

**ARTS
OVER
BORDERS**

Donegal~Tyrone~Derry, Here We Come!

FRIELDAYS A HOMECOMING 2025

artsoverborders.com

A dark silhouette of a mountain range, likely the Friel Mountains, is positioned at the bottom of the poster. The mountains are rendered in a dark brown color against the red background.



Brian Friel
Photo by: Bobbie Hanvey

WELCOME

from Anne Friel



It's hard to believe that 10 years have passed and here we are celebrating Brian's work in Glenties with the ambitious FrielDays programme stretching ahead for the next 5 years- celebrating and bringing the plays to new audiences in different locations.

Donegal, Derry and Tyrone were places close to Brian's heart and to launch the wonderful programme here in Glenties, in the month of Lughnasa feels like the perfect start.

Wishing everyone great success with the project.

Anne Friel

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SETTING THE SCENE

FrielDays: A Homecoming 2025 – 2029

By Clare M Brennan

“No Irish writer since the early days of [the 20th] century has so sternly and courageously asserted the role of art in the public world without either yielding to the world’s pressures or retreating into arts’ narcissistic alternatives.”

SEAMUS DEANE ON BRIAN FRIEL

IN DERRY, the ramparts of the walled city give onto views over land and over water, now sharp and clear, now blurred by mist and rain. Distinctions, no longer visible, exist in memory only – until the sun shines again and burns off the haze.

How to define a border? The dictionary offers “a limit or boundary”, “a frontier”; a separation of some sort, tangible or invisible, real or imagined, inevitable or imposed. Such borders and boundaries shape the lives of the people on the island of Ireland.

Within Ireland, lies an area not defined by borders – not one place but many. The Gaeltacht is found wherever Irish (or Gaelic), rather than English, is the language of daily communication. Speakers are scattered around the island but concentrated mainly along the west coast and on the islands of the Atlantic coast and only in the Republic is Irish an official language alongside English (while the many other language groups that express the multiple identities of today’s Irish have presence on either side of the national border but no official status).

Arts Over Borders (AOB) was co-founded by its artistic directors, Seán Doran and Liam Browne to challenge, even while acknowledging, the nature of borders. Its innovative, multi-arts bio-festivals revolve around the work of a single artist or artwork set in resonant locations around the island of Ireland (and across Europe).

The playwright, Brian Friel – born in the North, but living the second half of his life over the border in the Republic – gave a sense of how it felt to live with this particular frontier when he said: “For people like ourselves ... definitions of identity have to be developed and analysed much more frequently.” In his work, Friel probed the – to use a word of his coining – “fluxiness” of such definitions. “We’ve got to keep

questioning until we find ... some kind of generosity that can embrace the whole island.”

It is fitting that Friel should be the subject of one of AOB’s most ambitious projects to-date. Not only was he an internationally acclaimed writer, he was also a founder of the influential, cross-border, touring theatre company (and publishing enterprise), Field Day. The Irish actor, Stephen Rea was his co-founder; also involved in were poets Seamus Deane, Seamus Heaney and Tom Paulin, as well as the musician and broadcaster David Hammond. Through Field Day, these artists aimed “to promote Irish writing”, including poetry and theatre, “throughout the island of Ireland”. This was during the “the Troubles” in Northern Ireland, lasting from around 1968 until the Good Friday Agreement of 1998. Friel remembered someone (“maybe it was [the poet, Tom] Paulin”) suggesting that Field Day may have been “an attempt to create a fifth province, to which artistic and cultural loyalty can be offered”.

This idea of a “fifth province” links, coincidentally, to AOB’s project. Since its beginnings in 2012, AOB has been exploring a new Irish region: the “northern literary lands”. If a cartographer of the imagination were to chart the contours, they would outline the 11 counties to either side of Ireland’s North/South border. AOB’s site-specific, bio-festivals test, merge, dissolve and reshape their boundaries, opening up shared “artistic and cultural” regions, which all can recognise as “home”.

AOB’s first site-specific, bio-festival was *Happy Days Enniskillen International Beckett Festival*. In theatres, schools and churches, on islands in the shadows of ruins, an eccentric and witty programme of Samuel Beckett’s works was presented, alongside others that had inspired him or have been inspired by him – a kaleidoscope of drama, song, concerts, exhibitions,

talks, and films. People who had known Beckett shared memories; youngsters discovering him for the first time, paused to look at his words written in neon on the castle walls, read and moved on. On rugby pitch and cricket pitch, games were played in his honour (a keen sportsman, he is the only Nobel laureate featured as a player in the cricketer’s bible, *Wisden*).

Subsequent AOB projects have included the *Ulysses: European Odyssey 2022-2024*: artists across 18 European capital cities developed creative responses to the 18 episodes of James Joyce’s 1922 novel, *Ulysses*. The two-year event culminated on the island of Ireland, across the border of North and South, in Derry and Donegal. Taking inspiration from the final section of Joyce’s novel, “Molly Bloom’s soliloquy”, it developed themes around “The Future: A Female Vision”. Its final day inaugurated what is anticipated will become an annual festival, a celebration of Molly Bloom, a partner to Dublin’s annual Bloomsday.

It was Friel, however, who was the inspiration for Ireland’s first cross-border arts festival, pioneered by Doran and Browne with AOB. Like Friel, Doran and Browne grew up in Derry, the walled city overlooking water and land, bisected by two main roads and, for many years, divided by political, cultural and religious differences. They share with him an awareness that the history and position of the city combine to make of it a fulcrum point between North and South.

The first of many month-long *Lughnasa FrielFests*, celebrating the work of the playwright, was launched in 2015. Dramatic readings of Friel’s works were delivered in halls and churches, on beaches, in and around Derry and Donegal. Fictions were overlaid onto places that had inspired them. *The Freedom of the City* (1973) was staged in Derry’s Guildhall, where the action is set (the play was inspired by the events of 30 January, 1972 and remembered since as Bloody Sunday: civil rights demonstrators, marching towards the Guildhall, were shot at by the British Army; a total of 14 died).

In the course of the festivals, audiences were enfolded into past / present, boundary-dissolving, site-adjacent performances. In 2019, for instance, *The Enemy Within*, which explores the struggles of Derry’s patron saint, Columba (521-597), torn between his spiritual and temporal obligations, was delivered by Kabosh Theatre Company in St Mary’s church, Creggan, just yards from the site where, only five months earlier, journalist Lyra McKee had been fatally shot by a New IRA gunman. Spirituals, sung by mezzo-soprano Ruby Philogene accompanying the action of the play, hauntingly reverberated themes of freedom and faith across wider frontiers of time and space.

Faith Healer, possibly Friel’s most personal play, dealing, in part, with the struggles of the creative artist, was performed over the border, in Donegal, in four separate locations, one for each of its acts,

Young dancers from Donegal & Derry in high spirits dancing on the peace bridge after 10 hour Dance-In for the YES Festival, June 2024 Derry~Londonderry.

Photo Lorcan Doherty.



beginning and ending in Glenties (the model for the town of Ballybeg that appears in around 14 of Friel's 29 plays). Events recounted by three characters in turn shifted shape with each telling. In non-theatre venues, scripts in their hands, the performers established direct contact with the audience, all, together, agreeing to participate in this act of collective imagining.

In these festivals, audiences' experiences of moving in time through Derry spaces and Donegal are filtered into the experiences of Friel's fictions; each enriching the other. AOB's programming highlights Friel's refusal, in his writing, to rely on certainties or planted attitudes. Borders crossed by Friel and Field Days were not only geographical, but also artistic. Another aim of the Field Day company was, in the words of one of the poet associates, Seamus Deane, "to put on plays outside the confines of the established theatre". Doran and Browne, with AOB, follow the same ethos, pushing theatrical bounds with their peripatetic, definition-defying festivals.

Friel appreciated AOB's innovative approach. Thinking back on the *Happy Days* Beckett festivals, remembered them as "wild, imaginative, creative and riveting". His verdict was: "If you want a festival that is tame and conventional and mildly entertaining don't ask Seán Doran to organise it."

Following on from the *Lughnasa FrielFests*, AOB this year launches an expanded, Friel-themed, five-year, site-specific bio-fest: *FrielDays: A Homecoming*.

FrielDays: A Homecoming 2025-29

FrielDays: A Homecoming A celebration of the life and work of one of Ireland's greatest playwrights

Over five years, performances and associated events will be held across the three counties where Friel spent his life: born in Tyrone in 1929, he moved to Derry at the age of ten, remained based in the city for 30 years when he moved again, with his family, across the border to Donegal - his home until he died, in 2015.

Only one, short period of Friel's professional life was lived abroad, in the United States. Having followed his father's footsteps into teaching, from the early 1950s he began to write short stories for publications including *The New Yorker*. These were followed by radio plays and then dramas for the stage, even though, as he himself said, he was "almost totally ignorant of the mechanics of play-writing and play-production". In 1963, an arts council grant enabled him to take up an invitation from the Ireland-based, international theatre director, Tyrone Guthrie, to observe his "new enterprise", the foundation of a new theatre in Minneapolis and the delivery of its first, repertory season.



Maxine Peake reading the *Odyssey* by Homer, Killahoe Beach, Dunfanaghy.

Photo Matthew Andrews.

Guthrie was a champion of high-quality local theatres in counterpoint to the commercial enterprises of London's West End or Broadway in New York. He pioneered the thrust stage and the closer intimacy of performance that he believed it allowed by comparison with proscenium arch stagings. Significantly, in relation to Friel's own direction in theatre, Guthrie's aim was to deliver dramas that would speak directly to people in voices that sounded familiar to their ears. He encouraged the development of an American style of delivery for both classic and modern texts. The first repertory programme put on by Guthrie in Minneapolis included a play that would be crucial to Friel's own development as a dramatist, Anton Chekhov's *Three Sisters*, praised by critics for "ensemble playing so solid that ... we are not so much an audience as a collection of eavesdroppers" and for its "clear and colloquial" translation (by Guthrie himself along with Leonid Kipnis).

In later years, Friel would describe his experience of observing Guthrie's rehearsals as "traumatic", all the while acknowledging how important it had been for the development of his practical expertise as a dramatist. Less tangible aspects of Guthrie's influence appear in Friel's own desire to offer people complex yet entertaining dramas that speak to them in their own language and underpin his work with Field Day in to promoting Irish theatre (along with poetry and literary writing) in a range of spaces, traditional and non-traditional, throughout Ireland.

Friel's practical understanding of theatre was further developed through his encounters with actor / director Hilton Edwards and Micheál MacLiammóir (an actor, designer and writer). Edwards directed Friel's first, post-America play, 1964's *Philadelphia, Here I Come!* It was produced for the Dublin Festival by the Gate theatre company, which Edwards had founded with MacLiammóir, his partner in work and life. Edwards had been an actor at the Old Vic in London

(where Guthrie also had worked, as a director) and had met MacLiammóir, when both were performing Shakespeare around Ireland with the small, touring company run by actor-manager Anew McMaster, MacLiammóir's brother-in-law. MacLiammóir, who had been a member of the Gaelic League in his youth, wrote plays in Irish as well as English; he had been influenced by, among others, the poet / playwright WB Yeats, who stressed the importance of the interplay between Irish language and identity. Friel gave characteristically vivid impression of the influence of this pair on his work: "I came out from under the Edwards- MacLiammóir overcoat."

Language and colonialism were crucial to Friel's first play for Field Day, *Translations*. Something of the playwright's views on the power of language to define the borders of our thinking is suggested in lines spoken by one of the characters in the drama, Hugh (master of the Baile Beag "hedge-school"), when he says: "... it is not the literal past, the 'facts' of history, that shape us, but images of the past embodied in language."

Concerns with language connect Friel to the wider Irish theatre movement, from the time of the founding of the Abbey Theatre in Dublin. Yeats and Lady Gregory, for instance, wanted the characters in their plays to speak "a syntax partly moulded by men who still thought in Gaelic". Dramas such as *The Playboy of the Western World* by JM Synge exemplified their ideal. Friel's own views, though, were shaped

by different times. He rejected the Celtic twilight romanticism of these earlier playwrights, believing it to be founded on certainties unavailable to his own age. That generation of writers, he said, "learned to speak Irish, took their genetic purity for granted, and soldiered on". In the second half of the 20th century, Friel felt, the situation had become "more complex"; writers' awareness of the "cultural burden" of writing in the English language was more acute, along with the feeling of being "constantly overshadowed by the sound of the English language".

Friel's second play for Field Day, in 1981, was his translation of *Three Sisters* (18 years after the Guthrie production that he had observed in rehearsal in Minneapolis). In this, Friel said, he tried to make it possible for actors to "assume a language that can simply flow out of them". A language distinct from those "versions of the Three Sisters which we see and read in this country [and which] always seem to be redolent of either Edwardian England or the Bloomsbury set. Somehow the rhythms of these versions do not match with the rhythms of our own speech patterns." What he wanted was a direct, visceral connection to the audience through the sounds and vibrations of voices they could recognise as belonging to them. "This is something about which I feel strongly." The premiere was staged in Derry's Guildhall.

Outlining the conditions, as he then saw them, for Field Day, as a theatre company touring North and



Domhnall Gleeson (*Vladimir*) and David Pierce (*Estragon*), in front of *Tree for Waiting for Godot* by Antony Gormley, Happy Days Enniskillen International Beckett Festival Cuilcagh Lakelands Geopark, Co. Fermanagh.

Photo Matthew Andrews.

South, Friel spoke of facing a “Northern situation that you don’t believe in,” and a southern situation, aspects of which were “in so many ways distasteful”. These two parts coalesced into an awareness that “both places are your home, so you are an exile in your home in some kind of sense”. For Friel, Derry was more than just a physical location for the company, it was “an important psychic town on this island”. After opening their plays in the city, they would tour them on both sides of the Irish border. “We think of ourselves,” he said, “as Derry-based, northern focussed, but absolutely in terms of the whole island.”

