

Druid

DRUIDO'CASEY

**DRUIDO'CASEY:
SEAN O'CASEY'S
DUBLIN TRILOGY**

The Plough and the Stars
The Shadow of a Gunman
Juno and the Paycock

OCTOBER 4-14, 2023

Directed by
Garry Hynes

**THE
PUBLIC.**

**NYU
SKIRBALL**

THE DUBLIN TRILOGY

THE PLOUGH AND THE STARS

DRUIDO'CASEY begins with *The Plough and the Stars*, the story of newlyweds Jack and Nora Clitheroe living in a city on the brink of rebellion in 1916.

THE SHADOW OF A GUNMAN

In *The Shadow of a Gunman*, Donal Davoren, Seumas Shields and Minnie Powell find themselves tragically tangled up in the Irish War of Independence.

JUNO AND THE PAYCOCK

The saga ends with *Juno and the Paycock* and the Boyle family who see their fortunes dashed amidst the upheaval of the Irish Civil War.

TIMELINE

NOVEMBER 1915 – APRIL 1916

The setting of *The Plough and the Stars*, a few months before and then during the Easter Rising.

APRIL 24, 1916

Easter Monday, the Easter Rising begins.

APRIL 29 – 30, 1916

The Easter Rising ends.

JANUARY 21, 1919

The Irish War of Independence begins.

MAY 10 – 11, 1920

The setting of *The Shadow of a Gunman*, during the Irish War of Independence.

JULY 11, 1921

The Irish War of Independence ends.

JUNE 28, 1922

The Irish Civil War begins.

1922

The setting of *Juno and the Paycock*, during the Irish Civil War.

APRIL 12, 1923

First performance of *The Shadow of a Gunman*, at the Abbey Theatre in Dublin.

MAY 24, 1923

The Irish Civil War ends.

MARCH 3, 1924

First performance of *Juno and the Paycock*, at the Abbey Theatre in Dublin.

DRUIDO'CASEY CREATIVE TEAM

Director **Garry Hynes**

Set and Costume Design **Francis O'Connor**

Co-Costume Design **Clíodhna Hallissey**

Lighting Design **James F. Ingalls**

Sound Design **Gregory Clarke**

Movement Director **David Bolger**

Composer and Musical Director **Conor Linehan**

Casting Director **Amy Rowan**

Hair and Make-Up Design **Gráinne Coughlan**

Associate Director **Sarah Baxter**

Assistant Director **Katie O'Halloran**

Assistant Lighting Designer **Suzie Cummins**

Executive Producer **Paul Boskind**

DRUIDO'CASEY PRODUCTION TEAM

Deputy Stage Manager **Sophie Flynn**

Assistant Stage Managers **Mark Jackson** | **Síle Mahon** |

Rachel Stout

Costume Supervisor **Clíodhna Hallissey**

Deputy Costume Supervisor **Eavan Gribbin**

Costume Assistants **Yvette Picque, Shauna Ward**

Costume Makers **Denise Assas** | **Gillian Carew** |

Denis Darcy | **Marie Murray** | **Shauna Ward**

Hair and Make-Up Assistant **Sarah O'Rourke**

Technical Stage Manager **Adrian Leake**

Lighting Programmer **Susan Collins**

Chief Electrician **Paul Kelly**

Production Electrician **Shannon Light**

Production Sound **Richard Curwood**

Master Carpenter **Gus Dewar**

Carpenter **Keith Newman**

Scenic Artist **Rachel Toweey**

Dialect Coach **Robbie O'Connor**

Promotional Artwork **Mick O'Dea**

Photography **Ros Kavanagh** | **Ste Murray**

Videography **Heavy Man Films** | **Ste Murray**

Graphic Design **Gareth Jones**

Publicity **Bowe Communications**

US Tour Booker **Pemberley Productions**

The sets and costumes for DRUIDO'CASEY were created by Druid in Galway at their Ballybane Scenic Workshop and their Nuns' Island Costume Department.

