The Play

The Characters
Billy Claven – a teenager with physical challenges who dreams of leaving Inishmaan. He is being raised by two foster aunts
Kate Osbourne – Billy’s foster aunt; co-owner of the general store
Eileen Osbourne – Billy’s foster aunt and Kate’s sister; co-owner of the general store
Johnnypateenmike – the island’s gossipmonger who barters news for groceries
Helen – a bold, foul-mouthed teenager who strikes fear in everyone on the island; Bartley’s elder sister
Bartley – a teenager who loves sweets and telescopes; Helen’s younger brother
Babbybobby – a local boatman and handyman who recently lost his wife to tuberculosis
Dr. McSharry – the town’s caring doctor
Mammy – a sharp-tongued, elderly woman trying to drink herself to death; mother of Johnnypateenmike

The Setting
On the island of Inishmaan in the Aran Islands off the western coast of Ireland. 1934

The Story
“Ireland mustn’t be such a bad place so if the Yanks want to come to Ireland to do their filming.”
Johnnypateenmike

Kate and Eileen are worried because Billy is late returning home for tea. Johnnypateenmike bursts into their store with news, including a reassurance that Billy was seen staring at a cow. Billy returns home in time to hear Johnnypateenmike reveal that the movie director Robert Flaherty is coming to the neighboring island of Inishmore to film a movie, and is seeking local actors. Johnnypateenmike demands eggs and bacon in return for his news, but is only offered a can of peas. He storms out of the store.

Helen angrily enters the store demanding that her brother, the indecisive Bartley, quickly choose his candy and head home. Helen and Bartley reveal to Billy that Babbybobby is taking them by boat to Inishmore in the morning to audition for the film. Billy decides that he, too, would like to be in the film, but is mocked by Helen for thinking he could be an actor.

Later that evening, Johnnypateenmike sees Babbybobby preparing his boat for a trip, and tries to discover where he is going. Babbybobby won’t reveal his plans, sending Johnnypateenmike away in anger. Billy appears and asks Babbybobby if he, too, can go with Helen and Bartley in the morning, but Babbybobby refuses. Billy shows Babbybobby a letter from Dr. McSharry, and he quickly relents, inviting Billy to go with them. A hidden Johnnypateenmike hears the conversation, and demands to see the letter … or else he’ll tell everyone on the island what he’s overheard. Babbybobby pins Johnnypateenmike to the ground and threatens to throw rocks at his head if tells anyone. Johnnypateenmike surrenders and runs away.

Dr. McSharry is examining Mammy McDougal, Johnnypateenmike’s mother, when he learns that he was brought to their home under false pretenses. Johnnypateenmike is desperate to know what was in the doctor’s letter and what is Billy’s affliction. Dr. McSharry assures Johnnypateenmike that there is nothing wrong with Billy. Dr. McSharry emphasizes that Mammy must give up drinking or it will kill her. However, Mammy is intent on drinking herself to death, and Johnnypateenmike is assisting her as much as possible.
At the store several days later, Kate and Eileen are upset and worried after Billy left for Inishmore without telling them. Johnnypateenmike arrives to inform them that Babbybobby has returned from Inishmore, but only with Helen and Bartley; Billy did not return. Babbybobby himself appears and tells them that Billy was taken to Hollywood to be screen-tested for a role in a film about a “cripple fella.” Babbybobby gives Eileen and Kate a letter from Billy, in which tells them he is seeking a better life in America.

In the store four months later, Helen and Bartley affirm that Babbybobby told everyone except Eileen and Kate that Billy is probably dead in Hollywood. After an argument, Helen asks Bartley if he wants to play a game of “England vs. Ireland.” Helen, playing England, breaks eggs over Bartley’s head. Covered in egg, Bartley grumbles that he was planning to wear his soiled sweater the following day to watch the local screening of “Man of Aran.”

Billy is then seen in Hollywood, wheezing and shivering alone in bed. He speaks to his dead mother, and says his final prayers.

