

Druid

THE CAVALCADERS



By **BILLY ROCHE**
Directed by **AARON MONAGHAN**

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Directed by
AARON MONAGHAN



TIERNAN MESSITT-GREENE AND NAOISE DUNBAR.
IMAGE BY STE MURRAY.



Galway
Advertiser

NATIONAL TOUR



CAST

Breda	Amelia Crowley
Rory	Naoise Dunbar
Josie	Sean Kearns
Terry	Garrett Lombard
Nuala	Éilish McLaughlin
Ted	Tiernan Messitt-Greene

CREATIVE TEAM

Director	Aaron Monaghan
Set and Lighting Design	Ciaran Bagnall
Sound Design and Composition	Alexandra Faye Braithwaite
Costume Design	Clíodhna Hallissey
Musical Director	Morgan Cooke
Hair and Make-Up	Gráinne Coughlan

RUNNING TIME
2 hours 20 minutes
(including an interval)

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The Cavalcadors was first presented on the Peacock stage of the Abbey Theatre in Dublin on July 14 1993. It was subsequently presented at the Royal Court Theatre in London on January 6 1994.

WHEN IN DOUBT, SING!

I was to meet Garry Hynes in London, in her favourite little quaint hotel somewhere in the heart of Soho. She had just taken over the reins at the Abbey Theatre and she was interested in commissioning me to write a new play. 'Did I have anything in mind?' she wondered. As it happened I did - the bones of a story.

The new play would be set in an old-fashioned shoemaker's shop. It would feature a man called Terry (although I didn't know his name yet) - a fatherless, Arthurian-like creature who had lost his wife to his best friend some years ago. The play - a 'Camelot in blue jeans' tale - would open in the here and now with the shop dark and lifeless (à la *The Waste Land*). Terry would be there to bid farewell to it all. The second scene would see us peeling back the invisible briars so we could catch a fleeting glimpse of his world in slightly happier and healthier times; it would be a time-memory play. And that's all I knew about it.

To her credit, Garry bit the bullet and commissioned me there and then. It was thrilling for me because that very night my play *Belfry* was due to premiere at the Bush Theatre in London which meant that hail, rain, or shine (regardless of reviews or public opinion), I would have a job to do at the end of the day.

And so, for the next year and a half or thereabouts, I set about my task. Terry turned out to be a strange creation: regal, selfish, cruel, charming, comic, dark, brooding, unreasonable, loveable but often unlikeable. Time after time he surprised and worried me with the terrible things he said and did. And yet my heart went out to him. Here was a man who was surrounded by love and yet refused to believe that he was worthy of it, and he went out of his way to prove the point. Against the odds I did my best to try and steer him into a safe harbour and I could only hope that he'd heed my advice and go there.

The Waste Land, *The Golden Bough*, Tennyson's *Idylls of The King*, *From Ritual to Romance*, and *The White Goddess* all helped me to marry myth to reality and vice-versa. Of course, I didn't know all the ins and outs of it then. I didn't know for instance that this small band of shoemakers would become a barbershop quartet by night (the search for harmony), or that Terry's uncle Eamon would turn out to be a Merlin of sorts, or that his old handed-down tuning fork would weave the magic of Excalibur. I had no idea how dark things would become.

At this point, I must tell you about the old piano that came back into my possession - it rose from the ashes of my first novel *Tumbling Down*. In real life - like Davy Wolfe in the story - I grew up in my father's waterfront bar, The Shamrock Bar, which mysteriously (in fiction and in fact) burned



GARRY HYNES AND BILLY ROCHE. IMAGE BY STE MURRAY.

down one rainy night. The piano, I always assumed - and I said so in the final pages of the book - perished in the fire. But no, unbeknownst to me, someone had rescued it the day before the disaster, and while I always imagined it as a burnt, charred, twangy thing, it was, all the while, living happily and safely in someone else's parlour.

It was on this old, battered instrument that I composed the songs for *The Cavalcadere*. I suppose it's safe to say that it's because of it - and thanks to it - that the play gained its music-hall aspect, not to mention its baroque and sacred centre (Eamon's Mass has a cameo and sin is everywhere). Yes, now that I think of it, religion - or should I say the Gods - played me like a violin. In fact, if I was asked to boil it all down I'd probably say that *The*

Cavalcadere is a pagan play that has been Christianised. Or is it the other way round? Oh, no, hold it, hang on ... if writing *The Cavalcadere* has taught me anything, it's this: when in doubt, sing.

