *Not Only But Always*, *Goodbye Mr Chips*, *The Life & Adventures of Nicholas Nickleby*, *Our Friends in the North*, *The Crow Road*, *Angelina Ballerina*, *Brother Cadfael*, *Pie in the Sky*, *The World of Peter Rabbit & Friends*.

Colin works with several European Jazz big bands and his own *Colin Towns' Mask Orchestra* recently released a theatre inspired album, *Drama* which was voted one of the best albums of 2015 by The Guardian's music critics.



Aisling O'Sullivan as Maggie Polpin.
Photo by Matthew Thompson.

The Gaiety Theatre presentation of the Druid production of

BIG MAGGIE

BY JOHN B. KEANE DIRECTED BY GARRY HYNES

Druid dedicates this production to the memory of Mary Keane

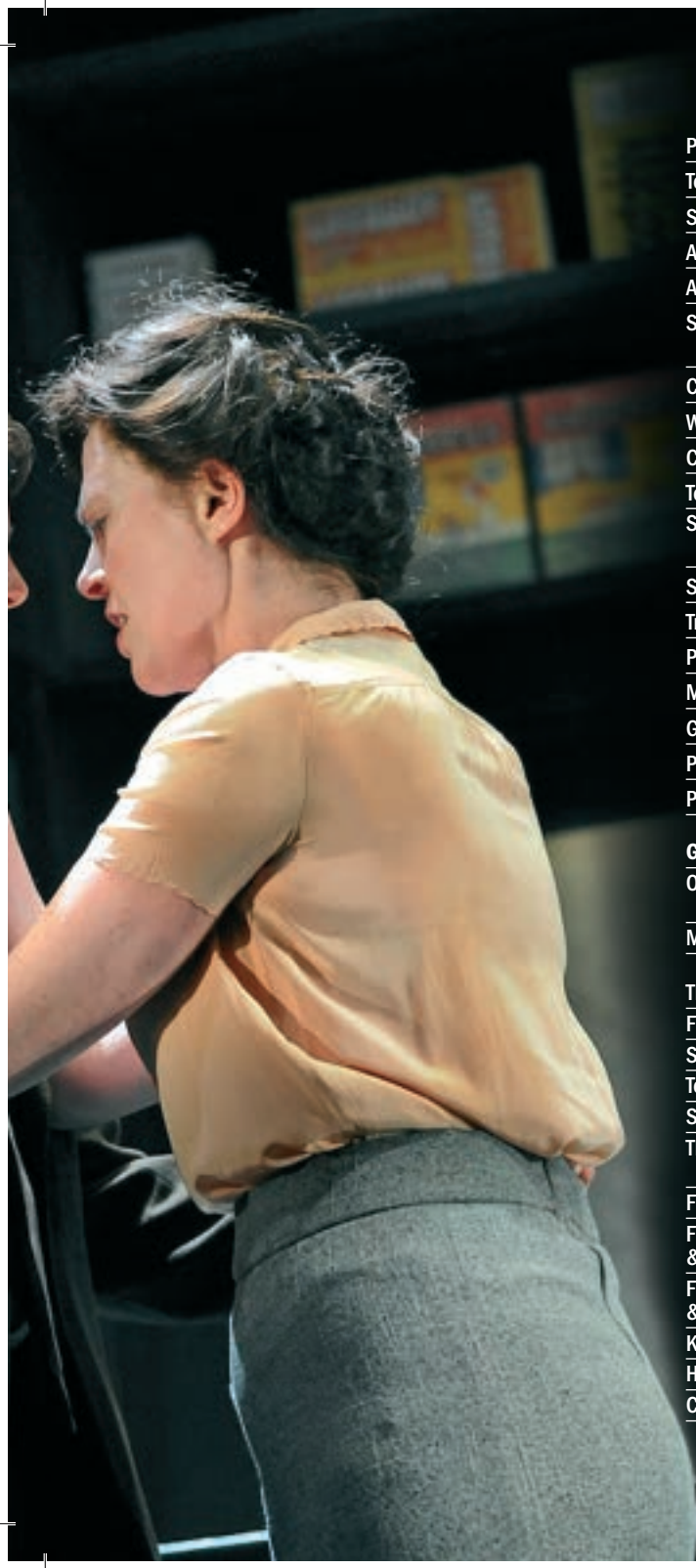
CAST (in alphabetical order)

