

LOVE IN THE TITILE

HUGH
LEONARD



THE BRIGIT SAINT BRIGIT THEATRE COMPANY

PRESENTS

Love in The Title

by Hugh Leonard

Directed by
Cathy M. Kurz

*Licensed by arrangement with The Agency, 24 Pottery Lane,
Holland Park, London W11 4LZ theagency.co.uk*

THE PLAYERS

(in order of generation)

Katie **Delaney Driscoll***

(comes to us from the present)

Triona **Jodi Vaccaro**

(mother of Katie, daughter of Cat, comes to us from 1964, at age 30)

Cat **Evelyn Hill**

(grandmother of Katie, mother of Triona, comes to us from 1932, at age 20)

*(*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, performing under a Special Appearance Contract.)*

Place:

A meadow outside of Corcamore townland, County Limerick, Ireland.

It's the place of the standing stone Clough-a-Regan associated with the ancient myth of Fianna hero Regan and his escape from the witch Grana.

In Celtic legend, Grana tore the stone out of a mountain and threw it at him but missed. So there it stands.

Time:

A day in 2012.

Act One

Late morning through early afternoon.

Act Two

A couple of hours later, to dusk.

A 10-minute intermission will occur between Acts One and Two.



THE
29TH
SEASON



LOYALTY.



FIRE.



LOVE.



GOD.



BETRAYAL.

Hugh Leonard: Playwright, Journalist, Screenplay Adapter (and Wit)



Hugh Leonard (1926-2009) is best known in the US for his Tony Award-winning play *Da*, and the 1988 film adaptation of the same, but in Ireland, he was among the most prominent and popular writers--in multiple genres--that emerged in the second half of the 20th century.

For a time, in the mid- to late 1970s, Leonard (a pseudonym for John Keyes Byrne) was hailed as the best living Irish dramatist. He was certainly a member of the new vanguard after the deaths of Brendan Behan and the old sage, Sean O'Casey, within months of each other in 1964.

He had already written several plays by the time *Stephen D* (1962), a skillful conflation of two James Joyce works, *A Portrait of the Artist as a Young Man* and *Stephen Hero*, made him a name to reckon with at the Dublin Theatre Festival, alongside his fellow dramatists Brian Friel, Tom Murphy, and John B. Keane. Bernard Levin said that *Stephen D* really took us inside Joyce's mind and "the excitement, passion and color of so great a mind are fine things to be among."

More plays and television work were followed by *The Patrick Pearse Motel* (1971) at the Gaiety Theatre in Dublin, opening one month after the IRA killed the first British soldier in Northern Ireland. Set in Dublin's vodka-and-bitter-lemon belt, the comedy resonated as a Feydeau-esque farce, an attack on the Irish nouveau riche and as a metaphor for the new heritage-conscious tourist industry, with its bedrooms named after patriots and its ageing caretaker, Hoolihan, obliquely flying the flag as a veteran of the Easter Rising.

Leonard was a wickedly funny writer--lines like "She's an Irish Catholic wife and mother; the only thing she has left is her virginity" stung like the best of Wilde or Orton--whose subject matter was Ireland, but only to the degree that he could use it as a microcosm. He detested Catholicism and politics and was anxious to appeal to a wider audience.

So he did, with the success of *Da* (1973), a lilting and delightful play in which the quasi-autobiographical playwright hero conducts a conversation with his own dead (but alive to the audience) foster father, an uneducated gardener, whose funeral he has returned home to arrange. (The themes of questioning memory and returning home to a former time to re-examine childhood and relationships with parents no longer living emerges again in *Love in The Title*.)

Da later won the Tony Award as best play in New York in 1978 (two other plays, *The Au Pair Man* and *A Life*, were also nominated, in 1974 and 1981), and was made into a film, starring Martin Sheen, in 1988, for which Leonard wrote the screenplay. It was followed on stage in *Dublin by Summer* (1974), an elegiac comedy of reminiscence and recrimination for three married couples at a picnic on a hillside, and *Time Was* (1976), in which an evening's suburban socializing goes badly wrong when dead relatives and characters from old movies (Beau Geste, a bevy of Arabs, Laurel and Hardy) start arriving.

Leonard preferred old movies to new ones, and old values to new manners. But his conservatism was tinged with a true poet's longing for the past and a true critic's appreciation of what was too good to lose. As a fixture of the Dublin Theatre Festival for many years, and the literary manager of the Abbey for a short time (1976-77), he was one of the city's most notable artistic figures. A trim, neat man with piercing blue eyes and a full head of white hair, he was highly sociable and full of gossip.

Leonard was born in Dublin and educated at Presentation College, Dun Laoghaire. From 1945, he worked for 15 years as a civil servant while writing plays for amateur companies. *The Big Birthday* (1956) was the first to be presented at the Abbey. He joined Granada Television in Manchester as a script editor in 1961, and then moved to London where he became a freelance writer in 1963.

He was almost indecently prolific in the 1960s and 70s, churning out television plays as well as superb small-screen adaptations of *The Moonstone*, *A Sentimental Education*, *The Possessed*, *Nicholas Nickleby*, and *Wuthering Heights*. He may best be remembered for two TV series of local provenance, *Strumpet City* (adapted from James Plunkett's novel) in 1979, and *The Irish RM* in 1985 (adapted from the short stories of Somerville and Ross). There was also a welter of children's books, radio plays, novels, journalism and two highly entertaining volumes of autobiography, *Home Before Night* (1979) and *Out After Dark* (1988).

