

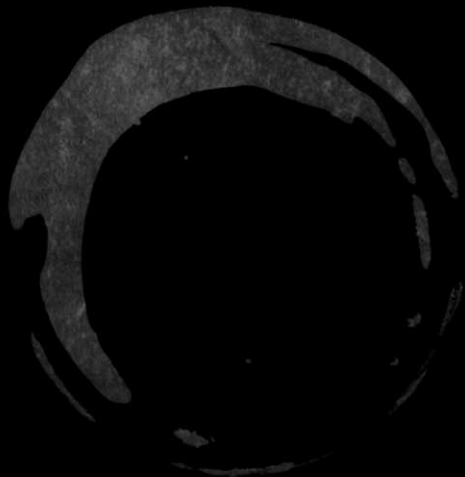
conversations on a Homecoming

Tom Murphy

Nomad in association with Livin' Dred

nomad
Playing a part

Livin' Dred
THEATRE COMPANY



Livin' Dred

THEATRE COMPANY

Based at Ramor Theatre, Virginia, Co. Cavan this company was founded in January 2004 by Padraic McIntyre, Aaron Monaghan and Mary Hanley. It is the only professional theatre company in counties Cavan, Monaghan, Leitrim, Roscommon, Longford and Westmeath. It has produced two types of theatre product – plays for a general audience and educational/children's plays.

To date **Livin' Dred** have presented six plays, *Beauty Queen of Leenane* by Martin McDonagh (Irish Times Theatre Award Nomination 2004), *Tale of the Blue Eyed Cat* by Deirdre Kinlihan, *Belfry* by Billy Roche (Irish Times Theatre Award Nomination 2005), *The Snow Child* by Deirdre Kinlihan, *The Little Dance Girl* by Padraic McIntyre and earlier this year *Tinker's Curse* by Michael Harding which won critical acclaim in both Ramor Theatre and on tour.

nomad

Playing a part

Nomad was established in February 2006 following a meeting of arts practitioners in the North Midlands who came together to look at the many challenges facing the arts sector in this region. A network was formed with a remit to develop a coordinated strategy for touring regionally, support the creation of professional work of a high standard in the region and ensure that our audiences were offered a first rate choice of theatre.



An Táin Theatre share a joint philosophy with NoMAD, of sourcing and presenting quality, locally produced Theatre to our Audience both locally and regionally.

Barry McKinney
AN TÁIN THEATRE



We are delighted at Backstage Theatre to be involved in the Nomad Network. We view theatre networks as the way forward, promoting touring and the creation of work regionally and working together to create a strong voice to ensure that the best in theatre, both Irish and international, reaches our audiences.

Mona Considine
BACKSTAGE THEATRE



Working with a group of incredibly talented people from all areas of theatre production, to create work we are proud of and believe in, has offered me as a venue manager the chance to be innovative and creative from the outset, in amidst the administrative pressures which so often shadows the reasons I love the arts ... a breath of fresh air!

Marcella Bannon
DROICHEAD ARTS CENTRE



It is wonderful to be part of the NOMAD group, as it gives one and all involved the opportunity to develop, learn and produce quality drama together, I at this point would like to wish the cast and crew of conversations... a very successful tour around all our theatre's this Autumn.

Martina Hurson
GARAGE THEATRE



Mullingar is proud and pleased for the opportunity to be part of Nomad and create a professional theatrical experience, that is rooted in the North Midlands, for our audience. Viva le country, viva le drama, Viva Nomad.

Sean Lynch
MULLINGAR ARTS CENTRE



I want theatre that excites me, that makes me feel and think, that audiences love and want more of. Nomad is making that possible in our region for our audiences.

John McArdle
IONTAS THEATRE



NOMAD began its life in the Ramor Theatre in January 2006 so it gives me great pleasure now to host Conversations on a Homecoming, its first production. It has been an exciting journey in the company of fellow 'Nomaders' who share the one vision of creating high quality theatre for our region that its audience can relate to. On the journey we have had a lot of hard work, commitment, belief, hope and great fun. Personally, I have enjoyed every minute of it. With a dedicated and talented director and high calibre cast and crew we hand 'Conversations' over to you now - enjoy, but... 'tread softly for you tread on our dreams'.

