

A partnership between the  
Abbey Theatre and the GAA



ABBETHEATRE  
AMHARCCLANN NA MAINISTREACH



# 14 VOICES FROM THE BLOODIED FIELD

STREAMED FROM CROKE PARK  
FRIDAY 20 NOVEMBER - 7PM

ABBETHEATRE.IE



An Einnis Teanntuiscleora, Ceilidh,  
Léithe, Ceilidhche, Spóirt agus Míne  
Department of Tourism, Culture,  
Arts, Gaeltachta, Spóirt and Meáin

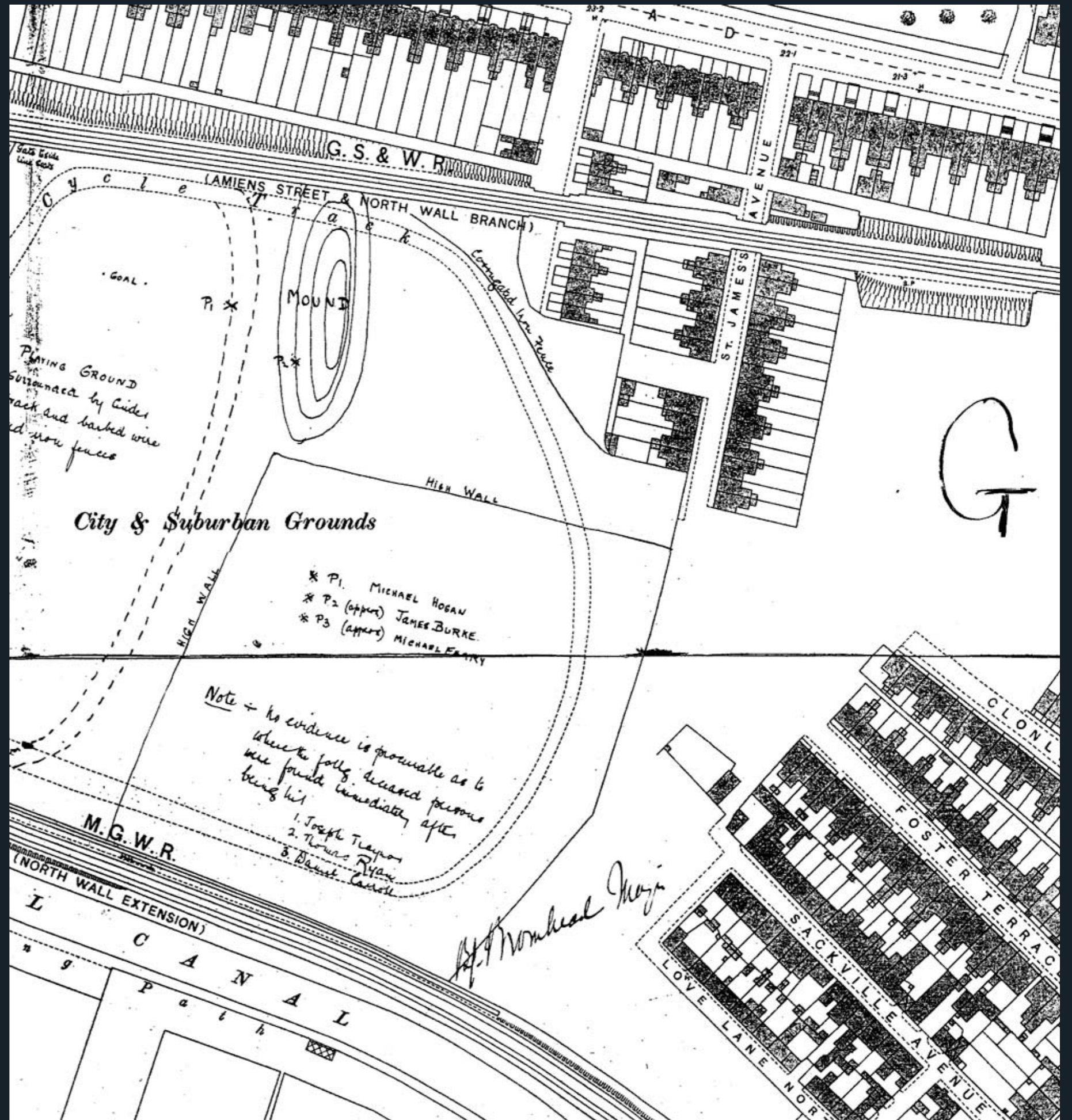
abbeytheatre.ie  
#B100dySunday #Abbey2020



