

Lincoln Center's
white light festival

T E N T H A N N I V E R S A R Y

October 19–November 24, 2019

November 7–23, 2019

*Pre-performance talk with Garry Hynes and Robert Marx on
Sunday, November 10 at 1:45 pm*

U.S. PRODUCTION PREMIERE

DruidShakespeare: Richard III

Please make certain all your electronic devices are switched off.

Richard III is made possible in part by endowment support from the American Express Cultural Preservation Fund.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Gerald W. Lynch Theater
at John Jay College

White Light Festival

The White Light Festival 2019 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Mitsubishi Corporation (Americas), Mitsui & Co. (U.S.A.), Inc., Laura Pels International Foundation for Theater, Culture Ireland, The Joelson Foundation, Sumitomo Corporation of Americas, The Harkness Foundation for Dance, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York, Great Performers Circle, Lincoln Center Patrons and Lincoln Center Members

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Originally produced in association with Abbey Theatre as part of Dublin Theatre Festival

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Sunday, November 17 at 3:00 pm in David Geffen Hall

Tristan and Isolde, Act II

National Symphony Orchestra

Gianandrea Noseda, conductor

Christine Goerke, Isolde

Stephen Gould, Tristan

WAGNER: Tristan and Isolde, Act II (concert performance)

Pre-concert lecture by Cori Ellison at 1:45 pm in the Stanley H. Kaplan Penthouse

Sunday, November 24 at 3:00 pm at David Geffen Hall

Los Angeles Philharmonic

Gustavo Dudamel, conductor

BRUCKNER: Symphony No. 4 in E-flat major ("Romantic")

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: [#WhiteLightFestival](https://twitter.com/WhiteLightFestival)

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

U.S. PRODUCTION PREMIERE

DruidShakespeare: Richard III

Directed by **Garry Hynes**

Produced by **Druid**

CAST

King Richard III
Queen Margaret / Lord Mayor
Queen Elizabeth
Duchess of York
Hastings / Tyrrel / Blunt
Buckingham
Clarence / Catesby
King Edward IV / Bishop of Ely
Rivers / Brakenbury
Stanley / Murderer 2 /
Archbishop of York
Lady Anne / Edward, Prince of Wales
Dorset / Murderer 1 / Richmond
Richard, Duke of York / Page

Aaron Monaghan
Marie Mullen
Jane Brennan
Ingrid Craigie
Garrett Lombard
Rory Nolan
Marty Rea
Bosco Hogan
Peter Daly
John Olohan

Siobhán Cullen
Frank Blake
Emma Dargan-Reid

Francis O'Connor, *Set and Costume Design*

James F. Ingalls, *Lighting Design*

Gregory Clarke, *Sound Design*

Conor Linehan, *Music*

David Bolger, *Movement and Fight Choreography*

Doreen McKenna, *Co-Costume Design*

Thomas Conway, *Dramaturg*

Eleanor White, *Assistant Dramaturg*

Maureen Hughes and Sarah Jones, *Casting Consultants*

*This performance is approximately three hours long,
including intermission.*

Synopsis

ACT I

England has been wracked by a long period of civil war in which two royal houses, the House of York and the House of Lancaster, sought control of the throne. The war is now over, the House of York is in power, and everyone is enjoying this time of peace...everyone except Richard, Duke of Gloucester.

Richard's brother Edward is King, but Richard desires the crown, and so devises a cunning plot to achieve this. Firstly, he engineers the imprisonment of his other brother, Clarence, by sowing dissension between Clarence and the King. Next, Richard woos Lady Anne, a seemingly impossible feat, as he himself killed both Anne's previous husband and father-in-law. Richard wins her over, and now has a Duchess by his side.

Richard's plan is unfolding perfectly. But even he couldn't have masterminded the sudden illness that grips his brother Edward. This is a source of anxiety for many, and a potential opportunity for Richard: if the King dies, the newly unified state could be sent toppling into utter chaos.

Edward's wife, Elizabeth, is particularly anxious about this. Seen as a commoner by Richard and other members of the aristocracy, Elizabeth has advanced to a position of power that is far beyond her allotted station. There is great tension between her, a newly minted noble, and Richard's royal-blooded cohort. Just as things near boiling point, Old Queen Margaret, of the defeated and disgraced House of Lancaster, emerges from the shadows to lay a curse on all present, with a special venomous focus on Richard.

Richard's plan accelerates: he orchestrates Clarence's murder, and King Edward dies soon after. Richard sees to it that both of Edward's sons, the rightful heirs to the throne, are confined to the Tower. Richard forms an alliance with the Duke of Buckingham, promising him an earldom if he helps put Richard on the throne. When it appears that Lord Hastings, a senior member of the court, is too loyal to the deceased King to go along with Richard, they concoct a plan to have him executed.

In order to justify this execution, Richard and Buckingham put on a performance for the Lord Mayor, who eventually determines that the execution must have been necessary. Buckingham and the Lord Mayor go out to convince the public that Richard should wear the crown.

ACT II

Buckingham's attempts to convince the citizens that Richard should be King are unsuccessful. They try a different tack: Buckingham manipulates the very suggestible Lord Mayor into asking Richard to be King. Richard puts on a performance of protestations and false humility before eventually accepting.

Richard is crowned King Richard III, but he does not yet feel that his power is secure. He instructs Buckingham to orchestrate the murder of the two young princes. For the first time in their scheming, Buckingham hesitates. Seeing this, Richard enlists a lowlife called Tyrell, who carries out the murders. Richard also has his wife, Anne, murdered, as he now wishes to marry Elizabeth's daughter to secure his place on the throne. Buckingham comes to Richard, seeking to claim the promised earldom, but he is rejected. Buckingham, seeing he has fallen out of favor, decides to flee.

