

Wednesday, October 8, 2008, 8pm  
Thursday, October 9, 2008, 8pm  
Friday, October 10, 2008, 8pm  
Saturday, October 11, 2008, 2pm & 8pm  
Sunday, October 12, 2008, 3pm  
Roda Theatre

## Druid

in

John Millington Synge's

### *The Shadow of the Glen*

&

### *The Playboy of the Western World*

*Presented in association with David Eden Productions, Ltd.*

*Druid is grant aided by the Arts Council of Ireland / An Chomhairle Ealaíon and gratefully acknowledges the support of Culture Ireland / cultúr éireann.*



*Druid wishes to express its continuing gratitude to Thomas McDonogh & Company Ltd for their support of the company and gratefully acknowledges the assistance of Galway City Council, Galway County Council and Galway University Foundation.*



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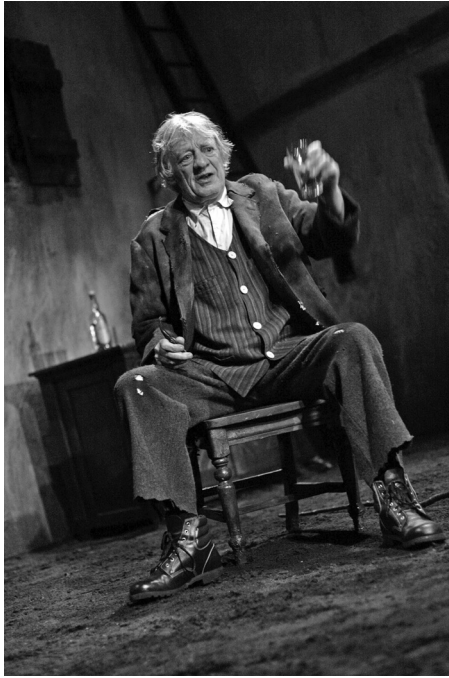
### *The Shadow of the Glen*



#### Cast, in order of appearance

Tom Hickey	Dan Burke
Catherine Walsh	Nora Burke
Peter Gowen	A Tramp
Marcus Lamb	Michael Dara

*The actors in The Shadow of the Glen appear with the special permission of Actors' Equity Association.*



*The Shadow of the Glen*

### Synopsis

A one-act play, written in the summer of 1902, *The Shadow of the Glen* was the first of Synge's plays to be staged in 1903. Nora Burke is married to Dan, a sheep farmer many years her elder, and they live in "the last cottage at the head of a long glen in County Wicklow." Dan shams death, but not before he put Nora under "a black curse" not to touch his body and insist only his sister should lay him out. Nora observes all the rites of a wake with a passing Tramp who begs shelter from the wet night. Nora begs to be excused and leaves the Tramp alone in order to call to a young neighbouring sheep farmer, Michael Dara. Once she is gone, Dan Burke sits up. He shares his suspicions and his schemes with the Tramp and assumes his sham death-pose before Nora and Michael enter. Michael is hatching plans for Dan's legacy and

Nora's thoughts are taking on an unexpected dark complexion, when Dan announces himself with a sneeze. Dan banishes his wife from the house and the Tramp takes up her cause, soothing her with fine words to win her over to a life on the road. They leave together, the pair behind complimenting each other over whiskey. First performed at the Molesworth Hall, Dublin, on October 8, 1903, it was condemned as "a slur on Irish womanhood" by prominent nationalist Arthur Griffith. It was first published with *Riders to the Sea* by Mathew Elkins, London, in 1905.

### Scene

The last cottage at the head of a long glen in County Wicklow.

### *The Playboy of the Western World*



### Cast, in order of appearance

*Margaret Flaherty (Pegeen Mike)* Sarah-Jane Drummey

*Shawn Keogh* Marcus Lamb

*Michael James Flaherty* John Olanhan

*Jimmy Farrell* Peter Gowen

*Philly O'Cullen* Fergal McElherron

*Christopher Mahon* Simon Boyle

*Widow Quin* Catherine Walsh

*Sara Tansey* Caoilfhionn Dunne

*Honor Blake* Kelly Gough

*Susan Brady* Hannah McCabe

*Old Mahon* Tom Hickey

*The actors in The Playboy of the Western World appear with the special permission of Actors' Equity Association.*





## The Playboy of the Western World

### Synopsis

Written through the years 1904 to 1907, *The Playboy of the Western World* is Synge's great comic masterpiece. In it, we see Christy Mahon take refuge in a shebeen on a peninsula of County Mayo asking porter of "the woman of the house" Pegeen Mike. Pegeen awaits the Pope's dispensation to marry her cousin, Shawneen Keogh. She has a quick temper and draws from Christy the confession that he killed his father with the blow

of "a loy." This news spreads like wildfire among the tightly policed community of the peninsula and, if feelings are developing between Christy and Pegeen, they are not let mature before others try to turn Christy's head. The Widow Quin is the likeliest, she finds that she and Christy have many points of sympathy with each other but she fails to wrest him from Pegeen. In the end, she keeps loyal to him and works to further his cause. Christy's confidence and price continue to rise in the community, the brief visitation by his bloodied father notwithstanding, and when he wins the horse race on the strand he is truly "the playboy of western world." His father reappears, recognizes Christy and exposes him, and Christy is no longer able to hold up the freight of dreams heaped on him. When he "kills" his father a second time, the gap opens irrevocably between the "gallous story" and the "dirty deed," with the "dirty deed" all that the community see and they turn violent towards him. Pegeen leads them in the effort to bring him to due process of the law. Christy is appalled to see Pegeen turn on him and brand him with a turf ember. He is flabbergasted to see his father return "to be killed a third time" and in the end he drives his father before him, with a new determination to play on the world stage. Pegeen protests in an agony of solitude that she has "lost the only playboy of the western world." The first performance was given at the National Theatre of Ireland (The Abbey) on January 26, 1907, with Maire O'Neill (stage-name of Molly Allgood) taking the lead role some months before she would become engaged to Synge. *The Playboy of the Western World* was first published in Dublin in 1907, to coincide with the first performance.

### Scene

The action takes place near a village, on a wild coast of Mayo. The first act passes on a dark evening of autumn, the other two acts on the following day.

**Simon Boyle** (*Christopher Mahon*) trained at the Samuel Beckett Centre, Trinity College, Dublin, and continued training in New York with Anne Bogart and the SITI Co. Mr. Boyle has also trained in Paris with Nicolai Karpov from GITIS, in Moscow, and on several occasions with Zygmunt Molik from Jerzy Grotowski's Theatre Laboratory. *The Playboy of the Western World* marks his Druid debut.

His other theater credits include *L'Idiot—Dernière Nuit* (Co. de la Yole, Avignon Festival and Paris tour), *Qu'est ce qu'il reste?* (Co. de la Yole); *Les Enchanteurs* (Théâtre Alchimique, at Théâtre du Soleil, Paris), *Dracula* (AFTP, French Tour), *Twelfth Night* (Classic Stage Ireland), *Sir Gawain and the Green Knight* and *Adrain Mole* (ACT, French tour).

His film and television work includes *Duplication* (Baiacedez), *La Femme Tranquille* (France 3/Kien Prod.), *Female Agents* (TF1/Les Chauves-Souris), *Fields of Honour* (Casus Filmi) and *The English Method* (Stellaire Prod.).