cont'd p.13

ACKNOWLEDGEMENTS

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* * * * *

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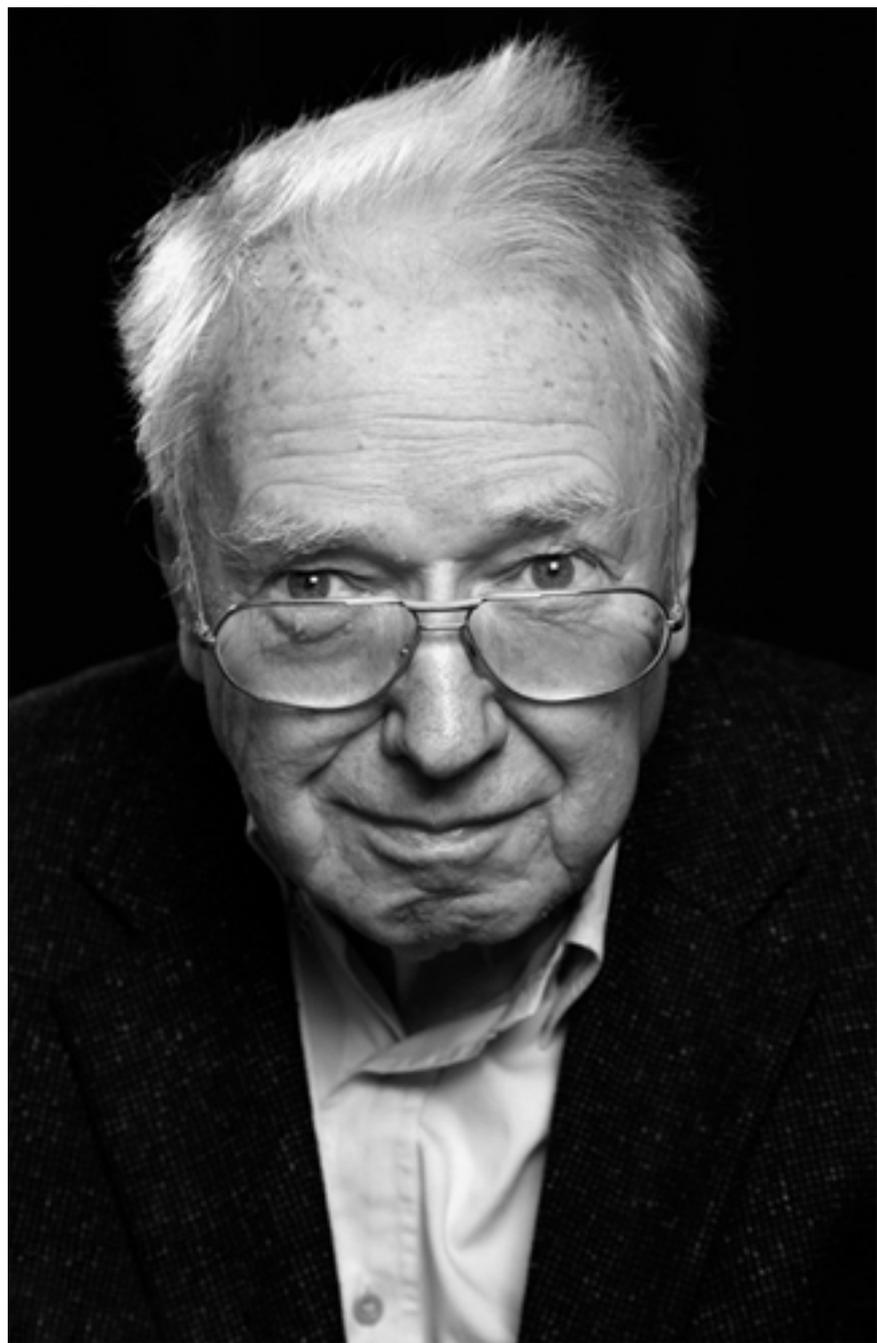
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Cindy Schumacher
Tami Whitney



Hugh Leonard: Playwright, Journalist, Screenplay Adapter (and Wit)

cont'd from p.7

It was always a pleasure to readers of the Irish Times to discover that he had written a “rebarbative” (barbed and unflattering) column or book review. In his London years, he contributed many beautifully turned, sometimes joyously malicious, theatre reviews to the magazine *Plays and Players*. . . . Of an Old Vic revival of Sandy Wilson’s *The Boy Friend*, he said that the show is “as English as muffins and monocles and, as such, knows its place. It is well-behaved and not given to excesses; above all, it keeps its tongue firmly in its cheek and not halfway down the leading lady’s throat. [Its secret] is that it has enough good breeding to anesthetize the agonies of guilt suffered by the English whenever they enjoy themselves.”

He was obsessed with a quest for dramatic form and once said that he would like to use a simplicity of style combined with visual situations. His best plays achieved this stark, effective functionalism. But there was always the bubbling effervescence of a writer incapable of committing to paper a banal thought or a dull line.

“Being an Irish writer both hampers and helps me,” he once said, “hampers, because one is fighting the preconceptions of audiences who have been conditioned to expect feyness and parochial subject matter; helps, because the writer can utilize a vigorous and poetic idiom which enables him to combine subtlety with richness.”

(Source: Michael Coveney in The Guardian, 2/12/09)

A handwritten signature in black ink that reads "Hugh Leonard". The signature is written in a cursive, flowing style with a long, sweeping underline that extends to the right.

THE PLAYERS

(in alphabetical order)



DELANEY DRISCOLL (Katie) traces her BSB history to the Theatre's very first Irish production back in 1994, and the Theatre is proud to feature this gifted actor in tonight's production, and to have added such a talented artist to its fulltime staff, as actor and Director of Educational Programming. In both areas, she brings a lifetime of professional acting and study to bear and has been instrumental in awakening the enthusiasm of many young students (from kindergarteners through high schoolers) to the joys of Shakespeare, as well as other classics, in a variety of workshops and residencies throughout Omaha and the surrounding area.

A member of Actors' Equity, the national union for professional actors, Ms. Driscoll's roles on Brigit stages include Sarah Bernhardt in *Bernhardt/Hamlet*, multiple Shakespearean characters in *Tyger's Hart* and *The Shakespeare Revue*, the title role in *Mary Stuart*, Mary Tyrone in *Long Day's Journey into Night*, the title roles in John B. Keane's *Big Maggie* and Sean O'Casey's *Juno And The Paycock*, Mena in JB Keane's *Sive*, Kate in Brian Friel's *Dancing at Lughnasa*, and Helen of Troy in Euripides's *The Trojan Women*.



