

Ceann Toirc Calling



It is new strung and
it shall be heard

The Pageant - a story of the story



This is a story. Like a dream within a dream, created from memories & imagination.

Feabhra 2013

The other day I went looking for a folder and paper clippings that I had put away in a box at home some good few years ago. My immediate thoughts before I commenced my search was that on finding the appropriate material I would prepare it to be posted on my website, there and then or maybe at some later stage. Preparations achieved I'd go for a few celebratory pints in downtown Kanturk where I might meet someone for a bit of good old idle chat with the few scoops. That was the plan.

I didn't find what I had set out to. However, during my trawl through the old biscuit tins and cardboard boxes I came across a small programme for an event that was held in Kanturk almost 50 years ago. While I was browsing through it, beautiful clear memories generated and I could recall being at it, with my mother, and we were seated up near the front on the left hand side of the Edel Quinn Hall, a fair bit beyond 'Edel Quinn's painting'. Seated just near the doorway that leads to the kitchen, a kitchen I spent happy times in as a youngster: enjoying cakes, sandwiches, buns, homemade brown bread, scones & currant cake, tarts, flans, milk, tea & lemonade on occasion. Neighbours Chrissie & her sister-in-law Sheila Brosnan oftentimes treated me there as did several others of the voluntary kitchen help.

The year was 1966. The day I'm not certain but it was either monday or tuesday, April

18th or 19th. My mother was 45 years old and I was 8 and a bit.



The Souvenir Programme tells us that the Pageant – *Seven Men – Seven Days – Seachtar Fear – Seacht La* by Bryan MacMahon – in Honour of the Easter Rising was being staged on both nights at 8.30 p.m. The event was organised by a group who called themselves Coiste Comortha 1916, Ceanntoir (1916 Commemoration Committee, Kanturk).



Initial browsing over I felt compelled to write some kind of a commentary on it. There's precious few around here now, who just for the sake of it, will venture into the past and talk about things like this over a few pints or a coffee in some nicely lit saloon bar or cafe. Perhaps if I wrote a few lines I could articulate and express the wonderful feelings which the programme was creating, clear and crisp youthful memories of almost half a century ago. So instead of going for the few pints I decided I'd sit down in front of the computer and try to write a little story about the story kinda thing. I began asking myself a lot of questions and was happy trying to come up with answers which were truthful and cool and which might be of interest to you the reader. So, right then, here goes.

The Coiste Comortha officers and committee members were drawn from a wide cross section of the local population:- clergy, teachers, bakers, printers, housewives, politicians, students, soldiers, shopkeepers and suchlike: all their names are listed on the back page of the pink coloured souvenir programme which sold at a tanner (a tanner was the nickname for sixpence (£SD) in those days) and on reading the seventy or so names on the programme clear images, faces, places and questions began flooding into my thoughts. Deadly! as we say around here. I was enjoying this mighty hue and review going on in the ceann. Bryan MacMahons Pageant, Seachtar Fear - Seacht Lá was the chosen production and the Golden Jubilee of the Easter Rising was celebrated, in Kanturk, in the finest of style.

The President of the group was Very Rev. D. Canon O'Leary P.P. The curates of Kanturk RC parish at that time were Rev. D. O'Connell C.C. and Rev. P. O'Keane C.C. and were the joint Vice-Presidents. Mr. M.C. Tully the Postmaster was the Chairman with Mr. J. Murphy as Vice-chair. The Secretaries were Miss S. Sheehan & Mr. S. O'Mahony with Mrs. K. Noonan the Treasurer.

The Committee was made up of the following:- Comdt. E. O Donoghue, J. Twomey, F. Healy, Ds. Mulchinock, P.L.O'Sullivan, P. Burton, T.D., M.C.C., D. O'Sullivan, D. Hanrahan, N. O'Toole, M. Flavin, C. Holland, T. Twohig, J. Brennan, B.A., S. O'Riordan, J.J. Brosnan, D. Fitzpatrick, Mrs. V. Lenahan, Mrs. N. O'Reilly, Mrs. K. Moynihan, J. O'Callaghan, E.M. McSweeney., B.A., J. Lawlor, P. Smith, P. Breen, E. Murphy, M. Breen, G. Kelleher, B.A., D. McAuliffe, N.T., P. O'Sullivan, N.T.

