

WATERMANS

In association with the Federation of Irish Societies

Siamsa cois uisce

Festival by the water



Watermans celebration
of Irish culture
2-31 March

sponsored by

 **SEALINK** *BRITISH FERRIES*
IRISH FERRY LINE

Message from the Irish Ambassador, Mr Noel Dorr

Is mór an onóir dom fáilte a chur romhaibh chuig 'Siamsa cois uisce'. Déanann an fhéile seo ceiliúradh ar na healaíona in Éirinn go taitneamhach agus go trathúil. Is cúis áthais leis an Ambasadóir tacaíocht a thabhairt don fhéile agus guimid rath uirthi i rith na míosa agus déanamid comhghairdeas leis na daoine a d'eagraigh í.

I am happy to welcome you to 'Siamsa cois uisce' – The Festival by the Water – a month long celebration of the performance and visual arts of Ireland presented by the Brentford Watermans Arts Centre in association with the Federation of Irish Societies and Sealink British Ferries – Irish Ferry Line.

The Festival, in a unique manner, offers a sense of the arts in Ireland. It will present a diverse programme of music, art, cinema, poetry, drama, dance and craft and will embrace almost all aspects of traditional and contemporary Irish life.

I know that the Irish community in London will welcome this excellent Festival. In addition, I very much hope it will provide for the wider British public an introduction to the vitality of contemporary Irish arts, both in Ireland itself and in Britain. I take this opportunity to congratulate the Federation of Irish Societies on their initiative and also the Brentford Watermans Arts Centre for hosting the Festival. I wish 'Siamsa cois uisce' every success.



Noel Dorr
Ambassador

'A flavour of personality'

A Tribute to the late Patrick Kavanagh
In aid of Patrick Kavanagh Archive Fund

Memories, poems and prose
devised and compiled by TP McKenna

Sunday 2 March

The opening of the Festival on March 2 by the Irish Ambassador, Noel Dorr, precedes an evening dedicated to Patrick Kavanagh. Since his death in 1967 the reputation of the Monaghan poet has been rising steadily. At a popular level he is known and loved by a generation of Irish school-goers, but of late he has begun to achieve the international reputation he deserves.

For the past twenty years his brother, Professor Peter Kavanagh, has been collecting his brother's literature and has given up his academic post to devote himself to that task. The archive he has put together contains at least ninety per cent of all the poet's literary heritage from early school reports to the manuscripts of the great poems and prose that have made Patrick Kavanagh's name.

Peter Kavanagh has had many offers from American universities and libraries for the archive. By some of the more wealthy institutions he has been literally asked to 'name his price', however, he wants the collection to return to Ireland, specifically to University College, Dublin, where his brother held the post of Special Lecturer in Extra-Mural studies.

In 1985 a committee was set up to raise money to purchase the archive for UCD. Already more than £40,000 has been raised but the aim is to raise £100,000 which must be reached early in the New Year.

Proceeds from this evening will go to the Kavanagh Fund. The theatre performance commences with RSC player Colm Wilkinson, who is currently appearing in *Les Misérables* at the Barbican, performing a musical adaptation of a Kavanagh song. Ireland's most famous actress, Siobhán McKenna, appearing in *Bailegangairie* by Thomas Murphy at the Donmar Warehouse, and actor/playwright Shane Connaughton contribute to the recitation with TP McKenna. Colm Wilkinson concludes the evening with music and song.

Frank Delaney gives a brief introduction to the evening after the Ambassador's speech.

Oscar Theatre Company

Being Behan: The wit,
song and pathos
of Brendan Behan

10 March at 7.30pm
& 11 & 12 March at 8.30pm

Oscar Theatre Company was born out of the Oscar Theatre in Dublin in 1980 under the guidance of actor / director Chris O'Neill and maintains a policy of performing new Irish Theatre.

Written and directed by one of Ireland's best contemporary writers, Jim Sheridan, *Being Behan* premieres at the Watermans after an opening in New York. Sheridan, currently artistic director at the Irish Arts Centre in New York, made publishing history last year by selling 40,000 copies of his biography of Barry McGuigan within two months. He has worked at both the Abbey and Project Arts Centre in Dublin and won two Edinburgh firsts for *Mobile Homes* and *Spike*.



Being Behan is a two act play using material from three of Behan's works: the *Borstal Boy*, *The Quare Fellow* and *The Confirmation Suit*. It focuses on the dichotomy between Behan the serious writer and Brendan the pub celebrity and drunk. Johnny Murphy, who was nominated best actor in the Ireland 1982 Harvey awards, plays the late Behan, plus fifteen roles and sings ten songs! The other member of the cast is Chris O'Neill.

Eamon Kelly

March 16
See next page

THEATRE

CHARABANC THEATRE COMPANY

OSCAR THEATRE COMPANY

IRISH DRAMA AND FOLK BALLET COMPANY

THE 1986 FESTIVAL OF IRISH DRAMA

JIM HAYES

Charabanc Theatre Company

Gold in the streets

18-22 March at 8pm

Charabanc Theatre Company was officially formed in April 1983 by five Northern Irish actresses. The idea of forming their own company came from their frustration with the quality of work offered by established theatres. They wanted to perform satisfying work which

would also be relevant to the community from which the performers themselves came. This desire led them to look back into the history of their own community.

As women they were interested in history from a woman's point of view and approached one of Ireland's best known and respected women, Sadie Patterson. She spoke of her involvement through her working life with the Union movement in the linen mills of Belfast. Taped interviews with men and women who had worked in the mills followed and hitherto unrecorded historical information was gathered forming material for their first show



Lay up your ends. Thus began *Charabanc's* tradition of working from practical history and of making that history accessible through the medium of popular theatre.

The company have undertaken three tours and appeared at the Edinburgh Theatre Festival, and London's Albany Empire and The Drill Hall. During their last tour they compiled a short, documentary style drama which was commissioned by Camden Borough Council and performed in community centres in London. *Gold in the streets* is about Ireland's biggest and most constant export—her people.

