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TY TIMES: MUSICAL EDITION

The Davitt College Official Transition Year Newspaper



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Oh My Oz!

The Transition Year students of 2024 brought a beloved classic to life on the Davitt College stage with their production of The Wizard of Oz!

With over 140 students involved, everyone played a vital role in making the show a success. Audiences were charmed by familiar characters such as Dorothy, the quick-witted Scarecrow, the determined Tinman, and the lovable Cowardly Lion. The Wicked Witch of the West brought drama, Glinda the Good Witch brought light, and the Wizard himself added an air of mystery. New creative touches were introduced to make the production truly unique, giving every student a moment to shine. Together, the Transition Year group delivered a show filled with energy, talent, and unforgettable moments for all who attended.

Painting the Yellow Brick Road

BY NICOLA JANDA

As a proud member of the art crew for the musical, I had the incredible opportunity to help bring the stage to life. From painting sets to adding those final touches, it was an unforgettable experience filled with creativity, hard work, and plenty of paint-covered moments. Here's a glimpse into our journey behind the scenes!

During the musical, the art crew found themselves in a bit of a rush, to put it lightly. Some of the scenes were changed at the last minute, just before the shows opened to the public. Our team consisted of Sinead, Lauren, Marie, Dominika, Eleanor, and Ruby. Despite the challenges, everyone worked hard to bring the set to life. At times, there seemed to be more paint on us than on the scenes! We were constantly on the move, whether it was hunting for paint buckets, mixing the right colours, running up and down the stage to assist with other scenes, or dashing to the art room for supplies.

We started with the Munchkin umbrellas - painting the flowers. For me, this was the most enjoyable part - it felt like our own personal touch on the production. Next, we worked on the crows' feet. Unfortunately, this was less rewarding, as the toes kept falling off during the dances and wouldn't stick to the shoes. Our first big set piece was the dark forest, although it ended up being changed at the last minute. From there, we moved on to other key scenes, including the barn, Munchkinland, Dorothy's house, the gates of Oz, the two panels featuring the poster of Oz, the yellow brick road, the witch's castle, and the backdrops. Looking back, the experience was unforgettable. We made amazing memories - whether it was chatting with new people we might not have spoken to otherwise, spending time with friends, or simply enjoying the freedom of working outside of class. It wasn't all glamour, though; some of us ended up with paint in our hair, and by the end of it, we'd left little "paint signatures" on each other's clothes. There were, of course, a few downsides. Our arms were sore from reaching up to paint, and the time restrictions meant some scenes had to be rushed, which was frustrating. If we'd started just a week earlier, especially with such a massive set, we could have added so much more detail.

Still, these were small sacrifices for something so memorable. Being part of such a large production, knowing that people would see and appreciate our work, was incredible. For many of us, it didn't matter that we weren't on stage - our creativity was already showcased through the set. And for some of us, that was more than enough.



A Journey Down the Yellow Brick Road

BY DAMIEN GALLAGHER (TY TIMES CO-EDITOR)



Lights, curtain, action! This edition of the TY Times is dedicated to the magical journey of our recent production of The Wizard of Oz. From the first auditions where students dared to follow the Yellow Brick Road, to the whirlwind rehearsals, that often felt like we were caught in a twister, this musical has been an Oz-some experience from start to finish.

Our cast and crew worked tirelessly to prove they were not in Kansas anymore, pouring their hearts into every moment to bring the Emerald City to life. Whether it was defying gravity during the challenging dance numbers, transforming into wonderful characters, or learning to ease on down their nerves, the entire team came together to create something truly magical. When the curtain finally fell on the last night, there was no need to click our heels together - we knew we were exactly where we belonged.

In this issue, we'll share every step of the journey, from the "If I Only Had a Brain" moments to the wickedly triumphant performances that left the audience spellbound. We hope you enjoy reliving this unforgettable adventure, and remember - there's no place like The Wizard of Oz!

THE AUDITIONS

We began the auditions back in April of 2024, right before Junior Cycle students were to commence their first state examinations, most definitely when they were at their lowest levels of stress and pressure! We asked them to do two things - sing a song and recite a memorised passage from their studied English drama.



We have a long and storied tradition in Davitt College of Happy Birthday and the Alphabet Song. Students, in particular, seem to love singing these songs throughout the day. Or so it would appear since the majority of students chose to sing either Happy Birthday or the Alphabet Song. I'm not going to sit here and pretend that some students did not know all the words to the Alphabet Song in its entirety, let's just say there were some challenging verses.

As often happens, a group of students emerge as contenders. Notably Jade Ralph, Róisín Daly, Clodagh Timlin, Cameron King, Noah McNamara, and Tara Kelly. These students eventually made up the bulk of our leads, but we were missing a couple of male leads. Truth be told there was some panic as we could list the names of potential male leads on one hand. We began to search for musicals with an almost all-female cast following these early developments. Around mid-May, some of the Production Team (Mr. MacDonnacha, Ms. Kennedy, and myself) had a quick meeting where it was suggested that we take the school back to the past and give The Wizard of Oz a go. For the past number of years we had put on more modern shows, however this was a classic. A classic that threw up some early problems, such as the set. However our fantastic Stage Production Team (Ms. Hughes and Mr. Cunningham) gave their seal of approval and just before we broke for the summer holidays, it was decided. We had a show.



During the summer I spent quite a number of weeks watching various films and performances of The Wizard of Oz (including a rather ill-fated viewing of Return to Oz), and also spending far too long on video calls with Mr. MacDonnacha. Another problem emerged (not the phone calls). We had some fantastic singers, however the songs were just not cutting it. The Wizard of Oz is a kids' show, and we were expecting teenagers to sing 'The Lollipop League'. The majority of the songs, while having their place in music history, were at risk of not resonating with the students. That was when my barber in Kelly's gave me a fantastic idea. He asked if I had ever heard Michael Jackson sing the Scarecrow song, which set me on a journey of 1970s Motown magic. I floated the idea of incorporating the songs from

The Wiz into our production with the team and was given the green light. The Wiz is a modern, soulful adaptation of The Wonderful Wizard of Oz. Originally created as a Broadway musical in 1975, it reimagines Dorothy's journey through Oz with a vibrant mix of R&B, soul, and pop music. In short, the songs were just too good not to use. I set about rewriting some scenes so as to make use of the songs from The Wiz.

CALLBACKS

A list of some 145 students was whittled down to 74 when we came back to school late August. Two weeks later, that list was reduced further and we held one final act-off/sing-off in the canteen. The most impressive of those battles came when we asked Jade Ralph, Tara Kelly, and Ava Duffy to sing Defying Gravity from Wicked. Any one of those excellent performers could have taken the role of either witch, but it was Tara and Jade who won out.



