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TRANSLATIONS
by **BRIAN FRIEL**

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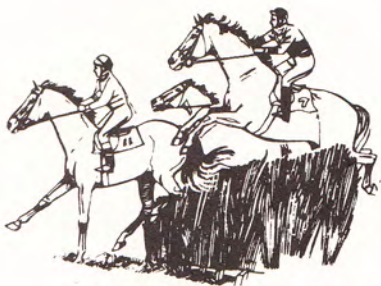


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The Gate and the Rotunda

DR. BARTHOLOMEW MOSSE founded and supervised the construction of the Dublin Lying-in Hospital, which opened in 1757. He realised that finances for the Hospital could best be raised by providing entertainment amenities within the Hospital grounds, and so developed the gardens even before the Hospital itself was finished, and organised concerts and other entertainments in them. Many celebrated musicians performed at these events in the second half of the 18th century, including the famous Irish pianist John Field, who invented the Nocturne. Field was a friend and teacher of Glinka, one of the fathers of the modern school of Russian music.

Dr. Mosse had plans to erect a set of buildings in which to house further recreation facilities, but he never lived to complete them. After his death in 1759, the second Master of the Hospital, Sir Fielding Ould, supervised the erection of the Round Rooms, which were designed by John Ensor in 1764, and completed in 1767. These Rooms were known as the Rotunda, which name was soon extended to include the Hospital as well, and the Rotunda Hospital is the oldest and one of the most famous Maternity Hospital in the world.

In 1785, under the Mastership of Henry Rock, the Rotunda Rooms having been altered and enlarged, the Assembly Rooms were added. The new Assembly Rooms, which included the present Gate Theatre, were designed by Richard Johnston, and James Gandon, the architect of the famous Dublin Custom House, acted as consultant. The rooms are to this day the property of the Rotunda Hospital, and help a little to support its work now as they have done for almost two hundred years.

In 1930 the Assembly Rooms, splendidly converted by Dr. Michael Scott, became the home of the Dublin Gate Theatre, which had been established temporarily at the Peacock Theatre in 1928 by Hilton Edwards, his partner Micheál mac Liammóir, Madame Bannard Cogley, Gearóid Ó Lochlainn and Norman Reddin, who comprised the first Gate Board. Hilton Edwards, the only surviving member of that first body is Chairman of the present Board, the other members of which are Terence de Vere White, Michael Scott and Chris O'Neill.

Since 1971 Edwards-mac Liammóir have been in receipt of an annual Government grant, which is administered by the Arts Council, and under its terms the parent company occupies the theatre for the greater portion of each year and for the remainder of the year the Gate is available to other Irish theatrical companies of note.

In October, 1978, the Edwards-mac Liammóir company commemorated fifty years of activity. It was created to produce plays of unusual interest, irrespective of nationality or period, and in the hope of discovering new Irish works of particular merit, and to experiment in methods of presentation. This policy of Dublin Gate Theatre Productions remains unchanged, and the work which was begun when the curtain rose on Ibsen's PEER GYNT on October 14th, 1928, is continuing half a century later.

For the information on the early history of the building contained above the Edwards-mac Liammóir Dublin Gate Theatre Productions are indebted to Prof. Alan D. H. Browne.