EVELYN HILL (Cat) is thrilled to be performing with BSB again, and the Theatre is blessed to feature this versatile actor. Last seen here in *Assassins*, Ms. Hill has studied voice for seven years and enjoys taking acting lessons. She has most recently been seen in *Christmas Comes to Dundee* with Performing Artists Repertory Theatre (PART), *The Rocky Horror Show* as the Narrator with RaveOn Productions, and *The Practice House* with Great Plains Theater Conference. Evelyn has had the opportunity to perform with The Omaha Community Playhouse, Blue Barn, Great Plains Theater Conference, Opera Omaha, The Rose, SumTer Amphitheatre, Bellevue Little Theater, Brigit Saint Brigit, RaveOn Productions, PART Theater, and Creighton University. Evelyn has also done voice work for the podcast "How Do You Sleep At Night?" for her acting coach in New York.

THE PLAYERS

(in alphabetical order)



JODI VACCARO (Triona) is excited to make her Brigit Saint Brigit debut. She recently performed as Marian in *The Music Man* at Chanticleer’s new theatre, as well as in *Detroit 67* and *Vanya, Sonia, Masha and Spike* at SNAP! Productions. She played Miss Andrew in *Mary Poppins* (TAG Award), Maria in *The Sound of Music*, and Mrs. Darling in *Peter Pan*, all at The Rose Theater. Ms. Vaccaro has also been in

several Omaha Community Playhouse shows, including *Ragtime*, *James and the Giant Peach*, *City of Angels*, *Les Misérables* (TAG Award), *Legally Blonde* (Elaine Jabenis Award), *Lend Me a Tenor* (TAG Award), and *Quilters* (Bill Bailey Debut Award). She has performed as a featured artist in *Résonance*, *Christmas with the Symphony*, and *Opera Omaha* productions. She attended the American Musical & Dramatic Academy in NYC and earned her Bachelor of Music from UNL. Jodi works for HDR and is a Past President of the Omaha Theatre Arts Guild. BSB is fortunate to be able to welcome this talented actor to its stage.

ARTISTIC AND TECHNICAL CREW

DirectorCathy M. Kurz

Stage ManagerElizabeth Cummins

Set Designer Bill Van Deest

Lighting Co-Designers Bill Van Deest and Carol Wisner

Costume Designer/Coordinator.Charleen J. B. Willoughby

Sound Designer/Engineer Eric Griffith

Scenic CarpentersMike Jamrozy and Alex Throop

Irish Cultural AdvisorDr. Richard Murphy

Hoor You to Talk?

An Irishman's Diary about Unparliamentary Language

(In "Love in The Title," Cat's character, from 1932, employs several slang-expressions-bordering-on-curse-words--for example, "I thought learning Irish was a hoor"--which usage then was associated with less educated people and not to be used in polite society. But that began to change 50 years ago, writes Patrick O'Malley below--even in the Irish parliament.)

The recent national outbreak of people saying "bollocks," in the Leinster House [seat of the Irish parliament] canteen and elsewhere, has prompted some readers to recall another famous exchange of unparliamentary language, from 50 years ago.

In that case, it centered on the word "hoor," as it's usually spelt in Ireland. And another difference is that the exchange happened in the actual Dáil chamber [on the floor of parliament] and is therefore preserved for all eternity by the record of the house.

Concerning the choice of short stories then being taught on the Inter Cert English curriculum, the debate pitted a reforming minister for education Donogh O'Malley, from Fianna Fáil [center-right political party], against the ultra-conservative Fine Gael party assembly delegate, Oliver J. Flanagan.

Among other things, Flanagan was objecting to the words "bastard" and "bugger," both of which occurred as quoted speech in Frank O'Connor's story *Guests of the Nation*. But as part of the defense, O'Malley argued that, in Ireland, such words were rarely used in "their legal sense." On the contrary, he said, they often expressed nothing more than "mild, vulgar opprobrium," and sometimes not even that.

Taking his cue from the fact that writer O'Connor had prefixed both with the adjective "poor," the Minister argued that the main effect was to convey "sympathy." On which note, the following immortal Dáil exchange occurred.

O'MALLEY: [...]I think the Deputy will agree that in the south of Ireland, if one said: "John fell down a cliff, and the poor hoor was killed" –

FLANAGAN: If he is a poor bastard or a poor hoor, he is still a bastard or a hoor.

O'MALLEY: If Deputy Flanagan were down in the south of Ireland at a by-election, pulled up at the side of the road and was told "John fell down a cliff and the poor hoor was killed" –

FLANAGAN: I would say: "Lord have mercy on him."

O'MALLEY: The Deputy would say rightly: "The Lord have mercy on him." He would not start slagging [anyone] for using that type of language. He would say: "The poor hoor, Lord have mercy on him."

FLANAGAN: I would not. I would leave out "poor hoor."

Elsewhere in the debate, Flanagan complained that Inter Cert students were being taught a vocabulary more suited to a "low-class pitch and toss school." But his objections also extended to a work by Sean O'Faoláin, *The Trout*, in which it was not the language itself, but the plot's alleged suggestiveness, that troubled him. He then read an extract from the story, in which a 12-year-old girl fishes a trout, with her hands, out of a well, in a dark tunnel, at night.

Sigmund Freud might well have been interested in the case, but the Irish minister for education circa 1967 professed himself mystified as to what sinister meaning anyone could deduce. Instead, being a graduate of a higher-class pitch and toss school, O'Malley lectured Flanagan in French: "*Honi soit qui mal y pense*" ("Evil be to him who evil thinks").

