

field day
THEATRE COMPANY

DOUBLE CROSS

By Thomas Kilroy



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THOMAS KILROY'S NEW PLAY
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field day

THEATRE COMPANY

DOUBLE CROSS

By Thomas Kilroy



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facilities at our disposal and for their
continuing support.

THOMAS KILLROY

www.fieldday.ie

Thomas Kilroy was born in Callan, Co. Kilkenny. He has written the following stage-plays: The Death and Resurrection of Mr Roche, The O'Neill, Tea and Sex and Shakespeare, Talbot's Box and adapted Chekhov's The Seagull. His novel The Big Chapel was awarded the Guardian Fiction Prize and the Heinemann Award of the Royal Society of Literature. His radio play, That Man, Bracken will be heard on B.B.C. Radio 3 later this year. He is completing a film script on W. B. Yeats and the women in his life for R.T.E. and is also at work on a new novel, Angela, Falling from Grace. Thomas Kilroy is Professor of Modern English at University College, Galway.

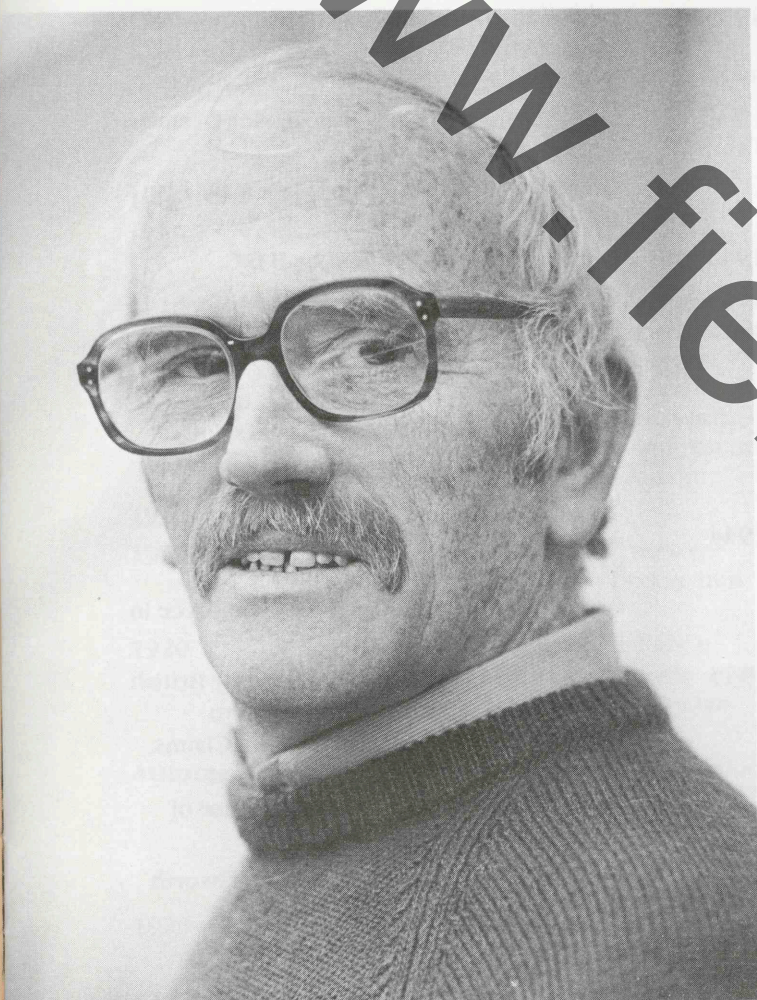


Photo: John Haynes

Author's Note

There is no evidence that Brendan Bracken and William Joyce ever met nor, indeed, that they were ever aware of one another's existence. I have yoked them together in this play so that they might inhabit the one dramatic idea. For those who would like an accurate, historical account of the two men there are two excellent biographies: *Brendan Bracken* by Charles Edward Lysaght and *Lord Haw-Haw* by J. A. Cole.

