THE IRISH CHAPLAINS IN BRITAIN PRESENTS

St. Patrick's Festival

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3rd MARCH '80

Souvenir Programme 30p
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And it’s worth pointing out how lovely Ireland can be at this time of year. The weather’s getting milder by the day, the flowers are coming out—and everyone has plenty of time to talk to you. Have a look through our springtime ideas. There’s something for everyone; all excellent value. And we’ll offer you much the same kind of bargains throughout the year. Hope to see you soon.

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The Irish Chaplaincy scheme, from its beginning twenty-three years ago, has brought untold benefits to the Irish men and women who have come to live and work in this country. The Irish chaplains who serve them work unstintingly and with great zeal for their welfare — both spiritual and temporal. In particular, the personal contact they make with young people newly-arrived from Ireland is vital, especially in London. I here record my gratitude to the chaplains for this work, for their assistance in so many parishes and for their many activities on behalf of the Irish people in England.

I also thank you, who are attending this festival, for thus supporting the work of the Irish chaplains. I hope that you will greatly enjoy the evening.

God bless you all. Please pray for me.

Basil Hume

Archbishop of Westminster
Best Wishes from McNicholas Engineering Limited for a successful Festival
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THEATRE
"The Liberty Suit" by Peter Sheridan – Project Theatre Co.
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"The Playboy of the Western World" The Irish Ballet Co. with the Chieftains Sadler's Wells Tel 837 1672 4-8 March 7.30 pm

VISUAL ARTS EXHIBITION
The International Connection
Round House Gallery Tel. 267 2541. 26 February – 23 March. 12 – 5.30 pm.

CRAFTS EXHIBITION
Irish Patchwork
Somerset House Tel. 438 6233. 8 February – 15 March.

CONCERTS
RTE Symphony Orchestra
Royal Festival Hall Tel. 928 3191. 10 March. 7.30 pm.
New Irish Chamber Orchestra
Queen Elizabeth Hall Tel. 928 3191. 11 March. 7.30 pm.

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THE IRISH CHAPLAINCY SCHEME IN BRITAIN
A brief outline of the history, objectives, methods used and advantages of The Scheme.

HISTORY OF THE CHAPLAINCY SCHEME
The first Chaplains were sent in 1957. Later with the changes in the Building Trade, and as the Irish moved into digs, and began to settle down, the need for Area Chaplains arose. Then in 1964 the Archdiocese of Westminster, in consultation with the Irish Episcopal Commission for Emigrants identified three areas of need for the Irish Chaplains' ministry.

1. Lodging House areas spread throughout several parishes and needing an Area Chaplain to serve.

2. Specialised work e.g. Welfare, Housing, Employment, Hospitals needing specialist Chaplains, Youth at Risk, 'Down and Outs' etc.

3. Parishes with large Irish populations needing curate chaplains to serve.

At this stage the number of Irish Chaplains was increased to 50 and has been maintained between 40 and 50 since — at the moment we have 44 Priests, 5 Brothers and 12 Sisters.

THE OBJECT OF THE CHAPLAINCY SCHEME
The object of the Scheme is to help those single boys and girls to integrate into their new environment, their new community. To help them to achieve integration, one has to use techniques which may appear to be ghettoish to some people but are not in effect. One has to gather them to integrate them. To define integration would be simple — people taking responsibility in their own community. It does not happen of itself, it has to be fostered. It is only the contented and secure person who has confidence in his own identity and who realises he has something to contribute, who can really give. So then to make people aware of their own potentiality an Irish chaplain may have to set up Irish clubs not to divide but to give leadership and to counteract the appeal of self-appointed cliques with no mandate to express the will and feelings of a community.

METHODS USED
The first 6 to 8 weeks of the newly arrived are crucial and personal contact is vital to help them to cushion the cultural shock which they experience. Prejudices and barriers need to be removed. This can only be done by personal contact with them to "see them through this critical period". The Chaplain may contact them in boarding houses, hostels, dance halls, pubs, Irish social events and G.A.A. games. In general, going to places where they congregate and making himself known to them, organising special events for them, gathering them in order to integrate them. Through this personal approach with them, he may be able to secure

a) Suitable accommodation
b) Employment.

c) To convince people to invest their money in Building Societies so that their long term objective may be to buy their own home or their short term objective to have money to go back to Ireland and purchase some property.

d) The organising of parish re-unions which may appear to be fostering ghettoism but experience has proved that through these:

i) people lost to society have been found;
ii) many have come back to the Church;
iii) marriages are sorted out;
iv) the individual is brought back to the community.