Richard embarks on his most audacious scheme yet: he tries to convince Elizabeth to give him her daughter's hand in marriage, even though he is responsible for the murder of her two sons. The ensuing battle of wits is fiercely fought, but, by its end, it seems that Elizabeth has been won over.

News arrives that the Earl of Richmond, a member of the House of Lancaster, is gathering an army to claim the throne. Richard gathers his forces and they go to meet Richmond on the battlefield at Bosworth.

Buckingham is captured and executed. Richard grows suspicious of Lord Stanley, a member of the court with familial ties to Richmond. The night before the battle, the ghosts of the murdered princes haunt Richard and bestow a blessing on Richmond. Richard awakes from his nightmare, truly terrified.

The battle begins. Richard's horse is slain, and he staggers through the fray on foot, searching for Richmond. The two meet, and a bloody duel ensues. Richmond kills Richard, and is crowned King. Richmond declares that he will wed Elizabeth's daughter, and that this union will usher in an era of lasting peace.

This Weak Piping Time of Peace...

By Eleanor White

London. The early 1480s.

The England of this play is one wracked by a long period of civil war, in which two royal houses, the House of York and the House of Lancaster, sought control of the throne. This is the “winter of discontent” of the play’s famous opening lines. The war is now over, the House of York is in power, and everyone is enjoying a “glorious summer”...but is it really all that glorious?

Richard’s brother Edward is King, but there are rumors that he is seriously ill. If the King dies, the newly unified state could be sent toppling into utter chaos once more. Edward’s wife, Elizabeth, is also causing a stir—seen as a commoner by Richard and other members of the aristocracy, Elizabeth has advanced to a position of power that is far beyond her allotted station, and she has secured positions of power for her family, too. There is great tension between these newly minted nobles and Richard’s royal-blooded cohort.

Those on Richard’s side include Lord Hastings and the Duke of Buckingham, two of the highest-positioned members of the court. The only thing keeping these two factions (Elizabeth’s family and the various high-born Dukes) from tearing each other apart is their mutual need to remain in favor with the King. After all, being close to the King means being close to the power.

In addition to these various threats to the peace, Old Queen Margaret, of the defeated and disgraced House of Lancaster, inexplicably lurks about the palace, hurling venomous insults at everyone in sight. The veneer of harmony that Edward’s reign has brought about is extremely tenuous. And Richard, our anti-hero, often disparagingly associated with the boar on his coat of arms, intends to shatter this newly established order in relentless pursuit of one thing only: the crown.

How does he go about this? Through many feats of social manipulation, exploiting the mechanisms of government to his own gain, and skillfully pretending to do everything above board, holding secret meetings with a select group of conspirators while the “official” meetings are taking place. His tactics are seemingly innumerable, and each one is perfectly judged for the situation at hand.

We know that it is Richard’s intention to usurp the throne because he tells us that it is. Unlike any other Shakespeare play, *Richard III* begins with a lone character entering and delivering a soliloquy to the audience. Richard confides in us, detailing his plots to seize the crown, and takes great enjoyment in showing off before us, his new confidantes: he sets up impossible feats of social coercion and manipulation and then carries them out before our eyes, without even breaking a sweat.

Richard is a self-proclaimed villain; we're under no illusions about that. And yet, he is extremely compelling: witty and intelligent and conniving and unpredictable. He's a consummate performer. He thinks in these very theatrical terms too—he claims he can “seem a saint, when I most play the devil”—identities are things to be adopted and cast off at will.

Richard is truly one of the most beguiling figures in all of literature. He has a magnetic presence: it's hard not to be drawn into his antics, his sheer audacity, and his irreverent, clever, elegant turns of phrase. He is a frighteningly modern figure—he is so captivating and entertaining a performer that it's alarmingly easy to dismiss his villainy and sometimes even delight in it.

Historically, it seems as though Richard wasn't quite the monstrous villain he's made out to be. Contemporary accounts of his reign depict a ruler who is discerning and measured. It wasn't until the Tudor dynasty came to power that this idea of Richard as a tyrant, whose physical deformity of the spine was a manifestation of his inner wickedness, began to come to prominence.

Shakespeare drew on this Tudor propaganda when writing *Richard III*, and immortalized this particular version of Richard. In fact, much of today's conception of King Richard III is actually derived from Shakespeare's play, rather than history itself. This is perhaps because, as Shakespeare realized, this villain of near-mythical proportions is too charismatic and satisfying a creation to be dismissed. Richard is maybe the greatest *theatrical* villain of all time—in every sense of the word. We hope you enjoy an evening in his company.

Eleanor White is the inaugural recipient of Druid's Marie Mullen Bursary for female theater artists working in the fields of direction, dramaturgy, and design.

Richard: A Poem

By Carol Ann Duffy

My bones, scripted in light, upon cold soil,
a human braille. My skull, scarred by a crown,
emptied of history. Describe my soul
as incense, votive, vanishing; your own
the same. Grant me the carving of my name.

These relics, bless. Imagine you re-tie
a broken string and on it thread a cross,
the symbol severed from me when I died.
The end of time—an unknown, unfelt loss—
unless the Resurrection of the Dead ...

or I once dreamed of this, your future breath
in prayer for me, lost long, forever found;
or sensed you from the backstage of my death,
as kings glimpse shadows on a battleground.

