

MARBLEHEAD LITTLE THEATRE
PRESENTS

Translations
BY BRIAN FRIEL



MARCH 4-13, 2022

Directed by Trudi Olivetti
Produced by Steve Black & Erin Pelikhov

Baile Beag
BALLYBEG

Poll na tCaorach
POOLKERRY

Oin na nGall
DONEGAL
Oruim Duoh
DROMDUFF

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Marblehead Little Theatre

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DIRECTOR'S NOTES

I am honored to welcome you to Marblehead Little Theatre's production of *Translations* by Brian Friel. This beautiful play was first presented in 1980, written against the backdrop of "The Troubles" in Northern Ireland - thirty years of intense violence between Ireland's nationalist (mostly Roman Catholic) and unionist (mostly Protestant) communities. *Translations* takes place in 1833, in the fictional Gaelic-speaking town of Baile Beag (literally "little town"), where most of the inhabitants have little experience beyond it. In spite of this, the people there are familiar with ancient mythologies and speak both Greek and Latin in addition to their native Irish. The story is set in a hedge school, a place informally gathered to provide education in Irish to those of non-Protestant faith. The action of the play revolves around the arrival of British officials engaged in an Ordnance Survey, charged by their government to remap all of Ireland and to anglicize the Irish place names. Friel uses language as a vehicle to highlight the barriers to any authentic communication between the Irish and British. The characters are all "speaking" their languages, although the actors are all actually speaking English. Onstage, the two groups do not understand one another.

So why do we choose, in 2022, to present an Irish play set in 1833? Because: This is a narrative about culture erasure, which, in all its forms, is a weapon of racial discrimination that has been practiced throughout the ages by governments in power. It can be accomplished systematically and with tacit consent, until that culture is effectively canceled. The play is about the Irish under British domination. In our own country we have recently become aware more than ever of the need to reclaim buried history and uplift oppressed cultures.

Friel is interested in the way myths survive and continue to inform the human experience. The people in the town are part of an old story, and on a mythic level, the play is about nothing less than the ruin of a civilization. In the final scene, the schoolmaster Hugh is trying to remember the opening of Virgil's *Aeneid*. This speech evokes the nobility of the Irish, who have these ancient tales at their command, but, in remembering the conquered city of Carthage by the Romans, he also describes the fate of all peoples who have been overcome.

DRAMATURGY

Brian Friel was born in Northern Ireland in 1929. After spending some years as a teacher, he decided to become a writer in 1960. His early efforts included short stories and radio plays. In 1963 he wrote a play about Irish immigrants, *Philadelphia Here I Come*, which made him immediately famous. His output consists of some four dozen plays, including several adaptations of Chekhov. He died in 2015.

Friel was inspired to write *Translations* by a number of influences. He was interested in the Acts of Union of 1800 which united Great Britain and Ireland and also the Great Famine, a period of mass starvation and disease in Ireland between 1845-1849. He was also interested in the suppression of the Irish language and the effects of the forced acquisition of English. And, Friel had discovered that one of his ancestors was a hedge schoolmaster, which led him to read about the hedge schools. He also learned about the Ordnance Surveys in Ireland during the mid 1800s.

Hedge schools in Ireland emerged in response to the “penal laws,” first enacted at the beginning of the 18th century. One of these laws specified that “no person of the popish religion shall publicly or in private houses teach school or instruct learning within this realm...”. There were some English government sponsored schools, but the majority of the Catholic population refused to attend them. Instead many chose to pay a school master and receive their education in makeshift classrooms in someone’s house or barn. The original gatherings were actually in hedgerows with a look-out nearby to warn of English officials. When the laws were repealed in 1829, these informal schools moved inside. Reports of the curriculum include basic grammar, reading, arithmetic, Latin, Greek, Irish history and Gaelic literature - depending on the skills and background of the master. In 1831, the government established the compulsory free national schools, taught entirely in English, and this led to the decline of the hedge school system as well as the Irish language itself.

