THE CURE AT TROY
BY SEAMUS HEANEY
after "Philoctetes" by Sophocles
DIRECTORS
Seamus Deane
Brian Friel
David Hammond
Seamus Heaney
Thomas Kilroy
Tom Paulin
Stephen Rea

CORPORATE PATRON
AIB Bank

SPONSORS
Specialist Joinery Fittings
Northern Ireland Electricity
The Salmon Leap, Coleraine
Bank of Ireland

ACKNOWLEDGEMENTS:
Field Day gratefully acknowledges the assistance of:

Nick Starr
Clare Davidson
Elan Reichel
Vehicle Services, Campsie
David Hunter
Antony Waterman
Richard Christie
Bamboo Canes by Lilly MacSweeney
Kevin McCaul
Nuala McGee
Jim Patton
Michael Gillen
Marie Louise Kerr
Roger Chapman
Matthew Evans
Brian McKimm
Mary Holland
Johnny Murray

Extracts from The Sophoclean Hero by kind permission of California University Press.

Extracts from The Wound and the Bow by kind permission of W. H. Allen & Co.

Field Day Theatre Company is a limited company with charitable status.

Field Day Theatre Company acknowledges with gratitude the financial assistance of the Arts Council of Northern Ireland, the Arts Council (An Chomhairle Ealaion), Ireland Funds and Derry City Council.
THE CURE AT TROY

BY SEAMUS HEANEY

after "Philoctetes" by Sophocles

WORLD PREMIERE

GUILDHALL DERRY, 1st OCTOBER 1990
The ten years siege of Troy was the central event of Greek legend. An alliance of Greek clans and kings sailed to besiege the city after Helen, wife of the Greek warrior Menelaus, had fled there with her Trojan lover, Paris. The whole story of the war and its aftermath is told by Homer in the two great classical epics, The Iliad and The Odyssey.

Homer's narratives then became source-books for other Greek writers: incidents that he passed over in a few lines provided subjects for many later works, and one of these was Sophocles' play, Philoctetes. It was written in the fifth century B.C., when the dramatist was in his eighties and still at the height of his powers (Oedipus at Colonus was still to come), and it sets before us the predicament of the outcast hero, Philoctetes, whom the Greeks marooned on the island of Lemnos and forgot about until the closing stages of the siege.

Why did they cast him out from their ranks? Basically, it was because a festering wound had made him physically repugnant to them. On his way to Troy, Philoctetes had visited the shrine of a nymph called Chryse and had been bitten there by a snake; the snakebite then grew so malignant that his smell and squeals of pain proved intolerable to his comrades who simply abandoned him and sailed on to the war. But the fates had decreed that Philoctetes and his invincible bow would be instrumental in the Greek victory over the Trojans, and a prophecy finally compelled them to return and sue for his support.

Sophocles' play begins when Odysseus, the Greek political operator par excellence, arrives on Lemnos, under orders to bring Philoctetes back to Troy. His helper in this enterprise is to be a son of the Greek hero Achilles, a youth called Neoptolemus, whose temperament and morality are deeply at odds with those of his senior officer. The conflict

Seamus Heaney

Seamus Heaney was born in County Derry in 1939 and currently lives in Dublin. He is Professor of Poetry at Oxford University and also holds a professorship at Harvard. Sweeney Astray, his version of Buile Suibhne, was published by Field Day in 1983. Recent collections of poetry include Station Island (1984), The Haw Lantern (1987), for which he won the Whitbread Book of the Year Award (poetry section) and New Selected Poems 1966-1987, published this year. He has also published two collections of prose, Preoccupations: Selected Prose 1968-1978 and The Government of the Tongue. A new collection of poetry will be published during the summer of 1991.
THE CURE AT TROY
A note on the play

The ten years siege of Troy was the central event of Greek legend. An alliance of Greek clans and kings sailed to besiege the city after Helen, wife of the Greek warrior Menelaus, had fled there with her Trojan lover, Paris. The whole story of the war and its aftermath is told by Homer in the two great classical epics, The Iliad and The Odyssey.

Homer’s narratives then became source-books for other Greek writers: incidents that he passed over in a few lines provided subjects for many later works, and one of these was Sophocles’ play, Philoctetes. It was written in the fifth century B.C., when the dramatist was in his eighties and still at the height of his powers (Oedipus at Colonus was still to come), and it sets before us the predicament of the outcast hero, Philoctetes, whom the Greeks marooned on the island of Lemnos and forgot about until the closing stages of the siege.

