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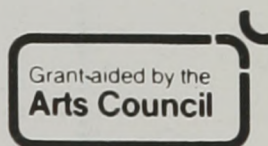
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Everyone in Coca-Cola Atlantic is very pleased to be associated with the Yeats International Theatre Festival at the Peacock Theatre, now in its second year.

As this is our first major sponsorship of the arts in Ireland, we were delighted that the first year was a success and are pleased with the interest and excitement which this festival has engendered.

The organisers have again chosen a wide and exciting programme and in addition to Yeats's work they have included a selection of plays by Samuel Beckett, as well as a series of discussions, all of which will contribute to a very full festival indeed.

In Coca-Cola Atlantic we are involved with this festival as an expression of our interest in community involvement. It underlines our appreciation of the very significant Irish contribution in the world of the arts.

I would like to thank Professor James Flannery and the Yeats Drama Foundation for all of the work they have done. I would like also to thank everyone in the Abbey Theatre, its Board of Directors, its Chairman, Noel Pearson and to wish them every success with this important festival.

*Dallas Rodgers
General Manager,
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Message of greeting from Vaclav Havel, President of Czechoslovakia, to the Second Annual Yeats International Theatre Festival 1990

Salutations to the Abbey Theatre on the presentation of the Second Annual Yeats International Theatre Festival, dedicated to the memory of my friend, Samuel Beckett.

It is said that Bohemia, the earliest site of Czechoslovakia, was originally a Celtic settlement, and it is true that the peoples of Czechoslovakia and Ireland are close, nowhere more so than in their mutual respect for the value of the individual, celebrated in the work of our great artists.

Samuel Beckett was one of those artists whose work transcends the concerns of families, of states, of regions and of nations, to speak to the minds and hearts of all men everywhere. In tracing the subtle intricacies of mankind's deepest secrets, his work embodies a freedom that all of us must strive to make our own.

William Butler Yeats was also an artist who celebrated freedom. A nationalist dedicated to helping his fellow Irishmen realise the richness of their cultural heritage, like Beckett he also reached out to the world.

I am delighted to wish every success to the Festival in honour of Ireland's greatest poet, who founded your National Theatre and who, after his active participation in Ireland's struggle for freedom, became a member of your Senate. In joining service and art he gave a renewed meaning to life.



A THEME: MASKS OF TRANSFORMATION

by James W. Flannery

From its very inception, the major theme of the Irish dramatic movement was intellectual freedom. To Yeats, once that principle was established all other freedoms followed leading ultimately to the highest one of all - spiritual transformation. It was on the basis of intellectual freedom that Yeats fought for the voices of Synge and Shaw to be heard at the Abbey Theatre against the voices of those who would censor them. Later, in the same spirit, he fought for O'Casey, Joyce, and many other

Irish artists with whose views he did not always agree.

What Yeats was most opposed to was a kind of iron curtain of the mind in which the blind forces of prejudice, ignorance and intolerance obstruct

a free play of ideas on even the most sensitive of issues. Yeats's ultimate goal was the creation of "a great community" where "the finest minds and Sean the Fool think the same thing, though they may not think the same thought on it". What he championed was a profoundly democratic vision of the world in which the rights of the individual conscience reign supreme. "Literature", he once wrote, "is always personal, always one man's vision of the world, one man's experience, and it can only be popular when

THE FACE BEHIND THE FACE

*"Where does it live, the face behind
the face? Everyone ought
To know all that there is
About the face that is his?"*

Yevgeny Yevtushenko

we are ready to welcome the visions of others".

The theme of intellectual freedom is also one that has preoccupied many of the great international artists and thinkers of this century. And, in turn, many of the figures who have best expressed that

We must name and number the passions and motives of men. There, too, everything must be known, everything understood, everything expressed; there, also, there is nothing common, nothing unclean; every motive must be followed through all the obscure mystery of its logic. Mankind must be seen and understood in every possible circumstance, in every conceivable situation. There is no laughter too bitter, no irony too harsh for utterance, no passion too terrible to be set before the minds of men. All wise government depends upon this knowledge"

W B Yeats

(Speech before the British Association for the Advancement of Science, September 4, 1908, at the Abbey Theatre)

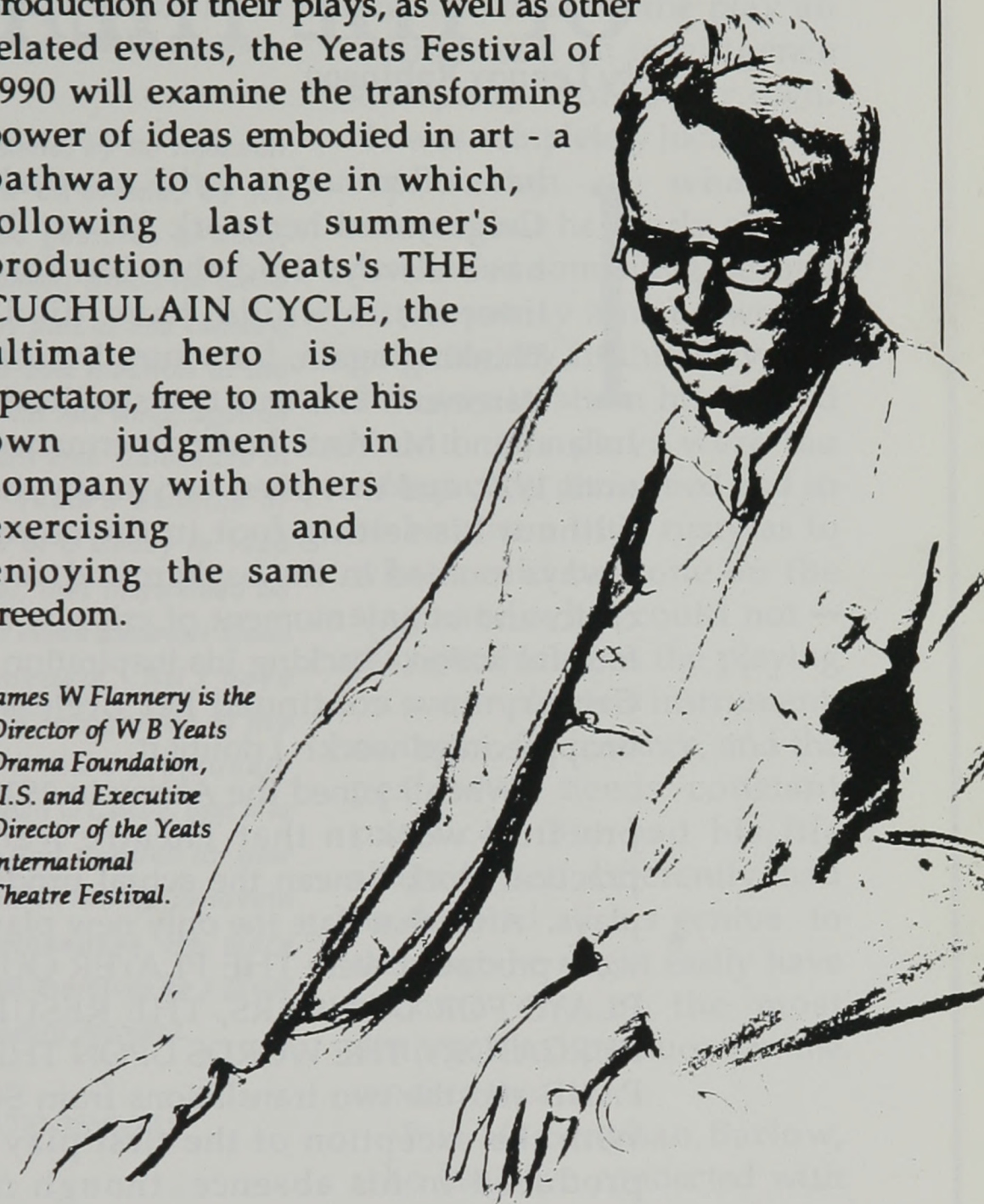
theme have assumed an almost heroic stature, particularly in those countries that have suffered from various forms of oppression. Samuel Beckett, a seemingly apolitical writer, fought in the French Resistance Movement and later dedicated a play to Vaclav Havel when that writer and world leader was imprisoned for his political beliefs. The tortuous, subtle intricacies of the mind explored in the writings of a Yeats or Beckett are in themselves a symbol of the intellectual freedom longed for in many less privileged societies.

