



PENTECOST

BY STEWART PARKER

field day

THEATRE COMPANY
in association with

 Allied Irish Bank



*We are proud to be associated with the
Field Day Theatre Company's 1987 Autumn Tour
and congratulate the Company on its
many achievements in the drama and
publishing fields.*

*Through such sponsorship
the Allied Irish Bank Group seeks to
support social and cultural projects
in the communities served by
its network of 400 offices.*

*We wish the Company a successful
and enjoyable tour.*



*Sponsorship reception at the Allied Irish Bank, Bankcentre Ballsbridge, Dublin.
(L-R) Co-founders, directors of Field Day, Brian Friel, Stephen Rea; playwright Stewart Parker;
Mayor of Derry Councillor Jim Guy; Field Day director, Seamus Heaney;
General Manager Allied Irish Bank, Eamon McElroy.*

P E N T E C O S T

field day



PENTECOST

BY STEWART PARKER



 Allied Irish Bank



Photograph by Lesley Bruce.

S T E W A R T
P A R K E R

THEATRE PLAYS:

- | | |
|------|------------------|
| 1975 | Spokesong |
| 1977 | Catchpenny Twist |
| 1978 | Kingdom Come |
| 1980 | Nightshade |
| 1982 | Pratt's Fall |
| 1984 | Northern Star |
| 1986 | Heavenly Bodies |
| 1987 | Pentecost |

TELEVISION:

- | | |
|------|---|
| 1977 | Catchpenny Twist |
| 1979 | I'm a Dreamer, Montreal |
| 1981 | The Kamikaze Ground Staff
Reunion Dinner |
| 1981 | Iris in the Traffic, Ruby in the Rain |
| 1982 | Joyce in June |
| 1984 | Blue Money |
| 1985 | Radio Pictures |
| 1987 | Lost Belongings |
-

IT IS NOW twelve years since, out of the babel surrounding him at the height of Ulster's Troubles, there was first heard the new, lyrically resonant, theatrically powerful and exciting, voice of Stewart Parker. Many of us still remember the stir his first stage play, *Spokesong*, caused as the big hit in the Dublin Theatre Festival of 1975 before it transferred to London (where it won him an *Evening Standard* Award), and then to Broadway. The fact that Dunlop had invented the pneumatic tyre in Belfast in 1887 provided him with his setting of a bicycle shop in the middle of the bombs and bullets, and his central metaphor for the whole mad collision of civilisation and barbarism.

The pattern was established for what followed: the play rooted in the playwright's own background and experience but with a general appeal and relevance radiating outwards, spoke-like, from these intimate origins. Parker's is an adventurous, flexible, ambitious talent. It travels well – from one country to another, from one medium to another. As well as stage plays (*Catchpenny Twist*, Dublin Peacock, 1977; *Nightshade*, Dublin Peacock, 1980; *Pratt's Fall*, Glasgow Tron, 1982; *Northern Star*, Belfast Lyric, 1984; *Heavenly Bodies*, Birmingham Rep., 1986), there were works for the more 'popular' media of radio (*The Iceberg*, *The Kamikaze Ground Staff Reunion Dinner*, 1980 Giles Cooper Award winner and Italia Prize nomination, *The Traveller*) and television (*I'm a Dreamer*, *Montreal*, 1979 Ewart-Biggs Memorial Prize; *Iris in the Traffic*, *Ruby in the Rain*, 1981; *Blue Money*, 1985 Grand Prix Banff International TV Film Festival; *Lost Belongings*, 1987). Success for their author rests on that rare combination of popularity and integrity, and an exciting experimentalism. For Parker is devoted to finding fresh new ways unique to his given medium whereby his ideas and feelings can be given an objective expressive form which speaks apart from himself, so that his plays answer to and arouse reverberations in the widest possible world.

Parker loves theatricality. Music is a privileged theatrical resource (especially in *Catchpenny Twist*, the free-wheeling *I'm a Dreamer*, *Montreal*, and *Kingdom Come* – 'an Irish Caribbean musical'), a means of moving speech into another dimension. *Nightshade* foregrounds the primitive elements of magic and illusion in the theatrical experience. *Iris in the Traffic* displays an impressively confident approach to film in the economy of its verbal and visual means. *Northern Star* replaces orderly rational linear narration with a Joycean aesthetic of simultaneity and stylistic pluralism, to show how any one moment of Ulster history is crowded with all the other moments – above all, to make his audience see complexly and to see anew.

In all his work, from the affectionate *Iris in the Traffic* to the savagely angry *Lost Belongings*, is registered his protest against everything in both the public and the private domains that distorts or diffuses the fullness of life. Parker's theatre is a spontaneously 'protestant' vocation – protestant in the root sense of

the word, opposing itself to congealed meanings, refusing to be locked atavistically into the given cultural order of types and *topoi*. Protestant and Catholic, past and present, do not exist as discrete entities, for that would be to reduce a complex reality to a theatre of tensions between abstractions. Far from denying the implications of his own experience, he aims for depth and completeness, an interrogation of the lives and conditions of his characters, Catholic and Protestant, without fear and without compromise, so that between author and audience common recognition will emerge, a supervening bond above and beyond ideas. This is no subversion of the practical and the immediate by some vague universalising impulse – a soft metaphysics – because the author is prepared to pay his dues to history and the pressure of the fact. What makes him such a magnificent force for good is his basic dynamic outlook, his refusal of the myths and stereotypes which have imprisoned us for so long.

