

IRISH REPERTORY THEATRE

JAKI McCARRICK'S

BELFAST GIRLS

DIRECTED BY NICOLA MURPHY



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IRISH REPERTORY THEATRE

CHARLOTTE MOORE, ARTISTIC DIRECTOR | CIARÁN O'REILLY, PRODUCING DIRECTOR

ON THE FRANCIS J. GREENBURGER MAINSTAGE

BELFAST GIRLS

BY **JAKI MCCARRICK**

DIRECTED BY **NICOLA MURPHY**

with **AIDA LEVENTAKI, LABHAOISE MAGEE, MARY MALLEN,
CAROLINE STRANGE, and SARAH STREET**

scenic design

**CHIKA
SHIMIZU**

costume design

**CHINA
LEE**

lighting design

**MICHAEL
O'CONNOR**

sound design

**CAROLINE
ENG**

music consultant

**GREGORY
GRENE**

properties

**BRANDY
HOANG COLLIER**

fight & intimacy director

**LEANA
GARDELLA**

movement director

**ERIN
O'LEARY**

dialect coach

**JULIE
FOH**

hair & wig design

**RACHAEL
GEIER**

production stage manager

**AVERY
TRUNKO**

assistant stage manager

**MARY
GARRIGAN**

press representative

**MATT ROSS
PUBLIC RELATIONS**

general manager

**LISA
FANE**

OPENING NIGHT: MAY 19, 2022

IRISH REPERTORY THEATRE'S 2021-2022 SEASON IS SUPPORTED, IN PART, BY YOUR TAXPAYER DOLLARS THROUGH THE NEW YORK STATE COUNCIL ON THE ARTS WITH THE SUPPORT OF GOVERNOR KATHY HOCHUL AND THE NEW YORK STATE LEGISLATURE AND THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS, IN PARTNERSHIP WITH THE CITY COUNCIL; AS WELL AS CULTURE IRELAND, THE AGENCY FOR THE PROMOTION OF IRISH ARTS WORLDWIDE; THE DEPARTMENT OF FOREIGN AFFAIRS AND THE CONSULATE OF IRELAND IN NEW YORK; THE HOWARD GILMAN FOUNDATION, THE SHUBERT FOUNDATION, THE HAROLD & MIMI STEINBERG CHARITABLE TRUST, IRELAND FUNDS AMERICA, MUTUAL OF AMERICA, THE MICHAEL TUCH FOUNDATION, AND OUR MANY GENEROUS MEMBERS AND DONORS.

CAST

Molly Durcan	Aida Leventaki
Ellen Clarke	Labhaoise Magee
Hannah Gibney	Mary Mallen
Judith Noone	Caroline Strange
Sarah Jane Wylie	Sarah Street
Understudy (Molly, Ellen, Hannah, Sarah)	Owen Laheen
Understudy (Judith)	Brooklyn Morgan

SONGS

Sliabh Gallion Brae
A Lark in the Clear Air
Mo Ghile Mear
Rare Willie

All songs are traditional Irish folksongs

TIME & PLACE

1850

At sea, from Belfast to Australia

Running Time: 2 hours and 10 minutes, including a 15 minute intermission

Please note, this production contains partial nudity and violence.

SPECIAL THANKS

Meg Hennessy, Sarah Ryan, Jo Barton

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A NOTE FROM THE DIRECTOR

I have an innate awareness of “An Gorta Mór” (the Great Hunger) or, more aptly “The Great Starvation,” yet I knew little about the Orphan Emigration Scheme. We have learned, even in our own time, that the way history is documented for future generations depends greatly on who is holding the pen. We know that Ireland’s population fell about 25% during “the Starvation,” due to both death and emigration and has not, to this day, recovered from that loss.

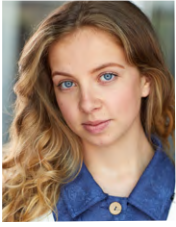
Belfast Girls focuses on the Orphan Emigration Scheme, established by Earl Henry Grey in the 1840s – a long-neglected period of Irish history. The scheme was set up – unbeknownst, we must assume to the 4,000 girls that left Ireland for Australia – to relieve Ireland’s overcrowded workhouses from the ravages of the Great Famine – and to provide ‘new blood’ for the colonies – wives, servants, and workers. These young women endured the worst of the great starvation and were, like all emigrants, seeking a better life when they boarded ships like the *Inchinnan*.

The girls from Belfast were the most notorious and riotous of all the ‘orphan girls’ who took passage on these ships. They are, as Jaki McCarrick has written them; courageous, hopeful, determined, tough, and unashamed – women who found a way to survive. They have given me a deep sense of gratitude for my own ancestors who undoubtedly endured and survived similar experiences.

