

JIGSAW

by Lee Coffey

|| SAMUEL FRENCH ||

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NOTE

This edition reflects a rehearsal draft of the script and may differ from the final production.

JIGSAW was commissioned and originally produced by Glass Mask Theatre, with support from The Arts Council of Ireland, and premiered at Glass Mask Theatre in Dublin on 6 May 2025. The cast and creative team were as follows:

OLDER Alan Devine

YOUNGER Craig Connolly

Writer Lee Coffey

Director Ian Toner

Creative Director Rex Ryan

Creative Producer Míglé Ryan

Set Designer Andrew Clancy

Costume Designer Míglé Ryan

Lighting Designer Cillian O'Donnell

Sound Designer Sean Sweeney

Production Stage Manager Nicholas Sturman

Assistant Stage Manager Jack Hughes

Social Media & PR Manager Beth Strahan

Media Content Manager Kate Devaney

Poster & Cover Design Burcu Yilmaz



Glass Mask Theatre is an intimate boutique theatre situated in the heart of Dublin city where every seat is a front row seat. Under the artistic direction of Rex Ryan, it stages exciting new Irish and international plays accompanied by a top quality food and drink service.

Who the hell knows who we are, but the mission of the company is to stage all new Irish and international work, in our strikingly immersive Dublin venue, with a bunch of wild committed theatre artists. We want to uplift the souls of the people who join us and make a theatre ritual every night for our audience.

Founded in 2018 by Rex and Míglé Ryan, the company is composed of a bunch of like-minded pirate souls of Irish Theatre who have been gifted with a spectacular venue in Dublin City Centre to stage all NEW plays with a full ritual of food and drink pre-show as part of the experience.

We were named theatre company of the year in our first year active with nothing but a can of tuna and the dreams of a band of stoic theatre artists to our name. Today, Glass Mask is the top new writing theatre in Dublin. We produce all new Irish plays alongside international premieres from some of the best playwrights in the world.

From our immersive Dawson Street Venue, we attempt to connect people from all walks of life with visceral, raw and joyous theatre. We have seen the power of this small temple over the last few years grow and grow. We have had the most life-affirming and uplifting experiences making and sharing work that we think speaks to the hearts of the humans who walk through the doors of the place.

Join us.

Take a risk on a new play.

Step out of comfort and confront the mayhem of life on a stage with a group of strangers.

We're trying to build a place for everyone.

That means YOU.

THANK YOU

Carla Kelly, Denis Coffey, Catherine Coffey, Denise Coffey, Johnny Martin, Kim Coffey, Niall O'Sullivan, Rex Ryan, Míglé Ryan, Miriam Boyle, Vincent Boyle, Noel Kelly, Claire Kelly, Emma Kelly, Imelda Brophy, Maria Brophy, Luke Griffin, Peter Gaynor, Amanda Farley. My brilliant agents Holly Carey and Iain Mullins. Oli Gordon and the wonderful people at Samuel French. And the brilliant cast and crew for bringing this play to life.

CAST

ALAN DEVINE | Older

Alan can currently be seen in the role of Ealdorman of Kent in the Netflix series *Valhalla*. He was recently seen in the role of Donald MacIntosh in the creative documentary *Prisoners of the Moon*, directed by Johnny Gogan. He is one of Irish Television's most recognizable faces, having played Louie Gleeson on RTÉ's most popular series *Fair City*.

Television credits include: BBC's acclaimed series *The Tudors*, directed by Charles McDougal; *Trouble In Paradise*, directed by Eimer Reynolds; *Custer's Last Stand Up*, directed by Dearbhla Walsh for BBC/RTÉ; *Nighthawks (Sketches)*, directed by David McKenna, and *Glenroe*, both for RTÉ.

Film credits include: *The Gift*, directed by Damian O' Callaghan; *Black Ice*, directed by Johnny Gogan; *Ghostwood*, directed by Justin O'Brien; *King Arthur*, directed by Antoine Fuqua, and *Veronica Guerin*, in which he played the role of Gerry Hutch, and was directed under Joel Schumacher.

Some of Alan's vast theatre work includes: *Macbeth* with Siren Productions; *Romeo and Juliet* with Kabosh Theatre Company; *Hard Times* with Storytellers Theatre; *Hamlet* with Second Age Theatre in which he played the leading role and *The Tempest* with Da Vinci theatre.

