



Presents

# Dancing at Lughnasa

By Brian Friel

**Tuesday 24th to Saturday 28<sup>th</sup>  
November 2015**

In Barton Village Hall



## Cast

Michael	Ted Ridgeway-Watt
Kate	Catherine Walston
Maggie	Tracy James
Agnes	Lavinia Pugh
Rose	Ellis Cooper
Chris	Sarah Rutherford
Gerry	Andy Lake
Jack	Andrew Shepherd

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The action takes place in the home of the Mundy family, two miles outside the village of Ballybeg, County Donegal, Ireland.

Act I      A warm day in early August.

Act II      Three weeks later

Time: 1936

There will be an interval of 20 minutes between ACT I and ACT II, when refreshments will be served and the raffle drawn.

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World premiere at the Abbey Theatre, Dublin  
24th April 1990.

British premiere at the Lyttelton Theatre at the Royal Theatre,  
London ~ 15th October 1990.

Opened at the Phoenix Theatre, London produced by Bill Kenwright  
and Noel Pearson ~ 25th March 1991.

Originally produced on the New York stage by Noel Pearson in association  
with Bill Kenwright and Joseph Harris opened at the Plymouth Theatre  
24<sup>th</sup> October 1991

## For Barton Drama Group

Director	Richard Sockett
Assistant Director	Nathan Graves
Company Stage Manager	Gill Reed
Deputy Stage Manager (on the book)	Nathan Graves
Movement Advisors	Helen and Bryony Garner and Ted Ridgeway-Watt
Property Mistress	Dawn Kent
Assistant Stage Manager (Props)	Katie Le Marquand
Design and Set Construction	Mike Vaughan
Scenic Painting assisted by	Georgie Wise Alexander Hellens
Box Office	Norma Eaton
Front of House Managers	Meta and Hugh Greenfield
Lighting Designer	Laurence Evans
Lighting Operator and Sound	Graham Vaughan
Poster / Program Design	Graham Vaughan
Crafts Advisor and Glove Knitter	Jean Ricketts
Photography	Robert Vaughan
Production Co-ordinator	Geoff Nicholls

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Our thanks to ....

Chris Avery and the Lolworth team of BAWDS and Combined Actors for furniture, properties and set dressing. Martin Mead for the use of transportation. Judith Bowen for advice and support. Classworks Costumes, Helen Newstead & Maggie Edwards.

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Important Information:

- There is a hearing loop system installed in the village hall to help those with the appropriate hearing aids.
- The fire exits can be found at the left hand side of the stage, through the side curtain, and at the rear of the hall through the door where you entered the building. The assembly point is in the church yard opposite the front of the hall.
- Tea, coffee, fruit juice and biscuits will be served free of charge during the interval from the kitchen doorway.
- *Can you please make sure that your mobile phone is switched off for the duration of the play.*
- Thank you for your support, and we hope you enjoy the show.

## Message from the Director:

Dear audience,

Thank you for coming - we wouldn't be here without you! For the first time we are presenting our production "in the round" or more accurately "traverse". In this way you can empathise with the Mundy family, and share in the joy and tragedy of their lives. Conscious of being among the first productions since the passing of Brian Friel last month, as actors, we welcome you to our "empty space" that we will transform into the world of 1930's Donegal to tell the story of "those five brave women", as he dedicated his play to his mother and aunts. With gratitude I dedicate this production to "those eight brave actors" who have brought this story so vividly to life and the incredible support of the committee and technical experts.

Richard Sockett

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## Note by Alexander Hellens

Brian Friel's plays, of which he wrote thirty, whilst full of tremendous wit and craic delve deeply into the Irish psyche and the impact of colonialism and more recent Irish troubles. His canvas was small; he wrote chiefly about Ballybeg, a fictional village that translates akin to "small town" in Gaelic. A romanticised yet constricting home place filled with myths and legends, riven with anger and frustration as it confronts its truths and realities. This focus on how revolutionary changes in society affect ordinary people brings comparison with Russian playwright Anton Chekhov and the new naturalistic development in theatre of last century and indeed, Friel translated *The Three Sisters* to great acclaim. Micheal Etherton in *Contemporary Irish Dramatists* says he "sharpens our perceptions and makes us able to understand our human condition and the deepening ironies and contradictions of our age." *Dancing at Lughnasa* is perhaps his best known play, garlanded as it is with global awards, with *The Times* stating "There is no doubt we are in the thrall of as masterly a dramatist as the theatre possesses." The frontispiece to the Faber and Faber edition sets the scene: "Just outside the village of Ballybeg live the five Mundy sisters, barely making ends meet, their ages ranging from twenty-six to forty years old.....Brian Friel evokes not simply the interior landscape of a group of human beings in their domestic situation, but the wider landscape, interior and exterior, Christian and pagan, of which they are nonetheless a part".

For more information about previous productions go to:

[www.bartondramagroup.com](http://www.bartondramagroup.com)