



ABBAY THEATRE  
**SIVE**  
JOHN B. KEANE

Resource Pack

# SIVE RESOURCE PACK

*An educational resource pack for the Abbey Theatre's production of Sive by John B. Keane*

<b>Welcome</b>	03
<b>Who is John B. Keane?</b>	04
<b>An introduction to 'Sive' and John B. Keane</b>	05
<b>Synopsis</b>	07
<b>Reception</b>	10
<b>Characters</b>	11
<b>Comparative Readings:</b>	
<i>Themes</i>	15
<i>Vision and Viewpoint</i>	17
<i>Genre</i>	18
<i>Cultural Context</i>	21

<b>Why Compare?</b>	
<i>'Sive' and 'The Hunger Games: Catching Fire'</i>	24
<b>Róisín O'Neill on playing Sive</b>	27
<b>Behind the Scenes:</b>	
<i>Costumes</i>	29
<i>Design</i>	31
<i>Music</i>	32
<b>Credits</b>	33
<b>Appendix</b>	33

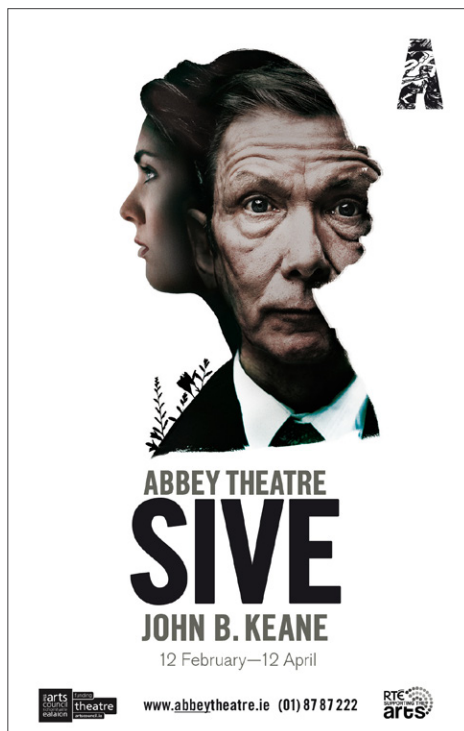


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[abbeytheatre.ie/resources/abbeysive](http://abbeytheatre.ie/resources/abbeysive)

# WELCOME

*from Fiach Mac Conghail of the Abbey Theatre*



Welcome to the Abbey Theatre resource pack for *Sive*. We are delighted to be staging this thrilling play and introducing new audiences to John B. Keane's work. Keane's plays have had popular appeal from the start and are a testament to the power of clear and insightful storytelling. He writes about people rooted in a particular time and place and ends up writing about all people, at all times. *Sive* is a classic because its characters will always be around, no matter when you see it.

The themes of *Sive* will also never fade. It is a heart-breaking story of how youth and innocence can be destroyed by the greed and cynicism of an older generation. It's exposure of this exploitation is still chillingly relevant today as are some of the character's

attitudes to Pats Bocock and Carthalawn. But Keane is also even handed in reminding us of the loneliness and poverty that drives the self-interest of Thomasheen Séan Rua and Mena.

It always helps to have a bit of background to a play, especially one as well known as *Sive*, so we've provided the sort of notes, discussion and interviews that will give you both an insight into the work itself but also a peek behind the curtain of how the Abbey Theatre approaches such a classic work. We're particularly grateful to the Keane family who have advised us on this pack and contributed an interview with Mary Keane (by her daughter Joanna Keane O'Flynn) who fills out the world her husband was writing about.

I hope you get a chance to see the production of *Sive* and that this pack might help you in assessing your own attitude towards the play. We would also encourage you to participate in one of the pre-show workshops we are holding for schools both in-house and around the country. If you are not able to do this, I hope the contents of this pack help you appreciate one of the greats of the Irish theatre; a play that points out that the demands of austerity are never an excuse to forget our humanity.

**Fiach Mac Conghail**

Director

The Abbey Theatre

# WHO IS JOHN B. KEANE?

*An introduction to the play by one of our foremost literary critics, Eileen Battersby*

A young girl is to be sold to an elderly bachelor. It is a cold-blooded proposition and one can only imagine at the primitive cruelty of the plan. In what dark and vile corner of the world could such a deal be even contemplated?

Listowel native John B. Keane set out to shock and inform and he did. His second play, *Sive* (1959), a study of greed, is set in the rural Ireland of the 1950s. No one knew his society better than Keane, an astute observer who, for all his wit, good humour and love of country traditions, possessed the prophet's powerful sense of justice. As an aspiring young playwright he had sent the manuscript of *Sive* to Ernest Blythe, then managing director of the Abbey Theatre in Dublin, only to have it rejected outright. Yet a local group of players decided to perform it. Its success established Keane as a devastating voice of truth.

Further plays, including *The Year of the Hiker* (1963) would follow culminating with masterworks, *The Field* (1966) and *Big Maggie* (1969) which stand alongside *Sive* to form a profound trio. In common with Maupassant, Keane saw avarice as the sin that corrupted men. Truth tellers invariably render the complacent uncomfortable and the critical establishment was slow to acknowledge Keane's achievement as an



artist whose sense of theatre merged drama with unflinching polemic. *Sive*'s personal tragedy is Shakespearean. She represents generations of innocents who have suffered. Keane was a natural storyteller; a gregarious individual who liked talking but who also keenly listened and watched. His character-driven plays which thrill theatre-goers are also vital and provocative social history. No artist could hope for more.

# AN INTRODUCTION TO 'SIVE' AND JOHN B. KEANE

by Carol Taaffe

## JOHN B. KEANE

John B. Keane was born in 1928 in Listowel, County Kerry and was one of ten children. He lived briefly in England in the 1950's, but returned to Listowel in 1955. He spent his literary career there, running the pub that bears his name and which provided him with so much inspiration. John

B. Keane remains one of Ireland's best loved playwrights.

Keane first found acclaim on the amateur drama circuit. *Sive*, his second play, was presented by the Listowel Drama Group in 1959 and won that year's All-Ireland Drama Festival. This was followed by another success, *Sharon's Grave*, in 1960. *The Field* (1965) and *Big Maggie* (1969) are stalwarts of the Irish theatre canon along with Keane's many other plays including *Many Young Men of Twenty*, *The Love Hungry Farmer*, *Moll*, *The Chastitute* and *The Year of the Hiker*. A prolific author across a number of genres, John B. Keane wrote 32 works of prose and poetry including his novels

*The Contractors*, *A High Meadow* and *Durango*, and his humorous short stories, letters and essays.

John B. Keane remained a prominent member of the Fine Gael party throughout his life. He was an Honorary Life Member of the Royal Dublin Society from 1991 and served as president of Irish PEN. He was a founder member of the Society of Irish Playwrights. In 1999 John B. Keane was presented with a Gradam medal from the Abbey Theatre in recognition of his exceptional contribution to Irish cultural life. He was a member of Aosdána and the recipient of honorary doctorates from Trinity College, Dublin, Limerick University and Marymount College, New York.