Why did they cast him out from the ranks? Basically, it was because a festering wound had made him physically repugnant to them. On his way to Troy, Philoctetes had visited the shrine of a nymph called Chryse and had been bitten there by a snake; the snakebite then grew so malignant that his smell and squeals of pain proved intolerable to his comrades who simply abandoned him and sailed on to the war. But the fates had decreed that Philoctetes and his invincible bow would be instrumental in the Greek victory over the Trojans, and a prophecy finally compelled them to return and sue for his support.

Sophocles’ play begins when Odysseus, the Greek political operator par excellence, arrives on Lemnos, under orders to bring Philoctetes back to Troy. His helper in this enterprise is to be a son of the Greek hero Achilles, a youth called Neoptolemus, whose temperament and morality are deeply at odds with those of his senior officer. The conflict between the young man’s sense of personal integrity and the older man’s code of loyalty and solidarity initiates the drama, which goes on to enact itself in the consciousness of Philoctetes himself: in him and around him Sophocles locates an argument about the different consequences of outrage and obligation.

Philoctetes suffers a division in himself between a sense of personal grievance and an inner command (which he keeps repressing) to comprehend his own experience, however painful, in the light of a more generous, less self-centred vision.

In the original play, this conflict is resolved by the appearance of the god Hercules, but in the present version I have attempted to present the conclusion as the inevitable culmination of an honestly-endured spiritual and psychological crisis rather than as the result of a supernatural intervention. I have also done the play in verse, in order to preserve something of the formal, ritualistic quality of the Greek theatrical experience; at the same time, I have tried to give each character a clear, natural way of speaking, and felt free to compose a number of new lines for the Chorus.

Seamus Heaney
The contrasted figures of Odysseus and Achilles had become, for the fifth-century Athenians, mythical and literary prototypes of two entirely different worlds of thought and feeling. Achilles, the invincible warrior, was the ideal figure of the Greek aristocratic tradition, a hero who deliberately sacrificed long life for glory, one whose passionate nature led him often to excess of violence but who was incapable of deceit. It is he who says in the Iliad: “He is hateful to me as the gates of Death, that man who conceals one thing in his heart, and says another.” Odysseus, the man to whom these words are pointedly addressed, was, on the contrary, a man whose brain controlled his every action, for whom successful deceit was a matter of pride, and who, in the Odyssey, through constant vigilance, intelligence, and endurance, wins through to the end and returns home alive. These two heroes are the polar opposites between which the Greek ideal of man moves in its search for the mean. The aristocratic viewpoint in Greek literature (in Pindar especially, who has no use for Odysseus) is Achillean, an ideal of warlike generosity, of rigid standards of honor, of insistence on timē, the respect of the world - all this combined with the asceticism and physical beauty of the athlete and his all-too-frequent intellectual limitations. The democratic viewpoint (typically that of a seafaring and commercial community) is Odyssean - an ideal of versatility, adaptability, diplomatic skill, and intellectual curiosity, insisting on success combined with glory rather than sacrificed for it.

Bernard Knox - The Sophoclean Hero: California University Press

BELFAST UNEMPLOYED IN A GREEK PLAY

“A Greek play, the ‘Philoctetes’ of Sophocles, was performed by 21 unemployed Belfast workers in the large hall of the Queen’s University here this evening. This was an experiment introduced by Professor Meredith, President of the Queen’s University Dramatic Society, who produced the play to provide instruction and recreation for unemployed workers. Over 1,400 of the Belfast unemployed are receiving instruction in a variety of subjects ranging from English and Latin to shorthand....

“The proceeds of the Greek play will be devoted to a fund to provide textbooks for these unemployed students. It is the first time that ‘Philoctetes’ has been staged in Belfast, and the unemployed performers and their friends took a great interest in the production and provided their own scenery and stage effects .... A large audience really enjoyed the performance tonight, and a good sum has been realised for the unemployed students’ textbook fund.”

“The Times”, 21st April, 1933
The contrasted figures of Odysseus and Achilles had become, for the fifth-century Athenians, mythical and literary prototypes of two entirely different worlds of thought and feeling. Achilles, the invincible warrior, was the ideal figure of the Greek aristocratic tradition, a hero who deliberately sacrificed long life for glory, one whose passionate nature led him often to excess of violence but who was incapable of deceit. It is he who says, in the Iliad: “He is hateful to me as the gates of Death, that man who conceals one thing in his heart, and says another.” Odysseus, the man to whom these words are pointedly addressed, was, on the contrary, a man whose brain controlled his every action, for whom successful deceit was a matter of pride, and who, in the Odyssey, through constant vigilance, intelligence, and endurance, wins through to the end and returns home alive. These two heroes are the polar opposites between which the Greek ideal of man moves in its search for the mean. The aristocratic viewpoint in Greek literature (in Pindar especially, who has no use for Odysseus) is Achillean, an ideal of warlike generosity, of rigid standards of honor, of insistence on timê, the respect of the world - all this combined with the asceticism and physical beauty of the athlete and his all-too-frequent intellectual limitations. The democratic viewpoint (typically that of a seafaring and commercial community) is Odyssean - an ideal of versatility, adaptability, diplomatic skill, and intellectual curiosity, insisting on success combined with glory rather than sacrificed for it.

