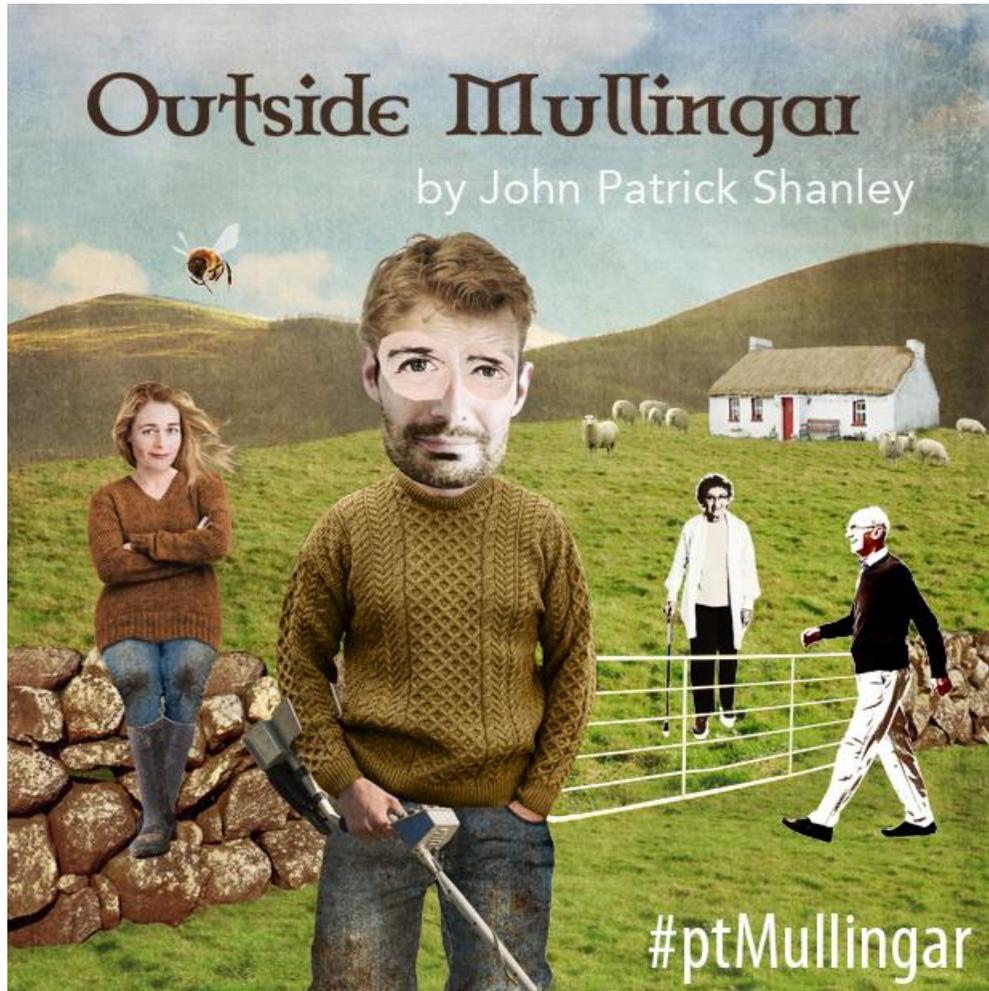


Pacific Theatre presents



Outside Mullingar
By John Patrick Shanley

May 19th – June 10th, 2017

OUTSIDE MULLINGAR
By John Patrick Shanley

CREATIVE TEAM

Director • Angela Konrad
Set Designer • Carolyn Rapanos
Lighting Designer • Lauchlin Johnston
Costume Designer • Sabrina Evertt
Sound Designer • Julie Casselman
Dialect Coach • Adam Bergquist
Properties Manager • Jennifer Jantsch

CAST

Ron Reed • Tony
Erla Faye Forsyth • Aoife
John Emmet Tracy • Anthony
Rebecca deBoer • Rosemary