Friel was publicly recognised as a writer “of the whole island” in 1987, when Charles Haughey, then taoiseach (prime minister) of Ireland, appointed him a member of the Irish senate “as a northerner, a man of great cultural eminence and one with significant cross-border activity” (in the words of Friel’s *Guardian* obituary).

Not all of Friel’s plays during his 14 years with Field Day were written for the company, nor were productions confined to the island of Ireland. *Dancing at Lughnasa*, among his best-known, premiered at the Abbey Theatre in Dublin in 1990 before transferring to the National Theatre in London (where it won major awards), to the Plymouth Theatre, New York (where it won more awards and played for a year). It was subsequently adapted to film (by Frank McGuinness) in 1998 (with Meryl Streep as Kate Mundy).

By the time of his death, in 2015, Friel’s work was known far beyond the boundaries of the three counties in which he had lived his life. A notion of his character is conveyed by the title of a 2022, BBC2 documentary: *Brian Friel: Shy man showman*. Contemporary playwrighting bears the benefits of his influence. The artistic director of Galway’s Druid Theatre has described him, with no exaggeration as “the father of modern Irish drama”.

FrielDays: A Homecoming

Friel’s 29 plays performed in places they are linked to at the times of year when their action is set

Two anniversaries frame the timespan of the festival: 2025 is the 10th year since Brian Friel’s death; 2029, the 100th since his birth. Over five years, AOB will present curated readings of all 29 of Friel’s plays (along with a host of multi-arts events, community initiatives and educational projects).

The plays will be performed in the months or seasons in which they take place, following Friel’s own specifications for the action. Most are set in August / Lughnasa, and so the *Lughnasa FrielFest* will form the centrepiece of each year’s events.

All the five plays presented in the 2025 festival opening mark the anniversary of their own first performance in Ireland: *Volunteers* – 50th; *Faith Healer* and *Translations* – 45th; *Dancing at Lughnasa* – 35th; *The Home Place* – 20th.

AOB will mount performances on both sides of the Irish border, in outdoor and indoor settings chosen for their actual or imaginative correspondances to the subjects, locations and themes of Friel’s plays. *Translations*, for instance, will be presented by a mixed Irish and British cast in Donegal’s Irish-speaking Gaeltacht areas (written in English, the play examines the political and emotional cross-currents in encounters between speakers of the two languages). *Dancing at Lughnasa* will be performed in the canteen of St Columba’s School in Glenties (Friel’s fictional Ballybeg), just 50m from the house where Friel imagined the story playing out. Locations will not be



Kabosh Theatre in an all female performed reading of *The Enemy Within* by Brian Friel in St. Mary’s Church, Creggan, Derry, August 2019. The performance was in memoriam of Lyra McKee.

Photo Matthew Andrews

merely backdrops to the action, but a vital ingredient in their dialogues between past and present, here and there.

Simplicity of presentation will be a keynote of the festival: performance sites will themselves be the sets; daylight or the venue’s usual lighting will illumine the performances; actors will deliver most of the readings, with minimal props and costumes (some few will be mounted within site-inspired installations). On a practical level, this allows presentations, distributed across multiple locations, to travel lightly, needing less transport and fewer technical resources than full-scale productions. On an artistic level, this pared back approach brings actors and audiences more closely together, helps sharpen audiences’ attention on the texts and so amplifies resonances between the plays and their settings. This highlights Friel’s belief that, as Yeats wrote, in the early days of the Irish dramatic movement: “The actor and the words put into his mouth are always the one thing that matters.”

For Friel, as for Yeats, the sound of voices speaking familiar words in familiar tones would ring true to the ears of their listeners. The effect of hearing such voices would be similar to the effect of music, opening up shared emotional landscapes. For an Irish writer, this would mean matching the language of a text

“with the rhythms of our speech patterns”. Speaking of why he had felt it important to translate Chekhov’s *Three Sisters* specifically for an Irish audience, Friel said that he wanted the audience to hear a different music to anything they’ve heard in Chekhov before ...”.

The musicality of Friel’s texts, their connection with the language of people who live in the places where audiences are experiencing them, comes across vividly in the context of a performed reading. Guthrie praised this mode of presentation as “almost perfect entertainment”. Inspired and encouraged by Armagh-born playwright Jack Loudan, he had put on a series of “programmes of reading aloud”, beginning in Belfast’s Y.M.C.A. (around 1958). His experiments with the form led him to conclude that: “It bears to the performance of a play rather the same relation as chamber music to opera. ... It demands, like chamber music, an intimate relation between performers and audience; the audience must be willing to come out to meet the performance. Attention will not be bludgeoned by great ‘effects’; this is not the whirlwind but the still, small voice.”

With their innovative AOB bio-festivals, Doran and Browne bring people together on the ground base of shared locale, where they might engage in dialogues across boundaries seen and unseen, conducted via “the still, small voice” of shared experience.



CLARE BRENNAN has been *The Observer’s* out-of-London theatre critic for almost 20 years. She studied drama at Edinburgh University, then trained in practical theatre in Paris with Jaques Lecoq and Philippe Gaulier. She combines writing and editorial work with theatre practice as director, dramaturg and adapter.



YES Festival, ULYSSES European Odyssey Vilnius Installation, June 2024, Derry-Londonderry.

Photo Lorcan Doherty.

www.artsoverborders.com

ARTS OVER BORDERS WELCOME

YOU'VE chosen to be with us at the start of a five-year odyssey to celebrate Brian Friel's 29 plays in different 'Ballybegs' across Ireland's north-west, Donegal, Derry & Tyrone. In August 2025, 5 of these plays will mark their own anniversaries across 5 weeks. These are our baby steps to the 2029 centenary year of Brian Friel's birth in Knockmoyle, Co. Tyrone.

Even by our own reckoning, FrielDays – A Homecoming 2025-2029, is an audacious experiment. But how else ought an Irish arts organisation choose to acknowledge a unique cross-border artist who happens to be one of our most morally courageous and artistically daring? Why should we predictably wait to the centenary year alone in 2029, as many will, to fully appreciate the diversity of an artist's lifetime work. Let's instead prepare a path to this artist's centenary and evidence a curated retrospective across time that revisits many unfamiliar plays, as well as the celebrated familiar ones, and place each in a new Ballybeg home across a too often disregarded north-west island geography. And let's bring together both sides of our island, north and south, as each was existential to this special artist. Our argument is that whilst of course Friel is already a greatly acknowledged Irish playwright in our national pantheon, he has yet to be articulated as our uniquely shared island artist, having culturally - spiritually and ethically - accommodated this condition through his work and life, half in the north of Ireland and half in the south of Ireland.

We'd especially like to thank our 37 actors and creatives who have agreed to come to Donegal~Tyrone~Derry for FrielDays 2025.

Brian Friel valued how actors practised their craft. In his spirit, we'd like to applaud and welcome the 37 actors who have agreed to come to Donegal~Tyrone~Derry in the playwright's name. Have there ever been so many actors outside Stratford gathered on one soil at one time in the name of a single dramatist? What Shakespeare may be to Stratford is what Friel might be to Donegal~Derry~Tyrone, come 2029.

All our actors have signed up for Arts Over Borders' unique format of 'performed-readings', an unusual genre that challenges their talent to forefront text and language at the expense of traditional fully dramatic direction derived from extensive rehearsing and production. This is an exposure where page begins to meet stage, where audiences come to meet rehearsals, where all things are raw, unpolished, but are rewardingly youthful and innocent. Nonetheless, there is danger here, so please respect our actors entering this realm so bravely. Many will have only had maximum 4 days rehearsing together, in some instances less.

Thank you for choosing to be among our 'audience brave' in this first of five years. We hope you will stay with us...

Seán Doran and Liam Browne (DoranBrowne)
Arts Over Borders, August 2025



DANCING AT LUGHNASA

By Brian Friel

In memory of those five brave Glenties women

35th ANNIVERSARY YEAR

Act One – A warm day in early August 1936

Act Two - Three weeks later

Kate
Maggie
Rose
Agnes
Chris
Michael
Michael
Gerry
Jack
and
DJ Marconi

Co-Directors
Mise En Scène
Composer
Props Producer
Set Build
Cave Wall Drawing
Stage Manager

Community

Kite Drawings

Kay Bridgeman
Evlyne Oyedokun
Ruby Campbell
Jayne Wisener
Lily O'Regan
Andrew Porter (August 1-3)
Rory Nolan (August 6-17)
Darren Kuppan
Niall Cusack

John D'Arcy

Jonathan Burgess (stage) and Dylan Quinn (choreographer)
DoranBrowne
John D'Arcy
Margaret Kelly
Jon Kelly
Niall McLaughlin
Fiona Harkin

Bernie Brennan, Carmel Gallagher, Denise Boyle, Angela Griffin, Helen Power, Margaret Flannery, Danielle Kennedy, Anne Kennedy and Brid Gallagher

Scoil Mhuire 7-year-old pupils, Glenties:

Amelia Becht, Adam Bonner, Olivia Bonner, Priya Bonner, Jonathan Bonner, Sally Boyle, Callan Boyle, Anna Butler, Fionn Doherty, Matthew Molloy Gaffney, Philip Gallagher, Sarah Gildea, Sophia Masterson, Eden Molloy, Daithí McCloskey, Maia McHugh, Annie McLoone, Cassie McLoone, Rosie McLoone, Rose O'Malley, Lorcan Quigley, Kayla Regan, Hannah Rodgers, Brendan Smyth Sanchez, Fiadh Trearty, Harry Waide

ST. COLUMBA'S COMPREHENSIVE SCHOOL, GLENTIES

7.30pm August 1 & 2; 6-10; 12-17, 2025

2.30pm August 2,3,9,16, 2025

Dancing at Lughnasa was first performed at the Abbey Theatre, Dublin, on 24th April 1990.

DANCING AT LUGHNASA

By Brian Friel

WALKING along the Thames Embankment in 1987, Brian Friel and his friend Tom Kilroy, passed the homeless and destitute in the course of their walk. Friel spoke of how two of his aunts had ended up like that in London. Just before World War II they had suddenly left the family home in Glenties and never returned. Such was the effect on Kilroy that he suggested Friel write a play about it. And so *Dancing at Lughnasa* was born. It was to become Friel's most successful play, winning an Olivier Award for Play of the Year, being performed on Broadway, and receiving eight Tony nominations (and winning three, including best play).

For some time Friel had been thinking of childhood summers spent in Glenties with his mother and her sisters and out of these memories he shaped the story of five sisters, the Mundy sisters, all unmarried and living together. The play is dedicated 'in memory of those five brave Glenties women.' Friel uses autobiography to mine universal themes - dispossession, dreams of departure, lost illusions, the cross-currents of paganism and Christianity. And in *Lughnasa*, as in other plays, Friel stands both within and outside the narrative; the artist as a boy is played by an adult actor.

The action takes place at a moment of change, when worlds collide and traditional values are questioned. Language connects and divides, the power of the unspoken is ever-present. And of course the sense of place offers its own resonances. The canteen of St Columba's Secondary School is just fifty yards from The Laurels, the house in which the sisters lived; fact and fiction side by side. The school itself

is situated on the site of a workhouse and fever hospital, illustrating the dire poverty of the area, a theme that plays a crucial role in *Lughnasa*.

The Laurels was a small house in which to accommodate five sisters and to try and capture that sense of cramped, confined living within the setting of the canteen, we have taken ordinary objects - a table, a picture of the Sacred Heart, a Marconi radio - and commissioned gigantic versions to fill the hall. Their immensity also hopefully offers a sense how the house might have felt to a seven year old boy, through whose eyes we primarily receive the story. This installation, which encompasses stage and audience, can be viewed and walked around in the half hour before the performed reading begins.

Dance and movement are at the heart of the play, not just in the famous dance scene from Act 1 but in page after page of the text. The Marconi radio therefore becomes almost a ninth character in the play; whilst it brings music into the heart of the home, it also brings the world beyond, not just Ireland but further afield. The sisters' knowledge of world affairs would have been conveyed to them via the radio and 1936 was a tumultuous year: Nazi Germany reoccupied the Rhineland; Italy, under Mussolini, annexed Ethiopia; the Spanish Civil War began; the Summer Olympics opened in Berlin. The very opening words of the play involve Michael reminiscing about the arrival of the radio in the house, about how they jokingly thought of naming it Lugh, after the Celtic god of the harvest. The importance of the radio is such that we've commissioned a soundscape as part of the performed reading.



A Marconi radio from the 1930s.



The Laurels House, where *Dancing at Lughnasa* is set.
Photo: J Gallagher/Donagall County Council



Set designer and builder Jon Kelly mounting the Sacred Heart picture for AOB's 2025 *Dancing at Lughnasa* presentation in St. Columba's School, Glenties.

The world beyond is also reflected in the presence of Father Jack, who has returned to Ballybeg after twenty-five years working in a leper colony in Africa. Friel's writing has always demonstrated a profound interest in the wider world: its peoples, its cultures, its plights. We felt therefore that our cast should reflect that expansive thinking and, in particular, that our casting be colour-conscious. In respect of the Mundy sisters, it opens up a broader concept of sisterhood, stretching beyond the individual family.

Joe Dowling, an acclaimed director of Friel's plays, talked about how Friel's work offers 'revelation

within revelation' and there is an extraordinary moment in the second act of *Dancing at Lughnasa* when, via Michael, the audience are informed of the characters' futures, what will happen to them, the presence of joy or of sorrow. It exemplifies the power of theatre, actors and audience together but, just as in life, whilst we move forward collectively we are granted varying degrees of insight and illumination. In terms of their future, the characters cannot feel empathy for each other, but we, the audience, can because, as they speak their lines, we know what they do not.