Mary Hanley
RAMOR THEATRE



Both myself and Livin Dred are delighted to be involved in NOMAD. I feel NOMAD is one of the most important things to happen in the arts community of the North Midlands in many years.

Padraic McIntyre
LIVIN' DRED



Nomad allows us the opportunity to bring something special to our audiences which we have nurtured and developed with them in mind. It offers us a rare opportunity to support the creation of quality professional performances in our region, which we know will both entertain and develop audiences and hope will inspire others in the future.

Averyl Doohar
ROSCOMMON ARTS CENTRE

'April airs were abroad'





'Yes, but Liam is the boy that's doing well. Waiting for the right girl. And poor waiting on you there this hour.'

A Matter of Time

by John Mc Ardle.

It's the eighties and "the beautiful art of pub conversation and the Irish hunger for exchanging views" is being practiced. The pub's clientele are gathered together to welcome home Michael, an actor, who, we are told, has been successful in Hollywood. The pub's owner, JJ Kilkelly, is off on a binge in another pub and his only daughter, Anne, is concerned enough to go to look about him. The authenticity of the pub exchanges can be vouched for by anybody who has ever spent a night in an Irish pub in a country town. The characters are very real, with individual histories and lives; it's all very grounded; we can see that what we are watching is a naturalistic play.

But is it only naturalistic or are there other less obvious levels of discourse? There are straws in the wind that suggest Murphy is offering us another level of meaning. The clock on the pub wall is stopped. The church bell chimes the hour while the town hall clock chimes it five minutes later. This is a pub where time is out of joint, where, as Mary Tyrone declares in Eugene O'Neill's *Long Day's Journey Into Night* "The past is the present"; it refuses to stay in its place and presses awkwardly in on each moment, on each character. The pub was built in the sixties without any separation between bar and lounge, a sign that class distinction was at an end in Ireland. The group that has gathered have known each other since then, shared truths, shared lies, shared lives. The impinging past stretches back beyond the sixties to the twisted lives of parents who have still an economic hold on their

children - Junior's father may disinherit him though he is the eldest son; Tom, for all his burning urge to strip down everybody's illusions, is himself tied economically to his mother's womb; Michael, rather than coming home to display his wealth, may have returned to some kind of safety. JJ's wife, Missus, calls them "the bhoys", a sign that they haven't quite grown up. Present in their bones is the original sin not only of their parents but their parents' parents. Liam, the gombeen man who owns half the town, is clinging desperately to the few acres of land where his father was reared; the land-hunger of famine times has come into the present as a displaced and irrational obsession. We're in the presence of more than individual pasts; we're looking at eighties Ireland and what it stands for:

JJ the returned emigrant, avid follower of John F Kennedy, the dominant symbol of Irish success, has made himself the embodiment of the hope for a new Ireland. But now the open lounge that symbolised equality of opportunity has been crudely divided into bar and lounge and JJ is on the binge. The gombeen men, grasping and greedy, have taken over privilege. As Tom chips away at the absent JJ's facade and as he probes the real nature of Michael's success in Hollywood, what is being revealed to us is the insidious and unseen pressure of a shaky society, unsure of itself and its identity. The Nationalism of the De Valera era, like parental original sin, hasn't gone, but has mutated into an Irish parody of the American Dream, a Country and Western society that is "prepared to follow any old bollix that has read a book on



American politics". The disillusion and the end of hope hangs, like the absent JJ's shadow, over the night and over any future that "the boys" can imagine. A new level of discourse has emerged as we see the repeating patterns of Irish life and wonder about our own life and times.

But the questions Murphy asks are not for any particular time or political system. Something that Tom's put-upon girl-friend Peggy does brings the play's quest to a deeper level: Through the slagging and "sing us a song" pub-crack, she tricks around jokily with different versions of the song *All In An April Evening* but when she is humiliated by Tom and effectively banished outside the door she sings the song for real and it silences the chat:

*"The lambs were weary and crying
With a weak, human cry:
I thought of The Lamb of God,
Going meekly to die."*

It is not a call for religious belief. It is a human cry from outside the door, outside the Bhoys' world, a sacrament offering redemption of past and present suffering. It is as if her banishment has made her an outsider and put her into a position of knowing.