*Hey mister
Did you see that girl?
She walks around like she
Owned the world
You'd think she owned the world*

BILLY ROCHE
MAY 2022

THE POWER OF SHADOWS

The dialogue in Billy Roche's plays is a living speech whose tones and colours and cadences belong to the town of Wexford. The flag he flies over the town comes in two parts. One arises from an urge to represent disappointed lives, people haunted not by history but by aspects of themselves they seem powerless to control. The other part of his vision is existential. He is prepared to dramatize his Wexford as a Trojan horse with no Troy in sight, no opening available. He is prepared to dramatize the business of existence as raw sadness, uneasy futility, masked by language and then, suddenly, unmasked and left bare by the very same words.

Roche prefers public places. His plays are set in a snooker hall, a betting shop, a church, a factory, and, in *The Cavalcadars*, a shoe-maker's shop. Only in a few scenes in his play *Amphibians* (1992) does Roche allow part of a play to be enacted in the classic cauldron of the Irish theatre - the kitchen or living room of a family house.

Roche is especially skilled at dramatizing that central moment in the public life of a small town - the arrival of a talkative person into a shared space, someone full of opinions and gossip. But many of his characters prefer silence or the half-said to easy speech. Some of Billy Roche's characters are defeated before the play begins, or they will have their defeat re-enacted on the stage.

No one much in Roche's work has huge ambitions, large desires. The plays are set among people who were born in the town and most of whom will stay in the town. No one wants to go to Philadelphia or sing like Gigli; perhaps more important, no one mentions Ireland. Ireland is not a place in Roche's work; there is no nation to fight against or adhere to. And this gives Roche a freedom to work with his characters, tentatively to allow his Wexford to stand for the world.

Roche does not invoke large forces, tectonic movements in history or politics. Instead, the power in his plays emerges from intimate scenes, small moments that are created with a close attention to the rhythm of speech and the power of silence. If his plays have large implications, this is because of the skill with which he manages to turn a scene on a single line of speech, all undercurrent and sour poetry, so that some grave and raw emotion is released.

While the plays have characters who are full of talk, who are funny, accusing, boastful, mocking, there are, in all Roche's writing, many moments of pure and stark sadness. A line, or a piece of dialogue, without any extra flourish, can release a coiled and hidden energy. This is done with immense subtlety and skill.

Roche dramatizes sexual faithlessness with considerable power. In his work, adultery is not comedy and not metaphor and not



SEAN KEARNS. IMAGE BY STE MURRAY.

part of a social malaise. It is another way of making his characters sad, or leaving them devastated.

Ritual for Roche is the same as romance. The rite of passage for, say, Tony in *A Handful of Stars* (1988) to the inner sanctum, which is so delicately handled in the play, will become impossible, just as Isaac's rite of passage in *Amphibians* will be rendered meaningless. So too birthdays, weddings, New Year celebrations, hurling matches. All of these will end in misrule. Roche will allow his characters no consoling ceremonies.

The Cavalcadars begins as the shop itself is to be dismantled. We catch the characters on the cusp of change. In Roche's work, despite what change might do, the past appears

more powerfully than any notion of a future. And the past is personal. It stretches back in Roche's work over twenty or thirty years and it centres on what was lost or on some event, some piece of foolishness or treachery, that lodges in the memory, haunts the present moment.

In *The Cavalcadars*, Billy Roche plays time present against time past, making the time that is now often seem pale against a past that remains unresolved for the characters who are 'walkin' around in someone else's shadow all the time,' as Nuala says. Roche's genius is to give the shadows power, let them haunt the drama until they become its substance.