In the church hall, Babbybobby, Mammy, Johnnypateenmike, Helen, Bartley, Eileen and Kate are watching a screening of “Man of Aran.” Johnnypateenmike blurts out that Billy has tuberculosis and is probably dead, shocking Eileen and Kate, and angering Babbybobby who asked Johnnypateenmike to keep it a secret. Babbybobby takes Johnnypateenmike out of the church to punish him. Mammy reveals that Billy’s tuberculosis diagnosis was in the letter he showed Babbybobby. Mammy leaves with Helen, and Billy is revealed to be behind the movie screen to a relieved Kate and Eileen. Bartley asks Billy if he forged the doctor’s letter in order to get Babbybobby to take him to Inishmore, and Billy affirms the deception. Billy describes his experience in Hollywood and tells them he won the role in the movie, but didn’t like it in America and decided to return home. Eileen scolds Billy for not writing and runs home to make tea, leaving Billy alone. Babbybobby returns, and Billy tells him that he didn’t actually get the role in the film because they liked “a blond lad from Ft. Lauderdale’ better. Billy apologizes for misleading him, but Babbybobby beats him for lying to him.

In the store later that evening, Dr. McSharry treats Billy for his wounds and checks his wheezing chest. Johnnypateenmike overhears the doctor telling Billy that he might have tuberculosis. After the doctor leaves, Billy asks Johnnypateenmike to tell him about his parents, and he tells Billy a story about the day his mother and father rowed away with bags of rocks in their boat. Johnnypateenmike says they killed themselves in order to get insurance money to pay for sickly Billy’s hospital care and medicine. Helen asks Billy about his time in Hollywood, and he asks her for a date to go walking. She laughs at him and leaves the store. Eileen and Kate close the shop, and a dejected Billy fills a burlap sack with cans of peas and is about to leave when Helen knocks on the door. She agrees to go on a walk with him and, before leaving, gives him a kiss on the cheek. Happily, he replaces the peas on the shelves. But turning down the oil lamp he has a violent coughing fit, revealing blood.
The History of the Play

*The Cripple of Inishmaan* premiered on December 12, 1996 at the Royal National Theatre in London. It was directed by Nicholas Hytner, and featured Rúaidhrí (pronounced Rory) Conroy as Billy, Anita Reeves as Kate, and Dearbhla Molloy as Eileen. It had its American premiere off-Broadway at The Public Theatre/New York Shakespeare Festival on April 7, 1998. It was directed by Jerry Zaks and again featured Conroy as Billy, Elizabeth Franz as Kate, Roberta Maxwell as Eileen, and Eileen Brennan as Mammy. *The Cripple of Inishmaan* made its Broadway debut on April 20, 2014 at the Cort Theatre. Directed by Michael Grandage, it featured Daniel Radcliffe as Billy.

The Author: Martin McDonagh


Born to Irish immigrant parents in London, McDonagh was never far from his Irish heritage. His father, a construction worker, and his housekeeper mother, returned to the rugged Irish coastal district of Connemara in Galway every summer, providing inspiration for many of his plays.

During his early teenage years McDonagh became a fan of actor Al Pacino’s films, and when he saved enough money to see Pacino onstage in London in David Mamet’s *American Buffalo*, he experienced his first professional play. Two years later, at age 16, he left school and announced his intention to be a writer.
He worked various jobs over the next ten years, and wrote many stories, mostly macabre tales based on folk legends. Eventually, he sent his stories to film producers, resulting in several being adapted into Australian radio plays. Gaining confidence, McDonagh wrote his first full-length play, *The Beauty Queen of Leenane*. After submitting it to numerous theatre companies and receiving many rejections, the play was produced at Druid Theatre in Galway, Ireland, opening in February of 1996. Receiving universal praise, the play had subsequent productions at The Royal Court in London’s West End, off Broadway at the Atlantic Theatre Company, and on Broadway in 1998. McDonagh became a sought-after playwright.

*The Beauty Queen of Leenane* was the first play in the “Leenane” trilogy, with includes *A Skull in Connemara* and *The Lonesome West*. These plays, along with his next three plays, *The Cripple of Inishmaan*, *The Lieutenant of Inishmore*, and *The Banshees of Inisheer*, were all set in Connemara and the Aran Islands were McDonagh’s father grew up, and where the family vacationed during the summer. While “Inisheer” was never produced, the other plays were all successful and have played London’s West End and on Broadway.

McDonagh is known for his intense, provocative, and darkly comedic stories. An assessment of his work in the New York Times in 1998 recognized that his plays are about “a darkly comic and violent world of misfits, grotesques and haunted lonely people. Their very distinctive language is at once recognizably Irish and yet hyperreal and unsentimental.” His characters’ interactions can be cruel, especially amongst family members, but the situation becomes comical in the extreme.

