

IRISH ARTS CENTER

AGREEMENT

WRITTEN BY OWEN MCCAFFERTY

DIRECTED BY CHARLOTTE WESTENRA

A LYRIC THEATRE, BELFAST PRODUCTION

APRIL 11–MAY 12

THE JL GREENE THEATRE
IRISH ARTS CENTER

LYRIC



A NOTE FROM IRISH ARTS CENTER

Following last season's hit *Good Vibrations*, we are thrilled to be working again with The Lyric to bring more great theatre from Northern Ireland to our wonderful new artistic home in Hell's Kitchen.

And we couldn't be more proud that this play marks the dedication of this beautiful, flexible space as the JL Greene Theatre at Irish Arts Center.

While no two conflicts are the same, the story of the final negotiations of the Belfast/Good Friday Agreement—which nearly fell apart before it came together—continues to serve as a model for peacemaking around the world.

It offers hope not only because of the heroism of the characters, but also because of their humanity and vulnerability, presented here in full blood, at theatrical scale, and not as historical monuments.

I hope you'll agree that Owen's play and Charlotte's production captures the essence of the story—for all its complexity—through the inimitable power of drama. (You'll be receiving a survey after the show—so please do let us know what you think, and what it inspires in you.)

As Senator Mitchell said from this very stage last month: "You can't give up on the search for peace. You can't take the first 'no' or the ninth 'no' or the 29th 'no.' You have to stay in it because peace is too important."

Blessed are the peacemakers.

Enjoy.

Aidan Connolly
EXECUTIVE DIRECTOR
IRISH ARTS CENTER

PROJECT FUNDERS

This project was made possible in part through season-wide support from Culture Ireland, NYC Department of Cultural Affairs, and the Howard Gilman Foundation; lead sponsorship from the Jerome L. Greene Foundation; supporting sponsorship from Tourism Ireland; and generous support from the following individuals and institutions:



GENERAL FUNDERS AND PARTNERS



A NOTE FROM THE LYRIC

We are thrilled to bring our production of Owen McCafferty's *Agreement*, originally commissioned by the Michael Grandage Company, to the wonderful Irish Arts Center in New York to continue this fantastic relationship after being invited by them to stage *Good Vibrations* here last year.

Events that changed the course of history make great drama. The Greeks knew it, Shakespeare knew it, Netflix knows it. The theatre has always been an arena for investigation, debate and, sometimes, understanding. Public curiosity about what was behind an event drives the news and fuels drama. What happened to make the event? We love to experience the most complex motivations played out in the shadows beyond the television soundbite and camera lens. With the right actors, verbal ping-pong clashes will always be thrilling theatre.

Documentary theatre has a long tradition; some early Greek classics were about reporting events that just happened. Our knowledge about the incidents of *The Iliad* comes to us down the centuries because of a poet's song. The Red Scare McCarthy Inquiries of the 1950s were turned into a verbatim piece by the legendary theatre critic Eric Bentley called *Are You Now or Have You Ever Been?* Although if people think about a theatrical response to those hearings, they think of *The Crucible* by Arthur Miller.

In recent years, the rise of verbatim theatre (shows mainly based on transcripts of trials) have become popular. Witness the vital work of the redoubtable Nicolas Kent, former artistic director of the Tricycle, now the Kiln. He produced far-reaching verbatim theatre that was essential to our understanding (and sense of outrage), such as *The Colour of Justice* about the murder of Stephen Lawrence and *Bloody Sunday*, based on the Saville inquiry. These important theatre events provoked much discussion and helped focus minds on righting the wrongs discussed.

Probably the most famous documentary-type theatre of the modern age was Peter Weiss's 1965 play *The Investigation*, which depicts the Frankfurt Auschwitz trials of 1963–65. It takes place in a courtroom but isn't a transcript or verbatim piece; using the structure of Dante's *Divine Comedy*, it became an act of theatre, making the truth of Auschwitz vivid but not exploitative to audiences. Some things can't be staged, only reported, and at that time, so soon after the War, a report of what led to the horrors of Auschwitz is more potent than a re-enactment of what happened there. In 1965 it was performed simultaneously in 14 different European productions, with star directors such as Peter Brook directing for the RSC in London and Ingmar Bergman directing in Stockholm. It ties into our genuine need to witness the complexities of our world. To

bear witness, to understand what motivates other people and that may be why theatre was invented.

Owen McCafferty has crafted a fascinating play about an event 25 years ago that has shaped our time. His dialogue is rhythmical, sometimes harsh, occasionally funny, but always urgent. The play had a line, now cut, saying, "There were other people involved." The play narrows in on a matter of days, hours, it doesn't involve all the leading players, and there are other stories to tell. Still, for now, *Agreement* concerns itself with a focused canvas and explores how you can find agreement with someone diametrically opposed to you. It's an imagining, not verbatim, about an event that changed our history. One thing is certain: the 25 years post the Good Friday/Belfast Agreement is very different from the 25 years that preceded it.

I want to thank the MGC for asking Owen to write this piece and supporting the early work of director Charlotte Westenra on all her research and approach with this material. I also want to thank our funders the Arts Council, BCC and the wonderful Imagine Festival of which *Agreement* was part of in 2023.

Please enjoy the performance.

Jimmy Fay
EXECUTIVE PRODUCER
LYRIC THEATRE, BELFAST



ANNOUNCING THE JL GREENE THEATRE AT IRISH ARTS CENTER

In consideration of a major gift from the JL Greene Foundation, one of New York City's preeminent funders of the arts, education, medicine, and social justice, we are proud to announce the naming of our state-of-the-art flexible theatre as the JL Greene Theatre at Irish Arts Center.

The JL Greene Theatre will be dedicated this month, in conjunction with our presentation of *Agreement* by Owen McCafferty, a Lyric Theatre, Belfast production.