The copyright agent for these plays is Macnaughton Lord Representation, 3 The Glass House, Royal Oak Yard, London SE1 3GE, info@mlrep.com.



DRUIDO'CASEY IS PRESENTED IN PARTNERSHIP WITH THE PUBLIC THEATER.

DRUIDO'CASEY CAST

THE PLOUGH AND THE STARS

Gabriel Adewusi
Tara Cush
Zara Devlin
Caitríona Ennis
Hilda Fay
Tommy Harris
Anna Healy
Liam Heslin
Bosco Hogan
Sean Kearns

Sophie Lenglinger
Garrett Lombard
Aaron Monaghan
Sarah Morris
Rory Nolan
Robbie O'Connor

Marty Rea

Catherine Walsh

Lieutenant Langon
Mollser

Bessie Burgess

Rosie Redmond
Jack Clitheroe
Peter Flynn
A Bartender
Sergeant Tinley
Nora Clitheroe
Captain Brennan
Fluther Good
Mrs Gogan

The Figure in the Window
Corporal Stoddart
The Young Covey

A Woman

THE SHADOW OF A GUNMAN

An Auxiliary

Minnie Powell

Mrs Henderson
Mr Maguire
Mr Gallogher
Adolphus Grigson

Mr Mulligan

Seumas Shields
Tommy Owens

Donal Davoren

Mrs Grigson

JUNO AND THE PAYCOCK

Jerry Devine
An Irregular Mobiliser
Mary Boyle
Mrs Maisie Madigan
Juno Boyle
Johnny Boyle
A Coal-Block Vendor
Charles Bentham

Furniture Removal Man #2

Furniture Removal Man #1
Joxer Daly
A Neighbour
Captain Jack Boyle
A Sewing-Machine Man
Irregular #1
Needle Nugent
Irregular #2
Mrs Tancred



Gabriel Adewusi



Tara Cush



Zara Devlin



Caitríona Ennis



Hilda Fay



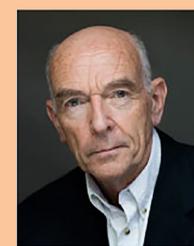
Tommy Harris



Anna Healy



Liam Heslin



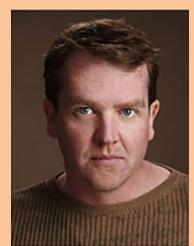
Bosco Hogan



Sean Kearns



Sophie Lenglinger



Garrett Lombard



Aaron Monaghan



Sarah Morris



Rory Nolan



Robbie O'Connor



Marty Rea



Catherine Walsh

WHO'S WHO

Garry Hynes (Director) 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. Awards include: a Tony Award for Direction for *The Beauty Queen of Leenane*; the Joe A. Callaway Award (New York) for Outstanding Directing for *The Cripple of Inishmaan*; 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. She was named a Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture in 2022. She has received Honorary Doctorates from University College Dublin, University of Dublin, the National University of Ireland and the National Council for Education Awards. In 2011, Garry was appointed Adjunct Professor of Drama and Theatre Studies at University of Galway.

Francis O'Connor (Set and Costume Design) 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.

Clíodhna Hallissey (Co-Costume Design) is a graduate of the BA in Drama, Theatre and Performance Studies and English at University of Galway. Clíodhna was the 2019-2020 recipient of Druid's Marie Mullen Bursary, an award for female theatre artists working in the fields of design, directing and dramaturgy.

James F. Ingalls (Lighting Design) trained at the Yale School of Drama and the University of Connecticut. For Druid: *Three Short Comedies by Sean O'Casey, 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.*

Gregory Clarke's (Sound Design) designs for Druid include: *Three Short Comedies by Sean O'Casey, The Seagull, The Cherry Orchard, DruidShakespeare: Richard III, The Beauty Queen of Leenane, Waiting for Godot, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V.* Awards include: Tony Award Best Sound Design (*Equus*).