THE BEST OF UNDERSTUDIES

We finally settled on Róisín as Dorothy and Clodagh as Aunt Em - again either could have played either role but when we asked them to perform a scene together as both those characters and seen how natural they were in those roles, it was an easy decision to make in the end. Clodagh had a couple of more roles in the musical and also held the understudy roles of Dorothy and Glinda! As scary as it sounds, we had a mix of leads who were also understudies. This was only possible because we chose different people to play roles that would ordinarily have doubled up. For example, Uncle Henry (Aaron Rice) is supposed to play the Oz Guard in the original musical, but we wanted to give out more roles and Joseph Loftus played the latter role - he would go on to steal the show when he was on stage with his pronunciation of the 'Vizarrrrrrrd'. Other students excelled on stage with minor roles, who also worked extremely hard on their understudy parts. Ava Duffy, who played no less than four parts, who sang

possibly the most difficult song in the show (You Can't Win), and nailed it each night, was also the Wicked Witch's understudy, and Miss Walsh's (Kate Ludden) understudy. Matthew Walsh was fantastic as Professor Marvel, yet he was also understudy to the Wizard of Oz himself and the Cowardly Lion. Ruthie Harrigan also played a few roles and was understudy to the Scarecrow - she was about one hour away from having to go on one night!

THE STAGE

We realised that staging Oz would be quite a challenge, given the numerous characters, the need to create magical appearances, and the complexities of the stage itself. This was likely going to be the most difficult production we've ever attempted. The Wizard of Oz requires at least six scene changes, each necessitating a backdrop shift. The Stage Production team brainstormed various ideas and ultimately decided on a rolling backdrop that converges in the center, allowing us to showcase two distinct scenes. With the right lighting and effects (yours truly handled the pyro/smoke for the show!), we didn't need more than that, and we reintroduced the rotating side props from previous years to enhance the production. A huge thank you to Ms. Hughes and Mr. Cunningham, along with their talented teams, for creating this stunning stage presentation.



REHEARSALS

Our journey into musical theatre began in September as we settled into the new spaces in our soon-to-be-named building. I took over my own room, 48U, every Thursday, fostering our creativity as we prepared to eventually perform in the Library or on stage. Along the way, we faced challenges with staging, blocking, and a quirky range of props. At one point, a toy lemur and even a robotic spider stood in for Toto! Despite these hurdles, the TYs rallied together, becoming their lively characters. One of the most memorable rehearsals happened during Open Night when I gathered the main cast in my room, all set to captivate the audience.

We found ourselves presenting a tapestry of scenes before a bustling classroom brimming with eager future students, their parents, and even a few curious teachers drawn by the excitement! The students shone brightly in their performances, establishing a lofty benchmark for all subsequent rehearsals.



DEFYING GRAVITY

As we wove the tapestry of our Wizard of Oz production, enriched by melodies from The Wiz, we faced the daunting task of trimming moments to prevent the show from stretching beyond two hours. Regrettably, this meant bidding farewell to one of the most audacious additions – Defying Gravity from Wicked. We had crafted this scene as a flashback, even granting our Wicked Witch the ability to fly through the air. Alas, the scene added a hefty ten minutes to our runtime, compelling us to part ways with it. Perhaps, in the whispers of the future, we shall return to Oz and breathe life into Wicked once more!

OPENING NIGHT

In an unexpected turn of events, we had only managed to get the students on stage the weekend before the eagerly awaited opening night. The atmosphere was tense, as we had never rehearsed so close to the performance date, and anxiety hung in the air. However, this incredible Transition Year group surprised us during the dress rehearsal on Sunday, displaying their skills and enthusiasm, even though it took over four hours to get through one act! The Tuesday and Wednesday matinees went off without a hitch, and suddenly, we found ourselves ready for our first main performance. But the universe had other ideas - a storm was approaching. As we took the stage, a chill filled the air, accompanied by dire weather warnings. When we stepped out at halftime to see the ground covered in several inches of snow, we knew the performance was in jeopardy. We were forced to shorten the finale, and sadly, the students missed their chance to take bows as we hurriedly sent the audience home amid the storm. The journey back for many of us turned into a long trek that night, and by morning, we learned that the Thursday night performance would indeed be postponed. Friday's show met the same fate! We had to reschedule the performances for Monday and Tuesday nights. Yet, sometimes unexpected setbacks bring silver linings; this unplanned break offered the students a few days to relax before we gathered again on Sunday for one last rehearsal. It was then that disaster struck.





The Enchantment of Oz

The Wizard of Oz, while celebrated as a cinematic classic, was not without its share of challenges during production. Our journey was also filled with unexpected hurdles. Early on, each member of the Production Team faced minor accidents, from slips on wooden planks to burns from hot water. Even our robot Toto suffered some damage, as one student who is not to be named sat on Toto on the first night and broke the poor dog's head!

We had to reschedule Thursday night to the following Monday, and on that fateful day we learned that one of our main cast members had been rushed to the hospital, while

another was stuck in an airport in London for ten hours. To complicate matters further, another actor found themselves stranded in Westport, of all places! The idea of sending three understudies for that night's performance loomed over us, yet we were quite calm about this since our understudies were exceptional. Despite the setbacks, our leading stars persevered, ensuring the stage was full and vibrant for both performances that week. Hats off to the Scarecrow, in particular, for literally playing through the pain barrier!



THE YMCA AND HOT TO GO

This addition deserves a moment in the spotlight, as it sparked spirited discussions during our production. How does one blend the vibrant essence of the Village People with a contemporary pop star into L. Frank Baum's classic? The answer eludes us, yet it seemed to work! Our goal was to breathe new life into this musical, making it irresistible to a secondary school audience. The brief interludes in the Munchkin sequence, featuring the Lollipop Guild and League, needed a fresh twist. We aimed for something that would dazzle, and the suggestions of YMCA and Hot To Go resonated beautifully with the students, especially the spirited lads portraying the Yellow Manufacturing Cowboy Association! This allowed us to inject humor that connected with our audience, fostering involvement. Audience interaction became a vital element of the production, leading us to embrace the aisles for more dynamic engagement. There was even a whimsical idea from Mr. MacDonnacha involving wind machines and playful water guns aimed at the crowd, but thankfully, he was steered away from that chaos!

CLOSING NIGHT

Once again, our talented students took the stage for a captivating closing night performance. Although the postponement had briefly affected our momentum, Tuesday's show transformed into a stunning showcase of the hard work and dedication that had gone into this production. Our students embraced the challenge, delivering a performance that highlighted their commitment and artistry. Our rendition of "Over the Rainbow" stands as a singular testament to the boundless creativity nurtured within these halls. Ms. Kennedy masterfully crafted a delightful arrangement, and Róisín Daly's note-perfect vocals beckon to be enjoyed time and again.

We were fortunate to have an incredible support system, including teachers who dedicated their time to manage backstage operations, and fellow students who contributed their skills in makeup, face painting, and hairdressing. Special thanks go to Ellen Shaw, Alisha Gibbons, Ella Garvey, and Guilherme Barbosa Silva for their invaluable efforts. Let us not overlook the pit singers (made up of students from across all Years in Davitt College), led by Ms. Kennedy, whose brilliance shone brightly. This production thrived thanks to the unwavering support from the Davitt College student body. Where else could you find a teacher singing Adele songs alongside Transition Year students on a Tuesday night, following one of the best stage performances in the history of DC!