Several of those mentioned are no longer with us. Tá siad ar slí na firinne. Reading their names brought all sorts of memories; pictures, stories and sounds, exactly that which leads one on a sojourn down the byeways and highways of memory lane – dul siar botharín na smaointe, mar a deirtear. Not knowing where the thoughts will lead to is one of the great benefits of coming across pieces like this souvenir programme: pieces of a community & personal jigsaw puzzle created in the past but firmly breathing in the present, foddering in the mind for further reference, investigation, relevance, confusion, dementia perhaps or deletion. Several of those involved are still hale and hearty. The dedication of Coiste Comortha 1916 Ceanntoirc in producing MacMahons work at such a sacred time in our countrys history continues to gently pour gigantic globules of positive energy on us. 'twas meant to be. 'twas meant to be I'm saying to myself.

Was this the stage of life when James Connolly and Thomas Clarke became two of my greatest heros of all time? Was this the stage in my early development where I began thinking for myself that equality and fair play made perfect sense? and was, in modern parlance, cool.

I felt quite happy asking myself these questions while all the time thinking, in the back of my mind of those lovely creamy pints I was missing down town and at the same time enjoying being the 8 and bit year old at the Edel Quinn and interrogating memories from way back then and mixing them with life experiences and the 'now'. My status around that time was one of junior schoolboy, altarboy and Legion of Mary member - a lot on for a garsoon don't you think?

Drama has magical charm and works in mysterious ways. Delighting with my discovery of the programme I had a closer look and did just that with a nice cup of freshly brewed tea. Many of the older Committee members would have lived during the Rising and subsequent troubles indeed some of them took part in the fighting during the War of Independence. A mobilisation of the Kanturk Company was actually held on Easter Sunday morning, 1916, at Barleyhill townland, near Newmarket, for a distribution of arms, but, in the meantime, the countermanding order from General Eoin McNeill, Chief of Staff of the Irish Volunteers had been received re cancellation of parades throughout the country. Others in the Coiste would have lifelong association with the Republican Movement. The vast majority of the committee members were active in several community groups and initiatives during their lifetimes and most are well regarded and remembered as very valuable community assets as the truth will clearly testify. A broad cross section of local people strutting their stuff onstage in celebration of their shared heritage. Under the one roof, under the one banner, united one and all, just as it should be: this was it. The 8 year old me was entranced with the whole thing, so much so that I now know that it played a very significant part in the shaping of my beliefs for many years to come and in the words of a dear departed friend, John Martin Murphy, "I kid you not". It is very clear to me why I was entranced by the experience and I might elaborate more on that at another stage suffice to say for now that I got a deadly kick out of the production and am delighted to get this opportunity to revisit it and try and rationalize it in one form or other.

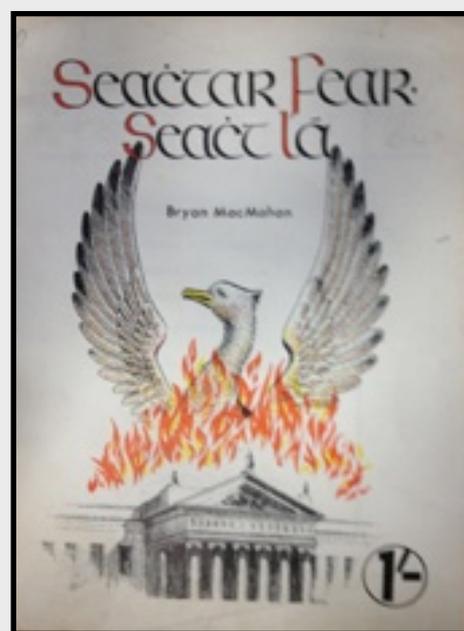
The Golden Jubilee Celebrations of the 1916 Easter Rising were being held throughout the land and overseas. Plays & Pageants, new stamp collections and particularly TV dramas and documentaries were main features that Easter of 1966. RTE TAM surveys of the time explain that just over half of Irish Households had television sets. The fledgling broadcaster RTE, born again in 1963, was stretched to its limits to try and cover the Jubilee in a manner that would be respected and applauded. Its worthy of note to remember that a fair share of those involved in the Rising and a short while later the War of Independence were still alive in the mid '60's and would be in the perfect commentary position to judge RTE on their television and radio re-enactment performances of Easter Week