# CROKE PARK

—SUNDAY 21 NOVEMBER, 1920

NAME	WHERE THEY FELL
<b>JEROME O'LEARY</b> AGE: 10	BEHIND THE CANAL END GOAL.
<b>JAMES BURKE</b> AGE: 44	WHERE THE CUSACK STAND MEETS THE HILL.
<b>MICHAEL FEERY</b> AGE: 40	BY THE ALI TUNNEL.
<b>JAMES MATTHEWS</b> AGE: 48	WHERE THE CUSACK STAND MEETS THE HILL.
<b>THOMAS RYAN</b> AGE: 27	ON THE PITCH IN FRONT OF GATE 43.
<b>WILLIAM (PERRY) ROBINSON</b> AGE: 11	ON THE CURVE BETWEEN THE CANAL AND HOGAN STANDS.
<b>JOE TRAYNOR</b> AGE: 20	BY THE CANAL BEHIND THE CUSACK STAND.
<b>JANE BOYLE</b> AGE: 28	IN THE FRONT ROW OF THE CUSACK STAND ON THE HALFWAY LINE.
<b>MICHAEL HOGAN</b> AGE: 24	ON THE PITCH IN FRONT OF GATE 43.
<b>TOM HOGAN</b> AGE: 19	WHERE THE CUSACK STAND MEETS THE HILL.
<b>JOHN WILLIAM (BILLY) SCOTT</b> AGE: 14	BEHIND THE CANAL END GOAL.
<b>DANIEL CARROLL</b> AGE: 30	ON THE CANAL BRIDGE OUTSIDE THE STADIUM.
<b>PATRICK O'DOWD</b> AGE: 57	ON THE LOWER TIER OF THE CUSACK STAND ON THE HALFWAY LINE.
<b>JAMES TEEHAN</b> AGE: 26	WHERE THE CUSACK STAND MEETS THE HILL.



# COMPANY

IN ORDER OF APPEARANCE

NAME OF PERSON	WRITER	DIRECTOR	PERFORMER
Jerome O'Leary	Barbara Bergin	Ronan Phelan	Jake Verrecchia
James Burke	Thomas Kilroy	Stephen Rea	Laurence Kinlan
Michael Feery	Colin Murphy	Eoghan Carrick	Marty Rea
James Matthews	Tracy Martin	Sarah Jane Scaife	Bryan Burroughs
Thomas Ryan	Billy Roche	Raymond Keane	Moe Dunford
William (Perry) Robinson	Lynda Radley	Dan Colley	Jack Galvin
Joe Traynor	Jimmy Murphy	Veronica Coburn	Callan Cummins
Jane Boyle	Deirdre Kinahan	Jo Mangan	Caitríona Ennis
Michael Hogan	Paul Howard	Ben Barnes	Frank Blake
Tom Hogan	Timmy Creed	Tom Creed	Alex Murphy
John William (Billy) Scott	Fionn Foley	Jeda de Brí	Ian O'Reilly
Daniel Carroll	Stephen Brennan	Jane Brennan	Liam Heslin
Patrick O'Dowd	Jimmy Smallhorne	Emma Jordan	Steve Blount
James Teehan	Jo Egan	Maisie Lee	Shane O'Reilly