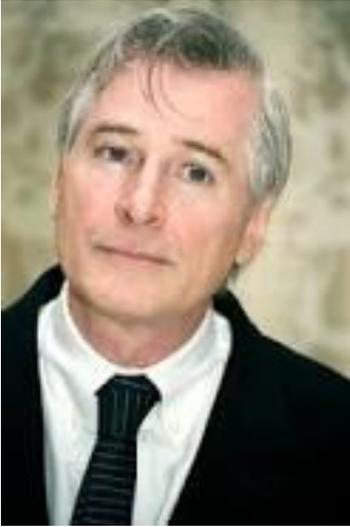
Stage Manager • Linzi Voth
Assistant Stage Manager • Jess Garden
Production Manager • Phil Miguel

ABOUT PACIFIC THEATRE



With its beginnings in 1984, Pacific Theatre has been creating theatre that matters for over 30 years. Above all, Pacific Theatre aspires to delight, provoke, and stimulate dialogue by producing theatre that rigorously explores the spiritual aspects of the human experience. Fostering new works and established plays as well as developing emerging artists while creating an artistic home for established practitioners, Pacific Theatre seeks to engage Vancouver's community while creating work that holds the highest artistic standards.

ABOUT PLAYWRIGHT John Patrick Shanley



Born in 1950, Shanley grew up the youngest of five children in an Irish-Catholic family whose home was in the Bronx neighborhood of East Tremont. His father, a meatpacker, was an Irish immigrant, while Shanley's mother was herself the daughter of Irish immigrants. The East Tremont streets were home to similar working-class Irish and Italian families. "It was extremely [anti-intellectual](#) and extremely racist and none of this fit me," the playwright revealed in an interview with Alex Witchel that appeared in the *New York Times Magazine*. He recalled being "in constant fistfights from the time I was six," though he asserted he rarely picked the fight himself. "People would look at me and become enraged at the sight of me," he explained. "I believe that the reason was they could see that I saw them."

John Patrick Shanley has written some two dozen off-Broadway plays since the 1970s, but New York theater critics were rarely kind in their assessments. That changed when he made an impressive Broadway debut in 2005 with *Doubt, a parable*, which went on to win the Pulitzer Prize in drama as well as the Best Play honors at the season-ending Tony Awards. "The play's not so much about the scandal itself, but the philosophical power in embracing doubt," he remarked in an interview with Everett Evans of the *Houston Chronicle*. "If I'm proselytizing at all, it's to say, 'Live with it, brother. Doubt is part of life.'" *Doubt* was not the first time Shanley seemed to hit one out of the ballpark, however: in 1987, his screenplay for *Moonstruck* won him an Academy Award.

Shanley spent the first eight years of his formal education at St. Anthony's, a Roman Catholic school run by the Sisters of Charity religious order. He went on the all-boys [Cardinal Spellman](#) High School, where he rebelled against the strict, no-nonsense priests who taught at the school. During his two years there, Shanley spent every single week in after-school detention, until he was asked to leave. Instead of a public high school in the Bronx, he opted to attend a private school in New Hampshire that was affiliated with the Catholic church.

At the Thomas Moore school, away from the Bronx, Shanley began to thrive. His teachers encouraged his writing talents, which started around the age of eleven, and as a teen he wrote reams of poetry. When he graduated, he went on to New York University, but left after a semester of poor grades. He enlisted in the Marine Corps which, somewhat perversely, he liked for its Catholic-school style of discipline. He returned to New York

University after his Vietnam War service ended, and in 1977, the year he turned 27, graduated as the valedictorian of his class.

