

Druid

**THREE  
SHORT  
COMEDIES**  
**SEÁN  
O'CASEY**

*Directed by* **Garry Hynes**

A Pound on Demand

Bedtime Story

The End of the Beginning



PHOTO: EMILJJA JEFREMOVA

# THREE SHORT COMEDIES SEAN O'CASEY

*Directed by* **Garry Hynes**

*A Pound on Demand* (1939)

*Bedtime Story* (1951)

*The End of the Beginning* (1937)

**Galway**

The Mick Lally Theatre

29 Nov–4 Dec

**Dún Laoghaire**

Pavilion Theatre

8–11 Dec

**Kilkenny**

Watergate Theatre

14–15 Dec

**Wexford**

Jerome Hynes Theatre

National Opera House

17–18 Dec



# CAST

## ***A Pound on Demand***

.....

Girl

**Venetia Bowe**

.....

Policeman

**Liam Heslin**

.....

Sammy

**Aaron Monaghan**

.....

Woman

**Sarah Morris**

.....

Jerry

**Rory Nolan**

.....

## ***Bedtime Story***

.....

Miss Mossie

**Venetia Bowe**

.....

Daniel Halibut

**Liam Heslin**

.....

John Jo Mulligan

**Aaron Monaghan**

.....

Angela Nightingale

**Sarah Morris**

.....

A Policeman

**Rory Nolan**

.....

A Doctor

**Marty Rea**

.....

## ***The End of the Beginning***

.....

Lizzie Berrill

**Sarah Morris**

.....

Darry Berrill

**Rory Nolan**

.....

Barry Derrill

**Marty Rea**

.....



# CREATIVE TEAM

Director ..... **Garry Hynes**  
Set and Costume Design.....**Francis O'Connor**  
Lighting Design .....**James F. Ingalls**  
Sound Design.....**Gregory Clarke**  
Music..... **Conor Linehan**  
Hair and Make-Up ..... **Gráinne Coughlan**  
Associate Costume Designer .....**Clíodhna Hallissey**  
Associate Sound Designer.....**Sam Vincent**

Running time: 2 hours approximately including 2 intervals



# Hand Grenades or Slapstick Classics: the Mixed Reception of O'Casey's One-Act Plays

Sean O'Casey, ever the contrarian, holds a mirror up not so much to nation as to national differences with these plays that aspire to nothing more than shameless entertainment. O'Casey admits that *A Pound On Demand* and *The End of the Beginning* were 'written when funds were low, to bring in a little money.' (Eileen O'Casey confided to her daughter that *A Pound on Demand* and *The End of the Beginning* were written for two members of the Abbey Theatre when they needed work, with the idea that they could perform them at the Music Halls, which they never did.) O'Casey explains in a programme note for *Bedtime Story* that 'it is a little play in which there are neither good nor bad, judged seriously, with a laugh at the beginning and another at the end.' Yet, you would never know it from their reception in Ireland. They are seldom staged here and when they are, they tend to get us into an awful flap.

*The End of the Beginning* was first produced at the Abbey Theatre, Dublin, on 8 February 1937 in a production directed by Arthur Shields, with P. J. Carolan playing Darry, Maureen Delaney playing Lizzie and F. J. McCormick playing Barry. These are all venerable members of the Abbey company and consummate interpreters of O'Casey's work. Yet, the play had to wait another thirty-five years before it was revived at the

Peacock Theatre in 1972 in a production directed by John Lynch. *Bedtime Story* was given its professional debut in Ireland as part of that same programme of one-act plays in 1972. Indeed, the play had to prove itself beforehand in an amateur production by a group from Bangor (they were to emerge winners with the play at the All-Ireland One-Act Festival the previous year.) A student production in University College Dublin inspired a tirade against the play from no less esteemed a quarter than Micheál MacLiammóir when he adjudicated at the Irish Student Drama Awards in 1969. *Bedtime Story*, he declared, was 'a dreadful example of senile or teenage meandering.' It fell to an amateur theatre company, this time from Wexford, to ensure that *A Pound on Demand* received a production here in 1957. The O'Casey Theatre Company, which Shivaun O'Casey founded in 1991, produced all three plays the following year under the title, *Three Shouts From a Hill*. These plays toured to Newry, Armagh, Downpatrick, Sligo, Enniskillen, Waterford, Belfast, and on to London, Glasgow, New York and Philadelphia.

