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The Friel Project

Translations

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IRISH REPERTORY THEATRE

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

ON THE FRANCIS J. GREENBURGER MAINSTAGE

As part of *THE FRIEL PROJECT*

TRANSLATIONS

BY **BRIAN FRIEL**

DIRECTED BY **DOUG HUGHES**

STARRING

**RAFFI BARSOUMIAN, OWEN CAMPBELL,
RUFUS COLLINS, JOHN KEATING, OWEN LAHEEN,
SEÁN MCGINLEY, SETH NUMRICH, OONA ROCHE,
ERIN WILHELMI AND MARY WISEMAN**

scenic design

**CHARLIE
CORCORAN**

costume design

**ALEJO
VIETTI**

lighting design

**MICHAEL
GOTTLIEB**

sound design & original music

**RYAN RUMERY &
M. FLORIAN STAAB**

properties

**DEIRDRE
BRENNAN**

dialect coach

**AMANDA
QUAID**

associate director

**CONOR
BAGLEY**

associate costume design

**GAIL
BALDONI**

associate properties

**RICH
MURRAY**

production stage manager

**JAMES
FITZSIMMONS**

assistant stage manager

**SHANNA
ALLISON**

press representative

**MATT ROSS
P.R.**

casting by JZ Casting

**GEOFF JOSSELSO, CSA
KATJA ZARLISNKSI, CSA**

general manager

**LISA
FANE**

OPENING NIGHT: OCTOBER 29, 2023

THE FRIEL PROJECT IS UNDERWRITTEN IN PART BY MARY LOU AND JOE QUINLAN

THIS PRODUCTION OF *TRANSLATIONS* HAS BEEN LICENSED BY ARRANGEMENT WITH THE AGENCY (LONDON) LTD, 24 POTTERY LANE, LONDON W11 4LZ E-MAIL: INFO@THEAGENCY.CO.UK

IRISH REPERTORY THEATRE'S 2023-2024 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 MORRIS & ALMA SCHAPIRO FUND, THE HAROLD & MIMI STEINBERG CHARITABLE TRUST, THE HUGOTON FOUNDATION, THE LEON LEVY FOUNDATION, THE TOW FOUNDATION, IRELAND FUNDS AMERICA, MUTUAL OF AMERICA, THE MICHAEL TUCH FOUNDATION, AND OUR MANY GENEROUS MEMBERS AND DONORS.

HISTORICAL CONTEXT: IRELAND IN 1833

“A map is a representation on paper – a picture – you understand picture?” – Lancey

Translations takes place in 1833 as British soldiers survey the Irish-speaking community of Baile Beag/Ballybeg, the fictional Donegal town where Brian Friel set several of his plays. A local makeshift school is disrupted by the arrival of these soldiers, who are tasked with mapping Ireland and anglicizing the Irish place names. The events of *Translations* occur as Britain tightens its stronghold on a weakening Ireland, 35 years after a failed rebellion and a decade prior to a famine which cut the country’s population in half, the effects of which have been irrevocable to this day.

“The road to Sligo. A spring morning. 1798. Going into battle.” – Hugh

The Irish Rebellion of 1798, coordinated by the Society of United Irishmen, was an attempt to end British rule in Ireland following recent revolutions in both America and France. Irish revolutionary Wolfe Tone led the effort, which was unsuccessful despite support from French forces. The United Irishmen spent five months fighting for equal rights for the Irish and for the end of religious persecution in their country, but failed due to a lack of adequate supplies. As a result of the rebellion, the Acts of Union were passed in 1800, uniting Ireland with Great Britain under the name of the United Kingdom of Great Britain and Ireland.

“What was Plato himself but a hedge-school master?” – William Carleton, Irish writer

The Irish characters in *Translations* speak English on stage for the benefit of a presumably English-speaking audience. However, given the setting of 1830s Donegal, the audience are to assume the Irish characters are speaking their native language. The students practice Latin and Greek at a hedge-school, an informal education model which became popular out of necessity following the introduction of Penal Laws in 1695. One such law, the Education Act, restricted the education of Catholics in Ireland, and so hedge-schools allowed Catholic students to secretly receive an education. Classes took place outdoors in many cases – hence the name ‘hedge-school’ – or else were taught in local homes or the teacher’s own house.

In 1829, four years before the events of the play, Daniel O’Connell successfully led a movement to overturn Penal Laws and secure the Catholic Emancipation Act. Despite his advocacy for the rights of Catholics, O’Connell saw English as the language of the future – and he was, in part, correct. By the 1830s, the National School System began rolling out, which required children to attend formal schooling by law with English as the sole medium of instruction. The National School System dispelled the last of the hedge-schools, and Irish students were denied the option to be educated in their native tongue until 1878.

“The speech being Irish, the heart must needs be Irish.” – Edmund Spenser, English poet

Following the Catholic Emancipation Act, Britain needed to find new inroads into controlling Irish culture and language. In 1824, the UK Parliament commissioned a new map of Ireland with Colonel Thomas Colby at the helm for the purpose of updating land valuations for taxation. The soldiers surveying the land were instructed on how best to standardize the place names they encountered and Irish civilians were employed to examine the evidence for the anglicized versions of Irish townlands. The anglicization was informed by several methods, including spelling, phonetics, and direct translation; ‘Baile’, meaning town, became ‘Bally’, due to its spelling and phonetics. Renaming the land was a form of linguistic imperialism so that Britain not only controlled the property, but the language with which it was referred to.

HISTORICAL CONTEXT: IRELAND IN 1833

“The play has to do with language and only language.” – Brian Friel

Following the events of *Translations*, rural communities similar to the fictional Ballybeg endured depopulation as a result of the Great Famine, which began in 1845. The country’s population dropped by 20-25% between 1841 and 1871; Ireland is the only country in the world to have a smaller population today than it had 180 years ago.

This depopulation, combined with the roll-out of the English-medium National School System, depleted the use of the Irish language significantly. In 1845, there were an estimated 4.5 million Irish language speakers, but by 1901, that had dropped to an estimated 641,000 Irish speakers.

Today, the Irish language is taught at both primary and secondary school level, and there are more than 370 Irish-medium schools, known as Gaelscoileanna, on the island of Ireland. Most Irish children speak their native language daily because of their school system. Districts of Ireland known as Gaeltacht areas speak Irish as their predominant vernacular and are recognized by the government as such; there are 72,000 daily users of the Irish language, and more than 1.9 million people having the ability to speak some Irish. Irish is recognized by the Irish government as the first official language of Ireland.



The Friel Project Directors

Ciarán O'Reilly (*Philadelphia, Here I Come!*), Doug Hughes (*Translations*), and Charlotte Moore (*Aristocrats*)

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TRANSLATIONS: PRODUCTION HISTORY

**“Nations don’t die from a heart attack, they go mute first.”
— Lina Kostenko, Ukrainian Poet**

Translations was first staged on September 23, 1980 as the inaugural production of the Field Day Theatre Company, founded by Brian Friel and Stephen Rea. The pair saw Field Day as a “cultural and intellectual response to the political crisis in Northern Ireland”, allowing them to explore Northern Irish identity on stage and in literature. The political crisis in question was, of course, The Troubles, a period of violent sectarian conflict which lasted from approximately 1968 until 1998. The first production of *Translations* was staged at the Guildhall in the border city of Derry, which allowed for proximity to the play’s location of Donegal and for a cast that was largely from the province of Ulster. Eight years prior to the premiere of *Translations*, Derry was the site of the Bloody Sunday massacre, when British soldiers opened fire on a crowd of protesters, killing at least thirteen civilians and injuring several more; Friel was present at the protest.

