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SF PERUSALS

SPLICED

by Timmy Creed

SAMUEL FRENCH

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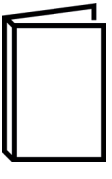
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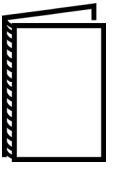
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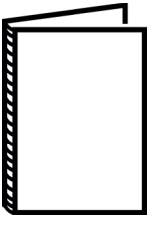
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AUTHOR'S NOTE

Sport and theatre, same same but different. The script is written at the beginning in one and the end in the other. The directors shout, shape and nurture the bodies in motion. The performers train and practice, decide and dedicate, energise and emote, all for the spectacle. The audience enters, full of hope and passion for the unfolding of another tale. All experience the live magic together. Two different cultures, two similar pursuits: to connect and feel alive together. When I was young sport was my raison d'être, now it is the theatre. Both have informed me hugely and shaped me into the person that I am today.

Somewhere within the mentality is where I feel the major difference exists between sport and theatre. One focuses on the conquering of the physical versus the exploration of it. One champions strength, the other vulnerability. One promotes openness and discussion, the other keeping things in and unspoken. Fail, fail again, fail better or fail and you lose. Sport, in general separates men and women where theatre seeks to bring us together.

I wanted to create a show in response to the culture I grew up in. Stick to what you know, I thought. Sport and theatre. I wanted to create a theatrical performance that my sporting comrades could relate to whilst relaying the experience of a sportsman to those who aren't familiar with it. Why not bring the theatrical arena to the sports arena and have the conversations we have in the theatre out in the air in a sports club.

This show was conceived to take place outdoors in handball alleys. These are three walled concrete structures, that first appeared in Ireland in the 1700s: places of play, community, vibrancy and courtship. I needed these spaces to appeal to a new audience, the walls to showcase the sport and the outdoors for the elemental nature of the game.

Sport is played all over Ireland and in every small town and village there is a GAA team. We constantly hear of the successes, achievements and battles of these local heroes and warriors. I am interested in what is going on underneath the surface of the sportsman. *Spliced* is the story of twenty-one years playing competitive sport and subsequent life outside of the institution that raised me. It is my journey from pack mentality to individual responsibiliy.

Timmy Creed, July 2019

SPLICED was presented at Dublin Fringe Festival in 2017 in an outdoor handball alley on Little Green Street with the following cast and creatives:

Writer & Performer	Timmy Creed
Director & Dramturg	Gina Moxley
Composer	Chris Somers
Video Designer	David Mathúna
Production Manager	Anthony Hanley
Producer	Natasha Duffy

SPLICED was presented at Cork Midsummer Festival in 2018 in an outdoor hurling alley in Bishopstown GAA and later toured with the following cast and creatives:

Writer & Performer	Timmy Creed
Director & Dramaturg	Gina Moxley
Composer	Chris Somers
Video Designer	David Mathúna
Lighting Designer	Eoin Winning
Production Manager	Anthony Hanley
Production Assistant	Peter Crudge
Producer	Mags Keohane

SPLICED was presented at Edinburgh Sports Club as part of the Traverse Theatre's Edinburgh Fringe Programme 2019 with the following cast and creatives:

Writer & Performer	Timmy Creed
Director & Dramaturg	Gina Moxley
Composer	Chris Somers
Video Designer	David Mathúna
Lighting Designer	Eoin Winning
Production Manager	Anthony Hanley
Production Crew	Patrick Lehane
Producer	Mags Keohane
Graphic Design	GETUPANDLIEDOWN.com

CAST AND CREATIVES

TIMMY CREED - WRITER & PERFORMER

Timmy is an actor, writer and theatre-maker from Cork. He trained at the Oxford School of Drama and at Ecole Phillipe Gaulier. His one man show *Spliced* is his first play. It featured at Dublin Fringe Festival 2017 and went on to have critical success at Cork Midsummer Festival, Clonmel Junction Festival, Ennis Street Arts Festival and Feile na Bealtaine in Dingle. Theatre performances include: *Spliced* (Various); *Lovers* (Everyman Palace Theatre); *Looking For Work* (Project Arts Centre) and *An Triail* (O'Reilly Theatre).

