

Theatre/Malcolm Rutherford

A Love Song for Ulster

If you want tickets for the most exciting new drama in London, you should telephone the Tricycle Theatre in Kilburn straightaway. Since it is quite possible that it will be already sold out, the next best hope is that it will be performed elsewhere - say at the Royal National's Cottesloe Theatre, or all sorts of other venues home and abroad.

A Love Song for Ulster is a trilogy by Bill Morrison about the Irish question since the creation of the border in 1922 to the present day. The three parts, *The Marriage*, *The Son* and *The Daughter*, can be seen separately. It is probably best to see them all on a single day - as they were premiered on Sunday, spread over eight hours with ample breaks for tea and supper. The experience comes as close to catharsis as you can expect to find in a modern play.

Love Song does not stand out so much for the quality of the writing. Morrison's script would go down just as well as a six part series on television, and one hopes that some day it will. On stage it is the quality of the acting and direction, and the immediacy of the contact with the audience, that count. In Nicolas Kent's production with an all Irish cast, these come close to perfection.

Some members of the audience initially thought that the first part of the trilogy, covering the period 1922-36, was too slow. Yet by halfway through the second part, which takes the action on to 1969, it is clear that the beginning is essential for an understanding of subsequent troubles. From then on I have rarely seen an audience so hooked.

Morrison works in the Greek mould even down to having a kind of chorus commenting on the action, sometimes close to it, sometimes detached. He picks out one family and sticks to it over generations. A mother and her daughter, Kate, are arbitrarily separated at the time of the introduction of the border, the mother going south, the daughter staying north. The details of the plot would seem complex on paper but are straightforward enough on stage. There is rape, murder, pillage, yet also love and reconciliation. The family, continually intertwining, is a microcosm for events in Ireland.

An underlying theme is male domination. In southern Ireland this comes about because of the power of the priesthood

which terrifies women into submission to their husbands. In the north the men are presented as believing in male supremacy for its own sake. There are a lot of religious references in the course of which the line "God forgives all men" takes on a new meaning.

The more subtle theme, however, is that the Irish are more ready to live together than the evidence of events of events suggests. They are deterred from doing so by history, prejudice, extremists on either side and perhaps ultimately by a lack of self-confidence which goes back to the historical point: who rules Ireland?

Love Song goes about as far as is possible to go without a potential libel action in placing a lot of the blame on the likes of Ian Paisley. The protestant minister played by Walter McMonagle is the contemporary villain of the piece, growing visibly better dressed while seeking more and more land for his church; he just about keeps his fingers clean while encouraging the violence.

There is some mild mocking of an Irish priest and the Irish Republic is ridiculed for its policy of proclaiming its belief in Irish unity without doing much to achieve it. But anyone who says that *Love Song* lets off the IRA comparatively lightly would have a case.

The other culpable party is the British. True, the British officer who presides over partition has become less of a dummy when he returns with the British troops in the late 1960s, but the brutalities are not spared. Some of the motivation here is questionable. Morrison suggests that the real reason for the British presence is the protection of the sea routes on behalf of Nato. When the Berlin Wall comes down, it is implied that the troops will go away as part of the defence cuts. That has not happened.

Never mind the details, however. This is a play to make people talk about Ireland and the atrocities in Bosnia as well. The performances by John Keegan as a loyalist husband and Orla Brady as Kate are superb, but so are they all. Terry Mortimer combines playing the British officer with the musical direction which is an essential part of the piece.

Tricycle Theatre, NWS (071) 328 1000.
Trilogy days Saturdays and Sundays
until May 16



Love Song For Ulster

Thomas Moore



Love Song For Ulster:

Representations of Policing in Northern Irish Theatre T. W. Saunders, 2023-03-31 This monograph provides the first sustained chronological account of Northern Irish police officers representation in theatre Importantly its scope comprises a critical period of national and organisational development beginning with the Partition of Ireland in 1921 and the founding of the Royal Ulster Constabulary RUC one year later in 1922 It progresses through the relevant theatrical and historical events of the century through the period after the RUC s dissolution and replacement with the Police Service of Northern Ireland PSNI in 2001 and concludes in 2021 to coincide with the centenary of Partition As such this project is distinctive in its ability to trace paradigm shifts in perceptions of the police over time as they intersect with relevant historical events and milestones of political conflict in the province

The Globalization of Irish Traditional Song Performance Susan H. Motherway, 2016-03-09 In *The Globalization of Irish Traditional Song Performance* Susan Motherway examines the ways in which performers mediate the divide between local and global markets by negotiating this dichotomy in performance practice In so doing she discusses the globalizing processes that exert transformative influences upon traditional musics and examines the response to these influences by Irish traditional song performers In developing this thesis the book provides an overview of the genre and its subgenres illustrates patterns of musical change extant within the tradition as a result of globalization and acknowledges music as a medium for re negotiating an Irish cultural identity within the global Given Ireland s long history of emigration and colonisation globalization is recognised as both a synchronic and a diachronic phenomenon Motherway thus examines Anglo Irish song and songs of the Irish Diaspora Her analysis reaches beyond essentialist definitions of the tradition to examine evolving sub genres such as Country Irish Celtic and World Music She also recognizes the singing traditions of other ethnic groups on the island of Ireland including Orange Order Ulster Scots and Traveller song In so doing she shows the disparity between native conceptions and native realities in respect to Irish cultural Identity