COLM TÓIBÍN
MAY 2022

PRODUCTION TEAM

Deputy Stage Manager	Mark Jackson
Assistant Stage Manager	Meabh Crowe
Costume Supervisor	Clíodhna Hallissey
Costume Maker	Marie Murray
Costume Assistants	Yvette Picque Shauna Ward
Chief Electrician	Shannon Light
Production Sound	Richard Curwood
Master Carpenter	Gus Dewar
Carpenters	Keith Newman Tony Read
Lighting Programmer	Susan Collins
Scenic Artist	Rachel Towey
Rehearsal Photography	Ste Murray
Production Photography	Emilija Jefremova
Graphic Design	Gareth Jones
Publicity	Bowe Communications

The sets and costumes for this production of *The Cavalcadars* were created by Druid in Galway, at their Ballybane Scenic Workshop and their Nuns' Island Costume Department.

THANK YOU

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.

Eimer Murphy, Abbey Theatre
Isaac Jackman Shoe Repairs
Jim Brennan, Tara Leathers
Katie O'Connor
Schuh, Jervis Shopping Centre



AMELIA CROWLEY. IMAGE BY STE MURRAY.



IMAGE BY SHANE FOX.

BILLY ROCHE **Writer**

Billy Roche is an Irish playwright and actor, based in Wexford. Billy is a member of Aosdána.

Plays include: *14 Voices from the Bloodied Field* (Abbey Theatre); *A Love Like That* (Civic Theatre); *Maynard Perdu* (Smock Alley); *Of Mornington* (Wexford Opera House); *Tales From Rainwater Pond* (Irish Rep, New York); *Lay Me Down Softly* (Abbey Theatre, Dublin, Wexford Arts Centre, Tricycle Theatre, London); *On Such As We* (Peacock Theatre); *The Cavalcadors* (Tricycle Theatre, Royal Court Theatre, Abbey & Peacock Theatre); *Amphibians* (RSC); *Belfry*, winner of the Time Out Award, *Poor Beast in the Rain*, winner of

the George Devine Award, and *A Handful of Stars*, winner of the John Whiting Award (Bush Theatre, London).

Screenplays include: *Clean Break* (RTÉ); *Trojan Eddie*, *The Wexford Trilogy* (BBC). Billy's short story 'Table Manners' from *Tales from Rainwater Pond* also formed the basis for the script of *Eclipse* by Conor McPherson, which won critical acclaim at Tribeca Film Festival, New York in 2009.

Novels include: *Tumbling Down* (1986, revised 2008 by Tassel Publications).

Short stories include: *Tales from Rainwater Pond* (2006).



AARON MONAGHAN

Director

Aaron is an actor and director, and Artistic Director of Livin' Dred Theatre Company. He trained at the Samuel Beckett Centre, TCD.

Druid directing credits: *The Cavalcaders* marks Aaron's directorial debut with the company.

Other stage directing credits: *Tarry Flynn, Danti-Dan, A Christmas Carol, Trad* (Livin' Dred); *Charlie's A Clepto; From All Sides; Walking The Road; Hitting The Mark; Minefield.*

Screen directing credits: *Ghost Light, Departure, Slice! The Thief; Charlie's a Clepto.*

Druid acting credits: Three Short Comedies by Seán O'Casey, *Sorry, Wrong Number, Once Upon a Bridge, The Cherry Orchard, Epiphany,* DruidShakespeare: Richard III, *Shelter, The Beauty Queen of Leenane, Waiting for Godot,* DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *The Colleen Bawn,* DruidMurphy – Plays by Tom Murphy, *The Silver Tassie, Penelope, The Playboy of the Western World, The Cripple of Inishmaan, Empress of India, The Year of the Hiker, The Walworth Farce,* DruidSynge.

Other stage acting credits include: *Stones in his Pockets*

(McCarter Theatre); *The Second Violinist* (Landmark Productions); *King Lear, Translations, 16 Possible Glimpses, Arrah na Pogue, Christ Deliver Us, Romeo & Juliet, Drama at Inish, The Shaughraun, She Stoops to Conquer, The Burial at Thebes, I Do Not Like Thee, Dr. Fell, The Wolf of Winter, Finders Keepers* (Abbey Theatre).