Bernard Knox - The Sophoclean Hero: California University Press

Sophocles, in the plays of his we have, shows himself particularly successful with people whose natures have been poisoned by narrow fanatical hatreds. Even allowing for the tendency of Greek heroes, in legend and history both, to fly into rather childish rages, we still feel on Sophocles’ part some sort of special point of view, some sort of special sympathy, for these cases ...... Philoctetes is such another: a man obsessed by a grievance, which in his case he is to be kept from forgetting by an agonizing physical ailment; and for Sophocles his pain and hatred have a dignity and an interest. Just as it is by no means plain to Sophocles that in the affair of Antigone versus Cleon it is the official point of view of Cleon, representing the interests of his victorious faction, which should have the last word against Antigone, infuriated by a personal wrong; so it is by no means plain to him that the morality of Odysseus, who is lying and stealing for the fatherland, necessarily deserves to prevail over the animus of the stricken Philoctetes.

It is quite right that Philoctetes should refuse to come to Troy. Yet it is also decreed that he shall be cured when he shall have been able to forget his grievance and to devote his divine gifts to the service of his own people. It is right that he should refuse to submit to the purposes of Odysseus, whose only idea is to exploit him. How then is the gulf to be got over? ...... Only by the intervention of one who is guileless enough and human enough to treat him, not as a monster, nor yet as a magical property which is wanted for accomplishing some end, but simply as another man, whose sufferings elicit his sympathy and whose courage and pride he admires.

FIELD DAY'S TENTH BIRTHDAY

There was from the start a sense of occasion, a feeling that we in the audience at that first Field Day opening were part of something that was of more than theatrical importance. Partly it was due to the luminous quality of Brian Friel's Translations, partly to the powerful symbolism of the setting, Derry's Guildhall with its stained glass windows depicting scenes from the city's colonial past.

We've grown so accustomed to the shorthand, used by critics on both sides of the Irish sea, when they refer to 'A Field Day First Night', that it's easy to forget the impact of that first opening. The glittering, the great, even quite a few of the good, had gathered from all over Ireland and beyond, to discover why Brian Friel had decided to launch his new play in a far off Northern city which seemed sunk in despair, a byword across the world for ancient hatred and murderous violence.

The elegant programme with its cover by Basil Blackshaw spoke with a confidence which few of us at the time associated with cultural life in Northern Ireland, let alone with Derry. Inside, a programme note suggested rather than explained, "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, e.g. by hunt or by field naturalists." It was not clear into which category we or the production of his new play. Neither of them had any experience of theatre management when they decided to take a chance, put the play on in Derry and then tour it around Ireland. By all accounts it was a hair raising experience.

But Translations itself was triumphant and the expectations created by that first opening night in the Guildhall proved to be more than just another promise. They knew from the reaction that greeted them everywhere they went that this was the basis on which they could create something quite distinctive that might reach out from Derry to affect the country as a whole. Seamus Heaney has described the first meeting of the Board of Directors in the Gresham Hotel in Dublin after the success of Translations. As well as Friel and Rea there was Heaney himself, David Hammond and Seamus Deane; they have since been joined by Thomas Kihl and Tom Paulin. Heaney told me, "We believed we could create a space in which we would try to redefine what being Irish meant in the context of what had happened in the North, the relationship of Irish nationalism and culture. We were very conscious that we wanted to be quite independent of the British influence exercised through Belfast and the equally strong cultural hegemony of Dublin."

This independence of spirit, the passionate conviction that the Black North, battered by more than a decade of violence, could still make a unique contribution to cultural life in Ireland and beyond was greeted with something less than wholehearted applause in Dublin and Belfast. In the southern capital there was incredulity, "who do these fellows think they are with their notions about Derry?"