I was drawn to the stories of these two men out of an interest in doubleness or doubling, that is, the way things repeat themselves in life or attract their opposites. This, of course, is the basis of acting or role-playing. It is also behind the universal desire of people to make up and tell stories, thereby inventing a reality which may reflect everyday life but is still distinct from it. This is a play which tries to move along the lines from role-playing and fiction-making to the act of political treason. Bracken is an actor at loose in the world of English politics and what used to be called Society. Clearly it was a world susceptible to the charm of a master thespian. Joyce, in the play, is a creator of fictions, driven to this out of a deep, angry impatience with life as it really is. This is the only way in which I can comprehend the essentially suicidal energy at the root of fascism.

To surrender to a vision of doubleness is to see most human behaviour (including one's own of course) within a field of irony. Nowhere is this more evident than in politics where human behaviour may be seen at its most crude and simplistic. Oppression disables personality. But it, also, profoundly diminishes the humanity of the oppressor. It creates grotesque distortions in an oppressed culture inhibiting growth, development, change. But it effects a like rigidity in the invader, the conqueror, the would-be 'superior': that baleful, paralytic stare of racism. This play attempts to deal with one kind of mobility, one kind of action across the barriers, the restrictive codes which separate countries from one another. It is the kind of action which is usually called treason. To base one's identity, exclusively, upon a mystical sense of place rather than in personal character where it properly resides seems to me a dangerous absurdity. To dedicate one's life to the systematic betrayal of that ideal seems to me equally absurd.

This play could not have been written without Field Day. Some years ago Field Day asked me to write one of their *Pamphlets* and I completely failed to do so. It was round about that time that I decided to try and write a play for the company instead, addressing the kind of topics which Field Day has restored to serious debate in this country. For me, Field Day is the most important movement of its kind in Ireland since the beginning of this century. It has provided a platform for the life of the mind, of whatever persuasion, at a time when mindlessness threatens to engulf us all.

Thomas Kilroy

William Joyce

(1906–1946)



William Joyce.



Margaret Joyce, in Berlin (1942).

- 1906, 24th April** William Joyce born Brooklyn, New York, of an Irish father and English mother.
- 1909** Joyce family move to Ireland.
- 1909–1913** Joyce's father becomes a publican in Ballinrobe, Co. Mayo.
- 1913–1921** Joyce family move to Galway, where Michael Joyce becomes a landlord of barracks occupied by the Royal Irish Constabulary.
- 1918–1919** Michael Joyce's property burnt out by Sinn Féin supporters.
- 1920** William Joyce volunteers as an informer to the R.I.C.
- 1921** Joyce arrives in England, ahead of his family. Years later he claims this was due to the fact that his 'intelligence activities' were known to the Irish Republican Army.
- 1922** Joyce becomes a student at Battersea Polytechnic, studying science.
- 1923–1927** Studies English Language and Literature, and History at Birkbeck College, London University.
- 1923** Joins British Fascists.
- 1927** Aged 21, married Hazel Kathleen Barr, and has two children.
- 1928** Studies for one year's post-graduate course in Philology.
- 1928–1930** Speaks for and assists Conservative Party.
- 1933** Applies for British passport.
- 1933–1937** Becomes a member of Sir Oswald Mosley's party, the British Union of Fascists.
- 1934** Joyce and Mosley acquitted on a charge of riotous assembly.
- 1936** First marriage dissolved.
- 1937** Marries Margaret Cairns White, whom he had met at a Fascist meeting. Splits from Mosley and forms the National Socialist League.
- 1938–1939** Charges of assault dismissed in court.
- 1939** Orders disbandment of National Socialist League.
- Travels to Germany, with Margaret, one month before war is declared. Joins German Radio.
- Given the nick-name 'Lord Haw-Haw' by a Daily Express journalist.
- 1940** Joyce definitely identified by B.B.C. monitors.
- 1942** Becomes chief commentator on German Radio for English Group.
- Joyce sues Margaret for divorce, on the grounds of infidelity. She counters with a charge of cruelty. Their divorce is granted. Joyce and Margaret re-marry.
- 1944** Awarded War Service Cross (a civilian award), by Hitler.
- German passport issued to William Joyce in name of 'Wilhelm Hansen'.
- 1945** Joyce shot in the leg and arrested by British soldiers on Danish frontier. Flown to London and charged with treason. Claims American citizenship. Convicted and sentenced to death. Appeals to House of Lords. Appeal dismissed.
- 1946, 3rd Jan.** William Joyce was hanged at Wandsworth Prison, aged 39.