In pronunciation, at least, "hoor" can be considered Queen's English . . . Elizabeth I's. According to Terence Dolan's *Hiberno-English Dictionary*, "hoor" is how "whore" was commonly pronounced in England during the 16th and 17th centuries.

cont'd on next page

Hoor You to Talk?

An Irishman's Diary about Unparliamentary Language

(cont'd from p.17)

While retaining the old pronunciation, by contrast, the Irish “hoor” gradually broadened its meaning, “from ‘prostitute,’ to refer to any person, male or female, who is corrupt.” Now, paradoxically, “hoor” as an insult is almost exclusively reserved for men, although as Donogh O’Malley noted, it’s not always pejorative. His Dáil audience in 1967 would almost certainly have included a number of “cute [clever] hoors,” a backhanded compliment to anyone so described. But as the above dictionary points out, you can also be a “dacent [decent] hoor” in Ireland, which is an entirely honorable condition.

... Poet and novelist Patrick Kavanagh was especially fond of the word and used it and its many iterations, especially in the novel *Tarry Flynn* [another work O’Malley objected to]. And Kavanagh clearly enjoyed the word. In a second citation from Dolan’s dictionary, fellow writer Hugh Leonard recalls him referring to somebody as a “British whoo-err!” thus spelt to convey the full flavor of the Inniskeen accent.

As readers may know, Kavanagh and O’Malley were rivals in love once. The mutual object of their affections was a Kerry medical student called Hilda Moriarty. But faced with a choice between a penniless, rough-edged Monaghan farmer-poet and a wealthy, suave, Clongowes-educated future minister, she inexplicably chose the latter. Kavanagh was heart-broken (the poor hoor) and poured his feelings into a now-classic ballad, *Raglan Road*.

From The Irish Times, 5/25/18. Reprinted with permission.

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ARTISTIC/TECHNICAL BIOS



CATHY M. KURZ (Director) founded Brigit Saint Brigit, conceiving the mission and guiding its artistic endeavors through the Theatre's 28-year history of over 160 productions. During the 15 years prior to that, she earned master's degrees in both theatre and English and directed in university, community, and professional venues.

The 90-plus plays she has directed at Brigit span a wide range of periods and styles, among them Shakespeare's *Macbeth*, *Othello*, *Hamlet*, and *Much Ado about Nothing*; Moliere's *Tartuffe*, Sheridan's *She Stoops to Conquer*, and Austen's *Pride And Prejudice*; Chekhov's *Uncle Vanya*, Ibsen's *Hedda Gabler*, and Shaw's *Mrs. Warren's Profession*; Williams' *Streetcar Named Desire*, *Cat on A Hot Tin Roof*, *Glass Menagerie*, *Orpheus Descending* and O'Neill's *Long Day's Journey*; through Beckett's *Endgame* and Krapp's *Last Tape*. Ms. Kurz's special interest in Irish culture has compelled her to mount many Irish-authored plays, including multiple works by Synge, O'Casey, Keane, Friel, McDonagh, and McPherson.

During her tenure with BSB, Kurz has had the opportunity to work with authors Tillie Olsen and Eudora Welty on adaptations of their short stories, as well as with contemporary playwrights Florence Gibson, James McClindon, and David Rush on new works mounted by the Theatre.

In addition to acting as fulltime Artistic Director for BSB, she's served for the past 20 years as a part-time faculty member in the World Literature Program at Creighton University.



ELIZABETH CUMMINS (Stage Manager) is glad to return to the exciting world of the stage and to BSB after serving as Production Assistant for *Bernhardt/ Hamlet*. Having earned her BFA in theatre at Doane University, she's experienced in multiple technical areas, but a couple of her favorites have been as Prop Designer for Doane University's productions of *Assassins* and *The Seagull*. Elizabeth's expertise (and patience) are valuable additions to tonight's production.

ARTISTIC/TECHNICAL BIOS

BILL VAN DEEST and **CAROL WISNER** (Set Design/Lighting Co-Designers--LIGHTEN UP LLC) BSB is much blessed again to feature the set design of Bill Van Deest and the lighting design of the Van Deest/Wisner team--highly-talented artists and invaluable assets to the theatre community. Carol and Bill have been active as lighting designers in the Omaha area for over 20 years. Having received numerous awards in recognition of their talents, they've designed over 500 shows, in addition to having been privileged to consult on four new theatres in the metro area, as well as on renovations and lighting upgrades for existing theatres.

Ms. Wisner has worked as the technical director/lighting designer for the Wilson Performing Arts Center since it was built 12 years ago and was instrumental in organizing the scene shop, storage spaces, and lighting. The Blue Barn Theatre consulted her on adjacencies and lighting, and she served as their in-house lighting designer for 10 years. And for the new PACE Center, Carol was theatre consultant. Mr. Van Deest has worked as the scenic/lighting designer at Creighton University for 33 years and consulted on the Lied Education Center for the Arts Building that houses Fine and Performing Arts at Creighton University.

Together, Carol and Bill worked as theatre consultants for the ongoing Jewish Community Center renovation and are co-lighting designers for American Midwest Ballet. They've also done lighting upgrades in area high school theatres, including Westside and Gross, and are currently consulting on the renovation of the South High School theatre.

This innovative and accomplished team have recently created their own company, LIGHTEN UP LLC: Theatre Lighting Services through which they will continue to use their talent and expertise to create performance spaces that are beautiful and functional--from raw spaces to large union venues and everything in between--including outdoor theatre. Carol and Bill's hands-on approach to design has given them a clear vision of how a theatre needs to work for the people who use it.

(email: lightenupconsulting8@gmail.com phone: 712-310-1604).