The staging in Derry was advocated for by Rea and the play’s director, Art Ó Briain, who saw *Translations* as having a more profound impact being staged in Northern Ireland than in Dublin. In a review of the production, critic Paul Wilkins wrote, “A play dealing with two disparate cultures could perhaps find no surer test of its impact than with a Derry audience.” *The Irish Times* called the opening night of *Translations* a “unique occasion, with loyalists and nationalists, Unionists and SDLP, Northerners and Southerners laying aside their differences to join together in applauding a play by a fellow Derryman.”

Translations premiered in America at Cleveland Play House in 1981. It was subsequently staged at Manhattan Theatre Club in New York later that year. The play was briefly revived on Broadway in 1995 and again in 2007. *Translations* has since been performed in Estonia, Iceland, France, Spain, Germany, Belgium, Norway, Ukraine, the Czech Republic, Hungary, Poland, South Africa, Canada, and Australia. An Irish-language version of *Translations* was produced by An Taibhdhearc, Ireland’s national Irish-language theater, and the play was also translated into Welsh by Elan Closs Stephens.

In the 21st century, *Translations* has been adopted by theater groups in Belarus, Catalonia, and Ukraine, to draw parallels to their own historic struggles with imperialism. In 2009, Mykalai Pinygin at Janka Kupala Theater adapted *Translations* for a Belarusian audience with the Irish characters speaking Belarusian and the English characters speaking Russian. In 2014, *Translations* was brought to a Catalan audience by Ferran Utzet and performed at the Library of Catalonia in Barcelona.

Following the Russian invasion of Ukraine in 2022, *Translations* was used as an allegory for the war by director Kyrylo Kashlikov, who staged a production at the Lesya Ukrainka Theater in Kyiv in October 2022. “To me this story is about people living in the age of change,” Kashlikov said of the production. “About how this change impacts everyone personally and the society as a whole.” In 2023, Kashlikov’s Ukrainian iteration of the play was staged at the Abbey Theatre in Dublin with English subtitles.

TRANSLATIONS: GLOSSARY

Hedge-school:

Informal, illegal schools which were set-up in Ireland during the 18th century. Hedge-schools were designed to secretly provide education to children of 'non-conforming' faiths.

Daniel O'Connell:

Nationalist leader in Ireland, also known as 'The Liberator' for his mobilization of Catholic Ireland. For more information, refer to your program's 'Historical Context' note.

'The road to Sligo'/1798:

Refers to the Irish Rebellion of 1798, which saw the Society of United Irishmen lead an unsuccessful effort for Irish independence. For more information, refer to your program's 'Historical Context' note.

Byre:

Cowshed.

'Diarmuid's Grania':

Referring to the Irish mythological characters of Diarmuid and Gráinne, who became tangled in a love triangle with Fionn mac Cumhaill, leader of a band of warriors known as the Fianna. Gráinne, a princess, betrays her betrothal to Fionn by running away with Diarmuid, one of Fionn's warriors.

'Sweet smell':

Referring to the smell of potato blight from the fields, foreshadowing the Great Famine which began in 1845.

Red Coat:

A British soldier.

Spud:

Informal term for a potato.

Poteen:

Alcohol made illicitly, typically from barley, oats, and potatoes.

Hibernophile:

A person who is fond of Irish culture, Irish language, and Ireland in general.

MEET THE CAST!



RAFFI
BARSOUMIAN



OWEN
CAMPBELL



RUFUS
COLLINS



JOHN
KEATING



OWEN
LAHEEN



SEÁN
MCGINLEY



SETH
NUMRICH



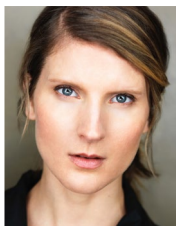
OONA
ROCHE



ERIN
WILHELMI



MARY
WISEMAN



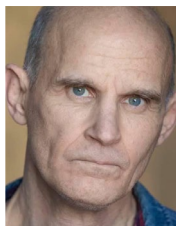
KATIE
FABEL



REED
LANCASTER



DAN
MACKE



DAVID
SITLER

CAST

<i>Lieutenant Yolland</i>	Raffi Barsoumian
<i>Manus</i>	Owen Campbell
<i>Captain Lancey</i>	Rufus Collins
<i>Jimmy Jack</i>	John Keating
<i>Doalty</i>	Owen Laheen
<i>Hugh</i>	Seán McGinley
<i>Owen</i>	Seth Numrich
<i>Bridget</i>	Oona Roche
<i>Sarah</i>	Erin Wilhelmi
<i>Maire</i>	Mary Wiseman

UNDERSTUDIES

For *Sarah/Bridget/Maire* — Katie Fabel

For *Manus/Doalty/Owen/Lieutenant Yolland* — Reed Lancaster

For *Manus/Doalty/Owen* — Dan Macke

For *Hugh/Jimmy Jack/Captain Lancey* — David Sitrler

TIME & PLACE

A hedge-school in the townland of Baile Beag/Ballybeg,
an Irish-speaking community in County Donegal.

Act I: An afternoon in late August 1833

Act II: A few days later

Act III: The evening of the following day

RUNNING TIME: 2 hours and 15 minutes, including an intermission

SPECIAL THANKS

Professor John P. Waters at New York University, for his invaluable counsel.

James O'Malley and Lelia Ruckenstein

Anne Friel and the Brian Friel Estate, Simon Blakey and The Agency, Glucksman Ireland House, Séamus Ó Coileáin, Féilim Borland, Tadhg Ó hÍfearnáin and Brendan MacSuibhne of the University of Galway, Ollscoil na Gaillimhe/University of Galway, Úna Clancy, Seosamh Jones, Jack Doulin, Eleanor Tack, Geraldine Hughes, Barry McNabb, Shannon Dalrymple, and Sarah Moran.

WHO'S WHO IN THE CAST

RAFFI BARSOUMIAN (*Lieutenant Yolland*) is thrilled to be making his Irish Rep debut. Previously on Broadway in *Les Liasons Dangereuses* (Danceny), he also appeared in *Macbeth* at CSC (Malcolm), and in both *Privacy* (Various) and *Pericles* (Pericles) at The Public Theater. Regionally seen in *Henry IV* (Hotspur) opposite Tom Hanks at the Shakespeare Center of LA and *Guards at the Taj* (Humayun) at The Geffen Playhouse, as well as three seasons at the Oregon Shakespeare Festival. He's currently a series regular on *Seal Team* (Paramount+) and was also a series regular on *The Code* (CBS). Other TV includes recurring roles on DC's *Legends of Tomorrow* (CW), *Shameless* (Showtime) and *The Vampire Diaries* (CW). For the people of Artsakh, who find themselves in the midst of their own cultural and physical erasure.

OWEN CAMPBELL (*Manus*) Past work includes *Hangmen* (Broadway & Atlantic Theater), *Becky Nurse of Salem* (Berkeley Rep), and *Indian Summer* (Playwrights Horizons). Selected past film work includes: A24's *X*, *The Miseducation of Cameron Post*, *Super Dark Times*, and *As You Are*. Owen has recurred on FX's *The Americans* and HBO's *Boardwalk Empire*, among other television series. He is thrilled to be working with the Irish Rep for the first time.