John B. Keane died on 30 May 2002 at the age of 73. He is survived by his wife Mary and his four children: Billy, Conor, John and Joanna.

**Watch John B. Keane discuss the benefits of matchmaking in a 1968 interview from the RTÉ Archives, available via the online version of this Resource Pack.**



John B. Keane in Kerry, 1960. © Irish Photo Archive

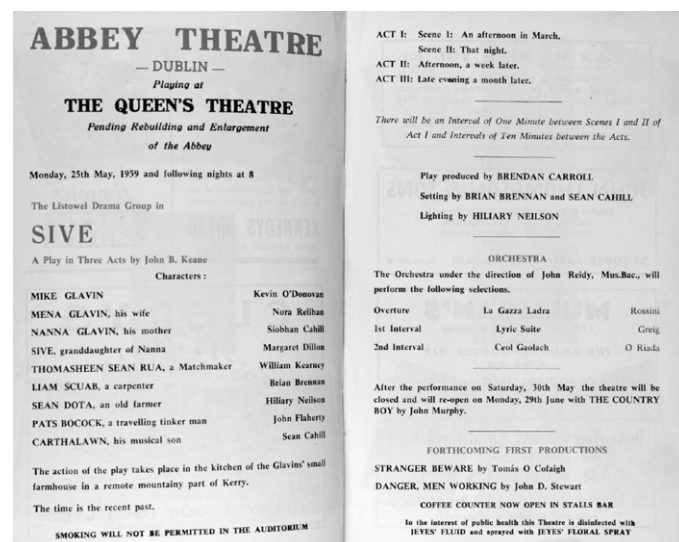


# AN INTRODUCTION TO 'SIVE' AND JOHN B. KEANE

## SIVE AND THE ABBEY THEATRE

*Sive* struck a chord with its intimate yet unromantic view of life in rural Ireland at its first performance by the Listowel Amateur Drama Group at Walsh's Ballroom in Kerry on 2nd February 1959. After winning the All-Ireland Drama Festival that year, the production was invited into the Abbey Theatre for 6 performances in May of the same year. This tradition of inviting a play from the All Ireland Drama Festival continues today.

*Sive* was first produced by the Abbey Theatre in 1985. The first of John B. Keane's plays to be produced by the Abbey Theatre, *Sive* was presented in a new two-act version directed by Ben Barnes. The production was revived the following year. *Sive* was last produced at the Abbey Theatre in 1993, followed by a national tour of the production in 1994.



## SOME RECOMMENDED READING AND VIEWING

*Big Maggie* by John B. Keane

*The Field* by John B. Keane (Film version made in 1990 directed by Jim Sheridan, starring Richard Harris and John Hurt)

*Celebrated Letters* by John B. Keane

*The Gentle Art of Matchmaking* by John B. Keane

*The Late Late Show* interviews with John B. Keane (clips available on [www.youtube.com](http://www.youtube.com))

*The 'Tinkers' in Irish Literature: Unsettled Subjects and the Construction of Difference* by José Laners

*The Last Matchmaker* by Willie Daly

Read press reaction to the world premiere of *Sive* in 1959 and a blog from the NUIG Archives about the production history of *Sive* via the online version of this Resource Pack.

# SYNOPSIS

## ACT ONE

### SCENE ONE

The play opens on an unhappy scene: a poorly furnished country kitchen where Nanna and Mena Glavin swap insults. Nanna complains of the bad ‘bargain’ her family got when Mena married her son.

When Sive arrives home it is clear that Mena has a tense relationship with her sister-in-law; she resents that Sive is still attending school at eighteen and not contributing to the house. Sive does not react but secretly questions Nanna about her parents, who died when she was a baby.

Unknown to Sive and Nanna, the matchmaker Thomasheen Seán Rua enters and proposes that Mena marry the girl to Seán Dóta, an elderly bachelor who will pay well for the match and also take Nanna into his house. Mike dislikes the idea, but at the close of the scene he catches Liam Scuab, Sive’s admirer, on a secret visit to the house. Liam awakens unhappy memories in Mike; the young man is a cousin of Sive’s father, whom Mike blames for leaving his unmarried sister with a child. The scene ends with him calling for his wife. Will Mike now agree to the match?

### SCENE TWO

Thomasheen brings Seán Dóta to visit the house. Seán behaves bashfully, performing a foolish song for his young bride. Yet when sent to walk Sive to a neighbouring cottage, he attempts to sexually assault her.



*Róisín O'Neill as Sive and Bríd Ní Neachtain as Nanna Glavin*

Left alone, Mena, Mike and Thomasheen discuss the match. Mike feels it is wrong, but Thomasheen dismisses his worries:

*‘In the name of God, what do the likes of us know about love?’*

Thomasheen reveals that his father’s suicide prevented his own marriage because he had to use his tiny wealth – two fattening pigs – to pay for the funeral. Sive’s match will not only pay him well, but finally allow him to make a marriage of his own. His only concern is the threat of Liam Scuab, and he plays on Mike’s fears of the boy.

# SYNOPSIS

## SCENE THREE

The arrival of the travelling men, Pats Bocock and Carthalawn, further exposes the differences between Nanna and Mena. Nanna respects the old customs of hospitality and welcomes the men to the house; Mena and Thomasheen dismiss their requests for food and money, and resent their satiric songs. In return, Pats and Carthalawn reveal news of Sive's match to Nanna. The old woman challenges Mena and Thomasheen but is bullied and threatened by them.

When Sive arrives home, Mena takes the opportunity to speak to her alone. Assuming a motherly air, she tries to persuade her of all that Seán Dóta can offer, finally telling Sive the truth about her birth in order to expose the girl's uncertain prospects:

*'You will have no name till you take a husband.'*

In vexation, Mena reveals the poverty and desperation that drove her to her own marriage.



Simon O'Gorman as Thomasheen as Seán Rua



# SYNOPSIS

## ACT TWO

### SCENE ONE

Having learned of the marriage from Pats and Carthalawn, Liam comes to visit Sive but is met by Mike and Mena. He begs them to stop the match, but after he's gone Mena tells Sive that he wishes her joy for the wedding and has left her for good.

Despite dismissing Liam, Mike is troubled by Sive's unhappiness. He struggles with his conscience against both his wife and his mother. The fate of his sister is on his mind:

*'Quick was my sister's death. Quick is death, mother! Quick, quick, quick is everything. Quick is marriage and quick is love and quick is youth.'*

### SCENE TWO

Pats tells Nanna he has a plan to prevent the match. Sive should steal out of the house overnight and meet Liam; the pair will be married in secret. He gives Nanna a letter for Sive outlining Liam's plan. Mike comes upon them and discovers the letter but thinking it is a lover's farewell, he promises to give it to Sive without reading it.

When Thomasheen arrives he spots the letter and insists that Mike open it. The plot is exposed and Thomasheen burns the letter so that Sive will be ignorant of Liam's plan. She soon arrives home with Mena after a day



Muiris Crowley as Carthalawn and Frank O'Sullivan as Pats Bockock

of preparations for the wedding. The men drink with the bridegroom while a disconsolate Sive sits alone in her room.