**Caoilfhionn Dunne** (*Sara Tansey*) is a graduate of the Gaiety School of Acting in Dublin. *The Playboy of the Western World* marks her debut with Druid.

Her other theater credits include *The Sanctuary Lamp* (B\*spoke Theatre Company); *Bent* (Sturts & Frets); *Macbeth*; *Caligula* (Rough Magic Seeds3—nominated for Best Female Performance, Dublin Fringe Festival Awards); *Playground* (GSA); *The Stuff of Myth* (Crazy Dog Audio Theatre); *God's Grace* (Semper Fi); *The Comedy of Errors* and *Twelfth Night* (Public Shakespeare Theatre Co.).

Her film and television work includes *Little White Lie* (Element Pictures/RTE) and *Radio Garda* (Purple TV).

**Sarah-Jane Drummey's** (*Margaret Flaherty* (*Pegeen Mike*)) work for Druid includes *Empress of India*, *The Year of the Hiker*, *DruidSynge* (Galway, Dublin, Edinburgh, New York, Minneapolis and the Aran Islands) and *The Spirit of Annie Ross*.

Her other theater work includes *Improbable Frequency*, *The Sugar Wife* (Rough Magic); *Only the Lonely* (Birmingham Rep); *The Night Season*, *The Mandate* (National Theatre, London); *The Drunkard* (B\*spoke Theatre Co.); *The Sanctuary*

*Lamp*, *Big Maggie* (Abbey & Peacock Theatres); *The Starchild*, *Emma*, *Hard Times* (Storytellers); *A Miracle in Ballymore* (Red Kettle Theatre Co.); *This Property Is Condemned* (Bewley's Café Theatre); *April Bright* (Fada Theatre Co.); *Fadó, Fadó* and other productions for Siamsa Tíre.

Her film and television credits include *ER* (Warner Bros/NBC), *Any Time Now* (RTÉ/BBC), *Bloom* (Odyssey Pictures), *Dead Bodies* (Buena Vista International) and *Inside I'm Dancing* (Focus Features).

Ms. Drummey lives in Los Angeles. She will next be appearing in Rough Magic Theatre Company's award-winning production of *Improbable Frequency* at 59E59 Theater in New York this December.

**Kelly Gough** (*Honor Blake*) graduated from the Bachelor of Acting Studies at the Samuel Beckett Centre in Trinity College in May 2007. *The Playboy of the Western World* marks her Druid debut.

Her other theater work includes *Big Love* (Abbey Theatre), *Falling Out of Love* (Yew Tree Theatre), *Pilgrims of the Night* (Rough Magic Seeds Project), *Terrorism*, *Phaedra* and *Vinegar Tom* (Samuel Beckett Theatre). Her television work includes *The Clinic* (RTE).

Ms. Gough has also appeared in a trilogy of Yeats's plays as part of the Arezzo Theatre Festival in Italy.

**Peter Gowen** (*A Tramp* in *The Shadow of the Glen*, *Jimmy Farrell* in *The Playboy of the Western World*) performed in Druid's *The Beauty Queen of Leenane*.

His other theater performances include *The Hairy Ape* (Corcadorca); *Observe the Sons of Ulster Marching Towards the Somme*, *The Crucible* (Abbey Theatre, Barbican, UK tour and Europe); *A Whistle in the Dark*, *Child's Christmas in Wales*, *Madigan's Lock*, *Shadow of a Gunman*, *Communion* (Peacock Theatre); *Dancing at Lughnasa* (Gate Theatre, Dublin); *The Lieutenant of Inishmore* (Garrick Theatre, London); *Shadow of a Gunman*, *Death of a Salesman*, *Philadelphia Here I Come!*, *Whistle in the Dark*, *Translations*, *Fathers and Sons* (Gaiety Theatre); *A Touch of the Poet*; *The Country Boy*; *Bedbound* (Dublin Theatre Festival), *Someone to*

*Watch over Me* (Drum Theatre); *Plough and the Stars* (UK Tour and West End); *A Doll's House* (UK Tour, West End, Broadway); *The Forest, Mutabilitie, Making History* (Royal National Theatre); *Trad* (Galway Arts Festival, Dublin Theatre Festival, Edinburgh Festival—Fringe First Winner, Bush Theatre, London, Perth International Festival, Australia); *Woman and Scarecrow* (Royal Court Theatre, London); *Anna Karenina* (Gate Theatre, Dublin); and *The Final Shot* (Theatre 503, London).

His film and television work includes *Singlehanded* (Element Films); *The Tudors* (Season 2, Showtime/BBC); *My Boy Jack*, *The Bill Minder*, *Coronation Street* (ITV); *Paradise Club* (BBC); *On Home Ground* (RTE); *Eat the Peach*, *The Butcher Boy*, *Dancing at Lughnasa*, *A Love Divided* and *Breakfast on Pluto*.

**Tom Hickey** (*Dan Burke* in *The Shadow of the Glen*, *Old Mahon* in *The Playboy of the Western World*) trained in the Stanislavsky Studio, Dublin, and was a founder member of the Focus Theatre (Dublin). Tom was appointed to the board of the Abbey Theatre, Dublin, in 2003.

He performed in the Druid productions of *Sharon's Grave* and *On Raftery's Hill* (Royal Court). His other theater credits include *The Gallant John-Joe* (Broadway, Edinburgh Festival 2002—nominated for Best Actor); *The Great Hunger*, *The Gigli Concert*, *Give Me Your Answer Do*, *Observe the Sons of Ulster*, *Misogynist*, *Portia Coughlan*, *By the Bog of Cats* (Abbey Theatre); *Heartbreak House*, *Waiting for Godot*, *Aristocrats*, *Three Sisters*, *Double Dealer*, *A Midsummer Night's Dream*, *London Assurance*, *She Stoops to Conquer*, *Dorian Gray*, *Stella by Starlight*, *Lady Windemere's Fan* (Gate Theatre, Dublin); *Endgame* (Barbican, Gate Theatre, Dublin); *A Piece of Monologue*, *That Time* (Beckett Festival, Lincoln Center New York); *The Weir* (West End, London); *The Hour We Knew Nothing of Each Other*; *Junio and the Paycock* (National Theatre, London); and *Desire Under the Elms* (Greenwich Theatre).

His film work includes *Alarm* (directed by Gerry Stembridge); *Garage* (directed by Lenny Abrahamson); *Breakfast on Pluto*, *The Butcher Boy* (directed by Neil Jordan); *Rory O'Shea was Here* (directed by Damien O'Donnell); *Headrush*

(directed by Shimmy Marcus); *Coney Island Baby*, *The Last September*, *High Spirits*, *Gold in the Streets*, *All Souls Day*, *Circle of Friends*, *Raining Stones*, *The Miracle*, *Fools of Fortune*, *Nuns on the Run*, *My Left Foot*, *Gothic*, *Cal* and *Flight of the Doves*.

**Marcus Lamb** (*Michael Dara* in *The Shadow of the Glen*, *Shawn Keogh* in *The Playboy of the Western World*) graduated from the Gaiety School of Acting in 2004.

