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PLAYS

**Brian Friel**  
**Philadelphia, Here I Come!**



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BRIAN FRIEL

Philadelphia,  
Here I Come!



For my Father and Mother

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The first performance of **Philadelphia, Here I Come!** was given at the Gaiety Theatre, Dublin, on 28 September 1964 by Edwards-MacLiammoir: Dublin Gate Theatre Productions Ltd in association with the Dublin Theatre Festival and Oscar Lewenstein Ltd. It was directed by Hilton Edwards, and the setting was by Alpho O'Reilly. The cast was as follows:

**Madge** Maureen O'Sullivan

<b>Gareth O'Donnell</b>	{ <i>in Public</i>	<b>Patrick Bedford</b>
	{ <i>in Private</i>	<b>Donal Donnelly</b>

**S. B. O'Donnell** Éamonn Kelly

**Kate Doogan** Máire Hastings

**Senator Doogan** Cecil Barror

**Master Boyle** Dominic Roche

**Lizzy Sweeney** Ruby Head

**Con Sweeney** Tom Irwin

**Ben Burton** Michael Mara

**Ned** Éamon Morrissey

**Tom** Brendan O'Sullivan

**Joe** Emmet Bergin

**Canon Mick O'Byrne** Alex McDonald

## Cast

**Madge** Housekeeper

**Gar O'Donnell (Public)** } Son of the house  
**Gar O'Donnell (Private)** }

**S. B. O'Donnell** Gar's father

**Kate Doogan/Mrs King** Daughter of Senator Doogan

**Senator Doogan**

**Master Boyle** Local teacher

**Lizzy Sweeney** Gar's aunt

**Con Sweeney** Lizzy's husband

**Ben Burton** Friend of the Sweeneys

**Ned** }  
**Tom** } The boys  
**Joe** }

**Canon Mick O'Byrne** The parish priest

There is an interval at the end of Episode I and at the end of Episode II.

*Time:* the present in the small village of Ballybeg in County Donegal, Ireland. The action takes place on the night before, and on the morning of, Gar's departure for Philadelphia.

*When the curtain rises the only part of the stage that is lit is the kitchen, i.e. the portion on the left from the point of view of the audience. It is sparsely and comfortlessly furnished – a bachelor's kitchen. There are two doors; one left which leads to the shop, and one upstage leading to the scullery (off). Beside the shop door is a large deal table, now set for tea without cloth and with rough cups and saucers. Beside the scullery door is an old-fashioned dresser. On the scullery wall is a large school-type clock.*

*Stage right, now in darkness, is Gar's bedroom. Both bedroom and kitchen should be moved upstage, leaving a generous apron. Gar's bedroom is furnished with a single bed, a wash-hand basin (crockery jug and bowl), a table with a record-player and records, and a small chest of drawers.*

*These two areas – kitchen and Gar's bedroom – occupy more than two-thirds of the stage. The remaining portion is fluid: in Episode I for example, it represents a room in Senator Doogan's home.*

*The two Gars, Public Gar and Private Gar, are two views of the one man. Public Gar is the Gar that people see, talk to, talk about. Private Gar is the unseen man, the man within, the conscience, the alter ego, the secret thoughts, the id. Private Gar, the spirit, is invisible to everybody, always. Nobody except Public Gar hears him talk. But even Public Gar, although he talks to Private Gar occasionally, never sees him and never looks at him. One cannot look at one's alter ego.*

## Music

*Mendelssohn's Violin Concerto in E Minor, Op. 64*

*Ceilidh music*

*'All Round My Hat' – First Verse.*

*'She Moved through the Fair' – Second Verse.*

*'California, Here I Come!'*

*'Give the Woman in the Bed more Porter'*