We were now able to watch RTE at home because the oldman, dad, brought a brand spanking new 25 inch Sierra from Cork sometime in 1966. Prior to that we watched what television we saw out on the street in O'Brien Street, Kanturk where Christy Kelleher provided viewers with a television inside the shop window which could be watched and heard from outside on the street. I tell myself that on one occasion I was watching something when my sister Josephine pulled me out of the crowd (*when you were small you could creep in between the adults and being just about the right height above the windowsill you'd have a fine comfortable viewing space*). She was all excited cause "*daddy had got (our first) a television set that day in Cork*". We broke all known records for the journey home from Kellehers and around a week later when Roland Linehan, had taken it out of its box, wired the two pin plug, inserted the rabbits ears antennae arrangement which sat atop of the set and adjusted the tuning and then volume, contrast and bass/treble controls we were allowed to look at it, only when it was on of course and that included the test signal.

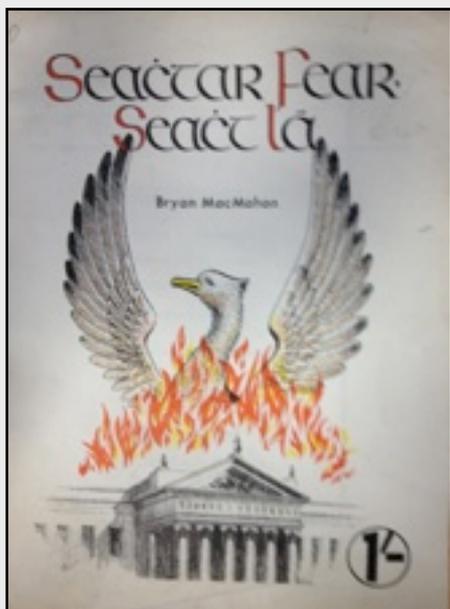
You could look at that too in bewilderment and make up all sorts of programmes in your head as to what you thought it represented. Funny when you look back at it with a more informed and enhanced appreciation of the RTE television test signal. Wicked-serious though when an 8 year old waiting for Daithi Lacha or Blaithin or F-Troop or some other wondrous programme to appear. The test signal doesn't get half enough credit really for what it might have been responsible for! How easy then it was to get hooked into the television racket with only one available channel. Nowadays its a multichannel global cancer on society because it has wormed its way into practically every space imaginable. TV boy. The way to go. Sure tis all the rage everywhere. Don't you know that one thousand and one cleaned a big big carpet for less than half a crown? The subliminal advertising and brainwashing weren't any cause for concern in those days. Rin Tin Tin was a good dog, a dog that every good home should have. Speedy Gonzalez made it clear for youngsters that Mexicans couldn't speak the English language very well, Mexican mice that is of course. Napolen Solo and Illya Kuryakin would always get the bad guys who were invariably from Russia or Eastern Germany or some other 'Godless place'.

Scrapbook and other projects at school helped youngsters like myself to get a early "official" taste of the great Rebellion that took place in Ireland in the time of our fathers and grandfathers. To honour our past, and those who fought and gave their lives for our freedom, the freedom of the people of this country to live the lives of their own choosing, without outside interference. Equal freedom, thats what the Proclamation was about? Sinn Féin. The Rights of Man, Irish-style. The Pageant was just another name for it. Thats what the buzz was in Easter 1966 even for an 8 and a bit year old like myself.

