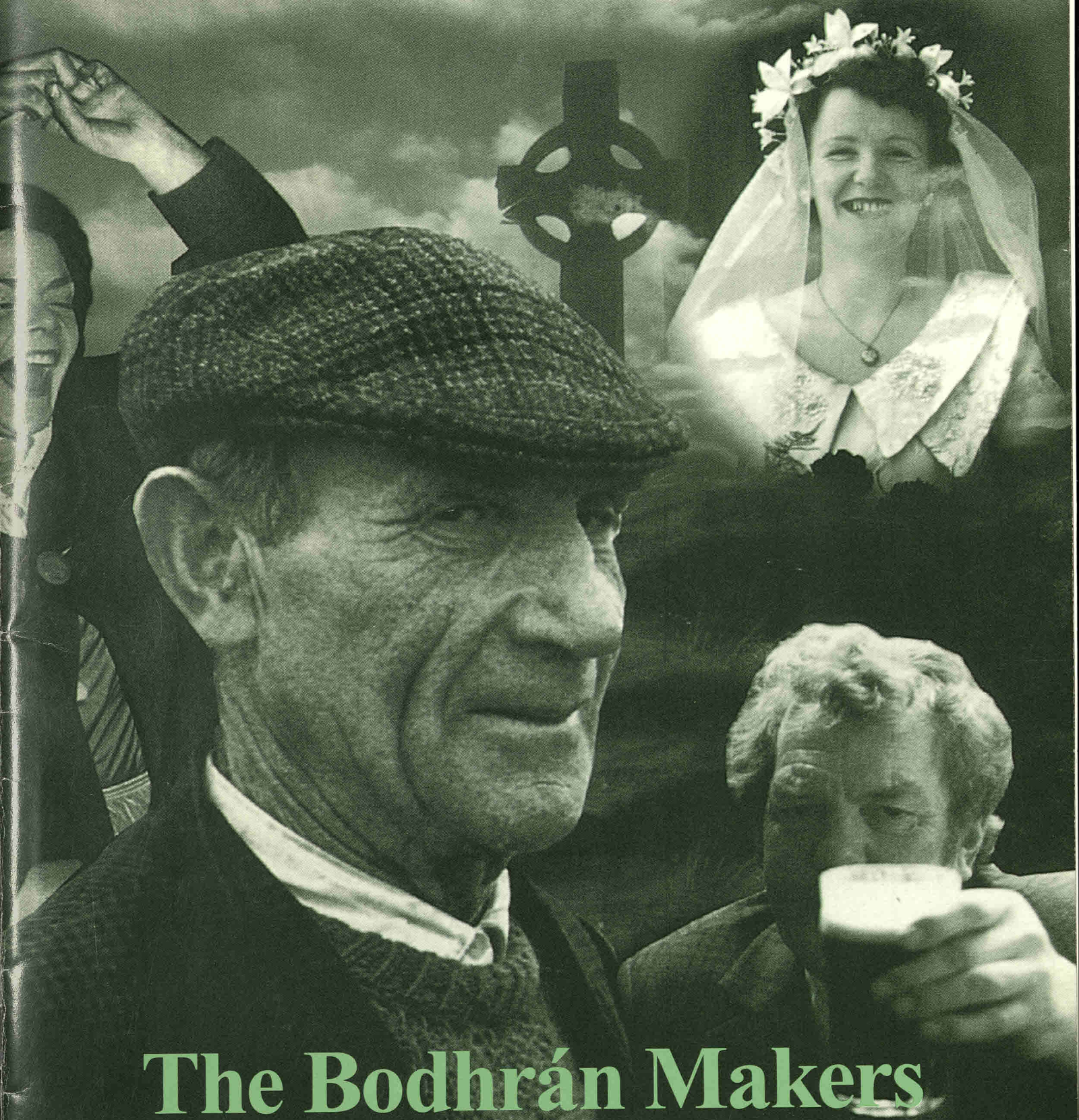


Cricklewood Community Play Association

presents



# The Bodhrán Makers

by John B. Keane

*at The Galtymore, 3rd - 15th December, 1993*  
*Souvenir Programme*



# *The Bodhrán Makers*

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*Davy Gunn - Bodhrán  
Maker, Trieneragh, Duagh.  
Photo, Mr R. Fitzgerald  
(North Kerry Camera, ed.  
Vincent Carmody).*

## ***Financial Support***

John Lyons Charity, Laing's Charitable Trust, The London Arts Board, The London Borough Grants Committee, The London Borough of Barnet, The London Borough of Brent, The Milly Aphthorp Trust, The Paul Hamlyn Foundation, The Platinum Trust, The Royal Victoria Hall Trust, The Woodward Charitable Trust.

## ***Special thanks for support in kind***

Sue Olney - Camden Council Arts & Entertainments, Milena Wrenshaw - Head Teacher - Childs Hill School, Gerry Feeney - Gerry Feeney Travel, Thomas and Sheelagh Putnam (North West London Chambers), Finbarr Whooley - Grange Museum, Ralph Emerson - Express Dairy.

Welcome to *The Bodhrán Makers* - the product of many months of hard work and careful preparation by the Cricklewood Community Play Association. The Association was formed to present tonight's entertainment, and I sincerely endorse the hopes expressed elsewhere that the organisation and skill base created by this show leads to further equally ambitious ventures.

For me the journey began almost five years ago when I read John B. Keane's novel while on holiday in Dungarvan, Co. Waterford. I didn't actually finish the book till months later as the dog of the house (a rather unpleasant mongrel called Spot, who insisted on biting anybody who came within a yard of his favourite chair) ate my original copy. Like Spot I enjoyed the book immensely, impressed by John B's easy way of addressing such serious issues as cultural identity, the role of the Church and divorce, with great humour and wit, while at all times retaining the dignity of his subjects.