From Belfast the hostility was on occasion sharper and more keenly felt. There were accusations that Field Day was promoting a dangerous, romantic view of Irish nationalism. The phrase 'cultural Provos' was used. This taunt seemed to me to ignore the efforts which Field Day has made to embrace a
production of his new play. Neither of them had any experience of theatre management when they decided to take a chance, put the play on in Derry and then tour it around Ireland. By all accounts it was a hair-raising experience.

But Translations itself was triumphant and the expectations created by that first opening night in the Guildhall proved to be more than just another promise. They knew from the reaction that greeted them everywhere that this was an event which they could create something quite distinctive that might reach out from Derry to affect the country as a whole. Seamus Heaney has described the first meeting of the Board of Directors in the Gresham Hotel in Dublin after the success of Translations. As well as Friel and Rea there was Heaney himself, David Hammond and Seamus Deane; they have since been joined by Thomas Kilroy and Tom Paulin. Heaney told me, "We believed we could create a space in which we would try to redefine what being Irish meant in the context of what had happened in the North, the relationship of Irish nationalism and culture. We were very conscious that we wanted to be quite independent of the British influence exercised through Belfast and the equally strong cultural hegemony of Dublin."

This independence of spirit, the passionate conviction that the Black North, battered by more than a decade of violence, could still make a unique contribution to cultural life in Ireland and beyond was greeted with something less than wholehearted applause in Dublin and Belfast. In the southern capital there was incredulity, "who do these fellows think they are with their notions about Derry?"

From Belfast the hostility was on occasion sharper and more keenly felt. There were accusations that Field Day was promoting a dangerous, romantic view of Irish nationalism. The phrase 'cultural Provos' was used. This taunt seems to me to ignore the efforts which Field Day has made to embrace a more inclusive concept of what it means to be Irish, for example by bringing Pentecost, Stewart Parker's great play of personal redemption, to audiences who were often puzzled by its message, or by exploring the ambiguous loyalties evident in Thomas Kilroy's Double Cross. Over the past decade in its pamphlets and discussions, the company has not flinched from thornier issues, and has extended the debate about the interdependence of culture and politics beyond Ireland to draw writers like the Palestinian Edward Said. It is also good to know in this birthday year that the Field Day Anthology of Irish Writing is very nearly completed.

But it is important to note what Field Day has meant for Derry and for the whole Nationalist community in the North. Over the past twenty years, and particularly in the dark period of the late seventies and early eighties, it sometimes seemed that the only way in which nationalist aspirations could be expressed in Northern Ireland was through violence, the murderous use of the gun or the traumatic suffering affecting the whole community of the hunger strikes. Field Day helped to open out that claustrophobic situation, to make it possible to talk about nationalism without seeming to pose a threat to others.

For Derry itself, I believe Field Day made possible a new sense of pride in the city which has since flowered in abundant blossoms. So much has happened in the cultural life of the city over the past decade - the Orchard Gallery, the regeneration of the Inner City, the Relief of Derry Project for the tercentenary of the Siege, the work of the Derry Film and Video Collective, the whole City Council Arts policy and much more - that it is easy to forget how dark and dismal the prevailing climate seemed in 1980. In those bleak days Field Day's confident radiance helped light a way not only for people in Derry but far beyond the Maiden City.

Mary Holland
THE CURSE

BY SEAN O'CASEY

After "Philoctetes"

CAST

Odysseus
Neoptolemus
Philoctetes
Chorus (Attendance)
Veronica Duffy, Zara Turner, Seamus Moran, Sean Rocks, Siobhan Miley (in disguise)

Directors Stephen Rea
Designer
Lighting Designers Rory
Music by
Casting House
Costume Supervisors
Design Assistant
Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Lighting Operator
Press/Publicity
Company Manager
Office Administrators
Marketing Managers

Original painting for programme

From left to right, standing: Jude Wheway, Des McAleen, Seamus Shea, Bob Crowley, Antony Waterman, Stephen Rea.

From left to right, seated: Veronica Duffy, Zara Turner, Seamus Moran, Sean Rocks, Siobhan Miley.