*Bedtime Story* can be seen to originate in a short story that O'Casey published alongside *A Pound On Demand* and *The End of the Beginning* in 1934. 'I Wanna Woman' charts the journey of a male narrator whose

sexual gratification is succeeded not alone by regret but by the realisation that he has, by his own reckoning, paid way over the odds for sex, and that he has been deprived of a precious watch into the bargain. The publication entitled *Windfalls* was among the first books to be banned by the recently established Censorship of Publications Board on its publication in 1934. You might well ask after seeing the three plays together what all the fuss was about. Of course, *Bedtime Story* deals with a sex trade, as such—if that is not clear from the one-act play, it is very much so from the short story where the male narrator must hand over five pounds *before* his female companion agrees to have sex with him—and we know that at least one audience member was to denounce O’Casey for his portrayal of a sex worker in *The Plough and the Stars* on the grounds that no such woman was ever to be found in Dublin.

Our neighbouring island has proved equally squeamish towards *Bedtime Story*. O’Casey himself comments that ‘this little play has never been performed in England, as far as I know, except by the students for the students of the R.A.D.A., for fear it might weaken the moral fibres of the elderly’. Indeed, an adjudicator for the British Drama League succeeded in banning the play outright for amateur production in 1954.

However, the UK has been a great deal more receptive to *A Pound on Demand* and *The End of the Beginning*. In his book *The Theatre of Sean O’Casey* (Bloomsbury, 2013), James Moran points out that O’Casey had been visiting the Camden Town Music Hall and Metropolitan Music Hall on Edgware Road in London at the time he was writing these plays, and that he had ‘chuckled over the work of artistes including Little Titch, Harry Lauder, Dan Leno, George Roby, Vesta Tilly and Marie Lloyd’. He contends that these plays are less attractive to Irish audiences for failing to make reference to a specific Irish historical context when that very quality endears them to audiences abroad. *A Pound on Demand* received at least four major professional productions in London within a span of thirty years since its UK premiere at the Q Theatre in 1939. The most intriguing of these productions was staged at the Mermaid Theatre in 1967 with Jack MacGowran as Sammy, Barry Keegan as Jerry, and O’Casey’s daughter, Shivaun, as the post office girl. (Shivaun O’Casey also appeared in *A Pound on Demand* in New York at a 42nd Street restaurant with Dennis Christopher and Colm Meaney.) This picture has changed radically in recent years. The Young Vic staged acclaimed productions of *Bedtime Story* and *The End of the Beginning* while in its temporary accommodation at the Union Theatre during its refurbishment

in 2006. *Bedtime Story* has also been produced at the Nags Head, Islington.

*Bedtime Story* has proved, curiously enough, the more attractive play for US audiences. The New York premiere in 1952 was directed by Joseph Papp (the founder of the Public Theater and Shakespeare in the Park). It was then produced on Broadway in 1959. Played as straight comedy, this production proved to be a great success. It was also done by Hume Cronyn and Jessica Tandy (where to O'Casey's regret the role of Miss Mossie was cut, as he liked her). Despite the American theatre critic George Jean Nathan predicting that *The End of the Beginning* 'would prove to be as hilarious a one-acter as our theatre has ever seen,' it has fared less well in the United States. The US premiere in Massachusetts in 1942 was said not to have succeeded after it had 'expunged the realism.' Likewise, the premiere in 1946 of *A Pound on Demand* at New York's International Theatre was deemed to have 'resulted in a lame direction.'

If these one-act plays have struggled to gain a foothold with audiences in the Anglophone world, they have achieved a venerable status and remain in the repertoires of preeminent theatres throughout Europe. *The End of the Beginning* has been successfully staged in Paris, at the Théâtre de Bourgogne in

1968. In Germany, it remains an established favourite, with the German press hailing it a 'slapstick classic'. It premiered at Berlin's Forum-Theater in 1966, and has been revived at the Schaubühne am Hallenschen Ufer, Berlin, in 1975, and at Theater der Stadt, Brandenburg, in 1976. It featured, with *Bedtime Story*, in a presentation at Neustrelitz in East Germany. An acclaimed production that opened in Munich in 1986 ran for more than a decade and 500 performances in venues like Berlin's Schiller-Theater, Hansa-Theater and Volksbühne. James Moran further notes that 'in the summer of 2010 the National Theatre Bucharest staged its premiere of *The End of the Beginning* in its main auditorium, a 1,155-seat hall in the Romanian capital, and the play remains in the theatre repertoire at the time of writing in 2012.'

