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YOUR LIVERPOOL IRISH FESTIVAL GUIDE

20–30 OCTOBER 2022



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Detail of *The Forgotten*, artist Pamela Sullivan (c) Graham Smillie

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#LIF2022 — FAILTÉ

In this, our twentieth **Liverpool Irish Festival** (#LIF2022), we have taken 'hunger' as our theme, considering how this motivates and punishes, activates and harms. As we watch the world reconfigure itself to accommodate Covid, fake news abounds and war-caused human-displacement ravages Europe. Consequently, the Irish story of migration -and a steadfast ambition to survive and thrive- are not far from our thoughts.

Though noted for their nostalgia (a hunger for home), diaspora populations are now recognising that -in their new generations- 'fernweh' is on the up. Fernweh is the German word meaning 'far sickness'; a hunger for a place that you have never been to.

At its glibbest, hunger may suggest a need for nourishment, but nourishment takes many forms. To be positively motivated, it is important that individuals balance and fuel their hungers. In Abraham Maslow's 'Hierarchy of Need' the very foundation of the hierarchy consists of food, safety, warmth and self-esteem. Combined and balanced, these produce 'homeostasis'; an internal equilibrium. Without these basic physiological groundings, an individual will struggle to develop and grow. Only when these baseline hungers are sated, will a person look to improve their physical-, financial- and social- safety and wellbeing, thought of as our 'safety needs'. With body and mind in check (however simply), we can venture in to social relationships, develop our esteem and push towards dreams and attainments. Each is driven by a hunger that follows on from fuelling one before; cause and effect. That food, safety, warmth and esteem are at the base of the pyramid, but the first to be threatened when war commences, is no mistake. Our sense of identity suffers when any of our basic hungers are challenged.

In 2022, as food availability and costs rocket; politics show discord, harm, disbelief, multiple 'isms' and war; energy prices soar whilst simultaneously climate change affects our warmth, it is unsurprising our self-esteem and identity are called in to question. Who are we? What motivates us? Can our hunger be used for good?

These are the sorts of questions we are looking at during **#LIF2022** and in doing so we hope this year's **Liverpool Irish Festival** will provide you with a space to feed and refuel; find and have conversations; build safer environments for and with each other and relate.

Across the year we have been feeding our hungers. In February, we elevated female voices by celebrating St Brigid, taking part in a Consul led discussion about women in the arts, defining our needs and spaces. In March, we sought connection and friendship, using **#GlobalGreening** to connect with global sister-cities and by attending the Liverpool-Manchester Metro-Mayoral delegation to Dublin.

In May and July, we sustained our **Art Arcadia** friendship, with artistic residencies in Derry and Liverpool. Throughout 2022, we have been exercising our thirst for knowledge; compiling and delivering a book, maps and information on the **Liverpool Irish Famine Trail**. This has helped us to understand the Irish Famine's lasting effects on Liverpool's identity and the surrounding environment (more at liverpoolirishfaminetrail.com). We have built friendships and a space for creative pursuit, using our **Cultural Connectedness Exchange Network** (#CCEN). During our October Festival, we will celebrate Irish identity by giving voice to unheard stories, building confidences, providing representation and giving artists space to -in Maslow's terms- 'self-actualise'.

Despite its even number, 2022 is an odd year. As artists emerge from lockdown, programmers are trying to squeeze three years of work in to one year of venue availability. Having had no choice for entertainment outside the home, we are now spoiled for options. There are more one-person plays, podcasts, illustrations and solo works than ever. There are fewer new bands, large-scale films and ensemble pieces. Our programme reflects this change in hunger/demand/production and our newspaper provides deeper insights in to the work, the lives of our artists and the stories they share.

Our Festival is made of stories about Irishness and reveals people searching for -and finding- their identity. We hope you 'll join us in the physical and virtual spaces we build and that we can feed some of your hungers. We can't wait to see you and share time with you. In the meantime, tabhairíí aire agus fanaíí slán/take care and stay safe!

Use our handle **@LivIrishFest** or hashtag **#LIF2022** on all platforms to get in touch or comment on the Festival as we go along.

LIVERPOOL
IRISH FESTIVAL

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We're proud to carry the **We're Good to Go** standard. This means we have been risk assessed for Covid-19 preparedness and have been deemed 'Good to Go' by **Visit Britain**.

Additionally, we are pleased to share that we are doing all we can to reduce our carbon emissions, having undertaken carbon literacy training

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ARTIST IN FOCUS:

PAMELA SULLIVAN

Pamela's work focusses on 'the Forgotten'. Keep your eyes peeled at Festival venues -and across the *Liverpool Irish Famine Trail*- to see if you can find any of Pamela's work. Though diminutive in scale, the impact is monumental. Her transported spaces imply abandonment and displacement. When you see them, think about how they make you feel; how they relate to world and what you can do to protect them. You might consider the work's isolation, vulnerability and endangered status; do these former homes remind you of people and the way they can be cast from countries by forces quite out of their control? How do you help? What is your role? Pamela's work asks all these questions and many more besides. All images (c) Graham Smillie.





Pamela Sullivan is a professional artist, living and working in the Liverpool City Region. During her graduate show at *Liverpool Hope University* in 1998 she was awarded the *Liverpool Women's Hospital Purchase Prize* for most promising newcomer and was also awarded a *Hillsborough Memorial Trust* bursary that allowed her to pursue a professional career in the arts.

Her family heritage is, like so many of the Irish diaspora in Liverpool, full of grey areas and missing family lines; family secrets and things that were just not talked about. Indeed, the family name 'Sullivan' was thrown into question on the death of her grandfather, Thomas, when -going through his personal papers- his birth certificate revealed that his name was 'O'Houlaghan' and not 'Sullivan'. The keeper of all the family stories, her Nan, had passed away a few years earlier; sadly, taking all the stories to her grave. Her father's story echoed this; his family name was thought to be 'Gargan', but on his death it was revealed that the person who he thought to be his sister was his mother and her pregnancy had been concealed by the family. Her father was mixed race, but the story and identity of his birth father had been lost; it was simply not talked about.

It was a chance meeting -and brief collaboration in 2019- with Irish born, London-based artist Fion Gunn that first ignited the idea of Pamela fully exploring her past and family history. The themes raised in Gunn's *Tate Exchange* exhibition, *Odyssey* (personal journeys against a backdrop of global movements of peoples, cultures, materials and ideas) resonated with her own work. In particular, the idea of exploring the story of obstacles, hardships, errors of judgement and lessons learned as the ultimate metaphor for our human condition. Sullivan's individual family story is reflected throughout the world. The hardships faced by her relatives in Ireland -leaving for a better future that was fraught with danger and hardships- is a story that is here in the present, happening all over the globe.

Working again with Fion Gunn on her solo show *Arrivals/Departures*, at the *Victoria Gallery and Museum*, Pamela found the ideas of displacement and journey were drawn in to sharp focus. Every day we see suffering as the migrant crisis develops across the globe, witnessing desperate families boarding boats in the hope of finding safety from war and famine.

This year presents the first time Sullivan will work with and exhibit with the *Liverpool Irish Festival*. The themes and ethos of the Festival resonate powerfully with her ideas. Pamela reflects: "Priding itself on developing and welcoming all communities and acknowledging the importance of revisiting, responding to and re-examining the past helps us to unpick legacy issues and overturn needless intolerance. Never has this ideology been more important as we face unsettling times where hatred of difference is still prevalent in our society".

This ethos is at the heart of the work she will be exhibiting throughout the Festival. She will interpret the theme of 'hunger' not only as a need for sustenance, but about the hunger for change to support the most vulnerable in our society -and globally- to be heard, seen and recognised.

As a starting point, Pamela has looked at these themes in an historic context, beginning with the Irish Famine of 1847 and how the Irish diaspora travelled across the globe to start new lives. That historic event in Irish and British history echoes, tragically, across the current migrant crisis faced today. People desperately trying to escape famine and conflict, travelling thousands of miles by boat, only to be met with indifference and hatred. It is a difficult story that people find easier to discuss in an historical context. However, Pamela intends to use it to discuss today's migrant crisis and how we can affect change.

Sullivan's work often pivots around the idea of lost identity and displacement. She moved many times in her early life, never fully feeling at home; always preparing to move and leave. Never feeling comfortable, even in her own skin; never really belonging. These themes all reoccur in her artwork, with displacement echoing through her practice for 20 years, especially when considering where she will exhibit her work.

Sullivan prefers unusual venues. She has exhibited all over the northwest; in derelict buildings, empty spaces, empty shops, building sites, *St Luke's Church* (also known locally as *The Bombed-Out Church*), Park Road Reservoir, and *The Williamson Tunnels*. She has created trails of artwork in trees, under benches, on walls and all over Liverpool town centre. She leaves art works for people to find and take home, as well as artwork attached to buildings for people to map and record on social media.

For *Liverpool Irish Festival 2022* she will employ similar strategies. There will be a trail of art pieces to be discovered and mapped by the public. Employing her guerrilla approach to leaving work in unusual places for people to find, some will be fixed and some can be taken to be placed somewhere new. Some pieces may turn up in a gallery... Readers will need to look out... If you find one, you should take a photo, load it to social media and tag in *@LivIrishFest* and hashtag *#LIF2022home*.

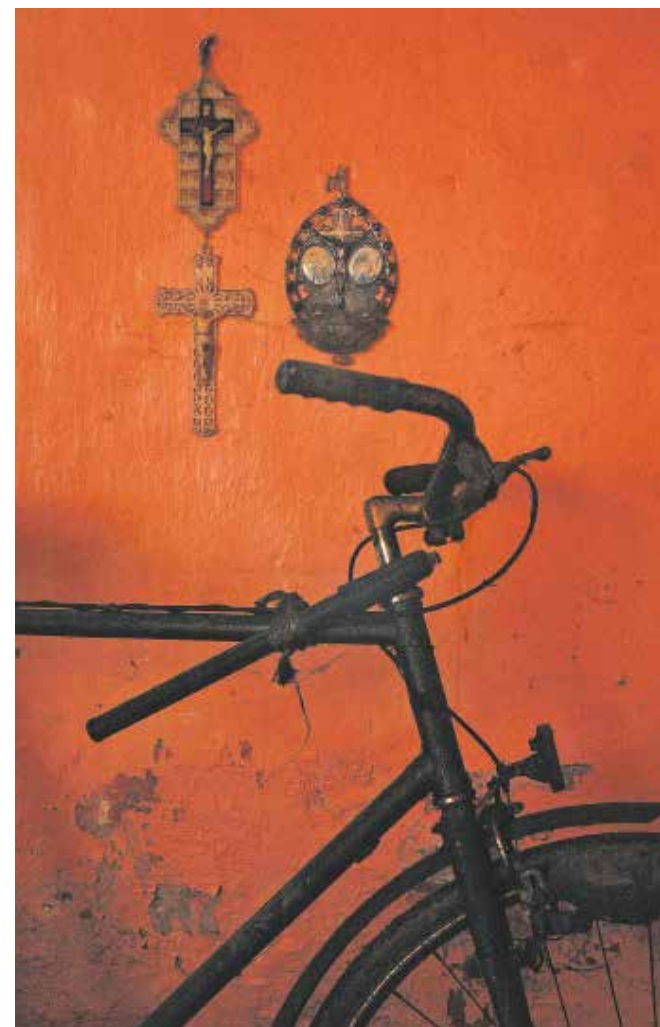
To complement this work there will be workshops for members of the public to engage with by making their own pieces of work that can be added to the trail or taken home. There will also be talks on the ideas behind the work, the historic starting point and the need to address the current issues and crisis unfolding as people leave their own countries to escape war, famine and persecution.

"Whilst my artwork is out on the streets it is in a precarious position; it's not owned or part of a collection in a gallery. It belongs to everyone and no one at the same time".



TIMES PAST

Kieran Murray's photography evokes nostalgia from the off. The rich palette of worn colours; the textures of paint, rust and plaster, take us to a time way back in -or slightly before- our memory, where things are familiar, but distressed; recognisable, but transforming. Originally introduced to the Festival by Catherine Harvey -actor, writer, broadcaster; producer and presenter of **BBC Radio 4's** *Tongue and Talk: The Dialect Poets*- Kieran's collection speaks of modern Ireland's rural lives, but also of historical Ireland's agriculture, heritage and loss. His affection for the subject seeps in to the work and we find ourselves clamouring to find a memory we can attach to that ewer, that horseshoe or that Christmas card envelope. Here, Kieran helps us explore the world he is showing us in his images.





I have been an enthusiastic photographer for over 60 years. In pursuit of my hobby I have travelled extensively throughout Europe, America and Asia. Wonderful and exciting places, yes; but I wouldn't swap any of them for home (where most of my photography is done).

Ireland is renowned for its landscapes; its dramatic and ever-changing light, its magnificent Atlantic coastline and so much more. As well as photographing these, I carry other little projects and themes in mind; something to do when the weather is not to my liking. One of these would be capturing dereliction and decay, which can sometimes be more attractive and eye catching than the original. Throughout Ireland there are many ruins of once magnificent castles and stately homes, but my favoured subjects are more humble: the not so recently abandoned old cottages and farmhouses, still containing the relics and evidence of previous residents.

My own origins would have been in such places. Both my grandfathers were small hold farmers. To gain entrance to one of these cottages now is like taking a step back in time, to a childhood when holidays were spent in homes such as these. Memories come flooding back. No electricity, oil lamps instead. No toilets; out to the fields. No running water; it was retrieved from the pump at the edge of the village or well down the lane. Cooking was done over an open turf fire, with a crane for adjusting the height of the pot. And of course, there were the holy pictures.

By the time I started photographing in these houses the *Rural Electrification Scheme* had brought electricity into almost every home in Ireland, in an effort to stem the flow of people from the country to the towns and cities. Flow may have slowed, but it continued; as did the emigration of people seeking advancement and better conditions away from the fields and the penury of rural life. This has led, in part, to the number of houses ruined and left to decay throughout the countryside. At the last count there were about 90,000; most of them ruined beyond repair. These can be good subject matter for a photographer in the right lighting conditions, but -for my purposes- I am looking for ones more recently deserted; with the remnants of the life lived there still apparent.

And why, you might ask, are they abandoned if they have recently been lived in? I have seen them lie untouched for thirty years. We can only surmise. Perhaps the house was not abandoned, but the last one to live there passed away; or was taken to hospital and from there to a nursing home to languish for a few more years before passing on.

Then, nobody can find a will, or the deeds to the property. This is not uncommon in rural Ireland. Maybe there are no relatives in the area to deal with these matters. They may have emigrated many years before; to America, to Australia, perhaps even to Liverpool.

If they can be contacted, it could still take years to sort out ownership and then the unfortunate new owner may be liable to tax on it, but doesn't have the wherewithal or the inclination to pay it. So, there are all sorts of reasons why the houses may lie abandoned for years, all the while sinking further into disrepair.

Most of these houses are sensibly locked or boarded up and I must leave them, regardless of what I see through the window. I have never been guilty of breaking and entering, but if the front door is tied just by a piece of string, as it often is, or a piece of twisted wire, or if there are open windows, I will let myself in. Sometimes the front door is securely locked and the back door is gone. Sometimes there are no doors at all.

I did once resort to subterfuge. I could see through the window there were dressers and 'delph', well worth a picture or two. The house was for sale. I called to the estate agent and -posing as a potential buyer- enquired whether he might ask the owner to leave the key outside for me to get in and have a look at the place. It was arranged and it all worked out very well.

I do have a great respect and affection for the people who lived in the house before I arrive, uninvited. I do try to behave with due deference to them. I never try to arrange found objects to in any way diminish their dignity or character. Objects found, like twenty-first birthday presents, musical instruments, children's jigsaws, sympathy cards, letters from abroad and tickets for a dance all tell stories of great normality; of joyful events and also of sadness. There would have been laughter for the people in these rooms... and there would have been tears.

When you think about it, they're just like the rest of us today. Except -mainly- we don't have the holy pictures.

Of a vast collection, we have selected 50 of Kieran's images to run as a digital show. Visit liverpoolirishfestival.com/events/times-past-kieran-murray/ to view it.

TIMES PAST: KIERAN MURRAY
2pm, Thurs 27 Oct. Zoom.
Free (donations welcome),
booking required



IN THE WINDOW: LAURA MATIKAITE

Continuing our annual *In the Window* partnership, the *Bluecoat Display Centre, Design and Crafts Council of Ireland (DCCI)* and *Liverpool Irish Festival* selected emerging ceramics talent Laura Matikaite as our 2022 featured artist.

Asking candidates to submit work pertaining to 'hunger', Laura's work was selected on account of the domestic nature of her vessels, but primarily because of the juxtaposition of play and solemnity within her series. Like humans -and hunger- the work shows the duplicity of need versus want; vital versus luxe and seriousness versus levity.

Below, Laura helps us understand her route to creativity and the cycle she travels in creating her series.



"My path of 'self-actualisation' is a visually lead self-expression, through the exploitation of three-dimensional forms"

Laura Matikaite, Aug 2022.

Ceramics can be compared to cooking. The ingredients you choose in creating the meal, or vessel, will determine the outcome; select different ingredients and out comes something else. At different times we crave different flavours.

As an artist, I use clay to express different ideas and to materialise thoughts. I create individual vessels that explore my curiosities and tell different stories over the course of time. Each time the work is approached with new experience, new possibilities and no reason not to try something new; the work grows and evolves.

I have been specialising in handmade ceramics that I take through many processes. My making often involves throwing, turning, altering, fettling, slip application, bisque firing, glaze making, glazing and glaze firing. I list the numerous tasks to demonstrate there are many stages at which a change can be made. I experiment with glaze chemistry and create my own glazes. This determines many other factors like colour, texture, opacity and the visual stimulation of the finished ceramic object.

My take on the concept of 'hunger' is that hunger can be an uncomfortable physiological feeling and need; or a more positive, action led, self-seeking, motivational tool. Hunger can be a stimulating and positive motivator.

Hunger is a basic and primal need, similar to an instinct, and can play a major role in motivating behaviour, physiologically and psychologically, as Maslow's Hierarchy of Needs demonstrates (see page 3 for more on Maslow).

Once the physiological hunger is met (vital for survival), we can concentrate on the metaphorical hunger; the hunger that evokes curiosity and the psychological need for self-actualisation that leads to a road of discovery. Self-actualisation can come from 'the full use and the exploitation of talents, capabilities and potentialities' (*A Theory of Human Motivation*, Maslow, 1943). As there are so many variables, there can be many answers.

I have been living in Ireland for the past 20 years now, but I remember my Lithuanian heritage and the aesthetics of where I was born. Moving to Ireland was a lifestyle shift. Being fully immersed in two different countries, cultures and language (not knowing English or Irish when I first moved to Ireland), visual language was the best form of communication. Visual aesthetics broadened my vision in the pre-internet times! This is perhaps why I celebrate duality; yin and yang, black and white, monochrome and polychrome, hunger and fulfilment.

The contrasting world of monochrome and polychrome

Monochrome = varying tones of black and white. Monochrome work tends to bring out subtleties through deep observation providing a calm, sleek and considered finish.

Polychrome = varied colours or decorated in several colours. Polychrome awakens the possibility of play and expression. Colour can have an almost instant emotive response. It elicits a different energy or 'feel' than something monotone.

Observing these qualities, I interpret my work through these different lenses. My process goes through a cycle in which I feel the need for colour -to fill up my appetite- and other times I need a colour detox. After a season of monochrome, creating surfaces in the spectrum of black to white, I hunger for colour again; sparking a new series of multi-toned, coloured and often more playful ceramic work.

Colour has the ability to change our mood. I consider that when creating a body of work, which refuels the making process.

As the cycle continues, I find -before long- I want the sophistication and elegant simplicity of monochrome, which brings harmony; concentrating on form and the subtleties of surface treatment. The push and pull of this elegant sophistication versus freeing playfulness is the juxtaposition in which my work currently unfolds.

After practice and reflection, I realise the only constant, like a hunger, is the desire to create.

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Carrie Barrett was first introduced to the Festival on a trip our Director made to Limerick, to speak on behalf of *Creative Organisations of Liverpool*. During a Limerick artist's group meeting, Carrie -then a domestic violence support officer- made a big impression, when the *Moyross Drama Community* performed some short, self-written pieces from a recent production. After swapping stories, plays, ideas and contacts, Carrie presented as part of the *#LIF2019 In:Visible Women* programme and we have remained collaborators ever since. This year, Carrie returns to Liverpool, as an artist in her own right and artist-in-residence, experiencing the Festival from within and learning more about Liverpool. Ahead of that visit, Carrie tells us how hunger drove her to find her creative self and, in doing so, rekindle her sense of identity.

HUNGER

When I think of hunger, I recall an empty feeling in the pit of my belly. An aching desire for more... for better... to move beyond where I was: an 18-year-old young woman who just finished second-level education, living in a working-class community in Limerick. The place I grew up in; played hopscotch and rounders in; had my first kiss and met my boyfriend [now husband] in; was now overshadowed by drugs, family feuds and high unemployment. Homes that once had window boxes filled with flowers and open doors were boarded up and covered in graffiti, with words like 'RATS', 'PIGS', 'F*CK the SHADES' slathered across them. I felt trapped and hopeless; 'less than' and ashamed of where I lived and -somehow- who I was.

I craved to get out of there; hungered for a better life. Third-level education wasn't an option. I needed to earn money. I spent hours looking for work; sending off applications and CVs, but heard nothing back for months.

I decided to put a different address on the applications; that of my aunt (who lived in a more affluent area of the city). Within a week I got a job in a computer factory! A few months later I moved into an apartment with my boyfriend.

My hunger for success and for financial security increased. I was filled with hope and possibility; determined to build a life so my future children would have the privilege of growing up in a safe environment.

Fast forward twenty years: I was married; had an honours degree in *Community and Family Studies*; a thriving career; a beautiful home and two precious children. I had everything I ever desired... yet, I still felt unfulfilled; hungry for something more. As I sat at my fossil-stone table, sipping a *Nespresso*, I contemplated my journey.

Upon reflection, I realised that my need for success -and my unwavering desire for safety- was fulfilled. I had achieved my goals (qualifications, property, expensive possessions), but I still felt empty. I realised I was driven by fear of 'lack'; a yearning to increase my value and prove my worth to myself and to society. I got caught up in the superficial world of image and social status and had I lost myself in the process.

To find myself I needed to reconnect with that 18-year-old me... to remember that -despite her environment and her hunger for more- she loved to dance, play, write, perform, create. She had a huge social conscience and didn't just want better for herself, she wanted more for everyone else, too. I felt that pang again; a craving for fulfilment, for nourishment... but this time, it was of the soul. I felt the loss of what my younger self could have been if survival and safety were not her primary need.

As faith would have it, a few weeks later, an opportunity to be part of a new drama initiative in my community of origin arose. I jumped at the chance. It meant returning to the place I grew up, every Wednesday night, to play and create. I reconnected with people and place; tapping into talents and skills that were unutilised for two decades. It was an outlet that was just for me, outside of the daily stresses of work, parenting, housekeeping, friendships and family... A space where I could show up, simply as myself, and 'be'.

Allowing myself that space to reconnect with all parts of myself filled me with joy. I was able to merge my passions, fears and desire for change and channel them into art in a way that was easy, fun and liberating. During our class's we wrote scripts, explored, laughed and made absolute ejits of ourselves in a safe place with safe people.

My appetite was whet; I wanted more.

I wrote a monologue about domestic abuse, based on the work I was doing in a local women and children's refuge. It was raw and real and hit the audience hard. The positive feedback I received gave me confidence to apply to the *National Theatre of Ireland's* new community arts initiative called *Abbey Theatre 5x5 project*. I was the first programme participant, where I developed more monologue's (some of which were performed in the 2019 *Liverpool Irish Festival*). That experience solidified for me that this is what I want to do. I felt at home among the creatives, the audiences, the people; having the craic and participating in the pain and joy of stories shared.

I returned to Ireland more determined to further my passions, quench my thirst and feed my mind.

I wrote a play called *BINGO!*, which has since been published as part of an anthology of Limerick Playwrights, *Four Limerick Plays*. I'm a performance poet and have recently received a *Poetry Ireland* bursary to support my work. I'm a community artist, using writing and poetry as a medium to empower, create change and give voice to those who are now where I once was.

Today I reflect once again. I remember how I used to feel a twinge of jealousy and resentment towards those who had easy access to third-level education. To those whose parents bought them their first car and gifted them a down-payment for their first home or paid their rent. To those who could pursue careers in the arts without worrying about the basic needs of food and safety; without literally going to bed hungry if work wasn't guaranteed. I always heard the term, 'starving artist'; I was bad enough back then without adding h'anger into the mix! A career in arts wasn't for me, it was for others: the privileged.

Sometimes I still feel that way when I'm in those places and spaces, being greeted with the 'La Bise' (double cheek kiss) makes me feel awkward; the 'how have you been, darling?' and 'what have you been working on?' makes me squirm inside because it's not who I am. I've just found myself again. I don't want to get lost in a world of pretentiousness.

I know who I am. I am a 42-year-old woman who is mostly made up of that young woman I tried to run from; but now I believe I, too, am privileged. I'm proud of who I am; where I come from and the route I took. I can bring fresh eyes to theatre and performance and an underrepresented voice. I have developed many transferrable skills from my professional training, which is strongly rooted in social justice and change making. I know it's who we are that matters, not what we have or where we live. I believe everyone's voice matters. I believe in theatre and art for all. I'm fulfilled. That burning hunger that once was inside me, is now a warm comforting glow. I feel full, but there's always room for dessert, right!?



KINGSTON-BELFAST-LIVERPOOL: ONE MUSICIAN'S JOURNEY

Liverpool has long been a home for people from across the globe. Mixed-heritages are frequent, though often overlooked, but sometimes having mixed-heritage gives you avenues to creative passions and freedoms that people with single heritage may never enjoy. Last year, our friends at *Mellowtone* introduced us to musician Paul Walker, better known by his stage name, *KingFast*. As conversations broke about what it was to be Irish in England, Paul's heritage made us savour what it is to be here.



Liverpool Irish Festival (LIF): So Paul, tell us about how you came to be here:

KingFast (KF): When I was a very young baby (around 6 months old) I was adopted from Jamaica and brought to Belfast to live with my new family. When I came over here for university, I expected to be a fish out of water but heard so many accents from home that I couldn't believe it! I would recommend students try to go out on nights with the locals, once in a while; not just student nights. I only discovered these nights (such as *O'Shea's* where I play) late in my second year and it's the only way, really, to discover a city. You have to meet people from there.