Forty million people throughout the world can claim Irish roots but the present population of the island is 4.2 million. The motivations to leave are perennial, cleverly illustrated in the piece by creating three separate eras with songs, poems and recollections. The title is taken from the famous Percy French ballad 'The Mountains of Mourne' and it is England, not America which is the preferred destination.

Taking the decision to emigrate are three women: the first, driven by disillusion when she and her handloom weaver husband are replaced by mechanisation, leaves in 1912; the second, the wife of a British soldier, departs in 1950 and the third, a valium-dependent policeman's wife, leaves in 1986.

"The poverty and the desperation that drove Ulster families from the turn of the century onwards to England and elsewhere ... is traced in sharply conceived and executed sketches by the Charabanc Theatre Company." (Irish Times)

Charabanc have been invited to attend the World Stage Festival in Toronto, Ontario, in June 1986 and plans will be made to extend this visit to a tour of Canada and the USA.

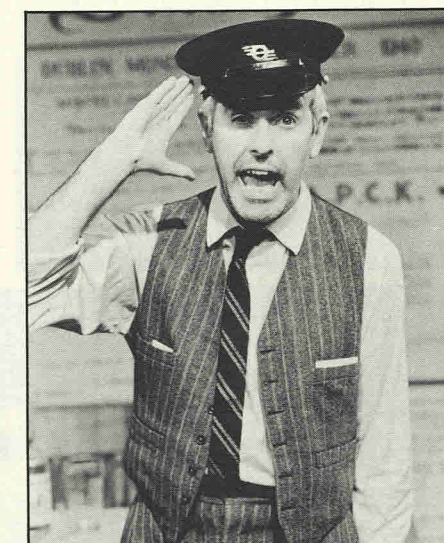
Jim Hayes

A horde of unemployed
ventriloquists

Sunday 23 March at 8pm

From 1939 – 1966 a column appeared in the Irish Times called *Cruiskeen Lawn* by Myles Na Gopaleen. Hiding behind the demented schemes, gleeful puns and farcical genius proffered by 'Myles' was novelist Flann O'Brien.

National Theatre actor **James Hayes** effortlessly recreates the irreverent world of Myles with indisputable Irish charm. Hayes' performances at the Edinburgh Fringe, National Theatre Platforms and at The Gate, Notting Hill, had critics falling off their seats with laughter. Myles Na Gopaleen's greatest gift was to seize upon an absurd idea and develop it, with much inventive fantasy, to its logical but lunatic conclusion. The ventriloquists, from which the piece takes its title, could be hired by inarticulate Dublin ladies to hold sparkling conversations in theatre foyers singlehandedly. An expensive service is offered in which unread but impressive looking books will be made to look as if they have been thoroughly studied for years.



Na Gopaleen's prose is elegant and illuminating. Hayes delivers it with the fluency it demands, getting to the heart of Irish humour, relying as it does on idiosyncrasy of language.

The 1986 Festival of Irish drama

27-29 March at 7.30pm

This year Watermans is the host for the third Festival of Irish drama. A widely known annual event, the Festival presents six one-act plays both new and traditional. They are performed by non-professional drama groups based in Britain and Ireland. Included in the programme are the Dublin City Youth Theatre with their latest production about city life in Dublin.

Honorary guest for this event will be Julia Pascal, a well-known Irish actress and director for the National theatre, and Shane Connaughton, the playwright, winner of the 1985 Hennessy New Irish Writing Award.

Irish Drama and Folk Ballet Company

Big Maggie

Founded in 1983 *The Irish Drama & Folk Ballet Company* were recipients of the 1985 Irish Post Community Award. Their work has a dual purpose: to present traditional Irish drama and to adapt Irish drama, poetry and legend to dance.

Big Maggie is a non-dance production written by John B Keane, one of Ireland's leading contemporary playwrights. Set in the south of the country, this is a humorous account of Irish rural life. The play opens in a cemetery with the death of Maggie's husband. Four grasping children, a shop, a farm and massive death duties are but some of the problems she deals with in her inimitable style.

Keane, a native of Listowel, writes of the environment he knows best—small rural communities where prejudice and hypocrisy are apt to run riot.

Desmond Maurer directs.

William Trevor

Author and scriptwriter of
Ballroom of romance

4 March at 8pm

William Trevor was born in Cork in 1928, was educated at Trinity College, Dublin, and has spent a great part of his life in Ireland. Since his first novel, *The Old Boys* was awarded the Hawthornden Prize in 1964, he has received many honours for his work: the Royal Society of Literature Award, the Allied Irish Banks Prize for Literature and the Whitbread Prize for fiction. He is a member of the Irish Academy of Letters and has been awarded an honorary C.B.E., in recognition of his services to literature, a rare distinction for a non-British writer.

Graham Greene said of one of William Trevor's earlier books of short stories, "Surely one of the best collections if not the best, since Joyce's *Dubliners*". Trevor's readership grows yearly and his stories have gained even greater popularity as a result of his superb adaptations for television. *The Ballroom Of Romance* will be screened in the Cinema at 9pm and prior to this, William Trevor will give a reading of his prize-winning short story. An excellent opportunity to hear this much-acclaimed writer of whom John Fowles wrote: "I don't know who now has most right to claim Mr Trevor, England or Ireland, nor do I much care, since it is clear to me that his excellence comes from a happy marriage of central values in both traditions".

James Simmons

Irish history through modern
Irish poetry

Monday 10 March

Leading Irish poet, songwriter, critic and singer, **James Simmons** is a winner of the Gregory and Cholmondely awards for poetry. Simmons gives an account of the mythological/historical period of Irish literature through modern Irish poetry. Ireland's gaelic literature is one of the oldest and richest in the world with a highly developed mythology comparable to the Greeks. Since the eighteenth century Irish poets have attempted to contemporise this mythology into the English language. James Simmons' talk will explore these attempts through the work of modern Irish poets like Seamus Heaney, Derek Mahan and John Montague as well as his own recently published book *From The Irish* - translations of ten classic Irish poems. James Simmons, who has toured extensively abroad with this lecture is also one of the poets reading on March 14.