CRAIG CONNOLLY | Younger

Craig graduated from the Lir Academy of Dramatic Arts, Trinity College Dublin, with a BA in Acting in 2015. Recent credits include a recurring role in RTÉ's *Fair City* and a four-year run in the multi-award-winning West End production of *Harry Potter & The Cursed Child* (Sonia Friedman).

Craig's theatre credits include appearances at The Abbey Theatre with roles in *Jimmy's Hall* (2017, dir. Graham McLaren) and John Tiffany's *Let The Right One In* (2017); also numerous collaborations with the multi-award-winning ANU Productions, credits including *These Rooms*, *Sunder* and *On Corporation Street* in collaboration with Home Theatre company in Manchester (dir. Louise Lowe).

Prior to his professional training at The Lir; Craig worked as a young performer with companies such as Druid (*The Silver Tassie*, 2010, dir. Garry Hynes) and Long Road Productions (*I, Keano*, National Tour, 2008).

Screen credits include: *Misread* (2023, Ardan/RTÉ), *The Cabin* (2011, Hallmark TV), *The Hideaways* (2010, dir. Agnès Merlet) and *Roy* (2009, BBC/RTÉ).

Craig is also an accomplished musician, singing and playing piano, guitar, drums and ukulele. He is trained in ballet, tap and contemporary dance and has worked with award-winning movement directors Dermot Bolger (Cois Céim) and Steven Hoggett (Frantic Assembly).

CREATIVE

LEE COFFEY | Writer

Lee is a writer based in Dublin. He is a founding member and Creative Director of contemporary theatre company Bitter Like A Lemon. He was one of six writers selected for the 2018 New Playwrights Programme to mark the Lyric Theatre Belfast's 50th year celebrations. He was a participant in Six In The Attic in 2018–2019, an Irish Theatre Institute initiative for emerging talent. He was also a participant in the prestigious Rough Magic SEEDS programme in 2016–2017.

Lee's plays include the critically acclaimed *G.O.D.* (Dublin Theatre Festival), *In Our Veins* (Abbey Theatre), *Leper + Chip* (Theatre Upstairs; Project Arts Centre; Edinburgh Fringe Festival; Electric Picnic; Lyric Theatre Belfast; axis:Ballymun, Cork; Inis Nua Theatre Company, Philadelphia, USA), Peruvian Voodoo (Theatre Upstairs), *Slice, The Thief* (Smock Alley, axis:Ballymun), *Murder of Crows* (Theatre Upstairs, Project Arts Centre, Garter Lane, Lyric Theatre Belfast), *From All Sides* (Dublin Fringe Festival), *The First Irish Coffee* (Laughter Lounge) and the radio play *The Matron* as a part of Dead Air (Bram Stoker Festival). In 2020 *Leper + Chip* and *Slice, The Thief* were adapted for film as a part of Dublin Port Company's The Pumphouse Presents alongside axis:Ballymun, ANU Productions and Fishamble. Lee is currently under commission from leading theatre companies in Ireland and Europe. Lee is published multiple times by Samuel French and productions of his published works are regularly performed by theatre companies worldwide.

IAN TONER | Director

As an actor, Ian's stage credits include *Punk Rock* (Lyric Theatre), *Look Back in Anger* (Gate Theatre), *Double Cross* (Lyric/Abbey co-production) and *Children of the Sun* (Rough Magic/Abbey Theatre). Notable screen credits include *Catch-22* (Hulu), *Redwater* (BBC) and *Klondike* (TG4).

His debut play *Animalia* won the BBC Radio Northern Ireland Award and the Fishamble Award for best new writing. It was nominated for the Stewart Parker award and the Bewley's Little Gem Award the same year. He has written several other plays and is a script writer for *Fair City*.

As a director, credits include *Her Da is Old* and *The Dole Wide World* (both Glass Mask Theatre).

REX RYAN | Creative Director

Rex Ryan is the artistic director of Glass Mask Theatre Company. He is a writer, actor and director.

MIGLE RYAN | Creative Producer/Costume Designer

Migle Ryan is the creative producer at Glass Mask Theatre Company.

Rex and Migle have produced over thirty new Irish plays and have brought new Irish work around the world to audiences and critical acclaim.

