

IRISH REPERTORY THEATRE

IRISH REPERTORY THEATRE PRESENTS
LANDMARK PRODUCTIONS
WORLD STAGE PREMIERE OF

The. Saviour

BY **DEIRDRE KINAHAN**

DIRECTED BY **LOUISE LOWE**

STARRING **MARIE MULLEN** AND **JAMIE O'NEILL**



LANDMARK



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IRISH REPERTORY THEATRE

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

IRISH REPERTORY THEATRE PRESENTS LANDMARK PRODUCTIONS

WORLD STAGE PREMIERE ON THE FRANCIS J. GREENBURGER MAINSTAGE

The Saviour

BY **DEIRDRE KINAHAN**

DIRECTED BY **LOUISE LOWE**

STARRING

MARIE MULLEN AND JAMIE O'NEILL

scenic and lighting design

**CIARÁN
BAGNALL**

costume design

**JOAN
O'CLERY**

sound design

**AOIFE
KAVANAGH**

production stage manager
landmark productions

**LEANNA
CUTTLE**

assistant stage manager
landmark productions

**ALANNAH
O'LEARY**

production stage manager
irish rep

**KAREN
EVANOUSKAS**

assistant stage manager
irish rep

**SHANNA
ALLISON**

press representative

**MATT ROSS
PUBLIC RELATIONS**

general manager

**LISA
FANE**

OPENING NIGHT: JULY 13, 2023



**Cultúr Éireann
Culture Ireland**

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 CHARINA ENDOWMENT FUND, THE HUGOTON FOUNDATION, THE MORRIS AND ALMA SCHAPIO FUND, THE HAROLD & MIMI STEINBERG CHARITABLE TRUST, IRELAND FUNDS AMERICA, MUTUAL OF AMERICA, THE LEON LEVY FOUNDATION AND OUR MANY GENEROUS MEMBERS AND DONORS.

CAST

Máire..... Marie Mullen
Mel..... Jamie O'Neill

FEATURING VOICES OF

Lucy..... Belle Boss
Sean..... Alex Finucane
Martin..... Jonathan White

TIME & PLACE

A small house on the outskirts of Carlow town
2020

Running Time: 70 minutes, no intermission

SPECIAL THANKS

Bill and Denise Wheelan, Peggy Albright, Jenna Clark Embrey
Brendan O'Reilly and Sheila Rodgers.

O'Malley and Associates
James O'Mally and Lelia Ruckenstein

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WHO'S WHO IN THE CAST



MARIE MULLEN (*Máire*)

Theatre credits include *Testament* (Landmark Productions/Dublin Theatre Festival); many productions for Druid,

including *DruidShakespeare: Richard III, Sive, Brigit, Bailegangaire, DruidShakespeare: Richard II, Henry IV Parts 1 and 2, The Colleen Bawn, DruidMurphy* (Best Supporting Actress, Irish Times Irish Theatre Awards), *The Cripple of Inishmaan, Long Day's Journey Into Night, DruidSynge* (Best Actress, Irish Times Irish Theatre Awards), *The Beauty Queen of Leenane* (Best Actress in a Play, Tony Award), *The Playboy of the Western World, The Children and Crestfall* (Gate Theatre), and *On Raftery's Hill* (Abbey Theatre). Film and television credits include *Pure Mule, When Brendan Met Trudy, Dancing at Lughnasa, The Butcher Boy, The Van* and *Circle of Friends*. Marie is a founding member of Druid Theatre Company.



JAMIE O'NEILL (*Mel*)

is a Dublin born actor and has been working with some of the leading talents in Irish theatre for the past decade. He has

collaborated extensively with Louise Lowe and the critically-acclaimed immersive theatre company ANU Productions, most recently on *Staging the Treaty, Lolling* and *The Mouth of Flowers*. He also appeared in their co-production with Landmark Productions, *The Book of Names*, as part of

Dublin Theatre Festival 2021. Jamie has also performed at the Abbey Theatre in Sean O'Casey's *The Shadow of a Gunman* and last year in *Luck Just Kissed You Hello* on the Peacock Stage. Other theatre credits include *Minefield, The Anvil, Hamlet* and *Borstal Boy*. His growing TV career includes recent hit Irish dramas *Redemption, Blood* and *Striking Out*. Jamie has many interests outside of his acting career. He is a voracious reader, music buff, and lover of cinema. Jamie is incredibly excited to be making his NYC stage debut in Deirdre Kinahan's *The Saviour* at the Irish Repertory Theatre.