Christopher Ricks

talks on Beckett and Death

13 March at 7pm

Christopher Ricks is the King Edward VII Professor of English at Cambridge, co-editor of *Essays In Criticism* and Vice President of the Tennyson Society. His published works include *Tennyson* (1972), *Keats And Embarrassment* (1974), *The State Of Language* (1980) and *The Force Of Poetry* (1984).

Tom Paulin

and James Simmons

14 March at 8pm

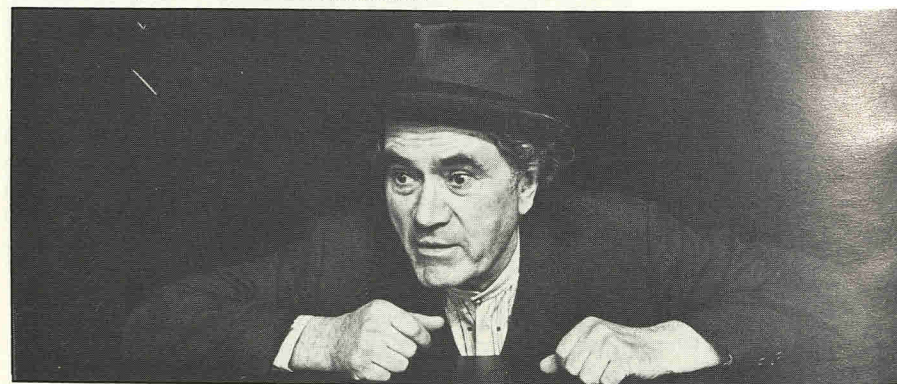
Tom Paulin lectures in English at Nottingham University. Born in Belfast he is one of the foremost Northern Irish poets and has done much to bring about the resurgence of Irish poetry in recent years. He has published four books of poems. *A State Of Justice* (1977), *The Strange Museum* (1980), *The Book Of Junipers* (1981) and *Liberty Tree* (1983). Along with Brian Friel and Stephen Rea, he is a director of Field Day Theatre in Derry who staged his play *The Riot Act* - a new version of Sophocles *Antigone*. He is a lively and stimulating critic and has written numerous articles on Irish and English literature.

James Simmons reads from his work.

Eamon Kelly

16 March 3-5pm

Eamon Kelly, known as 'the great Seanchai', the last of the traditional storytellers, will tell stories for the fireside, some humorous and some not.



During the past twenty years, Kelly has appeared in plays at the Lyric and The Old Vic and toured with the Abbey all over Britain. He spent a year on Broadway and claims to have played in every town and almost every village in Ireland.

Eamon Kelly recently appeared in Channel 4's *Shades Of Green* and has produced three LPs of his storytelling.



Seamus O Cathain

20 March at 8pm

Seamus O Cathain, Senior Lecturer in Folklore at University College Dublin (whose library has the largest folklore archive in Europe), is Ireland's leading folklorist. He'll use recordings of stories which tell of traditional events, singing fairs, and also relate traditional Irish tales. The evening will provide an entertaining and stimulating introduction to Irish folklore. There will be a prepared text supply.

Frank Delaney

A literary Irish childhood

Friday 21 March at 8pm



Frank Delaney was born in Tipperary in 1942 and lived in Dublin from 1961 to 1978, working as a bank official; then as a newsreader with RTE before joining the BBC in 1978 to present Radio Four's *Bookshelf*. In 1980 he was Literary Director of The Edinburgh Festival and in 1981 he published his first book, the best-selling *James Joyce's Odyssey*. Most recently, he has worked extensively in television with his own late night chat show on BBC 2 and contributes to *Omnibus* and *Pebble Mill at One*, and now - for transmission in 1986 - a major television series for the BBC on the Celts.

His talk will, in his own words, "travel from Lilliput to Treasure Island - probably aboard the Nautilus - or on horseback with Zane Gray or down a rabbit hole with Alice". Delaney will illustrate his discovery of Literature as a child with extensive readings.

Irish women writers

Over here over there

Wednesday 26 March at 8pm

with **Frances Molloy**, **Evelyn Conlon**, **Margaret Mulvihill**, **Nell McCafferty** and **Catherine Brophy**

Five well-known women writers discuss the influence of place, politics and social climate on women's writing and how it affects the subject, content and style of their work.

Nell McCafferty is known to most people in Ireland. As a journalist and television personality she has written and spoken on issues that have excited, angered and disturbed her audiences for many years. Her radical approach to news coverage has made her many enemies, but she always brings a sense of immediacy, pathos and wit to her subject.

Evelyn Conlon whose stories have appeared in a number of publications including *The Irish Times* makes no bones about declaring that her creative work is the writing of a feminist. To her, the writing world is a male one and women's total experience has been devalued by society in general and patriarchy in particular.

Frances Molloy has been a skivvy, nun, bacon slicer, shop assistant and mortuary attendant before leaving Derry for England in 1970. Her remarkable first novel *No Mate For A Magpie* (Virago) is a quirky, poetic and deeply humane account of growing up in Northern Ireland from the fifties to the seventies belonging in the company of Flann O'Brien, Stevie Smith and Beckett.



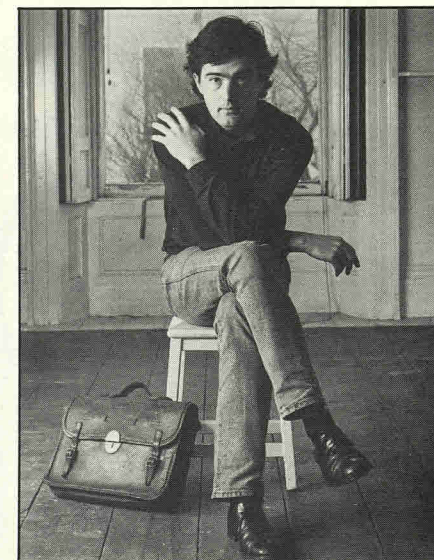
Margaret Mulvihill was born and brought up in Ireland. She studied history at University College Dublin and at Birbeck College London. She has worked mainly as a history editor and writer. Her first novel *Natural Selection* (Pandora Press) describes the publishing world filled with sex, adultery, plagiarism, opportunism ... as well as books. She now lives in London.