TY Insight Series

We're not in Kansas any more!

DOROTHY

By Victoria Connolly, Nelja Escher & Aoife Walkin

Róisín Daly was very hard to track down following her newfound fame from *The Wizard of Oz*, but we managed to find her!



Can you tell us a bit about yourself and your background in musical theatre?

I'm Roisin and I'm 16. I started going to Drama/Public Speaking when I was 6 (my mam forced me to do drama to help build my confidence). I had my first drama at 7. I started singing lessons at 9, singing is my favourite. I love singing. And I have been in musicals before. I was an orphan in *Annie* when I was 12. It was a great experience. I love musicals like my Spotify wrapped was all musicals.

How did you prepare for the role of Dorothy Gale?

I prepared by learning my lines and practicing my songs. Mr. Gallagher really helped with our acting and improving our skills. Ms. Kennedy really helped me perfect my songs, and so did my music teacher, Anne Marie. I practiced the dancing with my friends. I also watched the movie and how Dorothy acted and just took my time practicing things.

What aspects of the character did you find most interesting or challenging?

That's a tough question. Probably her confusion as she took in everything that was happening. The most difficult part was the tornado dance, as you had to convey fear and anger. The most interesting part was when she met the wizard and found out he was a fraud—it was easier to express anger than sadness. I also liked her frustration with Mrs Walsh and how she didn't understand why they were taking her dog. I loved how she accepted her friends along the way, inviting these strangers to the Emerald City. You wouldn't normally do that, but she trusted them, and I liked how that showed her faith in people.

How did you develop your character and what inspiration helped you along the way?

I watched *The Wizard of Oz* musical and the film, and I drew inspiration from Judy Garland. When she sang *Over the Rainbow*, I analysed the hand gestures she used. I also asked the teachers for advice on how to get it right.

Can you describe the rehearsal process for this musical? Any memorable moments?

I remember the dancing was probably the most challenging part for me because I'm not the best dancer, but it turned out I wasn't in a lot of the dance numbers anyway. I found it difficult to step out of my comfort zone, especially speaking in front of the whole year and having everyone hear me sing. One of the best parts was becoming close with Clodagh, Kate, and Kyle. Acting in the library was really fun, and I'll always remember those moments. The most memorable times were when things went wrong, but no one noticed—like when people fell on stage. I remember when Tara accidentally pushed me really hard across the stage; it looked convincing, but it actually hurt! And I'll never forget when Kyle fell over three times in one night.

Were there any specific scenes or songs that were particularly challenging to rehearse?

The song 'We Got It' was really difficult to perfect with the lads. We had to practise it a lot, and there was no music score for it, so John and the band had to make it up. There wasn't a music sheet for it anywhere—not even on Google or anything.

How did you connect with the audience emotionally?

I used my hands and facial expressions, stared out into the audience, and made sure I was always in the spotlight—otherwise, Mr G would not be impressed!

Are there any valuable lessons you've learned during the rehearsals and performance?

Practice makes perfect. At the start, it took us two weeks to get through just one act—that was back in September—but we got better as time went on. I found it difficult to learn all my lines because I had so many, but once I practised them at home, read over them, and rehearsed with Clodagh at school, it became so much easier. Practice really does make perfect!

What advice do you have for the future TY actors?

Just get out of your comfort zone. I never thought I would be a lead—I thought I was too shy and too quiet to do it—but you have to go for it. You're only going to do it once; it's your TY musical, and you'll never get that experience again.

Did you expect to get a leading role in the musical?

No, I didn't think I would get a leading role, but I was hoping for some sort of role. It turned out really well, though.

How do you handle the pressures and challenges of performing live on stage?

Clodagh and I would do a decade of the rosary before we went on stage, and I would take deep breaths and go on little walks to calm myself down. The singing we did with the whole year before going on stage was also really relaxing.

How did you feel when you found out you were Dorothy?

I was so happy because I put in so much effort during all the auditions—we went through so many rounds, like eight or ten. I was really happy, though.

Did you find it challenging to act with a robot dog?

Oh yes! It was so difficult, especially with the issue of the dog not coming out on time. The only time it was perfect was on the last night when the timing was just right, and the dog went missing as it should. I remember when Michael McTuige sat on it!

What was your reaction when you saw the final set?

It was so good! It really was cool; they put in so much effort that it looked so real—it actually looked like Oz. I loved the gate; that was my favourite part.

Do you think the musical changed you as a person?

Yeah, I feel it made me more outgoing. The musical has helped me talk to more people, and I'm much more outgoing now—I'm not as shy anymore.

What was your favourite song to perform?

Somewhere Over the Rainbow was my favourite song to perform because I love the song, and I learned it when I was 13 for an exam. It's my favourite song. My granny would listen to it all the time.

What do you like about your character?

Shoot, that's a good question. I do relate to her—she's really attached to her dog and loves her pet, and I also love my dog. She loves singing and imagining things, and that's how I relate to her. She also loves her family, and I love my family too.

Do you feel you've formed new relationships with people you didn't think you would?

Yes, I made more friends. I became friends with Kate and Clodagh, and before this year, I barely spoke to either of them. I've become so close with loads of people in our year, and I think our year has just become so much closer. We've all made a lot more friends.

What was your favourite memory from the musical?

My favourite memory was the Sunday when the whole year came in and we all got pizza. It was so much fun—we were all taking pictures and having fun that day before we started. That was the first mic check, so that was probably my favourite. I also loved the matinee and closing night.





TY Insight Series

Did I scare you?

SCARECROW

By Victoria Connolly, Nelja Escher & Aoife Walkin

Noah McNamara played the part of Scarecrow and emerged as an audience favourite!



Hello, can you tell us about yourself and any background you have in theatre?

My name is Noah McNamara, and in musical theatre, I have done speech and drama outside of school at Ballyhane in All Stars Academy for around 7 years now. Before this show, I had three lead roles: one as Bruce in Matilda, one as the Scarecrow in The Wizard of Oz, and one as the Rooster in Annie. After that, I did this musical and reprised the role of the Scarecrow.

How did you prepare for this role?

I prepared for this role by putting myself in the same mindset I had when I played the Scarecrow before. I imagined what it was like and rewatched The Wizard of Oz a couple of times to make sure I fully understood the character as best as I could. I also had a couple of interviews with the actor who played the Scarecrow to completely understand his mindset and approach.

Do you feel you've made new friends/relationships with people you didn't think you would?

Yes, I do believe so. I've gained a completely new friend group that I doubt I would have ever formed before, as a bunch of smaller friend groups all came together during the musical. I've built relationships with people I never expected to from different classes, which I'm really happy with.

What was your favourite scene in the musical?

It was probably 'You Can't Win' for me. I really enjoyed that dance because I liked the acting for the crows, and I enjoyed being thrown around by all of them.

