FIELD DAY THEATRE COMPANY
PRESENTS

FAREWELL

BY CLARE DWYER HOGG

HALF A GLASS OF WATER

BY DAVID IRELAND

www.fieldday.ie

2013
Derry~Londonderry

www.fieldday.ie

Field Day is a limited company with charitable status.

Directors
Stephen Rea
Seamus Deane

Field Day acknowledges with deep gratitude the financial assistance and technical support of the following:

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KNOCK NAGGITON NOTRE DAME CENTRE

THE PLAYHOUSE

In 1980, when Field Day began, we felt that language was central to the issues that divided us; now we believe it is time to listen to new voices. Availing of the opportunity presented by Derry's designation as City of Culture, but not being restricted to that opportunity, and using some of the best actors and designers available anywhere, Field Day presents two new and compelling plays in a double bill: 'Farewell', by the emerging Antrim writer Clare Dwyer Hogg, and 'Half a Glass of Water', by Belfast-born David Ireland, recent winner of both the BBC Radio Drama Award and the Meyer Whitworth Award; both plays are directed and performed by Stephen Rea.

Field Day makes no assertions on behalf of these new voices, other than that they each respond imaginatively and in very different ways to the new reality, with equally forceful results.

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CLARE DWYER HOGG WRITER

Clare Dwyer Hogg grew up in the north of Ireland, studied at Cambridge, and lives in London. She is an award-winning journalist: in 2008 she received the Premio Luchetta award for human rights journalism for an article that appeared in the *Observer Magazine*.

She currently works for the *Independent* newspaper. Since 2005, she has also been a contributor on the Robert Elms show, BBC London radio. Clare is part of the prestigious 2012 New Playwrights Programme at the Abbey Theatre in Dublin.

It is the clear water
Over stones
That barely moves
But is not dead.
You can see how it lives
In the half light,
The moonlight,
The times when dusk
Floats down
Between the air,
And there
An almost-silent wave
Over pebble
Plops
Back into calm.
It is the barest sound
Only heard
When all around is nearly
Silence

Clare Dwyer Hogg
November 2012

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DAVID IRELAND PLAYWRIGHT

David is the former Playwright-in-Residence at the Lyric Theatre, Belfast. He has recently been announced the winner of both the BBC Radio Drama Award and the prestigious Meyer Whitworth Award.

Born in Belfast, David trained as an actor at the Royal Scottish Academy of Music and Drama in Glasgow. He has worked as an actor with many theatre companies across the UK, including the Royal Shakespeare Company, Manchester Royal Exchange, Glasgow Citizens Theatre and the Traverse Theatre, Edinburgh.

David's first play *What the Animals Say* was produced at Òran Mór in Glasgow in May 2009 and transferred to the Belfast Festival. This was followed by *Arguments for Terrorism* (Òran Mór), *Everything Between Us* (Tinderbox Theatre Company/Solas Nua), *The End of Desire* (Òran Mór), and *Yes, So I Said Yes* (Ransom Productions). He has also taken part in Paines Plough's *Come to Where I'm From*.

For radio, he has adapted his play *Everything Between Us* (BBC Radio 3, *The Wire*) and written an original work *Trouble and Shame* (BBC Radio Scotland). He is currently working on new plays for Field Day, the National Theatre of Scotland, Tinderbox Theatre Company, and Lyric Theatre, Belfast; he is also adapting his play *What the Animals Say* into a television series for the BBC.

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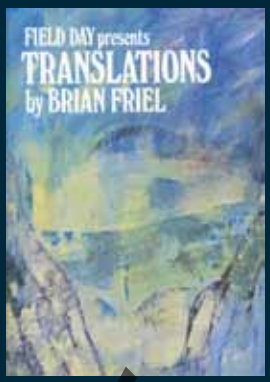

