



# Translations

by BRIAN FRIEL



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# Translations

by Brian Friel

January 4 – 30, 1983

cast (in order of appearance):

<i>Manus</i> .....	Michael Rudder
<i>Sarah</i> .....	Nancy Palk
<i>Jimmy Jack</i> .....	Sean McCann
<i>Maire</i> .....	Sandra Nicholls
<i>Doalty</i> .....	William Dunlop
<i>Bridget</i> .....	Marcy Cohen
<i>Hugh</i> .....	Michael Egan
<i>Owen</i> .....	Terence Kelly
<i>Captain Lancey</i> .....	Peter Messaline
<i>Lieutenant Yolland</i> .....	Geraint Wyn Davies

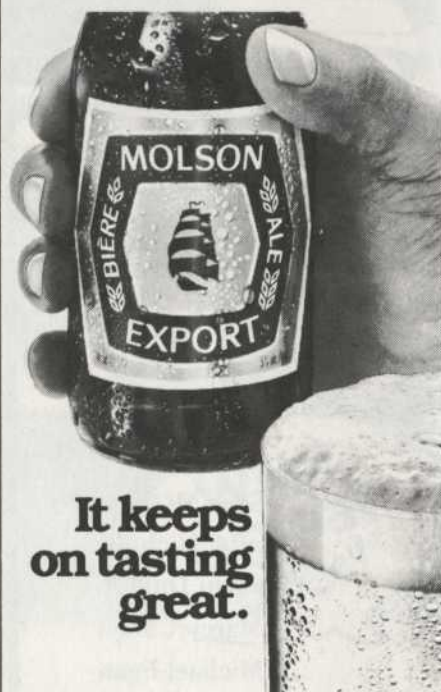
*Directed by* Elsa Bolam  
*Designed by* Michael Joy  
*Lighting by* Freddie Grimwood  
*Stage Manager* Patricia Henderson  
*Assistant Stage Manager* Cindy Smith

The action takes place in a hedge-school in the townland of Baile Beag/Ballybeg, an Irish-speaking community in County Donegal.

- Act one:* An afternoon in late August 1833.
- Act two:* *Scene 1:* A few days later  
*Scene 2:* The following night
- Act three:* The evening of the following day

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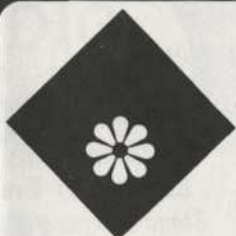
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BRIAN FRIEL (author) – lives in the village of Muff, three miles across the border from Derry. “It’s tiny,” he says “just a couple of shops, a post office, a garage, a couple of pubs.” Now in his early fifties, he is a small, rubicund, courteous man who speaks clear sense in the diffident tones of one who suspects he may have got it all wrong. It is easy to imagine him as a sympathetic schoolmaster – which he was for ten years before he began writing full-time – or as the ideal landlord of a country pub. He is from the North, Londonderry, and moved with his family to Muff twelve years ago. His writing began with a series of short stories about Irish country life for the New Yorker and his plays, until TRANSLATIONS at least, have been better received in America than in England. Indeed “Philadelphia Here I Come” was the hit of 1964 both on Broadway and on tour. In the West End it died an ignominious death. He spent six months with the director Tyrone Guthrie who was setting up a theatre in Minneapolis, just watching him at work. Since then there have been many plays – “Philadelphia Here I Come”, “Lovers”, “Freedom Of The City”, and “Faith Healer”.



#### cast – in alphabetical order

MARCY COHEN (Bridget) – has been performing professionally since the age of twelve. A recent graduate of the Dawson College Professional Theatre Program, her stage appearances there included Widow Quinn in “Playboy Of The Western World”, Natasha Quayle in “White Night” and “Ten Lost Years”. She appeared as Ruth in “The Effect Of Gamma Rays On Man In The Moon Marigolds” for the Lakeshore Players. Credits also include radio, television and film. Miss Cohen is also Assistant Manager of **centaur**’s box office.

GERAINT WYN DAVIES (Lieutenant Yolland) – has worked extensively on stage in productions such as “The Music-Cure”, “Cyrano”, “Canuck”, “Twelfth Night”, and “The Corn Is Green” at Shaw Festival; the role of James Anderson in “My Fat Friend” at Westwood Playhouse, Los Angeles and Variety Dinner Theatre, as well as work at Young Peoples’ Theatre, Toronto Workshop Productions, Talbot Theatre, and Harbourfront. Film and television credits include principal roles in “The Littlest Hobo” for CTV, “Deadly Harvest” for Burg Productions, “Romance” for PKO Productions, New York, “The Canadians”, “Hangin’ In”, “The Great Detective”, “Festival”, “Paid Vacation”, a telefilm, and “For The Record” for CBC.