ARTISTIC/TECHNICAL BIOS

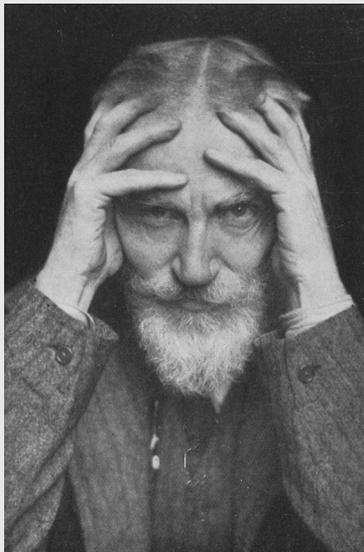


CHARLEEN J. B. WILLOUGHBY (Costume Designer, Coordinator) is an accomplished Brigit veteran, a Renaissance person whose talents onstage and off have enriched our productions for 18 years. BSB patrons are likely to recognize her from many onstage appearances (most recently as Nora in *Bold Girls* and Maria Voynitsky in *Uncle Vanya*). She has performed for the Nebraska Shakespeare Festival where she appeared as Goneril in *King Lear*, for the Omaha Community Playhouse receiving accolades for her bravura performance as Martha in *Who's Afraid of Virginia Woolf*, and as one of the leading ladies in Lindsay-Abaire's *Ripcord*.

Char holds a BS in secondary education and an MA in theatre from the University of Nebraska where she has been Costume Shop Manager since 2001, a position in which she designs and teaches, having received awards in both national and statewide arenas. BSB has been lucky enough to have featured her designs in numerous productions, and this company is always blessed to have her participation, both onstage and backstage.

Hugh Leonard (as critic) on George Bernard Shaw:

“Shaw’s methods were those of a lunatic chef. In act one, he poured half of his ingredients into the cooking pot; in act two, he added the other half and gave the mixture a stir; and in act three, instead of serving the dish, he turned off the gas and sat around telling the diners how delicious it was.”



ARTISTIC/TECHNICAL BIOS



ERIC GRIFFITH (Sound Designer/Engineer) is another talented, versatile Brigit regular, a Renaissance man who is both a fine actor and an accomplished sound/set/computer technician, designer, advisor, and all-around utility infielder. He has designed the sound for innumerable BSB plays, devised and built scenery to work in multiple unconventional spaces, adapted computer programs for light boards and sound systems, and more.

tems, and more.

Onstage, he first hit the boards with Brigit in 1996, as Carbon de Castel-Jaloux in Edmund Rostand's *Cyrano de Bergerac* and his most recent appearance onstage was a powerful performance as the emotionally-burdened Ian, in the Irish play, *Quietly*. Among his favorite roles in the 20-plus years in between are Torvald in *A Doll's House*, Nick in *Who's Afraid of Virginia Woolf*, the title role in *The Importance of Being Earnest*, Jim in *The Weir*, and Sharkey in *The Seafarer*. Eric also was part of the trio(s) that performed in Brigit Saint Brigit's three (fairly different) productions of *The Compleat Works of Wllm Shkspr (Abridged)*, and the criminally under-seen original production of *Theatre History 101*, written by Scott Kurz, Aaron Zavitz and Eric. Elsewhere in the area, he has performed at the Omaha Community Playhouse as Nick in *Over the River and Through the Woods*, at the Bellevue Little Theatre as the Sheriff in *Bus Stop*, and at Chanticleer as Max in *Lend Me A Tenor* and Robert in *Proof*.

BSB could hardly be luckier than to have such a multi-talented (and funny) company member.



BLESSED SAMHAIN

Samhain: God of The Underworld--and Time

Those who are familiar with the word *Samhain* (pronounced, roughly, like sound w/o the d) know of it as one of the four important festivals of the Gaelic year that inaugurate the seasons--it marks the beginning of the winter. On the calendar, it officially occurs on November 1, but celebrations begin a few days before and may continue throughout the month.

“Early Ireland was a pastoral society, and at Samhain the harvest had been gathered in and grazing animals could be brought down from the uplands for shelter over winter. Pigs would be slaughtered, and the meat salted to last over the months of darkness. In one of medieval Ireland’s most beautiful sagas, *The Wooing of Emer*, Samhain is described as the time ‘when summer goes to its rest’ and that at this time the people of Ulster used to hold a great assembly.”*

Going a little deeper into mythical metaphor, we find that Samhain was the Celtic god of the Underworld as well as the god of Time. He could make time nonexistent, irrelevant. You might be walking down a lane and meet the child you haven’t had yet, the lover who never became a spouse, or the parent who has long been gone. Death and time are inextricably intertwined, and he rules over both.

Though Samhain the god might do this on any day of the year, the “sleep” of the earth that begins in winter and its darkening days have made November, winter’s coming, a popular background for Celtic tales of his time trickery in that he brings together the dead--who are in a sense only sleeping--and the living, in a magical dimension beyond time.

The ancient appeal of nature and the supernatural in this ancient myth has a vast reach--we see it here in the origins of our celebration of Halloween. It’s likely that such a familiar trope would be appreciated by playwright Hugh Leonard. Whether consciously or not, *Love in The Title* is grounded in it.

(*Quote is from historian Mark Williams in
The Celtic Myths That Shape The Way We Think)

A Glossary of Irish Words, Expressions, and Quotes used in *Love in The Title* (in the order in which they occur)

---Carrigogunnell: A basalt rock, 500 feet tall, on its summit, the ruins of a 14th-century fort, destroyed in 1691 in the aftermath of a siege. In the distance from the meadow where the play takes place.

---Triona: "You'll have me moidhered." "You'll be the death of me."

---Cat: "Katie, childybawn, go raibh mile maith agat." She's calling Katie a dear child and in Irish saying, "I'm having a grand day's outing." Irish pronunciation: gur rev meela mohh ag-utt.

---Cat says she and Charlie Tynan couldn't climb to the top of the fort on Carrigogunnell because eleven years ago (in her time, 1921) it was blown up by the Black and Tans when they were fighting the "heroes of the Flyin' Column." From 1919 through part of '21, the Irish War of Independence was taking place. This was a guerilla war in which the IRA (Irish Republican Army) fought the British army to free Ireland and make it an independent republic.