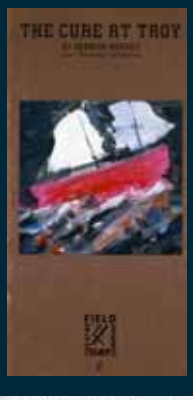

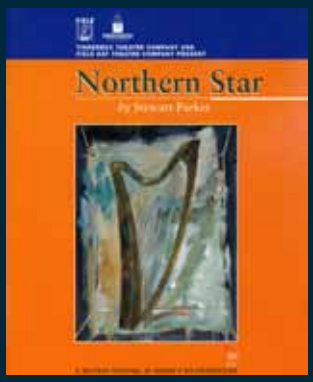

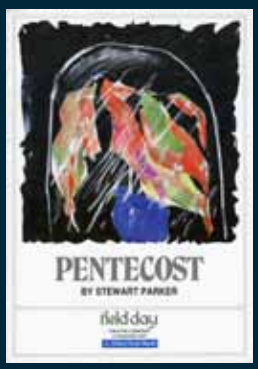

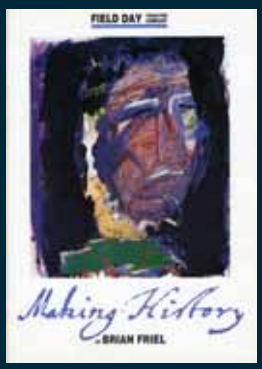

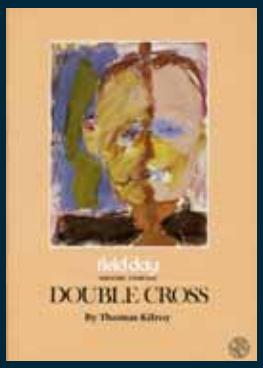

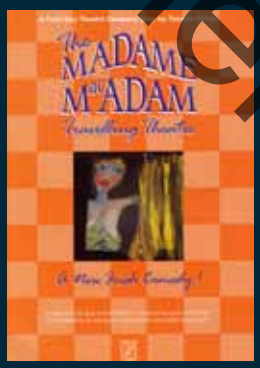

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Basil Blackshaw's program/poster designs for Field Day 1980–2012

BASIL BLACKSHAW ARTIST

Born in Glengormley, Co. Antrim in 1932, Basil Blackshaw is among the leading Irish painters of his generation. He has been image-maker to Field Day from the outset, producing the poster/program designs for almost every Field Day production since *Translations* in 1980.

Blackshaw studied at the Belfast College of Art. He is renowned for painting scenes of horse-racing and cock-fighting. Other subject matter includes nudes, landscapes, and abandoned rural buildings. His first major exhibition was at the Donegall Place Gallery, Belfast (1952), and his many group shows, include the Irish Exhibition of Living Art (1958–61, 1975); Tate Museum, London (1958); and Arnolfini Gallery, Bristol (1965). Solo exhibitions include CEMA Gallery, Belfast (1956, 1961); Studio 25, Belfast (1962); Northern Irish Arts Council Gallery, Belfast (1964, 1974, 1981, 1983); Bell Gallery, Belfast (1970, 1971); Tom Caldwell Gallery, Belfast (1973, 1975, 1977, 1981, 1985, 1992); David Hendriks Gallery, Dublin (1987); Kerlin Gallery, Dublin (1990). The Arts Council of Northern Ireland organized a major retrospective of his work in 1995, which travelled from Belfast to Dublin, Cork and many galleries in the U.S. Among the numerous sitters for his portraits are Brian Friel (for the Abbey Theatre), Jennifer Johnston, Douglas Gageby, and President Mary Robinson. He has made several unsuccessful attempts to portray Stephen Rea.

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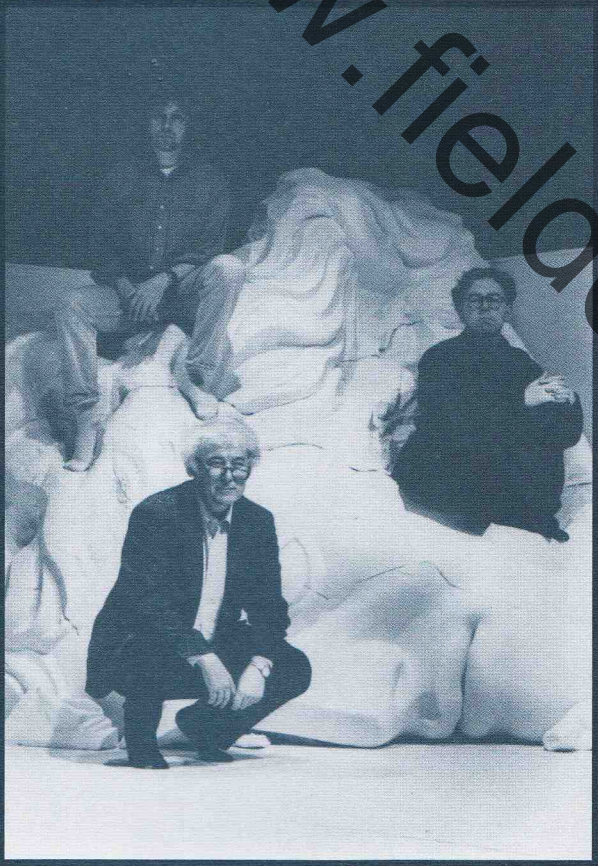
Photo: drewmcwilliams.com

Guildhall, Derry, 1990.
Rehearsals for Seamus Heaney's *The Cure at Troy.*

Top (L-R): Bob Crowley; Seamus Heaney; Rory Dempster (1946–2004), a brilliant and internationally accomplished lighting designer who worked on many Field Day productions; Stephen Rea.