LIF: We've spoken to a lot of people in Liverpool about their dual-heritage lives, from Chinese Irish to Irish Jamiacans and Sierra Leonians... we're trying to turn the notion that having more than one heritage doesn't make you 'less than half' of an identity, but makes you double...triple...how do you feel about having multiple heritages?

KF: People often ask about how I identify and I find that can be a complicated question. I feel I identify as Irish, Northern Irish, British and Jamaican (not necessarily in that order)! Being from Northern Ireland a lot of people there already feel they have dual-heritage, so -essentially- I have triple heritage, from that perspective!

Having this heritage is always a conversation starter and people find the mix unique (which I personally love). Both the people of Belfast and Liverpool are really accepting and open to people coming to these tiny cities from miles away.

LIF: Liverpool's cultural mix is gradually changing, but it can still seem very geographic – so for instance, people know L8 is a cultural melting pot, where as the north of the city tends to be less racially diverse. What's your take?

KF: Liverpool certainly has more of a Black culture (and even specifically Jamaican culture in the Baltic Triangle) and scene than Belfast, merely by numbers. It's less than the likes of Manchester or London, but Scousers are creating art that is on par with those cities and deserves to be seen more in the mainstream.

LIF: Liverpool often struggles with accessing the mainstream, but is often valued for that. What do you think?

KF: I think that in Liverpool the people have been discriminated against quite badly in the past and still to an extent now. For this reason I have found this city's really not prejudged me; it doesn't expect me to be a certain way or speak a certain way.

Having said that, the Irish accent is still definitely a big surprise!

LIF: Coming from Belfast, what is your general perception of Liverpool?

KF: It's a really fair city and the people are fun. In regards to my Irish/Northern Irish heritage I don't think I'm unique in this particular city. This obviously goes back a long way, but I would say approximately a third of the people here are Irish.

LIF: Well, we love having you as part of the music scene in Liverpool and still think about how sunny your music makes us feel. What have you enjoyed about your contact with us?

KF: Getting to participate in the *Liverpool Irish Festival* was awesome. I got to play alongside Matt McGinn and Bláid, who I definitely intend to keep in touch with. I think having a Festival like this shows how much importance Irish culture has in Liverpool.

KingFast plays frequently at *Dirty O'Sheas* (Seel Street) and at festivals across the region. Follow him on *Facebook* @*Kingfastmusic* and *Twitter* @*KingFast_Music* and be sure to watch his videos on *YouTube*. They really do help to bring the sunshine in!



JOHN MAY LIVE

09/09/22 **SOLD OUT**
LIVE AT FURNACE, LIVERPOOL

JOHN MAY LIVE

11/09/22
LIVE AT FURNACE, LIVERPOOL

RYAN MCMULLAN

10/09/22
ARTS CLUB, LIVERPOOL

LAURAN HIBBERD

17/09/22
ARTS CLUB, LIVERPOOL

WILLIAM THE CONQUEROR

16/10/22
JIMMYS, LIVERPOOL

DEATH BLOOMS

28/10/22
ARTS CLUB, LIVERPOOL

THE LUKA STATE

28/10/22
EBGBS, LIVERPOOL

LOATHE + VOID OF VISION + OMERTA

29/10/22
O2 ACADEMY, LIVERPOOL

BANDIT

27/11/2022
ARTS CLUB LIVERPOOL

OVERPASS

04/11/22
EBGBS, LIVERPOOL

THE REYTONS

01/12/22
O2 ACADEMY, LIVERPOOL

THE SCRATCH

10/12/2022
KAZ STOCKROOM LIVERPOOL



LOATHE + VOID OF VISION + OMERTA



THE LUKA STATE

LIVERPOOL



SWEET MOTHER



Maria Paul is a local arts practitioner and founder of Nwoko Arts. Introduced to the Festival by long-term peer and friend, Peter Ward (*Hope Street Theatre, Brouhaha International, Jewel on the Hill*), Maria's play *Sweet Mother* touches on themes we have long been discussing in the Festival: mixed-race relationships, female visibility and the Liverpool experience. Here, Maria explores a little more about her direct relationship with these subjects, setting the context for *Sweet Mother's* production.

The idea of *Sweet Mother* originally came about because of my own personal experiences; witnessed growing up with a white mother and Nigerian-born father, in the Liverpool 8 area.

My Mum originally came to Toxteth from Bootle, in her early 20's, after her older sister settled here. As a child I remember their mum (my Nan) coming to Toxteth to visit. When she left my Mum would be crying in bed for days. At the time I never understood why.

I never felt a sense of closeness with my Nan and she was always very distant with me and my siblings. I soon started to realise how disconnected my Mum's family was to us because they lived in Bootle, which at the time was a predominantly white area. It was as if my Mum's family had disowned her for living in Toxteth and having children to a black man. Although [their racism] wasn't something I was aware of at the time, I do remember that her side of the family never visited us. I later learned my Nan asked her to choose between the family or my father. As a child I was not aware of the racism that my mum endured because of who she fell in love with. I knew that she had brothers and sisters who lived in Liverpool, however I did not meet them until I was a teenager.

We did go to Bootle occasionally to visit my Nan, but she would never interact with us, so I didn't know what having a Nan felt like. Growing up I did not have a relationship with my aunts and uncles. I had my one

aunty who lived close by and also had married a man of colour. Growing up, I was very close to my aunty Nelly. I loved her so much. She was all I had in terms of extended family, in Toxteth, apart from my mother.

Toxteth was a mixture of all different nationalities. Most of the mothers in my area had mixed-heritage children. My mother and my aunty would go out on a Monday night to the Nigerian Club for a dance...they loved dancing and frequently had friends over, dancing the night away in the living room, putting records on repeat on the record player and singing along at the top of their voices.

Life was not all rosy with laughter and songs though. I remember the poverty that my mother and many others had to deal with. Back then the women stuck together and would support each other by lending each other money and even food, if needed. The women that I grew up with were strong and very resilient.

My mother brought six children up on her own. We did not venture far from Toxteth when we were growing up. We stayed in the community because it felt safe. Looking back it must have been hard for Mum; she was not educated in how to care for black skin and afro hair. She learned to cook Nigerian food and she adored African -rather than British- music.

As I got older, I really admired the resilience and strength of not only my mother and her sister, but the many other white women who lived in Liverpool 8 who

I am honoured to know. Ultimately, I wanted to hear their stories and explore how they came to settle in Toxteth at a time of great racial and political unrest.

This then led me to creating *Sweet Mother*, a play that shares the stories of the white women who fell in love with Black men and resided in the Liverpool 8 area. I initially developed the basis of the play by conducting interviews with the women. The main aim of the play for me was to convey the intimacy and truth of people's thoughts and experiences of their personal feelings towards issues that affect them.

On a whole the play considers how some women gave up their white privilege, after facing abuse and discrimination from their own communities. It centres on shared experiences; lived across the 1960-80s; featuring friendship, hunger for change and hope. The show features a capella singing, film and music. After the show sold out its premier (March 2020) at the *Liverpool Royal Court Studio*. I have decided to take it to *Camden's People Theatre* in London where it will be showcasing in October 2022.

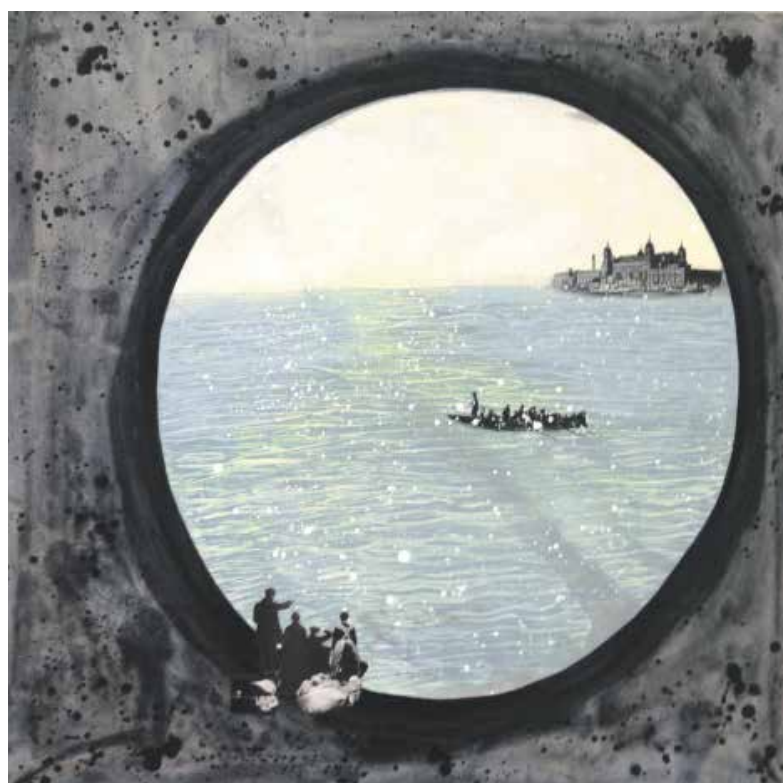
Tickets £12/£10 conc.

SWEET MOTHER

8pm, Sat 22 Oct: The Brink.
£12/£10 conc, booking required



ARRIVALS/DEPARTURES



When partners and friends *The Institute of Irish Studies (University of Liverpool)* confirmed they'd secured an artist-in-residence for 2022, we were thrilled. When they confirmed it was Fion Gunn -who we knew as a peer from our *Tate Exchange* days- we were ecstatic. Thought-provoking, political, intense and emotive, Fion's work taps in to so many aspects of our work, that she has even predicted future theme years with her title *Arrivals/Departures*. As Fion's residency has developed, we have had rich conversations, introduced one another to new artists and experienced deep empathies for shared and disparate histories, longings and motivations. Here, Fion talks of her family's connections with the Irish Famine and how connections in to heritage drives her work.

Images (left-to-right) are all originals by Fion Gunn: 1) *Port 1, Cork* (2021) 2) *To Reach a Port* (2020-21) 3) *The Immigrants* (2017)

Many people, particularly in the UK, think of history as an account of brave British men (and a handful of women) who've left a legacy; who built an Empire; won wars (usually); fought the Nazis and championed democracy. This is 'big history' that gets written in books, studied at school and becomes the core national/nationalist identity.

I grew up in Cork (Ireland) and although there were many broad strokes in the history we studied at school, it was a more nuanced and more complex affair. There were so many ambiguities in Ireland's relationship to Empire; so many divisions within the population that tribal loyalties often mattered more to people than abstract ideas of nationhood.

Yet the history that has always fascinated me was the stuff that happened to all the ordinary people. The people who lived their lives often unaware of the wider picture, until they brushed up against it or were destroyed by it.

Three of my four grandparents were members of the IRA. One of my grandfathers was a marksman; a professional revolutionary. He fought in the Spanish Civil War, participated in the long March in China and was excommunicated from the Catholic church. He was a lifelong Bolshevik. Hatred of the English was a family mantra and yet, when I married an Englishman, none of that antipathy was in evidence so the hatred wasn't 'personal'.

A core theme running through *Arrivals/Departures* -my solo exhibition at **Victoria Gallery and Museum** (Liverpool)- is the experience of 'diaspora'. Diasporas don't arise out of nothing. People disperse because they desperately need to move away to escape conflict, poverty and -in the case of Ireland's greatest migration- famine.

As a child in sixties Ireland, poverty was never beyond reach. Many family stories connected with those terrible famine times, with the usual -and some unusual- touch points.

My father's grandmother's mother (my paternal great-grandmother) was seven-years-old when her father died of famine fever in 1846, in Tuam (County Galway). She told her daughter what she remembered, who in turn told her children and grandchildren: her father being dressed in black clothes and laid out on the kitchen table. They can't have been the poorest; he had clothes and they had a table. ... Surrounded by death and hunger in her youth, she suffered with nightmares throughout her life; most members of her family emigrated to America, one to Cork. Those who remained worked as skilled or unskilled labourers. My paternal grandfather worked as a butcher, a nightmare occupation to my mind (I wanted to be vegetarian from the age of four!).

My maternal family was better off and lived in the centre of the city, owning various shops on a block of Cornmarket Street/ Coal Quay and living above them. In other words, they had diverse sources of income and were able to buy food other than the potatoes on which most poorer people relied. My grandmother's grandmother was another seven-year-old in 1846. Her experience, of the horror of the time, gives a different perspective. One afternoon she looked out the sitting room window on the first floor -the same place where I spent my childhood hours looking out on horses pulling carts from **Murphy's Brewery**- to see cartloads of bodies being hauled along the street. She was so horrified that she knelt down on the settee, straight onto a pile of her mother's embroidery. A needle pierced her knee and then broke. Bearing in mind that there were no antibiotics, no anaesthetics and questionable general hygiene, this minor injury could rapidly prove fatal.

However, her grandmother -who was a child at the time of the French Revolution (I love that in any family one can reach out and touch big history)- had a remedy. She put a living snail on top of the puncture wound and wrapped the knee in a bread poultice. The following morning, when the poultice was removed, the snail had sucked the piece of needle from the knee and there were no further complications. Nobody mentioned what happened to the snail.

This story may seem a trivial one, but apart from shedding light on folk medicine in nineteenth century Ireland, it is also the perspective of a child who never forgot the horror of seeing what so many, less fortunate Irish people, had suffered. The overwhelming destruction of their very existence.

When I make artwork, I want to include those intimate glimpses, the asides, the complexities, the granular detail. It is a way of countering reductive narratives, written by ideologues. It is a way of making place for others and respecting their lives.

Arrivals/Departures does not focus specifically on the Irish Famine, but it explores the experience of diaspora, displacement, migration, identity; of belonging and what we do with our cultural heritage.

Arrival/Departures runs at the **Victoria Gallery and Museum** from 30 Jul-30 Dec 2022. It is free to attend during opening hours. We all recommend accessing the *Arrivals/Departures* application on **Apple** and **Google** stores for a free AR experience, too.

Fion was also kind enough to introduce us to Pam Sullivan, whose guerrilla exhibition *The Forgotten* can be seen across the Festival.





In June 2021, Manchester-based Hannah Donelon contacted the Festival, to see if we had room for a project idea of hers. Instead, Hannah and her theatre company **-Hawkeed Theatre-** joined our network of Irish artists finding friendship and kinship; presented at the 2021 *Cultural Connectedness Network Day*, sang at our launch and will now present **Hawkeed's** first play at **#LIF2022** as part of an English tour. Here, Hannah talks about what drives her to access her Irishness; platform Irish work and to make visible that which is often hidden in plain sight.

THE TRIP TO HOLYHEAD: MEMORIES OF AN IRISH CHILDHOOD

There's a joke in my family which, I'm afraid, is sadly at the expense of my poor, loving Dad. Over the years, as you can imagine, this joke has been milked, stretched, exaggerated, deconstructed, reconstructed, but somehow it still very much clings to a truth; to a reality. And most importantly: it still very much makes us all laugh.

Let me paint the scene for you. It's 2am and my Mum is rousing her sleepy, groggy children from their delicious slumber. But these children have hardly slept! These children have been far too excited for what tomorrow holds...

IRELAND.

They've been waiting 351 days for this. They've tried and tried to sleep, but the night before the ferry always feels different, doesn't it? There's an excitement that feels pregnant, palpable, and unavoidable; it's almost like the house itself knows something strange and unusual is stirring and so tries to hold us all from spontaneously combusting into flame. The lights are on in the hallway; Mum's packing. The radio's playing on the landing; Dad's having his bath. This is an 'August Christmas Eve' and the four children giggle and wiggle as they pull the covers over their heads, in an attempt to make tomorrow come as quickly as possible.

Well it does. It's 2am and we're being torn from our sleep. We've hardly slept and the quick frenetic energy of yesterday feels impossible to resuscitate. There are groans and sighs, closed eyes, stropiness and shoves. It's cold. There's Mum's gentle but firm "you can sleep in the car" countering Dad's (reader-friendly) streams of: "we're going to miss the ferry"; "will ya come on will ya?"; "We're going to miss it altogether!"; "The traffic will be dynamite!"...

We arrive at Holyhead. Silence.

"Have we missed the boat?" Silence.

"Dad?" Silence.

"Where is everyone!?"

Silence again as we look out at the desolate, dark, lonely port.

"Mum?"

"No, we're just a little early that's all".

All four children look at each other, groan, slump back, and collectively groan: "DaAaAad!!!"

We shuffle and twist to try to get back into our crooked sleep, elbows poking this way and that. Before long our frustration locks in on each other: "you're on my side"; "you're doing that on purpose"; "Mum tell him..."

Eventually, Mum's diplomatic "a little early" takes on a more tangible definition: we learn that this "little early" means approximately 5 hours early. Or, as the joke might have it, 15 hours early. Dad releases the handbrake and we begin driving onto the boat. It isn't long before we're onto the next family fiasco: the finding of a "good seat"!

Each year, our ridiculous earliness seemed to grow and grow. 2003's iteration saw my brother, Michael, sleepily and innocently lifting the first spoonful of cornflakes to his mouth when, suddenly, in jumps Dad yanking the bowl out from beneath him to speed things along. Michael had to eat in transit to the kitchen sink, chugging down the spoonfuls he could connect. It was probably 1am with the boat setting sail at 8pm... Or so the joke would go...

And yet, to my surprise, it feels like this experience exists in some form or other in many Irish households across the North West; the trials and tribulations of 'The Trip to Holyhead'.

Whilst researching and developing *A Very Odd Birthday Party*, over the past 18 months, this is something that never fails to amaze me and certainly never fails to comfort me. This shared experience of what it is to be Irish in England.

For the diaspora babies, it's safe to say it can be somewhat of an identity crisis: it's like you're Irish in England and you're English in Ireland. But, no matter what generation of Irish you are, your heritage is full of humour, pain, confusion, compassion, jealousy, yearning. The soil is fertile. And the soil is complex.

Then why, I wonder, in artistic representation of the Irish emigration narrative -for instance in theatre or traditional ballads- does the story largely seem to wrap up, to conclude after leaving those Irish hills? After setting sail on the boat?

When I was being interviewed about the play recently, I found myself choking-up a little reflecting on how the landscape of cities like Liverpool and Manchester wouldn't be what they are today without Irish hands. When I look at a few buildings around Manchester, I'll always say to whoever I'm with: "my Dad helped build that". But, I guess by landscape I don't just mean geographical. I mean social, economic, artistic landscapes, too.

It's interesting reflecting on this year's theme of 'hunger' because, as I'm sure you can gauge, for years now I have felt incredibly hungry to express the Irish emigrant experience here in the North West. I feel an incredible hunger to share it with you all. To celebrate and champion all the humour and liveliness as well as all the trauma and longing. To express our portion of the story.

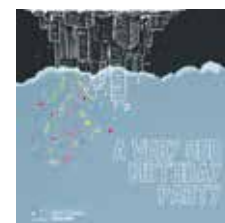
This type of hunger is evident in the play itself. Eveline, the play's main character, is constantly trying to satisfy a seemingly impossible hunger. She wants to fully connect with her Irish roots; to fully assimilate and understand her parents' experience. Her father, Michael, then explores his own hunger for life back at home, a life he left behind, a life he could have had if only things were different.

When I think back to those restless exciting nights before the drive to Holyhead, I think of us all. All hungry to connect with Ireland; to reconnect with Home. My brother Michael might have been hungry after only a few mouthfuls of his cornflakes but, I guess the point is, we never missed the ferry home.

Hannah Donelon's *A Very Odd Birthday Party* -a play full of comedy, suffering, and hope for the future- will be performed at **Liverpool Royal Court Studio** on 27 Oct 2022 as part of **Hawkeed Theatre's** tour of England. Directed by Anna Berentzen, it features musical supervision from award-winning fiddle player Emma Sweeney. Follow **Hawkeed** on **Twitter @hawkeed** and **Instagram @hawkeedtheatre** and email hawkeedtheatre@gmail.com to join their mailing list.

The play is delivered in partnership with **The Met** and **Liverpool Irish Festival** and is supported using public funding by the **National Lottery** through **Arts Council England** and funding from the Consulate General of Ireland, Manchester. *A Very Odd Birthday Party* was initially developed thanks to funding and support from **The Production Exchange**.

Image credit: Hannah and her three brothers on the ferry to Ireland, August 1995.



Ard-Chonsalacht na hÉireann | Manchain
Consulate General of Ireland | Manchester

As many readers will know, the **Cultural Connectedness Exchange Network** was set up in order to help Irish artists and practitioners meet one another, as well as speak directly with commissioners of Irish work. Setting it up has allowed the Festival to connect with many who it may not have had a chance to meet otherwise, as well as create introductions between others. Emily O'Shea, Artistic Director of *Kindred Folk* is one such practitioner, introduced to us by fellow member Maria Malone (*Movema*). Thrilled to have made an Irish connection, we asked Emily whether she would be interested in talking about how Irishness affects her work in the hope of beginning a relationship and starting a story.

CUT FROM THE CLOTH

Growing up I was surrounded by dance styles from across the globe, thanks to my local dance school teacher. I fell in love with the community and cultural relevance these dances had; bringing people together to move to beautiful folk music. It was a space I always felt safe to connect to others.

In 2018 I founded *Kindred Folk* so I could share fictional tales and lived experiences through movement and oracy. My first piece of work was born from the desire to explore my heritage and stories. I have received an *Arts Council England* project grant for the redevelopment of *Cut From The Cloth* which will be touring next year. All my work is heavily influenced by my Irishness, bringing people together and evolving culture.

Mary and James, my great-great-grandparents; a couple who fought for



their love and made it last.

Born into a business family in 1860's Ireland, Mary was one of 12 children. James, the eldest of five grew up and presumably worked on the family farm as a young man. It is not known how the two met, but we do know the couple ran off in 1890 and were married in secret. Upon their return home they both went back to live with their respective families not revealing to anyone they were married. One day the local priest came to Mary and said "Now, I think it is about time you told your family what you've done". The Catholic priests all knew each other, so we assume that the word had got to him through the priest that married the couple.

This story is my favourite. To me this is where my line began: with a woman whose strength and wisdom I feel in my soul. A big question I have been asking myself and exploring through my work is: what is culture?

My personal culture shifts as I gain experiences, meet new

people, engage in new ways of thinking. I bring the culture of my Irish background and heritage, a culture that is passed down through stories and genetics. I bring the cultures of the places I have visited and the people who surround me; artists, thinkers, movers, business owners, community workers, my neighbours, those who have been in my life a long time and those who were only in it for a moment. As an artist I bring all of this to my work and share little pieces. I create the culture I want to be in; in the studio, through planning and in how my shows are presented (and the artists' interactions with everyone who joins us). Shared culture brings us together and makes the world a less lonely place.

Jimmy and Sheila, my grandparents, a couple who stood their ground



and didn't back down.

Mary and James' grandchild, Jimmy, left Ireland in the 1930's in search of work in England. Sheila left her home in the North West, aged 19, moving to London for her fiancée, who subsequently dumped her. Sheila's landlady invited her to a small gathering -feeling sorry for the young girl with no friends or family nearby- and Jimmy was there! After just a few weeks of dating, Jimmy was posted to a bank overseas. They had fallen in love and were determined to make it work. They wrote regular letters for the following 6 months and began planning to get married on Jimmy's return to London. Sheila's family were not happy with the relationship and she faced a lot of opposition: "It will never work between a Protestant English woman and an Irish Catholic man". Sheila stood her ground next to the man she loved. Soon they were married and Jimmy was again posted overseas, this time Sheila joined him.

My grandad passed away when I was around 13, but my Granny has told me so many stories of the two of them. They had the most interesting life, faced a lot of hardship and she quietly stood up for what she believed in. She is strong and powerful, intelligent and caring.

My Grandad -and many family members before him- experienced extreme prejudice for being Irish. I never experienced anything explicit, bar the constant othering of "oh, you're Irish" when someone finds out my surname's O'Shea.

Having grown up in the UK and not visited Ireland until I was in my 20's, it was a really odd experience. Am I Irish or English? I didn't fit in in England with everyone telling me I'm Irish, yet I'd never lived in Ireland and don't have an Irish accent. I have had comments from people saying I am 'lucky' to have an Irish passport, but that doesn't sit right with me. My family fought for the right for me to have that passport.

Percussive dance styles have always interested me a lot, they can be loud and noisy, intricate and quiet. The silence is as important as the beat. It's a conversation. Percussive dance is found all over the world in almost every culture; a protest against oppression. There is something deep in the ability to create noise; a rhythm that transcends language; strength in making noise; power and care. Sean nós holds a special place for me as well as dancing steps of the people who came before me to music that gives me such a deep connection to Ireland.

I now proudly say I am Irish. I know a lot about my family, my heritage, the people and specifically the women who came before me. The strength and love; kindness, empathy and perseverance; the fight for what is right -they're all qualities I see strongly in myself and had no idea where they came from. The love of song and dance, Irish folk traditions, céilís, sean nós, storytelling and seanchai's... The love of coming together and sharing as a community where everyone is welcome.



I am an O'Shea, I am a Griffin. I am Irish.

Kindred Folk creates captivating, heartfelt and non-conventional performances for community spaces such as libraries, village halls, parks and town centres. Working with specific communities to co-develop performances through workshops, classes and conversations, *Kindred Folk* use movement and oracy in contemporary and folk styles. They share fictional tales and lived experiences to evolve ideas of community togetherness and interaction. *Kindred Folk* honour the past and evolving heritage with the aim to challenge and celebrate identity, community and culture. More at kindredfolk.org



Liverpool Irish Festival are proud to present Jaki McCarrick speaking about her work *Belfast Girls* alongside Cherry Smyth's *Famished*, both in this newspaper and within this year's programme. Featuring as part of our *In:Visible Women* strand, these two pieces focus on the unheard voices of the Irish Famine; the people forgotten by history, written out by poverty, class and discomfort with truth.



In 2011 there seemed to be little information available in Ireland about such an important event (there's a lot more information now, more scholarship, documentaries and novels). I read what I could find on the subject, including Robert Hughes' *The Fatal Shore*, Thomas Kennelly's *History of Australia*, Trevor McClaughlin's *Barefoot and Pregnant? Irish Famine Orphans in Australia*, and *Irish Women and Irish Migration* edited by Patrick O'Sullivan. In reading these, I discovered a group among the orphan girls, considered to have been especially feisty and boisterous, known as 'the Belfast girls'. I sensed then the makings of the female story I'd been looking for.