*A Pound on Demand* has established itself as a regular favourite in Europe to no lesser degree. The Berlin première in 1965 was a success, with a revival in the city in 1968. Another production was staged in Leipzig in 1968 and 1969. In France, it premiered in 1972 at Nevers. A celebrated production in Strasbourg in 1978 established its place in the French comic repertoire. In 1963, Czech television broadcast a 35-minute version. *Bedtime Story* was first adapted for broadcast on Czech television and then for stage by

Jirí Krejčík, the adaptation introducing new scenes and dialogue. Moran finds one very good reason why these plays find favour in European theatre cultures: having first to be translated, they have more scope to be adapted.

Druid leads the charge, as it has done so often in the past—as, indeed, it has done with *Bedtime Story* in 1983—in bringing these neglected plays back into production. Are we likely to take offense this time around, or will we surrender to their unapologetic mischief, careening mayhem, and pointed humour? Will we take aim at O’Casey for his portrayal of female sexuality as venal or will we recognise in their theatricality the great European traditions of farce, music hall, burlesque and commedia dell’Arte? Will we find O’Casey’s intentions to lampoon the male ego and to pay tribute to female resourcefulness all too familiar, or will we reckon with the continued radical stance and relevance of these plays? O’Casey asks us to see ‘virtue’ in the ‘wickedness’ of the female lead in *Bedtime Story*. He goes on to say that ‘Angela’s cleverness, her honesty, her gift of seeing through another, and her humour, are lost, ill-used, or not used, a condition happening to many another woman, too.’ Is it to be celebrated or regretted that O’Casey should champion women in this way? Did he manage to leave

politics out of it, or has the contrarian set us on to debate the situation for women in a post-’Repeal the Eighth’ Ireland? Could these plays prove controversial once again?

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**Thomas Conway**

November 2021

Thomas Conway is a freelance dramaturg and was previously Literary Manager with *Druid* from 2005 to 2015.

This article is indebted to Shivaun O’Casey’s generosity in detailing her experiences performing in, directing and attending productions of her father’s one-act plays.  
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# PRODUCTION TEAM

Deputy Stage Manager.....	<b>Sophie Flynn</b>
Assistant Stage Managers.....	<b>Alisha Finnerty</b>
	<b>Rachel Stout</b>
Costume Supervisor.....	<b>Clíodhna Hallissey</b>
Costume Maker.....	<b>Marie Murray</b>
Costume Assistant.....	<b>Yvette Picque</b>
Chief Electrician.....	<b>Shannon Light</b>
Master Carpenter.....	<b>Gus Dewar</b>
Carpenters.....	<b>Pete Nelson</b>
	<b>Keith Newman</b>
Lighting Programmer.....	<b>Susan Collins</b>
Production Sound.....	<b>Richard Curwood</b>
Technician.....	<b>Paul Kelly</b>
Scenic Artist.....	<b>Rachel Towey</b>
Rehearsal Photography.....	<b>Emilija Jefremova</b>
Production Photography.....	<b>Ste Murray</b>
Graphic Design.....	<b>Gareth Jones</b>
Publicity.....	<b>Bowe Communications</b>





PHOTO: EMILIJAJEFREMOVA





PHOTOS: ENILJA JERENOVA

# THANK YOU

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

Cue One Lighting  
Barry Houlihan, NUIG  
Patrick Lonergan, NUIG  
John Faller, Fallers Jewellers  
Edmond, Edmond's Shoe Repairs  
Gerry Mallon  
Paul O'Connor  
Donal Carr

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## Seán O'Casey (1880–1964)

