

IRISH REPERTORY THEATRE

**THE
SMUGGLER**

A THRILLER IN RHYME



IRISH
REPERTORY
THEATRE

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

IN THE W. SCOTT McLUCAS STUDIO THEATRE

THE SMUGGLER

A THRILLER IN RHYME

BY **RONÁN NOONE**

DIRECTED BY **CONOR BAGLEY**

STARRING
MICHAEL MELLAMPHY

scenic design

**ANN
BEYERSDORFER**

lighting design

**MICHAEL
O'CONNOR**

sound design & original music

**LIAM
BELLMAN-SHARPE**

properties

**JASON
BRUBAKER**

production stage manager

**MICHAEL
PALMER**

press representative

**MATT ROSS
PUBLIC RELATIONS**

general manager

**LISA
FANE**

TIME & PLACE

The Island of Amity, Massachusetts
2023

Running Time: 80 minutes, no intermission

OPENING NIGHT: JANUARY 26, 2023

IRISH REPERTORY THEATRE'S 2022-2023 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

Tim Finnegan.....*Michael Mellamphy*

SPECIAL THANKS

John Essen, Jennifer Essen, Deirdre Brennan, Brendan Painting Inc,
Finnegans Wake, Gossip Bar NYC

NOTE FROM THE PLAYWRIGHT

The Smuggler is stitched from many stories, but one story that stands out is the day when I was house painting with a young Brazilian woman on Martha's Vineyard. She had heard that I had worked as a journalist for a time. And through a translator she told me about her journey crossing the border from Mexico into America using a "coyote", a paid people smuggler. They made it across and then she was kept in a cheap motel in Texas for thirty days. She told me about the fear she experienced while being surrounded by so many fellow migrants, mainly men. Later, she was flown from Houston to T.F. Green airport in Rhode Island and then driven to the Vineyard. But during her story the image that struck me was her description of her crossing when she waded through the river at night until it opened onto a field on the American side. As she reached the other side, the coyote suddenly pushed her to the ground, told her to lay flat and close her eyes. She asked him why she had to close her eyes, he said that when customs and border control survey the field they use flashlights and if your eyes are open the light reflects off them and that's how they find you and arrest you. I think the fact she was told she was safer with her eyes closed can be measured as a metaphor and an illustration of how we are dealing with immigration issues in America today.

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On another note: I am very grateful to everyone at Irish Repertory Theatre and David Sullivan. They keep pursuing the craft, telling the stories, and persisting in a notoriously difficult occupation. This play has a life because of them.

— *Ronán Noone*

NOTE FROM THE DIRECTOR

When you're in love
You can be blinded by your own heart
You'll bend your own truth
So twisted up you could justify sin
And when people in love are desperate enough
To abandon their dreams
People do desperate things.
—The Killers, *Pressure Machine*

The play opens with a quote from an Italian immigrant who came to America having heard the streets were paved with gold, but arrives to find something very different. For over two centuries, the United States has enticed immigrants with a similarly improbable idea: E Pluribus Unum—“Out of many, one.”

Tim Finnegan entices us with the promise of a vacation: an Irish bartender welcomes us into his cozy tavern, set on a summer island off Cape Cod known as Amity. He spins a yarn in rhyme as he spins some bottles concocting tonics for our woes. Even his very name calls to mind a familiar Irish drinking song. What's not to like? But little do we observe the painful truths hiding in plain sight.

The Smuggler captures the dark beauty of the American soul through the eyes of an immigrant who will do anything to restore his dignity, give his family a better life, and become an American.

Many thanks to our brilliant creatives, crew, Ronán and Mick who made magic with rhymed lines in the shortest of timelines. Your collaboration energizes. And to the island and the people of Nantucket: your inspiration helped me, Mick, and the whole team craft something from a place of authenticity.