Through her humiliation she has created a space for herself outside the warped time of the pub and its clientele so that she can see that transformation can only be accomplished outside of time and each individual must create the space for his or her own transcendence. The attempt to transcend is a developing theme in Murphy's plays. The drunk who kicks the signs outside the dancehall at the end of *On The Outside*, is groping towards a vague awareness of the awful repeating patterns of the past and present. In singing her song, Peggy is reaching towards the possibility of a transcendence exemplified in the way in which the play itself transcends the naturalism of its convention. Her song foreshadows the song that JWP King sings in Murphy's later play *The Gigli Concert* where the nature of that transcendence is seen for its magical gift-like quality.

NOMAD have chosen *Conversations On A Homecoming* because it is a play for today that demands us to answer, in the last (???) days of The Celtic Tiger, a vital question: are we coming near or even aiming for any kind of transcendence or are the then-hidden patterns that Murphy laid bare in the eighties simply developing new disguises to fool us into continued baseness? Are we aiming for a better life or are we being led blindly by constantly-mutating exploiters into the hell of Eugene O'Brien's *Eden* where the human holy trinity of father, son and holy spirit have become the Friday, Saturday and Sunday, the three days and three nights of our drink-soaked, anguished, weekends of as-yet-unperceived disillusionment?



'The White House, our refuge, our wellsprings of hope and aspiration.'

conversations on a Homecoming

by Tom Murphy Directed by Padraic McIntyre

Jenn Murray Ann
Don Wycherley Tom
Peter Daly Junior
Michael Patric Liam
Brid Ní Chumhaill Missus
Andrew Bennett Michael
Karen Scully Peggy

Director Padraic McIntyre
Designer Maree Kearns
Lighting Design Barry McKinney
Production Manager Phil Udell
Stage Manager Emma Doyle
Asst. Stage Manager Colm O'Callaghan
Lighting Technician Eoin Daly
Sound Cathal Synnott
Costumes Helen Foy
Set Builders Paw Productions

Time and Place: The early 1970s. A pub in a town in east Galway

Nomad would like to thank all of you who helped create this show:
O'Reilly Family Virginia for props from the premises of the late Seamus
O'Reilly Virginia; Philip Clarke of Nixys Square Bar, Bailieborough; Tony
Rice; Peter Davey; Aengus Dunne; Cathal Shierdan, The Hideout,
Bailieboro; Edel & Eugene Fox, Fox's Lounge, Baileboro, Co. Cavan, Joan
Lambe, The Mill, Main Street, Virginia.

Administrator Mary Cullivan
Marketing Janice Belton
PR Kate Bowe PR
Photography Brian Farrell
Poster & Flyer Design Ronan Ward
Web Design Create Interactive
Programme Design Noel Strange

Jenn Murray

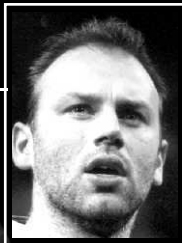
Jenny is a native of Belfast and trained at Samuel Beckett Centre, Trinity College, Dublin and The New York Film Academy. Theatre while training includes; Vinegar Tom, Pheadra, Terrorism, Full Moon In March, At the Hawk's Well, The Only Jealousy of Emer, Twelfth Night, Three Sisters and Our Town. Jenn has just recently finished filming the feature film Dorothy Mills in which she plays Dorothy. This is Jenn's first production with Livin' Dred.



Don Wycherley

Theatre credits include *A Month in the Country* (Abbey Theatre); *The Shaughraun* (Abbey Theatre/ Albery Theatre London); *Poor Beast in the Rain* (Gate Theatre); *Eden* (Arts Theatre, London / Abbey/Peacock Theatres); *Whistle in the Dark* (Abbey Theatre); *Translations* (Abbey Theatre); *The House* (Abbey Theatre); *The Muesli Belt* (Peacock); *Tarry Flynn* (Abbey Theatre); *Easter Dues* (Bickerstaffe Theatre Company); *Portia Coughlan* (Royal Court / Peacock).