Winston Churchill and Brendan Bracken (1940).



Bracken, Lord Beaverbrook and Beaverbrook's valet (1945).

Brendan Bracken (1901–1958)

- 1901, 15th Feb.** Brendan Bracken born in Templemore, Co. Tipperary. His father, Joseph Bracken was a prosperous builder, founder member of the Gaelic Athletic Association and a strong supporter of the Republican Movement.
- 1904** Bracken's father dies.
- 1908** Family move to Dublin and Brendan sent to school run by Christian Brothers.
- 1915** A somewhat unruly youth, Bracken sent to a Jesuit boarding school near Limerick. Runs away at the start of the following term. According to a family friend Bracken's mother decides to send him to friends in Australia because he has shown interest in the Irish Republican Youth Movement.
- 1916** Arrives in the state of Victoria.
- 1919** Returns to Ireland. His mother, now re-married in Navan, does not welcome him back.
- 1920** Bracken moves to Lancashire, where he works as a tutor. Combines this with teaching at Collegiate School, where his colleagues believe he is Australian.
- Autumn** Enrols as a pupil at Sedbergh, a public school in Cumbria. Gives his date of birth as 14th December 1904, claims to be an orphan. Leaves after a term – but with the 'old school tie'.
- 1920–1921** Movements unclear – held various teaching posts.
- 1922** Secures a post on the monthly *Empire Review*, an imperialist journal run by a Tory M.P.
- 1923** Bracken meets Winston Churchill, then in his 'wilderness years'. According to Churchill's eldest daughter, Diana, it was presumed Bracken was Churchill's son.
- 1924** Bracken builds up his business and publishing interests. Appointed to board of publishers Eyre and Spottiswoode.
- 1928** On behalf of Eyre and Spottiswoode, buys the *Financial News* (later to merge with the *Financial Times*), and *The Economist*.
- 1929** Adopted as Conservative candidate for North Paddington. Wins by a margin of 528 votes.
- 1931** Rumoured that Bracken, Churchill, Lloyd George and Sir Oswald Mosley meet to discuss a grand political alliance against the Labour Party. Joyce may also have attended this meeting.
- 1932** Proposes to Lady Pamela Smith, daughter of the late Earl of Birkenhead and is turned down. His affections turn to Churchill's god-daughter, Penelope Dudley Ward. Claims he never married because she refused him as well.
- 1935** A report appears in the *Sunday Express* that Bracken was greatly embarrassed when he had to show his birth certificate. The proprietor, Lord Beaverbrook sends a reporter to Ireland to investigate Bracken's background.
- 1939** Becomes Churchill's Parliamentary Private Secretary, at the Admiralty.
- 1940** Churchill appointed Prime Minister of an all-party government. Bracken becomes one of the youngest members of the Privy Council.
- 1941** Bracken appointed Minister of Information. Defends freedom of the Press and the independent position of the B.B.C.
- 1944** *Evening Standard* reproduces a story of 'fifty years ago' from the *Waterford News* that Bracken's father had been refused a gun licence, much to Bracken's fury.
- 1945** Loses parliamentary seat to Labour.
- 1947** Bracken stands for the Conservatives in Bournemouth and wins.
- 1950** Bouts of illness see Bracken cutting down on his business activities. Elected to his 'old school' board of governors at Sedburgh.
- 1951** Declines post of Colonial Secretary.
- 1952** Bracken elevated to the peerage as the Viscount Bracken of Christchurch. May have regretted acceptance, and he never took his seat in the Lords.
- 1958** Bracken diagnosed as having throat cancer, in January. Dies the following August, aged 57 years.