Moving away from plays and films set in Ireland, McDonagh shifted his focus to stories set in England or the United States. His most recent projects include the Broadway production of *The Behanding in Spokane* starring Christopher Walken, and his upcoming 2017 film, *Three Billboards Outside Ebbing, Missouri*, in which he wrote the screenplay and also directs Frances McDormand, Woody Harrelson, and Peter Dinklage. His older brother, John, is also a screenwriter, known for such films as *Ned Kelly* starring Heath Ledger, *The Guard* starring Brendon Gleeson and Don Cheadle, and *Calvary* also starring Gleeson.

McDonagh’s plays have been translated into over forty languages, and enjoy constant popularity in theatres across the United States. Patrick Lonergan writes that “His plays and films are often inconclusive or ambiguous: but rather than frustrating his audiences, those features explain why his work is so popular. I advance...that his openness to interpretation is the major reason why McDonagh’s work has so effortlessly crossed national and cultural boundaries, making him a truly global playwright.” PBD previously produced McDonagh’s *The Beauty Queen of Leenane* in 2011, directed by William Hayes.
The Big Ideas

Robert Flaherty and *Man of Aran*

“From Hollywood, California, in America they’re coming, led be a Yank be the name of Robert Flaherty, one of the most famous and richest Yanks there is.” Johnnypateenmike

The dramatic action of *The Cripple of Inishmaan* centers on the making of Robert Flaherty’s 1934 film *Man of Aran*. Flaherty (1884 – 1951) was a filmmaker interested in telling stories of people who lived in faraway, rugged locations. *Nanook of The North* (1922) set in northern Canada, and *Moana* (1926), set in the remote Pacific island of Samoa were enormous successes. Flaherty next set his sights on life in the windswept Aran Islands in Ireland. At first recognized as exciting documentary filmmaking, Flaherty’s work, though using real citizens in their natural habitat, was found to be staged and “directed.” His work is now regarded as “docufiction.”

In the film, a majority of the action and interaction was pre-arranged and manipulated. While the populace of the Aran Islands knew that Flaherty was staging the story, the outside world was unaware, and the movie became a worldwide success. To outside audiences, the movie was an insight into the treacherous life of a forgotten corner of the world. It wasn’t until 1978 when the documentary film by George Stoney, *Man of Aran, How the Myth was Made*, exposed the falsehoods of the film. While interviewing islanders and descendants of those connected to the filming, Stoney learned of Flaherty’s deceptions. Flaherty cast the main family from island locals, led by Colman King as the husband and fisherman, Maggie Dirrane as his wife and seaweed gatherer, and Michael Dillane as his son. Dillane’s mother at first refused Michael’s participation, but Flaherty persisted and offered all three “lead characters” the equivalent of $100 per week for the long shoot. Dillane’s mother relented.

Flaherty’s main theme was man vs. nature, and the “family’s” struggle to provide sustenance for themselves amidst the forces of a brutal ocean and a barren landscape. Filmed for two years starting in 1931, Flaherty and his crew set up a studio and equipment on Inishmore, the largest of the Aran Islands. After completing casting of local men to play fishermen, Flaherty determined that hunting shark would make for exciting storytelling. However, the Aran people hadn’t hunted for shark for over one hundred years. The filmmakers brought in Scottish fishermen and taught the “cast” their techniques. When the “Wife” gathers seaweed for fertilizer, which was an authentic custom, it was shown as a challenge against the brutal force of the ocean. However, the actual Aran tradition is to gather seaweed twice a month and only at low tide. Even the house used as the family home was built specifically for the shoot. In the book “The Innocent Eye: The Life of Robert J. Flaherty,” Flaherty recalls “looking back I should have been shot for what I asked these superb people to do for the film … for the enormous risks … and all for the sake of a keg of porter and five pound a piece.” Even the voices and sound effects were manufactured. The movie was filmed silently, and the dialogue and sound effects were dubbed in later.
Scholar Patricia Aufderheide wrote that “Flaherty had a powerful romantic belief in the purity of native cultures and he believed that his own culture was spiritually impoverished by comparison. But taken to the extreme this approach makes no attempt to capture reality but create a romanticized picture of it. “The tragedy is that, being a poet, with a poet's eye, Flaherty’s lie is greater, for he can make romance seem real.”