Film and Television work includes *Garage*; *The Running Mate*; *Bachelors Walk*; 'Shrooms; Speeddating; *Showbands*; *Veronica Guerin*; *When Brendan met Trudy*; *One Man's Hero*; *I Once Had a Life*; *I Went Down*; *Soldier's Song*; *Sweeney Todd*; *Gold in the Streets*; *Last of the High Kings*; *Kidnapped*; *Michael Collins*; *Frankie Starlight*; *Widow's Peak*; *Black Day at Blackrock*; *Ballykissangel*; *The Ambassador*; *Double Carpet*; *Making the Cut*; *Father Ted*;



Peter Daly

Peter's theatre work includes *The Rep Experiment* (Once Off Productions); *Attempts on her life* (Rough Magic); *Don Carlos* (Rough Magic); *Moonlight Mickeys* (Bewleys Café Theatre); *Dr Lebbetter's Experiment* (Corp, Edinburgh Festival); *King Ubu* (Town Hall, Galway); *The Taming of the Shrew* (Rough Magic); *Woyzeck* (Rough Magic - SeedsII); *The Green Fool* (Upstate); *The Shaughraun* (Abbey Theatre/Albery Theatre, London); *PACA* (Performance Corporation); *The Legend of Devlin Cassidy & Moonlight Mickeys* (Calipo); *The Butterfly Ranch* (Performance Corporation); *The Cherry Orchard* (Abbey Theatre); *Candide* (Performance Corporation); *Seven Deadly Sins* (Performance Corporation); *A Midsummer Night's Dream* (Natural Shocks / Civic); *Kilt* (Dark Horse); *Jack Fell Down* (TEAM); *Dark Horse* (TEAM); *Trainspotting* (Common Currency); *Kevin's Story* (Barnstorm); *Women Beware Women* (Iomha Ildanach).

Most recent Film and television work includes *Fair City*, *Love Is the Drug* and *Turning Green*.



Michael Patric

Michael is a graduate of the Gaiety School of Acting. His theatre credits include; *This Ebony Bird* (Blood In The Alley Productions); *The Second City Trilogy* (Cork Opera House); *The Shadow Of A Gunma* (Lyric Theatre Belfast); *The Field* (Gaiety Theatre and National Tour); *Dr Faustus* (SFX Theatre), *Mutabilitie* Theatreworks (Ouroboros). *The Playboy Of The Western World*, *Home Is The Hero*, *The Deadman's Beard* (all for Everyman Palace and National Tour); *Green* (Vesuvius Theatre Company); *The Man Who Couldn't Cross Roads* (Project @ The Mint). Film and TV Credits include: *Rolla Saor*, Fastnet Films. *The Running Mate*; *The Tudors*; *Becoming Jane*; *The Clinic*; *On Home Ground*. For Radio: *In Great Haste*, *Valintine* and *Taylor and Ansty* all for RTE.



Brid Ní Chumhaill

Previous theatre credits include *A View from the Bridge* (Gate Theatre) *ONE: Healing with Theatre* (Pan Pan) *A Christmas Carol* (Riverside Theatre Coleraine) *Othello* (Civic Theatre Tallaght) Film and TV credits include *Ros na Rún*, *Aifric*, *Marú*, *The Clinic*, *Fair City*, *The Morbegs*, *Omagh*, *Man with a Mission*, *Guiltip*, *A Mother's Place*.

This is Brid's first show with Livin' Dred.



Andrew Bennett

Andrew's theatre work includes; For the Abbey & Peacock *A Month in the Country*; *Homeland*; *The Importance of Being Earnest*; *The Playboy of the Western World*; *Lolita* (In exchange with The Corn Exchange); *Translations*; *The House*; *Good Evening Mr Collins*; *Sour Grapes*; *The Electrocution of Children*; *The Marriage of Figaro*; *Terry Flynn*; *Saint Joan*; *The Rivals*; *The Map Maker's Sorrow*; *Tartuffe*; *Sons and Daughters*; *The Wolf in Winter*. For the Corn Exchange – *Everyday*; *Tenth Birthday*; *Streetcar*; *Big Bad Woolf*; *Car Show*; *The Seagull*; *Foley*. Further theatre work includes *The Tinker's Curse* (Livin' Dred) *God's Grace* (Semper Fi); *Beckett's Ghosts* (Project Arts); *Family Stories* (B*spoke); *What Where*; *Meded*; *Material*; *Early Morning* (Bedrocks); *The White Devil* (Loose Canon); *We Ourselves* (Passion Machine); *Words of Advice for Young People* (Rough Magic); *Mac-Beth 7* (Pan-Pan) *Alone It Stands* (John Breen).