— *Conor Bagley*

WHO'S WHO IN THE CAST



MICHAEL MELLAMPHY
(*Tim Finnegan*) Irish Rep credits; *The Show Must Go Online*, *The Plough and The Stars*, *Juno and The Paycock*, *Shadow of a Gunman*, *The Seafarer*,

After Luke and *When I Was God*, *The Yeats Project* readings, *The Field*, *The Hairy Ape*, *Philadelphia Here I Come*. Off Broadway & NYC theatre credits; *The Cure* (Pigeon Theatre Co; 1st Irish 2014 best performance

award), *The Naturalists* (The Pond), *The Unsung Hero* (The Pigeon Theatre Co), *Guy Walks Into A Bar* (1st Irish 2018 best performance award), *Last Days of Cleopatra* (Urban Stages), *The Prophet of Monto* (The Flea Theatre), *Yeats in The Toilet* (An Beal Bocht), *Dirty Money* (Plays Upstairs), *Romeo & Juliet* (Petrolab Productions), *In A Bucket of Blood* (Plays Upstairs). Theatre Credits in Ireland; *The Prophet of Monto* (Axis Theatre, Ballymun), *Mother Courage and Her Children* (UCC Granary Theatre), *Reign Man* (Cork

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Arts Theatre), *Brothers of the Brush* (St. Anthony's Hall), *Purgatory* (RHA Gallery Dublin), *Oliver, Pirates of Penzance, Orpheus in The Underworld* (Opera South formerly The IORC at Cork Opera House). Television/Film/Video Game: *Seán MacGuire* (Red Dead Redemption 2/ Red Dead Online), *The Good Wife, Law and Order SVU, Quantico, The Hindenburg Omen, Lost in Exile, I Know This Much is True, Bartender Wars, The Departed, The Ulysses Project*. "Mick" currently serves as director of Origin Theatre Company and to date has co-curated 2 first Irish Festivals in 2021 & 2022. Aside from performing *The Smuggler* as part of this season's Origin 1st Irish he has also programmed this year's celebration of Irish inspired theatre and culture. You can find all the details on this year's festival by going to origintheatre.org He produced Origin's recent *New York Times* critics pick *A Kid Like Rishi*, directed by Erwin Maas by the acclaimed Dutch playwright Kees Roorda. He is the founder of The Pigeon Theatre Company. Many Thanks to all at the Irish Rep for their continued support. Special Love and thanks to my greatest love, friend and inspiration Jessica DeLucia, my wife.

RONÁN NOONE (*Playwright*) Plays: *The Lepers of Baile Baiste* (Kennedy Center), *The Blowin of Baile Gall, The Gigolo of Baile Breag* (Sugán Theatre), *Brendan* (Huntington Theatre), *Little Black Dress* (Boston Playwrights' Theatre), *The Compass Rose, Scenes from an Adultery, The Atheist* (Williamstown Theatre Festival), and *Thirst* (Dorset Theatre Festival) have played in theaters across the United States. Other recent productions have taken place in the

UK (London and Edinburgh), Spain, Canada, the Philippines, India, and Ireland. His full-length and one-act plays are published by Samuel French, Smith and Kraus, Baker Plays, Dramatists Play Service and Theatrical Rights Worldwide. He has received three Independent Reviewers of New England (IRNE) Awards for Best New Play; an Elliot Norton Outstanding Script Award; Kennedy Center National Playwriting Award; a Edgerton New American Play Award, and the Association for Theatre in Higher Education (ATHE) Award for Excellence in Playwriting. His essay on theatre, "*Being Afraid to Breathe*," is published by the Princeton University Library Chronicle LXVIII. His play *The Second Girl* is featured and published in *The Eugene O'Neill Review*, Vol 37, No 2. And his play *The Smuggler* won the best playwright award at the 1st Irish Festival, NY 2019, an Elliot Norton Award for best Solo Performance (2020), and recognized by the *New York Times* as a "pick from the year's best theatre". ronannoone.com

CONOR BAGLEY (*Director*) is an award-winning director and producer based in New York City who is thrilled to be charting this smart story, at this theatre of heart, with this remarkable assortment of artists. Directing: Off-Broadway: *Two by Friel* by Brian Friel (Irish Rep; 50th Anniversary Production & NY Premiere). Regional: *Not Ready for Prime Time* by Erik J. Rodriguez & Charles A. Sothers (winner, BroadwayWorld Regional Award for "Best Direction of a Play"; Westchester Cultural Arts Center, Miami); *The Adult in the Room* (Victory Gardens, Chicago; World Premiere; Jeff Recommended); *An Iliad* (Atlas, DC; DCMTA's "Outstanding Performance in a