DEIRDRE KINAHAN (*Playwright*)

is an award-winning playwright. She is a member of Aosdána, Ireland's elected organisation of outstanding artists. Deirdre collaborates with artists and theatres all over the world, is literary associate to Meath County Council, and has a large canon of regularly produced plays to her credit. Deirdre is published by Nick Hern Books. Best known plays include: *The Unmanageable Sisters, Rathmines Road, Moment, Halcyon Days, Bogboy, Hue & Cry, Melody, Spinning* and her Irish Revolutionary Trilogy *Wild Sky, Embargo* and *Outrage*. Deirdre works predominantly with the Abbey Theatre, Landmark Productions and Fishamble Theatre Company in Ireland but also collaborates with theatres in the UK (Bush, Old Vic, Pentabus, Royal Court), Europe (Stadt Theater Mainz, Ateneum Warsaw), and America (Irish Repertory Theatre, Solas Nua, Irish Arts Center, Studio Theatre DC, Steep Theatre, Irish Theatre of

WHO'S WHO IN THE CAST

Chicago). Recent works include *The Saviour* for Landmark Productions & Irish Repertory Theatre 2023, *An Old Song Half Forgotten* for the Abbey Theatre & Sofft Productions 2023, *In the Middle of the Fields* for Solas Nua Washington DC 2021, *The Visit* for Draiocht & Dublin Theatre Festival 2021/22, *Bloody Yesterday* 2022 for Glass Mask Theatre. Deirdre has a number of new theatre and screen projects in development, and years of experience as a producer and enjoys curating or participating in multi-genre artistic projects for Meath County Council and other national festivals/events.

LOUISE LOWE (*Director*) As a theatre maker, Louise makes site-specific and immersive artworks within communities of space, place, and interest. Since co-founding ANU in 2009, she has directed all of the company's multi-award winning work to date, including: *The Treaty* (National Concert Hall / RTÉ), *Old Ghosts* (Irish National Opera) *All Hardest of Woman* and *Lolling* (Ulysses 2.2), *Of the Mouth of Flowers*, *The Book of Names* (co-production with Landmark for Dublin Theatre Festival/Dublin Port), *The Party to End all Parties* (Dublin Theatre Festival commission), *Faultline* (Gate Theatre co-production for Dublin Theatre Festival), *The Anvil* (Manchester International Festival), *The Lost O'Casey* (Abbey Theatre, co-production at Dublin Theatre Festival) winner of 3 Irish Times Theatre Awards, including Best New Play), *Torch*,

St. Helens UK (Arts Council England, Ambition for Excellence Award), *Hentown* (Dublin City Council commission/Winner of Irish Times Theatre Award), *These Rooms* in collaboration with CoisCeim for London International Festival of Theatre, *NOW1418* for the Dublin Theatre Festival, *PALS* in collaboration with the National Museum of Ireland, *Angel Meadow* (Winner Best Production and Best Ensemble Awards at Manchester Theatre Awards, Nominated for Best Director Award, UK National Theatre Awards/HOME Manchester) and the multi award winning *Monto Cycle* encompassing *Laundry*, *The Boys of Foley Street* and *World End's Lane*. As a freelance director, her work includes *An Old Song Half Forgotten* (Abbey Theatre), *The Steward of Christendom* and *Mabel's Magnificent Flying Machine* (Gate Theatre), *Test Dummy* (Nominated Best New Play, Irish Times Theatre Awards), *Deep* (Cork Opera House), *The End of the Road* (Fishamble), *Secret City*, *Right Here Right Now*, *The Baths*, *Demeter Project: Cultural Olympiad Production* all for (Prime Cut Productions). TV and Film includes *Fair City* (RTÉ), *Canaries* (commissioned by Dublin Port), *Hecatomb* (Gate Theatre), *Falling Out of Standing* (TATE UK) and *HawksNest*.