Mrs. Madden	CLARE BARRETT
Mick	EMMET BYRNE
Maurice	MUIRIS CROWLEY
Teddy Heelin	KEITH DUFFY
Gert	KAREN MCCARTNEY
Katie	CHARLOTTE MCCURRY
Mary Madden	CLARE MONNELLY
Byrne	JOHN OLOHAN
Maggie Polpin	AISLING O'SULLIVAN
Old Man	FRANK O'SULLIVAN
Old Woman	JOAN SHEEHY

Writer	JOHN B. KEANE
Director	GARRY HYNES
Set Designer	FRANCIS O'CONNOR
Costume Designer	OLIVER TOWNSEND
Lighting Designer	PAUL KEOGAN
Sound Designer	JOHN LEONARD
Composer	COLIN TOWNS
Original Casting	MAUREEN HUGHES



Photo by Robert Day



Production Manager	EAMONN FOX
Technical Manager	BARRY O'BRIEN
Stage Manager	DONNA LEONARD
Assistant Stage Manager	RICHIE O'SULLIVAN
Assistant Stage Manager (Intern)	SARAH GANNON
Set Build	GUS DEWAR PETER NELSON
Costume Supervisor	DOREEN MCKENNA
Wigs and Make Up	VAL SHERLOCK
Carpenter	MICK MOLOUGHNEY
Technician	SHANNON LIGHT
Scenic Painters	DYMPHNA TATE NOEL TATE
Scenic Props	GIL CHRISTIE
Transport	TREVOR PRICE
Publicist	GERRY LUNDBERG PR
Marketing	WIDE AWAKE MEDIA
Graphic Design	BITE! ASSOCIATES
Production Photography	MATTHEW THOMPSON
Publicity Image Photography	ROS KAVANAGH

GAIETY THEATRE

Owners	DENIS DESMOND & CAROLINE DOWNEY
Managing Director	CAROLINE DOWNEY
Theatre Manager	ALAN MC QUILLAN
Financial Controller	FRANK DESMOND
Senior Bookkeeper	TERESA FLANNERY
Technical Director	MATTHEW CREGAN
Stage Manager	PAWEL NIEWORAJ
Theatre Technicians	GRAINNE FARRELL LEE CAHILL
Flymaster	STEVE SHAW
FOH Manager & Assistant Bars	CAROL PATRIDGE
FOH Supervisor & Duty Manager	DONOGH O'MAHONY
Kiosk Manager	BERNIE BARBOUR
House Keeping Manager	MARY HEALY
Cellarman & Bars	BRIAN PATRIDGE

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

THANK YOU

The Keane family, Wellbrook
Funeral Services, Brendan
Carroll, John Kelly, Gerard
Hosty, Damien Kelly, Baron
Self Storage, Morgan Rynne,
Paolo Foley, Frank Commins,
Hugh Roberts, Niall Barret,
Keith Newman, Matt Cregan
and all The Gaiety technical
staff, Eoin McNinch, Odie
Sherwin, Rory Everitt, Spud,
Morgan Rynn, Gavin Morgan,
Jingy.





John Olohan as Byrne.

Opposite (clockwise from top): Frank O'Sullivan as Old Man and Joan Sheehy as Old Woman; Clare Monnelly as Mary Madden; Clare Barrett as Mrs Madden; Emmet Byrne, Karen McCartney, Aisling O'Sullivan, Muiris Crowley and Charlotte McCurry. Photos by Matthew Thompson.





Keith Duffy as Teddy Heelin.

Opposite (clockwise from top): Emmet Byrne as Mick; Charlotte McCurry as Katie; Karen McCartney as Gert; Muiris Crowley as Maurice. Photos by Matthew Thompson.



Clare Barrett *Mrs Madden*

Clare is a graduate of the Conservatory of Music and Drama DIT.

Druid: *DruidShakespeare*

Other Theatre: *The Dead*, *Power Point* (nominated for Best Female Performer, Absolut Fringe Festival 2009) (Performance Corporation); *The Train* (Rough Magic); *Moll* (Verdant/Gaiety Theatre); *Beautiful Dreamers* (Anu/Performance Corporation); *I Heart Alice Heart I* (Hot for Theatre); *Bernarda's House* (nominated for Best Female Performer, Tiger Dublin Fringe Festival 2014); *I'm Not A.D.H.D.*, *I'm Bold* (Wicked Angels); *Crude Mechanicals*, *Happiness* (Bewley's Café Theatre).

