

IRISH REPERTORY THEATRE



THE
BEACON

BY NANCY HARRIS



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IRISH REPERTORY THEATRE

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

ON THE FRANCIS J. GREENBURGER MAINSTAGE

PRESENTS

THE NORTH AMERICAN PREMIERE OF

THE BEACON

BY NANCY HARRIS

DIRECTED BY

MARC ATKINSON BORRULL

STARRING KATE MULGREW

WITH ZACH APPELMAN, SEAN BELL,
DAVID MATTAR MERTEN, AYANA WORKMAN

scenic & lighting design

COLM
McNALLY

costume design

ORLA
LONG

sound design

LIAM
BELLMAN-SHARPE

properties

NICOLE
ROZANSKI

dialect coach

JANE GUYER
FUJITA

fight director

RICK
SORDELET

production stage manager

PAMELA
BRUSOSKI

assistant stage manager

KAREN
EVANOUSKAS

press representative

PRINT SHOP
PR

casting director

GEOFF
JOSSELSO, CSA

general manager

LISA
FANE

OPENING NIGHT: SEPTEMBER 22, 2024

THE BEACON WAS COMMISSIONED AND FIRST PRODUCED BY DRUID THEATRE COMPANY, GALWAY, IRELAND AND DIRECTED BY GARRY HYNES.

IRISH REPERTORY THEATRE'S 2024-2025 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 THE GOVERNMENT OF IRELAND AND THE EMIGRANT SUPPORT PROGRAMME; 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.

MEET THE CAST!



**KATE
MULGREW**



**ZACH
APPELMAN**



**SEAN
BELL**



**DAVID
MATTAR MERTEN**



**AYANA
WORKMAN**

CAST

Beiv..... Kate Mulgrew
Colm..... Zach Appelman
Donal..... Sean Bell
Ray..... David Mattar Merten
Bonnie..... Ayana Workman

PLACE

Beiv's cottage on an island
off the coast of West Cork.

RUNNING TIME: 2 hours and 30 minutes,
including an intermission

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NOTE FROM THE PLAYWRIGHT

The idea for *The Beacon* began with two things – a place and an image. The place was West Cork and the image was of a glass house overlooking the wild Atlantic sea.

The play was originally commissioned by Druid, the renowned new writing company founded by Garry Hynes, and based in the west of Ireland. Working with a company whose history was so grounded in that part of the country got me thinking about my own west of Ireland roots. Though originally from Dublin, my family moved to West Cork for an extended period of time when I was a small child because my father, another writer, was immersed in historical research about the area during the famine.

The village, Baltimore, now a popular holiday destination, was still mostly a working fishing village in those days. Though beautiful in summertime – when holiday-makers came from all over Europe and filled the pubs and coves, with many a summer romance ignited in June and extinguished by August – the winters there were not for the faint hearted. Grey skies surrounded by grey seas and long months of short daylight hours can take their toll on psyches used to the distractions of city life. My mother still talks of lonely winter afternoons in the empty village, pushing my buggy up and down the small pier, silent but for the ghostly clinking of boats tied to their moorings, their summer owners long gone.

Our time in West Cork was formative for many reasons. Lifelong friendships were forged with locals and indeed, some members of the family never left. As a result, it's a place I have returned to again and again throughout my life, and I have always loved it – especially the islands, which are beautiful, remote, and somewhat mysterious. If one believes a West Cork winter to be arduous, living all year round on a stark island requires a tolerance for isolation, not to mention an inner resilience most people don't have – or want.

Despite this, a large number of visual artists seem to be drawn to the islands – whether for their beauty or lack of distraction – and this has always intrigued me. Being a writer, I am always struck by the confidence of painters and sculptors, visual artists of all kinds in fact, who present their work to the world and feel no compunction to explain it. Of course their work has meaning, but what you as a viewer experience when you look at it, what it provokes in your heart, your mind, your conscious – and unconscious – that's yours. Art is an experience. Like theatre. And for some artists there is no line between their work and their life.

It seemed to me that there was potential in the collision of some of these ideas: an outsider in a place that is not her home, which is both remote and in its own way claustrophobic. And an artist whose life has always been her work to the point that she is now residing in a 'glass box' – literally making 'an exhibition of herself' – but perhaps for the very reason that she does not want to be revealed.