### Writer

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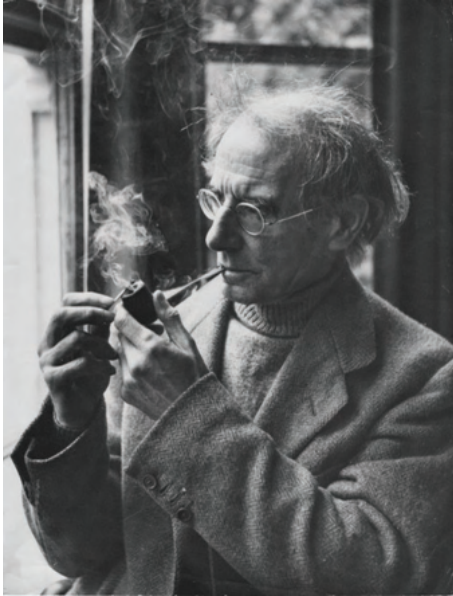


PHOTO: ALFRED ERIS

Contrary to what he would have us believe, Sean O'Casey's earliest years were marked by a measure of security. His family were lower middle-class Protestants living in north inner-city Dublin when he was born in 1880. They were reduced to poverty, however, with the death of his father when he was six years old. The child, John Casey, furthermore suffered from an eye condition that led to his schooling being interrupted and his sister teaching him to read and write.

John Casey entered the workforce as a teenager. As a labourer with a railway company, he was radicalised by exposure to nationalist ideals. He began to forge for himself a new identity. He joined the Gaelic League around 1900, learning to speak the Irish language and publishing stories for its journal under the name Seán Ó Cathasaigh. He joined the militant underground society, the Irish Republican Brotherhood, around 1903. However, he felt that nationalism had little to offer the poor and his sacking at the railway company in 1911—owing to his membership of a trade union and potential as a strike leader—pushed him towards socialism. He took to associating with the union leader, Jim Larkin, whom he revered, not least for his decree: 'An injury to one is the concern of all'. O'Casey served as secretary to a relief fund during Dublin's lock-out of 1913. Then, having witnessed the violence by which the strikers were

defeated, he helped to establish the Irish Citizen Army as a defence force for workers, even drafting its constitution.

At some point after the events of the Easter Rising, O'Casey turned to writing for the theatre. He had resigned from the Irish Citizen Army in 1914, having first openly opposed the leadership of Countess Markievicz, and he nursed his ill mother during the week of the insurrection itself. O'Casey was determined to have the Abbey Theatre produce his plays and what followed was a string of submissions that met with rejection until his play *The Shadow of a Gunman* was produced in 1923. With this and his next two full-length plays, *Juno and the Paycock* (1924) and *The Plough and the Stars* (1926), O'Casey enjoyed considerable successes—and, indeed, with the latter play, the dubious distinction of having incited a riot and being vehemently defended by W. B. Yeats. O'Casey had already moved to London by the time Yeats rejected his play, *The Silver Tassie*, in 1928. This led to a break with the Abbey and to a rift with his great friend and mentor, Lady Gregory.

O'Casey was now a full-time writer. What followed were years of precarious finances, nevertheless. He married a Dublin-born actress, Eileen Carey, in 1927 and together they had three children, Breon, Niall and Shivaun. To facilitate his children's attendance

at the progressive school Dartington Hall, O'Casey moved his family to Devon. From this time, the plays reflect his espousal of radical positions: anti-clericalism and communism among them. His animosity towards the Catholic Church was given stark expression when the Archbishop of Dublin, John Charles McQuaid, objected to the inclusion of O'Casey's play, *The Drums of Father Ned*, in the Dublin Theatre Festival in 1958 and O'Casey responded by banning productions of his plays in Ireland. Critical and financial success was to come more from his six-volume *Autobiographies*—which loosely adhere to the facts of his life—than from his new plays. O'Casey maintained a prodigious output as a writer until his death in Devon at the age of 84.

Biographical note by Thomas Conway



# CREATIVE TEAM

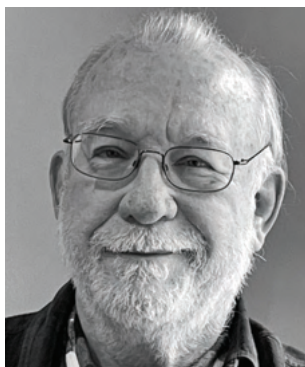
PHOTOS: CONOR HORSKIN



GARRY HYNES



FRANCIS O'CONNOR



JAMES F. INGALLS



GREGORY CLARKE



CONOR LINEHAN



GRÁINNE COUGHLAN



CLÍODHNA HALLISSEY



SAM VINCENT



## Garry Hynes

### Director

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Garry Hynes 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.