This year's Yeats Festival, in honouring the work of Yeats and Beckett, thus celebrates the power of intellectual freedom as perhaps the most critical factor in all genuine

transformation. We enter the closing decade of the second millennium on the threshold of what some

perceive as a new global order in human consciousness. Yeats and Beckett were among the major prophets of that order. Through the production of their plays, as well as other related events, the Yeats Festival of 1990 will examine the transforming power of ideas embodied in art - a pathway to change in which, following last summer's production of Yeats's *THE CUCHULAIN CYCLE*, the ultimate hero is the spectator, free to make his own judgments in company with others exercising and enjoying the same freedom.

James W Flannery is the Director of W B Yeats Drama Foundation, U.S. and Executive Director of the Yeats International Theatre Festival.



YEATS AS A MAN OF THE THEATRE

by Lennox Robinson

I have often had to write or speak about Lady Gregory and her work for our Theatre, and I have always said that but for her tireless interest, it would have died years ago. Thinking again, I am sure I must modify that statement. It is true that she lived all her life in Ireland and Mr Yeats had no permanent home here until 1922, and that often very many months passed without his setting foot in the country. But he always loomed in the background, an influence, a critic, and at any moment of crisis, a man of swift, forceful action. Lacking his inspiration would Lady Gregory have continued her tireless, very often unappreciated work? I doubt it.

When I joined the Abbey in 1910 his days of practical work in that Theatre were over - by practical work I mean the actual production of his plays. After that date the only new plays of his that were produced were *THE PLAYER QUEEN*, certain *PLAYS FOR DANCERS*, *THE RESURRECTION*, *PURGATORY*, *THE WORDS UPON THE WINDOW-PANE* and the two translations from *SOPHOCLES*. With the exception of the first play which was produced in his absence, though not actively producing them, he took an active part in their rehearsal. Not, curiously enough, being chiefly concerned with the speaking of the verse, but rather with emotion, movement, scenery, dress and lighting. He would spend half an hour on getting some movement or piece of "business" to his liking,

would cry out in passion - never in temper - at some clumsiness of mine or on the part of the players. To them and to me those rehearsals were a joy and an inspiration for he brought to bear on the play an

The theatre in Ireland, by its rejection of Yeatsian forms of drama, by its repudiation of those gestures of body, colour, form and speech which he alone revived in the early part of this century, has joined with the dull reaction of the thirties, both right and left wing, against all that was important and innovative in the modern arts. Yeats's defence of Synge in 1907 and of O'Casey in 1926 reminds us however, that there need be no exclusive choice made between these three Abbey dramatists. All I have argued for here is a recognition of the fact that Yeats is a more profoundly political dramatist than O'Casey, that it is in his plays that we find a search for new forms of feeling which would renovate our national consciousness. He, more than O'Casey, stands therefore as a great exemplar for the present moment.

Seamus Deane, CELTIC REVIVALS

instinct and an intelligence vastly superior to our own. He was completely lucid in his explanation of what he wanted, but he nearly always demanded something beyond our capacity and he would patiently try in this way and that way to attain his desired result. His plays were too infrequently performed and so he became a little rusty as to what could be done on the stage and what could not — play-producing is the playing on a complicated instrument, an organ, for instance, and the performer needs constant practice. But had his life shaped itself differently, had he devoted all his genius to the stage he might easily have become one of the most distinguished producers in the modern theatre.

But Mr Seaghan Barlow, who has been connected with our theatre for many more years than I have, recalls that in the early days he was passionately interested in the speaking of his verse and took endless pains with the players over it, demonstrating himself the effect he was seeking for, going over a single line time and time again. He

supervised the production of all his own plays and, with Lady Gregory, the production of every play produced in those early days. Mr Barlow thinks that after some years he despaired of having his verse spoken as he desired, yet he dedicated THE KING'S THRESHOLD to Frank Fay in memory of his "beautiful speaking to the character of Seanchan". He was slow to realise Sara Allgood's glorious voice and speech and for years looked on her solely as a comedy actress.

Mrs Martin, for many years a faithful servant of our Theatre, remembers how he and Lady Gregory would curl the wigs, and when an over-officious manager dismissed the whole staff, Mr Yeats immediately re-instated her. She remembers, curiously, that in those first days he was always called in the Theatre "Schoolboy Yeats".

His theories of production can be found in PLAYS AND CONTROVERSIES and elsewhere. I quote this from a note on THE GREEN HELMET. It sets down very simply his aims in the production of a poetic play, it illustrates his producer's eye, that eye which must be all seeing:-

"We staged the play with a very pronounced colour-scheme, and I have noticed that the more obviously decorative is the scene and costuming of any play, the more it is lifted out of time and space and the nearer to faery-land we carry it. One gets also more effect out of concerted movements - above all, if there are many players - when all the clothes are the same colour. No breadth of treatment gives monotony when there is movement and change of lighting. It concentrates attention on every new effect and makes every change of outline or of light and shadow surprising and delightful. Because of this, one can use contrasts of colour, between clothes and the background or in the background itself, the

complementary colours for instance, which would be too obvious to keep the attention in a painting. One wishes to keep the movement of the action as important as possible, and the simplicity which gives depth of colour does this, just as, for precisely similar reasons, the lack of colour in a statue fixes the attention upon the form".

But he was not only interested in the production of his own plays. After watching a realistic play he would make a dozen criticisms heart-searching to producer and players. I had hung the pictures too high, the farmer's daughters were too clean - ("Smear cow-dung on their faces!" I remember him exclaiming), some actor's wig was atrocious, the scene was too dark. Our supposedly "good" furniture was undistinguished, therefore he and I

Design by Edward
Gordon Craig for Mask
of the Blind Man for *On
Baile's Strand* (1911).

Source: Janet Leeper,
Edward Gordon Craig



must spend a couple of afternoons visiting old furniture shops in Dublin, picking here and there some genuine period-piece and so accumulating a complete set of Georgian furniture. He took pains, as a good producer should, over the smallest prop. He was eager for experiment in the theatre and seized on the idea of the Gordon Craig screens and ours was the first theatre in which Mr Craig allowed them to be used. He seized on Mr Granville-Barker's idea of a squared floor-cloth for rehearsal. His was our Peacock Theatre and his our School of Ballet. Had he not been a careful man of business he would have been prodigal in what he spent on the stage, nor did his interest end at it for he would draw my attention to a rickety seat in the auditorium and carefully inspect the lavatories.