ANDREW CLANCY | Set Designer

Andrew Clancy is a sculptor and set designer. His work is in both public and private collections. In terms of set design, he initially designed for Pan Pan Theatre, almost accidentally really, as they were operating outside the usual set design box and needed something new. Starting with *Deflowerfucked*, mid-nineties, through *Oedipus Loves You*, *Macbeth 7*, *One - Healing With Theatre*, *The Idiots*, and finally *Embers* (2014). Tangentially to this he was asked to design children's shows. Probably because his designs were more artistic than architectural.

Anyway, lots of shows for Barnstorm, from *Jack*, right through all the shows till now. Various other children's shows around the country. *Patient Gloria* for Gina Moxley and *In Vena Cava* for Ella Clarke in 2018. *A Very Old Man With Enormous Wings* and *Lost Lear* for Dan Colley and most recently *The Lottery*. And a number for Dead Centre: *Souvenir*, *Lippy*, *Chekhov's First Play*, *Hamnet*, *Beckett's Room* and *To Be A Machine*. Brú Theatre: *Not a Word* and *Somnium*. Glass Mask: *Men's Business* and *Jigsaw*.

Lots of other shows and multiple puppets, masks and sculptural props over the years for most of the Irish theatre companies. All in the same Canon really. Ranging from the slightly unusual to the utterly so.

CILLIAN O'DONNELL | Lighting Designer

Cillian is a Dublin-based lighting designer and theatre maker. He has previously worked with Glass Mask as lighting designer for *The Dole Wide World*. Cillian is a co-founder of the new theatre company Fungus & Moss, with whom he wrote and produced *TOO BIG TO TRY* for the Scene + Heard Festival, and the upcoming North Devon Theatrefest. Cillian has designed for numerous theatre productions, including Dublin Fringe, Edinburgh Fringe, and shows in The Samuel Beckett, Smock Alley, and Pavillion Theatre.

SEAN SWEENEY | Sound Designer

Sean is a Dublin-based sound engineer and music producer with a strong foundation in contemporary performance and audio production. After studying at Sound Training College, where he specialized in audio production and project management, Sean has built a diverse portfolio spanning studio work, live sound, and theatre.

He has collaborated with a wide range of artists including Bold Love, Skinner, Basht, Oceanna, and Lavery, contributing his technical expertise and creative touch to their recordings and performances. Sean also ventured into sound design for theatre, working with Rex Ryan on the play *Road to Joe*, where he was responsible for crafting the show's immersive audio landscape.

In addition to his work in music and theatre, Sean led a full D&B audio system installation at the Briary Gap Theatre, overseeing both the setup and fine-tuning of the system to ensure optimal performance.

NICHOLAS STURMAN | Production Stage Manager

Nick is a Dublin-based director and stage manager, currently working as company manager for Glass Mask Theatre. With a Theatre Arts Degree from Clark University in Worcester, Massachusetts, he has worked as a stage manager and assistant director for several Glass Mask Theatre productions. He has also been an operator and venue liaison for both the Dublin Theatre Festival and the Dublin Gay Theatre festival. He has also worked on several independent theatre projects in various roles, both on and backstage.

JACK HUGHES | Assistant Stage Manager

Jack is a Dublin-based playwright. He has worked on several amateur productions in the capacity of stage management, producing, writing and directing.

BETH STRAHAN | Social Media & PR Manager

Beth is a Dublin-based director and producer from Belfast. She is the current PR Manager for Glass Mask Theatre and Co-Producer of ABLAZE Productions. Directing credits include *Cailíní* (Lyric Theatre, ABLAZE Pros, May 2024), *Five Year Stand* (Grand Opera House, Brunswick Productions, July 2024) and *Double Down* (Droichead Arts Centre, ABLAZE Pros, March 2025).

KATE DEVANEY | Media Content Manager

Kate is currently the Media Content Manager for Glass Mask Theatre. She is also a writer and has an MA in Writing for Stage and Screen from University College Dublin. Her work has been staged at Scene + Heard, The Makers Ensemble and workshoped at New Perspectives Theatre, New York. She is currently working on her first novel.

BURCU YILMAZ | Poster & Cover Design

Burcu Yılmaz is a visual artist and illustrator from Turkey, currently based in Dublin. She studied Ceramics in high school and holds a degree in Visual Communication Design. With a background in art direction, she worked for seven years as an assistant art director in film and theatre, gaining valuable experience from inspiring creative teams. Burcu has been illustrating digitally for the past three years. Her work is often influenced by light and warmth – the sun is her biggest source of inspiration, energising and bringing colour to everything she creates.