Were there any obstacles you encountered during the musical?

There were a couple of obstacles that I encountered. For example, I had a few medical issues come up during the musical, which didn't help, but I managed to push through them. There were also other challenges, like dealing with anxiety about things and all that.

What was your favourite song?

My favourite song was probably 'We Got It'. I really enjoyed performing it, and I'm glad it managed to make its way into the musical again.

Do you feel the musical made you change as a person?

It definitely changed me as a person. I feel like the musical brought me out of my shell—I've gained a lot more confidence, and I can speak better now. I'm less shy, and I feel like I've had a big morale boost. I've gained so much confidence since the musical, and I believe it's really helped me.

What inspired you to pursue a career in musical theatre?

Ever since I was younger, I've always been interested in acting, which is why my parents got me into the academy I'm in now. Ever since I got my first few lead roles, I've really enjoyed it, and I plan to pursue acting in the future. I've enjoyed it a lot, and I'm so glad I had this opportunity to play the Scarecrow.

Do you see this as a future career?

I do see this as a future career. I hope acting becomes my main job one day—that's my goal. If they add drama to the school curriculum next year, which I'm really hoping they do, I plan to take it. I also aim to study acting in college, hopefully at Trinity.

Did all the leads work well together?

I believe that once we got near the end of the musical, the leads started acting a lot better. When this big group came together, I feel like the leads got a lot closer. Once the musical really kicked off, we all became much closer, and it was a lot easier to work together. At the start, it was quite difficult, but once we got to know and understand each other, I think we managed to act a lot better. Honestly, yes, I do think we did really well in the end.

How do you see your career in musical theatre evolving in the coming years?

I feel like ever since I started drama outside of school and did this musical, my acting abilities have really improved. I can see my overall musical skills evolving, and I do think it's going well.

Do you have any routines to help you get into character before going on stage?

Not really. Before I go on stage, I try to do breathing exercises to clear my mind, and I make sure I stay in character for the entirety of the show. Even when I'm backstage, I make sure I'm always in character so I'm ready to go on stage at any moment. There's never really a point where I'm not nervous about going on stage or being backstage during the whole musical—except maybe when I need to talk to someone during the breaks.

Did you find it hard to come down from the high after the musical?

I believe after the musical, it did affect me. I found the high was really nice, and I enjoyed the entirety of the musical. I felt like I gained a major morale boost and was having a really good time. However, after the musical ended, I felt my mood dropped a lot, and I've been struggling to enjoy myself as much since it's been over.





TY Insight Series

I know I've got a heart

TIN MAN

By Victoria Connolly, Nelja Escher & Aoife Walkin

We found Cameron King still in character standing very still next to a tree ...



What was your favourite dance in the musical?

For me, my favourite dance would be 'No Bad News'. I really liked the song and the vibe. The first time I heard it in the Sports Hall, I instantly clicked with it. I'm a bit disappointed that I wasn't in the actual dance itself, but I understand why.

Were you happy with the role and did you expect it regarding the audition process?

Well, I auditioned for the Lion, but when they put up the first casting list, I was chosen for four different lead roles: the Wizard, the Lion, the Tinman, and Professor Marvel. They chose me for the Tinman. Overall, I was happy with the Tinman because I think it's unique for him to have no heart yet be such a heartfelt character.

Have you gained more confidence since the musical?

I really think I have because, before the musical, I was incredibly socially anxious. But after the musical, I've gained a lot more confidence, and I'm much more comfortable talking to people.

Did you find it difficult choosing a costume for the Tin Man?

Well, not really. All I had to buy was jeans and boots. They had spray for me to use to get the tin effect—it took three cans of spray paint, and even after that, the trousers were still a little black.

How did you find wearing face paint for the entire show?

For some reason, I couldn't feel the face paint. The process only took about 20 to 25

minutes. I didn't really notice it until the stage lights started melting it off. Every single show, my face paint was a little different—every makeup artist gave it a unique twist.

What scene/song were you most disappointed that got cut?

'We Got It' wasn't cut initially, but they did cut about three minutes off. When Ms. Kennedy first heard it, she didn't want to keep it in at all because it was difficult to sing. But since I knew all the lyrics and Roisin knew how to sing it, they thankfully kept it in, and I'm so happy about that.

Can you describe the rehearsal process for this musical, any memorable moments or challenges?

The rehearsals went back and forth to Mr. Gallagher's room when we started just reading the script. Once we had to start acting it out, it was difficult due to the lack of space. It was surprising how I didn't really pick up on my lines until a couple of weeks before the show, but any time I was acting it out, I always had my script as a backup. However, once I went without it, I did surprisingly well.

What was it like to perform in front of such a big audience?

I had never performed before. My first experience was on Open Night in 2022 when I had to speak German. But I was surprisingly free of stage fright, even when singing in front of my whole year.

How did you feel when Mr. MacDonnacha wanted to spray-paint hair/cut your hair?!

Spraying or painting my hair was fine with me since it wouldn't damage it at all without any bleach, but cutting my hair was definitely a no, as my hair is a big part of me.

How did you try interacting with your props on stage?

Oh, the axe—it was fun to have because I could do so much with it. For example, in a scene where the Witch was threatening Noah, I would show it to try to fight her off. And for the closing number of Act 1, I didn't have time to put it backstage, so I had to dance with it for the entire Ease on Down.

If you were to do this musical again what would you do differently?

I would properly lean into the concept that I'm made of metal and can't move as much, and learn how to dance properly. We only had about four weeks to make it look professional, and I think we pulled it off in the time we had.

Do people treat you differently now because of the musical?

Right now, I haven't noticed anything major, but people do recognise me from the musical—second years and even teachers. I have more friends now, too. I used to be shy, and I still am, but I talk to more of my friends now.

Which did you prefer: the process of the musical or the performance?

For me, performing the musical on the nights was very nerve-wracking, but when you're on stage with the lights, you can't really see the audience. When I did hear someone laugh at the jokes, it was a real confidence boost while performing. The process of making the show was fun too—like when someone messed up a line—and seeing Joseph do his lines perfectly for the first time was really good to see.

Last question, was the performance different from opening night compared to closing night and if so, how?

The opening night felt weird because it was the first time we were acting in front of an audience. During our dress rehearsal, we didn't even manage to get through the two acts in under four hours.

The closing night felt more surreal. It was darker, and there were way more people, so it felt completely different. I didn't have any family coming to the show, so I had no one to look at in the audience. Mostly, I just looked at the pit singers.





