

Paper Edit 2

PRISON NOTEBOOKS

The making of a theatre performance based on the jail diaries and experiences of Irish Revolutionary Dorothy Macardle.

OPENING OF RADIO DOCUMENTARY

SOUND EFFECTS

A prison door banging – keys jangling – the crackle of a fire

FROM THE REHEARSAL ROOM

[MP3- 1HR.31.58S](#)

DOROTHY (echo – reverb) Dear Dorothy. There has been an appalling raid on Number 73

She issues a howl of despair.

DOROTHY No! No, no, no, no!

DOROTHY (echo – reverb) The house has been shot up.

[...]

They made a bonfire in the road of all your papers and manuscripts, your plays ... even your college lectures.

[...]

DOROTHY Everything burnt! The people of my vanished plays- born out of my imagination, foredoomed, never to be given life.

SOUND EFFECTS

TO SOURCE

A prison door banging

FADE UNDER TO NARRATOR

NEW NARRATOR (TO RECORD)

In 2017, actor Sharon McArdle, along with writer/director Declan Gorman, set out to research and create a theatre performance based on the Civil War prison **diaries** of Dorothy Macardle. Although a giant of 20th century literature and politics, memory of Macardle was all but erased until quite recently. Her personal papers and manuscripts were burned on more than one occasion; and – in common with many notable women of the period – her achievements were diminished or excluded by chiefly male historians. Over the past decade, however, significant work has been undertaken to understand and restore Macardle's legacy. Biographer Leeann Lane:

AT DCU

[MP3 - 1 - 7.38- 8.51 \(EDIT\)](#)

LEEANN: Dorothy is a very interesting woman. Unfortunately, from the perspective of a historian, her brother burnt her papers when she died so there is a lot of sleuthing to do in terms of accessing her voice.

I think we can certainly as historians create a timeline of what she did but what she felt about what she did is harder to access. So when I began my biography on DMA, that was a big problem for me, but I did discover by chance that a fragment / a segment (I think there was a larger whole) of her gaol journal which she kept from 8th November 1922- march 1923 remained in the Dev papers so somehow that managed to escape the burning.

[...]

LL-T001- 3.05-4.15

Other ways of accessing D's voice is the journalism that she produced.

she was a journalist and a political propagandist when she emerged out of the civil war gaols. And you can access her political opinions through her journalism, and her propaganda through The Irish Republic. Other ways of accessing her voice is that she was a novelist and short story writer so while she was in MJ and later K Gaol during her Civil War internment, she published Earthbound a collection of short stories. And in later life, she published 4 novels, 3 of them gothic and 1 realist novel The Seed was Kind.

IN STUDIO

NARRATOR (TO BE RECORDED)

Theatre artists Sharon and Declan became aware of Dorothy's literary legacy when they were invited by Dundalk artist Constance Short to perform from Macardle's work, at a conference of the Dorothy Macardle Society in 2017. Speakers at that conference focussed on Dorothy's importance as a pioneer of the modern gothic novel. She had a unique affinity with the paranormal and the grotesque, and was ahead of her time in how she experimented with concepts of Time and Repressed Memory, evident even in her early stories penned while a political prisoner during the Irish Civil War. But it was the revelation that fragments of unpublished, handwritten gaol diaries, poems and song lyrics had survived a century of turbulence, war and fires that inspired the theatre makers to investigate further.

SOPHIE SINGS

DUNDALK REHEARSALS _ SOPHIE T09

Final chorus and verse of Beacon Song

MP3 - 1 0.17- 0.14 (NO CHANGE)

FADE UNDER TO NARRATOR

NARRATOR In 2017, actor Sharon McArdle, along with writer/director Declan Gorman, set out to research and create a theatre performance based on the prison experiences of Dorothy Macardle. Dorothy Macardle is a much overlooked figure, remembered chiefly as author of a significant history, "The Irish Republic". But she was also a remarkable literary artist: Abbey Theatre dramatist, Gothic novelist of renown, broadcaster, Hollywood screenwriter and in later life a human rights rapporteur. In 1922, while in her early thirties, she took the Anti-Treaty Republican side in the Irish Civil War—describing herself as an "unashamed propagandist". She was arrested by Free State forces and incarcerated without trial for six months.

Commented [1]: add unrepentant

Commented [2]: for her propagandist activities

LEEANN LANE

MP3 - 1 1.15- 2.38 (EDIT)

So, it was really um aaaaah fluke, if you like, that she was arrested even though it is likely that she was on a list. So, she presents it, you know, as, in a propagandist way so she goes into the Sinn Féin offices on Suffolk St. eh and er the purpose of there of of being there is to find out about Muriel Mac Sweeney's daughter, Moire. Muriel is in America. Mary MacS was arrested on the 4th of November. And she, the the whereabouts of the child is eh not not clear. And eh, Maud Gonne was supposed to find out about the whereabouts of the child but Maud Gonne was ill and couldn't actually complete the task, so Dorothy takes over the task. And she goes into the offices on Suffolk st. at the very point in time at which a raid occurs. So, she's kind of rounded up, if you like, in that raid. Now as I said eh, it is likely she was on a wanted list at this point. Ehm, So She presents herself in the propaganda that she writes Ehm in the context of her arrest that she was just you know on a 'mission of mercy', looking for Ehm Maireeh eh Brugha, eh Maire ég Brugha or sorry Maire Og Mac Swiney. And eh She presents herself on a on a mission on a kinda humanitarian mission, but the reality is that she was a wanted a eh eh eh on the wanted list.

SOUND OF PRISON DOORS BANGING SHUT

Commented [3]: sharon to source

MP3 - 1 2.39 3.57 (CUT)

SOPHIE SONG

MP3 - 1 3.58 6.16 (CUT)

REHEARSAL SCENE CUT - Arrival in gaol/hunger strike

MP3 - 1 6.17 7.18 (NARRATION REWRITTEN TO THE ME OF BURNING PAPERS AND MOVED FURTHER DOWN) NARRATION

And so begins a four year process of painstaking research and investigation that will bring Sharon through interviews with historians, immersion in the archives and vaults which hold the memory of the Irish state, and site visits to the very prison cells where Dorothy and her women comrades were locked away. Her curiosity stimulated initially by a conference of the Dorothy Macardle Society in Dundalk, actor and academic researcher Sharon discovers quickly that she is not simply learning of the life of a notable playwright and political figure. She is about to be drawn into the conscious and subconscious thoughts of an artist of conscience, a woman of immense intellectual prowess and, above all, a woman of unique sensibilities who seems to hover between present and future, between the real world of prison and a gothic, supernatural state of understanding.

Commented [4]: ADD 'past' to present and future

MP3 - 1 7.19 7.37 (EDIT)

LEEANN LANE DCU (moved to here from later section)

I am Leeann Lane, lecturer (in the school of History and Geography at DCU). My work focuses on women in the revolutionary period and the state that was established in its aftermath. I'm a biographer. I have written a biography on Rosamund Jacob, Dorothy Macardle and I'm now writing on Mary MacSwiney.

MP3 - 1 7.38 8.51 (EDIT)

[...] Dorothy (as you say) is a very interesting woman. Unfortunately, from the perspective of a historian, her brother burnt her papers when she died so there is a lot of sleuthing to do in terms of accessing her voice.

I think we can certainly as historians create a timeline of what she did but what she felt about what she did is harder to access. So when I began my biography on DMA, that was a big problem for me, but I did discover by chance that a fragment / a segment (I think there was a larger whole) of her gaol journal which she kept from 8th November 1922 - march 1923 remained in the Devalera papers so somehow that managed to escape the burning.

8.33 And that allows access to what she felt like about being a Republican—a very unusual Republican because of her background so it allowed access to her inner voice which as a biographer, I am very interested in. I'm not really interested in what people did but how they felt about living in Ireland at a particular time.

MP3 - 1 - 8.51 - 9.07 (CUT)

SHARON—Talk about her gaol journals—is it a very personal account? What's the content or what angle does she come in at?

MP3 - 1 - 9.07 - 10.06 (CUT)

Leanne: Initially when I saw them I said 'what is this'? They are not clearly organised chronologically so they move back and forth between different time periods. A lot of very quick writing—the so-called journal entries are interspersed with poems, musings, almost propagandist pieces on what it means to be a Republican. There is early version of some of the short stories from *Earthbound*. There is writing along the margins. It is in copy books. I think it is a fragment of a larger journal because there is no reason, she would have finished it in mid-March 1923, when she continued to be imprisoned and write about imprisonment until early May 1923.

KATE MANNING UCD JAMES JOYCE ARCHIVE

MP3 - 1 - 10.10 - 11.14

The Dorothy Macardle Jail Journals form part of the Eamon DeValera papers at UCD. ~~How they got into the DeValera papers we don't know—perhaps she gave them to him as her papers were destroyed—no evidence they were friendly—support of Dev—we don't know how they got into his papers. Nature of private collections—you can find all kinds of things in... not predictable—~~

NARRATOR (TO BE RECORDED)

'Sharon visits Kate Manning, Principal Archivist at the UCD Archive, in the James Joyce Library at Belfield.

MP3 - 1 - 11.15 - 11.24

NARRATOR

Sharon visits Kate Manning, Principal Archivist at the UCD Archive, located in the James Joyce Library on the Belfield campus in South Dublin.

MP3 - 1 - 11.25 - 12.06

[...] The Journals are very interesting- not typical of what diaries normally contain- literary - self-consciously literary—she writes very well- imaginative way—her account looking after Mary MacSwiney on hunger strike is almost mystical astonishing piece of writing...

MP3 - 1 - 12.07- 12.37

They tell us a lot about Dorothy Macardle - conditions of the gaol- relationships with other prisoners- in context of material created by women in prison- they are unique- wonderful things to have survived.

MP3 - 1 - 12.38- 12.56

Because they are self-consciously literary - It does make me wonder if she was self-consciously thinking about what she was doing in a different way- she was not just recording events - she was presenting events to us ...

MP3 - 1 - 12.57 - 13.48

We know that her papers were destroyed in a fire - the fact that these survived they clearly weren't in the same location ~~maybe she put a value on them and had them located elsewhere~~

Style of writing is clearly different to the style of other women of that time.

These diaries are not concerned what happened when is not the most important aspect of the diary - they are much more emotional -

MP3 - 1 - 13.47- 14.15

~~Account of Mary Mac S - it is very emotional - moved by it - the mystical aspect~~

[...]

MP3 - 1 - 14.16 - 14.30

We will go up to the strong rooms and I will show you where the diaries are held ~~as part of the dev collection and we can look at the diaries in the strongroom.~~

MP3 - 1 - 14.31- 14.57

ENTERING THE STRONGROOM

KATE So this is the inner sanctum- very few people get in this far-

SHARON I feel so privileged - thank you Kate

SFX - BIG DOOR SOUND - Kate walking

[...] WITHIN THE STRONGROOM

S- it really is like a bank

KATE It is

(Laughter)

MP3 - 1 - 14.58 - 16.19

This is where we store Devs papers- It's one of many collections- but its a huge collection- there's more than 200 boxes of material ~~in this room and other material in another room~~

Here I've taken out the box with the diaries - I'll just take them out for you now.

~~So this is the file.~~

~~K - one of the principals of archive cataloguing - you maintain the original order of the material as it came to you - it's more of an art than a science when it comes to private papers as they are not always in any discernible order.~~

~~They not always in order - anything that remains part of a file - the context tells you something [...]~~

MP3 - 1 - 16.20 - 17.08

The 1st one is this Lovely, marbled cover notebook- vigil a journal of Mountjoy Nov 22 by Dorothy macardle. ~~goes back to something we said earlier - they are not just straight accounts of what happedned in a place - those diaries are very powerful - because of her facility for language- she's such a good writer - she is choosing to use the language Vigil- more than an account - she is keeping watch ... very interesting decision to make within a gaol~~

~~17.28 17.40 - she writes - her handwriting is lovely to look at - she wrote in ink - but not always easy to read - that can be a challenge to researcher of any kind - [...]~~

MP3 - 1 - 17.44- 19.07

S- Kate it looks like chapters-on the 2nd page that she is going through diary in episodes

K- vigil - prison moods -dreams- prison books- prison likings- prison hate-~~golden rule- the locals- slavery- I'm not sure what that it- tea party- the commune~~

[...]

S- the writing seems to jump out of the page-

K- it will come to me in the middle of the night-

MP3 - 1 - 19.07- 19.20

K- she sees it as a series of episodes

S- It is almost as if she is writing a ~~book~~-novel

K- Much more than a straightforward journal.

[...]

KM MP3 - 1 - 19.21 - 19.52

S- seeing these for the 1st times - they look so beautiful - 100 years old - this one look like a child's copy book from school -~~they are so beautifully kept and cared for-~~

KM MP3 - 1 - 19.52- 20.52

K- not just diaries - letters - personal - how strong peoples voices are - you hear peoples voices- from the rhythm of their writing- topic- strength of feeling- facility to express what they are thinking or feeling - separated from people- prisons conditions- current state of politics - causes of what they are fighting for - you hear their voices - its a powerful aspect of looking after personal papers -

MP3 - 1 - 20.52 - 21.36

S- to be so close to somebody's diary from so long ago- it brings you very close to the person- diary is the closest thing - Her confidante while she was in those 3 prisons over 6 months -~~help onto these diaries- they gave her hope- outlet- pour her prison dreams hates moods-~~ they feel really charged- I feel really charged being around them -

[...]

MP3 - 1 - 21.37- 22.11

KATE But having this kind of personal extremely well written and cared for material is a privilege.

S- It takes you directly to her voice and her soul - i can't wait to read these...

I don't know how I'm going to do it-~~handwriting squiggles....~~ But I'm willing to give it a try

K- it's a worthy challenge

FADE OUT

IN THE MICROFICHE ROOM - FADE IN

MP3 - 1 - 22.13 - 21.45

K- ok Sharon - so we are at the microfilm reader -~~obviously when Dev papers came in we were still using microfilm- surrogate-~~ you will be looking a DMA material on microfilm - i have loaded up the reel for you but i'll show how it works -~~target at the beginning reference code P160/518 - that how you navigate-~~ fast forward - to go reverse - slow forward - fast reverse - this is the 1st page of the diary - she titles Vigil - start here and work forward and when you finish rewind.

S- I'll give it a go.

Laughter (12.37)

KM MP3 - 1 - 23.46 - 24.12

S- Oh gosh - I can't make out too much here

K- you will get the hang of it. I promise you

S- I thought I would be in and out in a day -

(Laughter)

K- Very few people are in and out in a day

Laughter

FADE OUT

MP3 - 1 - 24.11- 25.36 (NO CHANGE)

NARRATOR

(This is overlaid above the continuing sound of the whirring machine – gradually machine FX fade out)

Sharon spends days on end at the projector, attempting to decipher and decode Dorothy's diaries. It proves very difficult. While some pages are legibly laid out, in other places the handwriting is almost impenetrable; one diary appears to begin on the final page and work its way back; one notebook includes draft pages from Dorothy's collection of short stories Earthbound - completed during her incarceration; some entries run up the sides of pages in the margins. There is a sense that some of the writing was done furtively in poor light. Kate offers to send Sharon photocopies of the diaries and for several months, Sharon works from home long into the nights peering at words, typing up reams and – more and more – immersing herself in Dorothy's world. She transcribes verbatim the three surviving diaries, all 50,000 words of them, reliving Dorothy's descriptions of everyday jail life and politics. As she works deep into the nights she finds herself increasingly drawn into the author's subconscious dreamscapes, moved by evocations of uncanny and unsettling sounds – from women weeping in the night to drunken shooting and rioting in the strife-riven streets outside.

REHEARSAL ROOM- BLESSED SPIRIT

MP3 - 1 - 25.36 - 26.07 (CUT)

D- The big challenge we have – we now have chunks of the diary – we don't have them all transcribed yet – you've been doing incredible work transcribing these handwritten diaries – so we now have a chunk of prose – our job and my end of work is to bring my own past experiences of adapting prose works for stage – (on a number of occasions between the pieces of Joyce and Frank O'Connor etc.)

MP3 - 1 - 26.07 - 26.51

DECLAN – Going through the diary pages, The huge difference here, if you take a biography on Frank O'Connor biog of Michael Collins, it's a story – Frank O'C has already done the work and laying it out as a story. So, for the dramatist transposing that as a narrative drama, the fundamental work is already done by the original author. Whereas with the diaries, it is just not like that! While they do follow a chronology of sorts, they begin in Nov. and run on until March, she didn't write it as a story.

MP3 - 1 - 26.51 - 27.38 (EDIT)

SHARON - she's helped us. You're right, there is no set chronology, even though it does follow the time frame of when she was in prison, but she sets them out in episodes so the front page of one of the notebooks, she lists the chapters almost – so you have prison moods, prison vigils, prison letters, prison dreams – so it almost guides

you as a playwright to look at the way she structured the diaries and to see if we can extrapolate scenes from those themes. Those Preset themes ...

MP3 - 1 - 27.38-27.56 (CUT?)

S – I suppose the next thing, is Where are the climactic points in the piece – ~~what happening?~~ What is happening in prison that will excite our audience – ~~the mundane day to day life in prison in 1922-~~
FADES OUT

MP3 - 1 - 27.57 - 28.13 (CUT)

REHEARSAL ROOM- SOME WEEKS LATER

~~D - Yeah... so...~~

~~S - This piece is actually called The Blessed Spirit- she titles this entry.... on the 22nd November 1922~~

~~[...]~~

MP3 - 1 - 28.14 - 28.48 (EDIT)

D - Shall we have a look at that scene...