Tales of the Tricycle Theatre Terry Stoller, 2013-06-20 *Tales of the Tricycle Theatre* provides an inside look at the history of the north London theatre which has achieved renown with its staging of black Irish verbatim and political drama Co published with the Society for Theatre Research the book draws extensively on archival research and interviews with actors playwrights directors designers and board members to document and celebrate the work of one of London s most artistically exciting and politically engaged theatres Terry Stoller presents the Tricycle s story giving you a front row view of the theatre s productions including the work of generations of black British writers from Mustapha Matura and Alfred Fagon to Roy Williams Kwame Kwei Armah and Bola Agbaje Irish plays ranging from Bernard Shaw s *John Bull s Other Island* to Brendan Behan s *The Hostage* its critically lauded political play cycles *The Bomb* *A Partial History* and *The Great Game* *Afghanistan* the latter performed at the Pentagon in 2011 The Tricycle Theatre has been both defiantly local and proudly international it has held a mirror up to British society and above all it has proved that political engagement is not

incompatible with the highest artistic standards It has helped make my life as a critic worthwhile Michael Billington
Foreword *The Theatre Guide* Trevor R. Griffiths,2014-07-04 With over 500 entries on the most important plays and playwrights performed today The Theatre Guide provides an authoritative A Z of the contemporary theatre scene From Aristophanes to Mark Ravenhill The Alchemist to The Talking Cure the Guide is both biographically detailed and critically current while an extensive cross referencing system allows for wider perspectives and new discoveries Stimulating observant and informative The Theatre Guide is an essential companion and reference tool for anyone with an active interest in drama

Twentieth-Century Irish Drama Christopher Murray,2000-05-01 This work provides an overview of Irish theatre read in the light of Ireland s self definition Mediating between history and its relations with politics and art it attempts to do justice to the enabling and mirroring preoccupations of Irish drama *The songs of Scotland* J. Pittman,Colin Brown,Charles Mackay,1877 **From Ulster's Hills** Samuel Kennedy Cowan,1913 Lament Ann Suter,2008-02-05 This collection of essays offers the first ever comparative approach to ancient Mediterranean and Near Eastern traditions of lament Beginning with the Sumerian and Hittite traditions the volume moves on to exam Bronze Age iconographic representations of lamentation Homeric lament depictions of lament in Greek tragedy and parodic comedy and finally lament in ancient Rome Contributors include such noted scholars as Richard Martin Ian Rutherford and Alison Keith *Traditional Music and Irish Society: Historical Perspectives* Martin Dowling,2016-02-24 Written from the perspective of a scholar and performer Traditional Music and Irish Society investigates the relation of traditional music to Irish modernity The opening chapter integrates a thorough survey of the early sources of Irish music with recent work on Irish social history in the eighteenth century to explore the question of the antiquity of the tradition and the class locations of its origins Dowling argues in the second chapter that the formation of what is today called Irish traditional music occurred alongside the economic and political modernization of European society in the late eighteenth and early nineteenth centuries Dowling goes on to illustrate the public discourse on music during the Irish revival in newspapers and journals from the 1880s to the First World War also drawing on the works of Pierre Bourdieu and Jacques Lacan to place the field of music within the public sphere of nationalist politics and cultural revival in these decades The situation of music and song in the Irish literary revival is then reflected and interpreted in the life and work of James Joyce and Dowling includes treatment of Joyce s short stories A Mother and The Dead and the Sirens chapter of Ulysses Dowling conducted field work with Northern Irish musicians during 2004 and 2005 and also reflects directly on his own experience performing and working with musicians and arts organizations in order to conclude with an assessment of the current state of traditional music and cultural negotiation in Northern Ireland in the second decade of the twenty first century **The Bookman** ,1917 *James Joyce's Ulysses* Clive Hart,David Hayman,2023-11-15 This book contains eighteen original essays by leading Joyce scholars on the eighteen separate chapters of Ulysses It attempts to explore the richness of Joyce s extraordinary novel more fully than could be done

by any single scholar Joyce's habit of using when writing each chapter in *Ulysses* a particular style tone point of view and narrative structure gives each contributor a special set of problems with which to engage problems which coincide in every case with certain of his special interests The essays in this volume complement and illuminate one another to provide the most comprehensive account yet published of Joyce's many-sided masterpiece This book contains eighteen original essays by leading Joyce scholars on the eighteen separate chapters of *Ulysses* It attempts to explore the richness of Joyce's extraordinary novel more fully than could be done by any single scholar Joyce's habit

Readers' Guide to Periodical Literature, 1920 **The Poetical Works of Thomas Moore** Thomas Moore, 1863 Flemish Folk-songs Jan Broeckx, 1915 *Four Songs from The Garden of Kama* Alma Goetz, 1905 **The Companion to Irish Traditional Music** Fintan Vallely, 1999-09 The Companion to Irish Traditional Music is not just the ideal reference for the interested enthusiast and session player it also provides a unique resource for every library school and home with an interest in the distinctive rituals qualities and history of Irish traditional music and song

BOOK JACKET **The Spectator**, 1884 A weekly review of politics literature theology and art *The Chapbook*, 1920 **Folk-Songs of the Kentucky Mountains** Josephine McGill, 1917 Commonweal, 1927

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