Brian MacMahons Pageant, Seachtar Fear, Seacht Lá, was commissioned by the Gaelic Athletic Association and was staged in Croke Park on St. Patricks Day, 1966 and on March 18th & 19th as well. It was also performed in Casement Park in Belfast during Easter Week 1966. The cast in Croke Park numbered nearly 400 participants. In McMahons pageant the structure of the narrative was that of the young modern Irish person asking questions of the executed 1916 leaders. It is important to bear in mind here that, the Government of the day under the leadership of an Taoiseach Seán Lemass and Presidency of Eamonn de Valera, was eager to get as much international attention on the celebrations happening in Ireland as they could and by celebration of the Rising, showcase to the world, especially the American & European market places, that Ireland had moved on in more ways than one as a Independent Statelet. The commissioned documentaries and plays and pageants were, on one front perhaps, an attempt to shake off romantic images of the bravery, valour and heroic fight for Irish independence seen now by many in the new age to be somewhat out of place; out of context in the modern era. The recent IRA border campaign and deaths of a number of Active Service Volunteers had aroused great Nationalist feeling throughout the land and beyond. On another front, to show that Revolutionary Militant Ireland was being celebrated and not forgotten and Fianna Fail as leaders of the country weren't going to shirk or falter on that account during their watch. On yet another front, the Rising had now been sold and it was time to move on and take our place in the fast changing international rat race that was well and truly developed globally like which side in the Cold War were we most likely to pitch our tents? Would England, God forbid, win the World Cup? Who would Ireland cheer for in the competition?



What now could we do for our country? Not what our country can do for us. Expatriate John Fitzgerald Kennedy made sure we understood that before he became a Martyred Knight of the Democratic Brotherhood. How could we move on as a country without bringing the violence of the past into each and every debate that developed on a weekly basis due primarily to better propaganda channels like television, radio and a embryo-tic multimedia system? A system ready, willing and able to drive a materialistic & globalist propaganda machine to more profitable pastures? These were pertinent questions of the time, lest we forget, made possible by the 'propaganda thinktank' and the growing acceptance of its ethos. Multimedia was the new voice as well as being the new vice.



Meantime back in the Duhallow capital, the Pageant Production team was busy rehearsing for their adaptation of MacMahons work. The caste was chosen and outside of the main players it involved a choir from Scoil Mhuire, as well as dancers and the Kanturk Boys Club Brass and Reed Band. Several youngsters took part as props and it is remembered by that the hall was full to capacity on both nights with scores going twice to see the production.

It was a great community undertaking and one that helped bring two generations together in the understanding of our story, the understanding of ourselves, the understanding of Nationhood, the ideals of the Nationstate. The old and the new were now rising like the Phoenix from the ashes of the past soaring in flames into the future, a better freer more inclusive future for everyone.

It will be blantly clear to you at this stage of the story, gentle reader, that I'm pretty amateurish at the writing game. I have purposely steered away from asking any of those who were involved with the Kanturk Production for their views and comments. I may well do so on another occasion. I did call though, to Fatima in Strand Street, Kanturk for advice. There was no one home at the time (I had at that stage finished my cup of tea, a day earlier and was enroute for those creamy pints I spoke of above). For the record though I believe it of the utmost importance that we, the Irish Nation, have a closer look into our hearts and minds and try to understand what commemoration is all about, the lifelong effects that ceremonial remembrance can have on us and most importantly how truthful discernment, not party political agendas or self interest, can best benefit us going into the future.

What is needed, in my strong opinion, is a serious concerted effort by all to search for the truth, the whole truth and nothing but the truth. Revisionism my backside. Tell the story as it was told to us by those who lived through it. Take on the propagandists at their own game. Think Phoenix. The Centenary of the Rising is only around the corner so to speak. Interesting times ahead, no doubt, and how our Government will choose to celebrate the Centenary will be watched carefully by many. The Decade of Commemorations its officially called. A helluva lot has happened on this Island since 1966. One wonders how we will show the world our past in this modern age, the fight for freedom 100 hundred years ago is still the same fight no matter how it will be shown in 2016?. Will the centenary bear any resemblance at all to how we showed the perceptions of ourselves to be, nearly 50 years ago? And theres a good chance, perhaps and even money chance, some would dearly hope it a true chance, 100 years on, that Easter Lillies and Shamrocks be replaced or perhaps incorporated with Red Poppies – a symbol of freedom for small Nations. Small Nationsmorryeaghand thats small with a small 's'

And now to conclude and to finish these lines, the final stage for now at least, is to bring a small flavour of the genius of Bryan McMahon, brought to us via An Coise Comhartha Ceanntoirc, into the fray. A short jaunt to the Kerry County Library in Tralee enabled me to get a copy of the original Pageant text and it afforded me a better feeling for the Coiste presentation. I've included some of Bryan McMahons Script for the Seachtar Fear Seacht Lá Croke Park & Casement Park staging of the Pageant with notes from the GAA President of the time as well as the foreward by an tUachtarán Eamonn de Valera and commentary by Máiread M. Nic Pearais.