Pats and Carthalawn arrive for a traditional wedding visit, which they have planned to distract attention from the girl's escape. While they provoke Seán and Thomasheen with their witty songs, a panicked Mena discovers that Sive is missing.

Liam enters carrying Sive's body: she has drowned herself. Thomasheen and Seán quickly escape the scene. Mike's concern is for family respectability: will she be buried in consecrated ground? Mena's reaction is hysterical, contrasting with Nanna's silent grief. As Pats and Carthalawn leave to spread the news, the old woman stays alongside her lost granddaughter.

# RECEPTION



Dawn Bradfield (*Sive*), Peter Hanly (*Liam*) and, right, Pat Leavy as Nanna in the Abbey's 1993 production.



When *Sive* opened in Walsh's Ballroom in Listowel on 2 February 1959 few could have predicted the impact it would have on Irish theatre. Initially rejected by the Abbey Theatre, the play was an instant success and the production would play to packed houses around Ireland for the following six months.

The Listowel Players won the All-Ireland Drama Festival at Athlone that year and were invited to present the play at the Abbey Theatre in May 1959. They were the first English-speaking amateur group to perform in the national theatre. The Abbey staged its own production of *Sive* in 1985, which ran for 42 performances. Its second production, in 1993, reached 53 performances.

**'Sive was greeted with unprecedented enthusiasm. The house was full and the doors were locked half an hour before the curtain went up.'**

*The Kerryman* (28 March 1959)

In 1959, *Sive* enthralled a country on the cusp of change. The transition from the 1950s to the 1960s would see a gradual modernisation of Irish life, both in economic and cultural terms. A contemporary rural audience might have recognised all too easily the tension in the play between traditional and modern ways of life. In different ways, both Mena and Sive are the victims of that tension. Sive wants to be free to follow her heart; Mena wants her own home, free from the bonds of the extended family. Both women desire more independence than their society will give them.

## WHAT DO YOU THINK?

1. In 2013 *Sive* might play very differently. Drama is of the moment, and each production of a play speaks differently to its time and place. More than fifty years on, *Sive* has become an accepted part of the Irish cultural landscape. **What do you think it now means to contemporary Ireland?**

# CHARACTERS

**“[As a writer] You have to perpetually preach the gospel of charity to yourself and, most important of all, whether they be friends or enemies, you have to feel deeply for the hurt in other people. You never stop making allowances, if that is possible.”**

*John B. Keane, Self-Portrait*

## NANNA GLAVIN

*“That the heart might wither up in your breast...”*



**Nanna Glavin** is a curious character: bitter and resentful towards her daughter-in-law, Mena, but kind and indulgent to Sive. As an elderly woman living in her married son's house, she has lost her authority and position, and her tetchy relationship with her daughter-in-law shows her trying

to recover it. In some ways she represents the older social customs that both Mena and Sive are trying to escape. Yet her silent grief over Sive in the closing moments of the play shows the cost of these traditions to generations of women.

## MENA GLAVIN

*Mike: “Sive is young!”*

*Mena: “[Indignantly] And wasn't I young?”*



**Mena Glavin** is manipulative and self-centred, willing to trade Sive to a much older man. But her position within her own household is an uncomfortable one. As tradition dictates, she has set up home with her husband's extended family, but like Sive she wants her independence: *‘I have every right to this house. I paid dear for my share.’*

She is a woman who has suffered by poverty and patriarchy, and there may be jealousy at play in her readiness to make Sive suffer as she did as a young woman.

# CHARACTERS

## SIVE

*“...I will never marry such a man. I will not marry at all!”*



**Sive** is a young woman of about eighteen. As she is still attending school, there is a suggestion that her generation might have opportunities the older characters have missed. Yet Sive finds it difficult to assert herself against the strong personalities around her. Polite

and obedient, she objects to Mena's plan but takes no definite action against it.

## THOMASHEEN SEÁN RUA

*“What I say is what business have the likes of us with love? It is enough to have to find the bite to eat.”*



**Thomasheen Seán Rua**, the local matchmaker, is an unscrupulous man with an easy eloquence that gives him some of the most striking lines in the play. He is shrewd and manipulative, unashamedly motivated by his own self-interest. As with Mena, early

experience of poverty and hardship has blighted his own prospects in life and he shows no empathy towards Sive.

## MIKE GLAVIN

*“Will you look how old the world is and how the youth do be so foolish in it.”*



**Mike Glavin** is a man easily manipulated by others – whether it is his wife, his mother, or social and religious authorities. His natural sympathy for his niece is defeated by his fears that she might shame the family by following her mother's example. Like Sive he appears to find it difficult to assert his own conscience.

## LIAM SCUAB

*“You will not command the lives and happiness of two people who love each other.”*



**Liam Scuab** is a cousin of Sive's father and an educated young man who rejects the 'auction' that is to be made of her. He is not afraid to declare his love for Sive in the face of opposition from her family and he is the only character who disregards his own self-interest, offering to leave the area if the Glavins will release Sive

from the doomed match. Like the young girl, he represents a new generation which is trying to escape the old ways.

# CHARACTERS

## SEÁN DÓTA

*“Seáinín Easter, di-do-dom,  
Stole a pratey from his mom”*



**Seán Dóta** is an elderly bachelor who is moderately well off in comparison to the Glavins. Many characters express uneasiness about his sexual interest in Sive – even Mena is surprised to hear that Thomasheen proposes this old man as a suitable match for her – but the matchmaker ignores all objections. Though

Seán is bashful and apologetic in the presence of Sive and her family, appearing to be an unworldly man with little to say, he attempts to assault the young girl once he is alone with her: *‘...he’s a hardy thief with the mad mind for women breaking out through him like the tetter with no cure for it.’*  
– Thomasheen Seán Rua

## PATS BOCOCK AND HIS SON, CARTHALAWN

*“He’s as greedy as a sow;  
And the crow behind the plough;  
That black man from the mountain,  
Seáinín Rua!”*



**Pats Boccock** and his son, **Carthalawn**, function as a Greek chorus within the play, commenting on the action with their songs and banter. As travelling men they bring news from place to place and spread word of Sive’s unlucky

match. Their sympathy and decency motivates them to help Sive escape her marriage.



# COMPARATIVE READINGS

*The following sections are designed to help you with the comparative study section of the Leaving Certificate.*

*Sive* is a story about the force of tradition in rural life and the dehumanizing effects of poverty, loneliness and sexual repression. It is a story about the subjugation of women and the nature of love. Irish writers and filmmakers have frequently returned to these subjects and the following pages will help you to think about some of the correspondences between *Sive* and two contemporary Irish works: Jennifer Johnston's war novel *How Many Miles to Babylon* (1974) and Lenny Abrahamson's film *Garage* (2007).