Belfast Girls takes place entirely on a ship, *The Inchinnon*, which leaves Belfast Harbour for Australia in 1850 with a cargo of two hundred young women. Not all the girls on the ship are under 19; most have had horrific experiences in the Irish workhouses which, during the Irish Famine, were full to the brim. That many characters in *Belfast Girls* have experienced periods of prostitution speaks to the chaos and desperation of the Irish Famine years; this line of work being an act of survival, evidence of a degree of agency. Nonetheless, they want to leave this work, the workhouses, famine and a brutalised Ireland behind; they imagine sunshine and abundance ahead.

In reality, what often awaited these young female emigrants was the same or worse than the conditions they'd left (which is the real tragedy in the play). In her essay *Beyond Brutal Passions: Prostitution in Early Nineteenth-Century Montreal* Mary Anne Poutanen states that (with regards Canada) 'female Irish emigrants were especially vulnerable to becoming prostitutes and increasingly prominent in Montreal's sex trade in the late 1830s and early 1840s'.¹ With regards to the orphan girls sent to Australia, Trevor McClaughlin refers to reports alluding to the 'calibre' of young woman the Irish workhouses had dispatched:

Dr. Douglass in his evidence states that the greatest part of the Belfast girls are notoriously bad in every sense of the word ... the women frequently charged each other with having children ... they were addicted to stealing ... and to using the most obscene and gross language ... they openly charged each other with being public women.

As the Belfast girls conclude themselves, especially on seeing the negative Australian press responding to earlier Irish orphan arrivals, it appears there was a semi-clearance of sorts in the Irish workhouses (I use the word 'purge' in the play) of rebellious, unregulated women.²

After several months of research, I eventually wrote *Belfast Girls* in a white heat period of a few weeks. I sent the play to a couple of people and was contacted in late 2011 by theatre producer/director Robyn Winfield-Smyth, who said she would like it for a new season called *Without Décor* at *The King's Head Theatre* (London). *Without Décor* was inspired by the early days of *The Royal Court*, when new work was staged without costume or set. The play had a short rehearsal period and was shown without set, costume or lights. It was well-received. Soon director Svetlana Dimcovic and I found ourselves on attachment to the *National Theatre Studio* to develop *Belfast Girls* further. The play has since been published; translated several times and staged many times internationally. It had its New York premiere this year, produced by *The Irish Repertory Company*. I've also recently written *Belfast Girls* as a screenplay.

It's been completely fascinating to witness audiences all over the world responding to what Professor Regina Buccola – who wrote the introduction to the published text – terms as 'a matrix of class, race and gender oppressions'³ – despite the story of these women being close to two hundred years old. It's been a joy to give the orphan girls their voice on stages around the world. Hopefully there will be further productions of the play in Ireland and the UK in 2023.



FAMISHED: WOMEN AND THE IRISH FAMINE

7.30pm, Tue 25 Oct.
Liverpool Everyman Bistro.
£10, booking required

ON WRITING 'BELFAST GIRLS': JAKI MCCARRICK

In 2010 I won the *Papatango Prize* for my all-male play *Leopoldville*. After a long period engaged in this work -from writing to performance- I began to think about writing a 'sister' piece, similar in energy, but for a female cast. Around the same time -having returned from London to Ireland to live (2007)- I became increasingly shocked by the crippling effects of the country's now well-documented recession and subsequent bailout programme, resulting from paying international bondholders after the crash of *Lehmans' Bank*. The daily news was full of reports of young people emigrating to Canada and Australia and there were several accounts of evictions and references in the media to the Irish Famine.

I began to wonder if any of my own ancestors had emigrated during the Irish Famine era. I googled 'McCarrick' and 'Famine' and found details of a register of young females leaving for Australia in 1850. One of the names on the register was Margaret McCarrick, from Sligo, my father's birthplace. I read more, and discovered that 4,114 young females (supposedly between the ages of 14 and 19) had left Ireland between 1848 and 1851 as part of a relief effort called *The Orphan Emigration Scheme*. This had been established by Henry Grey, the Third Earl Grey; MP and Secretary of State for the Colonies.

¹ Mary Anne Poutanen, *Beyond Brutal Passions: Prostitution in Early Nineteenth-Century Montreal* (2015), pp. 137–38, as cited in Jason King, 'The Famine Irish, the Grey Nuns, and the fever sheds of Montreal: prostitution and female religious institution building', *Women and the Great Hunger*, ed. by Christine Kinealy, Jason King, Ciaran Reilly, (Quinnipiac University Press, 2016), pp. 95–107

Jason King, 'The Famine Irish, the Grey Nuns, and the fever sheds of Montreal: prostitution and female religious institution building', *Women and the Great Hunger*, ed. by Christine Kinealy, Jason King, Ciaran Reilly, (Quinnipiac University Press, 2016), pp. 95–107, (p. 100).

² Trevor McClaughlin, *Barefoot and Pregnant? Irish Famine orphans in Australia*, (The Genealogical Society of Victoria Inc., 1991), pp.76.

³ Regina Buccola, Introduction to *Belfast Girls* (Samuel French, London, 2015).

Image credit: Irish Repertory Group perform *Belfast Girls* (c) Carol Rosegg.

FAMISHED

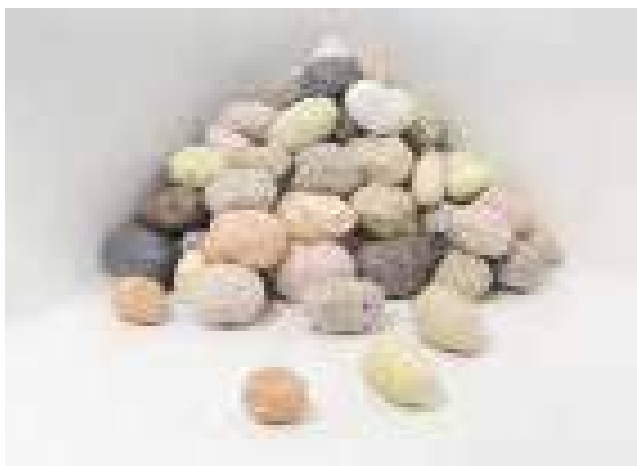
Liverpool is awash with unpicking its postcolonial narratives. In 2019 we reported, after dialogue with Limerick archivist Liam Hogan, that the far- and alt-right were using Irish indentured servitude as an argument to white-wash the Black enslaved experience. As we target anti-racist narratives and question our practices, further work on the Irish Famine in Liverpool is uncovering emotive stories, as well as lives and quotes that link abolitionists and activists; times and tides. In this melting pot of research, we were approached by Pascal O'Loughlin -an Irish man living in Wirral- about a project he wanted to mount, involving Cherry Smyth. Cherry has written and performed a deep piece of poetry about the Irish Famine focussed particularly on the poorest of the poor; challenging perceptions, platforming voices lost voices and contextualising the Irish experience in a way we have not seen before. Now, with Pascal's help we bring you Cherry's work.



People often ask writers where they got their inspiration for a book. I grew up in Ireland, looking at the ruined cottages on windswept hillsides, wondering about when their inhabitants left and why. There was a nagging feeling of not knowing enough, followed by a strange sense of companionship with these earlier emigrants when I myself left Ireland, forty years ago, for education and work in England. I grew up knowing that the pre-Famine population of Ireland of 8.5 million has never yet been fully recovered and some part of me felt uncomfortable with being yet another one to pack my bags and continue this tragic pattern.

But there were two more distinct triggers for writing *Famished*, a book-length poem about the Irish potato famine; the biggest refugee crisis of the nineteenth century, and the role of British Imperialism in the deaths of nearly two-million people and exile of two-million more. Firstly, in 2012 I noticed a poster on the tube for an exhibition about the life of Queen Victoria with a portrait of her face. Across the forehead, someone had scratched 'Irish Famine'. I immediately felt the thrill of kinship and wondered "what exactly was Queen Victoria's response to the Famine?" and why didn't I know?

I dismissed the idea of researching more; it seemed emotionally overwhelming. I did nothing for several more years, but ideas that are meant to be written often act away beneath the surface. When I saw footage of thousands of migrants crossing the Mediterranean, I realised that if the Famine happened now, the boats would probably not be allowed to land on English shores. I was troubled by how little I knew about the Coffin Ships and so I ordered several books about the Irish Famine and booked a flight to visit the *Famine Museum* in Roscommon. It was time not to ignore the creative pulse any longer.



Writers have to be their own researchers. You never know what seemingly small fact will hook a story or poem and bloom into the thread that sews the narrative of the book together. One of the items in the *Famine Museum* that stuck with me was an inventory taken by a priest in Donegal to show how little people had in order to raise donations from charities. The Famine started suddenly and brutally in 1845; this inventory was from 1837. It emphasised the deep poverty that already existed in peoples' lives when starvation and disease struck.

The Parish Inventory, Gweedore, pre-Famine, 1837

A schoolteacher found
what little
they had amongst them,
some 4,000 people,
to persuade charity be given:

1 cart, 1 plough, 20 shovels,
32 rakes, 7 table forks,
93 chairs, 243 stools, 2 feather beds,
8 chaff beds, 3 turkeys, 27 geese, 3 watches,
no looking glass above 3d in price,
no bonnet, no clock.

That's one shovel among two hundred people.
They ate with their fingers. Had no shoes.
Rose and slept by the sun's path.

Later, I returned to this list when I was considering my ancestors and how they survived. There is a certain silence around the horrific facts of the Famine and even though there have been commemorative bronze statues erected in many cities, statues can't speak. I wanted to try and voice some of the shame of being a descendent of survivors and the items on the list made this tangible and concrete.

I am born of those who ate, who made,
who sold and bought and ate. And lived.
And lived. And stayed. Did they own a cart,
a plough, a shovel, a rake, table forks, chairs,
stools, feather beds, a looking glass, a bonnet,
a clock? Did they hoard or share?

When I finished the book, I knew that it needed to be spoken in public to challenge the legacy of silence and tradition of 'don't mention it'. I wanted to create a collective space for lament and mourning that couldn't take place in Ireland at the time.

No tune can reach beyond this end,
the bone pit, the sheugh
you would not let a pig die in.
There is an energy
required for loss,
for singing loss,
for losing,
that too much grief
does utterly consume.

After the Famine there was much less women's keening; music and other culture suffered from the great absence and sorrow that haunted the land. Part of my response was to answer that absence. I decided to collaborate with an Irish composer and vocalist to develop a performance that would go on to tour England and Ireland. Ed Bennett brought eerie field recordings of the sea and the wind to Lauren Kinsella's extraordinary vocal improvisations that some people described as 'the blight talking to itself.' With Liverpool's deep connection to Ireland and the Famine, it is a very fitting that the performance of *Famished* has been invited to this year's Festival.

Famished, by Cherry Smyth, is available from *Pindrop Press*. *Famished* will be presented as part of a dual presentation with Jaki McCarrick, at *Liverpool Everyman Bistro* on Tue 25 Oct 2022.

Image credits (this page): *The Last Spade of Summer*, oil in linen, Pat Harris (2005), above; *Pile of Potatoes* (c) Oona Grimes (left).



FAMISHED: WOMEN AND THE IRISH FAMINE

7.30pm, Tue 25 Oct.
Liverpool Everyman Bistro.
£10, booking required

IN REAL LIFE EVENTS: TRAVEL, SAFETY AND GREEN CREDENTIALS



We are good to go

We are proud to carry the *We're Good to Go* standard. This means we have been risk assessed for our Covid-19 preparedness and have been deemed 'Good to Go' by **Visit Britain**.

Real life eventing and Covid-19

At the time of writing, compulsory Covid-19 mask-wearing and social distancing has ceased. However, if we have learned anything since 2020 it is how quickly things can change. The Festival's events will be subject to whatever government regulations are placed on venues, according to their scale and ventilation capabilities. Please ensure you are able and willing to comply to the prevailing guidance. We will do our best to proceed with events, subject to regulations. *Liverpool Irish Festival* works in partnership with our venues. We'll work with them to employ what they believe to be best practice for their spaces. We hope you will appreciate the efforts made to keep you safe and help us by following on-site requests.

What three words

What Three Words is a locational reference that simplifies GPS coordinates in to a three-word code, representing 3m² of the earth's surface. We have tried to provide this for the entrance to each of our venues. You can use **What Three Words** in conjunction with **Apple Maps**, **Google Maps** and **Compass**.

Traffic in Liverpool, roadworks and the green agenda

At the time of writing, Liverpool centre is awash with road improvement works, making it difficult to provide consistent road and traffic management information. A key recommendation from the Festival is to use public transport, where and whenever possible. If 10% of Festival visitors used public transport instead of cars, collectively we'll save 3.28 tonnes in CO₂ emissions from entering the world! Imagine, if 100% went for public transport we could save 32.8 tonnes in carbon emissions; the same as the weight of 18 average cars!

Regional and national travel, accommodation and green agendas

We encourage anyone attending from outside the region to use the greenest methods of travel, such as rail and coach services. Tickets from all train providers can be obtained from **thetrainline.com**. When finding accommodation in Liverpool, please look for those that have carbon neutral policies or environmentally friendly intention statements. Having undertaken *Carbon Literacy Training in 2021* -and joined **Shift** (Liverpool's climate emergency response network)-the Festival has a duty to try and effect positive climate change. We welcome your support.

Public transport and venue information

Below we've provided travel information to each of our venues. Visit **Merseytravel** for local bus and train times and routes **merseytravel.gov.uk**. Bus route information is based on arriving at venues **from** Liverpool Lime Street Station (L1 1JD). Walking times use the estimated journey times provided by **Google Maps** (walking **from** Liverpool Lime Street).

For those who can, and are confident enough, we recommend electric vehicles to cut down carbon emissions. For details on Liverpool's **CityBike** (pay as you ride) hire scheme visit: **citybikeliverpool.co.uk** Liverpool also has an electric scooter hire scheme. You must be 18 to ride and have a driving licence. Please check the scooter hire map to ensure they'll work through to your chosen destination as there are city parameters to consider, as well as their power range. More here: **voiscooters.com/how-to-voi**

CREATIVE ENCOUNTERS

Artists

Charlie Backhouse
Aaron Barashi
Carrie Barrett
Sadbh Breathnach
Annie June Callaghan
Rosie Cash
Judy Chicago
Maria Crean
Ella Dalton
Diona Doherty
Ciara Finnegan
Liam Fox
Fion Gunn
Sam Harrison
David Jacques
Morgan C Jones
Thomas Jones
Alison Little
Lorraine Maher
Jean Maskell
Laura Matikaite
Judy Mazonowicz
Aidan McCann
Martin McCoy
Philip S McGuinness
Maebh McHugh
Ruth McHugh
Anne-Marie McKee
Siobhán McSweeney
Nuala Monaghan
Orla Mullan
Harley Mullen
Kieran Murray
Ashleigh Nugent
Lucy O'Donnell
Pascal O'Loughlin
Emily O'Shea
Connor Richmond
Deirdre Ridgeway
Charmaine Smith
Pamela Sullivan
Peter Ward
Andrew Weatherstone

Artists with additional roles

Paola Bernadelli (curator)
Trev Fleming (guide)
Anne Hart (performer)
Dara Vallely (performer)
Doug Devaney (producer)
Catherine Harvey (producer)

Curators

Ciara Garvey
Kirsty Hill
Niall Hodson
Andy Kelly
Sam Rhodes

Directors

Anna Berentzen
Zara Marie Brown
Úna Feely
Mick Hannigan
Rosemary Kay
Clíodhna Ní Chorráin
Ann Owens
John Maguire (director, tour specialist and History Research Group leader)

Festival trustees (and additional roles)

Martin Bond
John Chandler ((Chair) musician)
Patsy Connor (writer)
Gerry Diver (Festival trustee and producer)
John Eustace (Treasurer)
Professor Mary Hickman
Eamonn Lavin
Siubhán Macauley translator)
Clare McGrath (researcher)
Siobhan Noble (producer)

Musicians

Gerry Anderson
Ruairi Glasheen
Chris Kelly
KingFast
Lauren Kinsella
John Marshall
Manon McCoy
Jo Pue
Stephen Travers
Gaelforce (musicians)

Playwrights and poets

Carmen Cullen (poet and performer)
Hannah Donelon (playwright and performer)
Carol Maginn (playwright)
Jaki McCarrick (playwright)
Maria Paul (playwright)
Greg Quiry (poet and historian)
Cherry Smyth (poet and performer)

Producers, coordinators and specialised services

Andrew Abrahamson (photographer)
Ed Bennett (composer and musician)
Kathleen Bolger-Cunningham (choreographer)
Chloë Clarke (audio describer)
Matt Exley (coordinator)
George Ferguson (choreographer)
Michelle Ford (technician)
Holly Gilson (producer)
Ranmalie Jayawardana (coordinator)
Chris Kerfoot (coordinator)
Barbara Marshall (writer)
Calum McCormick (composer)
Ronan McGabhann (Great Hunger Committee)
Gerry Molumby (writer)
Patrick Morrison (producer)
Réamonn Ó Ciaráin (translator)
Tómas Ryan (translator)
Declan Toner (GAA)
Samantha Wilson (producer)
Claire Handley (writer)
Caelainn Hogan (writer)

Researchers

Lewis Braithwaite
Vicki Caren
Kieran Daly
Ste Garnett
Niamh Lear
Catherine Leen
Tricia Mackin
Maev McDaid
Lisa McGrady
Mike Murphy
Flora Small
Katharine Wiseman

Acknowledgements

The Festival is proud to name these individuals as **#LIF2022's** creatives. We thank each of them for their time, talent, expression and support. This list is linked with our funders, sponsors, delivery partners and other organisations listed on the back cover. If we have missed a name or a logo, please know we have not forgotten you in person! With so many cogs operating the Festival machine, it is possible one or two have been missed from view, but you are very valuable in keeping everything moving and we thank you, too.

#LIF2022 EVENTS

EVENTS KEY

FILM, ART AND ANIMATION

TALKS AND TOURS

LITERATURE, PERFORMANCE
AND POETRY

HERITAGE & THE LIVERPOOL
IRISH FAMINE TRAIL

MUSIC & SONG

COMMUNITY, FAMILY & SPORT

#LIF2022's events all consider 'hunger' and all event dates are for 2022 (unless another year is specified).

By coming together to discuss these themes, we address points of identity, isolation, connectedness and displacement. How we share stories and use our hunger to drive connection or difference, helps us to renew friendships, re-renter spaces and understand ourselves in a 'post-Covid, post-Brexit' Britain. The programme crosses artistic disciplines, from niche to popular. We hope you'll find something to please and surprise, entertain and challenge you; whether via music, family activities, theatre or discussion. To help quickly identify art forms, use our colour key (top right). To identify work strands, use these symbols:

♀ In:Visible Women
and women's work

♥ Family

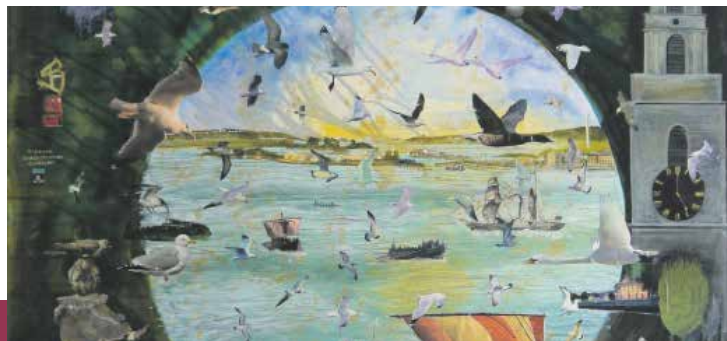
♀ Nook and Cranny Spaces

♂ Irish Famine Trail and heritage

TICKETING

Where we stipulate that 'booking is required' you can access ticket sites via the Festival's website. Please note we work in numerous venues so links may take you to venue websites or Eventbrite booking pages. This is normal.

Just search our event pages for the event you're looking for and the ticket link will take you to the official ticket vendor. Visit liverpoolirishfestival.com/events



EXHIBITION ♀ ♥ ♀ ♂

FION GUNN: ARRIVALS/DEPARTURES

30 Jul-23 Dec. Victoria Gallery and Museum. Free, no booking necessary. Access the Arrivals/Departures application on Apple and Google stores for a free AR experience, too. Readers should be aware of family 'make-and-take' activities running 1pm-4pm on the third Sat of every month until Dec.

Fion Gunn is a London-based Irish diaspora artist, who has focused on travel and belonging throughout her career. Arrivals/Departures forms part of Gunn's year-long residency (launched 31 March 2022) at *University of Liverpool's Institute of Irish Studies*.

Having travelled to and worked in China frequently, Gunn has born witness to -and is an example of- the developing global trade of arts, culture and societies. Nevertheless, a key theme in Fion's work is displacement; whether temporary and enriching or chronic and distressing. Perhaps, more than ever, the reality of living on the knife-edge of political and environmental catastrophe is being realised around the globe...

Gunn's imagery incorporates the visual language of migration, conflict and generational trauma, asking "what does the experience of living mean for us as individuals and as a global society?". As a port city, steeped in industrial history and migration, Liverpool is an ideal home for this body of work, which features ports acting as literal and metaphorical entrances and exits throughout Gunn's portfolio.

From Cork to Shanghai, Dubai to Alexandria; Gunn explores what it means to travel, its impact on memory, its historical weight and travel's power to heal or corrupt. Globalism -in terms of commercial trade and human experiential exchange- is central to these works.

With a portfolio spanning painting, collage, sculpture, immersive and physical installations, performance, AR trails and VR, Gunn's practice is constantly evolving to match the ebbs and flows of her subject matter.

Gunn was born and raised in Cork; graduating from *Crawford College of Art & Design* before spending a post-graduate year at *Ecole des Beaux-Arts Supérieure de Nancy*. She has exhibited across Europe and China, securing multiple awards from *Arts Council England*, *Arts Council Ireland* and *Culture Ireland*.

EXHIBITION ♀ ♥

IN THE WINDOW: LAURA MATIKAITE

Sat 1-Mon 31 Oct. Bluecoat Display Centre.

Free, open during business hours. No booking necessary

Continuing our annual *In the Window* partnership, *Bluecoat Display Centre*, *Design and Crafts Council of Ireland* (DCCI) and *Liverpool Irish Festival* collaborated as a panel, to select a talented maker. This year, the winning artist is Lithuanian-Irish artist, Laura Matikaite, whose ceramic series juxtapose polychromatic collections with monochromatic versions. Consumed by one palette for a time, Laura grows to miss the other, switching between the two as her hunger demands.

This exhibition is run in partnership with *Bluecoat Display Centre*, with support from *Design and Craft Council of Ireland*. Interested to learn more? See the artist's article on Page 8.



EXHIBITION ♀ ♥ ♀ ♂

THE FORGOTTEN: PAMELA SULLIVAN

20-30 Oct. Around the city and online. Free, donations welcome liverpoolirishfestival.com/events/the-forgotten

In this series of miniature works, Pamela explores the forgotten people of Ireland, recreating landscapes within Merseyside's urban jungle. Pamela has always preferred unusual venues. She has exhibited all over the northwest; in derelict buildings, empty spaces, empty shops, building sites. For *#LIF2022* she has created trails of artworks in trees, under benches, on walls and all over Liverpool town centre, especially in sites close to points of interest on the *Liverpool Irish Famine Trail*, as well as some Festival venues. She leaves art works for people to find and take home, as well as artwork attached to buildings for people to map and record on social media.

Pamela's work focusses on 'the Forgotten'. Keep your eyes peeled at Festival venues -and across the *Liverpool Irish Famine Trail*- to see if you can find any of Pamela's work. Though diminutive in scale, the impact is monumental. Her transported spaces imply abandonment and displacement. When you see them, think about how they make you feel; how they relate to world and what you can do to protect them. You might consider the work's isolation, vulnerability and endangered status; do these former homes remind you of people and the way they can be cast from countries by forces quite out of their control? How do you help? What is your role? Pamela's work asks all these questions and many more besides.

Readers will need to look out... If you find one, you should take a photo, load it to social media and tag in *@LivIrishFest* and hashtag *#LIF2022home* As Pamela builds her trail, we will expand the online exhibition.

Look out for some pieces by Pamela at *The Williamson Art Gallery*. To follow Pamela, visit Facebook *@pamela.sullivan.547*

EXHIBITION ♀ ♂

SWEENEY'S UNQUIET ISLANDS

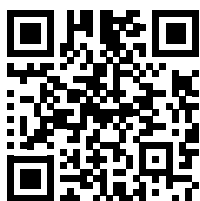
Thurs 6 Oct-Sat 19 Nov. The Williamson Art Gallery. Free, open during business hours. No booking necessary

Sweeney's Unquiet Islands is an exhibition of original prints by Northern Irish Wirral-based artist Martin McCoy. Taking their starting point from the medieval Irish story Buile Suibhne (pronounced "Bwullya Hevna"), renamed Sweeney in modern texts, Martin uses the motif of landscapes -as described in the story- to create a contemplation on our relationship to place and the role of location in shaping identity.

In brief, the story describes the cursed life of Suibhne (Sweeney), King of Dal Araidhe. Having fallen foul of the Christian Church, Sweeney is condemned; forced to spend his remaining years roaming Ireland and the Western Isles; at night, in all weathers and in a constant state of anxiety. Stripped of his human status -and bound by his physical and metaphorical hunger- he questions his identity.

Martin's etching series replies to the text, manipulating known locations and layering them in ways that create ambiguous qualities, mirroring Sweeney's ravings; confusing and distorting our understanding and helping us to question what we know about the images.

The exhibition will feature a show catalogue as well as some additional works from Pamela Sullivan and information about *Hot Bed Press*, the local print studio in which exhibition was pressed.



EXHIBITIONS

EXHIBITION ♀ ♂

HOUSING

Thurs 20-Sun 30 Oct. *The Reader*. Free, open during business hours. No booking necessary
For several years, *Art Arcadia* and *Liverpool Irish Festival* have mapped exchanges between Liverpool and Derry. This time, we have linked three artists, around the concept of 'A Doll's House', as originally masterminded by Ciara Finnegan (Heemstede, the Netherlands). Working collaboratively with David Jacques (Liverpool), Anne-Marie McKee (Derry, NI) and Ciara Finnegan, the artists will consider space, location and care. At the time of writing the final exhibition piece remains unknown, but whatever is created will be shared at *The Reader*, complete with literary suggestions. A house within a mansion.

The work is part funded by *Derry City* and *Strabane District Council* and *Arts Council England* and delivered in partnership between *Art Arcadia* (Derry) and *Liverpool Irish Festival*, hosted by *The Reader*.