Róisín Daly
Dorothy Gale



Clodagh Timlin
Aunt Em



Jade Ralph
Glinda



Tara Kelly
Wicked Witch



David Mathes
The Wizard of Oz



Kate Ludden
Miss Fionnula Walsh



Cameron King
The Tin Man



Kyle Hopkins
The Cowardly Lion



Noah McNamara
The Scarecrow



Aaron Rice
Uncle Henry



Joseph Loftus
Emerald City Guard



Matthew Walsh
Professor Marvel



Mark O'Donoghue
Pete



Oisín Butler
Frank



Mikhail Gladyshev
Anthony



Ricardas Seskus
Munchkin Mayor



Ilona Heyl
Winkies Captain



Julia Dobrzynska
Munchkin Barrister



Daire Hughes
Nico



Aaron Cafferkey
Nico's Understudy



Ronan Loftus
YMCA Builder



Brian McDonnell
YMCA Builder



Ruairc O'Brien
Winkies Captain Understudy



Ava Duffy
Crowsephine



Sarah Dunne
Weather Woman



Nathan Cook
Uncle Henry/Emerald City Guard Understudy



Ruthie Harrigan
Munchkin Teacher Scarecrow Understudy



Divine Kisina Fundu
Rainbow Rhythm



Ataliah Bourke
Rainbow Rhythm



Sarah Fox
Rainbow Rhythm





TY Insight Series

A mean auld lion

COWARDLY LION

By Victoria Connolly, Nelja Escher & Aoife Walkin

Kyle was discovered prowling around in a nearby forest having struggled with getting out of character ...



Hello, who are we talking to today?

Hiya, you're talking to Kyle Hopkins, and I play the Lion. Nothing special, I wasn't anyone's understudy, just the Lion.

Were you able to relate to your character?

I don't know, like he's just [*does a flexing pose*]*—the Lion acts bigger than he is, like a small little mannie. And what am I? A small little mannie. I wouldn't really say I relate to him in any other way.*

Have you any thoughts on your costume?

It was brutal—I was sweating the whole time. The mane kept shedding, and it was shedding so much I basically went ginger. My hair was full of mane, it was just annoying. People kept stepping on my tail, so I had to wrap it around my waist like a belt, and that was just uncomfortable. I felt sick. It was a disaster altogether.

How did you feel about interacting with the audience?

I absolutely loved it. During the first matinee, at the end of it, I went down the Yellow Brick Road to give everyone high fives. There was this little ... skitter-pot is the only word I can think of that's allowed here who grabbed my tail and started pulling me into the chairs. I was expecting maybe three or four kids wanting high fives, but no! From the very back row, they started sprinting and bouncing over chairs. I was like, this is going to be awkward. One little—well, I can't think of the right word—bold boy—grabbed my tail, then two or three others joined in. My tail actually ripped off! After that, it had to be sewn back on. But honestly, it was unreal. I loved it.

How did you feel performing a solo in front of a live audience?

I was a bit nervous the first time I had to do it. I don't really like singing in front of a lot of people because there's, what, six or seven hundred people? But, you know, you get into it and it's sound. You get through the first bar, and the first bar is always a bit shaky, but after that, it's sound. They all loved it. It was good.

What was the audition process like?

I didn't do all the auditions; I didn't show up to two of them. There was one in Third Year I showed up to. Then, when they were doing the auditions this year, I didn't bother going until the second or third one. That was when they made you sing in the room, and I did the acting audition. I didn't want to do them at first, but I got pulled aside and was encouraged to do it. I decided I was just going to try and put it all in. It was nerve-racking because I thought Matthew Walsh was better than me!

Did you ever feel threatened that your understudy would take your role?

Yeah, actually, Ms. Kennedy, like a week before the musical, told me I wasn't singing properly and was at risk of losing my role because I wasn't singing or putting in the effort. But sure, they were making us do it four or five times in one day. I felt a bit threatened, so I decided to lock in. They knew they couldn't take me out of the musical—it wouldn't be the same without me. I hate to sound vain.

Did the leads work well together?

Most of them, yeah, but at the start it was a bit awkward because none of us really knew each other besides Noah and Cameron. After the first few weeks, we started getting on like a house on fire. I'm still very good friends with Róisín. I'm also still good friends with people that weren't leads, but we all got on great.

What was the biggest challenge you had to face?

Probably learning my lines—I just could not. The first month, month and a half of it, I just couldn't. Then I decided I was just going to make up some of my lines, and it was sound. I made up a lot of them on the spot, and the ones that got laughs were mine, not Mr G's. *[Kyle's eyes dart away in either direction as if he's telling lies ... surely not].*

What did you think about having your makeup done? How hard was it to take off?

Oh, it was brutal to take off—I was orange for a few days after the musical. You remember, it looked like I had bad fake tan on, like I was going to Julian's. It was sound getting it done; I wasn't a big fan of it, but it had to be done, so I did it. I just sat there while they painted me.

Then they called it "setting spray"—rubbish, it wasn't setting spray, it was pepper spray. It hurt a lot. I wasn't expecting it either. The first day they put on the face paint, they were like, "Close your eyes and don't breathe," and before I had time to process that, they just sprayed me. And I hadn't my eyes closed, and I was breathing.

How did it feel to be on stage for the first time?

It was tough—I didn't come in until an hour into the musical. When they were saying, "Lions, tigers, and bears," they had to repeat it four times for my cue. That was the worst part. That's when the heart starts racing, and the sweat starts coming on ya. Once you got out there, though, you were sound. You didn't even notice the crowd for the most part.

Are there any specific lines that you personally liked and why?

I kind of liked the courage speech, but I really didn't enjoy doing it when it was just in the library or for school—it was a bit boring then. But with the crowd, especially the kids, it was completely different. The kids loved it. The adults were just repeating 'courage', but the kids were bouncing up and down—they loved it. That was probably my favorite bit.

Who do you think helped you the most for the musical?

I think it was Mr. Gallagher. They all told you what to do, but Mr. G was the only one who really explained things. He'd take you aside and explain what you were doing wrong and how you could do it better. If he thought you were off that day, he'd pull you aside and tell you to put in a bit of work, which wasn't too bad. I think that was the most helpful. At the start, I didn't even want to do the show—I auditioned as a joke. It was actually Mr. MacD who pulled me aside at the start, saying, "You don't have to do it, just try it and see." Then I had the same talk with Mr. G—it was, like, bar for bar the exact same thing. But yeah, Mr. G and Mr. MacD were the two. Ms. Kennedy is probably going to be offended by that now, but she was great too!





TY Insight Series

Good man!

AUNTY EM & UNCLE HENRY

By Victoria Connolly, Nelja Escher & Aoife Walkin

Our team of interviewers caught up with Clodagh Timlin and Aaron Rice.



Your name and the name of your character?

C: Clodagh, and I played Aunt Em.

A: Aaron, and I was Uncle Henry.

Were you aspiring to any roles and if so what roles and if so did you get the roles?

A: I didn't audition for a role; I was just given the role of the understudy for Uncle Henry. Then I ended up getting the actual role of Uncle Henry because Nathan wasn't in for like three weeks.

C: I auditioned for Dorothy, and that was a long process. Then, at the end of that day, they made me audition for Aunt Em, and they were just happy with that.

What do you think was one of the main reasons you got your characters?

A: I was in, and Nathan wasn't.

C: I think they picked me for Aunt Em because my personality is very motherly, as Mr. Gallagher said. Aunt Em was originally a small part in The Wizard of Oz, but they made it a bigger role so there would be more for me to do. For example, I got to sing the opening song, which was such a pleasure.