Shanley had already started writing plays by then. In his early twenties, he later recalled, "I tried the dialogue form, and it was instantaneous," he told *American Theatre*'s Robert Coe. "I wrote a full-length play the first time I ever wrote in dialogue, and it was produced a few weeks later." By the early 1980s, he had written a half-dozen works, and some of the one-act plays were staged together in a late 1982 production titled *Welcome to the Moon*. Its collective themes centered around love and the absence of it, and were filled with rather fanciful characters and props, such as a mermaid and a magical coat. Critics were less than kind. Frank Rich, later the *New York Times* op-ed columnist, was once the paper's theater critic, and reviewed *Welcome to the Moon* that year. Rich opened his critique with a line of dialogue, "It's a relief to say things, even if they are sophomoric," Rich quoted one of the characters as saying. "No doubt that's true for the person who's doing the talking," the critic quipped, "but what about those who have to listen? "

Shanley had somewhat better luck with *Danny and the Deep Blue Sea*, first produced in Waterford, Connecticut, in 1983. It went on to the New York stage the following year and then a London production as well that same year when it was included as part of the traveling arm of the Louisville Festival, a relatively new event at the time that showcased the best new American plays in the Kentucky city first. The play's action focused on two star-crossed lovers who meet in a seedy Bronx bar. John Turturro, who later went on to fame in films by Spike Lee and the Coen brothers, was the original Danny.

Shanley's rising star gave him access to a generous National Endowment for the Arts (NEA) grant, which freed him from the long series of jobs he usually held in order to make ends meet, including elevator operator, apartment painter, and bartender. When the NEA funds began running low, he thought that if he wrote a screenplay instead of a play, he might earn enough from selling it to Hollywood to get by for another year or so. He mined the familiar territory of the outer New York City boroughs and voluble Italian-American families for a script he originally titled "The Bride and the Beast." The title used instead, after a moderately well-known Hollywood director [Norman Jewison](#) filmed the story, was *Moonstruck*. It starred Cher as an Italian-American woman, widowed young, whose is engaged to be married again. When her fiancé visits Italy, she attempts to make peace on his behalf with his brother ([Nicolas Cage](#)), a baker with one wooden hand, and winds up falling in love with him instead. A strong supporting cast and interesting subplots centering around love and infidelity rounded out the work, which won Shanley the 1987 Academy Award for best screenplay.

Shanley had little success in Hollywood after that point, however. His next work was a 1989 thriller, *The January Man*, which starred Kevin Kline, Susan Sarandon, and Harvey Keitel. It earned terrible reviews, as did Shanley's next, *Joe Versus the Volcano*, which he directed as well. The film starred Tom Hanks as a man who learns he has a fatal brain tumor, and heads to a remote tropical island to throw himself into a [volcanic](#) crater. Despite the presence of big-name box-office draws such as Hanks and Meg Ryan, the movie tanked at the box office.

Shanley went on to write a few more Hollywood projects, such as the adaptation of a popular book from the 1970s based on a true story about an Uruguayan rugby team whose plane crashed in the [Andes](#) Mountains of South America in 1972. Ethan Hawke was one of the stars of the [1993 film](#) version of *Alive*, but the most memorable feature of both the book and the movie may have been that the survivors resorted to [cannibalism](#) to stay alive. Shanley also wrote the screenplay for 1995's *Congo*, a reworking of a Michael Crichton bestseller about apes and genetic mutation.

Shanley was still active in the New York theater world during these years. His plays included *Italian American Reconciliation*, from 1988, and *Beggars in the House of Plenty*, which was first produced in New York in 1991 and featured the typically dysfunctional characters who had become the hallmark of Shanley's work. In it, a Bronx butcher terrorizes his meek wife and adult children, one of whom turns to writing as a solace after finding little satisfaction in starting fires. Two more plays, *Kissing Christine* and *Missing Marisa*, debuted at the Louisville Festival in the 1990s, but Shanley found a more permanent home for his work finally in 2001 when he became involved with New York's LAByrinth Theater Company. His first play to be staged there was *Where's My Money?*, a drama about several jaded New Yorkers whose adulterous lives intersect. It contains one of Shanley's most-quoted lines of dialogue, as one of the play's lawyer-characters asserts, "Monogamy is like a 40-watt bulb. It works, but it's not enough."