Everything he touched took on a new importance. His presence stiffened a Directors' meeting, he could understand a balance-sheet and cross-examine an auditor. Kind by nature, he could, if necessary, be as pitiless as Lady Gregory. In the years when he visited the Abbey more frequently than lately, he remembered almost every part taken by the players and was quick to discern talent in a newcomer and as quick to dismiss another as being without promise, and I seldom or never remember him to have been mistaken. Even in music, of which he had no knowledge and for which he had little liking, he knew what he wanted in the case of his own plays, and had George Antheil's music for FIGHTING THE WAVES not been the forceful thing it is he would undoubtedly have rejected it.

In short, he was a complete man of the theatre.

from The Arrow. (Yeats Memorial Issue, Fall 1939).

W B YEATS AND SAMUEL BECKETT

by Terence Brown

First the differences. Yeats was a symbolist. Beckett was in no sense such. For Yeats the theatre was a means of exploring the world beyond. For Beckett there was no world beyond, only the world as stated. Beckett averred: *My work is a matter of fundamental sounds (no joke intended) made as fully as possible, and I accept responsibility for nothing else . Hamm as stated, and Clov as stated, together as stated nec tecum, sec sine te, in such a place, and in such a world, that's all I could manage, more than I could.*

Fiona Douglas-Stewart,
Kate Thompson and Flo
McSweeney in *Come and
Go* by Samuel Beckett

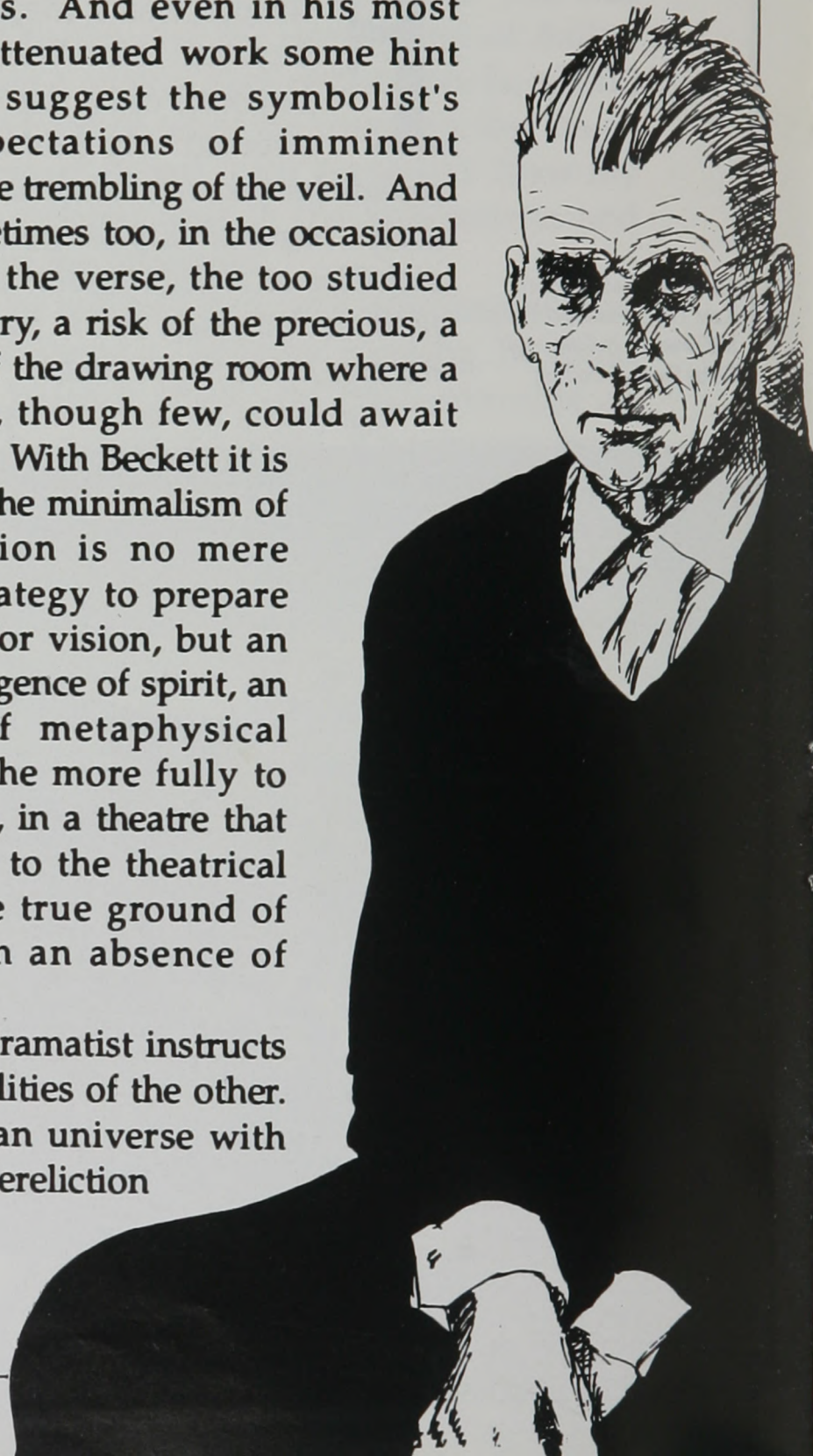
For Yeats the actor must ... in order to project the



impression that he stands "at the trysting-place" of mortal and immortal, time and eternity, achieve Marmorean stillness in imitation of the life beyond rather than that of the chaotic, busy life outside the theatre. 1.

Accordingly Yeats's drama is redolent of the esoteric, the occult. Players and painted stage are the vehicles of the higher truths even when the action is most rooted in the fury and the mire of human veins. And even in his most astringent, attenuated work some hint remains to suggest the symbolist's cloudy expectations of imminent revelation, the trembling of the veil. And there is sometimes too, in the occasional art-music of the verse, the too studied theatrical entry, a risk of the precious, a suggestion of the drawing room where a fit audience, though few, could await illumination. With Beckett it is otherwise. The minimalism of set and action is no mere aesthetic strategy to prepare the ground for vision, but an endured indigence of spirit, an eschewal of metaphysical possibility, the more fully to acknowledge, in a theatre that attends only to the theatrical moment, the true ground of our being in an absence of meaning.

Yet each dramatist instructs us in the qualities of the other. The Beckettian universe with its desolate dereliction



alerts us to the stark and austere in his predecessor. Yeats's apprehension of human futility in a play like *THE HAWK'S WELL* (probably Beckett's favourite Yeatsian work for theatre) is charged, for example with greater tragic gravity in the knowledge of the Beckettian inexorable ('Astride of a grave and a difficult birth'):

*What were his life soon done!
Would he lose by that or win?
A mother that saw her son
Doubled over a speckled shin,
Cross-grained with ninety years,
Would cry 'How little worth
Were all my hopes and fears
And the hard pain of his birth!
(The Hawk's Well)*

While the ritualist experimentalism of Yeats's drama, which banishes the chaotic life of the street outside the theatre in dance, song, mask and stillness, alerts us to all those elements in Beckett's dramaturgy which exploit pattern, rhythm, the consciously stylised, the theatrical image compact of set and lighting: the music of verbal symmetry in *WAITING FOR GODOT* for example; the sudden pale moon that rises there; the twilight of waiting which also invested *THE HAWK'S WELL* with numinous expectation; the joining of hands in *COME AND GO*.

And there is too despite the differences of belief and theatrical aspiration a marked sharing of obsession. The suffering of being is a common theatrical preoccupation. The young men in *CATHLEEN NI HOULIHAN* indeed are summoned to a hard service which will recruit them to a deathless eternity of martyrdom. Diarmuid and

Dervorgilla in *THE DREAMING OF THE BONES* await deliverance from the spell cast by their own guilt in an eternity of suffering which Beckett's tormented, enduring souls would understand since they occupy a similar zone of ineluctable self-disgust.