THE RESULT OF THE CHAPLAINCY SCHEME HAS BEEN:

1. An increase in the number of chaplains.

2. Rationalisation in the number of priests. A service of at least four years is asked for together with due notice of withdrawal.

3. A guaranteed supply is achieved. A diocese or a congregation is asked to guarantee continuity even if it has to borrow elsewhere.
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What do they do?
They are priests, brothers, sisters, laypeople from Ireland who work among the Irish here in Britain

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Acknowledgement
St. Patrick’s Festival this year offers the renowned cultural group Siamsa Tire. This is a change from the usual venue and format. We take great pride in our heritage and culture and wish to share it with others. This occasion and this particular production is a further opportunity for us to celebrate our traditional values and to share them with our friends.
On behalf of the members of the Irish Chaplaincy Scheme I wish to thank sincerely all those who contributed so generously to our souvenir programme, to all who have come here tonight, to those who helped sell tickets, organise coaches and who helped in any way to make this occasion a successful one. Thank you.
A special word of thanks to the management of the Wembley Conference Centre. Hope you all enjoy the evening and a very happy St. Patrick’s Day to you all.

Fr. Michael O’Dohartaigh Fr. Bobby Gilmore Fr. Brian Lawlor

Fearaimid fior chaoín fáilte roimhis Siamsa ar ais go Londain. Mar a dúirt Tomás O Criosmhain fadó”ní bheidh a leithéid arís ann”agus dá bhrí sin tamid thar a bheith buioch do gach éinne go bhfuil baint aige leis an dtaispeáintas iontach sao, as teacht agus a cruthú do mhuintir na cathrach seo go bhfuil oidhreacht cultúirs againne in Eirinn ar a laghad chomh maith is a gheobhfa in aon áit.
Tamid buioch, leis, d’einne a chabhraigh in aon slí costasaí na hoiche a ghlanadh. Faoi choimirce Mhuire gus Phádraig go raibh sibh.

An tAth. Micheál O’Dochartaigh

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In accordance with the requirements of the G.L.C. “Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways”.

No photography or tape recording is permitted within the auditorium.
SIAMSA
There isn't any completely literal translation of the word "Siamsa", it is an Irish word, from the Irish language and even the sound of it has a warmth, a friendliness. The word was used to denote an evening's visiting, a friendly, neighbourly calling-in to bid the quiet time of night. Used in the context of this stage entertainment it means the same — and a little more.

SIAMSA (pronounced Shee-am-sa), is a folk entertainment which recaptures the spirit of the age in Ireland when Irish was the spoken language, the age from which Ireland inherited her great treasure of folk music and song. Through lively music, singing, dance and mime Siamsa is a theatrical re-

creation of what life was like for a rural family in Gaelic speaking Ireland many years ago.

SIAMSA has a cast of some twenty seven or so aged from eleven to seventy, all of whom can sing and dance and move and laugh and never get tired. The girls who started with the show back in 1968 as beautiful children are now beautiful young women, the boys, now grown, have lost none of that early commitment to the concept and the performance. They all get on unfailingly well together too, which is a help, particularly when it comes to borrowing pins for hasty costume repairs.
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ACT 1
“Samarha” — Summertime
Dawn is breaking on a summer’s morning over a simple Irish homestead. The people are going about their various chores. The barefooted children are off through the fields to gather wild flowers, or maybe to rob an orchard, that is if the old gardener and his helper aren’t looking . . . There’s a bird’s nest in the thatch . . . The hens are in the haggard . . . The cows come home for milking . . . After dark there is a traditional bonfire revelry. In pagan times fire ceremonies were performed at “Bealtaine”, on the Eve of May Day. The cattle were driven between two fires to be purified by the smoke and preserved from disease. Each person brought a stick for the fire and the men folk leaped through the flames.

The final scene recalls those ancient forms of fire worship.

INTERVAL

ACT II
“Cois Teallaigh” — by the Fireside
Scene 1: “Airnearn” — A Rambling. The neighbours quietly gather in for an evening’s merriment by the open hearth. There are love songs and country dances. There is the traditional blessing of the better churn and the making of the butter.