The Ordnance Survey was established in 1791 under the British Board of Ordnance, and authorized the task of mapping all of Britain to new levels of accuracy, partly in anticipation of a feared invasion from France at that time. It was more of a civil rather than a military motivation that brought the survey to Ireland, beginning in 1824; in Ireland, there were inequities in the taxation system and disputes over property rights. The survey was carried out county by county between 1825 and 1841, and the maps were published in 1846.



Town boundaries were established along with information gathered on antiquities, place names, geology and industry - although much of this information never appeared on the maps. This renaming of Irish places could be seen as a purely administrative activity, in order to create accurate maps, but there is no question of the consequences of such an operation in terms of Irish identity and national character.

CAST

Manus.....	Malachi Rosen
Sarah.....	Victoria Berube
Jimmy Jack Cassie.....	David Foye
Máire.....	Hannah Noel Schuurman
Doalty.....	Juice Wacker
Bridget.....	Caroline Alix
Hugh.....	Timothy Kenslea
Owen.....	Daniel A. Lefferts
Captain Lancey.....	Bill Brauner
Lieutenant Yolland.....	Josh Whiting

PRODUCTION STAFF

Producers.....	Erin Pelikhov, Steve Black
Director.....	Trudi Olivetti
Assistant Director.....	Victoria Hermann
Stage Manager.....	Piper Hall
Scenic/Lighting Designer.....	Greg Mancusi-Ungaro
Sound Designers.....	Greg Dana, Piper Hall
Costume Designer.....	Elvira Schoenthal
Technical Director/Set Construction.....	Andrew Barnett
Props Coordination.....	Victoria Hermann
Dialect Coach.....	Lily Narbonne
Fiddle Players.....	Susan and Ben Ruth

SETTING

Act One

An afternoon in late August, 1833

Intermission

Act Two

A few days later.

Act Three

The evening of the following day

CAST AND PRODUCTION STAFF BIOS

Caroline Alix (Bridget) is excited to be a part of bringing Brian Friel's *Translations* to life at Marblehead Little Theater. During typical "business hours", she works in clinical development at the Bill & Melinda Gates Medical Research Institute in Cambridge, MA where she assists in managing clinical trials of vaccines and therapeutics targeting infectious disease in low and middle-income countries. Caroline holds a Bachelor of Arts in Biology from Boston College, and is pursuing further education in Epidemiology.

Andy Barnett (Technical Director/Set Construction) Following his children's interest into the world of theater, Andy designed and built his first set at the Marblehead Middle (Village) School in 1992 for *Fiddler on the Roof*. Since then he has built sets for Rebel Shakespeare Company, Endicott College, Gordon College, Opera Boston, Gloucester Stage, Roxbury Center for the Arts, MassJam, Perkins School for the Blind, Boston Center for the Arts, Mssng Lnks, and Marblehead Little Theatre. Andy has been a member of the production team as master carpenter, designer and technical director of Watertown based Revels, Inc. for more than 20 years, creating for *The Summer Revels*, *Riversing* and *The Christmas Revels*. His work is dedicated to his wife Jessica, sons Nick and Jeremy and their spouses, and grandchildren Jacob, Vivienne and Rose, and to Marblehead Little Theater for providing great live theater to patrons of all ages.

Victoria Berube (Sarah) marks *Translations* as her second production, here at Marblehead Little Theater. She has also performed in *Elf, Jr.* as her first production at MLT. She began acting around the age of nine, with some of her most prominent roles as Belle in *Beauty and the Beast Jr.*, Jasmine in *Aladdin Jr.*, and Nancy in *Oliver!* along with many others. Most of her acting training has taken place at North Shore Music Theatre. In high school was awarded Outstanding Performance in Drama Club, along with the Edward Sullivan Memorial Award. She is currently studying at North Shore Community College, where she hopes to grow, and continue her education at a four-year university, where she will work towards a degree in Acting/Musical Theater. Her love for the performing arts is constantly expanding and she is so grateful to be a part of this talented cast and to immerse herself in the Irish culture.