Northern Star, *Heavenly Bodies* – and now *Pentecost* to complete the trilogy of history plays. The titles themselves bespeak the author's apocalyptic project – to find the grounds of hope and transcendence. We move from Henry Joy McCracken, the Protestant origins of radical republicanism and the useless death of 1798 in *Northern Star*, to the quintessentially nineteenth century figure of Dion Boucicault, the immensely successful writer-actor-manager, and his debilitating legacy of sentimental Irishry in *Heavenly Bodies*, to 1974 and *Pentecost's* four very ordinary, very 'real' people who are gathered together in a Belfast working-class parlour-house. There, against the Ulster Workers' Strike, they work out their relationships to each other, to the world outside, to the past. We are emphatically returned to the individual, to the 'Christ in ourselves,' as the source of regeneration and change. Change from within rather than from without. Parker evangelises for an end to the 'sacrilege on life,' for a vigilant, creative use of the past.

The final cure lies not in political action or even social agitation but in a fundamental engagement which alone can give change a moral as well as a sociological dimension.

The story of *Pentecost*, a favourite text of evangelical Protestantism, is humanistically refurbished to express the playwright's faith – his faith in the basic goodness of the human heart which must be encouraged to extend itself, to find the resources to resist the deadening routines of habit and prejudice, and realise its full potential; his faith in the original religious function of theatre, in its visionary capability and pentecostal fire, against the contemporary, annihilating suspicion of the word.

Elmer Andrews,
Lecturer in Extra-Mural Studies,
The University of Ulster at Coleraine.

A BACKGROUND TO THE PLAY

HOW DOTH the city sit solitary, that was full of people! how is she become as a widow! she that was great among the nations, and princess among the provinces, how is she become tributary!

She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her: all her friends hath dealt treacherously with her, they are become her enemies.

By May 1974, after five years of inter-communal and guerrilla violence, the IRA's bombs were still thundering over Belfast daily and its people were dying at an almost equal rate.

Brian Faulkner's power-sharing executive had taken office at Stormont Castle on New Year's Day. The loyalists were not represented.

Harold Wilson had entertained Faulkner at Downing Street and had assured him that Whitehall backed his brave coalition experiment. There was a feeling that an experiment that offered so much hope of reconciliation, that was created amid so much circumstance (if little pomp), really deserved to survive and that, for moral reasons, it would do so.

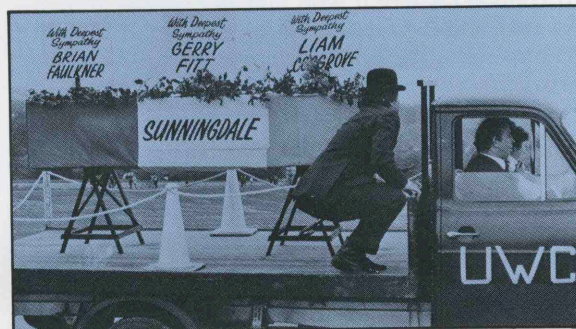
Jerusalem remembered in the days of her affliction and of her miseries all her pleasant things that she had in the days of old, when her people fell into the hands of the enemy, and none did help her: the adversaries saw her, and did mock at her sabbaths.

Her filthiness is in her skirts; she remembereth not her last end; therefore she came down wonderfully: she had no comforter. O Lord, behold my affliction: for the enemy hath magnified himself.

TUESDAY, 14th MAY, 1974
Northern Ireland Executive wins Sunningdale vote in Assembly – Ulster Workers' Council (UWC) announce strike of workers in power stations.

During the next fifteen days, for the first time in over fifty years (and if you forget the Irish War of Independence you would have to go back to the partly Protestant rising of the United Irishmen in 1798), a section of the realm became totally ungovernable. A self-elected provisional government of Protestant power workers, well-armed private armies and extreme politicians organized a strike which almost broke up the fabric of civilized life in Ulster. They deprived most of the population for much of the time of food, water, electricity, gas, transport, money and any form of livelihood.

The British Army, totally incapable of maintaining essential services and unwilling to make any serious attempt to break the strike – at one point soldiers almost found themselves acting as gravediggers in the suburban cemeteries – were, in the final hours, preparing for food riots in the streets of Belfast. British Government officials were drawing up unimaginable plans for coping with disease among the slums of Ulster's towns and cities. Only the overthrow of the democratically elected administration in Northern Ireland



and the complete collapse of British policies in the province brought this slide into anarchy to an end.

Is it nothing to you, all ye that pass by? behold, and see if there be any sorrow like unto my sorrow, which is done unto me, wherewith the Lord hath afflicted me in the day of his fierce anger.

On that Thursday morning Bob Pagels found himself in charge of the allocation of animal feedstuffs, appointed by Murray with the half-joking, half-serious title of 'minister of agriculture'. Jackie Scott, a Short Brothers worker, became minister of fuel and power and an unknown tanker driver from the refineries at Sydenham was placed in charge of petrol supplies. Sammy Smyth, a verbose, middle-aged man who had helped to found the UDA with Harding Smith way back in 1970 and who had shortly afterwards been threatened in the private army's internal feuding, re-emerged into the paramilitary limelight as minister for propaganda. In those first, fumbling days – in which even the enthusiastic Marno was to describe the UWC's chaotic meetings as 'like an Irish parliament' – few people realized that the strikers were setting up a *de facto* provisional government.

Zion spreadeth forth her hands, and there is none to comfort her: the Lord hath commanded concerning Jacob, that his adversaries should be round about him: Jerusalem is as a menstruous woman among them.