Left to Right: Finola O'Doherty, Gary McKeone, Colette Nelligan, Kate Bond.
THE CURE AT TROY
BY SEAMUS HEANEY
After "Philoctetes" by Sophocles

CAST LIST

Odysseus: Seamus Moran
Neoptolemus: Sean Rocks
Philoctetes: Des McAleer
Chorus (Attendants to Neoptolemus)
  Veronica Duffy
  Siobhan Miley
  Zara Turner
Merchant (in disguise): Veronica Duffy

Directors: Stephen Rea and Bob Crowley
Designer: Bob Crowley
Lighting Designers: Rory Dempster and Colm White
Music By: Donal Lunny
Casting: Hubbard Casting
Costume Supervisor: Christine Rowland
Design Assistant: Antony Waterman
Stage Manager: Jude Wheway
Deputy Stage Manager: Seamus Shea
Assistant Stage Manager: Micil Ryan
Lighting Operator: John Garrigan
Press/Publicity: Kate Bond
Company Manager: Gary McKeone
Office Administrator: Colette Nelis
Marketing Manager: Finola O'Doherty

Original painting for programme and poster by Basil Blackshaw.
Born in Belfast. Started acting with the Abbey Theatre, Dublin. Theatre in London includes SHADOW OF A GUNMAN (Mermaid Theatre), MISS JULIE (Lyric, Hammersmith and Duke of York’s) and HIGH SOCIETY (Victoria Palace). He has performed in many plays at the Royal Court and Royal National Theatres including ENDOGAM, THE FREEDOM OF THE CITY, THE PLAYBOY OF THE WESTERN WORLD and COMEDIANS by Trevor Griffiths. In 1980 he formed Field Day with Brian Friel, he has acted in all Field Day productions with the exception of THREE SISTERS which he directed. Recent television includes FOUR DAYS IN JULY, LOST BELONGINGS, SCOUT and NOT WITH A BANG. Films include ANGEL, LOOSE CONNECTIONS, THE COMPANY OF WOLVES, THE DOCTOR AND THE DEVILS and the Leading Role in THE MIKE LEIGH PROJECT. He recently played the title role in THE SHAUGHRAUN at the Royal National Theatre and is presently playing Platonov in Trevor Griffiths’ PIANO, also at the National.

DONAL LUNNY

Born Newbridge. First involvement with music was in PROSPEROUS, near his home town in the 80’s. While still attending Art School he played with various folk bands in Dublin. In 1971 he formed the group PLANXTY and played with the band for the next two years. Left PLANXTY in 1973 and played with Shaun Davey for about 18 months before becoming a member of THE BOTHY BAND in 1975. Co-founder of Mulligan Records, he produced 17 albums on the Mulligan label. PLANXTY reformed in 1979 after the breakup of THE BOTHY BAND and Donal produced their resulting three albums. In 1982, Donal formed MOVING HEARTS with Christy Moore and produced the band’s three albums. During the 80’s, Donal worked as a freelance producer mostly on Irish music. He also composed music for various television dramas and documentaries for RTE, BBC and CHANNEL 4. He co-wrote the title song for EAT THE PEACH, one of the country’s first feature films, with Paul Brady. Donal has also been responsible for founding the Orcheilteach, Ireland’s first folk orchestra in 1988, comprising 25 traditional musicians. Donal has been involved in recent albums of Christy Moore, Kate Bush, Elvis Costello and The Waterboys. He has just finished production of the debut album of a new Canadian band, 5 Guys Named Mo. He is at present working as a Musical Director/Producer on five 1-hour programmes on Irish music for RTÉ and the BBC, scheduled to be on our screens in early 1991. A documentary on Donal and his music is being filmed later this year.

RORY DEMPSTER

His extensive lighting career includes work at many major national and international theatre (Adelaide and Edinburgh Festivals RSC, Riverside Studios, London). Has designed lighting for productions in Europe and the USA. Has worked on a number of Field Day Theatre productions including: THREE SISTERS, THE COMMUNICATION CORD, BOESMAN AND LENA, THE RIOT ACT, HIGH TIME, DOUBLE CROSS and MAKING HISTORY.

SEAMUS MORAN

Born in Co. Mayo. Worked as a teacher before training at the Gaiety School of Acting. Is a founder member of the Dublin-based Lomha Ildanach with whom he writes/acts/directs. Theatre includes BORSTAL BOY (Gaiety Theatre), GERRUP (S.F.X. Theatre) DEPARTED (Samuel Beckett Centre), PLAGH (Tivoli Theatre), ISABELLA, THE MOVIE (Project Arts Centre) and THREE TALES OF IOSIN (Iomha Ildanach). He recently appeared in LADY WINDERMERE’S FAN with Rough Magic. Seamus appeared in Field Day’s
song for EAT THE PEACH, one of the country's first feature films, with Paul Brady. Donal has also been responsible for founding the Orcheiteach, Ireland's first folk orchestra in 1988, comprising 25 traditional musicians. Donal has been involved in recent albums of Christy Moore, Kate Bush, Elvis Costello and The Waterboys. He has just finished production of the debut album of a new Canadian band, 5 Guys Named Mo. He is at present working as a Musical Director/Producer on five 1-hour programmes on Irish music for RTE and the BBC, scheduled to be on our screens in early 1991. A documentary on Donal and his music is being filmed later this year.