(L-R): Stephen Rea, Seamus Heaney, Bob Crowley.

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BOB CROWLEY DESIGNER

Born in Cork, Bob Crowley is the consummate theatre designer (scenic and costume). He is recognized as one of the greatest practitioners in the English-speaking world, with six Tony Awards to date. In 1989, he designed Field Day's London production of *Saint Oscar*, by Terry Eagleton, and in 1990, he co-directed with Stephen Rea the Field Day production of Seamus Heaney's *The Cure at Troy* at the Guildhall, Derry.

Recent productions: *People* (National Theatre), *The Dark Earth & Light Sky* (Almeida), Disney's *The Little Mermaid* (Netherlands & Russia), *Once* (Broadway —Tony Award).
He has designed numerous productions for the National Theatre, including most recently: *Travelling Light*, *Collaborators*, *King James Bible*, *Juno & the Paycock* (Abbey Theatre, Dublin), *The Habit of Art*, *The Power of Yes*, *Phèdre*, *Every Good Boy Deserves Favour*, *Gethsemane*, and *Fram* (which he also co-directed with Tony Harrison), *The History Boys* (Broadway — Tony Award), *His Girl Friday* and *Mourning Becomes Electra*, plus more than twenty-five productions for the RSC, including, *Les Liaisons Dangereuses* and *The Plantagenets* (Olivier Award).
For the Donmar Warehouse: *Into the Woods* and *Orpheus Descending*.
Other credits include: *Mary Poppins* (Prince Edward Theatre, UK Tour & Broadway — Tony Award), Disney's *Aida* (Broadway — Tony Award), Disney's *Tarzan* which he also directed (Broadway, Germany & The Netherlands), and *The Year of Magical Thinking* (Broadway & NT), *The Coast of Utopia* (New York — Tony Award), *Carousel* (New York — Tony Award), *The Seagull* (Public Theatre New York), Paul Simon's *The Capeman, The Sweet Smell Of Success.*
Opera & dance includes: *Alice in Wonderland* (ROH & Canadian Ballet), *Don Carlos* (MET, NY), Pavane and *Anastasia*, (Royal Ballet), *La traviata* (ROH), *The Cunning Little Vixen* (Châtelet).
Film includes: *Othello*; *Tales of Hollywood*, starring Jeremy Irons and Alec Guinness; *Suddenly Last Summer,* directed by Richard Eyre and starring Maggie Smith for the BBC; plus Costume Design for the film of *The Crucible,* starring Daniel Day-Lewis and Winona Ryder.
He is the recipient of the Royal Designer for Industry Award and the 2009 Robert L. B. Tobin Award for Lifetime Achievement in Theatrical Design at the TDF/Irene Sharaff Awards in New York.

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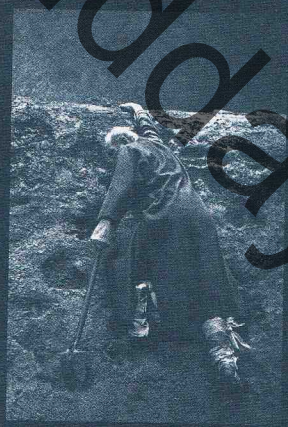

From Top (L-R):
Billie Whitelaw and Samuel Beckett,
Stephen Rea in Sam Shepard's
Geography of a Horse Dreamer,
John Gielgud and Ralph Richardson
in David Storey's *Home,*
Stephen Rea and Tony Doyle
in Brian Friel's *Translations,*
Edward Bond in *King Lear,*
Patrick Magee in Samuel Beckett's *Endgame.*

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JOHN HAYNES PHOTOGRAPHER

In the course of his distinguished career, John Haynes has transformed British theatre photography, taking it to a new level. Field Day will be exhibiting a selection of John's work at an exhibition of the Field Day Archive at the Verbal Arts Centre, Derry, May to September 2013.