*Nothing is agreed,
“Nothing is agreed,
until everything is agreed”
until everything*



THE COMPANY

*Ruairi Conaghan
Chris Corrigan
Richard Croxford
Dan Gordon
Martin Hutson
Andrea Irvine
Ronan Leahy
Conan McCarty*

DAVID TRIMBLE
GERRY ADAMS
GEORGE MITCHELL
JOHN HUME
TONY BLAIR
MO MOWLAM
BERTIE AHERN
ALTERNATE (GEORGE MITCHELL)

*Conleth Hill
Jonathan Blake
Ann-Marie Foster*

PRESIDENT BILL CLINTON (VOICEOVER)
RADIO REPORTER (VOICEOVER)
NEWSREADER (VOICEOVER)

*Owen McCafferty
Charlotte Westenra
Conor Murphy
Kate Marlais
Mary Tumelty
Eoin Robinson
Dylan Quinn
Brendan Gunn
Ruairi Glasheen*

WRITER
DIRECTOR
SET & COSTUME DESIGNER
COMPOSER & SOUND DESIGNER
LIGHTING DESIGNER
VIDEO DESIGNER
MOVEMENT DIRECTOR
VOCAL COACH
PERCUSSIONIST



U.S. PRODUCTION CREDITS

STAGE MANAGER

Julia Perez (AEA)

ASSISTANT STAGE MANAGER

Sam Shapiro (AEA)

BOARD OP

Peter Lopez

DECK HAND

Terysa Malootian

WARDROBE HEAD

Nyel Manley

HAIR AND MAKE-UP HEAD

Carina Metz

CARPENTERS

Bryant Blackburn

James Blydenburgh

Juan Coronado

Kiel Fuller

Jefferson Paltan

Nicholas Sansasier

Thomas Short

Sam Winger

ELECTRICIANS

Jael Hoyos

Emily Larochelle

Peter Lopez

Terysa Malootian

Georgia Piano

Em Stripling

NORTHERN IRELAND PRODUCTION CREDITS

EXECUTIVE PRODUCER

Jimmy Fay

SENIOR PRODUCER

Morag Keating

CASTING DIRECTOR

Clare Gault

PRODUCTION CO-ORDINATOR

Kerry Fitzsimmons

HEAD OF PRODUCTION

Adrian Mullan

PRODUCTION MANAGER

Arthur Oliver-Brown

ASSISTANT PRODUCTION MANAGER

Fergal Lonergan

COMPANY STAGE MANAGER

Aimee Yates

STAGE MANAGER ON BOOK

Louise Graham

ASSISTANT STAGE MANAGER

Jude Barriscale

STAGE MANAGER

Stephen Dix

TECHNICAL MANAGER

Patrick Glackin

SENIOR PRODUCTION TECHNICIAN

Ian Vennard

CHIEF LX & PROGRAMMER

Jonathan Daley

TECHNICIANS

Liam Hinchcliffe

Declan Paxton

Corentin West

Patrick Freeman

SET CONSTRUCTION

Lyric Scene Shop

LEAD SCENIC CARPENTER

Aidan Payne

SCENIC CARPENTERS

Matt Laverty

Finn Steadman

WORKSHOP ASSISTANT

Phelan Hardy

SCENIC CONSTRUCTION

APPRENTICE

Jack McGarrigle

COSTUME SUPERVISORS

Gillian Lennox

Catherine Kodicek

COSTUME ASSISTANTS

Ciara Leneghan White

Mairead McCormack

HAIR & MAKE-UP

Polly McKay

WIGS

Ray Marsden Tresses

PHOTOGRAPHY / VIDEOGRAPHY

Carrie Davenport

Leighton Milne

Johnny Frazer

Melissa Gordon

GRAPHIC DESIGNER

Adam Steele

PUBLIC RELATIONS / PRESS

Rachael Harriott Communications

DEVELOPMENT PARTNER

Michael Grandage Company

With thanks to Anne McNulty, Bertie Ahern, Alastair Campbell & Sir Jonathan Phillips

Special thanks to Paddy Rossmore

THE MAKING OF AGREEMENT

Acclaimed playwright Owen McCafferty has been writing for the stage for over 20 years. Based in Belfast, his work includes *Quietly*, which was voted best play at the Writers Guild Awards 2013. His play *Absence of Women* was produced by the Lyric in February 2010 before transferring to the Tricycle Theatre in London. *Shoot the Crow*, which was first staged at the Druid Theatre, Galway, was nominated for Best New Comedy at the Olivier Awards. Owen was the Lyric's Artist in Residence in 2014, and he premiered *Death of a Comedian* (2015) at the theatre, which went on to run at Soho Theatre London and Abbey Theatre Dublin. *Fire Below (A War of Words)*, a blistering and blackly comic play and a companion piece to McCafferty's hugely successful play *Quietly*, premiered at the Lyric in 2017, as a co-production with the Abbey Theatre. Owen's first screenplay, *Ordinary Love*, won the Irish Film and TV Awards Best Film in 2020.


"Negotiate – to discuss a matter with a view to a settlement or compromise. We all spend a good deal of our lives negotiating. It's how we solve the problems that confront us in our relationships with others.

These negotiations always follow the same pattern. A problem arises and we blame the other and in return they blame us. There is a standoff. At this point a decision must be made. Do you continue to blame the other for the existence of the problem or do you realize you are part of the problem? The former leads to a breakdown in the relationship and the latter leads to negotiation – and the possibility of resolution."

OWEN MCCAFFERTY
WRITER

**“WE ALL SPEND A GOOD DEAL
OF OUR LIVES NEGOTIATING.**

**IT’S HOW WE SOLVE THE PROBLEMS
THAT CONFRONT US IN OUR
RELATIONSHIPS WITH OTHERS.”**



DIRECTOR CHARLOTTE WESTENRA TELLS US ABOUT WHAT INSPIRED HER TO TAKE ON THE PROJECT, AND THE PROCESS OF TAKING THE SHOW ON TO THE MAIN STAGE*

**This interview took place in Belfast before the run at the Lyric Theatre*

Tell us a little bit about the play – this is all about the Good Friday Agreement, isn't it?

Yes, it's a play about the final four days leading up to the signing of the Good Friday Agreement, starting with the Unionists rejection of the Mitchell Agreement and Blair and Ahern's arrival to the talks at Castle Buildings. It reminds us how hard won the agreement was. But it's also broader than that. It's a play about the nature of agreement, it's a play about leadership and a play about political risk. The play is called "Agreement" and not "The Agreement" as it has resonance beyond it's specific setting. In this way it has an international feel, as well as being a Belfast story.

How do you feel about the lack of women in the play, which of course is because they weren't in the decision-making room at the time?

At Castle Buildings there were few women represented in the big discussions at the heart of the negotiations. Reports of how women were treated at the time have been sobering to hear. I read about how members of the Women's Coalition decided that the best way to get a face to face meeting with Mo Mowlam was to wait for her in the ladies toilets. Women were being denied access to the rooms where it was

happening and in our play this is distilled into the character of Mo. What you see on stage is a woman with her phenomenal political mind, who has put in the graft for such a long time who is usurped from her desk when Blair arrives and bypassed by many. (The real Mo Mowlam was said to have said to Clinton "oh didn't you know- I'm the new tea lady around here."). The play shows that despite being sidelined she carried on...chivying, nudging, arguing, placating, and pushing everyone forward a little at the time.