FAITH HEALER

By Brian Friel

For Anne again

**45th ANNIVERSARY YEAR
(OF IRISH PREMIERE)**

Part One *Frank*
Part Two *Grace*
Part Three *Teddy*
Part Four *Frank*

CYCLE 1

See website for cast details
Event Producer – Michelle Lake

CYCLE 2

Tbc (Frank)
Clare Dunne (Grace)
Malcolm Sinclair (Teddy)
Event Producer – Laura Borland

Part One *Frank* – Edeninfagh Parish Hall, The Bluestacks
Part Two *Grace* – Inishkeel Hall, Portnoo
Interval – Tennessee Barbecue, Portnoo Pier
Part Three *Teddy* – Kilclooney Hall (Men's Shed)
Part Four *Frank* – Highlands Hotel Ballroom

CYCLE 1

4.30pm (bus departs Market Hall Glenties) -10pm; August 8, 9 & 10, 2025

CYCLE 2

4.30pm (bus departs Market Hall Glenties) – 10pm; August 15, 16, & 17, 2025

Faith Healer was first produced at the Longacre Theatre, New York, on 5 April 1979, and first produced in Ireland at the Abbey Theatre, Dublin, 28 August 1980.

FAITH HEALER

By Brian Friel

FAITH *Healer* was first produced on 5th April, 1979 in New York in a production starring James Mason, Clarissa Kaye, and Donal Donnelly. Transferring to Broadway, it closed after twenty performances, having received a negative response from the critics. Friel remarked that 'You feel as you do about a sickly child for a panned play.' But *Faith Healer* is now regarded as one of Friel's masterpieces, voted one of the 100 most significant plays of the 20th century in a poll conducted by the UK's National Theatre.

The play consists of four monologues, spoken by Frank Hardy (the eponymous faith healer), his wife Grace, and manager Teddy. The narrative is shaped and reshaped through the course of these monologues as the audience reinterprets what it knows or thinks it knows with each one. The fact that each monologue is delivered alone on stage excludes the possibility of challenge or rebuttal by another character. In some ways *Faith Healer* is not unlike Kurosawa's film, *Rashomon*, which also explores the same events from different individual perspectives.

It has been suggested that Frank might be a

metaphor for the creative artist, blessed or cursed with an elusive 'gift'. But today's world presents behaviour that further underlines the play's ongoing relevance: political, the charlatan or confidence trickster: medical, fake or unlicensed treatments: religious, can Frank's actions be explained by science? Frank himself is full of doubts; is his healing power chance or skill, is it illusion, does he control it or is he its servant? And faith, what role does faith play, both his own and those who come to him in desperation?

Death stalks the play, not just with regard to the main characters but in the stories of different deaths: Frank's father and mother, Grace's mother, the pigeons of Miss Mulatto which 'all died that winter of '47', the stillborn baby at the heart of the Kinlochbervie episode. The characters hover in a space between life and death; alive for the audience to whom they tell their stories but dead in respect of their relation to each other.

Ritual plays a very important role in *Faith Healer*: the rituals of faith healing, of homecoming, of daily living and, in particular, of birth and death. A crucial element of ritual is incantation and all three characters use it in different ways. The very opening



Dennis Conway, as Frank Hardy
in the first Lughnasa FrielFest
Faith Healer in 2015,
Edeninfagh Community Hall.

Photo Cordula Trembl.

of the play is a litany of place names as Frank lists the Welsh villages (and later Scottish villages) they have travelled through. The importance of place, of what a name signifies, of its original meaning, are of course crucial to Friel; think of the young couple in *Translations* listing place names as an expression of their love.

These performed readings capture the spirit of the small halls that Frank Hardy visited in his role as a faith healer. The audiences travel by coach from community hall to church hall, intimate venues, stepping into a space where the actor already awaits them. They meet as strangers but over the course of the evening, social barriers are broken down and a sense of togetherness, of community, grows. And the evening concludes in a hotel in Glenties (the Ballybeg of the play) for Frank's second and final monologue. It is never made clear if Frank returns to Ireland knowing he will die, that his return is a form of sacrifice, but in his use of ritual and sacrifice throughout the play Friel suggests that experience will be repeated again and again within communities. Certain moments though, such as Frank's death in the yard at the back of the hotel, exist outside of place or time and seem to transcend our daily lives.

Right: Eleanor Methven reading the role of Grace in *Faith Healer*, Inishkeel Hall Portnoo, as part of the inaugural Lughnasa FrielFest in 2015.

Photo Cordula Trembl.

Below: 2015 Faith Healer audience at their Faith Healer interval Tennessee Barbecue on Portnoo Pier.

Photo Cordula Trembl.



TRANSLATIONS

By Brian Friel

For Stephen Rea

45th ANNIVERSARY YEAR

Act One: An afternoon in late August 1833

Act Two: A few days later

Act Three: The evening of the following day.

Hugh:	Lorcan Cranitch
Jimmy Jack:	Michael Harding
Manus:	Lloyd Cooney
Owen:	tbc
Maire:	Siobhán Callaghan
Bridget:	Liz Fitzgibbon
Doalty:	Cillian Ó Gairbhí
Sarah:	Síofra Ní Éilí
Captain Lancey:	Nick Dunning
Lieutenant Yolland:	tbc
Director:	Conall Morrison
Mise En Scène:	Doran Browne
Stage Manager:	Fiona Harkin
Glentornan Installation:	Margaret Kelly
Seanachí and fiddle:	Eithne Ní Challchobhair

IONAD COIS LOCHA
(DUNLEWEY CENTRE)
PRECEDED BY A VISIT TO GLENTORNAN VILLAGE

7.30pm August 22,23,24,25, 2025

2.30pm August 23 & 25 (in the Weaver's Cottage)

Please note limited capacity in Weaver's Cottage.

Translations was first produced by Field Day Theatre Company at the Guildhall, Derry, on 23 September 1980.

TRANSLATIONS

By Brian Friel



The Weavers Cottage, Dunlewey Centre (matinee performances).

RIGHT from its premiere in Derry in September, 1980, *Translations* has been a huge critical and popular success. In the same year, it was the hit of the Dublin Theatre Festival and within a few years the play had achieved the status of a classic. The response even took Brian Friel by surprise, he subsequently commented 'Nowadays to write a three-act naturalistic play set in the 19th century in the Gaeltacht is a recipe for some kind of instant death, so its success astonished me.'

Translations is set in a hedge school in County Donegal in 1833. For Friel, it was a time that signified the beginning of the end of the traditional Gaelic culture in Ireland. There were rumours of a potato blight, a new national school was about to open, and British soldiers were soon to begin work in Donegal as part of an Ordnance Survey of the United Kingdom. The play's setting and themes also had a particular resonance for Friel; both of his parents were native Irish speakers, his great-grandfather was a hedge schoolmaster, and the Ordnance Survey local headquarters was at Magilligan, which was close to

where Friel lived when he was writing the play.

Language is at the heart of *Translations*. The changing of place names in the Ordnance Survey signifies the Irish sense of alienation under British rule. One of the most striking theatrical aspects of the play is that audiences are persuaded that they are listening to the characters speak in both English and Irish, even though the only language they hear is English (all the Irish characters of the play have been cast in part because they are to a certain degree Irish speakers. And although they will not speak a word of Irish in the play, as it is a performance in English, it enriches Friel's conceit of the two languages at play with each other). Friel, at the time of writing *Translations*, was reading George Steiner's *After Babel* and Steiner's thinking was certainly influential (indeed Friel acknowledged Steiner in the original programme notes). Steiner believed that human speech didn't always offer clarity, that it often concealed and blurred far more than it revealed.

There are few playwrights for whom place meant so much as Brian Friel and with that in mind it feels

particularly apposite to be presenting this performed reading at Dunlewey in the heart of the Donegal Gaeltacht. It's a place of two languages, in a valley between Mt. Errigal and Glenveigh's National Park with the Poisoned Glen at the head of Dunlewey Lake. *Dún Lúiche* means the 'fort of Lugh' - Lugh being the ancient Irish god (indeed near the Lakeside Centre is a modern wooden sculpture of the god). Folklore tells us that it was in the Poisoned Glen that Lugh slew Balor (he is often described as a giant with a large eye that wreaks destruction when the eye is opened) and that the Glen is so named because poison seeped from Balor's 'evil eye'. And the August festival of Lughnasa, marking the beginning of the harvest season, is of course named after Lugh.

So the mythic, ancient aspect of Donegal is very present in the surrounding landscape and Friel's belief that the period of the play marked the start of the long decline of Gaelic culture is physically and symbolically reflected in that landscape. On the other side of Dunlewey lake lies the ghost village of Glentornan. It was inhabited at the time of the play's setting (1833) and between 1841 and 1911 around 50 people lived there but most of them moved to the other side of the lake (possibly because a younger generation had already moved there) or took the route of emigration. And so the houses have been empty ever since. And the Weaver's Cottage, which is at the heart of the Dunlewey Centre, offers an insight into the nature of rural life in Donegal around the time

of the play's setting. The Cottage will be the venue for the two matinee performances whilst the larger timbered cafe area with its hearth will be the setting for the evening performances.

Friel's setting for *Translations* was the northernmost part of Donegal, Inishowen. However, with little or no Irish spoken there today, we preferred for this curation to choose a Gaeltacht setting and Dunlewey is also of course in the northern part of Donegal.

One of the most fascinating aspects of the play is the balance sought between a work of fiction and historical accuracy. Friel acknowledged that he wasn't always completely accurate in historical depiction within the play but argued that fiction had its own imperatives. He was never seeking to present some kind of Irish idyll - in fact he didn't view that period in Irish history in such terms - but one of the major attributes of theatre is its capacity to ask 'what might have been' and to allow that possibility to play out before an audience. *Translations* explores the unfamiliar; the English soldiers in a new terrain and culture, the locals hearing English spoken, the meeting of differing worldviews. But in the budding romance of Maire and Yolland, Friel demonstrates how barriers of language and culture can be overcome, how the unfamiliar need not induce fear but rather curiosity, and how, in a brief moment of hope in the play, the human urge to connect is stronger than all the social mores and pressures of time and place.



Mount Errigal overlooking Dunlewey.

THE HOME PLACE

By Brian Friel

For Gary McKeone

20th ANNIVERSARY YEAR

Summer 1878

Act One - An early afternoon late August

Act Two - ...a couple of hours have passed

Christopher Gore
Margaret O'Donnell
Dr Richard Gore
Clement O'Donnell
David Gore
Con Doherty
Sally Cavanagh
Perkins
Mary
Tommy
Moore's Melodies sung by
Shiels

Ruairi Conaghan
Laura Borland
Seán Donegan
Conor Barr
Patrick McMahon
Conor Sánchez
Sanna Mawrtin
Tomás Harkin
Aisling McCorkell
Harry Thompson
Aisling McCorkell and Shannon

Musical Director
Production Manager
Company Manager
Director

James McConnell
Ronan McManus
Eamon Quinn
David Grant

THE SION STABLES HERITAGE EDUCATION CENTRE,
SION MILLS, CO. TYRONE

2.30pm August 23-25, 2025.

The Home Place was first performed at the Gate Theatre, Dublin 1 February 2005

THE HOME PLACE

By Brian Friel

THE *Home Place* is Brian Friel's last full-length play. It is no coincidence that this is also the name of the Centre in Bellaghy dedicated to the memory of Friel's good friend Seamus Heaney. Both men were fascinated by the strong connection between people and places and the desire we can have to belong somewhere. In *The Home Place*, we meet the Gores, the English owners of the Big House who want to belong to Friel's fictional town of Ballybeg just as much as the surrounding Irish. But the murder of a local aristocrat and the first stirrings of the Home Rule movement, puts this relationship under stress. Things come to a head when an English Gore relative arrives wanting to measure the townspeople's heads as part of a grotesque anthropological experiment. Caught in the middle is Margaret, the Irish housekeeper of the Big House, who is being courted by both its owner and his son.

Margaret is the daughter of Clement O'Donnell, the drunken village school master and devotee of the song writer Thomas Moore. Moore's Melodies, some of which will feature in this performance, provide the

perfect symbol for the potential for peaceful co-existence between planter and Gael. For Moore who was the darling of the aristocracy and a close friend of the poet Byron, also came to represent the very spirit of Ireland in songs such as *The Minstrel Boy* and *Oft in the Stilly Night*.

Each year we want to include the three north-west counties in Friel days and on its 20th anniversary *The Home Place* has been given to Tyrone. The Stables in Sion Mills is the perfect location for exploring the themes of this deeply thoughtful play (and Sion Mills is close to Knockmoyle, where Friel was born). The play is set in 1878, just a few years before the Stables were built by the Herdman family whose mill for so long dominated the village. Like the Gores, the Herdmans, who before they came to Tyrone had links with the United Irishmen, enjoyed a strong sense of connection to Sion Mills, which they created, yet their wealth and their influence necessarily set them apart. As part of today's event we will therefore include a short reflection as part of an extended tea-break on our reasons for staging the reading in Sion Mills and give you the opportunity to explore the family



museum next door to the room where the reading will take place. This performance incorporates the beginnings of the Hedge School format, which we had hoped to introduce this year across all five plays but have been unable to do so because of lack of funding. We hope though to introduce it fully in 2026. The cast for *The Home Place*, which includes actors from Donegal, Derry and Tyrone, are very excited to be sharing this play with you in such a suitable location. It's also worth mentioning that this play takes place on the same weekend as *Translations* in the Donegal Gaeltacht, offering visiting audiences the chance to see both plays.