They have been in the cell of Mary mac who has been weakening... she has not yet come to the end of her HS

My sense is that they step outside the cell and are on their knees as they were all the time, just constantly praying outside the cell...

MP3 - 1 - 28.48 - 29.58 (EDIT?)

S. OK – I'll take it back a bit... The Blessed Spirit

(reads)

~~Miss MacSwiney was very peacefully, although wide awake. There is no doubt that receiving the sacrament has given her fresh strength. It was when Tessie and I were both kneeling that the strange little mystery happened. The place was very quiet, no one moving at all and I wondered when I heard light swift footsteps coming down as if from her room and felt someone pass behind me and pause at the top of the stairs- so surprised that I turned to look: there was no one there. For a moment my heart failed me. I wondered if she had died and her spirit had gone past us into the night, but the night seemed extravagant without looking at Tessie, I went on praying just as I had been. But in a moment, she looked round with a perplexed countenance at me, asking who had passed, she had heard a foot fall behind us and heard it pause on the stairs.~~

MP3 - 1 - 29.59 - 30.43 (EDIT)

~~D- So that's Dorothy's prose version – it's entrancing for me to sit here and listen to you reading it – but if we have 1 hour and half of direct narration – it's simply not going to work we know that for an audience watching – and it also begs the question, Why did you bother to stage it when it's so beautifully written and we can just read it. Can we look at the scene again as we have been workshoping it and adapting it?~~

MP3 - 1 - 30.44- 31.37 (EDIT)

S- (reading)

DOROTHY Tessie and I were both kneeling outside her door when a strange mystery happened.

TESS (*whispers*) Dorothy? Did you....? (*Dorothy nods.*) Someone passed. I heard a foot fall. Didn't it stop beyant on the stairs.

DOROTHY (*softly*) Ssshhh! (*She rises and peeks in the sick woman's door.*) She's wide awake in there.

TESS Who was it Dorothy? There was someone.... Like a –

DOROTHY A brotherly presence?

TESS Jeeezis! Terence MacSwiney? (*Dorothy gestures – Maybe... Who knows?*) Well that's alright, like! Terence MacSwiney, here!!!

DOROTHY (*narrating*) We were pleased by this mysterious visit, but later, when we told those who came to relieve us, they grew terrified of our "ghost".

MP3 - 1 - 31.38- 32.49

S – it really helps to have the dialogue and you can really see the ghost going passed off up the stairs

D- its all about the movement of your eyes- you're watching this spirit going by - Nobody is narrating anymore to the audience - nobody telling them a ghost passing –

It is all happening – When I watched you performing that – advantage as director of knowing what's going on – we have to trust our intuition – the audience will see that you have seen something passing – that's the pure magic of theatre – theatre conjures up things that aren't there – I believe no other art form can do it – film does it in a different way with effects etc – in the theatre, the actor watches a spirit moving across the stage, the audience senses that something is moving – they don't know yet what it is – the actor just fills in the detail – by saying 'did you see?', 'yes, yes....'

MP3 - 1 - 32.50- 33.10

VOICE OF SOPHIE SINGER – (distant, echoing snippet of Rosario di mi Madre)

Commented [5]: Patricia to change song to caiseach ban -

MP3 - 1 - 33.11 - 34.09 (EDIT)

IN THE STUDIO

NARRATOR As the theatre explorations continue, Sharon becomes more and more immersed in the character of Dorothy and the world of Mountjoy where she spent the first months of her imprisonment. For a while, the care of Mary MacSwiney on hunger strike is the central concern, uniting all the women, who hold her in high esteem. One prisoner, Noreen Cogley, helps her fellow detainees through the lonely nights, singing from her locked cell in various languages. When Mary MacSwiney is eventually released on compassionate grounds a great sense of relief and victory sweeps through the gaol. But the loss of their central hero and mission causes Dorothy to reflect more deeply on her own dilemmas and her difference from the majority of the other women around her. The diaries become increasingly personal and introspective.

Commented [6]: PERHAPS ADD _ EARLIER CUT NARRATION SECTION HERE _ 'Sharon discovers quickly that she is not simply learning of the life of a notable playwright and political figure. She is about to be drawn into the conscious and subconscious thoughts of an artist of conscience; a woman of immense intellectual prowess and, above all, a woman of unique sensibilities who seems to hover between present and future; between the real world of prison and a gothic, supernatural state of understanding.'

MP3 - 1 - 34.10 - 35.59

25. UCD HISTORY DEPT - LEEANN LANE

LEEANN It's very important to me as a historian as it gives her inner voice. All we could say if we didn't have these journals is Dorothy went to prison. But what we find from these journals is almost talking to herself and teasing out some of issues she has around what it means to be a Republican, her fear at losing her job, she had

a very comfortable middle-class life mapped out, she had a very good job, she talked about losing her job, losing so much more than just her job, she would not be able to travel any longer.

Interesting in terms of class and the divisions within the female sites of incarceration. We need to be careful as historians when we talk about women in the revolution not to presume, they were a homogenous group. They were divided by class, divided by marital

status, divided by where they lived in Ireland, the extent of their commitment

to the republican politics by where they stood on the treaty etc. And what comes out very much in the journal is her distaste for many of the women she met — she divides them into 2 groups:

those whom she really disliked, Bridie O' Mullane, who were she felt were

engaged in violence for the sake of violence — trying to push the prison

officers, using violence etc. which D felt would result in nothing but

deprivations which would impact on her very heavily — loss of writing paper

etc. She talked about feeling at odds by the extent of Catholicism in the gaol

— it does appear that she has jettisoned the religion of her background.

IN THE REHEARSAL ROOM

MP3 — 1 — 36 — 36.54 (CUT)

MP3 — 1 — 36.54 — 38.56

DECLAN: Leeann Lane has spoken about the fact that Dorothy was an unlikely republican and came from high up family — unionist mother — father home ruler — wealth — teaching position in Alex. [...] Kate Manning would have said to you that some of the writing has the sense that it's been written for political readers — there is a sense that she is recording things that will be read afterwards — and that is true of parts of it — that's what is fascinating about the diaries — parts are propagandist writing to convince herself and she's writing her convictions — but there's other passages where she's most certainly not writing for contemporary readers — as she is expressing her own doubts. She admits to her own uncertainties about Republicans and questions whether or not she is a true republican — not only because she does not have a brother who died on hunger strike but even more fundamental than that... let's have a look at this passage here... it's after Sighe Humphries has created a little disturbance and D is frustrated that the women have done this because they have broken with the strategy long slow withdrawal of consent and they've gone off and rioted again. So, it's the passage she writes that evening.

MP3 — 1 — 38.56 — 39.44 (EDIT)

SHARON (reads): The effect of prison on republicans is curious. It crystallises into blind allegiance what has been perhaps, a reasoned, clear-eyed faith. I do think that purity of motive, and sincerity of sacrifice are in every one of those whom I am learning to know intimately here. But one fault I find — lack of foresight and calculation. I also sense a longing for cosmopolitan and intellectual experience of which — by their very devotion to an enslaved country — they have been deprived.

Their minds, except on moral questions, are less interesting, less rich... than those of my English friends.

MP3 — 1 — 39.46 — 42.35 (EDIT)

S—it's so deeply private—she gave these journals to Dev knowing what was in them—it's very revealing—you're uncomfortable reading it.

D—it is—precisely and that's why we should work something up from that passage of the diary—it's one of the most honest pieces of writing I've come across in relation to any kind of gael journaling—that acknowledgment that she is different to the other women and that their minds—what's the line she uses again?

S—minds, except on moral questions, are less interesting, less rich... than those of my English friends.

[...]

D—of all of the people to compare them to her English friends—there's a disloyalty. But then it's lovely how she moves it back in *But this I know: Our movement remains beautiful and splendid. There remains a religious faith and joy in our cause—*

She has gone to the most honest place in that passage—but also for herself pulling herself back and is committed to this noble cause and really believes in it. Intellectual martyrdom of sorts—she has left the comfort of the intellectual society that has meant so much to her fundamental to her social and intellectual development to be among people who are utterly unlike her because she believes in the cause—but she has the courage to admit that to herself and write it down and I think there is a shocking responsibility on us if we choose to share this with the public a hundred years after it was written.

It's ok to do that because on balance, her commitment/contribution to the cause is beyond question—she has made a massive contribution to the cause in which she believed to the foundation of the Irish Republic, and so on.

IN STUDIO

MP3 - 1 - 42.36 - 42.56 (EDIT)

NEW NARRATOR (TO BE RECORDED)

Leeann mentions that a State file exists containing correspondence between Dorothy's parents and the Free State authorities from the period of Dorothy's imprisonment. Even during Dorothy's lifetime, there were attempts to silence her voice - one might expect this in a patriarchal society, but her own family... Her mother also tried to silence her. To find out more, Sharon and Declan pay a visit to Elizabeth McEvoy, archivist with responsibility for education and outreach at the National Archives.

Commented [7]: to add line about institution of memory

NATIONAL ARCHIVES WITH ELIZABETH MC EVOY

MP3 - 1 - 42.56 - 43.18 (EDIT)

We are here in the seminar room of the National Archives in bishop street. A little bit about the NA - We are Ireland's institution of memory. We acquire and make available not only State, but also Private source records which we make available to the public for free.

MP3 - 1 - 43.18 - 43.35 (CUT)

Important thing to put across about national archives is that our records are the people's records. They are the Records of the people of Ireland, so they are your records—and we make them available for absolutely everybody to see

[...]

MP3 - 1 - 43.36- 44.24 (EDIT)

S - And this Imprisonment File? you said that they are a series of letters - Who is she writing to? Who is in correspondence?

E. There are a number of different parties

To summarise the file - its Correspondence written in an effort to have Dorothy released. ~~She was arrested 9th nov 1922... and imprisoned in Mountjoy on 13th Nov 1922.~~

~~So, there are letters exchanged between Dorothy's parents on one side and military authorities and president Cosgrave.~~

[...]

MP3 - 1 - 44.25- 46. 55 (EDIT)

~~E. Because of whom DMA was and family where she came from - these letters are exchanged on quite a high level - not everyone is expecting to get a letter from the president Cosgrave. But because of who her father was and her family were - a very well known brewing family in Dundalk - She came from a very middle class prosperous background.~~

~~And she is running counter to her background when she moves from cultural nationalism to militant republican.~~

~~Her family are horrified at the turn her life has taken. there is an element of trying to preserve the family name. They don't really want her daughter to be associated with women who are referred to as 'mad', like Maud Gonne mc bride, Constance M. or Rosamund Jacob, her cell mate in Mountjoy, so they are lobbying to get DMA release. So they are able to call on the likes of J. J. O'Neill ed. of manchester guardian is asked to lobby and to write to cosgrave on behalf of family - rallying troops and getting influential people to secure dorothy's release.~~

[...]

MP3 - 1 - 46. 55 - 47.05 (EDIT)

Bear in mind Dorothy is 33 when incarcerated and 34 upon released. She is not a child- or young woman - by the lights of the day she would have been regarded as middle-aged spinster and a troublesome one (laughs) at that.

The tone is patronising and condescending. Her parents are very eager to minimise the harm or the danger that the authorities think that D poses. ~~They try to draw out that harm and that damage by minimising what DMA has done.~~ In the process they are undermining her agency - they are robbing her of her freedom of action, of her autonomy, of her independence to make her own decisions. But because she is in prison - she doesn't really have a choice. If she wants to get out, she is dependent on this letter writing campaign that her parents get up.

MP3 - 1 - 47.05 - 48 (EDIT)

An example of the Infantilising tone that some of the letters take. Her father says that

Dorothy edited 'a little paper' called Freedom. Even the use of the word 'little' - 'little paper' 'little woman' - 'little paper'.

In the same letter- he says he needs to make allowances for feminine exaggeration. I don't think you need to be a far b feminist to bristle at language like that even if it's in the 1920's Most women would really Rebel against terminology like that.

Commented [8]: should leave dma's reference to this paper at start of doc

Her mother wrote about 'harmless articles in a paper'. She says my daughter has been foolish - she has been influenced and led astray by the woman released last week - that woman is Maud Gonne Macbride and I think her parents see MG and C.Mark as a very bad influence on D.

[...]

[MP3 - 1 - 48-48.18\(EDIT\)](#)

Her father says 'I would personally undertake, that as far as a father's influence could go, let her understand that I am under a moral obligation that she will not, under any circumstances do anything that will militate against the interests of the Free State. Most probably she will go to her mother in London at once.'

[...]

[MP3 - 1 - 48.18-48.31](#)

I'm not sure if D ever got to see any of these letters - but I think it's fair to say she would have Steam coming out of her ears - if she saw the terminology, the tone as though she was a child - it's quite infantilising.

[...]

[MP3 - 1 - 48.32- 49.09 \(EDIT\)](#)

Her mother writes (I did smile when reading) 'you don't know my daughter - she will not sign that letter - I know my girl'.

Despite their best attempts to paint D as this v gentle shrinking violet her mother knows there is no way in Hades D is going to sign that form of undertaking.

And it is her refusal to sign that form that Prolongs her imprisonment. General Mulcahy says that as long as she doesn't sign that form, she is not being released.

SOUND EFFECT – LOUD PRISON DOOR BANGING

IN STUDIO

[MP3 - 1 - 49.10 - 49.44 \(EDIT\)](#)

NARRATOR

In February 1923, Dorothy was transferred along with 46 women from the overcrowded Mountjoy across the River Liffey to Kilmainham Gaol, located on Dublin's south side. Kilmainham is now a world famous museum. In 1923, it had already achieved a certain revered status as the place where the 1916 Leaders had been held and executed. But the conditions in which the women were held were grim, as Curator Brian Crowley explains.

30 IN KILMAINHAM GAOL

[MP3 - 1 - 49.43 - 51.24 \(EDIT\)](#)

FX Footsteps to typical cell

BRIAN This is a very typical prison cell - and again a lot darker on this side. Blocking light a little more than in the 1920's dark ... she found it very oppressive initially and that is what they are designed to do ...

When she was here, the gaol had been used during the obviously after the 1916 rising — briefly — but it had been closed as a criminal gaol from 1910 — they use it a little during ww1 for soldiers — they use it after the rising — they use it again during the war of independence — and again its' abandoned so there are descriptions where they have to prepare this building again to be used — its a semi abandoned - so it has all that mustiness and she's Coming from Mountjoy where they are in that hospital building which I think was a functioning building - conditions were more congenial if a little crowded on occasion but it was a working building.

She's very scathing about conditions here when she arrives. (SEE NEW RECORDING PLAY SCRIPT_ iron bars etc....)

SHARON — she does talk about the chill and not finding anywhere warm in the prison at all — can not find rays of sunlight to warm her self.

SHARON TO RECORD ON PHONE _ NOT RECORDED: PLAY SCRIPT _ DOROTHY It is altogether unlike our little prison hospital at Mountjoy. A long, high building, shaped like a narrow horseshoe: iron galleries, iron doors, iron staircase, iron gangway, iron grating from roof to floor - a great cage. Cells on the first gallery have been allocated to Betty and me. I felt as if I had been thrust living into a tomb: the tiny barred window out of reach — the chill, the underground smell, like a mortuary chapel or a white sepulchre. At the apex of the horse shoe we found a cold wash house with a concrete floor where the water lies in pools. The window had been broken (Sniffs and enjoys) and a blast of heavens air came through.

NARRATOR — (Voiceover over the general atmospheric sounds of the gaol)

MP3 — 1 51.24 51.33 (EDIT)

NARRATOR: Brian takes Sharon on a tour of the prison. He shows her a document that he and his team have created for reference.

MP3 — 1 51.33 52.10 (EDIT)

In Kilmainham

BRIAN (continuing) — It's a map of the east wing and it identifies the no's of the cells during the Civil War and it also includes eh...the title over some of the cells. Some of the prisoners might have given sometimes very jokey titles to their cells so it can be again a useful way of orientating yourself because when you look at things like autograph books then they'll reference which cell they are in on occasion. So sometimes you can be lucky, and you can find exactly what cell they were in, depending on what part of the building they were in.

[...]

MP3 — 1 52.11 52.20 (EDIT)

B — They're just carved over the doors — so we have a Blessington saloon upstairs and a lot around the ground floor a lot of names from NW of Ireland Derry / Donegal reflecting the fact there were prisoners here in 1922 — in the early months of the Gaol being used...Inch fort and scoig fort which was an area of fighting in the civil war.

Whats interesting its that it becomes part of the...folklore.... And the Women prisoners who come afterwards sometimes they makes reference to the fact that they are in a cell that is called a particular name...

S — I know that Dorothy makes reference in her diary... she went on a tour with Betty and they went running around looking at all the funny names carved over the wall/doors...

FX: SOUND EFFECTS OF WALKING (8C T02 6s 13s)

MP3 — 1 53.24 53.52

Commented [9]: choose slower footsteps

-THIS EXTRACT FROM REHEARSAL ROOM PLAYS UNDER THE FX

DOROTHY We walked round the gallery, examining the doors of the cells.

BETTY Look, Dorothy! The funny little names the men carved over their doors - 'Woodbine Villa'

DOROTHY Haha! 'Barry's Hotel'!