Early 1960s started taking photographs of street scenes, after seeing Henri Cartier Bresson's book *Les Européens*

1964 encouraged by director/writer Keith Johnstone took first theatre pictures at George Divine's Royal Court Theatre actors studio, then at London's Traverse Theatre, and Charles Marowitz's Open Space Theatre

1968–1970 worked freelance for *The Sunday Times*

1970–1994 in house photographer for Royal Court Theatre, Hampstead Theatre and West End producer Michael Codron

1972 Exhibition Royal Court Theatre, *Up North* pictures of the West Riding in Yorkshire, the background of David Storey's novels & play

1970s worked mainly for, Cheek by Jowl, Foco Novo, Joint Stock/Out of Joint, Mike Leigh, National Theatre, Peoples Show, RSC, Tricycle Theatre

1979–2012 LAMDA drama school

1986 *Taking the Stage* was published by Thames and Hudson, with a introduction by Lindsay Anderson

1998 Annenberg fellow at the Beckett International Foundation at Reading University with an exhibition there

1999 *Beckett on Stage* exhibition Concourse Gallery, Barbican, London

2003 *Images of Beckett*, with essays by James Knowlson, published by Cambridge University Press

2012 Inverleith House Edinburgh, exhibition of portraits mainly of psychiatrist R. D. Laing as part of Scottish video artist Luke Fowler exhibition

Photographed six plays at the world theatre season at Shakespears Globe. Just completed photographing *The River* by Jez Butterworth at Royal Court Theatre Upstairs

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BARRY DOUGLAS PIANIST

Belfast pianist and conductor Barry Douglas has established a major international career since winning the Gold Medal at the 1986 Tchaikovsky International Piano Competition, Moscow. In 1999, he formed Camerata Ireland, an all-Irish chamber orchestra, with players from both north and south; he remains Artistic Director. He is also the Artistic Director of the Clandeboye Festival and Castletown Concerts.

Barry has recorded extensively throughout his career and has recorded all the Beethoven Concertos with Camerata Ireland. In 2008, Sony/BMG released his recording of Rachmaninov 1 and 3 with the Russian National Orchestra and Svetlanov. Current recording projects are the Penderecki Piano Concerto with Warsaw Philharmonic and Maestro Antoni Wit for the Naxos label and Nina Rota's Concerto-soirée per pianoforte e orchestra Concerto with the Filarmonica 900 del Teatro Regio and Maestro Gianandrea Noseda for the Chandos label. Future recording plans with Chandos include the complete Brahms and Schubert piano works.

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NEIL MARTIN COMPOSER

A composer and musician with an international reputation. Among his major commissions are OSSA (2007), a choral symphony to mark the 400th anniversary of The Flight of the Earls, composed for orchestra, solo boy treble and 120-voice chorus; no tongue can tell, a concerto for uilleann pipes and symphony orchestra that opened the Belfast Festival at Queen's in 2004.

Recent commissions include: *Further Shore*, a setting of part of Seamus Heaney's *The Cure at Troy* for Barry Douglas, Camerata Ireland and Choir (2012); 100 fiddles, *55º North*, a suite for 100 traditional fiddle players from North America and Europe (2012); *Exsultet*, a commission from Cappella Caeciliana for the choir's USA tour in 2011; and a setting of the *Agnus Dei* for a cappella choir, premiered in 2010 at St Paul's Church, Ground Zero, NYC.

Neil currently presents a weekly folk and traditional radio programme on BBC, and he has also presented television programmes on music and on history. Additionally, he has produced and directed more than twenty documentaries for television.

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Farewell

by Clare Dwyer Hogg

Cast

John	Stephen Rea
Ann	Bríd Brennan
Patrick	Charlie Bonner
Mark	Eugene O'Hare

Director	Stephen Rea
Assistant Director	Lisa Dwyer Hogg
Set Design	Bob Crowley
Costume Design	Eimer Ní Mhaoldomhnaigh
Sound Design	Sam Jackson
Lighting	Chahine Yavroyan
Composition	Neil Martin
Piano	Barry Douglas
Photography	John Haynes
Production Manager	Lisa Mahony
Deputy Stage Manager	Clare Howe
Assistant Stage Manager	Patsy Hughes
Company Manager	Ciarán Deane
Graphic Design	Red Dog

Plays and ghosts have a lot in common. The energy which flows from some intense moment of conflict in a particular time and place seems to activate them both. Plays intend to achieve resolution, however, while ghosts appear to be stuck fast in the quest for venegance. Ghosts are uncompleted souls; witness the Phantom Bride in *Northern Star*, handing on to the Phantom Fiddler in *Heavenly Bodies*, and he in turn to *Pentecost*'s Lily Matthews — in whom the cycle of retribuition is in fact finally laid to rest, in the only way I can forsee as having any possible meaning.