## Themes

*Loneliness; Sex, Love & Marriage; The Role Of Women* 15

**Vision and Viewpoint** 17

## Genre

*Language; Use of Song* 18

## Cultural Context

*Poverty; Women; Class* 21

# COMPARATIVE READINGS

## THEMES

*Loneliness; Sex, Love & Marriage; The Role Of Women*

### LONELINESS

The country bachelor is a prominent figure in Sive, with both Thomasheen Seán Rua and Seán Dóta showing the debilitating effects of adult lives starved of companionship and sexual fulfilment: *'I know what a man have to do who have no woman to lie with him. He have to drink hard, or he have to walk under the black sky when every eye is closed in sleep.'* – Thomasheen Seán Rua

In *Garage*, Josie's growing friendship with a shy teenage boy, David, slowly awakens his realisation of his own loneliness and frustration. But like his new friendship, his attempts to reach out to a local woman, Carmel, are doomed. In contrast to Thomasheen's eloquence, his own tragedy is deepened by his inability to articulate it.

**"As a child I was alone"**

*Alec, Babylon*

Isolation is similarly prominent in *Babylon*. Alec, a child of the Big House, grows up isolated both from the local community and from his troubled parents. His loneliness is alleviated by a forbidden friendship with a Catholic working-class boy, Jerry, but it nevertheless follows him into adulthood.

### SEX, LOVE & MARRIAGE

Marriage is simply a transaction in Sive, a 'bargain' or 'auction'. In this community the young lovers are clearly out of place; their relationship is hopeless, as was that of Sive's mother and Liam's cousin before them. Sive's ignorance of her parents' history reveals the shame that surrounds extra-marital sex and illustrates the community's control of personal relationships.

In the course of the play, both Thomasheen and Mena reflect on the disappointments of their youth. Might the loneliness and predatory sexuality shown by the older characters be the result of pressures similar to those exerted on Sive and Liam? Are patterns being repeated?

*'No blame to what is mortal. Do you think it is how two people will stay apart forever who have blood becoming a flood in their veins. It is the way things happen... [conviction] ...the sounds of fiddles playing airy hornpipes, the light of a moon on the pale face of a river, the whispered word... the meeting of soft arms and strong arms...'* – Mena

Interestingly, the first unhappy pairing that we see in Act One is of two women – Nanna and Mena Glavin – who are bound to each other by marriage. In this play, marriage is not the fulfilment of love, a private matter between two people. It is a social institution whose effects extend far beyond the couple concerned.

## COMPARATIVE READINGS THEMES

*Loneliness; Sex, Love & Marriage; The Role Of Women*

The theme of love is revisited in a slightly different form in *Babylon*. Here, it is the friendship between Alec and Jerry – segregated by class, religion and rank – which is illicit. The suggestion of the Englishman Bennett's infatuation for Alec introduces another aspect of illicit love, since homosexuality was still illegal in Britain in the early twentieth century.

*'He threw the towel down on the floor and came over to me. He put his hand lightly on my head. A cross between a benediction and a caress: 'I never expected to admire gentleness in a man.' He let his hand fall to his side. 'Don't misunderstand me in any way.' He moved abruptly away from me. Just a step. There was a slight smile on his face.'*

Like *Sive*, *Garage* tells a story informed by sexual frustration. And like *Babylon*, the best expression of love in this film is in the growing friendship between Josie and David. But in this case the friendship is destroyed by Josie's innocence; he does not understand the impact on David of the pornographic video that he shows him. As a mature man sharing pornography with a teenager, Josie has broken the sexual codes of his society. Ironically, while the community's suspicion of abuse leads to Josie's public disgrace and suicide, in *Sive* it is a community's neglect of the young – the exposure of Sive to sexual exploitation by Seán Dóta – which causes the final tragedy.

### WHAT DO YOU THINK?

1. What do you think is Josie's essential misunderstanding here?
2. Why does David react in this way?

Read a Q&A with Lenny Abrahamson, director of *Garage*, on the Guardian website, via the online version of this Resource Pack.

## THE ROLE OF WOMEN

One of the most intriguing aspects of this play is the sympathy and understanding shown to its female characters. Nanna and Mena Glavin might be adversaries, but they share a lot in common. To some degree, Nanna's antagonism to Mena is echoed in the next generation by Mena's cruelty to Sive. Is Mena to be pitied as much as the young woman? In reality, both she and Nanna are trapped by their dependence on Mike. Despite their strong characters, they cannot overcome their situation; neither has the financial or social freedom to escape the marriage that has brought them together.

Yet Mena does exert power in her home – she is a domineering woman who is able to manipulate her husband and persuade him to act against his wishes. Her strength is echoed in the formidable character of Alicia Moore in *Babylon*. Neither are maternal characters; both easily dominate the weak men around them. As such, they are anomalous female figures in societies that are dominated by patriarchal power. Yet both women collude with the power structures that marginalise them. In the case of Mena, that collusion extends to the abuse of other women: *'...the girl will know in good time... No need to tell her. It will come over her like a summer tide.'*

Women are less prominent in *Garage*, but they are shown in a similarly marginalised position. It is suggested that Carmel, the object of Josie's infatuation, has been mistreated by Breffni and she clearly shares Josie's loneliness.

### WHAT DO YOU THINK?

1. Consider the pub scene in *Garage* at 45.40.
2. What does it suggest about the relationships between men and women in this community?
3. How are the women spoken to?

# COMPARATIVE READINGS

## VISION AND VIEWPOINT

The tone of *Sive* is bleak and the play is fuelled by conflict. The opening scene sets Nanna and Mena Glavin in contention with each other, and their harsh words pepper the dialogue throughout the play: *'Little your son cares for you... Would it not enter your head that there is many an owl woman of your age walking the road without a roof above or a bed beneath them.'* – Mena

Poverty and loneliness have led to desperation, allowing Mena, Thomasheen, and Sean Dóta to coerce Sive into a match that should have never happened. It is implied that the coercive powers of the Catholic Church at the time also contribute to the repressive atmosphere of this community: the possibility of Sive having a child outside marriage is a persuasive factor in Mike's acceptance of the match, and his first concern on her death is that she be buried in consecrated ground, a comfort which

the Church then denied to those who died by suicide.

Compare this bleak view of a repressive, poverty-stricken and lonely rural community with that depicted in *Garage* (pictured). Conflict and coercion are less obvious in this film, though the community here shows many of the same features as that in *Sive*. Indeed, in



many ways, this is a drama drained of obvious conflict. Consider how the director instead uses framing and a restrained colour palette to communicate a sense of isolation and bleakness.

### WHAT DO YOU THINK?

1. Watch the opening frames to *Garage*. How do these images set the scene for what follows?
2. Like *Sive*, the First World War novel *How Many Miles to Babylon?* depicts a world in which the young are sacrificed to the old. There is no redemption at the ending of *Sive*, as there is not in *Garage*. Both are tragedies. But *Babylon* at least closes with an affirmation of the friendship that has united Alec and Jerry throughout: one man sacrifices his life for the other.  
**How does this ending compare with the closing scene of *Garage*?** Watch from 1:13 to 1:17.
3. Why do you think the director closes with a shot of the horse that Josie befriended?