BETTY 'Howth Gunmen', 'Dev's Own' ... Oh...

DOROTHY What is it, Betty? Oh... Joseph Plunkett's cell.

BETTY When he married Grace...

IN KILMAINHAM - BRIAN CONTINUES

MP3 - 1 - 53.52- 54.44 (EDIT)

B- when she came in initially - she seems to be in a ground floor cell, but she is very very anxious to get an airier/brighter cell

S- she is very Sensitive to the light ~~I think ... her diary...~~

B- She writes... in the diary that they are very excited the day the Matron announces that the upper floor is going to be open...

~~and again these names come in very useful because they reference the names of the 2 cells - so One is called the Green Flash and the other is called Hut 24 so those are those cells just up at the very top - near ... she references as well the curve of the horseshoe - so we know exactly what 2 cells herself and Betty were in - we don't know who was in which - (Sharon laugh) but that is a lot better than you often do for some of the prisoners~~

[...] MP3 - 1 - 54.44- (EDIT)

Interestingly she talks about the light and she is very pleased because she is on the South facing part of the wing so that is side of the wing that gets the most light and is the brightest. ~~The north facing cells never gets very sunny.~~

~~She is very excited by that, and it does her spirit good.~~

But Interestingly the one that's called the Green Flash ~~I don't know exactly where the name comes from~~ but apparently there is a phenomena of the sun - it happens just at sunset and at sunrise - very rarely, you get this - ~~just as the sun is setting or rising~~ - the very last piece that goes green - the big green flash - and in the 1880's there's a book by Jules Verne called the Green Flash and it was imbued with mystical properties that ~~the person~~ if you saw that you were able to ..you had truth seeing powers as a result of seeing it. ~~So, I could see how that might appeal to her.~~

[...]

MP3 - 1 - 55.53-55.59 (EDIT)

I think the Green flash would appeal to Dorothy's literary and affinity with the supernatural as well.

MP3 - 1.11.59 - 1.12.21

Commented [10]: DOROTHY Oh, the dawn is black! Life and courage are ebbed away and the day lies before me, so intolerably long. The sun will rise, the colours will wake, the birds will sing, and yet the knowledge of this falls like a chilling shadow over my spirit for in this prison there will be no colours, no bird-song, not even the light of the sun. And no reason why this imprisonment should ever end.

Commented [11]: - alternatively, we could add it here - REHEARSAL ROOM
DOROTHY Well! When the doors of our new "suite" were unlocked and Betty and I found ourselves in possession, each, of a wide, pure, brilliant beam of sun, it was a revival of dead hope, joy and life beyond any words. I climbed and looked out at one of the most beautiful views that any window of mine has ever shown.

Commented [12]: THIS SECTION HAS BEEN MOVED UP FROM LATER SECTION

S- you mentioned when the matron that DMA moved up to a sunny side of Kilmainham- Can we get out of the cold cell? It's freezing, ~~my fingers are getting numb~~ (laughing)

B- (laughing) We will go up to the Elevated heights upstairs.

MP3 1- 1.12.50

(Sfx Footsteps up stairs

Upper gallery MP3 1- 1.13.03

S- it does feel quite heavenly up here, doesn't it?

B- yes, you're definitely Up high

S- Light coming through the glass

~~S- it's Very different to downstairs~~

B- ~~Compared to other prison Architecture elevated especially this time in the Evening time beautiful light as sun moves around to the west- i think the most pleasant time in the building is just around evening time- But you can also see why DMA was so excited about getting up here.~~

REHEARSAL ROOM

MP3 - 1.11.59 - 1.12.21

DOROTHY Well! When the doors of our new "suite" were unlocked and Betty and I found ourselves in possession, each, of a wide, pure, brilliant beam of sun, it was a revival of dead hope, joy and life beyond any words. I climbed and looked out at one of the most beautiful views that any window of mine has ever shown.

FIND TIME CODE FOR HERE APPROX MP3 1- 14.00

~~S- And its' warm.~~

~~B- And it's definitely warmer.~~

So, she describes Green Flash and Hut 24 as the 2 cells that Dorothy and Betty were given.

B- So, this is Hut 24. And that's the green Flash.

When we go in, we can see Some features she described ...it's built in a horseshoe shape -we are near the top curved bit of horseshoe. Irregular Back of cell is wider.... triangular.

~~She Finds that pleasing - its less uniform - individuality to the cell which is not what a prison cell should be.~~

S- she talks about a view she can see from the window - (mutter mutter) Do you mind if I climb up?

She can see the Wicklow mountains from here ... oh look ... oh my goodness.

B- Beautiful view

S- you can see the whole range - You can hear the birds

B - Yeah

47. REHEARSAL ROOM

MP3 - 1 - 1.15.28

The happy suburban street; prams, trams and gay advertisement hoardings and sunlit green fields... and behind, the heart-lifting range of the Wicklow hills — It is a vision of freedom itself, in its holiest, its most everyday moods. Since I came in possession of that window, I have not felt like a prisoner at all.

48. IN KILMAINHAM

S- 'I can't believe I am actually here - so many clues in the diary ~~so many coded... silvery light~~ — to actually find it and locate the actual cell'

B- yes, everything fits - in terms of her description - its slightly surreal shape

S- she talks about the whitewashed walls and how she would love to see a Bunch of daffodils on the shelf to brighten up the cell - she really made it her home from the descriptions in her diary...

APPROX: MP3-1- 1. 17.45

Brian What's interesting is when they do share a cell- they develop this semi- quasi domestic partnership - one person will do one set of chores- they also over time the women prisoners start to domesticate the space- so some of them start to make curtains out of prison blankets ~~and upstairs in the west wing where some of the graffiti from that period and much of it by the women survives, you can see the outline — they've drawn picture frames — cutting our magazines — and inserted them on these drawn on picture frames.~~ What's interesting about this home making that they are doing- in some ways it's very conventional- it is what is expected of women - that they will make a domestic space but within a prison and prison architecture which aims to remove all personality its actually deeply I think a subversive act - to make your cell pretty and homely is complete opposite to what the people who built this gaol of the 19th century intended it to be.

51. REHEARSAL ROOM

MP3- 1 - 19- 10

DOROTHY On the top shelf I have placed five books and a tall empty glass. How beautiful tulips or daffodils would look in it against the bare, white wall! There is a pot of face cream and a powder-box, relics of an almost forgotten civilisation.

I have hung a line for my blue dressing gown and my red shawl. A Zulu basket hangs on one of the nails. And the mirror, a little beauty, Mother's Xmas present.

MP3 - 1 - 59.54 - (EDIT)

NARRATOR Sharon is aware that this is the cell where Dorothy kept her study, as she called it. Here she not only kept her diary but wrote several of the short stories contained in Earthbound, Brian now shows Sharon to an area of the prison where an ancient carved inscription became the inspiration for one of Dorothy's most haunting stories, The Prisoner.

In studio

MP3 - 1 - 56- 56.10 (EDIT)

NARRATOR Back in the rehearsal room it is this deepening sense of Dorothy as a writer with a supernatural affinity that most fascinates the two artists:

REHEARSAL ROOM

MP3 - 1 - 56-56.50 (EDIT)

S- Ok... She writes about her dreams, nightmares. She can almost vision things outside the prison walls. She can unlock her imagination and see things beyond the prison walls - these grand vistas/windows -

[...]

A window opens in a wall. Outside is a blue August afternoon, a garden with buttercups and trees, where tired men and women will be coming soon from acting or listening to lectures

MP3 - 1 - 56.50 - (EDIT)

She has a section in her diary called **Prison Dreams** and she writes them one after another really - she goes from one dream into the next. But I like the part where she talks about desiring a window ~~if we just go back to that for a second I believe she's having this experience - she talks about how her soul lives its own secret life - during the dawn hours of sleep and wake - mysterious time in prison where her soul can escape, and travel and I think she's having this experience when she starts writing about her dreams...~~

Commented [13]: maybe add more detail to this to explain her ability to vision through walls/ see windows-dreams...

[MP3 - 1 - 57.37 - 58.05 (EDIT) ...]

DOROTHY To desire a window and find on all sides only a dead wall! But in the dawn hours between sleep and wake, there is a mysterious region, evasive as a mirage, where my soul lives its own secret life. Harmonious powers flow into my Being of which, when I wake, no memory is left; a clear existence that resembles the spirit's existence after death...

MP3 - 1 - 58.05 - 58.45 (EDIT)

D- yes ~~she's acknowledging her own...~~ That space between night and day - that dawn - waking dream description captures what we have been talking about - she doesn't exist exclusively in the concrete world of walls, tables, chairs, **irons bars** and cages.

There is a part of her that exists in a supernatural/ extraordinary world.

[...]

S- Absolutely - the way she flits between the 2 worlds. ~~And there is a particular time during the day when her soul can escape.~~

MP3 - 1 - 58.57- 59.53 (EDIT)

Commented [15]: would be good to have the play script lines in earlier re:arrival to kilmainham iron bars, iron railings....

D- In practical terms- how to convey the vividness of some of those dreams that she herself has...without simply reciting them – adding value to them. This is where a choreographer on board is going to be really helpful. if we are going to convey the truth of what is happening – that she is elevating out of her own body and having these out of body experiences – that we all have in our sleep – then we are going to need an extra dimension.

Sharon – we are going to need you to dance.

S- (laughs)

I will just have to look at my contract again... check the small print.

IN STUDIO

[MP3 - 1 - 59.54 - \(EDIT\)](#)

NARRATOR Not only do the diaries contain descriptions of Dorothy's prison dreams, they are also interspersed with references and passages from *Earthbound*, a series of short stories she is writing while in gaol. In Kilmainham, Brian shows Sharon to an area of the prison where an ancient carved inscription became the inspiration for one of Dorothy's most haunting stories, *The Prisoner*.

IN KILMAINHAM GAOL

FX Sound of Footsteps

[...] [MP3 - 1 - 1hr - 1.01.13\(EDIT\)](#)

~~BRIAN So this is the Central Block – it runs like a spine between East and West wings – used by master debtors – also used these rooms used in 1790s as a place to house state prisoners political prisoners at the time – entitled to better treatment – large Georgian windows, fireplace and quite high ceilings~~

[...]

[MP3 - 1 - 1hr - 1.01.13 - \(EDIT\)](#)

S- So Brian there was a 1798 inscription – that inspired dorothys story the prisoner a collection in *Earthbound*
O- that inscription is in the infirmary.

B- ~~Yes, none of stories are specific – Kerry – not specific.~~ *The Prisoner* seems to be set in KG. specific reference - prisoner centres round a man during the war of independence... solitary confinement hallucinates due to hunger strike - he sees ghost of young man who claims to be servant of Lord Edward. Fitzgerald. His spirit cannot rest as authorities in prison 1798 spread a rumour that he betrayed his master- it is resolved by the prisoner in 1920's when prisoner says he will tell the truth of this man's story and put these vicious rumours to rest -

[MP3 - 1 - 1.02.44- 1.03.0 \(EDIT\)](#)

There is a specific Reference to inscription in infirmary so this is an inscription from 1798 carved into the window sill by a man called Patrick mc Cann from Co. Down. - he was part of the United Irishmen-

[MP3 - 1 -1.03-1.04.49 \(EDIT\)](#)

~~S- Do you mind if I touch it –~~

[...]

Commented [16]: should luke also talk about this?

...the font is...Patrick Mc Cann of the County Down - late of the city of Dublin august 14...1798 ... imprisoned
(Pause) there is some other graffiti here i think...

B- It would seem he doesn't finish it

S- It fades out - its just lost

B- it's almost because he doesn't finish it makes it more a Moment in time - Something that was started and never finished - Obviously, it is the oldest piece of graffiti in the building - It does feel like a Message from the past and that would have appealed to Dorothy - ~~that she has this little glimpse~~ - Something very Literary about it and Interesting how She folds it into that short story of her own - this Moment of the past- some ways, the prisoner short story is the moment from the past coming into what was then the present which is now ironically is part of our past -

S- and it's what we are doing today - finding these touchstones to DMA time here

[...]

MP3 - 1 -1.04.50 - 1. (EDIT)

S - Do you mind if I read a couple of lines from The story? we are talking about time and she does talk about losing a sense of time in prison - ~~so this is from the prisoner which was inspired from this inscription I am resting upon...~~

(Sharon reads from the prisoner)

MP3 - 1 -1.05.14- 1.05.59

'I used to think that time went past outside like a stream, moving on, but in prison you are in a kind of whirlpool - time going round and round with you, so that you'd never come to anything, even death, only back again to yesterday and round to today and back to yesterday again. ~~I got terrified, then, of going mad; i began chattering to myself, trying to keep myself company, and that only made me worse because I found I couldn't stop - something seemed to have got into my brain and to be talking - talking hideous, blasphemous things, and I couldn't stop it. I thought I was turning into that - Ah, there's no describing it!~~

Commented [17]: mispronouciation

RECORDED AT DCU

MP3 - 1 -1.06.02- 1.06.25

LUKE What is very intriguing about the Earthbound stories given they were written under duress in prison is that they raise all kinds of questions about testimony.

IN STUDIO

MP3 - 1 -1.06.25 -1.06.35

NARRATOR Dorothy's prison writing is placed into a wider context by Dr Luke Gibbons, Professor of Irish Literary and Cultural Studies at NUI Maynooth.

[...]

RECORDED AT DCU (WITH LUKE GIBBONS-LG)

MP3 - 1 -1.06.35 -1.08.05

LUKE (continuing) ~~What's very intriguing about her story structures is that~~ the only thing that brings the story to a close is the finishing of the narration- the storyteller stops the story - but the action doesn't necessarily achieve resolution- she has wonderful phrase in stories - torn with disillusion- there are narratives and stories but they never seek/ yield resolution- full of enigmas and conundrums and unresolved issues - so that you read the story and it has come to an end because the person has stopped telling it but sometimes you are no wiser than when you began, so what is really happening here? Did I miss something? So, you go back to read the story.

MP3 - 1 - 1.08.05 - 1.08.24 (CUT)

~~They appear to be very simple stories like Annie P Smithson stories they are anything but - they are very convoluted and all about the anomalies of storytelling itself.~~

MP3 - 1 - 1.08.25 - 1.08.55

~~S - The truth it must be told - The Prisoner - 100 years later trying to repatriate the letters, diaries - here we are finding out something new today - trying to find her true life story -~~

Commented [18]: to edit this down

MP3 - 1 - 1.08.56 - 1.09.51

L- but the enigma is that unless there is an intervention from the other world - we do not know the truth - and the problem with the intervention from the other world is we don't know whether that's true or not. Time and again the intervention from the other world retrieves the situation or opens up a kind of vista and you feel kind of narrative release of a kind. But then there's questions over whether this otherworldly intervention is actually a Paranormal event or whether it is a genuinely unconscious psychoanalytical event that can be explained in material terms like a dream or whether it is a genuine intervention of the otherworld.

Commented [19]: declan to add narrative link here and cut 'dawn is black to all's well'

REHEARSAL ROOM

Note: Declan's voice in this piece needs to be rendered with a distant reverb effect, as it will be in the performance.

MP3 - 1 - 1.09.51 - 1.11.31

DOROTHY Oh, the dawn is black! Life and courage are ebbd away and the day lies before me, so intolerably long. The sun will rise, the colours will wake, the birds will sing, and yet the knowledge of this falls like a chilling shadow over my spirit for in this prison there will be no colours, no bird song, not even the light of the sun. And no reason why this imprisonment should ever end. If the Republic is defeated there will be no light or holiness or beauty in Ireland for a long while.

Commented [20]: Possible narration/ link required before going back to rehearsal room - the terence macswiney /life of iron scene- does dorothy imagine she hears terence voice? is it a ghost? is it what luke talks about the ghosts coming back as a source of comfort? i think coming out of luke gibbons talk about the intervention of the otherworld might need a more specific piece resonating with this - EG: the prisoner 'the ghost - the truth you must tell it...it must be told'

Commented [21]: possible cut- take entire scene out

DECLAN It is not those who can inflict the most but those who can endure the most that will conquer!

DOROTHY Terence MacSwiney...

DECLAN The life of iron! You must manage to endure this little thing! And as for God, God made this gaol...
(Fading) You will always be too small a spirit for Ireland's fight, Dorothy!

DOROTHY The sun did rise and over our ceiling stole a very faint, silvery light. It stayed about an hour, then stole away. It was scarcely light - the shadow of the light only, but it came from the sun. I have written my last story De Profundis. I can live this 'life of iron now'. All's well.

IN KILMAINHAM

MP3 - 1.11.31 - 1.11.59

SOUND EFFECTS – GAOL, FOOTSTEPS ETC

B When she came in initially – she seems to be in a ground floor cell, but she is very very anxious to get an airier/brighter cell

S – she is very Sensitive to the light – I think ... her diary...

B – She writes... in the diary that they are very excited the day the Matron announces that the upper floor is going to be open.

Commented [22]: ? not sure why this is in twice - see earlier

REHEARSAL ROOM

MP3 – 1.11.59 – 1.12.21

DOROTHY Well!! When the doors of our new “suite” were unlocked and Betty and I found ourselves in possession, each, of a wide, pure, brilliant beam of sun, it was a revival of dead hope, joy and life beyond any words. I climbed and looked out at one of the most beautiful views that any window of mine has ever shown.