Stewart Parker, 'Foreword' to *Three Plays for Ireland* (1989).

This production has been licensed by arrangement with Julia Tyrrell Management, 57 Greenham Road London N10 1LN, email: julia@jtmanagement.co.uk

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Half a Glass of Water

by David Ireland

Cast

Whitney	Conor MacNeill
Eli	Stephen Rea

Director	Lisa Dwyer Hogg

Set Design	Bob Crowley
Costume Design	Eimer Ní Mhaoldomhnaigh
Sound Design	Sam Jackson
Lighting	Chahine Yavroyan
Composition	Neil Martin
Piano	Barry Douglas
Photography	John Haynes
Production Manager	Lisa Mahony
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**"You want to know
who my God is?
Fear.
You look inside of me
and that's all you'll find."**

The Last Temptation of Christ

Acknowledgements

Frank Conway
Pauline Ross
Cormac Deane
Aideen Howard
Maureen Hughes

Half a Glass of Water was commissioned and produced as part of Something Borrowed, the Abbey Theatre annual short play reading series 2011.

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Stephen Rea
Director **Farewell**
John **Farewell**
Eli **Half a Glass of Water**
Stephen Rea co-founded Field Day with Brian Friel in Derry in 1980. He has performed or co-directed in every Field Day production since. In an enduring and distinguished career, Rea has appeared in over 100 films, including Robert Altman's *Prêt à Porter* and Neil Jordan's *Angel*, *Breakfast on Pluto*, *Michael Collins*, *Interview with the Vampire*, and *The Crying Game*, for which he won the National Society of Film Critics Award for Best Actor and received nominations for Academy Award for Best Actor and BAFTA Award for Best Actor.
Recent theatre work: At the Abbey Theatre in Dublin he appeared in Sam Shepard's *Kicking a Dead Horse* (2007) and *Ages of the Moon* (2009); also at the Abbey in 2009, he performed in the world premiere of Sebastian Barry's *Tales of Ballycumber*.
Recent television work: nominated for a BAFTA for his role in the 2011 BBC crime drama *The Shadow Line*.

Lisa Dwyer Hogg
Assistant Director **Farewell**
Director **Half a Glass of Water**
Recently finished filming new series *The Fall* for the BBC, to be aired in January 2013. Recent acting roles include *Black Bird*, Prime Cut Theatre Company/Lyric Theatre, Belfast, 2011; *Scarborough*, Prime Cut Theatre Company, 2011; *Tales of Ballycumber*, Abbey Theatre, Dublin. *Half a Glass of Water* is her directorial debut.

Eimer Ní Mhaoldomhnaigh
Costume Designer
Has worked as a costume designer for nearly 20 years. Lectures at IADT Dún Laoghaire. Theatre credits include *Made in China* and *Shibari* for the Peacock Theatre; *Words of Advice for Young People*, *Take me Away*, *Don Carlos*, *Solemn Mass for a Full Moon in Summer* and *The Importance of Being Earnest*, all for Rough Magic; *Little Women* and *Hayfever* for the Gate Theatre; *Benefactors* for B*Spoke theatre company; and *Translations* for Hands Turn Theatre Company.

Film and Television credits include John McDonagh's *The Guard* and his new film, *Calvary*, *Neverland* for Sky TV, *Leap Year* with Amy Adams, *Ondine* and *Breakfast on Pluto* directed by Neil Jordan, *Brideshead Revisited* with Emma Thompson and Michael Gambon, *Becoming Jane* with Anne Hathaway, *Omagh* directed by Pete Travis, Ken Loach's *The Wind that Shakes the Barley* which won the Palme D'Or at Cannes, *Alarm* and *About Adam* both directed by Gerry Stembridge, *Timbuktu* directed by Alan Gilsenan, and *In America* directed by Jim Sheridan.

As assistant designer, Eimer worked on *Michael Collins*, *The Butcher Boy*, *An Awfully Big Adventure* and *Family*. She has received nominations for five IFTAs, an Emmy, and a Satellite award.

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Sam Jackson
Sound Design
Sam has been working as a sound designer and composer for theatre and film for many years. He has created elaborate soundscapes for productions at The Abbey (*La Dispute*, *16 Possible Glimpses* by Marina Carr) and works as composer with Tony Award–winning director, Garry Hynes at Druid Theatre, most recently on the lauded triple-bill production, DruidMurphy. As a performer, he has appeared on numerous albums and played across most of Europe, Canada and the USA. His debut jazz/classical album, Sharp & Flat, was released to critical acclaim in September 2012. He is delighted to be working with Field Day.

