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 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.

THE PLUGH AND THE STARS
THE SHADOW OF A GUNMAN
JUNO AND THE PAYCOCK

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’CASE 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 Pique, 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 Towney
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.
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 Cummings (Assistant Lighting Designer) DruidO’Casey marks Suzue’s debut with the company.

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; DruidSyngé (2005); all six John Millington Synge plays in a single day; DruidCapley; 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.

Gregory Clarke’s (Sound Design) designs for Druid include: 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.

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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, Ages, 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.
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 land 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 — 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 housesitter, 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 "wisms.""

Was he a nihilist? Hardly. He simply believed that the sagas of unionism and nationalism had turned into one another's headache; and that all they 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 offsets, 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 different theatre, one of the interior life: the sayings and proverbs of the characters to be at the foreground.

Yeth 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 noted that O'Casey never saw the battlegrounds of the Somme and Ypres of which he wrote; and O'Casey for a rejounder said that Yeats was a man who'd written of Tir na nOg "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 DRUIDO'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 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 wove 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 stylistic 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 was all 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 intended that she will become a dramatist in later life.” 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 was a magpie of sorts, to create more of a history for her.

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

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**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,毛孔衣裳 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.**


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**DRUIDO’CASEY EXTRA CREDIT**

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NYU SKIRBALL

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RON & (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*

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