Dreaming back in the strange eternity of the dead is of course Yeats's metaphor in *THE DREAMING OF THE BONES* and in perhaps his most terrifying play *PURGATORY*, for the irredeemable in life, the inescapable, for the world as stated which is the source of that tragic awareness he shares with Beckett. For Beckett that dreaming back is encountered in the haunted realities of memory; fragmentary and partial as in *KRAPP'S LAST TAPE*, or wholly undeniable as in the insistent neuroticism of *FOOTFALLS*, or hysterical and fractured as in *NOT I*. Such Beckettian victims of recall, of dreaming back, are compelled to live it all again as if they inhabited an eternity of Yeatsian rigour. *PLAY* is an eternal triangle in all too real a sense, without even the chance of a redemptive, releasing word. Winnie must also endure another happy day with the bric-a-brac of her past life about her. 'The Old Days' are all that is left in *COME AND GO*.

Two very different artists then, the symbolist and the minimalist. Yet both touch bed-rock: the pain of consciousness, the suffering of being, the withering disappointment of experience. And, above all, there is in both of them the mysterious and even joyous dance of image and language which in the theatre can momentarily redeem the time. So in Beckett's *CATASTROPHE* the condition of victimage reveals itself, finally, in a human face.

Terence Brown is a cultural historian and literary critic, and a professor of English at Trinity College, Dublin.

1. (Quotations from Gordon S. Armstrong, *SAMUEL BECKETT, W. B. YEATS & JACK YEATS: IMAGES AND WORDS*).

THE PLAYS

CATHLEEN NI HOULIHAN (1902)

An old woman, the archetypal personification of Ireland, persuades a young man on the verge of marriage to leave family and home and follow in her service.

THE DREAMING OF THE BONES (1919)

A young man on the run from the Easter Rising encounters two ghostly lovers who promise to lead him to safety - provided he will forgive them a crime they have committed seven hundred years ago which has prevented their union. Almost tempted, the young man refuses to end their curse when he learns that their treachery had led the Normans into Ireland.

PURGATORY (1939)

A maddened old beggerman seeks to end the corruption of his ancestral lineage by committing a violent murder upon his own son. In a shocking climax he learns that violence cannot be expiated through violence.

BECKETT PLAYS

The Beckett production consists of five short one-act plays - FOOTFALLS, CATASTROPHE, WHAT WHERE, COME AND GO and NACHT UND TRAÜME - which focus on metaphysical themes such as the processes of memory, the relationship between the living and the dead, the uses and abuses of power, the ambiguities and comic misunderstandings inevitably involved in human communication, and the healing balm of faith.

MASKS OF TRANSFORMATION

Three plays by W.B. Yeats
Wednesday 8th - Saturday 25th August 1990 at 8.15 pm

CATHLEEN NI HOULIHAN

Peter Gillane (Father)	John Olohan
Michael Gillane (Son)	Conor Mullen
Patrick Gillane (son aged 12)	Yann McMahon
Bridget Gillane (Mother)	Jane Brennan
Delia Cahel (engaged to Michael)	Kate Thompson
Cathleen	Olwen Fouere

THE DREAMING OF THE BONES

A Young Man - Rebel from GPO	Conor Mullen
A Stranger - Diarmuid	David Heap
A Young Girl - Dervorgilla	Olwen Fouere
Chorus	Jane Brennan
	Fiona Douglas - Stewart
	Susie Kennedy
	Flo McSweeney
	Kate Thompson

PURGATORY

A Boy	Conor Mullen
An Old Man	John Olohan

There will be no interval.

Running time: one and a half hours approx.

Director	James W Flannery
Co-director	Derek Chapman
Movement Director	Sarah-Jane Scaife
Original Music composed, arranged and directed by	Bill Whelan
Set Design	Bronwen Casson
Lighting Design	Trevor Dawson
Production Manager	Trevor Dawson
Stage Director	Séamus Shea
Stage Manager	John Kells
Assistant Stage Manager	Suzanne O'Halloran
Sound	Dave Nolan
Lighting	Mick Doyle
Wardrobe Supervisor	Anne Cave
Assisted by	Joan O'Clery
	Eleanor Healy
Master Carpenter	Peter Rose
Carpenters	Mark Darley
	John Kavanagh
	Martin Hayes
Literary Advisor	Fred Lapisardi
Design Assistant	Karen Weavers
Scenic Artist	Angie Benner
Property Master	Stephen Molloy
Production Photographs	Fergus Bourke

TABLE OF TRANSFORMATION

From the z -plane to the w -plane

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From the w -plane to the z -plane

BECKETT

Five One-Act Plays by Samuel Beckett

Peacock Lunchtime

Tuesday 14th - Friday 24th August at 1.00pm

FOOTFALLS

May	Jane Brennan
Woman's Voice	Susie Kennedy

CATASTROPHE

Director	David Heap
His Female Assistant	Fiona Douglas-Stewart
Protagonist	Kate Thompson
Luke	Jane Brennan

WHAT WHERE

BAM	Kate Thompson
BEM	Jane Brennan
BIM	Fiona Douglas-Stewart
BOM	Flo McSweeney

COME AND GO

Flo	Fiona Douglas-Stewart
Vi	Kate Thompson
Ru	Flo McSweeney

NACHT UND TRÄUME

Dreamer	David Heap
His Dreamt Self	Fiona Douglas-Stewart
Hands	Flo McSweeney

Schubert's "Nacht und Träume" sung by James W. Flannery

Director	Sarah-Jane Scaife
Set Design	Bronwen Casson
Lighting Design	Trevor Dawson
Production Manager	Trevor Dawson
Stage Director	Michael Higgins
Stage Manager	John Kells
Sound	Dave Nolan
Lighting	Mick Doyle
Wardrobe Supervisor	Anne Cave
Assisted by	Eleanor Healy
	Carol Smith
Master Carpenter	Peter Rose
Carpenters	Mark Darley
	John Kavanagh
	Martin Hayes
Design Assistant	Karen Weavers
Scenic Artist	Angie Benner
Property Master	Stephen Molloy
Prop Maker	Marie-Clare Boothman
Production Photographs	Fergus Bourke

The Annual Yeats International Theatre Festival

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*The Abbey would like to thank Digges Lane Dance Studios
for all their help.*

*Thanks also to Gerry Gleeson for his permission
to use his painting 'Monumental Head' for the
poster and programme cover.*

**The incommunicable
is the source of
all violence**

Jean Paul Sartre



**Those who make
peaceful change
impossible
make violent change
inevitable**

Wole Soyinka

DIRECTIONS

by Brian McAvera

The writer and critic Al Alvarez remarked that artists are "more acutely aware than most of the pressure on them of society, or reality ..." He suggested that whereas the white and blue-collar worker tends to sink into the system and allows it to shape his identity, and the politician or big businessman tries to ride the system, shaping it, using it and milking it, that the artist - suffering from "an exacerbated consciousness both of his own identity and his society" - is in a perpetual state of discomfort which he attempts to make less acute through the act of creativity.

"DIRECTIONS" is the title of the exhibition featured in the 1990 Yeats International Theatre Festival.