Chahine Yavroyan
Lighting Designer
Theatre work: *The Prince & The Pauper* (The Unicorn); *The Kitchen Sink* (Hull Truck); *The Astronaut's Chair* (The Drum); *A Soldier In Every Son* (RSC); *The House* (The Abbey, Dublin); *Uncle Vanya* (Chichester); *Someone Who'll Watch Over Me* (Perth Theatre); *Nora* (Belgrade B2); *Measure for Measure, Marat/Sade* (RSC); *Tuesday at Tesco's* (Assembly Hall, Edinburgh); *Glorious* (Spill Festival); *Bronte* (Shared Experience); *Dunsinane, Little Eagles* (RSC at Hampstead Theatre); *Scorched* (Old Vic Tunnels); *Dr Marigold & Mr Chops* (Riverside); *1984* (Blind Summit at BAC); *Orphans* (Paines Plough/Soho); *Dr Faustus, Fuente Ovejuna, Il Castigo Sin Vengansa* (Madrid); *Damascus* (Traverse/Tricycle/Middle East); *Relocated*, *Wig Out!*, *Get Santa* (Royal Court); *God in Ruins* (RSC at Soho Theatre); *Three Sisters*, *Comedy of Errors*, *The Lady From The Sea* (Royal Exchange); *Dallas Sweetman* (Paines Plough/Canterbury Cathedral); *Sun & Heir* (ROH/Tilbury Cruise Terminal); *Fall* (Traverse); Il Tempo Del Postino (MIF/Manchester Opera House); *The Wonderful World of Dissocia* (National Theatre of Scotland/Royal Court); countless People Shows.
Music work: *XX Scharnhorst* for Thames Festival (HMS Belfast); *Home & Sevastopol* for Operashots '12 (ROH2); *Diamanda Galas* (RFH & International); *Dalston Songs* (ROH2); *Plague Songs* (Barbican Hall); *Fables* (Streetwise Opera).
Fashion shows with Clemens Ribeiro, Givenchy, Chalayan, Ghost.
Dance work with Jasmin Vardimon, Frauke Requardt, Arthur Pita, CanDoCo, Bock & Vincenzi, Rosemary Lee, and Hofesh Schecter

Lisa Mahony
Production Manager
Lisa hails from Co. Clare and is a graduate of the BA in Drama and Theatre Studies at Trinity College, Dublin. Recent work as a production manager includes *Dubliners, Man of Valour, Freefall* and *Happy Days* for Corn Exchange; *Touch Me* and *Boxes* for Coiscéim Dance Theatre; and *The Falling Song, Five Ways to Drown* and *Drinking Dust* for Junk Ensemble. Lisa is delighted to be working with Field Day for the first time.

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Patsy Hughes
Assistant Stage Manager
Graduated from Queen's University Belfast with a BA Hons in Drama in 2007 and has since freelanced throughout the UK and Ireland in various production roles. Previous ASM credits include *The Painkiller, Uncle Vanya, The Jungle Book, The Crucible* (Lyric Theatre, Belfast); *Hansel and Gretel, Tosca, The Medium* (N.I. Opera); *Both sides of the Story, National Anthem, Transparency, The Gentlemen's Tea-Drinking Society* and *The Winners* (Ransom); *This Other City* and *Bruised* (Tinderbox); *Henry and Harriet* (Kabosh); and *Lives and Times Centenary Project* (Queen's University).

Clare Howe
Deputy Stage Manager
Born in Dublin. Studied at DLIADT where she received a Diploma in Fine Art and a Degree in production design.
Since then she has worked in The Gate on numerous productions, including *Little Women, Cat on a Hot Tin Roof, God of Carnage, Krapp's Last Tape, Dangerous Liaisons, Present Laughter, The Deep Blue Sea,The Constant Wife, American Buffalo, Sweeney Todd*. She has also worked in The Abbey on *Only and Apple, Ages of the Moon*, and *Lay me Down Softly*.
Recently, she has has worked with the Corn Exchange as Stage Manager on *Freefall* and as Stage Director on *Man of Valour* and *Dubliners*.

Brendan Gunn
Dialect and Dialogue Coach
Brendan Gunn holds a PhD in linguistics. He began working as a Dialogue and Dialect Coach in 1986 after leaving the University of Ulster, where he was a Lecturer in Linguistics. From the initial project which took him into the world of film, television and theatre—*A Prayer for the Dying*, starring Mickey Rourke—Brendan went on to become one of the most sought after vocal coaches in the industry, especially after his work on the Jim Sheridan film *In the Name of the Father*, which earned Oscar nominations for Daniel Day-Lewis and Pete Postlethwaite in their lead roles. He has worked with many of the world's best-known actors, including Brad Pitt and Edward Norton. Brendan works with a vast range of vocal styles and subjects, from character dialect in film television and theatre to accent reduction for non-native speakers of English, and from television presenting to public speaking.