Television work includes, *Prosperity*, *The Clinic*, *Pure Mule*, *Proof*, *Paths to Freedom*, *Trí Scéal*. Film work includes, *Garage*, *The General*, *David Copperfield*, *Salt Water*, *Angela's Ashes*, *Alaska*, *This is my Father*, *Quickfix*.



Karen Scully

Karen trained as an actor at the Gaiety School of Acting under Joe Dowling and has an honours degree in Business and Politics from Trinity College Dublin.

Karen's theatre work includes *The Crock of Gold* (Storytellers Theatre Co); *Alone It Stands*, (Ireland, England, France and Malaysia); *Savoy*, *The Adventures Of Shay Mouse*, *Down The Line* (Peacock Theatre) *Blowfish* (Barrabbas); *The Living Space* and *St. Aguna's* (Readco), *Gulliver's Travels* (Galloglass Theatre Co.), *Borstal Boy* (Gaiety Theatre). *Buddleia* (Project & Olympia Theatre/ Kontakt Festival, Poland & Donmar Warehouse, London / and as part of *The Dublin Trilogy*.) *The Plough and The Stars* (touring Ireland and England /The Garrick Theatre, London); *The Witches* (Olympia); *A Doll's House* (Gate Theatre); *Snow White and The Yellow Packs* (Project & The City Arts Centre). Film and television work include: *An Ocean Apart*, *Fair City*, *Custer's Last Stand Up*, *The Morbegs*, *Family*, *Maelstrom*, *With or Without You* and *A Day In The Life*.



Padraic McIntyre Director

Padraic is a native of Bailleboro, Co. Cavan and trained as an actor at The Royal Welsh College of Music and Drama in Cardiff. He has worked as an actor throughout the UK and Ireland.

Recent theatre includes: *Talking to Terrorists* Calypso Productions, *The Green Fool*, *National Tours* (UpState Theatre Company) *Two Houses* (Upstate Theatre Company) *Winter Came Down* (Quare Hawks Theatre Company) *Howie the Rookie* (Library Theatre, Manchester) *Shagnasty & Duck* (Guildded Balloon, Edinburgh) *Loves Labours Lost* (English Touring Theatre, National Tour) *Big Maggie* (New Vic Theatre) *A Skull in Connemara* (Rocket Theatre, Manchester). Padraic is Artistic Director of Livin' Dred Theatre Company based in The Ramor Theatre in Virginia. He has directed their first six productions *The Beauty Queen of Leenane*, *Belfry*, (both of which were nominated for Irish Times Theatre Awards) *The Tale of the Blue Eyed Cat*, *The Snow Child* and *The Little Dance Girl* which he wrote for the company and most recently *The Tinkers Curse* by Michael Harding.

Padraic was a founder of NOMAD the North Midlands Arts Development Network. He recently received his MA in Theatre Studies from DCU.



Maree Kearns Designer

Recent designs for theatre include; *Splendour* for RAW / Project Arts Centre and *84 Charing Cross Road* for Lane Productions which was the last ever production in Andrew's Lane. Production design for television recently featured *Imeacht na nIarlaí* for TG4 and *The Undertaking* for Little Bird Films which were both included in this year's 'Stranger Than Fiction Film Festival' at the Irish Film Institute. Previous work includes the 2007 IFTA winning television series *In Search of the Pope's Children*, and *The Ghosts of Duffy's Cut*, (IFTA nominee 2007) Other theatre work: *To Kill a Dead Man* for Inis Theatre Co., *The Fly*, *the Swan & the Little Deer* for the Abbey Theatre's Outreach programme and *Coraline* a collaborative design for Puca Puppets. Maree was the Design Co-ordinator on the Staff of the Abbey Theatre for two years.

She is currently working on the new *George Gently* films for the BBC.