Shanley wrote a few more plays, including 2003's *Dirty Story*, set in a post-9/11 world and dramatizing the Israeli-Palestinian conflict through its main characters, and *Sailor's Song*, a romantic fairy tale set to the waltzes of nineteenth-century German composer Johann Strauss. "This is not Mr. Shanley at his best," remarked Charles Isherwood in a *New York Times* review, who found it "drenched in ponderous, explicit talkit has the soggy consistency of an overdressed salad."

By contrast, *Doubt*, a *parable* earned outstanding praise from critics, as well as the most impressive honors for which a playwright could ever hope: the Pulitzer Prize for drama and the 2005 Tony Award for best play

of the 2004-05 season. *Doubt* began its off-Broadway run in November of 2004, and went on to Broadway's Walter Kerr Theatre the following March. The story is set on familiar territory for Shanley: a Roman Catholic school in the Bronx in 1964. The original leads were Cherry Jones as the school principal Sister Aloysius (Mrs. Clack in [M. Night Shyamalan's *The Village*](#)), and Brian F. O'Byrne as Father Flynn, one of the parish priests whom the Sister suspects of molesting the school's first African-American student.

Again, Shanley's intense dialogue served to anchor the drama, while the conclusion failed to answer any of the questions the play raised. Writing in the *New York Times*, Ben Brantley claimed that as the play's author, "Shanley is on no one's side. It seems safe to say the playwright agrees with Father Flynn when he explains his preference for parables over reality: 'The truth makes for a bad sermon. It tends to be confusing and have no clear conclusion.' But *Doubt* presents each point of view with reasonableness and an eloquence that never seem out of sync with the characters' Bronx accents and ecumenical backgrounds."

Part of the reason that *Doubt* resonated with theater audiences was the timeliness of its subject matter, with new revelations of past sexual abuse by Roman Catholic priests—and the ensuing legal proceedings—a frequent media topic over the past two years. As Shanley said in the *American Theatre* interview with Coe, those news stories prompted him to think about the nuns who taught him during his formative years at St. Anthony's. "I realized later on when the Church scandals were breaking that the way a lot of these priests were getting busted had to be by nuns.... But the chain of command in the Catholic Church was such that they had to report it not to the police but to their superior within the Church, who then covered up for the guy. This had to create very powerful frustrations and moral dilemmas for these women."

Shanley was working on a screenplay for a movie called *Bread and Tulips*, and his next play, *Defiance*, was scheduled to premiere on February 28, 2006, in a production by the Manhattan Theater Club. He lives in New York City's Brooklyn Heights neighborhood, and is parent to two teenagers, whom he and his former wife adopted within months of each other and now share joint custody. He has undergone several surgeries for glaucoma, and lost some of his vision despite them. Uninterested in returning to Hollywood, he said in the *New York Times Magazine* profile that the lucrative screenwriting work he once did seemed to satisfy his desire for fame and fortune for good. "Money is like heroin, and I grew up in a neighborhood that was destroyed by heroin," he told Witchel. "I've watched addiction all my life. Celebrity is like heroin. And constant praise is like heroin. And, you know, no one can resist constant praise. I had to get out." - Carol Brennan

Plays

Saturday Night at the War, produced in New York, 1978.

George and the Dragon, produced in New York, 1979.

Danny and the Deep Blue Sea, produced in Waterford, Connecticut, 1983; New York, 1984; London, 1984.

Savage in Limbo, produced in New York, 1985; London, 1987.

the dreamer examines his pillow, produced in Waterford, Connecticut, 1985; New York, 1986.

Women of Manhattan, produced in New York, 1986.

All for Charity, produced in New York, 1987.

Italian American Reconciliation, produced in New York, 1988.

The Big Funk, produced in New York, 1990.

Beggars in the House of Plenty, produced in New York, 1991.

What Is This Everything?, produced in New York, 1992.

Kissing Christine, produced in Louisville, KY, early 1990s.

Missing Marisa, produced in Louisville, KY, early 1990s.