Having made a rough adaptation and convinced myself of its suitability as a community play, I took the idea to my sister-in-law Bernadette Hourigan. She has seen my previous community play *Go See Fanny Deakin* and at least had a notion of what she was letting herself in for. In a moment of insanity she agreed to join me - and has, since that moment, worked with extraordinary dedication and skill to bring the community into this project.

As we went along we cajoled and persuaded people to join us on the adventure - committees spawned committees, friends encouraged friends and relatives encouraged relatives - in many ways reflecting the kind of informal community network that sustains the traditions of the people in our story.

The process of making a community play is a collective one. However there have been a number of individuals who have offered us special help and advice - Bramwell Osula at London Borough Grants Unit, Milena Renshaw at Childs Hill School, John Roseveare at Brent, Sue Timothy at London Arts Board and officers of Barnet Arts/Milly Apthorpe Trustees.

I have lived in Cricklewood for many years and my partner and children were born and raised in this community, and it has been good to work at home. Rehearsals have given me particular pleasure; the enthusiasm, commitment and dedication of everybody has been simply magnificent, as it has been in every aspect of this production.

The play is a tribute to the courage and determination of all those people throughout the world who are forced, by economic, social or political pressures, to leave home and make their lives in other countries. In particular it is a tribute to the Irish people. Over the generations, they have, despite the pressure to assimilate, retained their cultural identity and so enriched all our lives.

Robert Rae, Director



## Profile of John B. Keane

*Martin Doyle, The Irish Post*

Plays like *Sive*, *The Field* and *Big Maggie* have made John B. Keane one of Ireland's most popular and important playwrights. Though he began writing in the 50's, only recently did Ireland's national theatre, The Abbey, under Ben Barnes, start staging his work. A slighted Keane put this down to "a very strong metropolitan bias against the provinces". "Here was this big, blustering Kerryman intruding onto the gentility of the Dublin stage with coarse language".

Inevitably this neglect was reflected here in Britain. *The Bodhrán Makers* becomes only the third professional production of a Keane work - the first was *Sive* at the Hammersmith Lyric in 1969, the second - *Big Maggie* at the Birmingham Rep last February. But, here too overdue recognition is being paid.

*The Bodhrán Makers* echoes John McGahern in exploring the reality of thwarted sexuality, with errant fathers emigrating to England and abandoned wives obliged to act the widow. Also, like Brian Friel, Keane is here excavating the Celtic

past, whose traditions of raths and the Wren challenge the writ and provoke the wrath of Rome.

Long before the video age, John B. Keane was confronting a confessional yet self-deluding Ireland with home truths about sex and violence. The Bull McCabe in *The Field* represented a tradition of tolerated brutality in rural Ireland while *Big Maggie*'s tearing up of her widow's weeds: "By God, I can have any man in Ireland if there's a man I fancy and who fancies me", challenged the sexless stereotype of Irishwomen. Though a practicing Catholic, Keane has always looked upon religion, particularly the Irish Church, with a jaundiced, not a Jesuit's eye. "Irish people were overconditioned by religiosity," Keane says, "but the Catholic Church never quite succeeded in overcomeing our pagan past."

The playwright expresses himself "delighted" with this productions. "I'm very glad it's being done where it's being done, because the emigrants saved a lot of Irish culture which was being threatened with extinction at home".

## Greetings from Listowel, North Kerry

*Nora Relihan, Director, Listowel Players, October 1993*

John B. Keane was a chemist's assistant when we first met in Listowel in the early '50s. I was a newly qualified nurse, straight from Guys Hospital Nursing School. John was full of writing even then; he would dispense medicines in the local hospital where I worked and ask my opinion on short stories he was about to submit to the Evening Press newspaper.

In 1958, I had directed a production of Joe Tomelty's *All Souls Night*. John, having seen the play, commented to me: "I can write a better play than that Norrie!" He promptly sharpened his pencil and wrote *Sive* in three weeks and Lis-

towel Drama Group gave it its first production in 1959.

He is honoured by poets, peasants and university dons alike for his ability to awaken laughter and encourage serious thought while never losing the common touch. I too honour him for all of that. But in my secret garden John has a special place reserved for friendship.

Good luck to you all with *The Bodhrán Makers*. My warm regards to the Cricklewood audiences. Your warm reception of the Listowel Player's production of John B's *Sharon's Grave* in 1987, will always echo in my memory!



## The Wren

There are a number of tales related to the unpopularity of this poor little bird in the countryside of Ireland. All have a common theme of betrayal and many offer the robin as its holy counterpart.

The Christian version gives us soldiers looking for Christ to kill him. Christ hid in a field and his dripping blood fell onto the ground. Overnight, wheat grew, so hiding Christ. When the soldiers approached the field, the robin covered every drop of blood with her breast and the soldiers turned away thinking they were on the wrong track. As they left, the wren rose crying: *"The wheat was sown yesterday, the wheat was sown yesterday"*. The soldiers wheeled again and hunted the field until they caught Christ. Since that day the wren has been hunted and persecuted.

Another story has the wren betraying a troop of Irish soldiers who were planning a surprise attack upon the Cromwellian army. As they moved upon the enemy, a flock of wrens rose and flapped their wings upon the drums of the Irish, the enemy was alerted and slaughtered the oncoming Irish.

The earliest story has the wren betraying the mighty warrior, Finn Mac Cumhaill. When Finn's pursuers drew near, the wren pinched his ear with her beak and his cry revealed his presence to the enemy. Apparently the nip was visible upon the hero's ear until the time of his death.

The wren has been hunted in Ireland the weeks before Christmas for generations. In 1840 a Mr and Mrs Hall describe the scene:

*"For some weeks preceding Christmas, crowds of village boys may be seen peering into hedges in search of the tiny wren; and when one is discovered they all give eager chase, until they have slain the little bird. In the hunt the utmost excitement prevails - shouting, screeching and rushing; all sorts of missiles are flung at the puny*

*mark and not infrequently they light upon the head of some less innocent being. From bush to bush, from hedge to hedge, is the wren pursued and bagged with as much pride and pleasure as the cock of the woods by more ambitious sportsmen"*.

