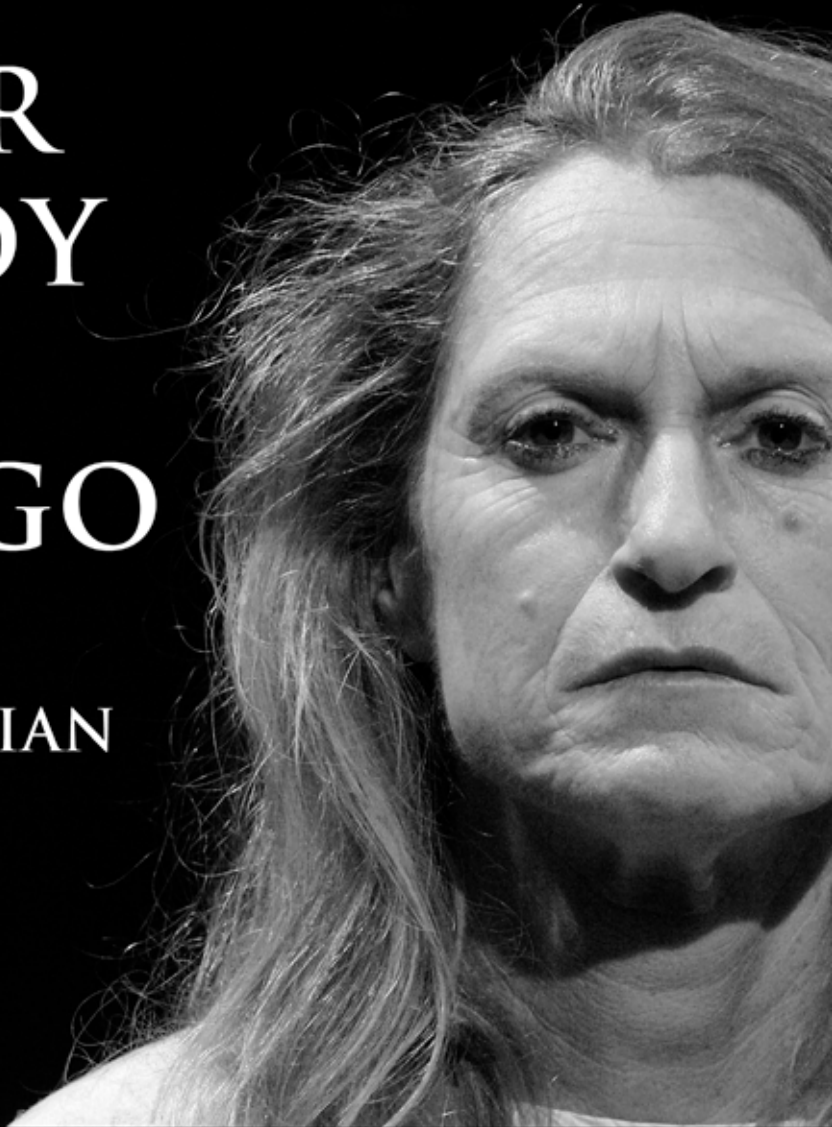


OUR LADY OF SLIGO

BY
SEBASTIAN
BARRY

DIRECTED BY
MARK
WILSON



NVT

**NEW
VENTURE
THEATRE**


Bedford Place,
Brighton BN1 2PT

PERFORMANCES:

Fri 16th - Sat 24th February 2018 - 7.45 pm
Sun Matinee - 2.30pm
(No Sun/Mon eves)

ONLINE BOOKING: www.newventure.org.uk/tickets

BOX OFFICE INFORMATION: 01273 746118

 @nvt_brighton

THEATRE ◀
NEW WRITING ◀
CLASSES ◀
LICENSED BAR ◀

50p

OUR LADY OF SLIGO

It's been a delight to have returned to NVT to direct Sebastian Barry's 'Our Lady of Sligo' and find myself working with a group of people who, for the most part, are also either returning to work at NVT or appearing for the first time. So we all get to be new together.

And if a little-known play can be described as 'new' - in the sense that it seems to be 'new' to pretty well everyone I talk to about it - then as a Company, we're also involved in working with an Irish writer better known for being a novelist than a playwright on a piece of work that has not been staged since it appeared at The National in 1998. What is also new, for me at any rate, is the extraordinarily lyrical language Sebastian Barry employs at times; it's like a poem in places, like something by James Joyce or Lorca.