McDonagh’s characters believe that Hollywood filmmakers are in the islands to film a fictional story. Later, when they are shown the completed film in the church hall, the characters claim boredom, question its authenticity, and comment on the curious storyline: “It’s rare that off Ireland you get sharks. This is the first shark I’ve ever seen off Ireland.”

**The Aran Islands**

*From Connemara, or the Moher clifftop,*

*Where the land ends with a sheer drop,*

*You can see three stepping stones out of Europe.*

Seamus Haney

*The Evening Land*

The Aran Islands are rugged, barren islands in Galway Bay off the western coast of Ireland. The three inhabited islands are, from the west, Inishmore, the largest at 9 miles, Inishmaan, which is 3.5 miles in diameter, and Inisheer, which is 3 miles in diameter. The Aran Islands have been inhabited since ancient times, and contain forts thought to have been built in the 2nd century B.C. The islands’ population grew in the mid-17th century after Oliver Cromwell invaded Ireland in 1649. Forced to either convert to Protestantism or face death, many Catholics fled to the Aran Islands where monasteries and self-sustaining communities were established.
The Aran islanders survived by fishing and raising cattle and sheep. Soil for grazing and for potatoes and vegetables was created using abundant seaweed mixed with sand and soil scraped from crevices. There are no trees on the Aran Islands, so homes were built using stone and thatch. Miles of stacked stone walls have been used on the islands to delineate property, gardens, or paths for millennia.

The Irish language, sometimes referred to as Gaelic, is the predominate language on the islands, though English is now spoken by younger inhabitants. The islands are known as a bastion of native culture, preserving and maintaining time-honored Celtic traditions. Traditional music and dance are mainstays on the islands, and traditional clothing, especially the Aran sweater, signifies that sometimes the classic style is the most efficient for the climate. Fishing is still done in “curraghs,” small, long row boats that are constructed to withstand strong waves. Dry stone walls are still stacked using the same techniques that have been used for centuries, and soil for gardening is still made from seaweed. While long-established habits are practiced, modernity has arrived. Electricity came to the islands in the early 1970s, and is now supplemented with wind energy. Undersea cables from the mainland connect the islands’ inhabitants to the technology infrastructure, and a new desalinization plant on Inishmaan provides inhabitants with safe, clean drinking water. While ferries have connected the islands for decades, scheduled air service is now available. The flight from Inishmore to Inishmaan takes just three minutes, and is the shortest scheduled flight in the world.

‘Inish’ is the Gaelic word for island, with Inishmaan translating as ‘middle island,’ Inisheer as ‘east island,’ and Inishmore as ‘great island.’ The population on the islands has steadily decreased over the last century. In the early 1930s, when the play is set, the population of all three islands was approximately 2,100. In 2011 the overall population was 1,250. On Inishmaan alone the population was approximately 380 in 1934. Today it is approximately 160.

Getting to and from the Aran Islands, before ferry-service, was difficult. Four-person curraghs ferried people and goods from the mainland. Playwright John Millington Synge spent many summers on Inishmaan in the late 19th and early 20th centuries, inspired by the people and landscape to write some of his most popular plays, including Riders to the Sea, Playboy of the Western World, and The Well of the Saints. Here is an excerpt from his book, The Aran Islands, in which he recounts a particularly rough journey to Inishmaan:
“We set off. It was a four-oared curragh, and I was given the last seat so as to leave the stern for the man who was steering with an oar, worked at right angles to the others by an extra thole-pin in the stern gunnel.

When we had gone about a hundred yards they ran up a bit of a sail in the bow and the pace became extraordinarily rapid.

The shower had passed over and the wind had fallen, but large, magnificently brilliant waves were rolling down on us at right angles to our course.

Every instant the steersman whirled us round with a sudden stroke of his oar, the prow reared up and then fell into the next furrow with a crash, throwing up masses of spray. As it did so, the stern in its turn was thrown up, and both the steersman, who let go his oar and clung with both hands to the gunnel, and myself, were lifted high up above the sea.