The authorities' understanding of the power strike was made no clearer by Billy Kelly, who remained one of the most influential yet most enigmatic of the UWC leaders... Kelly spent ten minutes on the telephone to me, asserting that he 'had brains and knew how to use them' but that his only inspiration for the strike had been the Bible. He was, he said, a follower of the Pentecostal church and he went on to list various Biblical references from both Old and New Testaments which he felt applied to the strike: the Book of Daniel, chapters 2, 7 and 12; Ezekiel, 36, 37 and 39; the second book of Thessalonians and Revelations, chapters 3 and 15.

SOME TEXTS AND CONTEXTS

*I know thy works, that thou art neither cold nor hot:
I would thou wert cold or hot.*

*So then because thou art lukewarm, and neither
cold nor hot, I will spue thee out of my mouth.*

*As many as I love, I rebuke and chasten: be zealous
therefore, and repent.*

Revelations, chapter 3.



The nationalist mood remained one of indifference rather than bitterness. Several hundred families did travel south to Dublin because they feared that the Catholic estates would go undefended if the Protestants attacked them – most of them stayed with relations in the Republic – although in an unexpected way the strike produced among those who remained a spirit remarkably similar to that abroad in the Protestant estates. There was no victory to be gained but the conditions imposed by the strike – the shortages of food, electricity, gas and money – created a new feeling of community self-sufficiency and identification among Catholics. The *Irish Times*' reporter Nell McCafferty was in Derry when Harold Wilson's speech to the nation was broadcast and she recalled the outrage of her own mother at the Prime Minister's words:–

“What?” my mother sat up. “Spongers? Is he calling us spongers? In the name of God... is he telling us we're spongers?” She made for the radio.

TUESDAY, 28th MAY 1974

Faulkner meets backbenchers and executive – resigns with Unionist ministers – executive collapses.

Protestants had mutinied and won; they had rebelled and beaten the British, not in armed conflict but with perhaps the most unique industrial strike in post-war Europe.

This, therefore, was the strike which began the slow rending of the political chains which had bound 'loyalist' Ulster to Britain since before the First World War.

... The psychological link between Britain and Northern Ireland had been cut.

Extracts from Robert Fisk's The Point of No Return (Andre Deutsch and Times Books, 1975), quoted by kind permission of the author; and from the first chapter of The Lamentations of Jeremiah.

I THINK IT WAS the language that did it. The words 'traitor', 'shame', 'ignominy', 'enemy' and 'betrayal' sounded so overblown as they reached me via the car radio. The venom with which they were uttered appeared melodramatic as did the imagery about 'vipers' and 'bosoms', and the suggestion that politics had been 'prostituted'.

It happened to my feet first. It felt as if my shoes were slowly turning into boots and the boots were growing into the large, clumsy mountainy variety of a long time past. The colourful rhetoric of the Ulster members as they questioned the Prime Minister on the Anglo-Irish Agreement in the House of Commons continued and I could detect the chuckles of other honourable members at its quaint Biblical fervour.

My hands were now becoming lumpy, bulbous red and raw, as if from severe weather and much grubbing up of roots. On the radio, the desperate earnestness of a rural Ulster member was greeted with mock 'ohhs' and 'ahhs' by sophisticates amused at his hyperbole. Ignoring this he continued, raising the volume and the dramatic timbre of his voice in the unmistakable rhythm of an evangelical sermon. 'The honourable gentleman is working himself up', said the Prime Minister with languid confidence and her six hundred-odd supporters laughed.

At that, the hat came down on my head covering my ears with its floppy brim. It was one of those semi-conical hats that 19th century *Punch* cartoonists used to draw on their version of the archetypal Paddy. Under it my jaw thickened into a lantern shape and I scowled from beneath beetle brows. The metamorphosis was complete. I had been Paddy-ised.

From Personal Angle by Belfast playwright Robin Glendinning, in Fortnight Magazine, December 15th 1985, quoted by kind permission of the author.

*Cain slew Abel, Seth knew not why
For if the children of Israel were to multiply
Why must any of the children die?
So he asked the Lord
And the Lord said:*

*I burn down your cities – how blind you must be
I take from you your children and you say how
blessed are we
You all must be crazy to put your faith in me –
That's why I love mankind
(You really need me)
That's why I love mankind.*

*Randy Newman, God's Song.
© 1972, Warner Bros. Music.*

THE COMPANY



From left to right, back row: Eileen Pollock, Alison Kelly, Stewart Parker, Patrick Mason, Orla Kennedy, Brian Friel, Peter Glencross, Julie Barber, Stephen Rea, Julian McGowan, Lizzi Cocker.

Front row: Barbara Adair, Paula Hamilton, Colette Nelis, Jonathan Kent.

Photograph by Carol McCorkell.



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BY STEWART PARKER



LENNY HARRIGAN : STEPHEN REA
MARIAN HARRIGAN : EILEEN POLLOCK
LILY MATTHEWS : BARBARA ADAIR
RUTH MacALESTER : PAULA HAMILTON
PETER IRWIN : JONATHAN KENT

The play is set in Belfast in 1974

SCENE 1

A night in February

SCENE 2

A night in April

SCENE 3

The night of Sunday, May 19th

SCENE 4

The night of Saturday, May 25th

SCENE 5

The early hours of Sunday, June 2nd.