RUFUS COLLINS (*Captain Lancey*) Broadway: *The Royal Family*, *To Be or Not To Be*, *A Day in the Death of Joe Egg*, *An Ideal Husband*, *The Homecoming*. Previously at Irish Rep: *The Dead*, *1904*, *Aristocrats*, and *The Quare Land*. Off-Broadway: *Road to Damascus*, *The Seagull*, *Orson's Shadow*, *House and Garden*. Regional: *Lifespan of a Fact* (Hartford Theater Works), *My Fair Lady* and *Gypsy* (Sharon Playhouse), *Venus in Fur* (Goodman), *Seminar* (Philadelphia Theatre Co.), *Michael Von Seibenburg Melts Through the Floorboards* (Humana), *The Old Masters* (Long Wharf), *The Autumn Garden* and *Dissonance* (Williamstown), *The Real Thing* and *Sherlock's Last Case* (Huntington), *In This Corner* (Old Globe), *Dinner with Friends*, *Hedda Gabler*, *Indian Ink*, *The Ruling Class*, *Macbeth*. Film: *After the Wedding*, *The Geezer*, *Wanted*, *Joshua*, *Milia*.

Television: *The Blacklist*, *The Deuce*, *Madam Secretary*, *Elementary*, *Mysteries of Laura*, *Forever*, *Mozart in the Jungle*, *Law & Order*. Rufus studied acting at the Central School of Speech and Drama in London.

JOHN KEATING (*Jimmy Jack*) is delighted to be back at Irish Rep for his 26th show with the Company. Recent favorites include *Autumn Royal*, *Two by Synge*, *Lady G*, *Pigeon in the Taj Mahal*, *The Weir* (three runs, including the virtual run in 2020), and *The O'Casey Cycle* (2020 Callaway Award) and he was very honored to share the Irish Rep Sustained Excellence Award with Terry Donnelly in 2019. A prominent New York stage actor, John has also performed with Theatre for a New Audience 6 times (most recently in Arin Arbus' *The Winter's Tale* and Trevor Nunn's *Pericles*), and many other NYC companies, including Atlantic, Roundabout, Mint, Irish Arts, Pond, La Mama, Coop, and Pearl, most leading American regional theatres. TV includes *Boardwalk Empire* (recurring), *The Blacklist*, *John Adams*, *The Following*, *Ray Donovan*, *SVU*, *Alpha House*, *High Maintenance*, *Nurse Jackie*, *Lipstick Jungle*. Film includes Kelly Reichardt's *First Cow* (*Time Magazine* film of the year 2020), Aaron Schimberg's *A Different Man* (winter 2023), *The Lone Ranger*, *Emerald City*, *Misty Butten*, *Freedom*. John has narrated over 200 audiobooks (Audie winner, SOVA nominee).

OWEN LAHEEN (*Doalty*) is a genderqueer non-binary actor and theatremaker from Wicklow, Ireland. Some of their most recent credits include *Mutt* (Sundance 2023, Berlinale 2023); Off-Broadway: *Belfast Girls* (Irish Repertory Theatre); Regional: *The Wolves* (McCarter Theater); TV: *City On A Hill* (Showtime). They have devised work with Pig Iron Theatre Co. and worked as a resident artist with La MaMa Theatre. They hold a BFA in Acting from SUNY Purchase, and also trained at BADA and UNCSEA. Endless love and gratitude to the whole team at the Irish Rep, and every trailblazing Queer who's gone before me.

SEÁN MCGINLEY (*Hugh*) was a member of Druid Theatre Company from 1977 to 1989. Credits there include: *The Playboy of the Western World*,

WHO'S WHO IN THE CAST

Conversations on a Homecoming, *Waiting for Godot*, *Geography of a Horse Dreamer*, *Action*, *Loot*, *King of the Castle*. Other theatre includes: *The Empress of India* (Druid/Abbey Theatre), *Observe the Sons of Ulster Marching Towards the Somme* (Abbey Theatre/Headlong), *The Iceman Cometh*, *The Power of Darkness*, *Someone Who'll Watch Over Me*, *A Crucial Week in the Life of a Grocer's Assistant*, *Famine* (Abbey Theatre), *A Whistle in the Dark* (Abbey/Royal Court), *Irish Times Theatre Award & Time Out Award*, *Simpatico* (Royal Court), *Long Day's Journey into Night* (National Theatre London), *Three Sisters*, *The Weir*, *The Children*, *Endgame* (Gate Theatre); *Theatre 4 One* (Landmark), *Mary Gordon* (Marina Carr/Brian Irvine NSO). Film and TV include: *The Field* (Granada dir. Jim Sheridan), *Michael Collins* (Geffen dir. Neil Jordan), *Braveheart* (Icon dir. Mel Gibson), *The General* (Merlin dir. John Boorman), *Tiger's Tail* (Merlin/Boorman), *Trojan Eddie* (Gilles dir. MackKinnon), *Dead Bodies* (dir. Robert Quinn), *Man About Dog* (dir. Paddy Breathnach), *Simon Magus* (Film Four dir. Ben Hopkins), *Freeze Frame* (Universal dir. John Simpson), *On a Clear Day* (dir. Gabby Dellal IFTA award Supporting Actor), *The Fall* (BBC), *New Tricks* (BBC), *The Street* (BBC), *Bleak House* (BBC), *Waking the Dead* (BBC), *Family* (BBC), *Love Hate*, *Pure Mule*, *Single Handed* (RTE), *Republic of Doyle* (CBC) *Who Bombed Birmingham*, *Cold Feet* (Granada), *Minder* (Euston), *Midsomer Murders* (ITV). More recently: *Paula* (BBC), *Shetland* (BBC), *The Alienist* (TNT), *Butterfly* (ITV), *Gilgamesh* (Marina Carr, Macnas), *Wait for Me* (dir. Keith Farrell), and *That They May Face The Rising Sun* (South Wind Blows Films dir. Pat Collins).

SETH NUMRICH (*Owen*) is proud to make his debut at Irish Repertory Theatre and to return to Brian Friel's canon after appearing in *Fathers and Sons* at London's Donmar Warehouse in 2015. Broadway credits include *Leopoldstadt*, *Travesties*, *War Horse*, *Golden Boy*, and *The Merchant of Venice*. Off-Broadway credits include roles at Signature Theatre, Roundabout, LCT3, Rattlestick Playwrights Theater, LABYrinth, 59E59, and others. UK credits include roles at The Old Vic, Donmar Warehouse, Menier Chocolate Factory, King's Theatre

(Edinburgh), and Theatr Clwyd (Wales). Regional credits include Seattle Rep, Geffen Playhouse, Center Theater Group, and the Guthrie. TV: *Under the Banner of Heaven* (FX/Hulu), *Turn* (AMC), *Homeland* (Showtime), *The Blacklist* (NBC), *Madam Secretary* (CBS), *The Good Wife* (CBS), *The Code* (CBS), and *Gravity* (Starz). Film: *Imperium* (Lionsgate), *Paper Tiger* (Gravitas), *Private Romeo* (Frameline). Training: Juilliard.