David Bolger (Movement Director) is Artistic Director of CoisCéim Dance Theatre. He has choreographed over 24 productions for the company, including *The Piece with the Drums, Francis Footwork, Body Language, Agnes, Pageant, Touch Me, Swimming with My Mother*, and *The Wolf and Peter*.

Conor Linehan (Composer and Musical Director) is a pianist, composer and teacher from Dublin. He is a member of 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.

Amy Rowan (Casting Director) For Druid: *The Playboy of the Western World, The Good Father, On Raftery's Hill.*

Gráinne Coughlan (Hair and Make-Up Design) For Druid: *The Last Return, The Cavalcaders, Three Short Comedies by Sean O'Casey, The Seagull, Boland: Journey of a Poet, Once Upon a Bridge.*

Sarah Baxter (Associate Director) For Druid: *The Seagull, DruidGregory.*

Katie O'Halloran (Assistant Director) For Druid: *The Last Return.*

Suzie Cummins (Assistant Lighting Designer) *DruidO'Casey* marks Suzie's debut with the company.



Scan for the acting company's complete bios.

ABOUT DRUID

Founded in 1975, Druid is a touring theatre company, anchored in the West of Ireland and looking to the world. Druid passionately believes that audiences have the right to see first class professional theatre in their own communities. The company has toured the length and breadth of Ireland as well as touring internationally to the UK, USA, Canada, Australia, New Zealand, Japan and Hong Kong.

Production highlights include: *The Beauty Queen of Leenane* (1996), in a co-production with The Royal Court Theatre, which went on to win four Tony Awards, including Best Director for Garry Hynes, the first woman to win an award for directing in the history of the Tony Awards; *The Leenane Trilogy* (1997), also with The Royal Court Theatre; *DruidSynge* (2005): all six John Millington Synge plays in a single day; *DruidMurphy*: plays by Tom Murphy (2011 & 2012), a trilogy of *Conversations on a Homecoming, A Whistle in the Dark* and *Famine*; *DruidShakespeare: Richard II, Henry IV (Pts. 1&2), Henry V* in a new adaptation by Mark O'Rowe (2015) and *DruidShakespeare: Richard III* (2018); *Waiting for Godot* by Samuel Beckett which opened at Galway International Arts Festival in 2016 and by the end of 2018 had toured Ireland twice, played at the Abbey Theatre, Edinburgh International Festival and several US cities.

The company continues to nurture playwrights and the next generation of theatre makers through its new writing and other artists support programmes. At the heart of its artistic programme is the Druid Ensemble who work closely with the Artistic Director and the Druid team to deliver a varied and ambitious body of work.

Since it was founded in 1975, Druid has won numerous national and international awards including: Tony Awards, a Laurence Olivier, London West End Theatre Award, Irish Times Irish Theatre Awards, a Sunday Independent Theatre



Ros Kavanaugh

Award, Fringe First Awards (Edinburgh), Herald Angels Awards (Edinburgh), a Time Out Theatre Award (London), a Stewart Parker Trust Memorial Award, an Evening Standard Award (UK), a Writers Guild Award (London), a Lucille Lortel Award, an Outer Critics Circle Award, and an OBIE Award.

STAFF

Financial Controller: Brian Duffy

Producer: Brian Fenton

Company Manager: Jean Hally

Executive Director: Feargal Hynes

Artistic Director: Garry Hynes

Marketing & Communications Manager: David Mullane

Theatre Manager: Síomha Nee

Financial Administrator: Lisa Nolan

Production Manager: Barry O'Brien

Administrator: Sharon Ryan

BOARD

Anne Anderson | Mary Apied | Derek Diviney | Cilian Fennell

Padraic Ferry | Tom Joyce (Chair) | Caroline Loughnane

Bernadette Murtagh | Sean 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.

International Friends of Druid Chair: Paul Keary

www.druid.ie

@druidtheatre

SEAN O'CASEY

Contrary to what Sean O'Casey (1880–1964) would have us believe, his 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.