The play's characters are compelling for their simple humanity. From her room in a Dublin cancer ward, Mai looks back across her tempestuous life - her disastrous marriage, the loss of her child, the alcoholism and the hoped-for Ireland that lost its way in the politics of division. She does so, however, without the least self-pity but rather with a savage quick humour, sparing no-one but the idolised Dada and the motherly Maria, both long-dead, whom she conjures from within her morphine-troubled mind.

What we have is a play in which each character is able to leave the stage with the audience's forgiveness - we really do understand. There's no-one to blame; no 'goodies and baddies'; there's no-one there for the audience to dislike or hate, no-one who does anything terribly wrong or wicked. It's simply peopled by characters trying to do their best which, I think, is what most of us, knowingly or otherwise, wake up each morning intending to do. So what's left but to understand and to forgive?

We're staging it 'in the round' with all of the immediacy and potential for connection between audience and actors that that can involve. As with Promenade, it also allows audience response to become part of the story-telling process. As audience we not only connect with what the actors are doing but with each other's response to what is taking place before us.

This is a fast-moving play full of humour, love and the most tender, heart-breaking pathos.

Mark Wilson
Director

Historical Background - The Easter Rising and Éamon deValera: The desire for Irish home rule split the country along both religious and political lines, the Protestant north demanding to remain part of the United Kingdom, the Catholic south wishing to see the creation of an independent state. De Valera was a Commandant in the 1916 Easter Rising against British rule, a political leader in the War of Independence and in the Irish Civil War (1922-1923). After resigning from Sinn Féin, in 1926, he founded the Fianna Fáil party, and was head of government for periods between 1932 to 1959. Opinions differ wildly between the view of him as a conservative, austere figure under whose leadership Ireland stagnated - a view with which Mai and Jack would clearly agree - and the sense of him being a far more positive influence on Irish 20th century life. He died in 1973 and is buried in Glasnevin cemetery, Dublin.

The play is set in a 1950s Dublin Hospital cancer ward as well as in Mai's past

Approximate timings:

Act 1: 1hr 10mins

Interval: 20mins

Act 2: 50mins

CAST

Jack, Mai's husband :	Bill Arundel
Dada, Mai's father :	Michael Bulman
Maria :	Josephine Dimpleby
Joanie, her daughter :	Julia Monkcom
Sister :	Helen O'Brien
Mai O'Hara :	Lyn Snowdon

CREATIVES

Director :	Mark Wilson
Production Manager :	Tamsin Mastoris
Stage Manager :	Trisha Bayliss
Lighting Design :	Strat Mastoris
Sound Design :	Adam Hewitt
Costume Design :	Maisie Wilkins
Rigging :	Strat Mastoris
Lighting Operation :	Alex Epps, Debbie Mead, Tamsin Mastoris
Sound Operation :	Adam Hewitt
Video Trailer :	Rafa Parrsie
Props :	Trisha Bayliss
Poster :	Strat and Tamsin Mastoris
Programme :	Tamsin Mastoris
Photography :	Rafa Parrsie, Strat and Tamsin Mastoris
Publicity & Marketing :	Cast and crew
Health & Safety	Ian Black

Many thanks :

As always to Jezz Bowden and Front of House Team, Chris Stubbs and Box Office Team without whom no show would ever go on.

Mark Wilson - Director

Directed at NVT: 'The Crucible'; 'Macbeth'; 'A View From the Bridge'; 'A Streetcar Named Desire'.

Writing: 'Talk' BBC Radio 4, Marlowe Theatre, Canterbury. 'You' Brighton Festival 2015. Brighton Festival Award for Theatre. The Vaults Festival, London, 2018. Published by Samuel French.

Mark is a writer with Longsight Theatre.



Bill Arundel - Jack

Bill has been a member of NVT since 2000. Following roles as "serial killer 1" and "drunken son", Bill took the role of an abusive husband in Helen Nelder's 'Warn', which toured the UK's police forces and Victim Support network. He played Polonius in a Brighton Fringe award winning 'Hamlet' and then worked alongside Director Mark Wilson as Salieri in Peter Shaffer's 'Amadeus'. Mark and Bill teamed up again in the NVT multi award winning 2010 production of 'A View from the Bridge' by Arthur Miller.