Steve Black (Producer) is actively involved in the theater community as a director, arts and school administrator. As an educator, Steve has taught as a member of the musical theater faculty at the University of New Hampshire and Stonehill College, worked for the Everett, Saugus, Salem, and Marblehead Public Schools, and served as a teaching artist for the New York Public Schools, Boston Public Schools, Stoneham Theater, and Paper Mill Playhouse of NJ. His musical direction includes working for such organizations as The North Shore Music Theatre, MLT, Turtle Lane and as an assistant music director for the Ogunquit Playhouse. Directing highlights: *The Curious Incident of the Dog in the Night-Time*, *Billy Elliot*, *Rock of Ages*, *Les Misérables*,

Next to Normal, *Spring Awakening*, *All My Sons*, *Oklahoma!*, *Songs For A New World*, *Mamma Mia* (MLT), *The Wild Party* (The Umbrella), *Awake* (NYU), and the *New Works Festival* (Santa Fe Theatre Festival). Assistant directing highlights: *A Christmas Carol* (NSMT); *Cherry Docs*, *The Last Five Years*, and *Passing Strange* (New Rep). Awards: I.R.N.E. nomination for best director (*Tommy*), Spotlight Award for Best Music Director (NSMT), artist-in-residence awards (Salem Foundation for Public Education), METG State Finalist *The Giver*, EMACT DASH nomination for Best Director (*Oklahoma!*, *Hairspray*, *Next to Normal*, *Les Miserables*, *Mamma Mia* (winner), *The Curious Incident...Night-time*). Steve holds a Bachelor of Music degree from UNH and a Master's degree in Theatre from NYU.

Bill Brauner (Captain Lancey) couldn't be happier to be back on stage again after over two years. Some of Bill's previous roles have included Canon Chasuble in *The Importance of Being Earnest*, Park Keeper in *Mary Poppins*, Braithwaite in *Billy Elliot*, and the Candyman in *Willy Wonka*. When not acting, Bill enjoys building houses with Habitat for Humanity and singing in his church choir. He lives in Salem with his lovely and talented wife Holly, and a geriatric Chihuahua named Xela.

Greg Dana (Sound Design) is very happy to be working once again with MLT on this production. Over the years, Greg has been nominated for (and won a few) EMACT awards for sound, lighting and set design. Even though he is a mathematics instructor by day, he is only able to estimate that he has been involved in 50 or more MLT productions. Greg thanks his family for their patience and understanding when he is off to LA, theme parks and theaters.

Dave Foy (Jimmy Jack Cassie) has been a member of Marblehead Little Theatre for two years. He lives in Swampscott, where he grew up, and now works in a Boston Hospital. At MLT, Dave played Mr. Hilltop in *Young Frankenstein* and Fiddler Jones in the online presentation of *Spoon River Anthology*. He played Fezziwig in a live broadcast of *A Christmas Carol*, by the Theatre Company of Saugus. Dave is also a regular in the bass section of the choir at First Church in Swampscott, but his favorite role (so far) is that of Jimmy Jack Cassie, because he is a multi-dimensional character. Indeed, Jimmy seems to exist in another dimension, altogether.

Piper Hall (Stage Manager) is an English major at Salem State University. This is her first time stage managing, but she has been involved in ten other MLT shows. Some previous roles at MLT include Anna in *Frozen Jr*, Grace in *Annie Jr*, Ensemble in *Mary Poppins*, James in *Jesus Christ Superstar*, and Fiona in *Shrek, Jr*. Recent television work includes featured extra roles in *Dexter: New Blood* and *Julia*. She would like to congratulate the cast on an amazing show.

Victoria Hermann (Assistant Director, she/her) grew up just north of Boston and knew her career would be in theatre after her first year of Shakespeare camp. She is a graduate from Ithaca College with a degree in Theater Studies, concentrating in Theater Education. When she is

working with her students, she is reminded that theatre is about collaborative storytelling, and it is a lesson she brings to every production. She works with many theaters in the North Shore and Boston areas in a variety of roles but highlights include *Shrike* (Production Manager, Fresh Ink Theatre), *Frozen Jr.* (Director, MLT), *The Earth Room* (Props Design Fresh Ink Theatre), and *The Most Epic Birthday Party Ever* (Props, MLT). When she's not working on a show, she can be found cross stitching or gardening usually with a British murder mystery somewhere in the background.