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Professional Production"); *Shining City*, *Dancing at Lughnasa* (Yale). Assistant Directing: *Juno and the Paycock*, dir. Neil Pepe; *The Home Place*, dir. Charlotte Moore (Irish Rep; NY Premiere); *Donegal* by Frank McGuinness, dir. Conall Morrison (Abbey Theatre, Dublin; World Premiere); *Other Desert Cities*, dir. Dan Foster (Theatre Workshop of Nantucket). He has directed developmental readings and workshops with numerous playwrights including: Marina Carr, Larry Kirwan, Vanessa Garcia, Jake Cline, Christopher Demos-Brown, Deirdre Kinahan, Jim Kierstead, Erik J. Rodriguez, Charles A. Sothers, Stephen Jones, Joseph P. Krawczyk, Turlough McConnell, and Shirley-Anne Bonner. Producing: Broadway: *The Inheritance* by Matthew Lopez (Tony Award for Best Play; Drama Desk Award for Outstanding Play); *Once on This Island*, (Tony Award for Best Musical Revival); *Othello*, dir. Sam Im (workshop, La MaMa). He is a Manhattan Theatre Club 2019-2020 Directing Fellow, a directing alum of the 24 Hour Plays: Nationals, and sits on the Board of Directors of the Irish American Writers & Artists. Recipient of the Irish Echo's 40 Under 40 Award, the V. Browne Irish Award for "artistic excellence" from Silliman College at Yale University, and a BroadwayWorld Regional Award for "Best Direction of a Play."

ANN BEYERSDORFER (*Scenic Design*) is a NYC based set and production designer. TV Design: *Saturday Night Live* (art director of the Film Unit, NBC), *Matt Rogers: Have You Heard of Christmas* (production designer, Showtime), *Vir Das: Landing* (production designer, Netflix. Broadway Associate Design: *Company*, *Ink*, *Jitney*, *The Children*, and *Anastasia* (touring and international

productions). Additional Associate Design: *Samson et Dalila* (The Metropolitan Opera), PHISH New Year's Eve Concert '17/'18 (Madison Square Garden). Select Regional/Off-Broadway Design: *Camelot* (The Mundy), *Yoga Play* (Syracuse Stage and Geva Theatre), the Off-Broadway sleeper hit, *Afterglow* (NYC/ Los Angeles), *We Are the Tigers* (NYC), *Knead* (The Alliance Theatre). Ann is an adjunct theatre design+production professor at Fordham University, is a Live Design/LDI 30 Under 30 recipient (2018), and a member of USA Local 829. annbeyersdorfer.com @annbeyersdorfer

MICHAEL O'CONNOR (*Lighting Design*) Irish Rep: *Belfast Girls*, *Two by Synge*, *A Girl is a Half-formed Thing*, *Lady G*, *Pump Girl*, *Little Gem*, *Yes! Reflections of Molly Bloom*, *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) *Long Run* (Skirball Center), *Imagining Madoff* (Theatre Row), *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 Theater Dublin, The Kitchen, NY Live Arts. Michael is the resident lighting designer for New Light Theater Project, AADA NYC, and Tere O'Connor Dance. @oconnorlighting

LIAM BELLMAN-SHARPE (*Sound Design & Original Music*) is a multi-disciplinary practitioner working primarily in sound and

WHO'S WHO IN THE CAST

music for live performance. Liam's work includes musical and sonic scores and environments for theatre, dance, installation, and hybrid forms. As a composer, sound designer, orchestrator, musician, and music director, Liam's work has been heard in the United States, Europe, Hong Kong, and Australia. Liam holds a Bachelor of Music with Honours from the Melbourne Conservatorium of Music, and an MFA in Sound Design from the Yale School of Drama.

JASON BRUBAKER (*Properties*) has worked for Irish Repertory Theatre for over 13 years and currently serves as the Production and Venue Coordinator. He has done props for *Finian's Rainbow*, *It's a Wonderful Life: Radio Play*, *A Child's Christmas in Wales*, and has assisted in numerous other productions. He has also worked for The York Theatre on their production of *How To Be An American*. He is a proud member of Actor's Equity and the Artistic Director of The Playthings Theatre where they create a safe space for the LGBTQIA+ voice on the New York Stage.

