<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.[[Listen Back](javascript:playFirstProgrammeOnDate(74,'13-05-2012');)](javascript:playFirstProgrammeOnDate(74,'13-05-2012');)

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**THE IRISH TIMES - SATURDAY, MAY 19, 2012**

**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.