The liminal zone on board a ship like the *Inchinnan* allows them time to reflect on the traumas they hope to leave behind and the dreams they hope to build for their futures. The characters feel both historical and contemporary, which is a stark reminder that female perspectives like this are rare and important. It is a great honor to be giving voice to these women who are complex, raucous, and unapologetic— and I am reminded of Ellen’s line, which feel like a call to action not only to the Belfast Girls, but to us all; “*Who knows what dreams were born on the Inchinnan, huh? If it’s not us who will have those freedoms you talked of . . . then maybe our daughters will. That’s the important thing.*”

— Nicola Murphy

WHO'S WHO IN THE CAST



AIDA LEVENTAKI (*Molly Durcan*) is a Scottish/Greek actor based in New York City. She has worked extensively across the

UK at The Citizens Theatre in Glasgow, The Lyceum in Edinburgh, The National Theatre in London and with BBC Radio. She wrote and starred in 'BOOZE' directed by George C. Heslin at the Churchill on E 28th Street. Other theatre credits include *Lysistrata Jones* (Ophelia Theatre Company) & *To Wong Foo* (Douglas Carter Beane). She was recently featured in a commercial alongside Andy Cohen & appeared on 'Power: Raising Kanan' (STARZ). She is excited to be making her Irish Rep debut! Training: American Academy of Dramatic Arts (3 year Acting program) ATCL Knightswood (2 year Musical Theatre program).



LABHAOISE MAGEE (*Ellen Clarke*) Labhaoise's recent theatre credits include: *Bloody Sunday*; *Scenes From*

The Saville Inquiry (Origin Theatre), *Round Room* (Origin Theatre), *Pumpgirl* (Irish Rep), *Daniel Tiger's Neighborhood* (U.S. National Tour), *Dancing at Lughnasa* (Everyman Theatre), *Macbeth* (International Tour), *I Once Knew A Girl* (Theatre of

Witness). Film credits include: *Wetware* (Kingdom County Productions), *The Far Side of Revenge* (Besom Productions). A proud member of AEA, Labhaoise is also a Stage Manager with credits including, The Classical Theatre of Harlem, The Kennedy Center, Lincoln Center and La MaMa Experimental Theatre. Education: Sarah Lawrence College and Kings College, Cambridge University. Many thanks to everyone at the Irish Rep. Love and gratitude to Aidan, Mum, Dad and Hannah.



MARY MALLEN

(*Hannah Gibney*) Mary is thrilled to be back at Irish Rep, where her previous credits include the 2013 production of *Juno and the Paycock* (Mary), *Donnybrook!* the Musical (Esme), and *The Silver Tassie* (Jessie).

UK work includes: *The Veil*, written and directed by Conor McPherson (National Theatre, London), *A Life* (Finborough), *The Cement Garden* (National Theatre Studios), *Company* (Vanbrugh), *A Lie of the Mind* (Gielgud). Film credits include Kenneth Lonergan's Academy Award-winning *Manchester by the Sea*. Mary is a classically trained vocalist and has performed for audiences all over the UK. She resides in Brooklyn with the loves of her life, her fiancé Alex and

WHO'S WHO IN THE CAST

their hound dog Sebastian. Training: BA (Hons) Acting, RADA.



CAROLINE STRANGE (*Judith Noone*)

Caroline is an Alaskan-born actress, singer, writer, and “parent” of many plants and a baby corn snake. She is committed to social justice, constant change, and radical relationships, as well as being as queer as possible. New York credits include: *London Assurance* (Irish Rep), *Meditations on a Magnetic North* (The Tank). Regional credits include: *Lady Macbeth in Macbeth* (Redhouse Arts), *The Bluest Eye* (Guthrie Theatre), *Tiny Beautiful Things* (Merrimack Rep), *Tempest*, *Metamorphoses*, *Into The Woods*, *We Are Proud To Present...*, *Cinderella*, *The Diary of Anne Frank*, *A Christmas Carol* (People’s Light), *The Legend Of Georgia McBride* (Hippodrome Theatre), *Beauty and the Beast*, *I Do, I Do!*, *Steel Magnolias*, *Once Upon A Mattress*, (RedHouse Arts). Commerical film and television credits include: *Convene*, *Value City Furniture*, *Austedo*, *Microsoft*, *CVS*. Training: MFA, UNC-Chapel Hill Professional Actor Training Program. BA Music, Western Connecticut State.