His work for Druid includes *DruidSynge* (Galway, Dublin, Edinburgh, New York, Minneapolis and the Aran Islands). His other theater credits include *Rabbits Have the Right Idea* (International), *Universal Export* (Project), *The Marowitz Hamlet* (Focus), *The Red Hot Runaways* (Storytellers), *This Is a Play* (Placid Productions/Bewleys), *The Murding Hole* (Town Hall Theatre, Galway), *Deirdre* (National Library) and *Chance* (Tall Tales Theatre Company).

Mr. Lamb's film and television work includes *The Running Mate*, *Aifric*, *Ros na Run* (TG4); *The Tudors* (BBC/HBO); *Paddywhackery* (TG4); *Stolen Child* and *The Clinic* (RTE). His radio work includes *The Silver Tongued Devil* (Crazy Dog Audio Theatre) and *Dunmharu a Mhuirmin* (Radio Na Life).

Mr. Lamb is the voice of many cartoon characters both in the Irish and English language, including Cartman in the cartoon series *South Park* on TG4.

**Hannah McCabe's** (*Susan Brady*) work for Druid includes *DruidSynge* (Galway, Dublin, Edinburgh, New York, Minneapolis and the Aran Islands) and *The Playboy of the Western World* (Tokyo, Perth, Australia tour 2005). Her film and television credits include *Intermission* (2003), *My Boy Jack* (ITV) and *Malice Aforethought* (Granada 2005).

*The Playboy of the Western World* marks **Fergal McElherron's** (*Philly Cullen*) debut with Druid.

His other theater credits include *A Winter's Tale* (Shakespeare's Globe), *The Recruiting Officer* (Abbey Theatre), *Days of Wine and Roses* (Lyric, Belfast), *Don Carlos* (Rough Magic), *Sleeping Beauty* (Landmark Productions), *A Whistle in the Dark* (Royal Exchange Theatre & Tricycle), *How*

*Many Miles to Babylon* (Second Age), *Dublin by Lamplight* (Corn Exchange), *Missing It on the Mountain* (Calypso), *Candide* (*Irish Times*/ESB Best Supporting Actor Award), *Mojo Mickybo* (Dublin Fringe Best Actor Award) and *To Have and to Hold*.

His film and television work includes *The Anarchic Hand Affair*, *The Clinic II*, *Holy Cross*, *Eureka Street* and *The Secret of Roan Inish*.

**John Olanhan** (*Michael James Flaherty*) trained at the Abbey School of Acting in 1970. *The Playboy of the Western World* marks his debut with Druid.

His other theater credits include *Translations* (Ouroboros Theatre); *The Taming of the Shrew* (Rough Magic); *Over and Out* (Civic Theatre); *Da*, *Hamlet*, *Tarry Flynn*, *Sive*, *Executions*, *At Swim Two Birds*, *Death and Resurrection of Mr. Roche*, *Silver Dollar Boys*, *The Hostage*, *Antigone*, *Chamber Music*: *Senna for Sonny*, *She Stoops to Folly*, *The House*, *The Playboy of the Western World*, *Drama at Inish* (Abbey Theatre); *Rough for Theatre I* (Beckett Festival); *Rough for Theatre II* (Barbican Centre, Lincoln Center); *Mackerel Sky* (Red Kettle Theatre); *The Salvage Shop*, *The Field* (Gaiety Theatre); *Much Ado About Nothing* (Bickerstaffe Theatre); *The Duty Master*, *A Little Like Paradise* (Peacock Theatre); *Dancing at Lughnasa* (Abbey/Gaiety/Nat.); *Sive* (Abbey/Gaiety/Cork); *Sharon's Grave*, *A Christmas Carol* (Gate Theatre, Dublin); *What Where* (New York); *The Salvage Shop* (Red Kettle Theatre); *The Muesli Belt*, *Savoy* (The Peacock); *Philadelphia Here I Come!*, *Macbeth*, *Romeo and Juliet* (Second Age Theatre Co.); *Hysteria* (Project); *The Buddhist of Castleknock*, *Whereabouts* (Fishamble Theatre Company); *The Lieutenant of Inishmore* (Town Hall Theatre, Galway) and *Canaries* (Edward Farrell Prod.).

Mr. Olanhan's film and television credits include *Single Handed*, *Making the Cut*, *Leave it to Mrs. O'Brien*, *Fair City*, *Trouble in Paradise*, *Glenroe* (RTE); *Ballykeissangel* (BBC); *Father Ted* (Channel 4); *The Ambassador*, *Amongst Women* (BBC); *Showbands II* (Townhall Films); *The Tudors* (Showtime); *Rawhead Rex* (Paradise Picture); *Fatal Inheritance* (Falcon Fields); *War of the Buttons* (Sandove Ltd); *The Butcher Boy* (Warner Bros.); *Sweeney Todd* and *Bobbie's Girl* (Paramount).

**Catherine Walsh's** (*Nora Burke* in *The Shadow of the Glen*, *Widow Quin* in *The Playboy of the Western World*) work for Druid includes *The New Electric Ballroom*, *DruidSynge* (Galway, Dublin, Edinburgh, New York, Minneapolis and the Aran Islands), *The Empress of India* (Galway and Dublin Theatre Festival 2006), *The Year of the Hiker* (Galway, Dublin and National Tour), *Sharon's Grave* and *Werewolves*.

Her other theater credits include *Fool for Love*, *Eden*, *The Gigli Concert*, *Translations*, *Kevin's Bed*, *Blackwater Angel*, *At Swim Two Birds*, *Love in the Title* (Abbey & Peacock Theatres); *Dancing at Lughnasa*, *A Christmas Carol*, *Phaedra* (Gate Theatre, Dublin); *Buddleia*; *From Both Hips*; *Licking the Marmalade Spoon*; *The Chastitute*; and *Big Maggie*.

Mr. Walsh's film and television credits include *The Family*, *The Ambassador*, *Holby City* (BBC); *On Home Ground* (RTÉ); *The Last September*; and *Whatever Happened to Bridget Cleary* (R.T.E, Wildfire Films). Her radio work includes *All That Fall*, *Eden*, *The Monotonous Life of Little Ms. P*, *Swanscross* and *Shiftwork*.

John Millington Synge

THE SYNGES came to Ireland in the 17th century from England, produced a succession of bishops for the Protestant Church of Ireland, and married land. John Millington Synge was born in 1871 in Rathfarnham. His father died in the following year of smallpox. John was a sickly, asthmatic child, and labored under the burden of his mother's vivid belief in hell-fire.

Synge took up the violin, and, while scraping through a second-class degree at Trinity College, which introduced him to the Irish language and to Hebrew, he worked for and won a scholarship from the Royal Irish Academy of Music. In 1893 a distant relative, Mary Synge, a concert pianist, arranged for him to stay with friends of hers, the Von Eiken sisters, in Oberwerth on the Rhine. But whilst in Germany, he came to feel he would never be sufficiently confident to perform in public, and that his compositional talents were of little worth. He moved to Paris, and in 1895 he commenced courses in modern French literature, medieval literature and comparative phonetics at the Sorbonne. In Ireland, he was pursuing an unpromising attachment to a girl called Cherrie Matheson, the daughter of a Unionist barrister; she would not have him because of his atheism.