Garry has also worked with the Gate Theatre (Ireland); the Royal Shakespeare Company and the Royal Court (UK); Center Theatre Group, Second Stage, Signature Theater, Manhattan Theater Club, the Kennedy Center, the Mark Taper Forum and the Spoleto Festival (USA).

**Awards include:** The Joe A. Callaway Award (New York) for Outstanding Directing for *The Cripple of Inishmaan* (2009); a Tony Award for Direction for *The Beauty Queen of Leenane* (1998); Irish Times/ESB Irish Theatre Awards for Best Director for DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *The Beauty Queen of Leenane*, *Waiting for Godot* and a Special Tribute Award in 2005 for her contribution to Irish Theatre. Garry has received Honorary Doctorates from University College Dublin, University of Dublin, the National University of Ireland and the National Council for Education Awards. She is an Honorary Fellow of the Royal College of Physicians in Ireland, and a member of the Honorary Council of the Royal Hibernian Academy (HRHA). In 2011, Garry was appointed Adjunct Professor of Drama and Theatre Studies at NUI Galway.

## 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:** *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.

## James F. Ingalls

### Lighting Design

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James trained at the Yale School of Drama and the University of Connecticut. He often collaborates with the Wooden Floor dancers, Santa Ana, California.

**Druid:** *The Seagull, The Cherry Orchard, The Beacon*, DruidShakespeare: Richard III, *Sive, King of the Castle, The Beauty Queen of Leenane, Waiting for Godot*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V.

**Designs for other theatre include:** *Once Before I Go, Pale Sister* (Gate Theatre).

**Designs for opera include:** world premieres by John Adams including *Girls of the Golden West, Doctor Atomic* and *Nixon in China*; world premieres by Kaija Saariaho including *Only the Sound Remains, Adriana Mater*, and *L'Amour de Loin*, all directed by Peter Sellars; *Il Farnace* and *Kat'a Kabanova*, both directed by Garry Hynes at Spoleto Festival, USA.

**Designs for dance include:** *Twyla Now!* (New York City Center); *Ibsen's House* (Charlotte Ballet); *The Firebird* (Miami City Ballet); *Unbound* (San Francisco Ballet's New Works Festival); several pieces for Paul Taylor's American Modern Dance; many pieces for Mark Morris Dance Group including *Mozart Dances, The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*.

## Gregory Clarke

### Sound Design

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**Druid:** *The Seagull, The Cherry Orchard, The Beacon*, DruidShakespeare: Richard III, *Shelter, Furniture, Sive, King of the Castle, The Beauty Queen of Leenane, Waiting for Godot*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *Brigit, Bailegangaire, Penelope, The New Electric Ballroom, The Hackney Office*.

**Other theatre credits include:** *The Twits, The Ritual Slaughter of Gorge Mastromas* (Royal Court); *Misterman* (Galway International Arts Festival/Landmark Productions); *Medea, The Doctor's Dilemma, Twelfth Night, No Man's Land, Tristan & Yseult, The Emperor Jones, Earthquakes in London* (National Theatre, London); *The Merchant Of Venice, Cloud Nine* (Almeida); *All's Well That Ends Well, The Heart of Robin Hood, Great Expectations, Coriolanus, The Merry Wives of Windsor, Tantalus, Cymbeline, A Midsummer Night's Dream* (Royal Shakespeare Company).

**London West End credits include:** *My Night With Reg, Goodnight Mr. Tom, The Vortex, A Voyage Around My Father, And Then There Were None, Some Girls, Waiting for Godot, What The Butler Saw, Journey's End, Equus*.

**Awards include:** Tony Award® Best Sound Design (*Equus*), Drama Desk Award (*Journey's End*).

## Conor Linehan

### Music

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Conor is a pianist, composer and teacher from Dublin. He is on the piano faculty of the Royal Irish Academy of Music where he also teaches courses in improvisation and is currently pursuing a Doctorate in Performance in association with Trinity College Dublin.