SARAH STREET

(*Sarah Jane Wylie*) is thrilled to be back at the Irish Rep, and honored to be performing in her second Jaki McCarrick play! Recent credits include: *Inside Amy Schumer* (Season 5) *Afterwards*, written and directed by Enda Walsh (Irish Arts Center), *Skylight* (Palm Beach Dramaworks), *Dublin Carol*, *The Plough and the Stars*, *Juno and the Paycock*, *Rebel in the Soul* (Irish Rep), *Alone it Stands* (59E59), *The Love Parts* (The Poor Mouth Theatre), *The Naturalists* (The Pond Theatre Co. at Walkerspace), *Dyin’ for it* (Origin Theatre’s First Irish Festival), *Muswell Hill* (The Barrow Group), *Subprime* (New Jersey Theater Center), and *Abigail’s Party* (The Barrow Group/The Pond Theatre Co). Sarah also works in Film, TV, Voiceover, and is co-founder of The Pond Theatre Company. Learn more at Sarahstreet.me.

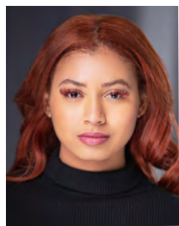


OWEN LAHEEN (*U/S Hannah, Sarah, Molly, Ellen*) is delighted to be making their Irish Repertory Theatre and Off-Broadway debut.

Other credits include *City On A Hill* (Showtime), and LaMaMa Umbria's NEXT Generation Residency. Graduated from SUNY Purchase with a BFA and has also

WHO'S WHO IN THE CAST

studied at BADA and UNCSA. For Charles.



BROOKLYNN MORGAN

(*U/S Judith*) is an actress from Atlanta, GA. She began studying Film at Georgia State. Looking to dive deeper into performance art, film and theatre, she completed her studies at AADA where she first was given the chance to embody Judith Noone. At the Academy she played Andra West (*Cry Havoc*), Adelle Alexander (*Maybe, Tuesday*), Ginny Merrill (*Goodbye, My Fancy!*), and Hotspur (*Henry IV*). She is currently learning the Chubbuck Technique created by Ivana Chubbuck, a technique based on the actor's primal need to win. She is taught by Jermaine Boswell and Jonna Johnson and has recently helped produce and direct a film based on a true story with other local artists that is in post-production. She is grateful to be apart of *Belfast Girls* and hopes you enjoy the show.

JAKI MCCARRICK (*Playwright*) Jaki is an award-winning writer of plays, poetry, and fiction. A winner of the Papatango Prize for New Writing for her play *Leopoldville*, her play *Belfast Girls* was developed at the National Theatre Studio in London, and was shortlisted for the Susan Smith Blackburn Prize and the 2014 BBC Tony Doyle Award. *Belfast Girls* premiered in the US in Chicago in 2015 to critical acclaim and has since been staged many times

internationally. Her play *The Naturalists* premiered at Soho Repertory Theatre, New York, in 2018 to rave reviews. Jaki's plays have been published by Samuel French, Routledge, and Aurora Metro. Her debut short story collection, *The Scattering*, was shortlisted for the 2014 Edge Hill Prize. The collection includes her story *The Visit*, which won the Wasafiri Prize for Short Fiction. Longlisted in 2014 for the inaugural Irish Fiction Laureate, she is currently editing her second collection of short stories and her first novel, *The Bright, Bright World*.

NICOLA MURPHY (*Director*) Directing credits include: *A Girl is a Half-formed Thing* (*NY Times* Critic's Pick), *Pumpgirl* (*NY Times* Critic's Pick) and The O'Casey Season Reading Series at Irish Repertory Theatre; the premiere production of *Stop/Over* by Gary Duggan at The Chocolate Factory Dublin as part of FRINGE 2018; the premiere production of *RENT* at Cas Di Cultura, Aruba's National Theatre; the World Premiere of *Beef* by Michael Musi at The Box Theatre in Toronto; *The Events* by David Greig at The Lir Academy; and *Mighty Atoms*, *Dancing at Lughnasa*, *Belfast Girls* and *Be My Baby* at The American Academy Of Dramatic Arts. Assistant Directing credits include *Katie Roche* at The Abbey Theatre, Dublin, *Silence is Requested* at The Lir Academy, *Trans-Euro Express* at Irish Arts Center and an assistantship placement with Neal Street Productions

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on the hit UK Show *Call the Midwife* (BBC & PBS). Film credits include *FLOAT* (co-written & directed with Katy Wright-Mead), and *Reemergence: A Queer Visual Album*. MFA in Directing from The Lir Academy, Trinity College. Artistic Director at On The Quays and Artistic Associate at Irish Repertory Theatre. nicolacmurphy.com