Michael Bulman - Dada

This is Michael's first appearance with New Venture Theatre. Most of his performing experience has been as a singer, appearing in offerings as diverse as Britten's 'Death in Venice', 'HMS Pinafore', Sondheim's 'Sweeney Todd' and 'A Little Night Music'. Indeed, he still performs with the Esterhazy Chamber Choir in Lewes. He only started to act after reaching the age of 70, appearing with the Lewes Little Theatre as Henry Drummond in 'Inherit the Wind', Leonato in 'Much Ado About Nothing', 'Julius Caesar', and Charles Macklin in 'Mr Foote's Other Leg'. His most recent appearance was as the Narrator and Mysterious Man in Sondheim's 'Into the Woods' for LOS Musical Theatre.



Josephine Dimpleby - Maria

Josephine is a performer, artist and writer. Earlier this year, she performed in ensemble piece 'Bug Camp' with Broken Silence Theatre, which went on to win Best New Play at Brighton Fringe 2017. Previously, she played the lead in Federico García Lorca's 'Yerma' at the Lantern Theatre, Brighton, and joined the cast for 'Girls Like That' at Printer's Playhouse in Eastbourne. Jo is a long-term cast member and contributor to 'Tales from a Coldean Woodshed', an experimental radio programme broadcast monthly on Radio Reverb.

Julia Monkcom - Joanie

This is the third time Julia has performed at NVT, the previous have both been physical theatre, so she's delighted to now bring the element of story-telling into this piece. She has enjoyed discovering how the most dramatic effects on stage can be obtained through stillness, and how to keep the energy of the physical performance and delivery of dialogue connected. Joanie is a challenge to identify with, but Julia has felt it a privilege to be able to enter into such depths and leave all the emotion to the theatre.



Helen O'Brien - Sister

Helen completed a BTEC in Acting and performance post-16 and later graduated from the Central School of Speech and Drama. However her career took a different turn in her 20's, when she decided to train to be a nurse and later a midwife. Helen has taken inspiration for her role as Sister from her own professional experience and from the Irish nurses she has worked with. She has continued to act for the love of it and this is her second time working with NVT, the first being the role of Elizabeth in Richard III.

Lyn Snowden - Mai O'Hara

Last year saw Lyn play drunken, foul-mouthed Mari in 'Little Voice' and straight-talking, heavy drinking Marthy in 'Anna Christie'. Imagine her surprise to be cast as free-spirited Mai who is dying from alcoholism! Lyn is relishing the role of "a dark and afflicted person afraid of no-one more than my own dangerous self" and hopes to do Mai's story justice. See you in the bar for a gin afterwards!







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Supporting NVT

We are a membership club, founded in 1947. We perform established plays, both classical and contemporary, and are a showcase for new writing. If you are interested in joining us, please pick up a membership form in the foyer. In 1983, NVT bought the freehold of this listed Victorian building which needs constant investment to maintain its integrity. To keep NVT going, we need your financial support, either to add to our regular sponsors (annual package £250) or you can be a Cherub for a fiver, an Angel for £100, Archangel for £500 or an Archangel Gabriel for £1,000. Please look out for the leaflets in the Theatre. As an Angel you will be listed on the Role of Honour in the Theatre.

If you are interested, please email fundraising@newventure.org.uk for more information.

Contacting the NVT

For ticket information only, call the Box Office - 01273 746118. To book tickets or for other information check our website at www.newventure.org.uk. All other enquiries 01273 808353

NVYT - Youth Theatre

NVYT welcomes all young people (11-17) with a passion for or an interest in theatre. Fridays 4.30-6.30pm.

NVT Acting Class

Monday evenings at 7.30pm for all levels of acting skills. It will cost you just £5 per session (£2.50 for NVT members) First visit is FREE!

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£250: Advertise in our brochure, on the website, in each programme and our newsletter for one year. Plus two free tickets per show. Contact fundraising@newventure.org.uk for details. Or why not become an Angel, Archangel or even Archangel Gabriel to help us support the current and future improvements to our theatre. For further information please contact the Angels Coordinator Gerry McCrudden: gerrymccrudden@hotmail.com.

Membership

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