

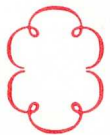




# BRITISH ENKALON LIMITED

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**THE LYRIC**



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Stage Carpenter

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BERNADETTE KEENAN  
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ELIZABETH DICKEY

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ALEX McCLAY  
DENNIS REYNOLDS  
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**BOOKING:—**

Seat prices 6/-, 8/-, 10/- Monday to Thursday  
All seats 10/- Friday and Saturday

AT THEATRE 11 to 9. Telephone 660081

ARTS COUNCIL BOOKING OFFICE, Bedford Street, 10 to 5  
(Saturdays 10 to 12). Telephone 44222

Telephone Reservations **MUST** be collected at Box Office by 7.45 p.m.  
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*Reductions to students and apprentices under the Arts Council Student Scheme  
are available. Vouchers are obtainable at the Arts Council Offices.*

# OSBORNE KING & MEGRAN

## LOVERS

In the first half of the twentieth century Ireland produced a few first-rate dramatists—Shaw, Synge and O'Casey immediately come to mind—as well as many dramatists perhaps not of the first flight—Lennox Robinson, George Shiels, St. John Ervine and dozens of others. When the dramatic history of the second half of the century comes to be written I consider it very likely indeed that Brian Friel's name will come near the top for sustained achievement. Indeed Friel may not yet have produced his best work, yet already he has written plays good enough to have given him an enviable reputation throughout the world.

His break through came only six years ago with "Philadelphia Here I come!"; still perhaps his most popular play. With "Philadelphia Here I Come!" it became obvious that another major Irish dramatist had emerged. To quote Sir Tyrone Guthrie: "Brian Friel is a born playwright . . . humour, compassion and poetry pour out of him with the spontaneity of a bird's song."

"The Loves of Cass McGuire" followed in 1966—a worthy successor, though perhaps not so popular with the public—a play in which Friel again showed his profound understanding of Irish people.

Then came "Lovers", "Crystal and Fox", and "The Munday Scheme", each different and each successful in its own genre. With each successive play Friel displays not only his artistic ingenuity but, more important still, his artistic integrity. He writes, as it were, from inner necessity, from imaginative compulsion. He has achieved wide fame but appears quite indifferent to it. His satisfaction rests firmly in his work. With little interest in fashionable theories of content or form, Friel has very deliberately gone his own way. He believes, like Chekov, that it is not the job of dramatists to offer solutions to problems. Dramatists "are not marriage counsellors, nor father confessors, nor politicians, nor economists . . . they are concerned with one man's insignificant place in the here-and-now world".

"Lovers" is a double bill. Its subject is love. The first play, "Winners", presents the story of tragic young love; the second, "Losers", the love of frustrated middle-age. In these two plays Friel's sense of elegiac poetry and of rumbustious comedy are seen at their best.

JOHN BOYD

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# LOVERS

By BRIAN FRIEL

Directed by GEORGE MOONEY

Design by EDDIE JOHNSTON

## Winners

### Cast

Man ... .. JOE McPARTLAND  
Woman ... .. BERNADETTE KEENAN  
Mag ... .. DENISE McKENNA  
Joe ... .. NOEL MILL.SOP

Time—the present in Ireland

Episode I —Morning

Episode II—Early afternoon

The lights will be dimmed between Episode I and II to denote a short passing of time

INTERVAL

— AT INTERVAL —  
FOR IMMEDIATE SERVICE—DRINKS MAY BE ORDERED  
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# Losers

### Cast

Andy Tracey ... .. JOE McPARTLAND  
Hanna Wilson/Tracey ... .. BERNADETTE KEENAN  
Mrs. Wilson ... .. LUCY JAMIESON  
Cissy Cassidy ... .. MAEVE McGIBBON

Time—the present in Ireland

Lighting—DENNIS REYNOLDS

Wardrobe—JANICE MORROW

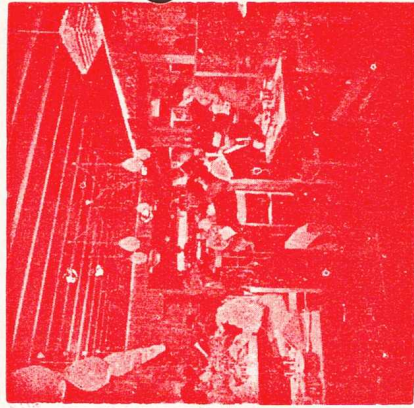
Sound—SCOTT PEARSON

Assistant Stage Managers—JANICE MORROW,  
EMER FLEMING  
JOHN KILLEEN

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BY

**George Shiels**

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