In 1896, W. B. Yeats and Maud Gonne were in Paris founding *L'Association Irlandaise* ("the Irish League") as a focus for Irish nationalists in France. Synge met Yeats in December and joined the League, but soon resigned: "I wish to work in my own way for the cause of Ireland and I shall never be able to do so if I get mixed up with a revolutionary and semi-military movement." It was probably at a meeting of the League that Yeats (according to his own account written in 1905) issued his momentous command: "Give up Paris.... Go to the Arran Islands. Live there as if you were one of the people themselves; express a life that has never found expression."

But before Synge could go to Aran, he had an appointment with the disease that was to kill him 12 years later. The lump on his neck for which he went under the knife in December of 1897 was recognized by his doctor and the hospital nurses

as a symptom of Hodgkin's disease, a cancer of the lymphocytes; it seemed they did not reveal this to him, and it was eight years before the growth recurred.

Synge left Paris at the end of April 1898, had a painful interview with Cherrie Matheson in Dublin, and went straight on to Aran. He relived the experience of his third day there in his notebook:

*I look now backwards to the morning a few weeks ago when I looked first unexpectedly over the higher cliffs of Aranmór, and stopped trembling with delight.*

That slow-acting shock echoes in diminuendo through the four sections of *The Aran Islands*, and is re-echoed more distantly in his subsequent works. On Aranmór, Synge got to know an old blind man, Máirtín Ó Conghaile ("Martin Conneely") who was one of those fabulous Araners he had read of. This living antiquity gave him some lessons in the Irish of Aran and showed him some of the island's Christian sites, including the the medieval chapel 'of the four beautiful saints' whose holy well was to become the source of his play *The Well of the Saints*.

After a fortnight, Synge left for Inis Meáin, the middle island of the Aran Islands. There he stayed in the MacDonnchadh's cottage, and their son Máirtín became his guide and tutor. Synge lived for a month on this more primitive island, and also briefly visited Inis Oírr. He spent his time drowsing on the walls of the great cashel that looms over the cottages, wandering with Máirtín or alone, taking photographs of the islands and picking up folktales and anecdotes, including those that were to grow into *The Shadow of the Glen* and *The Playboy of the Western World*. Twenty-seven years old and unlucky in love, he was very aware of the beauty of the Aran girls. He wrote in little notebooks that would fit into the palm of the hand and that he could use outdoors.

During this first visit, Synge witnessed and photographed one of the last—if not the last—eviction raids to be made on the island. He also knew about evictions from the other side, for his brother Edward was a professional agent to big landlords and an efficient practitioner of the art.

On his way back to Dublin, Synge stayed for a few days at Coole Park, Lady Gregory's home in south Galway. Yeats and Lady were then planning the foundation of the Irish Literary Theatre, which later became the Irish National Theatre Society.

Synge visited Inis Meáin for nearly a month in September 1899, finding the island a darker place, and the islanders dejected after a poor season's fishing. He was there again for a month in September of the following year, when he participated in the islanders' grief over a drowning and witnessed scenes of despair and resignation out of which he was to make *Riders to the Sea*. He went over to Inis Oírr again for a few days during this third trip, and got to know two girls there. In his notebook he wrote, "One woman has interested me in a way that binds me more than ever to the islands," but of whom he wrote this it is not known.

By the summer of 1901, Synge had put together the first three parts of his Aran book. In late September, he revisited Inis Meáin and Inis Oírr for a total of 19 days. On his way to Paris that November, Synge delivered the manuscript of *The Aran Islands* to a London publisher Yeats had suggested who soon returned it. His writing career was depressingly unsuccessful; he was still living on an allowance of "£40 a year and a new suit when I am too shabby." These were his seasons of endurance, and they were at last rewarded by a creative outflow; during the next summer, which he spent with his mother in a rented house in Wicklow, he wrote *The Shadow of the Glen* and *Riders to the Sea*, and began *The Tinker's Wedding*.

In June 1903, Synge heard *The Shadow of the Glen* read by Lady Gregory to the actors of the Irish National Theatre Society. That autumn he visited Kerry instead of Aran, and found there an English-speaking peasantry whose dialect he could more immediately adopt into his plays.

The first performance in October 1903 of *The Shadow of the Glen* was hissed by an audience that pronounced its theme an offence to Irish womanhood. His plot had been suggested by a folktale he had heard on Inis Meáin in 1898. The setting he chose was one of the great sheep-glens of Wicklow he knew so well.

When *Riders to the Sea* was given a first performance in February 1904, it was well received

by a small audience, and even Griffith's paper had to admit its tragic beauty. In that summer of 1904 the Irish National Theatre Society took over what was to become the Abbey Theatre and rehearsals of *The Well of the Saints* soon began. *The Well of the Saints* was performed in February 1905, and evoked the same rage in nationalist quarters as had *The Shadow of the Glen*.

*The Tinker's Wedding*, Synge's tribute to the born anarchists of the Wicklow roads, was never staged in his lifetime. In his preface to the text, published in 1907, Synge hopes that the country people, from tinkers to clergy, would not mind being laughed at without malice, but at the time Yeats was not so optimistic. The first performance took place in London in 1909, after Synge's death, and it was not seen in Ireland until the year of the Synge Centenary Commemoration, 1971.

In 1905, at the prompting of Masfield, the *Manchester Guardian* commissioned Synge to write a series of articles on the distressed state of the west of Ireland. On his return Synge wrote to MacKenna:

*There are sides of all that western life the groggy-patriot-publican-general shop-man who is married to the priest's half sister and is second cousin once removed of the dispensary doctor, that are horrible and awful.... I sometimes wish to God I hadn't a soul and then I could give myself up to putting those lads on the stage. God, wouldn't they hop! In a way it is all heartrending, in one place the people are starving but wonderfully attractive and charming and in another place where things are going well one has a rampant double-chinned vulgarity I haven't seen the like of.*

In the autumn of 1905, Synge became one of the three directors of the Irish National Theatre Society, with Yeats and Lady Gregory; as he explained in a letter to MacKenna, Yeats looked after the stars while he saw to everything else. Soon afterwards a number of actors seceded, and among those brought in to replace them was a 19-year-old girl, Molly Allgood, with whom Synge was soon in love. She was a Roman Catholic, which promised to cause consternation in his family when their affair should become known. But she inspired the



love-talk of Synge's most richly realized character, Christy Mahon of *The Playboy of the Western World*. Synge wrote the part of Peegen Mike in that play with Molly in mind, and she played that role in the first performance in 1907.

The story of the *Playboy* had been developed out of two incidents Synge had heard of in the west: one, of a Connemara man who murdered his father and was sheltered by the people of Inis Meáin for a while and the other, of a Mayo man who assaulted the lady he was employed by, repeatedly escaped from custody, taunted the police in letters and was protected by various lady-friends. Griffith in an editorial described the play as "a vile and inhuman story told in the foulest language we have ever listened to from a public platform." Synge, to some degree, knew what he was at. As he wrote to MacKenna, "On the French stage you get sex without its balancing elements: on the Irish stage you get the other elements without the sex. I restored sex and people were so surprised they saw the sex only."