CHIKA SHIMIZU (*Scenic Design*) is a NY-based scenic and projection designer. Her design credits include *The Great Wave* (Berkeley Rep), *The Great Leap* (Portland Center Stage), *Another Dream*, *Un(re)solved* (Ado Ato pictures, 2022 SXSW Innovation Award), *The Winning Side* (Epic Theatre Ensemble), *Awake* (The Barrow Group), *The Naturalists* (Pond Theatre Company), *Vietgone*, *Tiger Style!* (TheatreSquared), The Caucasian Chalk Circle (Yale Rep, CT Critics Circle Award Nom), and a number of dance theatre. She is a recipient of Donald and Zorca Oenslager Fellowship Award in Design. MFA in Design from YSD. She is a faculty member of NYU Tisch School of the Arts. chikashimizu.com

CHINA LEE (*Costume Design*) designed *Autumn Royal*, *Two By Friel*, *New Girl In Town* (The Irish Repertory Theatre), *Skintight* (Geffen Playhouse), *The White Chip* (Merrimack Repertory Theatre), *A Little More Alive* (Barrington Stage Company), *Winner Take All* (The NY Fringe Festival), *The Tenth Floor* (NY

Musical Festival), *Sin* (The Rose Nagelberg Theatre/Baruch Performing Art Center), *Breath Boom* (Yale Repertory Theatre). Associate design credits include Broadway productions: *Company*, *Ink*, *Angels In America*, *The Present*, *China Doll*, *Doctor Zhivago*, *Honeymoon In Vegas*, *The Curious Incident Of The Dog In The Night-Time*, *Mothers And Sons*, *No Man's Land/ Waiting For Godot*, *Orphans*, *Glengarry Glen Ross*, *Newsies*, *Merchant of Venice*, *Jersey Boys*, and *Julius Caesar*.

MICHAEL O'CONNOR (*Lighting Design*) Irish Rep: *Two by Syne*, *A Girl Is A Half-formed Thing*, *Little Gem: A Performance on Screen*, *Lady G*, *Pump Girl*, *Yes! Reflections of Molly Bloom*, *Little Gem*, *Two by Friel*, *Off the Meter*, *On the Record*, *The Pigeon in the Taj Mahal*, *It's a Wonderful Life*, *A Celebration of Harold Pinter*, *My Scandalous Life*. NYC: #CRWN (The Apollo Theater,) *Imagining Madoff* (Theatre Row), *Long Run* (Skirball Center), *Star Spangled* (AADA), *Hal and Bee* (59e59), *Ibsanity* (The Pope Theater), *Loveless Texas* (Sheen Center), *Gregorian* (Soho Rep), *Monte Cristo* (Urban Stages), *This is Mary Brown* (La Mamma). Regional: The Fulton Theater, Kennedy Center, Penguin Rep, Fringe Arts Philadelphia, 7 Angels Theater. Dance: BAM, NY City Center, The Joyce, Abbey Theatre Dublin, The Kitchen, NYLA. Michael is the resident lighting designer for New Light Theater Project, AADA NYC, and Tere O'Connor Dance.

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CAROLINE ENG (*Sound Design*) Caroline is a sound designer and engineer based in New York. Selected sound design credits: *The Late Wedding* (Brown University/Trinity Rep), *The Moors* (Greater Boston Stage Company), *Measure For Measure* (Theatreworks, UCCS), *Be My Baby* (American Academy for the Dramatic Arts) Selected Assistant Design credits: *Bring Down The House* (Oregon Shakespeare Festival), *Fefu and Her Friends* (Theatre For A New Audience) Selected Training: Fordham College At Lincoln Center (NY). Connect with Caroline at carolineengdesign.com.

GREGORY GRENE (*Music Consultant*) first encountered Irish music growing up on a small farm in Cavan, Ireland. He composes, sings, and plays accordion with the Prodigals, a band that he has led for 25 years, producing their 10th album this year. With them, he has played venues ranging from Lincoln Center to Webster Hall, the House of Blues Las Vegas to Dolan's Warehouse in Limerick, and his compositions have been used in major film and TV. He worked for a decade as a music producer in advertising, recording reggae in Jamaica, and orchestras in Prague. Prior to that, he worked as an actor, training at Mike Nichols' Conservatory in Manhattan, and culminating in a Broadway run with the Roundabout Theater. He currently teaches English literature in Greenwich, and is the US Director of the Andrew Grene Foundation (andrewgrene.org), a

public charity that works with education and microfinance in Haiti. A decades long admirer of Irish Rep, he is thrilled to be a part of the wonderful team that has created *Belfast Girls*, and grateful to the wonderful musician community in Ireland and the US who have contributed their rich talents to the show.