**Druid:** *The Seagull*, *Boland: Journey of a Poet*, *Druid* Gregory, *The Cherry Orchard*, *Epiphany*, *Druid* Shakespeare: Richard III, *Sive*, *Druid* Shakespeare: Richard II, Henry IV (Pts 1&2), Henry V.

**Other theatre credits include:** *Backwards up a Rainbow* (Lovano Limited/Landmark Productions); *The Patient Woman* (INO 20 Shots of Opera); *The Great Hunger* (Abbey Theatre); *Woyzeck in Winter* (Landmark Productions/Galway International Arts Festival); *Dublin by Lamplight* (Corn Exchange/Abbey Theatre); *The Wolf and Peter* (CoisCéim); productions with the Abbey and Peacock theatres; the Gate Theatre, Dublin; the Lyric, Belfast; the Royal Shakespeare Company; the Gate Theatre; the National Theatre, London; Liverpool Playhouse; Hampstead Theatre; Siren Productions, Dublin.

**Awards include:** Irish Times Irish Theatre Awards, Best Sound Design (with Ben Delaney); Irish Times Irish Theatre Judges' Special Award nomination for 'setting the standard of theatre composition'; PlayShakespeare website's Falstaff Award, Best Score Worldwide.

## Gráinne Coughlan

### Hair and Make-Up

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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 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).

## 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:** Clíodhna was Costume Designer for *Boland: Journey of a Poet* and *Once Upon a Bridge*, Costume Supervisor for DruidGregory, Costume Designer for *On the Outside* as part of DruidGregory, Assistant Costume Designer for *The Seagull*, Assistant Costume Designer and Dresser for *The Cherry Orchard*, and Costume 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*.

## Sam Vincent

### Associate Sound Designer

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Sam Vincent is a UK-based sound designer specialising in plays and musicals. Sam works internationally, but especially in the UK and South Korea. He is currently a board member of the Association of Sound Designers.

**Druid:** *Three Short Comedies* marks Sam's debut with the company.

**Sound Designer theatre credits include:**

*Just So* (Watermill Theatre), *Some Like It Hip Hop* (UK tour and West End, 2019), *Aladdin* (Ashcroft Theatre).

**Associate Sound Designer theatre credits include:**

*Flashdance* (UK), *Flashdance* (South Korea tour), *The Wedding Singer* (Daegu, South Korea), *A Very Expensive Poison* (The Old Vic, London).

**Lead Production Sound Engineer theatre credits include:**

*Labour of Love* (Noel Coward, London), *Peter Pan the Musical* (Opera House, Blackpool), *Flashdance* (UK and Ireland tour).

# CAST



VENETIA BOWE



LIAM HESLIN



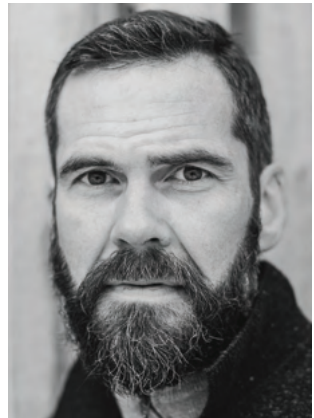
AARON MONAGHAN



SARAH MORRIS



RORY NOLAN



MARTY REA

## Venetia Bowe

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**Druid:** *Sorry, Wrong Number*, *DruidGregory*.

**Other theatre credits include:** *Asking for It* (Landmark Productions/The Everyman); *Much Ado About Nothing* (Rough Magic); *Womb* (Outlandish Theatre Platform); *Kiss Kiss Slap Slap* (Smock Alley Theatre); *This Beach* (Brokentaklers); *Nora* (Corn Exchange).

**Film and television credits include:** *Cold Courage*, *Lily*, *The Fall of the House of Piecraft*, *Imagine: Edna O'Brien*, *Five Letters to a Stranger Who Will Dissect My Brain*, *Wishbone*.

## Liam Heslin

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**Druid:** *The Seagull*, *DruidGregory*.