The wave passed, we regained our course and rowed violently for a few yards, when the same manoeuvre had to be repeated. As we worked out into the sound we began to meet another class of waves, that could be seen for some distance towering above the rest. When one of these came in sight, the first effort was to get beyond its reach. The steersman began crying out in Gaelic "Siubhal, siubhal" ("Run, run"), and sometimes, when the mass was gliding towards us with horrible speed, his voice rose to a shriek. Then the rowers themselves took up the cry, and the curragh seemed to leap and quiver with the frantic terror of a beast till the wave passed behind or fell with a crash besides the stern.

It was in this racing with the waves that our chief danger lay. If the wave could be avoided, it was better to do so, but if it overtook us while we were trying to escape and caught us on the broadside, our destruction was certain. I could see the steersman quivering with the excitement of his task, for any error in his judgement would have swamped us.

We had one narrow escape. A wave appeared high above the rest and there was the usual moment of intense exertion. It was of no use, and in an instant the wave seemed to be hurling itself upon us. With a yell of rage the steersman struggled with his oar to bring our prow to meet it. He had almost succeeded, when there was a crash and rush of water round us. I felt as if I had been struck upon the back with knotted ropes. White foam gurgled round my knees and eyes. The curragh reared up, swaying and trembling for a moment, and then fell safely into the furrow.

This was our worst moment, though more than once, when several waves came so closely together that we had no time to regain control of the canoe between them, we had some dangerous work. Our lives depended upon the skill and courage of the men, as the life of the rider or swimmer is often in his own hands, and the excitement of the struggle was too great to allow time for fear.

I enjoyed the passage. Down in this shallow trough of canvas that bent and trembled with the motion of the men, I had a far more intimate feeling of the glory and the power of the waves than I have ever known in a steamer.”

J.M. Synge
1907
Glossary of Terms

- **Antrim** – “You’re not spoilt for pretty girls in Antrim.” Babbybobby. Antrim is a county in Northern Ireland.

- **Ara** – “Ara, don’t worry, Mama.” Billy. Ara is a Western Irish exclamation used in place of “Oh, God.”

- **Banshees** – “Can’t I hear the wail of the banshees for me, as far as I am from me barren island home?” Billy. Banshees are Irish female fairy spirits whose wailing foretells an impending death.

- **Kevin Barry** – “I can withstand any torture. Like Kevin Barry I am.” Johnnypateenmike. Barry was an Irish Republican Army fighter who was tried and hung for the murder of three British soldiers. He was 18.

- **Begora** – “An Irishman I am, begora.” Billy. Begora is an outdated, stereotyped Irish interjection meaning ‘by God.”

- **Biggles in Borneo** – “Was it ‘Biggles Goes to Borneo’ you got that idea?” Bartley. Biggles in Borneo is a 1943 book in the Biggles series by British author W.E. Johns. This is anachronistic, as the story is set in 1934.

- **Biscuits** – “…and do you have any biscuits there, Mrs.?” Johnnypateenmike. Biscuits in Ireland and the United Kingdom are what would be considered cookies or crackers in the United States. They are typically served with tea.

- **Biteens of news** - “You’re not usually at all interested in Johnnypats biteens of news, Billy.” Kate. Biteens is slang for “little bits”

- **Bollocks** – “You’ll be picking, talking and having your bollocks kicked for ya if ya backtalk me again...” Helen. Bollocks are slang for male testicles

- **Boxeen** – “…and me payment today will be a small boxeen of eggs....” Johnnypateenmike. A boxeen is slang for a small box

- **Codding** – “Especially for codding you with the same thing your Mrs. passed from.” Billy. Codding is Irish slang for fooling or ‘kidding’ someone.

- **Colleen** – “...nor a colleen fair to weep tears o’er the still body of me.” Billy. A colleen is an Irish word for a young, unmarried woman.

- **Michael Collins** – “Was it Michael Collins said that?” Helen. Collins (1890 – 1922) was an Irish freedom fighter who originated modern guerrilla warfare. He was shot in 1922, and the circumstances of his death remain a mystery.

- **Constabulary** – “Be letting go of me arm there you, ya thug? I’ll get the constabulary on ya.” Johnnypateenmike. A constabulary is a police force.

- **The Croppy Boy** – “And had me singing the fecking ‘Croppy Boy’ then.” Billy. ‘The Croppy Boy’ is an Irish folksong. A croppy is a rebel, and they were so named in the 18th century for their “anti-powdered wig” or cropped hair.

- **Curragh** – “I see you’re getting your curragh ready, Babbybobby.” Johnnypateenmike. A curragh is the traditional Aran Islands fishing boat, made from wood and animal hides.