Screen acting credits include: *The Banshees of Inisherin, Hidden Assets, L.O.L.A., The Cellar, Float Like a Butterfly, Striking Out, Patrick's Day, Redemption of a Rogue, Maze, The Foreigner, Assassin's Creed, Pan, Vikings, Inspector Jury, Clean Break, Sacrifice, The Other Side of Sleep, Single-Handed, Jack Taylor, Love/Hate, Little Foxes, The Tudors, Ella Enchanted, LSD:73, Haunted, Croí.*

Awards include: OBIE Award for Outstanding Performance, Lucille Lortel, Manchester Evening News, Best Actor Awards (*The Cripple of Inishmaan*); Irish Times Irish Theatre Awards, Best Supporting Actor (*Conversations on a Homecoming* in DruidMurphy – Plays by Tom Murphy); Garden State Film Festival, Best Actor Award.

Aaron is a member of the Druid Ensemble.



CIARAN BAGNALL

Set and Lighting Design

Ciaran is a set and lighting designer with over 25 years' experience in theatre design. He is based in Belfast and is an associate artist with Prime Cut Productions.

Druid: *The Cavalcaders* marks Ciaran's debut with the company.

Set and lighting design credits include: *X'ntigone* (MAC, Belfast & Abbey Theatre, Dublin); *The Whip* (Swan Theatre, RSC); *The Railway Children, Peter Pan, Oliver Twist* (Hull Truck); *A Christmas Carol, The Great Gatsby* (Gate Theatre, Dublin); *The Merchant of Venice* (Grand Theatre, Shanghai); *The Magic Flute* (Wexford Opera House & Gaiety Theatre); *The Bordergame, Rough Girls, A Streetcar Named Desire, Lovers* (Lyric Theatre, Belfast); *A Natural Disaster, Ubu the King, The World Goes 'Round, The Man Who Fell to Pieces* (MAC, Belfast); *Othello* (Royal Shakespeare Theatre, RSC), *The Last Yankee* (Library Theatre, Bolton); *And Did Those Feet* (Octagon Theatre, Bolton); *The Mai* (Decadent Theatre Irish Tour); *Hard to Be Soft* (Abbey Theatre, Dublin) *Scorch* (Project Arts Centre).

Lighting design credits include: *The Lonesome West, The Lieutenant of Inishmore, The Cripple of Inishmaan* (Gaiety Theatre); *Romeo and Juliet* (Regents Park Open Air Theatre); *Anvil* (Manchester International Festival); *Scrapfoot* (The Ark); *The Aliens Guide to Dance* (The Mac, Belfast); *The Lost O'Casey* (Abbey Theatre); *East Belfast Boy* (Prime Cut Productions); *These Rooms* (Shoreditch Town Hall, London); *Hamlet* (Octagon Theatre, Bolton); *Someone Who'll Watch Over Me* (Decadent Theatre).

Set design credits include: *Removed, East Belfast Boy* (Prime Cut Productions); *Double Cross* (Lyric Theatre, Belfast & Abbey Theatre); *Every Day I Wake Up Hopeful* (The Mac).

Awards include: Irish Times Irish Theatre Awards, Best Set Design (*Red*); Irish Times Irish Theatre Awards, Best Set Design (*The Great Gatsby*); Irish Times Irish Theatre Awards, Best Lighting Design (*Pentecost*); Manchester Theatre Awards, Best Design (*Singin' in the Rain*); Manchester Theatre Awards, Best Design (*Oleanna*).



**ALEXANDRA FAYE
BRAITHWAITE**
Sound Design
and Composition

Druid: *The Cavalcadere* marks Alexandra's debut with the company.

Other theatre credits include: *The Narcissist* (Chichester Festival Theatre); *A Pretty Shitty Love, Once Upon a Christmas, A Christmas Carol* (Theatre Clwyd); *The Climbers, Tom's Midnight Garden* (Theatre by the Lake); *The Remains of Maisie Duggan, ROOM* (Abbey Theatre); *Anna Karenina, Operation Crucible, Chicken Soup* (Sheffield Crucible); *Purple Snowflakes and Titty Wanks* (Abbey Theatre & Royal Court); *Endurance* (HOME MCR); *Shining City* (Theatre Royal Stratford East); *The Tempest* (Royal & Derngate); *Bloody Elle, Wuthering Heights, Light Falls* (Royal Exchange Theatre); *GROAN UPS* (The Vaudeville); *Nigel Slater's Toast, ENOUGH, How Not To Drown* (Traverse Theatre); *The Audience, Juicy and Delicious* (Nuffield Theatre); *Cougar, Dealing with Clair, The Rolling Stone* (Orange Tree Theatre); *Love Lies Bleeding* (The Print Room); *My Name Is Rachel Corrie* (Almadina Theatre, Beirut); *DISTANCE, Happy to Help* (Park Theatre); *Things of Dry Hours* (Young Vic); *Talking Heads, Rudolph, Hamlet* (Leeds Playhouse); *Grumpy Old Women III & IIII* (UK Tour); *Acceptance* (Hampstead