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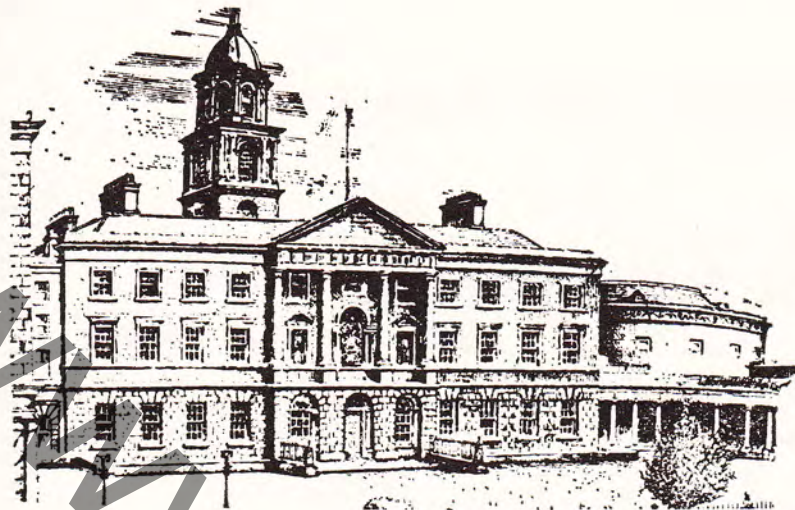
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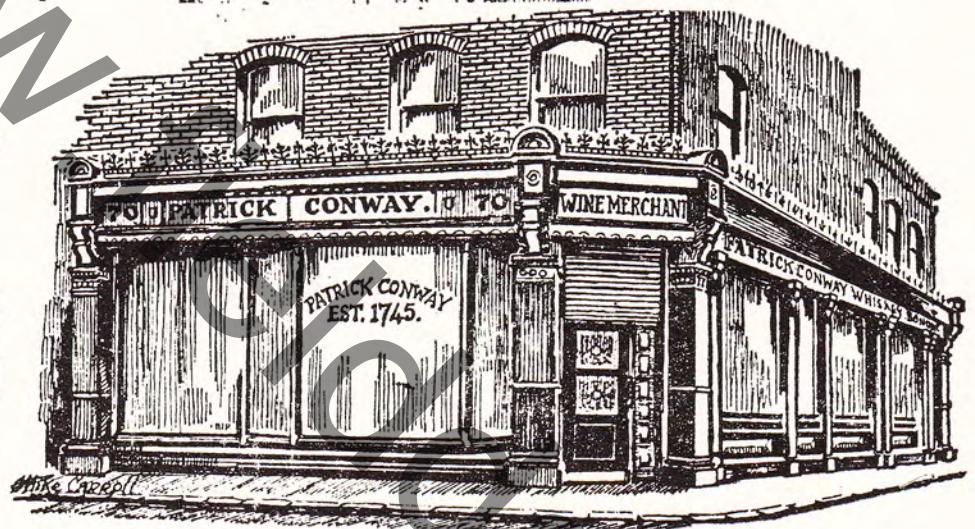
The Gate Theatre

Technical Director	ROBERT HEADE
Stage Director	ANN MYLER
Assistants	TONY HUDSON LIZA SCHUSTER
Wardrobe Supervisor	SARAH LOONEY
Wardrobe Mistress	MARIE CLASBY
Electricians	ALBERT CASSELLS ARTHUR JONES
Stage Carpenter	FRED WEST
General Manager	MARY CANNON
Theatre Manager	ANN O'CONNOR
Front-of-House Manager	MICHAEL KEEGAN
Public Relations Officer	PATRICIA TURNER

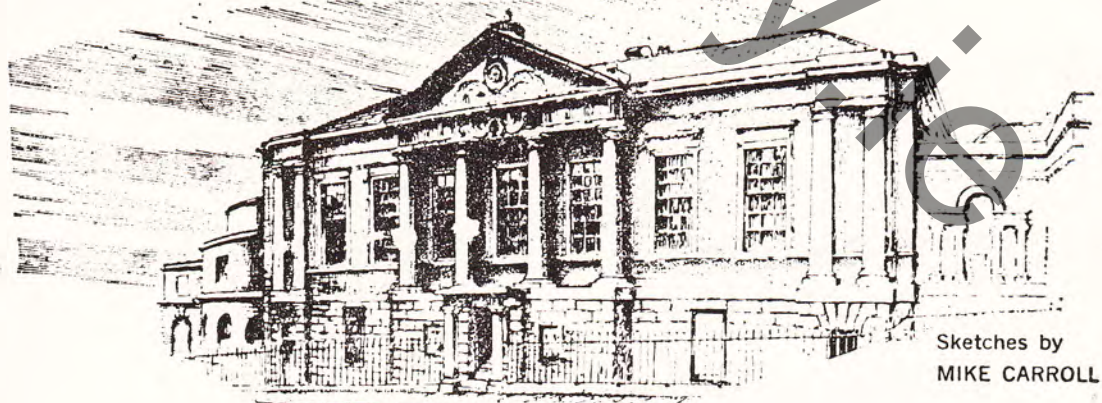


Part of the
Legend of
Dublin

Opposite
the
Rotunda
Hospital



Patrick Conway



Sketches by
MIKE CARROLL

FIELD DAY THEATRE COMPANY
presents

TRANSLATIONS

by **BRIAN FRIEL**

'The most disagreeable part of the three Kingdoms is Ireland, and therefore Ireland has a splendid map.'

Lord Salisbury, 1883.