In the play, Christopher Gore talks sorrowfully about 'the doomed nexus of those who believe they are the possessors and those who believe they are the dispossessed.' This division is at the heart of so much of Friel's work - *Translations* in particular comes to mind. In the tensions that occur, in the self-deceptions, in the play of memory, the drama takes shape. And as in *Translations*, Friel situates the personal story against a moment of profound social and political change; in the earlier play it was the presence of British soldiers in Donegal to change the Irish place-names into English as part of an Ordnance Survey of the United Kingdom and in *The Home Place*, as already mentioned it's the beginnings of the Home Rule movement. The extent to which the characters in the plays recognise the significance of the times they are living through is part of the mystery of Friel's writing; the audience watches with a knowledge and hindsight not granted to those on stage.



Photos of the Herdman Family and Sion Mills reproduced from "The Herdman Family and Sion Mills" by Jonathan Hamill (Ulster Historical Foundation, 2017)



VOLUNTEERS

By Brian Friel

For Seamus Heaney

50th ANNIVERSARY YEAR

The present in Ireland, an archaeological site in the centre of the city

Act One: ...about 8am

Act Two: ...late afternoon on the same day

Keeney
Mr Wilson
Desmond
Smiler
Butt
Pyne
Knox
George
and
Musicians

Patrick O'Kane
Charlie Bonner
Christopher Grant
Andy Doherty
Michael Johnston
Patrick McBrearty
Frankie McCafferty
Gerard Jordan

Martin Coyle and Robert Peoples

Director
Mise En Scène
Event Producer
Co-produced with

Paula McFettridge (Kabosh Theatre)
Doran Browne and Gary Crossan
Gary Crossan
The Playhouse, Derry.

THE KEEP, EBRINGTON SQUARE
DERRY~LONDONDERRY

August 29 (full play)

August 30 & 31: Act One -8.30am; Act Two - 4.30pm

Volunteers was first produced at the Abbey Theatre, Dublin, on 5th March 1975.

VOLUNTEERS

By Brian Friel

“In *Volunteers*, he (Friel) has found a form that allows his gifts a freer expression. Behind the writing there is an unrelenting despair at what man has made of man, but its expression moment to moment on the stage is by turns ironic, vicious, farcical, pathetic.”

SEAMUS HEANEY, 'DIGGING DEEPER: BRIAN FRIEL'S VOLUNTEERS',
(PREOCCUPATIONS).

THE year 1975 was hugely significant in Irish literary culture, being the year of the premiere of Friel's *Volunteers* and the publication of Seamus Heaney's collection, *North*. An element in the genesis of both works was the discovery of bog bodies in Jutland (and P. V. Glob's book on them), preserved bodies more than two thousand years old, and an increasing awareness, through archeological digs (particularly Wood Quay), of the importance of the history beneath our feet. Co-produced by Derry's Playhouse and performed by Kabosh Theatre, *Volunteers* will be presented in the Keep of Ebrington Square, a location redolent with martial history having been a former British Army barracks. The Keep is a less familiar part of the Square, being just beyond its outer walls, which will loom above the seated audience, whilst another perimeter wall will be at their back, with the river Foyle on the other side. This small enclosure will give the audience the feel of dipping below ground, as if they are actually seated within an archaeological dig.

The Foyle has its own archeological history; in 1896 a hoard of gold artefacts from the Iron Age, the Brougher Hoard, were found near the lough. And last year an archeological dig, led by a team of experts from Queen's University Belfast's Centre for Community Archaeology (CCA), was begun at a grass bank at the foot of the walls, thought to be the site of a 17th-century defensive ditch.

The 'volunteers' of the play's title are political prisoners on daily parole who are tasked with excavating an archeological site, where the possible presence of Viking remains is halting the development of a luxury hotel project. By co-operating with the authorities, the volunteers are conscious that they will probably face violence, even death, from their fellow inmates. They are caught in a place where they are ostracised not just by those inmates but by society at large.

When the play was premiered in Dublin, the response

from the Irish critics was almost uniformly negative. As with Friel's previous play, *The Freedom of the City* (1973), *Volunteers* engaged with contemporary events, particularly with regard to the Troubles in Northern Ireland. It asked difficult questions about Irish society and its clear-sightedness (or lack of it) in relation to the role that history played in the shaping of that society. Such was the negative response to *Volunteers* that Seamus Heaney was moved to write a defence of the play in the *Times Literary Supplement*. Over the last 50 years there have only been two high profile productions of the play: in 1994 at the Lyric Theatre, Belfast, directed by Robin Midgley (an Englishman in Northern Ireland) and in 1998 at the Gate Pub Theatre in London, directed by Mick Gordon (a Northern Irishman in England). There has been no professional production in Ireland or the UK this century, until now.

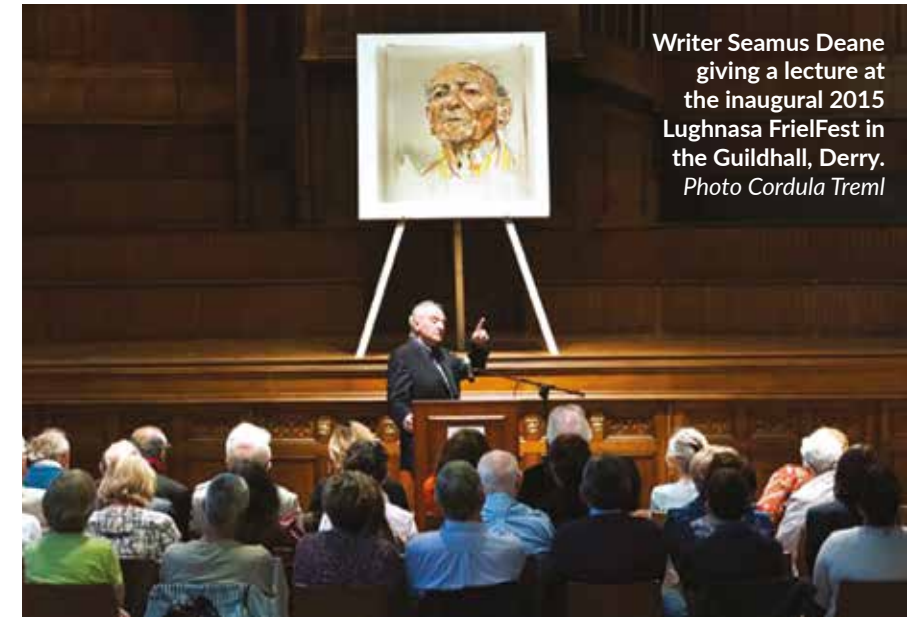
The play interacts with time on three levels: the past, through the Viking dig, the present, through the volunteers themselves and their work on the excavation, and the future through their possible fate. This interaction opens up possibilities for self-discovery. In a scene where Keeney, the main character, play-acts talking to a class of imaginary schoolchildren, he says '...the more we learn about our ancestors, children, the more we discover about ourselves - isn't it so? So that what we are all engaged in here is really a thrilling voyage in self-discovery....But the big question is: How many of us want to make *that* journey?' Keeney certainly does but it is doubtful if that is true of any of his fellow inmates. The play begs the question though, what can an Irish audience learn about their present through knowledge of the past?

The Viking skeleton, which they nick-name Leif, appears to have been a victim of violence, maybe even ritualised violence, echoing the bog bodies of Jutland and perhaps foretelling their own imminent fate. Their fascination with what happened to him results in them creating stories about his life and death. But whilst that desire to tell stories relates to an elemental human desire and need, Friel is much

more questioning of written histories - what was once thought true may well be wrong. The writing of history is linked with the exertion of power. It's a theme Friel returns to in other plays, such as *Translations* (1980), which focuses on language, and *Making History* (1988), which explores the writing of history as a creative activity. In many of his plays, Friel incorporates other texts and in so doing demonstrates that the writing of history is organic, ongoing, involving rewritings and new emphases. The nature of history and language is a theme that he returns to in future work.

The presence of Hamlet, both as character and play, are crucial in *Volunteers*, indeed Keeney asks a number of times in the play 'Was Hamlet really mad?' Both character use words as a form of protection and Keeney's play-acting echoes Hamlet's antic disposition. Words and actions both cover and uncover. Through the madcap speech of Keeney, the despair of the volunteers is masked.

Volunteers is in many ways a profound indictment of the ethics and moral code of a society, and this indictment refers not just to Ireland but is universal. Friel writes against the abuse of language and all that



Writer Seamus Deane giving a lecture at the inaugural 2015 Lughnasa FrielFest in the Guildhall, Derry. Photo Cordula Trembl

flows from that abuse. Every symbol in *Volunteers* is a piece in a puzzle: the jug that is excavated, the skeleton of Leif, the recurrent references to Hamlet, etc. The volunteers uncover the permanence of human cruelty and the distrust of the outsider and their fate is to be the victims themselves of that cruelty and distrust.

Arts Over Borders' Trojan Horse at the Derry Walls during the 2018 Lughnasa FrielFest to accompany readings of *The Iliad* by Homer on the Walls during the parades of August 12th 2018.



NORTH

By Seamus Heaney

50th ANNIVERSARY YEAR

Saturday August 30th 11am

PART 1

FIRST DERRY PRESBYTERIAN CHURCH, MAGAZINE ST., DERRY

Sunlight: Geraldine Ferry

The Seed Cutters: Conor O'Kane

Antaeus: Paul Kennan

Belderg: Bernadette Walsh

Funeral Rites: James Greer and Kathleen Gillespie

North: tbc

Viking Dublin: Trial Pieces: Charles Glen and Colm Clarke

The Digging Skeleton: tbc.

Bone Dreams: The Bridge Project, The Playhouse

Come to the Bower: tbc

Saturday August 30th 2pm

PART 1 continued (Tumulus installation)

GASYARD CENTRE, BOGSIDE, DERRY

Bog Queen: Michelle Lake

The Grauballe Man: tbc.

Punishment: Tina McPhillips

Strange Fruit: Fiona Burns Kirby

Kinship: Pauline Deazley, Chris McIvor and Rosaline Callaghan

Ocean's Love to Ireland: Mark Lawson

Aisling: Lois Tait

Act Of Union: tbc

The Betrothal of Cavehill: tbc

Hercules and Antaeus: Thomas Mahon

NORTH

By Seamus Heaney

50th ANNIVERSARY YEAR

Sunday August 31st 11am (arrive 10.30am)

Sunday August 31st 12pm (arrive 11.30am)

PART 2

THE COURT HOUSE, BISHOP STREET (INNER), DERRY~LONDONDERRY

The Unacknowledged Legislator's Dream: Joe O'Leary

Whatever You Say Say Nothing: tbc

Freedman: Anne McMaster

Sunday August 31st 2pm

PART 2 continued

LUMEN CHRISTI COLLEGE, BISHOP STREET (OUTER), DERRY.

THE SIXTH FORM HALL, ART ROOM OLD LIBRARY, SICK BAY.

Singing School: Ronan Parke

The Ministry of Fear: tbc

A Constable Calls: Frank Galligan

Orange Drums: Maura Johnston

Summer 1969: tbc

Fosterage: tbc

Exposure: Dennis Bradley

Concept & Origination: DoranBrowne

Casting and Production: Margaret Kelly

Directors: Seán Doran and Jonathan Burgess

Music Director: Maurice Kelly

Golden Anniversary £50 Day Ticket for two to Volunteers Act 1 (8.30am),
North (11am OR 2pm) and Volunteers Act 2.

North was first published on 9 June 1975 by Faber.

NORTH

By Seamus Heaney

PUBLISHED in June 1975, *North* was Seamus Heaney's fourth collection of poetry. By then the Heaney family was living in County Wicklow, having moved there from Belfast in August '72. The beginning of the Troubles had propelled Heaney into recognising the need to 'search for

images and symbols adequate to our predicament.' And with regard to *North*, he found a measure of those images and symbols through reading about the discovery of preserved bog bodies found in Jutland in Denmark, bodies over two thousand years old, who had been ritually killed and then placed in a bog.

Heaney had bought *The Bog People* by the archeologist P V Glob as a Christmas present for himself in 1969 and its narrative and images immediately gripped his imagination. In these sacrificial victims Heaney experienced an emotional connection with the violence in Northern Ireland. The killings in Jutland had happened within a community, the killers and their victims were known to each other, there was a ritualised aspect to the deaths, and this could also be said of aspects of the violence in Northern Ireland. Poems in Part 1 of *North*, such as *The Grauballe Man*, *Punishment*, *Strange Fruit* and *Bog Queen* offered a connection between the Stone Age and the contemporary and a reminder of the immutable nature of violence in human history.

On publication, *North* received praise internationally. Professor Helen Vendler considered it 'one of the few unforgettable single volumes published in English since the modernist era'. The American poet Robert Lowell claimed it represented 'a new kind of political poetry by the best Irish poet since W. B. Yeats'. The collection sold more than 6,000 copies in the first month alone. The only negative note came from his fellow-poets and critics in Northern Ireland.

As the discovery of the bog bodies in Jutland also greatly influenced Brian Friel and his writing of *Volunteers*, it felt appropriate to bring both works together across a weekend. Friel and Heaney were friends and both, five years after the publication of the two works, became board members of Field Day Theatre Company (based in Derry). In the programming for the weekend, we've

woven the two works together, whereby in a single day, between Acts 1 and 2 of *Volunteers*, audience members can also experience a reading of some of the poems in *North*.

The complete thirty poems, in chronological order, are read in four venues across the Saturday and Sunday; the choice of venues matches the tone and subject matter of the poems. The gentler poems of the first half of Part 1 are read in the light-filled interior of First Derry Presbyterian Church whilst the reading of the bog poems of the second half of Part 1 take place in the Gasyard Centre in the heart of the Bogside (the audience enters via a passageway into a dark tumulus. The opening three poems of Part 2 with their more overtly legal and political emphasis, are in the Derry Court House and to complete the journey through the collection, the final poems are read in Heaney's old grammar school, then St Columb's College, now Lumen Christi College.

It was always our intention that the collection's poems should be read by citizens of the 'North' and to that end a call-out to the community has taken place. Local people, and some from further afield, have stepped forward to volunteer. We've sought to identify readers who might through their personal or working life connect to an individual poem or who, in various instances, have witnessed the circumstances of a poem's content. This local dimension affirms the ethos behind all of Friel days across counties

Donegal, Derry and Tyrone.