What scene in the show was most fun to perform?

C: I loved Brand New Day and the crow scene. I really enjoyed acting with Divine and Kate in that scene.

A: I'd say for me it was the Twister scene - it was fun to act out.

What parts of your character resonates with you the best?

A: I don't think there's any similarities between me and my character because I'm not a farmer.

C: I think I resonate with my character by being close to Róisín because, in the play, Aunt Em obviously has so much love for Dorothy. In real life, I have gotten really close to Róisín, so I relate to Aunt Em through that love and the special bond we share, just like in The Wizard of Oz.

Were you nervous about your family and friends being there?

C: I got less nervous as time went on. The first time I started singing, I was like, "Oh God," and I was really judging myself. But I figured if I could do it when recorded, then I could do it in front of people I didn't know. I liked knowing my family was out there watching and protecting me in a way, so I could see them.

A: I was really nervous for the first two shows, especially the two matinees. My hands were shaking, and so was my voice.

What was the chemistry like in the cast?

C: It was definitely something. In the end, we all got along, but at first, everyone was aware of the different friend groups. It was hard to mix because everyone was so different.

A: Eh, it was good. I had no problems or drama, so...

Clodagh how did you convey your bond with Róisín (Dorothy) on stage?

Oh, oh, I guess becoming friends really helped, and because we knew about some people's hatred, that brought us together. We knew we weren't liked by people, so we started talking more, and that's how.

Aaron how would you describe your character?

Uh, he likes hammering things and he's hard working.



TY Insight Series

Click your heels

GLINDA

By Victoria Connolly, Nelja Escher & Aoife Walkin

Jade Ralph joined us for a quick interview, taking time out of her busy schedule!



What is your name and who did you play in the musical?

My name is Jade Ralph, and I played Glinda, the Good Witch of the North.

Did you do anything to make this character your own?

Yeah, I did. I acted like an airy fairy as a character trait because she was very kind and stuff, so I just acted like an airy fairy all day.

What was your reaction when you got the role of Glinda?

Surprised because, like, I auditioned for the part of the Wicked Witch and Dorothy but the teachers felt I was better for the role of the Good Witch.

How did you feel about Defying Gravity getting cut?

Don't get me wrong, it's a fantastic song but there was so much effort involved in the scene itself!

What was the audition process like?

Fine, it was weird and maybe just like nervous and stuff, but it was grand.

What was the hardest thing about your role?

Wearing heels while dancing! The heels were so bad, I got cuts and bruises from them.

What was your favourite song in the musical?

The song I performed, 'Believe in Yourself'.

Did you ever mess up on stage?

Yes, when I was singing during the Munchkinland scene ... ohh I missed a verse!

How did you handle performing on stage?

I just did breathing exercises, went on walks before going on stage, and just hung out with my friends to distract myself.

What did you think of the set when it was finished?

The artwork was actually amazing like, and a lot of work was put into it.

What was your favourite night of the musical and why?

I'd say the last one because it was such good craic afterwards. We all stuffed our faces with pizza, and all the lads were messing with Mr. G.

How do you feel about the wizard, and do you think he is truly powerful?

Yeah, I feel Glinda would believe he is truly powerful.

What is your favourite thing about playing the role of Glinda?

I got two of the best songs and I didn't have to paint myself green!

Last question what's your favourite memory about the musical?

I'd say like ... dancing in the library with Tara and Oliwia!



TY Insight Series

Fly my pretties!

THE WICKED WITCH

By Victoria Connolly, Nelja Escher & Aoife Walkin

We met up with Tara Kelly after a leisurely broomstick flight across the rooftops of Davitt College.



What was your initial reaction when you were offered the role of the Wicked Witch of the West?

I was scared because when I found out I got through, I was in the same room as Ava, who also wanted the role, and she was upset, so I had to comfort her before I celebrated.

How did you approach creating such an iconic and fearsome character?

I tried my best. There are some things that they just told me to do, and I just flat out refused like. They wanted me to do like a big loud laugh and everything, but I was like ... So, I just didn't. So, I think I let Mr. Gallagher down that way, but he'll live.

Did you face any challenges in portraying a character that was both menacing and memorable?

Yeah, just like doing all the yelling and stuff in front of the whole year group is really, really annoying in An Sportlann, seeing everyone just sitting there, especially with the flying monkeys when I had all the scenes with them. Like, they just wouldn't do what they were supposed to do — nightmare.

What aspects of the Wicked Witch's character did you relate to, if any?

I don't think I really do. If I did, that would probably be bad!

Did you have a particular inspiration for your portrayal of the Wicked Witch, or did it evolve as you worked on the role?

I preferred The Wiz version of the witch more than the original Wizard of Oz because she was more like sassy than like actually just evil, so that was easier to play.

What was the makeup process like for your character, and how long did it take to get into costume?

It was so awful. It took like an hour to be painted green fully because I had to do all the contour and everything, so I didn't look like a pea. The worst part was I stayed green for days after, so really, that counts as a costume.

Was there any specific scene or moment in The Wizard of Oz that was especially challenging for you to act?

I really didn't like the scene with Róisín and Dáire – throwing Dorothy into the castle. It's almost a full monologue—just talking to myself for like three minutes.

What do you remember most about working with the directors?

Ms. Kennedy really understood; she was just nicer, honestly, compared to the others, who were a bit more direct.

Do you have a favourite moment or memory from working on The Wizard of Oz that stands out to you?

Being in the library before the first show, I think, was the best because everyone was kind of unsure of what to expect, and everyone still had their phones and all that.

Many people now see the Wicked Witch as one of the greatest villains in musical history. What do you think makes her such a memorable character?

I just think she's pure evil because, you know, some villains nowadays have these big backstories explaining why they're like that, but the Wicked Witch didn't have any of that in the original, and I think that's pretty cool.

TY Insight Series

That idiot guard just ruined my exit

THE WIZARD OF OZ AND THE GUARD

By Victoria Connolly, Nelja Escher & Aoife Walkin



David Mathes played the Wizard of Oz and Joseph Loftus played his trusty Guard.

David, what was your initial reaction when you were cast as the Wizard? What attracted you to the role?

So when I joined TY, it was a Monday, and then on that same Monday I auditioned. Three days later, I potentially got cast as the Wizard, which was very surprising because I didn't even know what I was doing. I was very surprised to even have the chance to audition because, you know, I'm an exchange student with a weird accent. But I think they liked that about me—angry German dude.

Joseph, the Guard has a memorable, though brief, presence in the story. How do you make sure your performance leaves a lasting impact, even in such a short amount of time?

I guess I just tried to have a lot of fun with the character, and especially, I would put on a funny accent to add some humour and make the character a bit more lively.

What is it about the Guard's character that makes him such a fun and important part of the story, even though he's not a major character?

I mean, it's hard to say, really strange. Most importantly, I just tried to have as much fun as I possibly could with him, especially doing the voice—well, at least I hope I did.