The Black and Tans were men who'd been recruited into the Royal Irish Constabulary, the quasi-military police force, to re-enforce them and the British military in the fight against Irish independence. The B&Ts--named for the color of the uniforms they wore--were a special unit of their own: essentially state-sanctioned terrorists, notorious for their brutality, the deliberate murder of civilians (families in their homes, women and children on the street, sports team members on the field), kicking in doors and looting/destroying property. The Irish Republican Army, a much smaller and less well-armed group, famously and effectively used the "flying column" strategy--small brigades of soldiers who moved in and out of a battle quickly with a minimum of equipment, and were able to adapt different formations with changing circumstances.

In July of 1921, the Brits called for a ceasefire; in December, a treaty was signed, and the independent Republic of Ireland was born.

---Cat quotes one of her teachers, Sister Mary Gonzales, saying that she'd "pray that the Black and Tans would turn Catholic so they'd know what hell was."

---Cat refers to the "Eucharistic Congress" held in June, 1932, in Dublin. These were international gatherings held by the Catholic Church, at a different location every 2 years. Clergy, scholars, politicians, and everyday Catholics attended, and over several days listened to speakers, attended mass, fasted, prayed, and attended many celebratory events of all kinds. Though these were always large gatherings, the one in Dublin in 1932 was an historic event that hosted well over a million people.

---Plenary indulgence: As per the Catholic Church, even though confessed and forgiven sins will not send a person to hell, consequences remain to be paid on earth or in purgatory. An indulgence frees the recipient from those consequences. A plenary indulgence is a particularly powerful way to obtain remission of punishment (on earth or in purgatory) that would have resulted from sins that were already forgiven. It covers any sin that the recipient has committed up to that time, if the person sincerely repents, detests their sins, and fulfills all requirements of the indulgence. (<https://diopitt.org/what-are-plenary-indulgences>)

---The Fianna and Finn Mac Cool: A fianna was a small, semi-independent warrior band in Irish mythology. They are featured in the stories of the Fenian Cycle where they are led by hero Fionn mac Cumhaill (Finn Mac Cool). They're based on historical bands of aristocratic, landless young men.

---Katie: "It was brill." It was brilliant.

---Cat: "And I thought learning Irish was a whoor." Difficult

---codology: If a person is "codding" you, they're putting you on, so this would be the study of how to do that.

---Cat: "My da would put me on his lap and say, Cat, asthore . . ." Cat, my treasure.

A Glossary of Irish Words, Expressions, and Quotes

cont'd

---gawms: fools

---dyeing a sheep: Farmers would paint marks near the shoulder or haunch of a sheep as a mark of ownership. Cat compares Katie's logo re putting love in the title of her books to dyeing a sheep.

---Mr. de Valera: Éamon de Valera was a longtime leader in Irish Republican politics; in 1932, he became the equivalent of prime minister and went on to serve as the third president of the new Republic of Ireland.

---stickybacks: a plant with sticky sap

---Triona: "I'm not the better of you." I can't get over you/you're driving me crazy.

---Cat: "God, but you make a great fist of cutting a loaf." Cat says this about the bread on Katie's sandwich because Cat's never seen pre-cut slices of bread.

---When Cat remembers a story of one of her teachers, the nun tells Cat that it's an historic day in 1922 because they are now a free republic. She goes on to say that "Mr. Collins and Mr. Griffith have given us the half a loaf they say is better than none."

The teacher is referring to the leaders of the Irish Republican Army, Michael Collins and Arthur Griffith, who, after leading Ireland to a victory the War of Independence, were sent by de Valera to negotiate the treaty terms with Britain. The terms laid out by the Brits would surrender most of Ireland so that it could become independent. But Britain would not give up Northern Ireland (money & industry). Collins and Griffith were in no position to bargain as they were short on both soldiers and arms, so they agreed.

A Glossary of Irish Words, Expressions, and Quotes

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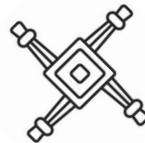
Even though it was an historic achievement--a relatively small group of soldiers winning a war against the Empire and gaining independence for their country for the first time--de Valera (a politician, not a general or soldier) was outraged by Collins and Griffith's signing. He then led an uprising of roughly half of the new Republic of Ireland's citizens in a civil war--one side pro-Treaty, one side against. He repeatedly cried that the Treaty had given the Irish "half a loaf."

---Cat: "Once for pig-iron, instead of doing I. H. S. in gold thread, I worked out a design that said S-N-O-T across the back of the chasuble. And in the heel of the hunt, wasn't it bespoke for the Papal Nuncio--and him bein' an Eyetie, he thought it was the Irish for God."

Translation is as follows. Once for fun, instead of embroidering IHS (means God) on the back of the vestment that the priest wears for mass, she embroidered SNOT. And then it happened that it was given not to an ordinary priest but to the special clergy ambassador from Rome. But since he was Italian, he though SNOT spelled God in Irish.

---Patrick Kavanagh was a well-known poet and novelist.

---Katie: "... it came to him that it was over. With O'Leary in the grave. A long time gone." She's referring to the fact that her father realized that he and her mother were no longer close in the way they had been. The reference to O'Leary is to Irish nationalist and journalist, known for his deep belief in a powerful, idiosyncratically honest form of nationalism dissociated from clericalism, rhetoric, and mob politics. W. B. Yeats's "September 1913" commemorates O'Leary and the Romanticism of the past.



BRIGIT SAINT BRIGIT: ABOUT THE THEATRE

Welcome to Brigit Saint Brigit (BSB). Named after the ancient Celtic goddess as well as one of the three patron saints of Ireland (separate entities), BSB extends the hospitality for which that nation is known. The Theatre's classic focus embraces the deeply resonant Irish cultural voice that so influences our theatrical tradition.

Mission

We believe that the immediacy of live theatre affects people more powerfully than ever, so choose to present plays that best satisfy audiences by appealing both to emotion and thought. Therefore, BSB's repertoire focuses on classics, and sometimes pivots to include outstanding contemporary works. What are the playwrights saying? Is it worth the saying? How well do they say it? From Euripides to Beckett and beyond—good tales, well told.

