

STUDY GUIDE for Students and Educators

TRANSLATIONS



Researched and designed by the Education Department at Milwaukee Repertory Theater, this study guide is intended to prepare you for your visit to the theater. It contains biographical and production information that will aid your understanding and appreciation of the production. We've also included questions and activities for you to explore before and after our performance of

Translations

If you would like to schedule a classroom workshop, or if we can help in some other way, please contact (414) 290-5370 or jkostreva@milwaukeeep.com

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Written by: Brian Friel
Directed by: Ben Barnes

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Summary

Translations takes place in a hedge-school in the townland of Baile Beag/Ballybeg, an Irish-speaking community in County Donegal.

Act One

An afternoon in late August 1833

Act Two

A few days later

Act Three

The evening of the following day



Book. Yolland keeps getting distracted from his work and discusses the beauty of the country, the language and the people. Yolland wants to learn Gaelic and contemplates living in Ireland. Hugh enters and discusses the richness of Irish literature and language with Yolland. Manus returns to tell the men about his new job in a hedge-school in Inis Meadhon. Yolland congratulates Manus with a handshake, which is the first sign of friendliness between the two. At the end Maire appears and learns about Manus' new job. She talks about a dance being held the next night and tells Yolland that he is welcome to attend.

Act 1

The play begins with Manus, who is visually shabby and has a lame leg, preparing for the day's lesson and helping Sarah say her name. Sarah has a speech defect and is very much devoted to Manus. Maire, Doalty and Bridget arrive and discuss the recent arrival of British officers who have been surveying the land and the new national school that will be instructed entirely in English, as opposed to their native Irish. While the Irish students are scared to lose their language, Maire tries to convince them that Anglicising is a step toward modernization. Maire is Manus' fiancée. She discusses with Manus her hope that he will apply for a job at the new national school. Finally Hugh enters and the lesson begins. He's the father of Manus, the owner of the hedge-school and drinks a lot.

The lesson is interrupted when Hugh's younger son, Owen arrives at the hedge-school from Dublin with two English soldiers, Captain Lancey and Lieutenant Yolland, who are responsible for mapping Ireland and renaming Irish places with English names. The English and Irish are unable to communicate because of their different languages; English and Gaelic. Since Owen knows both English and Gaelic, he becomes the gap between the two groups by serving as a translator. Through his translations, Owen tries to diminish the eminent culture clash about to take place with the arrival of the English soldiers.

Act 2

Scene One begins with Owen and Yolland at work in a room at the hedge-school. Owen and Yolland change Gaelic place names into English place names by translating them directly or taking a word that sounds similar and writing it down into a Name-

Scene Two takes place the following night between Maire and Yolland, who left the party secretly and are now alone. They communicate without understanding each other's language and confess their love to each other without understanding that they are saying the same thing. When they kiss, Sarah suddenly comes in, is shocked and runs away.

Act 3

The day after the dance, Manus is packing his things to leave as he discusses the disappearance of Yolland the night before. Sarah tries to tell Manus what she saw between Maire and Yolland, but Manus ignores her because he already knows what happened. He hurriedly leaves the hedge-school, because he knows that the British will question him about Yolland's disappearance. Bridget and Doalty enter and describe the arrival of the English soldiers searching the land. Owen asks them about last night, but the two do not know what happened to Yolland; nor does Maire.

Lancey enters to address the students. He asks Owen to translate as he tells them that the English will evict them, kill their animals, and destroy their houses if they do not tell him where Yolland is. Owen, for the first time, translates the English sentences correctly. Doalty tells everyone that the soldiers' camp is burning and Bridget mistakes the smell of the camp fire for the smell of the potato blight, foreshadowing the future Irish potato famine. Doalty then suggests they stick together and defend themselves, but Owen refuses, saying that they can't fight against a trained army. After recalling the failed rebellion of 1798, Hugh offers to help Maire learn English.