David, how do you approach portraying a character who is both revered and ultimately a bit of a fraud?

Very dynamic. During the speeches, he

always had to exaggerate the act even more because, at the end of the day, it's just intimidation. So, he's a very dynamic character. He goes from very, very angry and commanding to wholesome very quickly.

The Wizard is a complex character who shows vulnerability alongside his authority. How do you balance those two aspects in your performance?

I don't know, I just followed the script as best I could. I suppose it comes naturally!

Joseph, the Guard often interacts humorously with Dorothy and her friends. How do you keep his interactions funny without losing the character's role as a serious gatekeeper?

Oh, yeah, that's a hard one. But I suppose I just had to keep the accent rolling. Once you were in the accent, it was hard to get out of it anyways, so that part was OK. And then on the night, Mr. Gallagher wanted me to do a few new things. So, I had to pretend to kiss Dorothy's hand and say *enchanté* – it got a few laughs!

How do you feel about the Guard's iconic lines, like "Who rang that bell?" and his somewhat gruff persona? Do you have a favourite moment to perform?

I really liked performing all my lines, and I loved that I had a door to interact with so I could stick my head out and say, "Who rang that bell?" But the door was too small to put my head through. So, during the auditions, it was funny to try and stick my head through all the way because either the door was too small or my head was too big. It was especially funny to try and do it during the dress rehearsal when I first had the chance!

TY Insight Series

To me ... to you ...

Frank and Anthony

By Victoria Connolly, Nelja Escher & Aoife Walkin

We caught up with two out of the three farmhands hard at work walking around the football pitch one cold morning



Names and roles?

I'm Oisín Butler and I play the role of Frank and the Munchkin Coroner.

My name is Mikhail Gladyshev and I play the role of Anthony, a Munchkin and a Winkie Cleaner.

Did you find it hard to deliver your lines and jokes?

O: It really depends on what joke it was because some of them had quite a lot of actions. Like, there was a part when we had to scare Mark, and that one was harder because we had to time it right.

M: A lot of funny things weren't even meant to happen in the show. Like when I fell on stage just after we scared Mark—I tripped over one of the wooden boxes. It was the same one Mark tripped on during the show before the final one. I just tripped on it and ended up falling back onto the wagon.

O: What happened with me was that I fell backwards. I was supposed to run away scared, but I was still on the floor, kind of stuck back on myself. And as he said, he tripped on the box—it was a solid three seconds of him just falling all over the place.

M: Like, even after, Oisín, you asked me if that was on purpose. No, I was just genuinely tripping for three seconds. But the crowd seemed to find it funny, so no one even noticed it wasn't meant to happen.

How did you guys work together as a group?

O: Well, that's a good one, especially for the farmhands. It was me, Mikhail, Mark, and Aaron—we were all very good friends. And with the nature of the characters, they're just stupid, that's what they are. They're messing around all the time. It wasn't even acting

sometimes. I'd just say something to Mark, and it would just work its way into the script—it didn't even matter.

M: I also think what played a part was we were in Act One, so we got the most practice out of the lot of them. We'd constantly go through it from the very beginning, so we had a lot of practice there. Especially since the main leads would only come out towards the end of Act One, they didn't have as much time compared to the farmhands.

What was the most memorable thing about the musical?

M: That's a good question. I think just generally the last show night because everyone was in such a good mood. There was always sort of talking or more messing backstage, but good messing on the last night—stuff that wouldn't interrupt the show. So, everybody was in a good mood, and it was nice to see all that.

O: For me, it would just be—I really enjoyed being on the stage and having a bit of fun with it because it really did help me come out of my shell a bit. If you told me last year that I'd be doing that, I'd say you'd be out of your mind because I was hopping around like Bugs Bunny. It was so much fun just to get on stage, and, you know, I could just do whatever I want. Obviously, Mr. Gallagher would tell me, "Don't do that," but I guess I could be someone else for a little while. And I don't know what it was—it was just a fun thing to do.

Did the musical change you in any way?

O: Comparing me to the start of TY, it definitely changed me because before the musical I was very in my shell. I wouldn't consider many people my close friends.

Being in the musical, I just had so many more friends and did things I'd never do—like, it didn't make it into the show, but I tried out singing for the coroner part. It didn't happen in the show, but I still did that. It's definitely something I wouldn't have done before.

M: That's kind of the same with me. I would not have been dancing prior to the musical at all. After the musical, I kind of got to know a lot more people and got more chill with everybody. It was nice just going through that process all together as one group.

Do you think the musical brought our year closer as a whole?

O: I don't know if I would say as a whole completely, but I know I've made a way bigger group of friends now. Personally, it has brought people closer a bit, but I think there are still a few people who just didn't do anything with the musical, so they didn't get that feeling from it.

What roles were you hoping to get if any?

M: Well, I don't really know. I watched the clips of *The Wizard of Oz* and didn't really have an idea of which characters to audition for. So when they were talking about Tin Man and Lion, I didn't really know what I wanted to do, so sure, I went for Lion. But I definitely wouldn't have done as good a job as Kyle did if I did get the Lion. I was told I was a decent Tin Man, and I got Tin Man understudy.

O: For roles, I wasn't sure what role I wanted to get, but I did audition for Lion because, in the script, he had the most lines, so I thought if I audition for the Lion, they'd get the best idea of what I could do. The problem was I couldn't sing.

How did you guys try to hint to the audience that you were the alter egos of Tin Man, Scarecrow, and Lion?

M: Well, during the show, we had the axe in the wagon, and I pulled out the axe that Tinman had and just started swinging it around randomly, just acting stupid with it really. But before that, I was kind of against having the silver cap for Tinman because Mr.

MacDonnacha really wanted me to wear it, but I didn't think it went well with my costume at all. I had no other silver on me! It didn't make sense to have a cap when I'm supposed to be a farmer. So I suggested the axe instead, and that made it through.

O: For me, there wasn't really a lot I could add. I was going to stick bits of hay on me, but they told Noah to take it off, so it wouldn't have worked for me to have it either. There was a scene where I put my hand in a scarecrow to scare Mark with it, though. I didn't have many changes I could make, but what I did add was a bit when I was talking to Dorothy. When she says, "What am I going to do?" I said, "Don't go back to her house that way—Toto won't get back in her garden, and you won't get in trouble." I also used the same hand gestures crossing the arms that Noah used in his first scene when he meets Dorothy. It's very subtle, so people might not have even noticed.

What was the hardest bit of this musical?

O: Singing in total, but like, on a personal level, it was the dancing, especially for No Bad News. It was a pretty small group of dancers compared to the other dances, and that just meant if you made a mistake, it was easily noticed.

M: The hardest bit of the musical for me was knowing the little mistakes that happened. Like in *He's the Wiz* on the last night, I messed up—I went forward too quickly. On the night, I was really concerned about it.









TY Insight Series

Behind the Scenes I

By Victoria Connolly, Nelja Escher & Aoife Walkin

We caught up with Ryan Quinn, one of the hard-working members of our backstage crew.