Seeing her trying to be heard in that group of men feels significant.

What role does theatre have in telling this story? Or similar political stories?

There's something inherently theatrical about *Agreement*, as it shows these huge, complex, brilliant personalities trapped in a room with people they don't like, and unable to leave until they either succeed and agree or fail and leave with the weight of that failure on their shoulders. The stakes are huge.

In rehearsals we talked about its parallels with classical drama—*Agreement* follows one action these people need to get the deal done, in one space—Castle Buildings and while it doesn't follow a 24 hour period it still spans

a pretty short space of time—over four days with the clock ticking. It makes sense too that our characters talk to the audience. The audience is, after all, these politician's constituents, and just as an actor needs an audience, a politician needs their electorate. It reminds us these politicians can make whatever deal they want in the room, but it will mean nothing without the support of the wider public

What do you want audiences to get from this play?

I hope that people who were there remember what it was like, and people who weren't even born at the time of the agreement learn something about our recent past. I hope our production shows the level that these political heavyweights were operating at and maybe it asks questions as to whether our politicians today would take such risks, or be prepared to compromise so completely. I hope too that it reminds an audience just how hard won the Good Friday Agreement was.

More than anything, I want to engage an audience with a political thriller that is also hugely funny, and celebrates the acting and creative talent here in Belfast, Northern Ireland and the rest of the UK.

SET & COSTUME DESIGNER'S NOTE



I was delighted to be invited to design this production celebrating the 25th anniversary of the Good Friday Agreement. The director, Charlotte Westendra, did a lot of research in preparation for the piece and she collaborated closely with Owen McCafferty, who has skilfully brought the dry political subject matter to vivid life with a generous dollop of humour.

The actual negotiations took place in Castle Buildings in Stormont, a pretty drab 1970s office building. Different designers have different approaches, but, for me, there was no point in trying to recreate Castle Buildings on stage...that is best left to TV documentaries and film.

What we can do differently in theatre is allow the design to evolve directly from the action of the play. I started with the blank canvas of the Lyric stage: an open stage without walls or "scenery" and made an

initial storyboard which mapped out the main action. Seeing all the offices at the same time felt important to us all as well as having a sense of the corridors between the offices – where a lot of the "casual" conversations in the piece take place.

Initially, we considered using a revolve which would allow us to look at the various offices from different perspectives throughout the play. This would have involved static desks on a revolving stage... and may have been an easier option for the cast! For the final design we opted for moving desks on a static floor which has a much more immediate and visceral effect than the more predictable nature of a revolving stage. In this version, all the dynamics of the space can be taken advantage of by the director and the cast. So much so that as the characters get progressively more exhausted during the negotiations,

we can physically sense their exhaustion...it's very real! There is deliberately no colour onstage...except for a few indicators of character in the costumes. The stage is a neutral platform for debate. It was important to avoid any misinterpretation of colour in the space. A sense of the world outside of Castle Buildings was also necessary so I included a "ring" of stage lights to add to the feeling that the talks were taking place in the goldfish bowl of press and media coverage.

Another image which Owen has cleverly written into the piece is that of the bleak and changing Irish weather which ebbs and flows alongside the difficulty of the negotiations and culminates in a neat denouement based on the real events. To realise this, I designed a floating projection screen which can function as a barometer, a clock



and can be used for text such as dates and infographics which help to clarify some of the main points of the agreement. Video designer Eoin Robinson created the visuals for the screen.

While the space is fairly abstract, the costumes are very real. The Lyric costume department have diligently sourced original 1990s clothes where possible to lend as much authenticity as we can to the very well-known characters.

After initially cursing us a little because they have so much pushing of furniture to do during the piece, the cast eventually embraced the design approach. I hope the audience enjoys watching the performance as much as we have enjoyed creating it with the fantastic team at the Lyric Theatre.

CONOR MURPHY
SET & COSTUME DESIGNER

**“DIFFERENT DESIGNERS
HAVE DIFFERENT
APPROACHES, BUT,
FOR ME, THERE WAS
NO POINT IN TRYING
TO RECREATE CASTLE
BUILDINGS ON STAGE...
THAT IS BEST LEFT TO
TV DOCUMENTARIES
AND FILM.”**



**FROM THE
REHEARSAL ROOM**





CAST



Ruairi Conaghan as
DAVID TRIMBLE

Ruairi has just moved back to Belfast after living and working in London for 25 years.

He has worked off Broadway in *All That Fall* with Michael Gambon and Eileen Atkins, and in the West End with *Philadelphia Here I Come*. and *All That Fall*. He has worked at the Royal Court, the National Theatre, the Donmar Warehouse, the Bush, and the Southwark Playhouse in productions such as Gary Mitchell's *Trust*, Brian Friel's *Molly Sweeney*, Willy Russell's *Educating Rita* and Owen McCafferty's *Scenes From The Big Picture*. He was also The Player King to Benedict Cumberbatch's *Hamlet* at the Barbican.

Ruairi has appeared in eight different productions at the Lyric Theatre, Belfast, including playing Reverend Hale in the *Crucible* which re-opened the theatre. He has appeared in the Lyric/Abbey co-production of Owen McCafferty's *Fire Below* and most recently in his own highly acclaimed one-person show *Lies Where it Falls*, which he will be relaunching later in the year.

In TV and film he has appeared in *Downton Abbey*, *Silent Witness*, *Waking The Dead*, *The Suspicions of Mr. Whicher*, *Best*, and *The Catherine Tate Show*.

He has won three Earphones Awards for his work on audiobooks and has been nominated for a British Theatre/*Sunday Times* award for his performance in *Philadelphia Here I Come*. He also co-directed and produced the award winning film *Mind the Time* with Stage Beyond Theatre Company.



Chris Corrigan as
GERRY ADAMS

Lyric Theatre credits include: *Dockers*, *Group—The Musical*, and *La Chunga*.

Other theatre credits include: *Cyprus Avenue* (Royal Court, Abbey, MAC Belfast, Public NYC), *Re-Energize* (Derry Playhouse), *The Titanic Boys* (Grand Opera House, Belfast), *Group—The Musical* (Edinburgh Fringe Festival); *Chronicles of Long Kesh* (Tricycle, Waterfront Hall, CQAF, NI tour), *Antigone* (Waterfront Hall), *Scenes from the Big Picture* (Waterfront Hall, the National), *Don Juan in Soho* (Donmar), *The Wrong Man* (New Strung, Edinburgh Fringe Festival), *The Duke of Hope* (Tinderbox), *Energy* (Derry Playhouse), *Mojo Mickybo* (UK tour), *Militiaman—One Man Show* (Crescent Arts/Partisan), and *Alice's Adventures in Wonderland* (Kabosh, An Griánán).