- **Doolally** – “She’s only forgiven ‘cos she’s gone half doolally because of ya.” Eileen. Doolally is slang for unbalanced or ‘crazy’. It’s derived from the Indian army word, “deolali,” meaning a town with a mental hospital.

- **Eejit** – “…don’t be beating around the bush like some fool of an eejit schoolchild.” Babbybobby. An Eejit is Irish slang for an idiot or fool.

- **Fried winkles** - “…I’m sure I’d get a better audience for it from fried winkles.” Johnnypateenmike - Winkles is short for periwinkles, which are small, edible sea snails.
Glossary, continued

- **Gob** – “…hasn’t half of that hundred pounds been poured down your dribbling gob…” Johnnypateenmike. Gob is a Gaelic word for mouth or beak.

- **For the high jump** – “Well, if you lay one finger on the Fripple-Frapples when they come in, you’ll be for the high jump…” Kate. “For the high jump” is slang for punished or reprimanded. It may refer to being forced off of a high place or to walk the plank.

- **Fortnight** – “I will take six eggs, Mrs., for the omelet I promised me Mammy a fortnight ago.” Johnnypateenmike. A fortnight is two weeks, or fourteen nights.

- **Gosawer** – “It’s too many coffins of gosawers I’ve seen laid in the ground in me time.” Mammy. A gosawer (or gasur) is a boy or young man, derived from the French word garçon.

- **Ha’penny** – “We had twenty Yalla-mallows in the ha’penny box the other day.” Kate. Ha’penny is short for half-penny, a coin worth half of a penny. It was discontinued in 1984.

- **Jam roly-poly** – “Was it a nice jam roly-poly?” Babbybobby. A jam roly-poly is a traditional British cake that is rolled with a layer of jelly, creating a spiraled design.

- **Jumper** – “And me best jumper, look at it!” Bartley. Jumper is the British word for a sweater. It derives from a “jump,” which was a man’s short, loose jacket.

- **Ladeens** – “Didn’t they used to walk hand-in-hand to school as ladeens.” Kate. Ladeens are an affectionate term for lads, or boys.

- **Poteen** – “Although I do prefer poteen.” Mammy. Poteen (or poitin) is an alcoholic beverage made from potatoes that was banned for centuries due to its potency. It can be as much as 95% proof.

- **Praitie** – “I gave Johnnypateen a cheesy praitie one time and he told me.” Helen. A praitie is a potato.

- **Rake** – “The egg-man has a rake more eggs when Slippy Helen doesn’t be working for him.” Eileen. Rake is Irish slang for an abundance of something.

- **Shillelagh** – “I’ll be getting me shillelagh out next, wait’ll you see.” Billy. A shillelagh is a weapon for battle or a walking stick made from the dark, dense blackthorn tree, which contains long, sharp thorns.

- **Schoolies** – “Oh, things like you rowing schoolies to Inishmore…” Johnnypateenmike. Schoolies is slang for students.

- **Skitter** – “…and you’re drummed out of the doctorhood and forced to scrape the skitter out of bent cows…” Johnnypateenmike. Skitter is slang for diarrhea.
Further Reading

- **Aran Islands: At the Edge of the World** by The O’Brien Press – a travel and informational guide which contains history, stories, and traditions of the Aran people
- **The Aran Islands** by J.M. Synge – a firsthand account by the playwright of his summers on the islands in the late 19th and early 20th centuries
- **The Theatre and Films of Martin McDonagh** by Patrick Lonergan – an in-depth analysis of the works and life of McDonagh

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**Palm Beach Dramaworks**
Founded in 2000, Palm Beach Dramaworks is a professional theatre company in downtown West Palm Beach with a mission to engage and entertain audiences with provocative and timeless productions that personally impact each individual. We are dedicated to our vision “to enhance the quality of life through the transformative power of live theatre.” Consistent artistic excellence over the course of our history places Palm Beach Dramaworks at the forefront of the artistic landscape of Palm Beach County.
Especially for Students

In live theatre, unlike movies and television, the actors can hear and often see you as easily as you can hear and see them. If you comment out loud during a live show, eat, text or answer your phone, you disturb not only other members of the audience but also the actors on stage, thus diminishing the performance and, ultimately your enjoyment of it.