OONA ROCHE (*Bridget*) can be seen starring in a recurring role in *Bupkis* for Peacock opposite Pete Davidson, Edie Falco, Joe Pesci, and more. Oona was also recently seen in John Slattery's feature *Maggie Moore(s)* opposite Jon Hamm and Tina Fey which premiered at this year's Tribeca Film Festival. She pops in a recurring role on the Apple TV drama *The Morning Show* starring Jennifer Aniston, Reese Witherspoon and Steve Carrell. Oona's breakout performance was in a lead role opposite Jude Law and Carrie Coon in Sean Durkin's *The Nest*, which premiered at the Sundance Film Festival in 2020. Oona is New York based and received her Bachelor of Fine Arts in Acting from State University of New York, Purchase College.

ERIN WILHELMI (*Sarah*) Broadway: *To Kill a Mockingbird* (Original Cast, Clive Barnes Award nomination), *A Doll's House Part 2*, *The Crucible*. Off-Broadway: *American Hero* (Second Stage/Williamstown Theatre Festival), *The Great Immensity* (The Public), *Core Values* (Ars Nova), and *The Great God Pan* (Playwrights Horizons). Film: *The Perks of Being a Wallflower*, and *Sweet, Sweet Lonely Girl*. TV: *The Gilded Age*, *Better Call Saul*, *The Knick*, *Taxi Brooklyn*, *Law & Order: SVU* and *The Accidental Wolf*. BFA University of Evansville.

MARY WISEMAN (*Maire*) Broadway: *Thérèse Raquin*. Off-Broadway: *At the Wedding* (LCT); *The Skin of Our Teeth* (TFANA); *Romance Novels for Dummies*, *Off the Main Road* (Williamstown Theatre Festival), *An Octoroon* (Soho Rep, TFANA). TV/Film: *The Residence*, *Star Trek*, *Marriage Story*, *Room 104*, *Baskets*, *Longmire*, *Difficult People*, *The Characters*. Education: Juilliard. Performance dedicated to my Aunt Joan.

WHO'S WHO IN THE CAST

KATIE FABEL (u/s Sarah, Bridget, Maire) is delighted to be back at beloved Irish Rep! Irish Rep: *The Shaughraun*, *Ernest In Love*, *It's a Wonderful Life*, *Burial at Thebes*, and *A Child's Christmas in Wales*. Broadway: *Hangmen*. West End: *Sound of Music*. Off-Broadway: *Belle of Belfast* (Cherry Lane), *Mary Broome* (The Mint). Regional includes: Shakespeare Theatre Company (DC), Shakespeare Theatre of NJ (5 Seasons), The Old Globe, Cincinnati Playhouse, The Pioneer, Palm Beach Dramaworks, Penguin Rep, St. Louis Rep, Theatreworks Silicon Valley. Other UK credits include: *Wind in the Willows* (National Theatre), *La Boheme* (Royal Albert Hall), *Carmen* (English National Opera), *Arsenic & Old Lace* (Tour), *Some Gorgeous Accident* (Edinburgh). TV: *The Loudest Voice* (Showtime), *Succession* (HBO), *Crimewatch* (BBC), *College Humor*. Film: *Low Hanging Fruit*, *The Incoherents*, *So Fly*, *Tunnel of Love*. Video Games: *RDR2*, *Diablo 3*. Katie is also a vocal coach, comic songwriter & Intuitive Healer. Training: Royal Academy of Music, Mountview, The Knack, UCB. Website: katiefabel.com Instagram: [@katiefabel](https://www.instagram.com/katiefabel)

REED LANCASTER (u/s Manus, Doalty, Owen, Lieutenant Yolland) is elated and thankful to be part of *The Friel Project* at the Irish Repertory Theatre. Some of his favorite theatre credits include *A Child's Christmas in Wales* at the Irish Rep, the Chicago Premiere of *Yen* at Raven Theatre, *Atlantic: A Scottish Story* at the Edinburgh Fringe Festival and *Next To Normal* at Gulf Coast Symphony. A Northwestern University grad, Reed recently appeared in Niamh Collins' music video "Jellyfish." Reed would like to thank Charlotte, Ciarán, Alexi and his family. Instagram: [@lostinthereeds](https://www.instagram.com/lostinthereeds)

DAN MACKE (u/s Manus, Doalty, Owen,) is humbled to be back at the Irish Rep after performing here a year ago as both Dylan in *A Child's Christmas in Wales* and understudying in the world premiere of the musical *The Butcher Boy*. Broadway: *Dear Evan Hansen* (Connor Murphy, u/s Jared) Regional: *A Christmas Carol* (Dick Wilkins, Hartford Stage), *Hello Dolly!* (Barnaby, Mac-Haydn Theatre), *Peter and the*

Starcatcher (Prentiss, Weathervane Theatre). Dan holds a BFA in Music Theatre from the Hartt School. Endless love and thanks to Mom & Dad, Dave at DH, Ciarán & Charlotte, and the Irish Rep Family!

DAVID SITLER (u/s Hugh, Jimmy Jack, Captain Lancey) is thrilled to be back at Irish Rep. Past plays include *A Touch of the Poet* (Irish Rep 2022/A Performance On Screen 2020), *Donnybrook* and *Beyond the Horizon* (Irish Rep), *Atlantic: A Scottish Story* (Developmental Reading). He has worked on Broadway and National Tours as well as regionally from coast to coast in over 160 productions. TV credits include: *Little America*, *Let the Right One In*, *Hunters* and *A Short Tutorial*. Film credits include: *Chang Can Dunk*, *Girl Boxer*, *Sixty Miles North*. Music Videos include: *Temporary Love* (Ben Platt) and *Left and Right* (Charlie Puth). Thanks to all the great folks at Irish Rep and especially to Charlotte, Ciarán, and the amazing cast and crew. Proud member of AEA. davidstitler.com

BRIAN FRIEL (Playwright) (1929-2015) is widely regarded as one of Ireland's greatest dramatists, having written over 30 plays across six decades. He was a member of Aosdána, the society of Irish artists, the American Academy of Arts and Letters, the Irish Academy of Letters, and the Royal Society of Literature where he was made a Companion of Literature. He was awarded the Ulysses Medal by University College, Dublin. Plays include *Hedda Gabler* (after Ibsen), *The Home Place*, *Performances*, *Three Plays After* (*Afterplay*, *The Bear*, *The Yalta Game*), *Uncle Vanya* (after Chekhov), *Give Me Your Answer Do!*, *Molly Sweeney* (Winner of the New York Drama Critics Circle Award for Best Foreign Play), *Wonderful Tennessee*, *A Month in the Country* and *Fathers and Sons* (both after Turgenev), *The London Vertigo* (after Charles Macklin), *Dancing at Lughnasa* (Winner of 3 Tony Awards including Best Play, New York Drama Critics Circle Award for Best Play, Olivier Award for Best Play), *Making History*, *The Communication Cord*, *American Welcome*, *Three Sisters* (after

WHO'S WHO IN THE CAST

Chekhov), *Translations*, *Aristocrats* (Winner of the Evening Standard Award for Best Play and New York Drama Critics Circle Award for Best Foreign Play), *Faith Healer*, *Living Quarters*, *Volunteers*, *The Freedom of the City*, *The Gentle Island*, *The Mundy Scheme*, *Crystal and Fox*, *Lovers: Winners and Losers*, *The Loves of Cass Maguire*, and *Philadelphia, Here I Come!*.