<b>Understudy</b>	Naoise Dunbar
<b>Introduction</b>	Mícheál Ó Muircheartaigh
<b><i>Minds Locked Shut</i></b>	
<b>written and performed by</b>	Christy Moore
<b>Costume Designer</b>	Catherine Fay
<b>Costume Supervisor</b>	Donna Geraghty
<b>Hair and Makeup</b>	Lorraine Brennan
<b>Consultant</b>	Michael Foley
<b>Voice Director</b>	Andrea Ainsworth
<b>Casting</b>	Sarah Jones
<b>Dramaturg</b>	Louise Stephens
<b>Producer</b>	Craig Flaherty
<b>Producer</b>	Jen Coppinger
<b>Producing Assistant</b>	David Doyle
<b>Production Manager</b>	Andy Keogh
<b>Company Manager</b>	Danny Erskine
<b>Company Stage Manager</b>	Roxzan Bowes
<b>Stage Managers</b>	Orla Burke Bronagh Doherty Tara Furlong Anne Kyle Leo McKenna Zoë Reynolds
<b>Sound Mixing</b>	Morgan Dunne and Derek Conaghy
<b>Additional music</b>	John McLoughlin Wayne Sheehy
<b>Props Master</b>	Eimer Murphy
<b>Props Assistant</b>	Adam O'Connell
<b>Marketing</b>	Fergus Hannigan
<b>Publicity</b>	Heather Maher
<b>Publicity</b>	Róisín McGann
<b>Publicity</b>	O'Doherty Communications
<b>Video Production</b>	Areaman
<b>Graphic Design</b>	ZOO.
<b>Photography</b>	Ros Kavanagh



## Special Thanks to

We would like to thank all of the families who have been so supportive of this project: Breffni Burke, the Brennan Family, Terry Dignan, Liam Dinneen, Niall Feery, Mary Fitzgerald, Eric Fleming, Louise Hogan, Karina Leeson, Jimmy Lynch, Jane Maynard, Michael Nelson, James Norton, Richard Staveley, Josephine Weldon, Emma Wynne.

We would also like to thank Cian Murphy, Emma Kelly, Peter McKenna, Tony McGuinness and the Croke Park stadium team, Niamh McCoy and the GAA Museum, Aonghus Ó Muircheartaigh, Denice Ryan of Kilmallock GAA Limerick, Majella Doran of Oylegate Glenbrien GAA Wexford, Alan Ó'Riain of Templederry Kenyons GAA Tipperary, Joan Tobin Hurley of Grangemockler Ballyneale GAA Tipperary, Paul Jennings of O'Tooles GAA Dublin, Debbie Phillips of Naomh Olaf GAA Dublin, Laura MacNaughton at the O'Reilly Theatre, Andrew Martin of the Irish Newspaper Archive, Des Gunning, Conor Dodd, John Curtis, Niall Feery, Ann Strutt, Eric Fleming, Terry Fagan, Macdara Yeates, David Roper Nolan, Grace Healy, Freda Nic Giolla Chatháin, Susan Ní Chonghaile of Scoil Chaitríona, Synge Street Primary School, Stanhope Street Primary, Drimnagh Castle.

# DIRECTORS' NOTE

14 VOICES FROM THE BLOODIED  
FIELD BRINGS TOGETHER 14  
WRITERS, 14 DIRECTORS, AND  
14 ACTORS TO GIVE VOICE  
TO THE MEN, WOMAN, AND  
CHILDREN WHO WERE KILLED.

We are delighted to be working with the GAA on this historic commemorative project. Both the Abbey Theatre and the GAA are national organisations, where people come together to celebrate Ireland's culture. Now, in a special partnership, we come together to mark the 100th anniversary of Bloody Sunday with a broadcast from Croke Park.

On 21 November 1920, people went to see a football match in Croke Park, and 14 of them never came home. *14 Voices From The Bloodied Field* brings together 14 writers, 14 directors, and 14 actors to give voice to the men, woman, and children who were killed. These short pieces – each fourteen minutes long – were originally commissioned to play simultaneously in GAA clubs throughout the country, bringing these fourteen lives together again for the short duration of their performance. They are imaginative leaps into the world of these people, brought to life from the little we know of them through the work of these extraordinary artists.