—*Richard: A Poem* by Carol Ann Duffy. Copyright © Carol Ann Duffy
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*For poetry comments and suggestions,
please write to programming@LincolnCenter.org.*

Meet the Artists



MATTHEW THOMPSON/DRUID

Garry Hynes

Garry Hynes co-founded Druid in 1975 and has 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. Ms. Hynes has also worked with the Gate Theatre (Ireland), Royal Shakespeare Company and the Royal Court (U.K.), Center Theatre Group, Second Stage, Signature Theatre, Manhattan Theatre Club, the Kennedy Center, Mark Taper Forum, and Spoleto Festival USA.

Her awards include the Joe A. Callaway Award (New York) for Outstanding Directing for *The Cripple of Inishmaan* (2009) and a Tony Award for Direction for *The Beauty Queen of Leenane* (1998). Other theater awards include 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*, and *Waiting for Godot*, and a Special Tribute Award for her contribution to Irish theater (2005). Ms. Hynes has also received honorary doctorates from University College Dublin, University of Dublin, National University of Ireland (NUI), and the National Council for Education Awards. She is an honorary fellow of the Royal College of Physicians in Ireland, and a member of the Honorary Council of the Royal Hibernian Academy. In 2011, she was appointed adjunct professor of drama and theater studies at NUI Galway.

Druid

Druid began as a bold idea: to create Ireland's first professional theater company outside of Dublin. There were few resources with which to build a theater company in the west of Ireland in 1975, but, through sheer dedication, and with the support of the Galway community, founders Garry Hynes, Marie Mullen, and Mick Lally made this bold idea a reality. That reality has become an international success story of extraordinary dimensions. The company has won international acclaim and numerous awards, including four Tony awards for Martin McDonagh's *The Beauty Queen of Leenane* on Broadway. Druid continues to pursue bold ideas, from presenting the entire canon of Synge plays in one day (DruidSynge), to professionally debuting new work such as *The Beauty Queen of Leenane* by Martin McDonagh and *The Walworth Farce* by Enda Walsh, to adapting and staging four Shakespeare plays in one production (DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V) and taking them across Ireland and the Atlantic, to New York and beyond. Druid passionately believes in audiences having opportunities to see first-class professional theater in their own communities. Since 1975, the company has performed in more than 100 Irish communities, often returning to locations dozens of times, developing enduring connections with audiences. Druid has presented work at international arts festivals, in municipal theaters, community halls, yards, bars, and Iron Age forts, always looking for new ways to present its work. The **Druid Ensemble** is a core group of actors who work closely with Druid to shape the future direction of the company's work: Derbhle Crotty, Garrett Lombard, Aaron Monaghan, Marie Mullen, Rory Nolan, Aisling O'Sullivan, and Marty Rea.

Aaron Monaghan (*King Richard III*)

Druid: *Epiphany*, *Shelter*, *The Beauty Queen of Leenane*, *Waiting for Godot*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *The Colleen Bawn*, DruidMurphy–Plays by Tom Murphy, *The Silver Tassie*, *Penelope*, *The Playboy of the Western World*, *The Cripple of Inishmaan*, *Empress of India*, *The Year of the Hiker*, *The Walworth Farce*, DruidSynge. Other theater includes *Stones in His Pockets* (McCarter Theatre); *The Second Violinist* (Landmark Productions); *King Lear*, *Translations*, *16 Possible Glimpses*, *Arrah-na-Pogue*, *Christ Deliver Us*, *Romeo & Juliet*, *Drama at Inish*, *The Shaughraun*, *She Stoops to Conquer*, *The Burial at Thebes*, *I Do Not Like Thee*, *Dr. Fell*, *The Wolf of Winter*, and *Finders Keepers* (Abbey Theatre).

Film and television includes *Redemption of a Rogue*, *Floats Like a Butterfly*, *Maze*, *The Foreigner*, *Assassin's Creed*, *Pan*, *Vikings*, *Inspector Jury*, *Clean Break*, *Sacrifice*, *The Other Side of Sleep*, *Single-Handed*, *Jack Taylor*, *Love/Hate*, *Little Foxes*, *The Tudors*, *Ella Enchanted*, and *LSD:73*. Awards: Obie, Lucille Lortel, Manchester Evening News Best Actor Awards (*The Cripple of Inishmaan*); Irish Times Irish Theatre Award, Best Supporting Actor (*Conversations on a Homecoming* in DruidMurphy–Plays by Tom Murphy).

Marie Mullen (*Queen Margaret/Lord Mayor*)

Druid: Co-founded Druid in 1975 and appeared in numerous productions including *Epiphany*, *Sive*, *Brigit*, *Bailegangaire*, *DruidShakespeare: Richard II*, *Henry IV* (Pts 1&2), *Henry V*, *The Colleen Bawn*, *DruidMurphy–Plays* by Tom Murphy, *The Cripple of Inishmaan*, *Long Day's Journey Into Night*, *DruidSynge*, *The Beauty Queen of Leenane*, *The Playboy of the Western World*. Other theater: *The Children*, *Crestfall* (Gate Theatre); *Testament* (Landmark Productions/Dublin Theatre Festival); *The Man Who Came to Dinner*, *King Lear*, *The Man of Mode* (Royal Shakespeare Company); *The Last Days of a Reluctant Tyrant*, *The Power of Darkness*, *On Raftery's Hill*, *Big Maggie* (Abbey Theatre).

Film and television: *Dorothy Mills*, *When Brendan Met Trudy*, *Dancing at Lughnasa*, *Circle of Friends*. Awards: 1998 Tony Award, Best Actress (*The Beauty Queen of Leenane*); Irish Times Irish Theatre Awards, Lifetime Achievement Award, Best Actress, Best Supporting Actress; Obie Award, Best Actress.