At first the tourists were utterly at a loss to discover the reason for this excitement and revelry until they witnessed the events of December 26th the feast of St. Stephen.

*"Attached to a holly bush, elevated on a pole, the bodies of several little wrens are borne aloft. The bush is an object of admiration in proportion to the number of dependent birds, and is carried through the streets in procession by a troop of boys, among whom may usually be found children of a larger growth, shouting and roaring as they proceed along and now and then stopping at some popular house and there singing the wren song"*.

If contributions were not forthcoming from a particular house, one of the wrens might be buried

at the doorstep which was not only an insult but brought bad luck upon the house for the year to come.

Adapted from Patrick O'Sullivan's *Irish Superstitions and legends of Animals & Birds*, Mercier Press 1991.



*The three Wrenboy Kings from Kilaerim, Dirha and Brosna*



*The Killoccrim Wrenboys*



## From the Chair

Mary Hourigan

Welcome to the Cricklewood Community Play Association's performance of *The Bodhrán Makers*. Having watched the play I'm sure you'll recognise all the hard work and commitment involved in producing and performing the play. It goes without saying that those you've seen on the stage are only some of the people who have given their time and loyalty to the project over the past eighteen months. Special thanks too, are due to the professional theatre team who have worked extremely hard to ensure the highest standards of performance throughout the whole project. Most certainly without Robert Rae's skills and abilities in negotiation and theatre work the project would never have taken off the ground. Sad to say, no Irish agency has made a financial contribution to this project, I hope they will look more kindly upon future efforts.

It is hoped that by the end of the show people will leave, having had an exciting, entertaining evening, and more importantly, an increased understanding of Irish history and culture.

In celebrating the Irish contribution to multi-cultural North West London, particular recognition is given to the Irish men and women who emigrated in the 1950's, especially 1953. It was a time of relative economic boom in Britain with security and job opportunities readily available. But the 50's were also a time of 'anti-Irish' feelings and racism. The Irish are still the butt of jokes, and, on occasion, treated antagonistically. It is in response to this erosion of identity, culture and traditions that the play was discussed, created, adapted and performed. The play endeavours to express Irish values and share with its audience its traditions, music and humour.

As one of the many second generation Irish living in London, it is quite easy for one's identity to become quickly assimilated and diluted. My personal experience of participating in this play and partaking in the many processes has helped re-establish and reaffirm values lost or denied along the way with time.

## The Design Process

James Helps

Often when designing for a Community Play the process is similar to the working of professional theatre. The designer makes a model then pays a professional workshop to create a beautiful, finished set. I hope we have achieved the same standard of a professional production, if not higher, by completing the whole process within the community. They measured the Aran rooms, built a scale model, did the working drawings, arranged cheap timber and paint, and then constructed and painted the set. We have had scaffolders, signwriters, stained glass painters, architects, contractors and sub-contractors all working together.

I have never worked with such a wealth of talent that has adapted its skills to theatrical uses with such ease. Not only have people given freely of their time, but also lent us workshop facilities and materials. We also had a fabulous painting day with volunteers some of whom had learning difficulties. My three-year-old daughter spent the day working hard with roller-in-hand, and one girl came from Ipswich to help, having seen the set being built a few weeks before at Express Dairies. I'd personally like to thank everyone who has involved themselves in designing the sets, costumes and preparing this magnificent show.



# *A History of the Irish Community in North London*

*Finbarr Whooley*

Irish people have lived in London for hundreds of years. From the days of Shakespeare, Londoners were familiar with Irish faces and Irish accents. In the 18th century significant numbers of Irish people settled in the East End and in Southwark. It was reported that two thirds of coal heavers in the London Docks were Irish at that time.

The 19th century was a time of great upheaval in Ireland. The Great Famine (1845-7) and the emigration that it triggered, halved the population of the country over a ten year period. As agricultural practices in Ireland changed, less and less people were needed to labour on the land. As a result, emigration became an acceptable part of Irish life. From this time onwards regular emigration to England and the United States began.

In the wake of the Great Famine thousands of Irish people arrived in London seeking refuge from the hunger and oppression of life at home. Dickensian London was populated by, among others, many thousands of Irish people - railway workers, street sellers, domestic servants, navvies and people working on London's expanding sewers, tunnels and houses. In Victorian times the Irish population still lived in the East End. However significant numbers also lived in the Covent Garden area. It was in this period that the community also began to move northwards towards Camden Town.

We know that Irish men worked as navigators cutting the Grand Union canal in the early 1800's and Irish people worked as seasonal labourers on the farms of Wembley and all of Middlesex throughout this period. By the latter years of the 19th century we begin to find references to Irish people living in the Kilburn area. It is likely that many Irishwomen were involved in the laundry trade. One of the most significant items in Brent's Grange Museum is a cocoa mug from Lockhart's Cocoa Rooms on Kilburn High Road. This mug was likely used by numerous Irish

labourers in the temperance shelters organised by Sister Emily of Kilburn for Irish labourers in the area at this time. By the early 20th century Irish emigration to London in general, and North London in particular, was firmly established.

The establishment of the Irish Free State in 1922 raised hopes amongst many Irish people that emigration would now be at an end. Unfortunately the new State was never economically self sufficient. Although great efforts were made in the 1920's and 30's to develop an indigenous industrial base, close proximity to British markets ensured that the Irish economy would remain on the periphery of British economic development. Irish economic plans were dealt further blows by the "Economic War" of the 1930's and the effects of the Second World War in the 1940's.