The fallen, Jane Boyle, James Burke, Daniel Carroll, Michael Feery, Tom Hogan, Michael Hogan, James Matthews, Patrick O'Dowd, Jerome O'Leary, William (Perry) Robinson, Thomas Ryan, John William (Billy) Scott, James Teehan and Joe Traynor need to be remembered.

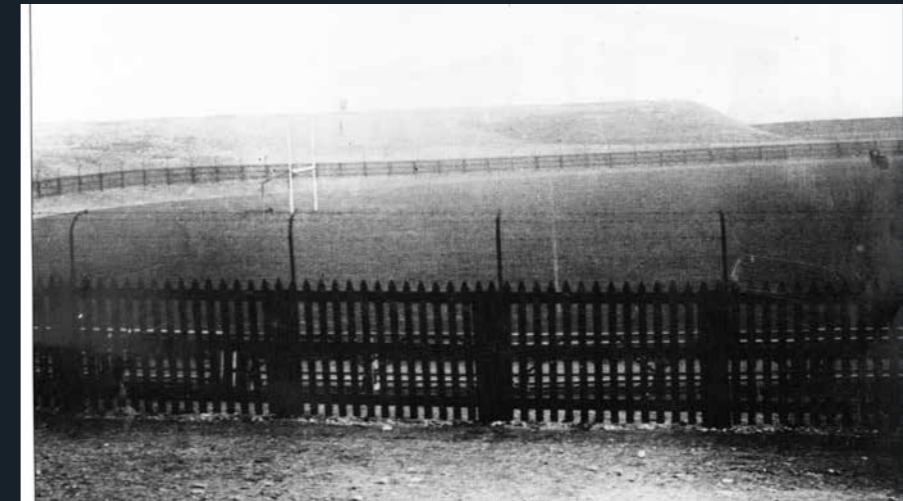
In the theatre community, we physically come together to create and share our work. The necessary preventative measures, in place to stop the spread of COVID-19, have, certainly, hindered this process at the Abbey Theatre, but we have used all our powers to find ways to create opportunities to hear and share Ireland's artistic voice.

We do this, because even though we are in the midst of a global pandemic, there are important stories to tell, moments to mark, and people to remember.

We would like to thank all the families of the victims who have been so supportive of this project. We would also like to thank our partners, the GAA, our funders, the Arts Council and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, our supporters Bank of America, and of course all of the artists and the staff of the Abbey Theatre.

**GRAHAM MCLAREN & NEIL MURRAY**

Directors of the Abbey Theatre



VIEW LOOKING TOWARDS HILL 16 ON THE DAY AFTER BLOODY SUNDAY, 1920. IMAGE COURTESY THE GAA MUSEUM.

# “THESE PEOPLE ARE US. WE ARE THEM.”

## NOTE BY : **MICHAEL FOLEY**

On the morning of Sunday, November 21, 1920, the sun shone over Dublin city, scattering light like glitter on the canal waters near Jane Boyle's house on Lennox Street in Portobello. Light seeped into the narrow streets and alleys of the inner city, illuminating the darkness of the tenement buildings and cottages where Michael Feery, James Mathews, Patrick O'Dowd and 11-year-old William Robinson slept.

It brightened kitchens in Dolphin's Barn, Stoneybatter, Windy Arbour and Ballymount where Tom Hogan, Tom Ryan, James Burke and Joseph Traynor talked about going to a football game between Dublin and Tipperary that afternoon. It warmed a day already filled with the excitement of a match for 10-year-old Jerome O'Leary and 14-year-old John William Scott. It got James Teehan and Daniel Carroll thinking whether a day in Croke Park at the match was a better option than work.

It peeped around curtains in hotel rooms and houses where Michael Hogan and members of the Tipperary team were thinking only of Croke Park and Dublin. And at nine o'clock that morning it glinted against the roof of St Andrew's Church near Upper Mount Street, where the Dublin goalkeeper Johnny McDonnell had joined a group of IRA men moving quickly to a house nearby, to kill a pair of spies.

