<http://www.rte.ie/radio1/drama/>

**The Dreaming of Roger Casement by Patrick Mason**

Ciarán Hinds takes the lead role in this drama following the last days of Roger Casement’s life, reflecting on his motives, both personal and political, and those of his friends and persecutors.

Written and directed by Patrick Mason.

FULL CAST CREDITS
Sir Roger Casement ...Ciarán Hinds
Sir Frederick Smith – Attorney General ....Nick Dunning
Sir Ernley Blackwell – Home Office …Robert O'Mahoney
Sir Basil Thomson – Scotland Yard … Mark Lambert
Gertrude Bannister – Casement’s cousin ....Jane Brennan
Aunt Charlotte – Casement’s Antrim aunt ...Eleanor Methven
Sgt Turner – Scotland Yard … Chris McCallum
Mr Findlay – Home Office … Des Cave
Constable Riley - RIC /Warder Benson – HM Prison Service ...Joe Taylor
Mr Germain – Casement’s landlord … Philip Judge
Sergeant at Law O’Sullivan – Casement’s attorney …. Bryan Murray
Dr Mander – Home Office Doctor … Bryan Murray
Captain Monteith - IRB ..... Daragh Kelly
Bailey – Casement’s Irish Brigade ..... Andrew Bennett
The music was composed and performed by Denis Clohessy
Dramaturg was Jesper Bergmann.
Sound Supervision - Damien Chennells.

Producer - Kevin Reynolds.

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**MICK HEANEY**

**RADIO REVIEW:**

Ambivalent reputation was at the heart of Drama on One: The Dreaming of Roger Casement (RTÉ Radio 1, Sunday), Patrick Mason’s compelling play about the unlikely Irish patriot executed after 1916 Rising. Anchored by the nuanced lead performance of Ciarán Hinds, Mason’s drama used Casement’s last days to re-create his political evolution, from Ulster Protestant-raised knight of the British Empire to rebel leader. Just as crucially, it explored his homosexuality, detailed in the so-called black diaries, which was used against him during his trial and long denied by his Irish defenders.

The narrative deftly shifted between the confabs of Casement’s silken-tongued establishment prosecutors and his own cell in the Tower of London, where he fatalistically recalled his humanitarian missions to Congo and Peru. It was a vividly imagined panorama, never more so than during the homoerotic dreams that feverishly envisioned Casement’s carnal exploits amid the cruelty he saw in Africa and South America, though these may have been a tad saucy for some.

But it was a subtle exploration of a complex man who did not want to be defined by his sexuality alone, as the play’s stirring denouement made clear. Mason and his talented cast created an engaging portrait of a man whose inner life was as ambiguous as his actions were admirable.