Thomas Conway | Druid’s Literary Manager

THE IRELAND OF O’CASEY AND YEATS

O’Casey portrays overcrowding in his Dublin plays: over two-thirds of the city’s tenement dwellers lived in a single room — as do many unfortunate immigrant families in Dublin today.

Such characters inevitably become enthusiastic users of public space, but O’Casey’s characters are all too often driven back into their rooms. “Any gunshots heard during the performance are part of the script” warned the program note on the opening night of *The Shadow of a Gunman* on 23 April 1923. The rolling, lyrical speeches of his characters are attempts to create in language a world elsewhere, a more spacious and beautiful world than the drab places in which they are compelled to exist (“live” might be too strong a word). The trade union leader James Larkin sardonically observed that the dire conditions in Mountjoy Jail were in fact better than those in Dublin slums.

Yet it is in these slum rooms that O’Casey’s women try to create the semblance of a proper domestic life — while in streets outside some of his nationalist gunmen fight for a better world. O’Casey, though for a time a militant nationalist, concluded that the fight for the Irish language and for green post boxes had been fatally confused with “the fight for collars and ties.” He wrote the official *History of the Irish Citizen Army* but then accused its leader James Connolly of allowing it to be co-opted by the bourgeois forces of narrow-gauge nationalism. He resigned from that movement to nurse his dying mother, to whom he dedicated his great play about the Easter Rising: “to the gay laugh of my mother at the gate of the grave.”

Two hours of intermittent laughter in each play gave O’Casey a reputation as the supreme comic writer of the Abbey Theatre; but his plays invariably turned to twenty minutes of unmitigated tragedy as they moved to a climax. He employed many stock comic effects: male pairs of straight man and joker; stages slowly stripped of furniture and props; occasional assertions of community in shared moments of song — but in the final twenty or thirty minutes of each play we witness the defeat of an entire social class, which lacks even the wit to act in its own interest. Some members of that class are shrewd enough to argue that rather than the gunmen dying for the people, the people are dying for the gunmen; but that very consciousness seems to immobilize them.

Other characters are socialists or radical trade unionists but their radicalism is too theoretical to take effect — it remains a matter of words. And, for all their comradeship, they cannot act in unison. When a loyalist woman (whose son is at World War One fighting for the British Army) rather bravely if inadvertently takes a bullet intended for a nationalist’s housewife, she says laconically “I got this through you, you bitch.” Although O’Casey has the reputation of being a socialist playwright, he mocks all those who make a theory the basis for an action. All “isms” — whether unionism, nationalism or socialism — are “wasms.”

Was he a nihilist? Hardly. He simply believed that the sagas of unionism and nationalism had turned into one another’s headache; and that they all celebrated the wrong people, the smiters rather than the smitten. Impatiently, he relegates his gunmen to the edge of the stage or even the black-out offstage, as if to suggest that they are scarcely a force in people’s lives. Whereas in a poem like “Easter 1916” W. B. Yeats recognized the theatricality of the rebels, the national playwright reduces the obsession with uniforms and swords to mere pantomime, and instead seeks a defiant poetry on the lips of the Dublin poor. Yeats, as all bards must, names the warrior dead; O’Casey concerns himself with civilian casualties. Yeats recognizes (with some reservations) the heroism of the insurgents; O’Casey questions the very notion of a hero. He is on the side of the Marxist Brecht who has a character say in *The Life of Galileo* “unhappy the land which has no heroes,” only to face the riposte “no; unhappy the land that needs a hero.” Such a need, as Synge had already shown in *The Playboy of the Western World*, was a confession of powerlessness.



Ros Kavanagh

Yet Yeats and O’Casey had much in common. Both had been militants — Yeats in the Irish Republican Brotherhood; O’Casey in the Irish Citizen Army — but went on instead to seek a fulfillment in the world of language. Rebel leaders such as Pearse and MacDonagh had been poets, but turned for final meaning to the lure of direct action. Which is not to say that the rebels were artistes manqués: some were very, very good poets. Nor is it to say that the writers were timid men afraid of action: they were each of them activists who could imperturbably face down a mob.