Jane Brennan (*Queen Elizabeth*)

Druid: *The Beacon*, *Brigit*, *The Beauty Queen of Leenane*, *The Singular Life of Albert Nobbs*, *Same Old Moon*, *Conversations on a Homecoming*, *'Tis Pity She's a Whore*, *Loot*, *The Importance of Being Earnest*, *The Glass Menagerie*, *A Little Like Drowning*. Other theater: *By the Bog of Cats*, *Bailegangaire*, *The Wake*, *The House*, *Alice Trilogy*, *The Crucible*, *Saint Joan*, *Footfalls*, *The Last Apache Reunion*, *Dancing at Lughnasa*, *The Secret Fall of Constance Wilde* (Abbey Theatre); *Pygmalion*, *Jane Eyre*, *Pride and Prejudice*, *The Rivals*, *Not I* (Gate Theatre); *Digging for Fire*, *The Sugar Wife*, *The Way of the World* (Rough Magic); *Splendour* (RAW/Project Theatre); *Electra*, *Boston Marriage* (b*spoke theatre company).

Film and television: *A Good Woman Is Hard to Find*, *Metal Heart*, *Brooklyn*, *The Tudors*, *Studs*, *Herself*, *Striking Out*, *Paula*, *NW*, *Trial of the Century*, *Intermission*, *Love/Hate*, *Fair City*. Awards: Irish Film and Television Award, Best Supporting Actress (*Brooklyn*); Irish Times Irish Theatre Award, Best Actress (*Alice Trilogy*).

Ingrid Craigie (*Duchess of York*)

Druid: *The Cripple of Inishmaan*, *Lover's Meeting*, *The Donahue Sisters*. Other theater: *The Cripple of Inishmaan* (Noel Coward Theatre/Broadway), *Wonderful Tennessee* (Abbey Theatre/Broadway), *Sweet Bird of Youth* (Chichester Theatre Festival), *Faith Healer*, *Play*, *Juno and the Paycock*, *A Month in the Country*, *The Deep Blue Sea* (Gate Theatre); *Crave* (Paines Plough/Royal Court); *Splendour*, *Boston Marriage*, *The House Keeper*, *Copenhagen* (Project Arts Centre); *The Wexford Trilogy* (Bush Theatre, London); *The Plough and the Stars*, *Aristocrats*, *Talbot's Box*, *A Life* (Abbey Theatre); *Invitation to a Journey* (Fishamble/CoisCéim/Crash Ensemble).

Film and television: *Always in My Heart*, *Death of a Ladies Man*, *Psychic*,

Entebbe, The Delinquent Season, The Dead, Circle of Friends, Da, Blood, Striking Out, The Alienist, Love/Hate, Ballykissangel, The Ballroom of Romance. Awards: Irish Times Irish Theatre Award, Special Tribute Award; Inaugural Alumni Award from Trinity College Dublin for contribution to Irish theater.

Garrett Lombard (*Hastings/Tyrrel/Blunt*)

Druid: *Furniture, Waiting for Godot*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, DruidMurphy–Plays by Tom Murphy, *The Silver Tassie, The Walworth Farce, The Year of the Hiker*. Other theater: *Stones in his Pockets* (McCarter Theatre); *Thirst (and other bits of Flann)* (Agro Grimace); *Ulysses, The Cavaliers, The Recruiting Officer* (Abbey Theatre); *The Dumb Waiter, A Streetcar Named Desire, Bedroom Farce, An Ideal Husband, The Caretaker, All My Sons, Death of a Salesman, The Glass Menagerie* (Gate Theatre); *Dusk* (Red Iron Productions); *The Rehearsal, Playing the Dane* (Pan Pan); *Alone It Stands* (Lane Productions); *Playing from the Heart* (The Ark); *The Field* (Scott-Rellis Productions); *The Winter's Tale* (Corcadorca).

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

Rory Nolan (*Buckingham*)

Druid: *Epiphany, Furniture, Shelter, Waiting for Godot*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *The Colleen Bawn*, DruidMurphy–Plays by Tom Murphy. Other theater: *The Alternative* (Fishamble), *Northern Star, The Critic, Peer Gynt, The Importance of Being Earnest, Don Carlos, The Taming of the Shrew, Improbable Frequency, Is This About Sex?* (Rough Magic); *Chekhov's First Play* (Dead Centre); *Postcards from the Ledge, Breaking Dad, Between Foxrock and a Hard Place, The Last Days of the Celtic Tiger, Sleeping Beauty* (Landmark Productions); *The Importance of Being Earnest, Bedroom Farce, A Christmas Carol, Death of a Salesman* (Gate Theatre); *She Stoops to Conquer, Aristocrats, The Government Inspector, Translations, Arrah-na-Pogue, Macbeth, The Rivals, Last Days of a Reluctant Tyrant, The Comedy of Errors, Heavenly Bodies, Big Love* (Abbey Theatre); *Observe the Sons of Ulster Marching Towards the Somme* (Livin'Dred/Nomad); *Cat on a Hot Tin Roof* (Corn Exchange); *The Evils of Tobacco* (Mangiare Theatre).

Film and television: *Acceptable Risk, The Delinquent Season, WILD, Charlie, Fair City, A Thousand Times Goodnight, The Baker Street Irregulars, Trouble in Paradise, Nothing Personal.* Awards: Irish Times Irish Theatre Award, Best Supporting Actor (*Waiting for Godot*).