These paradoxical ideas led to other ideas and questions: if someone has such an intense and passionate relationship with their art, can the real-world relationships of flesh and blood ever measure up? And how does that affect those who love them? And can we ever really know the 'truth' of a thing – be it a person, a place, or a work of art? And if we could, would we want to?

Nancy Harris
August 2024

NOTE FROM THE DIRECTOR

“Art is always an exchange, like love, whose giving and taking can be a complex and wounding matter” — Ali Smith

You're eleven years old. Your legs are heavy from traipsing through the dusty corridors of the seemingly endless gallery. Dust dances in the summer sun pouring through the imposing windows, and your gaze lands on a huge painting. Textured, full of shimmering hues and swirling movement. You stop for a moment, all possible distractions momentarily suspended. Your mother, a few feet behind you, tentatively asks, “what do you see?”. Your answer makes her catch her breath.

The Beacon explores the profound unknowability of other people and, most scarily, ourselves. What we see, what we don't see and what we choose not to see. The great director, Anne Bogart, speaks of the theatre as the place where we go to “see people see”. In that regard, *The Beacon*, is theatre at its purest.

But it is also a distinctly Irish play. And it's a joy to bring Nancy's play, with its refreshing representation of modern Ireland, to New York City. Its humour, its attitude and depiction of Ireland today is new, but it has an undercurrent that stems from Irish history and the corrosive power of silence. What happens when a person, a family, even a whole society bottles up the truth? And is there a freedom to be found in finally seeing beyond what we want to see?

“Art does not reproduce what we see; rather, it makes us see” — Paul Klee

Marc Atkinson Borrull
September 2024

SPECIAL THANKS

Breffni Smith, Brendan O'Reilly

WHO'S WHO IN THE CAST

KATE MULGREW (*Beiv*) starred as Galina “Red” Reznikov, the tough Russian prison chef who is always keeping score, for 7 seasons in the Netflix original series “Orange is the New Black.” For her work on the series, Mulgrew received a Critics’ Choice Television Award and a Primetime Emmy nomination for Outstanding Supporting Actress in a Comedy. Mulgrew is internationally recognized as Captain Janeway, the first female captain in the Star Trek franchise on “Star Trek: Voyager.” She reprised this role on the Paramount+ animated series “Star Trek: Prodigy.” Her career spans film, television, and the stage. Classically trained, she received a Golden Globe nomination at the age of 23 when she portrayed Mrs. Columbo, the wife of the famous detective. Other notable television appearances include “Kate Loves A Mystery,” “Cheers,” “Murphy Brown,” “St. Elsewhere,” “Ryan’s Hope,” “The Black Donnellys,” “Mercy,” “Warehouse 13,” “NTSF:SD:SUV” for Adult Swim, “Mr. Mercedes,” the Showtime Limited Series “The First Lady,” and the Showtime series “The Man Who Fell to Earth.” Up next, Mulgrew will appear in the drama series “Sinking Spring” for Apple TV+. Her film roles include *Throw Momma from the Train*, *Star Trek: Nemesis*, *A Stranger is Watching*, *Remo Williams: The Adventure Begins*, *The Response* and *The Magnificent Meyersons*. Mulgrew has toured throughout the United States as Katherine Hepburn in her stage play, *Tea at Five*, for which she was nominated for Outer Critics’ Circle and Lucille Lortel awards. Other theatre credits include *The Half Life of Marie-Curie*, *Equus*, *The American Dream*, *The Sandbox*, *Iphigenia 2.0* (for which she won an Obie), *Our Leading Lady*, *Black Comedy*, *Titus Andronicus*, and *Somewhere Fun*, all in New York. She performed in *The Exonerated* in London and regionally in *The Royal Family*, *The Film Society*, *What the Butler Saw*, *Hedda Gabler*, *Measure for Measure*, *The Real Thing*, *Another Part Of The Forest*, *Major Barbara*, and *Antony and Cleopatra*. Mulgrew is also an author of two memoirs – “Born With Teeth” (Little Brown), a memoir about life lived to the fullest which made the *New York Times* bestseller list, and “How To Forget: A Daughter’s Memoir” (HarperCollins) published in 2019. She resides in New York City.