'Man behaves as if he were the master of language, whereas in fact it is language which remains his mistress. When this relationship of dominance is inverted, man has recourse to strange contrivances.'

Martin Heidegger.

Field-day:

A day on which troops are drawn up for exercise in field evolution; a military review; a day occupied with brilliant or exciting events; a day spent in the field, eg by the hunt, or by field naturalists.

Extract from THE HEDGE SCHOOLS OF IRELAND by P. J. Dowling.

'The Hedge Schools owed their origin to the suppression of all the ordinary legitimate means of education, first during the Cromwellian regime and then under the Penal Code introduced in the reign of William III and operating from that time till within less than twenty years from the opening of the nineteenth century . . .

'The Hedge Schools were clearly of peasant institution. They were maintained by the people who wanted their children educated; and they were taught by men who came from the people . . .

'The poorest and humblest of the schools gave instruction in reading, writing and arithmetic; Latin, Greek, Mathematics and other subjects were taught in a great number of schools; and in many cases the work was done entirely through the medium of the Irish language. Though the use of the vernacular was rapidly falling into decay during the eighteenth century, it was owing to the greater value of English on the fair and market rather than to any shifting of ground on the part of the schools . . .

'The Hedge Schools were the most vital force in popular education in Ireland during the eighteenth century. They emerged in the nineteenth century more vigorous still, outnumbering all other schools, and so profoundly national as to hasten the introduction of a State system of education in 1831 . . .'

* *

Extract from THE AUTOBIOGRAPHY OF WILLIAM CARLETON (born in County Tyrone, 1794):-

'The only place for giving instruction was a barn. The barn was a loft over a cowshed and stable . . . It was one of the largest barns in the parish.

'(At the age of fourteen) I had only got as far as Ovid's *Metamorphoses*, Justin, and the first chapter of John in the Greek Testament.'

* *

Extract from the memoirs of the Reverend Mr Alexander Ross, Rector, Dungiven, County Derry. 1814:-

'Even in the wildest districts, it is not unusual to meet with good classical scholars; and there are several young mountaineers of the writer's acquaintance, whose knowledge and taste in the Latin poets, might put to the blush many who have all the advantages of established schools and regular instruction.'

Extract from A HISTORY OF IRELAND by Edmund Curtis:-

'In 1831 Chief Secretary Stanley introduced a system of National Education . . . The system became a great success as an educational one but it had fatal effects on the Irish language and the old Gaelic tradition. According to Thomas Davis, at this time the vast majority of the people living west of a line drawn from Derry to Cork spoke nothing but Irish daily and east of it a considerable minority. It seems certain that at least two millions used it as their fireside speech . . . But the institution of universal elementary schools where English was the sole medium of instruction, combined with the influence of O'Connell, many of the priests, and other leaders who looked on Irish as a barrier to progress, soon made rapid inroads on the native speech . . .'

Extract from ORDNANCE SURVEY OF IRELAND by Thomas Colby, Colonel, Royal Engineers (1835):-

'To carry on a minute Survey of all Ireland no collection of ready instructed surveyors would have sufficed. It, therefore, became indispensable to train and organise a completely new department for the purpose. Officers and men from the corps of Royal Engineers formed the basis of this new organisation, and very large numbers of other persons possessing various qualifications, were gradually added to them to expedite the great work . . .'

'The mode of spelling the names of places was peculiarly vague and unsettled, but on the maps about to be constructed it was desirable to establish a standard orthography, and for future reference, to identify the several localities with the names by which they had formerly been called . . .'

* * *

Extract from the Spring Rice Report (advocating a general survey of Ireland) to the British Government; 21 June 1824:-

'The general tranquillity of Europe, enables the state to devote the abilities and exertions of a most valuable corps of officers to an undertaking, which, though not unimportant in a military point of view, recommends itself more directly as a civil measure. Your committee trust that the survey will be carried on with energy, as well as with skill, and that it will, when completed, be creditable to the nation, and to the scientific acquirements of the present age. In that portion of the Empire to which it more particularly applies, it cannot but be received as a proof of the disposition of the legislature to adopt all measures calculated to advance the interests of Ireland.'

Extracts from the letters of John O'Donovan, a civilian employee with the Ordnance Survey, later Professor of Celtic Studies, Queen's College, Belfast:-

Ballyshanny

1 November 1835

'I have met in this town a fine old man named Edward Quin, from whom I have received a good deal of information. He has been employed by Lieutenant Vickers to give the Irish names of places about Ballyshannon, and has saved me a good deal of trouble - I wish you could induce Mr Vickers to take him to his next district, and keep him employed writing in the Name Books, and taking down the names from the pronunciation of the country people.'