MATERIALS LIBRARY

Mon 17 Oct-Sat 29 Oct. *Everyman Street Café*. Free, open during business hours. No booking necessary
Over the years, *Liverpool Irish Festival* has amassed something of an archive of books and papers, journals and materials. Though we have not been able to share it in recent years (something to do with a global pandemic), this year sees its return to the fully accessible and friendly drop-in space at *Everyman Street Café*. There'll be colouring sheets for the kids; fiction for light reads and some historic tomes for a deeper interrogation of identity. By no means a full library, this is a resource for anyone to dip in and out of, to while away a half-term afternoon or a bit of time over lunch.



DIGITAL EXHIBITION ♥ ♂

TIMES PAST: KIERAN MURRAY

Online, from 10am, Thurs 20 Oct-Sun 30 Oct. liverpoolirishfestival.com/events/times-past-kieran-murray/
Kieran Murray is a visual explorer and documentarist who seeks to uncover stories that connect people to the abandoned houses he continues to witness within Ireland's rural landscapes. Kieran has an archive of hundreds of photos of these cottages, buried in the landscape from Donegal-to-Cork, Galway-to-Wicklow. Working with the Festival, Kieran has selected an image collection that focuses on the domestic, honouring the everyday items that we may not think we need, but miss when we leave. These items that create nostalgia, or a hunger for 'home'. These images concentrate on objects that provided nourishment or succour, warmth and safety; the memories of which we associate with home, shelter and care. See Kieran's article on page 6.



EVENTS

EVENTS ♀ ♂

SWEENEY'S UNQUIET ISLANDS: PRIVATE VIEW

6pm-8pm, Thurs 6 Oct. *The Williamson*. Free, no booking necessary
The official opening of this all-new exhibition will feature a few words from the artist Martin McCoy; *The Williamson*'s curator and the Festival, along with live music. This will be the first opportunity to see 20+ artworks responding to the *Buile Suibhne*/Sweeney's story, which considers identity and landscape; mental health and fragility. Please see exhibition listing for more details.

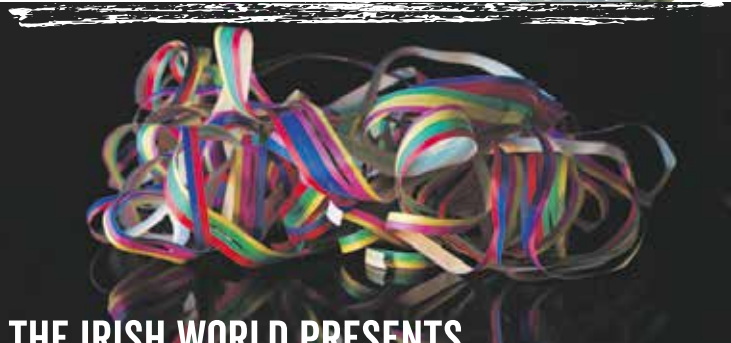


EVENTS ♀ ♂ ♂

CULTURAL CONNECTEDNESS EXCHANGE NETWORK DAY

10am-4pm, Thurs 20 Oct. *Shakespeare North Playhouse*. Free, booking required
Irish and Northern Irish artists, along with those who commission Irish work in England, come together for a series of engaging sessions in which we discuss our creative work, experience artist-led interactions and make connections. This is a day for professional networking, peer-to-peer conversations and activity that helps to build a better creative community, with the aim of establishing collaborations and generating partnerships for the future. This year, 'hunger for connection' will be used as a driver for making work happen.

- Working itinerary (subject to amends)**
- Intros and networking
 - Memory with Doug Devaney
 - Action learning set on *CCEN* collaborations
 - Collaborating with Irish arts practitioners who experience racism with Lorraine Maher
 - Commitments to collaborations.



THE IRISH WORLD PRESENTS THE LIVERPOOL IRISH FESTIVAL LAUNCH ♥ ♂

7pm-10pm, Thurs 20 Oct. *Liverpool Irish Centre*. Free, booking preferred
With opening speeches from *The Irish World*, Festival speakers and artists, previews and a night filled with music, our launch brings Festival friends together. The Centre, our natural home, provides a convivial space in which to toast 'Sláinte' (health) to all those who join us, have helped us and will be with us for Festivals ahead. Book ahead to ensure you have the best seats and you get your arrival refreshment!

Following the official opening of *#LIF2022*, people are welcome to join us for a night of music at the Centre, including sets from *Tippin' It Up* and *Gaelforce*.



AN BUACHAILL BEO (THE BOY ALIVE); TONY BIRTILL REMEMBERED ♥ ♂

6.30pm-7.30pm, Fri 21 Oct. *Liverpool Irish Centre*. Free, booking required
On 21 Oct 2021, Liverpool (and Ireland) lost a great man; Tony Birtill. A Gaelige and walking enthusiast, Tony was a keen historian, linguist and educator. Marking a year since he passed, this lecture celebrates Tony's life. We will also launch Tony's library (maintained at the Centre) and share a memorial package, created by several organisations he was associated with. Enter to music from Tony's friends, before a lecture from Greg Quiery and those who knew Tony best (in a space he knew all too well).

THE FIFTH GUEST ♀ ♥ ♂

8pm, Fri 21 Oct. and Sat 22 Oct *Liverpool Arts Club/Hope Street Theatre*. £15/£10conc, booking required
As Halloween approaches, four guests arrive at an Irish mansion for a murder mystery dinner. The house, situated on an island, is reputed to be haunted by the spirit of the Lost Girl. As the evening unfolds, it becomes clear that there's another agenda at work, and the four guests are forced to confront some difficult questions. Who can they believe? And who is the Fifth Guest? This dark comedy holds the answers!



SEISIÚN AT PKS ♥ ♀

9pm until late, Fri 21 and Fri 28 Oct. *Peter Kavanagh's (pub)*. Free, just turn up
Completely informal opportunity to come a long for a tune. Bring an instrument, your voice and a will to play along. There'll be Festival friends to help bring the gang together, whilst a fully stocked bar -in one of the most historic and quirkiest pubs in Liverpool- eases you towards the dawn.

VENUES



Bluecoat

School Lane, Liverpool L1 3BX. +44(0) 151 702 5324

W: thebluecoat.org.uk

F: @thebluecoat

T: @thebluecoat

Bus route 21, 433, 7, 79, 86A all drop off on Hanover Street. Coming from Lime Street there are no direct bus services as both are so central. Walking is recommended for those that can.

Map link: goo.gl/maps/gFrhoMgKV3MQyrvH8

Closest train station Liverpool Central

Walk time from Lime Street 7min walk via Elliot and Parker Streets

What Three Words point.clean.rule

Bluecoat Display Centre

50-51 College Lane, Liverpool L1 3BZ.
+44(0) 151 709 4014

W: bluecoatdisplaycentre.com

F: @Bluecoat-Display-Centre

T: @BluecoatDisplay

Bus route 21, 433, 7, 79, 86A all drop off on Hanover Street. Coming from Lime Street there are no direct bus services as both are so central. Walking is recommended for those that can.

Map link: goo.gl/maps/4A2oZhKfUegpQr7E8

Closest train station Liverpool Central

Walk time from Lime Street 8-minute walk via Lime Street, Ranelagh Street, Hanover Street and College Lane. During business hours, you can also use directions for *Bluecoat*, cutting through the venue's courtyard, building and garden to access.

What Three Words anyway.songs.crisis

Central Library

William Brown Street, Liverpool L3 8EW.
+44 (0) 151 233 3069

W: liverpool.gov.uk/libraries/find-a-library/central-library

F: @liverpoollib

T: @Lpoolcentlib

Bus route Coming from Lime Street there are no direct bus services as both are so central. Walking is recommended for those that can. Queens Square is the closest bus terminus.

Map link: goo.gl/maps/4mUq4MZc2BUXyg4z9

Closest train station Lime Street Station

Walk from Lime Street 4-minute walk, using Lord Nelson Street, Lime Street and William Brown Street.

What Three Words agents.open.month



International Slavery Museum

Anthony Walker Education Centre

Albert Dock, Liverpool L3 4AX. +44 (0) 151 478 4499

W: liverpoolmuseums.org.uk/international-slavery-museum

F: @International-Slavery-Museum-317641006820

T: @NML_Muse

Bus route 7, 10A Q, 18, 79, 82, 86A, 86C and 86 Q all drop at Canning Place, leaving you with the walk crossing the Strand and in to the docks.

Map link: goo.gl/maps/sp7CEcuRrgonKR5u6

Closest train station James Street Station

Walk from Lime 20-minute walk, using Lime Street Ranelagh Street, Hanover Street, Canning Place, Strand Street, Salthouse Quay, entering the Albert Dock via the Salthouse Dock bridge.

What Three Words liner.silvery.plays

Liverpool Arts Bar/Hope Street Theatre

22 Hope Street, Liverpool L1 9BY.
+44(0) 151 345 6855/+44 (0) 344 561 0622

W: liverpoolartsbar.com/

F: @liverpoolartsbar

T: @livartsbar

Bus route 7, 75, 79 all drop on Brownlow Hill, whilst the 86A, 86C and 86Q drop on Hardman Street, a short walk away (using Hope Street).

Map link: goo.gl/maps/MLRDGf5D7nXHfAeA

Closest train station Liverpool Central

Walk time from Lime Street 13-minutes, using Lime Street, Brownlow Hill and Mount Pleasant.

What Three Words sentences.values.perky

Liverpool Everyman

5-11 Hope Street, Liverpool L1 9BH.
+44(0) 151 709 4776

W: everymanplayhouse.com

F: @everymanplayhouse

T: @liveveryplay

Bus route 7, 75, 79 all drop on Brownlow Hill, whilst the 86A, 86C and 86Q drop on Hardman Street, a short walk away (using Hope Street).

Map link: goo.gl/maps/YA1zfFSsm5nsuacN7

Closest train station Liverpool Central

Walk time from Lime Street 13-minutes, using Lime Street, Brownlow Hill and Mount Pleasant.

What Three Words regard.bells.sulk

Liverpool Irish Centre

6 Boundary Lane, Liverpool L6 5JG.
+44 (0) 151 263 1808

W: liverpoolirishcentre.org

F: @LiverpoolIrishCentre

T: @LiverpoolIC

Bus route 18, drop off Conwy Drive.

Map link: goo.gl/maps/Zp6YNKEKTdmEvSkk6

Closest train station Liverpool Lime Street. 30 min walk via West Derby Road

Walk time from Lime Street 30-minute walk using Lord Nelson Street, Pudsey Street, London Road, Moss Street, Brunswick Road, West Derby Road and Boundary Lane.

What Three Words before.wiser.ground

Liverpool Philharmonic Music Room

Hope Street, Liverpool L1 9BP. +44 (0) 151 709 3789

W: liverpoolphil.com/music-room

F: @LiverpoolPhilharmonic

T: @LiverpoolPhil

Bus route 75, 86A, 86C, 86Q dropping off on Hardman Street.

Map link: goo.gl/maps/TwPzNH2uyn9T8qft5

Closest train station Liverpool Central

Walk time from Lime Street 14-minute walk using Renshaw Street, Leece Street, Hardman Street and Hope Street.

What Three Words value.back.fairly

Liverpool Royal Court (Studio)

Roe Street, Liverpool L1 1HL. +44 (0) 151 709 4321

W: liverpoolsroyalcourt.com

F: @RoyalCourtLiv

T: @RoyalCourtLiv

Bus route *The Royal Court* is in a heavily pedestrianised part of town, accessible by taxi. It is very close to the Queens Square gyratory and Lime Street Station. All bus routes to the city centre will leave you within walking distance of *The Royal Court*.

Map link: goo.gl/maps/U5adwKxL5mfS6bL86

Closest train station Liverpool Lime Street

Walk time from Lime Street 3min walk via St George's Place.

What Three Words james.notice.cheese

John Mitchel's Pitch

Greenbank Lane, Liverpool L17 1AG.
+44 (0) 7834 224 369

W: <https://www.clubinfo.ie/club/john-mitchels-gfc/>

F: @johnmitchelsliverpool

T: @JohnMitchelsGAA

Bus route take the 75, 86Q or 86A from Elliot Street (stop GB) to Borrowdale Road (on Smithdown Road). Walk on from the stop, crossing Smithdown Road and turning right on Greenbank Road. Follow down to Greenbank Lane and turn right. *John Mitchel's Pitch* is on the right.

Map link: goo.gl/maps/zW3WrCgiQVoCDgNT9

Closest train station Mossley Hill Station

Walk from Lime Street 1hr3mins. Follow directions for *Sefton Park Palm House* until reaching Princes Park Gates. Head left to Croxteth Road and continue all the way along to Mossley Hill Drive. Walk on until meeting Greenbank Lane; turn left. *John Mitchel's Pitch* will be on your left.

What Three Words flank.wide.weedy

Movema

Toxteth TV. 37-45 Windsor Street, Liverpool L8 1XE.
+44 (0) 7548 365 869

W: movema.co.uk/

F: @Movema

T: @movema

Bus route Take the 82 from St John's Market (Stop GC) to Upper Warwick Street. Walking back on yourself, turn right up Upper Hill Street, until you meet Windsor Street. Turn left and walk on. *Toxteth TV* is on your right; *Movema* is within.

Map link: goo.gl/maps/Mz4vNr9pmeHxzyd9

Closest train station Lime Street Station

Walk from Lime Take Lime Street to Renshaw and Berry Streets. When you meet Upper Duke Street turn left (uphill). When you meet Hope Street turn right, walk on and cross Upper Parliament Street. At the junction drop downhill to Windsor Street and walk on. *Toxteth TV* is on your right; *Movema* is within.

What Three Words part.spent.path



Museum of Liverpool

Pier Head, Liverpool Waterfront, Liverpool L3 1DG.
+44 (0) 151 478 4545

W: liverpoolmuseums.org.uk/museum-of-liverpool

F: @museumofliverpool

T: @NML_Muse

Bus route 10A Q, 18, 407, 432, 433 and 437, all running from Queens Square Bus Station all drop bear Liverpool James Street Station, leaving a short walk to the venue.

Map link: <https://goo.gl/maps/BAY1PPaFNKuxGPCi7>

Closest train station Liverpool James Street

Walk time from Lime Street 19-minute walk, using Skelhorne Street, Elliot Street, Parker Street, Church Street, Lord Street, James Street and Mann Island.

What Three Words twist.zeal.hike

Peter Kavanagh's

2-6 Egerton Street, Liverpool L8 7LY.
+44 (0) 151 709 3443

W: whatpub.com/pubs/MER/13/

F: @PeterKavanagh's

T: @PeterKavanagh's

Bus route 78, 80, 80A, 86Q, 86A, 86C, all dropping on Catharine Street.

Map link: goo.gl/maps/m9NwiMC5mnAPQz3g7

Closest train station Liverpool Central.

Walk time from Lime Street 23-minute walk using Renshaw Street, Berry Street, Upper Duke Street, Canning Street and Catharine Street.

What Three Words range.spill.tulip

Royal Albert Dock,

The Pride of Sefton mooring

No fixed venue address. +44 (0) 151 530 5460

The Pride of Sefton will be moored in the Royal Albert Dock. in front of *Tate Liverpool*. To access the jetty, use the gates at the top of the ramp at *The Pumphouse* end of the dock. This will take you down to the water. *The Pride of Sefton* will be moored along here.

W: prideofseftonboats.co.uk

F: @prideofsefton

T: @prideofsefton

Bus route 7, 10A Q, 18, 79, 82, 86A, 86C and 86 Q all drop at Canning Place, leaving you with the walk across the Strand and in to the docks.

Map link: goo.gl/maps/BoShNGsi3YsRdGRM6

Closest train station Liverpool James Street

Walk from Lime Street 20-minute walk, using Lime Street Ranelagh Street, Hanover Street, Canning Place, Strand Street, Salthouse Quay, entering the Albert Dock via the Salthouse Dock bridge. Take the ramp down to the jetty in front of *Tate Liverpool*.

What Three Words are unknown at the time of going to print as mooring allocations change frequently.



venue list continues on page 28

LIVERPOOL IRISH FESTIVAL 2022 EVENT PLAN

| | THU 20 OCT | FRI 21 OCT | SAT 22 OCT | SUN 23 OCT | MON 24 OCT | TUE 25 OCT |
|------|---|---|--|--|--|--|
| 10AM | | | | | | |
| 11AM | CULTURAL CONNECTEDNESS EXCHANGE DAY Shakespeare North Playhouse | | GAA – GIVE IT A GO! John Mitchell's Pitch (Greenbank Lane) | | BODHRÁN MASTERCLASS WITH RUAIRI GLASHEEN (YOUNG PERSON'S FOCUS) The Liverpool Philharmonic Music Room | THE MUSE AND THE MUSIC, WITH CARMEN CULLEN Liverpool Irish Centre |
| 12PM | | | | | | |
| 1PM | | | | | | |
| 2PM | | | | IRISH FAMINE MEMORIAL St Luke's Gardens, Leece St | | |
| 3PM | | UNHEARD FROM The Williamson | SHAKESPEARE ON THE IRISH Shakespeare North Playhouse (Prescot). | SOUTH LIVERPOOL WALK St Luke's Gardens, Leece St | BODHRÁN MASTERCLASS WITH RUAIRI GLASHEEN (ADULT FOCUS) The Liverpool Philharmonic Music Room | |
| 4PM | | | | | | |
| 5PM | | | | | | |
| 6PM | | | | | | |
| 7PM | THE IRISH WORLD PRESENTS THE LIVERPOOL IRISH FESTIVAL LAUNCH Liverpool Irish Centre | AN BUACHAILL BEO (THE BOY ALIVE). TONY BIRTILL REMEMBERED Liverpool Irish Centre | | ROBERT CAIN: THE FIRST IRISH PHILANTROPIST? A TOUR Meet at The Philharmonic Dining Rooms | ROBERT CAIN: THE FIRST IRISH PHILANTROPIST? A TOUR Meet at The Philharmonic Dining Rooms | ROBERT CAIN: THE FIRST IRISH PHILANTROPIST? A TOUR Meet at The Philharmonic Dining Rooms |
| 8PM | MUSIC NIGHT Tippin' It Up Gaelforce | THE FIFTH GUEST Liverpool Arts Club '(also runs on Sat 29 Oct) | SWEET MOTHER The Brink | INDIECORK PRESENTS: DARK HORSE ON THE WIND The Fashion Hub | INDIECORK PRESENTS: THE LAUGHING BOY The Fashion Hub | FAMISHED: WOMEN AND THE IRISH FAMINE Liverpool Everyman Bistro |
| 9PM | | | | | | |
| 10PM | | SEISIÚN AT PKs Peter Kavanagh's (pub) | | | | |
| 11PM | | | | | | |
| 12PM | | | | | | |

VENUE
LOCATIONS
ON P21 & 28

KIDS SECTION

RANNÓG LEANAÍ

HALLOWEEN

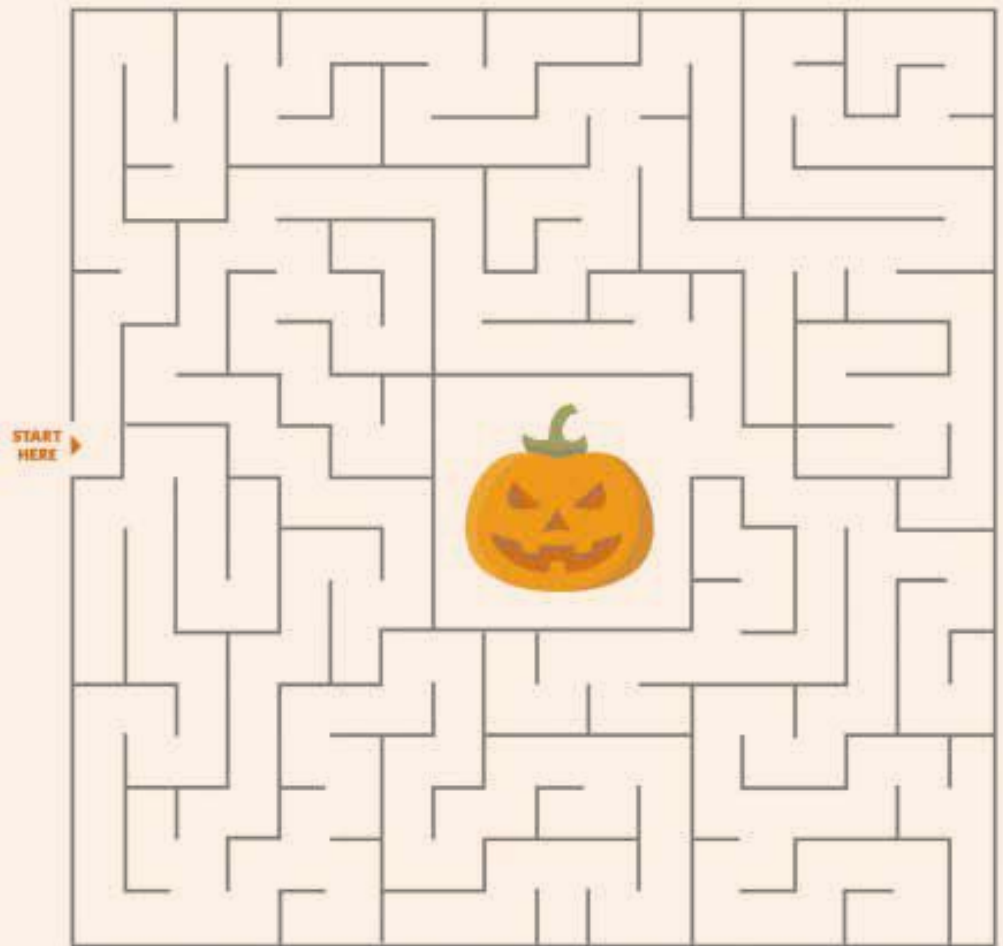
WORD SCRAMBLE

1. MPNKIUP _____
2. ONLEESKT _____
3. OOKYPS _____
4. LEHLOEAWN _____
5. UMCTSEO _____
6. OMSNERT _____
7. NTUHEDA _____
8. VEPMIRA _____
9. BTCOOER _____
10. HCWTI _____
11. TASB _____
12. CDYNA _____



Halloween word scramble (c) Pjs and Paint .com

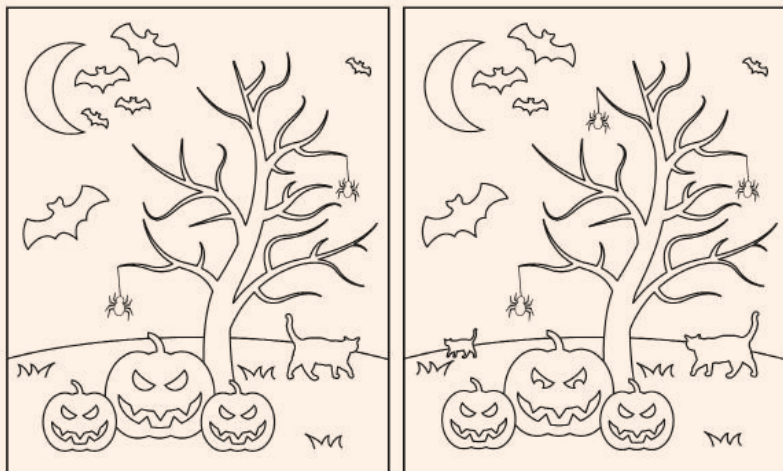
HALLOWEEN MAZE



Halloween maze (c) Pjs and Paint .com

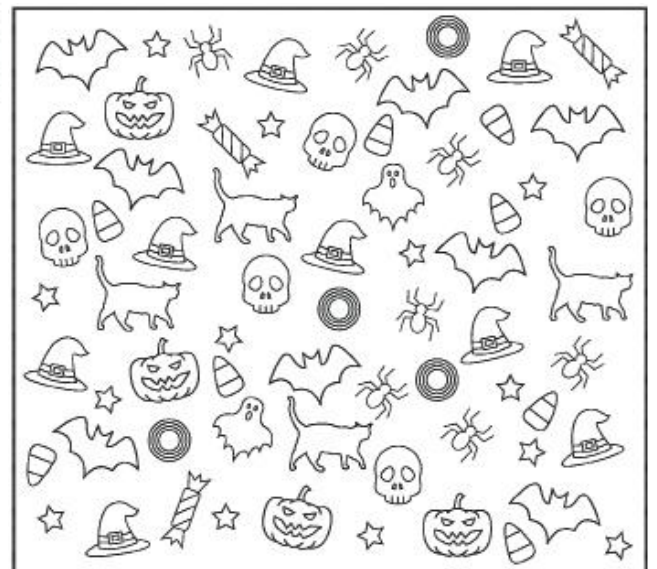
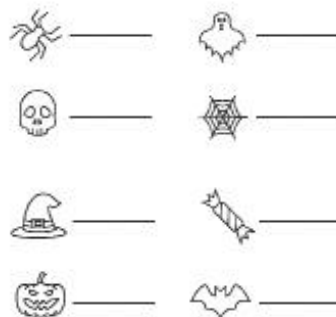
SPOT THE DIFFERENCE

Can you find 5 differences between these two pictures?



Halloween spot-the-difference (c) Pjs and Paint .com

HALLOWEEN I SPY



Halloween I Spy (c) Pjs and Paint .com

Want to check your answers? See bottom of Page 26 for full answer list. Don't peak before you've given this your best go!

DÍA DE LOS MUERTOS

The skull is a long-standing symbol linked with Samhain (Pagan Hallowe'en), Hallowe'en and Day of the Dead. In Mexico people celebrate 'Día De los Muertos' or 'The Day of the Dead' on 1 November. Sugar skulls, were an Aztec ritual, created to honour those we have lost and they are always colourful and elaborately patterned; they are often garnished with fresh flowers.



To play with these masks you can:
Colour them in with pencils, pens or paints.

Cut them out and use them as Samhain/Hallowe'en masks.

You can hole punch holes for elastic or ribbon to tie them on,
or, you could mount your mask on a stick.

If you want to make your mask more sturdy, why not stick
them to some cardboard? An old cereal box would do.