**Other theatre credits include:** *Duck Duck Goose* (Fishamble); *14 Voices from the Bloodied Field* (Abbey Theatre); *Asking For It* (Landmark Productions); *A Skull in Connemara* (Oldham Coliseum); *Zero Hour*, *Pals: The Irish at Gallipoli* (ANU Productions); *The Lost O' Casey* (Abbey Theatre/ANU Productions); *The Shaughraun* (Smock Alley Theatre); *The Plough and the Stars* (Lyric Hammersmith/Gaiety Theatre); *The Good Father* (Rise Productions); *The Plough and the Stars* (Abbey Theatre); *On Corporation Street* (ANU Productions/Home Manchester); *King Lear* (Second Age Theatre Company); *East of Berlin* (Brinkmanship/Project Arts Centre); *A Boy Called Nedd* (Bitter Like a Lemon/Theatre Upstairs); *Borstal Boy* (Verdant Productions).

**Film and television credits include:** *Dublin Oldschool*, *The Island of Evenings*, *Kaleidoscope*, *Fair City*.

## Aaron Monaghan

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**Druid:** *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 theatre includes:** *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).

**Film and television 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*.





**Awards include:** OBIE, 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).

## Sarah Morris

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**Druid:** *DruidGregory*.

**Other theatre credits include:** *What Did I Miss?* (The Ark and Dublin Theatre Festival); *Next Please* (Bewley's Café Theatre); *Venus in Fur* (Rough Magic); *The Anvil* (Anu Productions); *Torch* (Anu Productions/Heart of Glass); *The Lost O'Casey* (ANU Productions/Abbey Theatre); *CLASS* (Iseult Golden/David Horan/Abbey Theatre); *Tina's Idea of Fun* (Abbey Theatre); *The Bells Of* (Theatre Upstairs); *Lady Play* (Smock Alley Theatre); *King Lear* (Second Age Theatre Company).

**Film and television credits include:** *X Marks the Spot*, *Headcases*, *Inspector Jury*.

**Awards include:** Irish Times Irish Theatre Awards, Best Actress (*The Lost O'Casey*).

## Rory Nolan

.....

**Druid:** *Sorry*, *Wrong Number*, *DruidGregory*, *The Cherry Orchard*, *Epiphany*, *DruidShakespeare: Richard III*, *Shelter*, *Waiting for Godot*, *DruidShakespeare: Richard II*, *Henry IV (Pts 1&2)*, *Henry V*, *The Colleen Bawn*, *DruidMurphy – Plays* by Tom Murphy.

**Other theatre credits include:** *The Alternative* (Fishamble); *Northern Star*, *The Critic*, *Peer Gynt*, *The Importance of Being Earnest*, *Don Carlos*, *The Taming of the Shrew*, *Improbable Frequency*, *Is This About Sex?* (Rough Magic); *Chekhov's First Play* (Dead Centre); *Postcards from the Ledge*, *Breaking Dad*, *Between Foxrock and a Hard Place*, *The Last Days of the Celtic Tiger*, *Sleeping Beauty* (Landmark Productions); *The Importance of Being Earnest*, *Bedroom Farce*, *A Christmas Carol*, *Death of a Salesman* (Gate Theatre); *She Stoops to Conquer*, *Aristocrats*, *The Government Inspector*, *Translations*, *Arrah na Pogue*, *Macbeth*, *The Rivals*, *Last Days of a Reluctant Tyrant*, *The Comedy of Errors*, *Heavenly Bodies*, *Big Love* (Abbey Theatre); *Observe the Sons of Ulster Marching Towards the Somme* (Livin'Dred/Nomad); *Cat on a Hot Tin Roof* (Corn Exchange); *The Evils of Tobacco* (Mangiare Theatre).

**Film and television include:** *Conversations with Friends*, *Foundation*, *Deadly Cuts*, *X Marks the Spot*, *Acceptable Risk*, *The Delinquent Season*, *WILD*, *Charlie*, *Fair City*, *A Thousand Times Goodnight*, *The Baker Street Irregulars*, *Trouble in Paradise*, *Nothing Personal*.

**Awards include:** Irish Times Irish Theatre Awards, Best Supporting Actor (*Waiting for Godot*).

## Marty Rea

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**Druid:** *The Seagull*, *DruidGregory*, *The Cherry Orchard*, *The Beacon*, *Epiphany*, *DruidShakespeare: Richard III*, *King of the Castle*, *The Beauty Queen of Leenane*, *Waiting for Godot*, *DruidShakespeare: Richard II*, *Henry IV (Pts 1&2)*, *Henry V*, *Brigit*, *Be Infants In Evil*, *The Colleen Bawn*, *DruidMurphy – Plays by Tom Murphy*.