Buncrana

23 August 1835

'On Friday we travelled through the Parish of Clonmany and ascended the Hill of Beinnin. Clonmany is the most Irish Parish I have yet visited; the men only, who go to markets and fairs, speak a little English, the women and children speak Irish only. This arises from their distance from Villages and Towns and from their being completely environed by mountains, which form a gigantic barrier between them and the more civilized and less civil inhabitants of the lower country.'

Dun Fionnchada? Dun Fionnchon?

Dunfanaghy

9 September 1835

'I am sick to death's door of the names on the coast, because the name I get from one is denied by another of equal intelligence and authority to be correct. The only way to settle these names would be to summon a Jury and order them to say and present 'uppon ther Oathes' what these names are and ought to be. But there are several of them such trifling places that it seems to me that it matters not which of two or three appellations we give them. For example, the name Timlin's Hole is not of thirty years standing and will give way to another name as soon as that dangerous hole shall have swallowed a fisherman of more illustrious name than Tim Lyn.'

Glenties

15 October 1835

'Yesterday being a fair-day at Dunglow we were obliged to leave it in consequence of the bustle and confusion. We directed our course southwards through the Parish of Templecroan, keeping Traigh Eunach (a name which I find exceedingly difficult to Anglicise) to the right . . . On the road we met crowds of the women of the mountains who were loaded with stockings going to the stocking fair of Dunglow and who bore deep graven on their visages the effects of poverty and smoke, of their having been kept alive by the potatoe only . . . I have seen several fields of oats on this coast, some prostrated and rotting, others with the grain completely blown off the stalk - and some so green in October as to preclude the possibility of ripening at all.'

After The Irish

i

Inn éan bec
ro léic feit
do rind guip
glanbuide;
fo-ceird faid
ós Loch Laig
lon do chraib
chranmuige.

The small bird
let a chirp
from its beak:
I heard
woodnotes, whin-
gold, sudden:
the Lagan
blackbird.

ii

Fégaid uaib
sair fo thuaid
in muir muaid
mílach;
adba rón
reback, rán,
ro-gab lán
línad.

Look far. Cast
eyes northeast
over tossed
seascapes.
There's the seal!
And tides fill
and run, all
whitecaps.

SEAMUS HEANEY

Translations

by Brian Friel

CAST

Manus	Mick Lally
Sarah	Ann Hasson
Jimmy Jack	Roy Hanlon
Maire	Nuala Hayes
Doalty	Liam Neeson
Bridget	Brenda Scallon
Hugh	Ray McAnally
Owen	Stephen Rea
Captain Lancey	David Heap
Lieutenant Yolland	Shaun Scott

The action takes place in a hedge-school in the townland of Baile Beag/Ballybeg, an Irish-speaking community in County Donegal.

Act 1 An afternoon in late August, 1833.

Act 2 A few days later.

Act 3 The evening of the following day.

There will be 2 intervals of 12 minutes each.

Director

Art O Briain

Set and Costume Design

Consolata Boyle

assisted by:

Magdalena Rubalcava

Mary Friel

Lighting Design

Rupert Murray

Stage Manager

Bo Barton

Deputy Stage Manager

Jonathan Tait

Assistant Stage Manager

Margo Harkin

Company Manager & PRO

Paddy Woodworth

Assistant

Finola O'Doherty

Poster and Programme cover by Basil Blackshaw; Poster and Programme cover graphics by Roy Gaston.

Set constructed by Robert Boyle.

Hair Stylist (for Nuala Hayes, David Heap and Shaun Scott); Monica Harkin.

Field Day Theatre Company was formed by Brian Friel and Stephen Rea. *Translations* is their first production.



Field Day Theatre Company (Left to Right):

Back Row: Ray McAnally, Stephen Rea, Magdalena Rubalcava, Liam Neeson, Bo Barton, Jonathan Tait, Shaun Scott.

Middle Row: Brian Friel, Mary Friel, Ann Hasson, Roy Hanlon, Margo Harkin, Finola O'Doherty, Brenda Scallon.

Front Row: Art O Briain, Mick Lally, Nuala Hayes, Paddy Woodworth, David Heap.