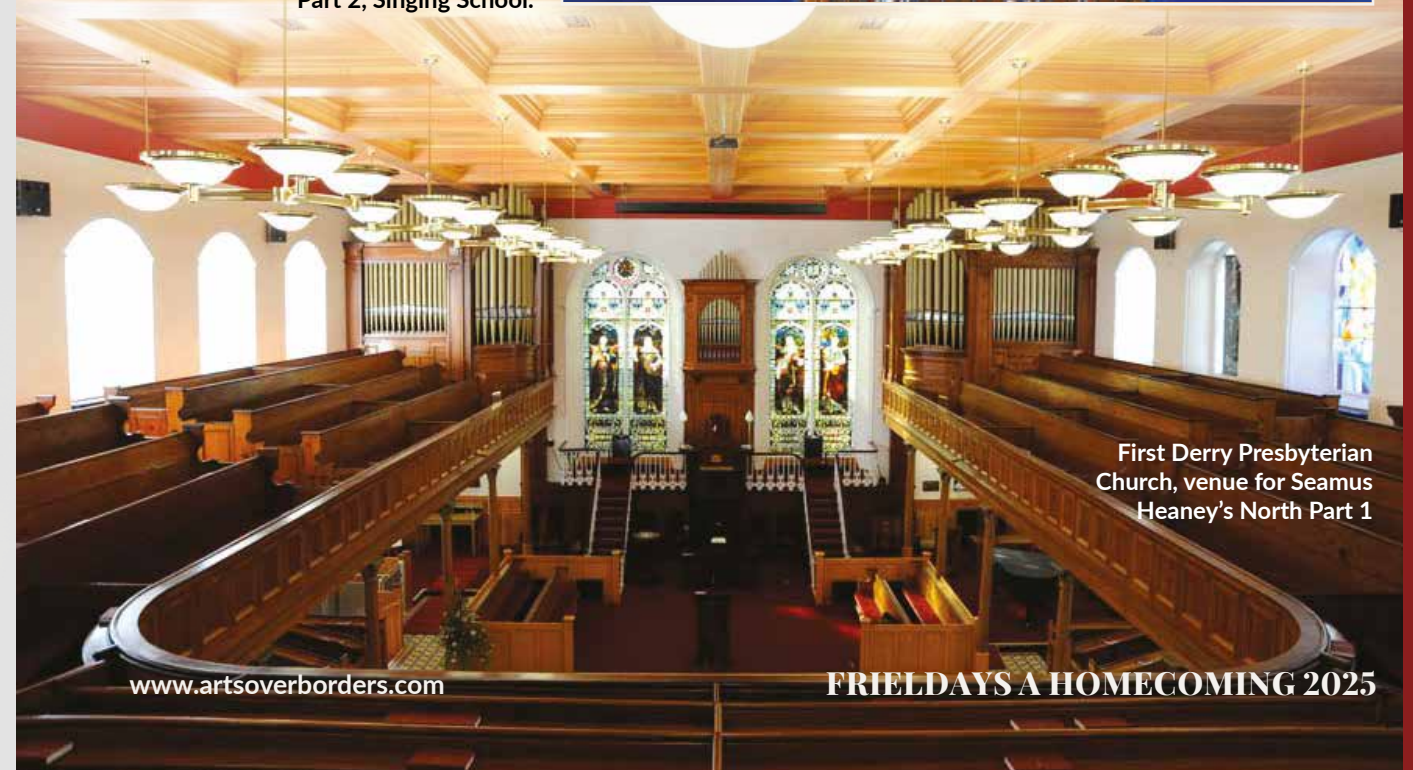
The readings will be interspersed with short snatches of live music with harp, wooden flute, bodhran, Lambeg drums and fiddle; the musicians though play between the poems, snatches of sound rather than complete melodies, soundboards or reliefs to the poem's words.

There is a rawness to the writing in *North*, revealing how deeply and profoundly Heaney was engaged with his themes. 'I am,' he wrote in *Exposure*, the concluding poem in *North*, 'neither internee nor informer.' But somehow, perhaps through the distancing perspective that the Jutland bog bodies gave him, he found a way of reconciling art and politics. Heaney's instinct is always towards the victim or sufferer - the 'dead relations' at funerals, those who didn't survive the Irish famine, dead Vikings in their ships, the preserved bodies in Irish and Danish bogs, and the casualties of Northern Ireland's enmities and feuds - as he sought 'symbols adequate to our predicament.'

Lumen Christi Library, venue for Seamus Heaney's *North* Part 2, Singing School.



First Derry Presbyterian Church, venue for Seamus Heaney's *North* Part 1



BIOGRAPHIES



Conor Barr (*The Home Place*)

Conor Barr is a versatile and highly-regarded Derry-based actor. He has had prominent roles in a wide range of productions in the North West including the band leader in *The Pride*, and Half-Hanged McNaughton in *The Wood of the Crows*. Particularly memorable was his appearance in Kabosh Productions' *Two Roads West* by Laurence McKeown which was performed in a black taxi! He is looking forward to being part of the *FrielDays* Festival.



Charlie Bonner (*Volunteers*)

Charlie has worked with most theatre companies across the island of Ireland for over 30 years. His appearances in the Abbey and Peacock include *Philadelphia Here I Come*, *Monkey*, *Portia Coughlan*, *Melonfarmer*, *Macbeth*, *Living Quarters*, *Observatory*, *The Shaughraun*, and *The Comedy of Errors*. Charlie's other recent work includes *Lovers* (Prime Cut / Lyric Theatre); *The Playboy Of The Western World* (Lyric Theatre / Gaiety Theatre in association with Dublin Theatre Festival); *Bread Not Profits* (Guna Nua); *Evening Train* (Rosa Productions in Everyman Theatre, Cork); *Rathmines Road* (Fishamble, The New Play Theatre Company in association with Abbey theatre); *The Enemy Within* (An Grianán); *The Jennifer Johnston Monologues* (Peacock Theatre); and the award winning film *Redemption Of A Rogue* (Pale Rebel Productions).



Laura Borland (*The Home Place*)

Laura Borland trained at Arts Educational Schools, London, and is now based in the North West of Ireland. She works across theatre, screen and voice as a performer, coach and director, and is also a co-agent at Thompson & Borland Talent Management. Laura is delighted to be returning to perform with *Arts Over Borders* as part of *FrielDays* this year, having previously performed in their production of *Freedom of the City*.



Kay Bridgeman (*Dancing at Lughnasa*)

Kay Bridgeman is an actor and writer from London. She is known for her work on *DI Ray* (ITV) and *My Friend Misty* (Sky Kids) and *Rocket Man* (BBC). Her theatre credits include *Shoot 2 Win* (The Cherry Lane Theatre, New York), *The Christ Of Coldharbour Lane* (Soho Theatre), *Ma Rainey's Black Bottom* (Royal Exchange), *Little Sweet Thing* (Hampstead Theatre), *Car Thieves* (The Birmingham Rep), *Sing Yer Heart Out For The Lads* (National Theatre), *Exclude Me* (Chelsea Theatre) and *King Lear* (Contact Theatre Manchester).



Liam Browne (*DoranBrowne/Arts Over Borders*)

For many years Liam Browne worked primarily in the field of literature; he is a former Literature Officer at the South Bank Centre in London, Literature Programmer of the Brighton Festival and Programme Director of the International Literature Festival Dublin. In *Arts Over Borders* with Seán Doran he co-curated the multi-arts festivals *Happy Days Enniskillen International Beckett Festival* (2012 onwards), *Comment C'est: Paris Beckett* (2016) and *Frielfest in Derry & Donegal* (2015, 2017-19). Under their arts consultancy, *DoranBrowne*, he co-curated with Seán, *Sgt. Pepper at 50 Heading for Home* (Liverpool, 2017), the first year of the new *Seamus Heaney HomePlace*, 12 months 12 books (2016/2017), *The Shape of Things to Come* in Folkestone (2019-22), and the 2022 Centenary Festival to celebrate T S Eliot's epic poem *The Waste Land* across 22 medieval churches in the City of London. *Arts Over Borders* was the creator and Lead Artistic Partner of *ULYSSES European Odyssey*, a three-year project (2022-2024) across 18 European cities.



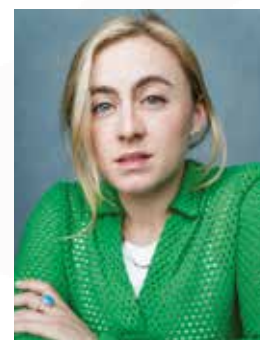
Jonathan Burgess (*Dancing at Lughnasa*)

Jonathan Burgess is an independent writer and theatre producer. Born in Londonderry, he started his career in the arts at The Playhouse in 1995 and has subsequently moved on to be engaged in over 600 productions over the last 30 years. Jonathan has written and produced Theatre-in-Education productions which have toured extensively across the British Isles and to the United States. He is the writer and director of *Walled City Passion* and been the Director of the annual Millennium Forum pantomime since 2006. Jonathan is also the Artistic Director of The Millennium Forum Youth Theatre since its inception in 2007, and is the Artistic Director of Blue Eagle Productions. Two of his plays have been published *The Exodus* (2011) and *Crows On The Wire* (2013).



Siobhán Callaghan (*Translations*)

Siobhán Callaghan is a Dublin-based actor, writer and theatre maker. She recently finished on the production of *The Valley of the Squinting Windows* where she played the role of Rebecca Kerr for the Gaiety Theatre. Screen credits include the role of Cadlin in *Vikings: Valhalla* for Netflix/MGM, Tar in *Dirty Talk*, Jill in *Faking It*, and Sarah in *Polaroid*. On stage, she appeared in *Home* (Abbey Theatre), *Short Stories & Long Tails* (Longford County Council), *Kissing the Witch* and *Travesty* (Corps Ensemble), *Moop and Stop/Over* (Dublin Fringe Festival). In 2022, Siobhán had her own short film, *Quicksand*, produced by Carbonated Comet and directed by Pollyanna McIntosh. Siobhán is presently working on a screen adaptation of Lorna Byrne's best-selling book *Angels in My Hair*.



Ruby Campbell (*Dancing at Lughnasa*)

Ruby Campbell trained at the Royal Central School of Speech and Drama. Her theatre work includes *The Half Moon* (Edinburgh Festival), *Translations* (Abbey/Lyric) *Into the Woods* (NI Opera), *And The Band Keeps Marching On* (Sky Arts/Barbican) *Splish Splash* (Oily Cart), *The Ferryman* (Sonia Friedman Productions), *Girls and Dolls* (Pint-sized Productions), *Babble*, *Lifeboat* (Replay) *Lady Windermere's Fan* (MAC/Bruiser). Film, TV and Audio includes *Counsel* (BBC), *Stumbling* (Doreen Productions), *The Dissenter* (Dumbworld Productions), *Mister Derek*, *The Circus* (BBC Radio 4) *On The Street Where We Live* (MAC), *Did You Hear the One About the Irishman...?* (Abbey Theatre).



Ruairi Conaghan (*The Home Place*)

Ruairi Conaghan has worked on Broadway and in the West End in productions such as *All That Fall* and Brian Friel's *Philadelphia, Here I Come!* Other London appearances include the National Theatre, the Royal Court, the Donmar, the Bush and the Southwark Playhouse in productions including *Trust* by Gary Mitchell, Owen McCafferty's *Scenes from the Big Picture*, *Truth and Reconciliation*, *Educating Rita*, *Peer Gynt* and Brian Friel's *Molly Sweeney*. He was The Player King to Benedict Cumberbatch's *Hamlet* at the Barbican London. Ruairi was part of the first production reopening the new Lyric Theatre Belfast playing Reverend Hale in *The Crucible* and has recently worked with David Grant in Jane Coyle's *After Melissa* and played David Trimble in Owen McCafferty's award-winning play *Agreement* at the Lyric Belfast, The Irish Arts Center New York and the Gate Theatre Dublin. His own One Person Play *Lies Where it Falls* received 5-Star reviews at the Edinburgh Festival, Then transferred to The Finborough Theatre London late last year where it was nominated for an Off West End Theatre Award (OFFIE) and has just finished a successful run at The Lyric Belfast. In TV and film he has been in *Downton Abbey*, *Silent Witness*, *Waking the Dead*, *The Suspicions of Mr Whicher*, *Murphy's Law*, *The Officer from France* and *The Catherine Tate Show*.



Lloyd Cooney (*Translations*)

Lloyd Cooney's recent stage credits include TKB'S *It's Always Your Bleeding Own*. Lloyd can currently be seen in cinemas in comedy feature *Fran the Man*, directed by Stephen Bradley for Forty Foot Pictures. He was recently seen on stage playing the role of Al in *The Rose Tattoo* at The Complex, Dublin. Screen credits include the role of Caolan Moore in critically acclaimed RTE/AMC series *Kin*, Bingo in feature film *Deadly Cuts*, Devo in RTE series *Charlie*, Elis in short film *The Execution*, and Mark in short film *The Shadowboxer*. At the Abbey Theatre he played the role of Lieutenant Langon in *The Plough & the Stars*, directed by Sean Holmes (which included a US Tour), Tommy Owens in *The Shadow of A Gunman*, Martin in Shaun Dunne's *The Waste Ground Party*, Fabian in *Twelve Night* and Joe in James Plunkett's *The Risen People*.