CIARÁN BAGNALL (*Scenic and Lighting Design*) is the Creative Director for Prime Cut Productions, Belfast. He trained at the Royal Welsh College of Music & Drama in Cardiff and was made a fellow of the

WHO'S WHO IN THE CAST

College in 2017. In 2022, he was the Assistant Artistic Director of the Opening Ceremony of the Commonwealth Games in Birmingham. In 2023, he was made an Honorary Member of the Chinese Institute of Stage Design and was presented a special award for international communication. His work was used to represent Irish Set/Performance Design at the Prague Quadrennial (PQ) in 2019 and he was invited back to exhibit again in 2023. Recent set and lighting designs include: *The Beauty Queen of Leenane* (Lyric Theatre, Belfast); *Of Mice and Men* (Birmingham Rep/UK Tour); *Hangmen* (Gaiety Theatre, Dublin); *Cavalcaders* (Druid); *X'ntigone* (MAC, Belfast/Abbey Theatre, Dublin); *Rough Girls, A Streetcar Named Desire, RED, Lovers* (Lyric, Belfast); *The Whip* (RSC); *A Christmas Carol, The Great Gatsby* (Gate, Dublin); *The Merchant of Venice* (Great Theatre, Shanghai); *UBU The King, The Man Who Fell to Pieces, Hard to Be Soft, Lally the Scut, The God of Carnage, Villa, Discurso, Tejas Verdes* (MAC, Belfast); *The Train, Observe the Sons of Ulster Marching Towards the Somme* (Abbey Theatre, Dublin); *Macbeth* (Shakespeare's Globe, London); *Othello* (RSC). ciaranbagnalldesign.com

JOAN O'CLERY (*Costume Design*) Three-time Winner of The Irish Times Irish Theatre Award for Best Costume Design, Joan has originated the costumes for several world premieres by major Irish writers, including Seamus Heaney, Brian Friel, Tom Murphy and Frank McGuinness. Her costumes are

regularly seen on many stages around Ireland. Highlights of her work include *Macbeth* at the RSC; *An Enemy of the People* at the Gate Theatre; *DruidMurphy* for Druid and *She Stoops to Conquer* at the Abbey Theatre. For Landmark, she has costumed *Walking with Ghosts, The Approach, The Second Violinist, The First Child*, (co-produced with Irish National Opera), *Woyzeck in Winter* (co-produced with Galway International Arts Festival), and the recent highly acclaimed production of *Ghosts* (co-production with the Abbey Theatre). Opera designs include *La Traviata* for ENO, *Dubliners* for Wexford Festival Opera and *Madame Butterfly* for Irish National Opera. Twice nominated for IFTA awards for her screen work, films include *King of the Travellers, Swansong, Snap, Out of Innocence, Dating Amber, The Delinquent Season*, and *Four Mothers*. TV includes *Kin* and the forthcoming *The Inheritance*.

AOIFE KAVANAGH (*Sound Design*) is an Irish composer and sound designer, active across a variety of music disciplines, including theatre, dance, film, and contemporary music. Theatre credits include Mark O'Rowe's adaption of Ibsen's *Ghosts* (Landmark Productions/Abbey Theatre, Abbey Theatre 2023); *The Long Christmas Dinner* (Abbey Theatre 2021/22, nominated for five *Irish Times* Theatre Awards 2021); and *Tom Moran is a Big Fat Disgusting Filthy Liar* (Dublin Fringe 2022, winner of the Fishamble New Writing Award). She assisted Denis

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Clohessy in the sound design for Fishamble and Pat Kinevane's *King* (national tour, 2023) and regularly designs for TU Dublin Conservatoire. Dance credits include *The Glasshouse* with Ballet Ireland (2022), *The Galaxy of Occupations* and *Man Down* with Roisin Whelan Dance (2022), and *Nasc* with Infinite Pants Aerial Dance company (2022). Aoife was one of two awardees of the Contemporary Music Centre's Emerging Composer Scheme 2022-23 and has written for choirs and instrumentalists throughout Ireland. She holds a BA from Maynooth University and a Masters in Composition from Trinity College Dublin. Her work has previously been funded by the Arts Council, Carlow County Council and Artlinks, and she teaches piano at Waltons School of Music in addition to her composition work.

M. FLORIAN STAAB (*Associate Sound Design*) is a composer and sound designer based in Brooklyn, NY. Staab was born and raised in Germany and received a BA from Oberlin College and MFA from UIUC/ Krannert Center. He is an associate artist with Sinking Ship Productions. His designs have been heard at the Public Theater, Irish Repertory Theatre, Trinity Repertory Company, City Theatre Company, Center Theatre Group, Mint Theater Company, Pearl Theatre Company, The Eugene O'Neill National Playwrights Conference, The Drama League, New Saloon, the cell, Partial Comfort, Keen Company, Chicago Opera Vanguard, and The Metropolitan

Museum of Art. Most recently, Staab recorded, mixed and designed several virtual productions and narrative fiction podcasts, and directed Bill Irwin's *On Beckett/In Screen* for the camera. Florianstaab.com