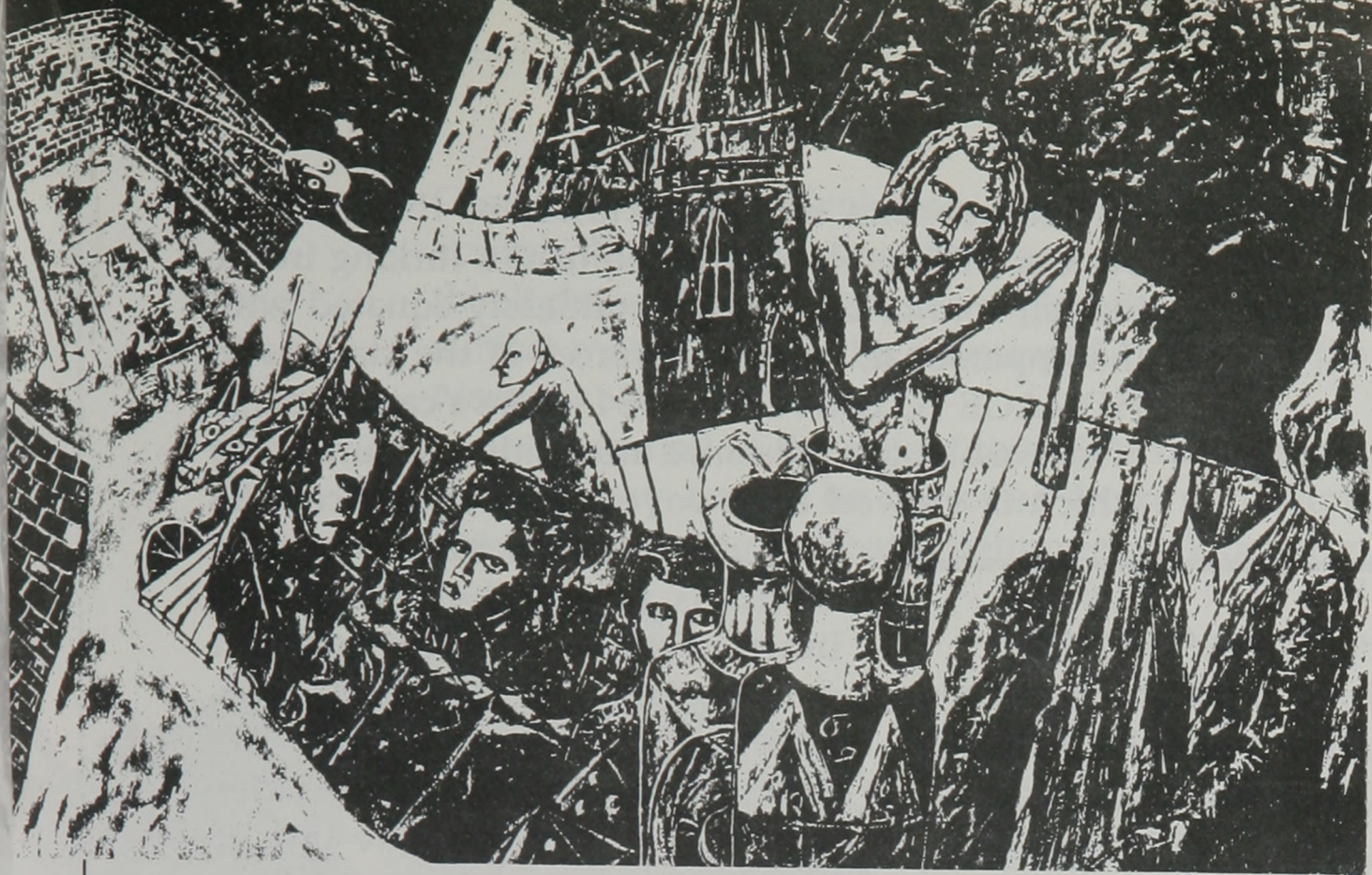
The exhibitors are:

Marie Barrett, Tom Bevan,
Cathy Carman, Dermot Delargy,
Rita Duffy, Gerry Gleason,
Graham Gingles, Paddy Graham,
Brian Maguire, Colin McGookin,
Jack Pakenham, Dermot Seymour,
Victor Sloan, Una Walker.

This exhibition is concerned with such artists: artists who do not surfboard across the fissures in their society; artists who are nagged by their notions of identity, tradition and place; artists who do not try to reduce the world to a neatly ordered garden. Alvarez again, referring to the role of artists (whatever their medium) noted that when they 'began to internalize everything - nature

and society, art and life, intimacy and response - they have to face a simple but overbearing difficulty: beyond a certain point the self is also boring', resulting in a bored moral nihilism.

Much recent Irish art has bypassed the problems involved in creating work in the late twentieth century. Normally, the pressures of the art market



Jack Pakenham
Ulster Theatre
Acrylic on Canvas,
1989
(detail)

promote commodity art, reducing identity to the logo, and making a virtue of the simplistic. But many contemporary Irish artists possess a tough reasonableness which insists upon a questioning attitude. They are intellectuals in the sense that they are people to whom ideas are emotionally important. They feel the pressure of these ideas, be they traditional or original, cloudily perceived or sharply etched. A painter like Jack Pakenham, dealing with the politics, revolutionary changes and social disorder of Northern Ireland, has developed an accessible theatre of symbol, metaphor and emblem. Earlier work of his such as the Doll series has a kinship with Beckett in that the images are stripped-down icons of existential angst, whereas his later work enters the domain of theatre with its use of clowns, masks, tightrope walkers, and figures from popular culture, be they politicians, paramilitaries or mythological characters like Mother Ireland.

In the Republic of Ireland a painter like Brian Maguire explores the nightmare connections between the private world of the individual, and the

public persona which partakes of the State or System. The guilt-ridden epiphanies lurking in the hidden core of the self are ruthlessly equated with the impersonal, repressive forces of the state as in HOMAGE TO ORWELL'S 1984 where a carnal image of love-making is presented alongside a torture scene which is viewed by a voyeuristic audience. As

"So all we've done, you see, is to reinforce the locks, cram the cells fuller than ever of mangled bodies crawling round in their own shite and lunacy, and the cycle goes on, playing out the same demented comedy of terrors from generation to generation, trapped in the same malignant legend, condemned to re-endure it as if the Anti-Christ who dreamed it up was driven astray in the wits by it and the entire pattern of depravity just goes spinning on out of control, on and on, round and round till the day the world itself is burst asunder....

NORTHERN STAR

by Stewart Parker (1984)

Maguire himself observes "the media is accepted as having an inherent political dimension, but painting is not similarly accepted. The media, in mirroring the suffering of our society, degrades that very suffering. The law of diminishing returns is part of that process. On the other hand painting can take the tragic and by making it viable in artistic form, render it in a manner which moves, rather than bores the viewer. It is this aesthetic viability which causes the painting to increase in power over time".

The template of contemporary art practice exhibited in DIRECTIONS is serious subject matter infused with aesthetic viability. Unlike the smoothly fashioned structures, both of form and feeling, in the well-made play or in much formalist art, these works have a sense of complexity, of tanglement and unease; a sense of probing individuality, a sense of osmotic pressure; an awareness that the circle can never be squared; an acceptance of the knowledge that human life is not neatly packaged for purely aesthetic consumption.

Consider Patrick Graham's demystificatory re-appraisal of religious, political and sexual icons in this light; or Gerry Gleason's exploration of similar subject matter within the submerged context of the North.