Ryan Quinn, Ethan Clarke, Pádraig McKeown, Ben Fitzsimons, Darragh Carney, and Eduard Munteanu, were part of the backstage crew, led by Mr. Cunningham, which also included Aaron Kelly (LCA), Rory Lowe Walsh (LCA), and Daniel Flynn (LCA).

What's your name and what was your involvement?

Ryan Quinn, Stage Crew.

How did you become involved in this production?

I voluntarily joined the stage crew when we were organising the backstage roles.

Did you feel pressure when moving the stage or building it?

Yes, I felt pressure moving and building it, as did everyone else who was involved in the stage crew.

What was your favourite part of the staging or making the stage?

My favourite part of the stage is the set itself, completed and ready for the five shows.

Did you have a good relationship with the rest of the stage crew?

Yes, I had a great relationship with the stage

crew obviously we've had disagreements, but we all worked together and got it done in the end.

Did you enjoy the experience?

Yes, I absolutely loved the experience. If I had the opportunity to do this again I would do it in a heartbeat!

Did you have any injuries or accidents

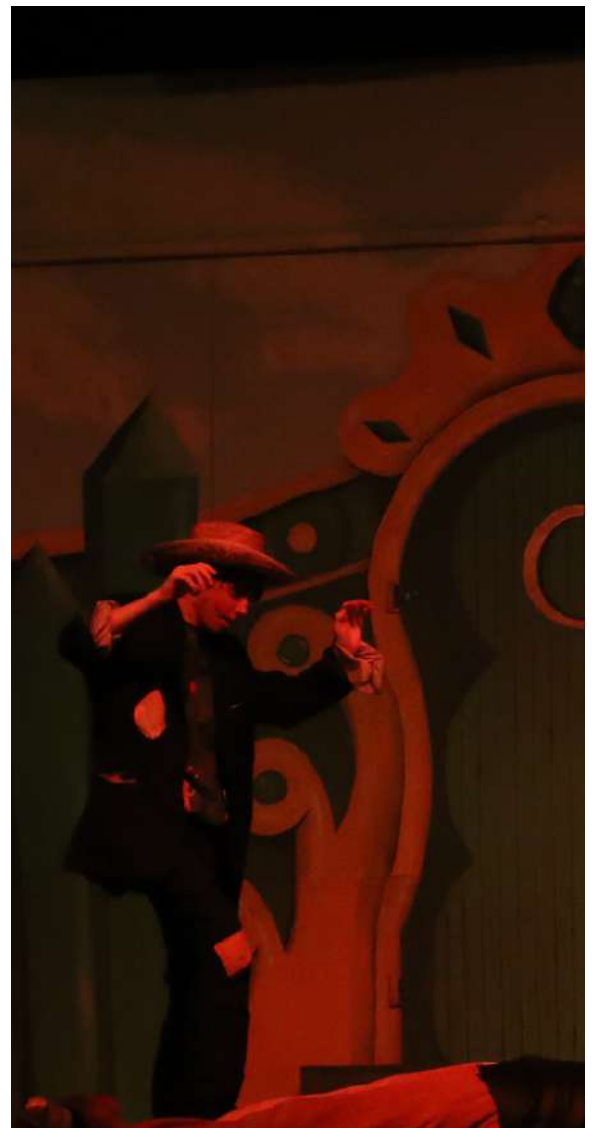
No I didn't have any accidents or injuries during the entire process. All was good.

What was your reaction when you saw the set?

My first reaction when I saw the set completed, I was like 'WOAH' - I was blown away like I didn't just spend weeks with lads and Mr. Cunningham building this set it was that great!!







TY Insight Series

Behind the Scenes II

By Victoria Connolly, Nelja Escher & Aoife Walkin

We successfully gathered several artists for this engaging interview!



Ms. Hughes headed up a fantastic team comprising of Sinead O'Malley, Nicola Janda, Dominika Rosite, Eleanor Nagy-Przylebska, Marie Lydon Everard, Ruby Moran, Katie O'Malley, Aoibhinn Conway, and Lauren Ryan.

What's your name and what was your involvement?

Sinead, Dominika, Eleanor, Marie, Ruby, Nicola, Katie, Aoibhinn, Lauren, and we painted the sets of the Wizard of Oz.

What inspiration did you get to help you paint the set?

We were given references on Microsoft Teams by Ms. Hughes.

Which set was the hardest to paint?

The house as we had to redo colours and the shading was difficult.

Did you feel the pressure leading up to the musical?

Yes, because we didn't have much time to complete it.

Which set did you enjoy painting the most?

Yellow Brick Road, the barn, and Munchkinland.

Do you see this as a future career?

50/50!

What was your reaction when you saw the set finished and ready to go?

Relief!

How did you manage time and resources, considering the scale of the production and the tight turnaround?

We spread out the work between all of us

Were there any last-minute changes or adjustments you had to make during the painting process?

Yes, we had to redo the trees and the door of the house.

Do you have a favourite detail or part of the set that you're particularly proud of?

The witch's shoes and the barn as they were very to the point!





















DAVITT COLLEGE SPONSORSHIP TEAM

BY SEÁN MORAN AND DYLAN REILLY

The Davitt College 39th Annual Transition Year Musical, *The Wizard of Oz*, was a reality thanks to the incredible generosity of local businesses in Castlebar, Westport, and the surrounding areas. Over the past 6 weeks, the Davitt College Sponsorship Team worked tirelessly to raise the necessary funds for the production, securing sponsorship from 224 local shops and businesses – the most ever.

Without the support of these businesses, our show simply wouldn't have been possible. The funds we raised went towards everything from set design and costumes to rehearsal spaces and technical equipment. The support we've received has made it possible for us to bring this production to the stage. Every sponsor has played a crucial role in making this performance a reality.

From well-known stores to small, family-run businesses, many saw this as an opportunity to support the arts while also gaining some advertising for their business. Sponsors who contributed to the musical received an advert in our programme book, which was sold on the performance nights.

During the sponsorship campaign, we reached out to local businesses, and the response was amazing. Grocery stores, cafés, banks, and takeaways all took the opportunity to support our production. Students, with the support and guidance of Mr. McGrath, also contacted businesses outside the area to enquire about sponsorship.

We want to say a massive thank you to every single sponsor. Without your generosity, this show wouldn't have been possible. The amount of support we've received reflects the strong sense of community in our area.

The students have worked incredibly hard on this show. It's taken a lot of effort, but it has been worth it – and we couldn't have done it without the support of the businesses in our community. Their contribution has been essential.





A CHRISTMAS WISH

BY OUR TALENTED TY STUDENTS

So this is Christmas,
And what have we done,
Another school term over,
Unfortunately, a new one to begin.

And so this is Christmas,
We had so much fun,
During the musical,
And making new friends.

A very merry Christmas,
And a happy New Year,
We hope it's a good one,
With no homework to fear!



Merry
Christmas!

THANK YOU FOR READING