Television credits include: *Hijack* (Apple TV+), *FBI International* (CBS), *The Capture* (Heyday/BBC), *Das Boot* (Bavarian Fiction), *The Terror* (AMC), *The Musketeers* (BBC); *The Fall* (Artists Studio/BBC), *Omagh* (Kirwan Prods), *Sunday* (Box TV/C4), and *Eureka Street* (BBC).

Film credits include: *The Return* (Othaca/Picomedia), *Ballywalter* (Empire Street), *Nowhere Special* (Picomedia), *Jonjo Mickybo* (Working Title), and *The Goldfish Bowl* (Cinemagic).



Richard Croxford as
GEORGE MITCHELL

Richard Croxford's career has included acting, writing and directing for theatre companies locally, nationally, internationally, and for London's West End on three occasions. Favorite acting roles include Scrooge in *Christmas Carol*, Beadle Bamford in *Sweeney Todd*, Tiger Brown in *Threepenny Opera*, Shylock in *Merchant of Venice*, Lord Goring in *An Ideal Husband*, Chris Keller in *All My Sons*, Dracula in *Dracula*, Heathcliff in *Wuthering Heights*, and Pip in *Great Expectations*.

In the late 90s, Richard started moving into directing theatre. He took over as artistic director of Replay Productions in 2000, producing work for children and young people, and then the Lyric Theatre, Belfast in 2008, overseeing the launch of the new theatre's artistic program until the end of 2013.

Most recently Richard has been working as a freelance actor again for TV (*Bloodlands*, *Heaven*, *Mother's Day*, *Mrs. Wilson*, and *Soft Border Patrol*) and in feature films (*The Quarry*, *Trautmann* and the blockbuster *Dungeons and Dragons* as Lord Neverember.) He is also a busy voice-over artist, and is regularly heard doing commercials on U105 and is the UK voice of Riddle for Facebook.

Richard was last seen performing at the Lyric in the delightful *Kiss Me Kate* as Harrison Howell.





Dan Gordon as
JOHN HUME

Dan is an actor, writer and director from Belfast. Recent television appearances include *Three Families*, *Ruby*, *Shopped*, *Rat*, *The Paddy Raff Show*, *To Be Frank...Carson*, *Rello*, and *Bloodlands*. On stage he has performed his plays *The Boat Factory* (UK, Ireland, Brussels, NYC) and *Frank Carson: A Rebel Without a Pause* (Edinburgh Fringe), which was also the subject of a BBC documentary.

Recently he wrote and directed *Belfast Blitz - It'll Never Happen Here* (W5 Belfast). He also directed *Snow White* (Dundee), *Defending the Caveman* (Irish tour) and one-woman shows *Mrs. Jones's Diary* (Roz Sheridan—Irish tour), *Nobody Puts Bernie in the Corner* (Roz Sheridan—Irish tour), and *Truth, Love or Promise* (Nuala McKeever—Irish tour). Current writing projects include *Belfast Harbour 175*, *Titanic: She Was Alright When She Left Here*, and *More than a Name*—based on Colin Breen's trilogy *A Force Like No Other: The Real Stories of the RUC Men and Women Who Policed the Troubles*.

Dan is a trustee of Arts and Business NI and a passionate advocate and lobbyist for the arts. He has served on the board of the Lyric Theatre and NI Actor's Equity Committee; as an associate artist for the Prison Arts Foundation; and as a weekly columnist for the *Sunday Life* newspaper. He is a patron of Bruiser Theatre Company and regularly lends his support to the Youth Justice Agency, Probation Board NI, NIACRO, the Integrated Education Fund, and the Carson Arts Bursaries. He presents and co-authors television and radio documentaries.



Martin Hutson as
TONY BLAIR

Martin Hutson plays Tony Blair. He most recently performed in *God of Carnage* (Lyric Hammersmith). His theatre credits include *Small Island*, *The Voyage Inheritance*, *The Mandate* (National Theatre); *Candida* (Orange Tree Theatre); *The Bay at Nice* (Menier Chocolate Factory); *Julius Caesar*, *Titus Andronicus*, *The Heart of Robin Hood*, *As You Like It* (RSC); *The Master Builder* (The Old Vic), *The Libertine* (Glasgow Citizens Theatre); *Butley*, *Taken at Midnight*, *Ghosts*, *Taking Sides*, *Collaboration* (West End); *If Only*, *Anthony and Cleopatra* (Chichester Festival Theatre); *Thursday* (ETT/Adelaide Festival); *The Comedy of Errors*, *As You Like It* (Sheffield Theatres); *The Rubenstein Kiss*, *R+D* (Hampstead Theatre); *The Rivals* (Bristol Old Vic); *The Jew of Malta* (Almeida Theatre); *Hamlet*, *The Merchant of Venice* (Birmingham Rep); and *The Tempest* (New Vic Theatre).

Martin has been nominated twice for the Ian Charleson Award for his performance in *Ghosts* and *As You Like It* (Sheffield).

His television credits include: *Endeavour*, *The Trial of Christian Keeler*, *Tutankhamun*, *The Honourable Woman*, *Foyle's War*, *The Passion*, *Who Gets the Dog*, *A Very British Sex Scandal*, and *New Tricks*. His film credits include: *Backdraft 2*, *Dragonheart: Battle for the Heartfire*, *Atonement*, *Virtual Sexuality*, and *One For The Girls*.



Andrea Irvine as
MO MOWLAM

Andrea has worked extensively in theatre throughout Ireland and the UK. Most recent productions include *Sadie* (Lyric Theatre), *Cyprus Avenue* (Belfast, Dublin, London, New York), and *Sive* (Gaiety Theatre Dublin).

Recent TV work includes *Line of Duty* (BBC) and *Red Rock* (Virgin Media). Andrea can be seen in the new police series *Blue Lights*, which will hit BBC screens at the end of March.

Film work includes *The Teacher*, by Farah Nabulsi, and *Baltimore*, both released in 2023.





Ronan Leahy as
BERTIE AHERN

Ronan Leahy's credits include: *Drum Belly*, *King Lear*, *Curse of the Starving Class*, *Macbeth*, *The Resistible Rise of Arturo Ui*, *Romeo and Juliet*, *Henry IV, Da*, *Observatory*, *At Swim-Two-Birds*, *The Passion of Jerome*, *By the Bog of Cats*, *The Doctor's Dilemma*, *The Well of the Saints*, *The Corsican Brothers*, *Observe the Sons of Ulster Marching Towards the Somme*, *Philadelphia Here I Come!* (Abbey); and *Translations*, *Living Quarters* (Lyric/Abbey).