It was this very affinity which may have led to the break between Yeats and O’Casey. Neither could, in earlier works, solve the technical problem of how to present the soldier-in-action onstage — there seemed no precedent for this. But when O’Casey in his great World War One play *The Silver Tassie* produced a poetic masterpiece, whose chants, lyrics and rituals embodied the very essence of Yeatsian drama, the great poet and theatre director refused point-blank to stage it. It was, perhaps, a case of the narcissism of small differences, not untinged with the Nobel Prize winner’s arrogance and jealousy. Yeats stated that O’Casey never saw the battlegrounds of the Somme and Ypres of which he wrote; and O’Casey for a rejoinder said that Yeats was a man who’d written of Tír na nÓg “but never took a header into the Land of Youth.”

O’Casey’s plays had helped to restore the financial fortunes of the Abbey — but he left the country in high dudgeon for a career in England, which never quite equaled the high achievement of the *Dublin Trilogy*. Yeats was indeed a great playwright as well as a world-class poet; but in this controversy he lost his theatre’s best talent.

Declan Kiberd | University of Notre Dame | May 2023

A COFFIN AND A CRATE: DESIGNING DRUID O’CASEY

Garry and I have spent a long time thinking about this project, years in fact. Over that time we’ve had many discussions about approaches to the production and what you will see on stage is a distillation of all those ideas and plans.

Design always starts with reading the plays and thinking “How do we want to tell this story?” How the plays look is a response to that question. The wonderful thing about this trilogy is the chance it allows us to see how one play impacts on another. What connections can be made across the stories? Are there threads that will illuminate the drama in new ways when we see them performed together? We knew we wanted to create a vivid space that allowed the characters to be at the foreground.

There are different ways to approach designing these plays. There’s an approach that treats them as straightforward naturalism and that’s an approach used often in the past. For us though, we felt that we should question that and see if the design and production could release the plays from pure naturalism. O’Casey has a wonderful theatrical imagination and we wanted to celebrate that.

We researched the tenements. The Georgian interiors of large houses, whilst crowded subdivided and distressed, can often look rather romantic to a modern eye. We knew we didn’t want to go down this path. We knew we wanted to keep the aesthetic spare and respond to the mechanics needed to tell the story but also leave space to play

in rehearsal. We also felt the design should respond to the fact that the plays were made for the theatre.

We felt too that we should view the trilogy as one play — one play in three parts over seven tumultuous years. There’s an epic and intimate quality to all this and I hope we’ve found some new ways of expressing the familiar.

Putting on three plays in one day presents some practical challenges. Making the set mobile enough so that it can be easily changed for each play was an important consideration. We also wanted the rooms to have different configurations so that the staging had a variety of possibilities.

Certain items will be seen to be repurposed from play to play, this is consistent with things being handed down or sold on, pawned or even looted! Indeed the set, which has been built in Galway at the Druid workshops, has been designed to be entirely repurposed or recycled for future productions.

In rehearsals, we have tried to interrogate the space and the objects we use to tell the story. Recently we cut some significant pieces of furniture from a scene to leave us with only what was essential to the story, a coffin and a crate. Maybe this might change by the time we reach the stage but making those discoveries and how they can propel the drama is the most exciting part of design - it’s not only how it looks, it’s how it feels to play in the space.

Francis O’Connor | Set and Costume Designer | May 2023

COSTUMING DRUIDO’CASEY

How do you design for three plays in one production? We considered the design as a whole first, as though we were designing one large play in nine acts. Then we zoned in more specifically on the time periods of each play and the links we could make between them. One way we chose to do this was through the three young women in each of the plays — Nora, Minnie and Mary. We decided to make them the most fashionable of their time in each play and use colour to link them. Their stylish presentation is commented on many times within the plays and, as they are all working and have no children, we presume they might have had a little bit more to spend on themselves.

