Programme Notes for Here Comes the Night

The play is a new work by Rosemary Dickinson. It focusses on one house in tow different eras, 1966 and fifty years later, 2016.

The stage is set with a flat brick wall in its centre and within the wall a huge sixties style window, dressed with opaque white curtains. At the start of the play film footage is projected onto the window. When the films are finished the wall flies up and off to reveal the interior of a terrace house. Although we never see the window again it is there in imagination, as the characters peer out of it into the street beyond.

The room revealed is a small front room with three walls. The left hand wall has a fireplace set into it with a mirror above and a hearth rug in front and a coal bucket beside it. The right hand wall has one door in it, near the back. All three walls are covered with patterned wallpaper which has started to peel off. There’s a small table used as a desk on the left, with a manual typewriter and various papers on it and a waste paper basket and small rug beneath. On the right there’s an orange sofa, with cream cushions and a patterned cream and orange throw draped over its back. In front of the sofa is a small coffee table with a cream rug under it. At the back wall there’s a wooden unit with cupboards and shelves. On one of the shelves is an old-fashioned radio. To the left of the unit, also against the wall, there’s a matching wooden sideboard with a sixties-style record player and a lamp set on it. Above the sideboard and dominating the back wall, there’s a painting of three large lemons on a pink background.

In the second half of the play the room has been knocked through to make a larger room. There’s a window in the back wall with a small indoor orange tree in front of it and a brick enclosed yard can be seen through it. Now the room holds a paint pattered table to the right, with a pile of books under it and an apple-mac laptop on it. There’s a small chair on the left, complete with a brightly patterned cushion. The fire- place remains in the left hand wall, but it’s been closed with a sheet of board and there’s a jumble of boxes behind it at left back. There’s also a radiator. The right hand wall now has two doors on it, one further forward than the other and the back wall also has a door opening into the kitchen. At back right there’s a tall step ladder and a pot of paint is on the floor nearby.

The Cast

Each member of the cast plays 2 characters, one in the first act and one in the second act of the play.

Michael Condron plays Vincent in the first act and Jim in the second act. In both parts he has short, dark hair, receding slightly and thinning at the back. He has a broad forehead with deep set eyes and a large nose with a square chin. He is of medium height and build and is in his alter thirties or early forties. He is first seen in striped pyjama bottoms and top with a patterned cardigan over them and a check scarf round his neck. Later he wears dark trousers and a brown jacket with a striped shirt and a striped tie. As Jim in the second act he wears glasses, a navy cardigan over a red top and paint spattered trousers. Later he’s in a black and white T shirt with dark grey trousers.

Thomas Finnegan plays Freddie and Dean. He’s slender and of average height with short black hair, a broad brow and pointed chin. His eyes are wide apart and he has a broad nose and large mouth. He is in his mid twenties. As Freddie in the first act, he appears in a postman’s uniform of the 60s with a large black mac worn over his jeans and a peaked cap. He carries a messenger bag. Out of uniform he wears a smart navy suit with a maroon and white striped shirt and a maroon tie. He sports a white handkerchief in his breast pocket. As Dean he wears a padded brown gilet over a red hoodie and jeans.

The parts of Mary in Act 1 and Donna, the Minister of Culture in Act 2 are played by Kerri Quinn. Kerri has long dark hair, large dark eyes, high cheek bones, a neat nose and small mouth with a pointed chin. She is tall and slender. As Mary, in Act 1 she is heavily pregnant and has her hair up in a sixties-style French pleat. She first wears a grey, swagger coat with a nurse’s uniform underneath, a blue and white striped dress under a white apron, with a fob watch pinned to the apron. On top she wears a brown cardigan. Later in the first act she changes into a high-waisted, brown tweed pinafore and mustard blouse with elbow length sleeves. The pinafore is decorated with a brooch on the right hand side. As Mary she is in her mid thirties. In the second act she is Donna, the minister of culture. Her mass of brown hair waves around her face and her eyes are sometimes obscured by enormous sun-glasses. She wears an elegant, business-like grey trouser suit over a white top. She carries an enormous handbag, decorated with a scarf, and silver high- heeled court shoes adorn her feet. A brooch on her right lapel and a chunky steel necklace complete this outfit.

Susan Davey plays Jenny in the first act and Marta in the second. She has long dark hair, an oval face, deep-set intense eyes, a wide mouth and neat nose. She is very slender. As Jenny her long hair is tied around with a bandanna style head-band. She wears a brown and maroon plaid mini-skirt with a brown jumper and a pinafore covering it. She wears knee length maroon socks with flat shoes. Later she adds a short brown jacket to this outfit. When she goes out she tops this outfit with a green raincoat with a hood. Later in this act she wears a beige mini-dress patterned with red, with a red cardigan and a matching collar on the dress, a red head band, red belt and red patent shoes over long red socks, complete the outfit. She is in her early twenties. In the second act she becomes Marta and wears her hair tied back in a pony tail. We first see her in a blue shirt with grey paint spattered trousers. Later she appears in black skinny trousers over a tight black top with a loose chiffon tunic over.

Niall Cusack plays Father Black in Act 1 and Boyd in Act 2. He has a pleasant square chubby face with fuzzy grey hair surrounding a bald patch at the back. He has a broad forehead, large deep-set eyes under heavy eyebrows, a good nose, and wide mouth. His build is chunky and square and he is in his sixties. As the priest in Act 1 he wears dark trousers with a grey overcoat and a dog collar. As Boyd in Act 2 he wears orange trousers and a check shirt under a brown Barbour style coat. He carries a leather satchel over his shoulder.

The play was written by Rosemary Jenkinson and directed by Jimmy Fay with lighting design by Paul Keoghan, set by Grace Smart and costumes by Enda Kenny.

These notes will be read out ten minutes before the s art of the play. It’s a good opportunity to check that your head sets are working. If you would like to hear them, please take your seat as soon as the auditorium opens.