Visit our website to print your own:
liverpoolirishfestival.com/childrens-page

Sugar skull masks (c) My Craftily Ever After

DIA DE LOS MUERTOS

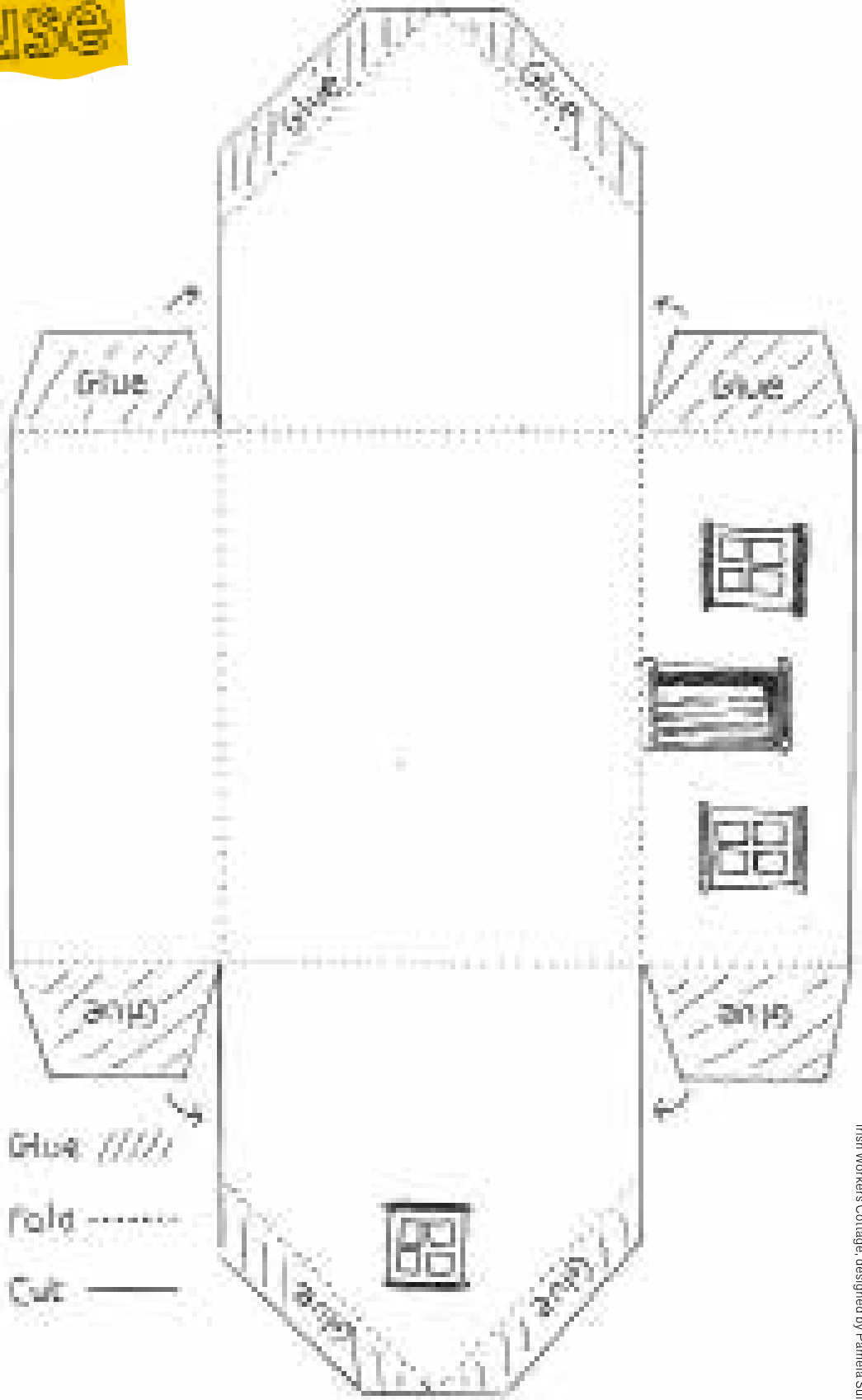
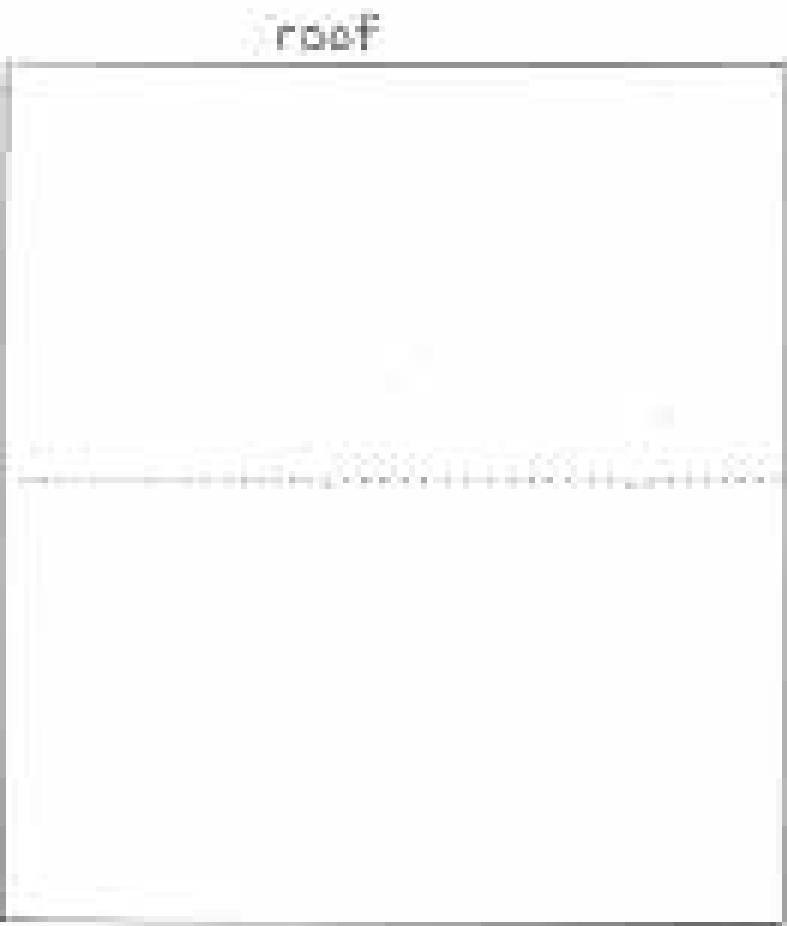


Sugar skull masks (c) My Craftily Ever After

Irish Workers House

1841 census shows that most rural families in Ireland lived in small homes like this one. Entire families lived in these tiny one or two roomed houses, often sharing it with a pig.

Many were made from mud bricks with grass roofs, some were made from stones found in the local area with thatched roofs made from straw.



Irish Workers Cottage, designed by Pamela Sullivan



Irish Workers Cottage, designed by Pamela Sullivan

- Spot-the-difference answer key
- The left side has 4 bats instead of 3
 - The right side has 3 spiders instead of 2
 - The right side middle Jack-O-Lantern has different eyes to the one of the left
 - The right side has two cats
 - The left side cat is facing the opposite direction.

- Word scramble answers
- Pumpkin
 - Skeleton
 - Spooky
 - Halloween
 - Costume
 - Monster
 - Haunted
 - Vampire
 - October
 - With
 - Bats
 - Candy

| WED 26 OCT | THU 27 OCT | FRI 28 OCT | SAT 29 OCT | SUN 30 OCT |
|--|--|---|--|--|
| <p>THE FORGOTTEN: A WORKSHOP The Williamson Arts Gallery</p> <p>IRISHNESS IN ENGLAND POST-BREXIT Zoom</p> <p>STEPHEN TRAVERS PRESENTS THE MIAMI SHOWBAND MASSACRE STORY Sefton Park Palm House</p> | <p>(YOUTH FOCUSED) International Slavery Museum</p> <p>PORTRAYAL AFTER FREDERICK DOUGLASS (YOUTH FOCUSED) International Slavery Museum</p> <p>LOOKING AT TIMES PAST TODAY Zoom</p> <p>A VERY ODD BIRTHDAY PARTY Liverpool Royal Court Studio</p> | <p>DOUGLASS (ADULT FOCUSED) Everyman Bistro</p> <p>PRIDE OF SEFTON DOCK TOURS Pride of Sefton</p> <p>PRIDE OF SEFTON DOCK TOURS Pride of Sefton</p> <p>PRIDE OF SEFTON DOCK TOURS Pride of Sefton</p> <p>PRIDE OF SEFTON DOCK TOURS Pride of Sefton</p> <p>REPUBLIC OF SHAME: IRELAND'S MOTHER AND BABY HOMES Liverpool Royal Court Studio</p> <p>SEISIÚN AT PKs Peter Kavanagh's (pub)</p> | <p>10am-5pm Sat 30 Oct. Museum of Liverpool Free, no booking required</p> <p>REVIVE: A RESEARCH RELAY Museum of Liverpool. Free, booking required.</p> <p>THE MERSEY MASH Liverpool Irish Centre</p> | <p>LIVERBIRD SAFARI WALKING TOUR Meet at the School Lane entrance of Bluecoat</p> <p>SCOTLAND ROAD WALK Start at St Luke's Church</p> <p>SAMHAIN (HALLOWE'EN) CEILI Liverpool Irish Centre</p> |

10AM

11AM

12PM

1PM

2PM

3PM

4PM

5PM

6PM

7PM

8PM

9PM

10PM

11PM

12PM



Don't forget to visit our website to find out more about this year's programme!

liverpoolirishfestival.com

Scan QR code using a smartphone camera to visit our website



Sefton Park Palm House

Sefton Park Palm House. Sefton Park, Liverpool L17 1AP.
+44 (0) 151 726 9304

W: palmhouse.org.uk/
F: @seftonpark.palmhouse
T: @The_Palmhouse

Bus route Take the 75 from Elliot Street (stop GB) to Halkyn Avenue (Stop A). Walk back on the direction of travel and cross Ullet Road, turning left along Halkyn Avenue. When you meet Croxteth Drive turn right and take the first foot path in to the park. Follow this until you reach the *Palm House*.

Map link: goo.gl/maps/pMXeddZw2Y3bVyXA8

Closest train station Lime Street Station

Walk from Lime Street 58-minute walk via Lime, Renshaw and Berry Streets to Upper Duke Street. Travelling uphill stay on this road, crossing Hope Street on to Canning Street. Turn right on Catharine Street, crossing on to Princes Road. Keep walking until you meet Princes Park Gates and carry on through the park keeping the lawns to the right. Exit on Windermere Terrace on to Sefton Park Road. Follow to Aigburth Drive and enter the Sefton Park on Croxteth Drive. Walking through the park head to the Eros Fountain and follow signage to *Sefton Park Palm House*.
What Three Words nasel.haven.older

Shakespeare North Playhouse

Prospero Place, Prescot L34 3AB.
+44 (0) 151 433 7156

W: shakespearenorthplayhouse.co.uk
F: @ShakespeareNorthPlayhouse
T: @ShakespeareNP

Bus route Though the 61 (Fraser Street) and 89 (Lime Street) busses both drop in Prescot, we would recommend using *Northern Rail* from Liverpool Lime Street to Prescot. From the train station, follow Station Road across Bridge Road and on to Kemble Street, where you turn left. Follow on to Market Place, turning right at the Sewell Street junction. Follow Market Place on to *Shakespeare North Playhouse*.

Map link: goo.gl/maps/KAaKnucJv1cfLqbz5

Closest train station Prescot Station
Walk from Lime 2hr45min walk. For anyone who fancies this stroll, please consult a map.
What Three Words yard.drama.buyers



St Luke's (The Bombed-Out) Church

Leece Street, Liverpool L1 2TR. +44 (0) 15 374 0366

W: slboc.com
F: @StLukesBombedOutChurch
T: @stlukesboc

Bus route 82 drops on Renshaw Street, directly outside the steps of the Church. 75, 86A, 86C and 86 Q all drop on Leece Street, opposite the Church gardens.

Map link: goo.gl/maps/twDZGCo4Y8m5LWYy9

Closest train station Liverpool Central
Walk from Lime Street 9-minte walk, along Lime Street, Renshaw Street and on to Berry Street or Leece Street, depending on your choice of entrance.
What Three Words island.cloud.serve (Leece Street entrance); tried.rocky.brings (Berry Street/step entrance)

The Brink

15-21 Parr Street, Liverpool L1 4JN.
+44 (0) 151 703 0582

W: thebrink.org.uk/
F: @thebrinkliverpool
T: @thebrinklpool

Bus route Coming from Lime Street there are no direct bus services as both are so central. Walking is recommended for those that can.

Map link: goo.gl/maps/ToitkeQVge44rEM37

Closest train station Central Station
Walk from Lime Street 9-minute walk, taking Lime street to Renshaw Street, turn right on to Newington. Take a left on to Bold Street and follow across to Slater Street. Keep on Slater Street to Parr Street and turn left. *The Brink* is on the left.
What Three Words slap.notion.socket

The Fashion Hub (at The Tapestry)

12-14 Gildart Street, Liverpool L3 8ET.
+44 (0) 15 909 4177

W: fhLiverpool.uk/
F: @FashionHubLiverpool
T: @FH_liverpool

Bus route Take the 12, 13, 15 or 18 from Wilde Street to Falkland Street. On Falkland Street, walk away from the direction you have come from, meeting Constance Street at the end of the road. Turn left into Constance Street and walk on. *The Fashion Hub* is on your right.

Map link: goo.gl/maps/8ULeGnVdLCTMsUBU8

Closest train station Lime Street Station

Walk from Lime Street 9-minute walk. Turning out of Lime Street Station and making your way to London Road, go uphill and keep left, making sure to follow London Road left and not turn up Pembroke place. Carry on until you meet the Gildart/Anson Street junction and turn left. Cross Ilford Street, turning right in Constance Street. *The Fashion Hub* is part of *The Tapestry* -a larger complex- taking up the block. Enter via the entrance on Constance Street.
What Three Words cool.backup.calculating

The Philharmonic Dining Rooms

36 Hope Street, Liverpool L1 9BX.
+44 (0) 151 707 2837

W: nicholsonspubs.co.uk/restaurants/northwest/thephilharmonicdiningroomsLiverpool#
F: @nicholsonspubs
T: @nicholsonspubs

Bus route 75, 86A, 86C and 86Q all drop on Hardman Street, almost directly outside the venue. 82 drops at the bottom of the hill, outside St Luke's, leaving an uphill walk along Leece Street and Hardman Street, before reaching Hope Street.

Map link: <https://goo.gl/maps/8m2g6wKiMjaTTaXj9>

Closest train station Liverpool Central

Walk time from Lime Street 15-minute walk, using Skelthorne Street, Copperas Hill, Hawke Street, Brownlow Hill, Clarence Street, Rodney Street, Maryland Street and Hope Street.

What Three Words ashes.leaps.trail

The Reader

Calderstones Park, Calderstones Road, Liverpool, L18 3JB. +44 (0) 151 729 2200

W: thereader.org.uk
F: @thereaderorg
T: @thereaderorg

Bus route 75 and 86C both drop on Menlove Avenue, a stop ahead of a short walk to Crompton's Lane, followed until you meet Calderstones Road. Head in to Calderstones Park at the entrance and follow the path past the Ice-cream Parlour on to the Mansion House. The 79 drops on Crompton's Lane, at the Menlove Avenue junction, leaving a similar length walk.

Map link: goo.gl/maps/r5LhDBdfUXkvMGdV9

Closest train station West Allerton

Walk from Lime Street 90-minute walk using Lime Street, Renshaw Street, Leece Street, Hardman Street, Myrtle Street, Mulberry Street and Mulberry Place; crossing through University campus and residential estates to meet Smithdown Lane; heading on to Upper Parliament Street, Smithdown Road, Allerton Road, Queens Drive and Menlove Road, until you meet Crompton's Road, then follow the same directions as for alighting the bus.
What Three Words basket.jimps.loops

The Williamson Art Gallery

Slatey Road, Birkenhead CH43 4UE.
+44 (0) 151 66 3537

W: williamsonartgallery.org/
F: @williamsonartgallery
T: @WilliamsonArt

Bus route Collect the 464, 471 Q or 472Q from Whitechapel (Liverpool), alighting at the Shaw Street stop on Borough Road (outside Birkenhead Library). Walk in the same direction as the bus was travelling, turning right on Balls Road. Keep on up Balls Road, crossing Oxtan Road to meet Slatey Road. *The Williamson* is on your right at this junction.

Map link: goo.gl/maps/JKtDdVVafugXRmr8

Closest train station Birkenhead Central

Walk from Lime Street Due to the River Mersey it is not possible to walk from Lime Street. For those who want to use the train, alight at Birkenhead Central. Walk up Borough Road (head towards the flyover) until Shaw Street and follow instructions for bus route above.
What Three Words brick.solo.boil

Republic of Silence Venue TBC, Uni of Liverpool

Address will be shared online once a venue is identified.

Victoria Gallery and Museum (VG&M)

Ashton Street, Liverpool L69 3DR.
+44 (0) 151 794 2348

W: vgm.liverpool.ac.uk
F: @victoriagallerymuseum
T: @VictoriaGallery

Bus route Take the 7 or 79 from Ranelagh Street (stop GA) to Mount Pleasant. Alight and the *Victoria Gallery and Museum* is on your left.

Map link: goo.gl/maps/EQiszwGyPfe2f24cA

Closest train station Lime Street Station

Walk from Lime Street 14-minute walk. Taking Skelthorne Street uphill, drop down Copperas Hill and turn left on to Hawke Street. When you reach Brownlow Hill turn left again and carry on uphill until your reach Mount Pleasant. The *Victoria Gallery and Museum* is on your left.

What Three Words side.coherent.ants

Zoom – online only

Any *Zoom* event we run will require you to register on our events pages. We will then send you a link, entry number and pass code for all our events.

W: liverpoolirishfestival.com/events
F: @LivIrishFest
T: @LivIrishFest

Travel details Not applicable



GAA – GIVE IT A GO!

12.30pm-2.30pm, Sat 22 Oct. *John Mitchell's Pitch (Greenbank Lane).* Free, just turn up

Open to all age groups, whether you're a keen Gaelic Football player or have never heard of the game! Come along to our 'give it a go' Festival session. Our *John Mitchell's GAA* coaches will be there to welcome everyone, providing a great opportunity to find out a bit more about the game and our club; with a chance to meet our members and play a bit of Gaelic Football. There'll be 'blitz' sessions for young ones, from fully qualified and checked coaches (guardians to stay throughout).

For more details on the club follow *Facebook @johnmitchellsliverpool* and *Twitter @JohnMitchellsGAA*



SHAKESPEARE ON THE IRISH ♡ ♀ ♂

3pm-4.30pm, Sat 22 Oct. *Shakespeare North Playhouse (Prescot).* £12/£8.40 conc, booking required

What did Shakespeare think of the Irish? How did he include them in his plays? What does this say about views of Irishness today? Explore the context for and interpretations of the Bard's inclusions and explore what tropes, prevailing politics and characteristics he adopted to include Irish people in his stories. Part seminar, part workshop; participants will hear from Catherine Harvey (actor, writer and broadcaster) -visiting Professor of Shakespeare Studies at the *University of Niagara*- and will workshop mixed-heritage approaches with Ashleigh Nugent (author, performer and creative Director of RiseUp CIC).



SWEET MOTHER ♡ ♀ ♂

8pm, Sat 22 Oct. *The Brink.* £12/£10 conc, booking required
Nwoko Arts presents *Sweet Mother*, a play that shares stories about a white woman who fell in love and married black men, especially in Liverpool's L8. Developed following interviews with women from the L8 area, the play considers how some woman gave up their white privilege, after facing abuse and discrimination from their own communities. It centres on shared experiences, lived across 1960-80s; featuring friendship, hunger for change and hope. Including a capella singing, film and music, the show sold out its premier (March 2020) at the *Liverpool Royal Court Studio*.

Nwoko's aim is to convey the intimacy and truth of people's thoughts and experiences of their personal feelings towards issues that affect them. *Nwoko Arts* is a not-for-profit community interest company, engaging diverse communities in the arts. 'Nwoko' was the name of *Nwoko Arts's* founder's late father. Having migrated to the UK from Nigeria, he was renamed 'Paul' by authorities who could not pronounce his name. In a reclamation of both terms, the founder of the CIC now goes by the name 'Maria Paul'.

IRISH FAMINE MEMORIAL ♡ ♀ ♂

1.30pm-2pm, Sun 23 Oct. Meet at the Famine Memorial in *St Luke's Gardens, Leece St.* Free, just turn up
Over the last couple of years, *Liverpool Irish Festival* has been working on revitalising the Liverpool Irish Famine Trail. Today, the *Liverpool Great Hunger Commemoration Committee* and *Liverpool Irish Centre*, in partnership with the Festival, lead a Famine Memorial Service to mark 175-years since the start of the seven-years of Famine in Ireland, lasting 1847-1852. There will be speeches and readings at the memorial ground.

Everyone is welcome. However, we would note that this event will not feature any electronic audio-visual equipment. We recommend dressing for the weather and bringing seats or walking aids as required. This is a standing service of roughly 30-minutes. People may gather in advance of the service.



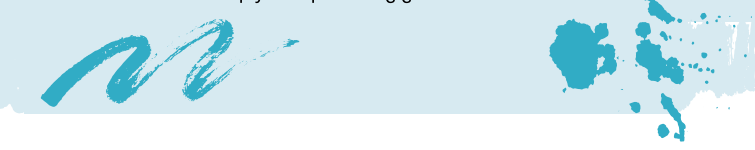
SOUTH LIVERPOOL WALK ♡ ♀ ♂

2pm-4pm, Sun 23 Oct. Meet at the Famine Memorial in *St Luke's Gardens, Leece St.* £10/£7 conc, booking required
On this 2-hour walk you'll discover Irish connections to many of the historic Hope Street and Rodney Street buildings, hearing from some of the colourful characters who populated them.

Led by historian Greg Quiery, early booking is advised to avoid disappointment.

Anyone interested in this may also like the in-person *Scotland Road walk* (see event listing) or the self-guided *Liverpool Irish Famine Trail* liverpoolirishfaminetrail.com, accompanied by the Festival's book *Liverpool Irish Famine Trail: Revive*, available online at liverpoolirishfestival.com/shop.

This is an outdoor walk in October; please be weather prepared, comfortable and hydrated. We will observe Covid-19 regulations, as at the date of the walk, and ask all walkers to comply with prevailing guidance.



ROBERT CAIN: THE FIRST IRISH PHILANTROPIST? A TOUR ♡ ♀ ♂

5.30pm, Sun 23, Mon 24 and Tue 25 Oct. Meet at *The Philharmonic Dining Rooms.* £15, booking required
Robert Cain (1826-1907) began life in Cork and ended it in Liverpool; moving from manual labourer to wealthy establishment philanthropist. The tour, new this year, takes you on a journey of Cain's life, via a tour of some of his most prominent buildings, including *The Philharmonic Dining Rooms* and *The Cains Brewery*; showing the swagger of his wealth and the investment he made in the city.

This is a walking tour, guided by Trev Fleming, local actor and tour guide. Please dress according to your needs and the prevailing weather conditions. Ticket includes 20% off food and drink at *The Philharmonic Dining Rooms* on day of tour and a free beverage at tour's completion.

INDIECORK PRESENTS: DARK HORSE ON THE WIND

8pm, Sun 23 Oct. *The Fashion Hub.* £5, booking required
This year's *IndieCork* offer is two documentaries highlighting the power of the Irish ballad, in a programme they've called *The Power of the Song*. The first of the two-show programme (Sun 23 and Mon 24 Oct) is *Dark Horse On The Wind* (Dir. Myles O'Reilly, Ireland, 2022, 90 mins). A documentary on the life and songs of the late traditional ballad singer Liam Weldon, the film comprises recently discovered archive footage; stories from family, friends and admirers and features interviews and performances from Radie Peat (*Lankum*), Damien Dempsey, Lisa O'Neill, Daoiri Farrell

♡ ♀ ♂

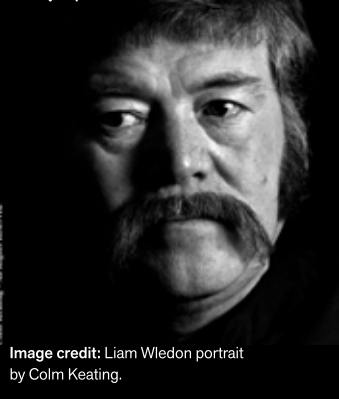


Image credit: Liam Weldon portrait by Colm Keating.

INDIECORK PRESENTS: THE LAUGHING BOY

8pm, Mon 24 Oct. *The Fashion Hub.* £5, booking required

Continuing *IndieCork's* *The Power of the Song* programme, *The Laughing Boy* (Dir. Alan Gilsonan, Ireland, 2022, 91 mins) is a piece of cultural archaeology. Tracing the path of the Brendan Behan ballad of the same name - written in memory of Michael Collins - the film follows its extraordinary afterlife as 'To Yelasto Paidi', a powerful 1960s Greek left-wing resistance anthem composed by Mikis Theodorakis. The film takes poet Theo Dorgan on an odyssey of his own, as he uncovers the truth of the story behind the song. It's a narrative that interweaves the tragic and bloody birth-pangs of both modern Ireland and modern Greece, binding these histories together by something even more profound and transcendent: the power of a song.



BODHRÁN MASTERCLASS WITH RUAIRI GLASHEEN

10am (young person's focus) and 12.30pm (adult focus), Mon 24 Oct. *The Liverpool Philharmonic Music Room.* £15, booking required

The bodhrán is the heartbeat of Irish music. In this interactive workshop you'll learn the fundamentals of playing this awesome instrument, with plenty of emphasis on fun! Led by award winning internationally-renowned Irish percussionist -Ruairi Glasheen- participants will explore the history of how this dynamic instrument is played, teamed with a range of technical and musical skills, including how to play along to both jigs and reels. No musical experience necessary and bodhráns are provided!