Emigration had by this time become an institutional part of Irish life. The population

of Ireland saw a net decrease for every decade from the 1850's to the 1970's, largely as a result of emigration. During the early decades of the 20th century this emigration was primarily to America, although emigration to London continued at a steady rate throughout these years. In the 1930's emigration to America became difficult as the US closed its doors to emigrants during the Great Depression. The Economic War between Ireland and England - whereby both countries imposed sanctions on each others goods that began as a result of the Irish government's decision not to repay financial debts to the Em-



*Digging a sewer at Preston Estate, 1949.*



pire - caused great hardship in Ireland. As the 1930's progressed more and more Irish people moved to London to find work.

The expanding industries that stretched along the Edgware Road from Cricklewood to Hendon attracted many young people to the area. Men and women worked in the factories, with more women being recruited after the outbreak of War in 1939. Other work was to be had for nurses and domestic servants. For many men the traditional area of work continued to be building. Reminiscences of Irish people from that time give us a fascinating insight into the reality of Irish people's experiences. Tommy Traynor, who worked as a labourer in the late 1930's and early 1940's, remembers a group of Irishmen now long gone - the journeymen Navvies. Many of these men were veterans of the First World War who spent their working lives tramping around Britain from job to job, often shunned by the settled population. These men lived lives that probably were not greatly dissimilar to the lives lived by Irish Navvies two hundred years previously.

*"They all had their own gangs, the Donegal men used to do the mining and there were the Connemara men, they spoke Irish nearly all day. If you were put temporarily into their gang you might as well be in China"*

With the outbreak of War in 1939, Southern Ireland declared itself neutral. Strict censorship and severe rationing was introduced. On the one hand this helped the new Irish State to heal the divisions of the Civil War. But, on the other

hand, it resulted in Ireland becoming a very introverted place. Bill Mawn's account of life in Ireland during these years gives us some flavour of the time.

*"We lived mostly off the produce of the land. What little money we had was used to buy the occasional bit of meat and the bare necessities. In summertime we went barefooted to save money."*

*"My father, who was always stationed away from home, bought us a radio on one of his holiday visits in 1940 - the first radio around at that time. All the lads from the country used to come into town at night time to listen to the news from Radio Eireann. We were not allowed to listen to the BBC as there was an anti-British feeling around. We lived in isolation at that period, totally unaffected by The War."*

*"The priest, doctor, school teacher and Garda sergeant were not spoken to. We would cross the road rather than meet them.... they were held in great awe"*

This society was sometimes too restrictive for young people, who looked instead to the opportunities of life in England. Unfortunately people's expectations were often different from the reality of life in Britain in the 1940's and 50's.

*"We had heard about England and London in particular, great money to be earned, marvelous times etc. When we arrived (it was) completely different to what I had imagined. People everywhere hurrying about their business, all strangers... I resented the fact that Irish people were labelled as "Pat"."*

For the thousands of young Irishmen involved in rebuilding London after the ravages of the War, Jim Hourigan's accounts of picking up in Cricklewood will strike a cord:

*"There would be men everywhere on the Broadway from six to half six. Murphy, McNicholas and Galvin, they were the main sub-contractors then, you see. Two pound a day - that was the top whack in the late fifties, early sixties".*

*"That was my picking up point, Cricklewood Broadway, I knew quite a lot of the lads that were round, you'd meet them around and you'd say, "well, I'm going for a certain job*



*Piledriving at Kilburn, 1961.*



*tomorrow, if you're interested in a job, be at the Broadway." And they'd be at the Broadway, usually at a quarter past six. I was picking up at least ten from the Broadway"*

The 1950's were years of continued economic depression in Ireland. This decade saw some of the heaviest emigration that the country had ever witnessed. However, by the end of the decade attempts were being made to create a new Economic Plan for the country. Plans laid in those years were largely responsible for the economic boom that Ireland underwent in the late 1960's and 1970's.

Meanwhile, Irish emigrants in London had to live their lives in a society that often didn't exactly welcome them with open arms.

*"I got a regular job as caretaker at a Catholic school. (There was) A petition not to let the Catholics have the school, 2,000 signatures. Mostly Irish in the school. People didn't like the Catholics much in those days. The Irish clung together in one place. They thought unity was strength".*

Accommodation was often difficult with signs advertising "No coloureds, no Irish " being widespread in Newsagents windows until the 1960's. Young Irish people got accommodation with relatives or in digs run by Irish women.

*"A lot of them in the jobs would stay with landladies, which was a good idea. T'was digs, mostly digs. Two a week, three maybe. I myself stayed in digs first - two. But that was for bed, breakfast and dinner in the evening, and you'd get sandwiches going out to work, but you usen't to bother with sandwiches, for there was always a canteen on the job".*

Irish people continued to come to the area and carve out lives for themselves, usually relying on their own initiatives. Churches, schools, playing pitches and dance halls were all built and patronised by the Irish population in the area.

*"I got married to a Kerry girl. I was with a Cork chap, we were doing a bit of private*

*work and he was waiting to draw the money. She was coming down with another girl and the other girl had seen me at the Banba a couple of times (she) said we'll be there to-night at the Banba".*

Between the 1950's and the 1970's the Irish population established itself in this area of North Lon-

don. During the 1970's emigration stopped from Ireland and immigration began to Ireland for the first time since the

Famine. Unfortunately the economic expansion of these years collapsed in the 1980's and as a result emigration again began to London. Recent arrivals were lucky to find such an established community already in the area; a community which has traditionally been of great assistance. This most recent influx of Irish emigrants, together with the existing first and second generation population, have ensured that there will be Irish people in North London for many decades to come.



*After a hurling match at New Eltham, early 1950's.*



*Playing cards at Ashford Rd late 1950's.*

Finbarr Whooley - Curator, Grange Museum, Neasden.