Over the next autumn, he worked on a play very different from his four savage comedies. The plot of his tragedy *Deirdre of the Sorrows* is adapted from the ancient Irish tale, a version of which he had translated in Inis Oírr five years before. Synge's period of incipient glory was also that of his dying, and *Deirdre of the Sorrows* was never to be quite finished. His neck glands had been troublesome for some time, and in September he had been operated on for their removal. He still discussed marriage plans with Molly, his family no longer opposed it, but it had to be postponed when he went into hospital in April 1908 for investigation of a painful lump in his side, and was found to have an inoperable tumour. He was not told of the fatal implications, and for a time felt much better, but the pain returned. The household he was preparing for Molly had to be broken up, and he returned to live with his mother. He looked through his earlier work and wrote,

*I read about the Blaskets and Dunquin,  
The Wicklow towns and fair days I've been in.  
I read of Galway, Mayo, Aranmore,  
And men with kelp along a wintry shore.*

*Then I remembered that that "I" was I,  
And I'd a filthy job—to waste and die.*

By the spring, the filthy job was done. He entered Elpis Hospital again on February 2, 1909, and died there on March 24. At the funeral, his family and his artistic colleagues formed two immiscible groups, and the fisherfolk, tramps and playboys of Ireland of course knew nothing of it.

Tim Robinson

Tim Robinson is a writer and mapmaker. He is author of the two-volume survey of the Aran Islands, *Stones of Aran: Pilgrimage* (1986) and *Stones of Aran: Labyrinth* (1995).



### Druid and John Millington Synge

**I**N 1982, Garry Hynes described John Millington Synge as Druid's "house playwright." That statement was intended to be humorous—but there's a lot of truth in it too. Druid's development from being a regional theatre to the internationally acclaimed company we know today has been intimately interconnected with its work on Synge. Similarly, our knowledge of the playwright himself has been refined—and redefined—by the company's productions of his dramas. And of course there are echoes of Synge in Druid's productions of other important Irish dramatists, such as John B. Keane, M. J. Molly, Martin McDonagh and others.

The history of Druid begins in 1975, with a production of *The Playboy of the Western World*. Two of the company's three founders—actor Marie Mullen and director Garry Hynes—had recently completed their studies at University College Galway, where both had been active in the student drama society. The third founder, Mick Lally, was teaching in Tuam, and acting

with Galway's Taidhbhearc na Gaillimhe, the national Irish language theatre. A decision had been made to produce summer theatre for Galway, and *The Playboy* was chosen as an ideal inaugural production.

The play opened on July 3, 1975, and was an instant success, receiving attendances of up to 200 people a night at Galway's Jesuit Hall. The company's founding members had central roles both on and off-stage, with Mick Lally and Marie Mullen playing opposite each other as Christopher Mahon and Peegen Mike, while also taking on stage-management and costume design respectively. Garry Hynes directed, designed lights and, for a limited time, played Sara Tansey.

The company had been struck during this first production by the power of Synge's work, and resolved to return to it at the earliest opportunity. This happened the following year, when Druid presented *The Glens of Rathvanna*, an adaptation of Synge's prose, which included performances of *The Tinker's Wedding* (receiving one of its few ever Irish productions), and *The Shadow of the Glen*. In 1977, another production of *The Playboy of the Western World* was presented in Flaherty's pub—where the real turf fire brought a (somewhat hazy) air of authenticity to the performance.

Arguably the most significant—and to date the most influential—production by Druid of *The Playboy* appeared in 1982. Regarded by many as the definitive *Playboy*, it did a great deal to revitalise Synge for Irish audiences, presenting the play's sexuality and violence with an unflinching realism. Revived throughout the 1980s, this production made history in many ways. It firmly established Druid's national and international reputation, picking up a host of awards during visits to Edinburgh, London, New York and Sydney. It also toured throughout Ireland, including a celebrated visit to each of the three Aran Islands—showing how Druid pioneered the development of regional theatre in Ireland.

Druid's decision to stage all of Synge's works together—a task never before attempted—was first mooted in the late 1990s, and has been eagerly anticipated since that time. Rising Irish film-star Cillian Murphy took on the role of Christy in the

first Druid Synge performance—a 2004 *Playboy*, which toured to Geesala, Co Mayo, the Aran Islands and Dun Chaoín in West Kerry—while also traveling to Castlebar, Ennis, Tralee and Dublin. In March 2005, Druid brought that production to the Perth Arts Festival in Western Australia, with Aaron Monaghan taking over the role of Christy. Productions of *The Tinker's Wedding* and *The Well of the Saints* appeared in 2004, touring to the Dublin Theatre Festival.

Patrick Lonergan

Patrick Lonergan lectures at National University of Ireland, Galway, and is Director of the Synge Summer School.



### Synge's Influence

**L**OOKING BACK on the early days of the Abbey Theatre in his Nobel Prize acceptance speech, W. B. Yeats claimed: "neither then nor at any later time could I discover whether Synge understood the shock that he was giving." Whether or not Synge understood the shock of his work, however, there is no doubt that it has been felt time and again by other playwrights. Synge's presence in Irish and world theatre is typically contrary: he is both utterly unique and immensely influential, a deeply distinctive writer whose work has inspired a wide range of artistic responses.

Synge's impact on Irish drama is obvious enough. He didn't invent the idea of an Irish linguistic mode in the theatre, but he made it theatrical. His ability to combine a dense, poetic language with vivid action, weighs on every line of Sean O'Casey's Dublin trilogy. That baroque notesounds out through the work of M. J. Molloy and John B. Keane, through Tom Murphy's *Bailegangaire* and Sebastian Barry's *The Steward of Christendom*, and through the plays of Martin McDonagh.

But Synge is also an immense influence on the great 20th-century dramatist who might seem to be his polar opposite. When Samuel Beckett's biographer, James Knowlson, asked him in 1972, "who he himself felt had influenced his own theatre most of all, he suggested only the name of Synge. He was drawn to Synge's unusual blend of humour and pathos, his stark but resilient tragi-comic vision, his imaginative power and clear-sighted pessimism. And he was impressed by the rich texture and vitality of Synge's theatrical language, and the striking, bold simplicity of his verbal and visual imagery."

Beyond Ireland, the founder of modern American drama, Eugene O'Neill, was stunned into writing for the stage by seeing the Abbey players perform in New York in 1911, and in particular by *Riders to the Sea*. That visit, he later recalled, "was what first opened my eyes to the existence of a real theatre." When, a short while later, he was forced into a sanatorium, he brought with him a group of play texts, Synge's chief among them, and began to write. At the same time, the black writers of the Harlem Renaissance were setting out, in the

words of one of the leaders of the Renaissance, to do for black America "what Synge did for the Irish."

Beyond the English-speaking world, Synge was an important exemplar for Federico Garcia Lorca, whose *Blood Wedding* bears the marks of a close reading of *Riders to the Sea*. The latter play was adapted by Bertolt Brecht in 1937 as *Señora Carrar's Rifles* which transposes its action to civil war Spain. For the black writers emerging from colonialism in the second half of the 20th century, like Wole Soyinka in Nigeria or Derek Walcott in the West Indies, Synge was again a mighty presence. Walcott has said that reading *Riders to the Sea* "released him creatively" and allowed him to write in 1954 *The Sea at Dauphin*, the first of many plays that used dialogue in the local idiom. With Mustapha Matura's 1950 transposition of *The Playboy* to Trinidad, as *The Playboy of the West Indies*, it was obvious that Synge belonged to the world.