Film projects include: *Maze* (Mammoth Films); *My Brothers* (Treasure Entertainment); *Torn* (RTE); *Animal* (IFTA Nominated) and upcoming feature *Gateway*.

TV credits include: the award winning *Klondike* Season 2 (TG4); *Jack Taylor* Season 3, *Fir Bolg* (TG4); *Scúp* (TG4); *Anaithnid na Cásca* (TG4) and will soon appear in the sixth and final season of *Vikings* on the History Channel.

Timmy is artistic director of Chalk It Down Productions.

He is currently developing a new piece of theatre with his musician sister, Maggie about family and mad brilliant people.

GINA MOXLEY - DIRECTOR

Gina Moxley is an actor, writer and director. Recent performances include: *The Patient Gloria* (with Abbey Theatre at Dublin Theatre Festival and Traverse Theatre, Edinburgh in August 2019); *Futureproof* (Cork Midsummer); *Adler and Gibb* (Tim Crouch and Royal Court); *A Midsummer Night's Dream* (Abbey Theatre); *The Seagull* (Pan Pan) and *LIPPY* (Dead Centre).

Her theatre plays include: *The Patient Gloria*, *The Crumb Trail*, *Tea Set*, *Danti-Dan* and *Dog House*.

She was director and dramaturg on Timmy Creed's *Spliced*, Gary Coyle's *My Magnetic North*, Sonya Kelly's *How to Keep an Alien* and *The Wheelchair on My Face*, and Stefanie Preissner's *Solpadeine is My Boyfriend*. Gina has also written radio plays and published short stories. She has collaborated with artist Sean Lynch on several exhibitions and on Adventure: Capital for Venice Biennale 2015 and with artist Alan Phelan on Our Kind at Hugh Lane Gallery for 2016.

CHRIS SOMERS - COMPOSER

Chris Somers is an Irish multi-instrumentalist, composer and sound designer that creates music for stage and screen. Drawing on a wealth of experience and versatility he uses both song and sound to fully immerse the audience through soundscapes and the manipulation of the most delicate sense. His practice is performance based and incorporates improvised acoustic and electronic sound coupled with found sounds and field recordings.

DAVID MATHÚNA - VIDEO DESIGNER

David Mathúna is an artist and musician from Cork IE, based in Berlin DE. Making use of structured, generative and improvised processes, David's practice focuses on installation, performance, atmosphere, and on combining various media and multiple forms of sensory perception. Spectator experience and engagement are primary considerations in his work.

EOIN WINNING - LIGHTING DESIGNER

Eoin has been working as a freelance designer since graduating from University College Cork in 2008. He has designed work in Ireland and abroad with companies like THEATREclub, Painted Bird, Martin Sharry, The Everyman Theatre, Graffiti Theatre Company, Dublin Fringe Festival, Nic Greene, The Lir Academy, Dublin Youth Theatre, Gonzo Theatre Company, Broken Crow, Conflicted Theatre, Hammergrin and Equinox Theatre Company amongst others. To get in touch or see more of his work, visit his website; eoinwinning.com
Eoin is a member of THEATREclub.

MAGS KEOHANE - PRODUCER

Mags Keohane is a theatre practitioner working in both Scotland and Ireland. Mags is currently participating in Druid Theatre's FUEL residency programme. Theatre credits include: Assistant Director to Pat Kiernan on the award-winning *Far Away* by Caryl Churchill; Assistant Director to Ben Harrison on *Flo* by Martin McCormick (Òran Mór, Glasgow); Director of *Made in China* by Mark O'Rowe (New Directors Festival, Granary Theatre). This autumn, Mags will direct an adaptation of *Three Men in a Boat* by Jerome K. Jerome (Cork Arts Theatre). Mags

graduated with distinction from a Theatre Practices MLitt at the University of Glasgow.