*There will be a 15 minute intermission
between scenes 3 and 4.*

Director : PATRICK MASON
Designer : BUNNY CHRISTIE
Assistant Designer : JULIAN McGOWAN
Lighting Design : CONLETH WHITE
Production Manager : PETER GLENCROSS
Company Stage Manager : LIZZI COCKER
Deputy Stage Manager : ALISON KELLY
Trombone : JOHN TROTTER
Banjo : MICHAEL McCAFFERTY
Administrator : JULIE BARBER
Assistant Administrator : COLETTE NELIS
Press/PRO : ORLA KENNEDY

*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.*

B I O G R A P H I E S

STEPHEN REA

Actor and Co-Founder of Field Day

Born in Belfast. Started acting with the Abbey Theatre, Dublin. First London appearance in *Shadow of a Gunman* (Mermaid Theatre). Founder member of Freehold Theatre Company. Many plays at Royal Court Theatre including Skinner in Friel's *Freedom of the City* and Clov in *Endgame* in the Beckett Season. Joined National Theatre, London, to play Christy in *Playboy of the Western World* and also appeared in *Comedians, Il Campiello, Strawberry Fields*.

He has acted in all the Field Day productions with the exception of *Three Sisters* which he directed. Has just completed a six month run in the West End in *High Society*. Films include Neil Jordan's *Angel* and *Company of Wolves*, *Loose Connections* directed by Richard Eyre. Recently appeared as Lenny Harrigan in Stewart Parker's television drama series *Lost Belongings*.

EILEEN POLLOCK

Actor

Born in Belfast. Studied languages at Queen's University. Joined the English touring theatre company Belt and Braces as an actor/writer/musician and left after five years to co-found Bloomers, a three-woman comedy team, and later Camouflage, a company which toured the U.K., Holland and Ireland. Last worked with Field Day as Masha in Brian Friel's translation of Chekhov's *Three Sisters*, and was Lady Macbeth at the Lyric Theatre, Belfast. Recent theatre includes Meg in *The Hostage* (Tricycle Theatre, London), and Kath in Trevor Griffith's female version of *Comedians* (Everyman, Liverpool). Has appeared on television in *Hidden Curriculum* (UTV), *A Travelling Man* (Granada) and on BBC in *Easter 2016*, *After You've Gone*, *Four Days in July*, *Time Trouble*, *Foreign Bodies* and currently *Bread*.

BARBARA ADAIR

Actor

Born in USA. Brought up in Belfast. Started her acting career in the Group Theatre. Toured for two years with the 'Fit-ups' in the West of Ireland. Worked in England in various repertory companies including Harrogate and York. Has worked for the BBC in Belfast and London, in radio drama and schools broadcasting. Toured Ulster with Harold Goldblatt and his company before becoming a school teacher. Returned to theatre 3 years ago and has since worked in the Lyric Theatre, Belfast and the Arts Theatre. Film/Television appearances in *Eat the Peach* and *Last of a Dyin' Race*.

PAULA HAMILTON

Actor

Born in Belfast. Graduated from Exeter University in Drama and English. Theatre includes: repertory at Nottingham, Southampton, Farnham and Watford; a national tour with the Medieval Players, *The Rocky Horror Show* (German Tour), *The Warp* (Edinburgh Festival), *Love and Danger* (Westbeth Theatre, New York); and in London: *Riff Raff Rules* (Stratford East) and *The Murderers* by Daniel Mornin (National Theatre). At the Lyric Theatre, Belfast played Beth in the premiere of Christina Reid's *Tea in a China Cup* and appeared in Martin Lynch's *Castles in the Air*.

Television includes leading roles in *A Woman Calling* by Anne Devlin (which won the Beckett Award) *After You've Gone*, *Four Days in July* (a film by Mike Leigh) *We'll Support You Evermore* (BBC Play for Today) and *Going Home* in the series *Ties of Blood* by Graham Reid. Film: *Empire of the Sun* directed by Steven Spielberg.

JONATHAN KENT

Actor

Born in London. Brought up in South Africa and the USA. Trained at Central School of Speech and Drama, London. Theatre includes 18 months at Glasgow's Citizens Theatre with whom he toured Europe and appeared at the Edinburgh Festival. Joined the Royal Shakespeare Company appearing in amongst other plays *Richard II*, *Cymbeline*, *King John*, *The Tempest*, *Section 9*; played Romeo (Leicester), Troilus (Bristol Old Vic and Edinburgh Festival). Has appeared in David Rudkin's new plays *Sons of Light* (Newcastle), *Triumph of Death* (Birmingham) *Saxon Shore* (Almeida, London). In London he played leading parts in *Hedda Gabler* (Duke of York's Theatre), *Good Woman of Setzuan* (Royal Court), *Vieux Carre* (Piccadilly Theatre) *Scribes* and *Intermezzo* (Greenwich) *Creditors* (Almeida).

Television includes: *Hemingway*, *Bergerac*, *Carpathian Eagle*, Brecht's *Baal*, *The Forgotten Story* (series), a South Bank Special on Patricia Highsmith, *Loves Labours Lost*. He recorded Strindberg's *Creditors* last year in Dublin for RTE/Strongbow Productions.

PATRICK MASON

Director

Born in Romford, Essex. Educated in England. Lectured in Performance Studies in Manchester University. Joined the Abbey in 1977 where he has directed many productions including: *Our Town*, *The Sea*, *The Misanthrope*, *The Winter's Tale*, *Arms and the Man*, *The Cherry Orchard*. Has directed new plays at the Abbey and the Peacock including: *The Death of Humpty Dumpty*, *Canaries*, *The Gigli Concert*, *Jack be Nimble*, *Find the Lady*, *The Great Hunger* (Edinburgh Festival 1986, Fringe First Award), *The Bearded Lady*, *Rise up Lovely Sweeney*, *Observe the Sons of Ulster Marching Towards the Somme*.