Brian Friel

Brian Friel is considered Ireland's most prominent living playwright by many people. He was born January 9, 1929 in Omagh, County Tyrone, Northern Ireland. In 1939, Friel's family moved to Derry. His father taught at the Long Tower school where Friel studied. Friel then went on to Saint Columb's College in Derry, earned a BA degree from Republic of Ireland's national seminary, Saint Patrick's College in Maynooth, and completed a teacher training course at St Joseph's College in Belfast. Friel began teaching at primary and intermediate schools in Derry in 1950 and began writing soon after. In 1954, Friel married Anne Morrison. They now have three daughters and one son. In 1958, *A Sort of Freedom*, Friel's first radio play, aired on the BBC. In 1959, *The Skelper*, Friel's first short story, appeared in the *New Yorker* and *The Francophile*, his first stage play, was performed at the Group Theatre in Belfast. Friel stopped teaching in 1960 to write full-time. Friel's plays have premiered across Ireland, England and the United States. In 1980, Friel formed the Field Day Theatre Company with actor Stephen Rea.

Friel's plays include; *The Enemy Within* (1962); *Philadelphia Here I Come!* (1964); *The Loves of Cass Maguire* (1966); *Lovers* (1967); *Crystal and Fox* (1968); *The Mundy Scheme* (1971); *The Freedom of the City* (1973); *Volunteers* (1975); *Living Quarters* (1977); *Aristocrats* (1979); *Faith Healer* (1979); *Translations* (1980); *Three Sisters* (1981); *The Communication Cord* (1982); *Fathers and Sons* (1987); *Making History* (1988); *Dancing At Lughnasa* (1990); *The London Vertigo* (1992); *Wonderful Tennessee* (1993); *Molly Sweeney* (1995); *Give Me Your Answer, Do!* (1997).



"The play has to do with language and only language"
- Brian Friel on *Translations*

Field Day Group

Translations was first performed on Tuesday, September 23, 1980 in the Guildhall Theatre in Derry, Ireland. This play was the first production of the *Field Day Group*, founded by playwright Brian Friel and actor Stephen Rea (who played "Owen" in the original production). The men hoped to establish theater in city of Derry and also start a literary movement to define Irish cultural identity. They hoped the new theatre would serve as a collaboration between writers and directors. Earlier in his career, Friel said that he did not want to write for a certain theatre or director, however; this mentality changed as it was agreed that the Field Day Group would premier many of his plays and Friel would be involved in their production.

Elmer Andrews wrote, "The company was set up to provide a platform for alternative ways of looking at Irish society and history, in the hope that by revising and exploring established myths and language, a deeper understanding would follow, leading to reconciliation between the various factions in Irish life." One of the main objectives of the Field Day

Group was to explore issues of Irish society, culture, and politics specifically relating to Northern Irish people. The members of the group felt that doing this in an artistic way would incite an emotional reaction in the Irish people and inspire them to realize that they have the ability to make change.

"I think that the political problem of this island is going to be solved by language, not only the language of negotiation across the table, but the recognition of what language means for us on the island."
Brian Friel

Both the Field Day Group and their first production, *Translations*, were considered controversial at first. Critics said Friel's group simply retold already established stories of Irish oppression and painted a nationalist picture of Irish wishing to go back to the better days before the British colonization, rather than shedding new light on Ireland's problems. In other words, many considered his plays one-sided. In response, Friel said that he did not intend *Translations* to be biased; he claimed "the play has to do with language and only language."

Field Day Group sponsored a producing theatre, and a series of pamphlets addressing major cultural issues. Between 1980 and 1988, the company produced about ten plays (four of Friel's), twelve pamphlets and an anthology of Irish literature.

Fhèrè arè somè Irish provèrbs translated from the original Gàidhlig
Thèse provèrbs wèrè dèvelopèd ovrè hundrèds of yèars of oral tradition

[Is minic cuma aingeal ar an Diabhal féin.](#)

There is often the look of an angel on the Devil himself.

[Is glas iad na cnoc i bhfad uainn.](#)

Distant hills look green.

[Cuir síoda ar ghabhar agus is gabhar i gcónaí é.](#)

Put silk on a goat and it is still a goat.

Common Sense

[Nuair a bhíonn an fíon istigh,](#)

[bíonn an ciall amuigh.](#)

When the wine is in(side), the sense is out(side).

[Ní thagann ciall roimh aois.](#)

Sense does not come before age.

[Is deacair a bheith ag feadaíl agus ag ithe mine.](#)

It is hard to whistle and eat at the same time.

[Más cam nó díreach an ród,](#)

['s é an bothar mór an t-aicearra.](#)

Whether the road is crooked or straight, the short cut is the best way.

[Is trom an rud cearc i bhfad.](#)

A hen [carried] far is a heavy thing.

[Seachnaíonn súil ní nach bhfeiceann.](#)

An eye evades a thing it does not see.