Other theatre credits include: *Staging the Treaty* (Anu); *Least Like the Other* (Irish National Opera); *Borstal Boy* (Gaiety); *Wuthering Heights*, *An Enemy of the People*, *Festen*, *All My Sons* (Gate); *Hecuba*, *The Effect*, *The Critic*, *Travesties*, *Life is a Dream*, *Solemn Mass for a Full Moon in Summer* (Rough Magic); *The Colleen Bawn*, *Gentrification* (Druid); *The Winter's Tale*, *The Hairy Ape* (Corcadorca); *Medea*, *Titus Andronicus*, *La Musica* (Siren); *Roberto Zucco*, *Wideboy Gospel* (Bedrock); *The End of the Road*, *Whereabouts*, *The Flesh Addict* (Fishamble); and *The Chairs* (Tinderbox).

Television credits include: *The House Across the Street* (Ch 5); *Amber* (RTÉ); *Single Handed* (Element); *Roy* (Jam); *The Catalpa Rescue* (Perpetual); *Proof* (Subotica); and *Amongst Women* (BBC/RTÉ).

Film credits include: *The Flag* (Treasure); *Gridlock* (Failsafe); *Out of Innocence* (Defiant); *Pursuit* (An Pointe); *The Break* (Stanley's Deathpark); *Priest* (Magna); and *Batman Begins* (Warner Bros).



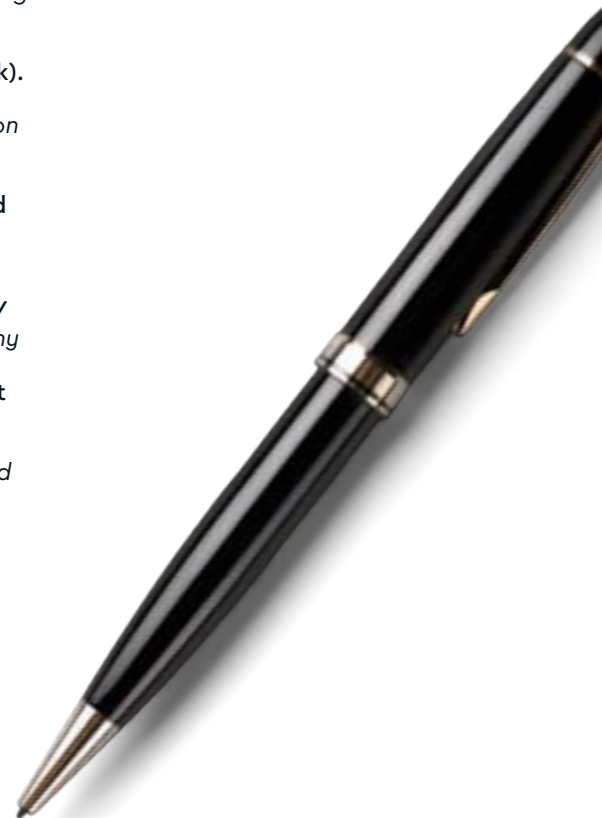
Conan McCarty as
ALTERNATE
(GEORGE MITCHELL)

Conan McCarty's film and television credits include: *The Gilded Age* (HBO/Engler), *Bull* (CBS/Tejada), *Hunter* (Amazon/McCormick), *Sneaky Pete* (Amazon/Canaan Mann), *The Closer* (TNT), *Nurse Jackie* (Showtime/Buscemi), *Law and Order* (NBC).

Broadway credits include: *Fool for Love*, *Old Man*, *A Life in the Theatre*, *A Few Good Men*, *Macbeth*.

Off-Broadway credits include: *Morning's at Seven* (Peccadillo/Wackerman), *Othello* (NYTW), *When We Go Upon the Sea* (59E59), *Rounding Third* (Houseman), *Dark Rapture* (Second Stage), *Beyond Therapy* (Phoenix), *Henry IV, pt. 1* (Central Park).

Regional theatre credits include: *Moon for the Misbegotten* (Playhouse on Park), *Frankenstein* (Denver Center/Buntrock), *Good People* (Shadowland Stages), *To Kill A Mockingbird* (STNJ/Joe Discher), *Sorrows and Rejoicings* (City Theatre/Douglas), *The Underpants* (Arizona Theatre Co/Jory), *Peter Pan* (ATL/Jon Jory), *Antony and Cleopatra* (SFStLouis/Donahue), *Much Ado About Nothing* (STNJ/Scott Wentworth), *Henry IV, pt. 2/Henry V*, (Shakespeare Santa Cruz), *Othello* (Indiana Rep/Wentworth), *Troilus and Cressida* (Alabama Shakes/Gash).



CREATIVES

Owen McCafferty
WRITER

Owen's first feature film, *Ordinary Love*, starring Liam Neeson and Lesley Manville, and directed by Lisa Barros D'Sa and Glenn Leyburn, was released in December 2019. Owen is working on a second feature, *Breathing*, for producer Brian Falconer.

He is also currently working on new play commissions for the Donmar Warehouse and for Michael Grandage Productions.

Owen has a commission with BBC Northern Ireland/Out of Orbit Productions for an original TV series in development.

His new play *Fire Below* premiered at the Lyric, Belfast and the Abbey Theatre, Dublin in November 2017. *Quietly* received its US premiere in New York in July 2016. It was first produced at the Abbey Theatre, Dublin where it was nominated for Best New Play at the Irish Times Theatre Awards. In 2013 the Abbey production played at the Traverse Theatre during the Edinburgh Festival and transferred to the SOHO Theatre, London. Owen McCafferty's recent play *Death of a Comedian* was a co-production between The Abbey, the Lyric, Belfast and SOHO, and was shown in Dublin, Belfast, and London. His previous play *Unfaithful* was produced at *lovegolglove* Traverse Theatre in 2014 to great acclaim and again in London in August 2016 starring Niamh Cusack and Sean Campion.