CHARACTERS

JIM (OLDER) – 2025

JIM (YOUNGER) – 2005

SETTING & TIME

Dublin, 2005 and 2025.

AUTHOR'S NOTE

In Part One, actor one plays **JIM (OLDER)**, actor two plays all other characters (**YOUNGER**).

In Part Two, actor two plays **JIM (YOUNGER)**, actor one plays all other characters (**OLDER**).

For Carla. A chuisle, mo chroí.

(A black space. Lights pulse during the following. The intro of “Now That You’re Gone” by The Raconteurs plays on a loop as the lights pulse.)

(As the lights and sound build to a climax, we see two figures in the darkness. The following dialogue builds with the lights and sound.)

OLDER. Get up.

YOUNGER. Get up.

OLDER. Get up.

YOUNGER. Get up.

OLDER. Get up.

YOUNGER. Get the fuck up!

(Snap. Lights up. 2025.)

OLDER. What?

YOUNGER. I said, get the fuck up.

OLDER. I open my eyes.

There stands the cunt.

I say cunt.

But I’m asleep and blocking.

Blocking the door to his job.

YOUNGER. I need to get to fucking work, man.

OLDER. I stand up, slowly and unsteadily.

Pack up my stuff.

YOUNGER. Come on, fuck's sake.

OLDER. Give me a sec.

Ever been to a festival?

This shit takes time.

He backs off.

A few steps.

I'm packed.

He warily moves around me.

As I move aside.

He forces himself to the door.

A shoe shop.

Good on you, man.

Changing the fucking world, you are.

YOUNGER. At least I'm doing something with myself.

The fuck do you do?

Poxy waster.

OLDER. Hope you get an aul' miserable fuck with bunions
you could hike up.

YOUNGER. Sooner the better, they clear the streets of you
leeches.

(Slight pause.)

OLDER. He goes, I go.

Wanker.

Cleary's clock says nine.

It's warm, coming into summer.

Thankfully.

Winters are hard.

Spring and summer is like the start of a relationship.

Warm, everything's bright and full of hope.

Winter, is when you're married forty years and you think, if I've to look at this fucking face one more time.

Tourists and tour groups already out and about.

YOUNGER. On your left you'll see The Spire.

OLDER. Waste of money.

YOUNGER. And over here we have the GPO.

OLDER. I pass the masses.

I've a few hours before I try see her.

Street dealers out already.

YOUNGER. Get your oranges!

OLDER. Howya, Angela

YOUNGER. Ah, Jim. How are ya?

OLDER. Keeping on.

YOUNGER. That's all you can do.

Here.

OLDER. A couple of apples and a banana.

YOUNGER. Want an avocado too?

OLDER. Jaysus, you lot have changed.

YOUNGER. You have to have what the punters want.

OLDER. True.

YOUNGER. All those posh hipsters love the avo.

OLDER. You'll be doing flat whites next.

YOUNGER. I'll flatten you next.

OLDER. See ya, Angela.

YOUNGER. Be good.

OLDER. Cunt's ninety and still on her stall.

Proper aul Dub.

Wind worn and hard as nails.

You have to be. I hear her talking about me as I leave.

YOUNGER. Poor fella. Alone. His whole family/

OLDER. Liffey Street, across the Liffey and onto the quays.

I usually head for breakfast in Vincent DePaul on Eustace Street.

YOUNGER. Let me fucking in, you pox.

OLDER. Sexy fella outside a shop.

YOUNGER. I just need to use the machine.

OLDER. Bag of bottles.

YOUNGER. Come on, I'll be quick.

OLDER. Worker not having it.

YOUNGER. You called me a prick last time you were in.

OLDER. I try pass.

YOUNGER. Ya are a prick. And if you don't let me in, you're only proving me point.

OLDER. He tries to push by and he's stopped. He grabs the worker.

YOUNGER. Now, you're makin' me assault ya: only want to recycle. For the planet, yeah?

OLDER. Not having it. They reef out of each other and stumble into the shop.

YOUNGER. Me good top.

OLDER. I watch them.

From the door.

Punchin' lumps out of each other.

The man's detained.

YOUNGER. Get off me.

This is Gucci, Bro.

OLDER. I look down.

His bottles left on the path.

YOUNGER. Here, you, you aul fuck.