ZACH APPELMAN (*Colm*) is best known to NYC audiences for his performances in Julie Taymor’s production of *A Midsummer Night’s Dream* (TFANA), *Troilus & Cressida* (The Public Theater), and *War Horse* (Broadway). Appelman played the title roles in *Henry V* at The Folger Theatre and *Hamlet* at Hartford Stage, for which he won a CT Critics Circle Award. His regional theatre work includes *Arms and the Man* (The Old Globe), *Romeo & Juliet* (Chicago Shakespeare Theatre), and the world premiere of *The Engagement Party* (Hartford Stage), for which he won a second CT Critics Circle Award. On television, Appelman starred in Fox’s hit drama series “Sleepy Hollow” and has appeared on numerous shows including “Homeland,” “The Marvelous Mrs. Maisel,” “Special Ops: Lioness,” “The Good Fight,” “The Resident,” “Chicago PD,” “Bull,” “Blue Bloods,” “New Amsterdam,” “Law & Order: SVU,” “FBI,” “God Friended Me,” “The Passage,” and “Beauty and the Beast.” His film credits include *Like Father* and *Kill Your Darlings*. Appelman has narrated numerous audiobooks including *All The Light We Cannot See* (Audie Award & Earphones Award) and dramatized audiobooks of *Hamlet* and *Julius Caesar* with The Folger Library. He holds a BFA from UC Santa Barbara and an MFA from The Yale School of Drama.

SEAN BELL (*Donal*) recently made his Broadway debut as Robert “Bobby” Biberti in *Harmony: A New Musical* at the Ethel Barrymore Theatre. Other theatre credits include: *A Bronx Tale* (First National Tour), *How to Succeed...* (Kennedy Center), *Young Frankenstein* (Berkshire Theatre Group/Bay Street), *Fully Committed*, *Clue* (Arrow Rock), *Forever Plaid* (The New Theatre), *Deathtrap* (The Fulton), *N/F* (Downtown Urban Theatre Festival), *Oklahoma!* (North Shore). Concerts: *The NY Pops 40th Anniversary Gala* (Carnegie Hall), *Manilow: Live in NY* (Radio City), *The American Pops: How Great Thou Art* (PBS). TV/Film: “Z” (Amazon), “Succession” (HBO), “Red Oaks” (Amazon), “Boardwalk Empire” (HBO). Many thanks to Marc Atkinson Borrull, Geoff Josselson, everyone at Irish Rep, and manager extraordinaire Rochel Saks. @seanbell13, SeanWBell.com

WHO'S WHO IN THE CAST

DAVID MATTAR MERTEN (*Ray*) A proud Arab-German-Irish artist, David just made their Broadway debut this spring in *An Enemy of the People*. Off-Broadway: *Afterglow* (Darius). Selected Regional credits include: *Cabaret* (Emcee), *The Inheritance* at Trinity Rep, *Angels in America* (Prior), *Beirut* (Blue). Training: MFA in Acting at Brown/Trinity, BFA in Acting at Ball State University. This is dedicated to all Arab-American theatre artists, may we be seen, may we be known, and may we be appreciated. @david_merten_

AYANA WORKMAN (*Bonnie*) was most recently in *Rustin* opposite Colman Domingo, playing the role of activist Eleanor Holmes, who is now a delegate from the District of Columbia to the US House of Representatives. The film is directed by George C. Wolfe and produced by the Obama's Higher Ground Productions. Notable television credits include Marvel's "Jessica Jones" and "Person of Interest." Ayana's first gig was an impromptu performance with tap genius Savion Glover. She was three years old. Savion asked the audience if anyone wanted to come up on stage and dance with him. Ayana's hand shot straight up like a rocket. Always prepared, she had her tap shoes with her. Of course, it didn't hurt that her parents were legendary jazz bassist Reggie Workman—a veteran of the John Coltrane Quartet — and Maya Milenovic Workman, an internationally renowned dancer and choreographer. At age 9, she decided she was going to be an actor. A New York City native, her first professional performance in her early 20s was playing Juliet in The Public Theater Mobile Unit's production of *Romeo and Juliet*. More jobs followed like *Hamlet*, *Macbeth*, *The Winter's Tale*, and *Julius Caesar*. On top of that, she's performed on international stages including the National Theatre in Slovenia and London's legendary Globe Theatre.