DOUG HUGHES (*Director*) Irish Rep Debut. Broadway productions include *Junk*, *The Father*, *Outside Mullingar*, *The Big Knife*, *An Enemy of the People*, *Born Yesterday*, *Elling*, *Mrs. Warren's Profession*, *Oleanna*, the Tony-nominated revival of *The Royal Family*, *A Man for All Seasons*, *Mauritius*, the Tony-nominated revival of *Inherit the Wind*, *A Touch of the Poet*, and *Doubt: A Parable*, for which he won the Tony Award for Best Director. Off-Broadway productions include *Socrates*, *Dan Cody's Yacht*, *Incognito*, *The City of Conversation*, *Death Takes A Holiday*, *The Whipping Man*, *An Experiment With an Air Pump*, *Flesh and Blood*, and *Defiance*. In addition to his Tony, he has been awarded Drama Desk, Outer Critics Circle, Lucille Lortel, Obie, and Callaway Awards for his productions.

CHARLIE CORCORAN (*Scenic Design*) NY designs include: *Endgame*, *The Butcher Boy*, *A Touch of the Poet*, *Autumn Royal*, *The O'Casey Cycle* (Henry Hewes Design Award), *The Seafarer*, *On Beckett*, *Shining City*, *The Emperor Jones* (Hewes Design Award nom.), *The Weir* (Irish Rep), *The Quare Land* (Origin First Irish Award), *Billy and Ray* (Vineyard Theatre), *Straight* (Acorn Theatre), *The Marriage of Figaro*, *The Triumph of Love* (Juilliard), *Craving for Travel* (Peter J. Sharp Theatre), *The Last Smoker In America* (Westside Theatre), *A Perfect Future* (Cherry Lane), *The Bully Pulpit* (Beckett Theatre), *Exits And Entrances* (Primary Stages). Regional theatre designs include: *A Comedy of Tenors* (Outer Critics Circle Award, Cleveland Playhouse, McCarter Theatre), *Vanya & Sonia & Masha & Spike* (The Goodman Theatre), *The Barber Of Seville*, *The Marriage Of Figaro* (The McCarter Theatre), *Ma Rainey's Black Bottom*, *Absurd Person Singular*, *Noises Off* (Two River Theatre), *Without Walls* (Center Theatre Group), *The 25th*

Annual Putnam County Spelling Bee (Buck's County Playhouse), *Bad Jews* (Ensemble Theatre Company/English Theatre of Frankfurt) Opera designs include: *Fidelio* (Santa Fe Opera), *Così fan tutte* (co-production Metropolitan Opera and Juilliard), *Don Giovanni*, *Katya Kabanova* (Juilliard), *The Turn of the Screw*, *The Flood* (Opera Columbus), *The Magic Flute*, *The Bartered Bride* (Granada Theatre, Santa Barbara), *L'Opera Seria* (Wolftrap Opera). TV designs include: *Full Frontal* with Samantha Bee (TBS), *Mozart in the Jungle* (Amazon), *Believe* (NBC), *Madam Secretary* (CBS).

ALEJO VIETTI (*Costume Design*) Irish Rep: *Tryst* and *A Touch of the Poet*. New York: Broadway's *Holiday Inn*, *The New Irving Berlin Musical*, *Allegiance* (Drama Desk Award nomination), and *Beautiful: The Carole King Musical* (also national tour, West End — Olivier Award nomination, Australia, Japan and UK tour). *Titanique* (Lucille Lortel Award), *Smokey Joe's Café*, *Amy and the Orphans*, *The Dance of Death* and *The Last Sunday in June* among others. He has designed for the Radio City Rockettes, Roundabout Theatre Company, Manhattan Theatre Club, New York City Opera, Atlantic Theater Company and Primary Stages among others. Other credits includes *West Side Story* world tour, Disney's *The Hunchback of Notre Dame* (Japan, Germany and Austria), Lyric Opera of Chicago, Minnesota Opera, Donetsk Opera (Ukraine), Colorado Ballet, and the Ringling Brothers and Barnum & Bailey Circus. Regional: Alley Theatre, Goodspeed Opera, Guthrie, Hartford Stage, Paper Mill, Shakespeare Theatre, La Jolla Playhouse, Williamstown Theatre Festival, The Old Globe, among others. Recipient of the 2010 TDF Irene Sharaff Young Master Award. @alejo_vietti_costume_design

MICHAEL GOTTLIEB (*Lighting Design*) has designed over 50 productions at the Irish Repertory Theatre, where his credits include *A Touch of the Poet* (Henry Hewes Design Award nomination), *The O'Casey Cycle* (Henry Hewes Design Award nomination), *Bill Irwin: On Beckett*, *Woody Sez*, *Woman & Scarecrow* and *The Weir*. His other New York designs include the

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Broadway musical *Lysistrata Jones*, *Storyville* (York), *Major Barbara* (Pearl), *Signs of Life* (AMAS), *Spain* (MCC), and *Election Day* (Second Stage). Regional work includes credits at The Goodspeed, Trinity Rep, The Hangar, The Long Wharf and The Old Globe. He has an Emmy Award and several other award nominations for his work in television. Michael is a graduate of Vassar and The British & European Studies Group, London. mgld.com

M. FLORIAN STAAB (*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 and teaches at Playwrights Horizons Theater School. His designs have been heard at the Public Theater, Irish Repertory Theatre, Harlem Stage, Trinity Repertory Company, City Theatre Pittsburgh, Center Theatre Group, Mint Theater Company, Pearl Theatre Company, The Eugene O'Neill National Playwrights Conference, The Drama League, New Saloon, Chicago Opera Vanguard and The Metropolitan Museum of Art. Staab is a recording and mixing engineer and designs sound for narrative fiction podcasts. He also directed Bill Irwin's *On Beckett / In Screen* for the camera. florianstaab.com

RYAN RUMERY (*Original Music*) Broadway: *Between Riverside and Crazy*, *The Lightning Thief*, *Be More Chill*, *Fool for Love*, *Thurgood*. Off Broadway: Over 50 productions. Regional: Over 250 productions. Film: *Food and Country* (Sundance 2023), *Ottolenghi and the Cakes of Versailles* (Tribeca 2020), *When We Walk* (AFI 2019), *Awake: A Dream from Standing Rock* (Tribeca 2017), *How to Let Go of the World* (Sundance 2017), *City of Gold* (Sundance 2015). Selected composer for the Sundance Institute of Music and Sound Design Labs at Skywalker Sound (2017), and Obie Award for Sustained Excellence in Sound Design and Composition.

DEIRDRE BRENNAN (*Properties*) is delighted to be back at the Irish Rep working on this special play about the power of language. Past credits

here include: *Endgame*, *Two by Synge*, *The Streets of New York*, *Autumn Royal*, *The Dead*, *1904*, *Dancing at Lughnasa*, *Banished Children of Eve*, *The Emperor Jones*, *The Yeats Project*, *Aristocrats*, plus many others. Other theatre: *Enter Laughing*, *A Christmas Carol* (MSG), Second Stage, Primary Stages, Lincoln Center, Roundabout, Bay Street Theatre (Sag Harbor). TV Set Decorator: *Guiding Light*, *Lipstick Jungle*, *The Nate Berkus Show* (Emmy Award), *Meredith Vieira Show*, and most recently *Only Murders in the Building*. Produced documentary film *Sceillig & Bermuda: A Last Refuge* (RTÉ). Produced/directed *Atlantic Salmon - Lost at Sea*, narrated by Gabriel Byrne (RTÉ).