In those days it was regarded as a token of bad luck if each visitor to the house did not take part in the buttermaking. Everybody had to take a turn at the dash of the churn.

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CAST

Children: Mary Lyons, Marie O’Donoghue, Sandra O’Reilly, Catherine Spangler, Sean Heaslip, Oliver Hurley, John Fitzgerald

Accordians: Ann Sheehy, Gerard Buckley, Nicholas McAuliffe

Flute: Timmy O’Shea

Fiddle: Michael O’Shea, Sean Ahern

Tin Whistle & Bones: Audrey O’Carroll

Uileann Pipes: Pearse Heaslip

Piano: Sean Ahern

Bodhran: Pearse Heaslip

Fare Saoidh: Sean O’Mahony

The Gardener: Liam Heaslip

The Thatcher: Sean Ahern

Solo Dancers: Patricia Hanafin, Jimmy Smith

Solo Singer: Mary Deady

Folk Dancers: Aiden O’Carroll, Philomena Daly, Susan Rohan, Catherine Hurley
Scene II: “Casadh an tSugain” — The Twisting of the rope. A journeyman poet makes himself welcome at the half-door. The young girl plying the spinning wheel attracts his attention and he falls in love with her. All goes well until her father and grandmother disapprove. They devise a plan to get him out. They put him twisting a new rope of hay so that he ‘twists’ himself out of the house — never to return.

Incidentally the floors of the old houses were usually made of caked mud. So, very often, the half-door was taken down to provide a platform for the stepdancers.

ACT III
“Siamsa an Fomhair” — A Harvest Merrymaking

Set in the days of the singing scythe, the flying flail and the threshing floor, this scene portrays the older methods of cutting and threshing the corn. The “flail” was the instrument used to beat the corn from the sheaves. The straw was kept for the day of the thatching, or the day of the “scollops.” A scollah is a piece of stick about the length of a man’s arm and pointed at both ends. It is used to secure the fresh straw on a thatched roof.

A day’s thatching has left our thatcher tired and weary by evening time. The soft crooning of a young woman’s song as she tends him on the rooftop puts him to sleep. What happens next is something of a nightmare and he is very much relieved in the end to find it was all a dream.

SIAMSA concludes with a Harvest Festival Dance.
How old is Irish music? As old as the hills maybe — but nobody can tell. Long, long ago the Celts made their journey across the Continent from Central Europe and the echoes of their folk music still ring clear in Irish tones.

There is no choral tradition in Irish music, the traditional singer or musician was essentially a solo performer. Maybe there’s something in the Irish character that requires a one-man performance for creative satisfaction. The lone musician is typified in the romantic figure of the harper. Alone he played his tunes in the halls of the kings and feudal chieftains.

SIAMSA draws its music from this deep, old well of tradition — and adds a dimension of theatre. There is fun in the music too, in the words of the songs, full of hinting but never stating. Or musicians can get together and clown over a tune, either in its content or its performance, like the tin whistle “solo” by Sean Ahern and Sean O’Mahony.
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The dances in SIAMSA may come as something of a surprise to people who expect traditional Irish dances to be ordered and staid. The rigidity is something that has been imposed in more recent generations of urban dancing schools and is fine for the teaching of the disciplines. But the truly traditional dances, the ethnic ones, are full of freedom and lively expression. Despite this freedom in the steps of SIAMSA there is still no departure from the required disciplines. This is highly skilled dancing.

There are work-dances, set-dances and group dances. They came out of country kitchens and many of them were courting dances. Take for example the dance of the milk-pails. It wouldn’t happen that way at all if young girls going to and from cowsheds didn’t flirt with the young men, making eyes and rattling pails at them. It wouldn’t work either if a young man was impervious to the fluttering charms of a milkmaid.
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After many delays and long drawn out negotiations, it is a pleasure to welcome the provision of such a service.

The centre is at 369/371 Camden Road, London, N.7, which is under the care of the ‘De La Salle’ brothers. It provides an advice and counselling service with accommodation for fourteen people.

The important thing for everybody to remember is the telephone number — 01-607 7968. If you know of any young Irish person having difficulties in London, or any contemplating coming to London — PLEASE give them our number.

If you wish to be associated with the scheme or to help in any way the brothers would be glad to hear from you.

Yours in Christ, Brother Antony Culloty.
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