LEANNA CUTTLE (*Production Stage Manager, Landmark Productions*) is delighted to be working with Landmark Productions again, having previously stage managed for their tour of *Walking With Ghosts*, and *The Book of Names*, their co-production with ANU, for Dublin Theatre Festival. Throughout the years, Leanna has worked extensively in various capacities, including Acting, Stage Manager, Company Manager and Creative Producer. Some credits include: Stage Manager; *An Old Song Half Forgotten* (Abbey Theatre), *Staging The Treaty* (ANU) Wakefires (ANU / Cork Midsummer Festival), *Walking With Ghosts* (Landmark Productions), *Mabel's Magnificent Flying Machine* (Gate Theatre), *The Steward of Christendom* (Gate Theatre, Dublin Castle), *The Book of Names* (ANU/Landmark) *The Lost O'Casey* (ANU / Dublin Theatre Festival). Company Manager; *Secret Space* (ANU / Project Arts Centre), *Canaries* (ANU / Dublin Port). Producer; *An Evening With Mere Mortals* (Smock Alley), *Rebel/Rebel* (ANU/ Fishamble/ Culture Ireland, International & National Tour), *Collected Stories* (Then This Theatre, National Tour), *Half Light* (Bombinate Theatre, National Tour) *King Lear*, *Merchant of Venice*, *Romeo & Juliet*, *Hamlet* (GSA, National Tours).

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ALANNAH O'LEARY (*Assistant Stage Manager, Landmark Productions*) is a graduate of the Stage Management and technical theatre BA degree from the Lir Academy. She is delighted to be working with Landmark Productions again, previously working with them on *Old Ghosts*, part of *Ulysses 2.2*, *The First Child* and *The Book of Names*. She has worked as Assistant Stage Manager for *Dead Centre* and *THISISPOPBABY*, as well as working with ANU Productions on a number of projects. She has worked as a production assistant on TV – some credits include *Dancing with the Stars*, *LOL: Last One Laughing*. She is delighted to be working on *The Saviour* at Irish Rep in New York this summer.

KAREN EVANOUSKAS (*Production Stage Manager, Irish Rep*) Broadway: *An American In Paris*, *The Book Of Mormon*, *Act One*, *War Horse*, Off-Broadway: *Your Own Personal Exegesis*, *Los Otros*, *Epiphany*, *Intimate Apparel*, *Autumn Royal*, *Greater Clements*, *The Rolling Stone*, *Nantucket Sleighride*, *The Hard Problem*, *Admissions*, *The Emperor Jones*, *Don't You F**king Say a Word*, *Shows For Days*, *The Mystery Of Love & Sex*, *A Christmas Memory*, *The Money Shot*, *Who's Your Daddy*, *Communicating Doors*, *Visiting Mr. Green*, *Picasso at the Lapin Agile*, *Yoko Ono's New York Rock*. Regional: *WarholCapote* at A.R.T.

SHANNA ALLISON (*Assistant Stage Manager, Irish Rep*) is excited to be back at IRT! Selected credits include, Broadway:

The Music Man, *Finding Neverland*, *Mothers and Sons*. Off-Broadway: Irish Repertory Theatre: *Lady G*, *Little Gem*, *The O'Casey Cycle*; Theatre Breaking Through Barriers: *God of Carnage*; New World Stages: *Desperate Measures*; Second Stage: *Friend Art*, *The Happiest Song Plays Last*, *Murder For Two*, *The Tutors*; Signature Theatre: *John*, *And I And Silence*; York Theatre: *Carmelina*, *Christmas In Hell*, *Midnight At The Never Get*, *Unexpected Joy*, *Subways Are For Sleeping*, *Bar Mitzvah Boy*, *Marry Harry*, *Dear World*, *Saturday Night*. NYC: Radio City Music Hall: *Christmas Spectacular*, *New York Spectacular*, *New York Spring Spectacular*. Proud AEA Stage Manager and IATSE Child Actor Guardian.

ANNE CLARKE (*Producer*) founded Landmark Productions, one of Ireland's leading theatre producers, in 2003. Since then, the company has produced forty-two plays – including six Irish premieres and twenty-eight world premieres – in Ireland, and its productions have been seen on major stages overseas: at the Barbican, National Theatre and Royal Opera House in London; at the Edinburgh International Festival; and at St. Ann's Warehouse, Irish Arts Center and BAM, New York. She has a long association with a number of Irish writers including Enda Walsh, Mark O'Rowe, and Deirdre Kinahan. She received the Special Tribute Award in *The Irish Times* Theatre Awards for 2015, in recognition of her work as 'a producer of world-class theatre in the independent sector in Ireland'.

