

The Boy – Play Two, The God and his Daughter by Marina Carr

Audio Description Introduction for the evening performance in the Abbey Theatre Saturday 18th October 2025, at 7pm

Welcome to this introduction to **The Boy – Part Two, The God and his Daughter** by **Marina Carr**, the second instalment of this two-play theatrical event. The play is directed by **Caitríona McLaughlin**. Set Design is by **Cordelia Chisholm**, with Costume Design by **Catherine Fay**, and Lighting Design by **Jane Cox**. The Composition and Sound Design is by **Carl Kennedy**. Video Design is by Dick Straker. Hair and Make-up is by **Leonard Daly**. The Movement Director and Choreographer is **Stephen Moynihan**, and the Voice Director is **Andrea Ainsworth**.

This performance runs for approximately two hours and twenty-five minutes, including one fifteen-minute interval. This performance uses full blackouts. The content and themes in this production drawn from ancient Greek drama, include murder, sexual violence, child abuse, incest, child sacrifice, infanticide, and suicide.

ABOUT THE PLAY

The Boy: A Two-Play Theatrical Event explores the timeless themes of power, legacy, family, and love. It features two new plays that can be enjoyed separately or experienced back-to-back for the full, epic story on Ireland's national stage. **Play Two, The God and his Daughter**, explores the consequences of Oedipus's life that continue into the next generation.

Inspired by Sophocles' Theban plays, **Oedipus Rex**, **Oedipus at Colonus**, and **Antigone**, this exciting theatrical event continues Carr's vivid conversation with the foundations of modern drama.

ABOUT THE SET

Like the set of Play One, the stage is stark and minimalist, with the same dark walls to the left and right, and three open doorways in each. The back wall of the theatre is covered by a pale canvas scrim and, at times, a thick black felt curtain to make the stage feel even more enclosed.

There is a giant plastic curtain running along a track at the back of the stage and at the front, onto which images are projected, like billowing smoke and buzzing flies, when sickness, pestilence, and famine spread across the land.

The stage floor is covered in dull, grey-black material. In a change from the first play, the centre of the stage is now a roughly hewn raised platform 20 centimetres tall, with Greek lettering inscribed across the surface facing us. Tufts of scutch grass sprout here and there, and gravel and dust collect at the edges of the platform. A gnarled, leafless olive tree stands against the horizon.

Later, the smooth plinth returns, with a rectangular pit at its centre, and filled with brown soil. Later still, the long dining table and see-through chairs return, but no fruit bowls and wine carafes are left out this time.

The limestone suspended ceiling is above, with the God's Eye View camera filming the actions of the humans and projecting them onto its underside.

ABOUT THE CAST AND COSTUMES

As before, the first characters we encounter are Oedipus and the Shee.

Oedipus, played by **Frank Blake**, is much more dishevelled. His fair hair is ruffled and dirty. He wears a cream linen shirt and trousers, with a rough linen waistcoat over it, all caked in dust. His face is bloodied, with a bandage wrapped over his eyes around his head, and dark glasses placed over it. His left ankle is still bandaged and bloody, and he carries a walking stick.

The Shee, played by **Olwyn Fouéré**, returns in the same linen shirt dress buttoned from her collarbone to just above the knee, open from there to the floor. The black dress fades to grey at the six inches above the hem, sleeves buttoned at the cuff, belt cinching at the waist. The Shee still carries her black leather folio case.

Jocasta, played by **Eileen Walsh**, remains in shadows at first, later returning in a pink linen blouse and cream pants, with a brown leather saddle bag slung across her torso.

They are joined by **Antigone**, played by **Éilish McLaughlin**, daughter of Oedipus and Jocasta. A tall young woman, in her late teens, her long brown hair hangs down her back, save for the top part which is pulled into a tight bun. Her eyes are a piercing blue. She wears khaki clothes: a vest frayed at the edges, with a brown vest underneath, and wrinkled linen trousers. Antigone carries a canvas satchel with supplies for her and her father. There is a large wine-coloured birthmark on her upper left arm. She later appears in a black linen vest and trousers, with a thick brown leather belt around her waist.

A **Farmer**, played by **Seán Fox**, comes upon Oedipus in the wilderness. A man in his thirties, with brown hair and a scruffy beard, he wears brown trousers and a brown linen waistcoat, with a brown and rusty orange check shirt, its sleeves rolled up to the elbow.

Theseus, King of Colonus, is played by **Abdelaziz Sanusi**. Also in his thirties, his skin is golden brown, and eyes dark brown. His head is closely shaved, and his black moustache and beard neatly trimmed. He wears a long coat, to the knees, in grey pinstripe edged with gold brocade, with grey trousers. Under this he wears a golden orange linen tunic.

Jocasta's brother, **Creon**, played by **Seán Mahon**, returns in the navy trousers, and a matching tunic coat and overcoat, with a teal shirt underneath.

Chrysippus continues to walk the land. The boy, thin, with long red hair down to his waist, wears the same simple sleeveless knitted top over a cotton shirt and trousers. Though many years have passed, he has not aged beyond his ten years. The role of Chrysippus is shared by **Noah Behan** and **Harley Cullen Walsh**.

The Sphinx, played by **Catherine Walsh**, also returns, in her stiff cape of pleated black netting, heavy leather jacket and trousers, chainmail breastplate, and long, scaly black leather tail. **The Moon**, played by **Amy Conroy**, returns in her glittering silver gown and shawl, carrying a round-bellied carafe of clear liquid as she traverses the sky, twinkling with every step.

Haimon, son of Creon, is played by **Eimhin Fitzgerald Doherty**. Betrothed to Antigone, Haimon is also in his late teens, a young, strong man, dressed in charcoal grey jacket and trousers, similar to the soldiers of Thebes. He wears a thick brown belt into which is tucked a dagger. His dark brown hair is softly curling and his eyes are blue, his face clean-shaven.

A **Woman**, played by **Zara Devlin**, is dressed simply in a black sleeveless smock dress. Her dark brown hair hangs to her shoulders. Her voice is low and calm, with a faint Donegal lilt.

The last new character to greet us is the **Queen of the Furies**, played by **Jane Brennan**. An older woman, in her seventies, her short white hair is slicked back, her eyes made up with smoky eyeshadow, and lips tinted with red lipstick. The Queen wears a black floor-length gown with a high collar, and latticework across the chest. Around her shoulders and behind her neck is a collar of black feathers, like raven's feathers, with a greeny-blue sheen to them. She also wears long black opera gloves. Her sole adornment is a necklace that appears to be made of human teeth.

Soldiers in Thebes return, in their navy heavy duty cotton shirts and trousers, with peaked caps, standing at attention. Grieving women of Thebes form a procession in black dresses, and long black veils draped over their heads covering them to their ankles.

That concludes the audio description introduction to **The Boy: Play Two, The God and his Daughter**. It was prepared by me, **Bríd Ní Ghruagáin**, who will also provide audio description for this performance. Audio description at the Abbey Theatre is supported by Arts & Disability Ireland, and The Arts Council. For updates about audio described and captioned performances, text **ACCESSARTS** to **51444** or head to **www.adiarts.ie** for more information.

Thank you. Go raibh maith agaibh.