Fintan O'Toole

**DRUID** was founded in Galway in 1975, its foundation marking the establishment of the first professional theatre company in Ireland outside Dublin. Since then, it has been at the forefront of the development of Irish theatre: its regional touring pioneered the Irish touring network and its international success has been unparalleled by any other Irish arts organization. Recent international touring includes visits to London, Edinburgh, Sydney, Perth, Washington, D.C., New York and Tokyo. The company has had two artistic directors: Garry Hynes (1975–1991 and 1995 to present) and Maeliosa Stafford (1991–1994).

Druid consistently brings groundbreaking productions of classic and new dramatic works to the world stage and, as such, has drawn extensively from the Irish dramatic repertoire and has worked with celebrated Irish and international playwrights. Productions that have gone on to gain international recognition include *The Playboy of the Western World* (1982), *At the Black Pig's Dyke* (1992), *Conversations on a Homecoming* (1985) and *Bailegangaire* (1985), featuring Siobhán McKenna in one of her finest dramatic performances. The latter two productions formed part of a major association between Druid and Tom Murphy who was Writer-in-Association with the company and had four of his major works premiere in Galway.

In 1996, Druid premiered Martin McDonagh's debut work *The Beauty Queen of Leenane*, in a co-production with the Royal Court Theatre. *The Beauty Queen of Leenane* opened in Galway and subsequently played in London, Sydney, Dublin and on Broadway, where the production won four Tony Awards, including Best Director for Garry Hynes, the first woman to win the award. In *The Leenane Trilogy* (also with the Royal Court), *The Beauty Queen of Leenane* was joined by premieres of McDonagh's *A Skull in Connemara* and *The Lonesome West*. Other recent successes include *The Cripple of Inishmaan* and *The New Electric Ballroom* (2008), *Long Day's Journey into Night* (2007), *The Walworth Farce* (2006), and three works by John B. Keane, *Sive* (2002), *Sharon's Grave* (2003) and *The Year of the Hiker* (2006).

*DruidSynge*, the company's critically acclaimed production of all six of John Millington Synge's plays on the same day, premiered at the

Galway Arts Festival in 2005 and has since toured to Dublin, Edinburgh, Inis Meáin, Minneapolis and New York. *DruidSynge* has been described by Charles Isherwood of *The New York Times* as "the highlight not just of my theatregoing year but of my theatregoing life" and by *The Irish Times* as "one of the greatest achievements in the history of Irish theatre."

Through its new writing program, Druid has premiered *Leaves* by Lucy Caldwell (2007), *Empress of India* by Stuart Carolan (2006) and *The Walworth Farce* by Enda Walsh (2006).

For news on Druid, visit [www.druid.ie](http://www.druid.ie) and join the mailing list.

**Garry Hynes** (*director*) was born in Ballaghaderreen County, Roscommon. In 1975, she founded Druid and worked as its Artistic Director from 1975 to 1991, and from 1995 to the present. From 1991 to 1994, she was Artistic Director of the Abbey Theatre, Dublin.

Her Druid productions include: *The Cripple of Inishmaan* (Galway, Irish & UK tour, New York); *My Brilliant Divorce* (Galway and Irish tour); *Long Day's Journey into Night* (Galway and Dublin Theatre Festival); *Leaves* (Galway and Royal Court Theatre, London); *The Playboy of the Western World* (Tokyo International Arts Festival); *Empress of India* (Galway and Dublin Theatre Festival); *The Year of the Hiker* (Galway, Dublin and National Tour); *DruidSynge* (Galway Arts Festival, Dublin, Edinburgh International Festival and Inis Meáin 2005; Minneapolis and Lincoln Center Festival New York 2006); *Sharon's Grave, Sive, On Raftery's Hill, The Beauty Queen of Leenane, The Leenane Trilogy* (Royal Court co-productions); *Lovers' Meeting, Conversations on a Homecoming, Bailegangaire, The Shaughraun* and *The Wood of the Whispering*.

Ms. Hynes's Abbey Theatre productions include: *King of the Castle, The Plough and the Stars, The Power of Darkness, Famine, A Whistle in the Dark* and *Portia Coughlan*. Her other theatrical productions include: *The Weir* (Gate Theatre, Dublin); *Juno* (Encores New York City Center); *Translations* (McCarter/Manhattan Theater Club, New York); *Mr Peters' Connections* (Signature Theatre, New York); *Crimes of the Heart* (Second

Stage, New York); *My Brilliant Divorce* (West End); *Crestfall* (Gate Theatre, Dublin); *16 Wounded* (Broadway); *A Streetcar Named Desire* (Kennedy Center, Washington).

Ms. Hynes has received Honorary Doctorates from the University of Dublin (2004), the National University of Ireland (1998) and the National Council for Education Awards (1988). In 1998, on Broadway, she became the first woman to receive a Tony Award for Direction for *The Beauty Queen of Leenane*. She is a recipient of many other theatre awards, including the *Irish Times*/ESB Irish Theatre Award for Best Director and a Special Tribute Award for her contribution to Irish Theatre (2005).

**Francis O'Connor's** (*design*) work for Druid includes *My Brilliant Divorce* (Galway and Irish Tour), *Long Day's Journey into Night* (Galway and Dublin Theatre Festival), *Leaves* (Galway and Royal Court Theatre, London), *Empress of India* (Galway and Dublin Theatre Festival), *The Year of the Hiker* (Galway, Dublin and National Tour), *DruidSynge* (Galway, Dublin, Edinburgh, New York, Minneapolis and the Aran Islands), *The Playboy of the Western World* (Tokyo, Perth, Ireland), *The Well of the Saints*, *The Tinker's Wedding*, *Sharon's Grave*, *Sive*, *The Good Father*, *The Beauty Queen of Leenane* (Ireland, London and Broadway) and *The Leenane Trilogy* (Ireland and London).

His other theatre work includes *The Weir*, *Crestfall* (Gate Theatre, Dublin); *The Deep Blue Sea* (Bath and national tour); *Six Characters in Search of an Author* (National Theatre of Scotland); *Honk* (Watermill, Newbury); *Stepping Out* (Derby); *Moonlight and Magnolias* (Tricycle); *The Big House*, *The Plough and The Stars*, *The House of Bernada Alba* (Abbey Theatre); *For Services Rendered* (Watermill, Newbury); *Translations* (Princeton, New York); *Shadowlands* (Salisbury); *Man of La Mancha* (Edinburgh Lyceum); *Andorra*, *A Raisin in the Sun* (Young Vic); *Calico* (Duke of York's); *The Lieutenant of Inishmore* (RSC, Garrick Theatre, London); *Peer Gynt* (National Theatre); *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Love's Labours Lost* (RSC).