In effectively mounting the plays, Brigit showcases talented and committed artists in professional-quality acted and directed productions, while maintaining the same artistic direction that generated its founding in 1993.

Artists

The Theatre employs professional executive, artistic, and education directors--Scott Kurz, Cathy Kurz, and Delaney Driscoll, respectively. Designers, technicians, and actors are paid on a per-show basis. Most casts combine a core company of returning players, with other experienced actors appearing at BSB for the first time--the training, experience, and rapport of all these artists significantly contribute to consistently high-quality productions.

Funding

In addition to gate receipts, the Theatre is sustained through contributions from individuals, foundations, and corporations. Brigit Saint Brigit is a nonprofit Nebraska corporation, recognized by the IRS as a 501(C) (3) entity, so contributions to it are tax deductible. Contributions can be made by going to the theatre's website at <https://www.bsbsbtheatre.com/donate>.

Programming

1.) The Theatre mounts 4-5 full-length productions Fall through Spring Script selections focus on the classics but also include contemporary works, each chosen for its universal themes and vibrant, compelling playwriting, to offer audiences a contrast of genres, time periods, and cultures.

2.) Literacy Touring Program (LTP), BSB's Educational Outreach BSB further extends its community presence through distinguished, affordable educational programming. Unique interactive classes, workshops, seminars, lectures, and performances related to the plays that the Theatre is offering in a particular season (or other classic lit and drama) are created each year for middle schools, high schools, universities, and community groups. For more information, contact Delaney Driscoll via the "contact" link on our website: bsbtheatre.com.

3.) Celebrating Ireland: A BSB Tradition In our focus on producing the most evocative in classic storytelling, we cherish and celebrate the vital presence of the Irish Celts for their unique role as the primary medieval transmitters of ancient Western literature, and especially for their own peerless imaginative and passionate voices. Their resonant works—from Sheridan, Goldsmith, Shaw, and Wilde, to Synge, Yeats, O'Casey, and Gregory, and on through Beckett, Keane, Friel, and McPherson—bless us with the very heart of humanity in all its inexplicable facets and are to be found regularly on our stage. This year in the month of February, we are mounting our seventh annual Irish Festival.

The Tir-na-nÓg Society

Tir-na-nÓg is the Gaelic name of a mythical Irish land of the "forever young" where storytelling is treasured. The Tir-na-nÓg Society is comprised of small businesses who wish to encourage and be publicly associated with the preservation of classic theatrical storytelling and the arts and humanities. Tir-na-nÓg offers small businesses the opportunity to support the Theatre on an affordable level and, in return, to receive sponsorship acknowledgment, advertising, admission for employees, and other benefits. For more information, contact Scott Kurz via the "contact" link at bsbtheatre.com.

CONTACT US AT www.bsbtheatre.com or (402) 502-4910

**Brigit Saint Brigit Theatre Company:
TWENTY-nine Years of Classic Theatre**

1993-1994

Hedda Gabler, by Henrik Ibsen
Dancing at Lughnasa, by Brian Friel
Romance and the Greengrocer: An Evening of George Bernard Shaw
“Why I Live at the P.O.,” by Eudora Welty
“A Christmas Memory,” by Truman Capote

1994-1995

Harvey, by Mary Chase
The Playboy of the Western World, by J. M. Synge
Long Day’s Journey into Night, by Eugene O’Neill
“I Stand Here Ironing,” by Tillie Olsen
Spoon River Anthology, selections from this Edgar Lee Masters

1995-1996

Juno and the Paycock, by Sean O’Casey
Requiem for a Heavyweight, by Rod Serling
Cyrano de Bergerac, by Edmund Rostand
“Gift of the Magi,” by O. Henry

1996-1997

School for Scandal, by Richard Brinsley Sheridan
A Streetcar Named Desire, by Tennessee Williams
The Little Foxes, by Lillian Hellman
Trifles, by Susan Glaspell

1997-1998

The Trojan Women, by Euripides
Macbeth, by William Shakespeare
The Plough and the Stars, by Sean O’Casey
Endgame, by Samuel Beckett
Lady Susan, by Jane Austen

1998-1999

Equus, by Peter Shaffer
A Doll’s House, by Henrik Ibsen
The Cripple of Inishmaan, by Martin McDonagh
Philadelphia, Here I Come! by Brian Friel
The Glass Menagerie, by Tennessee Williams
Portraits: Zelda, Lucifer’s Child, Bronte, and Lillian, by William Luce

**Brigit Saint Brigit Theatre Company:
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1999-2000

The Cherry Orchard, by Anton Chekhov
Rosencrantz and Guildenstern Are Dead, by Tom Stoppard
Rain, adapted from the Somerset Maugham story
Riders to the Sea, The Tinker's Wedding, and The Well of the Saints,
by J.M. Synge
The Importance of Being Earnest, by Oscar Wilde
Miracles of Mercy: Catherine Macauley, an original play by Amy Kunz

2000-2001

Rashomon, by Fay Kanin
Who's Afraid of Virginia Woolf? by Edward Albee
The Compleat Wks. of WM SHKSPR, by the Reduced Shakespeare Company
The Beauty Queen of Leenane, by Martin McDonagh
Medea, by Euripides

2001-2002

Cat on a Hot Tin Roof, by Tennessee Williams
The House of Bernarda Alba, by Federico García Lorca
The Dumb Waiter, by Harold Pinter and God, by Woody Allen
The Shaughraun, by Dion Boucicault
Much Ado About Nothing, by William Shakespeare
Elizabethan Inspirations: Shakespeare's Women, Elizabeth's World