For the Irish Theatre Company: *John Bull's Other Island*, *The Seagull*. At the Gate Theatre: *A Woman of No Importance*, *The Recruiting Officer*, *Heartbreak House*. He has won Harvey's Awards for *The Pirates of Penzance* (1981), *A Woman of No Importance* and *The Great Hunger* (both 1984). Directed *St. Joan* at the Guthrie Theatre, Minneapolis (1986). His London work includes: *She Stoops to Conquer* and more recently *Desire Under the Elms*. He received a Time Out London Theatre Award earlier this year.

BUNNY CHRISTIE

Set and Costume Designer

Originally from Fife. Trained at the Central School of Art and Design, London. Since then she has designed for various companies including the National Theatre and the Royal Shakespeare Company. Recently worked at the Edinburgh Festival (Traverse Theatre) on *Man to Man* and on *Mary Rose* (Greenwich Theatre, London).

CONLETH WHITE

Lighting Designer and Operator

Born in Limerick. Brought up in Dublin and has been working in theatre for the past seven years. Worked as Production Manager at the SFX Centre and as lighting operator at the Olympia Theatre. Lighting design work includes Dublin Youth Theatre productions of *You are Invited*, *Our Day Out* and *Leaving*; the National Youth Theatre in *The Young Europeans* and the Passion Machine production of *Drawing*. He has worked with the Opera Theatre, Smock Alley, the Gate Theatre and Field Day. He has recently toured in Ireland with the Playwrights and Actors Company in *The Silver Dollar Boys*.

JULIAN MCGOWAN
Assistant Designer

Born in Lancashire. Recently graduated from the Central School of Art and Design, London. At the National Theatre he has designed platform productions of *Weiner Schnitzler* and *A Door Should Be Either Open or Shut* and worked as Assistant Designer on *Murderers*.

PETER GLENCROSS
Production Manager

Born in New Zealand. Grew up in Australia. Worked with theatre, feature films and television in Sydney. Moved to London in 1980. Joined with several English theatre companies touring Britain in the capacity of Lighting Designer/Production Manager. Theatre includes: *Ob Humans* (Cliffhanger Theatre Company), *Deadlines*, and *The Power of The Dog* (Joint Stock Theatre Company), *This Story of Yours* (Red Ladder Theatre Company), *Ticker Tape and V Signs* and *Spike in the First World War* (7:84 Theatre Company), *Marriage* (Shared Experience), the Jarrow '86 Tour, *Romeo and Juliet* (Ken Brannagh).

Festival work includes Almeida Theatre Festival, the Edinburgh Festival (Assembly Rooms) and Technical Co-Ordinator of Mayfest '87, Glasgow. Before joining Field Day worked as Production Manager for *The Attractions* (Soho Poly Theatre).

LIZZI COCKER
Company Stage Manager

Born in Southampton, Hampshire. Trained at Middlesex Polytechnic. Began work at the Round House Theatre as a technician and Stage Manager for two years, then as Stage Manager at the Open Space Theatre, London. Toured Canada and the USA with the National Theatre's production of *Early Days* with Ralph Richardson, then toured the UK with Theatre Clwyd on *The Hitch Hiker's Guide to the Galaxy*. Worked as resident Stage Manager at the Half Moon Theatre, London for nine months and then at Hampstead Theatre, London, where she was involved in over twenty productions including *The War at Home*, *The Daughter-in-Law* and *Orphans*. Visited Dublin in 1985 with *Blood Brothers* at the Olympia Theatre. West End productions include *Early Days* (Comedy Theatre), *Trafford Tanzi* (Mermaid), *The Gambler* (Theatre Royal, Haymarket). Recently finished working with Edward Petherbridge on his one-man show.

ALISON KELLY
Deputy Stage Manager

Born in Belfast. Worked in stage management for the past six years including the Riverside Theatre, Coleraine, the Arts Theatre, the Grand Opera House and the Lyric Theatre on their tour of Northern Ireland with *Tea in a China Cup*. First worked with Field Day on the tour of *Three Sisters* (1981) and later with *The Riot Act* and *High Time* (1984). Currently working in freelance stage management.

BRIAN FRIEL
Co-founder of Field Day

Born in Omagh. Now living in Donegal. In addition to two short story collections *The Saucer of Larks* (1962) and *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), *The Communication Cord* (1982), and a stage version of Turgenev's *Fathers and Sons* (1987). Appointed to the Irish Senate (1987).

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 major public and private collections in Britain, Ireland and overseas. Since 1981 he has been a member of Aosdana. This is the sixth 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. In addition she was Treasurer of the Foyle Film Festival 1987.