(Photograph by Larry Doherty).

ROY HANLON – Born Greenock. Trained at Glasgow College of Drama followed by four seasons at Glasgow Citizens' Theatre. Has appeared in fourteen Edinburgh Festivals and seasons in London at the Mermaid, Royal Court and recently in the West End at The Albery Theatre with Dorothy Tutin in J. M. Barrie's 'What Every Woman Knows' and the TV version of the same play. Other seasons in Theatre include The Royal Lyceum and The Traverse in Edinburgh, Dundee and Perth repertory Theatres and recently the Glasgow Pavilion Theatre in three plays by Billy Connolly. Has appeared in over 300 TV productions including episodes of 'Z-Cars', 'Softly-Softly', 'Dixon of Dock Green', 'The Saint', 'The Onedin Line', 'Department S'. Films include 'The Naked Runner' with Frank Sinatra and 'Robbery' with Stanley Baker. A committed hibernophile whose grandparents emigrated to Scotland from Cork, he recently filmed in Dublin in a soon to be seen TV play 'A Sense of Freedom'.

ANN HASSON – Born in Derry. Studied at UCD, Abbey School of Acting and LAMDA. Theatre work includes 'St Joan' (Lyric Theatre, Belfast); Lady Percy in 'Henry IV' parts I and II; Ann Page in 'Merry Wives of Windsor' (Royal Shakespeare Company); Cecily in 'The Importance of being Earnest' (Actors Company); Jackie in 'Hayfever' (Vienna English Theatre); Minnie Powell in 'Shadow of a Gunman' with John Hurt (Nottingham Playhouse); Peggy in 'The Schoolmistress' by Pinero (Manchester Royal Exchange Theatre). Television includes Ruth Huckaback in 'Lorna Doone', The Infant Phenomenon in 'Nicholas Nickleby', 'Farewell to Ardstraw' by Brian Friel, 'Playschool' (all for BBC TV) – 'Cinderella' (RTE); 'Crown Court'; Juliet in 'Romeo and Juliet' (ITV); presenter of 'Green Peas and Barley'; film 'The Mackenzie Affair'.

NUALA HAYES – Born Dublin. Trained in Abbey School of Acting, and spent six years as a member of the Abbey Company, during which time she became involved in setting up the 'Young Abbey' Theatre-in-Education group. Studied children's and Group Theatre in Denmark, and on returning in 1975 founded 'Team' – a touring company which performs for young people all over Ireland.

Parts played include: Rosie Redmond in 'Plough and the Stars'; Irina in 'Three Sisters'; Bertha in Joyce's 'Exiles', which was also televised for RTE; Grainne in Michael Mac Liammoir's – 'Diarmuid Agus Grainne'.

For the past two years she has worked as a presenter of Magazine and Children's programmes in RTE.

DAVID HEAP – Born in the Forest of Dean, Gloucestershire. Attempted various careers before drama school, including advertising management, publicity and broadcasting.

Trained at the Bristol Old Vic School from 1976–78 and since then has worked in provincial repertory in England, toured Europe in a pop group, painted houses and been a theatre flyman.

MICK LALLY – Born Tourmakeady, Co Mayo. He spent a number of years as a teacher, at the same time acting with Taibhdhearc na Gaillimh (Galway's Gaelic Speaking Theatre). Quit both in 1975 and became involved in founding Druid Theatre Company, Galway. With Druid he played in 'The Playboy of the Western World', 'The Glass Menagerie', 'Who's afraid of Virginia Woolf?' and many others.

Presently based in Dublin, he has appeared mainly at the Abbey Theatre and on Telefis Eireann. He received a Jacobs' Award this year for his performances in 'Roma' and 'Bracken', both with Telefis Eireann.

RAY McANALLY – Born Donegal. His parents were both from the North and he feels a strong affinity with Brian Friel's plays, having played Colmcille in 'The Enemy Within' at the Abbey (and later in Derry), the original Frank Butler in 'Living Quarters' and recently directed 'The Loves of Cass Maguire' at the Abbey. During his fifteen years at the Abbey he became established as one of Ireland's leading actors, and was appointed an honorary life member of the Company for his services to that theatre. From the early '60's he freelanced and formed his own production company, presenting plays like 'Odd Couple', 'The Field' and 'Kennedy's Children'. He starred in the West End in plays like 'Who's Afraid of Virginia Woolf?', 'Mighty Reservoir', 'Lorna and Ted', 'Devil's Disciple', 'Tiny Alice'.