Áine Crossan
Movement Coach
Áine is a leading professional in Pain Management, Pilates and Personal Training and has worked with clients from across the globe. She works with leading professionals in sport, film, television and design and worked for two years as a sports injury therapist and warmup coach on 'Riverdance — The Show' in Dublin. She ran Studio 23, a successful pilates studio on Dame St. in Dublin before moving back to her native Donegal last year.

www.ilddtv.ie

Bríd Brennan
Ann **Farewell**
Born Belfast
Theatre includes: *The Little Foxes* (Donmar Warehouse) — *Olivier Award Nomination*; *Rutherford & Son* (National Theatre) — *Olivier Award Nomination*; *Dancing At Lughnasa* (Abbey Theatre Dublin/ National Theatre & Phoenix Theatre London/Plymouth Theatre, Broadway) — *Tony Award for Best Featured Actress*
Holly Days (Soho Poly) — *Time-Out Award*
Television includes: *Upstairs Downstairs*, *South Riding*, *Little Crackers*, *Dr Who*, *Trial & Retribution*, *Sunday*, *Any Time Now*, *The Hidden City*, *Cracker Iii*, *Tell Tale Hearts*, *The Daily Woman*, *Four Days In July*, *Lorna*, *The Billy Trilogy*, *Ballroom Of Romance*.
Film: *Shadow Dancer*, *Felicia's Journey*, *Dancing At Lughnasa* (*IFTA Best Actress 1999), Trojan Eddie*, *Guinevere*, *Ursula and Glenys*, *Anne Devlin*, *Maeve*
Radio: *84 Charing Cross Road*, *Suttle Knife* and *Amber Spy Glass*

Charlie Bonner
Patrick **Farewell**
Donegal native Charlie Bonner recently filmed in Belfast on *Scup*, a new BBC series directed by Declan Recks. Other film and television work includes *Roy II*, *The Crush*, *The Tudors*, *Joyriders*, *Omagh*, *Proof*, *Fair City* and *Starfish*. His theatre work includes roles in *A Doll House* (Pan Pan), *The Memory of Water* (Theatre Royal Waterford), *The Country Girls* (Gaiety Theatre), *Dancing at Lughnasa* (Second Age) and *Macbeth* (Abbey Theatre).

Conor MacNeill
Whitney **Half a Glass of Water**
Belfast-born Conor MacNeill was nominated for Best Supporting Actor in *Plasticine* (corcadorca, Cork) at the 2011 *Irish Times* Theatre Awards; in 2010, he was nominated for Outstanding Actor in a Comedy Series at the 2010 Monte Carlo Television Awards for his role in *An Crisis* (wildfire/ TG4); and in 2009, he starred alongside Liam Neeson and James Nesbitt in the Sundance- and IFTA-winning *Five Minutes Of Heaven*. His recent theatre work includes *Philadelphia, Here I Come!* (Donmar Warehouse), *Static*, *Yes, so I said Yes* (Ransom @ Cresent arts, Belfast), *The Beauty Queen of Leenane* (Theatre Royal Waterford), *The Absence of Women* (Lyric Theatre, Belfast), *Strandline* (Fishamble @ Project Arts, Dublin), and *The Old Curiosity Shop* (The Gate, Dublin)

Eugene O'Hare
Mark **Farewell**
Theatre includes: *Our Private Life* (Royal Court), *Translations* (National Theatre), *Red Velvet* (Tricycle), *Observe the Sons of Ulster Marching Towards the Somme* (Abbey Theatre & Hampstead), *Memoirs of a Dead Man* (Edinburgh Festival), *Victoria Wood's Talent* (Menier Chocolate Factory), *Riff Raff* (Arcola), *The Caretaker* (Glasgow Citizens), *The Civilisation Game* (Lyric, Belfast), *Lovers* (Strindberg Theatre, Stockholm), *A Moon for the Misbegotten* (Old Vic & Broadway)
Film & television includes: *The Fall* (BBC 2) *Black Mirror* (Channel 4), *Nothing Personal* (Littlebird/Film 4), *Prometheus* (20th Century Fox), *Waking the Dead* (BBC 1) *Ten Days to War* (BBC 2)
Radio: *In Pursuit of the Uneatable* (BBC Radio 4), *Translations* (BBC Radio 4)

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PROGRAMME NOTE SEAMUS DEANE

These two short plays tell us a lot about the kind of effect theatre can achieve and the kind of work it does. Unity of time, space and action has long been a prescription for what used to be called classical drama and we have that here, showing how such purity and concentration can give impetus and velocity to the simplest of stage situations. A couple of people on a stage talking.