COLETTE NELIS
Assistant Administrator

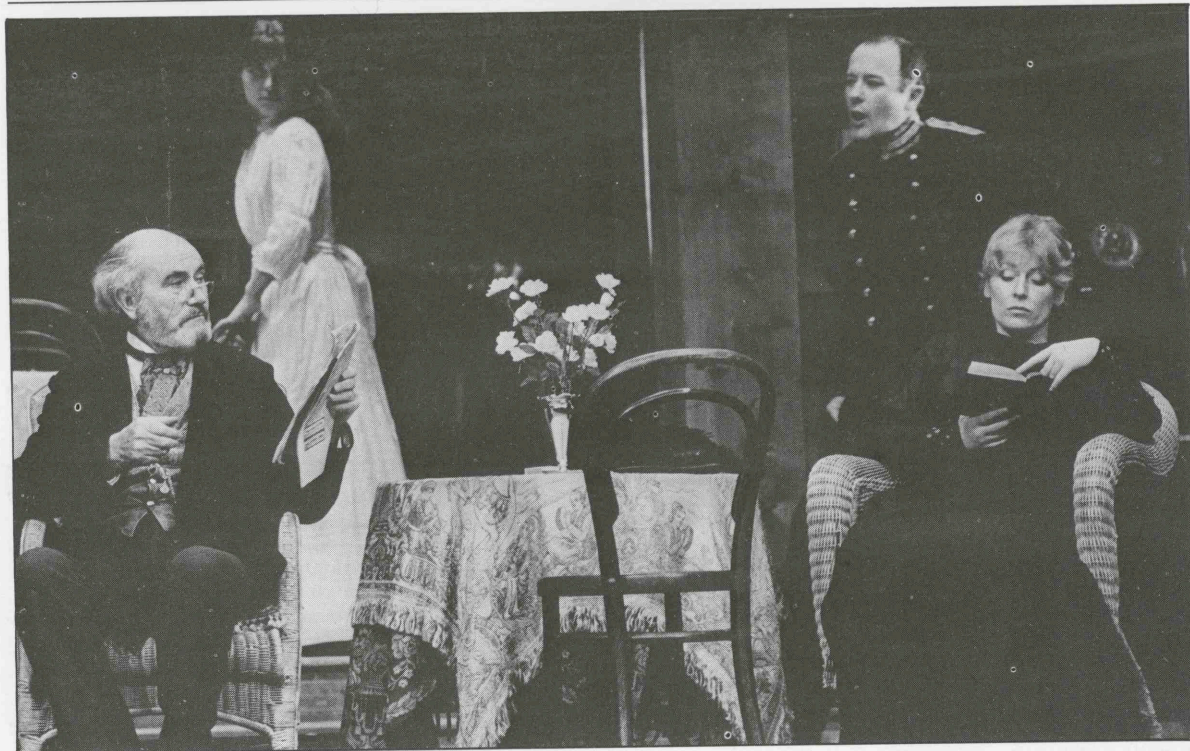
Born in Derry. Has worked in various firms in the city in both administration and secretarial work. Trained and practised as a nurse in London, before returning to Derry and raising her family. Joined Field Day in June 1986.

ORLA KENNEDY
Press/Publicity

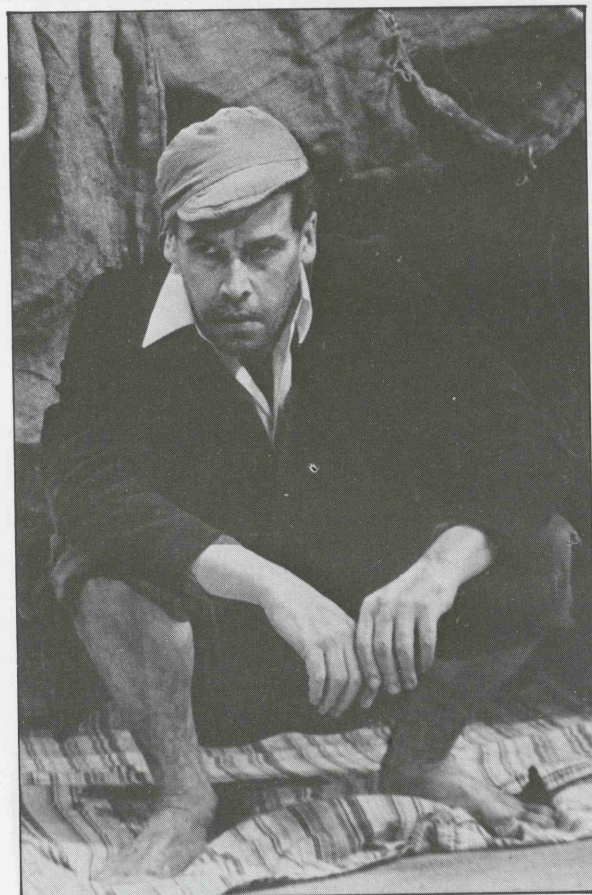
Born in Co. Louth. Brought up in Meath and Dublin. Graduated in English Literature and Classics, University College, Dublin. Higher Diploma in Education, Trinity College Dublin. Worked as a trainee journalist with Ireland International Newsagency before taking the Irish Museums Trust Diploma in Arts Administration. Worked with the Irish Film Institute in the Dublin Film Festival. For European Music Year in Ireland was Music Officer for North Tipperary (MINT '85), followed by a year as Arts Administrator for Roscrea Heritage Centre. More recently has worked in London promoting theatre and arts for London Information.



P R E V I O U S



THREE SISTERS – Eamon Kelly, Olwen Fouere, Niall Buggy, Eileen Pollock.



BOESMAN AND LENA – Stephen Rea.