*The Cricklewood Community Play Association  
presents*

# **The Bodhrán Makers**

**by John B. Keane**

*Adapted by Peter Cox and Robert Rae*

*Produced/Directed by Robert Rae*

*Designed by James Helps*

*Original Music Composed by Rod McVey*

*Musical Director/Additional Music by John Jansson*

*Production Manager David Evans*

*Stage Manager Sarah McCann*

*Lighting Design Jimmy Simmons*

*Play Co-ordinator Bernadette Hourigan*

*Dance Co-ordinator Tom O'Connor*

*Press by Mark Borkowski P/R, Kate Harmen, 071-262 5005*





# Cast List

<i>Donal Hallapy</i>	Tony McCann	<i>Ciara</i>	Patsy Bosson
<i>Nellie Hallapy</i>	Tricia Teahan	<i>Niamh</i>	Mary O'Connor
<i>Moss Keerby</i>	Tom Wilkinson	<i>Mossie Gilooley</i>	Raymond Dunne
<i>Monty Whelan</i>	Gerry Molumby	<i>Gertie Gilooley</i>	Kathryn O'Connell
<i>Daisy Fleece</i>	Julia Johnston	<i>Tom Tyler</i>	Michael Ryan
<i>Kitty Smiley</i>	Margaret McCudden	<i>Patsy Oriel</i>	Oliver Carroll
<i>Rubward Ring</i>	Noel Geaney	<i>Sergeant Shee</i>	Phil Baker
<i>Kit Ring</i>	Catherine Holland	<i>Norean</i>	Stephanie Viereck Gibbs
<i>Fred Halpin</i>	Gerry Foley	<i>Wrenboy</i>	Alex Kerr
<i>Minnie Halpin</i>	Maria Lane	<i>Hannah</i>	Angela Keegan
<i>Conor</i>	Joe Quirke	<i>Mary</i>	Emily Breen
<i>Joe Tierney</i>	Eamonn O'Shea	<i>Teresa</i>	Mary Crowley
<i>Canon Tett</i>	Mossie Quirke	<i>Peggy</i>	Marie Ryan
<i>Fr Butt</i>	Tony Kenny	<i>Katie</i>	Nora O'Connell
<i>Fr Stanley</i>	Tony Lawless	<i>Sinead</i>	Gay Curris
<i>Nora</i>	Marian Boylan	<i>Siobhan</i>	Anna King
<i>JP Crollly</i>	Bill Mawn	<i>Mairead</i>	Mairead Roche
<i>Angela Crollly</i>	Lorraine McCarthy	<i>Dympna</i>	Katherine Roche
<i>Ferg Whelan</i>	Peter McGreever	<i>Rose</i>	Jackie Tumelty
<i>Maime Whelan</i>	Anne Marie Patton	<i>Eileen</i>	Joan Payne
<i>Bluenose Herrity</i>	Eamon Toland	<i>Seamus</i>	Dan Riordan
<i>Delia Herrity</i>	Frances Casey		
<i>Noella</i>	Wilma Condie		
<i>Paddy Costigan</i>	Jim Hourigan		
<i>Jimmy Costigan</i>	Tom O'Connor		
<i>John Joe Costigan</i>	William Blute		
<i>Jimmy Woodbine</i>	Tony Grehan		
<i>Brenda</i>	Helen McPhillips		
<i>Michael</i>	Chris Sadler		
<i>Noreen</i>	Ethel McNerney		
<i>Kathleen</i>	Jackie Wardlaw		
<i>Bridget</i>	Mary Friel		
<i>Mary</i>	Paulette McLatchie		
<i>Stepdancer</i>	Ciara Gill		
<i>Stepdancer</i>	Bernie Douglas		
<i>Stepdancer</i>	Don Mahon		
<i>Siobhan</i>	Teresa Hourigan		
<i>Norane</i>	Siobhan O'Connor		
<i>Annie</i>	Angela De Courcey		
<i>Maeve</i>	Cheryl Burgess		
<i>Geraldine</i>	Sally Burgess		
<i>Maire</i>	Mary O'Connor		
<i>Sinead</i>	Pauline McCann		

## School Students

<i>Katie Hallapy</i>	Siobhan Friel
<i>Sophie Smiley</i>	Alanna Boylan
<i>Josie Smiley</i>	Catherine O'Donnell
<i>Kathleen Smiley</i>	Hannah Gill
<i>Tommy Smiley</i>	James Keane
<i>Patricia</i>	Claire Murphy
<i>Johnny Hallapy</i>	John O'Donnell
<i>Roisin</i>	Siobhan McCann
<i>Trassie</i>	Mairead McNerney
<i>Moiria Ring</i>	Krystal De Courcey
<i>Mary Drillie</i>	Nicolette Myles
<i>Sean</i>	Cormac Hourigan Rae
<i>Declan</i>	Sean Lane
<i>Padraig</i>	Gary Keane
<i>Phelim</i>	Joseph De Courcey
<i>Cait</i>	Siobhan Ennis
<i>Brid</i>	Roisin Ennis
<i>Peadar</i>	Michael O'Donnell



# Musicians

## **Accordion**

Jimmy Woods (Wrenboy), Alanna Boylan, Mary Friel, Angela Keegan, Chantelle O'Leary, Tom Maree, Martin Nash, Eamon O Shea.

## **Bodhrán**

Alex Kerr (Wrenboy), Peter O' Brien (Fairyfort player), Tom Murphy, Jimmy Woods.

## **Guitar**

John Campbell, Seb Morris.

## **Fiddle**

Bernadette Hourigan (Wrenboy), Nicola Barrett, Sharon Egan, Claire Egan, James Keane, Tony Lawless, Michelle Murphy, Tony McCann, Joe Quirke.

## **Flute**

James O'Leary, Mairead McInerney, Michelle Moran.

## **Banjo**

Bernard Gorman (Wrenboy), Paul Barrett, Kathryn O'Connell, Kerry Woods.

## **Pipes**

Emmet Gill (Wrenboy).

## **Concertina**

Marian Gill (Wrenboy), Chris Sadler (Wrenboy), Ciara Gill (Wrenboy), Kathryn O'Connell.

## **Whistle**

Helen McPhilips.