**Other theatre credits include:** *Happy Days* (Landmark); *Tiny Plays for Ireland* (Fishamble); *The Gifts You Gave to the Dark* (Irish Rep NY); *The Glass Menagerie*, *Beginning*, *The Great Gatsby*, *Juno and the Paycock*, *The Importance of Being Earnest*, *The Caretaker*, *An Ideal Husband*, *My Cousin Rachel*, *Little Women*, *Hay Fever*, *Salomé*, *Arcadia* (Gate Theatre); *14 Voices From the Bloodied Field*, *Dear Ireland (an unreliable ex-lover suddenly writes)*, *Thirst (and other bits of Flann)*, *Othello*, *She Stoops To Conquer*, *The Hanging Gardens*, *Major Barbara*, *John Gabriel Borkman*, *The Rivals*, *Only An Apple*, *The Big House*, *Saved*, *The Importance of Being Earnest* (Abbey Theatre); *Hamlet* (Second Age).

**Film and television credits include:** *Strays* (Arcade Film); *Prisoners of the Moon* (Bandit Films); *Citizen Lane*, *Barbarians Rising!* (October Films); *The Devil's Pool* (Vico Films); *The Man Inside* (Broken Pictures Ltd.).

**Awards include:** Irish Times Theatre Awards, Best Actor (*Hamlet*); Irish Times Theatre Awards, Best Actor (*DruidShakespeare*); Irish Times Theatre Awards, Best Supporting Actor (*King of the Castle* and *The Great Gatsby*); Herald Angel Award, Edinburgh Festival (*Waiting for Godot*).

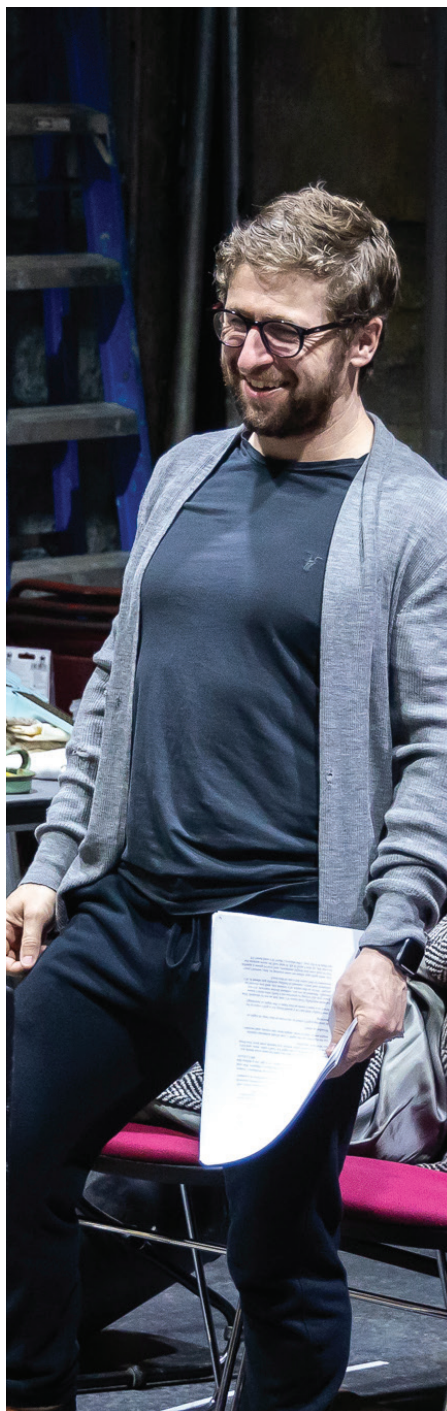


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# DRUID STAFF

## Founders

**Garry Hynes**

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**Mick Lally** (1945–2010)

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**Marie Mullen**

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## 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

**Síomha Nee**

---

### Financial Administrator

**Lisa Nolan**

---

### Production Manager

**Barry O'Brien**

---

## Board

**Anne Anderson**

---

**Mary Apied**

---

**Cilian Fennell**

---

**Padraic Ferry**

---

**Tom Joyce** (chairman)

---

**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**

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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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(with apologies to Bertha and Ballyvolane House!)

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