# COMPARATIVE READINGS

## GENRE

### *Language; Use of Song*

*Sive* might loosely be called a tragedy, but it also has elements of melodrama – for example in the misplaced letter which is a source of dramatic tension in the last scene. Even when Thomasheen destroys the letter, Mike's uneasiness and drunkenness hold out the possibility of a reprieve for Sive. The discovery of Sive's disappearance is a final moment of false hope in this scene: the hearse will not come for Seán Dóta, as Carthalawn has prophesied, but for his young bride.

The melodrama is underscored by the character of Sive herself. She is, to some degree, an archetype – the doomed, beautiful young woman – and her suicide adds another melodramatic element to a play otherwise marked by humour and social realism.



Such heightened drama is absent from *Garage*, which follows Josie's tragedy with quiet attention. Naturalist techniques – closely echoing everyday behaviour and events (or lack of events) – are more noticeable in this film. The film might take its tragic pulse from Patrick Kavanagh's epic poem, *The Great Hunger*. The central figure of that poem is a lonely countryman whose life passes without drama. For

Kavanagh, this is the way of true tragedy. His anti-hero is scarcely more self-aware or spiritually alive than the animals he tends; his slow demise is compared to a sick horse nosing around a meadow for a place to die. It is a striking image that has an interesting resonance with the closing moments of *Garage*.

Jennifer Johnston also uses natural imagery as guiding motifs in *Babylon*. The lifelong friendship between Alec and Jerry is sealed at a lake, a forbidden place which early in the novel has come to represent freedom to Alec. The swans which visit that lake provide a recurrent symbol of their friendship. When Alec is found hiding Jerry after the latter has deserted the army, the return of that motif has ominous overtones: *'Across the grey sky from south to north came two swans... I stopped marching, embarrassed by their presence, as if some old acquaintances had dropped in to visit me at a unbearably inconvenient moment... As I raised my hand in greeting the sound of a shot reached me...'*



# COMPARATIVE READINGS GENRE

*Language; Use of Song*

## LANGUAGE

Much of the liveliness and humour of *Sive* comes from the language its characters use – a note-perfect and sometimes poetic rendering of Kerry speech. The legacy of an Irish-speaking community shows in the imported Irish words (and their anglicized versions) that litter the play: *‘fuastar’*, *‘moryeah’*, *‘a dul amú’*.

**‘Any fool can write a play if he listens.’**

*John B. Keane,  
Self-Portrait*

Thomasheen Seán Rua is particularly adept in the art of persuasion and deception. He produces some of the most memorable images in the play, and they can project an unsettling sense of the world he inhabits: *‘There’s a mad moon in the sky tonight with the stars out of their mind screeching and roaring at one another.’*

Among all the characters, the frequent references to animals betray the preoccupations of this rural community: *‘You are the bladder of a pig, the snout of a sow; you are the leavings of a hound, the sting of a wasp.’*

– Pats Bockock

*‘You’re like an owl hen, dodgin’ and dartin’, not knowin’ what way to turn.’*

– Thomasheen Seán Rua

That imaginative universe is echoed in *Garage*. The horse which Josie befriends is both illustrative and symbolic of his own situation: a tethered animal that is finally freed.

In *Babylon*, the writing often dwells on images of natural beauty – for example, in those passages set by the lake which contrast with terse reports of the brutal realities of war: There were no leaves on the trees and from where we were I could see the chimneys of the house stretching up towards the grey sky, flags of smoke streaming bravely from them. The lake was in one of its black moods. It heaved uncomfortably and its blackness was broken from time to time by tiny feathers of white, mistakes.

Compare this figurative description of the lake to the almost dehumanised reference to a fatally wounded man abandoned in No Man’s Land: *“Not a prolonged scream, it rose and fell, faded, deteriorated into a babbling from time to time and then occasionally there was a silence.”*

**Listen to an Irish veteran describe scenes of the dead on battlefields via the online version of this Resource Pack.**

Silence is an issue in both *Sive* and *Garage*. Throughout the play Nanna and Mena express themselves bluntly; like the more eloquent Thomasheen, they can easily assert their own opinions. *Sive* does not. Her death is an inarticulate protest against the life she does not want.

## WHAT DO YOU THINK?

1. Consider, in comparison, the use of silence and speech in *Garage*. There is relatively little dialogue in this film. **What other ways are found to reveal Josie’s character?**

# COMPARATIVE READINGS **GENRE**

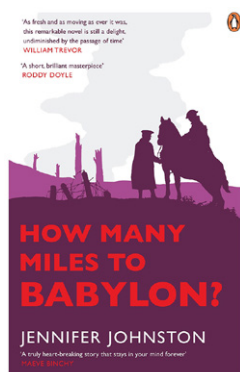
*Loneliness; Sex, Love & Marriage; The Role Of Women*

## USE OF SONG

The songs of Pats Bocock and Carthalawn sometimes bring relief from the tragic mood of the play and sometimes enhance it. Their impromptu performances often enliven the scenes in which they appear: As travelling men they function both as a dramatic chorus and as reminders of the older customs of rural life.

*May he screech with awful thirst  
May his brains and eyeballs burst  
That melted amadawn, that big bostoon,  
May the fleas consume his bed  
And the mange eat up his head,  
That black man from the mountain, Séáinín Rua. – Carthalawn*

Jennifer Johnston similarly uses folk songs to punctuate her narrative in *How Many Miles to Babylon?* The English nursery rhyme of the title is remembered by Alec as he leaves home to join the British Army:



*How many miles to Babylon?  
Four score and ten, sir.  
Will I get there by candlelight?  
Yes and back again, sir.*

The lines ring with irony: the Western Front would be no promised land, and many of those who left to fight would not come back again.

In *Sive*, Carthalawn's songs often comment on the action and this technique is echoed in *Babylon*. As Alec and Jerry discuss enlisting in the British Army, a blind fiddler sings 'The Croppy Boy', a ballad of the 1798 rebellion. This song – about a boy fighting the British Army in the republican cause – rings hollow in an Ireland where many nationalists, like Jerry, are forced to enlist simply because "*the King's shilling stretches further than another man's.*"

A similar technique is used in the pub scene in *Garage*, where Josie and Carmel dance to the nostalgic folk ballad, 'Carrickfergus'. The music is not intrusive, but since Carmel's rejection of Josie will prove to be a turning point in his life, the song's lyrics of lost love carry an element of foreboding:

*I would swim over the deepest ocean for my love to find in Ballyrand  
But the sea is wide and I can't cross over and neither have I wings to fly.  
I wish I could meet a handsome boatman to ferry me over to my love and die.*

Otherwise, the soundtrack of *Garage* is notably restrained, lacking conventional use of background music. Watch (or listen to) the final chapter, entitled 'Silence' (1.11).

## WHAT DO YOU THINK?

1. Why do you think the director chooses to end the film without dialogue?
2. What auditory effects are used here?

# COMPARATIVE READINGS

## CULTURAL CONTEXT

### *Poverty; Women; Class*

#### POVERTY

Though these three works stretch across nearly a century of Irish life, from the Edwardian era to the early twenty-first century, each dramatises the effects of social deprivation. In *Babylon*, poverty leads Jerry to join the British Army. In *Garage*, Josie is easily exploited by his employer; the meanness of his life is also expressed through a sense of spiritual and sexual poverty. In *Sive*, lack of money is frequently mentioned; it is a motivating factor in the doomed match.