Owen has recently written the libretti for 2 short operas—*May Contain Flash Photography* and *lovegolglove*. Other recent work includes the new play *Absence of Women*, produced by the Lyric Theatre Belfast in February 2010 before transferring to the Tricycle Theatre in London. Owen directed his own version of *Antigone* for Prime Cut in Belfast in autumn 2008. *Shoot the Crow*, which was first staged at the Druid Theatre, Galway, has had a number of further productions, including a London production at the Trafalgar Studio that was nominated for Best New Comedy at the Olivier Awards. Owen's version of JP Miller's *Days of Wine and Roses* for Scamp Film and Theatre, and RJK Productions, directed by Peter Gill and starring Anne Marie Duff and Peter MacDonald, had a highly successful first run at the Donmar Warehouse and has since been

produced many times domestically and abroad. His play *Titanic* (*Scenes from the British Wreck Commissioner's Inquiry 1912*) was the inaugural production at The MAC Belfast in 2012.

Previous work includes *Scenes From The Big Picture* at the National Theatre which won the John Whiting Award, the Meyer-Whitworth Award, and the Evening Standard Charles Wintour Award for New Playwriting. The play was revived in Belfast by Prime Cut in 2007 and has had several international productions. *Closing Time* was produced for the National Theatre's Loft Season. Further work includes a production of *Cold Comfort*, which Owen directed himself and brought to the London fringe, an adaptation of Ionesco's *The Chairs*, *No Place Like Home* and *Court Room No 1* for Tinderbox Theatre Company in Belfast, and *Mojo Mickybo* for Kabosh Theatre Company, a play which has been revived many times at home and abroad. His plays for radio include *The Elasticity of Supply and Demand* and *The Law of Diminished Returns*.

A film based on *Mojo Mickybo* has been produced by Working Title, directed by Terry Loane.

Charlotte Westenra
DIRECTOR

Charlotte won the BWW Irish Award for Best Director for *Agreement*. The play also won Best Play and Best New Play. *Agreement* was nominated for Best Play at the UK Theatre Awards, and Alastair Campbell called it the "Cultural Even of 2024" on *The Rest is Politics*.

Charlotte is a stage director and dramaturg specializing in political theatre and new writing, with an emphasis on the development of British musicals. She is currently developing a contemporary political musical with composer Ruth Chan and lyricist Darren Clark; a quirky British romantic comedy with writers Bateman, Hughes and Conley; a children's crime caper with composer and lyricist Jonny Berliner with a libretto by Rhys Jennings; and a political one-woman musical satire by Richard Hough and Ben Morales Frost.

After graduating with first-class honors for drama at the University of Manchester and training at Augusto Boal's Centre of the Theatre of the Oppressed in Rio de Janeiro, Charlotte's career started at the Donmar Warehouse, where she was the resident assistant director between 2004—2005. For the Donmar, she directed *Kiss of the Spider Woman* and *Lower Ninth* (for Donmar at Trafalgar Studios). Charlotte was also associate director on *Frost/Nixon* to Michael Grandage and *Piaf* to Jamie Lloyd for both the Donmar West End transfers at the Gielgud and Vaudeville respectively.

Credits include: *Agreement* (Lyric Theatre); *The Wicker Husband* (Watermill Theatre); *Indecent Proposal* (Southwark Playhouse); *Our Girls, Our Game* (British Youth Music Theatre); *On Hostile Ground* (presented online as part of Royal and Derngate's "Made in Northampton" new musical theatre festival); *A Room of One's Own* (London Library); *The Sorcerer's Apprentice* (Southwark Playhouse/Stream.Theatre); *I Love You, You're Perfect, Now Change* (The Chiswick Playhouse); *The Dickens Girls* (BYMT, New Wolsey, Ipswich); *The Return of the Soldier* (Hope Mill Theatre, New Wolsey); *Talking Heads* (Gala Theatre, Durham); *Shangri-La* (Finborough Theatre); *Venice Preserv'd* (Spectators' Guild); *Brazil* and *Casablanca* (Secret Cinema); *The Incredible Doctor Guttman* (Karen Simpson Productions); *Sunset Baby* (Gate Theatre); *Titanic*; *Scenes from the British Wreck Commissioner's Enquiry* (Mac, Belfast); *Zephaniah*, *2 John*, *Ezra* (the Bush Theatre's 66 Books); *Decade* (503); *My Dad's A Birdman* (Crucible Theatre, Sheffield); *Honk Honk You Donky Donk* (Old Vic); *About Bill* (Landor Theatre); *Blair's Children* (Cockpit Theatre); *Gladiator Games* (Sheffield Studio, Theatre Royal Stratford East); *When Five Years Pass* (The Arcola); *How Long is Never*, *Bloody Sunday*, *Justifying War* (Tricycle); and *Waiting for Lefty* (Battersea Arts Centre).

She co-wrote the synopsis for Christopher Wheeldon's new ballet *Strapless* for the Royal Opera House. She is currently developing two new ballets.

Charlotte has been recognized for numerous awards: *Agreement* was nominated for Best New Play at the UK Theatre Awards 2023. *The Wicker Husband* was the winner of the inaugural MTI Stiles & Drewe Mentorship Award, it was also selected to be showcased at the prestigious NAMT Festival of New Musicals in New York in 2018. *Here*, by Alex Young and Kate Marlais, won the 2015 S&S Award for best international unproduced musical, in conjunction with Leicester Curve Theatre.

The London Lit Festival in 2021, which featured her film *A Room of One's Own*, was highly commended at the FutureBook Event Award.

"Henry," "Two Ways to Australia," "My Wicker Man," and "Haus Potsdam" from musicals she is developing have all been nominated for a Best New Song—Stiles and Drewe Prize in 2023, 2020, 2016, and 2015.

Bloody Sunday—Scenes from the Savile Inquiry, where Charlotte was an associate director to Nicolas Kent, won the 2006 Olivier Award for Outstanding Achievement in an Affiliate Theatre.

She received a nomination for a 2006 Whatsonstage Theatregoers Choice Award for *Gladiator Games*; the same play was part of a season at Stratford East, which was nominated for the 2007 Olivier Award for Outstanding Achievement in an Affiliate Theatre. *Waiting for Lefty* was a finalist for 2003 James Menzies Kitchin Award for Young Directors (BAC).

Conor Murphy

SET & COSTUME DESIGNER

Conor was born in Omagh, studied theatre design in London and gained an MA in scenography in Holland.

Recent designs at the Lyric include *Burnt Out*, *Propaganda* and *Agreement*. His designs for theatre include *The Government Inspector*, *The Resistible Rise of Arturo Ui*, *Woman and Scarecrow*, and *The Crucible* (Abbey Theatre, Dublin); *The Birthday Party* and *Juno and the Paycock* (Bristol Old Vic), and *Richard III* (West Yorkshire Playhouse).