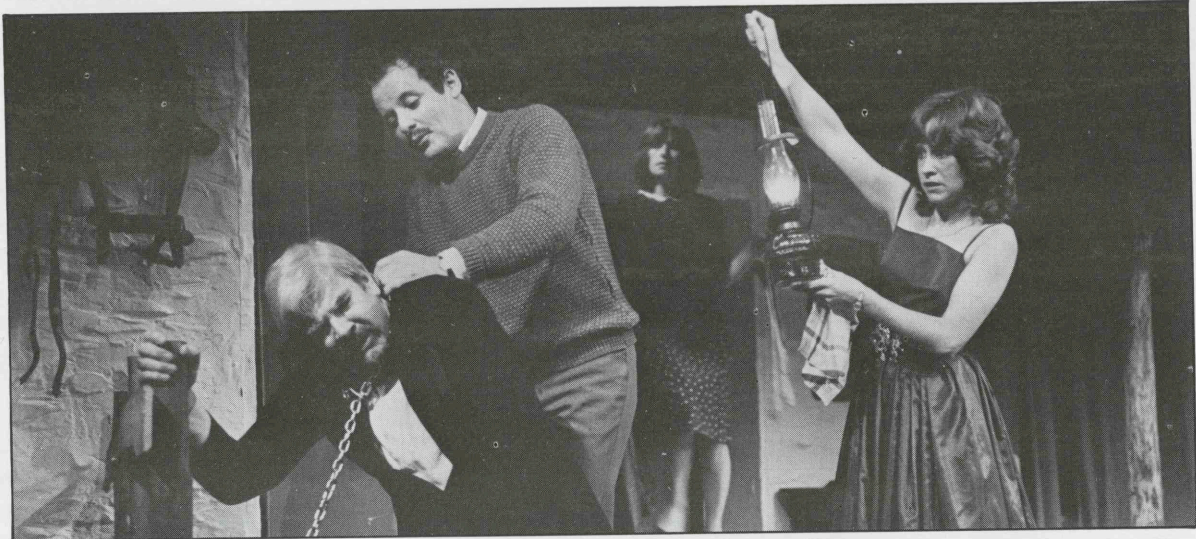
DOUBLE CROSS – Kate O'Toole, Richard Howard.



DOUBLE CROSS – Stephen Rea.

PRODUCTIONS

IRISH WRITING



THE COMMUNICATION CORD – Kevin Flood, Gerard McSorley, Fedelma Cullen, Ann Hasson.



TRANSLATIONS – Brenda Scallan, Liam Neeson.



THE RIOT ACT – Des McAleer, Ciaran Hinds, Mark Lambert, Veronica Quilligan, Joe Crilly, Kilian McKenna, Stephen Rea.



HIGH TIME – Veronica Quilligan, Ciaran Hinds, Stephen Rea, Nuala Hayes, Hilary Reynolds, Des McAleer.

Photographs by John Haymes, Fergus Bourke, Thaddeus O'Sullivan, Rod Tuach.

A BELFAST *BILDUNGSROMAN*

(for Stewart Parker)

'And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting.'

as if I could write it out forever and ever
and me and the city be growing up always
pitching each fiction poem or play
into that unscripted unwritten palm house
where the lord mayor ex-rigger plumber retired doffer
need never run out of gas or get stopped at a road block
for now the library shelves are chockablock with our consonants
and this great wee nest's packed with scaldies and egg sodas
we're being televised like wildlife *The Quaint, the Cute and the Feral*
goes out on all channels 24 hours of the day
while up in the sky there's this huge transparent balloon
saying BELFAST DERRY it gets tighter and tighter
till it looks like bursting

who's stuffed on hot air?

who's been shooting their mouth off? can you tell us?
but the play is as innocent as seakale and needn't answer
for myself I want to lie on the ground like a humid pumpkin
– innocent post-literate no longer dirigible
my tiny cargo of civic angst floating down the lough
toward *that great and notable day* when the curtain goes up
on a stagestruck city souging like a full house

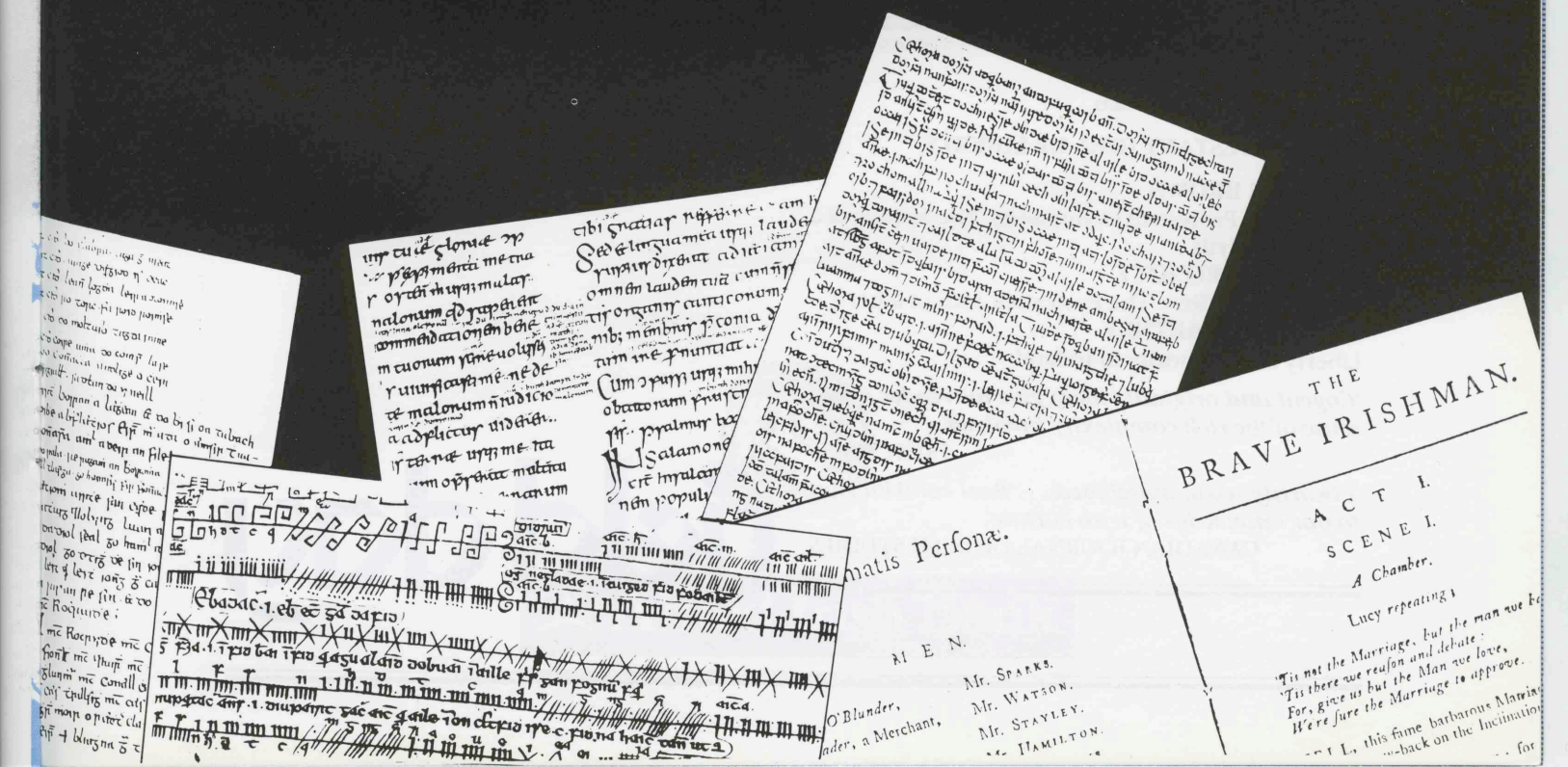
Tom Paulin, 1987.