In almost all of the artists, there is a strong sense that history has to be removed from myth and romanticism. Victor Sloan's tightrope-walk between

critique and celebration has as its subject matter the unionist psyche. The myths of 1690 are ruthlessly pared away but Sloan's work is not confrontational. What the artists imply - that cultural, religious and even political traditions are not necessarily exclusive - is a theme



Victor Sloan
'THE FIELD 11' from
'DRUMMING' 1986
(detail)

which scholarship, in the shape of the historian Roy Foster, and ethnographers such as those who contributed to the Ulster Folk and Transport Museum's THE USE OF TRADITION, is beginning to explore. Just as tradition is a living, changing act, rather than a fixed entity, so, too, are the elements used by artists in their transformations of tradition: tradition subjected to scrutiny. Possibly this is why there is often a detached, ironic, and historically-minded use of style in the works of artists as various as Rita Duffy, Marie Barrett, Dermot Seymor, Graham Gingles or Colin McGookin.

Be we looking at Una Walker's installations or Tom Bevan's sculptures, there is an awareness that

our gaze is being directed outwards. Like Zbigniew Herbert's poetry, the implications of such work - the matter of which is tanglement, unease and a complex probing of society, are that the disintegrating shards of experience, the black farce of Irish politics, the madness of violence, are all, in a sense, on the outside; that, somehow, human beings themselves are oases of sanity, used and abused maybe, but occasionally having an ironic distance, a tenderness

... a tough reasonableness. If Yeats learnt during the course of writing his plays that violence was no solution to conflict, the visual artists in this exhibition have explored the same theme. If Beckett's plays were his way of coping with the facts of existence before they slid out of control, so, too, are the works of these artists who have learnt that alternatives are needed for orthodoxies and that prescriptive ideologies are to be rejected.

It is perhaps the deepest political passion with this nation that North and South be united in one nation. If it ever comes that North and South unite, the North will not give up any liberty which she already possesses under her constitution. You will then have to grant to another people what you refuse to grant to those within your borders.

W. B. Yeats, Debate on Divorce.
The Senate Speeches, (June 11, 1925)

Let the last word belong to Yeats: "In the shaping of an agate, whether in the cutting, or in the

setting of the design, one discovers, if one has a speculative mind, thoughts that seem important and principles that may be applied to life itself. Certainly, if one does not believe so, one is but a poor cutter of so hard a stone". If the stone is the Matter of Ireland, the individual may judge how well the artists have shaped the hardness.

Brian McAvera, playwright, curator, art critic, and author of *Art, Politics and Ireland* and *Marking the North*, is the organiser of the exhibition "DIRECTIONS".



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JAMES W FLANNERY

James W Flannery is a scholar, critic and stage director with an international reputation as a specialist in the dramatic work of W B Yeats. Among his publications, he is the author of a definitive study, *W B YEATS AND THE IDEA OF A THEATRE: THE EARLY ABBEY THEATRE IN THEORY AND PRACTICE*, and has contributed articles to many leading journals including *The New York Times*, *Performing Arts Journal* and *Theater Journal*. He has directed over 60 productions, including 19 of Yeats's plays at leading professional theatres in Ireland, Canada and the United States. In 1988 Mr Flannery founded the Yeats Drama Foundation in the US whose major purpose is to restore Yeats's work to a central role in the Abbey repertoire. These efforts resulted in the establishment of an Annual Yeats International Theatre Festival at the Abbey, of which he is the Executive Director. Mr Flannery's production of Yeats's *CUCHULAIN CYCLE* was the centrepiece of last summer's inaugural Yeats Festival. An accomplished singer, James Flannery wrote and was the featured performer on a programme devoted to the life and work of the Irish poet and lyricist Thomas Moore which was broadcast on American Public Television. This year Spoken Arts Records released a double album of some forty Moore Melodies in which Mr Flannery is accompanied by the distinguished Irish harpist Janet Harbison. Mr Flannery has headed theatre programmes at the University of Ottawa, the University of Rhode Island and Emory University, Atlanta, Georgia, where he currently teaches. His efforts to involve professional artists in all aspects of these programmes, especially in the area of experimental research, have won wide recognition. In 1990 *Irish America Magazine* named him one of the one hundred most prominent Irish Americans.



DEREK CHAPMAN

Derek Chapman entered the Abbey Theatre Company in 1974 and remained with that company until 1978. Since then he has worked as an actor and director in all of Dublin's theatres. His work as an actor includes Feste in *TWELFTH NIGHT*, Lucio in *MEASURE FOR MEASURE*, Borachio in *MUCH ADO ABOUT NOTHING*, Florizel in *A WINTER'S TALE*, Lucky in *WAITING FOR GODOT* and Guildenstern in *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*.

(Abbey Theatre). At the Gate he has played Alan Strang, the boy, in EQUUS, the Elephant Man in THE ELEPHANT MAN and Mozart in AMADEUS. His work as a director includes: Chekhov's IVANOV, Anouilh's RING ROUND THE MOON (both at the Abbey), Orton's WHAT THE BUTLER SAW (Gate Theatre). For the past five years, much of Derek's time has been devoted to Smock Alley Theatre Company, whose productions have included ROMEO AND JULIET, A MIDSUMMER NIGHT'S DREAM, LOVE FOR LOVE, FROCKS, MACBETH, THE TAMING OF THE SHREW, and LAUREL AND HARDY. Most recently Derek directed SPENSER'S LAYE which travels to the Edinburgh Festival this year.



SARAH-JANE SCAIFE

Mime artist Sarah-Jane Scaife studied movement theatre with Polish mime artist Stephan Medzialkowski and modern dance with Eric Hawkins, both in New York. She has performed many of her own pieces at the Project and on RTE, also Samuel Beckett's ACT WITHOUT WORDS at the Peacock. She has played in many shows written by great Irish writers such as Yeats, Joyce, Beckett, Tom MacIntyre and Marina Carr. She most recently performed in a Bhtoh show at La Mama, New York, which arose from five months experimental work with La Mama's artist in residence, Maureen Odo, by whom she has been greatly influenced. Film work includes The McRoaraty girl in THE FIELD and a nurse in DIARY OF A MADMAN, both soon to be released. Last year she played the Woman of the Sidhe, as well as acting as movement director in Yeats's CUCHULAIN CYCLE.



BILL WHELAN

Bill Whelan has been working as a composer and record producer in Dublin for fifteen years. He has produced for many Irish and international artistes including U2, Van Morrison, Kate Bush, Planxty and the Dubliners. He has also worked extensively in theatre, orchestrating the scores for Noel Pearson's productions of THE PIRATES OF PENZANCE and HMS Pinafore, the latter for which he received a Laurence Olivier award nomination. In 1989, he wrote the original music for the Abbey's production of Yeats's CUCHULAIN CYCLE. He wrote the orchestral suite commemorating the film music of Sean O Riada which was

conducted by Elmer Bernstein, and his composition DANCE OF THE MORRIGU received its first performance by the National Symphony Orchestra in July of this year. He has also composed the CENTRE OF THE UNIVERSE a musical setting for three of Paul Durcan's poems which was performed in 1988 by the London Chamber Orchestra. His work in film music includes Bernard McLaverty's LAMB, RTE'S TWICE SHY, and Donald Black's award winning film AT THE CINEMA PALACE. He is currently producing an album of Bulgarian music incorporating Irish traditional and eastern European musicians.



