



Enniskillen DRAMA Festival

Affiliated to the A.U.D.F. and the A.D.C.I.

Supported by Fermanagh & Omagh District Council

Friday 7th to Saturday 15th March 2025

www.enniskillendramafestival.org

Friday
7th

THE WHITEHEADED BOY – by Lennox Robinson

Bart Players

"The Whiteheaded Boy" is a joyous comedy set in a typical Irish small-town household which is thrown into a frenzy, as the play begins, with the return of son Denis from Dublin's Trinity College. He is the whiteheaded boy of the title – the apple of his mother's eye and the butt of his siblings' resentment as a result – who, we learn, has just failed his exams. Rather than face the shame of this failure, the family plan to ship him off to Canada; he just wants to marry his sweetheart, get a job and settle down in the country. Hijinks, marriage proposals, bribes and counter-bribes ensue as the family members exploit and misinterpret Denis' situation. Simple on the surface, the play is in fact a pointed analysis of Irish culture that remains eerily relevant today.

Saturday
8th

THE LAST DAYS OF JUDAS ISCARIOT – by Stephen Adly Guirgis

Clontarf Players

The Last Days of Judas Iscariot is a hilarious, confronting, poignant, thought-provoking work by Pulitzer-prize winning playwright Stephen Adly Guirgis. Boasting a large, zany cast of characters, the play asks one of the most plaguing questions in the Christian ideology: What happened to Judas Iscariot? The facts (we think!) we know are these: Judas was the disciple of Jesus who betrayed his friend and teacher to the authorities. He is seen as the man responsible for Jesus's death; afterwards, Judas fell into despair and hung himself from an olive tree; since then, he has been suffering for his deeds deep in Hell and will continue to do so for all eternity. Is that really fair? Was Judas the duplicitous master of his own fate, a much-suffering pawn used for Jesus's ends, or just a man who made a mistake? Set in a courtroom in Purgatory, The Last Days puts Judas' case to a hilarious, riotous, piercing trial, the results of which are sure to make the inhabitants of Heaven, Hell, and Purgatory — and the audience — reconsider what each thought they knew about forgiveness, faith, and the human inside one of the history's most infamous figures.

Sunday
9th

THE CEMETERY CLUB – by Ivan Menchell

Theatre 3

In this funny, sweet tempered, moving play three Jewish widows, long-time friends, meet once a month for tea, then visit their husbands' graves. There's sweet Ida, happy in her memories of Murray and in no hurry to "move on"; nascent party girl Lucille, who's finally getting payback against her unfaithful Harry; and Doris, whose devotion to Abe, even in death, seems borderline unhealthy.

Things are going along swimmingly until the arrival of Sam, a shy butcher whose deceased wife is buried in the same cemetery as their husbands. Sam is immediately pounced on by a purring Lucille, but it's Ida that Sam has doe-eyes for. The budding romance threatens to destroy the women's friendship, first because Lucille wants Sam for herself later because Lucille and Doris make a horribly misguided attempt to save Ida from potential heartbreak.

Monday
10th

CAN YOU EVER FORGIVE ME? – by Ian MacDonald

Rosemary Drama Group

Lee Israel took New York by storm with her Hollywood biographies. Then it all crashed. Jobless, penniless, a massive vet bill for her beloved cat tipped her to crime as a forger of celebrity letters. Dorothy Parker, Noel Coward, Humphrey Bogart: she faked them all. And raked it in. But suspicions circled, and the FBI was closing in...

Outrageous, hilarious, touching and true—ish. Can you ever forgive her?

Tuesday
11th

TRANSLATIONS – by Brian Friel

Phoenix Players

Set in the North West of Ireland, Friel's classic explores, language, love, relationships, co-existence, colonisation, nationality, and identity. Showing how language can both connect and divide people, while also illustrating the broader historical struggle between different cultures.