Field Day Theatre Company 1986

Back row: Richard Howard, Lisa Stifler, Douglas Laing and Ursula McAllister.

Middle: Julie Barber, Joe McGrath, Kate O'Toole, Consolata Boyle and Fiona MacMillan.

Front: Jim Sheridan, Stephen Rea, Jane Perrott and Brian Friel.



Photo: Larry Doherty

DOUBLE CROSS

By Thomas Kilroy

STEPHEN REA

Brendan Bracken M.P., Minister of Information
William Joyce, known as Lord Haw-Haw

KATE O'TOOLE

A Narrator
Popsie, an English lady
Margaret Joyce, wife of William Joyce
A Woman Journalist

RICHARD HOWARD

A Narrator
Lord Castlerosse, gossip columnist
of *Express* newspapers
Lord Beaverbrook, owner of the
Express newspapers
A Fire Warden
Erich, a German Anglophile and reader of
W. B. Yeats

PART ONE:

The Bracken Play: London

PART TWO:

The Joyce Play: Berlin

*While the time of the play fluctuates, the basic setting is the early
nineteen-forties during the bombing of London and Berlin.*

There will be a 15 minute interval between Parts One and Two.

Director
Set and Costume Designer
Lighting Designer
Assistant Designer
Film Directed by
Wigs Supplied by
Production Manager
Stage Management
Stage Management
Lighting Operator
Set Construction by
Administrator
Administration Assistant
Press/Publicity
Southern Tour Publicity
Associate Producer
Production Assistant

JIM SHERIDAN
CONSOLATA BOYLE
RORY DEMPSTER
DOUGLAS LAING
THADDEUS O'SULLIVAN
RAY MARSTON
DAVID COYLE
JANE PERROTT
JOE McGRATH
CONLETH WHITE
FRANCIS MORGAN
JULIE BARBER
URSULA McALLISTER
FIONA MacMILLAN (Tel: 0504 260196)
OLLIE JENNINGS (Tel: 091 21309)
MAURICE CASSIDY
LISA STIFLER

For the programme and poster the painting is the work of Basil Blackshaw.

Graphic design by Ralph Dobson.

Painting by Basil Blackshaw sponsored by the Northern Ireland Tourist Board.

Biographies

RICHARD HOWARD

Actor

Brought up in London. Trained at the Old Vic Theatre School in Bristol. Has wide experience in repertory theatre, his many London stage appearances include *Lear* and *The Hostage* at the Royal Court. Was a member of the National Theatre Company under the direction of Laurence Olivier. His work with Ken Campbell includes his epic play *The Warp*, which lasted 24 hours each performance!

His films include *Oh, What a Lovely War* and *Inspector Clouseau*, and for television *Inheritance*, *Emmerdale Farm* and *Shine on Harvey Moon*. Later this year he will be seen in John Mortimer's *Paradise Postponed* (I.T.V.). Richard has toured throughout the world with the London Shakespeare Group. Recently toured with Joint Stock Theatre Company before joining the Lyric Players Theatre in Belfast for their production of Thomas Kilroy's adaptation of Chekhov's *The Seagull*.

KATE O'TOOLE

Actor

Kate spent her early years in both London and Connemara. She trained in New York and has worked in America in numerous productions off-Broadway, including *Stage Door*, *Candida* and most recently Behan's *The Hostage*, filmed for P.B.S. television, at the Irish Arts Centre, New York. On American television Kate has appeared in a number of soap operas. Her first stage appearance was at the age of six months, when she was carried on by Dame Peggy Ashcroft in *The Taming of the Shrew*. This is her debut on the Irish stage.