Theatre); *Dublin Carol* (The Sherman); *Miserable Drunk Gay Mess* (Battersea Arts Centre); *When I Am Queen* (The Almeida); *Diary of a Madman* (The Gate & Traverse Theatre); *TORCH* (New Diorama); *Simon Slack the Fantasist* (Soho Theatre); *The Future* (The Yard); *My Beautiful Black Dog* (Southbank Centre).

Radio and audio drama credits include: *Angela* (The Royal Lyceum Theatre, Pitlochry & BBC Radio 3); *Welcome to Iran* (BBC Radio 3); *Walk This Play* (Thick Skin); *Toast, The Understudy* (The Lawrence Batley Theatre).

Associate credits include: *The Glass Menagerie* (Nuffield Theatre); *Dracula* (Soho Theatre); *Secret Theatre* (UK Tour); *Glitterland* (The Lyric Hammersmith); *Jumpers for Goalposts* (Hull Truck).



CLÍODHNA HALLISSEY
Costume Design

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 *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*, and 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?* (Ealaín 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*.



MORGAN COOKE

Musical Director

Morgan is an actor, musician and composer. He was Head of Singing at The Lir (National Academy of Dramatic Art) from 2016 to 2021, and Composer with Branar from 2002 to 2013.

Druid: *The Cavalcadere* marks Morgan's debut with the company.

Other theatre credits include: *Hatch* (Fidget Feet); *Jeaicé agus an Fathach Mór Dána*, *Cogadh na Saoirse* (Fibín sa Taibhdhearc); *Redemption Falls*, *Star of the Sea*, *Námhad den Phobal*, *Pinnochio*, *A Nightmare* (Moonfish Theatre); *Othello* (Fibín); *Breaks*, *The Dreaming of the Bones* (Bez Kinte); *Love à la Mode* (Felicity); *Me Sara*, *Mise Mollser* (Abbey Theatre); *Youtopia* (Abbey Theatre & Outlandish Theatre); *ExhibitUs* (Outlandish Theatre); *A*

Midsummer Night's Dream, *Sanctuary* (Blue Teapot); *Improbable Frequency* (Rough Magic); *An Sean-Fhear Beag*, *Mise*, *Scéal Cailín*, *An Chéad Chéim* (Branar); *Cochaillín Dearg*, *Sinbad & Na Foglaithe Mara*, *Coinneail Orainn*, *Tine Chnaimh*, *Gaeilgeoir Deireanach Carna*, *Annie* (An Taibhdhearc).

Film and television credits include: *Come into the Gardens* (Outlandish); *Happy Birthday* (Rua Red); *Screamer* (NYU Film School); *Highlander* (Gaumont TV); *Vox Humana* (Bob Quinn); *How Low Can You Go?* (RTÉ); *FFC*, *Na Cloigne*, *Ros na Rún*, *Marú*, *An Béal Saibhir*, *Cumann na mBan*, *Mná na Réabhlóide* (TG4).

Radio credits include: *Into the World Within*, *Breaks*.



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: 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 and 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).

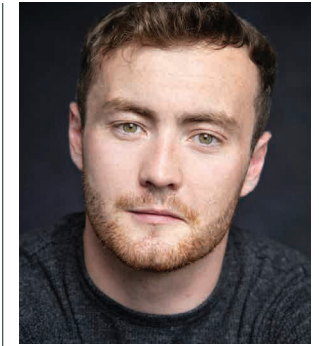


AMELIA CROWLEY

Breda

Druid: *The Cavalcadere* marks Amelia's debut with the company.