CHALK IT DOWN PRODUCTIONS

Chalk It Down Productions is a new multi-disciplinary theatre company, that seeks to engage new and broad audiences in real stories about real people. They are interested in theatre for everybody and creating performances in new, old and familiar spaces outside the walls of a regular theatre. *Spliced* is their debut production. They currently have two new pieces in development: one on family and mad brilliant people and the other about finding yourself through the Irish language.

ACKNOWLEDGEMENTS

Since the first showing of this idea over two and half years ago, this show is a culmination of work and time by many, many wonderful people. The support and good will has been incredible. I would like to offer my heartfelt thanks to:

Gina Moxley: for your patience, guidance, friendship and all-round brilliance from day one.

Chris Somers & David Mathúna: from the initial night of conception to every pub and cup of coffee there after your brains and beings have been the base and balance of the triangle.

Mags Keohane: for coming on board, steering the ship and putting up with me all the way.

Anthony Hanley: for every phone call and magic trick mustered.

Julie Kelliher & Naomi Daly of the Everyman Cork. Conall & Lorraine at Cork Midsummer: Your support and time give me confidence. I cherish it.

Bishopstown GAA: A forever extended family. You have shaped me, for better or for worse, and given me the courage to go out into the world and tell my story.

Creeds: I couldn't ask for a more loving and supportive family, all of you are angels.

Senita – for everything.

Izabela Szczutkowska for photography, Eoghan Carrick, Amy Prendergast, Peter Crudge, Natasha Duffy, Eoin Winning, Patrick Lehane, Matt and Cork County Cricket Club, Dublin Fringe Festival, Cathy Walsh, Scene & Heard Festival, Niall Cleary and Grafitti Theatre Company, Corcadorca, TDC Development Centre, Linda Crooks and Traverse Staff, Ian MacDonagh of Cork County Council Arts Office, Jean Brennan of Cork City Council Arts Office, Oileáin AiR, Diarmuid Lyng, Diarmuid Sexton, Daniel Waugh, Louise Barker, David Morrison, Ais Brady, Colm Walsh, Gar O'Rourke, Niall Owens, Oxford School of Drama, JJ and all at Edinburgh Sports Club, Arts Council of Ireland, Culture Ireland, Cork City Council, Gripmax, all the Fundit supporters.

To everybody and anyone who I forgot to mention, thank you.

For Mick and Norma

ACT ONE

Thesis

Howye? Welcome. I am Timmy and I'm a GAA man. G A A. Gaelic Athletic Association. Child. Boy. Man. GAA man. The GAAaa, as we call it, is our national games and it is the biggest non-political organisation in Ireland with over 500,000 members. Hurling played with a camán and sliotar, is the fastest field sport in the world. It is the rugby of New Zealand, the ice hockey of Canada and the shinty of Scotland, but *way* bigger. My club is Bishopstown GAA Club or Cumanm Luth Cleas Gaol Baile an Easpaig in Irish. Bishopstown has a population of 25,000 and is a suburb or Cork City. It has a hospital, two terrible pubs, a shopping centre that would give you the creeps, a LIDL, an ALDI, a Paddypower, a Ladbrokes, a Boylesports, a Costa and a GAA club. The club is the centre of the community. Our social parish. Our church. Our religion. The club never changes it's always the same. It rewards skill, enthusiasm, self-sacrifice and commitment. We think the same. We like the same. We hate the same. A true GAA man is a lifelong servant.

I wasn't born a GAA man, I became one. My father is a sports fanatic and he would proudly bring me up there as a child on a Saturday morning, I was absolutely terrible at it, but it didn't bother me because for the first time in my life I was part of something outside my family. A community. A movement. A tribe.

I went to an all boys school then and the hurlers were the elite. Men amongst boys. The options were chess, debating or Maths at lunchtime, not for me. Out on the field with

the ball I was happy out. I couldn't understand why you wouldn't play. We got homework off, skipped class, extra milk, free sausage rolls and all the attention. Matchday was a free pass. I could see why the other students would be pissed off. The talk was of new boots, new hurleys, new gear, new jerseys and old dolls. You had to look the part to be the part.