Film and Television: *Sacrifice*, *Run and Jump*, *Dark Touch*, *Roy*, *Fair City*.

Awards: Best Female Performer, Absolut Fringe Festival 2010 for her performance in *I Heart Alice Heart I*.



Emmet Byrne *Mick*

A native of Laois, Emmet graduated with a Masters in Drama and Theatre from NUI Galway.

Druid: *Big Maggie* marks Emmet's debut with *Druid*.

Other Theatre: *By the Bog of Cats* (Abbey Theatre), *Enjoy* (Rough Magic/Project Arts Centre), *Borstal Boy* (Gaiety Theatre), *Midsummer (a play with songs)* (The Lir Academy), *Trifles* (The Granary Theatre), *Eight Women* (Smock Alley), *TIC TAC* (Gumption Theatre Company), *Ciaran's Aisling* (Fishamble New Play Clinic).

Film and Television: *Red Rock*, *Burning Wishes* and the short films *Adam*, *Mute* and *69 and Dead*.



Muiris Crowley *Maurice*

Muiris is native of Kerry and a graduate of Westminster College of the Arts in Princeton, New Jersey.

Druid: *Big Maggie* marks Muiris's debut with *Druid*.

Other Theatre: *Oedipus*, *Shadow of a Gunman*, *Twelfth Night*, *Sive*, *The Dead* (Abbey Theatre); *The Threepenny Opera* (Gate Theatre); *Elevator* (ThisIsPopBaby); *The Winter's Tale* (Corcadorca Theatre Company).

Film and Television: *Pilgrim Hill*, *Vikings*, *Smalltown*, *Change in the Weather*.



Keith Duffy *Teddy Heelin*

Keith's career began in one of Ireland's most successful pop acts, *Boyzone*, whom he rejoined in 2008, after nearly a decade apart.

Druid: *Big Maggie* (2011).

Other Theatre: *A Handful of Stars* (Theatre 503/Trafalgar Studios), *Dandelions* (Landmark Productions – Olympia Theatre, Dublin and Irish tour).

Film and Television: *Robocroc*, *The Black Prince*, *The Job Lot*, *Love/Hate*, *Coronation Street*, *The Clinic*, *Fair City*, *Be More Ethnic*, *Death in Paradise*.

As a Presenter: Keith has also presented a number of television shows, including *You're a Star*, the *VH1 Fashion Awards* in New York and *TV3's The Box* as well as multiple appearances on shows including *The X Factor*. He also hosted *The Keith Duffy Show* on 98fm. In 2001, he took part in, and finished in, the final three of *Comic Relief's Celebrity Big Brother* on Channel 4.

Keith won *All Star Mr and Mrs* with his wife Lisa, in aid of Irish Autism Action, of which he is a patron.



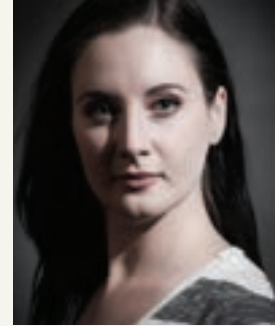
Karen McCartney *Gert*

Karen is a native of Carlow and a graduate of the inaugural Bachelor in Acting at the Lir, National Academy of Dramatic Art.

Druid: *DruidShakespeare*.

Other Theatre: *The Train* (Rough Magic); *The Clearing*, *Into the Woods*, *The Night Season*, *Mary Stuart*, *Scenes from the Big Picture*, *The Rover*, *The Suppliants* and *Love's Labour's Lost* (the Lir).

Film and Television: *Crone Wood*, *Kaleidoscope*.



Charlotte McCurry *Katie*

Druid: *DruidShakespeare*, *DruidMurphy* – Plays by Tom Murphy.

Other Theatre: *Oedipus*, *She Stoops to Conquer*, *The Risen People*, *The Dead*, *The Picture of Dorian Gray* (Abbey Theatre); *The Threepenny Opera* (Gate Theatre); *Hedda* (Green Room); *Both Sides* (Ransom Productions); *Little Red Riding Hood*, *The Jungle Book*, *The Crucible* (Lyric Theatre, Belfast); *The Great Carmo!* (Cahoots); *The Haunting of Helena Blunden* (Big Telly); *The Famous Five* (Tabard Theatre); *Kitty and Damnation* (Lion and Unicorn).

Film and Television: *The Titanic Inquiry*, *Our William*.



Clare Monnelly Mary Madden

Clare trained at the Gaiety School of Acting and graduated in 2011.