MICHAEL PALMER (*Production Stage Manager*) Irish Repertory Theatre credits include: *Jack Was Kind*, *Made by God*, *A Girl is a Half-formed Thing*, *Pumpgirl*, *The Dead*, *1904*, *For Love*, *It's a Wonderful Life*, *Air Swimming*, *My Scandalous Life*, *St. Nicholas*, *Johnny Titanic*, *The Aran Islands*. Other New York Credits include: *Sabbath Girl*, *After*, *Daniel's Husband*, *My Brilliant Divorce*, *Small World*, *The Hundred We Are*, *The Winter's Tale*, *Drop Dead Perfect*, *The Rivals*, *Have I No Mouth*, *The Wheelchair On My Face*, *Silent*, *Miracle On South Division Street*, *Bogboy*, *Fall To Earth*, *Mr. Parker*, *Relativity*,

Syncopation, *The Immigrant*, *My Name Is Asher Lev*. Michael is a proud member of AEA and SAG/AFTRA.

BAILEY BASS (*Assistant Director*) is excited to be working at the Irish Rep! Directing: *Hobby Horse Farms* (The Fled Collective, The Flea); *Overtones* (Filling the Gap Theatrics); *Constellations* (SUNY Fredonia); *Shit-House Crazy* (SUNY Fredonia). Film Directing: *The Joy of 2020* – short film documentary (NYC Indie Theatre Film Festival & Deep Fried Film Festival, Scotland) Assistant Directing: *Cat on a Hot Tin Roof* dir. Judith Ivey (Baltimore Center Stage); *The Soap Myth* dir. Harris Yulin (Southampton Cultural Center).

CHARLOTTE MOORE (*Artistic Director*) Recent directing assignments: *A Child's Christmas in Wales*, *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

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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. 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.

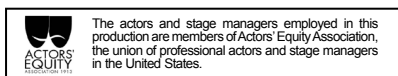
CIARÁN O'REILLY (*Producing Director*) Favorite directing credits include: *The Butcher Boy*, *A Touch of the Poet*, *Autumn Royal*, *A Touch Of The Poet**, *The Weir** (*Performances on Screen), *Lady G: Plays and Whisperings of Lady Gregory*, *Dublin Carol*, *The Shadow of a Gunman*, *The Seafarer*, *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 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 34th 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.

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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.

ADVERTISE in our playbills! For options and rates call 212.255.0270, or email samantha@irishrep.org

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 audience members must wear face masks for all Wednesday matinees and Saturday evening performances. Learn more at irishrep.org/covid19

PRODUCTION STAFF

Production Manager	Josh Allen
Associate Production Manager	Marissa Crowe
Master Electrician/Programmer	Megan Peti
Wardrobe Supervisor	Dan Bass
Production Stage Manager	Michael Palmer
Assistant Director	Bailey Bass
Assistant Scenic Design	Clayton Dombach
COVID Safety Manager	Hope Michelson
Set Construction	Hillbolic Arts & Carpentry
Carpenters	Adam Atwaroo, Rahim Cobb, Andy Diaz, Victor Gonzalez, Alphonso Taylor
Scenic Charge	Kelsey Abberger
Electrics	Andrew Crawbuck, Jen Leno, Aidan Sartori, Gary McStea, Scott McBride
Paint Crew	Jax Koyote, Elizabeth Brady
Key Art Original Concept	Simon Geaney
Key Art	Muireann Lalor
Photography	Carol Rosegg

PRESS REPRESENTATION

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CREDITS

Hillbolic Arts & Carpentry

Lighting Equipment Provided by Hayden Production Services

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The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run — WALK TO THAT EXIT.

Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performance and intermissions. This violates a city ordinance and is punishable by law.

— FIRE COMMISSIONER

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The photographing or sound recording of any performance or the possessing of any device for such photographing or sound recording inside this theatre, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and violation may render the offender liable for money damages.

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IRISH REPERTORY THEATRE

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

BILL IRWIN JOHN DOUGLAS THOMPSON

ENDGAME



**BY
SAMUEL
BECKETT**



**DIRECTED BY
CIARÁN
O'REILLY**



**WITH JOE GRIFASI
AND PATRICE
JOHNSON
CHEVANNES**



**IRISHREP.ORG
/ENDGAME**

**EXTENDED THRU
APRIL 9!**