His opera productions include *Pinocchio* (Opera North); *Don Pasquale* (Geneva), *Magic*

*Flute* (Grange Park); *Ariadne* (Garsington); *La Traviata* (English National Opera); *Don Pasquale* (Garsington); *The Original Chinese Conjurer* (Aldeburgh, Almeida Opera); *Don Giovanni*, (South Pacific); *Iolanthe* (Grange Park); *Manon* (Opera North); *Der Vogelhändler* (Komische, Berlin); *Maometto II* (Strasbourg); *The Pirates of Penzance* (Savoy); *Ariadne auf Naxos* (Castleward); *May Night* (Wexford); *La Vie Parisienne* (D'Oyly Carte); *The Barber of Seville* (ETO); *How to Succeed in Business*; and *Cole Porter's Out of this World* (Chichester).

**Davy Cunningham's** (*lighting design*) work for Druid includes *Long Day's Journey into Night* (Galway and Dublin Theatre Festival), *DruidSynge* (Galway, Dublin, Edinburgh, New York, Minneapolis and the Aran Islands), *Sive* and *The Well of the Saints*.

His other theatre work includes Beckett Centennial, *The Constant Wife*, *Lady Windermere's Fan*, *The Importance of Being Earnest* (Gate Theatre, Dublin); *The House of Bernada Alba*, *Big Maggie* (Abbey Theatre); *Translations* (Princeton, Broadway); *A Winter's Tale*, *As You Like It*, *Othello*, six Christmas productions (Royal Lyceum, Edinburgh); *As You Like It* (Nottingham Playhouse); *Julius Caesar* (Birmingham Rep); *Blue Orange* (Scottish tour); *Moonlight*, *Magnolias* (Tricycle Theatre); *Ivanov*, *Much Ado About Nothing*, *Jack* (West End); *The Taming of the Shrew* (RSC); and *The Miser* (National Theatre).

Mr. Cunningham has also lit over 200 opera productions worldwide. His lighting has been seen in every major European opera company from Dublin to St. Petersburg, Turkey, Australia and throughout the United States. In summer 2008, he lit *Tosca* on Bodensee for the Bregenz Festival, which will feature in the next James Bond film.

**John Leonard** (*sound design*) started work in theatre sound 35 years ago, during which time he has provided soundtracks for theatre productions and exhibitions all over the world.

His work for Druid includes *Long Day's Journey into Night* (Galway and Dublin Theatre Festival); *Leaves* (Galway and Royal Court Theatre, London); *Empress of India* (Galway and Dublin Theatre

Festival); *The Year of the Hiker* (Galway, Dublin and National Tour); *DruidSynge* (Galway, Dublin Edinburgh International Festival and Inis Meáin; Minneapolis and Lincoln Center Festival, 2006).

His other theatre work includes *In Celebration* (West End); *Kiss of the Spider Woman* (Donmar and UK Tour); *The Enchantment* (National Theatre); *Blithe Spirit* (Watford Palace Theatre); *Kean* (UK tour and Apollo West End); *Martha*, *Josie and the Chinese Elvis* (Birmingham Rep); *Donkey's Years*, *Summer and Smoke* (West End); *Translations* (Princeton and Broadway); *2000 Years*, *Paul*, *The UN Inspector*, *Jumpers* (also West End and Broadway) (National Theatre); *Antony and Cleopatra*, *Much Ado About Nothing*, *The Prisoner's Dilemma*, *Romeo and Juliet* (RSC); *The Old Masters*, *The Birthday Party* (Birmingham Repertory Theatre and West End); *The Odd Couple*, *The Entertainer*, *Still Life*, *The Astonished Heart*, *Ma Rainey's Black Bottom*, *The Anniversary*, *The Flint Street Nativity* (Liverpool Playhouse); *Becket*, *Les Liaisons Dangereuses*, *Sweet Panic*, *Absolutely!* (*Perhaps*), *The Anniversary*, *Losing Louis*, *The Master Builder* (also tour), *Private Lives* (also Broadway), *Embers*, *Smaller* (West End); *Midnight's Children* (London, on tour and New York); *The Mercy Seat*, *ID*, *Whistling Psyche*, *Brighton Rock*, *Macbeth*, *Hedda Gabler*, *The Hypochondriac* (Almeida); *The Dwarfs*, *Guantanamo* (also West End) (Tricycle Theatre); *Under Milk Wood*, *Amazing Grace*, *A Child's Christmas in Wales*, *A Christmas Carol* (Wales Theatre Company).

Mr. Leonard's has presented exhibitions at Madame Tussaud's in London, New York, Amsterdam, Warwick Castle and Shanghai, and he is the recipient of a Drama Desk Sound Designer of the Year award.

**David Bogler** (*movement*) is the co-founder and Artistic Director of CoisCéim Dance Theatre. To date, he has choreographed *Dances with Intent*, *Reel Luck*, *Straight with Curves*, *Hit and Run*, *Ballads*, *Toupees and Snare Drums*, *Dish of the Day*, *When Once Is Never Enough*, *Boxes*, *Rite of Spring*, *Mermaids*, *Swept*, *Chamber Made*, *Nutcracker* and *Out of Harm's Way*. His work for CoisCéim has been seen throughout Ireland and in Europe, America and China.

Mr. Bolger has also performed in many of CoisCéim's productions, including, most recently, *Knots* at the Venice Biennale. This year, he also worked as Movement Director on the West End premiere of *Gone with the Wind*. In 2001, he co-wrote and choreographed the award-winning film *Hit and Run*, which won the Paula Citron Award for Choreography for the Camera, in the Moving Pictures Festival, Toronto, and the jury prize in the Dance on Camera Festival at Lincoln Center.

Mr. Bolger has also been nominated for the American Choreography Award. In 2005, he directed the award-winning opera production of *Orfeo ed Eurydice* at the Gaiety Theatre, Dublin, and in Wiesbaden, Germany.

His work for Druid includes *The Year of the Hiker*, *DruidSynge*, *Sive* and *Sharon's Grave*. Mr. Bolger's other theatre work includes *Big Maggie*, *Tarry Flynn*, *The Colleen Bawn*, *The Secret Fall of Constance Wilde* (Abbey Theatre); *Sophie's Choice* (Royal Opera House, London), *The Coast of Utopia*, *The Relapse*, *Love's Labours Lost* (Royal National Theatre, London), *Martin Guerre* (Cameron Mackintosh, UK/USA) and the Opening Ceremony of the Special Olympics. His film work includes *Dancing at Lughnasa* directed by Pat O'Connor.

Mr. Bolger is currently working on CoisCéim's new show, *Dodgems*, which will premier in autumn 2008. In 2007, he was elected as a member of Aosdána.

**Kathy Strachan** (*costume design*) trained at Central, St. Martin's, London. Her work for Druid includes *DruidSynge*, *The Playboy of the Western World* (Ireland and Perth), *Sharon's Grave*, *Sive*, *St. Patrick's Day*, *Antigone*, *Cheapside*, *Belfry* and *The Summer House*.

Her other theatre work includes *Improbable Frequency*, *New Morning*, *Hidden Charges*, *Halloween Night*, *Three Days of Rain*, *Dead Funny*, *Shiver* and *The Life of Galileo* (Rough Magic). *The Doctor's Dilemma* (Abbey Theatre), *The Mai*, *The Patriot Game* and *Kitty O'Shea* (Peacock Theatre), *Speed-the-Plow* (Project), *The Shadow of a Gunman* (The Gate), *The Silver Tassie* and *The Playboy of the Western World* (Almeida), *Macbeth* (Nottingham Playhouse), *The Innocents* (Crucible, Sheffield),



*Richard III*, *Frankenstein* and *No Man's Land* (Citizen's Glasgow), *Just Frank* (Traverse), *Dengang Na* (Bergen) and *The White Devil* (Stavagner).