IN KILMAINHAM

MP3 – 1.11.59 – 1.12.21

S – you mentioned when the matron that DMA moved up to a sunny side of Kilmainham – Can we get out of the cold cell? It’s freezing, my fingers are getting numb (laughing)

B – (laughing) We will go up to the Elevated heights upstairs.

MP3 1 – 1.12.50

(Sfx Footsteps up stairs

Upper gallery MP3 1 – 1.13.03

S – it does feel quite heavenly up here, doesn’t it?

B – yes, you’re definitely Up high

S – Light coming through the glass

S – it’s Very different to downstairs

B – Compared to other prison – Architecture elevated – especially this time in the – Evening time beautiful light as sun moves around to the west – I think the most pleasant time in the building is just around evening time. But you can also see why DMA was so excited about getting up here.

S – And its’ warm.

B – And it’s definitely warmer.

So, she describes Green Flash and Hut 24 as the 2 cells that Dorothy and Betty were given.

So, this is Hut 24. And that's the green Flash.

When we go in, we can see Some features she described ...it's built in a horseshoe shape -we are near the top curved bit of horseshoe. Irregular Back of cell is wider.... triangular.

She Finds that pleasing - its less uniform - individuality to the cell which is not what a prison cell should be.

S- she talks about a view she can see from the window (mutter mutter) Do you mind if I climb up?

She can see the Wicklow mountains from here ... oh look ... oh my goodness.

B- Beautiful view

S- you can see the whole range - You can hear the birds

B- Yeah

47. REHEARSAL ROOM

MP3 - 1-1.15.28

The happy suburban street; prams, trams and gay advertisement hoardings and sunlit green fields... and behind, the heart lifting range of the Wicklow hills - It is a vision of freedom itself, in its holiest, its most everyday moods. Since I came in possession of that window, I have not felt like a prisoner at all.

48. IN KILMAINHAM

S- 'I can't believe I am actually here - so many clues in the diary -so many coded...silvery light - to actually find it and locate the actual cell'

B- yes, everything fits - in terms of her description - its slightly surreal shape

S- it looks like an Optical illusion

B- Yes

S - looks like you are in a theatre set -

B- it's very theatrical- one of those 1920's German expression film - messing with perspective -

[...]

If one had to be in Kilmainham gaol. It would probably be the cell to be in.

S- yes and She calls this the suite

B- they seem to have 2 cells

S- I just can't believe it - even just to touch the walls...

B Walls originally plastered i suspect and quite white and gleaming the light would have been even brighter ...quite dusty now...

5 she talks about the whitewashed walls and how she would love to see a Bunch of daffodils on the shelf to brighten up the cell she really made it her home from the descriptions in her...

49. IN STUDIO – TO BE RECORDED

LINK 11

NARRATOR

MP3 1 – 1.17.45

Brian describes how the prisoners domesticated their cells, seeing this
as an act of subversion.

50. IN KILMAINHAM

What's interesting is when they do share a cell they develop this semi quasi domestic partnership one person will do one set of chores they also over time the women prisoners start to domesticate the space so some of them start to make curtains out of prison blankets and upstairs in the west wing where some of the graffiti from that period and much of it by the women survives, you can see the outline they've drawn picture frames cutting out magazines and inserted them on these drawn on picture frames. What's interesting about this home making that they are doing in some ways it's very conventional it is what is expected of women that they will make a domestic space but within a prison and prison architecture which aims to remove all personality its actually deeply I think a subversive act to make your cell pretty and homely is complete opposite to what the people who built this goal of the 19th century intended it to be.

Commented [23]: This section has moved up

51. REHEARSAL ROOM

MP3 1 – 19.10

DOROTHY On the top shelf I have placed five books and a tall empty glass. How beautiful tulips or daffodils would look in it against the bare, white wall! There is a pot of face cream and a powder box, relics of an almost forgotten civilisation.

I have hung a line for my blue dressing gown and my red shawl. A Zulu basket hangs on one of the nails. And the mirror, a little beauty, Mother's Xmas present.

Commented [24]: This section has moved up

52. IN STUDIO (TO BE RECORDED)

Link 12

NARRATOR

Commented [25]: EDIT & ADD more detail about her dream re: dev and mary mac s

MP3- 1- 1.19.40

Dorothy Macardle may have been an “unlikely Republican” – a clairvoyant artist from a politically conservative household – but she is politically highly-astute. In Mountjoy and later again in Kilmainham, she stands firm with the uncompromising hunger striker Mary MacSwiney; she devours reports brought in from the outside for news of the progress of the Civil War. ~~She grieves fiercely upon the execution of her mentor Erskine Childers, writing a stirring song in his honour.~~ She aligns herself with Eamon DeValera and shares his developing view that a military surrender does not necessarily equate with a compromise of the Republic which she declares to be “invincible”. And yet it is in her visionary dreams that Dorothy senses future tensions within the Republic, long before they are acknowledged in public or even by the protagonists privately.

Commented [26]: EDIT & ADD more detail about her dream re: dev and mary mac s

53. REHEARSAL ROOM

MP3- 1- 1.20.45

~~DOROTHY I dreamt I was going through a rejoicing crowd in Dundalk, to meet Mary MacSwiney and DeValera. The Chief had arrived alone – I saw him in a carriage driving away from the market place up hill, but when the carriage was half way up, he jumped down and began to walk back saying he would like to meet Mary MacSwiney.~~

Commented [27]: EDIT & ADD more detail about her dream re: dev and mary mac s

~~She appeared, stepping out of a railway carriage. The emotion of meeting her again, after all the suffering, overcame me so much that I forgot everything else. I put her into a carriage and drove with her into town.~~

~~It was not until we had driven some way that I remembered the Chief, walking down to meet her. I was stricken with remorse and fear. He was hunted and I had forgotten him. I left him wandering in the open street, the inconsiderate unkindness of it.~~

~~DECLAN:- Grating, grotesque mechanical sounds come in, mixed with nightmarish fairground music.~~

~~DOROTHY The dream turned into something quite different then-~~

~~V/O A ghastly vision on the roadside – a man and a boy caught in a whirligig which, gaining mad impetus before my eyes, went out of control and whirled them horribly to death.~~

~~She falls to her knees and wakes to find herself cradling the body of the half-remembered dead boy from the dream.~~

~~DOROTHY (Rising to her feet) I hate to think about this dream ... What does it mean that Miss MacSwiney forgets the Chief – and turns a different way... leaves him in peril, alone? ...~~

~~Ø That dream is particularly uncanny because years before it happened – she is anticipating a split in the republican movement – as Mary MacS and Dev do go their separate ways.~~

S- There is no way of knowing it at this point

D- That sense that she is dreaming the future. History tells us in this particular dream – she may have sensed tensions that are there. But there is nothing on historical record that suggests at this point Dev and Mary mac S are at loggerheads – that only happens sometime later.

54. AT DCU – DR LUKE GIBBONS

MP3- 1- 1 23.26

LUKE: It is remarkable in DMA fiction and others but DMA's primarily the threat is coming from the future rather than the past.

So, DMA fiction is full of forebodings, fascinated with what's called foreknowledge or prevision. It turns out that this strange Irish physicist engineer pilot - John William Dunne – ~~who was in the British army and an inventor of the aeroplane at the same time as the Wrights...~~

...and he comes up with this remarkable book - major impact on figures - 1st modern exposition on paranormal, called "An Experiment with Time" – and it was seized upon by every major writer of the day, not least Joyce

The stuff is closer to science fiction than science- full of calculations but all about prevision. He figures in ...Macardle was steeped in William Dunne's theories of prevision, and it comes up in the dialogue in The Unforeseen, when someone doubts the capacity of prevision to foretell the future -

~~You haven't read Dunne - if you did you would think otherwise.~~

This version of the modern which mixes foreknowledge and prevision with advanced physics allegedly comes from Einstein when E said time is an absolute as it was under Newtonian physics.

Time is relative to where you are standing and to where you are positioned so that Time becomes elastic under advanced modernity. So, what you see with DMA is a very advanced modernist take on notions of time and history and space

And she was in tune long before she read Dunne. Dunne was published in 1927. And the stories of Earthbound predate that. But the stories of Earthbound are already preoccupied with dreams that foretell the future or do not foretell the future. And the threat is really coming from whether the dream will be fulfilled or whether the dream will advance deliverance.

Commented [28]: EDIT & ADD more detail about her dream re: dev and mary mac s

Commented [29]: wondering do we link this more with 'the prisoner' excerpt

Commented [30]: we should just reference earthbound as opposed to gothic novels

Commented [31]: this does link with mary mac swiney and dev dream

55. SOPHIE SINGS

MP3- 1- 1 26.25

A fragment of "Siúl a Rún" (first verse and chorus – fading)

56. REHEARSAL ROOM

MP3- 1- 1 27.03

Commented [32]: EDIT & ADD more detail about her dream re: dev and mary mac s

Commented [33]: EDIT & ADD more detail about her dream re: dev and mary mac s

DOROTHY Shhhh.... Every night now, Betty dreams. He is lost in dark, tangled place among terrifying wild beasts and can escape only by crossing a dark turbid stream. How is it that Tom is always there in the wide green field yet Betty is trapped in the tangled, dark place, full of evil and peril, like Ireland now?

Deleted: tangles

BETTY What is it to dream of white sheets? I dreamt I was sewing away at beautiful white sheets. Is that good?

DOROTHY I'm sure it must be good, Betty, ... I said this, knowing that the surest presage of news of death is to dream that you are making a shroud.

DOROTHY Betty, what are you doing?

BETTY I'm looking out at the half-moon and the sky lighted yellow over it. Sssh! Listen! ... The music of a fancy fair. 'Come back to Eireann' and away over there on the hills, a dog barking. *(She weeps softly)* The old dog barking; the big farm in Ballywilliam and the wide roads at night.

DOROTHY Come down Betty. *(She reaches up and helps Betty down.)* And she crept into bed and she cried and cried and cried for long hours till she finally fell asleep.

56. IN STUDIO (TO BE RECORDED)

NARRATOR It is understood that Dorothy filled six notebooks with her jail journals. But only three have survived, the rest probably destroyed after her death in 1959. The burning of her papers runs like a recurring nightmare through Dorothy's life; malicious enemies, distressed relatives and outrageous fortune conspiring to silence her voice and erase her memory. Sharon and Declan see their endeavour as part of a movement to recover that memory. Inspired initially by a conference in Dundalk in 2017 organised by visual artist Constance Short and the Dorothy Macardle Society, they have spent almost five years on this quest, assisted by archivists, historians and intrepid academics. Luke Gibbons meets Sharon and shows her a theatre programme he has found in an antique shop for one of Dorothy's early and hitherto unknown experimental dramas written during her time at Stratford-Upon-Avon. The Abbey Theatre archive contains partly-damaged pages of Dorothy's plays, salvaged from the great Abbey fire of 1951. Dorothy's own 1958 broadcast scripts, preserved by RTE, make mention of a bombing raid over London during World War II when she returned to her flat only to find her typewriter a mangled wreck. Dorothy's Irish Press article, *London Nights*, in 1940 makes mention of a bombing raid over London during World War II when she returned to her flat only to find her typewriter was twisted scrap. But of her missing diaries there remains no trace, leading to the assumption they too have been incinerated, destroyed by her brother Donald in unexplained circumstances after her funeral. Ironically, one of the earliest entries in the surviving gaol diaries captures Dorothy's grief and trauma when she receives a letter in November 1922 from Maud Gonne, telling her that Free State soldiers have publicly burned her manuscripts at Stephens Green.

Commented [34]: sharon to confirm where this information came from...

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Commented [35]: 1.→ In 'London Night', she recalls taking refuge in a basement during an air raid attack while living in London, during World War II. When she emerges from the rubble and ashes the following morning and makes her way to her apartment, she discovers that her typewriter is 'twisted scrap' while her fragile cups and saucers survive the blast. 'Fantastic how the piano and typewriter were twisted scrap, while my new cups and saucers survived'

Commented [36]: 1.→ In 'London Night', she recalls taking refuge in a basement during an air raid attack while living in London, during World War II. When she emerges from the rubble and ashes the following morning and makes her way to her apartment, she discovers that her typewriter is 'twisted scrap' while her fragile cups and saucers survive the blast. 'Fantastic how the piano and typewriter were twisted scrap, while my new cups and saucers survived'

Commented [37]: wondering do we move this closer to the beginning

Commented [38]: edit this - fade her out and into the play script

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IN REHEARSAL ROOM

D/S - T07- 3.23 - 4.30

SHARON: The image of that! – I imagine D hearing this – her plays – she grieves the lost characters from these plays- as though it is something out of a Greek tragedy – as though they are her babies - when she is in prison that she could imagine herself visiting this site of the charred remains of her plays, her plays, her poetry book that she spent 8 years writing – she had no backup copy of this – she had thrown out all her notes- this was ready for publication- her lecture notes – everything was destroyed – after reading this letter – she goes back to her prison cell and just weeps over the death of these characters – she names them one by one.

[...]

D/S - T07- 7.03 - 10.00

DOROTHY Dear Dorothy. There has been an appalling raid on Number 73

She reads on, initially in silence and apparent disbelief. She rises to her feet and then issues a howl of despair.

DOROTHY No! No, no, no, no!

She starts to gesture in anguish and re-reads aloud. On the soundtrack, we hear the voice of Madame McBride echoing.

V/O The house has been shot up. They painted skulls and cross bones on your sitting room walls with green paint. They made a bonfire in the road of all your papers and manuscripts, your plays ... even your college lectures. Some of your pupils were passing by. They were picking up fragments of your lectures on Hamlet in the street for souvenirs.

Dorothy falls to knees. Burnt papers and ashes have blown in. She reaches about and clutches desperately, trying to catch them as they swirl around her.

DOROTHY Everything burnt!

The people of my vanished plays- born out of my imagination, foredoomed, never to be given life.

She gathers ashes and papers to her, like a mother gathering infants to her bosom.

DOROTHY One by one they thrust themselves into my memory,

She presses some burnt pages to her face, inhaling the aroma of her burnt creations.

Poor Cassandra is crying out to me from among the flames. Oh, Cassandra you were so wild and beautiful!

She sweeps another bunch of ashes to her and brings it to her bosom.

And Asthara! I cannot believe you dead. You, that had three nights of such rapturous, enchanted life.

She searches frantically for another text among the ashes but cannot find it.

And Dervorgilla, I am sure that she is gone. Ah, my Dervorgilla, infinitely innocent, tragic and noble.

She picks up what appears to be an irreparably charred notebook and contemplates it.

My Rhythm Book: eight years of theory and quotations. All my work, I had published nothing. My poetry is all over now.

Lighting reverts gradually to normal. She collects herself.

Everything burnt. It was a shattering thing to hear.

But courage creates courage. And I remembered that allegiance to the Republic had cost me nothing. What sort of a loss is this, compared to the loss of a brother? This was my baptism perhaps.

SOPHIE SINGS

S - T09 - 44s - 1.32

The Beacon Song

Commented [39]: i like luke gibbons - top soil...

paper edit 2 working notes

Paper Edit 3

SOUND EFFECTS

A prison door banging – keys jangling – the crackle of a fire

FROM THE REHEARSAL ROOM

0-36

DOROTHY (echo – reverb) Dear Dorothy. There has been an appalling raid on Number 73

She issues a howl of despair.

DOROTHY No! No, no, no, no!

DOROTHY (echo – reverb) The house has been shot up.

They made a bonfire in the road of all your papers and manuscripts, your plays ... even your college lectures.

DOROTHY Everything burnt! The people of my vanished plays- born out of my imagination, foredoomed, never to be given life.

SOUND EFFECTS

TO SOURCE

A prison door banging

FADE UNDER TO NARRATOR

36s- 1.27

In 2017, actor Sharon McArdle, along with writer/director Declan Gorman, set out to research and create a theatre performance based on the Civil War prison diaries of Dorothy Macardle. Although a giant of 20th century literature and politics, memory of Macardle was all but erased until quite recently. Her personal papers and manuscripts were burned on more than one occasion; and – in common with many notable women of the period – her achievements were diminished or excluded by chiefly male historians. Over the past decade, however, significant work has been undertaken to understand and restore Macardle's legacy. Biographer Leeann Lane:

1.28- 2.59

LEEANN: Dorothy is a very interesting woman. Unfortunately, from the perspective of a historian, her brother burnt her papers when she died so there is a lot of sleuthing to do in terms of accessing her voice.

I think we can certainly as historians create a timeline of what she did but what she felt about what she did is harder to access. So when I began my biography on DMA, that was a big problem for me, but I did discover by chance that a fragment / a segment (I think there was a larger whole) of her gaol journal which she kept from 8th November 1922- march 1923 remained in the Dev papers so somehow that managed to escape the burning.

Other ways of accessing D's voice is the journalism that she produced.

she was a journalist and a political propagandist when she emerged out of the civil war gaols. And you can access her political opinions through her journalism, and her propaganda through eg The Irish Republic. Other ways of accessing her voice is that she was a novelist and short story writer so while she was in MJ and later K

Commented [1]: this echo would be great to play under this section - and voice lowered ?

Commented [2]: ?

Commented [3]: she repeats this - can we cut repetition

Gaol during her Civil War internment, she published *Earthbound* a collection of short stories. And in later life, she published 4 novels, 3 of them gothic novels and 1 realist novel *The Seed was Kind* a realist novel.