He appeared as Macduff in 'Macbeth' and Lopakhin in 'Cherry Orchard' in Chichester, in 'Plough and the Stars' and 'Countess Cathleen' in Paris.

Recent successes in Ireland include 'One Flew Over the Cuckoo's Nest', 'EGBDF', 'Ill Met By Moonlight' and 'Red Roses for me'.

Recently he has been directing almost as often as he appears on stage – 'Of Mice and Men', 'Barretts of Wimpole Street' 'Hamlet' and many more.

He has made thirty films including 'Naked Edge' with Gary Cooper, 'Shake Hands with the Devil' with Cagney, Ustinov's 'Billy Budd', 'Sea of Sand', 'Fear is the Key' and many others.

He has made innumerable TV appearances, including almost all the well-known series – such as 'Z-Cars', 'Softly Softly' and 'Crown Court'. His most recent TV was Granada's 'Invasion', and awaiting release are episodes of 'Strangers' and 'The Dick Emery Show'.

His versatility is evident in that he is equally at home in Shakespeare, revue, panto, variety or musicals – acting, directing or lighting. He looks forward to never retiring.

LIAM NEESON – Born Ballymena. Started career in Lyric Theatre Belfast playing Jim Larkin in Plunkett's 'The Risen People' and Gar (Private) in Brian Friel's 'Philadelphia, Here I Come!'

Has since completed seasons at Project Arts Centre; Stage 1 Theatre Company and Abbey Theatre, Dublin.

Notable productions have included Bernard Farrell's 'I Do Not Like Thee, Dr Fell', Graham Reid's 'The Death of Humpty Dumpty', Brian Friel's 'Aristocrats', Noel Pearson's production of 'One Flew Over the Cuckoo's Nest' and David Rabe's 'Streamers' (Dublin Theatre Festival). He recently received the Harvey's of Bristol Award for the part of 'Lennie' in Ray McAnally's production of 'Of Mice and Men' at the Peacock Theatre, Dublin.

Television work includes, 'The Sporting Club Dinner', 'The Last Window Cleaner' and 'My Dear Palestrina' all for BBC TV's 'Play for Today'.

He has just completed work on John Boorman's film, 'Knights' playing Sir Gawain. This is his fifth appearance in a Brian Friel play.

STEPHEN REA – Born Belfast. Started career at the Abbey Theatre, Dublin. First London performance: 'Shadow of a Gunman' (Mermaid Theatre). Founder member of Freehold Theatre Group, one of London's earliest experimental troupes. Many plays at London's Royal Court including Skinner in Brian Friel's 'Freedom of the City' and Clov in 'Endgame' in the Beckett Season. Joined English National Theatre to play Christy in 'Playboy of the Western World' and also played in 'Comedians', 'Strawberry Fields', 'Tales of the Vienna Woods' and other plays. He returned to the Abbey last year to play Eamon in Friel's 'Aristocrats'. He has just played Dodge in Sam Shepard's 'Buried Child' at the Hampstead Theatre, London. Television includes: 'Shadow of a Gunman', 'Plough and the Stars', 'The Seagull', 'Professional Foul' and 'Days of Hope'.

BRENDA SCALLON – Born Enniskillen. Acting career began in Players' Theatre, TCD, where she appeared in 'The Gingerman', 'The Agamemnon', 'The Crucible', 'The Cuchulainn Cycle', 'The House of Bernarda Alba' and numerous other productions. For Dublin Stage 1 she played in Joyce's 'Exiles', 'The Singular Life of Albert Nobbs' and 'Give the Lady what she wants'. Other productions include 'Enter a Free Man' for Edwards MacLiammoir productions, and 'Peg O'May Heart' and 'Liam Liar' for Four-in-One-Players. Her TV appearances include 'Your Favourite Funny Man' and 'One for Sorrow' for RTE.

SHAUN SCOTT – Born Calgary, Alberta and lived in Belfast for several years. Began career as a stage hand. His first acting job was in lunchtime theatre and he then spent three months at the English National Theatre. Played Jim Tapper in 'The Cedar Tree' for ATV and then went on to drama school. Left RADA in April 1979 and his work since then includes 'Jackanory Playhouse' (BBC); Stephano in 'The Merchant of Venice' (BBC); Ladvenu in 'St Joan' (Thorndyke Theatre) and the voice of Fred the Robot for the London Electricity Board at the Ideal Home Exhibition.