Opera designs include *Prince Hodong* (Korea National Opera); *Alceste* (Lisbon); *Tristan und Isolde* (Hannover); *Elektra* (Gothenburg); *Orphée et Eurydice* (Royal Opera and La Scala, Milan); *Lohengrin* (Royal Swedish

Opera); *La clemenza di Tito* (Opera North); *La Bohème*, *Wake, Turn of the Screw* (Nationale Reïsoopera); *Salome* (Montpellier); *Powder Her Face* (Royal Opera), and *Die Zauberflöte* (Korea National Opera).

Designs for dance include *Labyrinth of Love* and *Tomorrow* (Rambert), *The Four Seasons* (Birmingham Royal Ballet), and *Carmen* and *Giselle Reloaded* (Donlon Dance Company).

Musicals include *West Side Story* (South African tour) and *Chicago* (Braunschweig, Germany).

At World Stage Design 2013, he was awarded 'exceptional achievement across all categories'. At World Stage Design 2017, his designs for *Orphée et Eurydice* received the bronze award for Performance Design. He was awarded Best Set Design for *West Side Story* at the 2018 Naledi Theatre Awards in South Africa.

Kate Marlais

COMPOSER & SOUND DESIGNER

Kate is a composer, sound designer, writer, and musical director for stage and screen.

She gained a music degree with composition major at King's College London, and a PGDip at the Royal Academy of Music. She was the 2018-19 Cameron Mackintosh Resident Composer at Lyric Hammersmith, and in 2018 was appointed associate of the Royal Academy of Music.

As composer and sound designer: *Breathing Corpses/Gloria* (ArtsEd); *Agreement* (Lyric Belfast/Michael Grandage Company); *A Room of One's Own* (London Library Literary Festival). As composer: *Abandon* (Lyric Hammersmith); *Anahera* (Finborough Theatre); *Fragments* (New York). As sound designer: *TINK* (Underbelly Edinburgh); *The Niceties* (Finborough Theatre). As musical director: *Vida The Vet* (BBC/CBeebies). As musical director and arranger: *Blood Harmony* (Music by The Staves; ThickSkin – The Lowry/Traverse Edinburgh); *Fatherland* (Music by Karl Hyde of Underworld; Frantic Assembly – Royal Exchange Theatre & Lyric Hammersmith); *Chorus of Others* (Frantic Assembly – National Theatre); *Leave To Remain* (Music by Kele Okereke of Bloc Party; Lyric Hammersmith); *For You I Long The Longest* (Luke Brown Dance – National Theatre/Rich Mix).

Other: *RAFTS: Live* (Shortlisted for Turner Prize 2023; Serpentine Galleries – Cadogan Hall); *Kan Yama Kan* (Anthology Group – Riyadh Festival, Saudi Arabia); *Enter Achilles* (DV8/Rambert – Sadler's Wells); *Musik* (Leicester Square Theatre/Assembly Rooms Edinburgh).

Awards: Best Composer Stage Debut Award nomination for *Abandon* (Lyric Hammersmith); LEH Emerging Talent Award; S&S Best New Musical Award.

In development: As composer, lyricist & book writer, projects include *In Marrakech* (Concord Theatricals), *Robyn and Laura* (Grey Area Productions) and *MOTH*.

Mary Tumelty

LIGHTING DESIGNER

Mary Tumelty, was born and lives in Belfast, and graduated from Queen's University, Belfast in 2004 with a BA in drama studies. She trained at the Grand Opera House, Belfast in lighting, sound and stage management for two years. In 2006 she moved to a full-time permanent position within the Brian Friel Theatre at Queen's University as a theatre instructor.

Recent lighting design credits include; *Abomination* (Lyric Theatre - The Belfast Ensemble and Outburst Festival), which received an Irish Times Theatre Award for Best Opera 2020; *Kindermusik* (Belfast Children's Festival); *The Saviour* (The Everyman Theatre, Cork – Landmark Productions); *Body Politics* (MAC, Belfast, Brian Friel Theatre – MACHA Productions); *A Night in November* (MAC, Belfast – Soda Bread Theatre Company); *Pinocchio* (Lyric Theatre); *How to Bury a Dead Mule* (Naughton Studio); *Blue Stockings* (Lyric Studio); *Abomination* (Abbey Theatre, Dublin); *Birds of Passage in the Half Light* (Gilded Balloon Edinburgh – Tinderbox); *Propaganda* (Lyric Theatre – Lyric Theatre and Belfast Ensemble); *The Snow Queen* (Lyric Theatre); *Silent Trade* (Naughton Studio – Kabosh Theatre Company); *Agreement* (Lyric Theatre); *The Hen Do* (Grand Opera House Belfast – GBL); *Burnt Out* (Lyric Theatre); *Rhino* (Naughton Studio – Tinderbox); *The Headless Soldier* (The Belfast Ensemble); *Hansel & Gretel* (Lyric Theatre) & *Have Yourself A Scary Little Christmas* (Lyric Theatre).

Relights: *The Dead An Opera* (The Gaiety Theatre, Dublin); *Backwards up a rainbow*, Landmark Productions (Pavilion Theatre, Dun Laoghaire).

Film Credits: *Ten Plagues* (The Belfast Ensemble); *Democracy Dances* (Orchestra and Electronics collaboration); *Ulster Orchestra and The Belfast Ensemble* (Waterfront Hall); *The Musician* (Lyric Theatre – The Belfast Ensemble); *Conversations with Friends* (Lyric Theatre – CWF Productions, Element Pictures, BBC Three, Hulu).

Eoin Robinson

VIDEO DESIGNER

Eoin is a Dublin based video designer and video artist working across the Irish theatre, dance, and music sectors. In 2019 he graduated from Ulster University with a BA in drama.

His work has been showcased across the island of Ireland in venues such as the Lyric, The Everyman Cork, Smock Alley, Project Arts Centre, The MAC, and the Abbey. Furthermore, Eoin has lent his skills to productions with companies such as Replay, Rough Magic, and Tinderbox.

Eoin was a participant in Rough Magic's prestigious SEEDS Artistic Development Programme for 2021/22. In 2022 he was selected to participate in Light Moves Festival's Open Futures Residency, as well as one of Big Telly's Early Career Artists.

Design credits (theatre): *RHINO* (Tinderbox Theatre Company); *Agreement* (Lyric Theatre); *PRISM* (Replay Theatre Company); *The Snow Queen* (Lyric Theatre); *How to Bury a Dead Mule* (Lyric Theatre); *Rough Weekend* (Rough Magic Theatre Company); *Bloody Sunday: Scenes from the Saville Inquiry* (Abbey Theatre).