NANCY HARRIS (*Playwright*) is an award-winning writer from Dublin, whose work has been produced in Ireland, the UK, Germany, the US, and New Zealand. Her plays include: *Somewhere Out There You* (Abbey), *Two Ladies* (Bridge), *The Beacon* (Druid, Gate), *Our New Girl* (Bush, Atlantic), and *No*

Romance (Abbey). For the Royal Shakespeare Company, she wrote the book and co-wrote the lyrics (with composer Marc Teitler) for the musical based on Kate DiCamillo's "The Magician's Elephant". She adapted *The Kreutzer Sonata* by Leo Tolstoy (Gate, La Mama) and wrote the book for *Baddies the Musical* and a new version of Sophocles' Philoctetes for children: *The Man With The Disturbingly Smelly Foot* (Unicorn). Her new version of Hans Christian Andersen's dark fairy-tale *The Red Shoes* will have its UK premiere at the Royal Shakespeare Company this Christmas 2024. Nancy is a past recipient of The Rooney Prize for Irish Literature and the Stewart Parker Award and has been a finalist for The Susan Smith Blackburn Prize. For television she is the creator and writer of the BAFTA nominated comedy/drama series "The Dry".

MARC ATKINSON BORRULL (*Director*) is a NYC & Dublin-based director from Ireland and Catalonia. Recent, critically-acclaimed, work includes: the first major revival of *Bedbound* by Enda Walsh (Landmark, Galway International Arts Festival & Olympia Theatre), *Beginning* by David Eldridge and *Constellations* by Nick Payne (Gate Theatre, Dublin), *Little Gem* by Elaine Murphy (Irish Rep: Outer Critics' Circle Award), *Hamlet* (Gate Theatre & St. Ann's Warehouse - associate), *Children of the Sun* by Maxim Gorky (Primary Stages), *Tempesta* by Deirdre Kinahan (Cork Midsummer Festival), *Wall* (Druid Theatre), *It's Cool in the Shade* by Kwaku Fortune (Dublin Theatre Festival), *Outlying Islands* by David Greig (Connelly Theater), and *Last Night in Inwood* by Alix Sobler (Signature Theatre). Marc co-founded the company Sugarglass whose work has been presented internationally, including the Irish Premiere of *Tender Napalm* by Philip Ridley (Project Arts Centre, Dublin), *All Hell Lay Beneath* (Irish Times 'Cultural Highlight of the Year'), *Five Minutes Later* by Ellen Flynn (The Lir, Dublin) and *Ethica: Four Shorts* by Samuel Beckett, which was presented in the residence of the Irish President to celebrate International Human Rights Day (Krastyo Theatre, Bulgaria; Happy Days Festival, Enniskillen). Upcoming projects include a radical re-imagining of Moliere's *The Misanthrope* and a contemporary

WHO'S WHO IN THE CAST

Irish production of *Three Sisters* adapted by Ciara Elizabeth Smyth. Marc's associate director credits include working with Anne Bogart at SITI Company; Ivo Van Hove at Toneelgroep Amsterdam; Yaël Farber at St. Ann's Warehouse; Daniel Fish at BAM; and Joe Murphy at The Old Vic. MFA: Columbia University. Proud Member of SDC, a national theatrical labor union. marcatkinsonborrull.com

COLM McNALLY (*Scenic, Lighting and Projection Design*) is an Irish theatre designer based in the Bay Area, California. As a designer, he is deeply committed to the collaborative process of theatre making and to creating spaces and moments that allow for the artistic expression of his collaborators. He is currently the Director of Technical and Production at Z Space, San Francisco. He was trained at Trinity College and The Lir Academy. Prior to moving to the Bay Area, Colm was the Master Electrician at the Gate Theatre in Dublin, Ireland. Recent design credits include *Ripped* by Rachel Bublitz at Z Below, and *Baba, The Life and Death of Stana* by Karmina Sileç at Z Space's Steindler Stage. Colm has been nominated for the Irish Times Theatre Awards and the Bay Area Theatre Awards. His work has been described as "superbly designed" — Irish Theatre Magazine, "exceptional use of space" — Irish Theatre Magazine, "too beautiful" — The Irish Times, "breathtaking effects" — Bay Area Plays.