RORY DEMPSTER

His extensive lighting career includes work at many major national and international theatres (Adelaide and Edinburgh Festivals, RSC, Riverside Studios, London). Has designed lighting for productions in Europe and the USA. Has worked on a number of Field Day Theatre productions including: THREE SISTERS, THE COMMUNICATION CORD, BOESMAN AND LENA, THE RIOT ACT, HIGH TIME, DOUBLE CROSS and MAKING HISTORY.

SEAMUS MORAN

Born in Co. Mayo. Worked as a teacher before training at the Gaiety School of Acting, is a founder member of the Dublin-based lomha Ildanach with whom he writes/acts/directs. Theatre includes BORSTAL BOY (Gaiety Theatre), GERRUP (S.F.X. Theatre), DEPARTED (Samuel Beckett Centre), PLAIGHT (Tivoli Theatre), ISABELLA, THE MOVIE (Project Arts Centre) and THREE TALES OF OISIN (lomha Ildanach). He recently appeared in LADY WINDERMERE'S FAN with Rough Magic. Seamus appeared in Field Day's production of ST. OSCAR last year.

SEAN ROCKS

Originally from Monaghan, Sean studied in the Drama Department of the College of Music. His professional debut was in A THIN RED LINE in the Dublin Millenium Theatre Festival. Subsequently he played in RADIO CITY at the Focus, ISABELLA, THE MOVIE at the Project Arts Centre, THE THREEPENNY OPERA at RHK, SNOW WHITE & THE SEVEN DWARFS at the Olympia, TALLTALES and THE CUCHULAIN CYCLE at the Peacock, AS YOU LIKE IT at the Tivoli and on National tour and in Patrick Mason's production of THE SILVER TASSIE at the Abbey. He has worked extensively with RUBATO BALLET in recent productions and particularly on the Christmas ballets at RHK. Film work includes DEAR SARAH for RTE/Thames Television.

DES McAULEY

Born in Belfast. Has worked extensively in theatre, television and film in both Ireland and England. Appeared with Field Day in 1983 in BOESMAN AND LENA, and again in 1984 in THE RIOT ACT. He has performed in London's Royal Court and Royal National Theatres. Des played in Billy Roche's award winning play, POOR BEAST IN THE RAIN, at London's Bush Theatre last year. Television work includes THE PARADISE CLUB, TIES OF BLOOD, THE BILL and FOUR DAYS IN JULY in which he played the lead role of Eugene. Des has also appeared in several films, including ANNE DEVLIN and HIDDEN AGENDA.

VERONICA DUFFY

Born in Dublin. Trained at the Abbey Theatre School in Dublin. Has appeared in several Abbey Theatre productions, including
THREE SISTERS, THE ICEMAN COMETH, SCHOOL FOR SCANDAL and ST. JOAN in which she played the lead role. Veronica has also played Masha in the Royal Court’s production of THE SEAGULL and Ena in the Royal National Theatre’s production of LOST WORLDS. Television work includes NO COUNTRY FOR OLD MEN, THE YEAR OF THE FRENCH and the RTE series KILMORE HOUSE. Veronica has also worked in film as First Assistant Editor in DEFENCE OF THE REALM.

SIOBHAN MILEY

Siobhan trained at the Samuel Beckett Centre for the performing arts and the Oscar School of Mime. Theatre work includes A MIDSUMMER NIGHT’S DREAM, THE CUCHULAIN CYCLE, DON JUAN at the Project and most recently a National tour of AS YOU LIKE IT for Second Age. Television and film work includes SOMETIME CITY, TRONG and DIARY OF A MADMAN.

ZARA TURNER

Trained at the Central School of Speech and Drama from 1987 - 1990. Acted in several of their productions, such as Nina in THE SEAGULL, Puck in A MIDSUMMER NIGHT’S DREAM and Emilia in OTHELLO. Theatre work includes Cathy in Charabanc Theatre Company’s production of THE HAMSTER WHEEL. Zara has also appeared in the popular Thames Television serial THE BILL as WPC Tamsin.

CONLETH WHITE

Has worked in theatre production for the last eight years. Was Production Manager at the SFX Centre and Lighting Operator at the Olympia (Dublin). Lighting Design work includes A LITTLE LIKE DROWNING and A LITTLE CITY (Druid Theatre Company).