The action of this play takes place in late August 1833 at a hedge-school in the townland of Baile Beag - an Irish speaking community in County Donegal. The 'scholars' are a cross-section of the local community, from a semi-literate young farmer to an elderly polyglot autodidact who reads and quotes Homer in the original.

In a nearby field camps a recently arrived detachment of the Royal Engineers, engaged on behalf of the British Army and Government in making the first Ordnance Survey. For the purposes of cartography, the local Gaelic place names have to be recorded and transliterated - or translated - into English, in examining the effects of this operation on the lives of a small group of people, Irish and English, Brian Friel skilfully reveals the unexpectedly far-reaching personal and cultural effects of an action which is at first sight purely administrative and 'harmless'. While remaining faithful to the personalities and relationships of those people at that time he makes a richly suggestive statement about Irish - and English - history.

Wednesday

12th

THE WOODSMAN – by Steven Fechter

Castleblaney Players

Walter is trying to rehabilitate into society after serving prison time for something no one can forgive him for, not even himself... molesting a child. He must battle his demons, resist temptation and confront his past on the impossible path to redemption. "The Woodsman is an interesting, valuable and insightful play (The Stage) "I loved this clear-sighted, balanced, non-judgmental, no-frills, linear story... It's seriously thought-provoking, and all the more gripping for its restraint." (British Theatre Guide)

Thursday

13th

THE REMAINS OF MAISIE DUGGAN – by Carmel Winters

Newtownstewart Theatre Company

"Now I'm dead there'll be changes. I won't keep rolling over. I won't wag my tail at every insult and injury"! this dark comedy poses a startling truth about the past

Kathleen Duggan has rushed home to Ireland upon hearing the news that her mother, Maisie, has died. Only when she gets back to the house, she finds that her mother is alive and well. Almost. However, after a routine car accident, Maisie believes that she is now dead and wandering around the homestead, awaiting her funeral. Still able to talk to her childish adult son and her violent, temperamental husband, she will no longer be silenced by the male-dominated, pugnacious atmosphere that has kept her quiet all these years. So when Kathleen comes back for the 'funeral', Maisie expects to find her final resting place, safe from the threat of domestic violence once and for all.

Friday

14th

NEWPOINT PLAYERS ADAPTATION OF GHETTO by Joseph Sobol

Newpoint Players

Sean Treanor's adaptation of Joshua Sobol's 1984 play "Ghetto". In his play, Sobol dramatises the recorded experiences of the Jews of the Vilnius Ghetto. Names of characters, songs performed and events portrayed are historically correct. In the years from 1941 to 1944, four fifths of the inhabitants of the Ghetto lost their lives, many executed at the nearby Ponar camp. German officers, such as Kittel, who directed the life of the Ghetto, showed unmitigated cruelty. Some Jewish leaders tried to appease and/or manipulate their oppressors in an attempt to maximise the numbers who might survive. Mending uniforms, recording the details of endangered libraries, playing music, acting in plays, all counted as a means of getting the work permits which increased chances of survival. For some prominent Jews, such as Gens, the head of the Jewish Police, there was a dilemma as to how far collaboration should go..

Saturday

15th

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME – by

Bridge Drama

Simon Stephens

Teenaged Christopher, stands beside Mrs Shears' dead dog. It is seven minutes after midnight, Christopher is under suspicion. He records each fact in the book he is writing to solve the mystery of who murdered Wellington. He has an extraordinary brain, exceptional at maths, but he is ill-equipped to interpret everyday life. He has never ventured alone beyond the end of his road, he detests being touched, and he distrusts strangers. But Christopher's detective work, forbidden by his father, takes him on a frightening journey that turns his world upside down.

Tickets

from Ardhoven Theatre Box Office - 028 6632 5440

Adults £15 available online:

www.ardhoven.com

Concessions £11 available online:

www.ardhoven.com

Season Ticket for all 9 productions £60

(available at the Box Office ONLY)

Special 4 Productions ticket £30

(available at the Box Office ONLY)

(Must choose dates at time of purchase)