These plus the casts of the Kanturk and Croke/Casement Park Pageants are listed below. Images of the Boys Club Band show several members playing and marching in town many of whom were included in the programme credits. The photos of the Band, F.C.A, & Edel Quinn Hall are from Michael O Sullivan's Collection of his fathers images, a huge number of which Michael made available to the Community last year. Thanks Michael and thanks Pageant Programme. You've greatly enhanced the past few days of my life and made them really enjoyable.

The Caste - Kanturk

Padraig H. Pearse was played by Michael Tully. **Thomas J. Clarke**, played by Tadg Browne, **Joseph Mary Plunkett** by Dermot Deady and the piper **Eamonn Ceannt** was played by Patrick Sheehan. John McAuliffe played **Sean MacDiarmada** and John F. O Connor played **Thomás MacDonagh**. National School teacher Dion McAuliffe played an injured **James Connolly**, **Countess Markievicz** was played by Sorcha Ní Shiocháin while Pierce O Shea played the part of a young man and Marie Keating the part of a young woman.

Heralds:- James Collins, John O Shea, Paul O Shea and Declan Considine **Monks:-** Margaret O Keeffe, Mary Linehan, Julia O Callaghan, Mary O Toole & Margaret Breen.

Air Hostesses: Joan Kiely, Catherine Fitzpatrick and Margaret Browne.

Fenians, Sailors, Workers etc:- Jer Lehane, Patrick Gould, James Grimes, Ben O Riordan, Timothy Lynch, Dan O Neill, William Nagle, Brian Kelly, Tadg O Riordan, Charles O Connell, John Healy, Noel Howard, Jerry Hickey.

Dancers:- Margaret Horgan, Teresa O Callaghan, Lil Murphy, Sheila O Mullane, Breeda Daly, Mairead O Connor, Kathleen O Sullivan, Kathleen Duggan.

The Tricolour:- Rita Browne, Breda O Callaghan, Catherine Walsh, Rose Hartnett, Mary O Sullivan, Margaret O Keeffe, Abina Kelly, Elaine Lucey and Mary Forde.

The Choir:- Ina O Leary, Noreen McCormack, Mary Kiely, Margaret Lynch, Joan Nunan, Mary Thornton, Kathleen Browne, Ann O Toole, Ann Donnellan, Eileen Ahern, Teresa Manley, Mary Corbett, Teresa O Sullivan, Marie O Shea, Florence McCormack, Breda McSweeney, Catherine Scanlan, Margaret Thornton, Catherine O Reilly & Eileen McAuliffe.

At the Piano:- Mrs. Helen Kilbride I.T.C.I.

Kanturk Boys Club Brass Band conducted by John F. O Connor:-

P.McMahon, G.Cotter, J.Hayes, T.Hayes, M.O Connell, B.Kelly, T. Lynch, Dl. O Neill,
G. O Mahony, M. Cremin, C. O Sullivan, D. Breen, M. Geary, L.Bourke, W.Nagle, W. Cremin,
J. Kearns, P. O Sullivan, P. Sheehan, P. Mullane, J.Lehane, B. O Connor, J.Murphy, L. Dineen
C. O Donoghue,



Eamonn de Valeras foreword

Molaim Cumann Lúthchleas Gael faoin gcomóradh
seo ar Éirí Amach 1916, éacht dár stair ar ghlac comhaltáí
den Chumann páirt ann go dílis.

Ba ghlórmhar go deimhin é éacht an tseacht lá sin
agus ba laochmhar iad an Seachtar Fear a dtráchtar orthu
sa nGloár-réim seo. Mairfidh a gcuimhne choíche.

Go dtuga Dia go mbeidh Éire mar ba mhian leo í
bheith - Gaelach, aontaithe, sona, rathúil - thrí dhea-thoil
agus comhar idir gach cuid dá clann agus de thoradh
dúthracht na clainne uile ar mhaithe lena dtír dhúchais.