At the time this play is set, the lives of many in rural Ireland were marked by lack of opportunity, with high levels of emigration and unemployment. Secondary education was not freely available until the 1960s, which is partly why Mena resents Sive's continued attendance at school. The older woman vividly remembers her desperation to escape the poverty of her own home, making her unsympathetic to Sive's situation: *'We would kill... We would beg, borrow or steal. We would fire embers of fire at the devil to leave the misery of our own house behind us, to make a home with a man, any man that would show four walls to us for his time in the world.'* – Mena

#### THE POSITION OF WOMEN

John B. Keane's plays regularly show sympathy for the position of women in rural Ireland. The society he portrays in this play is one which clearly favours men's interests. In 1937 the new Irish constitution stressed the importance of women's place in the home; that clause still retains its legal force today, though much has changed in Irish society. When this play was first performed, women had little control of their reproductive rights (as contraception was illegal), no access to divorce, and hardly any presence in Irish public life.

*'A woman never knows from one minute to the next what way her mind is going to act. 'Tis their affliction. 'Tis the way they are made. You must make up the mind for them. You must whip them up and keep them going, or, like a giddy heifer on the road to the fair, the next thing you know she'll let a screech out of her, cock her tail up high in the air and break through the first gap in a hedge into some other man's land, and be content there.'*

– Thomasheen Seán Rua

**View an online exhibition on women's lives in twentieth-century Ireland at RTÉ Archives via the online version of the Resource Pack.**

# COMPARATIVE READINGS CULTURAL CONTEXT

*Poverty; Women; Class*

**'Women must  
pay for all  
happiness'**

Nanna

Is the legacy of Ireland's long history of sexual inequality still visible in *Garage*? In that film the relationship between men and women is often unhappy – at various points it is bullying and exploitative, but it also betrays a shared loneliness and frustration.

## WHAT DO YOU THINK?

1. Watch the scene in *Garage* from 39.44 where Josie hears a story of marital breakdown and loneliness, but is unable to offer any comfort. What does this say about the roles assigned to men in Irish society?

## CLASS SYSTEM

Ireland is often imagined to be a classless society, but these three works expose the realities of social inequality in their time. In the early twentieth century, the most prominent social division was between an Anglo-Irish Ascendancy class – associated with the Big House – and the Catholic middle- and working-classes. This division lies at the heart of *How Many Miles to Babylon?*, where the rigid social structures of Edwardian Ireland are replicated in army life. Once Alec and Jerry enlist they are immediately separated by rank: Alec is automatically appointed to the officer class and Jerry to the lowest army rank, that of private.

Class divisions are less obvious in *Sive*: most of its characters are hard pressed by poverty. The fact that Seán Dóta is a farmer with 'the grass of twenty cows' who has £200 for the match is enough to set him apart from other suitors. Such fine gradations of social class are shown in how Mena and Thomasheen look down on Pats Bocock and Carthalawn, though Nanna and Mike respect the role the travelling men have in local life.

## WHAT DO YOU THINK?

1. In what other ways does the society depicted in *Sive* compare to that in *Garage* or *How Many Miles to Babylon*?

# COMPARATIVE READINGS CULTURAL CONTEXT

*Poverty; Women; Class*

## AN AUTHORS' VIEW

The three pieces referenced here will give you some insight into how the cultural context of a work emerges from the life and views of its author. The last two can be accessed via the online version of this Resource Pack.

### THE 'OUTCAST' IN SOCIETY.

Jennifer Johnston on aspects of the rules of society defining the 'outcast'

*Back in 1972, or whenever it was that I wrote How Many Miles to Babylon?, Ireland was a different country: it was a difficult country to live in if you didn't play by the rules that had been laid down for us all by both the Church and the State. One of these rules was to do with the First World War; our backs were turned on men and boys who had fought and died in that terrible four years of slaughter. When we mourned or celebrated the dead heroes of Ireland, when we told the stories and sang the songs of their heroism we forgot the thousands of men who had died in France and Turkey. Their names were rubbed out of history.*



*Soldiers in a communications trench, first day on the Somme, 1916.*

*They, like you and me, were Irish. My grandmother lost her favourite brother at the Somme and her elder son in Gallipoli. I was brought up to believe that they also had been fighting for freedom for us all, Catholics, Protestants and Dissenters. It has always seemed to me that the glimpses of history that you snatch from the work of writers and painters is more truthful than the glimpses*

*you snatch from history books. Anyway times and customs are changing, perhaps now we have clearer eyesight than we had before.*

## AN INTERVIEW WITH THE WRITER OF GARAGE, MARK O'HALLORAN

In this interview author and actor Mark O'Halloran talks about the influence of his own life on the world of 'Garage'.

**Available via the online version of the Resource Pack.**

## A RECENT INTERVIEW WITH JOHN B. KEANE'S WIFE, MARY KEANE.

**Available via the online version of the Resource Pack.**



# WHY COMPARE?

*‘Sive’ and ‘The Hunger Games: Catching Fire’ by Phil Kingston*



Left: Jennifer Lawrence as Katniss Everdeen in *The Hunger Games: Catching Fire*. Photo by Murray Close.  
Right: Róisín O'Neill as Sive

Comparing and contrasting different stories doesn't have to just be about the books, plays or films on your suggested list. It's something you can usefully do for any piece of work you've got an interest in. If it's true that there are universal themes that recur in all works of art we should, in theory, be able to find connections between all sorts of narratives, no matter how far apart they may seem in subject or style.

As an exercise let's see how *Sive* compares to the film which was most

popular while this pack was being prepared. *The Hunger Games: Catching Fire* is a film adaption of the second in a trilogy by American author Suzanne Collins. It deals with the struggles of Katniss Everdeen in a dystopian future where the destitute majority labour to feed the frivolous and self-indulgent desires of a minority in The Capital. The political system is a dictatorship ruled by President Snow and forces of resistance are kept in check by both a brutal militaristic police force (called 'Peacekeepers') but also an unusual annual ritual called 'The Hunger Games'. Every year each of the 12 Districts that make up this future America are forced to choose two tributes, a boy and a girl, to enter the Hunger Games. All 24 must then fight to the death until there is a single winner who then becomes a celebrity and lives the rest of their life in luxury.

Central character, Katniss, volunteers to enter the Hunger Games to save her little sister and in the first film she ends up winning by pretending to be in love with her fellow tribute Peeta and refusing to kill him. By the second film she is beginning to realise that the Hunger Games are a grotesque distraction from the terrible inequalities of her world. Her act of defiance though has started to inspire rebellion and so she becomes a target for President Snow.

On the surface this expensively made science fiction fantasy from 2013 seems very far away from the rural world of *Sive* in 1950s Ireland. But let's look at some of the most obvious connections and see where they lead...