Catherine Brophy, born in Dublin and a student at University College, has taught in Mexico and travelled extensively. She worked for many years in Ireland as a Senior Audiologist with the National Rehabilitation Board, running clinics for children with hearing losses. She eventually decided to give up this work and wrote *The Liberation Of Margaret McCabe*. Catherine, along with many other Irish writers, lived until recently in Dalkey, Co Dublin, and has just moved to Monkstown.

Since writing *The Liberation*, Catherine has spent some time in Bali, Indonesia, and is a frequent contributor to the Irish Independent newspaper. She is currently working on a second novel.

Sebastian Barry with Aiden Carl Mathews

27 March at 8pm



Sebastian Barry was born in Dublin in 1955 and read Latin and English at Trinity College Dublin. Since 1977 he has lived in France, England, Greece, Italy and Switzerland, but now lives in Dublin. He has published two books of fiction *Mackers Garden* (Co-op Books 1982), and *Time Out Of Mind* (Wolfhound Press 1983). *The Water Colonist* (Dolman Press 1983) was his first collection of poems followed by *The Rhetorical Town* (Dolman Press 1985). A further volume *Inherited Boundaries* will be published shortly. He has also written a children's book *Elsewhere* (Dolman Press 1985).

Aiden Carl Mathews was born in 1956 and taught English at Belvedere College for two years after graduating in English from University College Dublin in 1976. From 1980-82 he took his M.A. in literature at Stamford, California, while continuing to lecture. In 1983 he published his second collection *Minding Ruth* (Gallery Press). In 1984 two of his plays were performed in Dublin at Project Arts Centre; an adaptation of *Antigone* and *The Diamond Body*. Since 1984 he has been a drama producer with RTE. A collection of short stories *Adventures In A Bathscope* will be published this year.

A winner of two recent awards, The Listowel Writers Week Award for his play *Exit* in 1984 and the same award in 1985 under the short story category.

He has just completed an adaptation and translation of *The House Of Barnarda Alba* for Druid Theatre Company.

CONCERTS

Paul Brady

Sunday 9 March at 8pm

Paul Brady first emerged as a musician playing rock 'n' roll with Dublin bands but in the mid-sixties his attention turned to the growing excitement surrounding Irish traditional music. Irish music went through a dormant period in the forties and fifties. Still very much alive it did not have a high media profile or strong energy. In the effervescent sixties, all that changed. Starting with *Ceoltoiri Chualann*, Irish folk music was news, Brady joined *The Johnstons* and made his first real commitment to professional music.

As a member of this much-acclaimed folk group and later with the even more well-known and respected *Planxty*, Brady earned a peerless reputation throughout Irish music circles. Irish fans still hail him in Gaelic, which Brady speaks fluently.

When *Planxty* split up in 1976, Brady teamed up with Andy Irvine and it was his radically revised solo version of *Arthur McBride* which caused a sensation at this time.

"Oh me and my cousin, one Arthur McBride

We went a-walking down by the seaside
Now mark what followed and what did betide
For it being on Christmas morning."

Paul Brady's passionate reworking of one of the great traditional songs represented a peak for folk music and Brady had achieved the ultimate modern interpretation of a traditional song.

With the folk world eating out of his hand, Paul Brady itched again for the excitement and universal appeal of rock 'n' roll and the appeal of songwriting. He consequently launched himself away from traditional Irish folk music with a classic rock album *Hard Station*. "It's a gamble for me" admitted Brady at the time. "I am coming from the top of one music to starting at the bottom of another." *Hard Station* was hailed in

a plethora of superlatives, and his follow up album *True For You* released in May 1983 maintained the critical acclaim. Brady entrenched his popularity by playing a succession of prestigious tours – with Eric Clapton, with Dire Straits, and most spectacularly at the famous Everly Brothers reunion concert at London's Albert Hall.



The quality of Paul Brady's songs has not escaped the attention of his fellow artistes. Roger Chapman, Santana, Tina Turner and Dave Edmunds have all covered Brady songs. Paul also worked closely with Mark Knopfler on his soundtrack album *Cal*.

In October 1984 he released his live album *Full Moon* recorded at the Half Moon, Putney, featuring atmospheric versions of *Hard Station*, *Crazy Dreams* and *Steel Claw*. His latest album *Airwaves* is shortly to be released and features the guitar playing of Eric Clapton.

His reputation as an important rock artist secured, his integrity as a traditional folk artist maintained, Paul Brady's music and songs have a scope and depth that is hard to parallel on the music scene today.

The Men They Couldn't Hang plus Tom Keane & Henry Benagh

Sunday 16 March at 8pm

A hatred of synthesizers and the fads of most chart music was the common bond which drew together the five members of *The Men They Couldn't Hang*. A spanking new group, formed in 1984, they are one of the finest purveyors of the burgeoning 'cowpunk' movement: a bizarre but effective marriage of traditional musical styles – American country, folk tunes, Irish traditional – and punk. The age of accordions and washboards meets the age of multi-coloured hair and safety pins. They appeared on stage together at the Alternative Country Festival in 1984 as a joke. They played the first things that came into their heads ... 'Boy Named Sue' ... 'Donald Where's Your Trousers?' ... and 'Where Have All The Flowers Gone?'. When they were offered money to get up on stage again they began to take themselves slightly seriously.

They have since created some sense out of the mayhem and developed their own, albeit elusive, identity. Their vigour and lack of reverence for lyrics hallowed by age do not conceal a lack of musical ability. *Paul Simmonds*, lead guitarist is also a wizard on bouzouki and organ and chief songwriter. *John Odgers* plays drums and his brother *Philip*, also known as *Swill*, is guitarist and vocalist. *Shane* plays bass, and *Cush*, guitar and vocals.