Barry McKinney Lighting Design

Barry is delighted to work in association with NOMAD and Livin' Dred Theatre Company on this very exciting and innovative project.

Earlier this year he worked with Livin' Dred on the much acclaimed *Tinker's Curse* written by Michael Harding.

Barry also has a long association with the Blue Raincoat Theatre Company designing *Birdie Birdie*, *A Brief Taste of Lightening*, *The Strange Voyage of Donald Crowhurst* and *The Bald Soprano*.



Mary Cullivan Administrator

After many years working with Cavan County Council and encountering a health scare some years ago, Mary set out to explore other avenues in life. One of these paths led to her involvement with the then newly formed Livin' Dred. She has watched Livin' Dred grow to attain national critical acclaim and now together with NOMAD Theatre Network they are at the pinnacle of outputting true professional quality entertainment.

Mary is thrilled to be part of such an innovative project and finds this association with the wonderful cast, production team and Arts Council consultants such an exhilarating, dynamic, ground breaking and exciting experience...and feels that the best is yet to come!



Janice Belton Marketing

Janice has a degree in Media Production and Management and a HDIP in Radio Broadcast Journalism. She has been responsible for Marketing & Promotions in Backstage Theatre since 2003. Janice joined the Nomad network at the outset to lend support in promoting this new initiative and has relished the opportunity to work on the production side of theatre for a change. It has been a great experience to be part of such an exciting project and see the network and the show develop from concept to realization.





gee! gee! Lot of changes round here!



*'JJ was up in Daly's earlier. On another batter.
Getting mighty obstreperous, fellas, mighty maudlin.'*



'Hope, refuge, to drink from his wellsprings, the romantic in his fancy suit'



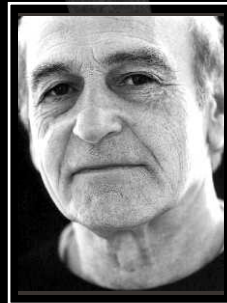
'Ah-ah-ah-ah! Don't try that one. Remember where you are now. It's clear from the way you've been talking all night that the - innocence - naivete of New York has softened your head, but remember you're talking to the people of a little town in the west of Ireland now: a little more sophisticated than that for us, Michael.'

Tom Murphy

Tom Murphy is one of Ireland's best-known playwrights. Born in Tuam, Co. Galway, he now lives in Dublin.

He has written twenty-five plays and has received numerous awards and nominations, including an Irish Academy of letters award, two Harvey's Irish Theatre Awards and an Irish Times/ESB Irish Theatre Lifetime Achievement Award.

A major retrospective of his work was presented at the Abbey Theatre in 2001.





Tour Dates

RAMOR THEATRE Virginia, Co. Cavan Tel: 049 854 7074

Preview: Mon 22nd Oct. & Tues 23rd Oct.

Opening: Wed 24th Oct.

Performance: Thurs 25th - Sat 27th Oct. 2007 Time: 8.30 pm

GARAGE THEATRE Monaghan Tel: 047 81597

Tues 30th Oct. & Wed 31st Oct. Time: 8.00pm

AN TÁIN THEATRE Dundalk Tel: 042 939 2919

Fri 2nd Nov. & Sat 3rd Nov. Time: 8.00pm

DROICHEAD ARTS CENTRE Tel: 041 987 5140

Tues 6th Nov. & Wed 7th Nov. Time: 8.00pm

BACKSTAGE THEATRE Longford Tel: 043 47888

Fri 9th Nov. & Sat 10th Nov. Time: 8.30pm

ROSCOMMON ARTS CENTRE Tel: 090 662 5824

Tues 13th Nov. & Wed 14th Nov. Time: 8.00pm

MULLINGAR ARTS CENTRE Tel: 044 934 7777

Fri 16th Nov. & Sat 17th Nov. Time: 8.00pm

RAMOR THEATRE Virginia, Co. Cavan Tel: 049 854 7074

Tuesday 20th Nov. & Wed. 21st Nov. Time: 8.30pm

ARTSWELL@IONTAS Castleblaney Tel: 042 975 3400

Fri 23rd Nov. & Sat 24th Nov. Time: 8.30pm



Nomad is a research partner in the Arts Council Touring Experiment