AMANDA QUAID (*Dialect Coach*) Coaching credits include Irish Rep: *The Butcher Boy*, *A Touch of the Poet*, *Made By God*. Other Off-Broadway: *The Wanderers* (Roundabout), *Becky Nurse of Salem* (Lincoln Center), *Crumbs from the Table of Joy* and *Molly Sweeney* (Keen Company), *Sense and Sensibility* (Bedlam world premiere), *Der Freischütz* (Heartbeat Opera). Regional: Barrington Stage Company, Sharon Playhouse, Shakespeare & Company, Portland Center Stage, Kansas City Rep. TV: *Echo*, *The English*, *NOS4A2*. She offers monthly group classes and private coaching to actors and everyone else at talkshopnyc.com.

CONOR BAGLEY (*Associate Director*) is a New York-based director who was inspired to make a career in the theatre by a Brian Friel play on this very stage and is thrilled to help introduce another Friel play to that same stage. Directing: Off-Broadway: "Two by Friel": *Lovers: Winners* (50th Anniversary) & *The Yalta Game* (NY Premiere); *The Smuggler* by Ronán Noone (Irish Rep; MV Playhouse). Regional: *Not Ready for Prime Time* by Erik J. Rodriguez & Charles A. Sothers (Westchester, Miami); *The Adult in the Room* (Victory Gardens); *An Iliad* (Atlas, DC). Assistant Directing: *Juno* and *The Paycock*, dir. Neil Pepe; *The Home Place*, dir. Charlotte Moore (Irish Rep); *Donegal* by Frank McGuinness, dir. Conall Morrison (Abbey Theatre). He has directed developmental readings/workshops with numerous playwrights including: Marina

WHO'S WHO IN THE CAST

Carr, Larry Kirwan, Vanessa Garcia, Christopher Demos-Brown, & Deirdre Kinahan. Producing: Broadway: *The Inheritance* by Matthew Lopez (Tony Award, Best Play); *Once on This Island* (Tony Award, Best Musical Revival). Bagley was a Manhattan Theatre Club Directing Fellow, a directing alum of the 24 Hour Plays: Nationals, and sits on the Board of Directors of Irish American Writers & Artists. Recipient of Irish Echo's 40 Under 40 Award, the V. Browne Irish Award for "artisticexcellence" from Silliman College at Yale University, a DCMTA's "Outstanding Performance", and a BroadwayWorld Regional Award for "Best Direction of a Play."

GAIL BALDONI (*Associate Costume Design*) Irish Rep shows include *A Touch of the Poet* and *The Streets of New York*. As Costume Designer: *My Fair Lady* at New York Philharmonic, *Wonderful Town* at New York City Opera and NBC's *Another World* (Emmy nomination), Papermill Playhouse, Goodspeed Opera, Ahmanson Theater, The Muny, North Shore Music Theatre, Cape Playhouse, Theatre Aspen, Pittsburgh Civic Light Opera. Favorite projects include *Mermaids* starring Cher, *Swan Lake* with the Boston Ballet, Kirov and Bolshoi Ballet, *The Rockette's* Christmas Show, and Ringling Bros. Circus. Gail tours with Barry Manilow and teaches Costume Design for SUNY Purchase currently.

RICH MURRAY (*Associate Properties*) is thrilled to be returning to the Irish Rep assisting Deirdre Brennan, a team that won the 2022 Emmy for Season 1 of *Only Murders in the Building* (Hulu) which is nominated for the 2023 Emmy for Season 2 and just completed Season 3 — which just finished streaming. In the past year, they decorated the set of *Penguin* for HBO and *American Horror Story* for FX. They received the 2012 Daytime Emmy for *The Nate Berkus Show* and he has worked on such hits as *Madam Secretary*, *And Just Like That*, and *Guiding Light*.

JAMES FITZSIMMONS (FITZ) (*Production Stage Manager*) is thrilled to finally be making his Irish Rep debut. He is also thrilled to be working again with Doug Hughes and with such an amazing

company. This is his 10th show with Doug, having stage managed *Frozen*, *A Man for All Seasons*, *The Father*, *Mrs. Warren's Profession* among others. In his 38 year career as an Equity member he has stage managed 26 Broadway shows and over 40 Off-Broadway and Regional productions, including many American and World premieres. Fitz helped establish The Rebecca Luker Theatrical Partnership with Clear Space Theatre in Delaware. Much thanks to Shanna, Alexis and Sam. Please continue to support Off-Broadway theater as well as Broadway and if you can please donate to BC/EFA.

SHANNA ALLISON (*Stage Manager*) is excited to be back at IRT! Selected credits include, Broadway: *The Music Man*, *Finding Neverland*, *Mothers and Sons*. Off-Broadway: Irish Repertory Theatre: *The Saviour*, *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.

JZ CASTING (*Casting*) Geoff Josselson, CSA and Katja Zarolinski, CSA. Current/Upcoming NEW YORK: *Spamalot* (Broadway), *Dracula: A Comedy of Terrors* (New World Stages). Select New York: The Civilians, Ensemble Studio Theatre, Irish Repertory Theatre. Select regional: Alley Theatre, Arena Stage, Baltimore Center Stage, Cape Playhouse, City Theatre Company, Goodspeed Opera House, Kennedy Center, Oregon Shakespeare Festival, Paper Mill Playhouse, Pasadena Playhouse, People's Light, Pittsburgh CLO, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Round House Theatre, Seattle Repertory Theatre, Signature Theatre, Studio Theatre, Theaterworks Hartford, Weston Theater, Woolly Mammoth. jz-casting.com.

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CHARLOTTE MOORE (*Artistic Director*) Recent directing assignments: *Dear Liar* (as part of the *Letters 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.

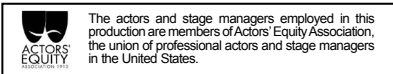
CIARÁN O'REILLY (*Producing Director*) Favorite directing credits include: *Love Letters*, *Endgame* (Off-Broadway Alliance Award for Best Play Revival, OCC Nom., Lortel Nom., and Drama Desk Nom.), *The Butcher Boy*, *A Touch of the Poet*, *Autumn Royal*, *A Touch Of the Poet**, *The Weir** (*Performances 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 35th 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 presented 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

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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 Dube
Director of Development Jim Bredeson
Assistant General Manager Kate Mandracchia
Development Manager Emilia Smart-Denson
Development Associate Anna Collins
Digital Media & Marketing Manager Samantha Seaman
Audience Services Manager Tina Tannenbaum
Production & Venue Coordinator Jason Brubaker
Literary Intern Andi Grene
Production Associate Rianna Flaherty
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House Managers Olivia Gesualdi,
Caitland Winsett, Maggie Winslow, Cynthia Bajor
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PRODUCTION STAFF

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Associate Production Manager Marissa Crowe
Head Electrician/Programmer Megan Peti
Wardrobe Supervisor Dan Bass
Production Stage Manager James FitzSimmons (Fitz)
Stage Manager Shanna Allison
COVID Safety Manager Sam Benson
COVID Safety Manager/PA Alexis Hinman
Classical Language Consultant Liam Prendergast
Irish Language Consultant Maura Mulligan
Movement Consultant Barry McNabb
Set Construction Hillbolic Arts & Carpentry
Carpenters Rahim Cobb, Andy Diaz,
Victor Gonzalez, Molly Siskin, Alphonso Taylor
Scenic Charge Kelsey Abberger
Electrics Gary McStea, Scott McBride, Ethan Newman
Molly Siskin, Joseph Fisher, Aidan Sartori, Sarah Schultz
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i-Caption Preparation Liam Prendergast
Historical Program Content Sarah Moran
Key Art Muireann Lalor
Photography Carol Rosegg

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Hillbolic Arts & Carpentry

Lighting Equipment Provided
by Hayden Production Services

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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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A Letter from the Directors

In 2005, our lease was running out on our space on West 22nd Street. Chelsea had become a much more sought-after destination than when we had begun seventeen years before and the real estate wolves were circling to claim our cherished ground.