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CHARLOTTE MOORE (*Artistic Director*)
Recent directing assignments: *Dear Liar* as part of *The Letter Series*, *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*, *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. 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: *Love Letters* as part of *The Letters Series*, *Endgame* (OBL Award for Best Revial), *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

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Presidential Distinguished Service Award for the Irish Abroad, 2019 by President of Ireland, Michael D. Higgins.

LANDMARK PRODUCTIONS is one of Ireland's leading theatre producers. It produces wide-ranging work in Ireland and shares that work with international audiences. In January 2021, it launched Landmark Live, a new online streaming platform to enable the company to bring the thrill of live theatre to audiences around the world. Deirdre Kinahan's *The Saviour* was the fourth production to be streamed to date. Led by Anne Clarke since the company's founding in 2003, Landmark's productions have received multiple awards and have been seen in leading theatres in London, New York, and beyond. It produces a wide range of ambitious work – plays, operas and musicals – in theatres ranging from the 66-seat New Theatre to the 1,254-seat Olympia. It co-produces regularly with a number of partners, including, most significantly, Galway International Arts Festival and Irish National Opera. Its 28 world premieres include new plays by major Irish writers such as Enda Walsh, Mark O'Rowe and Deirdre Kinahan, featuring a roll-call of Ireland's finest actors, directors, and designers. Numerous awards include the Judges' Special Award at *The Irish Times* Irish Theatre Awards, in recognition of 'sustained excellence in programming and for developing imaginative partnerships to bring quality theatre to the Irish and international stage'. landmarkproductions.ie

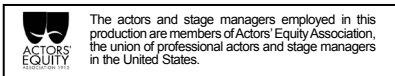
IRISH REPERTORY THEATRE Founded by Ciarán O'Reilly and Charlotte Moore in 1988, Irish Repertory Theatre opened its doors with Sean O'Casey's *The Plough and the Stars*, and is now in its 34th Season. Irish Rep is the only year-round theatre company in North America devoted to bringing Irish and Irish-American 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.

LANDMARK PRODUCTIONS

Producer..... Anne Clarke
Associate Producer Jack Farrell
Marketing Director Sinead McPhillips
Publicist, O'Doherty Communications Sinead O'Doherty
Pemberley Productions, General Manager Tim Smith
Production Manager Eamonn Fox
Deputy Production Manager Stephen Bourke

IRISH REP ADMINISTRATIVE STAFF

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Producing Director Ciarán O'Reilly
General Manager Lisa Fane
Director of Marketing & Art Director Muireann Lalor
Director of Audience & Play Development Nicola Murphy Dubey
Company Manager Kate Mandracchia
Production & Venue Coordinator Jason Brubaker
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Carmine D. Boccuzzi, Leigh Giroux
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IT Consultants Red Paladin
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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. For Infrared hearing assistance devices, please see a House Manager or Front of House Associate.

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COVID-19 audience members may choose whether or not they wear face masks throughout our theatre spaces. Learn more at irishrep.org/covid19

PRODUCTION STAFF

Production Manager (LP) Eamonn Fox
Deputy Production Manager (LP) Stephen Bourke
Production Manager (IRT) Josh Allen
Associate Production Manager (IRT) Marissa Crowe
Head Electrician/Programmer Megan Peti
Wardrobe Supervisor Dan Bass
Assistant Associate Production Manager Molly Siskin
Production Stage Manager (LP) Leanna Cuttle
Assistant Stage Manager (LP) Alannah O'Leary
Production Stage Manager (IRT) Karen Evanouskas
Assistant Stage Manager (IRT) Shanna Allison
Associate Sound Design M. Florian Staab
Assistant to the Director Keele Sheridan
Production Assistant Bear Bosco
Wardrobe Assistant Summer Goldstein
Set Construction Hillbolic Arts & Carpentry
Carpenters Rahim Cobb, Andy Diaz,
Victor Gonzalez, Alphonso Taylor
Scenic Charge Kelsey Abberger
Electrics Jen Leno, Aidan Sartori, Scott McBride
Paint Crew Julia Mansour, Nicole Spencer
Photography Carol Rosegg
Dramaturg Eleanor White

PRESS REPRESENTATION

Matt Ross Public Relations
Matt Ross, Nicole Capatasto,
Liz Lombardi, Claire Wojciechowski

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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Smoking is prohibited anywhere on the premises. This violates a city ordinance & is punishable by law.