Realistically most of the clothes worn by the Irish working class in this time period would have been much darker. But injecting colour and linking characters through colour has been our way of interpreting the world of these plays. In *Plough*, Nora starts us off with yellow which is carried through to Minnie in *Shadow* in the yellow of a celandine and then on to Mary later in *Juno*. In the script, O’Casey has Nora entering wearing a “silver fox fur,” signifying her “notions of upperosity,” as Mrs. Gogan puts it. For our production, however, we have her in yellow, a similarly eye catching and contrasting choice. The much poorer women have an older style of dress — Mrs. Gogan, Bessie,

Mrs. Grigson and Mrs. Tancred are all in peasant skirts and shawls with bare heads (except when mourning).

We also wanted to think about the notion of clothes being mended and passed on. So we have items that will reoccur in the plays. For example, Mrs. Grigson in *Shadow* is wearing a version of Bessie’s blouse from *Plough*, although it is now faded and mended after years of use. In *Juno*, Maisie Madigan is wearing an old Victorian skirt and a pouch which is decorated with treasures inspired by a “beady pocket,” a traditional item of Irish Traveller clothing that women would have made, decorated with found objects, and then traded among themselves. This helped to support our idea of Maisie Madigan as a collector of things, a magpie of sorts, to create more of a history for her.

For the women’s pieces, I wanted to use fabric that we already had in the workshop as much as possible. When we had to buy new fabric, I made the choice to buy from Irish fabric weavers — the characters of Nora, Mary, Juno and Rosie Redmond are all dressed in items made from these Irish fabrics. Some of our wonderful costume makers also allowed us to raid their stock of vintage and dead stock fabrics, buttons and lace for some of the women’s pieces, which they then used in the making of those costumes.

For the men’s items, we pulled a lot from our stock in the Druid costume workshop and had a few select items made where we felt our stock was lacking. The hope is that most of the garments seen onstage in *DRUIDO’CASEY* will appear in other Druid productions for years to come. What an exciting thought: to design something that will become part of the material history of Druid.

Clíodhna Hallissey | Co-Costume Designer | May 2023

O’CASEY’S LEGACY IN AMERICAN THEATER

In 1959, Lorraine Hansberry’s play *A Raisin in the Sun* opened on Broadway to critical and popular acclaim. Hansberry was only 29 years old, and she was the first African American to win the New York Drama Critics’ Circle Award. Her close friend James Baldwin said of *Raisin* that “never before, in the entire history of the American theater, had so much of the truth of black people’s lives been seen on the stage.”

As a 17-year-old student at the University of Wisconsin, Lorraine “took courses in stage design and sculpture and fully embraced becoming an artist.” She appeared in student productions of *Lysistrata*, where she played a woman who denies her husband sex in order to stop him from going to war, and as a member of the chorus in *Antigone*. Nowhere in these early experiments do we find any indication that she will become a dramatist in later life.

But we do learn in her reflections on that time that Lorraine’s most formative theater experience at Wisconsin



Ros Kavanaugh

was stumbling into a rehearsal of Sean O’Casey’s play *Juno and the Paycock*. On stage, the actor/mourners were chanting a Catholic mass as Juno lamented the death of her son through horrific violence, crying out: “O blessed Virgin, where were you when me darlin’ son was riddled with bullets!” Of the dramatic moment that pierced Lorraine’s heart, she says, “I remember sitting there consumed as that wail rose and hummed through the tenement, through Dublin, through Ireland itself, and then mingled with seas to become something born of the Irish wail that was all of us.” Juno’s plea, to “Take away this murderin’ [sic] hate and give us Thine eternal love!” not only embedded itself in Lorraine’s psyche, but influenced her later work. When *Young, Gifted and Black: A Portrait of Lorraine Hansberry in Her Own Words* was produced, the Lorraine character called Juno’s wail “a melody that I had known for a very long time.” She reflects back on her student days and tells us, “I was seventeen and I did not think then of writing the melody as I knew it; but I believe it entered my consciousness and stayed there ...”