STEPHEN REA

Actor and Co-Founder of Field Day

Born and educated in Belfast. After graduating from Queen's University he first joined the Abbey Theatre in Dublin, and later moved to London and *Shadow of a Gunman* at the Mermaid Theatre. He has performed in many plays at London's Royal Court and National theatres (amongst others), including Friel's *Freedom of the City*, Beckett's *Endgame*, and Trevor Griffith's *Comedians*. He has acted in all the Field Day productions, with the exception of Friel's adaptation of Chekhov's *Three Sisters* (1981) which he directed. He both directed and acted in *The Riot Act* (1984). While Field Day is central to his life as an actor, he continues to work in London, on stage, and more recently in film. Films include the leading role in Neil Jordan's *Angel*, Jordan's *The Company of Wolves*, *Loose Connections* directed by Richard Eyre, and co-starring with Jonathan Pryce in Mel Brook's *The Doctor and the Devils* due to be released shortly.

JIM SHERIDAN

Director

Born in Dublin. Until 1980 was the Artistic Director of the Project Arts Centre, Dublin where, among others, he directed *No Entry* and *The Liberty Suit* by Peter Sheridan and Jim Plunkett's *The Risen People*. Also co-directed *The Non-Stop Connolly Show* with Margaretta D'Arcy and John Arden and directed plays at the Abbey Theatre, the Lyric Players Theatre, the Royal Court and the I.C.A. in London.

As an actor he played the young Behan opposite Niall Toibin in *Borstal Boy* and Tommy Owens in the Abbey's produc-

tion of *Shadow of a Gunman*, which toured the U.S. in 1981.

Since moving to the U.S. has been Artistic Director of the Irish Arts Centre in New York, directing many plays there and off-Broadway. Has written a number of plays, and one, *Spike* won a Fringe First at the Edinburgh Festival. Recently wrote the official biography of Barry McGuigan.

CONSOLATA BOYLE

Set and Costume Designer

Born and educated in Dublin. Graduated from University College, Dublin in Archaeology and History. She trained at the Abbey Theatre, and was resident Designer at the Peacock before leaving to go freelance. Since then she has worked for the Irish Theatre Company, T.E.A.M., the Project Arts Centre, the Damer, the Dublin Theatre Festival and Field Day. Designed the set and costumes for Brian Friel's *Translations* in 1980. Recently she has designed costumes for film and television including *The Outcasts*, *Attracta*, *Anne Devlin*, *The Irish R.M.*, and *The Woman Who Married Clark Gable*.

RORY DEMPSTER

Lighting Designer

His extensive lighting career includes work at the Adelaide and Edinburgh Festivals, the Royal Shakespeare Company and the Riverside Studios in London. Recent work includes David Hare and Howard Brenton's *Pravda* at the National Theatre and *Dance of Death* in East Berlin. Rory has designed the lighting for all Field Day's productions since *Three Sisters*.

DOUGLAS LAING

Assistant Designer

Born in Glasgow. Studied stage management at the Royal Scottish Academy of Speech and Drama. Was Design Assistant at the Citizens' Theatre in Glasgow for three years, has also worked for 7:84 Theatre Company Scotland, T.A.G., and the Royal Lyceum Theatre in Edinburgh. Recently worked with the R.S.C. in London.

DAVID COYLE

Production Manager

Born in Strabane. Began his theatrical career as Acting A.S.M. at the Lyric Players Theatre, Belfast. Since then he has been involved in a wide variety of theatre activities. Recent stage performances include *Macbeth* and *Catholics* at the Lyric Theatre, *Can't Pay? Won't Pay!* and Sam Thompson's *Over the Bridge* at the Arts Theatre, Chekhov's *The Bear* with the Hourglass Theatre Company in the Group Theatre, Belfast, and a one man show *Cuts* by Neill Speers in the Fenderesky Gallery. Television work includes Mike Leigh's *Four Days in July*, *We'll Support You Evermore*, Graham Reid's *Ties of Blood*, *The End of the World Man* by Marie Jackson, to be shown in the Spring, and Christina Reid's recent radio play *Last of a Dying Race*.