BRANDY HOANG COLLIER (*Properties*) Brandy is a props master, playwright, and problem-solver from San Antonio, TX. She has designed and built props, thingamabobs, and doohickeys for a wide variety of productions. Off-Broadway includes: *Mrs. Warren's Profession* (Gingold Theatrical Group), *Two by Synge*, *A Touch of the Poet*, *The Streets of New York* (Irish Rep). She is also Co-Founder and Co-Artistic Director of Root Beer Occasion Theatre Company in Brooklyn. Among other projects, Collier orchestrated Root Beer Occasion's inaugural event, *The Living Room Stories Play Festival* and their bad play contest *The Garbage Revue* (including a staged reading of the finalists). Writing credits include book and lyrics for *The Blazing World* (Polyphone 2021 Festival of New and Emerging Musicals) and book for *Yoko's Husband's Killer's Japanese Wife*, *Gloria* (The 5th Avenue Theatre "First Draft: Raise Your Voice" 2021 commission).

LEANA GARDELLA (*Fight & Intimacy Director*) is a NYC based Fight Director, Intimacy Director, and Performer. She

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has directed and coordinated in both indie film and theater for the last 5 years, and she is overjoyed for her first Off-Broadway production with *Belfast Girls*. Recent and upcoming projects include *Fight and Intimacy* Direction for a Columbia MFA thesis production of *Blanche & Stella*, Barefoot Shakespeare's outdoor production of *Lear*, a developmental reading of a new work at the Chain Theatre, *The Great Hunger* at The Tank, and *As You Like It* and *Two Gentlemen of Verona* at the Department of Drama's New Studio on Broadway. She recently Intimacy Coordinated a Gracie Giffune Film entitled *Bubbling Up* and Stunt Coordinated Sunstrike Pictures' latest Short Film *Be Not Afraid!* She last acted in Exquisite Corpse Company's *NY Times* Critic's Pick *Zoetrope*. Leanagardella.com

ERIN O'LEARY (*Movement Director*) is delighted to be working with the cast and production team of *Belfast Girls*, supporting the work of Irish Rep, and is grateful to Nicola to be brought aboard. After training in acting (MFA University of Tennessee, Clarence Brown Theatre) she became a certified Alexander Technique teacher working primarily with actors in rehearsal and performance. She is a Guest Artist and Alexander Technique coach at Juilliard and The Eugene O'Neill Theater Center. Erin is currently the Interim Department Head of Movement at the American Academy of Dramatic Arts

in New York. Member: Actors' Equity Association, The National Alliance of Acting Teachers, the American Society for the Alexander Technique, and the Association of Theatre Movement Educators. consciouscoordination.com.

JULIE FOH (*Dialect Coach*) is a CT-based voice and dialect coach. Coaching credits include: *A Child's Christmas in Wales*, *Charley's Aunt*, and *Shakespeare in Love* (The Shakespeare Theatre of New Jersey); *Mlima's Tale* (Repertory Theatre of St. Louis & Westport Country Playhouse); *Ride the Cyclone and Sleuth* (McCarter Theatre Center); *As You Like It* and *King Charles III* (Colorado Shakespeare Festival); *Sherwood: The Adventures of Robin Hood* (Cleveland Play House); *Pygmalion* (BEDLAM); *Familiar* (Woolly Mammoth Theatre Company); *Good Men Wanted* and *Fingersmith* (New York Stage and Film); *Trans Scripts* (American Repertory Theatre); *An Ideal Husband* and *Eurydice* (American Players Theatre); *The Tallest Tree in the Forest* (Tectonic Theater Project at BAM); *Murder for Two*, *The Tutors*, and *Modern Terrorism* (Second Stage). Faculty at University of Connecticut. MFA from the ART Institute, Harvard. BA from Duke University. juliefoh.com

RACHAEL GEIER (*Hair & Wig Design*) is making her Irish Rep debut with *Belfast Girls*. Broadway Credits include: *Hamilton*, *Anastasia*, *The Band's Visit*, *The Lifespan of a Fact*, *Torch Song*, and *The Cher Show*.

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AVERY TRUNKO (*Production Stage Manager*) Broadway: *Les Liaisons Dangereuses*; Off-Broadway: *The Confession of Lily Dare* (Primary Stages); *Hangmen, On the Shore of the Wide World* (Atlantic Theater Company); *Privacy, Julius Caesar* (Public Theater); *This Space Between Us, Molly Sweeney* (Keen Company); *Dropping Gumballs on Luke Wilson* (The Working Theater); *Uncle Vanya* (Hunter Theater Project) *By the Way Meet Vera Stark* (Signature Theatre); *Eureka Day* (Colt Coeur); *Superstitions, The Ding Dongs, Is Edward Snowden Single?* (The Pool Plays) Select Regional: *The Heart of Robin Hood, Rip Van Winkle* (Hudson Valley Shakespeare); *The Moors, Elevada* (Yale Repertory Theatre); Avery holds an MFA from Yale School of Drama, and a BFA from Hofstra University.