2002-2003

A Man for All Seasons, by Robert Bolt
Crimes of The Heart, by Beth Henley
Henry IV, Part 1, by William Shakespeare
The Freedom of the City, by Brian Friel
The Rivals, by Richard Brinsley Sheridan
The Selfish Giant, by Oscar Wilde
The Happy Prince, by Oscar Wilde

2003-2004

Inherit the Wind, by Jerome Lawrence and Robert E. Lee
Dracula, adapted for the stage by Scott Kurz from Bram Stoker's novel
You Can't Take It with You, by George S. Kaufman and Moss Hart
The Weir, by Conor McPherson
Othello, by William Shakespeare
His Girl Friday, adapted for the stage by Scott Kurz

**Brigit Saint Brigit Theatre Company:
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2004-2005

The Lion in Winter, by James Goldman
Da, by Hugh Leonard
Pride and Prejudice, by Jane Austen
The Taming of The Shrew, by William Shakespeare

2005-2006

Hamlet, by William Shakespeare
My Three Angels, by Sam and Bella Spewack
Love in The Title, by Hugh Leonard
The Seagull, by Anton Chekhov
A View from The Bridge, by Arthur Miller

2006-2007

Macbeth, by William Shakespeare
Arsenic and Old Lace, by Joseph Kesselring
The Compleat Wks. of WM SHKSPR, by the Reduced Shakespeare Company
Translations, by Brian Friel
The Lark, by Jean Anouilh
Pygmalion, by George Bernard Shaw

2007-2008

Shining City, by Conor McPherson
The Shadow of A Gunman, by Sean O'Casey
Anna Christie, by Eugene O'Neill
Doubt, by John Patrick Shanley
She Stoops to Conquer, by Oliver Goldsmith
A Hatful of Rain, by Michael V. Gazzo

2008-2009

Orpheus Descending, by Tennessee Williams
The Odd Couple, by Neil Simon
The Seafarer, by Conor McPherson
The Little Foxes, by Lillian Hellman

2009-2010

The Tragedy of Richard III, by William Shakespeare
Sleuth, by Anthony Shaffer
Faith Healer, by Brian Friel
Mrs. Warren's Profession, by George Bernard Shaw

**Brigit Saint Brigit Theatre Company:
TWENTY-nine Years of Classic Theatre**

2010-2011

An Enemy of the People, by Henrik Ibsen
Julius Caesar, by William Shakespeare
Distant Music, by James McLindon
Theatre Hystery 101, by Scott Kurz, Aaron Zavitz and Eric Griffith

2011-2012

Tartuffe, by Moliere
The Seafarer by Conor McPherson
Krapp's Last Tape, by Samuel Beckett
The Tinker's Wedding, by J.M. Synge
The Great Goddess Bazaar, by David Rush

2012-2013

Big Maggie, by John B. Keane
Twelfth Night, by William Shakespeare
Long Day's Journey into Night, by Eugene O'Neill
Romance And The Greengrocer, by George Bernard Shaw

2013-2014

The Heiress, by Ruth and Augustus Goetz
Juno And The Paycock, by Sean O'Casey
Sirens' Songs: The Women of Joyce, by L.B. Buchelt and Laura Campbell
"Irish Poetry Laments: A Murder And A Catastrophe," by Eibhlin Dhubh Ni Chonail and Raftery
"Guests of The Nation" and "First Confession," by Frank O'Connor

2014-2015

An Iliad, by Lisa Peterson and Denis O'Hare, based on Homer's The Iliad
Holiday Lights: "A Recipe for Tomato Butter," by Florence Gibson MacDonald;
"A Christmas Memory," by Truman Capote; "Why I Live at The P.O.," by Eudora Welty
The Weir, by Conor McPherson
"McBreen's Heifer or Are Ye Right There, Michael, Are Ye Right:
The Rhymes/Parodies/Songs of Percy French"
"Music of The Bards--Rediscovered: Ireland's Lilt of History in Song"
The Designated Mourner, by Wallace Shawn

2015-2016

Arms And The Man: An Anti-romantic Comedy, by George Bernard Shaw
Sive, by John B. Keane
Rising, by LB Buchelt
Shakespeare Folio Fest: Tyger's Hart
"Mystic Chords of Memory: Lincoln's Shakespeare"

**Brigit Saint Brigit Theatre Company:
TWENTY-nine Years of Classic Theatre**

2016-2017

Inherit The Wind, by Jerome Lawrence and Robert Edwin Lee
Operation Crucible, by Kieran Knowles
Quietly, by Owen McCafferty
“Amhran: Irish Song and Stories”
“Turbulent Times: Growing up in Belfast”
Mary Stuart, by Friedrich Schiller, adapted by Peter Oswald

2017-2018

A Raisin in The Sun, by Lorraine Hansberry
The Testament of Mary, by Colm Toibin
Beowulf
The Cripple of Inishmaan, by Martin McDonagh
The Poetry of Desmond Egan, a reading by the author
Uncle Vanya, by Anton Chekhov
The Shakespeare Revue, by Christopher Luscombe and Malcolm McKee

2018-2019

The Glass Menagerie, by Tennessee Williams
Bold Girls, by Rona Munro
“Sirens’ Songs: The Women of James Joyce”
Incident at Vichy, by Arthur Miller
Assassins, Music and Lyrics by Stephen Sondheim, book by John Weidman

2019-2020

Bernhardt/Hamlet, by Theresa Rebeck
Holiday Lites:
“The Long Walk to Forever, by Kurt Vonnegut
“Christmas Spirit,” by Murphy Scott Wulfgar
“The Other Room,” by Ariadne Blayde
“Outside in The Dark,” by Moira Mangiameli

The Playboy of The Western World, by J.M. Synge

2021-2022

The Dresser, by Ronald Harwood
Fireside Macbeth (and other Ghostly Tales)
Love in The Title, by Hugh Leonard
God on Trial, by Frank Cottrell-Boyce
Betrayal, by Harold Pinter

OPENS APRIL 1

אלהים עומד לדין
GOD ON TRIAL

THE 29TH SEASON CONTINUES...