Marty Rea (*Clarence/Catesby*)

Druid: *The Beacon, Epiphany, King of the Castle, The Beauty Queen of Leenane, Waiting for Godot*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *Brigit, Be Infants in Evil, The Colleen Bawn*, DruidMurphy–Plays by Tom Murphy. Other theater: *The Glass Menagerie, Beginning, The Great Gatsby, Juno and the Paycock, The Importance of Being Earnest, The Caretaker, An Ideal Husband, My Cousin Rachel, Little Women, Hay Fever, Arcadia, Salomé, The Glass Menagerie* (Gate Theatre); *Othello, She Stoops to Conquer, The Hanging Gardens, Major Barbara, John Gabriel Borkman, The Rivals, Only an Apple, An Ideal Husband, The Big House, Saved, The Importance of Being Earnest* (Abbey Theatre); *Improbable Frequency* (59E59 Street Theatre, New York); *Pentecost, Spokesong* (The Lyric Theatre/Rough Magic); *Philadelphia, Here I Come!, Hamlet* (Second Age Theatre Co.); *Observe the Sons of Ulster Marching Towards the Somme* (Livin'Dred/Nomad); *Philadelphia, Here I Come!* (ART NI).

Film and television: *Prisoners of the Moon, Strays, Citizen Lane, Barbarians Rising!, The Devils Pool, The Man Inside*. Awards: two Irish Times Irish Theatre Awards, Best Actor (*Hamlet* and DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V); two Irish Times Irish Theatre Awards, Best Supporting Actor (*King of the Castle* and *The Great Gatsby*).

Bosco Hogan (*King Edward IV/Bishop of Ely*)

Druid: *Sive, King of the Castle*, DruidShakespeare: Richard II, Henry IV (Parts 1 and 2), Henry V, *Brigit*. Other theater: *Jimmy's Hall, Observe the Sons of Ulster Marching Towards the Somme, Aristocrats, A Doll's House, A Cry from Heaven* (Abbey Theatre); *The Importance of Being Earnest, A View from the Bridge, Wuthering Heights, Mrs Warren's Profession, An Enemy of the People, A Streetcar Named Desire, The Threepenny Opera, My Cousin Rachel* (Gate Theatre); *The Sanctuary Lamp* (b*spoke theatre company); *I Am of Ireland* (Self-Produced); *King Lear* (Young Vic, London); *The Duchess of Malfi, Hay Fever* (Royal Exchange, Manchester).

Film and television: *The Flag, We Have Always Lived in the Castle, The General, King Arthur, Evelyn, In the Name of the Father, Vikings, Trial of the Century, The Inquiry, The Borgias, Vexed, Titanic: Blood and Steel, Primeval, Waking the Dead, Psych Ward, Whistleblower, The Tudors, Ballykissangel*.

Peter Daly (*Rivers/Brakenbury*)

Druid: *King of the Castle*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V. Other theater: *Money* (THISISPOPBABY); *This Lime Tree Bower* (Eoin Kilkenney); *Bailed Out!, Guaranteed!, Tiny Plays for Ireland I & II* (Fishamble); *The Critic, Jezebel, Travesties, Peer Gynt, The Importance of Being Earnest, Life Is a Dream, Attempts on Her Life, Don Carlos, The Taming of the Shrew, Woyzeck* (Rough Magic); *The Government Inspector, Arrah-na-Pogue, The Comedy of Errors, The Shaughran, The Cherry Orchard* (Abbey Theatre); *Hamlet* (Second Age Theatre Co.); *Death of a Salesman* (Gate Theatre); *The Dead School,*

Conversations on a Homecoming (Livin' Dred); *The Wonderful World of Dissocia* (Calypso); *Candide*, *Seven Deadly Sins* (Performance Corporation); *Jack Fell Down*, *Dark Horse* (TEAM); *Kevin's Story* (Barnstorm). Film and television: *The Bailout*, *Trivia*, *The Clinic*, *Fair City*, *Love is the Drug*, *Turning Green*.

John Olohan (*Stanley/Murderer 2/Archbishop of York*)

Druid: *King of the Castle*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *Big Maggie*, *The Colleen Bawn*, DruidMurphy–Plays by Tom Murphy, *The Silver Tassie*, *The Playboy of the Western World*. Other theater: *The Thing About December*, *A Skull in Connemara* (Decadent Theatre); *Da*, *Tarry Flynn*, *The Death and Resurrection of Mr. Roche*, *Sive*, *A Midsummer Night's Dream*, *The House*, *Dancing at Lughnasa* (Abbey Theatre); *The Silver Dollar Boys*, *At Swim Two Birds*, *The Duty Master*, *The Muesli Belt*, *A Little Like Paradise*, *Savoy*, *The Remains of Maisie Duggan* (Peacock Theatre); *The Threepenny Opera*, *Aristocrats*, *Sharon's Grave*, *Rough for Theatre I and II*, *A Christmas Carol* (Gate Theatre); *Macbeth*, *Romeo and Juliet*, *Philadelphia*, *Here I Come!*, *Hamlet* (Second Age Theatre Co.); *The Lieutenant of Inishmore*, *The Lonesome West*, (Town Hall Theatre Galway); *Translations* (Oroboros); *Ride On* (Livin' Dred); *Fings Ain't Wot They Used T'be* (Theatre Royal Stratford East); *The Chastitute* (Gaiety Theatre).

Film and television: *The Country Girls*, *Rawhead Rex*, *War of the Buttons*, *The Butcher Boy*, *The Clinic*, *Single Handed*, *Amongst Women*, *Father Ted*, *Glenroe*, *Trial of the Century*. Awards: Irish Times Irish Theatre Award, Best Supporting Actor (*Big Maggie*).