Druid: *Big Maggie* marks Clare's debut with Druid.

Other Theatre: *Harder, Faster, More* (Red Bear Theatre at Dublin Tiger Fringe), *A Month in the Country* (Gate Theatre), *Charlie's a Clepto* (Collaborations Festival), *King Lear* (Sackville Productions), *Hitting the Mark* (RamblinMan Theatre Company), *Walking the Road* (Cavan Theatre Festival), *The Bachelor of Killkish* (Bottom Dog), *Alone it Stands* (Verdant Productions), *Broadening* (Glass Doll), *Portals* (Skylarkin Theatre), *Ride On!* (Livin Dred Theatre Co).

Film and Television: *Smitten*, *Brand New U*, *Scup* and *Moone Boy*.



John Olohan Byrne

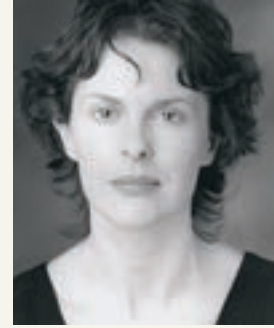
John trained at the Abbey School of Acting in 1970. He has also been a member of the Abbey Theatre Acting Company from 1980 – 1990.

Druid: DruidShakespeare, *The Colleen Bawn*, *DruidMurphy* – Plays by Tom Murphy, *Big Maggie* (2011), *The Silver Tassie*, *The Playboy of the Western World*.

Other Theatre: *A Midsummer Night's Dream*, *The Duty Master*, *A Little Like Paradise*, *The Muesli Belt*, *Savoy* (Abbey and Peacock theatres); *Borstal Boy*, *The Field* (Gaiety Theatre); *Fings Ain't Wot They Use T'Be* (Theatre Royal, Stratford East); *A Skull in Connemara* (Decadent); *Rough for Theatre I and II* (Beckett Festival/Barbican Centre); *Mackerel Sky*, *The Salvage Shop* (Red Kettle).

Film and Television: *The Tudors*, *Fatal Inheritance*, *Single-Handed*, *Glenroe*, *Amongst Women*, *Father Ted*, *Rawhead Rex*, *The Butcher Boy*, *Bobbie's Girl*.

Awards: Irish Times Irish Theatre Award, Best Supporting Actor for his role as Byrne in *Big Maggie* (2011).



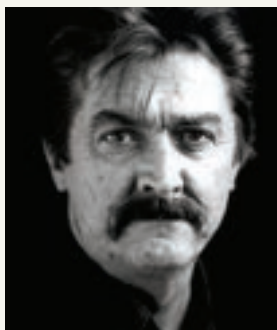
Aisling O'Sullivan Maggie Polpin

Druid: DruidShakespeare, *Bailegangaire*, *The Colleen Bawn*, *Big Maggie* (2011), *The Playboy of the Western World*.

Other Theatre: *Liola*, *The Cripple of Inishmaan*, *Mutability* (National Theatre, London); *Marble*, *Lay Me Down Softly*, *The Cavaliers*, *Famine* (Abbey Theatre); *Crestfall* (Gate Theatre); *Miss Julie* (Haymarket Theatre, London); *The Duchess of Malfi* (Royal Shakespeare Company); *The Maids* (Young Vic); *Slavs* (Hampstead Theatre); *Hysteria* (Royal Court at the Duke of York's).

Film and Television: *The Secret Scripture*, *Snap*, *The Butcher Boy*, *Raw*, *The Clinic*, *Cracker*.

Awards: Irish Times Irish Theatre Award, Best Supporting Actress for *The Playboy of the Western World*, IFTA Best Actress for *The Clinic*.



Frank O'Sullivan *Old Man*

Druid: *DruidMurphy* – Plays by Tom Murphy, *DruidSynge*, *Sive*.

Other Theatre: *Sive*, *King of the Castle*, *The Shaughraun*, *The Yeats Cycle of Plays* (Abbey Theatre); *The Winters Tale*, *Woyzeck*, *The Hairy Ape* (Corcadorca); *Woman and Scarecrow* (Prime Cut); *King Lear*, *Macbeth* (Second Age); *The Kings of the Kilburn High Road*, *The Guernica Hotel* (Red Kettle); *Buddleia*, *Native City*, *Home* (Passion Machine).