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Paula Meehan is an Irish poet and playwright. Her work is known for its wit, range of topics, and centering of forgotten people and places.

Her 1991 poem 'The Statue of the Virgin at Granard Speaks' was shortlisted as one of ten final poems in the 2015 competition 'A Poem for Ireland'. In September 2013, Meehan was installed as the Ireland Professor of Poetry by President Michael D. Higgins.

THE SACRED TRUTH OF MÁIRE SULLIVAN

BY PAULA MEEHAN

IF THERE WAS a Venn diagram for this play we might see *Crazy-Old-Long-Widowed-Religious-Maniac-Talking-Out-Loud-To-Jesus-After-Getting-Her-Hole* overlapping with *Massive-Cultural-And-Constitutional-Change-On-The-Island-In-The-Last-Decade* overlapping with *Family-Traumatised-Through-The-Generations-Karma*.

That we come to love Máire Sullivan by the end of the show is a testimony to the playwright's dark and mysterious art, an art that alchemicalises evil and shows us the human heart as a wilderness, a zone beyond manmade (gender intended!) laws.

We can empathise with her fall from grace. We witness the corruption of her already trammelled innocence, the havoc her unexamined actions have unleashed, the horrendous consequences of her gullibility - all this a tribute to a playwright whose gift is for capturing the transgressive moment. In Kinahan's world, when Truth with a capital T is spoken, only unravelling can follow. Her creatures are locked in patterns of control that make truthful utterance a threat to carefully-wrought consensus.

That we can laugh our heads off as we witness disintegration and transgression is because one of the many arrows in Deirdre Kinahan's capacious quiver is her sense of humour. Gallows humour to be sure: deadly.

The old chestnuts are here: How can a God of Love allow such suffering? What do we make of Máire's direct conversation with Him? What kind of Prayer is this? Máire imagines Jesus up in the mountains of Tibet where the white mountaintops touch the clouds *where you can just sit yourself down and have a breather and not be being bothered by World Wars or Mass Murders or Screaming Auld-Ones having sex*.

There is a merciful refusal to sanitize or glorify victimhood: Máire Sullivan's baggage is packed with enough incidents to derail any human being, and it is our identification with her suffering that engenders compassion. In a theatre tradition that does a great line in the Monstrous Irish Mother, even the Religious Maniacal Monstrous Irish Mother, Deirdre Kinahan's edition is a terrifying manifestation.

Underlying the show's sparking energy is the most serious consideration, even accusation, that as a State we have reneged on our commitment to protect our children in the past and that, for all the commissions and reports and investigations, we are still failing them. Dig a bit deeper and this play urges a complete separation of Church and State. The price of Theocracy has been horrendous; living hells in the Magdalen Laundries (evoked here with accurate terror), the social torture of citizens who are different, the tyranny of the family become 'enforcer' of a dysfunctional and unholy alliance of said Church and State.

The historical roots of that alliance go back to the power vacuum left when the British pulled out, the first minor chord in the swan song of empire, into which vacuum stepped the Catholic Church, whose absolute authority became unquestioned authority and led to inevitability of systemic abuse. The internalising of all that oppression, of the shame and trauma, has meant the reverberations of that shift in power and its abuse continue to sound through the generations. To find language for this—the Great Amnesia also known as the Great Silence—has largely fallen to artists.

The Saviour breaks silence around a particular obscenity. The root of that word, obscene, goes back to the very foundation of western drama, to the great Greek tragedians. What cannot be shown in the scene, because it is too horrendous

to be shown, happened *obs skené*, off stage, and is reported back to us - Oedipus stabbing his own eyes, blinding himself for what he considers his moral blindness; Jason eating his own children baked in a pie by Medea, her revenge for his taking another woman. If it can't be shown, it can and it must be imagined. Our own imaginations provide all the drama needed, conjured by language, in this instance by the incantatory power of the text and by the passion of skilled theatre artists.

We are the appalled witnesses to the obscenity, to this opening of a festering wound, as we move through the action, inexorably towards revelation. If revelation is the end of the journey, it is an apocalyptic one for this Carlow family.

In *The Saviour*, we are immersed in Máire's psyche to such a degree that, as in zero gravity, we find it hard to discern direction, we are disoriented by her derangement, as the truth is uncovered by the stripping away of the layers of her illusion. We bear with her the terrible cost of hearing that truth and the massive betrayal at the heart of it.

This is great theatre.

- Paula Meehan
Dublin, June 2021



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Bill Irwin and John Douglas Thompson in the 2023 Irish Rep production of *Endgame*
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