## **The Production Team**

*Play Co-ordinator* Bernadette Hourigan, *Producer* Robert Rae, *Production Manager* David Evans, *Stage Manager* Sarah McCann, *Costumes Co-ordinated by* Sophie Cowood and Daisy Bodley, *Wardrobe* Dorothy Sullivan, *Dance Co-ordinator* Tom O'Connor, *Irish Language Script Consultant* Jackie Wardlaw, *Programme Co-ordinator* Anita Coleman Geaney, *Disabilities Co-ordinator* Phil Baker, *Finance Co-ordinator* Tricia Teehan, *Treasurer* James Hourigan.

## **Design and Technical Team**

Michelle Barda, Lawrence Brown, Felicity Browning, Jan Bradley, Carl Bryan, Roy Buckingham, Lisa Burke, Daisy Bodley, Michele Byrne, Owen Barrett, Sophie Cowood, Martin Coyne, Christina Cremins, Joe Coleman, Anita Coleman Geaney, Leo De Courcey, Gerry Gallagher, Mary Jo Gill, Seamus Gilroy, Chris Harrowell, Jim Hourigan, Linda Hunt, Alan Hunter, Seamus Keane, Keelin Keogh, Seamus Kavanagh, John King, Christopher Lyons, Pador Lawless, Margaret McCann, Julie Milwood, Michelle Moroney, Wayne Nunes, David O'Connell, Ger O'Mahoney, Martin Postlewaite, Bill McQuaid, Paddy Riordan, Dan Riordan, Angela Sullivan, Des Tighe, Patrick Tuohy.

## **Wardrobe**

Anne Marie Corrigan, Eileen Ennis, Elizabeth Fitzgerald, Mary Glyn, Anne Hickey, Mary O'Connor, Des Tighe, Maxime Wright.

## **Stage Management**

Andreas Costa, Donald Elliot, Tony Enright, Paula Frew, Geraldine Gordan, Sandra Green, Ledine Hutchins, Kathleen O'Connor, Susan O'Driscoll, Kathy Price, Nicola Pollen, Angela Sullivan.

## **Box Office**

Louise King, Siobhan O'Connor, Paulette McLatchie, Bridget Barratt, Phil Brosner, Natasha Crosher, Gaye Currid, Pauline McCann, Anne Marie Corrigan, Patsy Bossom, Gary Bossom, Anne Hickey, Kathleen Mulleague, Peter McGeever, Maureen Currid, Mary O'Connor, Noreen Tobin.



## Profiles

### **Peter Cox - Co-adapter**

Peter's work has been produced in venues ranging from church halls and labour clubs to The Belfast Opera House and The Royal Court and Royal National Theatres. He has written for BBC Television and radio, BBC Wales, Yorkshire Television and been broadcast in more than 10 countries. Peter, best known as a regular writer for *Brookside*, is currently under commission to Zenith Productions, The National Theatre Studio. He is developing a community play to be produced in Rhayader, Mid Wales for November 1994, as a follow up to *Drych Trewythen* - the Trewythen Mirror - which he wrote for the mid-Wales town of Llanidloes in 1989.

### **David Evans - Production Manager**

David has worked extensively in the field of community Theatre and Opera, most notably with Glyndebourne, Opera North and Major Road Theatre Company. He is also co-founder of *The Business* - a group specialising in the initiation and realisation of large scale community events. David has also toured internationally with a variety of dance and drama companies.

### **James Helps - Designer**

Trained at Wimbledon school of Art, James has designed over 150 plays, Ballets and Musicals. He won the Peacock Award in 1989 for his work at the Lyric Theatre, Belfast. Previous work with Robert Rae includes *Ma' Hat, Ma' Coat and the Ghandi Girls, Go See Fanny Deakin* and *Beauty and the Beast*. Other recent work includes *All My Sons* at the Lyric Theatre, Belfast and *Measure for Measure* and *Show of Strength* in Bristol. Last year he Art Directed the feature film *Leon the Pig Farmer* and, for television, Catherine Cookson's *The Man who Cried*. This summer he Production Designed *Bedlam*, a psychological thriller. When not working it is rumoured that he lives in Bristol with his partner Jennie and daughter Louise.

### **Bernadette Hourigan - Play Co-ordinator**

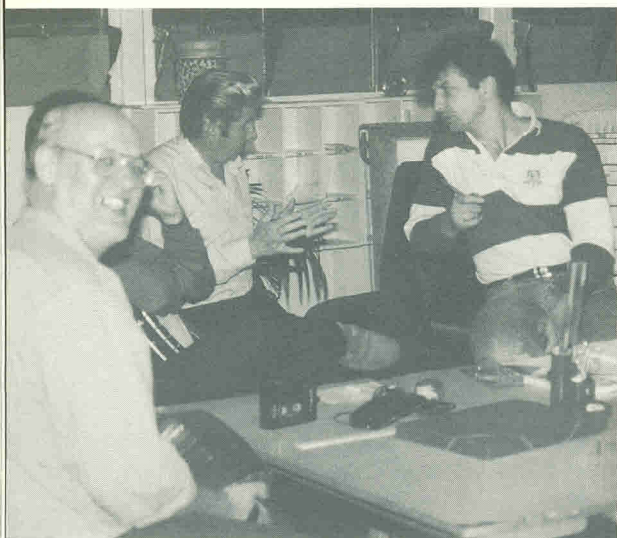
Bernie was born and brought up in Cricklewood and is a Health Visitor for Haringey Health Authority, who have supportively granted her a years leave of absence. Overwhelmed by Robert's last community play in Silverdale, she discussed the idea with him of a play in Cricklewood. With the support of a few enthusiastic friends, she called the first meeting in June 1992. Known locally and actively involved on the Irish music and dance scene, she was able to encourage the community to participate. The massive administrative workload, shared by volunteers and committee members, has provided her with an array of new skills and knowledge and enabled her to meet many new and interesting people. She would like to give a very special thanks to her parents Teresa and Jim for their constant support and help.