TEA, SEX AND SHAKESPEARE, AS YOU LIKE IT, OTHELLO and SPOKESPLAY (Rough Magic). Conleth has worked extensively with Red Kettle Theatre Company in productions of THE GLASS MENAGERIE, EQUUS, OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME and MAN, VIRTUE AND BEAST. Conleth has also worked with Opera Theatre Company, Smock Alley, the Gate Theatre, Andrew’s Lane, Ground Work and Connaught Productions. This is Conleth’s third collaboration with Field Day, having worked on PENTECOST and MAKING HISTORY.

JUDE WHeway

Studied law at London University. Worked in Rep. with the Manchester Library Theatre for three years before returning to London to become Company Manager of the Hampstead Theatre. Jude spent a year working as a freelance music journalist before taking up the first of many engagements with the Royal Court Theatre which have included RAT IN THE SKULL, ROAD, SERIOUS MONEY and last year, OUR COUNTRY’S GOOD and THE RECRUITING OFFICER. This is Jude’s second collaboration with Field Day, having stage managed the transfer of DOUBLE CROSS to the Royal Court in 1986.

SEAMUS SHEA

Studied Technical Theatre at the Central School of Speech and Drama. Was Stage Assistant in the Abbey and Peacock Theatres. Lighting and Sound Operator on BALM IN GILEAD for the Central School (Edinburgh Fringe Festival). Overseas tours have taken him to the U.S. and Australia. Deputy Stage Manager on EXIT ENTRANCE (tour of Ireland and Donmar Warehouse). Was Deputy Stage Manager on Field Day’s last two productions, MAKING HISTORY and SAINT OSCAR. He is also a member of the Dublin based

Theatrical Cavaliers Cricket Club.

JOHN GARRIGAN

Born in Coventry, John has worked in sound and lighting on productions ranging from THE BEATLES STORY to THE REVenger’s TRAGEDY. He designed the lighting for the Vox Theatre Company’s production of WAITING FOR GODOT in 1988 and was Production Manager and Lighting Designer for the same company’s production of DOCTOR FAUSTUS also in 1988. This is his first outing with an Irish theatre company.

MICIL RYAN

Born in Limerick. Graduated in Communications Studies from Dublin City University in 1989. While at University Micil was very involved in the Drama Society and also with the Irish Student Drama Association. Worked in radio and video production before taking a post as Assistant Stage Manager with the Dublin Grand Opera Society for a season.

KATE BOND

Born in Derry. Studied English at Queen’s University. Worked with various art organisations such as the Ulster Youth Theatre, the Northern Ireland Symphony, Belfast Festival at Queen’s and Theatre Ireland magazine before joining Field Day for the SAINT OSCAR tour. Was Press/Publicity Officer for the Lyric Players Theatre before rejoining Field Day in August.

GARY McKEONE

Born in Derry. Studied at St. Columb’s College and Trinity College, Dublin. He has just returned from London where he worked in the Literature Office of the South Bank Centre.
Theatrical Cavaliers Cricket Club.

JOHN GARRIGAN

Born in Coventry, John has worked in sound and lighting on productions ranging from THE BEATLES STORY to THE REVENGER'S TRAGEDY. He designed the lighting for the Vox Theatre Company's production of WAITING FOR GODOT in 1988 and was Production Manager and Lighting Designer for the same company's production of DOCTOR FAUSTUS also in 1988. This is his first outing with an Irish theatre company.

MICIL RYAN

Born in Limerick. Graduated in Communications Studies from Dublin City University in 1989. While at University Micil was very involved in the Drama Society and also with the Irish Student Drama Association. Worked in radio and video production before taking a post as Assistant Stage Manager with the Dublin Grand Opera Society for a season.

KATE BOND

Born in Derry. Studied English at Queen's University. Worked with various arts organisations such as the Ulster Youth Theatre, the Northern Ireland Symphony, Belfast Festival at Queen's and Theatre Ireland magazine before joining Field Day for the SAINT OSCAR tour. Was Press/Publicity Officer for the Lyric Players Theatre before rejoining Field Day in August.

GARY McKEONE

Born in Derry. Studied at St. Columb's College and Trinity College, Dublin. He has just returned from London where he worked in the Literature Office of the South Bank Centre.

COLETTE NELIS

Born in Derry. Trained and practised as a nurse in London before returning to Derry where she has worked with a number of firms in both administration and secretarial work. Joined Field Day in 1986.