ORLA LONG (*Costume Design*) was nominated for a Lucille Lortel award for Outstanding Costume Design for the Irish Rep's production of *Endgame*. She holds an MFA in Design from Tisch NYU and a BA in Drama & French Studies from Trinity College Dublin. Orla is a proud member of the United Scenic Artists, Local USA 829, and an adjunct professor at NYU Tisch's Undergraduate Drama Program. Credits: *Philadelphia, Here I Come!, Endgame, The Butcher Boy, Made by God* (Irish Repertory Theatre, NY), *Steppe* (Rattlestick Theater), *Juggernaut* (Columbia University), *Beauty and the Beast* (Mill Theatre, Dublin), *Kiss Kiss Slap Slap* (Dublin Fringe Festival), *Cora, Leah & I* (The New Theatre, Dublin), *Bert* (Scene & Heard Festival,

Dublin), *The Last Five Years* (Project Arts Centre, Dublin). Associate design: *Waiting for Godot* (des. Susan Hilferty, TFANA), *Hadestown* (des. Michael Krass, Broadway & National Tour), *Hamlet* (des. Susan Hilferty, St. Ann's Warehouse NY, The Gate Theatre Dublin). orlalong.com

LIAM BELLMAN-SHARPE (*Sound Design and Original Music*) is a multi-disciplinary practitioner working primarily in sound and music for live performance. Liam's work includes musical and sonic scores and environments for theatre, dance, installation, and hybrid forms. As a composer, sound designer, orchestrator, musician, and music director, Liam's work has been heard in the United States, Europe, Hong Kong, and Australia. Liam holds a Bachelor of Music with Honors from the Melbourne Conservatorium of Music and an MFA in Sound Design from the Yale School of Drama.

NICOLE ROZANSKI (*Properties*) is a New York based Props Designer, Manager, and Artisan. She can also be found working as Props Lead for the Year 2 Graduate Program at NYU Tisch, having worked on shows there such as *The House That Will Not Stand, The Doctor's Dilemma, A Midsummer Night's Dream, Fifth of July, Fabulation, Yerma, and Major Barbara*. Since graduating from Rollins College in 2021, Nicole has freelanced in various states before moving to New York City in November 2022. Past Off-Broadway credits include: *Aristocrats* and *Philadelphia, Here I Come!* (Props, Irish Repertory Theatre); *The Fires* (Props Artisan, Soho Repertory Theatre); *Manhatta* (Props Artisan, The Public Theater). Regional: *Double Helix, Dial M for Murder* (Props Designer, Bay Street Theater); *The Karate Kid: The Musical, In the Heights, and A Chorus Line* (Props Supervisor, STAGES St. Louis); *Buddy: The Buddy Holly Story, America in One Room, The Play that Goes Wrong, Rounding Third, and My Lord What a Night* (Florida Studio Theater). Educational: *Fall Scenes* (Props Manager, Yale Opera, School of Music). Nicole would like to thank her mom, dad, sister, grandparents, and friends for all their incredible support and love through the years. Website: nicolerozanski.com, IG: @nicolemarierose

WHO'S WHO IN THE CAST

JANE GUYER FUJITA (*Dialect Coach*) is a voice and dialect specialist based in New York City. She has coached productions in NYC on Broadway, including *Cabaret at the Kit Kat Club*, as well as at Lincoln Center, Playwrights Horizons, The Playwrights Realm, Page 73, Primary Stages, The Public Theater, and Signature Theatre. Regionally, she has coached productions at the American Repertory Theater, Williamstown Theatre Festival, Yale Repertory Theatre, Hudson Valley Shakespeare, The Curran Theater, and Actors Shakespeare Project. Her most recent film and TV credits include: *Ant-Man and the Wasp* and “Loki” (Marvel/Disney+), *A Small Light* (Disney+), and *Cat Person* (StudioCanal). She currently serves as the Head of Voice and Speech at New York University's Graduate Acting Program.