### John Jansson - Musical Director

John is a composer, conductor and pianist. He conducted the award winning Stephen Sondheim's *Sunday in the Park with George* at The Royal National Theatre. He also collaborated with Sondheim in devising and presenting *Sondheim's Cut-out Songs* at the Lyttelton Theatre. He was Musical Director for the National Theatre's production of *The Good Person of Sichuan* and *The Resistant Rise of Arturo Ui*. Other work as Musical Director includes *The Golden Apple* (West End), *The Gambler* (Dukes), *Trouble in Tahiti* (Nxt), *Lend Me a Tenor* (York), and *Out Of This World* (West End). His compositions include: *The York Cycle of Mystery Plays* (York 1992), *Innocent Eréndira* (Donmar), *Sharp Focus* and *Jane Eyre*. He is currently working on the score for *Maxwell: The Musical*.



### Sarah McCann - Stage Manager

Sarah started her career in stage management at the age of seventeen. Her first major involvement was working as stage manager on the *Hedgey Road Plays*, two plays performed by the Marillac Theatre Company Belfast, which toured Ireland in 1989. Spending most of her time working in theatre in Belfast she enjoys the challenge and excitement of big community theatre events such as this.

### Rod McVey - Composer

Rod first worked as resident musical director at the Arts Theatre Belfast, he then went to the Lyric Belfast, and then to the Mercury Theatre Colchester. Around this time he began to take more of an interest in the composition of original music for the theatre, including *Twelfth Night* at the Regents Park Open Theatre. In 1989 he was commissioned to write music for *Ma' Hat Ma' Coat and the Ghandi Girls* by Peter Cox, also directed by Robert Rae at the Belfast Grand Opera House and *Go See Fanny Deakin* for the Silverdale community. Rod has also composed a large amount of incidental and theme music for television and is very much involved with the local recording and production scene in Belfast, in particular with the singer songwriter Andy White. Touring work has included stints as keyboard player and/or musical director with a number of leading Irish performers including Maura O'Connell, Dolores Keane and most recently Van Morrison on his UK 90 Tour.



### Robert Rae - Director/Producer/Co-adapter

Robert was born in Bradford, and has been a resident of Cricklewood for the past ten years. He spent four years with 7:84 Theatre Company producing shows such as *Six Men of Dorset* and *The Garden of England* and his directorial debut was Heiner Muller's *The Task* for Red Shift and The Gate Theatre. His production at the Belfast Opera House *Ma' Hat Ma' Coat and the Ghandi Girls* was the subject of a BBC TV documentary *Daughters of the Falls* and also seen at the Royal National Theatre. Other shows include *Dancer* for Pitprop and *The Bannisters of Wem* for Public Parts Theatre Co. Previous community plays include *Go See Fanny Deakin*, a large scale play in Silverdale, Staffs and *Beauty and the Beast* for the Old Bull Arts Centre.



## History of the Project

The idea to mount a community play in Cricklewood was first thought of about two years ago. Throughout the seventies and eighties the community play movement had taken firm hold, inspiring great work up and down the country. So why not in Cricklewood, where there are such a wealth of stories to be told?

By January 1992 a group of committed people were attracted to the idea. In that month the first structured meeting took place, still working in a very open, exploratory way. It was to be the first of a very long series of meetings. On June 6th, this group, now with a clearer sense of purpose, formed itself into the steering committee of the Cricklewood Community Play Association, with the objective of producing a play towards the end of the following year. Early discussions benefited from the presence of a professional director on the committee from the start, and indeed, his experience has been central in guiding the project throughout.

An important early decision made by this group was to use John B. Keane's *The Bodhrán Makers* as the source of the play. The group debated whether the project should celebrate Irish identity or have a more multicultural base. The former notion was favoured, as in doing so, we were going back to Ireland and a seminal tale of emigration, which we felt would relate to the experiences of many Irish people in London. This would also provide a vehicle for celebrating the traditions those people brought with them, particularly in music and dance.

Our purpose was furthered in July 1992 by John B's permission and unreserved encouragement to adapt the work for the stage. This close link with John B and North Kerry has been a rewarding aspect of the project. An interesting rendez-vous in Birmingham for the opening of *Big Maggie* in February '93, helped to develop our contact with him,

which was further cemented by a visit to Lis-towel in the summer of this year.



With a clear objective in mind, on the 8th July 1992 a finance committee was formed with the daunting task of raising the funding for what has always promised to be an ambitious project. 200 grant applications later, we were delighted with our level of success, although there were certainly many disappointments along the way. Indeed, in the early months of this year, the whole project seemed to be in great jeopardy through lack of resources. However, perseverance paid off and, with goodwill and generous support from Brent, Barnet and the London Arts Board, the London Borough Grants Unit and many generous trusts and foundations who have backed the project, we were well on our way to sound financial footing by the summer of this year.





The task of gaining this kind of grant aid would have been impossible without being able to demonstrate a very high level of grass roots support in Cricklewood and the surrounding areas. We were able to attract the

confidence of potential funders through the clarity and uniqueness of the artistic idea and our great success in raising our own revenue. Three benefit ceilis, two jumble sales, a race night, a car boot sale,

a 25 card drive and a tombola stall at the London Irish Festival - organised by an active and enthusiastic fundraising committee - all played their part in establishing the bedrock of finance and community participation so necessary to the success of the project.

In the early months of this year the Association's work took on an increasingly structured approach. In February our full time co-ordinator began her valuable work and we co-opted an experienced disabilities co-ordinator onto the steering group. In March the Community Play office in Dersingham Road opened - the CCPA had arrived!

At around this time, with the Association's framework starting to look quite solid, we were able to direct more of our energies into the project itself. So, March and April saw a

series of workshops in Music, Drama, Set Dancing and Writing all enjoying an encouraging level of attendance, as local people sampled the varying delights of community arts - some gingerly dipping their toes in, others launching themselves in with uninhibited joy.