BRONWEN CASSON

Bronwen Casson studied design at the NCAD in Dublin, Saddler's Wells and the Theatre du Soleil in Paris. She also studied in Berlin and completed a post-graduate course in film and television studies at Middlesex Polytechnic, London. Bronwen has been resident designer with the Abbey since the early 70's and in that time has designed a considerable number of shows for both the Abbey and Peacock stages. As well as designing, Bronwen has directed four plays at the Peacock, including STRIKE, a cooperative show based on the 1913 Dublin Lockout. Most recently Bronwen designed Jennifer Johnston's O ANANIAS, AZARIUS AND MISAEAL and TRIPTYCH and also THE CUCHULAIN CYCLE and ULYSSES IN NIGHTTOWN, all at the Peacock.



TREVOR DAWSON

Trevor Dawson is from Sheffield, Yorkshire. He began his career in stage management and then moved to Belfast, where he lived for ten years, working as production manager and lighting designer for the Lyric Theatre. He has lit over fifty shows for the Lyric company including EQUUS, THE SEAGULL, A MIDSUMMER NIGHT'S DREAM, MARY STUART, THE MIKADO and NORTHERN STAR. In Dublin he has designed the lighting for HOW THE OTHER HALF LOVES (Olympia), A CHRISTMAS CAROL, A WOMAN OF NO IMPORTANCE, ARRAH-NA-POGUE, THE RECRUITING OFFICER, UNCLE VANYA, THE IMPORTANCE OF BEING EARNEST, THE RIVALS, ABSURD PERSON SINGULAR and SALOME (Gate), THE SILVER DOLLAR BOYS, YOU CAN'T TAKE IT WITH YOU, THE SILVER TASSIE and DANCING AT LUGHNASA

(Abbey) and PURPLE DUST and THE CUCHULAIN CYCLE (Peacock). Trevor is currently production manager at the Abbey Theatre.



JOHN OLOHAN

John trained at the Abbey School of Acting in the early seventies and after a number of years touring Ireland, Scotland and Wales with various companies he joined the Abbey Company in 1981. John has appeared in many Irish classics and also in several new plays by distinguished international modern Irish writers such as Frank McGuinness, Hugh Leonard, Thomas Kilroy and John B Keane. As well as his stage work John has appeared in several films and plays for both RTE and BBC. In recent years John has toured extensively with the Abbey, visiting Greece, USA, UK, and USSR. John most recently toured Australia and New Zealand with the Abbey's production of THE SHADOW OF A GUNMAN. John's most recent appearance was in ULYSSES IN NIGHTTOWN at the Peacock.



CONOR MULLEN

Conor first started acting in the Brendan Smith Theatre Academy in 1984. He then spent two years studying in New York during which time he worked with Jim Sheridan in the Irish Arts Centre. He returned to Dublin in 1987 and began work with Horizon Theatre Co and the Passion Machine. He then played Felix in THE NORMAL HEART on its Irish tour. He also appeared in BORSTAL BOY, TRANSLATIONS, TWELFTH NIGHT and YOU CAN'T TAKE IT WITH YOU, all directed by Joe Dowling. Other productions include Michael Scott/Christopher Nolans' TORCHLIGHT AND LASERBEAMS for both the Dublin and Edinburgh Theatre Festivals, GENTLE ISLAND at the Peacock and EQUUS and OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME with Red Kettle Theatre Co. More recently he played Cassio in OTHELLO and Oswald/Oliver in Thomas Kilroy's adaptation of Ibsen's GHOSTS in Dublin and New York. TV and film work includes LOTTY, FAIR CITY and TWICE SHY. He will also be seen in the soon to be released DIARY OF A MADMAN.



YANN MCMAHON

Yann McMahon was born on 17th February 1979 in Dublin. He previously appeared as The Small Child in *THE OLD WOMAN BROODS* at the Project Arts Centre, during the 1983 Dublin Theatre Festival. He also appeared in various school plays and variety shows. He is in 6th class at the North Dublin National School Project in Glasnevin.



KATE THOMPSON

Kate's theatre work includes Lily (Nina) in Thomas Kilroy's version of *THE SEAGULL* for ITC; Cecily in *THE IMPORTANCE OF BEING EARNEST* at the Lyric, Belfast; Sybil in *PRIVATE LIVES* and Geraldine in *WHAT THE BUTLER SAW* at the Gate Theatre; Hermia in *A MIDSUMMER NIGHT'S DREAM*, Mrs Frail in *LOVE FOR LOVE* and Chorus in *FROCKS* (all for Smock Alley); Dorinda in *THE BEAUX STRATAGEM* at the Abbey; Jocasta in *OEDIPUS* for the Druid Theatre, and the title role in *THE TRIAL OF ESTHER WATERS* which won her the Best Actress award in last year's Dublin Theatre Festival. Television work includes leading roles in dramas for both BBC and RTE, and a series for French television *LES PONEYS SAUVAGES*. Films include *CRIMINAL CONVERSATION*, *ATTRACTA* and *OUT OF TIME*. Kate appears regularly as Terry Killeen in RTE's popular series, *GLENROE*.



OLWEN FOUERE

Olwen Fouere was born in Ireland of Breton parents. She studied visual arts before moving to theatre, gaining valuable initial experience with Deirdre O'Connell in the Focus Theatre before joining Jim Sheridan's company in the Project where she worked for two years. During that time she met composer Roger Doyle and began a series of collaborations with him which continued during most of her five year participation in the works of artist James Coleman. She has worked extensively in theatre, film and television and played major roles with several different companies and in recent years has been associated mainly with Dublin's Gate Theatre where her roles included Sonia in *UNCLE VANYA*, Tourvel in *LES LIAISONS DANGEREUSES*, Solveig and Anita in the Frank McGuinness translation of *PEER GYNT* and Salome in

SALOME which enjoyed enormous success at the Edinburgh Festival 1989 and Spoleto Festival, USA 1990. Previous work at the Peacock includes May in FOOL FOR LOVE, Tom MacIntyre's SNOW WHITE and her appearance as Aoife in THE CUCHULAIN CYCLE during last year's W B Yeats Festival. Other recent work includes Hilda in THE MASTER BUILDER in the Bristol Old Vic and a lead role in the film HARD SHOULDER released by Mirror Films for Channel 4.



JANE BRENNAN

Jane's performances with Druid Theatre Company include SAME OLD MOON (Brenda), 'TIS PITY SHE'S A WHORE (Annabella), DRACULA (Lucy), THE GLASS MENAGERIE (Laura), LOOT (Fay), THE IMPORTANCE OF BEING EARNEST (Cecily), A LITTLE LIKE DROWNING (Leonara), ST PATRICK'S DAY, (Lauretta), also THE PLAYBOY OF THE WESTERN WORLD, CONVERSATIONS ON A HOMECOMING, and ON THE OUTSIDE. She played in SPOKESONG (Kitty Carberry) with Rough Magic and PYGMALION (Eliza Doolittle), THE RIVALS (Lydia Languish), THE HOUSE OF BERNARDA ALBA (Amelia) and SALOME (Chorus) at the Gate. This is her second appearance at the Abbey, having previously played in A CRUCIAL WEEK IN THE LIFE OF A GROCER'S ASSISTANT (Mona).



DAVID HEAP

David was born in the Forest of Dean, Gloucestershire. He worked in band management and commercial radio after completing an English degree at Leeds University. He trained at the Bristol Old Vic Theatre School, and after an uneventful year in repertory in Cheltenham came to Ireland to appear (as Lancey) in Field Day's inaugural production of Brian Friel's TRANSLATIONS. Since then he has worked exclusively in Ireland in theatre, television and radio. Favourite performances include James in THE MORNING AFTER OPTIMISM and Creon in THE ANTIGONE both directed by Michael Scott at the Project; Sir Sampson in LOVE FOR LOVE with Smock Alley; five parts in PEER GYNT at the Gate, Tex in KRIEG by Liam Lynch and The Croucher in THE SILVER TASSIE at the Abbey, all directed by Patrick Mason. He played Nyraboath in the Gate's SALOME which recently enjoyed considerable success at the Spoleto Festival in

Charleston, South Carolina. David is married to actress Olwen Fouere.