Timothy Kenslea (Hugh) resumed his acting career after a long hiatus by playing Ben Loman in *Death of a Salesman* and Professor Willard in *Our Town* for Mugford Street Players. He also played Warren G. Harding's campaign manager at the *New Works Festival* at Newburyport's Firehouse Center for the Arts. Long ago, he played Eben Stanhope in *Alison's House*, the Jester in *Once upon a Mattress*, and Dr. Chumley in *Harvey* at the Footlight Club in Jamaica Plain. A retired history teacher, Tim is the author of *The Sedgwicks in Love: Courtship, Engagement, and Marriage in the Early Republic* (UPNE, 2006).

Daniel Lefferts (Owen) is in his debut with Marblehead Little Theatre. Most recently Daniel performed in a season with History Alive consisting of *Goodnight Captain White* (Frank Knapp), *The Scarlet Letter* (Rev. Dimmesdale), and *Cry Innocent: The People v.s. Bridget Bishop* (Judge Hathorne). Other credits include *Amadeus* (Mozart), *I, Malvolio* (Malvolio), *Blood And Gifts* (Dmitri Gromov), *As You Like It* (Touchstone), *An Inspector Calls* (Eric Birling), and *Fool For Love* (Martin). He holds a BA in Theatre Arts from Gordon College where he received their Honorary Award for Excellence: Performance.

Greg Mancusi-Ungaro (Lighting/Scenic Designer) designs settings and lighting at many theatres in the Boston area. His recent work at MLT includes *Deathtrap* and *From Silence*. For the Mugford Street Players at MLT he produced and designed *I Hate Hamlet*, *Death of a Salesman*, *Our Town* and for the Mugford Street Players at Gloucester Stage, he produced and designed *To Kill a Mockingbird*. His work at Arlington Friends of the Drama includes *The Light in the Piazza*, *Rosencrantz and Guildenstern are Dead*, *Addams Family* and *The All Night Strut*. His lighting for *Terra Nova* at Quannapowitt Players earned him his most recent DASH Award Nomination. Upcoming projects include *The Sunshine Boys*, *A View from the Bridge* and, someday, *The Resistible Rise of Arturo Ui*. Greg has served as the Technical Director at Arlington Friends of the Drama, and he was recently appointed to the adjunct faculty at Wheaton College, where this spring he will be teaching lighting design.

Lily Narbonne (Dialect Coach) splits time between Gloucester and NYC, and is thrilled to be able to work on Translations with this great group! She has Irish Heritage herself, from County Sligo and County Mayo, so it is a dream come true to work on any of Brian Friel's plays. Previous productions she has dialect & voice coached include *Funnyhouse of a Negro*, and *A*

Movie Star Has To Star In Black And White by Adrienne Kennedy and *Various Preapocalyptic Postcoital Scenes* by Jackie Sibblies Drury for the Theatre Department at Barnard College; and *The Tallest Man in the World* by Ailis Ni Riain at The Tank in NYC. Upcoming she will direct & dialect coach Harold Pinter's *The Dumbwaiter* in Gloucester, TBA! Lily's ongoing dialect business includes coaching clients privately on honing their dialect skills or for TV/Film/Theater auditions. Lily is also an AEA & SAG AFTRA actor, director and theater producer. You can see her this year in episode 3 of the upcoming HBO series, *Julia* about the life of Julia Child. Most recent theater includes Kate, in *Taming of the Shrew*, produced by the company she & her fiance newly formed in Gloucester, Lanes Coven Theater Co. Lily has a BFA in Acting from the BU School of Theatre and an MFA in Acting from American Conservatory Theater in San Francisco. Find out more/get in touch with Lily regarding dialect coaching on IG: @dialectarts or at lilynarbonne.com / IG: @lilynarbonne

Trudi Olivetti (Director) is honored to present this amazing play for the MLT community. While living in the DC area, she produced and directed a program of traditional music and dance celebrating the winter solstice for twenty years, and was co-founder of an intergenerational community theater in Arlington, VA. Among other directing credits there were *Inherit the Wind*, *Under Milk Wood*, and the opera *Amahl and the Night Visitors*. Local credits include music direction for MLT's youth programs, assistant direction for *Mary Poppins* and *Curious Incident of the Dog in the Night Time*, and serving as producer for a number of MLT shows.