This doesn’t mean you have to remain silent. Actors want you to respond with laughter and applause; but such responses should always be genuine and appropriate to the moment. Such inconsiderate behavior as shouting, catcalling or sustained whispering, even during blackouts, can ruin the concentration of the actors and audience members alike. And throwing paper or objects of any kind toward the stage is not only rude, it’s also extremely dangerous to the performers. Please help us to respect the professional actors and technicians who are working hard to give an amazing performance.

In the event of any student misbehavior, the relevant school will be contacted and its principal informed.

We want you to enjoy your visit to Palm Beach Dramaworks, and we rely on you to exercise your common sense and mature judgement. Thank you for being a valuable part of our audience this season!

Before Coming to PBD for a School Day Performance

What Should I Wear?
Comfortable, appropriate, respectable dress is ideal for attending the theatre. Think “special occasion” casual! Be prepared by bringing a sweater or jacket as the theatre may be cold.

What Should I Bring?
It isn’t necessary to bring anything to the theatre, except a sweater or jacket. Please leave all food, drinks and chewing gum in the lobby.

Can I take photographs or videotape portions of the performance?
Copyright laws and union agreements prohibit anyone from taking pictures or video during the performance.

Please remember to....
Arrive to the theatre approximately 30 minutes before the performance time, turn off your cellphone and put it away, and use the restroom before entering the auditorium.

What if I have to leave during the performance?
Please remain in your seat for the entire performance. If you must leave during the performance, please leave during a scene break or at intermission.

How do I respect the other theatregoers?
You can respect other theatregoers by not talking (or whispering), by leaving your cell phone off, and by making appropriate responses during the performance.

What should I do before the show?
Please use the restroom prior to entering the auditorium, and turn off your cellphone.

What should I do at intermission?
Please use the restroom and feel free to use your cellphone in the lobby. Remember to turn off your cell phone before returning to the theatre.

What should I do after the show?
Please remain in your seat for a Q&A with the actors.
When you are seated in the theatre ... Observe/Infer/Predict
1. What do you notice about the scenery? What colors, lines, and shapes did the set designer use, and why? How do you think the scenery will be used during the play?
2. Look up and around the theatre? What do you notice about the space? Do you see lighting instruments? Do you hear any sounds or music being played? How do you think these elements will be used during the play?

After seeing the performance, write explanatory texts on the following:
1. Why did the playwright choose The Cripple of Inishmaan as the title of the play?
2. Describe in detail and write down observations about the character of Billy Claven. Who is he? What does he do? Why does he want to leave Inishmaan? What is his relationship to Helen? How does it change during the story? What is his relationship to Johnnypateenmike? How does it change during the story?
3. Describe in detail and write down observations about the characters of Kate and Eileen. Who are they? What do they do? What is their relationship with Billy, and how does it change during the story?
4. Describe in detail and write down observations about the character Babbybobby? Who is he? What does he do? What is his relationship with Billy, and how does it change during the story?
5. Describe in detail and write down observations about the character of Mammy? Who is she? What does she do? What is her relationship with Johnnypateen Mike, and how does it change during the story?
6. How did the scenic designer capture the location?
7. How did the lighting designer capture the mood, time of day, and location of the play?
8. How did the costume designer capture the era, mood, and personalities of the characters in the play?
9. How did the sound designer capture the era and mood of the play?
10. Journal about your experience attending this play at PBD. What was it like seeing this story onstage? What did you learn during the post-performance talkback?
11. Write a review of PBD’s The Cripple of Inishmaan, and include thoughts about the play, its themes and characters, and include opinions about the performances, scenery, props, costumes, lighting, and sound. Please send reviews to gcadwallader@palmbeachdramaworks.org
12. Use one of the following set of circumstances in The Cripple of Inishmaan to write a new short story or poem.
   • An important discovery about the past...
   • Life on an isolated island...
   • Pursuing a new life experience...
   • A young man wants to...
   • Keeping secrets or spreading gossip...
13. Write a short story, poem, or play about what happens after the end of the play. What happens to Billy, Helen, Bartley, Kate and Eileen, Johnnypateenmike, Babbybobby, or Mammy?

Standards
The following are Florida State Standards for attending this production and using this Dramaguide.
TH.68.C.2  LAFS.1112.RL.1.3
TH.912.C.2  LAFS.910.RL.3.9
TH.912.C.3.3