Her work for film and television includes *I Went Down*, *Saltwater*, *On the Nose*, *The Closer You Get*, *Vicious Circle*, *Bachelor's Walk*, *Don't Look Down*, *Spin the Bottle*, *Six Shooter* and *Showbands*.

Ms. Strachan won the Irish Film and Television Award for Best Costume Design 2003 for her work on *Spin the Bottle* and Best Costume Designer award at *The Irish Times/ESB Irish Theatre Awards 2004* for *Improbable Frequency*.

**Sam Jackson** (*composer*) is a classically trained pianist who has composed and performed widely for various genres, including dance, film, cabaret and television. He currently tours as keyboard player for Moya Brennan of Clannad.

His work for Druid includes *Leaves* (Galway and Royal Court, London), *Empress of India* (Galway and Dublin Theatre Festival), *The Year of the Hiker* (Galway, Dublin and National Tour), *DruidSynge* (Galway Arts Festival, Dublin, Edinburgh International Festival and Inis Meain), *The Playboy of the Western World* (Tokyo International Arts Festival, Perth, Australia tour, 2005), *The Tinker's Wedding* and *The Well of the Saints*.

Other theatre credits include *The Magic Tree* (National Tour and Edinburgh Festival Fringe, 2008); *Translations* (McCarter/Manhattan Theater Club, New York), *Lizzie Lavelle and the Vanishing of Emlyclough*, *Yokohama Delegation* (Performance Corporation & Kilkenny Arts Festival); *Horae* (Project '06); *A Midsummer Nights Dream* (Civic Theatre) and *Twelfth Night* (Dublin Fringe for Natural Shocks Theatre Co.); *The Murder Ballads* (Kilkenny Arts Festival); *Boy Gets Girl* (Civic Theatre); *Entertainment* (Bedrock Theatre Co.).

His film and television work includes the *DruidSynge* DVD (Wildfire Films, RTÉ—directed by Ronan Fox), *Mighty Talk* (Wildfire Films & RTÉ—directed by Ronan Fox); *The Playboy of the Western World*—(Wildfire Films, directors Garry Hynes / Ronan Fox), *War and Peace—The Musical* (directed by Jo Mangan), *Today's Holy Land* (directed by Tim Hood).

With vocalist Eilish Keogh, Mr. Jackson was winner of the Walton Memorial Ensemble Prize 2001. He was also awarded the Walton Memorial scholarship that same year and was winner of the Roland Piano Prize 1999.

**Thomas Conway** (*assistant director*) has been literary manager of Druid since 2005. His directing credits include *Catastrophe*, *Rockaby*, *What Where*, *Beowulf*, *Closer*, *The Wire Garden*, *The Bogus Woman*, *In the Blood*, *A New Suit*, *The Burial*, *The Cobbler*, *Once on a Barstool*, *The King of Friday's Men*, *The Winter's Tale*, *Solomon: A Life*, *A Closet Flung Wide 'Ope*, *Beauty* and *Connubial Celts*.

He has been assistant director on *Uncle Vanya*; a Beckett shorts program: *Rough for Theatre I*, *Footfalls* and *Rockaby*; *The Trial of Jesus*, *Bailegangaire*, *Ariel*, *Chun na Farraige Síos/Riders to the Sea*, *Purgatory*, *The Dandy Dolls* and *DruidSynge*.

As a dramaturge, Mr. Conway has worked on *Tanks a Lot...* by Raymond Keane and Judy Hegarty Lovett, *The Bull* and *James Son of James* by Fabulous Beast Dance Theatre Company, and a number of shows with Cups and Crowns Educational Theatre Company in Galway. He has lead courses in playwriting at Galway Arts Centre and with National Association for Youth Drama. He teaches contemporary theatre practices with National University of Ireland, Galway.

For over 20 years, **David Eden Productions, Ltd.** (DEP) has been one of the leading American organizations devoted to producing international work in the United States. Most recently, DEP has produced US national tours of the State Ballet of Georgia and the Russian Patriarchate Choir of Moscow. In 2006, DEP was responsible for national tours of Gate Theatre Dublin's *Waiting for Godot*, Declan Donnellan's *Twelfth Night* and the Batsheva Dance Company. In 2005, DEP toured Propeller Theatre's *The Winter's Tale*, directed by Edward Hall, and Piccolo Teatro di Milano's *Arlecchino*. In 2004, David Eden curated the Lincoln Center Festival's Ashton Celebration, a two-week retrospective at the Metropolitan Opera House celebrating the 100th birthday of Sir

Frederick Ashton featuring of the master choreographer's ballets.

Other highlights include: 12-city premiere tour of Rezo Gabriadze's *Forbidden Christmas or The Doctor and the Patient* starring Mikhail Baryshnikov (2004); the first national US tour of London's Royal Court Theatre's *4.48 Psychosis* by Sarah Kane (2004); national tours of the Batsheva Dance Company (1998, 2004) and British director Declan Donnellan's *Boris Godunov* (2003). St. Petersburg State Academic Capella National Tour (2003); Bolshoi Ballet National Tour (2000, 2002);

Gate Theatre Dublin's Beckett Festival (2000); John F. Kennedy Center for the Performing Arts—Arts of the United Kingdom (summer 2001), *Island: Arts from Ireland* (2000) and *Art of the State: Israel at 50* (1998); Lev Dodin's Maly Drama Theatre of St. Petersburg's *Gaudeamus*, the BAM Next Wave Festival/National Tour (1994) and *Brothers and Sisters*, Lincoln Center Festival (2000); Kirov Ballet/Vaganova Ballet Academy Project, BAM (1998); and Russian Village Festival National Tour (1990, 1991, 1995, 1997), among others.

### DRUID

#### *Creatives*

Garry Hynes	<i>Director</i>
Francis O'Connor	<i>Designer</i>
Davy Cunningham	<i>Lighting Designer</i>
Kathy Strachan	<i>Costume Designer</i>
John Leonard	<i>Sound Designer</i>
Sam Jackson	<i>Composer</i>
David Bolger	<i>Movement</i>
Thomas Conway	<i>Assistant Director</i>
Maureen Hughes	<i>Casting Director</i>

#### *Production Team*

Eamonn Fox	<i>Production Manager</i>
Sarah Lynch	<i>Stage Manager</i>
Paula Tierney	<i>Stage Manager</i>
Barry O'Brien	<i>Technical Manager</i>
Doreen McKenna	<i>Costume Supervisor</i>
Gus Dewar	<i>Master Carpenter</i>
Val Sherlock	<i>Wigs &amp; Make-Up</i>
Sandra Butler	<i>Scenic Artist</i>

#### *Administration*

Garry Hynes	<i>Artistic Director</i>
Bernie Harrigan	<i>Finance Director</i>
Tim Smith	<i>General Manager</i>
Thomas Conway	<i>Literary Manager</i>
Sinead McPhillips	<i>Marketing &amp; Development Manager</i>
Ruth Gordon	<i>Administrator</i>
Carmel Curley	<i>Financial Administrator</i>

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