ART O BRIAIN – Director – Born Dublin. Leaving UCD with a degree in Economics (1968) he became involved with community arts in Dublin ('69-'74) and then as a staff member with the Irish Foundation for Human Development with an educational project in North Connemara ('76-'77).

He returned to theatrical activity in 1978, directing two Ron Hutchinson plays 'Says I Says He' and 'Eejits' in the Project Arts Centre; he devised the Anti Nuclear Roadshow for an all Ireland tour, and worked through drama with the Derry Youth and Community Workshop. He was director of the Dublin Inner City Festival in 1979.

He has recently directed 'An Giall' by Brendan Behan and 'Pull down a Horseman' and 'Gale Day' by Eugene McCabe, 'The Closed Door' by J. Graham Reid and Synge's 'Riders to the Sea' (all in the Peacock Theatre, Dublin).

He scripted '70% Proof' for Team Educational Theatre (currently on tour) and was director of this years Irish Childrens' Theatre production.

CONSOLATA BOYLE – Designer – Born Dublin. Trained NCAD and Abbey Theatre. Worked as designer to the Peacock before going to London to study Textile Design.

Since returning to Dublin she has worked extensively in Theatre, Film, Television and Fashion Design.

RUPERT MURRAY – Lighting Designer – Has lit many productions in successive Dublin Theatre Festivals and has worked with such companies as The Irish National Opera, Dublin City Ballet and Noel Pearson Management. During the 1979 Dublin Theatre Festival he lit 'American Buffalo' in the Eblana and 'The Ha'Penny Place' in the Project Arts Centre.

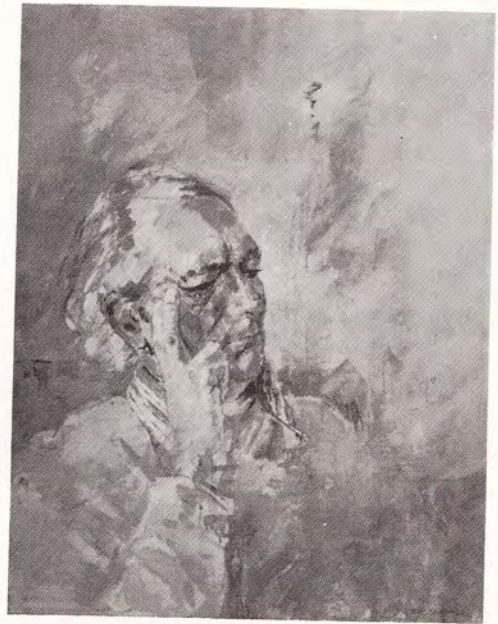
For the Sense of Ireland Festival in London this year he lit James Plunkett's 'The Risen People' in the I.C.A. and Peter Sheridan's 'The Liberty Suit' in the Royal Court. Other credits this year include 'Children of Coincidence' starring Dory Previn in the Gaiety Theatre, Dublin.

Two years ago Rupert formed Stage and Location Lighting Services Ltd. with lighting designer, Andrew Leonard.

BRIAN FRIEL

PLAYS

This Doubtful Paradise 1959
The Enemy Within 1962
The Blind Mice 1963
Philadelphia Here I Come! 1964
The Loves of Cass McGuire 1966
Lovers 1967
Crystal and Fox 1969
The Mundy Scheme 1969
The Gentle Island 1971
Freedom of the City 1973
Volunteers 1975
Living Quarters 1977
Aristocrats 1979
Faith Healer 1979
Translations 1980



*Portrait of Brian Friel
by Basil Blackshaw.*

SHORT STORY COLLECTIONS

The Saucer of Larks 1962
The Gold in the Sea 1966

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Michael McGlinchey; Mr Annesley Malley; Hampstead Theatre; Ms Madeleine Bucknall; Mr John Fairleigh, Budget Rent-A-Car, Strand Rd., Derry; Mr Michael Gillan; The Guildhall Staff; Nicholl Ballantine Ltd.; Mr Jimmy Duffy; The Orchard Gallery.

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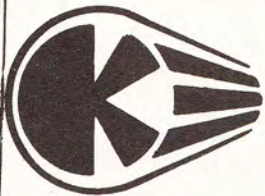


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 DAY THEATRE COMPANY
 With TRANSLATIONS



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The Swift Grill

The Swift Grill in The Gresham Hotel will still be open when the show is over. Until 11.30 p.m. And you can enjoy a drink or two before or after the show (or both!) in the convivial atmosphere of the Bird Flanagan Bar. Open up to 11.00 p.m.