[Is fearr rith maith ná droch-sheasamh.](#)

A good run(ning) is better than a bad stand(ing).

[Is teann gach madra gearr i ndoras a thí féin.](#)

Every terrier is bold in the door of its house.

[Ní bhíonn saoi gan locht.](#)

There is no wise man without fault.

[Aithnítear cara i gcruatán.](#)

A friend is known in hardship.

[Trí ní is deacair a thuiscint:](#)

[intleacht na mban, obair na mbeach,](#)

[teacht agus imeacht na taoide.](#)

Three things hardest to understand; the intellect of women, the work of the bees, the coming and going of the tide.

[Na ceithre rud is measa amú:](#)

[ceann tinn, béal seirbh,](#)

[intinn bhuartha, agus poca folamh.](#)

The four least useful things; a headache, a bitter mouth, a worried mind, and an empty pocket.

[Is iomaí fear fada a bhíonn lag ina lár.](#)

Many a tall man has a weak middle.

[Filleann an feall ar an bhfeallaire.](#)

The treachery returns to the betrayer.

[Is minic a bhíonn ciúin ciontach.](#)

The quiet one is often guilty.

[Is minic a bhris beál duine a shrón.](#)

It is often that a person's mouth broke his nose.

[Ní scéal rúin é ó tá a fhios ag triúr é.](#)

It is not a secret after three people know it.

[Beagán a rá agus é a rá go maith.](#)

Say little but say it well.

[Is binn béal ina thost.](#)

A silent mouth is sweet.

[Bíonn an fhírinne searbh.](#)

The truth is bitter.

[Ní fiú scéal gan údar.](#)

There's no worth to a story without an author.

[Téann an saol thart mar bheadh eiteoga air](#)

[agus cuireann gach aon Nollaig](#)

[bliain eile ar do ghualainn.](#)

Life goes by as if it had wings, and every Christmas puts another year on your shoulder.

[Fiche bliain ag teacht,](#)

[Fiche bliain go maith,](#)

[Fiche bliain ag meath, is](#)

[Fiche bliain gan rath.](#)

Twenty years coming,

Twenty years good,

Twenty years declining, and

Twenty years useless.

[Imíonn an tuirse ach fanann an tairbhe.](#)

The tiredness leaves but the profit remains.

[Gheibheann pingin pingin eile.](#)

A penny gets another penny.

[Gheibheann cos ar siúl rud éigin.](#)

A moving leg gets something.

[An té nach gcuireann san earrach](#)

[ní bhaineann sé san fhómhar.](#)

Whoever does not plant in the spring does not reap in the fall

Terms from the Play

- Added** muddled or confused. Yolland said his head was *addled* after working on Anglicising the Irish place names.
- Blight** a plant disease which destroys plant tissue causing them to die. Maire and the other students talk about the threat of a *blight*, which starts with a sweat smell. A *blight* caused the Great Potato Famine in Ireland (1845 – 1849).
- Etymology** the history of a word. Jimmy and Hugh ask the students the *etymology* of many words.
- Hermetic** resistant to outside influence or interference. Yolland explains that he will always be an outsider in Ireland; he can learn the language but the private core will always be *hermetic*.
- Hornpipe** an instrument or the music accompanying a British folk dance played by the instrument. Maire makes a joke about the name of a *hornpipe*.
- Plebeian** common or vulgar. Hugh says that English succeeds in making the Latin language sound *plebeian*.
- Poteen** an Irish term for alcohol made from malted barley or potatoes. Doalty talks about Anna na mBreag's bad *poteen*.
- Ramrod** a harsh or demanding overseer. Owen calls Lancey a bloody *ramrod*.
- Reel** music composed for ballroom dancing. Maire makes a joke about the name of a *reel*.
- Sapper** a military engineer. Owen arrives with *sappers* that have been working in the area, Lancey and Yolland.
- Scythe** an agricultural hand tool for cutting or reaping grass or crops. Doalty cuts a path in the grass for Yolland with his *scythe*.
- Theodolite** a small telescope type instrument used for surveying land. The students at the hedge-school discuss the *theodolite* the British soldiers set up around the area.
- Vesperal** evening. Hugh offers *vesperal* salutations to the students – an evening hello.