# WHY COMPARE

*'Sive' and 'The Hunger Games: Catching Fire' by Phil Kingston*

## COMPARISONS

- A young woman is the central character
- She lives in an oppressive environment
- There is some hope for escape
- There are characters who are deceitful and manipulative
- There are characters who wish to exploit her
- There are characters who wish to possess her
- The world is characterised by poverty
- Men have most of the power
- Both women have two suitors

## CONTRASTS

- Sive is acted upon by others, Katniss is proactive
- Sive is oppressed by the greed of her immediate family, Katniss by a political system (and is very close to her family)
- Sive has the possibility of education, Katniss's escape is superficially through the Hunger Games but then becomes a rejection of the system as a whole
- The deceitful characters in *Sive* (Thomasheen Seán Rua and Mena) are obvious, those in *The Hunger Games* (Plutarch Heavensbee, Johanna Mason) less clear cut.
- Thomasheen wants to exploit Sive for money, President Snow wants to exploit Katniss for political power (and the rebels also go on to exploit her in the third book for similar reasons)
- Seán Dóta wants to possess Sive sexually, President Snow wishes to possess Katniss as a symbol of how his system works.
- In *Sive* though Seán Dóta's 'riches' are enough to set him apart they aren't hugely different from the wealth of his neighbours whereas in *The Hunger Games* the wealth of the capital is in massive contrast to the privation of District 13 where Katniss comes from.
- In *Sive*, despite Mena's part in the intrigue, the power resides with men. In *The Hunger Games*, though the President is a man, there is more equality.
- In *Sive* only Liam's love is true whereas in *The Hunger Games* both Peeta and Gale are sincere. In the older story Liam tries but fails to protect Sive whereas in *The Hunger Games* it is often Katniss who goes to the aid of her boyfriends.

# WHY COMPARE

*'Sive' and 'The Hunger Games: Catching Fire' by Phil Kingston*

## WHY COMPARE STORIES?

Because it can teach us something about our current views and deepen our understanding of our past ones. That last point about Katniss being the protector reveals something about how attitudes to gender have changed. In some ways Peeta is more like a girlfriend to Katniss, offering her nurture and support when her single mindedness has cut her off from her inner life. This says a lot about how our ideas of gender roles have changed since the time of 'Sive'. **An interesting blog about this idea by the American popular culture critic Linda Holmes is accessible via the online version of this Resource Pack.**

## WHAT DO YOU THINK?

1. Katniss's behaviour towards Peeta also probably says something about the sort of audiences modern films are trying to reach. **Are these so different from the theatre goers of the past when Sive was one of the country's most popular plays?**
2. **Why do you think there are differences between the two stories?**
3. **What do the similarities tell us about the sort of stories that continue to interest us?**

# RÓISÍN O'NEILL ON PLAYING SIVE

*Interviewed by Phil Kingston*

## **PK: Who is Sive?**

RO'N: She's an eighteen year old girl, living in Kerry, born and raised there. Still a student at the moment.



## **What's her Family situation?**

She lives with her Uncle Mike and his wife Mena, and her Grandmother, Nanna, her mother's mother. She is very close with Nanna, as Mena puts it '*Cohackling with that old boody woman in the corner*'. Sive is not told what happened to her parents so the person she could potentially approach about the subject is Nanna, even though she's not that approachable about the subject either.

Her Uncle Mike has been really good to her.

They say in the play that he took her everywhere with him. Nanna says '*You were better to her than a father*.' Sive and Mena don't get along. Mena's a tough nut!

## **And what's her wider world like?**

It's set in 1959 right on the cusp of change. But because it's set in rural Ireland you could push that back a few years to the early fifties. They probably have one radio in the village that people go to listen to

bulletins whenever something really important happens. So if they want entertainment it's reading or listening to stories or you would hear Pats Bockock and Carthalawn come singing their songs – it's a very, very different world to now. And Sive would be very alert to everything because she's not bombarded by technology.

As for gender, Nana says '*Women must pay for everything. That is their sorry shape*.' The women are not equal to men, particularly somebody like Sive who's a 'by-child' or a bastard. She's a lower part of society based on that alone. It's a very religious, very superstitious kind of world. People would talk about that and everybody would know about that and everybody's business.

She's very protected from that for the first part of the play until Mena says it to her later on. But she is protected from it for whatever reason – people see a quality in her that they want to preserve, an innocence, an inherent goodness. Nobody wants to attack her like that, nobody has ever been provoked to say something like that so she doesn't know.

**It's very interesting what you say about Sive having a 'goodness', her having a quality that 'people want to protect her'. The play is named after her, but she doesn't get to control her life. She is an unusual central protagonist.**

Absolutely. She's like a representation of all things like youth and innocence and goodness. That big sense of hope that you have as a young

# RÓISÍN O'NEILL ON PLAYING SIVE

*Interviewed by Phil Kingston*

person, that you can do anything and you can make things happen. I suppose everyone has had that point in their life so when you see someone who is young and beautiful and loves their family and all this stuff, you don't want to tear it down. You want to preserve it because you don't have that anymore.

Mena is totally on the other side to that. She's had some very hard life truths happen to her. She's seen the real world so she's 'that's all well and fine but you're too old for this now. Forget the niceness.' It's a big moment when she tells Sive *'It's time you were told, my child, that you are a by-child, a common by-child. A bastard.'* It's obviously news to Sive, she's never heard it. In rehearsal we said if it's known from one end of the parish to the next, how would she not know?

## What does Sive think of Seán Dóta?

Seán Dóta is like a bumbling fool for most of the first half. But when he comes back on the night before the wedding to check that everything is all right, he is not such a fool as we think he is, he's not just a harmless old man. He has his own schemes going on. He can't even hold a conversation with Sive. He recites that ridiculous poem. Sive is obviously well educated and she appreciates poetry. And here's Seán Dóta saying that poets are 'scoundrels.' He doesn't get it at all.

Sive sees a more sinister side to him before the end of Act One – *'He made a drive at me. He nearly tore the coat off me.'* That would have been a big effort, those are buttoned up coats. He must have been really rough.

After the wedding she would completely at his disposal – there's no such thing as rape in marriage in 1959 in Ireland. He is really very threatening, a lot more threatening than he lets on.

## How would research or prepare a part like this as an actress?

I thought a lot about the period. I just think of that world and how different it is to now. And how being a woman was very different then. It was also a very different world between men and women.

I talked a lot to my mother's sisters, who all went to convent boarding schools. They have the most amazing stories. Being in a convent was not a nice place if you had any personality at all.

I looked at the social differences technologically. The world was quite small at the time. And because there's no technology, or much news – global news anyway – you're definitely more innocent.

## Is it hard playing somebody who gets so boxed in by their circumstances, or as an actor is it something you relish?

I love the drama of it and I love the tragedy of it. It's much darker than I thought. It's a dark, dark play. Sive does go to a very dark place.

It is hard for her because there's so much fight in her – *'I could never live with that old man. Fancy the thought of waking in the light of day and looking at him.'* She is really fighting her corner but she is just so tricked. They feed her all these stories and she believes she's been totally left alone and abandoned. I really enjoy it because it's like a purging. Even if it's tough, it's nice to have all that epic tragedy.