The Savarin Restaurant

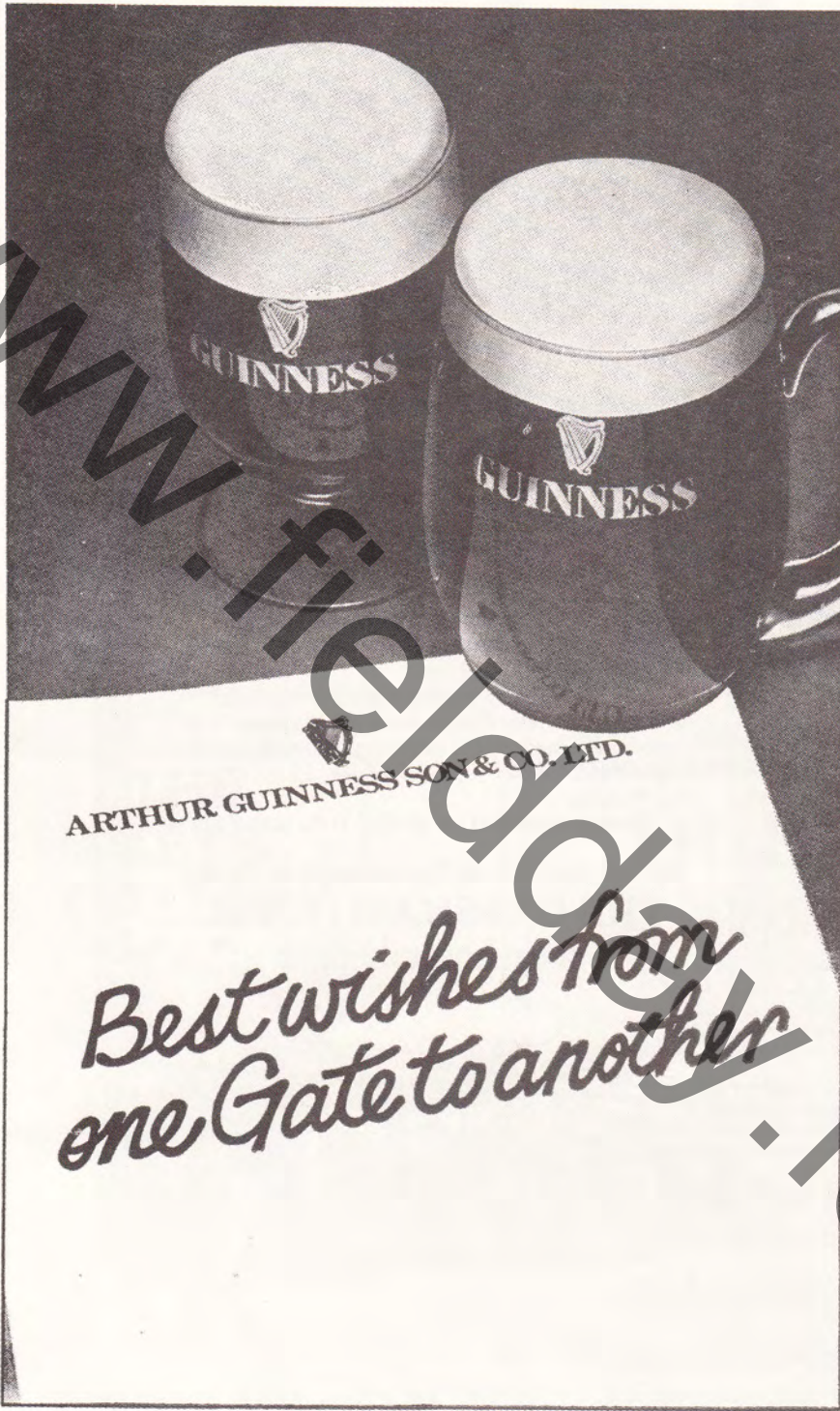
But if you really want to make it a wonderful evening the Savarin Restaurant is just the place for a superb meal in elegant surroundings before the show begins. Call 746881 for reservations.

Car Parking

Ample supervised car parking at the rear of the hotel.

Start well. End Well. At The Gresham Hotel tonight!

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when it has to be right



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