Hornpipe

“Yolland’s official task, which Owen is now doing, is to take each of the Gaelic names – every hill, stream, rock, even every patch of ground which possessed its own distinctive Irish name – and Anglicise it, either by changing it into its approximate English sound or by translating it into English words. For example, a Gaelic name like *Cnoc Ban* could become *Knockban* or – directly translated – *Fair Hill*. These new standardized names were entered into the Name-Book, and when the new maps appeared they contained all these new Anglicised names. Owen’s official function as translator is to pronounce each name in Irish and then provide the English translation.”

- From the notes published in the *Translations script*, Act Two, Scene One



Time line of Irish Events leading up to and proceeding *Translations*

- 1791 The United Irishmen Society was formed. Inspired by the French Revolution, many Catholics and Protestants took up the cause of Irish nationalism during the next decade.
- 1798 May 24—Believing that a French invasion of Ireland was imminent, Irish nationalists rose up against the British occupation. It was put down by the Orange yeomanry who were enlisted by the government to restore peace. The slogan "Croppies lie down" originated here after some of the rebel Catholics had their hair cropped in the French revolutionary manner.
- 1798 May 26—British killed about 500 Irish insurgents at the Battle of Tara.
- 1798 Nov 19—Theobald Wolfe Tone, Irish nationalist (United Irishmen), died.
- 1800 The Parliament in Westminster passed an Act of Union formally binding Ireland with England and abolished the Irish parliament. The Act of Union entailed the loss of legislative independence of the Irish Parliament.
- 1803 Jul 23—Irish patriots throughout the country rebelled against Union with Great Britain. Robert Emmett led the insurrection in Dublin.
- 1803 Sep 20—Robert Emmett, Irish nationalist, was executed.
- 1812 Jun 18—The War of 1812 began as the United States declared war against Great Britain and Ireland.
- 1823 A Catholic lawyer, Daniel O'Connor, known as "the Great Liberator," began a successful campaign to achieve emancipation.
- 1824 Spring Rice Report to the British Government advocating a general survey of Ireland
- 1829 Daniel O'Connell took a seat in the House of Commons and began to work for the repeal of the union between Britain and Ireland. Nationalistic sentiments became identified mainly with the Catholics. O'Connell's campaign for Irish independence failed after O'Connell was discredited because of his humble background.
- 1845 August—The Irish potato crop was attacked by the *Phytophthora infestans* fungus. It was first noticed in County Fermanagh. It blackened the potato leaves and caused the tubers in the ground to putrefy. In this year 40% of the crop was infected.
- 1845 - 1849 As Ireland's potato crop was consumed by blight, the nation's peasants, who relied on the potato as their primary food source, starved. The famine took as many as one million lives from hunger and disease and caused mass emigration. The British government responded to the hunger and disease and caused mass emigration. The British government responded to the calamity too late with too little aid, even though eyewitnesses reported the suffering in the press.
- 1845-1855 Some 1.5 million people left Ireland and many of them made New York City their home.
- 1846 Jan 25—The dreaded Corn Laws, which taxed imported oats, wheat and barley, were repealed by the British Parliament in response to the Irish potato famine of 1845.
- 1847 The potato harvest was at only 10% of the normal size and some 3 million people (40% of the populace) lined up for free food and soup.
- 1848 Jul 29—An Irish rebellion against British rule was put down in a cabbage patch in Tipperary, Ireland. Irish Nationalists under William Smith O'Brien were overcome and arrested.

Pre—Show Questions



1. In *Translations*, Jimmie recites a quote from the Roman poet Ovid; “I am a barbarian in this place because I am not understood by anyone.”
 - What do you think this quote means?
 - Name a historical or current situation in which you feel this quote would be relevant.
2. Maire says “We should all be learning to speak English. That’s what my mother says. That’s what I say. That’s what Dan O’Connell said last month in Ennis. He said the sooner we learn to speak English the better.”

Research Dan O’Connell and write an essay describing:

 - A. Why Dan O’Connell would encourage the Irish to learn English
 - B. Why Brian Friel included O’Connell’s name in *Translations*
3. Think about what it would be like if someone else came and changed the names of the place you live.
 - Why do you think this act by the British upset the Irish characters in the play to such a degree?
 - Why might Lieutenant Yolland, a British soldier sent to Ireland to change the geographical names from Irish to English, hesitate to Anglicise the names?
4. Many ancient cultures had a tradition of telling stories or myths to explain natural events or give moral warnings. You may be familiar with ancient Greek or Roman mythology, but Ireland’s ancient Celtic culture also had mythological tradition. Many myths had a moral message similar to the Gaelic proverbs on page 4 of this study guide.