My best mates and my oldest memories are from the GAA. The GAA keeps communities alive. In Ireland there are over 2,300 clubs and another 400 around the world. There are 265 clubs in Cork alone. We are connected everywhere we go.

Adrigole, Aghabullogue, Aghada, Aghinagh, Argideen Rangers, Ballinacurra, Ballinascarthy, Ballincollig, Ballinhassig, Ballinora, Ballinure, Ballyclough, Ballydesmond, Ballygarvan, Ballygiblin, Ballyhea, Ballyhooly, Ballymartle, Ballyphehane, Bandon, Banteer, Bantry Blues, Barryroe, Béal Athan Ghaorthaidh, Belgooly,Bere Island, Bishopstown, Blackrock, Blarney, Boherbue, Brian Dillons, Bride Rovers, Buttevant, Canovee, Carbery Rangers, Carraig na bhFear, Carrigaline, Carrigtwohill, Castlehaven, Castlelyons, Castlemagner, Castlemartyr, Castletownbere, Castletownroche, Charleville, Churchtown, Cill na Martra, CIT, Clann na nGael, Clonakilty, Clondrohid, Cloughduv, Cloyne, Clyda Rovers, Cobh, Courcey Rovers, Crosshaven, Cullen, Deel Rovers, Delanys, Denis O'Flahertys, Diarmuid O'Máthúna's, Dohenys, Doneraile, Donoughmore, Douglas, Dripsey, Dromina, Dromtariffe, Dungourney, Éire Óg, Erin's Own, Fermoy, Fr.O' Neills, Freemount, Gabriel Rangers, Garnish, Glanmire, Glanworth, Gleann na Laoi, Glen Rovers, Glenbower Rovers, Glengarriff, Glenlara, Glenville, Goleen, Grange, Grenagh, Ilen Rovers, Inniscarra, Iveleary, Kanturk, Kilbrin, Kilbrittain, Kildorrery, Killavullen, Killeagh, Kilmacabea, Kilmeen/Kilbree, Kilmichael, Kilmurry, Kilshannig, Kilworth, Kinsale, Kiskeam, Knocknagree, Laochra Óg, Liscarroll, Lisgoold, Lismire, Lough Rovers, Mallow, Mayfield, Meelin, Midleton, Milford, Millstreet, Mitchelstown, Muintir Bháire, Na Piarsaigh,

Naomh Abán, Nemo Rangers, Newcestown, Newmarket, Newtownshandrum, O Donovan Rossa, Passage West, Randal Óg, Rathpeacon,Redmonds, Rochestown, Rockchapel, Russell Rovers, Sarsfields, Shamrocks, Shanballymore, St. Catherine's, St. Colum's, St. Finbarr's, St. Ita's, St. James', St. John's, St. Mary's, St. Michael's, St. Nicholas, St. Oliver Plunkett's, St. Vincent's, Tadhg Mac Carthaigh, Tracton, Tullylease, UCC, Urhan, Valley Rovers, Youghal.

Out of all the clubs there was only one that mattered.

Bishopstown. BISH-OPS-TOWN. BISH-OPS-TOWN. BISH-OPS-TOWN.

BISH-OPS-TOWN. BISH-OPS-TOWN. This is what I signed up for; the maroon and white.

Manifesto – drills.

I will be respectful to the club, team mates and management at all times.

I will personally respond to all notifications.

I will confirm attendance at games and training on Whatsapp or teamer twenty-four hours after receiving notice.

I will come to all games and training on time.

I will give 100% at each and every training session. All team events are compulsory.

I will be available for all league games.

I will attend all club matches whether I am playing or not unless I have permission from management.

I will tog out in the dressing room beforehand and go back to it afterwards.

I will congratulate my teammates chosen on match days, if I am not in the starting team I will encourage them on the pitch and be ready to give my all for the team if called upon.

It's all about making the team. The first fifteen. Fifteen players on a team. Twelve, thirteen, fourteen years of age I was a sub. I wasn't good enough, yet. I hated being a

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