WILLIAM DUNLOP (Doalty) – was last seen at **centaur** in DR. FAUSTUS, and is returning once again to his hometown. He has played across the country from the Blyth Summer Festival where he played the role of Menno in “Quiet In The Land” directed by Guy Sprung, to productions at the Belfry in Victoria, the Globe Theatre, Regina, Theatre New Brunswick and Manitoba Theatre Centre. Mr. Dunlop has just finished “Quiet In The Land” and Antonio in the “Merchant Of Venice” at Toronto Free Theatre.



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MICHAEL EGAN (Hugh) — made his Broadway debut with the fabled Alfred Lunt & Lynne Fontanne in "The Great Sebastians". He spent the next 7 years directing summer stock and the ensuing decade acting in a string of British hits such as "Luther", "A Man For All Seasons" and "A Royal Hunt Of The Sun". Variety began referring to him as "a leading British Broadway-ite" so, to reclaim his American franchise he began work with new American playwrights. The first was David Mamet, whose Obie Award-winning "Duck Variations" and "American Buffalo" he introduced to New York City, followed by Albert Innaurato's "Earthworms", and Percy Grainger's "Vivien" at Lincoln Centre in 1981. Interspersed with these were Samuel Beckett's own staging of "Waiting For Godot" at the Brooklyn Academy of Music Theatre, and Andri Serban's production of "The Seagull" at the New York Shakespeare Festival. He played the title role in Brecht's "Galileo" at the Pittsburg Public Theatre, and stood by for Paul Rogers in "The Dresser". He played The Man in the new Australian play "Trespassers Will Be Prosecuted" in 1982 at Rutgers University. Before leaving for Montreal, Mr. Egan directed "The Old Ladies" at the La Mama.

TERENCE KELLY (Owen) — returns to Montreal for the first time since graduating from the National Theatre School. Since that time he has acted in all of the major theatres between here and the West Coast where he now makes his home. In 1976 he co-founded the nationally acclaimed White Rock Summer Theatre. Some of Mr. Kelly's favourite roles include Gloucester in Powys Thomas' "King Lear", Proctor in Jean-Pierre Ronfard's "Crucible", Lenin in "Travesties" and Public Gar in the Canadian première production of Brian Friel's "Philadelphia Here I Come". He will soon be seen in two made-for-television films produced by CBC "The Accident" and "The Chautauqua Girl".

SEAN McCANN (Jimmy Jack) — started his professional career as an actor in 1957. He has since worked in England, Ireland, USA and Canada. Stage credits include "The Shadow Box", "Prayer For My Daughter", "Championship Season", "Streamers", and most recently "Playing The Fool" at Saskatoon's 25th Street Theatre. He was featured in the films "Atlantic City", "Off Your Rocker", "Death Hunt", "Hog Wild" and "Nothing Personal". Familiar to television audiences for his lead roles in the series "Sidestreet", "House of Pride", and "The Baxters", he also appeared in the award-winning television movie "Tyler".

PETER MESSALINE (Captain Lancey) — is essentially a travelling actor and is very glad finally to be making his Montreal debut. In recent years, he has played for the Stratford Shakespearean Festival and the Shaw Festival, as well as for companies from Toronto to Vancouver. His roles range from Bill Walker in "Major Barbara" to George Bernard Shaw in "The First Night Of Pygmalion", and from Frank in "Spokesong" to Pitou in John Murrell's reworked "Memoir". He has a long radio history, including performing and production, for the CBC, Danmarks Radio and the BBC. His television credits include work for BBC-TV, CBC, Access Alberta and Stichtings Nederlandse



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# The Gazette

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Onderweis Televisie. He may be seen in the ITV series "MacPherson". He is a co-editor of "And What Are You Going To Do For Us?", the first audition speech book drawn from Canadian sources, (Simon & Pierre, 1980), and is researcher and co-editor of a Canadian actors' handbook, a business-like look at the business, now in preparation.

SANDRA NICHOLLS (Maire) – last appeared at **centaur** as Desdemona in OTHELLO and Sara in TOUCH OF THE POET. For the past six years she has mainly been involved with the Caravan Stage Company, a horse-drawn touring company based in British Columbia. She has completed three tours with them, including the B.C. tour of "Stag King", the Alberta tour of "Coyotes" and last summer's sixteen week tour of Ontario in "Horseplay". Other stage credits include Masha in "The Seagull" for Theatre Calgary, Vivie in "Mrs. Warren's Profession" at the Citadel Theatre in Edmonton and Flores La Due, the world's first champion lady trick roper, in "Stampede" at Alberta Theatre Projects. She appeared in the CBC teledramas "Is This Where It's At?", "Krokanole Hustlers" and the National Film Board releases "Legend" and "Horse Drawn Magic".

NANCY PALK (Sarah) – graduated from the National Theatre School in 1979, and has since performed in various theatres across Canada. Roles include Patsy in "Orders From Bergdorf" at the NDWT Theatre, Ruth in "The Woods" at the Tarragon Theatre, Cynthia in "Mayonnaise" at the Phoenix Theatre, Katherine in "Taming Of The Shrew" at Regina's Globe Theatre and Carolyn in "Clay" at the Factory Theatre Lab for which she received a nomination for the Dora Mavor Moore Award for best actress in a featured role. She has also worked at the Belfry Theatre and Muskoka Summer Theatre. She was last seen at Centaur in HAPPY END.