Don't touch them.

OLDER. I pick them up.

YOUNGER. Here!

OLDER. And walk into him.

YOUNGER. Ah, sound, Pal.

OLDER. Thanks for these.

Couldn't have out run you.

YOUNGER. Prick.

OLDER. He's reefed out back.

And off I walk.

Bottles in hand.

I walk. Dublin talks.

YOUNGER. S'cuse me, guys.

OLDER. All strands.

YOUNGER. Get outta' me fucking way.

OLDER. Blendin'.

YOUNGER. Oh my God, I asked for oat milk in my flat white.

OLDER. I head down the side of the Olympia.

Stash my things.

Quiet.

I let the air fill the lungs.

In. Out.

(Slight pause.)

A family pass me.

Husband, wife, daughter.

(Slight pause.)

Memories intrude.

(Snap.)

YOUNGER. Can't believe you did that.

OLDER. I didn't.

YOUNGER. Get out.

OLDER. Listen to me.

YOUNGER. Get the fuck out now.

OLDER. Please.

YOUNGER. We never want to see you again.

OLDER. Just give me a chance to/

(Snap.)

YOUNGER. Where the fuck did you get them?

OLDER. Snapped out of it. Ger.

YOUNGER. On the swipe again, Jimbo?

OLDER. Opportunities, Ger.

Have to take them.

YOUNGER. Good haul. How long did that take you?

OLDER. About five mins.

YOUNGER. I see. You won't always be able to outrun them.

OLDER. I didn't have to today.

All that counts.

Just today.

YOUNGER. Haven't seen you 'round lately.

OLDER. Trying to keep the head down.

YOUNGER. Any chance you'd throw us a euro or two out of that?

OLDER. Not sure about that, Ger.

YOUNGER. Ah, come on. How long have we known each other?

OLDER. Too long.

YOUNGER. Just a couple of euro.

OLDER. Just a couple of euro.

YOUNGER. That's all I need.

OLDER. Fine. You'll be here?

YOUNGER. Amn't I always?

OLDER. Ger the manipulator.

YOUNGER. You're too good to me, spoil me, you do/

OLDER. You're getting your money so give over.

I'll be back in a bit.

I'm leaving me stuff here, don't knick it.

YOUNGER. I'm grand.

A mouldy sleeping bag and a three-year-old's tent.

OLDER. You'll never let me live that down, will ya?

YOUNGER. You swiped a kid's tent, lad.

OLDER. She was a little bollocks.

YOUNGER. Yeah, yeah.

OLDER. Off I go.

Bottle bank in Lidl, George's St.

There are two, so no fuckers behind you waiting.

Is it a poxy money racket? Yes.

But is it good for people like me? Too right.

I bet you see us. Routing.

In the bins.

Grabbing the bottles.

Goblin' them up.

Good for the planet.

Good for our pockets.

A few hours, few bottles.

And you're laughin'.

Well, given, I stroked these.

But the logic is still sound.

I'm there. Load them all.

Fifteen euro.

Thanks, Sexy.

A really good haul.

I queue for the refund.

Wait.

And a couple of people in front of me.

(Slight pause.)

Is that her?

YOUNGER. Next, please.

OLDER. Is it. Chloe?

YOUNGER. Have you Lidl plus?

OLDER. Yes, it's her.

YOUNGER. Next, please.

OLDER. She moves off.

YOUNGER. Sir?

OLDER. I watch her leave.

YOUNGER. Sir?

OLDER. Chloe.

YOUNGER. Are you fucking listening to me, sir?

OLDER. Sorry. Yes.

Did you just swear?

YOUNGER. It's been a morning, sir.

OLDER. That it has.

Refund. Gone.

I rush out.

Look left, look right.

Can't spot her.

Then I see her.

Heading towards the green.

I follow her.

Hanging back.

She's with a couple of friends and then heads into the park.

And parks on the grass.
I take a bench across.
A bit away.
I do this every day.
Well, I try.
To see her.
I know she works around town.
So I get up.
Get food.
And hope to see her.
Just to see her face.
I sit there.
And I just watch.
Her smile.
Her laugh.
Glowing in the sun.
I wish I was sitting there with her.
I wish I could even say hello to her.
After what feels like a minute.
Her friends leave.
She's alone.
Will I go over?
No, we never go over.
I think back to when she was born.

(Snap.)

I'm handed this little ball of mush.