Other theatre credits include: *Little Gem* (Guna Nua & Bush Theatre, London); *Podge and Rodge Live* (Vicar Street); *And They Used to Star in Movies*, *The Star Trap* (Bewley's Café Theatre); *The Plough and the Stars* (Abbey Theatre & Barbican, London); *Lucky Sods*, *Native City* (Tivoli Theatre); *Run for Your Wife* (National Tour); *The Night Garden* (Northcott Theatre); *The Importance of Being Earnest* (Guna Nua); *The Melon Farmer* (Theatre Royal, Plymouth); *Car Show* (The Corn Exchange); *Boomtown* (Rough Magic); *Twenty Grand*, *The Melon Farmer*, *The Broken Jug* (Abbey Theatre); *Venus and Adonis* (Trinity Players); *Hungry for Love* (Crypt Theatre); *Sharon's Grave* (Gate Theatre); *F!*, *The Plough and the Stars* (Riverbank Theatre);



NAOISE DUNBAR

Rory

Druid: *The Cavalcadere* marks Naoise's debut with the company.

Other theatre credits include: *Outrage*, *Duck, Duck, Goose*, (Fishamble); *The Last Stand*, *Teddy*, *Forgive Me Father*, *Pigs 3 Wolf 1*, *The Unkillable Irishman* (Wexford Arts Centre); *14 Voices from the Bloodied Field*, *The Great Hunger* (Abbey Theatre).

Film and television credits include: *Baths*.

The Chastitute (Gaiety Theatre); *Tangles* (National and UK Tour); *Arms and the Man* (The Belltable, Limerick); *The Witches* (Eblana Theatre); *Camino Real* (Lombard Street Studio); *Spring Awakening* (Royal Irish Academy).

Film and television credits include: *Derry Girls*, *Dublin Murders*, *Bridget & Eamon*, *The Man Who Invented Christmas*, *Out of Innocence*, *The Walshes*, *The Widower*, *Death of a Superhero*, *Val Falvey T.D.*, *The Wake Wood*, *This Is Nightlive*, *Dust*, *The Baker Street Irregulars*, *What If?*, *Stardust*, *The Last Furlong*, *The Clinic*, *Ella Enchanted*, *The Halo Effect*, *Fergus' Wedding*, *The Cassidys*, *Paths to Freedom*, *Custer's Last Stand Up*, *Slumber*, *When Brendan Met Trudy*, *Really*, *Really*, *I Went Down*, *Upwardly Mobile*, *Couched*, *Ballykissangel*, *Racing Homer*, *Finbar's Class*, *Arts Show*.



SEAN KEARNS

Josie

Druid: *The Cavalcaders* marks Sean's debut with the company.

Other theatre credits include: *Into the Woods* (Northern Ireland Opera); *University of Wonder and Imagination* (Cahoots NI); *The Last Ship* (US Tour); *Bouncers*, *Pinocchio* (MAC Belfast); *Crocodile Fever* (Traverse Theatre Edinburgh); *A Streetcar Named Desire*, *Good Vibrations*, *Weddings, Weeins and Wake*, *Of Mice and Men*, *The Sound of Music*, *Annie*, *Oliver* (Lyric Belfast); *Double Cross*, *Hamlet* (Lyric Belfast & Abbey Theatre Dublin); *The Comedy About a Bank Robbery*; *Wicked*; *The Commitments*; *Billy Elliot*; *The 39 Steps* (West End, London); *Bedlam*, *Henry IV Parts 1 and 2*, *A New World*, *As You Like It* (Shakespeare's Globe); *Measure for Measure* (Almeida); *The Taming of the Shrew*, *The Merchant of Venice*, *God In Ruins*,

Macbeth (RSC); *The Importance of Being Earnest* (Abbey Theatre Dublin); *A Whistle in the Dark* (Manchester Royal Exchange/Tricycle Theatre); *Smiling Through* (Manchester Contact); *Jane Eyre*, *Pride and Prejudice* (Gate Dublin).

Film and television credits include: *Puckoon*, *Best*, *Angela's Ashes*, *Durango*, *The Boxer*, *The Informant*, *Vera*, *As the Beast Sleeps*, *Ballykissangel*, *Safe and Sound*, *The Governor*, *Extra Extra*, *The Last of a Dying Race*, *God's Frontiersman*, *Children of the North*.