Siobhán Cullen (*Lady Anne/Edward, Prince of Wales*)

Druid: *Crestfall*. Other theater: *The Plough and The Stars* (National Theatre); *An Ideal Husband*, *An Enemy of the People*, *A Woman of No Importance*, *Jane Eyre* (Gate Theatre); *By the Bog of Cats*, *Ariel* (Abbey Theatre); *The Effect*, *Assassins* (Rough Magic); *Our Island* (Mirari Productions); *Othello* (Mill Productions); *The Life and Sort of Death of Eric Argyle* (15th Oak); *MONSTER/CLOCK* (Collapsing Horse). Film and television: *The Split*, *Dead Happy*, *Origin*, *Paula*, *The Clinic*, *Fair City*, *The Limehouse Golem*, *Jimi: All Is by My Side*.

Frank Blake (*Dorset/Murderer 1/Richmond*)

Recent graduate of the Lir National Academy of Dramatic Art, Dublin. Druid debut: DruidShakespeare: Richard III. Other theater: *Hecuba* (Rough Magic); *The Glass Menagerie* (Gate Theatre); *Asking for It* (Landmark Productions); *Dublin by Lamplight* (Corn Exchange/Galway International Arts Festival); *The Provoked Wife*, *The Cradle Will Rock*, *Buddleia*, *Once in a Blood Moon*, *Sharon's Grave*, *Agamemnon*, *As You Like It*, *The Lady from the Sea*, *The Seagull* (Lir Academy). Film and television: *Normal People*, *Bridgerton*, *Dead Happy*, *Game of Thrones*, *The Frankenstein Chronicles*, *Rebellion*.

Emma Dargan-Reid (*Richard, Duke of York/Page*)

Recent graduate of the Lir National Academy of Dramatic Art, Dublin. Attended Latrobe University in Australia and LAMDA in London, studying contemporary and classical theater, musical theater, and film/media studies. Druid debut: *DruidShakespeare: Richard III*. Other theater: *Dubliners, Serious Money, Bronte, The Black Church, The Drowned World, Electra, Richard III* (Lir Academy). Film and television: *A Sunken Place*.

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

Francis O'Connor is a regular collaborator with Garry Hynes and Druid. His designs for plays, musicals, and opera have been seen in Ireland, the U.K., throughout the U.S., Europe, and Asia; his work with the Gate Theatre in Ireland has frequently been seen at the Spoleto Festival USA.

Druid: *The Beacon, Epiphany, Shelter, Furniture, Sive, King of the Castle, The Beauty Queen of Leenane, Waiting for Godot, Big Maggie*, *DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, Brigit, Bailegangaire, The Colleen Bawn*, *DruidMurphy—Plays by Tom Murphy, The Silver Tassie, The Gigli Concert, The Cripple of Inishmaan, Long Day's Journey Into Night, Leaves, Empress of India, The Year of the Hiker*, *DruidSynge, The Well of the Saints, The Tinker's Wedding, Sharon's Grave, Sive, The Good Father, My Brilliant Divorce, The Beauty Queen of Leenane, The Lonesome West, A Skull in Connemara, The Leenane Trilogy, The Country Boy, The Way You Look Tonight, Shadow and Substance, Wild Harvest*.

Awards: five Irish Times Irish Theatre Awards—three for Best Design, two for Best Costume Design (with Doreen McKenna); Boston Critics Circle; Dora Mavor Moore Award; and a nomination for the Faust Prize, Germany.

James F. Ingalls (*Lighting Design*)

Druid: *The Beacon, Sive, King of the Castle, The Beauty Queen of Leenane, Waiting for Godot*, *DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V*. Designs for other theater includes *Pale Sister* (Gate Theatre, Dublin) and *Ghosts* (Williamston Theatre Festival).

Designs for opera include *Orfeo et Euridice* directed by Mark Morris (Metropolitan Opera); *Idomeneo* and *La Clemenza di Tito* (Salzburger Festspiele); world premieres by John Adams including *Girls of the Golden West, Doctor Atomic*, and *Nixon in China*; world premieres by Kaija Saariaho including *Only the Sound Remains, Adriana Mater*, and *L'Amour de Loin*, all directed by Peter Sellars; *Il Farnace* and *Kat'a Kabanova*, both directed by Garry Hynes at Spoleto Festival USA.

Designs for dance include *Unbound* (San Francisco Ballet's New Works Festival); several pieces for Paul Taylor's American Modern Dance including *Concertiana, The Beauty of Gray*, and *Half Life*; many pieces for Mark Morris Dance Group including

Layla and Majnun, Mozart Dances, The Hard Nut, and L'Allegro, il Penseroso ed il Moderato; and Twyla Tharp's 50th Anniversary US Tour.

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

Gregory Clarke (*Sound Design*)

Druid: *The Beacon, Shelter, Furniture, Sive, King of the Castle, The Beauty Queen of Leenane, Waiting for Godot*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *Brigit, Bailegangaire, Penelope, The New Electric Ballroom, The Hackney Office*. Other theater: *The Twits, The Ritual Slaughter of Gorge Mastromas* (Royal Court); *Misterman* (Galway International Arts Festival/Landmark Productions); *Medea, The Doctor's Dilemma, Twelfth Night, No Man's Land, Tristan & Yseult, The Emperor Jones, Earthquakes in London* (National Theatre, London); *The Merchant of Venice, Cloud Nine* (Almeida); *All's Well That Ends Well, The Heart of Robin Hood, Great Expectations, Coriolanus, The Merry Wives of Windsor, Tantalus, Cymbeline, A Midsummer Night's Dream* (Royal Shakespeare Company). London West End: *My Night with Reg, Goodnight Mr. Tom, The Vortex, A Voyage Around My Father, And Then There Were None, Some Girls, Waiting for Godot, What the Butler Saw, Journey's End, Equus*.