In 1984 Elvis Costello heard *The Men* play at the Hammersmith Clarendon and offered them the facilities of his *IMP* recording label. They released a single, a scathing version of the Sixties folk song 'The Green Fields of France' which dominated the independent charts for the best part of a year. Fired by the rich drama

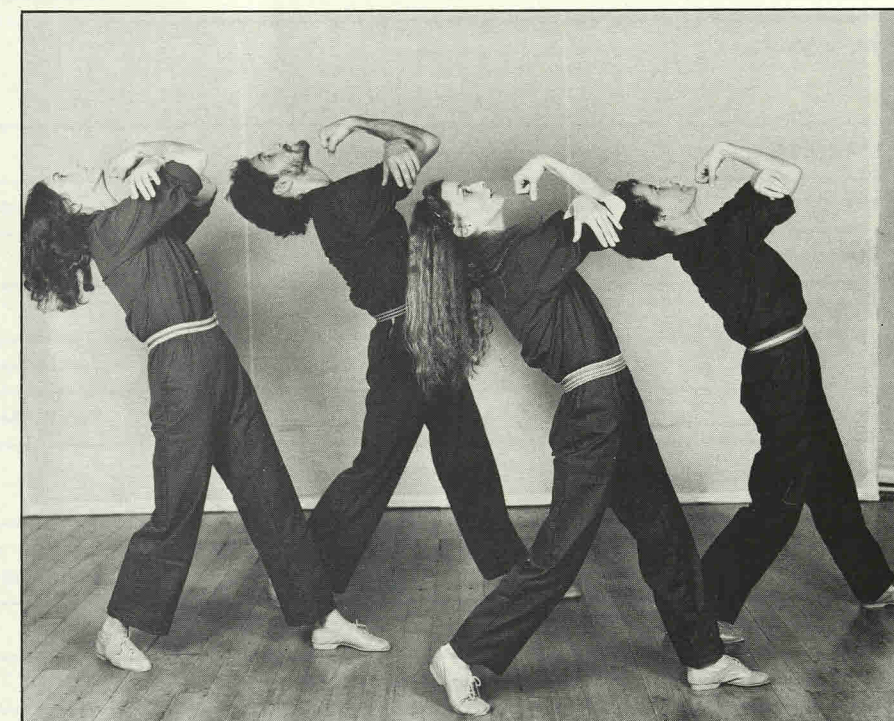
inherent in traditional ballads, Paul Simmonds strove to write a song of his own with comparable intensity and produced 'Ironmasters' their second single. 'Ironmasters', the shattering saga of the Chartists' struggle for unionisation in Wales in 1839, was acclaimed Single Of The Week in virtually all music papers.

Their debut album 'Night Of A Thousand Candles' was released in August 1985 with songs covering subjects from nuclear threat (The Day After), to racialism (Kingdom Come) and baby battering (Hush Little Baby). But with such meaty subjects *The Men* retain their freshness and indomitable humour which gained them such an avid following in the first place. Above all, their music is fun, foot-tapping and totally unpredictable.



Tom Keane & Henry Benagh play Uilleann pipes and fiddle respectively. Tom hails from Waterford and with his friend Henry Benagh from Tennessee have played Irish traditional music together for a number of years. More recently they have played on *The Pogues* latest album and have also played with *The Men*. They can be heard on the latest album 'Night Of A Thousand Candles'.

DANCE DANCE



Dublin Contemporary Dance Theatre Lunar Parables & Word Works

24-26 March at 8pm

Dublin Contemporary Dance Theatre was established in 1979 and is committed to furthering the development of contemporary dance forms unique to Ireland. Since its inception, the company has been instrumental in pioneering modern dance in Ireland and to introducing the understanding of contemporary dance to people of all ages, interests and livelihoods. The company also teaches modern dance and holds regular public classes in Dublin.

The major piece, *Lunar Parables* is inspired by WB Yeats' belief in the power of the symbol and visualises a number of his poems either spoken by Niall Toibin or pre-

sent on slide between Celtic designs and images of outer space and ancient gods. It is about harmony, and the movement, visual images and poetry interlaced with music provided by the Bothy Band, Clannad, De Dannan and Stockton's Wing in both contemporary and traditional styles of music and dance.

Accompanying *Lunar Parables* is *Word Works*, a humorous piece which began with four people writing nine sentences in response to the word "Ireland". The company mimes and moves rhythmically to phrases like: "Rosary beads and large families", "Pubs, pints of Guinness and the crack". Recognising the Irish love of language the company aimed at producing a dance-theatre piece blending words and movement while highlighting sounds, textures and meanings.

Lunar Parables has already created quite an impression touring successfully throughout Ireland and appearing at the Edinburgh Festival Fringe. *Word Works* was first performed in November 1985 in Dublin.