FINOLA O'DOHERTY

Born in Derry. Studied French, Education and Business Administration. Taught in Derry and France. Began a career in Arts Administration ten years ago with Field Day when she worked on TRANSLATIONS. Was Administrator with Moving Theatre, Dublin for two years and then established Garter Lane Arts Centre in Waterford. Has just returned to Derry after spending fifteen months in New York on a scholarship from Rotary International.
FIELD DAY THEATRE COMPANY
1980-1990 Ten Years of the very best of Irish theatre

1. 1981: Three Sisters by Anton Chekhov in a version by Brian Friel
Sorcha Cusack, Eileen Pollock, Olwen Fouere.

2. 1982: The Communication Cord by Brian Friel
Stephen Rea, Gerard McSorley.

3. 1980: Translations by Brian Friel
Brenda Scallon, Ray McAnally, Nuala Hayes.

4. 1983: Bossman and Lena by Athol Fugard
Des McAleer, Deirdre Donnelly.

5. 1987: Pentecost by Stewart Parker
Barbara Adair, Stewart Parker, Eileen Pollock.


THE CURE AT TROY
BY SEAMUS HEANEY
After "Philoctetes" by Sophocles

Field Day is proud to publish THE CURE AT TROY by Seamus Heaney in a limited edition of five hundred copies numbered and signed by the author. This special edition is available only from the Field Day office and is priced at £25.00 stg plus £1.00 postage and packaging (£1.60 for Republic of Ireland and Europe).

Please send cheque or postal order to:
FIELD DAY THEATRE COMPANY
FOYLE ARTS CENTRE
OLD FOYLE COLLEGE
LAWRENCE HILL
DERRY
BT48 7NJ

Please allow 28 days for delivery.

INTO THE 90'S WITH FIELD DAY
Field Day has exciting and ambitious plans for expansion as a theatre company, a publishing company and as a film company. We are determined to expand and experiment, to challenge and to stimulate. We need your support to do this. If you would like details of our Friends of Field Day Scheme, our Corporate Patronage Scheme or our general Sponsorship Schemes, please write to us at the above address or telephone (0504) 360196.

Field Day Theatre Company is a limited company with charitable status.

YOUR SUPPORT IS OUR STRENGTH
THE CURE AT TROY
BY SEAMUS HEANEY
After "Philoctetes" by Sophocles

Field Day is proud to publish THE CURE AT TROY by Seamus Heaney in a limited edition of five hundred copies numbered and signed by the author. This special edition is available only from the Field Day office and is priced at £25.00 stg plus £1.00 postage and packaging (£1.60 for Republic of Ireland and Europe).

Please send cheque or postal order to:

FIELD DAY THEATRE COMPANY
FOYLE ARTS CENTRE
OLD FOYLE COLLEGE
LAWRENCE HILL
DERRY
BT48 7NJ

Please allow 28 days for delivery.

INTO THE 90'S WITH FIELD DAY
Field Day has exciting and ambitious plans for expansion as a theatre company, a publishing company and as a film company. We are determined to expand and experiment, to challenge and to stimulate. We need your support to do this. If you would like details of our Friends of Field Day Scheme, our Corporate Patronage Scheme or our general Sponsorship Schemes, please write to us at the above address or telephone (0504) 360196.

Field Day Theatre Company is a limited company with charitable status.

YOUR SUPPORT IS OUR STRENGTH
THE CURE AT TROY
BY SEAMUS HEANEY

FIELD DAY THEATRE COMPANY
THE 1990 TOUR

October

1-6
8-13
15-20
22
23
24
25-27
29-31

DERRY: Guildhall
BELFAST: Lyric Players Theatre
GALWAY: Convent of Mercy
DUNDALK: Town Hall
CAVAN: Town Hall
BALLYSHANNON: Convent of Mercy Hall
SLIGO: Hawk’s Well Theatre
COLERAINE: Riverside Theatre

November

1-3
5-17
19
20
21
22
23
24
26
27-1 Dec.

ENNISKILLEN: Ardhowen Theatre
DUBLIN: Abbey Theatre
BALLYCASTLE: Sheskburn Recreation Centre
COOKSTOWN: Parochial Centre
OMAGH: Town Hall
ANDERSONSTOWN: St. Agnes’ Parish Centre
NEWCASTLE: Newcastle Leisure Centre
ARMAGH: St. Patrick’s Hall
ENNIS: Holy Family Hall
CORK: Everyman Palace Theatre

December

3
4-8

CALLAN: St. Brigid’s College
LIMERICK: Belltable Arts Centre

FIELD DAY THEATRE COMPANY, Foyle Arts Centre, Lawrence Hill, Derry,
BT48 7NJ N.Ireland
Telephone: 0504-360196

Field Day is grant-aided by the Arts Council of N.Ireland and An Chomhairle Ealaion.