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

Conor Linehan (*Music*)

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

Druid: *Epiphany, Sive*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V. Other theater includes *Woyzeck in Winter* (Landmark Productions/Galway International Arts Festival); *Dublin by Lamplight* (Corn Exchange/Abbey Theatre); *The Wolf and Peter* (CoisCéim); productions with the Abbey and Peacock theaters; the Gate, Dublin; the Lyric, Belfast; Royal Shakespeare Company; National Theatre, London; Liverpool Playhouse; Hampstead Theatre; Siren Productions, Dublin.

Awards: Irish Times Irish Theatre Award, Best Sound Design (with Ben Delaney); Irish Times Irish Theatre Judges' Special Award nomination; PlayShakespeare website's Falstaff Award, Best Score Worldwide.

David Bolger (*Movement and Fight Choreography*)

David Bolger is artistic director of CoisCéim Dance Theatre. He has choreographed more than 20 productions for the company, including *Body Language*, *Agnes*, *Pageant*, *Touch Me*, *Swimming with My Mother*, and *The Wolf and Peter*, which recently played at the Sydney Opera House. He is a member of Aosdána. Druid: *Epiphany*, *Sive*, *King of the Castle*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, *The Colleen Bawn*, DruidMurphy–Plays by Tom Murphy, *The Silver Tassie*, DruidSynge, *The Year of the Hiker*, *Sive*, *Sharon's Grave*, *The Playboy of the Western World*. Other theater, opera, and musical theater: as a freelance choreographer and director, Mr. Bolger has worked for the Abbey Theatre, Opera Ireland, the Royal Opera House, Covent Garden, English National Opera, the Guthrie Theater, and the National Theatre, London.

Film credits include his short dance film, *Deep End Dance*, which has been screened internationally at a number of festivals and has won awards including Best Short Film (Irish Film Festival, Boston; Celtic Media Festival; Fastnet Film Festival) and a Special Jury Prize (Idill), *Hit and Run*, *Flatbed*, *Michael Collins*, and *Dancing at Lughnasa*. Mr. Bolger recently directed *How to Sink a Paper Boat*.

Doreen McKenna (*Co-Costume Design*)

Doreen McKenna has worked as Druid's costume supervisor since 2003. Druid: costume designer for *Crestfall*, *Helen & I*; co-costume designer for *Epiphany*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V; and costume supervisor for *Furniture*, *Shelter*, *Sive*, *King of the Castle*, *Waiting for Godot*, *Big Maggie*, *The Beauty Queen of Leenane*, *Brigit*, *Bailegangaire*, *Be Infants in Evil*, *The Colleen Bawn*, DruidMurphy–Plays by Tom Murphy, *Big Maggie*, *The Silver Tassie*, *Penelope*, *The Gigli Concert*, *The Cripple of Inishmaan*, *The New Electric Ballroom*, *My Brilliant Divorce*, *Long Day's Journey Into Night*, *Empress of India*, *The Year of the Hiker*, *The Walworth Farce*, DruidSynge, *The Playboy of the Western World*, *The Tinker's Wedding*, *The Well of the Saints*, and *Sharon's Grave*. Awards: two Irish Times Irish Theatre Awards, Best Costume Design (with Francis O'Connor).

Thomas Conway (*Dramaturg*)

Thomas Conway teaches contemporary theater at the Lir National Academy of Dramatic Arts, Dublin and is researching Kate O'Brien's stage adaptations at Mary Immaculate College, Limerick. He is the editor of *The Oberon Anthology of Contemporary Irish Plays*.

Druid: dramaturg on *Waiting for Godot*, DruidShakespeare: Richard II, Henry IV (Pts 1&2), Henry V, and DruidMurphy–Plays by Tom Murphy. Druid's literary manager, 2005–15. Other dramaturgy: *Painted Bird*, Una McKevitt, *Moonfish*, Pan Pan, *Fabulous Beast*, *Idle Motion*, and *Cups and Crowns*. Awards: Tiger Dublin Fringe Festival, Best New Play (*Between Trees and Water*, with co-author Fiona McGeown).

Eleanor White (*Assistant Dramaturg*)

Eleanor White has worked as a dramaturg and script consultant with New York's Irish Arts Center and Signature Theatre Company, the National Theatre in London, and the Abbey Theatre and Landmark Productions in Dublin. She was recently appointed literary assistant at the Traverse Theatre in Scotland. This is Ms. White's first time working with Druid. She is the inaugural recipient of Druid's Marie Mullen Bursary, awarded annually to a female theater artist working in the fields of design, directing, and dramaturgy. Other theater credits include dramaturg on *The Country Girls* (Abbey Theatre) and *At Swim, Two Boys* (Samuel Beckett Theatre), and associate dramaturg on *The Unmanageable Sisters*, *What Put the Blood*, and *Ulysses* (Abbey Theatre). She is currently working as dramaturg with Landmark Productions on its musical adaptation of *Breakfast on Pluto*, to be produced in 2020.