We knew if we didn't find a way to own our crib, we were destined to become a traveling fit-up show and probably fade away. Friends came to our rescue but none more elegant than Brian Friel, who sent the following dispatch:

"For seventeen years the Irish Repertory Theatre has offered excellent theatre to thousands of New Yorkers, some with Irish connections, some without.

And because that excellence has been pursued with dedication and so selflessly, and because the best theatre involves an experience of the spirit, the ground they occupy has now been made sacred by them.

They have made their space hallowed.

It would be unthinkable if 132 W. 22nd St. were to slip from them and become secularized.

It must remain under their wonderful guardianship." — Brian Friel

Those ringing words inspired us then and has sustained us through the years. Many of those years were occupied in presenting this great playwright's work, thirteen productions in all, which makes this hallowed space all the more sacred by his genius.

CHARLOTTE MOORE, ARTISTIC DIRECTOR

CIARÁN O'REILLY, PRODUCING DIRECTOR

BRIAN FRIEL (1929-2015)

Brian Friel was a dramatist and writer often referred to as the ‘Irish Chekhov’ for his plays exploring social and political life in both the Republic of Ireland and Northern Ireland. Over the course of a career spanning more than sixty years, Friel examined the tangled relationships between nationality, history, and narrative, with large, intergenerational casts of characters. His work was influenced by his upbringing in the rural north of Ireland, with more than a dozen of Friel’s works set in the fictional Donegal town of Ballybeg (translating to “small town”).

Friel was born in Killyclogher near Omagh, County Tyrone, to Sean Friel, a primary-school principal, and Mary McLoone, a postmistress. Friel spent half of his childhood in his father’s home city of Derry before attending St. Patrick’s College in Maynooth as a seminarian — he was never ordained, but graduated with a BA in 1948. In 1954, Friel married Anne Morrison, with whom he raised four daughters and a son. Alongside his work as a teacher, Friel began his career as a writer of short fiction, publishing his first short story in an Irish literary magazine before having work published in *The New Yorker*. By 1960, he was able to leave his teaching post to work full time as a writer.

Friel was given the opportunity to hone his skills as a dramatist when, in 1963, Tyrone Guthrie invited him to observe rehearsals in the Guthrie Theater in Minneapolis, an experience which Friel described as “enabling.” Shortly after, Friel wrote his first major success, *Philadelphia, Here I Come!*, which takes place the evening before a young man emigrates to the United States from Ballybeg. Initially produced at the Gaiety Theatre as part of the Dublin Theatre Festival, the play came to Broadway in 1966, where it received six Tony Award nominations including Best Play and Best Director.

Friel’s momentum as a playwright coincided with The Troubles in Northern Ireland, a period of violent sectarian conflict between nationalists, who wanted Northern Ireland to be part of the Republic of Ireland, and unionists, who wanted Northern Ireland to remain part of the United Kingdom. In 1972, Friel was a member of the crowd present at the Bloody Sunday massacre in Derry as he marched in protest of internment without trial. British soldiers opened fire on protesters, killing at least thirteen civilians and injuring several more. The incident — and its cover-up — inspired Friel’s 1973 play *The Freedom of the City*, which led Friel to meet actor Stephen Rea.

In 1980, Friel and Rea founded Field Day Theatre Company, and its inaugural production of Friel’s new play *Translations* was performed in the Guildhall in Derry. Field Day began publishing pamphlets — and, later, anthologies — on a wide variety of historical, cultural, and academic subjects. At this point in his career, Friel began adapting the works of Anton Chekhov — including *Three Sisters*, *Uncle Vanya*, and *The Bear* — a practice he would continue for more than two decades.

Perhaps Friel’s best-known work, *Dancing at Lughnasa*, premiered at the Abbey Theatre in 1990, and shortly thereafter transferred to the National Theatre in London, winning the Olivier Award for Play of the Year. *Dancing at Lughnasa* ran for more than a year on Broadway and received three Tony Awards including Best Play. A film version was released in 1998 starring Meryl Streep and directed by Pat O’Connor.

In 2006, Friel was elected to the position of Saoi of the Aosdána, the highest honor bestowed by the Irish association of artists, and in 2009 Queen’s University, Belfast, inaugurated the Brian Friel Theatre and Centre for Theatre Research. Friel died on October 2, 2015.

TIMELINE OF BRIAN FRIEL'S LIFE AND WORK



Photo: Bobbie Hanvey

1929 Brian Friel born on January 9th in Killyclogher, County Tyrone, to Sean Friel, a primary-school principal, and Mary McLoone, a postmistress.

1939 Friel and his family move to Derry, his father's home city.

1948 Friel graduates from St. Patrick's College in Maynooth with a BA.

1952 Friel Publishes his first short story, *The Child*, in the Irish literary magazine *The Bell*.

1954 Friel marries Anne Morrison. They will go on to have four daughters and a son.

1958-1959 His first radio play, *A Sort of Freedom*, is produced by BBC Radio Northern Ireland, followed shortly by his second, *To This Hard House*. *The New Yorker* magazine publishes his story *The Skelper*.

1960 His first stage play, *The Francophile*, later retitled *A Doubtful Paradise*, is premiered by the Group Theatre in Belfast. The same year, with a contract from *The New Yorker*, he leaves teaching to write full time.

1962 His play *The Enemy Within* premieres in the Abbey Theatre. His first short-story collection, *A Saucer of Larks*, is published. He begins writing a weekly column in the Irish Press.

1963 *The Blind Mice* premieres in Dublin at the Eblana Theatre. At the invitation of Tyrone Guthrie, Friel spends time as "an observer" at the Guthrie Theater in Minneapolis.

1964 *Philadelphia, Here I Come!* premieres at the Gaiety during Dublin Theatre Festival, produced by the Gate Theatre.

1966 *Philadelphia, Here I Come!* transfers to the Helen Hayes Theater on Broadway and runs for nine months. At the same theater, *The Loves of Cass McGuire* premieres – and closes after 20 performances. Friel publishes a second short-story collection, *The Gold in the Sea*.

1967 *The Loves of Cass McGuire* premieres at the Abbey Theatre, *Philadelphia, Here I Come!* opens in London, and *Lovers* is staged at the Gate Theatre.

1969 *The Mundy Scheme* premieres at the Olympia Theatre in Dublin; its New York run at the Royale Theatre closes after two performances.

1971 *The Gentle Island* premieres at the Olympia Theatre.