In the summer months the Association was hard at work laying the artistic corner stones of the project. In July there was an adaptation weekend, where people were invited to offer their input into the process of turning the 150,000 word novel into a 15,000 word play. At this time the music was commissioned and the design team started work on the set.

Perhaps, for most people, the real launching of the project was the public meeting in the Galtymore on the 7th September attended by some 200 local people. Now, with a musical director on board, auditions and rehearsals began.

*The Bodhrán Makers* is a play by, and for, our community. It has been built by the hard work of all the people who came through the door

to offer their help. No individual names appear in this brief history, as we want to acknowledge the huge community effort that has made this possible.

The project has prompted many of us to take a keener look into our communal past, into the great store of traditions and experience of the people living and working around us. It only takes the tip of the spade to unearth rich insights into the past. In particular, the memories of the older people in the Irish community will surely be called upon.

Who knows, but at some point in the future the journey started in *The Bodhrán Makers* may be continued as the story of the Irish people as they settled in North West London in the 40's and 50's.





## Committee Members

Phil Baker, Robert Rae, Teresa Hourigan, James Hourigan, Toby Byrnes, Noel Geaney, Mossie Quirke, Mary Hourigan, Marie Ryan, Margaret McCudden, Kathryn O'Connell, Joan Payne, Jim Hourigan, Jackie Wordlaw, Gerry Foley, Bernadette Hourigan, Anita Coleman Geaney, Andrew Rock.

### Volunteers

Mary Egan, Elizabeth Fitzgerald, Fred Green, Maureen Gallagher, Carol Green, Mary Hogan, Anne Hickey, Anne O'Driscoll, Kim Nielsen, Marion Shields, Eileen Rudkin, Barry Rudkin, Paulette McLatchlie, Bernie Moran, Kathleen Mulleague, Phil Brosner, Josie Murphy, Vera Gerity, Maureen Currid.

### Patrons

The Federation of Irish Societies, Fr Herbert Haines, Ken Livingston MP, John Marshall MP, Mustapha Matura, Tanaiste Dick Spring, Brendan Mulkere.

### Trustees

Mary Hourigan, Fr Matthew Kennelly, Brian McCloone, Kathryn O'Connell, Marie Ryan.





## Thank You List

V O Barrett Joinery, Michael Byrnes - Galtymore Dance Hall, Bridget Caswell - Haringey Health Authority, John Crean - Crowndale Centre, Dan Denan, Digby, Martin Doyle - Irish Post, Maggi Evans, Fr. John Gray, Linda Glover, Father Herbert Haines, Liam Horan - The Western People - Mid West Radio, Pat Hurley - Cricklewood Trades Hall, Christine Ikeogue - Cricklewood Library, Mrs Kelly, Therese Kennedy - Federation of Irish Societies, Nick Lane - Grange Museum, Mary Lauder and Mandy Martinez - Tricycle Theatre, Ian Mac Donald PC, Joanne Nixon - Raider Productions, Reverend Kevin Mitchell - St Peter's, Joe Murphy - St Johns Centre, Listowel Arts and Heritage Centre, John Murray, Bernie Murphy, Kamran Najafi, Paddy Newman, Diarmuid O'Cathain - Uachtaran - Comhaltas Ceolteoirí Éireann, John Paris, Post Office (Cricklewood), Sean Quinlan - The Rattoo Heritage Society / North Kerry Museum, Councillor Kevin Smith, Frank Syrratt FCA - Head of Finance and Membership IPMS, Jimmy Shanks - The Cricklewood Tavern, Adam Spencer - Cricklewood Library, Councillor Brian Stone, Ray Taylor The Young Vic, Brendan Mulkere, Aras Na n Gael, Marian Mathura, Raynes Minns, John Murphy and Son Construction - Kentish Town.

If we have missed anyone, or their help has come too late for inclusion, the Association would like to express their heart-felt thanks, as without the generosity of all these people the Production would not have happened.

Cricklewood Community Play Association, The Annexe, Childs Hill School, Dersingham Rd, Cricklewood, Tel: 081-450 0027

*Photographs courtesy of The Irish Post and the Evening Standard*



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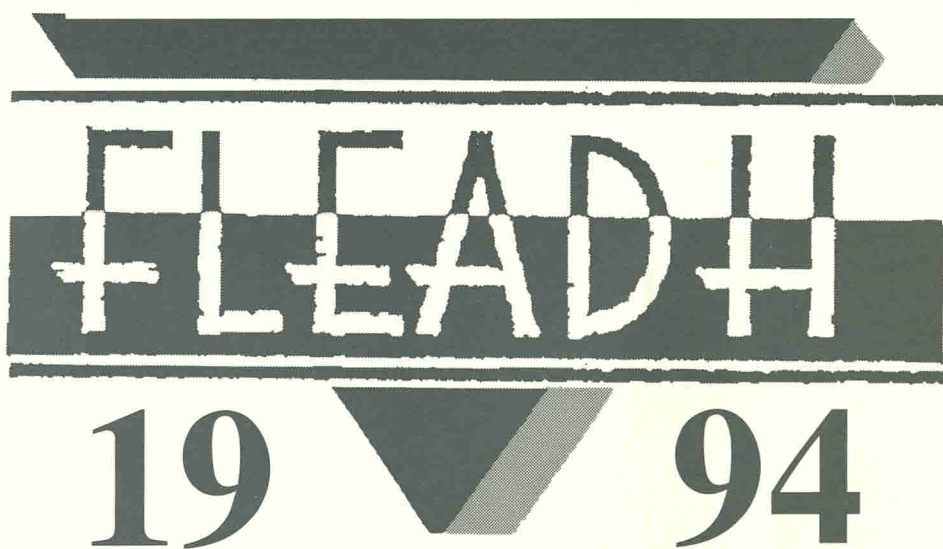
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