	Live Performance	Talks/Discussions/Poetry/Readings	Free Events	Films
SUNDAY 2	Opening Gala		Mayo Youth Orchestra 3.00 – 5.00pm	
MONDAY 3			Slainte 8.00 – 10.00pm	
TUESDAY 4		William Trevor 8.00pm		Ballroom Of Romance 9.00pm
WEDNESDAY 5			Irish Folk Club 8.00pm	Angel 6.30 & 8.30pm
THURSDAY 6				Cal 6.15 & 8.30pm
FRIDAY 7		Rebellion 8.00pm	Rebellion – Poetry 8.00pm	
SATURDAY 8			Fireworks & Lullabies 10.30am O'Sullivan Family 12.30pm Cara 8.00pm	
SUNDAY 9	Paul Brady in Concert 8.00pm		McCarthy Family 12.00 – 2.00pm	
MONDAY 10	Oscar Theatre Company 7.30pm	James Simmons – Irish History through Modern Irish Poetry 8.00pm		
TUESDAY 11	Oscar Theatre Company 8.30pm			
WEDNESDAY 12	Oscar Theatre Company 8.30pm		Irish Folk Club 8.00pm	
THURSDAY 13		Christopher Ricks on Beckett 7.00pm		
FRIDAY 14		Tom Paulin & James Simmons 8.00pm		
SATURDAY 15			Maxine O'Reilly Puppets 10.30am Carrig 12.30pm, Cara 8.00pm	The End Of The World Man 2.15 & 4.15pm
SUNDAY 16	The Men They Couldn't Hang in Concert 8.00pm	Eamon Kelly: Storytelling 3.00 – 5.00pm	Caroline Judge's Céilí Band 12.00 – 2.00pm	
MONDAY 17			St Patrick's Night	
TUESDAY 18	Charabanc Theatre Company 8.00pm			The Country Girls 6.15 & 8.30pm
WEDNESDAY 19	Charabanc Theatre Company 8.00pm		Irish Folk Club 8.00pm	Please 'phone for details
THURSDAY 20	Charabanc Theatre Company 8.00pm	Irish Folklore Lecture 8.00pm		Please 'phone for details
FRIDAY 21	Charabanc Theatre Company 8.00pm	Frank Delaney 8.00pm		
SATURDAY 22	Charabanc Theatre Company 8.00pm		Ultan O'Carroll 10.30am Carrig 12.30pm, Cara 8.00pm	The Outcasts 6.15 & 8.30pm
SUNDAY 23	Jim Hayes 8.00pm		The McCarthy Family 12.00 – 2.00pm Fianna Phdraig Pipe Band 3.00 – 5.00pm	The Outcasts 6.15 & 8.30pm
MONDAY 24	Dublin Contemporary Dance 8.00pm			The Outcasts 6.15 & 8.30pm
TUESDAY 25	Dublin Contemporary Dance 8.00pm			The Outcasts 6.00 & 10.00pm
WEDNESDAY 26	Dublin Contemporary Dance 8.00pm	Irish Women Writers 8.00pm	Irish Folk Club 8.00pm	The Outcasts 6.15 & 8.30pm
THURSDAY 27	Amatuer Drama Festival 7.30pm	Sebastian Barry & Aiden Carl Mathews 8.00pm		
FRIDAY 28	Amatuer Drama Festival 7.30pm			
SATURDAY 29	Amatuer Drama Festival 7.30pm		Maxine O'Reilly Puppets 10.30am Carrig 12.30pm, Cara 8.00pm	
SUNDAY 30	Irish Drama & Folk Ballet Company 8.00pm			
MONDAY 31	Irish Drama & Folk Ballet Company 8.00pm			

Since the establishment of the Irish Film Board (Bord Scannán na hÉireann) in 1981 to promote the development of an Irish film industry the country has produced a number of outstanding movies. Although the Board has very little money of its own to finance production it has played an important role in encouraging other bodies to put their money into Irish film. Perhaps the most successful example to date is Neil Jordan's *Angel*. Partly financed by the then new Channel 4, the film established important links between Ireland's developing industry and

the radically inclined fourth channel resulting in a fairly low-budget film with high production standards, an intellectual and artistic integrity, and a refreshingly original approach to the seemingly exhausted problems of the north. Its success lies not so much in its strength as a film over subsequent productions, but rather in that it appears to have provided the necessary proof that there existed a vibrant and eager film culture. Since then the board has been involved in nearly 20 completed projects and is working on a further 30.

This short season of films includes both films 'nurtured' by the film board as well as non-film board productions. Also included is Pat O'Connor's *Cal* which ideally should be seen in conjunction with *Angel* as they both take fairly different approaches to the 'problems' of the north.

CINEMA

Ballroom of Romance

Tuesday 4 March 9pm

Once a week, at a crossroads in County Mayo spinsters and bachelors meet at the local ballroom in search of romance. Set during the immediate post-war period, the film is a moving and witty study of social mores in a remote and rural Ireland.

This screening follows *William Trevor's* talk and reading of his story.

Cal

GB

1984 102 mins Cert 15

Director *Pat O'Connor*
with *Helen Mirren, John Lynch* and *Donal McCann*

Thursday 6 March 6.15 & 8.30pm

Cal is the story of a love affair between a young Catholic man and an RUC man's widow. Set in Northern Ireland and produced by David Puttnam, the film's central theme is remorse as it is experienced by Cal as he tries to come to terms with the memories of a sectarian killing with which he was involved.

Angel

Irish Film Board/Channel 4/Motion Picture Company of Ireland

1982 92 mins Cert

Director *Neil Jordan*
with *Stephen Rea, Veronica Quilligan, Alan Devlin* and *Peter Caffrey*

Wednesday 5 March 6.30 & 8.30pm

Angel is the story of Danny, a saxophone player, who observes violent death at close quarters and his emotional reactions to the experience: horror, then fascination, until he is ultimately seduced by its allure. However his trail of vengeance also becomes a means for self-discovery.

"This lean, metaphysical thriller has all the trappings of the classic film noir ... but it is touched with a sweetness and a poetic tone that makes it lingeringly haunting. Seek it out at all costs." *David Castell, The Sunday Telegraph*

The End of the World

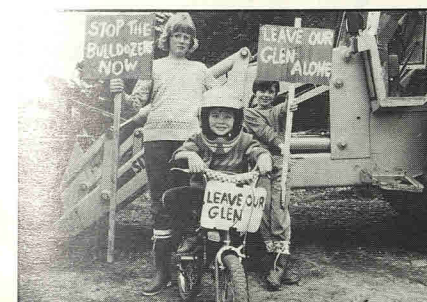
GB

Irish Film Board

82 mins Cert PG

Director *Bill Miskelly*

Friday 15 March 2.15 & 4.15pm



When *Paula* and *Claire* discover that the wasteland on which they play is due to be turned into a car park they decide to get a petition together. However, even with TV appearances and pickets in addition to their petition they seem to be losing their battle so they decide that more drastic and exciting measures need to be taken. A wonderfully perceptive black comedy for children (8 years up) which will be appreciated by older audiences as well.