MARY GARRIGAN (*Assistant Stage Manager*) is honored to be making her debut at Irish Rep with such an incredible company. A graduate of Marymount Manhattan College 2020, she received a BA in Theater Arts with a concentration in Producing & Management. Most recently, Mary has worked with the New York Company of The American Academy of Dramatic Arts. Credits include: *Moment, Gloria, The Tempest, Marie Antoinett, Luck of the Irish, Electra, and Theatre Smash!*.

CHARLOTTE MOORE (*Artistic Director*) Recent directing assignments: *Two by Synge, The Streets of New York, Meet Me in St. Louis, Love Noël, Molly Sweeney*, (Performances on Screen,) *London Assurance, Love, Noël: The Songs and Letters of Noël Coward, The Plough and the Stars* as part of *The O'Casey Cycle, On a Clear Day You Can See Forever, Three Small Irish Masterpieces* by W.B. Yeats, *Lady Gregory and J.M. Synge*. New York premiere of Brian Friel's *The Home Place*, World premiere of Larry Kirwan's *Rebel in the Soul, Finian's Rainbow*, The Phyllis Newman Women's Health Initiative gala, Truman Capote's *A Christmas Memory, and Juno and the Paycock and Dancing at Lughnasa*. New York stage appearances include *A Perfect Ganesh, Meet Me in St. Louis, The Perfect Party, Morning's at Seven, Private Lives* (with Elizabeth Taylor and Richard Burton), and many performances with the New York Shakespeare Festival. Ms. Moore has received two Tony Award nominations, the Outer Critics Circle Award, the Drama Desk Award, the Drama League Award, the Irish America Top 100 Irish Award, The Eugene O'Neill Lifetime Achievement Award, and the 2008 Irish Women Of The Year Award. She is the recipient of the St. Patrick's Committee in Holyoke's John F. Kennedy National Award, and has thrice been listed as one of the "Top 50 Power Women" in *Irish America Magazine*. Charlotte was named "Director of the Year" by *The Wall Street Journal* in 2011.

WHO'S WHO IN THE CAST

Charlotte has been inducted in to the Irish America Hall of Fame and awarded the Presidential Distinguished Service Award for the Irish Abroad in 2019 by President of Ireland, Michael D. Higgins.

CIARÁN O'REILLY (*Producing Director*) Favorite directing credits include: *A Touch of the Poet*, *Autumn Royal*, *A Touch Of The Poet: A Performance on Screen*, *The Weir: A Performance on Screen*, *Lady G: Plays and Whisperings of Lady Gregory*, *Dublin Carol*, *The Shadow of a Gunman*, *The Seafarer*, *The Dead*, 1904, *Shining City*, *Off the Meter*, *On the Record*, *The Weir* (Calloway Nom.), *Banished Children of Eve*, *The Emperor Jones*, (Callaway Award, O'Neill Credo Award, Drama Desk, Drama League, and Lucille Lortel Nom.), *The Hairy Ape* (Drama Desk Drama League and Callaway Nom.), *Philadelphia*, *Here I Come!* (Drama Desk Nom). Irish Rep acting roles include *Da*, *Juno and the Paycock*, *Dancing at Lughnasa*, *Molly Sweeney*, *Candida*, *Aristocrats*, *A Whistle in the Dark*, *The Shaughraun*, and *The Irish and How They Got That Way*. He appeared in the Roundabout Theatre Company's production of *A Touch of the Poet* with Gabriel Byrne. He has appeared at the Abbey Theatre in Dublin and made his Broadway debut in *The Corn is Green*. Films include *The Devil's Own* (starring Harrison Ford), "Law & Order," "The Irish...and How They Got That Way," "Third Watch," "Bored to Death" and "The Knick." Ciarán has recently been

inducted in to the Irish America Hall of Fame and has been awarded the Presidential Distinguished Service Award for the Irish Abroad, 2019 by President of Ireland, Michael D. Higgins.

IRISH REPERTORY THEATRE Founded by Ciarán O'Reilly and Charlotte Moore in 1988, Irish Repertory Theatre opened its doors with Sean O'Casey's *The Plough and the Stars*, and is now in its 33rd Season. Irish Rep is the only year-round theatre company in North America devoted to bringing Irish and Irish-American works to the stage. Recognized with the Jujamcyn Theatres Award in 2007, a special Drama Desk Award for "Excellence in Presenting Distinguished Irish Drama," in 1992, the Lucille Lortel Award for "Outstanding Body of Work," in 2005, and a 2013 Outer Critics Circle Special Achievement Award for 25 years of producing outstanding theatre. Irish Repertory Theatre is proud to present the very best in Irish theatre, from the masters to the new generation of Irish and Irish-American writers who are transforming the stage. Located in the heart of New York's Off-Broadway community, Irish Rep offers an engaging perspective on the Irish and their unique contributions to the world of drama. In May 2020, Irish Rep began presenting full-length digital productions as filmed during the COVID-19 pandemic as Irish Rep Online, welcoming new audiences from around the globe.