NARRATOR (TO BE RECORDED)

3.00s- 3.52

Theatre artists Sharon and Declan became aware of Dorothy's literary legacy when they were invited by Dundalk artist Constance Short to perform from Macardle's work at a conference of the Dorothy Macardle Society in 2017. Speakers at that conference focussed on Dorothy's importance as a pioneer of the modern gothic novel. She had a unique affinity with the paranormal and the grotesque and was ahead of her time in how she experimented with concepts of Time and Repressed Memory, evident even in her early stories penned while a political prisoner during the Irish Civil War. But it was the revelation that fragments of unpublished, handwritten gaol diaries, poems and song lyrics had survived a century of turbulence, war and fires that inspired the theatre makers to investigate further.

Commented [4]: society

Commented [5]: Theatre artists Sharon and Declan became aware of Dorothy's literary legacy when they were invited to perform from Macardle's work at a conference of the Dorothy Macardle Society in 2017

Commented [6]: why does song come in here? perhaps it should fade in?

SOPHIE SINGS

(song - 3.44- 5.02 (1st 2 verses ends at 4.24))

Final chorus and verse of Beacon Song

Commented [7]: perhaps play 2 verses here and the final 2 verses at the end.

KATE MANNING UCD JAMES JOYCE ARCHIVE 5.03- 12.07 = 7 minutes

The Dorothy Macardle Jail Journals form part of the Eamon DeValera papers at UCD.

NARRATOR (TO BE RECORDED)

'Sharon visits Kate Manning, Principal Archivist at the UCD Archive, in the James Joyce library at Belfield.

KM - We know that her papers were destroyed in a fire. The fact that these survived - they clearly weren't in the same location. The Journals are very interesting - not typical I would think of what diaries normally contain- they are very literary - self-consciously literary - she writes very well - she writes in a very imaginative way. Some of her accounts in the diary are not anything I've seen before in diaries like that. They tell us a lot about Dorothy Macardle - conditions within the gaol at the time- they tell us relationships with other prisoners- in context of the material created by women in prison- they are more or less unique- v interesting wonderful things to have survived.

kind of Because they are self-consciously literary - It does make me wonder if she was self-consciously thinking about what she was doing in a different way- she was not just recording events - what happened when is not the most important aspect of the diary - they are much more emotional -

so We will go up to the strong rooms and I will show you where the diaries are held

ENTERING THE STRONGROOM

KATE So this is the inner sanctum- very few people get in this far-

SHARON Oh my gosh - I feel so privileged - thank you Kate

SFX - BIG DOOR SOUND - Kate walking

[...] WITHIN THE STRONGROOM

S- it really is like a bank

KATE It is

(Laughter)

This is where we store Devs papers- it's one of many collections- but it's a huge collection- there's more than 200 boxes of material.

Here I've taken out the box with the diaries – I'll just take them out for you now.

The 1st one is this Lovely, marbled cover on the notebook- vigil a journal of Mountjoy Nov 22 by Dorothy Macardle.

Because of her facility for language- she's such a good writer - she is choosing to use the language Vigil- more than an account - she is keeping watch ... it is a very interesting decision to make within a gaol

K- she writes in ink and her handwriting is beautiful to look at but not always easy to read. challenge to researchers of every kind.

S- Kate it looks like chapters on the 2nd page that she is going through diary in episodes - i'm finding it difficult to read her writing -

K- take off my glasses - vigil - prison moods -dreams- prison books- victory- prison likings- prison hates- she sees it as a series of episodes

S It is almost as if she is writing a ~~book~~ novel

K Much more than a straightforward journal.

S- seeing these for the 1st times - they look so beautiful these books - 100 years old - this one that you are holding in your hand, kate looks like a child's copy book from school

K- they are notebooks

S- they are beautifully cared for...

K- i think... one of the things that strikes me with this kind of material is not just diaries - letters - personal material or the stuff that's not official -you hear how strong peoples voices are - you hear peoples voices- from the rhythm of their writing- topic- the strength of feeling- the way that - their facility to express what they are thinking or feeling - separated from people- prisons conditions- about current state of politics - or the causes of what they are fighting for - you hear their voices - its an incredibly powerful aspect of looking after personal papers –

S- to be so close to somebody's diary from so long ago- it brings you very close to the person- diary is the closest thing - Her confidante while she was in those 3 prisons over 6 months - they feel really charged- I feel really charged being around them -

KATE But having this kind of personal extremely well written and well cared for material is a privilege.

S- It takes you directly to her voice and her soul - i can't wait to read these...

I don't know how I'm going to do it. But looking at the writing on the 1st page - it just looks like squiggles beautiful squiggles

But I'm willing to give it a try

K- its' a challenge it's a worthy challenge

FADE OUT

11.13- 12.05

IN THE MICROFICHE ROOM - FADE IN

K- ok Sharon - so we are at the microfilm reader - in UCD we digitise material - but you will be looking at a DMA material on microfilm - I have loaded up the reel for you, but i'll show how it works - fast forward - to go reverse - slow forward - fast reverse - this is the 1st page of the diary - she titles Vigil - start here and work forward and when you finish rewind.

S- I'll give it a go kate.

Laughter

NARRATOR

12.07- 13.30

(This is overlaid above the continuing sound of the whirring machine – gradually machine FX fade out)

Commented [8]: this is great

Sharon spends days on end at the projector, attempting to decipher and decode Dorothy's diaries. It proves very difficult. While some pages are legibly laid out, in other places the handwriting is almost impenetrable; one diary appears to begin on the final page and work its way back; one notebook includes draft pages from Dorothy's collection of short stories *Earthbound* - completed during her incarceration; some entries run up the sides of pages in the margins. There is a sense that some of the writing was done furtively in poor light. Kate offers to send Sharon photocopies of the diaries, and for several months, Sharon works from home long into the nights peering at words, typing up reams and – more and more - immersing herself in Dorothy's world. She transcribes verbatim the three surviving diaries, all 50,000 words of them, reliving Dorothy's descriptions of everyday jail life and politics. As she works deep into the nights she finds herself increasingly drawn into the author's subconscious dreamscapes, moved by evocations of uncanny and unsettling sounds – from women weeping in the night to drunken shooting and rioting in the strife-riven streets outside.

REHEARSAL ROOM- BLESSED SPIRIT

13.31- 14.54

DECLAN - I suppose going through the diary pages, the huge difference here, if you take a book like the big fellow a biography on Frank O'Connor biog of Michael Collins, it's a story – Frank O'C has already done the work and laying it out as a story. So, for the dramatist transposing that as a narrative drama, the fundamental work is already done by the original author. Whereas with the diaries, it is just not like that! While they do follow a chronology of sorts, they begin in Nov. and run on until March, she didn't write it as a story.

Commented [9]: just realised neither of us are introduced

SHARON - You're right, there's no set chronology - but she sets them out in episodes so the front page of one of the notebooks, she lists the chapters almost – so you have prison moods, prison vigils, prison letters, prison dreams - it almost guides you as a playwright to look at the way she structured the diary and see if we can extrapolate themes -

S – I suppose the next thing, is *What are the climactic points in the piece - What is happening in prison that will excite our audience - the murder and life in prison in 1922*

FADES OUT

REHEARSAL ROOM- SOME WEEKS LATER

Commented [10]: does it need narration - Declan and Sharon in the rehearsal room some weeks later....

14.55 - 17.40

D - Shall we have a look at that scene...

They have been in the cell of Mary Mac who has been weakening - she has not yet come to the end of her HS

My sense is that they step outside the cell and are on their knees as they were all the time, just constantly praying outside the cell...

S. OK – I'll take it back a bit... The Blessed Spirit

(reads)

It was when Tessie and I were both kneeling that the strange little mystery happened. The place was very quiet, no one moving at all and I wondered when I heard light swift footsteps coming down as if from her room and felt someone pass behind me and pause at the top of the stairs- so surprised that I turned to look: there was no

one there. I went on praying just as I had been. But in a moment, she looked round with a perplexed countenance at me, asking who had passed- she had heard a foot fall behind us and heard it pause on the stairs.

D- So that's Dorothy's diary - prose version – beautifully written - begs the question why stage it? Can we look at the scene again as we have been workshoping it and adapting it?

S- (reading)

DOROTHY Tessie and I were both kneeling outside her door when a strange mystery happened.

TESS (*whispers*) Dorothy? Did you....? (*Dorothy nods.*) Someone passed. I heard a foot fall. Didn't it stop beyond on the stairs.

DOROTHY (*softly*) Ssshhh! (*She rises and peeks in the sick woman's door.*) She's wide awake in there.

TESS Who was it Dorothy? There was someone.... Like a –

DOROTHY A brotherly presence?

TESS Jeeezis! Terence MacSwiney?

Well that's alright, like! Terence MacSwiney, here!!!

D- its all about the movement of your eyes- you're watching this spirit going by - Nobody is narrating anymore to the audience - nobody telling them a ghost passing –

the audience will see that you have seen something passing – that's the pure magic of theatre – theatre conjures up things that aren't there –

17.40 - VOICE OF SOPHIE SINGER – [caiseach ban](#)

IN STUDIO

NEW NARRATOR

Leeann mentions that a State file exists containing correspondence between Dorothy's parents and the Free State authorities from the period of Dorothy's imprisonment. Even during Dorothy's lifetime, there were attempts to silence her voice - one might expect this in a patriarchal society, but her own family... Her mother also tried to silence her. To find out more, Sharon and Declan pay a visit to Elizabeth McEvoy, archivist at the National Archives.

NATIONAL ARCHIVES WITH ELIZABETH MC EVOY 18.16- 21.52

To summarise the file - its Correspondence written in an effort to have Dorothy released.

Her family are horrified at the turn her life has taken. She came from a very middle class prosperous background - she is running counter to her background when she moves from cultural nationalism to embrace a militant republican - there is an element of trying to preserve the family name.

important to Bear in mind Dorothy is 33 when incarcerated and 34 upon released. She is not a child- not a young woman – by the lights of the day she would have been regarded as middle-aged spinster and a troublesome one (laughs) at that.

Commented [11]: rosario is playing - should it be caiseach ban?

Commented [12]: music goes under this text

The tone in the letters - is patronising and condescending. i can see / understand that Her parents are very eager to minimise the harm or the danger that the authorities think that D poses. In the process they are undermining her agency – they are robbing her of her freedom of action, of her autonomy, of her independence to make her own decisions. But because she is in prison - she doesn't really have a choice. If she wants to get out, she is dependent on this letter writing campaign that her parents get up.

An example of the Infantilising tone that some of the letters take. Her father says that

Dorothy edited 'a little paper' called Freedom. Even the use of the word 'little' - 'little paper' 'little woman' - 'little paper'.

he says In the same letter- he says he needs to make allowances for feminine exaggeration. I don't think you need to be a far b feminist for any woman to bristle at language like that even if it's in the 1920's - Most women would really Rebel against terminology like that.

Her mother wrote about 'harmless articles in a paper'. She says my daughter has been foolish - she has been influenced and led astray by the woman released last week - that woman is Maud Gonne Macbride and I think her parents see MG and C.Mark as a very bad influence on D.

Her father says 'I would personally undertake, that as far as a father's influence could go, let her understand that I am under a moral obligation that she will not, under any circumstances do anything that will militate against the interests of the Free State. Most probably she will go to her mother in London at once.'

I'm not sure if D ever got to see any of these letters - but I think it's fair to say she would have Steam coming out of her ears - if she saw the terminology, the tone as though she was a child - it's quite infantilising.

but i think when Her mother writes (I did smile when reading her mother writer) 'you don't know my daughter - she will not sign that letter - I know my girl'.

Despite their best attempts to paint D as this v gentle shrinking violet her mother knows there is no way in Hades D is going to sign that form of undertaking.

And it is her refusal to sign that form that Prolongs her imprisonment. General Mulcahy says that as long as she doesn't sign that form, she is not being released.

SOUND EFFECT – LOUD PRISON DOOR BANGING

Commented [13]: required

NARRATOR 21.44 - 22.25

In February 1923, four months into her incarceration, Dorothy was transferred along with 45 other women from Mountjoy Gaol to Kilmainham. Nowadays a notable museum, Kilmainham had already achieved a certain sacred status by the time of the Civil War, as the place where the 1916 Leaders had been held and executed. But conditions were grim, as Curator Brian Crowley explains.

Commented [14]: sfx footsteps come in here

Brian Crowley IN KILMAINHAM GAOL 22.25-34 = 11.30 minutes

FX Footsteps to typical cell

BRIAN This is a very typical prison cell and again a lot darker on this side.. Blocking light a little more than in the 1920's dark ... she found it very oppressive initially and that is what they are designed to do ...When she was here, the gaol had been used obviously after the 1916 rising - briefly- but it had been closed as a criminal gaol from 1910 - they use it a little during ww1 for soldiers - they use it after the rising - they use it again during the war of independence - and again its' abandoned so its a semi abandoned building - so it has all that mustiness - she's Coming from Mountjoy - working building -a better functioning building - She's very scathing about conditions here when she arrives.

31. REHEARSAL ROOM

23.27

DOROTHY (read by patricia) It is altogether unlike our little prison hospital at Mountjoy. A long, high building, shaped like a narrow horseshoe: iron galleries, iron doors, iron staircase, iron gangway, iron grating from roof to floor - a great cage. Cells on the first gallery have been allocated to Betty and me. I felt as if I had been thrust living into a tomb: the tiny barred window out of reach- the chill, the underground smell, like a mortuary chapel

B- when she came in initially - she seems to be in a ground floor cell, but she is very very anxious to get an airier/brighter cell

S- she is very Sensitive to the light -

B- She writes... in the diary that they are very excited the day the Matron announces that the upper floor is going to be open...

SHARON Can we get out of the cold cell? It's freezing, ~~my fingers are getting numb!~~ (laughing)

B- (laughing) We will go up to the Elevated heights upstairs.

(Sfx Footsteps up stairs) 24.30

Upper gallery

S- it does feel quite heavenly up here, doesn't it?

B- yes, you're definitely Up high

S- Light coming through that glass

But you can also see why DMA was so excited about getting up here. they reference the names of the 2 cells - so One is called the Green Flash and the other is called Hut 24 so those are those cells just up at the very top near...she references as well the curve of the horseshoe - so we know exactly what 2 cells herself and Betty were in - we don't know who was in which - (Sharon laugh) but that is a lot better than you often do for some of the prisoners

Interestingly she talks about the light and she is very pleased because she is on the South facing part of the east wing so that is side of the wing that gets the most light and is the brightest. She is very excited by that, and it does her spirit good. But Interestingly the one that's called the Green Flash - apparently there is a phenomena of the sun - it happens just at sunset and at sunrise - very rarely, you get this - the very last piece that goes green - the big green flash - and in the 1880's there's a book by Jules Verne called the Green Flash and it was imbued with mystical properties that the person- if you saw that you were able to ..you had truth seeing powers as a result of seeing it. I think the Green flash would appeal to Dorothy's literary and affinity with the supernatural as well.

i suppose When we go in, we can see Some features she described ...it's built in a horseshoe shape -we are near the top curved bit of the horseshoe. cells become Irregular Back of cell is wider.... triangular in shape. She Finds that pleasing - its less uniform - individuality to the cell which is not what a prison cell should be.

S- she talks about a view she can see from the window (laugh) Do you mind if I climb up?

She can see the Wicklow mountains from here ... oh look ... oh my goodness.

B- Beautiful view

S- you can see the whole range - You can hear the birds

B – Yeah

REHEARSAL ROOM

27.19

DOROTHY Well! When the doors of our new “suite” were unlocked and Betty and I found ourselves in possession, each, of a wide, pure, brilliant beam of sun, it was a revival of dead hope, joy and life beyond any words. I climbed and looked out at one of the most beautiful views that any window of mine has ever shown. The happy suburban street; prams, trams and gay advertisement hoardings and sunlit green fields... and behind, the heart-lifting range of the Wicklow hills – It is a vision of freedom itself, in its holiest, its most everyday moods. Since I came in possession of that window, I have not felt like a prisoner at all.

Commented [15]: sfx from theatre show

IN KILMAINHAM

28.05

S- ‘my goodness I can’t believe I am actually here - so many clues in the diary and to actually find it and locate the actual cell’

B- yes, everything fits - in terms of her description - its slightly surreal shape

S- i just feel - i can’t believe it -even to touch the walls- she talks about the whitewashed walls and how she would love to see a bunch of daffodils on the shelf to brighten up the cell - she really made it her home from the descriptions in her diary...

Brian What’s interesting is when they do share a cell- they develop this semi- quasi-domestic partnership - one person will do one set of chores- they also over time the women prisoners start to domesticate the space- so some of them start to make curtains out of prison blankets –What’s interesting about this home making that they are doing- in some ways it’s very conventional- it is what is expected of women - that they will make a domestic space but within a prison and prison architecture which aims to remove all personality its actually deeply I think a subversive act - to make your cell pretty and homely is complete opposite to what the people who built this gaol of the 19th century intended it to be.

REHEARSAL ROOM

29.48

DOROTHY On the top shelf I have placed five books and a tall empty glass. How beautiful tulips or daffodils would look in it against the bare, white wall! There is a pot of face cream and a powder-box, relics of an almost forgotten civilisation.