MICHAEL RUDDER (Manus) – **centaur** audiences have seen Mr. Rudder as a manipulator in the Felix Mirbt/Jean Herbiet productions of THE DREAM PLAY and WOYZECK, and as an actor in THE MAIN, THE LEONARD COHEN SHOW, SPOKESONG, LES CANADIENS, NOTHING TO LOSE, and ON THE JOB. He was in the hit show "Romantic Comedy" at The Piggery this past summer.

ELSA BOLAM (director) – is originally from England where she started her career as Assistant Director at the Royal Shakespeare Company and then worked extensively in repertory before becoming a BBC television drama producer. In 1968 she came to Canada and taught at the National Theatre School in several capacities, most recently as Assistant Head of the Technical Section. She has directed plays at various universities and regional theatres, including Theatre Calgary, the Globe Theatre, Regina, Magnus Theatre Northwest in Thunder Bay, Theatre Plus in Toronto, and the Saidye Bronfman Centre. Her most recent credit is "The Gin Game" at Sudbury Theatre Centre, and TRANSLATIONS will be her twelfth production at **centaur**.

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MICHAEL JOY (designer) is a graduate of the National Theatre School, and has worked for various theatre companies across Canada. Born in Montreal, his designs last year included "Private Wars" and "Lone Star" for D.A.S. Productions and "The Collected Works Of Billy The Kid", and "Rexy!" for the Saidye Bronfman Theatre. Mr. Joy designed THE RIDDLE OF THE WORLD and THE MAIN for **centaur** and will design PLAYING THE FOOL later this season.

FREDDIE GRIMWOOD (lighting designer) – designed WAITING FOR THE PARADE, THE TOMORROW BOX, and SWEET LIKE SUGA for **centaur**. He began his career at Oxford Playhouse in 1961 moving to London a few years later to become Production Stage Manager of Western Theatre Ballet, a company which worked in association and in repertory with Sadlers Wells Opera. Since moving to Canada, he has been Technical Director and Theatre Manager of the National Theatre School. He has represented Canada at international theatre gatherings in East Germany and the People's Republic of China. An accomplished wine taster he is currently the Opimian Society's National Champion.

PATRICIA HENDERSON (stage manager) – a graduate of the National Theatre School, previously worked at **centaur** on such productions as WAITING FOR THE PARADE, JITTERS, THE LEONARD COHEN SHOW, and A LESSON FROM ALOES. In the last few years, she has been Stage Manager at Arbor Theatre (Peterborough), Catalyst Theatre (Edmonton), and the Globe Theatre (Regina). This summer she taught drama to mentally handicapped children at Shadowlake Camp near Toronto. She is part of the company Second Look which works specifically with groups of children and adults who have special needs. Recently she collaborated on a collective script for the 1983 Globe High School Tour in Saskatchewan. Later this season, she will stage manage QUIET IN THE LAND for **centaur**.

CINDY SMITH (assistant stage manager) – recently spent her third summer at the Kawartha Summer Theatre in Lindsay, Ontario as Stage Manager. This is her first season at **centaur** and she will also be working on QUIET IN THE LAND and PLAYING THE FOOL.

## Help!

**Help!** Centaur's fund raising campaign is an on-going activity – on-going, that is, until our goal is reached. We are still far from the \$124,000 we have to raise. The two main areas of support are the Corporate Sector and, of course, our own audiences. We ask you to please keep up your side of the expectation. Fortunately, Centaur has been recording excellent attendances this season. Unfortunately, this means only that we are closer to a break-even situation within our budget. There is little margin for more than that. Please help us make the 82/83 season successful in every way.

**Give what you can – all donations are tax deductible. For further information, please contact Judy Cutler, Director of Public Relations and Fund Raising – 288-1229.**

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Royal Engineers, 1835:**

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The mode of spelling the names of places was peculiarly vague and unsettled, but on the maps about to be constructed it was desirable to establish a standard orthography, and for future reference, to identify the several localities with the names by which they had formerly been called.

**From 'The Hedge Schools of Ireland' by P.J. Dowling, 1935:**

The Hedge Schools owed their origin to the supression of all the ordinary legitimate means of education, first during the Cromwellian regime and then under the Penal Code introduced in the reign of William III and operating from that time till within less than twenty years from the opening of the nineteenth century . . .

The Hedge Schools were clearly of peasant institution. They were maintained by the people who wanted their children educated; and they were taught by men who came from the people . . .

The poorest and humblest of the schools gave instruction in reading, writing and arithmetic; Latin, Greek, Mathematics and other subjects were taught in a great number of schools; and in many cases the work was done entirely through the medium of the Irish language. Though the use of the vernacular was rapidly falling

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into decay during the eighteenth century, it was owing to the greater value of English on the fair and market rather than to any shifting of ground on the part of the schools. . .

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