Eamonn de Valera.

The Provisional Government of the Irish Republic

To the people of Ireland. Proclamation Easter 1916

IRISHMEN AND IRISHWOMEN: In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood and through her open military organisations, the the Irish Volunteers and the Irish Citizen Army having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty: six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and its exaltation among the nations.

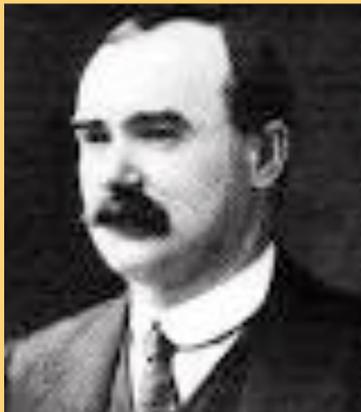
The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.



CONNOLLY



James Connolly

WE went out to break the connection between this country and the British Empire and to establish an Irish Republic.

We believe the call we then issued to the people of Ireland was a nobler call in a holier cause than any call issued to them during this war or having any connection with this war.

We succeeded in proving that Irishmen are ready to die endeavouring to win for Ireland those national rights which the British Government has been asking them to die for in Belgium. As long as that remains the case, the cause of Irish Freedom is safe.

Believing that the British Government has no right in Ireland, never had any right in Ireland, and never can have any right in Ireland, the presence in any one generation of Irishmen of even a respectable minority ready to die to affirm that truth, makes that Government forever a usurpation and a crime against human progress.

I personally thank God that I have lived to see the day when thousands of Irish men and boys, and hundreds of Irish women and girls, were ready to affirm that truth and attest it with their lives, if need be.

—James Connolly.

TOM CLARKE was symbolic of Ireland itself. From his earliest years he had dreamed of a free Ireland; as a boy he had planned and striven for the realisation of that dream; as a young man he had been flung into an English convict prison, where every effort was made to undermine his constitution or set him mad; sixteen years he had spent in an incessant duel with his gaolers, and at the end of it all he had come out more determined and courageous than ever.

He had lived down the years of national degeneracy, strong in the hope that one day the spark of patriotism would flash to a flame again, and now the realisation of his boyhood's dream was in sight, whatever might be his own fate. The flag of a free Ireland had been hoisted in Ireland's capital; it was guarded by Irish Volunteer soldiers, and he knew in his heart it would never be lowered again.

It was remarked that he had never been as gay as during Easter Week, and as I saw him test his weapon that night and take his place in the bearna baioil, I felt that the cause which held the allegiance of such a man as Tom Clarke would outlive and defeat the power that had failed to bend or break him.

It was characteristic of him to say, after his long life of toil and suffering in preparation for the fight that had seemingly ended in defeat: "This is the beginning. Our fight has saved Ireland. The soldiers of to-morrow will finish the task."

—Brian na Barban.



Thomas Clarke

Called from the shades of the past into this National atmosphere of Croke Park, seven men speak to the youth of this generation of what was and what might be. They, in their time, did not shirk the call to prove their devotion to an ideal in their own red blood and they shed it willingly in the belief that the seed they sowed would ripen in the hearts of the young men and women of future generations.

Even if our land were united and free, their "Not free merely" would point to the responsibilities that fall on us, their successors. Nationhood, distinct and separate, was the ideal that inspired them and all the leaders before them who made sacrifices for our country. The resort to arms was a means towards making that ideal attainable and it is attainable now if the seed has ripened in our own hearts.

Ireland speaks to you this evening to say that you, too, are of this company. Their ideal should still be your ideal. Patriotism such as theirs is your means. Let us, in this Golden Jubilee Year, seek their love of country in our own hearts and in our own everyday lives.

ALF Ó MUIRÍ,
Uachtarán C.L.G.



Alf Ó Muirí

IS aoibhinn liom go bhfuil Cumann Lúthchleas Gael ar intinn Glóir-Réim do theasbdint i bPáirc an Chrócaigh i n-omós don Iubhaile Órga de Éirí na Cásca, 1916. Do léigheas le h-áthas agus le mór-mheas an lámh-scribhinn a chum Brian Mac Mathúna don ócáid agus óm' chroidhe deirim comhghárdeas leis.