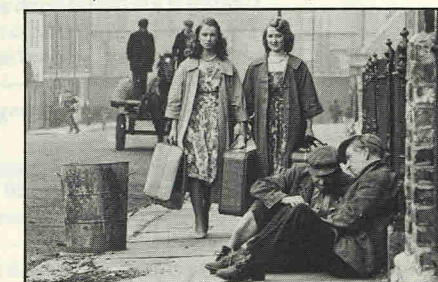
The Country Girls

London Films International/Irish Film Board/Channel 4

1983 103 mins Cert

Director *Desmond Davies*
with *Maeve Germaine, Jill Doyle, Sam Neill* and *John Olohan*

Tuesday 18 March 6.15 & 8.30pm



For *Kate* and *Baba*, two fourteen year-old girls, growing up in County Clare in the West of Ireland during the 1950s is painfully difficult. A new world appears to open up when they both go, as boarders, to a convent school but they find it even narrower and more restrictive than the village and they are sent home in disgrace. They make another attempt for freedom by moving to Dublin, where they get jobs and *Kate's* relationship with a married man, Mr. Gentleman (Sam Neill), becomes more serious.

"... a film for the cinema in its colour and wit, atmosphere and social detail; and the acting of Maeve Germaine and Jill Doyle as the heroines up against religious and sexual oppression is a joy." *Eric Shorter, The Daily Telegraph*

The Outcasts

Irish Film Board/Arts Council (Chomhairle Ealaíon)/Channel 4

1982 100 mins Cert

Director *Robert Wynn-Simmons*
with *Mary Ryan, Mick Lally, Cyril Cusack, Don Foley* and *Brenda Scallan*

Saturday 22 March - Tuesday 25 March, Thursday 27 March 6.15 & 8.30pm
Wednesday 26 March 6.00 & 10.00pm

The Outcasts takes place in rural Ireland in the nineteenth century, and magic is accepted as a fact of everyday life. After Maura, a partially-crippled young woman, and Scarf Michael, a mysterious fiddler, become friends, she is soon blamed by the community for all its problems and ills. When it becomes clear that the village think that she is a witch, it is necessary then for her to learn real magic.

"*The Outcasts* is a film of astonishing visual beauty ... and the cast ... is uniformly excellent." *Peter Davalle, The Times*

FREE EVENTS

SUNDAY 2	<i>Mayo Youth Group</i> Youth Céilí band – 20 piece traditional Irish orchestra. 3.00-5.00pm
MONDAY 3	<i>Slainte</i> Traditional Irish Folk band. 8.00-10.00pm
WEDNESDAY 5, 12, 19 & 26	<i>Irish folk club</i> The regular folk club takes on an Irish flavour for
FRIDAY 7	<i>Rebellion.</i> 8.00pm
SATURDAY 8	<i>Fireworks and lullabies</i> Stories for children performed by Sean Crannitch. 10.30am
SATURDAY 8	<i>The O'Sullivan family</i> Traditional Irish band. 12.30pm
SATURDAY 8, 15, 22 & 29	<i>Cara</i> Traditional Irish band including accordion. Sat 29 – music for Irish dancing. 8.00pm
SUNDAY 9 & 23	<i>The McCarthy family</i> Family group – lively traditional Irish music 12.00-2.00pm
SATURDAY 15 & 29	<i>Maxine O'Reilly's puppets</i> A puppeteer/storyteller on traditional Irish themes. 10.30am
SATURDAY 15, 22 & 29	<i>Carrig</i> Lively traditional Irish music. 12.30pm
SUNDAY 16	<i>Caroline Judge's Céilí Band</i> Lively Irish dance band. 12.00-2.00pm
MONDAY 17	<i>St Patrick's night</i> Entertainment includes Michael O'Duffy singing traditional Irish songs accompanied by musicians. There will also be Gasra na nGael – local young boys and girls performing traditional style Céilí
SATURDAY 22	<i>Ultan O'Carroll</i> Captivating stories rooted in traditional Irish culture. 10.30am
SUNDAY 23	<i>Fianna Phadraig pipe band</i> 30 piece pipe band. International performers. 3.00-5.00pm
	Traditional Irish crafts Small Irish hand-crafted goods will be on sale in the shop.

Rebellion

Friday 7 March at 8pm

The theme of rebellion and insurrection has been a continuous thread running through Irish history – unlike that of Britain – but in common with many European countries. This evening presents some of the ways this theme has been portrayed in Irish literature, poetry and song over the centuries. Sometimes the myths and legends created by this literature have become stronger and more persuasive than the historical reality of the events they depict, but in the works of Mangan, David, Yeats, Pearse, Mac-

Donagh, O'Casey and in the anonymous songs and ballads of the people, there lies a wealth of material to explore and illuminate a culture driven by struggle.

Performing the readings for this evening will be Adrian Dunbar who recently appeared in *Ourselves Alone* by Anne Devlin at the Royal Court Theatre. He also appeared at the Court in Peter Cox's *Up To The Sun And Down To The Centre*. His television work includes *The Long March* (BBC) and *The Price* (C4).

Reading with Adrian Dunbar will be Emer Gillespie who played the leading role in Shane Connaughton's recent play *Lily* for which she was described by Time Out as an "actress to

watch with smouldering stage presence".

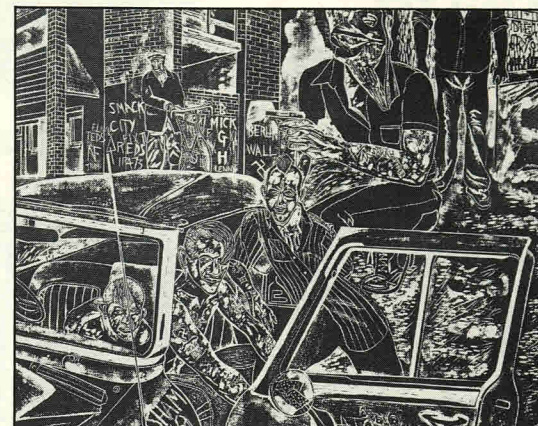
Providing music for the evening will be the traditional Irish group *Carrig* who have appeared at the National Theatre, the Barbican as well as regular visitors to the Watermans. They have recently returned from a tour of Germany.