Much like Sean O’Casey, Hansberry strove to create fully-rounded characters who — warts and all — were shaped by societal circumstances that made day-to-day existence extremely difficult. In their worlds, survival hinged on the ability to project a sense of life beyond the material and physical reality of the moment. These two remarkable playwrights share a similar thread of care and concern for those who live in oppressive conditions and hostile environments. Their characters are deeply flawed, complicated beings. As are we all.

Michael Dinwiddie | NYU Gallatin | October 2023

DRUIDO’CASEY EXTRA CREDIT

If you find yourself longing to spend more time with O’Casey after these marathon performances, follow that interest online. In addition to the suggested readings below, NYU Skirball has gathered a plethora of resources to enhance your enjoyment of this production. Visit the *DRUIDO’CASEY Prep School* on our website (QR Code below) for additional readings, videos, interviews with the cast, and more.

Susan Cannon Harris, *Irish Drama and the Other Revolutions: Playwrights, Sexual Politics and the International Left, 1892-1964*. Edinburgh University Press, 2022.

James Moran, *The Theatre of Sean O’Casey*. Methuen Drama, 2013.

Christopher Murray, *Sean O’Casey: Writer at Work: A Biography*. McGill-Queen’s University Press, 2004.

Fintan O’Toole, *Critical Moments: Fintan O’Toole on Modern Irish Theatre*. Carysfort Press, 2003.

Anthony Roche, *The Irish Dramatic Revival, 1899-1939*. Bloomsbury, 2015.



Scan to explore even more readings, videos, and interviews about DRUIDO’CASEY.

NYU SKIRBALL

NYU Skirball holds close James Baldwin's dictum that "artists are here to disturb the peace." Our mission is to present adventurous, transdisciplinary work that inspires yet provokes, confirms yet confounds, and entertains yet upends. We proudly embrace renegade artists who surprise, productions that blur aesthetic boundaries, and thought-leaders who are courageous, outrageous, and mind-blowing.

A roster of international artistic visionaries command our stage, often with North American or World Premieres, including directors Milo Rau and Toshiki Okada; choreographers Anne Teresa de Keersmaeker, Florentina Holzinger, and Faustin Linyekula; composers Du Yun, George Lewis, and John Zorn; the theatre ensembles Elevator Repair Service, Forced Entertainment, Gob Squad, Wooster Group, and Teatro La ReSentida; along with the dance companies A.I.M by Kyle Abraham, Big Dance Theater, and Bill T. Jones/Arnie Zane Dance. Eminent scholars, authors, and paradigm shifters headline our events and have included Kwame Anthony Appiah, Judith Butler, David Chalmers, Angela Davis, Zadie Smith, and Slavoj Žižek.

NYU Skirball's engagement programming supports the University's academic mission with conjunctions of cutting-edge live art and practical, experiential curricular resources, including artists' conversations, workshops, scholarly essays, and diverse public events. Our work promotes encounters with boundary-pushing art forms, enhances critical thinking, nurtures imaginations, and employs the performing arts as an essential means of teaching, researching, and lifelong learning.

We are NYU's largest classroom. We want to feed your head.

NYU SKIRBALL FUNDING

NYU Skirball's programs are made possible in part with support from the National Endowment for the Arts; the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; and by Howard Gilman Foundation; FUSED (French U.S. Exchange in Dance), a program of FACE Foundation in partnership with Villa Albertine; General Delegation of the Government of Flanders to the USA; Collins Building Services; Korean Cultural Center New York; Marta Heflin Foundation; Harkness Foundation for Dance; Van Cleef & Arpels; as well as our valued donors through memberships, commissioning, and Stage Pass Fund support.

NYU Skirball is especially grateful to Glucksman Ireland House at NYU for their support of this presentation.

NYU SKIRBALL MEMBERS ARE FRIENDS ... WITH BENEFITS

NYU Skirball Members get special access to innovative artists, academics, and thought-leaders. More importantly, members support programs that promote a broad range of cutting-edge performing arts and discourse. Memberships start at \$75 and offer discounted or free tickets to events, pre-sale opportunities, special invitations, and more.