JANE PERROTT

Stage Management

Born in Limerick. Brought up in Dublin and educated in Dublin and the U.S.A. Began working in stage management at the Gate Theatre in Dublin where she stayed for three years. Has worked on a large variety of shows in Dublin including children's shows, pantomimes and the Dublin Theatre Festival.

JOE McGRATH

Stage Management

Born in Belfast. Began working in theatre five years ago at the Arts Theatre in Belfast. Toured with Charabanc Theatre Company in *Lay Up Your Ends*; *Da*, *A Life* and *The Death of Humpty*

Dumpty at the Arts Theatre, and *Tea in a China Cup* and *Northern Star* at the Lyric Players Theatre. Has also worked with Dublin City Ballet, Scottish Ballet, Scottish Opera and as a Floor Manager at the B.B.C.

CONLETH WHITE

Lighting Operator

Born in Limerick, brought up in Dublin. Began working in theatre six years ago. Was Production Manager at the SFX Centre and Lighting Operator at the Olympia in Dublin. Designed the lighting for the Dublin Youth Theatre's productions of *Drowning*, *You Are Invited*, and most recently *Our Day Out*.

BEDAN FRIEL

Co-Founder of Field Day

Born in Omagh, Co. Tyrone, now living in Donegal. In addition to two short story collections *The Saucer of Larks* (1962), *The Gold in the Sea* (1966), has written the following 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), a new translation of Chekhov's *Three Sisters* (1981), and *The Communication Cord* (1982).

BASIL BLACKSHAW

Artist

Born in Glengormley, Co. Antrim. Studied at Belfast College of Art. In 1958 was represented at the Tate Gallery, London and exhibited for the first time with the *Irish Exhibition of Living Art*, Dublin. Had the first of many one man shows in Belfast in 1961. Received Arts Council of Northern Ireland portrait commissions in 1970, 1973 and 1975. His work is represented in all the major public and private collections in Ireland. This is the fifth year he has painted the design for Field Day's posters and programmes.

JULIE BARBER

Administrator

Born in Bangor, Co. Down. Educated in York, Belfast and Exeter University where she graduated in Law and Sociology. Worked as Publicity Assistant in the Coliseum Theatre, Oldham and the Royal Opera House, before spending a year on the City University Practical Training Scheme in Arts Administration. Following this she became General Manager of the Actors Touring Company, London. Joined Field Day in 1982 as Press Officer for the tour of *The Communication Cord*, and has been Administrator since 1983.

URSULA McALLISTER

Administration Assistant

Born in Derry. Since leaving school has worked in various firms in the city doing secretarial and administrative work. First worked with Field Day on *Boesman and Lena*. Combines working in theatre with looking after her three sons.

FIONA MacMILLAN

Press/Publicity

Born in Fife, Scotland. After graduating from Edinburgh University in Politics and Modern History, worked in various arts organisations in Glasgow. For fifteen months was Publicity Officer with 7:84 Theatre Company Scotland, in Edinburgh. Since moving to Belfast in June last year, has worked a freelance publicist with Fringe Benefits Theatre Company and at the Belfast Festival at Queen's.

LISA STIFLER

Production Assistant

A native of Chicago, Lisa is presently doing a Ph.D. on Field Day at Queen's University in Belfast. She is also a Rotary Scholar and previously completed an M.A. in Anglo-Irish Literature at University College, Dublin. For the past three years, Lisa has taught English in Brooklyn, New York.



Rehearsals in the Irish Club, London.
(left to right, clockwise round the table):
 David Coyle, Richard Howard, Thomas Kilroy, Stephen Rea,
 Jim Sheridan, Kate O'Toole.



Thomas Kilroy and Stephen Rea
(outside the Irish Club, London, January 1986).



Stephen Rea
(in rehearsal, January 1986).