I have hung a line for my blue dressing gown and my red shawl. A Zulu basket hangs on one of the nails. And the mirror, a little beauty, Mother’s Xmas present.

NARRATOR

30.17

Not only do the diaries contain descriptions of Dorothy’s prison experiences, they are also interspersed with references and passages from Earthbound, a series of short stories she is writing while in gaol. In Kilmainham,

Brian shows Sharon to an area of the prison where an ancient carved inscription became the inspiration for one of Dorothy's most haunting stories, The Prisoner.

IN KILMAINHAM GAOL

30.44

FX Sound of Footsteps

S- So Brian there was a 1798 inscription – that inspired Dorothy's story the prisoner from her collection Earthbound 0- that inscription is in the infirmary.

B- The Prisoner seems to be set in KG. *specific reference* - prisoner centres round a man during the war of independence... he was put solitary confinement hallucinates due to hunger strike - he sees ghost of young man who claims to be a servant of Lord Edward. Fitzgerald. His spirit cannot rest as authorities in prison in 1798 spread a rumour that he betrayed his master- it is resolved by the prisoner in 1920s when prisoner says he will tell the truth of this man's story and put these vicious rumours to rest . There is a specific Reference to inscription in infirmary so this is an inscription from 1798 - carved into the window sill by a man called Patrick mc Cann from Co. Down. - he was part of the United Irishmen-

S- ~~Do you mind if I touch it—~~

[...]

...the font is...Patrick Mc Cann of the County Down - late of the city of Dublin august 14...1798 ... imprisoned (Pause) there is some other graffiti here i think...

B- It would seem he doesn't finish it

S- It fades out - its just lost

B- it's almost because he doesn't finish it makes it more a Moment in time - Something that was started and never finished - Obviously, it is the oldest piece of graffiti in the building - It does feel like a Message from the past and that would have appealed to Dorothy - that she has this little glimpse - Something very Literary about it and Interesting how She folds it into that short story of her own - this Moment of the past- some ways, the prisoner short story is the moment from the past coming into what was then the present which is now ironically is part of our past—

S— Do you mind if I read a couple of lines from The story? *we are talking about time and she does talk about losing a sense of time in prison*

(Sharon reads from the prisoner)

'I used to think that time went past outside like a stream, moving on, but in prison you are in a kind of whirlpool - time going round and round with you, so that you'd never come to anything, even death, only back again to yesterday and round to today and back to yesterday again. *I got terrified, then, of going mad; i began chattering to myself, trying to keep myself company, and that only made me worse because I found I couldn't stop - something seemed to have got into my brain and to be talking - talking hideous, blasphemous things, and I couldn't stop it. I thought I was turning into that - Ah, there's no describing it!*

NARRATOR

34.02

Commented [16]: wondering if i should rerecord this a bit quicker ...

Back in the rehearsal room it is the deepening sense of Dorothy as a writer with a supernatural affinity that most fascinates the two artists. In later life, she would achieve fame as a pioneer of the modern gothic novel, playing with conventions of Time and parallel worlds. They search her journal for clues.

REHEARSAL ROOM

34.25

S- she has a section in her diary called Prison dreams- she goes from one dream into the next -

it is Seldom these dreams make her feel safe or free - she is usually escaping or being hunted or free only on parole.

Here she is with her mother and mona on a hill path - a land of hearts desire - and a tunnel passage which leads into utter darkness- so much so that she screams it's impossible for them to go any further- they're going to fall -

She has her own interpretation, i'm sure on this...

Another time - she is with Donald and she is in London- clutching onto him in a panic - in a panic - listen to me Donald - when I wake up I will be in prison - the walls caving in on top of her... she wakes up in that nightmare on her mattress-with her hands pressed against the white walls of the cell - and Donald is leagues away across the sea...

D- 35.40

And that's where she talks about desiring a window but having only a wall - she writes about that

S- yes, she does - she desires this window- she is feeling the walls of the cell - in the dawn hours between sleep and wake - this mysterious region, as she calls it

D-

Can you read that passage where she is desiring a window?

DOROTHY To desire a window and find on all sides only a dead wall! But in the dawn hours between sleep and wake, there is a mysterious region, evasive as a mirage, where my soul lives its own secret life. Harmonious powers flow into my being of which, when I wake, no memory is left; a clear existence that resembles the spirit's existence after death...

D- yes, That space between night and day - that dawn - waking dream description captures what we have been talking about - she doesn't exist exclusively in the concrete world of walls, tables, chairs, irons bars and cages.

There is a part of her that exists in a supernatural/ extraordinary world.

S- Absolutely - the way she flits between the 2 worlds.

RECORDED AT DCU (WITH LUKE GIBBONS-LG)

37.13 -

LUKE: It is remarkable in DMA fiction and others but DMA's primarily the threat is coming from the future rather than the past.

NARRATOR PROFESSOR Luke Gibbons, Professor of Irish Literary and Cultural Studies at NUI Maynooth.

LUKE: So, DMA fiction is full of forebodings, fascinated with what's called foreknowledge or prevision. It turns out that this strange Irish physicist & aeronautics engineer & pilot - called John William Dunne ...and he comes up with this remarkable book - major impact on figures - 1st modern exposition of paranormal, called "An Experiment with Time" - and it was seized upon by every major writer of the day, not least Joyce. The stuff is

closer to science fiction than science- full of calculations but all about prevision. He figures in ...Macardle was steeped in John William Dunne's theories of prevision, and it comes up in the dialogue in The Unforeseen, when someone doubts the capacity of prevision to foretell the future - Time is relative to where you are standing and to where you are positioned so that Time becomes elastic under advanced modernity. So, what you see with DMA is a very advanced modernist take on notions of time and history and space.

Commented [17]: should we do the prisoner piece here? time?>

And she was in tune long before she read Dunne. Dunne was published in 1927. And the stories of Earthbound predate that. But the stories of Earthbound are already preoccupied with dreams that foretell the future or do not foretell the future. And the threat is really coming from whether the dream will be fulfilled or whether the dream will advance deliverance.

Dundalk Rehearsal 39.35

DOROTHY I was going through a rejoicing crowd in Dundalk, to meet Mary MacSwiney and Dev. The Chief had arrived alone- I saw him in a carriage driving away from the market place up-hill. But when the carriage was half way up, he jumped down and began to walk back saying he would like to meet Mary MacSwiney.

Commented [18]: sfx of the dream from the show would be great -

Commented [19R18]: perhaps i could record this at faster pace

She appeared, stepping out of a railway carriage. The emotion of meeting her again, after all the suffering, overcame me so much that I forgot everything else. I put her into a carriage and drove with her into town.

It was not until we had driven some way that I remembered the Chief, walking down to meet her. I was stricken with remorse and fear. He was hunted and I had forgotten him- left him wandering in the open street, the inconsiderate unkindness of it.

The dream turned into something quite different then-

Commented [20]: sfx of fair ground

A ghastly vision on the roadside - a man and a boy caught in a whirligig which, gaining mad impetus before my eyes, went out of control and whirled them horribly to death.

She falls to her knees and wakes to find herself crawling the body of the half-remembered dead boy from the dream.

DOROTHY I hate to think about this dream ... What does it mean that Miss MacSwiney forgets the Chief----and turns a different way... leaves him in peril, alone? ...

41.10 macswiney and dev split

D- That dream is uncanny because years before it happened - she is anticipating a split in the republican movement - as Mary MacS and Dev do go their separate ways.

S- There is no way of knowing it at this point

D- That sense that she is dreaming the future. History tells us in this particular dream - she may have sensed tensions that are there. But there is nothing on historical record that suggests at this point Dev and Mary mac S are at loggerheads - that only happens sometime later - so the fact she has this dream is extraordinary - she wonders what it means - she sees trouble ahead in the movement - she is troubled about it politically exceptional observer

Commented [21]: LUKE: What's unusual - you have this theory of 2nd sight - prevision as JWD calls it coming from advanced modernity and from an imaginative reworking of Einstein and the likes but also Freud because Donne wed Freud with Einstein and he took up the Kantian view that space and time are faculties of the conscious mind which Emmanuele Kant's theory that space, and time are the coordinates of consciousness. But then according to Donne borrowing from Freud that means the unconscious escapes these categories and is not policed or patrolled by the conscious mind which means that time is up for grabs and time does not run according to linear progress in the unconscious and that's why when you dream, dreams belong to a different world of time than conscious experience, which is patrolled by normal conventions of time and space. So Macardle definitely bought into that idea of coming from so called advanced thinking.

Commented [22]: why is it layered with stage direction V/O?

LUKE What is very intriguing about the Earthbound stories given they were written under duress in prison is that they raise all kinds of questions about testimony. the only thing that brings the story to a close is the finishing of the narration- the storyteller stops the story - but the action doesn't necessarily achieve resolution- they are full of enigmas and conundrums and unresolved issues - so that you read the story and it has come to an end because the person has stopped telling it but sometimes you are no wiser than when you began, so what is really happening here? Did I miss something? So, you go back to read the story. But the enigma is that unless there is an intervention from the other world- we do not know the truth - and the problem with the

Intervention from the other world is we don't know whether that's true or not. Time and again the intervention from the other world retrieves the situation or opens up a kind of vista and you feel kind of narrative release of a kind. But then there's questions over whether this otherworldly intervention is actually a Paranormal event or whether it is a genuinely unconscious psychoanalytical event that can be explained in material terms like a dream or whether it is a genuine intervention of the otherworld.

SOPHIE SINGS

44.31

A fragment of "Siúl a Rún" (first verse and chorus – fading)

NARRATOR

44.55

Dorothy's diaries include revealing accounts of her own prison dreams. But she is also exercised by the dreams of her fellow prisoners – in particular her fragile cellmate Betty whose fiancé has been captured by the Free State army.

Commented [23]: friend

REHEARSAL ROOM

DOROTHY Shhhhh.... Every night now, Betty dreams. She is lost in dark, tangled place among terrifying wild beasts and can escape only by crossing a dark turbid stream. How is it that Tom is always there in the wide green field yet Betty is trapped in the tangled, dark place, full of evil and peril, like Ireland now?

BETTY What is it to dream of white sheets? I dreamt I was sewing away at beautiful white sheets. Is that good? DOROTHY I'm sure it must be good, Betty, ... I said this, knowing that the surest presage of news of death is to dream that you are making a shroud.

DOROTHY Betty, what are you doing?

BETTY I'm looking out at the half-moon and the sky lighted yellow over it. Sssh! Listen! ... The music of a fancy fair. 'Come back to Eireann' and away over there on the hills, a dog barking. (*She weeps softly*) The old dog barking; the big farm in Ballywilliam and the wide roads at night.

DOROTHY Come down Betty. And she crept into bed and she cried and cried and cried for long hours till she finally fell asleep.

IN STUDIO (TO BE RECORDED)

46.49 -

NARRATOR It is understood that Dorothy filled six notebooks with her jail journals. But only three have survived, the rest probably destroyed after her death in 1959. The burning of her papers runs like a recurring nightmare through the full span of Dorothy's life and death. Malicious enemies, distressed relatives and outrageous fortune conspired, time and again, to silence her voice and erase her memory. Sharon and Declan see their endeavour as part of a growing movement of artists, archivists and academics to recover that memory. Their journey began in 2017 when they were invited by the Dorothy Macardle Society to perform one of Dorothy's early plays which had been salvaged part-damaged the great Abbey Theatre fire of 1951: When Sharon went to meet Dr Luke Gibbons he showed her a theatre programme he recently found in an antique shop for one of Dorothy's early and hitherto unknown experimental dramas. But of her missing gaol diaries there remains no trace, leading to the assumption they were among pages incinerated by her brother Donald in unexplained circumstances after her funeral. All of this is to a pattern. One of the earliest entries in the surviving diaries captures Dorothy's grief and trauma when she receives a letter in November 1922 from Maud Gonne McBride, revealing that Free State soldiers have maliciously burned her manuscripts. It is the measure of her

immense artistry that Dorothy Macardle survived this outrage; began afresh to write an intimate diary unique in its depiction of the inner as well as external traumas of imprisonment, and embarked while still in gaol upon the first of her many books of imaginative gothic fiction.

IN REHEARSAL ROOM

The crackle of fire runs through the following clip.

Commented [24]: sfx from show

49

SHARON: The image of that! – I imagine D hearing this – her plays – she grieves the lost characters from these plays- as though it is something out of a Greek tragedy – as though they are her babies - when she is in prison that she could imagine herself visiting this site of the charred remains of her plays, her plays , her poetry book that she spent 8 years writing – she had no backup copy of this – she had thrown out all her notes and was ready for publication- her lecture notes – everything was destroyed – after reading this letter, she goes back to her prison cell and just weeps over the death of these characters - she names them one by one.

49.43

Commented [25]: i don't think it needs this complete scene -

DOROTHY Dear Dorothy. There has been an appalling raid on Number 73

She reads on, initially in silence and apparent disbelief. She rises to her feet and then issues a howl of despair.

DOROTHY No! No, no, no, no!

She starts to gesture in anguish and re-reads aloud. On the soundtrack, we hear the voice of Madame McBride echoing.

V/O The house has been shot up. They painted skulls and cross bones on your sitting room walls with green paint. They made a bonfire in the road of all your papers and manuscripts, your plays ... even your college lectures. Some of your pupils were passing by. They were picking up fragments of your lectures on Hamlet in the street for souvenirs.

Dorothy falls to knees. Burnt papers and ashes have blown in. She reaches about and clutches desperately, trying to catch them as they swirl around her.

DOROTHY Everything burnt!

Commented [26]: sfx - burning crackling sound from play

The people of my vanished plays- born out of my imagination, foredoomed, never to be given life.

She gathers ashes and papers to her, like a mother gathering infants to her bosom.

DOROTHY One by one they thrust themselves into my memory,

She presses some burnt pages to her face, inhaling the aroma of her burnt creations.

Poor Cassandra is crying out to me from among the flames. Oh, Cassandra you were so wild and beautiful!

She sweeps another bunch of ashes to her and brings it to her bosom.

And Asthara! I cannot believe you dead. You, that had three nights of such rapturous, enchanted life.

She searches frantically for another text among the ashes but cannot find it.

And Dervorgilla, I am sure that she is gone. Ah, my Dervorgilla, infinitely innocent, tragic and noble.

She picks up what appears to be an irreparably charred notebook and contemplates it.

My Rhythm Book: eight years of theory and quotations. All my work, I had published nothing. My poetry is all over now!

Lighting reverts gradually to normal. She collects herself.

Everything burnt. It was a shattering thing to hear.

But courage creates courage. And I remembered that allegiance to the Republic had cost me nothing. What sort of a loss is this, compared to the loss of a brother? This was my baptism perhaps.

SOPHIE SINGS

52.43 - 54 (just use 53.25 - 54)

The Beacon Song

Commented [27]: last 2 verses only

54 minutes long - needs to be 43 mins.

11 minutes

EDITS INCLUDE

1.20 seconds x 2 on beacon song = 2.40 minutes

Final scene - burning of the papers: 49mins- 52 (3 mins)

Suggestions:

To be recorded...

The Prisoner

'One black night the climax came. I thought I was dying and that 'twas a race between madness and death. i was striving to keep my mind clear till my heart would stop, praying to go sane to God. And the darkness was against me - the darkness, thick and powerful and black. I said to myself that if I could pierce that, if I could make myself see - see anything. I'd not go mad. I putout all the strength I had, striving to see the window or the peep - hole of the crucifix on the wall, and failed. I knew there was a little iron seat clamped into the wall in the corner opposite the bed. I willed, with a desperate, frenzied intensity to see that: and I did see it at last. And when I say it all the fear and strain died away in me, because I saw that I was not alone. "He was sitting there quite still, a limp, despairing figure, his head bowed, his hands hanging between his knees; for a long time I waited, then I was able to see better and I saw that he was a boy - fair- haired, white faced, quite young and there were fetters on his feet. I can tell you, my heart went out to him, in pity and thankfulness and love. 'After a while he moved, lifted up his head and stared at me - the most piteous look I have ever seen... He leaned forward, swaying, his eyes wed, not on mine, but on some awful vision of their own: the eyes of a soul in purgatory, glazed with pain. "Listen, listen! the truth! You must tell it - it must be remembered: it must be written down!"

LUKE: The ghost of the 1798 - so that the Aura of Emmet and Lord Edward Fitz. as unfinished business from the 98'rebellion leak over into the present as though the present is only catching up with the past rather than that the past is vanquished. Conventional gothic in Freudian terms would be the return of the repressed. But the Republican Gothic is the Return of the oppressed - that the oppressed have not gone away - rather than being a source of terror they are a source of consolation, a source of recovery, and indeed a source of deliverance.