Erin Pelikhov (Producer) is grateful to co-produce another show at MLT and for the return of live theatre. Her MLT production credits include *Frozen Jr*, *Shrek The Musical JR*, *From Silence* (stagehand), and performance credits include *Mamma Mia!* and *Billy Elliot the Musical*. She is the Graphic & Web Designer for the JCC of the North Shore and former Assistant Director of Forty Steps Dance in Nahant. She has taught dance to all ages for 20 years throughout the greater Boston area, and has a BA in New Media from Emerson College. Erin lives in Marblehead with her husband and twin third-graders, who occasionally perform on stage as well.

Malachi Rosen (Manus) is thrilled to be back at the Marblehead Little Theatre (last seen in *Rock of Ages*)! A Marblehead native, Malachi is a 2020 graduate of Marymount Manhattan College's BFA acting program. His two most recent productions are: Carol Churchill's *Love and Information* with MMC at New York Live Arts, and the foley artist for Gloucester Stage's production of *39 Steps* by Patrick Barlow. Malachi thanks his fellow cast members as well as Trudi and the crew for making this production possible!

Elvira Schoenthal (Costume Designer) has been costuming for 25+ years at the middle school, high school, college and community theater level. She finds enjoyment at each level for different reasons. She doesn't really have a favorite show or shows that she has costumed as each show brings back a memory of either a special character, special person, awesome costume or just

great show in general. She would like to thank her family for putting up with her craziness and the cast and crew of *Translations* for a great run.

Hannah Noel Schuurman (Máire) has been acting for much of her life, and after receiving her bachelor of arts degree in 2020 has worked in a number of theaters in and around the greater Boston area, including Lyric Stage Company, as well as Brown/Trinity Repertory Theatre. This will be her debut at MLT, and most recently could have been found playing the titular role of *Antigone*. Miss Schuurman has also portrayed other notable characters such as Juliet, in Shakespeare's *Romeo and Juliet*, Venticelli in *Amadeus*, and Boy in *The Velveteen Rabbit*. When not on stage however, she can be found working as a costume designer, Wardrobe Supervisor or even director. Co-directing highlights: *Beauty's Daughter* by Dael Orlandersmith, *White Guy on the Bus* by Bruce Graham, and *A Doll's House Part II* by Lucas Hnath.

Juice Wacker (Doalty) is happy to be making their stage debut at MLT! Juice graduated from Gordon's Theatre Department in 2019, appearing in such pieces as *The Mystery of Edwin Drood*, *Constellations*, and *Inquire Within*, and has been a cast member of Salem's *Cry Innocent: The People v Bridget Bishop* for 6 years. After graduating, they staged their original devised piece, *Two Points off the Weather Bow* with History Alive, Inc. Unfortunately, this interactive show featured live group-singing, physical contact with the audience, and an abundance of handshakes, all things that rapidly fell out of fashion a couple years ago. Since then, Juice has continued to apply their years of training in comedy, voice work, physical theatre, and improv to butter up tourists and locals alike for bigger tips at Front Street Coffeehouse.

Josh Whiting (Lieutenant Yolland) is an actor and writer from Saugus, MA. He is very excited to be participating in his first show at Marblehead Little Theatre. Josh recently received his Bachelor's degree from Emerson College last spring. During his time at Emerson, Josh got the opportunity to act in the theatre and in student films. Assistant directing *Bulrushier* (Emerson) is one of Josh's most rewarding experiences. Josh's favorite time at Emerson was performing improv comedy.

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