Friend • \$75 (Fully tax-deductible)

Benefits include:

- Up to 30% off one ticket per show
- Advance notice of upcoming events
- Exclusive pre-sale tickets
- Subscription to NYU Skirball's e-newsletter
- Personalized NYU Skirball Member card
- Member offers at local Village restaurants and shops

Sidekick • \$125 (\$110 tax-deductible)

All of the benefits Friends receive plus:

- Up to 30% off two tickets per show
- Complimentary NYU Skirball tote bag
- Complimentary ticket exchanges
- VIP seating for select NYU Skirball humanities events

Comrade • \$250 (\$235 tax-deductible)

All of the benefits Sidekicks receive, plus:

- Up to 30% off of four tickets per show
- Waived ticketing fees (savings of up to \$6 per ticket)
- Exclusive access and invitations to meet artists
- Invitations to private dress rehearsals

Bestie • \$500 (\$470 tax-deductible)

All of the benefits Comrades receive, plus:

- Complimentary drink at the Lobby Café
- Invitations to opening night parties
- Private backstage tour

Bosom Buddy • \$1,000 (\$955 tax-deductible)

All of the benefits Besties receive, plus:

- Two complimentary drinks at the Lobby Café per Skirball Presents production
- Two passes to all Skirball humanities event receptions
- Enhanced pre-sale, prior to Member pre-sale
- Dedicated patron line for personalized customer service

Soul Mate • \$2,500 (\$2,455 tax-deductible)

All of the benefits Bosom Buddies receive, plus:

- Four passes to all NYU Skirball humanities event receptions
- Ability to secure premium house seats



Scan to become a Member or to make a donation to NYU Skirball. Visit: nyuskirball.org/donate.

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NEXT @ NYU SKIRBALL



RONE & (LA)HORDE: ROOM WITH A VIEW OCTOBER 20 & 21

The North American premiere of *Room with a View* is a large-scale, multidisciplinary collaboration between the acclaimed, electronic music producer **Rone**, the dance collective **(LA)HORDE**, and 20 dancers from **Ballet national de Marseille**.



AN EVENING WITH (LA)HORDE OCTOBER 25 & 26

An evening of works from the French dance collective **(LA)HORDE** and 20 dancers from **Ballet national de Marseille**, choreographed by **Lucinda Childs**, **Lasseindra Ninja**, and **(LA)HORDE: Tempo Vicino, Tik Tok Jazz, Mood, Weather is Sweet, and Concerto**.



NOSFERATU, A 3D SYMPHONY OF HORROR OCTOBER 27-31

Nosferatu, A 3D Symphony of Horror is the newest experiment in digital performance. This reimagining of the 1922 vampire classic will be *live-streamed* in 3D from the **Theater in Quarantine** closet directly to the audience's phones or devices.



BORIS CHARMATZ: SOMNOLE OCTOBER 28 & 29

In this rare solo performance **Boris Charmatz**, the award-winning French dancer, choreographer, and Artistic Director of Tanztheater Wuppertal Pina Bausch, explores the idea of somnolence — the feeling of being on the brink of sleep.



SUZANNE BOCANEGRA & LILI TAYLOR: FARMHOUSE/WHOREHOUSE OCTOBER 30

Part performance, part memoir, and part essay, *Farmhouse/Whorehouse* is an Artist Lecture by **Suzanne Bocanegra**, starring **Lili Taylor** and directed by **Lee Sunday Evans**. It is a transdisciplinary consideration of the lives of Bocanegra's grandparents on their small farm in Texas.



SEONGBUKDONG BEEDOOLKEE: MEDEA ON MEDIA NOVEMBER 11 & 12

South Korea's premiere contemporary theatre company make its US debut with this celebrated take on the enduring Greek tragedy. "A *Medea* for the age of information overload. Not to be missed." — *The Guardian*

For tickets and more information: nyuskirball.org