Film and Television: *The Secret Scripture*, *The Country Woman*, *From the Cradle to the Grave*, *Quirke*, *Jack Taylor*, *Game of Thrones*, *Zonad*, *The Hanging Gale*, *Titanic: Blood and Steel*, *The Wind that Shakes the Barley*, *Into The West*, *Michael Collins*, *The War of the Buttons*, *The Van*, *Glenroe*, *Fair City*.

Radio: *The Playboy of the Western World*, *Sive*, *Barry Lyndon*, *Inspector Baldi*.



Joan Sheehy *Old Woman*

Druid: *Big Maggie* (2011), *The Playboy of the Western World*, *Conversations on a Homecoming*, *Carthaginians*, *The Spirit of Annie Ross*, *The Rivals*, *I Do Not Like Thee, Dr Fell*, *The Nightingale and Not the Lark*.

Other Theatre: *John Gabriel Borkman*, *Yerma*, *The Great Hunger*, *The Gentle Island*, *A Crucial Week in the Life of a Grocer's Assistant*, *Sheep's Milk on the Boil*, *Dance for your Daddy* (Abbey Theatre); *Smallone*, *Woman and Scarecrow* (Blood in the Alley); *Philadelphia*, *Here I Come* (Second Age); *Last Beauty Spot* (Corcadorca); *The Stronger* (Bewley's); *Faith Healer*, *Lovers*, *Pigtown* (Island Theatre Co).

Film and Television: *Ros na Rún*, *The Run of the Country*, *The Closer you Get*, *The Boxer*, *Happy Birthday to Me*, *Escape for Virgie*, *Teenage Kicks*, *Warriors*, *Marion Agus an Bhanprionsa*, *Mattie*, *Killinaskully*.

Work as a Director: *The Match Box* (Galway International Arts Festival), *The Colleen Bawn Trials* (Limerick City of Culture), *Anything But Love*, *Excess Baggage* (Belltable Arts Centre), *Buck Jones and the Body Snatchers* (Georgian House, Limerick/Dublin Theatre Festival).



About Druid

Druid began as a bold idea: to create Ireland's first professional theatre company outside of Dublin. There were few resources with which to build a theatre company in the west of Ireland in 1975, but, through sheer dedication, and with the support of the Galway community, founders Garry Hynes, Marie Mullen and Mick Lally (1945–2010) made this bold idea a reality. That reality has since become an international success story of extraordinary dimensions.

The company has had two artistic directors; Garry Hynes (1975–91 and 1995 to date) and Maelíosa Stafford (1991–94).

Recent productions include:

DruidShakespeare adapted by Mark O'Rowe, *Brigit* and *Bailegangaire* by Tom Murphy, *The Colleen Bawn* by Dion Boucicault, *DruidMurphy*–Plays by Tom Murphy.

Awards: Druid productions have won over 50 awards in Ireland and internationally including four Tony Awards for *The Beauty Queen of Leenane*.

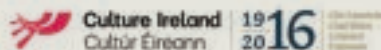
For more information see www.druid.ie

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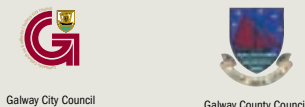
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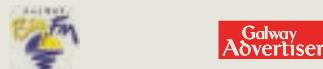
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Druid wishes to express its continuing gratitude to Thomas McDonogh & Company Ltd. for their support of the company.

Druid, Flood Street, Galway, Ireland

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Druid

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Eugene Downes
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Colm Tóibín
Bernadette Murtagh
Company Secretary

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Mick Lally (1945–2010)
Marie Mullen

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Garry Hynes

General Manager

Sarah Lynch

Production Associate

Craig Flaherty

Financial Controller*

Brian Duffy

Financial Administrator*

Lisa Nolan

Communications and Development Associate*

Róisín Stack

New Writing Associate*

Marty Rea

Administrator

Niamh Bent

**part time position*

Druid Ensemble

Garrett Lombard
Aaron Monaghan
Marie Mullen
Rory Nolan
Marty Rea
Maelíosa Stafford
Aisling O'Sullivan

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- A limited edition Druid memento
- Special opportunities to meet the cast and creative team
- Personal handling of Druid bookings (from Copper and upwards)
- Complimentary ticket(s) to a Druid production (from Copper and upwards)
- Invitations to our Galway opening nights (from Silver and upwards)
- Backstage tours (from Golden and upwards)
- Free hire of the Mick Lally Theatre (from Platinum and upwards)

Visit **www.druid.ie/support** where you will see a full list of benefits and payment options.

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