Remarkable in DMA fiction and other but DMA's primarily the threat is coming from the future rather than the past.

paper edit 3 working notes

Working NOTES on PAPER EDIT 1

Put in a line - why she was arrested ? took stance against anti treaty -

I think a mix of first person and second account of the artistic process in the narration might work - eg narration 6 could be Eleanor - so you could mix your reflective "our process " with other narration (like 6) presented as an overview by Eleanor. My apologies if I am making this confusing

Opening is too long and needs intro -

atmospheric sounds working well

narrator is removing listener from our artistic process - it should be more personal..

eleanor should be the overview voice and grounding. she should not say 'declan and sharon' as we should be in the room with eleanor and speak

SFX & MUSIC - send patricia sfx in advance in case we need higher quality - eg burning paper sfx - put into wi transfer - music - lyric will allow us use incidental music and they work through IMRO- let the sophies voice come in more - option of music under the 1st few narrations...

who are the artists?

personal insight into artistic process - removing listeners by having eleanor speak all the narration

Eg: Sharon. 'oh gosh how do you reclaim a history if all the papers have been burnt?...for declan and I are to access her voice when so much was destroyed?'

opening - 54 seconds before context is set up - 'sanctuary' could be the moment to let audience know what is happening - shift narration over.

perceived narratives ? received ?

let us into the personal journey

introduce sharon's voice into the narration to give 1st person account - using plural

...Declan and I We, and making narration sound like we are having a chat...

Patricia's Option for narrator 3

always refer back to what went before - eg: 'as leanne said to us' - use one word that previous person said ...

each narration should have reference to something that has been said before by previous speaker -

Ending - cassandra/asthara ... suggested cut as too many new characters.

OPENING SONG

First 20 seconds of Beacon Song

FADE UNDER TO

6.37- 7.48

KATE MANNING So, we will go up to the strong rooms and I will show you where the diaries are held

SFX - BIG DOOR SOUND - Kate walking

S- it really is like a bank

Commented [1]: another verse from sophie would be lovely

KATE It is

(Laughter)

KATE So this is the inner sanctum- very few people get in this far-

SHARON oh my gosh - I feel so privileged

NARRATOR: Deep in the vaults of the UCD Archive at Belfield, actor and researcher Sharon McArdle is about to set eyes for the first time on a series of documents that will take her on a remarkable journey into the mind of a visionary Irish artist and revolutionary.

Here I've taken out the box with the diaries – I'll just take them out for you now.

The 1st one is this Lovely, marbled cover notebook- vigil a journal of Mountjoy November 22, by Dorothy macardle.

CONTINUE OPENING SONG

A further 20 seconds of Beacon Song

FADE UNDER TO NARRATOR

AMENDED NARRATION 1 TO BE RECORDED

In 2017, actor Sharon, along with writer/director Declan Gorman, set out to create a theatre performance about the life of 20th Century Irish writer and political activist Dorothy Macardle. Early in their researches, their attention was drawn to six unpublished diaries which Dorothy kept while a political prisoner during the Irish Civil war, only three of which survive. Thus began a 5-year quest to access her gaol journal and adapt it for the stage: a journey of investigation and creative endeavour that would take them to libraries, archive vaults and even the very prison cells where Dorothy and her fellow Republican women prisoners were held.

Commented [2]: actor / researcher?

1.28- 2.18 LEEANN: Dorothy is a very interesting woman. But unfortunately, from the perspective of a historian, her brother burnt her papers when she died so there is a lot of sleuthing to do in terms of accessing her voice.

NEW NARRATOR 2 (TO BE RECORDED): Dr Leeann Lane of Dublin City University, author of a biography of Dorothy Macardle

Commented [3]: Dr.

LEEANN I think we can certainly as historians create a timeline of what she did but what she felt about what she did is harder to access. So when I began my biography of DMA, that was a big problem for me, but I did discover by chance that a fragment of her gaol journal which she kept from 8th November 1922- march 1923 remained in the Dev papers so somehow it managed to escape the burning.

NEW NARRATOR 3 (TO BE RECORDED): Born in 1889, Dorothy was a noted playwright and later author of a number of acclaimed novels. One of her books, "The Uninvited" was turned into a major Hollywood horror movie in the 1940s. She wrote a significant history called "The Irish Republic" and prepared a human rights report into the plight of minors orphaned and separated as a result of Nazi atrocities in Europe. In spite of her many remarkable achievements, memory of Dorothy Macardle was all but erased until quite recently. In common with many women who contributed to the formation and early years of the Irish State – her achievements were largely overlooked by historians. On top of this, her personal papers and manuscripts were burned on more than one occasion, including three of her gaol diaries. Over the past decade, however, significant work has been undertaken to understand and restore Dorothy's legacy. Sharon and Declan's artistic quest was inspired by this wider process of reclaiming the voices of Dorothy Macardle and other notable women so often omitted from the received narratives of Irish history.

Option 2

NEW NARRATOR 3 (TO BE RECORDED): Born in 1889, Dorothy was a noted playwright and later author of a number of acclaimed novels. One of her books, "The Uninvited" was turned into a major Hollywood horror movie in the 1940s. She wrote a significant history called "The Irish Republic" and prepared a human rights report into the plight of minors orphaned and separated as a result of Nazi atrocities in Europe. In spite of her many remarkable achievements, memory of Dorothy Macardle was all but erased until quite recently. In common with many women who contributed to the formation and early years of the Irish State – her achievements HAD BEEN largely overlooked by historians. As part of the movement to reclaim women's histories, work has been undertaken to understand and restore Dorothy's legacy.

Sharon: As Leanne said to us, it has been a struggle to find Dorothy's voice, as tragically, her personal papers and manuscripts were burned on more than one occasion. Declan and our artistic process had to find many ways to access her Inner voice.

2.18-2.38

LEEANN Other ways of accessing D's voice is the journalism that she produced.

she was a journalist and a political propagandist when she emerged out of the civil war gaols. And you can access her political opinions through her journalism, and her propaganda through eg The Irish Republic

AMENDED NARRATOR 4 (TO BE RE-RECORDED)

Sharon and Declan became aware of Dorothy's legacy when they were invited to perform from her work at a conference of the Dorothy Macardle Society in 2017. Speakers at that gathering focussed on Dorothy's importance as a pioneer of the modern gothic novel. She had a unique affinity with the paranormal and the grotesque and was ahead of her time in how she experimented with concepts of Time and Repressed Memory, evident even in her early stories penned while a political prisoner during the Civil War. When they became aware that Dorothy's handwritten gaol diaries had survived a century of wars, turbulence and fires, the two theatre makers determined to investigate further. Sharon's research began with a visit to the UCD Archive, in the James Joyce library at Belfield, where she met with chief archivist Kate Manning.

Commented [4]: principal

KATE MANNING UCD JAMES JOYCE ARCHIVE

5.03-6.38

KATE The Dorothy Macardle Jail Journals form part of the Eamon DeValera papers at UCD.

We know that her papers were destroyed in a fire - the fact that these survived they clearly weren't in the same location

The Journals are very interesting- they are not typical of what diaries normally contain-they are very literary - they are kind of self-consciously literary.

She writes very well – in imaginative way – i mean some of her accounts are not anything I've seen before in diaries like that.

So They tell us a lot about Dorothy Macardle - conditions within the gaol at the time- they tell us alot about the relationships with other prisoners- These diaries are not concerned what happened when is not the most important aspect of the diary - they are much more emotional - in context of material created by women in prison- they are unique- wonderful things to have survived.

+++++

LL - 16.38 -18.16 NEW INSERT FROM LEEANN

L- Initially when I saw them i said 'what is this'?

NEW NARRATOR 5 (TO BE RECORDED): Historian Leeann Lane is one of few scholars who have previously studied Dorothy's diaries in detail:

LEEANN They are not clearly organised chronologically so they move back and forth between different time periods.

A lot of V. quick writing - the so-called journal entries are interspersed with poems, musings, almost propagandist pieces on what it means to be a Republican. There is Early version of some of the short stories Earthbound. There is writing along the margins. It is in copy books- I definitely think it is a fragment of a larger journal because there is no reason, she would have finished it in March mid-March 1923, when she continued to be imprisoned and write about imprisonment right until early May 1923.

It's very gives important to me a historian as it gives her Inner voice. All we could say if we didn't have these gaol journals is Dorothy went to prison. But what we find from these journals is her talking to herself and teasing out some of issues she has around what it means to be a Republican, her fear at losing her job, she had a v comfortable middle class life mapped out, she had a v good job, she talked about losing her job, losing so much more than just her job, she would not be able to travel any longer.

8.53- 11.12

S- seeing these for the 1st times - they look so beautiful these books- they are 100 years old

K- one of thing that always strikes me about this kind of material - they are not just diaries - letters - personal - how strong peoples voices are - you hear peoples voices- from the rhythm of their writing- topic- the strength of feeling- facility to express what they are thinking or feeling - whether it is about being separated from people- about prisons conditions- current state of politics or causes of what they are fighting for - you hear their voices - its an incredibly powerful aspect of looking after personal papers -

KATE But having this kind of very personal extremely well written and well cared for material - it is a privilege.

S- i mean It takes you directly to her voice and her soul - i can't wait to read these...

I don't know how I'm going to do it. But looking at the writing on the 1st page - it just looks like squiggles beautiful squiggles to me -

But I'm willing to give it a try anyhow

K- it's a challenge but its a worthy challenge

FADE OUT

IN THE MICROFICHE ROOM - FADE IN

K- ok Sharon - so we are at the microfilm reader - in UCD we digitise material - but you will be looking a DMA material on microfilm - I have loaded up the reel for you, but i'll show how it works - fast forward - to go reverse - slow forward - fast reverse -

S- I'll give it a go.

Laughter

NARRATOR

12.07- 13.30

Commented [5]: does it need a sound effect of the strong room again to bring us back here? as it might sound initially that sharon is talking to leeann

Commented [6]: cut

(This is overlaid above the continuing sound of the whirring machine – gradually machine FX fade out)

AMENDED NARRATOR 6 (TO BE RECORDED) Sharon spends days on end at the projector, attempting to decipher and decode Dorothy's diaries. It proves very difficult. While some pages are legibly laid out, in other places the handwriting is almost impenetrable. There is a sense that some of the writing was done furtively in poor light. Kate offers to send Sharon photocopies of the diaries, and for several months, Sharon works from home squinting at words, typing up reams and – more and more – immersing herself in Dorothy's world. She transcribes verbatim the three surviving diaries, all 50,000 words of them, reliving Dorothy's descriptions of everyday jail life and politics, as well as her dreams, inner fears and doubts.

NEW INSERT

Rehearsal T03 0-13s

DOROTHY On arrival at Mountjoy we were delivered into the hands of the wardresses, searched, and shown into a long bare cell. This was the hospital. We seven, the Suffolk Street women, were to be kept here.

NARRATOR 7 In the rehearsal room, Declan and actor/researcher Sharon discuss the challenges of adapting a fragmented diary into a piece of theatre.

REHEARSAL ROOM 13.31- 14.54

DECLAN - Going through the diary pages, The huge difference here, if you take a biography on Frank O'Connor biog of Michael Collins, it's a story – Frank O'Connor has already done the work of laying it out as a story. So, for the dramatist transposing that as a narrative drama, the fundamental work is already done by the original author. Whereas with the diaries, it is just not like that! While they do follow a chronology of sorts, they begin in Nov. and run on until March, she didn't write it as a story.

SHARON - You're right, there's no set chronology - but she sets them out in episodes so the front page of one of the notebooks, she lists the chapters almost – so you have prison moods, prison vigils, prison letters, prison dreams

S – I suppose the next thing, is Where are the climactic points in the piece - What is happening in prison that will excite our audience - the mundane life in prison in 1922

FADES OUT

MUSIC HERE TO TRANSITION BETWEEN SHARON'S VOICES -

SUGGESTED NEW EXTRACT FROM SHARON

???? T04 – 10.34 – 11.52 (READS GAOL JOURNAL)

'For a little while only, in those solitudes, thought and imagination live and work: Out of memories the mind goes weaving dreams and philosophies again, out of the very stuff of its imprisonment, even, it weaves for a little while. But this brooding soul is too like the body of the hunger-striker which feeds on its own substance until that is spent and then begins to die. The glimpse of the Milky Way or a wave breaking or a stormy tree, one breath of the wind of the world might bring new life; but there is nothing, nothing but the story monotonies and uncontenting flippancies of the prison day, so that at last, spirit falls into the listless apathy of the starved.'

NEW NARRATOR 8 TO BE RECORDED

Not only was the role of women in public life reduced in historical accounts, in Dorothy's own lifetime, there were attempts to silence her. Her precious manuscripts were publicly burned on the street by Free State soldiers at the time of her arrest in 1922. She felt deeply frustrated by the 1935 Conditions of Employment Act and the 1937 Constitution overseen by her erstwhile mentor Eamon DeValera, both of which diminished the status of women. Closer to home, during her time in prison, her own father and mother sought to rein in their wayward daughter.

Commented [7]: note from Patricia - 'might be worth stating again that these diaries were written while she was a prisoner. - You could just say her prison diaries.'

Commented [8]: does it need a sound effect to bring us into the rehearsal room eg: jail door/clanging keys?

Commented [9]: DIRECTOR AND WRITER

Commented [10]: incidental music to move us into rehearsal room -

Commented [11]: maybe this should be cut down a little

Commented [12]: ??not sure what this means 'story monotonies - yikes...' maybe I should cut 'story'

Commented [13]: Did Dorothy write about this? is that why they burned her papers? If so say that, 'As a journalist she criticised the governments Patricia approach .. the act that diminished the status of women - it is suggested that this is why her manuscripts were burned. If they are not directly related then I would leave them out. you could say instead. When she wrote this piece 'the brooding soul - perhaps reflected as much on the then increasingly restriction being enforced on women, through governmental policy and societal attitudes that sought to restrict women's role in public life... their place was at home not in politics, their voices to controlled. .. Her manuscripts were burned, and even within her own family her parents sought to rein in their wayward daughter

LL 40.10 - 40.53

LEEANN LANE Her Father wanted her to sign the form - this was a form given to all prisoners stating they would be released if they promised not to destabilise the state that was in the process of being formed. D refused to sign the form and she resented her father for trying to suggest that he would. Her father did agitate as i said to have her released - he wrote to Cosgrave, using his influence as a v powerful business man - i think really interesting suggesting that he said he would manage her. D is in her early 30's at this point - she was certainly no girl - but calls her a girl - very patriarchal.

NEW NARRATION 9 (TO BE RECORDED) To find out more, Sharon and Declan paid a visit to Elizabeth McEvoy, archivist at the National Archives where a file exists of correspondence between Dorothy's parents and the Free State authorities.

NATIONAL ARCHIVES WITH ELIZABETH MC EVOY

18.16- 20.46

To summarise the contents file - its Correspondence written in an effort to have Dorothy released.

so Her family are horrified at the turn dorothy's life has taken. There is an element of trying to preserve the families name.

It is important to Bear in mind Dorothy is 33 when she is incarcerated and 34 when she is released. She is not a child- or young woman either – by the lights of the day she would have been regarded as middle-aged spinster and a troublesome one (laughs) at that.

the impression i got when reading he letters is that it is quite patronising and condescending. Her parents are very eager to minimise the harm or the danger that the authorities think that D poses. In the process they are undermining her agency – they are robbing her of her freedom of action, of her autonomy, of her independence to make her own decisions. But because she is in prison - she doesn't really have a choice. If she wants to get out, she is dependent on this letter writing campaign that her parents get up.

But An example of the Infantilising tone that some of the letters take. Her father says that

Dorothy edited 'a little paper' called Freedom. Even the use of the word 'little' - 'little paper' 'little woman' - 'little paper'.

He says In the same letter- he says he needs to make allowances for feminine exaggeration. now I don't think you need to be a firebrand feminist to bristle at language like that even if it's in the 1920's i think Most women would really Rebel against terminology like that.

Her mother wrote about 'harmless articles in a paper'. She says my daughter has been foolish - she has been influenced and led astray by the woman released last week - now that woman is Maud Gonne Macbride and I think her parents very much see MG and C.Mark as a very bad influence on D.now again she s 33 /34 she;s not led away that easily

20.19 - 21.42

but i think when Her mother writes (I did smile when reading her mother writer) 'you don't know my daughter - she will not sign that letter - I know my girl'.

so Despite their best attempts to paint D as this v gentle shrinking violet her mother knows there is no way in Hades D is going to sign that form of undertaking.

SOUND EFFECT – LOUD PRISON DOOR BANGING

Commented [14]: required - i will source sfx from file

NARRATOR 21.52- 22.24

In February 1923, three months into her incarceration, Dorothy was transferred along with 45 other women from Mountjoy Gaol to Kilmainham. Nowadays a notable museum, Kilmainham had already achieved a certain sacred status by the time of the Civil War, as the place where the 1916 Leaders had been held and executed. But conditions were grim, as Curator Brian Crowley explains.

Commented [15]: four? change to 3

Commented [16R15]: audio says 4 - should be 3

Commented [17]: audio - sfx banging of door comes in here in between narration - this is ok?

IN KILMAINHAM GAOL 22.25 - 34

FX Footsteps to typical cell

BRIAN This is a very typical prison cell she found it very oppressive initially and that is what they are designed to do ...When she was here, the gaol had been used obviously after the 1916 rising - briefly- but it had been closed as a criminal gaol from 1910 - they use it a little but during ww1 for soldiers - they use it after the rising - they use it again during the war of independence - and again its' abandoned so its a semi abandoned building - so it has all that mustiness - she's Coming from Mountjoy - working building it was-a better functioning building - She's very scathing about conditions here when she arrives.