Obsessed by drums and rhythm from an early age, Ruairi made his musical debut on the Irish bodhrán aged 4. Graduating with first-class honours from *The Royal College of Music* (2013) he was also recipient of the *President's Award*. Ruairi leads a diverse career in music, performing with numerous artists and ensembles, collaborating with arts organisations to create high impact and inclusive education projects as well as being in demand as a presenter, workshop leader and facilitator. Find out more about Ruairi at RuairiGlasheen.net





THE MUSE AND THE MUSIC, WITH CARMEN CULLEN

11am, Tue 25 Oct. Liverpool Irish Centre. Free, just turn up

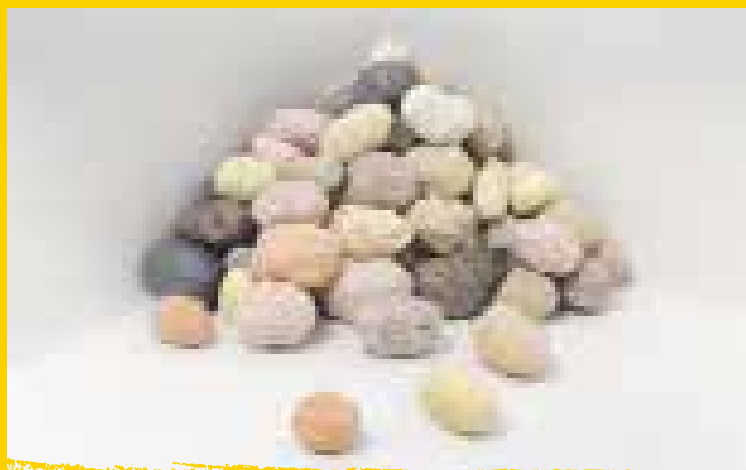
Travel in time with poet Carmen Cullen as she explores her childhood through her beautiful video poems. This wonderful combination of spoken and written word, images and music will transport you to Irish scenes of the 1960s. The lyrical poems of Carmen Cullen are enhanced by the original compositions of Gerry Anderson musician and images by Deirdre Ridgway.

In *The Muse and Music* Carmen performs her poems live, accompanied by Gerry Anderson. You will also get a chance, through gentle hints, to create a collective poem. This is a unique opportunity to see a perfect combination of images, spoken word and music in a unique presentation by a much-praised writer.

Carmen is the niece of the beloved Delia Murphy, a pioneer of the ballad tradition in Ireland, famed for such songs as *The Spinning Wheel* and *Three Lovely Lassies*.

People seeking to learn a little more about Carmen's work can search "Carmen Cullen" on **YouTube** to see several of her collections.

This event is held in partnership with **Slainte Le Chéile**.



FAMISHED: WOMEN AND THE IRISH FAMINE

7.30pm, Tue 25 Oct. Liverpool Everyman Bistro. £10, booking required

Drawing together two impressive writers, *Famished: Women and the Irish Famine* comprises a performance of Cherry Smyth's poem *Famished*, followed by a presentation by Jaki McCarrick on her play (recently shown in New York): *Belfast Girls*. Both works handle the Irish Famine, the poverty it continues to reveal and bearing witness to a lost generation.

Famished is a poetic sequence by Cherry Smyth, exploring the Irish Famine and how imperialism contributed to the largest refugee crisis of the nineteenth century. Delivered with composer Ed Bennett and vocalist Lauren Kinsella, her poetry draws on the power of collective lament, using music and expanded singing.

Belfast Girls is a play that follows five women on their flight from Famine to refuge in Australia, bereft of choice, money and nourishment. McCarrick will speak of the inspiration for the work and her plans for it now.

An in-conversation Q&A follows, in which Smyth and McCarrick reflect on each other's work and take questions from the audience.

♀ ♡ ♀



THE FORGOTTEN: A WORKSHOP ♀ ♡ ♀

10am-1pm, Wed 26 Oct.
The Williamson Arts Gallery.
Free, booking required

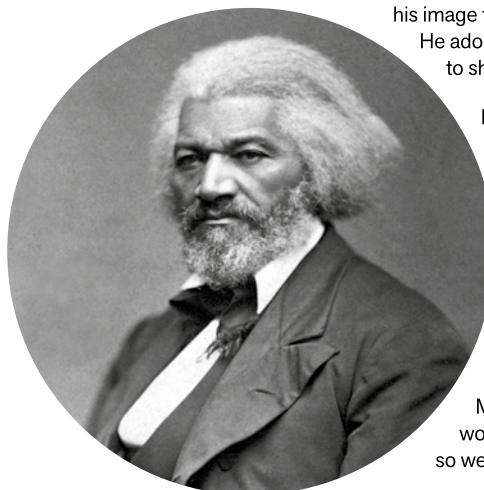
The Forgotten is a work series by Pamela Sullivan that considers Ireland's forgotten people and the abandoned homes they left behind. Linked with her guerrilla exhibit (across Liverpool) and **#LIF2022** gallery interventions, Pamela will run a 'make-and-take' adult workshop, in which participants make their own paper cottage, whilst reflecting on the history, times and stories that created such abandoned spaces.



IRISHNESS IN ENGLAND POST-BREXIT ♀ ♡ ♀

2pm-3pm, Wed 26 Oct. Zoom.
Free, donations welcome,
booking required

PhD researcher Niamh Lear presents on her paper *Irishness in England post-Brexit*, looking specifically at regional perspectives on Irishness in England. Following her presentation, Niamh will be interviewed by Catherine Harvey, actor, writer, broadcaster and **BBC Radio 4** broadcaster and producer of *Tongue and Talk: The Dialect Poets*. Over the course of the interview and following Q&A we'll attempt to draw some comparisons between Niamh's work and the Liverpool Irish experience, fielding questions from the audience.



STEPHEN TRAVERS PRESENTS THE MIAMI SHOWBAND MASSACRE STORY

8pm, Wed 26 Oct. Sefton Park Palm House.
£8/£5 conc for Q&A, booking required

"The bands didn't feel safe, the fans didn't feel safe.
No one felt safe", Father Brian D'Arcy.

In 1975, the killing of *The Miami Showband* bandmates -Fran O'Toole, Tony Geraghty and Brian McCoy- sent shock waves across the island of Ireland and devastated live music in the north. When a bomb -secreted on the band's tour bus at a fake army patrol stop- unexpectedly exploded, Ulster Defence Regiment and Ulster Volunteer Force members (dressed in British Army uniforms) took matters in to their own hands, causing five fatalities.

In 2019, Stephen Travers featured in a critically acclaimed documentary that followed him -a survivor of this event- doggedly pursuing justice; leading him in to the deep politics of the Troubles and High Court action against the British establishment. It is a story of collusion and misdirection, popularity and politics.

The event consists of an educational screening of the **Emmy** nominated **Netflix**-accessible documentary (71 mins), which sets the context for an open Q&A between Stephen and broadcaster and journalist Liam Fogarty. During the Q&A we will explore what's happened since the film's release; the 2021 court settlement and Stephen's work with **Truth and Reconciliation Platform (TaRP)**, taking questions from the audience.

"Even in our darkest hour, music was the magic that brought us together.
And the magicians were called Showbands", Stephen Travers.

This event is delivered with assistance from Gerry Molumby of **Triskellion Irish Productions** and in partnership with **Sefton Park Palm House**. This educational screening is supported by **FACT Liverpool** and their mobile cinema equipment.

PORTRAYAL AFTER FREDERICK DOUGLASS ♀ ♡ ♀ ♀

9.30am and 1pm, Thurs 27 Oct. International Slavery Museum (youth focussed)
9.30am and 1pm, Fri 28 Oct. Everyman Bistro (adult focussed).

All sessions are free (donations welcome), booking required

Famed African-American abolitionist and social reformer Frederick Douglass (1818-1895) sailed to Ireland from Liverpool in 1845, witnessing at first hand the suffering caused by the Irish Famine. It is understood two Irish men inspired Douglass to escape his enforced slavery in America, which remains celebrated in a mural on the Falls Road, Belfast. Before sailing to Ireland, it is understood that Frederick stayed in a temperance house in Liverpool, later speaking at Hope Place (where now stands the **Liverpool Everyman**, site of our workshops).

Frederick Douglass was a master at using early photography to aid representation. Always presenting as well-dressed, proud and educated, Douglass repeatedly used his image to speak about Black rights and break the visual culture of 'Black exoticism'. He adopted Western styles of dress and hair styling, sitting in classic portrait poses to show himself as 'like all others'.

Ruth McHugh invites you to have your image taken, amidst items you feel help to represent you. Ruth will develop these images and work them into a Daguerreotype-style and participants will receive these sepia portraits within a month of the workshop. You will work with resources that highlight the struggles Douglass -and all people oppressed for their race- face. As the workshop develops, participants will talk through some of Douglass's experiences; learn about his connections with Liverpool and Ireland and see what form his actions against racism took. In doing so, we can learn something about our image, what a selfie says about us and how we identify with our representation.

Morning sessions will have a young-person's focus, whilst afternoon sessions would be more suited to adults. There will be just 12 places in each workshop, so we recommend booking early to avoid disappointment.

LOOKING AT *TIMES*
PAST TODAY ♀ ♀ ♀

2pm, Thurs 27 Oct. Zoom.
Free (donations welcome),
booking required

Kieran Murray's photography evokes nostalgia from the off. The rich palette of worn colours; the textures of paint, rust and plaster, take us to a time way back in -or slightly before- our memory, where things are familiar, but distressed; recognisable, but transforming. His affection for the subject seeps in to the work and we find ourselves clamouring to find a memory we can attach to that ewer, that horseshoe or that Christmas card envelope. Here, Kieran helps us explore the world he is showing us in his images, by talking through some of the digital exhibition images and taking us thorough his image finding and story building.



A VERY ODD BIRTHDAY PARTY

7.30pm, Thurs 27 Oct. **Liverpool Royal Court Studio.**
£15 or pay as you decide, booking required

A Very Odd Birthday Party revels in the complexities of family, working-class identity and memory. It asks:

Can you ever really know someone? Or know too much?
Are there parts of ourselves we must simply reconcile with in silence?

♀ ♀ ♀ ♀

This is your invitation to Michael Moriarty's birthday party.

Once there, you'll join mother-to-be -Eveline- and her dad -Michael Moriarty- on a journey that penetrates the psyche, humour and trauma of first- and second-generation migrants in the UK.

Longlisted for the *Women's Prize for Playwriting*, *A Very Odd Birthday Party* is a new play by Hannah Donelon featuring live, traditional music. Anna Berentzen (*Headlong Origins* 2022; *Royal Exchange*; *North Wall Theatre*) directs a talented cast of actor-musicians in a tale filled with humour, suffering, loss and hope. The play includes themes of dementia and displacement, with some sexual references (14+ age recommendation).

Hawkseed's tour is supported using public funding by the **National Lottery** through **Arts Council England** and by funding from the Consulate General of Ireland, Manchester. *A Very Odd Birthday Party* received development funding from *The Production Exchange* and is delivered in partnership with *The Met* and *Liverpool Irish Festival*.

Hawkseed Theatre support, celebrate and develop new writing for the stage; raising often under- or misrepresented voices on stage. Creative audio description will be embedded into the script, with expertise from Chloë Clarke.

For this performance, the theatre company are offering "pay what you decide" tickets. These tickets are available for those facing financial difficulty, so that you can still access *Hawkseed's* work. Please only select this option if you are facing financial difficulty. After the show, there will be an opportunity to pay whatever feels right for you.

The *Liverpool Irish Festival* is pleased to be working with *Hawkseed* and *Liverpool Royal Court* to present this production.

REPUBLIC OF SHAME:
IRELAND'S MOTHER
AND BABY HOMES ♀ ♀ ♀

6pm, Fri 28 Oct. **University of Liverpool**
(campus venue to be announced nearer the time). Free, booking required
Until alarmingly recently, the Catholic Church -acting in concert with the Irish state- operated a network of institutions for the concealment, punishment and exploitation of 'fallen women'. In the Magdalene laundries, girls and women were incarcerated and condemned to servitude. And in the mother-and-baby homes, women who had become pregnant out of wedlock were hidden from view and -in most cases- their babies were adopted, sometimes illegally.

"At least in *The Handmaid's Tale* they value babies, mostly. Not so in the true stories here", Margaret Atwood responding to *Republic of Shame*.

86,000 people are thought to have been directly affected by Mother and Baby and County Homes in Ireland. Many of these men and women moved to England. Join Caelainn Hogan (author, *Republic of Shame*) and Liverpool-based researcher and survivor-advocate, Dr Maev McDaid, in a panel chaired by the **Institute of Irish Studies, University of Liverpool**.

This is a partnership event delivered between the Festival and the **Institute of Irish Studies at University of Liverpool**.



FAMILY DAY ♀ ♀ ♀ ♀

10am-5pm, Sat 29 Oct. **Museum of Liverpool.** Free, no booking required
A Festival-staple and must-see; we invite you to pop-in (or spend the day) with us at the **Museum of Liverpool** (Pier Head), where we have all manner of family activities to entertain and engage kids of all ages (sometimes with a spooky, Samhain twist).

Inimitable mummers, *The Armagh Rhymers* treat us to a 2022 Liver Bird story exclusive, whilst the **George Ferguson** and **Bolger-Cunningham** schools for Irish dance run exciting demonstrations in the Atrium, where there's something new to see on-the-hour, every hour (last act at 4pm), including *Melody Makers*.

We'll have Samhain cross (11am-2pm) and Samhain mask (11am-1pm, 2p-4pm) making workshops running in the Museum's education spaces. At 2pm there's a fascinating talk on the Festival's new project -and book- *Liverpool Irish Famine Trail: Revive*, delivered by the Festival's History Research Group. Revealing the deep research undertaken to revive the 1990s Trail, they share how they have uncovered stories and heritage, during the last year of this **National Lottery Heritage Funded** project.

The day puts the Irish of Liverpool at the heart of everything – the programme, the museum building and the city. You can also link up with *The Pride of Sefton* dock tours; go on the self-guided Irish trail (around the Museum) or simply sit and watch as the fun unfolds in the Atrium.

For a full breakdown of the activities, visit liverpoolirishfestival.com/events and search 'Family Day'.

The Family Day is sponsored by **Tourism Ireland** and held in partnership with **National Museums Liverpool**. As part of the Family programme, you might also like the *Samhain Céilí* (Sun 30 Oct).

PRIDE OF SEFTON DOCK TOURS ♀ ♀ ♀

11am, 12.30pm, 2pm and 3.30pm, Fri 28 and Sat 29 Oct. **Pride of Sefton** (widebeam canal boat) will be moored and accessible from the Royal Albert Dock. Take the ramp down to the jetty in front of **Tate Liverpool**. Free, booking essential

Passengers start their tour in the Royal Albert Dock, sailing to Canning Dock, Salthouse Dock, Duke's Dock, Wapping Dock, Queens Dock, Coburg Dock and Brunswick Dock before returning to the mooring. Lasting almost an hour, passengers will hear about the birth of the docks, their history and the people that made them, transforming a sleepy fishing village in to a City of Empire. Tours are subject to fair weather conditions.

Children must be supervised by those who bring them.



THE MERSEY MASH

8pm, Sat 29 Oct. **Liverpool Irish Centre.** Free, donations welcome; booking required

Following months of interviews, podcasts, trips across the country -not to mention a pandemic- Doug Devaney presents *The Mersey Mash*. A magazine-style film and performance, *The Mersey Mash* collects and relates the tales community members have told him over the last two years. For those involved, the evening presents an opportunity to see yourself onscreen and witness stories from your community. For others, it's a chance to revel and reflect -chat, critique and add your own voice- in the welcoming surroundings of the **Liverpool Irish Centre** and the people who make it great. This is an exchange between audience and documentarist; people and places. After tonight, the show will be remastered for an online release, ensuring the stories of *The Mersey Mash* last forever.

The Mersey Mash is supported using public funding by **Arts Council England**.

♀ ♀ ♀ ♀



LIVERBIRD SAFARI
WALKING TOUR ♀ ♀ ♀

10.30am, Sun 30 Oct. Meet at the **School Lane entrance of Bluecoat**. £12/£10 conc and children, booking is essential artsgroupie.org/the-liver-bird-safari-walking-tour

Liverpool is famous for the birds on the magnificent Liver Building (the first ever skyscraper in the UK), but there are over 100 Liver Birds in the City. Join *ArtsGroupie* for a lively, fun two-hour walking tour 'safari' around the city centre. The walk starts at **Bluecoat**, talking participants on a Liver Bird-spotting mission, learning about the history of Liverpool along the way. The tour finishes near the waterfront.

Bookers are asked to wear comfortable shoes, ensuring you visited restrooms before the tour commences. You are also advised to bring an umbrella or a waterproof, if rain is forecast (sun cream in the unlikely event of glorious weather in Oct!). Binoculars are a bonus (to see the birds up close and in intricate detail)!

This tour is suitable for any one with a good enough attention span and mobility (or mobility support) to stay on the move for 2 hours.

Image © Suzi Dorey.

UNHEARD FROM

This is a drop-in live performance (beginning at 3pm) that allows people to stay for as long or little time as preferred. The performance lasts between 90-120 mins. From Mon 24 Oct, a recording will be available (online), which can be accessed virtually to accompany site visits.

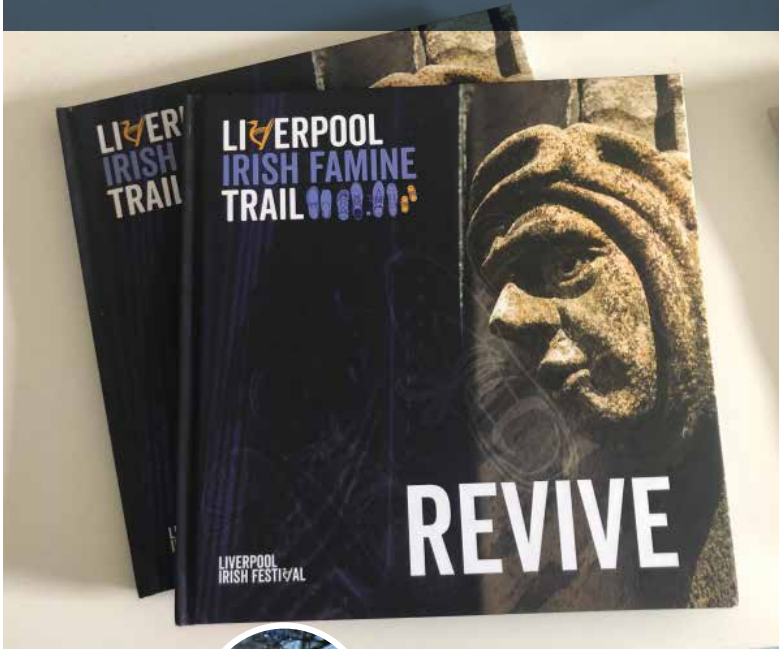
An immersive sound installation featuring harp, vocals and live processing, *unheard from* is performed by composer Manon McCoy. This collaboration with Sweeney's *Unquiet Islands* -Martin McCoy's print exhibition- explores through sound the representation of landscape within the prints. *unheard from* responds to the textures, layers and movement found within the etchings and monotypes. Manon uses them as a lens through which to access the acoustic environments of these landscapes. The performance is built from drone-based textures; ambient found sounds; harp and vocal effects conjuring a sound world in which these images exist.

The installation involves spatialisation of sounds, interacting directly with the acoustics of the gallery space. The audience are invited to move through and explore the space of the piece. They choose where they are drawn to stand and by extension how they want to perceive the space.



REVIVE: A RESEARCH RELAY

2pm, Sat 29 Oct. Museum of Liverpool. Free, booking required. *Liverpool Irish Festival* invite you to meet our volunteer History Research Group, led by *ArtsGroupie* Director John Maguire. Responsible for unveiling the research that now populates the *Liverpool Irish Famine Trail*'s site information, this group have been central to the Trail's revitalisation, collectively spending 850+ hours on research! Closely linked with the development of this year's book release -*Liverpool Irish Famine Trail: Revive*- the team discuss their findings and research activity in a presentation followed by a Q&A session. Details will also be shared about how to apply to be involved in the next stage of work, as we continue to develop the *Liverpool Irish Famine Trail*. For more information on the Trail visit liverpoolirishfaminetrail.com All the Festival's Trail work has been supported by *The National Lottery Heritage Fund*.



SCOTLAND ROAD WALK ♡ ♀ ♀

2pm-4pm, Sun 30th Oct. Meet at Central Library. £10/£7 conc, booking required
This 2-hour walk through the former heartland of Liverpool's Irish community considers schools, statues and graveyards. It explores what remains of the area's rich heritage, rousing some old ghosts along the way.

Led by historian Greg Quiery, this walk explores the dense history of a world-famous district. Featuring stories of heroic men and women; footballers and rock stars; two hidden statues; a graveyard and the legends of 'Dandy Pat' and James Carling. The walk ends at St Anthony's church, a short bus ride from town.

Those interested in this walk, may also be interested in the in-person Irish Heritage walk (see event listing and book early to avoid disappointment) or the self-guided Liverpool Irish Famine Trail liverpoolirishfaminetrail.com, accompanied by the Festival's book *Liverpool Irish Famine Trail: Revive*, available online at liverpoolirishfestival.com/shop.

This in an outdoor walk in October; please be weather prepared, comfortable and hydrated. We will observe Covid-19 regulations, as at the date of the walk, and ask all walkers to comply with prevailing guidance.

SAMHAIN (HALLOWE'EN) CÉILÍ

4pm-7pm, Sun 30 Oct. Liverpool Irish Centre. Free, no booking necessary. *Comhaltas* and *The Armagh Rhymers* take it turns playing (spooky) fun games and music, to dance and play along with, whilst the veil between our world and 'the Other' is at its thinnest. We invite you to bring along the kids -in their best creepy dress-up (or not)- and hope adults will play along.

With gift bags for the children -and scarily silly prizes for best Samhain costumes- we encourage false eyes and teeth, wigs and props (store bought or otherwise). We encourage you to grab the green paint, some webbing and last year's bat toy; practice your deepest, scariest 'mwah-ha-ha' and get your heads bolts ready for the silliest Monster's Ball of the season!

Activities are mainly geared for kids between 4-12 years old, with adult supervision. Kids aged 18-118 years old are welcome, but require child-supervision! Only pretend broken bins on this dance floor, please!



AN ACTORS' PLAYGROUND ♀ ♀

6.30pm-9pm, 3 Nov. *Movema*. £5 each with 5 x 'Pay What You Decide' tickets available, booking required hawkseedtheatre.co.uk/whatson
Discover your play! Join *Hawkseed Theatre* for a 2.5-hour intensive workshop aimed at performers wanting to connect with their sense of play and the radical joy of performing. This sell out workshop will be led by Artistic Directors of *Hawkseed Theatre*, Anna Berentzen and Hannah Donelon, on the tail of their tour of *A Very Odd Birthday Party*.

A radical space to challenge yourself; trust your instincts and explore techniques to find that sense-of-play when approaching performance. Alongside practical exercises, we'll share exclusive extracts of the new play *A Very Odd Birthday Party*, offering you a chance to ask us questions about *Hawkseed* and our work as a theatre company and, importantly, providing a space for you to connect and network with other artists in the space. We want to form a community of artists who can inspire, challenge and support one another. Join us to be part of this!

This workshop is for over 18s. We have a budget to support participant access requirements, so please get in touch with us at hawkseedtheatre@gmail.com if you have any questions regarding this. Additionally, we have 5 'Pay What You Decide' tickets available. These are aimed at people for whom finance is a barrier. Please only book one of these tickets if finance would prevent you from booking a £5 ticket. It will be kept confidential who has booked which kind of ticket.

THE MERSEY MASH: WATCH PARTY ♡ ♀

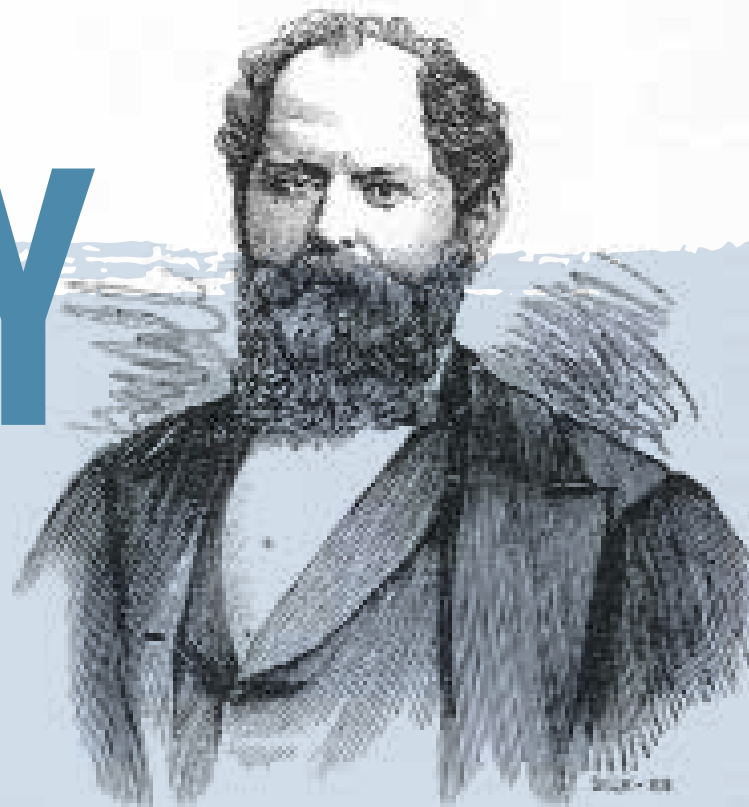
8pm, Thurs 10 Nov. Online. Free, donations welcome; use event page to locate stream link
After the interviews, the events, the laughter and the tears, *The Mersey Mash* reaches its destination: the final cut.

Doug Devaney and his trusty technical crew -Sean and Charlie- will finally let their 2021/22 expedition fly into the ether; free to be watched by all and sundry! A document of Liverpool and its Irish community, *The Mersey Mash* bears witness to the people, places and events we share, along with the islands that influenced us all.

The Mersey Mash is supported using public funding by *Arts Council England*.



THE STORY OF CAIN



Life has a funny way of weaving patterns you don't realise its making. When Festival trustee Eamonn Lavin, landlord at *The Philharmonic Dining Rooms*, suggested a tour relating to Robert Cain might not be a bad idea, little did he know the network of connections he would trigger. From Eamonn to Emma (Artistic Director and CEO) the news did flow. To Northern Irish theatre friend of 20+ years, who -it transpired- had worked at *Dr Duncan's* (a *Cains* pub) and who trained under John Maguire (the Festival's History Research group lead) and Greg Quiery (a Festival friend and regular advisor) in learning how to write tours. Then *Cains Brewery* reached out, offering more information on Robert Cain, crossing over with work we were already unearthing for the *Liverpool Irish Famine Trail*. And such are the stories of the Irish in Liverpool. We leave long shadows...

When Robert Cain first arrived in Liverpool he strode straight off the boat, into the first pub he saw and picked a fight with the bartender over the quality of the ale on offer. There were also allusions as to the bartender's parentage and the fidelity of his wife. None of this ingratiated Cain to the regulars and as sure as thunder follows lightning, violence followed Cain's tirade.

None of what I just said is true, but sure you never let the truth get in the way of a good story. That's what I've learnt working as a tour guide over the last five years. As an actor, having a gig like being a tour guide comes in very handy when the roles are thin on the ground. I'm first and foremost though, a storyteller.