IRISH REP ADMINISTRATIVE STAFF

Artistic Director	Charlotte Moore
Producing Director	Ciarán O'Reilly
General Manager	Lisa Fane
Director of Development & Marketing	Jason Smoller
Art Director & Senior Marketing Manager	Muireann Lalor
Assistant General Manager	Anna Rhoads
Audience Services Manager	Alexander Irish
Production & Venue Coordinator	Jason Brubaker
Marketing & Content Manager	Gráinne Kelly
Artistic Associate	Nicola Murphy
Box Office Manager	Maeghan Suzik
Development Associate	Emilia Smart-Denson
Digital Marketing & Media Assistant	Samantha X. Seaman
Literary Intern	Andi Grene
Front of House Associates	Matilda Bailey, Cynthia Bajor, Tremaine Bembury, Meeko Dapron, Sam Gonzalez, Akilah Gordon, Graydon Gund, Kevin Molica, Ronan Rogers, Jerry Shafnisky, Lauren Taylor, Maggie Winslow
Legal Counsel	James O'Malley
.....	Jeremy Keele, Kathryn Smith, Carmine D. Boccuzzi, Leigh Giroux
Accountants	PKF O'Connor Davies, LLP.
Human Resources/Payroll	Paychex
Insurance	AJG Risk Management
Bank	M&T Bank
IT Consultants	Red Paladin
Financial Services	Patricia Taylor



The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The Designers at this Theatre are Represented by United Scenic Artists - Local USA 829 of the International Alliance of Theatrical Stage Employees

SERVICES

LATECOMERS will be seated at the discretion of the House Manager at the first appropriate interval on a space available basis.

ACCESSIBLE seating is available, by reservation, for patrons with disabilities. Infrared hearing assistance devices are available at the box office.

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TICKETS are available at IrishRep.org or by calling the box office at 212.727.2737. No refunds. No exchanges. All sales are final.

COVID-19 only individuals who are fully vaccinated against COVID-19 will be allowed to enter. Learn more about our protocols at irishrep.org/covid19

PRODUCTION STAFF

Production Manager	Josh Allen
Associate Production Manager/TD	Meghan McVann
Master Electrician/Programmer	Megan Peti
Wardrobe Supervisor	Dan Bass
Production Stage Manager	Avery Trunko
Assistant Stage Manager	Mary Garrigan
Assistant Director	Liam Prendergast
Production Assistant/COVID Safety Manager	Siarra Donna
Set Construction	Hillbolic Arts & Carpentry
Scenic Crew	Stephen Shore, Molly Siskin, Meghan McVann, Paul Birtwistle
Scenic Charge	Kelsey Abberger
Paint Crew	Kelsey Abberger, Lola Buncher, Casey Schweiger
LX Crew	Scott McBride, Andrew Crawbuck Aidan Sartori, Molly Siskin, Megan Lang
Run Crew	Amber Riggle
Key Art	Muireann Lalor
Photography	Carol Rosegg

RECORDED MUSIC

Music Direction & Accordion	Gregory Grene
Recording & Engineering	Patrick Derviaz, Mark Dann
Bodhrán	Anna Colliton
Guitar	Colin Forhan
Singing	Clare O'Malley
Singing, flute, guitar	<i>The Selkie Girls</i> : Alli Johnson, Jayci Skidmore, Dave Ervin
Singing & Guitar	Mary Courtney
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A Letter from the Directors

Five feisty women sailing out of famine-ridden Ireland towards the new land down under.

Each has a story to share with her ship mates, and before they dock, we will know them well.

We will learn of dubious government schemes that promise much but will deliver naught. We will hear of struggles and circumstance that bring these vibrant souls together.

Cutting through the choppy waves, they find conflict and they find love and we thank Jaki McCarrick for her words that infuse life and hope into their journey.

We are proud to have this story told.

Love,

CHARLOTTE MOORE, ARTISTIC DIRECTOR

CIARÁN O'REILLY, PRODUCING DIRECTOR

EARL GREY'S ORPHAN SCHEME, 1848 - 1850

The Great Famine (*An Gorta Mór* in Irish) decimated Ireland's population, resulting in over one million deaths and two million emigrants forced to flee starvation. Ireland was left in poverty, and many walked the streets begging for work. Across the world in Australia, the emerging British colony was struggling with a gender imbalance, populated by male convicts and emigrants fleeing war and famine in Europe.