Chose one of the proverbs listed on page 4 and write a short story or myth that has the proverb as it’s moral message or central theme. For examples of Celtic mythology, check out the website: <http://www.luminarium.org/mythology/ireland/>

Resources

Books

- Pine, Richard. *Brian Friel and Ireland's Drama*. New York: Routledge, 1990.
- Jones, Nesta. *A Faber Critical Guide; Brian Friel*. London: Faber and Faber, 2000.
- Andrews, Elmer. *The Art of Brian Friel*. London: St. Martin’s Press, 1995.
- McGrath, F.C. *(Post)Colonial Drama; Language, Illusion & Politics*.
Syracuse: Syracuse University Press, 1999.
- Jackson, Alvin. *Home Rule; An Irish History 1800—2000*. Oxford: Oxford University Press, 2003.
- Fry, Peter & Fiona Somerset. *A History of Ireland*. London: Routledge, 1988.



On-Line

- <http://www.english.emory.edu/Bahri/Friel.html>
- <http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/ireland/trans.htm>
- http://www.speakingofstories.org/Author%20Bios/brian_friel.htm
- <http://www.teachit.co.uk/online/translats.asp#s1>
- http://www.daltai.com/sf_eile.htm
- <http://www.schule.bremen.de/schulen/wallis/seiten/projekte/eng13/Index.htm>

Post-Show Questions

- It is evident in the play that during this period in Irish history, the small hedge-schools, like the one Hugh ran, were being replaced by English speaking national schools. Do you think it was right for the British to require Irish children to attend English speaking schools. On one hand, Marie looks forward to learning English because she plans on moving to America. On the other hand, the Irish were being forced to change their way of life.
 - What are the arguments for each side?
 - Have a discussion debating the motivating factors for each side of the argument.
- What are some possible reasons that Brian Friel chose to have the characters Jimmie and Hugh speak Greek and Latin throughout the play?
- Why do you think Brian Friel named the play *Translations*? Write an essay naming three reasons for the title and support them with examples from the play.
- What is the importance of Owen in the play?
- William Shakespeare's *Romeo and Juliet* is about two young lovers who are from different families that are at war with each other. The two "star-crossed lovers" are therefore unable to be together. In the play, Juliet from the Capulet family asks the question "What's in a name?" after discovering her Romeo is from the Montague family.
 - What does Juliet mean by asking this question?
 - How could this quote relate to *Translations*?
 - To which character in *Translations* would you assign the line "What's in a name?" Explain why you chose that character.

"It's only a name"
 Owen—*Translations*

"What's in a name? That which we call a rose
 By any other name would smell as sweet;
 So Romeo would, were he not Romeo call'd,
 - **Romeo and Juliet, Act II Scene II**



When staging *Translations*, the director is challenged with having to communicate to the audience that in certain scenes, the characters are actually speaking different languages; the native Irish characters speak Gaelic and the two British officers speak English. Owen, who can speak both languages, is asked to translate between the two groups of people.

Put on your Director's Hat!

Is language the only way we communicate with each other? Consider other ways you communicate with someone else.

- Think about Sarah. How does she communicate without relying on her limited vocal ability?
- How do we use our voices to convey meaning that may not be present in the words we choose. For instance, do you always yell at the top of your lungs when you are angry? Or do you sometimes speak very quietly to indicate to someone you are angry at them? What are some other examples of using the way you speak to display what you mean instead of using only your words?

- What sort of non-verbal communication do we use when speaking with someone. Have you ever winked at someone? What were you trying to communicate with that wink. What other non-verbal gestures do you use?
- Try to have a conversation with a partner speaking only in gibberish. Since you cannot rely on words, what do you do to help your partner understand you?
- If you were directing *Translations*, how could you communicate to the audience that the Irish characters and the English characters are speaking different languages?



The Education Department at Milwaukee Repertory Theater!

What is the Education Department's Mission Statement?

The Education Department at Milwaukee Repertory Theater is committed to using theater in the fullest possible way. Our programs are designed to demonstrate the educational potential, creative growth and development of life skills gained through participation in this art form.

What do programs cost?

Individual workshops usually cost around \$50 per class hour. For programs outside of Milwaukee there is an additional fee for mileage of \$.30/mile.

What sorts of programs does the Education Department offer?