Lorcan Cranitch (*Translations*)

Lorcan most recently filmed the role of Peter alongside Alex Lawther & Laurie Kynaston in *Leonard & Hungry Paul* (BBC) concurrently with *Cooper & Fry*, directed by Ryan Tohill. Prior to that he filmed the role of Sergeant Reid alongside Lola Petticrew in the forthcoming TV adaptation of Louise Kennedy's *Trespasses*, directed by Dawn Shadforth for Wildgaze Films and Channel 4. He will next play the role of Michael James Flaherty alongside Siobhán McSweeney and Nicola Coughlan in *The Playboy of the Western World*, directed by Caitriona McLaughlin at the National Theatre, London. Other screen work includes Season 6 of *The Crown* as Sir John Stevens, and season 2 of Sharon Horgan's *Bad Sisters* on Apple; *Magpie Murders* by Anthony Horowitz alongside Lesley Manville for Britbox; the feature film *Lakelands* alongside Éanna Hardwicke; *Bloodlands* alongside James Nesbitt and Ian McElhinney, for the BBC and *The Dig*, directed by Andy Tohill and Ryan Tohill. Further stage credits include the role of Finn opposite Ella-Lily Hyland in *Grania* for the Abbey Theatre. Mark O'Rowe's new version of Ibsen's *Ghosts* for Landmark Productions and the Abbey Theatre. Other productions at the Abbey Theatre include *On Raftery's Hill* by Marina Carr; *The House, the Wake and The Cherry Orchard* by Tom Murphy; and the original production of Frank McGuinness's *Observe the sons of Ulster Marching towards the Somme*.



Gary Crossan (*On Behalf of The Playhouse*) (Volunteers)

The Playhouse is a vibrant theatre and arts organisation in Northern Ireland. We're a national asset: an award-winning producing theatre, an empowering centre for learning and a global leader in arts and peaceful change. We matter locally, regionally and to the international communities we connect with. We're a space to make meaning and a place that's here for good. We believe in inclusion, inspiring creativity and opening up the imaginative world of theatre, dance, art and music for everyone to enjoy. We have three strategic areas of endeavour: Producing Art, Empowering People and Making Peaceful Change. The Playhouse is core funded by the Arts Council for Northern Ireland, Derry City and Strabane District Council, and Community Relations Council and is supported by a range of Trusts and Foundations as well as business partners, sponsors, philanthropists and members.



Martin Coyle (Volunteers)

Martin is a Derry-based musician and composer whose inspiration and passion lies in traditional roots music and international collaboration. He is an experienced project director and ensemble leader/member in live and studio settings. More recently Martin has delved into the world of Sound Design and Musical Direction for theatre and spectacle scoring and performing with Compagnie XY (FR), Sole Purpose Productions and Fahy Productions.



Niall Cusack (*Dancing at Lughnasa*)

Niall Cusack's screen roles have included *The Frankenstein Chronicles*, *Derry Girls*, *Doineann*, *Vikings* and *37 Days*. Recently he was in the Irish language TV series *Crá* and the film *Kneecap*.



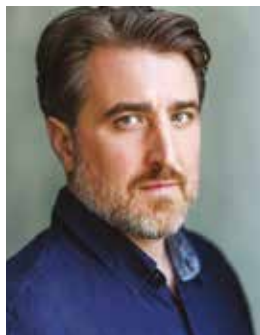
John D'Arcy (*Dancing at Lughnasa*)

John works in composition, live performance and technology. His recent projects involve voice-based intermedia artwork, and site-specific storytelling and song-making. His work has been broadcast on BBC Radio Ulster and Resonance FM, and featured at NI Science Festival, The Science Museum, London; Belfast Festival at Queen's; Cathedral Quarter Arts Festival; Household Belfast; and Happy International Samuel Beckett Festival, Enniskillen. John currently lectures in digital media at Queen's University Belfast on BA and MA courses in Media & Broadcast Production (including Sound Recording & Production, Radio & Podcast Production, Interactive Media), MRes Supervision and PhD Supervision. John is a member of the Belfast Regional Music Board, and was a member of the steering group for Belfast's successful bid for UNESCO City of Music.



Andy Doherty (*Volunteers*)

Andy Doherty is a Doire man who trained in the Lyric Drama Studio and is now based in Belfast, currently working on Terry George's *The Tunnel* (The Lyric). Most recent theatre credits include *Translations* (Abbey Theatre), *Nancy Boy Shenanigans* (Playhouse), *Walled City Passion* and *The White Handkerchief* (The Guildhall). Film & TV Credits, recently just wrapped *Titanic Sinks Tonight* (BBC), *Chasing Millions*, *Obituary* (Netflix), *Harry Wild* (Acorn).



Seán Donegan (*The Home Place*)

Seán Donegan made his acting debut at the Derry Playhouse, playing Romeo in a 1998 youth-theatre production of *Romeo and Juliet*. Recent projects include understudying James Corden in The Old Vic production of *The Constituent* and Father Jack and Michael in London's National Theatre production of *Dancing at Lughnasa*. Other theatre includes Brian in *The Enemy Within* at An Grianan, Letterkenny, directed by Caitriona McLaughlin; Bottom in *A Midsummer Night's Dream* (Shakespeare, Connecticut USA); 'The Father' in Colin Bateman's new black comedy about mental health *Nutcase*, (Derry Playhouse). For An Grianán Theatre he has directed: *The Good Doctor*, *The Freedom of the City*, *On the Camel's Hump* and *Fiesta*.



Photo - Bobbie Hanvey.

Seán Doran (*DoranBrowne/Arts Over Borders*)

Seán Doran was born in Derry. He began artistic life as an Irish traditional musician, winning the Ulster Championship at 14, and went on to study classical music in England, subsequently performing and conducting in his own music-theatre company in London with Simon Rattle as its Patron. After dabbling in reviewing for the UK national papers and co-writing the first Rough Guide to Ireland, he found his niche as a festival producer and was appointed Artistic Director/CEO of the UK Year of Literature 1995 in Wales, Artistic Director of the Belfast Festival (delivering Irish debuts by Philip Glass, Trisha Brown, Robert Wilson, Bill Viola, Merce Cunningham, the Wooster Group) and AD/CEO of the Perth Festival Australia 2000-2003. In 2003, he was appointed the first Irishman to lead a British national arts company, English National Opera. As ENO's Artistic Director & CEO he took the company to Glastonbury 2004 with Wagner's *Valkyrie* on the Pyramid Stage, commissioned Anthony Minghella's first opera (*Madam Butterfly*) and brought together Philip Glass and Phelim McDermott resulting in their production of *Satyagraha*. In 2012, he founded an annual Beckett Festival in Enniskillen and in 2015 the Lughnasa FrielFest in Donegal. In 2017, with his long-time artistic colleague Liam Browne, he programmed the inaugural year of the Seamus Heaney HomePlace and the 50th Anniversary of the Beatles' Sgt. Pepper album in Liverpool. During Covid, he directed actor Ben Whishaw in a special art and music film (*Strange Concord: Modern Nature*) at Derek Jarman's Prospect Cottage, Kent.



Clare Dunne (*Faith Healer*)

Clare is perhaps best known as the star and writer of *Herself*, (Element/Amazon), (directed by Phyllida Lloyd), which premiered at Sundance Film Festival and went on to win numerous awards both for her writing and performance, and the leading role of Amanda in the award-winning TV drama *KIN* (Bron/AMC+), for which she won the IFTA for Best Lead Actress. She started her career mainly in theatre, writing her own show upon leaving Drama School called *Living With Missy*. Her Theatre career spans from Druid Theatre, the Abbey, and The Gate to world wide tours in America and National Theatre London and the Donmar where she was part of a revolutionary female Shakespeare company led by Phyllida Lloyd that transferred to New York several times. She was nominated for a Best Performer Award at the Dublin Fringe Festival 2015 in *Grounded* and for Best Supporting Actress in Irish Theatre Awards for her role as a woman going deaf in *Tribes* at the Gate Theatre. As a theatre maker she has had great support from thisispopbaby creating a show called *Sure Look It Fuck It*. Clare is currently writing more screen and stage pieces recently completed screen projects will release over the next year.



Nick Dunning (*Translations*)

Nick Dunning is well known to Irish and UK theatre audiences, having appeared in leading roles in multiple productions for the Abbey, Gate, Rough Magic and in theatres across Ireland. His work in Ireland is matched by his appearances with companies across the UK like the Royal Court, Royal Shakespeare Company and various productions in London's West End. On screen Nick most recently appeared in *Wreck* (BBC), *Barber* with Aiden Gillen (Fubar Films) and *The Hardacres* (C5) and he will soon appear in *Mayfair Witches* (AMC+) and in *Blue Lights* (BBC). His film and TV credits also include *Harry Wild* (Acorn), *Dagleish* (Acorn), *Miss Scarlet and the Duke* (A&E Studios/PBS). Theatre credits include: *Lovesong* (Gate Theatre), *Audrey, or Sorrow* (Abbey), *To The Lighthouse* (Everyman), *Drama At Inish* (Abbey Theatre), *Hamlet* (St. Ann's Warehouse, The Gate Theatre), *The Great Gatsby* (The Gate Theatre), *Let the Right One In* (The Abbey Theatre), *Tribes* (The Gate Theatre), *Don Carlos* (Rough Magic Theatre, Irish Times Theatre Award for Best Actor), *Betrayal* (The Gate Theatre, Irish Times Theatre Award for Best Supporting Actor), *The Home Place* (The Gate Theatre) & *The Taming of the Shrew* (RSC).



Síofra Ní Éilí (*Translations*)

Síofra Ní Éilí graduated from the Lir Academy in 2024. Her most recent theatre work was in *The Sugar Wife* (Abbey Theatre). At the Lir she performed in *Iphigenia in Aulis*, *Love's Labours Lost*, *Within These Walls* and *The Visit*. Film and television include *The Woman in Cabin 10*, *Shadows of My Father*, *Lossed*, and *Seán of the Dead*.



Liz Fitzgibbon (*Translations*)

Liz Fitzgibbon won the award for Best Supporting Actress at The Irish Times Theatre Awards 2019 for her performance in The Abbey & Complex co-production *Dublin Will Show You How* by Tracy Martin. Recent theatre credits include *Emma* at The Abbey Theatre playing the role of Mrs Weston, *From Out the Land* for Clonmel Junction Arts Festival, *Colic* at Dublin Theatre Festival, *Guests of the Nation* for Corcadorca and *The Border Game* at The Lyric Theatre Belfast. She has also appeared as Lady Macbeth in an Irish language version of *Macbeth* for Fíabín Theatre Company and performed her one-woman show *Kicking All the Boxes* at The Vaults Festival in London. Liz starred on television playing the role of Nicola alongside Domhnall Gleeson and Brian Gleeson in the black comedy *Frank of Ireland* for Channel 4 and Merman. Other screen credits include *Normal People* (BBC/Hulu), *Herself*, directed by Phyllida Lloyd, *The South Westerlies* (Deadpan Pictures), and the roles of Tina in *Trivia* and Emma in *Fair City* (both RTE).



Christopher Grant (*Volunteers*)

Christopher is an Irish Times Theatre Nominated Actor, first winner of 'Young Creative of the Year', NI and graduate of Queen's University, Belfast. Previous Credits with Kabosh include: *Callings*, *A Queer Ceili at the Marty Forsythe*, *Silent Trade*, and *Belfast Bred*. Other theatre credits include: *Granny Jackson's Dead*, *The Wolf Trials*, *Worst Office in the World*, *Play it by Ear*, *Incognito*, *Operation Elsewhere*, and *TIME* (Big Telly); *Between Galaxies*, *Hollow*, *Wild Ones*, *THAW*, *Yes Sir*, *I can Boogie*, *Closer*, and *The Untold Truth of Captain Hook* (Replay Theatre Company); *Observe the Sons of Ulster marching towards the Somme* (Waterside Theatre and Amharclann Ghaoth Dobhair); and *A Streetcar Named Desire*, and *Grimes and McKees Sunday Service*, (Lyric Theatre, Belfast). Film credits include *The Party* (BAFTA nominated), Irish language film *AONTAS* (Púca Pictures), *Kneecap*, *Sparrow* (BFI), TV Credits include: *Krypton* (Syfy), and *My Mother and Other Strangers* (BBC).



Michael Harding (*Translations*)

Michael Harding is an acclaimed Irish author, playwright and memoirist; recipient of a Stewart Parker Award for Theatre, a Hennessy Award for fiction, and winner of the Bord Gáis Book of the Year Award in 2013. He has been a columnist with the Irish Times for many years, and regularly performs on stage and screen.



Fiona Harkin (*Arts Over Borders*)

Fiona is Stage and Company Manager for *Dancing at Lughnasa* and *Translations*. Over the past 15 years, Fiona has worked extensively throughout Ireland and the UK where she has collaborated with an array of accomplished theatre professionals. Her notable credits include Colin Bateman's *Bag for Life* and the cross-border tour of *Observe the Sons of Ulster Marching Towards the Somme*, a joint project between Waterside Theatre and Amharclann Gweedore. More recently, Fiona was one of the stage managers for the YES festival in Derry~Donegal, the finale of ULYSSES European Odyssey.



Tomás Harkin (*The Home Place*)

Tomás Harkin traces his passion for performance to St Patrick's Grammar School, Downpatrick, where his A Level studies in Performing Arts sparked a lasting love for the stage. From donning straw as the Scarecrow in *The Wizard of Oz* to playing Gomez in *The Addams Family* at Lagan Valley Arts Centre, acting and involvement in the arts continues to play a vital role in his artistic fulfilment. A dedicated admirer of Brian Friel's work, explored throughout his English and Drama degree at Queen's University Belfast, Tomás is proud to represent County Down in *The Home Place*, celebrating Friel's enduring legacy and its deep connection to Irish identity and cultural heritage.