By mid-morning word was spreading of 15 British agents killed and mortally wounded in their own beds. Families flocked to Dublin Castle seeking refuge. One officer killed himself in his quarters thinking he had let slip the address of one victim to someone, some time. The city was shut down. The brutal unfolding of the Irish War of Independence over the previous 22 months had revealed one simple truth: atrocity would be met by reprisal. It was never of a question of what might happen next, but where.

By the end of the afternoon, 14 people lay dead and mortally wounded on the field and banks around Croke Park, and on the street outside. Police sent to the ground to perform a search operation had taken positions on a bridge outside the ground and poured over the walls, firing at will.

The shooting lasted 90 seconds. William Robinson was shot from a tree. Jerome O'Leary was struck in the head while sitting on a wall. Jane Boyle's hand slipped from her fiance's arm as they tried to escape the firing. She was lost beneath the stampeding crowd, shot in the back.

Tom Hogan was struck in the shoulder and died five days later. John William Scott was killed by a ricocheting bullet. James Teehan and James Burke died near an exit. James Mathews died trying to climb a wall to safety. Patrick O'Dowd was shot helping others over the wall.

Daniel Carroll was shot on the street outside Croke Park. Michael Feery bled to death on the bridge. Joseph Traynor slumped over a wall, shot twice in the back. Michael Hogan, the Tipperary player, died while crawling towards the edge of the field, seeking to hide among the crowd. Tom Ryan was shot whispering a prayer in his ear. Years later Monsignor Maurice Browne, a childhood friend of Michael Hogan's reached back to Virgil's account of the sacking of Troy when recalling the scene he witnessed at Croke Park. "Everywhere is relentless grief," he wrote. "Everywhere panic and countless shapes of death."

The Croke Park dead were buried the following week, their stories lost with them. The events of Bloody Sunday in Dublin were distilled down the years to numbers and dates and street names and places. But the killings that day dropped into people's lives like stones in a pond, rippling through generations for a century.

Families were broken by Bloody Sunday. Lives were changed irrevocably. The impact of Bloody Sunday on a young nation was also significant. Bloody Sunday gave the GAA a place in the story of the struggle for independence that could be parlayed into emotional and political power in the new Free State. As a result, the Bloody Sunday killings were often reduced to a political tool. The stories of the 14 were sandpapered out and forgotten in place of a simpler narrative. Even the blood and bones of Michael Hogan's life, the massacre's single image for nearly a century, was overtaken by the bricks and steel of a stand in his honour.

Burying those stories was equivalent to burying a national trauma. The stories of the victims act now like social parables, liberating us from the old loose, black-and-white telling of what happened at Croke Park and granting us access to shades of grey ignored for too long. Revisiting Bloody Sunday a hundred years later through the fresh prism of their lives is a profound moment in our understanding of what happened, and why this tragic event still resonates so strongly for the GAA and the wider nation itself.

The union of the Abbey Theatre and the GAA in this project to deepen that understanding also represents a special moment in their parallel histories. The same energy that fuelled the founding of the GAA in 1884 as part of a landmark cultural revival drove playwrights and authors to crystallise Ireland's ancient and evolving modern identity through their writing in the following decade. Twenty years after the GAA's formation, the Abbey Theatre gave those ideas a new home.

Now they join together to tell 14 stories, harnessing the fundamental power of theatre and the performing arts to create avenues to a new truth about the events of Bloody Sunday. Bringing the lives of the dead to the stage through Fourteen Voices from the Bloodied Field gives voice to people left silent for too long, amplifying what is important and what has been forgotten.

Knowing that among the 14 died lay three children and a woman due to be married, an ex-British army serviceman and four IRA volunteers, business people, labourers and others still figuring their way in life illustrates the complex tangle of historical politics and normal daily life that brought everyone to Croke Park that day. It makes them real. It makes Bloody Sunday real.

We are all joined to the victims across a hundred years by the simplest, most fundamental things: love of people and places, the same thrill of going to an event that lifts us away from the mundanity of ordinary life. We know their grief. We feel compassion for those left behind. These people are us. We are them. Their gift to us a century later is their story.

Our duty of care to them now is to watch and listen, and always remember.

### **MICHAEL FOLEY**

Author of The Bloodied Field

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