- **Adult Classes:** Because you're never too old to love learning. . .we're offering classes for 19-90 year old non-professional performers. These classes meet one night a week for five to six weeks. Fee: \$125-\$175 depending on length of class. 5-6 classes over same number of weeks.
- **Career Visits:** In the interest of increasing awareness about ALL of the creative and intellectual work which goes into running a successful professional theater, artists are available to both discuss and demonstrate a variety of theatrical careers. Single visit required.
- **Pre Show Workshops:** These workshops give participants the opportunity to get an advance look at costume and set renderings, speak with one of the artists from the show and participate in acting, directing or technical exercises. Questions are always encouraged and a brief lesson on theater etiquette can be added. Single visit required.
- **Post Show Workshops:** These workshops give participants the chance to speak with one of the artists from the show and discuss their thoughts on their experience at the theater. Poignant questions from our study guide may be used as a guideline.
- **RESIDENCIES:** We can create a program for your school-day or as part of your after-school program, to teach students through the dynamic art of theater, their importance as individuals and how to better function in a community. Fee: \$50/class period or hour. Recommended minimum number of visits: 6
- **Study Guides:** are available for most productions. This is a free service.
- **SUMMER THEATER CONSERVATORY:** Intensive acting training which culminates in showcase performances. Students 14-18 are accepted after audition. Fee: \$425.00. Scholarships are available. Class meets all day for two weeks.
- **Tour Packages:** Almost any single session workshop can be taught on-site at Milwaukee Repertory Theater where we'll include a fascinating tour of this remarkable facility. Single visit required.
- **TOURING SHOW:** (pending funding each season): A 35-minute original production based around themes of our mainstage shows, but created for students. Fee: Only \$150/show with Harley Davidson's generous funding! Single visit required.
- **WINTER BREAK CLASSES:** While adolescents are out of school for the winter holiday and seeking some fun, educational distraction, we offer it in full day workshops that feature interactive workshops with our artists and a trip to see one of our mainstage shows. (Fee: \$75/one class day, \$125/two class days)
- **Workshops:** Milwaukee Repertory Theater not only shares the talents of its highly respected company members but also employs many gifted local artists. This means if you'd like assistance teaching or exploring any area of theater, we can probably help! Single visit required.

How do I learn more?

Contact Jenny Kostreva; Education Director jkostreva@milwaukeeep.com or 414-290-5370

Or visit www.milwaukeeep.com/education

We couldn't do it without you....

Theater is often described as a collaborative art form. This means that a lot of people's talents are needed to put on a show: playwrights, directors, designers, technicians, actors – and the audience. No kidding...we couldn't do it without you.

Plays require audiences to give a whole, new life to performances through their careful attention and enthusiastic reactions. Silence, laughter and even tears can tell us a lot about how the work is reaching out to you. Through your considerate observation of sets, costumes, lighting and the work of the actors, you'll be better able to follow the story and enjoy its live presentation.

Of course, theater is very different from movies and television since you are sitting in the same room with the actors. These performers spend weeks in rehearsal practicing how to move precisely and learning how to time the lines and reactions carefully. When inappropriate movement or conversation in the audience distracts the actors, they are not able to give you the fine performance that they rehearsed for you. Your attention literally helps them to succeed.

So, we hope you will understand how important **you** are to this collaboration and help the actors by watching and listening carefully. Those seated around you will either learn from your example or appreciate your thoughtful attention. Enjoy the show!



Special thanks to The Kennedy Center for a model provided by their "Cue Sheet for Students"

Visiting the Rep

Milwaukee Repertory Theater is housed in The Milwaukee Center at the corner of Wells and Water Streets, downtown. Our building was formerly the home of Electric Railway & Light Company. This name is still carved on the wall outside.

You'll enter on the Wells Street side into a large, open space. Our box office will be visible on your left as you come through the front doors. The large space is the main hub for the businesses that share this building: a bank, an office tower, the Pabst Theatre and the Wyndham Hotel. If you walk into the center of



M I L W A U K E E ◆

this area, you'll see a staircase on your left. You will take this staircase to the Quadracci Powerhouse Theater lobby.

Inside the lobby are restrooms, water fountains and a coat check. If you decide to bring a snack, please know that food and drink are **NOT** permitted in the theater. However, you can leave things (at your own risk) in the coat check room, and enjoy them outside the theater during the intermission. Most plays have one intermission that is about 20 minutes long. You might also want to look for signs in the lobby which give the full "running time" of the play.