Michael Johnston (*Volunteers*)

Michael Johnston is a Northern Irish actor and facilitator. A Drama graduate from the University of Ulster, he trained at Actor's Studio (London) and toured extensively across Ireland and the UK with Lyric Theatre, Bruiser Theatre Company, Creation Theatre (Oxford), Big Telly Theatre Company, Blue Eagle Productions, and Greenshoot. He works regularly with Replay Theatre Company (recently in *Thaw and Tribe*) and creates work for neurodiverse audiences. He travelled to Norway and Malta to teach theatre makers about neurodiverse audiences. An excellent devisee, Michael collaborates on new writing for stage, screen, and street, performing regularly for In Your Space Circus (IYSC). He has street theatre shows, teaches circus skills with IYSC, and coordinates IYSC's "CircAbility" programme teaching circus to young people with Autism. His TV credits include *Trespases*, *The Dublin Murders*, *The Fall*, *Vikings*, *Game of Thrones*, and *High Rise*.



Gerard Jordan (*Volunteers*)

Based in Derry, Belfast-born Gerard has worked in theatre, film and television for many years. His theatre credits include *The Box*, *Shankill Stories*, *The West Awakes* and *Those you pass on the street* (Kabosh); *The Sweetie Bottle* and *Fishers of Men* (Brassneck); *Don Carlos* and *The Bonfire* (Rough Magic); *Shadow of Gunman*, *Mistletoe and Crime*, *Three Sisters* and *Mixed Marriage* (Lyric Theatre). His film and television credits include *Blue Lights*, *St Mungos*, *Five Minutes of Heaven* and *The Fall* (BBC); *Derry Girls* (Ch 4); *The Glenarma Tapes* (Village Pictures); *Brassic* (Calamity Films); *My Left Nut* (Rollem Productions); *A Bump along the Way* (Bump Films) and *Rough* (Gallagher Films).



Margaret Kelly (*Arts Over Borders*)

Margaret Kelly is a freelance project manager based in Derry. With a strong background in the arts and cultural sector, in 2013 she helped establish Allegri, a dynamic arts organisation, with over 150 members from Derry, Strabane and the wider North West area, and remains part of the core management team. The organisation offers high-quality learning and performance opportunities for a ladies' choir, youth and junior choirs, a symphony orchestra (Orchestra NorthWest) and they founded the annual Every Voice Festival in 2018. Margaret worked with Arts Over Borders in 2024 as Project Manager for Dance In!, SIRENSCIRCUS and RoUTE 18 on the YES Festival, ULYSSES European Odyssey. In addition to her freelance work, Margaret is the Programme Director for Live Music Now in Northern Ireland, where she leads inclusive live music initiatives that bring professional musicians to schools, care homes, hospitals, and communities across the region, focusing on audiences whose access to live performance is restricted due to disability, illness, social isolation and economic disadvantage.



Darren Kuppan (*Dancing at Lughnasa*)

Darren Kuppan's extensive stage credits include the epic *Mahabharata* for Shaw Theatre, Canadian Stage/Perth Festival/Lincoln Centre NY/The Barbican, *Let the Right One In* for Royal Exchange Theatre Manchester, *Pride and Prejudice*, *The Jungle Book* and *Merry Wives of Windsor* for Grosvenor Park Open Air Theatre/Storyhouse Live, *Under Three Moons* (UK Tour) for Box of Tricks Theatre, *Around the World in 80 Days*, *Hamlet*, *A Christmas Carol*, *Europe and Road* for Leeds Playhouse, *Guards at the Taj* for The Bush Theatre, and *The Tempest* and *Cymbeline* for Shakespeare's Globe. His onscreen credits include *Dodger* for NBC Universal/BBC, *Home From Home* and *Spooks* for BBC, *Coronation Street* and *Britannia High* for ITV. Darren frequently collaborates on radio drama productions, his credits include *Janey Takes Off*, *Love Across the Ages*, *Beta Female*, *Bantams*, *Stone*, *Karin and Andrew*, *Fault Lines*, *Quake* and *The Show What you Wrote*, all for BBC Radio 4.



Sanna Martin (*The Home Place*)

Sanna Martin has taken part in plays and musicals such as *The Good Doctor*, *Jesus Christ Superstar* and *Guys and Dolls* that have been run by her school and local communities. This July, she was a part of the chorus line of *Sweeney Todd in Concert* which was directed by West End director Séimí Campbell and accompanied by the National Symphony Orchestra Ireland.



Patrick McBrearty (*Volunteers*)

Patrick McBrearty is an actor from Donegal. He has gone on to star in many theatre productions working with incredible companies and exceptional artists; The Lyric Theatre, Tinderbox, Kabosh, Terra Nova, An Grianan, and Cahoots to name a few. Recent theatre credits include: *Three Pay Days* (Kabosh), *Richard III*, *A Midsummer Nights Dream*, *Border Game* (Lyric Theatre). He has also appeared in several Film, TV and radio productions for the BBC, Netflix, AppleTV and HBO. He will be appearing in the new series of *Blue Lights* (BBC) and *A Knight of the Seven Kingdoms* (HBO) this year.



Frankie McCafferty (*Volunteers*)

Frankie McCafferty has been an actor, writer and director in theatre, film, television and radio for more than thirty years. Frankie is currently touring his one-man show *Lisdoon Nirvana*, (An Grianan Productions) throughout Ireland, with upcoming performances in Galway, Belfast and Limerick. His favourite theatre roles have been in *The Lonesome West*, *The Weir*, *Conversations on a Homecoming*, *Sharon's Grave* and *Wild Harvest* (Gaiety Theatre Dublin); *The Plough and the Stars* (Abbey); *Observe the Sons of Ulster Marching Towards the Somme* (Irish Theatre Best Supporting Actor Award), and *Molly Sweeney* (Lyric, Belfast); *Second City Trilogy* (Cork Opera House); *Endgame* (Prime Cut); *Trad* (Galway Arts Festival, Edinburgh Fringe Award) and *At the Black Pig's Dyke* (Druid). Frankie's recent film and television roles include *Blue Lights*, *Derry Girls*, *Vikings*, *Say Nothing* and *Philomena*. His previous roles include *Ballykissangel*, *In the Name of the Father*, *Twenty Twelve* and *Angela's Ashes*.



Aisling McCorkell (*The Home Place*)

Aisling McCorkell is an alumna of the Ulster Youth Choir, who has honed her vocal skills in an environment that champions excellence in choral music. She has also been a dynamic part of the musical theatre scene for many years, showcasing her versatility in numerous productions. Aisling has previously performed in annual Halloween pantomimes with The Arts Academy and portrayed the character Katie in the original musical *Keep Er Lit* by David Oliver, bringing depth and authenticity to this original role. She played the Strawberry Seller in *Oliver!* with the Londonderry Musical Society and most recently double-rolled as the mersister Alanna and the villainous Jetsam in *The Little Mermaid: The Musical* with Encore Performing Arts Academy, demonstrating her ability to tackle contrasting characters with flair. Her television credits include *Game of Thrones* and *Derry Girls*.



Patrick McMahon (*The Home Place*)

Patrick McMahon is a final year drama student at Queen's University, Belfast and is thrilled to be taking part in *The Home Place*. When not studying, he is heavily involved in amateur theatre with a mixture of both plays and musicals, including many roles with the Queen's University student dramatic society, Players and the QU Musical Theatre Society. Patrick most recently took part in The Grand Opera House's youth production of *Grease*. Patrick has appeared regularly on the stage of the Brian Friel Theatre at Queen's so it seems appropriate now to perform in one of Friel's own plays.



Paula McFetridge (*Volunteers*)

Paula has been Artistic Director of Kabosh since 2006. Kabosh is a Belfast-based theatre company committed to challenging the idea of what theatre is, who it is for and where it is staged. She commissions, dramaturgs and directs the company's programme of socially engaged theatre. Recent productions include *Julie* by Charlotte McCurry; *Reunion* by Julie Dutkiewicz; *Callings* by Dominic Montague; *Three Pay Days* by Alice Malseed; *The Shedding of Skin* by Vittoria Cafolla; *Silent Trade* by Rosemary Jenkinson and *Green & Blue* by Laurence McKeown. Paula is a fellow of Salzburg Global Seminar Session 532 'Peacebuilding Through the Arts', was made Belfast Ambassador in recognition of utilising the arts to tackle difficult issues and won the Northern Ireland Tourism Board 'Hero' award for her work in cultural tourism.



Conall Morrison (*Translations*)

Conall Morrison is a director and playwright. As well as directing thirty plays for the Abbey Theatre - including the premieres of plays by Tom Murphy, Frank McGuinness, Edna O'Brien, Marina Carr - he has directed shows for Landmark, Fishamble, Once Off, Blue Raincoats, the Lyric Theatre, Gaiety Theatre, Royal Shakespeare Co., English National Opera, The Globe Theatre, RNT., Irish National Opera, Cameron Mackintosh. Some recent productions include: *Quake*, (DTF) and *Afterwards*, (Peacock Theatre) both by Janet Moran; *A Handful of Stars* by Billy Roche (Four Rivers/Pavilion Theatre). His production of *The United States vs Ulysses* by Colin Murphy - one of six plays by Colin he has directed - recently completed a run at New York's Irish Arts Centre. As well as several original plays, his many adaptations include *Tarry Flynn*, *The Travels of Jonathan Swift*, *Woyzeck in Winter*, *Ghosts*, *The Bacchae*, *Antigone*. Friel productions include: *Translations*, *The Freedom of the City*, *Living Quarters*, *Dancing at Lughnasa*. For Arts Over Borders he has previously directed Beckett's *The Old Tune* and *Echoes' Bones*, and *The Iliad* performed in five different venues within the Derry walls.



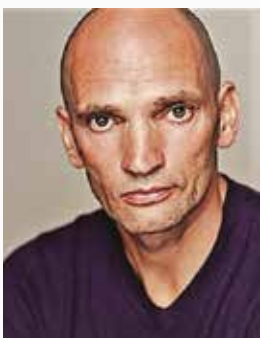
Rory Nolan (*Dancing at Lughnasa*)

Rory is a member of the Druid ensemble and was last seen on stage in Druid's national touring production of O'Casey's *Three Short Comedies*. Recent stage productions with Druid include: A national tour of *Shadow Of A Gunman*, *Endgame* (Galway International Arts Festival '24) which will have its revival at The Irish Arts Centre in NYC this coming Autumn. Previous productions with Druid include: *Druid Shakespeare*, *Druid Murphy & Druid O'Casey*, *Richard III & Waiting For Godot* (Lincoln Centre, NYC) for which he received the Irish Times award for Best Supporting Actor in 2017. Rory's recent screen roles include: Bobby in *Whitetail* (Keeper Pictures), Ernest in *Silver And The Book of Dreams* (Amazon Studios). Previous screen credits include: Brendan in *Conversations With Friends* (Element Pictures), *1,000 Times Goodnight* with Juliette Binoche (Paradox); Charlie McCreevy in *CHARLIE* (Touchpaper Films & RTÉ), and Max Clayton in *Fair City* (RTÉ). Previous Theatre includes: *The Drunkard* and *Improbably Frequency* with Rough Magic Theatre Co. Productions with The Gate Theatre include: *PIAF*, *Jaques Brel is Alive and Well* and *Living in Paris*. For The Abbey theatre productions include: *An Octoroon* (winning the Irish Times Best Supporting Actor Award in 2023), *The Playboy of The Western World* and *Macbeth*. Rory created the stage role of Ross O'Carroll Kelly performing in all three plays adapted by Paul Howard from his books: *The Last Days of The Celtic Tiger*, *Between Foxrock And A Hard Place*, *Breaking Dad* and the one man show, *Postcards From The Ledge* all with Landmark Productions at both The Olympia and The Gaiety.



Cillian Ó Gairbhí (*Translations*)

Cillian Ó Gairbhí is a fluent Irish speaker and has appeared in four Cine4 films; *Tarrac*, *Róise & Fran* (Winner - Best Ensemble, Dublin Film Critics Circle), *Foscadh* (for which Cillian was nominated for Best Supporting Actor at the 2022 Irish Film and Television Academy Awards); and *Arracht*. Cillian's TV credits include the role of Walter Chrysler in *The Titans that Built America* for the History Channel; Desmond Roth in *Dead Still*; Badger in *Darklands*; and his role as Barry Flood in *Blood*, a role for which he was nominated for best supporting actor at the 2020 IFTA awards. Cillian has a long history in Irish theatre with some of his recent roles including Joseph and Patrick in *The Road to Joe*, the role of Pato in *The Beauty Queen of Leenane*; Mr Smith in *The Steward of Christendom* at the Gate Theatre; Christy in *The Lieutenant of Inishmore* at the Gaiety Theatre alongside Paul Mescal; and the role of Michael Collins in *The Big Fellow*.



Patrick O'Kane (*Volunteers*)

Patrick has worked extensively in theatre, television and film for many years. He has made frequent appearances at the Lyric Theatre, Belfast and for Prime Cut Productions; The Abbey Theatre, Dublin; The National Theatre, West End, Royal Shakespeare Company, Royal Court Theatre, The Royal Exchange Theatre, Manchester and The Citizens Theatre, Glasgow. Patrick's recent television and film work includes *The Day Of The Jackal* (Sky TV); the forthcoming series *Steal* (Amazon Prime) and the soon-to-be released films, *No Ordinary Heist* and *Florid*. Later this year, he will appear at the Lyric in the premiere of John Morton's apocalyptic *Denouement*. Patrick is a NESTA Fellow and his book *Actors' Voices* is published by Oberon Books.



Lily O'Regan (*Dancing at Lughnasa*)

Lily's work on stage includes *Where Eagles Fly* (GFD Promotions), the musicals *Merrily We Roll Along* and *A Christmas Carol* (both Laine Theatre Arts), the pantomime *Aladdin* (Millennium Forum, Derry). Films include *You Can Tutu* and *Housejackers* (NI Screen with Poli Productions).