GARRETT LOMBARD

Terry

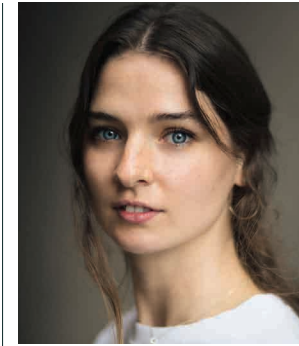
Druid: *DruidGregory*, *The Cherry Orchard*, *DruidShakespeare: Richard III*, *Furniture*, *Waiting for Godot*, *DruidShakespeare: Richard II*, *Henry IV (Pts 1&2)*, *Henry V*, *DruidMurphy – Plays by Tom Murphy*, *The Silver Tassie*, *The Walworth Farce*, *The Year of the Hiker*.

Other theatre credits include: *Stones in his Pockets* (McCarter Theatre); *Ulysses*, *The Cavalcaders*, *The Recruiting Officer* (Abbey Theatre); *The Dumb Waiter*, *A Streetcar Named Desire*, *Bedroom Farce*, *An Ideal Husband*, *The Caretaker*, *All My Sons*, *Death of a Salesman*, *The Glass Menagerie* (Gate Theatre); *Dusk* (Red Iron Productions); *The Rehearsal*, *Playing the Dane* (Pan Pan); *Alone It Stands* (Lane Productions); *Playing from the Heart* (The Ark); *The Field* (Scott-Rellis Productions); *The*

Winter's Tale (Corcadorca).

Film and television credits include: *Looks Like Rain*, *Quirke*, *Rough Diamond*, *Fair City*, *Love Is the Drug*, *Pure Mule*, *Alexander*, *Frontline*, *Stella Days*.

Garrett is a member of the *Druid Ensemble*.



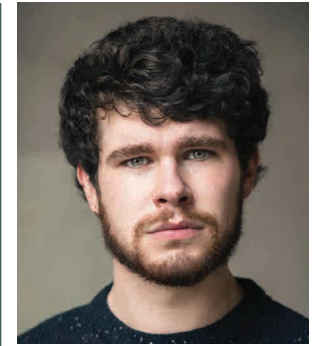
ÉILISH MCLAUGHLIN

Nuala

Druid: *The Cavalcaders* marks Éilish's debut with the company.

Other theatre credits include: *Romeo and Juliet*, *Eclipsed*, *Othello* (The Mill).

Film and television credits include: *The Wedding*, *Rebecca's Boyfriend*.



TIERNAN MESSITT-GREENE

Ted

Druid: *The Cavalcaders* marks Tiernan's debut with the company.

Other theatre credits include: *The Beauty Queen of Leenane* (Four Rivers Theatre Company & Theatre Royal, Waterford); *Asking for It* (Landmark Productions).

Film and television credits include: *Harry Wild*, *Power Out*, *As Luck Would Have It*.

ÉILISH MCLAUGHLIN, TIERNAN MESSITT-GREENE, AMELIA CROWLEY, SEAN KEARNS,
GARRETT LOMBARD AND NAOISE DUNBAR. IMAGE BY STE MURRAY.





THE DRUIDS

FOUNDERS

Garry Hynes

Mick Lally (1945–2010)

Marie Mullen

DRUID STAFF

Warehouse Manager*

Frank Commins

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

Siomha Nee

Financial Administrator

Lisa Nolan

Production Manager

Barry O'Brien

BOARD

Anne Anderson

Mary Apied

Cilian Fennell

Padraic Ferry

Tom Joyce (chairman)

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

GARRY HYNES AND AARON MONAGHAN. IMAGE BY STE MURRAY.



Druid



THE LAST RETURN

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

Not all good things come to those who wait.

One final night. One last chance. Five people queue for a ticket to the hottest show in town. All they must do is simply wait in line. But what in life is ever simple?

Who will triumph, who will fail, and who will walk away with... *The Last Return*?

A new play by acclaimed playwright Sonya Kelly (*Once Upon a Bridge*, *Furniture*), *The Last Return* is a thrilling comedy about conflict, peace and the pursuit of territory at any cost.

World Premiere
The Mick Lally
Theatre, Galway
8 – 23 July 2022

As part of Galway International
Arts Festival 2022

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