The whole evening is devised and hosted by Jim O'Hara, senior lecturer in history at St Mary's College, Strawberry Hill. He is a specialist in Irish history and is at present actively involved in developing Irish studies in Britain. For ten years Jim played traditional music as a member of the group *Tristram Shandy* with whom he recorded a number of albums and toured all over Europe.

Contrasts: Artists Working In Belfast

25 February – 30 March 1986
Daily

Preview: 27 February 7-9pm



HIB EX ION IT

The exhibition *Contrasts* is a group show put together by artists living in Belfast and working at the University of Ulster. As colleagues at the University they have, collectively, exerted considerable influence on the development of the visual arts in the north over the last few years. As artists they are a diverse group, and this shows that diversity: some have spent a good deal of their life in Belfast, others are relative newcomers – what this exhibition reflects are the recent concerns of a group of respected and influential practitioners and teachers.

Contrary to what might be expected the work is not all concerned with the political and social situation in Belfast: True, *Anthony Davies'* linocuts from his *Wastelands* series to address aspects of those problems, but on the other hand, the constructivist concerns of *Roy*

Johnston seem to be far removed from the 'troubles'. Others, like painter *David Crone* have attempted to come to terms with the emotional and physical environment the troubles have created as a means of developing their work. As such, and as the title suggests, the exhibition does not present a coherent experience but rather a series of contrasts which question both our preconceptions of an artists relationship with their environment, and our beliefs and knowledge of the culture which exists outside of our received images of Ireland.

Artists exhibiting in the show include: *Mark Ainsworth, David Barker, David Crone, Anthony Davies, Roy Johnston, Alastair MacLennan, Don Prince, Bob Sloan, Alastair Wilson.*

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Festival Co-ordinator *Rosalind Scanlon*

With special thanks to:

John Fahy
Ruth McCarthy
Jim O'Hara
John Iddon
Gemma O'Connor
Professor Gus Martin

Justin Harman
Sue Kirk
AK Bennett-Hunter

Irish Film Board
The University of Ulster, Belfast
Arts Council of Northern Ireland

And Evelyn Montague for the
loan of Patchwork Quilt work.

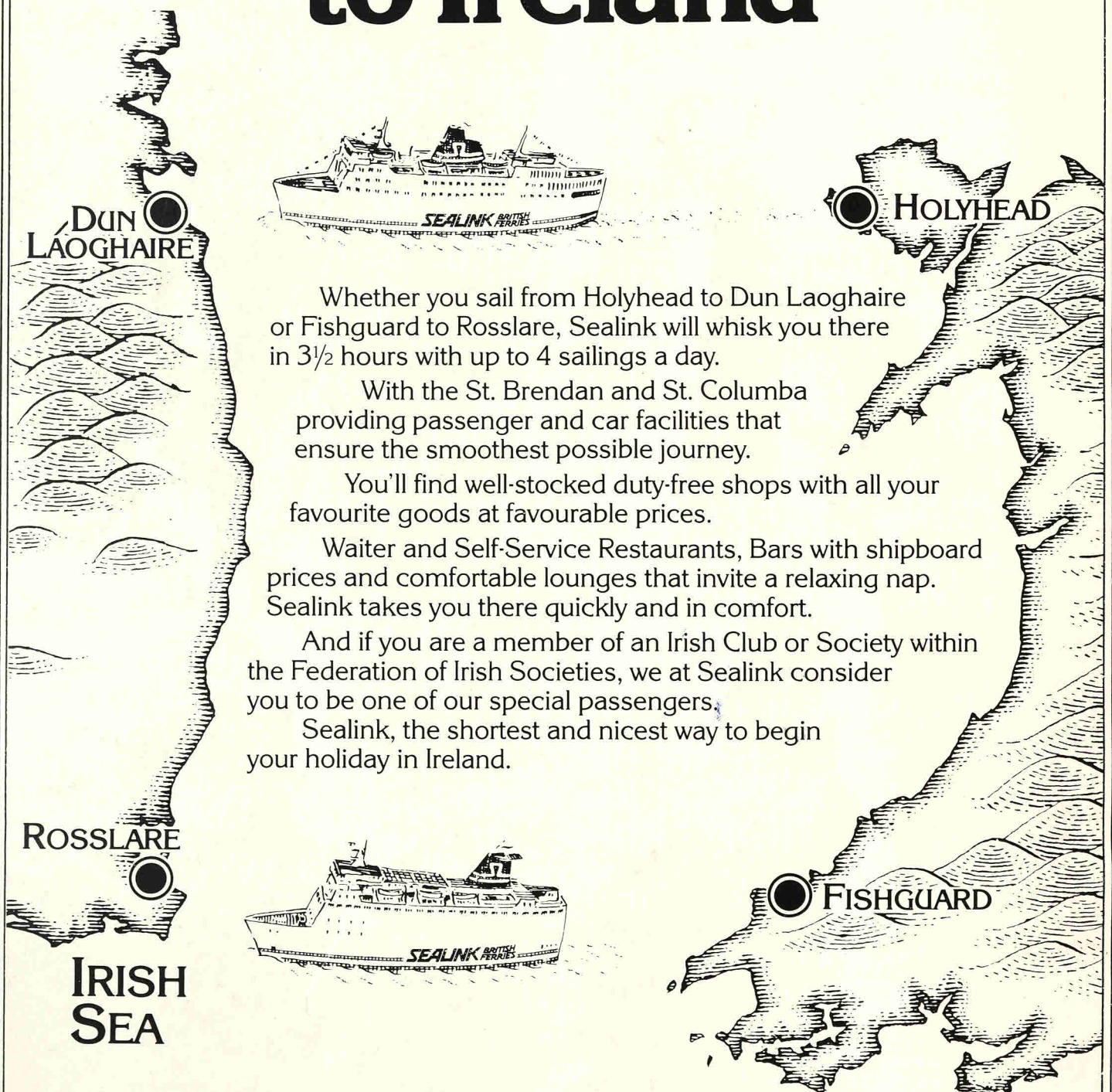
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