Guidhim rath ar an Glóir-Réim "Seachtar Fear : Seacht Lá" agus tá súil agam go spreagfaidh sé aos óg na tíre chun a bheith dlílis do chúis na saoirse agus do chúis an Ghaeleachais fé mar abhí óglaiigh na Cásca dlílis dóibh.

I have read with very great pleasure the script of the Pageant due to be shown in Croke Park in honour of the Golden Jubilee of the 1916 Rising. I congratulate the author, Bryan MacMahon, on his inspiring work. My two brothers were always very enthusiastic about producing pageants at St. Enda's. Pádraic wrote the scripts of a number of religious and historical pageants and Willie took a leading part in their production. I am certain that they both would have appreciated the fact that the seven signatories to the 1916 Proclamation (of whom Pádraic was one) would be commemorated fifty years after their death by this inspiring Pageant.

The Gaelic Athletic Association has earned the gratitude of us all by sponsoring this historic Pageant. I hope that its effect on all who will witness it, especially the young people, will be to instill in their hearts the firm resolve to work harder in the future for the achievement of that free and Gaelic nation envisaged by the men who died at Eastertide fifty years ago.

MAIRÉAD M. NIC PHARÁIS

1916 — 1966

Seachtar Fear : Seacht Lá

i bPáirc an Chrócaigh

DÉARDAOIN — MARCH 17

AOINE — MARCH 18

SATHARN — MARCH 19

AT 8 p.m. EACH EVENING

HOGAN AND NALLY STANDS—5/-



Casement Park

BÉAL FEIRSTE

DOMHNACH — MARCH 27

Seachtar Fear : Seacht Lá

SEVEN MEN : SEVEN DAYS

SCRIPT BY Bryan MacMahon
PRODUCED BY Martin Dempsey

CAST
IN ORDER OF APPEARANCE (VOCAL OR OTHERWISE)

AN ANNOUNCER	Pádraic O Raghallaigh
MILITARY COMMANDER	Brendan Sullivan
FIRST HERALD	Brendan Cauldwell
A YOUNG WOMAN OF IRELAND	Olivia Shanley
A YOUNG MAN OF IRELAND	Des Nealon
NARRATOR OVER-AND-ABOVE	Martin Dempsey
PADRAIC FEARSE	Niall Tóibín
CHILDREN OF IRELAND	Rinneógairí Inis Ealga
THOMAS CLARKE	Derek Young
JOSEPH MARY PLUNKETT	Gerry Sullivan
EAMONN CEANNT	Séamus O hÉili
SEAN Mac DIARMADA	Edward Byrne
THOMAS MacDONAGH	Ivan Hanley
JAMES CONNOLLY	Ronnie Walsh
BANDS	Artane Boys' Band, Black Raven Pipe Band, Emerald Girls' Pipe Band
CHOIR	Artane Boys' Choir

STAGE MANAGER : Monica Brophy
ASSISTANT STAGE MANAGERS : Brita Strong, Caroline Fitzgerald

WARDROBE : Ann Mulvey
MUSICAL ADVISER : Jimmy Banks
FANFARE ARRANGEMENTS : Pat King
LIGHTING : Breen Electrical Co. Ltd.
SOUND : Peter Hunt Ltd.

SOUND INSTALLATIONS : Standard Telephones and Cables Ltd.

Two hundred members of the Dublin G.A.A. Clubs and one hundred girls from the Camogie Association represent the following groups : the Fenians, the Workers, the Monks, the Heralds, the Volunteers, the Young Men and Young Women.

COMHALTAS CEOLTÓIRÍ ÉIREANN

Gabhann Cumann Lúthchleas Gael buíochas le Coiste Atha Cliath de Chomhaltas Ceoltóirí Éireann as ucht an Cheolchoirm ag caoga amhránaíche is ceoltóirí ó cheolbhaíche na tíre, goch tráthnóna ar 8 p.m.



Acknowledgements

I would like to thank Mike Inch of the Kerry County Library for his very kind assistance and co-operation.

Mick Sull.
for the snaps

Yourself
for reading the story