Design credits (dance): *Triplicity* (InDance International); *Our Minutes* (Light Moves Festival)

Design credits (music): *The Night Institute* (CS Lewis Square, EastSide Arts Festival), *Optimo* (EastSide Arts Festival)

Video programmer/technician credits: *Fun Home* (Gate Theatre); *Così fan tutte* (Irish National Opera, National Tour); *Least Like The Other* (Irish National Opera, Royal Opera House, London); *WINDOW A WORLD* (Dublin Theatre Festival, BUDA Belgium).

Dylan Quinn

MOVEMENT DIRECTION

Dylan has been artistic director of Dylan Quinn Dance Theatre since 2010 and a dance artist for over 27 years.

He has worked nationally and internationally as a choreographer, dancer, and movement director. Dylan has an academic background in peace and conflict studies and a significant focus of his work relates to the social, cultural and political context of his environment. Dylan was an Abbey Theatre Commemoration Artist and Irish Time Theatre Award Nominee and in 2024 he is developing a new major piece of work straddling the Fermanagh Cavan Border entitled *Anything to Declare*.

Dylan has for many years being engaged in participatory work and reflective dance practice and has a strong committed to supporting the development of dance within his local context.

Julia Perez

STAGE MANAGER // AEA

Julia Perez is a New York based stage manager and production manager. She's worked on the Broadway production of *Funny Girl*; Off-Broadway on *Little Shop of Horrors*, *The Refuge Plays*, *Torched!*, *Quarter Rican*, *My Broken Language*, *The Play That Goes Wrong*, *Wolf Play*, *for all the women who thought they were Mad*, and *Emojiland*; and regionally throughout New England at Trinity Repertory Company, the Gamm, the Peterborough Players, Northern Stage, and others. She's also worked previously at Irish Arts Center on Jean Butler's *What We Hold* and on several events and concerts. She's delighted to be back with this lovely team for *Agreement!*

Sam Shapiro

ASSISTANT STAGE MANAGER // AEA

Sam Shapiro has stage managed 17 IAC shows! Sam coaches and manages performing artists, her former students are on Broadway, TikTok famous (5 million followers), an America's Got Talent Golden Buzzer, and accepted to top Musical Theater university programs.

IRISH ARTS CENTER

BOARD OF DIRECTORS

Gerrard Boyle
Andrew Breslin
Aidan Connolly
Kristine Covillo
John S. Daly
Robert M. Devlin
Celestine Donaghy
John Duffy
Kathleen Fee
Russell Gioiella
Loretta Brennan Glucksman
Shaun Kelly (Chair)
John Martin
Robert J. McCann
Shane Naughton
Sharon Patrick
James E. Quinn
Pauline Turley

STAFF

Ticketing & Marketing Data Manager
Elise Bargman

Development Associate
Adam Browne

Programming & Education Associate
Zohra Coday

Executive Director
Aidan Connolly

Director of Administrative Operations
Christine Cullen

Production Manager
and Lighting Supervisor
Manuel Da Silva

Administrative Manager
Shannon Ducey

Development Associate
Chloe Eisen

Communications & Marketing Associate
Fiona Farrell

Director of Communications
and Marketing
Vivian Fong

Special Events Coordinator
Laney Granito

Director of Programming and Education
Rachael W. Gilkey

Chief Operating Officer
John Harper

Audience Services Manager
Anah Klate

Director of Development
Barry Ó Séanáin

Communications and
Marketing Associate
Ciara O'Shea

Executive Assistant
Emma Reifschneider

Director of Education, Family
and Community Programming
Jessie Reilly

Development Associate
Teresa Shyr

Director of Production
Mac Smith

Vice Chair
Pauline Turley

Director of Facility Operations
Dennis Walls

Associate Director of Programming
Kestrel Wolgemuth

Senior Accountant, NCheng LLP
Tehmina Anjum

Senior Accountant, NCheng LLP
Desaann Legzim

Supervising Senior, NCheng LLP
Wenbin Nie

Principal, NCheng LLP
Faizan Younus

Public Relations Consultant,
Blake Zidell & Associates
Blake Zidell

Graphic Designer
Pat Morin

Graphic Designer
Taylor Panetti

Programming Intern
Ryan Henry

Communications and Marketing Intern
Emily Mayo

Development Research Intern
Summer McCroskey

Programming Intern
Matt Storti

ABOUT IRISH ARTS CENTER

Irish Arts Center, founded in 1972 and based in Hell's Kitchen, New York City, is a home for artists and audiences of all backgrounds who share a passion or appreciation for the evolving arts and culture of contemporary Ireland and Irish America. We present, develop, and celebrate work from established and emerging artists and cultural practitioners, providing audiences with emotionally and intellectually engaging experiences in an environment of Irish hospitality. Steeped in grassroots traditions, we also provide community education programs and access to the arts for people of all ages and ethnic, racial, and socioeconomic backgrounds. In a historic partnership of the people of Ireland and New York, Irish Arts Center recently completed construction on a fully-funded \$60MM state-of-the-art new facility to support this mission for the 21st century.

ABOUT THE LYRIC THEATRE, BELFAST

The Lyric Theatre is a playhouse for everyone to enjoy. It's a creative hub for theatre-making, changing lives through our commitment to creativity and cultural talent. We support the careers of our foremost actors, playwrights and creatives, and we make a huge contribution to the cultural industries of Northern Ireland, creating pathways to employment through TV and film. A shared civic space, the Lyric plays a key role in bringing together a still-divided community in Northern Ireland. A meeting place for dialogue, the Lyric was the place chosen for an iconic moment of the peace process: the handshake between Queen Elizabeth and Martin McGuinness in 2012. As Northern Ireland's only full-time theatre to produce its own productions from page to stage, we are committed to new voices and new work, and we inspire the next generation through our work in schools and in the community. The Lyric was named The Stage UK's Theatre of the Year 2023 in recognition of the impact of this work.

ACTORS' EQUITY ASSOCIATION (AEA)

The U.S. stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the U.S. AEA was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote, and foster the art of live theater as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers, and stage managers working in hundreds of theaters across the United States. Equity members are dedicated to working in the theaters as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theater has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. actorequity.org

A promotional image for the Irish Arts Center Lyric. It features two men in suits against a dark background. The man on the left has a beard and glasses, looking slightly to the left. The man on the right has glasses and is looking down with his hand to his face in a thoughtful pose. The text 'IRISH ARTS CENTER' is overlaid on the left, and 'LYRIC' is overlaid on the right.

**IRISH
ARTS
CENTER**

LYRIC