1972 Friel marches with members of the Northern Ireland Civil Rights Association in Derry to protest against internment without trial. During the march, British soldiers open fire in the Bogside area, killing at least 13 civilians and injuring others, in an event which would become known as Bloody Sunday.

1973 *The Freedom of the City* opens at the Abbey Theatre in Dublin, informed by Bloody Sunday and the exoneration of British authorities by the Widgery tribunal. The play also premieres at the Royal Court in London, where Friel first meets actor Stephen Rea.

1975-1979 *Volunteers* (1975), *Living Quarters* (1977), and *Aristocrats* (1979) open at the Abbey Theatre.

TIMELINE OF BRIAN FRIEL'S LIFE AND WORK

1980 Friel and Stephen Rea found Field Day Theatre Company, with *Translations* as the company's first production in the Guildhall in Derry. *Faith Healer* has its Irish premiere at the Abbey Theatre, following a 20-day run on Broadway the previous year.

1981 *Faith Healer* premieres at the Royal Court; *Translations* opens in New York and London. Friel's translation of Chekhov's *Three Sisters* premieres in Derry for Field Day followed by a tour.

1982 Premiere of *The Communication Cord* in Derry before touring. Friel is elected a member of Aosdána, an Irish association of established artists.

1987 Friel is appointed to the Irish Senate, Seanad Éireann, where he serves until 1989. His adaptation of Turgenev's *Fathers and Sons* premieres in London at the National Theatre.

1988 *Making History* premieres at the Guildhall in Derry as Friel's final play for the company.

1990 *Dancing at Lughnasa* premieres at the Abbey Theatre then transfers to the National Theatre in London, winning the Olivier Award for Play of the Year. Irish Repertory Theatre produces a revival of *Philadelphia, Here I Come!*

1991 *Dancing at Lughnasa* runs for more than a year at the Plymouth Theatre on Broadway, and wins three Tony Awards, including the award for Best Play. The American premiere of *Making History* takes place at the Irish Repertory Theatre.

1992 Friel's version of Charles Macklin's *The London Vertigo* premieres at Andrew's Lane Theatre in a production by the Gate. His version of Turgenev's *A Month in the Country* premieres at the Gate.

1993-1997 *Wonderful Tennessee* (1993) premieres at the Abbey; its New York run at the Plymouth Theatre ends after nine shows. Friel resigns from Field Day in 1994 and his play *Molly Sweeney* premieres at the Gate Theater before transferring to the Almeida in London. *Give Me Your Answer, Do!* (1997) premieres at the Abbey Theatre.

1998 The film adaptation of *Dancing at Lughnasa*, with a screenplay by Frank McGuinness, is released. Friel's version of *Uncle Vanya* premieres at the Gate Theatre.

1999 The Friel Festival takes place in Dublin, coinciding with Friel's 70th birthday. *Dancing at Lughnasa*, *The Freedom of the City*, *Living Quarters*, and *Making History* are performed at the Abbey; *Aristocrats* is performed at the Gate; an RSC production of *A Month in the Country* is staged.

2001-2005 The National Library of Ireland archives Friel's body of work. *The Yalta Game* (2001) premieres at the Gate. *Two Plays After* (2002), *Performances* (2003), and *The Home Place* (2005) premiere at the Gate Theatre. Irish Repertory Theatre presents a revival of *Philadelphia, Here I Come!*

2006 Elected to the position of Saoi, Aosdána's highest honor.

2007 Friel's version of Ibsen's *Hedda Gabler* opens at the Gate Theatre.

2009 *Aristocrats* is produced at the Irish Repertory Theatre.

2011 Friel is named Donegal Person of the Year for 2010. Irish Repertory Theatre presents *Dancing at Lughnasa* and *Molly Sweeney*; the latter moves to Long Wharf Theatre, New Haven.

2012 Irish Repertory Theatre produces *The Freedom of the City*.

2015 Brian Friel dies on October 2nd.

2016 *Afterplay* has its New York premiere at the Irish Repertory Theatre.

2017 Irish Repertory Theatre presents the New York premiere of *The Home Place*.

2018 *Two by Friel* is staged at the Irish Repertory Theatre, featuring *Lovers: Winners* and *The Yalta Game*.

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Michael Herko	Maura Lynch	Leonard Pickett	Joan Waricha
Phyllis Herman	Lynne Malina	Steven Prendergast	Jennifer Warren
Sylvia Hewlett	Edward Malone	Eileen V. Quigley	Richard Weinberg
Susan Hilferty,	Andrea Marber	Ita Rahilly	David Werner
<i>in honor of</i>	Bob & Jean Markley	Judy A. Regan	Janice Willett
<i>Orla Long</i>	Peggy Marks	Janice & Gorman Reilly	Helen Williams
Reggie Hill	John Marry	Gretchen Rennell Court*	Susan Yarnell
Elizabeth Hitz	Marsha Mason	Carol Reynolds	Diane C. Yu
John & Dorothy Hurley	Linda Mayerik	Charles Rich	Dorothy Zagami &
Susan & Brent Inman	Mary Jane & George	Kathleen Roberts	Nancy Olsen
Paul Isaac	McCartney	Lynn Roddy	Myra Zuckerbraun

CONTRIBUTORS TO IRISH REPERTORY THEATRE

FOUNDATION, CORPORATE & GOVERNMENT SUPPORT

(as of October, 2023)

Irish Repertory Theatre's work would not be possible without public funds provided from the New York City Department of Cultural Affairs with support from Mayor Eric Adams, Cultural Affairs Commissioner Laurie Cumbo, New York City Council Member Erik Bottcher, and Manhattan Borough President Mark Levine, as well as support from New York State, including Governor Kathy Hochul, and Assembly Member Tony Simone

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Help Irish Repertory Theatre bring the finest Irish and Irish-American drama to the stage by becoming a member!
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- 2 tickets to each Irish Rep Opening Night
- 8 concessions vouchers

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- *Up to 6 tickets per performance date, subject to availability*

For more information, please visit irishrep.org/membership
or contact Membership at (212) 255-0270 or email at Development@IrishRep.org

Fundraiser for The Brian Friel Centre Glenties, Donegal

The Brian Friel Trust was established in 2017 to found a 'Brian Friel Centre', honouring his rich cultural legacy. The vision and plan of the Trust is to establish a centre incorporating 'The Laurels' and 'The Court house' in Glenties, Co. Donegal.

The Laurels was home to Brian Friel's mother and is the setting of his play *Dancing at Lughnasa*.

Glenties, and the surrounding Donegal landscape, has become immortalised in several of his plays as the fictional village 'Ballybeg'.



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We are proud to present Irish Repertory Theatre's 35th Season Celebration: *The Friel Project*.

A retrospective of the work of renowned Irish playwright Brian Friel, to take place from October 20, 2023, through May 5, 2024.

IRISHREP.ORG/THEFRIELPROJECT

TICKETS



PHOTO: BOBBY HANNEY

TRANSLATIONS

DIRECTED BY
DOUG HUGHES
EXTENDED THRU DEC 31, 2023

ARISTOCRATS

DIRECTED BY
CHARLOTTE MOORE
JAN 11 — MAR 3, 2024

PHILADELPHIA, HERE I COME!

DIRECTED BY CIARÁN O'REILLY
MAR 16 — MAY 5, 2024