Evlyne Oyedokun (*Dancing at Lughnasa*)

Evelyn Oyedokun was born and raised in London. She graduated from RADA in 2016. Her Film and TV credits include the feature film *RIPD2* (Netflix), *Kirkmoore* (BBC3) and *Kisses and Bumflicks* (Sky pilot 2020). Theatre includes *Rosencrantz and Guildenstern are dead* (The Old Vic), *The Cherry Orchard* (Nottingham Playhouse), *Julius Caesar* (RSC), *A Midsummer Night's Dream* (Tobacco Factory), *An Inspector Calls* (UK world tour), *Cinderella* (Northern stage) *Autistic as fuck* (Barbican). Radio credits include *Fire in the Bookshop* (BBC Radio 4), *The Fight of the Century* (BBC Radio 5) and *The Garden Centre* (BBC Radio 4, Wales).



Andrew Porter (*Dancing at Lughnasa*)

Andrew Porter is a Northern Irish actor from Portrush, soon to be seen as Seamus McGeown in *Trespases*, a major new four-part drama for Channel 4, adapted from Louise Kennedy's acclaimed novel. He also appears in the upcoming feature film *Animol*, Ashley Walters' Directorial debut, produced by Film4, Sky, and the BFI. Andrew's screen credits include Nicky Watson in *Scott and Sid*, Damian in Chris Baugh's *Bad Day for the Cut*, and appearances in *A Patch of Fog*, *Noirland*, *H3*, and *Stumpy's Brae* (BBC). His television work also includes roles in *Blue Lights* (BBC), *In Cold Blood* (BBC NI), *Colmcille - An Naomh Dana* as Colmcille (TG4), A seasoned stage actor, Andrew has been a regular cast member in The Walled City Passion in Derry, most recently portraying the Sergeant of the IST in the 2025 Holy Week production. His theatre credits include Edward in *Someone Who'll Watch Over Me*, Jake in *Stones in his Pockets*, *Volpone* (Royal Exchange Manchester), and *One Flew Over The Cuckoo's Nest* (Rawlife). This is the second time Andrew will portray Michael in *Dancing at Lughnasa* having performed this a few years ago with Roger Haines Directing at the Capitol Theatre in Manchester.



Dylan Quinn (*Dancing at Lughnasa*)

Dylan has been Artistic Director of Dylan Quinn Dance Theatre since 2010 and a dance artist for over 27 years. He has worked nationally and internationally as a Choreography, Dancer and Movement Director. Dylan has an academic background in Peace and Conflict Studies and a significant focus of his work relates to the social, cultural and political context of his environment. Dylan was an Abbey Theatre Commemoration Artist and Irish Time Theatre Award Nominee. In 2024 the highly acclaimed theatre production *Agreement* that Dylan was Movement Director in, toured to New York Irish and he produced and presented a major series of works straddling the Fermanagh Cavan Border entitled "*Anything to Declare*". In 2025 Dylan presented a new engagement work *Dance Corner* commissioned by Luail, Ireland's National Dance Company touring across all 9 counties of Ulster through out the summer and will also will be presenting his solo performance *My Grandfather's House* as part of Belfast International Arts Festival.



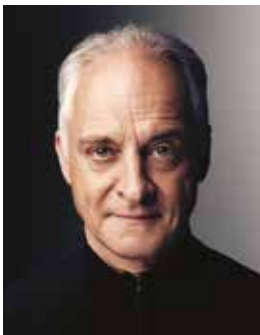
Conor Sánchez (*The Home Place*)

Conor Sánchez has managed to combine his Drama degree at Queen's University with a rapidly developing acting career in both theatre and television. He was a memorable Anderson in the Waterside Theatre recent production of *Observe the Sons of Ulster Marching Towards the Somme*. Recent television credits include *Hope Street*, *Ellis*, *Mixtape*, *Murder Most Puzzling* and *Faithless*.



Shannon Shiels (*The Home Place*)

Shannon Shiels is a multi-instrumentalist Irish folk musician and singer from Derry. She has played Irish music professionally across Ontario Canada from the years of 2017-2019 and was featured in *The Irish Real Life Festival* in 2018. She plays guitar, tin whistle and bodhran. An independent learner who has a keen fascination with Irish history and folklore, her love for Thomas Moore began when she was looking for songs to learn on the guitar and discovered a long-lost reel-to-reel tape with music from *O'Donoghue's Opera*, a musical play filmed in 1965 but forgotten until it was re-released in 1998 at the Dublin Film Festival. Featuring the Irish band The Dubliners it was based on *The Night Before Larry Was Stretched*, an execution ballad which has been accredited to Thomas Moore. This led her to discover more of Moore's works some of which she learned to play and others which she knew from her childhood and didn't know they were by Moore!



Malcolm Sinclair (*Faith Healer*)

Malcolm Sinclair had been an actor for almost fifty years. Most recent theatre work includes *Withnail and I* at Birmingham Rep, *Dear Octopus* at the National Theatre and *As You Like It* at the RSC. Films include *Casino Royale*, *V For Vendetta* and *The Choral* to be released later this year. Television includes *Andor*, *That Day We Sang*, *The Hollow Crown* and a TV movie *The Bloody Irish*. Malcolm was President of British Equity for eight years.



Harry Thompson (*The Home Place*)

Harry Thompson is from Strabane and is a member of Encore Performing Arts Academy, where he has been training from the age of 3! In addition to being a committed performer, he is also a competitive swimmer.



Jayne Wisener (*Dancing at Lughnasa*)

Jayne Wisener's theatre work includes *The Threepenny Opera* (Northern Ireland Opera), *Parade* (Donmar Warehouse), *Lizzie Sidal* (Arcola Theatre) and *Kiss Me Kate* (Lyric Theatre). Television includes *Brave New World* (Ambling/Dreamworks for NBC Universal), *The Life and Adventures of Nick Nickleby* (BBC) and *Misfits* (Channel 4). Films include *Sweeney Todd: the Demon Barber of Fleet Street*, directed by Tim Burton, *Jane Eyre* and *Life Just Is*.

WE THANK ALL OUR SPONSORS FOR FRIELDAYS 2025



**Comhairle Contae
Dhún na nGall**
Donegal County Council
Council of the Year 2025



FRIELDAYS A HOMECOMING

29 Plays from 2025 to 2029

INTRODUCTION

Over 5 years - 2025 to 2029 - Arts Over Borders will unveil an unprecedented and innovative cultural project across the north-west of Ireland through an anniversary-led realisation of 29 plays by Irish playwright Brian Friel, all the plays in his published Collected Plays. For the late Donegal playwright (1929-2015), this will be a homecoming of his oeuvre to the terroir of its inspiration and settings across the three north-west border counties of Donegal, Derry and Tyrone. 2029 is the centenary of the dramatist's birth in Knockmoyle outside Omagh, Co. Tyrone (NI), only several years after the partition of the island of Ireland. Friel lived in one jurisdiction (NI) for the first half his life and the other later half of his life in the most northern part of the Republic of Ireland, Inishowen.

FrielDays will be an experiential time-specific and site-specific initiative.

Time

Brian Friel was very specific in regard to the chronology of his plays, designating which month or season they took place, even which part of the day – morning, afternoon, evening – with Acts sometimes crossing days and, on occasion, weeks; even years in his ‘Chekov plays’. In response, FrielDays will schedule 29 plays in succession, each on an anniversary year ending in either 0 or 5 and in the specific months signposted in Friel's settings. The Friel days will accumulate year on year with new play presentations joining the previous year's repertoire to deliver all 29 plays in 2029 over 129 days across all 12 calendar months - a fitting Centenary Year to acknowledge one of Ireland's finest ever dramatists and stylists in English writing about the Irish experience.

5 Years

- Year 1 2025 – 32 Friel days
- Year 2 2026 – 54 Friel days
- Year 3 2027 – 94 Friel days
- Year 4 2028 – 124 Friel days
- Year 5 2029 – 129 Friel days

Space

Brian Friel was born in Knockmoyle, Co. Tyrone (NI). He lived there to the age of 10, moved to Derry City (NI), living there to the age of 40. His last 46 years of life, when most of his work was written, he lived on the Inishowen Peninsula, Co. Donegal, its most northern part.

FrielDays: A Homecoming will be a cross-border celebration across the length and breadth of these three north-west counties. 14 of Friel's 29 plays are set in his fictional village, Ballybeg. FrielDays will select a range of Ballybeg locations across Donegal, Derry City and up to Mussendon Temple, and the west Tyrone of Omagh and its environs.

ARTS OVER BORDERS FRIELDAYS 29 to 2029 SCHEDULE

Bold – new production
Outer parenthesis () = revival production
PHIC – Philadelphia, Here I Come!
NB. ‘Perhaps I’m Twins’ is a phrase spoken by BF (It’s not a play).

Title (anniversary year)	Location (options)	Month
2025 - 5 plays (10 years after Brian Friel’s death)		
Dancing at Lughnasa (35th)	St. Columba’s School, Glenties Donegal	August 1-17
Translations (45th)	Dunlewey Centre, Dunlewey, Donegal	August 22-25
The Home Place (20th)	Sion Stables Heritage Centre, Sion Mills	August 23-25
Faith Healer	Edininfagh-Portnoo-Kilclooney-Glenties	August 8-17
Volunteers (50th)	Ebrington Barracks, Derry	August 29-31

2026 – 9 plays total

The Gentle Island (55th)	Tory or Gola Island tbc (Donegal)	June
(Dancing at Lughnasa		August)
The Yalta Game (Chekhov)	Moville-Greencastle (Donegal)	August
(Translations		August)
(The Home Place		August)
(Faith Healer		August)
(Volunteers		September)
The London Vertigo (35th)	Culdaff/Inishowen (Donegal)	September
The Loves of Cass McGuire (60th)	Location tbc	December

2027 – 19 plays

a Chekhovian year

(Perhaps I’m Twins	Two cross-border villages (ROI & NI)	Early January)
Living Quarters (50th)	Nr Fort Dunree, Inishowen (Donegal)	May
Fathers & Sons (After Turgenev) (40th)	A Big House, Co. Derry/Tyrone	May
Three Sisters (After Chekhov) (45th)	Location tbc	May
Lovers (60th)	Outside Omagh (NI) & Letterkenny (ROI)	June
(The Gentle Island		June)

Month in the Country/Turgenev (35th)	Venue tbc Co. Tyrone (NI)	August
The Bear/Chekhov (25th)	Location tbc	August
(Dancing at Lughnasa		August)
The Yalta Game (Chekhov)		August)
(Translations		August)
(The Home Place		August)
(Faith Healer		August)
(Volunteers		September)
(The London Vertigo		September)
The Enemy Within (65th)	Glencolmcille/Garten/Derry (Donegal)	Sept/Oct
The Communication Cord (45th)	Location tbc	October
Afterplay/Chekhov (25th)	Derry (NI)	November
(The Loves of Cass McGuire		December)

Yet to be scheduled:
Give me your answer, Do! (30th Anniversary)

2028 – 26 plays

Bicentenary Year of Ibsen (birth 1828) and Janáček (death 1828)

(Perhaps I'm Twins	Two cross-border villages	Early January)
The Freedom of the City (55th)	The Guildhall, Derry (NI)	Late January
Performances (25th)	Location tbc	February
(Living Quarters		May)
(Fathers & Sons/Turgenev		May)
(Three Sisters (Chekhov)		May)
(Lovers		June)
(The Gentle Island		June)
(Month in the Country/Turgenev		August)
(The Bear/Chekhov		August)
(Dancing at Lughnasa		August)
(The Yalta Game (Chekhov)		August)
(Translations		August)
(The Home Place		August)
(Faith Healer		August)
Uncle Vanya/Chekhov (30th)	Location tbc	August
Hedda Gabler/Ibsen (20th)	Location tbc	September
(Volunteers		September)
(The London Vertigo (35th)		September)
Making History (40th)	Rathmullan (ROI) & Dungannon (NI)	Sept 14th
(The Enemy Within (65th)	Glencolmcille/Garten/Derry	Sept/Oct)
(The Comm. Cord (45th)	Dungloe or Doagh Isle Inishowen?	October)
(Afterplay/Chekhov (25th)		November)
(The Loves of Cass McGuire (60th)		December)

Yet to be scheduled:
Give me your answer, Do!
Crystal and Fox (60th) Bundoran, Donegal
Wonderful Tennessee (35th) Portnoo, Donegal

2029 – 29 plays

Friel Centenary Year & 125th Anniv. Chekhov's death All 12 Months

Philadelphia, Here I come! (65th)	Derry-Londonderry	January 9-14
(The Freedom of the City		Late January)
(Performances		February)
(Living Quarters		May)
(Fathers & Sons/Turgenev		May)
(Three Sisters (Chekhov)		May)
(Lovers		June)
(The Gentle Island		June)
(Month in the Country/After Turgenev		August)
(The Bear/Chekhov		August)
(Dancing at Lughnasa		August)
(The Yalta Game (Chekhov)		August)
(Translations		August)
(The Home Place		August)
(Faith Healer)		August)
(Uncle Vanya/Chekhov		August)
(Hedda Gabler/Ibsen		September)
(Volunteers		September)
(The London Vertigo		September)
(Making History		Sept 14)
(The Enemy Within		Sept/Oct)
(The Comm. Cord		October)
(Afterplay/Chekhov		November)
(The Loves of Cass McGuire		December)

To be Scheduled in March, April, July.
Molly Sweeney (35th) - March
The Mundy Scheme (60th) ...Omagh
Give me your answer, Do! – April
Crystal and Fox – July
Wonderful Tennessee - July

Acknowledgements & Thanks

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Dancing at Lughnasa

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The Home Place

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“ The writer is not concerned only with
‘reproducing’ the area. What he does is to
perceive, below the line of the map he draws,
the contours of another world. And from the
interaction between the land as he perceives
it to be and the land as he knows it can be,
someone from outside, the ‘reader’ of the
map, watches and aids the emergence of
the meaning of the map. ”

BRIAN FRIEL

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