## This is your debut at the Abbey – how is that for you?

It's really exciting. The first day I was so nervous, my hand was shaking, I had to keep putting my cup down. It's a big company and there were so many people at the 'read-through.' I feel really privileged. This is the best theatre you can work in in Ireland.



# BEHIND THE SCENES COSTUMES

*Joan O'Clery,  
costume designer for Sive*

## NANNA GLAVIN



Dressed typically of an old widow woman of the time, all in black but with a flash of red petticoat underneath.

## MENA GLAVIN



Returning from the town where Seán Dóta has given her £50 to spend on food and drink for the wedding, Mena has also bought a new coat, shoes, bag, dress and scarf for herself.

# BEHIND THE SCENES COSTUMES

Joan O'Clery, costume designer for Sive

## SIVE



Sive's school uniform. We know that it costs Michael and Mena a lot of money to send Sive to the convent. Mena resents this. Sive's uniform is typical of the pinafore and cardigan of the time, and helps convey to the audience just how young she is.

## MIKE GLAVIN



Mike is always working on the farm, so he is often in his heavy tweed coat and wellingtons.

## PATS BOCOCK & CARTHALAWN



JB Keane describes Pats as wearing an 'old swallow tail coat' – they look like people from bygone era, which adds to their magical quality and their menace.

# DESIGN

## *Sabine Dargent, set designer on 'Sive'*

I discovered *Sive* when starting to work on the project with Conall Morrison (Director). I was struck by the power of the writing, it felt both very Irish and extremely universal. Greek tragedy came to mind straight away. A timeless story.

I started to draw, and, instinctively, I kept representating the wild outside. Just to remind us: the action described in the text is a 'huis-clos'<sup>1</sup>. It is all played in one room – the kitchen of a cottage in south west of Ireland, at the end of the fifties.



In the text there is a tension between two worlds: the everyday one, in the kitchen, and the wild one, outside, where travellers, music, and freedom come from. The play is about the meeting of those two worlds, those two orders, and the drama provoked by their collision. The text is extremely precise about the actors' movements, therefore it was logical to follow the exact description of the author regarding positions of doors, furnitures, and props. These anchor the story into reality.

But I felt the need to show the 'other world', and also to express the lyricism of the story. So I gave the illusion of a huge height



in some parts of the walls, like a tentative of elevation, of nature taking over, invading those human lives. Into the height of the walls I started to carve some volume. Those walls seem to become wild, to grow into power, wildness, freedom. They are an abstract representation of stones, of clouds, a metaphor of nature, of love, an interpretation of the tragic destiny of little Sive.

[1] 'huis-clos' is a French expression meaning 'in one place' or 'in one room'.



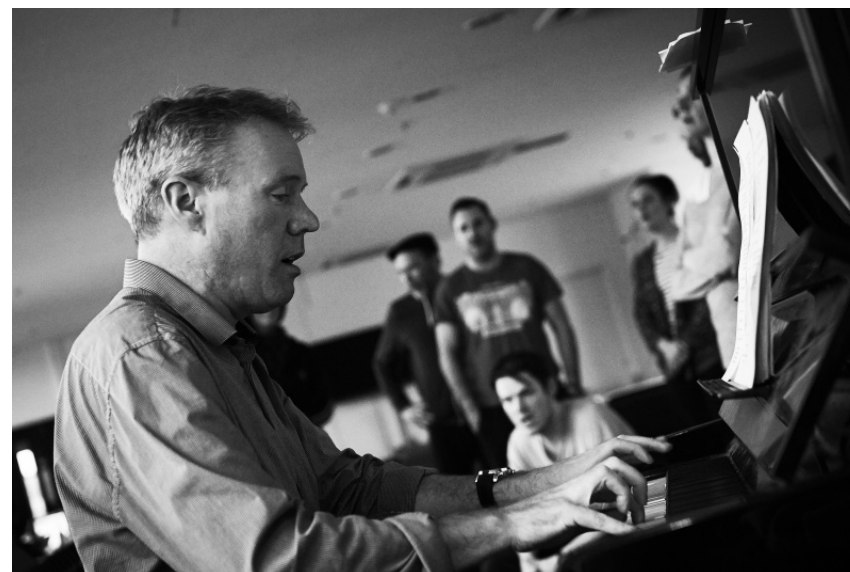
# MUSIC

## *Composer Conor Linehan on the music for 'Sive'*

Often, as part of a production of both old and new plays, a director will work with a composer to provide some form of music to accompany the action. Sometimes on smaller productions this person may also have responsibility for the other sounds that are used on stage and would be called the Sound Designer. But where possible a production would have their own composer who would concentrate on the music.

To give you a sense of how a composer works we asked the composer on Sive, Conor Linehan, to tell us what sort of music he was writing for the show. Listen to the clip, [available on the online version of the Resource Pack](#), and compare it to his thoughts below.

- “1. It should be disquieting.*
- 2. It should not be particularly Irish sounding.*
- 3. It should not be overly melodic.*
- 4. The piano is a Steinway in the Royal Irish Academy of Music.*  
*It was quite serendipitously out of tune which helps the mood.*
- 5. The final score will sound totally different and bear no relation to the above points!”*



### WHAT DO YOU THINK?

- 1. How does this music make you feel?**
- 2. What sort of story would you imagine it accompanying?**
- 3. Did you notice the music in the final production?**
- 4. How did it compare with what you've heard here?**
- 5. Composers work very closely with the sound designers.**
- 6. Can you see any relationship between Conor's music and the soundscape (the other sounds) of the play?**

# CREDITS

## RESOURCE PACK 2014

This resource pack was made possible with assistance from the Arts Council and Department of Education and Skills.

Written by Carol Taaffe (with additional material credited within the text)  
Carol Taaffe is a writer and lecturer on Irish literature. She is the author of *Ireland Through the Looking-Glass* (Cork 2008), a study of Flann O'Brien

Designed by Zero-G  
Photography by Ros Kavanagh

## CAST

Ian Lloyd Anderson – Liam Scuab  
Barry Barnes – Mike Glavin  
Derbhle Crotty – Mena Glavin  
Muiris Crowley – Carthalawn  
Brid Ní Neachtain – Nanna Glavin  
Simon O’Gorman – Thomasheen Seán Rua  
Róisín O’Neill – Sive  
Frank O’Sullivan – Pats Bocock  
Daniel Reardon – Seán Dóta

## CREATIVE TEAM

Conall Morrison – Director  
Sabine Dargent – Set Design  
Joan O’Clery – Costume Design  
John Comiskey – Lighting Design  
Conor Linehan – Composer and Sound Design

For more information on this resource pack and the Abbey Theatre’s educational work please contact:

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## APPENDIX

### A PRE-SHOW WORKSHOP FOR SIVE

Visit the appendix of the online version of the Resource Pack to download a pre-show workshop we designed to prepare students for a visit to Sive. We can’t supply the costumes or props that we used in the original version but feel free to adapt the workshop to suit what materials you have available.