In the first play by Clare Dwyer Hogg, we see in that simple, shocking step via the kitchen window and sink, that two of the people are ghosts of a menacing past. They are not in them selves a menace; like the living, they have been destroyed by the world they have been born into. In David Ireland's *Half a Glass of Water* the ghost or haunting of the living by the past is generated right there on stage by the mixture of stale bigotry and real feeling that has gathered around the rape, the idea of it, the fact of it, that defines these two men, Eli and Whitney, violater and violated both, as friends who have only known violence and fantasy as their native language. Any other language they know they mock, especially the younger man, as official jabberwocky; I can't 'form social relationships'. Here is his friend and rapist at the point of death and here is a moment when the savage tonality of their lives might modulate, darkened by sorrow, into affection.

Both plays derive from, belong to, Northern Ireland, a society reduced by injustice and bigotry to a moral slum. They are unforgiving in their representation of it. How else could it possibly be changed for the better except by a look at the worst? This is the world of the dead and the undead. The clammy hand of deprivation is clamped on the feelings and the only reliable avenue of development is via the complexities of betrayal. Those of fidelity, of remaining true to oneself or to others, seems to unavailable to men in particular. Women have the most developed subjectivities in this world; to that very extent they are most objectified by men as less than human, merely as objects of gratification. These men are like animals who make human beings, the women, their prey. As long as they do so, they remain animal.

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To escape it, as we watch the men in these plays try to do, they must learn a basic affection, the very absence of which makes the sectarian state viable. Affection of its nature leans towards subtleties, sympathies, alertness to what others say. Stony bigotry simply reproduces itself, does not allow affection even for oneself from the man who cherishes its chilling embrace. The lighter shade of grey in this social world appears only with the mention of children, the idea of another generation doomed to the fate of their parents or mentors. This is where the pulse of these plays begins to beat faster; even the possibility, no, just the wish, that the young might be salvaged to some degree, becomes a salient feeling. In fact, it is the most political feeling in the plays.

One of the hard-earned lessons of the dreadful twentieth century is that in the most extreme conditions, when we most need speech or language in any form to describe what is happening or has happened, it is then that language deserted us, turning itself into jargon or into silence, clichés, propaganda—in any direction except towards the truth. Again, we see here how both dramatists can take a well-worn notion—that men are stilted and incoherent when feelings are at issue—and make that into a tense dramatic condition of ruin from which they begin the attempt to escape. Patrick, describing how aware he became of his body, just before the British agents shot him, is a startling image of coming into full glaring consciousness in the face of death and of the murderous enmity of the State; but it is also an image of what betrayal involves; this is what informing leads to, this is the person who is cancelled by rape, this is what comes of living out fantasies in the bodies of others. In this instance too, the idea of the children left behind, of the children being felled by their parents and left maimed, unable to survive the conditions they have inherited, expands painfully along with the slighter but still perceptible hope that they, or some of them, will win freedom.

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Derry 1980: Playwright Brian Friel and actor/director Stephen Rea founded Field Day in search of a new audience, one that was different from the regular audience for metropolitan theatre. They came upon it straightaway in Derry. Friel's critically acclaimed *Translations* was the first of fourteen Field Day plays to show at the Guildhall before travelling throughout Ireland and the world; these included world premières of Friel's *The Communication Cord* (1982) and *Making History* (1988), Derek Mahon's *High Time* (1984), Tom Paulin's *The Riot Act* (1984), Thomas Kilroy's *Double Cross* (1986), Stewart Parker's *Pentecost* (1987), Terry Eagleton's *Saint Oscar* (1989) and Seamus Heaney's *The Cure at Troy* (1990). From the outset, Field Day aimed to become a publishing company as well as a theatre. To that end, it appointed a board of writers and critics of international stature, including Derry natives Seamus Heaney and Seamus Deane, editor of the *Field Day Anthology of Irish Writing* and the *Field Day Pamphlets series*. Since 2004, Field Day has been publishing award-winning Irish Studies books of the highest academic and print standard in collaboration with the Keough-Naughton Institute of Irish Studies in Dublin. This double bill marks Field Day's first return to theatre production since 1998.

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