RICK SORDELET (*Fight Director*) Rick and his sons Christian and Collin Kelly-Sordelet created Sordelet Inc., a Native-owned action movement company. They have done 80 Broadway productions, including *The Lion King*, *Beauty and the Beast*, and *Tina: The Tina Turner Musical*, with 52 first-class productions worldwide as well as regional theater, national tours, many operas, films, and loads of television productions. They teach at William Esper Studio, HB Studio, CUNY Harlem, Montclair State, Kean University, The Acting Studio, and 22 years at The Yale School of Drama. Rick is a board member for Red Bull Theater. To learn more, visit Sordeletinc.com or our e-publishing company at Sordeletink.com.

PAMELA BRUSOSKI (*Production Stage Manager*) has been a stage manager at Irish Rep for 21 years and for more than 45 shows. Notable/favorite productions include *A Child's Christmas in Wales*, *Dancing at Lughnasa*, *The Emperor Jones*, *Finian's Rainbow*, and *Freedom of the City*. Broadway: *Beauty and the Beast* and *Little Women*. Selected Off-Broadway: Charles Grodin's *The Right Kind of People* (Primary Stages), *A Last Dance for Sybil* with Ruby Dee and Ossie Davis (New Federal Theatre), Mint Theater Company, The York Theatre Company, and Carnegie Hall.

Regionally: Pioneer Theatre Company, Pittsburgh CLO, Pittsburgh Public Theater, and PICT Classic Theatre. MFA in Directing: Brooklyn College (CUNY).

KAREN EVANOUSKAS (*Assistant Stage Manager*) Broadway: *Act One*, *War Horse*. Off-Broadway: *Corruption*, *The Gardens of Anuncia*, *The Saviour*, *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*, and *Yoko Ono's New York Rock*. Regional: *Galileo* at Berkeley Rep, *Warhol/Capote* at A.R.T.

GEOFF JOSSELSON, CSA (*Casting Director*) is thrilled to continue collaborating with the Irish Repertory Theatre. Select credits include Broadway: *Spamalot*, *Sweeney Todd*, *Into the Woods* (Artios Award winner), *The Velocity of Autumn*. Off-Broadway: *Cellino v. Barnes*, *Dracula: A Comedy of Terrors*, *Altar Boyz*, *Southern Comfort*, *Yank!*. Select New York and regional theatre companies include Arena Stage, Actors Theatre of Louisville, Baltimore Center Stage, The Kennedy Center, Long Wharf Theatre, Old Globe, Oregon Shakespeare Festival, Studio Theatre, Paper Mill Playhouse, Pasadena Playhouse, Pittsburgh CLO, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Signature Theatre, Studio Theatre, Village Theatre, and York Theatre Company. josscasting.com

CHARLOTTE MOORE (*Artistic Director*) Recent directing assignments: *Molly Sweeney* and *Aristocrats* (as part of Irish Rep's 35th season long celebration: *The Friel Project*), *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*,

WHO'S WHO IN THE CAST

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: *Philadelphia, Here I Come!* (as part of Irish Rep's 35th season long celebration: *The Friel Project*, Lortel Nom., Drama Desk Nom., OCC Nom.) *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.). Irish Rep acting roles include *Philadelphia, Here I Come!* (AEA Richard Seff Award), *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*. Film and TV 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 36th 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.



A Letter from the Directors

What better way to start the 36th season than with a breath of crisp air from across the ocean.

The Beacon, by the luminous Nancy Harris, is receiving its North American Premiere at Irish Repertory Theatre, and we could not be prouder.

Its title suggests light and guidance, but in the murky waters of Ireland's southern coast, there are hearts to be broken and truths to be revealed. It happens in a landscape that speaks to a new Ireland – an edgy, contemporary place where its characters wipe the worn, cliched Irish cobwebs from our midst.

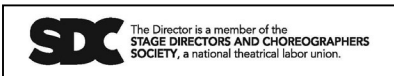
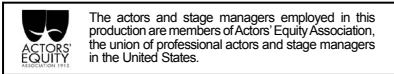
It thrills us and we hope it thrills you!

CHARLOTTE MOORE, ARTISTIC DIRECTOR

CIARÁN O'REILLY, PRODUCING DIRECTOR

IRISH REP ADMINISTRATIVE STAFF

Artistic Director Charlotte Moore
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General Manager Lisa Fane
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Bill Irwin and John Douglas Thompson in the 2023 Irish Rep production of *Endgame*, Photo by Carol Rosegg.