REHEARSAL ROOM

23.27 - 24.02

DOROTHY (read by patricia) It is altogether unlike our little prison hospital at Mountjoy. A long, high building, shaped like a narrow horseshoe: iron galleries, iron doors, iron staircase, iron gangway, iron grating from roof to floor - a great cage. Cells on the first gallery have been allocated to Betty and me. I felt as if I had been thrust living into a tomb: the tiny barred window out of reach- the chill, the underground smell, like a mortuary chapel

Commented [18]: does it need sfx - coming in here - maybe background noise of prison clanging from theatre show

24.03- 27.18

B- when she came in initially - she seems to be in a ground floor cell, but she is very very anxious to get an airier/brighter cell

S- she is very Sensitive to the light -

B- She writes... in the diary that they are very excited the day the Matron announces that the upper floor is going to be open...

SHARON Can we get out of the cold cell? It's freezing, my fingers are getting numb! (laughing)

B- (laughing) We will go up to the Elevated heights upstairs.

(Sfx Footsteps up stairs) 24.30

Upper gallery

S- it does feel quite heavenly up here, doesn't it?

B- yes, you're definitely Up high

S- Light coming through the glass

But you can also see why DMA was so excited about getting up here. they reference the names of the 2 cells - so One is called the Green Flash and the other is called Hut 24 so those are those cells just up at the very top near...she references as well the curve of the horseshoe - so we know exactly what 2 cells herself and Betty were in -

Interestingly she talks about the light and she is very pleased because she is on the South facing part of the east wing so that is side of the wing that gets the most light and is the brightest. She is very excited by that, and it

does her spirit good. But Interestingly the one that's called the Green Flash - apparently there is a phenomena of the sun - it happens just at sunset and at sunrise - very rarely, you get this - the very last piece that goes green - the big green flash - and in the 1880's there's a book by Jules Verne called the Green Flash and it was imbued with mystical properties that the person- if you saw that ..you had truth seeing powers as a result of seeing it. I think the Green flash would appeal to Dorothy's literary and affinity with the supernatural as well.

IN KILMAINHAM

BRIAN- i suppose that When we go in, we can see Some features she described ...it's built in a horseshoe shape -we are near the top curved bit of the horseshoe. cells become Irregular Back of cell is wider.... triangular in shape. She Finds that how she finds that pleasing - its less uniform - individuality to the cell which is not what a prison cell should be.

S- she talks about a view she can see from the window (laugh) Do you mind if I climb up?

She can see the Wicklow mountains from here ... oh look ... oh my goodness.

B- yeah - its a Beautiful view -

S- you can see the whole range - and You can hear the birds

POSSIBLE SFX _ BIRD SONG

REHEARSAL ROOM 27.19 - 28.04

DOROTHY Well! When the doors of our new "suite" were unlocked and Betty and I found ourselves in possession, each, of a wide, pure, brilliant beam of sun, it was a revival of dead hope, joy and life beyond any words. I climbed and looked out at one of the most beautiful views that any window of mine has ever shown. The happy suburban street; prams, trams and gay advertisement hoardings and sunlit green fields... and behind, the heart-lifting range of the Wicklow hills - It is a vision of freedom itself, in its holiest, its most everyday moods. Since I came in possession of that window, I have not felt like a prisoner at all.

COULD WE USE THE SFX FROM THE PLAY HERE OF THE STREETS SOUNDS

IN KILMAINHAM 28.55- 29.47

she talks about the whitewashed walls and how she would love to see a bunch of daffodils on the shelf to brighten up the cell - she really made it her home from the descriptions in her diary...

Brian What's interesting is when they do share a cell- they develop this semi- quasi-domestic partnership - one person will do one set of chores- they also over time the women prisoners start to domesticate the space- so some of them start to make curtains out of prison blankets -What's interesting about this home making that they are doing- in some ways it's very conventional- it is what is expected of women - that they will make a domestic space but within a prison and prison architecture which aims to remove all personality its actually deeply I think a subversive act - to make your cell pretty and homely is complete opposite to what the people who built this gaol of the 19th century intended it to be.

POSSIBLE MUSIC TO TRANSITION TO THE PERFORMANCE ?

REHEARSAL ROOM 29.48 - 30.05

DOROTHY On the top shelf I have placed five books and a tall empty glass. How beautiful tulips or daffodils would look in it against the bare, white wall! There is a pot of face cream and a powder-box, relics of an almost forgotten civilisation.

Commented [19]: cut

Commented [20]: perfect

Commented [21R20]: or the sfx from the theatre show are perfect too

Commented [22]: for sure

Commented [23]: yes, soft music - i will look to see if any of sophies fit

NARRATOR 30.17 - 30.44

Not only do the diaries contain descriptions of Dorothy's prison experiences, they are also interspersed with references and passages from *Earthbound*, a series of short stories she is writing while in gaol. In Kilmainham, Brian shows Sharon to an area of the prison where an ancient carved inscription became the inspiration for one of Dorothy's most haunting stories, *The Prisoner*.

IN KILMAINHAM GAOL 30.44- 34.01

FX Sound of Footsteps

B- The Prisoner is definitely seems to be set in KG. there is a specific reference - prisoner centres round a man during the war of independence... solitary confinement hallucinates due to hunger strike - he sees ghost of young man who claims to be a servant of Lord Edward. Fitzgerald. His spirit cannot rest as authorities in prison in 1798 spread a rumour that he had betrayed his master- it is resolved then by the prisoner in 1920s when prisoner says he will tell the truth of this man's story and put these vicious rumours to rest . but There is a specific Reference to inscription in infirmary so this is an inscription from 1798 carved into the window sill by a man who was part of the United Irishmen-

Commented [24]: cut

Patrick Mc Cann of the County Down - late of the city of Dublin august 14...1798 ... imprisoned, imprisoned....It fades out here - its says here imprisoned- its just lost

B- it's almost because he doesn't finish it makes it more a Moment in time - Something that was started and never finished - Obviously, it is the oldest piece of graffiti in the building - It does feel like a Message from the past and that would have appealed to Dorothy - that she has this little glimpse - Something very Literary about it and Interesting how She folds it into that short story of her own - this Moment of the past- some ways, the prisoner short story is the moment from the past coming into what was then the present which is now ironically is part of our past-

S - Do you mind if I read a couple of lines from *The story*? we are talking about time and she does talk about losing a sense of time in prison-

(Sharon reads from the prisoner)

'I used to think that time went past outside like a stream, moving on, but in prison you are in a kind of whirlpool - time going round and round with you. so that you'd never come to anything, even death, only back again to yesterday and round to today and back to yesterday again

Commented [25]: agghhhh i say dream!!!! agghhhh

NARRATOR (NEW - To be Recorded) Professor of Irish literature and cultural studies Luke Gibbons of NUI Maynooth discusses the supernatural in Dorothy's early writings.

LUKE - What is very intriguing about the *Earthbound* stories given they were written under duress in prison is that they raise all kinds of questions about testimony they are full of enigmas and conundrums and unresolved issues - so that you read the story and it has come to an end because the person has stopped telling it but sometimes you are no wiser than when you began, so what is really happening here? Did I miss something? So, you go back to read the story. But the enigma is that unless there is an intervention from the other world- we do not know the truth But then there's questions over whether this otherworldly intervention is actually a paranormal event or whether it is a genuinely unconscious psychoanalytical event that can be explained in material terms like a dream or whether it is a genuine intervention of the otherworld.

REHEARSAL ROOM - 34.02 - 34.25

Back in the rehearsal room it is the deepening sense of Dorothy as a writer with a supernatural affinity that most fascinates the two artists. In later life, she would achieve fame as a pioneer of the modern gothic novel, playing with conventions of Time and parallel worlds. They search her journal for clues.

REHEARSAL ROOM 14.55 - 15.24

D - Shall we have a look at that scene...

They have been in the cell of Mary mac Swiney who has been weakening _ she has not yet come to the end of her Hunger strike yet so my sense is that they step outside the cell and are on their knees as they were all the time, just constantly praying outside the cell...

MUSIC

Commented [26]: yes, i will have a search

DOROTHY Tessie and I were both kneeling outside her door when a strange mystery happened.

TESS (*whispers*) Dorothy? Did you....? (*Dorothy nods.*) Someone passed. I heard a foot fall. Didn't it stop beyant on the stairs.

DOROTHY (*softly*) Ssshhh! (*She rises and peeks in the sick woman's door.*) She's wide awake in there.

TESS Who was it Dorothy? There was someone.... Like a –

DOROTHY A brotherly presence?

TESS Jeeezis! Terence MacSwiney?

Well that's alright, like! Terence MacSwiney, here!!!

REHEARSAL ROOM 34.25- 35.42

S- she has a section in her diary called Prison dreams- she goes from one dream into the next -

it is Seldom these dreams make her feel safe- she is usually escaping or being hunted or free only on parole.

Here she is with her mother and mona on a hill path – a land of hearts desire - and a tunnel passage which leads into utter darkness- so much so that she screams it's impossible for them to go any further- they're going to fall –

She has her own interpretation, i'm sure on this...

Another time – she is with Donald and she is in London- clutching onto him in a panic – in a panic – listen to me Donald – when I wake up I will be in prison – the walls caving in on top of her... she wakes up in that nightmare on her mattress-with her hands pressed against the white walls of the cell – and Donald is leagues away across the sea...

Commented [27]: might it be nice to actually do one of the dreams from the show with the dream music in the background instead of just describing it?

RECORDED AT DCU (WITH LUKE GIBBONS-LG)

LUKE GIBBONS 37.38-39.35

LUKE: So, DMA fiction is full of forebodings, fascinated with what's called foreknowledge or prevision. It turns out that this strange Irish physicist & aeronautics engineer & pilot - called John William Dunne ...and he comes up with this remarkable book that had a major impact on figures -it is the 1st modern exposition on paranormal, called "An Experiment with Time" – and it was seized upon by almost every major writer of the day, not least Joyce Macardle was steeped in John William Dunne's theories of prevision, and it comes up in the dialogue in The Unforeseen, when someone doubts the capacity of prevision to foretell the future - Time is

Commented [28]: eg: this could be lovely to do as in the play

Commented [29]: if we need to cut - this could possibly go

relative to where you are standing –So, what you see with DMA is a very advanced modernist take on notions of time and history and space.

And she was in tune long before she read Dunne. Dunne was published in 1927. And the stories of Earthbound predate that. But the stories of Earthbound are already preoccupied with dreams that foretell the future or do not foretell the future. And the threat is really coming from whether the dream will be fulfilled or whether the dream will advance deliverance.

MUSIC

Rehearsal 39.35

DOROTHY I was going through a rejoicing crowd in Dundalk, to meet Mary MacSwiney and DeValera. The Chief had arrived alone- I saw him in a carriage driving away from the market place up-hill. But when the carriage was half way up, he jumped down and began to walk back saying he would like to meet Mary MacSwiney.

She appeared, stepping out of a railway carriage. The emotion of meeting her again, after all the suffering, overcame me so much that I forgot everything else. I put her into a carriage and drove with her into town.

It was not until we had driven some way that I remembered the Chief, walking down to meet her. I was stricken with remorse and fear. He was hunted and I had forgotten him- left him wandering in the open street, the inconsiderate unkindness of it.

The dream turned into something quite different then-

A ghastly vision on the roadside - a man and a boy caught in a whirligig which, gaining mad impetus before my eyes, went out of control and whirled them horribly to death.

DOROTHY I hate to think about this dream ... What does it mean that Miss MacSwiney forgets the Chief----and turns a different way... leaves him in peril, alone? ...

41.10 – 42.28

D- i mean That dream is particularly uncanny because - she is anticipating the spilt in the republican movement – as Mary MacS and Dev eventually did go their separate ways.

S- There is no way of knowing that at this point

D- That sense that she is dreaming the future. History tells us in this particular dream - she may have sensed tensions that are there. But there is nothing on historical record that we have found that suggests at this point that Dev and Mary macS are at loggerheads – that only happens sometime later – so the fact she has this dream is particularly extraordinary – she wonders what it means – she is troubled about it - she sees trouble ahead in the movement

SOPHIE SINGS SOPHIE SINGS 44.31- 44.50

A fragment of “Siúl a Rún” (first verse and chorus – fading)

AMENDED NARRATION 10 IN STUDIO (TO BE RECORDED)

NARRATOR According to her own account, Dorothy filled six notebooks with her jail journals. But only three have survived, the rest incinerated by her brother after her death in 1959. The burning of her papers runs like a recurring nightmare through the full span of Dorothy’s life and death. Malicious enemies, distressed relatives and outrageous fortune conspired, time and again, to silence her voice and erase her memory-One of the earliest entries in her surviving gaol diaries captures Dorothy’s grief and trauma when she receives a letter in

Commented [30]: yes music from show would be good here -

Commented [31]: are we going to use the voice over from the show here? with fairground music

November 1922 from Maud Gonne McBride, revealing that Free State soldiers have maliciously burned her manuscripts.

IN REHEARSAL ROOM 49.43 - 52.16

The crackle of fire runs through the following clip:

Commented [32]: source sfx fire crackling

DOROTHY Dear Dorothy. There has been an appalling raid on Number 73

Commented [33R32]: echo/reverb of maud gonne mac bride

DOROTHY No! No, no, no, no!

V/O The house has been shot up. They painted skulls and cross bones on your sitting room walls with green paint. They made a bonfire in the road of all your papers and manuscripts, your plays ... even your college lectures. Some of your pupils were passing by. They were picking up fragments of your lectures on Hamlet in the street for souvenirs.

DOROTHY Everything burnt!

The people of my vanished plays- born out of my imagination, foredoomed, never to be given life.

DOROTHY One by one they thrust themselves into my memory,

Commented [34]: maybe keep cassandra and dervorgilla

And Asthara! I cannot believe you dead. You, that had three nights of such rapturous, enchanted life.

Deleted: Poor Cassandra is crying out to me from among the flames. Oh, Cassandra you were so wild and beautiful!

And Dervorgilla, I am sure that she is gone. Ah, my Dervorgilla, infinitely innocent, tragic and noble.

My Rhythm Book: eight years of theory and quotations. All my work, I had published nothing. My poetry is all over now!

NARRATOR 11 TO BE RECORDED

NARRATOR "My poetry is all over now!" the screaming *cri de coeur* of a wounded artist, grieving the loss of her life's work; a true moment of despair. But she underestimated own resilience. Far from over, it is the measure of her immense artistry that Dorothy Macardle survived this destruction of her artistic and personal papers; began afresh to write an intimate diary unique in its depiction of the inner as well as external traumas of imprisonment, and embarked while still in gaol upon the first of her many books of imaginative gothic fiction.

And while it is true that precious parts of her oeuvre are lost forever, she might have taken comfort from the efforts of modern historians, archivists, scholars, feminist publishing houses and diverse artists to retrieve her legacy and surviving work.

THIS FOLLOWING SECTION NEEDS SFX FROM THE PERFORMANCES

Commented [35]: ok. could be lovely to hear audience arriving into the gaol

On September 22nd 2022, a gathering of those scholars and activists assembled at Kilmainham Gaol Museum, in the Inner Hall or Dispersal Room where Dorothy would have been led on arrival almost 100 years earlier, to witness a special staged performance of her Prison Diaries. The soundtrack to Sharon McArdle's solo performance resonated with the imagined sounds of the jail a century earlier, the metal banging, slamming doors, laughter and pained weeping of the brave women she lived among. And for the first time since Noreen Cogley sang it for Mary MacSwiney in 1922, the audience listened rapt to a rendering - by singer Sophie Coyle - of a song written by Dorothy Macardle in memory of her executed friend and mentor Erskine Childers.

Commented [36]: prison notebooks

Commented [37]: dorothy's fellow inmate?

Commented [38]: Beacon song to the well known tune of 'the Heath is Brown on Carrigdown'

SOPHIE SINGS

52.43 - 54

The Beacon Song - 2nd verse only

“My poetry is all over now!” the screaming *cri de coeur* of a wounded artist, grieving the loss of her life’s work; a true moment of despair. But Dorothy may have underestimated her own resilience.

Far from her literary life being over, it is the measure of Dorothy’s artistry that she overcame this destruction of her papers and began afresh to write, as she says, “stories that are coming into my mind here in prison”.

NARRATOR Earthbound signalled a new departure in Dorothy’s literary writing; the seeds of her emergence as a major Gothic Horror author whose work would eventually take her to the heights of Hollywood movie acclaim.

And while it is true that her precious personal papers and parts of her literary oeuvre are lost forever, she might have taken comfort from the efforts of modern historians, archivists, scholars, feminist publishing houses and diverse artists to retrieve her legacy and surviving work.

On September 22nd 2022, a group of those scholars and activists assembled in the Dispensal Room at Kilmainham Gaol Museum, where Dorothy would have been led on arrival at that grim prison in February of 1923. They came to witness a special performance of Dorothy’s Prison Diaries, performed by Sharon McArdle and directed by Declan Gorman. The recorded soundtrack resonated with the imagined sounds of the jail a century earlier, the metal banging, slamming doors, laughter and pained weeping of the brave women she lived among. And for the first time since Noreen Cogley sang it aloud in 1922, the audience listened rapt to a rendering - by singer Sophie Coyle - of a ballad called “The Beacon Song”. The text is a tribute to Terence MacSwiney who died on hunger strike in England during the War of Independence. It was performed to give comfort to his sister Mary during her Civil War hunger protest, two years later. The air is an old Irish favourite of the period. Discovered, handwritten, among her long lost prison journals, stories and poems, it was composed by none other than the artist, revolutionary and visionary Dorothy Macardle.