Robert Cain -and the stories surrounding him- has more than a touch of the apocryphal about him. Where does story begin and truth end? Cain did indeed come to Liverpool as an immigrant, a Cork county native; but he came as an infant with his family of three siblings and parents. He grew up in poverty in the Islington area of Liverpool and was indentured as a cooper (that's a barrel maker to you and me).

The jump from barrel-maker to barrel-filler isn't a huge one; soon enough he became a brewer - a noble profession if there ever was one. How he went from a maker of fine beers to owner of the most ornate pubs in Britain is a matter for some debate and intrigue.

The tour I'll be running will be an exploration of Cain's life, times and works. I'll explore how he went from beer maker to philanthropist in a few short years. We'll be swinging by some of his mightiest works, the Grade I listed pub *The Philharmonic Dining Rooms*, for sure, and a few more besides.

But why Robert Cain, and why now? Why is he the subject of a walking tour for the 2022 *Liverpool Irish Festival*, I hear you say? One word: hunger.

So much of the Irish experience can be encapsulated in this one word. Hunger for a better life; a better position in society or just a better future for your children. Hunger to escape the life you've found yourself in, through no fault of your own, but by accident of birth. A hunger for justice, perhaps, for the wrongs against one's people to be righted. Indeed, the period known as the Irish Famine is a sure example of hunger and injustice, given the fact that there was plenty of food to go around, just none of it was in Irish bellies.

Robert Cain represents a success story for the Irish immigrant. He represents someone who made good after suffering through a life of poverty; who came into his own just as a flood of Irish refugees came to Liverpool during the Famine. Cain was in his early twenties when he started brewing in Lime Kiln Lane (near Scotland Road) and it would have been around this time that Liverpool would have seen a huge influx of Irish folks fleeing the situation in Ireland. Did he act as an example for the newly arrived? Did he give them preferential treatment? He was certainly a philanthropist in his later years, but did his charitable works start in this time? I hope delve into these questions, and others, during our tour.

Perhaps, some would see it as a betrayal that he rose to be quite prominent within the establishment that caused so much chaos for the land of his birth. Two of his sons came to be part of the gentry; one becoming a Baron, the other taking a seat in the House of Lords. When Cain passed away he was one of the richest men in the land. Not too bad for a kid from Cork.

Should we measure success in purely monetary terms? Or should his legacy be measured by the number of lives he has touched, or the number of folk who know a Cain legend or two? Either way, we'll delve into this on the tour and hopefully discover a truth or two and hear a decent story along the way.



A NEW STORY FOR MUMMERS

The Festival is always looking for storytellers. They might be balladeers or poets; dancers or tour guides, but they must always have a certain 'something' that makes their style unique. Thus, when we stumbled upon the many talents of *The Armagh Rhymers* -and the way in which they beguile children and elders alike- you can imagine we were pretty pleased! This year, we're thrilled to announced the delivery of a new story -about the Liver Birds- and their presence at the Festival again. Below, Dara Valleyly -founder, performer, artist and storyteller- outlines *The Rhymers* story.

The Armagh Rhymers have been delighting audiences in their native Ireland and across the world for 45-years. Some have commented that they are like 'cow clap', never off the road! I suppose in many ways that is true, their work takes them to numerous places. A recent standout moment was a TV appearance on *The Antiques Roadshow* with the formidable and delightful Fiona Bruce.

The rhyming tradition in Ireland stretches back into the mists of time, in fact to when the first person donned a disguise and stepped into a neighbour's house to entertain them with a song, dance, story or poem. When was that? I'm not sure anyone knows. Such traditions live in the heart of the people rather than history books. Nowadays *The Armagh Rhymers* celebrate their tradition through song, dance and drama; art forms that bring them to a staggeringly large range of audiences and venues. Their work in schools is legendary, with people now in their 40's and 50's recalling the day *The*

Rhymers came to their school. Their wonderment and sometimes fear relived when they meet the group 30 or 40-years on at a festival or an event and often in the company of their own children.

From the earliest days of *The Rhymers*, their trademark willow and straw masks aroused a sense of tradition and history, evoking the spirit of the Wren boys and the ancient house visiting tradition of Ireland. The rhyming tradition is a celebration of the 'theatre of the people' and over the years has inspired poets such as John Montague, Brendan Kennelly, Seamus Heaney and John Hewitt. It is a tradition that had been embraced by all beliefs in Ireland. In the 1980's *The Armagh Rhymers* were the first group to bring Catholic and Protestant school children together and often in each other's schools. The children took active parts in the anarchic and highly comedic storytelling ritual. The audience were the rest of the school, teachers and parents. For that brief time the laughter, music and the joint purpose of helping *The Rhymers* tell the story made differences dissolve. These were landmark events for the participating schools, in many cases the first meeting that led to many more.

With Covid came challenges. Fortunately it appears that zany folk drama also works well on *Zoom*. *The Armagh Rhymers* were able to reach thousands of children, in their own classrooms, and the craic didn't seem to be diminished at all! The group have recently released their second CD, *The Armagh Rhymers VOLII* and a LP containing bonus tracks from recordings in *Cultra Folk Museum* the 1990's. These are perhaps the first commercial recordings of a mummies' play. Over their 45-years the group have toured widely throughout the world including USA, China, South Korea, England, Scotland, Wales, the Baltic States, Portugal, France and Italy. The group have recently been commissioned by the United States *Library of Congress* to make a film of their music and tradition.

The Armagh Rhymers have enjoyed a great relationship with *Liverpool Irish Festival* and are honoured to be associated with such a fine city. Of course, Liverpool is home to so many Irish people and the musicians really enjoy making the connections with the diaspora as well as meeting people from Liverpool's very diverse population. It never fails to delight

when they meet up with someone from 'home' who wants to tell them where they came from and maybe discover a friend or even relation in common. The *Family Day at Museum of Liverpool* is their base during the festival and here they perform their eclectic blend of storytelling, music, dance and song. There's always a chance to join in and they are never short of volunteers. Sunday brings them to the *Liverpool Irish Centre* for the *Samhain Céilí*. The group are honoured to play with the superb local musicians. They grew up listening to *The Liverpool Ceili Band* and watching them win *All Ireland* titles. Here they re-enact parts of the Old Mummies' Play for the audience. Again, stories abound from around Ireland of the old days when mummies, rhymers and Wren boys visited the houses in the dark days after Christmas or for the wedding of a son or daughter.

This year *The Armagh Rhymers* will present their very own take on where the Liver birds came from and how they have affected the fortunes of the city they are famous in. The story is told through

an old monk who found two little sibling birds after a storm, after their father and mother and all their kind had perished in the storm. The kindly old monk reared the two little siblings and even taught them to speak. People from all over the world came to see them and wonder in amazement at their human powers. Generous individuals gave gifts to the old monk in thanksgiving for the two marvellous birds and the old monk used the money to help feed the poor. The birds went on to live very different lives, but their many adventures led to them being immortalised as sculptures perched high above the city where they can watch generations of Liverpudlians come and go. Our version of the story was adapted by Dara Valleyly and has been beautifully illustrated by Annie June Callaghan.

The Armagh Rhymers look forward to appearing at *Liverpool Irish Festival* again this year. Come and meet them, try on their masks and hear about the adventures of those two birds!



FAMILY DAY

10am-5pm, Sat 30 Oct. Museum of Liverpool.
Free, no booking required.

SAMHAIN (HALLOWE'EN) CÉILÍ
Liverpool Irish Centre



QUEEN MEDB

Festival friends will know that, since 2016, we've run a strand of work known as *In:Visible Women*. Initially responding to #MeToo, and the unveiling of several institutional scandals, our programme has considered individuals, mixed-race families and folkloric goddesses. Along with many others, we started celebrating St Brigid's Day (1 Feb) a few years ago. Since then, the Irish Government have awarded her a public holiday in Ireland, to be observed nationally from 2023. Each year, we tell stories of Irish women, because so many have been undocumented or remain in the shadow of male counterparts. In the first of a series of three stories, to be revealed over the next six months, artist and storyteller Maria Crean unveils the story of another Irish female powerhouse. Myth or legend, there is no denying this Queen has left her mark in Irish folklore.

Medb, later presented as Meadhbh, Méibh and Méabh is often anglicised as 'Maev' or 'Maev'. However, for the purposes of this story we'll continue to use her original name.

Queen Medb of Connaught was a fierce, headstrong, Irish warrior best known for the cattle raid of Cooley and Cú Chulainn's downfall. When Medb left her unhappy marriage, to King Conchubar of Ulster, her sister Eithne was offered as her replacement. Despite Medb's dislike of Conchubar, this union sparked a jealous rage in her and she drowned her pregnant sister. However, the baby survived and was removed from Eithne's body, an oversight Medb would later regret.

After Conchubar subjected Medb to a revengeful and humiliating assault at Tara, Medb's hatred of Ulster -and its men- intensified. So determined was Medb to see Conchubar's end that she re-named all her seven sons 'Maine'; the name prophesied by a druid as the name of someone who would go on to kill Conchubar, when she asked the druid who would avenge her. Although 'Maine' would go on to kill a Conchubar, it was not the Conchubar Medb had had in mind.

Medb was not a woman to be messed with, and as Queen of Connaught, she had equality with her male leaders. After Conchubar, Medb found the qualities she desired in her husband Aillil - a lack of fear, meanness and jealousy. A jealous husband would have struggled by Medb's side, as she was said to charm many men. It was rumoured no new leader could be crowned before spending the night with her. Medb's name is etymologically related to the word for mead, and is said to mean 'she who intoxicates'.

Aillil was not without imperfection. He foolishly teased Medb about who was the more powerful of the two. Although fairly matched, Aillil

had one thing over Medb: a magnificent white-horned bull. Medb could not bear this imbalance and immediately sought her own beast. Treasures untold were offered to the owner of a commensurate brown bull, but the offer was refused. Enraged, Medb assembled a large army to invade Ulster and pilfer the bull.

The Ulstermen were cursed at this time by the Goddess Macha. Macha had been forced to race against a horse while heavily pregnant, leading to the death of her twins. Following this she decreed that for nine days annually, the Ulstermen's strength would leave them when they needed it most, reflecting the agony of childbirth. Medb planned to use this to her advantage.

The only remaining line of defence was young Cú Chulainn, who was immune to the curse. Cú Chulainn's skills -however mythical- posed a realistic threat to Medb's army. Medb spared no expense in convincing Connaught's best warriors to fight, even promising the hand of her daughter Fiandabair to whichever warrior destroyed Cú Chulainn.

Such was this prize, that among those who attempted to kill Cú Chulainn's, was his old and dear friend, Ferdiad. Despite embracing after each day's battle, and sharing food, drink and healing herbs; Cú Chulainn knew that his friend would die by his hand. Ferdiad's fate was sealed when on the third day, Cú Chulainn's invincible spear -the Gae Bulg- soared through him. As a final act of affection, Cú Chulainn took his body back across the border so it did not lie with Medb's men in the west.

Through the distraction of the fighting Medb eventually managed to smuggle out her bull, only for it to be gored to death by Aillil's bull on arrival in Connaught.

Medb did not easily forget Cú Chulainn's assault against her men and plotted a long-drawn revenge. She fostered six children, orphaned by Cú Chulainn, and sent them to sorcery school. This charity was rewarded when the children returned, transformed as goblins, armed with three unconquerable enchanted spears. Filling Cú Chulainn's head with paranoid sounds of war, he rushed to gather his weaponry and chariot. Many were suspicious that trickery was afoot and begged Cú Chulainn not to go, for they feared he would not return.

Cú Chulainn again raced towards Medb's alarmed forces. At the critical moment Cú Chulainn's enemy Lugaid hurled the spears. The first killed Cú Chulainn's charioteer. The second, his horse. The final spear found its mark in Cú Chulainn's side. In a dying act of defiance Cú Chulainn tied himself upright to a post facing his enemies. Too afraid to approach, they waited three days until a raven landed upon him, signifying that the mighty Cú Chulainn was now a mortal corpse.

Medb's own downfall came in later years as she bathed in her favourite pool on Lough Ree. Her nephew Furbaide had never forgotten his mother's murder. He honed his slingshot skills until he knew could hit a mark from a distance as wide as the pool. The next time Furbaide saw his aunt swimming, he killed her with a piece of hardened cheese. Medb's hostility towards the Ulstermen lingered even after death, when she was buried upright, to face her enemies.

We will release two new stories from Maria, complete with her illustrations in the next six months over on our website. Just search 'Maria Crean' to locate.

THE TRANSFORMATIONS OF BRIGID: FROM GODDESS TO SAINT AND BACK

Judy Mazonowicz is a Liverpool writer and activist, who has run St Brigid's Day activities every year for many years. The Festival knows Judy through a mutual membership of and representation within *Creative Organisations of Liverpool*, a diverse collective of key arts organisations in Liverpool, championing the arts; changing perceptions and creating possibilities. We invited Judy to think about St Brigid in the context of our theme 'hunger' and our work strand, *In:Visible Women*. Teamed with St Brigid's newly gained popularity, which has been driven by the Irish Government and a programme of pioneering events, it has been promoted with a view to join women in the Irish diaspora around the world.



Next year's new public holiday in Ireland, on the first Monday in February, will celebrate the transformational Saint Brigid. Initially a Pagan goddess, then canonised (reclaimed a Saint); Brigid's popularity is re-emerging as she becomes a multid denominational LGBTQ+ icon. Here, I investigate how this may have happened; mention some of her less well-known history and see if we can take inspiration from her, in our food crisis, while placing her in Liverpool.

Traditionally, Brigid's (Bridie, Bride, Brigitte, Bridget, Briganti, etc) crosses are made in celebration of Imbolc. Imbolc is an important day, because it crosses the faiths of Christianity and Paganism, celebrating both goddess and saint simultaneously. Brigid is the guardian of many crafts, including fire, poetry, inspiration, healing and smith work. Sacred wells or springs also mark Brigid in the landscape.

As a child, Brigid was noted to have often given away food and clothing to the poor, frequently performing miracles by refilling larders. Attributions include the patroness of agriculture; watcher over women, children and the poor; as well as an 'earth mother', who oversaw the provision of food to the community.

Today, the world needs urgent transformation in food distribution. In 2020, the House of Lords *Food Poverty and Environment Committee* paper stated that the world "produces enough food to feed twice the global population, yet one in every six of us is undernourished". What is needed is "a food system [...] ensuring safe, healthy, affordable food for all."

Essential for this change would be Brigid's approach to overseeing distribution. Like a smithy, she believed in cutting back to the truth of what is essential -in terms of nutrition, packaging and the like- to enforce improvement. Locally, St Bride's church (Percy Street) Liverpool is on the front line of food distribution, in the present crisis, hosting a foodbank that feeds more than 500 people per week.

After her personal transformation from druid to Christian, Brigid refused an arranged marriage organised by her father. Instead, she set up convents all over Ireland and became abbess of a double-monastery in Kildare, housing women and men that fed and healed the poor. These acts were again attributed with miracles. A feminist of her day, Brigid created "women's places of learning" and art schools.

Brigid taught that "anyone without a soul friend is like a body without a head". This practice was reinforced through Brigid sharing her life with another nun, Darlughdach, her 'soul mate' with whom she worked and shared her bed. Apparently, after Brigid saw Darlughdach looking at a man, she made her walk over hot coals before anointing her feet with oils.

Brigid died on 1 Feb 525 CE and Darlughdach followed on the same date the next year. A later look at the progression of LGBTQ+ landmarks demonstrate how this lesbian relationship contributed to her icon status.

Our goddess and saint travelled the

world with the Irish diaspora, in various manifestations. For instance, she became transformed into the Voodoo, known as Maman Brigitte; spirit to cemeteries and death, a tough character described as "a hardened presence, but full of fierce love". Maman Brigitte is white, with -like most versions of Brigid- distinct red hair.

A short time line of milestones that develop Brigid's legacy:

- Following the **Stonewall** riots in 1969, patriarchal norms were challenged spiritually as well as politically
- In the 1970's Z Budapest (Zsuzsanna Emese Mokcsay) founded "Dianic Wicca", the initial spark setting off the modern Pagan goddess tradition, including Brigid's resurrection from history
- 1979 Judy Chicago created *The Dinner Party*, including 39 place settings for mythical and historical iconic, including a setting for 'Saint Brigid'. Just three years later, Judy Chicago would present at *The Black-E* in Liverpool, guest speaking at *Sister to Shakespeare*, a centenary tribute to Virginia Woolf
- Marija Gimbutas's book *The Language of the Goddess* (1989) claimed physical proof of matriarchal societies -and goddess worship- pre-patriarchy. This includes evidencing footprints found in the Calderstones (**Calderstones Park**, Liverpool) as belonging to Brigid
- A new Goddess movement began and -with Brigid's crossing of spiritual and sexual boundaries- her resonance

and popularity grew. An everlasting flame in Kildare, extinguished during the dissolution of the monasteries, was reignited by two Brigidine sisters in 1993

- In autumn 1995, a Chicago based interfaith centre for LGBTQ+ people -**The Living Circle**- held an exhibition of sacred art entitled *A Passionate Holiness: Gender, Desire, and Christian Spirituality*. Here a portrait of Bridie and Darlughdach hung
- Locally, in June 2008 Liverpool's **St Bride's Church**, began a monthly LGBTQ+ community gathering known as *Open Table*, 'integrating spiritual identity with sexual identities'. Since 2015 it has become the **Open Table Network (OTN)**, currently with 25 multid denominational communities across England and Wales.

I find Bridget in Liverpool along Hope Street; in the Art School, **Notre Dame, Women's Technology Centre**, the street's history of poetry and poets. Also echoing Brigid are the waters in Saint James's gardens, known as a healing well. I continuously discover more as transformations occur and new aspects of the modern goddess spring into life.

Image credit:
Judy Chicago, *Saint Bridget* place setting from *The Dinner Party*, 1979. Mixed media. Collection of **Brooklyn Museum**, gift of the **Elizabeth A Sackler Foundation** © Judy Chicago/**Artists Rights Society (ARS)**, New York. Photo © Donald Woodman/**ARS**, NY.



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EVENT CROSS-SELL

Judy will be in the **Museum of Liverpool**, during our *Family Day*, making Samhain crosses for you to build and take away. See event listing for more details.

Anyone seeking more information on Judy Chicago's work should visit the *Judy Chicago Research Portal*: <https://judychicagoportal.org/>.

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WHEN THE PIPES WERE CALLING

Barbara Marsh is a playwright and author. We first met Barbara when she submitted *Stowaway* for **#LIF2020**, a play about an Irish woman stowing away on a ship bound for America, hungry for and needing of a new life. She has a new play coming to the Northwest soon, *Babylon Besieged*, that we encourage you to keep an eye out for. Barbara's work always seems to involve a yearning; here she spins us an Irish coastal yarn...

I

The music's stopped now. I don't know why. I'd been hearing it for about a year. And so had Paddy.

We'd be walking on the beach and as soon as we turned off up the cliff path towards White Rocks Waterfall, we'd hear it. Starting high and calling, calling, the pipes, on and on...

Crying, sad, luring us up, up the rocky path and echoing back across the green, cold white tipped waves below and behind us. Paddy could hear it, too. As soon as it started, he would stop, prick up his ears and start loping along the path faster, with me puffing behind, trying to keep up with him. Most of the time he was my only friend and companion, Paddy. Together -in this land so new to me- so breathtakingly beautiful; by the sea, with its rows of pink and blue painted cottages and its emerald fields, rolling back beyond, dotted with a few whitewashed farmhouses.

Dermot got Paddy for me when Paddy was just a puppy, as company, because Dermot had to be away -working on the rigs- a lot of the time. He was making good money and I just lived for the times when he was back home. After all, I loved him so much, I had chosen to come to live with him here in this land of his birth, which he would never forsake.

The first time I heard the pipes I thought they must be putting on a turn at the little stone café, nestled on the grassy verge, by the rocks at the top of the waterfall. It was a dusky, cool evening with a little breeze dancing

playfully over the glittering, falling water. Just time to grab a coffee before night fell and I had to plunge back to the beach below to the sheltering, pink painted walls of our cosy cottage. Only there was no turn. Just a few fishermen swapping yarns over the chips and fish (that they'd probably supplied) and a couple of tourists trying out some seaweed speciality. But no music.

II

Yet it happened each time Paddy and me took the steep, rocky climb to the café at the top of White Rocks Waterfall. And every time, Paddy lay at my feet, underneath one of the little tables outside; always with his ears pricked, staring up at the highest white rock, shining almost silver in the fading light of day.

Eventually, after a few visits (when I'd got to know him better), I plucked up courage to ask Shamus, the old proprietor, what he thought Paddy was looking at. He gazed consideringly at Paddy. "Ah, well now", he said, stroking his beard reflectively with a weather-beaten hand. "Mebbe he's been here before", and turned away and would say no more.

I remained uneasy about Paddy and the pipes. So, when I began to hear the music outside our cottage walls and observed Paddy gazing longingly across the bay towards the White Rocks -his brown eyes glowing fervently- the unease turned to fear.



One day, the music grew louder and Paddy ran down to the water's edge; barking and wagging his tail madly, as though there was someone standing there. I'd had enough. I phoned Dermot and summoned him home. I told him we'd have to leave.

So, then he confessed he could hear the music, too, and quite a few other people did - all up at White Rocks though, never at our cottage.

"It's Aileen O'Hanlon" he explained. "Wonderful woman piper in these parts. Sometimes held a session at the White Rocks café. Drowned, poor soul, in that stretch of sea water below the Rocks. Went in after her dog; got into difficulties it had. Irish terrier like our Paddy. Probably got hers from the same breeder, over in Ballyblane. Both lost - and her so talented. She's just a sad spirit so she is. She means no harm to anyone. It's just Paddy can see her. And it's an honour to the house to be having her".


And we went on hearing Aileen's music, me and Paddy, after Dermot had gone back to the rigs. I got used to it and it was very beautiful really.

Image credit: *White Rocks* (c) Fred T, accessed freely on **Pixabay**.

DOM PHILLIPS

A TRIBUTE





Global events can often seem so remote as to be obscure and abstract. When the killings of a journalist and his 'indigenous peoples expert' companion took place in Brazil, few might have anticipated the connection with Bebington and a life connected with Wirral. Patsy Connor, *Liverpool Irish Festival* Trustee, remembers her friend...

Dom (Dominic Mark) Phillips (born 23 July 1964; died 5 June 2022), was killed -aged 57- on a research trip to the Amazon. I'm sure many readers will know about this, due to the extensive news coverage his death inspired. I wanted to put together this tribute to Dom because he was a Merseyside boy, alongside being an exceptional journalist, environmental campaigner and loyal, loving friend to many people. Sincere thanks and credit to the Brazil-based journalist and close friend of Dom's, Jonathan Watts, who provided many of these facts through, his obituary for Dom in *The Guardian*.

Dom was born in Bebington, Merseyside, where his Welsh mother -Gillian- was a teacher and his Irish father -Bernard- was an accountant before becoming a lecturer at *Liverpool Polytechnic* (now *Liverpool John Moore's University*). Dom's twin siblings, Sian and Gareth, were born a year later.

Dom had many interests growing up: writing, music, football (especially his club, *Everton*) and the outdoors, spending active family holidays in North Wales. The whole family were very musical, playing instruments together. This inspired Dom to form several bands as a teenager, in Liverpool, where he regularly performed live (including at *Brady's*). He showed great promise as a young wordsmith, writing a play about a treasure island whilst at primary school, performed by the local dramatic society (Bebington). He won a scholarship to *St Anselm's College* (Birkenhead), where he developed his writing talent, but was sometimes 'strapped' by the Christian Brothers at the Catholic school for speaking his mind.

After a promising but uncertain university career, switching courses from Hull to Middlesex, Dom lost faith in formal academia. He dropped out; travelling and busking around Europe before returning to Liverpool to write. Here he created music fanzine *The Subterranean* (after Jack Kerouac's novel *The Subterraneans*) with a civil-service-employed friend, with access to a printer, meaning they could produce the magazine without hefty printing costs.

It was when Dom launched his next magazine, in Bristol in the late eighties, that he and I first met. Introduced by a mutual friend, Jonnie, the three of us shared a deep passion for music, especially live music. We quickly became inseparable gig, club and festival buddies, talking about music endlessly. It was an immediate 'yes' from me when the boys asked me to join their new venture; a gritty music and culture magazine, *New City Press*. We financed the magazine through small grants and selling adverts door-to-door in local shops, pubs and venues, just about covering the cost of the (monthly) magazine's production and running costs and our tiny -but incredibly happy and creative- city office (see left).

It took us a while to grasp 'editing down'! When an article required 1,000 words max we'd get carried away, tripling the word count, reducing the font size and squeezing thousands of tiny words on each page. Since then, we'd regularly meet and reminisce about our wonderful -albeit financially bereft- time on the magazine; roaring with laughter re-reading some of the first 'squashed' articles we'd written.

Dom and I moved from Bristol to London around the same time (early nineties); Dom worked as an editor on music magazine *Mix Mag* and I was a producer at *BBC Radio 1*. New to London, we hung out together, devouring the capital and its music, arts and football scenes.

Writing was in Dom's soul. He was a talented, original and versatile journalist, expanding his repertoire beyond music to cover political and social issues and the environmental crisis. He wrote for many international publications including *The Guardian*, *The Times*, *The Financial Times*, *The Washington Post* and the football magazine, *FourFourTwo*; juggling freelance work with researching a book about 90s dance, which took him to Brazil (1998).

Whilst there, he fell in love simultaneously with Alê (Alessandra Sampaio (2013), marrying her two years later) and the country, immersing himself in its culture. From clubs, art and the Corinthians football club, to paddleboarding at Copacabana beach, he'd cycle and hike in the local mountains every weekend. He wrote about the government, favela pacification and environmental disasters, becoming a well-respected and hugely popular member of Rio's journalistic family.

He learned the rainforest was at increasing risk of permanent damage caused by illegal fishermen, miners, drug traffickers and loggers, clearing the land for intensive farming and mining. He discovered the forest's indigenous communities were essential in protecting it, taking positive action towards the global climate crisis. He took a year out to write *How to save The Amazon* and worked tirelessly on forest expeditions to understand why politics and poverty forced local people into illegal activity. Under Brazil's current president, Jair Bolsonaro, risks to the rainforest have intensified as he's encouraged aggressive land redevelopment, replacing the forest with vast swathes of commercial industry. Invited to a press conference with the president, Dom asked about the surge in forest fires and provoked a telling and fierce response: "The Amazon is Brazil's, not yours".