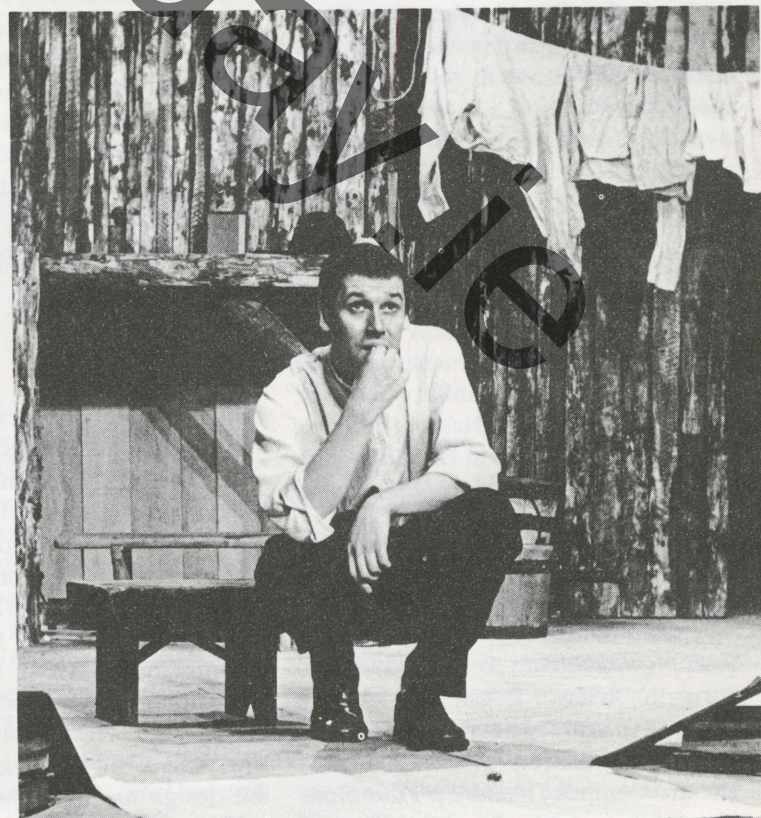


Kate O'Toole and Richard Howard
(outside the Irish Club, London, January 1986).

The company in rehearsal for

THE RIOT ACT

Nuala Hayes, Veronica Quilligan, Des McAleer, Hilary Reynolds,
 Mark Lambert.



TRANSLATIONS
 Stephen Rea.

for 'Double Cross', and past productions



Photographs by: Rod Tuach, John Haynes, Thaddaeus O'Sullivan, Fergus Bourke.

THREE SISTERS
Sorcha Cusack, Eileen Pollock, James Ellis.



THE COMMUNICATION CORD
Gerard McSorley, Pat Leavy, Stephen Rea.



HIGH TIME: — Back Row: Des McAleer, Stephen Rea
Front Row: Mark Lambert, Nuala Hayes, Joe Crilly, Kilian McKenna, Veronica Quilligan, Hilary Reynolds, Ciaran Hinds.

Acknowledgements

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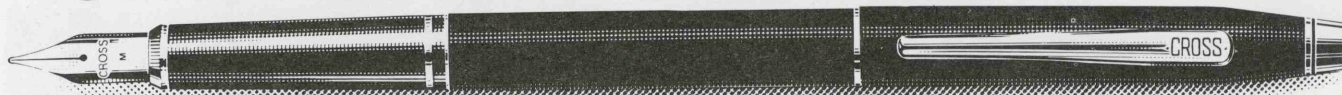
Spectacles by Brian Mooney, Opticians, Derry
Spectacles by Davidson and Hardy Ltd, Belfast
Cigars by Madden Brothers, Derry
Fabrics by Ken McGilloway, Butcher St., Derry
Christopher Prins of Cosprop, London
John Haynes for rehearsal photographs
Max Stafford-Clark and Serena Hill,
Royal Court Theatre, London
Dallas Smith, Hampstead Theatre, London
Tim Sutor of B.B.C.
Joe Mahon of B.B.C. Radio Foyle
Donal Flanagan of R.T.E.
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