To encourage emigration to the new land and due to overflowing work and poor houses in Ireland, Earl Grey, the British Secretary of State for the Colonies, arranged to kill two birds with one stone by "facilitating emigration" for impoverished and kinless Irish women. They were required to be orphans, "imbued with religion and morally pure," of the ages 14-18, in good health, and ready and skilled to work. "Suitable" girls were recruited throughout the 32 counties of Ireland and sent to the ports in Dublin, Cork, or Belfast, where they boarded ships for a 3-month journey to Australia. This became known as the Earl Grey Orphan Scheme.



4,175 women were brought over in ships such as the *Lady Kennaway* (departed Sept., 1848, arriving in Port Phillip, Dec., 1848), the *Inchinnan* (departed Nov., 1848, arriving in Sydney, Feb., 1849), and the *Elgin* (departed May 1849, arriving in Adelaide, Sept., 1849) and were provided with petticoats, stockings, night-gowns, shoes, and Bibles in wooden cases. Upon arrival, many suffered exploitation and abuse from employers, and others turned to sex work to survive. However, the majority of women managed to quickly build new lives, finding employment and marrying husbands who they met at the ports.



Sarah O'Malley (pictured, left) was 17 when she left Ireland aboard the *Pemberton*, arriving in Melbourne, on May 14th, 1849. Ship records showed Sarah was a Catholic from Limerick who could read and write, unlike many of the other women. She married an Englishman in 1850 and they settled in Victoria countryside. She raised 7 children and lived until she was 80 years old. Her story has been recorded by her great-great-granddaughter.

The scheme ended in 1850 as funds for the assisted emigration ran out and many Australians were unhappy with the 'type' of women arriving on their shores. Lack of domestic skills and "morality" were cited as issues, as well as the anti-Irish and Catholic sentiment growing with the arrival of each ship. It is estimated that over 30% of Australians have Irish blood, and many of this is owed to the young women who left their home in search of a better life.

Browse the database of orphan women who arrived in Australia and learn more about the Earl Grey Orphan Scheme thanks to Dr Trevor McClaughlin and The Great Irish Famine Commemoration Committee, Sydney, by visiting IrishFamineMemorial.org.

Sources: *The Female Orphan Scheme to Australia in the 1840s* by Shelly Mitchell, Women's Museum of Ireland; *The story of the Irish Famine orphan girls shipped to Australia* by Siobhán O'Neill, *The Irish Times*; Irish Famine Memorial Sydney - irishfaminememorial.org.



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When you support Irish Rep as part of your legacy, you join those most dedicated to maintaining our mission: understanding the contemporary Irish-American experience through evocative works of theater, music, and dance, and you ensure that we remain a home for high-quality theatre New Yorkers and devotees of Irish culture.



Angela's Ashes author, **Frank McCourt**, & his widow, Chair of the Legacy Circle, **Ellen McCourt**

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SPONSOR - \$150 (\$135 tax-deductible)

- 20% discount on 2 tickets per production
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ASSOCIATE - \$275 (\$248 tax-deductible)

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PARTNER - \$650 (\$585 tax-deductible)

- 12 Ticket Flex Pass (up to \$850 value)
- 20% off tickets beyond Flex Pass
- Welcome gift
- Access to Patron Nights

BENEFACITOR - \$1,250 (\$1,125 tax-deductible)

- 24 Ticket Flex Pass (up to \$1680 value)
- 4 concessions vouchers (when concessions are available)
- Priority premium seating*

**Subject to availability & conditions*

PRODUCER - \$3,000 (\$2,700 tax-deductible)

- 40 Ticket Flex Pass (up to \$2,800 value)
- 6 concessions vouchers (when concessions are available)

DIRECTOR - \$6,000 (\$5,400 tax-deductible)

- 60 Ticket Flex Pass (up to \$4,200 value)
- 2 tickets to each Irish Rep Opening Night
- 8 concessions vouchers (when concessions are available)

ANGEL - \$12,500 (\$11,250 tax-deductible)

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For more information, please visit irishrep.org/membership
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Gala 2022

A CELEBRATION OF THE MUSICALS OF
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VISIONARY LEADERSHIP AWARD
LORETTA BRENNAN GLUCKSMAN

MONDAY, JUNE 13, 2022

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IN THE W. SCOTT McLUCAS STUDIO THEATRE

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Reflections of Molly Bloom

From the novel *Ulysses* by James Joyce

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& Colum McCann

Music by Paddy Moloney

Directed by John Keating

Performed by Aedín Moloney

JUNE 8 – JULY 17, 2022

IRISHREP.ORG/YES