Helping Dom understand such local issues was Bruno Pereira, a local expert on the Amazon and Jabari Valley tribes, where Dom's most recent work was focused. They'd made multiple trips into the forest, becoming close friends, committed allies and passionate environmental champions. The two men were in a boat on the Itaquai River, en route to meet another tribe on their way home, when they were gunned down; their bodies hidden deep in the forest. After a lengthy search initiated by the local tribes, the men's bodies were eventually recovered from the rainforest and returned to their families, during which time a local fisherman confessed to their murders.

Bruno was buried in his home state (Pernambuco) after a small ceremony attended by family members and local tribes who'd known and worked with Bruno for years. A few days later Dom was laid to rest in his wife's family plot in Niterói (near Rio de Janeiro). For Dom's many friends who couldn't attend, his family organised a beautiful memorial for him nearer to home. It was deeply moving with many tears, but also laughter and standing ovations as we shared stories and anecdotes about Dom. He would have enjoyed the celebration, especially the live music performed by his sister, Sian, and her partner, Paul.

Dom and Bruno's deaths highlight the causes they championed; sparking international outrage and demonstrating the historic assault on indigenous tribes and their precious homes in the Amazon rainforest. Their families, friends and journalistic colleagues around the world are committed to supporting and continuing their work, not letting their voices go quiet and to completing the book Dom had started.

In memory of Dom and Bruno, Sian Phillips -Dom's sister- is organising a related fund. Dom was reporting on efforts to help indigenous peoples defend themselves, work in which Bruno had been engaged with members of *UNIVAJA (Union of Indigenous Peoples of Vale do Javari, <https://univaja.info>)*. All funds raised will be transferred to *UNIVAJA* to support activities that counter threats from illegal activities in the reserves, where it's essential to mark the boundaries of the protected regions and put surveillance and communications technology in place to detect and respond to incursions without delay. Purchases will include antennas, satellite phones, radios, internet equipment and other items as required. Dom's family and friends would appreciate support for this campaign and critical work, which you can follow here: <https://gofund.me/9b373866>

Alê, Dom's wife said "he is now a hero, but Dom had no ego so if he is looking at this, he would think it is not for me, this is for the rainforest and the people who preserve it. The attention would make him happy for that reason". She survives him, along with Sian and Gareth.



AN BUACHAILL BEO (THE BOY ALIVE); TONY BIRTILL REMEMBERED

Announcing a new Irish Language mini-library to be held at *Liverpool Irish Centre* in Tony's honour.

Conradh na Gaeilge Learpholl are proud to announce the installation of the Tony Birtill library. Located in the *Liverpool Irish Centre's* Heritage Room, the library honours our friend and teacher, Tony Birtill, who died in October 2021.

Tony Birtill

Tony was a Gael through-and-through. He was an enthusiastic teacher of the Irish Language on Merseyside and a good friend to all those learning it. His life was interconnected with the Irish community in Liverpool, in every way. An ever-present face at *Liverpool Irish Centre*, Tony taught classes there every Thursday night, as well as being involved in the work of *Liverpool Irish Festival* as a trustee and a committed historian of the area and its Irish links.

Book choices

Tony left a huge collection of books behind him. These books are only a selection of Tony's wide collection on the language, culture and history of Ireland, which we are glad to make available to the next generations of foghlaimoirí (Irish learners) in Merseyside.

Conradh na Gaeilge's committee members spent a great afternoon choosing books from Tony's collection to include in his library. Narrowing them down was an incredibly difficult task and the challenge evoked lots of memories, laughter and comfort knowing we'll be able to make the books that were important to Tony available for people who have an interest in the language. Most of the remaining books went to *University of Liverpool's Institute of Irish Studies* library.

Tony's library contains a wide selection of books, including books for children, easy readers for adults and textbooks such as *Learning Irish*, *Gaeilge Gan Stró*, *Enjoy Irish* and *Now You're Talking*.

Accessing the library

Readers can borrow books for up to a month. There's no restriction on the number of books you can borrow. Publications can be readily accessed during *Conradh na Gaeilge Learpholl* Irish lessons, in the *Liverpool Irish Centre* (6.30pm-7.30pm, Thursdays). Alternatively, you can borrow them, at any time, outside the time of these classes. Simply ask a member of the centre's staff.

Get reading and keep the Irish Language alive in Liverpool!
Leatsa an Teanga, léigh í (it's your Language, so read it!).

Siubhán Macauley

Tony Birtill Memorial actions

Liverpool Irish Festival, *Liverpool Irish Centre*, *Conradh na Gaeilge Learpholl* (*Conradh na Gaeilge Liverpool*), *The Institute of Irish Studies* (*University of Liverpool*) and *Oideas Gael* have worked collaboratively to create a memorial package in memory of our friend, teacher and lifelong learner of the Irish Language, Tony Birtill.

Marking our first year without Tony, a *Tony Birtill Memorial* lecture will take place at *Liverpool Irish Centre*, with contributions from *Liverpool Irish Festival*, *Conradh na Gaeilge Learpholl* and distinguished Irish historian and traditional musician, Greg Quiry. More in our events listing.

Liverpool Irish Festival will provide a Festival pass for a duo to attend all the Festival's ticketed events, for free, ideally benefitting two friends for whom affording the tickets would otherwise be difficult. To apply, please email emma@liverpoolirishfestival.com with your name and contact details, referencing the *Tony Birtill Memorial Festival pass*.

We'll nominate at random from those that submit a request on Mon 3 Oct 2022, contacting the winner thereafter.

The Festival will also donate a copy of its book *Liverpool Irish Famine Trail: Revive to the Tony Birtill Library*, along with any editions that follow in the Trail series.

Conradh na Gaeilge Learpholl, *The Institute of Irish Studies* (*University of Liverpool*) and *Oideas Gael* are additionally pleased to announce a new scholarship. The award covers the cost of an intensive adult Irish Language and cultural activity course at *Oideas Gael* (Glencolumcille, County Donegal), where Tony spent his summers teaching Irish and leading mountaineering walks in the local hills. The scholarship makes additional contributions to travel and accommodation costs.

Available to anyone resident in England, Scotland or Wales, applicants must demonstrate

- a keen interest in learning the Irish Language at any level of ability
- a commitment to the Irish speaking community in Britain

To apply, applicants will email no more than 500 words, in English or Irish, answering the following questions:

- 1 What does the Irish Language mean to you?
2. How would this scholarship help you in the pursuit of learning the language?
3. How do you intend to contribute to the Irish speaking community in Britain when you return from your course?

Answers should be emailed to learphollcnag@mail.com before Fri 31 Mar 2023, for scholarship to the summer 2023 course.

Decisions will be made and communicated in April 2023, by a panel of members from *The Institute of Irish Studies* and *Conradh na Gaeilge Learpholl*. The panel will take into consideration reducing cost barriers for those otherwise unable to attend; geographical bias in award giving and impact of the Irish speaking community in Britain.

AN BUACHAILL BEO
(THE BOY ALIVE);
TONY BIRTILL REMEMBERED
6.30pm-7.30pm, Fri 21 Oct.
Liverpool Irish Centre.
Free, booking required

artsgroupie.org

ArtsGroupie was founded in 2016, and became incorporated as a Community Interest Company in 2018.



Kitty: Queen of the Washhouse

Kitty: Queen of the Washhouse, the critically lauded one-woman show by ArtsGroupie about Liverpoolian icon Kitty Wilkinson, is returning to The Concert Room at St. George's Hall.

The show, directed by Margaret Connell, and written by John Maguire, has been touring since 2018, and follows the "against all odds" story of how a working-class Victorian girl fought the cholera epidemic and became a community champion.

This intricate story, told with humour and kindness, brings Kitty Wilkinson's St. George's Hall statue to life on stage. Be immersed in Kitty's world and celebrate a true female hero of the North.

Actress Samantha Alton's turn as the famous heroine has cemented her as a theatrical tour de force, and one of the city's finest players.

The play was just recently received at Shakespeare North Playhouse's Sir Ken Dodd Performance Garden, as part of their opening season.



The Liver Bird Safari

Want an alternative way to learn about Liverpool's History?

Want to see some of the 100 Liver Birds hidden in the buildings of our City?

Want to feel like a tourist in your own City?

Want to help a theatre company fund its community outreach and theatre work?

Come on to our Liver Bird Safari.

It's a jungle out there!

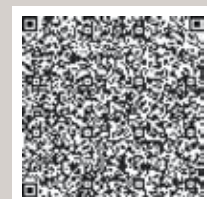


Liverpool American History Walking Tour

Join us at the Cunard Building at the Liverpool Pier Head, as we explore Liverpool's historic links to America.

From the city's darkest history, like our abominable role in the transatlantic slave trade, to our illustrious music & culture exports; Liverpool's connections to the United States run deep.

Learn hidden histories and discover what made Liverpool a city to rival London on American Independence Day weekend.



REROOT is a short animation, produced in English and Gaelige by Northern Irish TV and film company **Dogleap Productions**. It is intended for a family-friendly, multi-age audience. Commissioned by **Liverpool Irish Festival, Gael Linn** and **An tUltach**, it links to the Festival's theme (hunger) by looking at character identities and how they're motivated by different needs (mental health, community cohesion, culture and environment). Below, the creative team explore the film's meaning and development, along with how a film is made, financed and supported.



ANIMATIC-ANIMATION-ACTION

Context for REROOT

REROOT is a deceptively simple film with lots of moving parts. Delivered by an ensemble of discarded objects, quirky weeds and wildflowers, they communicate universal stories with surprising ease.

The story follows Plastic Bottle after she's been thrown into a weed-filled patch of urban wasteland, under a Belfast carriageway. She's down-in-the-dumps and homesick. Ever the optimist, she tries to fit in with the eco-community and makes friends with the wild lives growing around her. After meeting a (not-so-prickly) Nettle, a comforting Claddagh Ring and a fearless Face Mask, they learn it's okay not to be okay and not to know your way; we're all wildflowers in this world.

Connor Richmond, Director: "Whilst humans battle with issues of division and diversity, our eco-community suffers. *REROOT* provides viewers -young and old- with an opportunity to talk about difference in a positive, celebratory way, whilst learning about our natural world, carbon foot printing, cultural heritage and the importance of minding ourselves (and the minds of others). If we have the right conversations for actionable change, then humans can live in harmony, embracing all kinds of identities".

People

The film was created, directed and produced by Connor Richmond, who has credits including *Emmerdale* (ITV), feature film *Boys From County Hell* (2020), children's animated series *Pablo* (CBeebies/RTÉjr), *Sol* (TG4/BBC Alba/S4C) and upcoming *BBC One* drama *Blue Lights*.

Connor -who won the open call pitch- is honoured to produce the short, having gained additional support from multiple investors to engage the project and crew. "It's such a special opportunity to tap into the imagination of our viewers; to celebrate and explore folklore and the welfare of our wildlife and wild lives in a contemporary and original way. It's a story about individuals, place and connection. What grounds us (and them), through the thunder and rain of such dark times, is the colour and zest of our collective community spirit; our sunshine and light! Friendship is instinctive meaning we can break down barriers to overcome difference. Really, we're all wildflowers learning how to grow, so this is about all of us. No flags or divisive borders, just the colours of the rainbow and our character's conversations".

Place and purpose

Set in Belfast -a place currently on the front pages due to Irish Sea border and Brexit debates- the underpass represents a mythical space, woven in to the fabric of folklore and fairy tales. It's the perfect space to

hear indigenous words from the wild. Irish-language voiceover director, Clíodhna, adds, "it's a wonderful opportunity to set the Irish language on the world stage. Encouraging us to return to our roots reminds us of the importance of identity". She recalls the proverb: 'Níl aon tinteán mar do thinteán féin' ('there's no place like home'), before explaining "*REROOT* celebrates the beauty of our native place. Through the excitement and playfulness of these wild lives, audiences can find a true sense of belonging, hope and heritage".

As the war in Ukraine rages; news of refugees, displacement and the creation of diasporic migrant groups is rife. For those with a sense of 'home' there is a commonly held belief that identity and language provide roots. Chiming with 'hungers' and need for nourishment, warmth and safety, the film nods to diasporic experiences of being far from home; feeling lost and lonely and being isolated within new communities. These feelings can trigger mental health issues and anxiety, flagging the importance of personal wellbeing; connecting with nature; breathing fresh air; laughing and crying; listening and learning... nourish to flourish.

ANIMATIC TO ANIMATION

Resources: funds and humans

Producing animation is a multi-levelled process with many stages of production. Though 'only' a short film, it's executive produced by **DAL Productions** and **Gallagher Films** and received funding from **Northern Ireland Screen's** Irish Language Broadcast Fund, **Causeway Coast and Glens Borough Council**, **Aisling Ghéar Theatre Company** and independent financier, Cherry Love, from **Lovely Looks Boutique** (Limavady) as well as the initial commission.

REROOT is written by Claire Handley; storyboarded by Rosie Cash; art directed and designed by Maebh McHugh; Irish-language voiceover directed by Clíodhna Ní Chorráin and musical score composed by Calum McCormick. It features a star-studded cast of contemporary talent, including Siobhán McSweeney (*Derry Girls/Holding*), Liam Fox (*Emmerdale*), Orla Mullan (*Marcella/The Fall*), Morgan C Jones (*Boys From County Hell/Vikings*), Diona Doherty (*Give My Head Peace/Penance*), Aaron Barashi (*Thomas and Friends/Ladybird & Bee*), Aidan McCann (*Red Rock/The Holiday*), Sadbh Breathnach (*Sol*), and Liverpool-actor Philip S McGuinness (*The Responder/The Alienist*).

Process

After the script is written, storyboards are drawn, before an animatic (a visual moving story board) is edited to a temporary 'scratch' voiceover. This helps pace the energy of the story, influencing the

shape of the musical score. Later follow rough cuts referred to a 'first pass animations', honed over time. Talent recruitment and voice recordings take place throughout, whilst character artwork and background designs are finalised. After the characters are 'rigged' and placed within the layout of the scene, the process of animation begins. This is followed by sound-mixing, scoring and final mastering. This lengthy process is a collaboration between many crew-members who, in this instance, all work within the Northern Ireland screen industry.

Writer, Claire, comments "it's been an absolute pleasure to help bring *REROOT* to the screen. In a world where we can often feel adrift, this story underlines the societal goal of sustainability and peaceful co-existence. I'm so excited for audiences to meet these little characters".

Claire wrote the script based on Connor's original story. Together they've developed each character's meaning. Dandelion symbolises the return of life and resilience. Forget-Me-Not embodies true love and respect. Nettle represents healing. Claddagh Ring epitomises friendship, loyalty and love. Face Mask presents mental health struggles (especially relating to the pandemic) and -lastly- Plastic Bottle depicts non-environmentally friendly, single-use waste.

Connection

"As we meet the wild lives -in their patch of wasteland- we realise this barren, abandoned space is their world. For them it's a place of adventure, learning and friendship. Together, they are diverse and dynamic; they have an ecology and learn to love what 'home' means to them", comments Connor.

"It's been an incredible pleasure to work on this film, as we put forward important messages, whilst showcasing an incredible variety of creative talent. I'm proud of what has been achieved and I am looking forward to the audience getting to join us in the wildlife".

REROOT's creative team would like to thank all financiers, cast and contributors for supporting the project. "We hope to remind viewers, around the world, that no matter where you find yourself, you can always find a way back home. Using your identity by speaking with people about it is a way of keeping it alive. If there is an action to take away from *REROOT*, it is to speak to one another, learn from one another and understand the skills and differences we can offer one another as well as going green. We encourage you to do both".

Festival readers can access *REROOT* by visiting liverpoolirishfestival.com/events/reroot and entering the password R00Ts2022 (ROMEO zero zero TANGO sierra 2 zero 2 2).

GLOBAL IRELAND

In June 2022, the Festival hosted two *Liverpool John Moores University* graduate interns; Lucy O'Donnell and Harley Mullen. Both had Irish heritage and were keen to learn how our Festival works. Proud of our connection to the Irish Government's *Diaspora Strategy* we shared it. Harley found the policy so compelling we invited her to write a feature on it.

In 2020 Ireland's government launched a revised *Diaspora Policy*. Aimed at strengthening the connection between Ireland and people with ties to Ireland, it intends to connect via citizenship, heritage or affinity. As someone with connections to Ireland in almost every aspect of life (relationships and family heritage), the strategy has helped me to feel part of a wider community. Additionally, it's made me realise how many people hold Ireland close to their heart.

The population of Ireland and Northern Ireland is over 6 million. According to the *Irish Abroad Unit*, over 70-million people worldwide claim Irish heritage or ancestry. This shows the value of a policy like this, which can bring a huge community of individuals together, to explore shared bonds and an enhanced sense of collective Irish identity.

For me, the policy recognises a community of people that share Irish heritage and conveys the links that bind them. It shows that the Irish government are intent on helping people connect with their roots, using Ireland as a place for allyship. The promises explored, show a clear vision, in which it will be easier for people to explore their

history and feel assisted in doing so. Exploring shared bonds will vary for different people. The document touches on different points of individual access, such as those who want to return to Ireland; those living abroad and those who want to be part of creative or professional networks.

Shaped by contributions from hundreds of individuals and organisations in Ireland -and Irish communities around the world- the policy has one main vision: "to support the welfare of Irish abroad and deepen and strengthen ties with our diaspora". This is underpinned by five strategic objectives:

1. Our people: Ireland will ensure that the welfare of the Irish abroad remains at the heart of our diaspora support
2. Our Values: Ireland will work with our diaspora to promote our values abroad and celebrate the diversity of our diaspora
3. Our Prosperity: Ireland will build mutually beneficial economic ties with the diaspora
4. Our Culture: Ireland will support cultural expression among our diaspora
5. Our Influence: Ireland will extend our global reach by connecting with the next generation.

There are various ways people can use the policy to connect with their heritage. 'Our people' addresses the needs of Irish people living abroad and how the government can best benefit them. The policy pledges to expand Ireland's digital outreach to connect with hitherto non-engaged members of the diaspora. It also pledges to develop a single digital platform, providing content and resources for all diaspora groups. Hitting on the modern world, and acknowledging the Irish diaspora's global spread, the digital aspects of the strategy hold great value. An easily accessible community of people (or advice services for those living away from Ireland) for people in similar positions could be very beneficial, working towards the core goal of strengthening ties.

Ireland is the first country to release a diaspora policy. Many of the people the policy is intended for will have no knowledge of its existence. I was among them, but now

have a great appreciation for its intentions. Micheál Martin, T.D., Ireland's Taoiseach described the strategy as "a deep appreciation of the profound importance of connection".

Personally, I believe the policy would be of great benefit to a wide range of people. It is a clear and comprehensive plan for Ireland's intention to increase communication and sustain connectedness, serving as a benchmark for other countries to follow.

The European Union released a *Global Diaspora Facility*, running from June 2019- December 2022. This is the first European Union funded project to take a global approach to diaspora engagement, working with experts to assess diaspora engagement across regions around the globe. Its aim is to 'identify the interests and challenges faced by countries of heritage when it comes to diaspora engagement'. I think this is a positive step to learning and connecting with as many people as possible.

Strategic objective two of the policy was especially meaningful to me, as it touched on specific groups within the Irish diaspora such as traditionally underrepresented groups, including Irish Travellers and the LGBTQI+ community. The specific intention to mention these groups under dedicated headings is an indication of its inclusive aims. This makes people feel heard and appreciated, which in turn fosters good relationships and increased communication. The policy dedicates a section to women in the diaspora, stating "women and girls are powerful agents of change in their communities and help promote gender equality and women's empowerment across our diaspora".

Overall, I believe that the Irish diaspora policy is an example of inclusive and innovative leadership. It should be read by anyone looking to connect with their Irish heritage. I encourage anybody to read the document and share their thoughts.

To find out more about it you can follow this link: dfa.ie/media/globalirish/Diaspora-Strategy-2020-English.pdf



History of St. Patrick's Church, Park Place, Liverpool 8.

Michael O'Neill's new History of St. Patrick's 1821-2021 will be published by Gracewing in August 2022 (272 pages and over 60 illustrations).

Copies are available from St. Patrick's Church, in book shops or from Tony McKean (call on +44(0) 7814 665029).

£15.00 plus P&P if required.



If you're hungry for home, it's never too late

Birkenhead-born Jean Maskell knew her mother's family were 'Cullens' and 'Savages' from Wexford. She'd visited years before, but now links had been lost. After a career with Liverpool City Council, she changed direction to follow her interests of art, ceramics and writing, and with her deep interest in Irish history and culture, Ireland became the strongest inspiration for her work. Her first Irish sculpture, The Seaweed Gatherer, a tribute to suffering and survival in hard times appeared in several exhibitions.

Isn't it always the case that the hunger to find your roots increases when those who could tell you have passed? Despite having a family tree, and half remembered stories, there seemed to be no-one left. Then, out of the blue, a second cousin got in touch from Wexford. By chance an old letter Jean sent years ago had been found during a house clearance. Jean went to meet her, and then, another coincidence: 'I was shocked to see a man in the street, the double of my brother. I asked if he knew any Cullens or Savages and as soon as he looked at me he said "You're a Savage, you have to meet my sister"'.

The rest, as they say, is history. She was introduced to more cousins. Visits to Ireland increased; family gatherings and village friends banded together on Facebook and in local history gatherings in Oylegate.

Artists in Wexford were welcoming and Jean's art appeared in Denis Collins Wexford Gallery; Enniscorthy Presentation Centre and Ceramics Ireland (Dublin). Her writing has appeared in Red Books publications and Enniscorthy Literary Festival.

Jean now divides her time between Liverpool City Region and Wexford and knows as many people in both places. 'The second time I went into the chippy in Wexford town the woman said, "Hello Jean, your usual?". I knew I was home'.

Jean is an active member of the Liverpool Irish Festival's Cultural Connectedness Network and her poem Crossing To Ireland, about the conflicting emotions of feeling a part of two countries, was the joint-winner of the Festival's Liverpool Writes poetry competition (2021). Prior to that, Crossing to Ireland was animated by Rachel McMahon, being highly commended, winning the audience award at the Celtic Animation Film Festival.

The Space Between, a compilation of Jean's poems and stories, illustrated with her artwork will be available later this year.

www.jeanmaskell.com
Facebook: Jean Maskell Art



LIVERPOOL IRISH FAMINE TRAIL

In 2021 *Liverpool Irish Festival* began revitalising the *Liverpool Irish Famine Trail*, originally established in the 1990s. Just one year on and we have released a book *Liverpool Irish Famine Trail: Revive*. The volume describes the first year of research, undertaken by a dedicated volunteer History Research Group, and the wrap-around development of the project. It considers the recent history of the Trail and the complex history leading to its creation, based in the origin story of the Irish Famine and its affects on Liverpool and the region. *Revive* is a call to action to revisit time, increase interest and find understanding in a period of history that continues to affect people and place today.

Marking Stage One/Year One -of what is likely to be a five stage, five-year plan- *Revive* celebrates the work of the *Liverpool Great Hunger Commemoration Committee* and honours the *National Lottery Heritage Fund*, which funded the work. *Revive* explores a process of reflection, rejuvenation, remembrance and reconnection.

Illustrating 15 sites of historical importance, and giving voice to some of the lead activists in the Trail's development, readers will learn about Liverpool's unparalleled connection with Ireland.

Liverpool Irish Famine Trail: Revive documents an ambitious adventure, commemorating the lives of almost 1.24million people and the lasting impact many of them have had on Liverpool. We confess, the book is not a complete history of An Gorta Mor (The Great

Hunger), though it does track stories dating from this time that are specific to sites of importance in Merseyside. It is important to make this distinction, so as not to misdirect or disappoint readers. Our intent is to mark the redevelopment of the Trail and document the progress of that work, as part of the ongoing history of The Irish Famine story, here in the North West.

In its chapters, writers contextualise the environment preceding The Irish Famine, providing a history timeline reflecting events in Ireland and Liverpool around the time of The Great Hunger (1845-1852), and after. Readers also hear from one of the Trail's founding voices, Greg Quierly.

The Festival's Artistic Director and CEO, Emma Smith, then describes repositioning the Trail 25-years on and why applying contemporary expectations and technological capabilities to the Trail are important.

History Research Group Lead and *ArtsGroupie CIC* Director, John Maguire, details how the research took place and with whom.

We share the new brand and map; provide the history and offer stories for each of the original fifteen sites and consider sites that are missing.

Moving to where the project will take us next, the book closes with our official 'honours list', acknowledging those who have contributed, from the 1990s through to today.

For any reader hoping to dig deeper in to our research methodology, a comprehensive reference list is



To get your copy, hardback or digital,
visit liverpoolirishfestival.com/shop

The *Liverpool Irish Famine Trail* consists of 15 sites. One is the Irish Famine Memorial site and seven are plaque sites, which relate directly to the Irish Famine of 1845-1852. They are marked with this symbol: ●

The remaining sites include locations of historical note, whose lineage or story links to the Irish Famine.

Liverpool Irish Famine Trail is operated by *Liverpool Irish Festival*. You can find out more at liverpoolirishfaminetrail.com



Scan with your smartphone to visit the online map



| KEY | |
|---|--|
| 1: The Liverpool Famine Memorial | |
| 2: St Luke's Church, Leese Street, Liverpool L1 2TR | |
| 3: Pleasant Street School | |
| 4: The Paupers' Graveyard | |
| 5: Agnes Jones House | |
| 6: St James's Gardens at Liverpool Anglican Cathedral, L1 7AZ | |
| 7: St Patrick's Chapel | |
| 8: The Famine Building | |
| 9: Relief Station | |
| 10: Father Nugent's statue | |
| 11: St John's Church, Scotland Road, L5 8BD | |
| 12: Dandy Pat memorial | |
| 13: Clarence Dock | |
| 14: Price Street | |
| 15: Birkenhead, CH41 6DQ | |

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The *Liverpool Irish Festival* (registered charity No.110126, Company No. 4800736) is governed by a volunteer board, chaired by John Chandler, an original founder. We receive regular funding from Liverpool City Council's *Culture Arts Investment Programme* and the Irish Department of Foreign Affairs *Emigrant Support Programme*. In 2020, we were recipients of HM Government's *Cultural Recovery Funding: #HereForCulture*.

We have been fortunate to receive *National Lottery Heritage Funding* for work on the *Liverpool Irish Famine Trail*; *Arts Council England* funding (to deliver art content in Oct 2021) and *Tourism Ireland* sponsorship. To each we say thank you and go raibh maith agaibh/may you have goodness.