Cast



Frank Blake



Jane Brennan



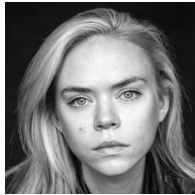
Ingrid Craigie



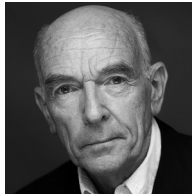
Siobhán Cullen



Peter Daly



Emma
Dargan-Reid



Bosco Hogan



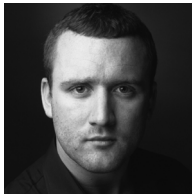
Garrett Lombard



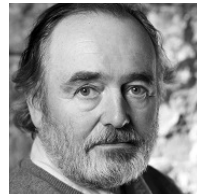
Aaron
Monaghan



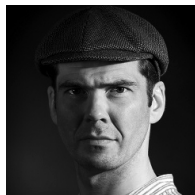
Marie Mullen



Rory Nolan



John Olohan



Marty Rea

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.—Arvo Pärt. Celebrating its tenth anniversary, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of thousands of free and ticketed events, performances, tours, and educational activities annually, LCPA offers a variety of festivals and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Lincoln Center Emerging Artist Awards, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, LC Kids, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating more than four decades enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film at Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, The New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts.

Gerald W. Lynch Theater at John Jay College

John Jay College of Criminal Justice of the City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship, and research, the college approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource. The theater is a member of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York City, and the CUNY Dance Initiative. The theater has hosted events in Lincoln Center's Mostly Mozart and White Light Festivals, as well as the New York City Opera, Mummenschanz, and the World Science Festival. It has also been the

site of live and recorded events including Inside the Actor's Studio, Carnegie Hall Neighborhood Concerts, Comedy Central Presents, the American Justice Summit, and the NYC Mayoral Democratic Debates. The theater hosts premiere galas, conferences, international competitions, and graduations.

Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*
Hanako Yamaguchi, *Director, Music Programming*
Jon Nakagawa, *Director, Contemporary Programming*
Jill Sternheimer, *Director, Public Programming*
Jordana Leigh, *Director, David Rubenstein Atrium*
Charles Cermele, *Producer, Contemporary Programming*
Mauricio Lomelin, *Producer, Contemporary Programming*
Walker Beard, *Production Manager*
Andrew C. Elsesser, *Associate Director, Programming*
Luna Shyr, *Senior Editor*
Regina Grande Rivera, *Associate Producer*
Viviana Benitez, *Associate Producer, David Rubenstein Atrium*
Olivia Fortunato, *Associate Producer, Public Programming*
James Fry, *Technical Manager, Contemporary Programming*
Annie Guo, *Production Coordinator*
Shade Adeyemo, *Programming Coordinator, David Rubenstein Atrium*
Charmaine Marshall, *Assistant to the Artistic Director*

For the White Light Festival

Joshua Redfearn, *Production Manager*
Zach Murphy, *Production Electrician*
Jeff Kurtze, *Production Rigger*
Cleo Aukland, *House Program Coordinator*
Paloma Estevez, *Company Manager, Contemporary Programming*
Roshni Lavelle, *House Seat Coordinator*

For DruidShakespeare: Richard III

Sophie Flynn, *Stage Manager*
Pamela Salling, *Production Assistant (New York)*
Audrey Rooney, *Assistant Stage Manager (Ireland)*
Mark Jackson, *Stage Management Intern (Ireland)*
Róisín Lennon, *Wardrobe Supervisor*
Jingyi Zhang, *Costume Assistant (Ireland)*
Val Sherlock, *Hair & Make Up*
Gus Dewar, Pete Nelson, *Master Carpenters*
Arthur Bell, Tony O'Reilly, *Carpenters*
Shannon Light, *Chief Electrician*
Richard Curwood, *Technician*
Druid, *Set Construction*
Rachel Towey, *Scenic Artist*
Ruth Clinton, *Scenic Painter*
Gill Christie, Gavin Morgan, *Props*

White Light Festival

Robbie Jack, *Production Photography*
Boyd Challenger, *Publicity Photography*
Gareth Jones, *Graphic Design*
Myles Shelly, *Video*
Bowe Communications, *Public Relations*

DRUID

Founders

Garry Hynes
Mick Lally (1945–2010)
Marie Mullen

Druid Staff

Niamh Bent, *Office Manager*
Frank Commins, *Warehouse Manager**
Brian Duffy, *Financial Controller**
Brian Fenton, *Associate Producer*
Alison Greene, *Marketing & Communications Lead*
Jean Hally, *Company Manager*
Feargal Hynes, *Executive Director*
Garry Hynes, *Artistic Director*
John McEvoy, *Development & Marketing*
Siómha Nee, *Venue Manager**
Lisa Nolan, *Financial Administrator**
Barry O'Brien, *Production Manager*

** Part-time position*

Board

Tom Joyce, *Chairman*
Liz McConnell
Anne Anderson
Helen Ryan
Cilian Fennell
Padraic Ferry
Mary Apied
Bernadette Murtagh, *Company Secretary*

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 actors who work closely with Druid to shape the future direction of the company's work.

John Jay College Administration

Karol V. Mason, *President*

Steve Titan, *Vice President of Office of Finance and Administration*

Jeffrey Brown, *Director of Theater and Event Support Services*

Rubina Shafi, *General Manager*

Carly Levin, *Technical Supervisor*

Jake Jobes, *Assistant Technical Supervisor*

William Grady, *House Audio Engineer*

Jeffrey Marsey, *Head Carpenter*

Warren Cherry, *House Electrician*

Ryan O'Hare, *House Stagehand*

Larissa DiCosmo, *Patron Services Coordinator*

Nardia Drummond, *Office Manager*

Alyshia Burke, *Custodian*