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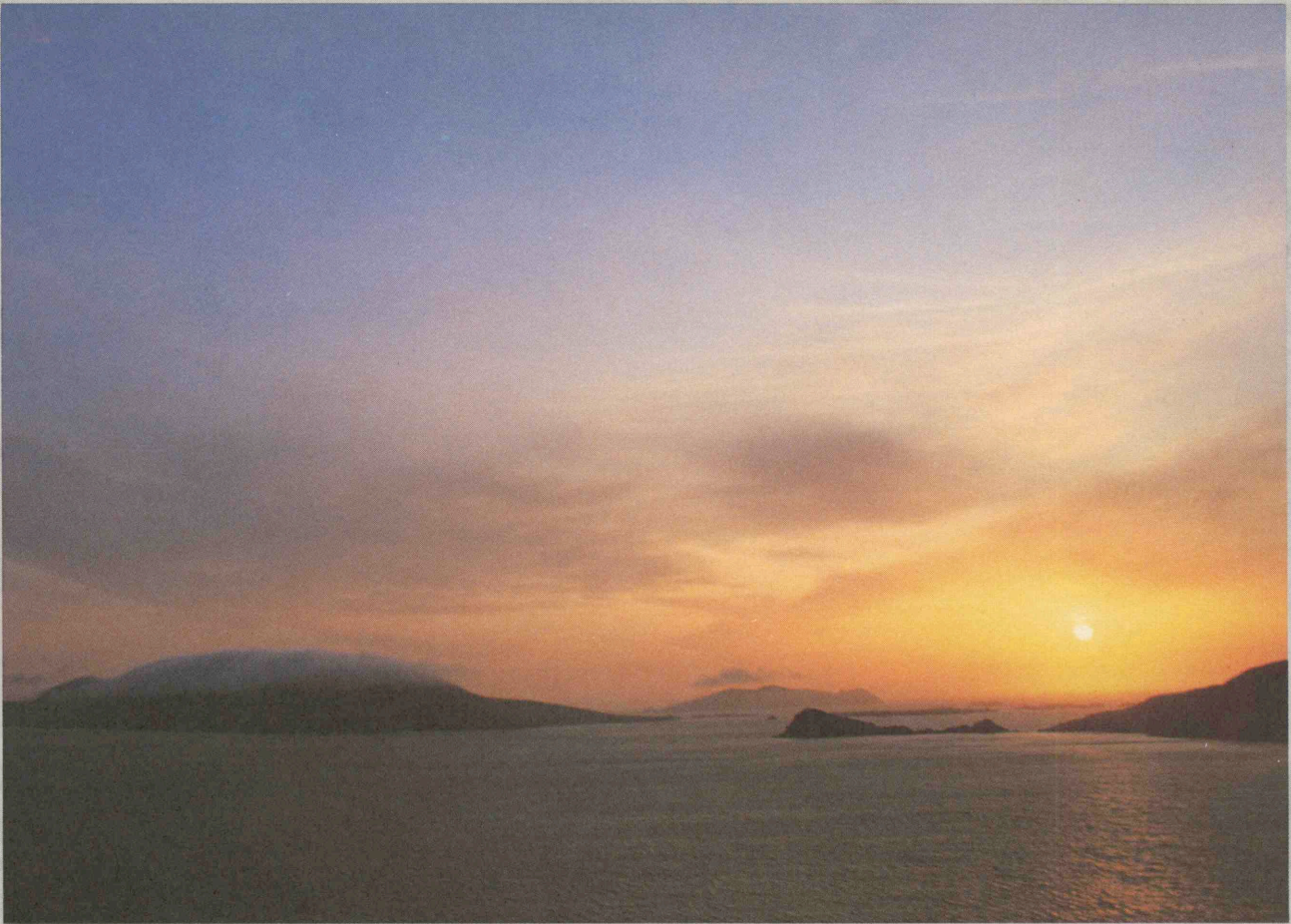
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