FIONA DOUGLAS-STEWART

Conceived while her parents were touring in a show called STARMAKER, London-born Fiona made her professional debut aged four as Little Willie in EAST LYNNE. Between that and her adult career she trained at the Arts Educational Schools. Fiona first visited Dublin in 1979/1980, playing Mary Gallagher in ONCE A CATHOLIC, Deborah in SEXUAL PERVERSITY IN CHICAGO, and Portia in THE MERCHANT OF VENICE. Since settling here permanently with her half-Irish husband in 1986, she has played Sister Amnesia in NUNSENSE; Rosy in THE ADVENTURES OF MISTER TOAD; Mrs Marchmont in AN IDEAL HUSBAND and she appeared in SALOME at the Gate, in Edinburgh and in Charleston, South Carolina. In the UK favourite roles include Mary Magdalene in JESUS CHRIST SUPERSTAR, Charlotte Corday in DAYS OF THE TERROR, Lulu in Sartre's INTIMACY and Childie in THE KILLING OF SISTER GEORGE.



SUSIE KENNEDY

Since arriving in Dublin in 1974 from Peoria, Illinois, U.S.A., Susie has been active in the theatre and music world here. She has appeared in the Peacock, Project, Olympia and Gaiety theatres, and with Team Theatre, The Focus, Moving Theatre, Smock Alley and the Passion Machine. For RTE Susie has appeared on BOSCO and FORTY COATS and has been known to turn up singing jazz and blues on THE LATE LATE SHOW, PAT KENNY SHOW, NIGHTHAWKS, with the occasional appearance on SUNDAY NIGHT AT THE OLYMPIA and PLAY THE GAME. Susie has become well known for her one-woman jazz-blues shows, which include WOULD THE REAL JUDY GARLAND PLEASE, by Sam Jacobs (1985), TONIGHT'S THE NIGHT (1986), YOU CAN'T DEEP FREEZE A RED HOT MOMMA (1986) and with Mary Ryan in WILD WOMEN DON'T HAVE THE BLUES (1987) and WILD WOMEN MEET THE HOOCHIE KOOCHIE MAN (1988). Susie most recently appeared in Roddy Doyle's WAR.



FLO McSWEENEY

Flo is an experienced campaigner on international stages from New York to Milan. As a singer/songwriter she has fronted such bands as MOVING HEARTS and Manchester band A CERTAIN RATIO. Flo has performed at the Montreaux Jazz Festival and at the Festival of Song at Vina del Mar in Chile. She has presented two successful television series, TV GAGA and MEGAMIX for RTE Television. Flo's acting accomplishments include the innovative production of Noel Pearson's JACQUES BREL IS ALIVE AND WELL.... at the Gate Theatre. Flo is currently presenting her own Sunday morning programme on Ireland's independent national station, Century Radio.



Abbey Players

Kathleen Barrington
Desmond Cave
John Cowley
Fedelma Cullen
Clive Geraghty
Marie Kean
Eamon Kelly
Peadar Lamb
Máire Ní Ghráinne

Bríd Ní Neachtain
Niall O'Brien
Macdara O Fatharta
Joan O'Hara
John Olohan
Maire O'Neill
Godfrey Quigley
Maureen Toal

Forthcoming Productions

ABBEY

Until Saturday August 25th

THE SHAUGHRAUN

by **Dion Boucicault**

Directed by Garry Hynes

For A Limited Run
Opens Wed 29 August

BIG MAGGIE

by **John B. Keane**

Directed by Ben Barnes

PEACOCK

Opens Tues 4 Sept
previews Wed 29 August - Mon 3 Sept

FRAUDS

a new Play by **Fergus Linehan**

Directed by **Caroline FitzGerald**

DUBLIN THEATRE FESTIVAL 1990

Opens Tuesday 9th October
previews Wed 3rd - Mon 8th October

MISOGYNIST

a new play by **Michael Harding**

Directed by **Judy Friel**

The second Annual Yeats International Theatre Festival takes place from August 8th - 25th and features an exciting series of special events all at the Peacock Theatre.

Opening Wednesday 8th August (Previews 1st - 7th August) at 8.15p.m.

MASKS OF TRANSFORMATION

This year's Yeats Festival focuses on the transforming power of ideas embodied in art and features three powerful Yeats plays, CATHLEEN NI HOULIHAN, THE DREAMING OF THE BONES and PURGATORY, grouped under the theme "MASKS OF TRANSFORMATION". Dedicated to the memory of Samuel Beckett, the 1990 Yeats Festival will explore the work of these two great artists as it embodies the act of intellectual and spiritual transformation. In addition to the Yeats plays, five short one-act plays by Beckett, FOOTFALLS, CATASTROPHE, WHAT WHERE, COME AND GO, NACHT UND TRÄUME, will be performed at lunch hour in the Peacock during the festival.

John Olohan, Conor Mullen, Yann McMahon, Jane Brennan, Kate Thompson, Olwen Fouere, David Heap, Fiona Douglas-Stewart, Susie Kennedy and Flo McSweeney complete the outstanding cast.

The Yeats production is directed by James W Flannery and co-directed by Derek Chapman. Original music is composed by Bill Whelan and movement direction is by Sarah-Jane Scaife. Design is by Bronwen Casson and lighting by Trevor Dawson. The Beckett production is directed by Sarah-Jane Scaife.

LECTURES

Thursday 9th August 5.00 p.m.

Prof. Denis Donoghue

"The Aesthetic Dimension: or, Towards a Better Life"

Tuesday 14th August 5.00 p.m.

Prof. Terence Brown

"The Irish Worlds of Yeats and Beckett"

Thursday 16th August 5.00 p.m.

Dr W J McCormack

"The European Worlds of Yeats and Beckett"

Tuesday 21st August 5.00 p.m.

Prof. Katharine Worth

Yeats, Beckett and the Force of Change

Thursday 23rd August 5.00 p.m.

Dr. Marianne Elliott

"The Origins of Irish Republicanism and the Conundrum of Protestant Libertarianism"

BECKETT PLAYS

From Tuesday 14th August at 1.00 p.m.
FOOTFALLS, CATASTROPHE, WHAT WHERE, COME AND GO, NACHT UND TRÄUME. Five short one-act plays directed by Sarah-Jane Scaife

EXHIBITION

Friday 10th August - Sat 25th August

DIRECTIONS: Northern and Southern Irish artists seeking common ground

CONCERTS

Sunday 19th August

Concert: featuring Irish and Hungarian folk singers and musicians. 8.00 p.m.

Saturday 25th August 12.00 p.m.

"Songs of Romance and Rebellion":
a concert by tenor James W Flannery and harpist Janet Harbison

Two-Day Symposium

"TRADITION IN TRANSFORMATION"

Saturday 18th August 2.00 p.m.

The American & European Dimension
Three Lectures

Sunday 19th August

The Irish Dimension

Poetry Readings: Northern and Southern writers reflect upon their common experience. 3.00 p.m.

Panel discussion: featuring prominent artistic figures 5.00 p.m.

Booking: Abbey Box Office 787222. All enquiries to Yeats Festival Office 748741

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