Psychopathia Sexualis, New York, 1998.

Where's My Money?, produced in New York, 2001.

Cellini, produced in New York, 2001.

Dirty Story, produced in New York, 2003.

Doubt, a parable, produced in New York, 2004.

Sailor's Song, produced in New York, 2004.

Screenplays

Five Corners, 1987.

Moonstruck, 1987.

The January Man, 1989.

Joe Versus the Volcano, 1990.

Alive, 1993.

Congo, 1995.



INTERVIEW WITH DIRECTOR ANGELA KONRAD

Outside Mullingar is many things - a love story, a family drama. What is the core of this story for you?

At the heart of this story are beautiful broken people who allow their fears and insecurities to push others away.

There are so many ways in which we feel we've missed our chance – for love, or career, or reconciliation... and this play shines hope into that gloom.

What are you most looking forward to seeing come to life in this production?

The characters. This is a character-driven story, with people who are charming and aggravating, complex and transparent. There is so much humour and heart in the relationships. I can't wait to work with this fantastic cast to bring each of these beautiful people to life and to watch the sparks fly when they meet.

What do you think will be the most challenging aspect of *Outside Mullingar*?

Two things. The challenge of balancing the kitchen-sink realism with the poetic and suggested elements, particularly in such an intimate space. And the challenge of enabling the love story to unfold in a deep and meaningful way so that it does not ever seem trite or sentimental in this cynical age.

How do you see this play in the lineage of Shanley's other work?

Shanley's work is diverse and varied, but whether it's the darkness and pain of *Danny and the Deep Blue Sea*, or the intellectual rigour of *Doubt*, or the charming comedy of *Italian-American Reconciliation*, his characters are always rich, and multi-faceted and undeniably human. That's what draws us in and makes us care every time, and that is definitely true with *Outside Mullingar*.

What do you hope audiences will take away from this show?

A song in their hearts. I can't say that without laughing at the cheese but it also brings tears to my eyes because I absolutely mean it. Someone said to me once that one of the things theatre can do for us is make us believe that love is possible. This play does that. And it will also be filled with beautiful, lyrical, literal music – based on Irish folksongs and composed by Julie Casselman – and I am confident that people will leave the theatre smiling and humming, with their hearts full. What a gift and a joy to be able to tell this story!

ABOUT OUTSIDE MULLINGAR

CHARACTERS

Aoife Muldoon • Erla Faye Forsyth
Rosemary Muldoon • Rebecca deBoer
Tony Reilly • Ron Reed
Anthony Reilly • John Emmet Tracy

SETTING

Killucan, Ireland, 2008, 2009 and 2013

SHORT SYNOPSIS

Rosemary and Anthony, a pair of introverted misfits, have lived on neighbouring farms as far back as anyone can remember. Their families battle over property lines and childhood stories but never what matters most. A quirky, flawed story of love and some kind of happiness told with effortless wit and poetic Irish lyricism.

LONG SYNOPSIS (CONTAINS SPOILERS)

Scene 1

Tony and Anthony Reilly arrive home from their neighbor, Christopher Muldoon's, funeral. To Tony's dismay, Anthony invites the grieving widow and her daughter, Rosemary, over for a visit. They argue as Anthony begins to tidy up the kitchen, in preparation for their guests. Aoife, seventy-year-old, in bad health, short of breath, and walking with a cane, enters. The three banter back and forth about the state of the house, and whether or not Anthony is actually a Reilly, as he explicitly resembles a Kelly, Tony's late wife's side of the family. The conversation turns serious as Tony informs his son that he plans to sell the family farm to his nephew, Adam, as he does not foresee any children in Anthony's future. Tony does not want the farm to die when his son does. Upset, Anthony goes outside to find Rosemary. Tony asks Aoife to sell the road in front of his farm back to him as he will not get any buyers unless the piece of property leading up to his farm is back in his possession. Aoife, however, cannot sell this land back to Tony as it does not belong to her. In fact, it belongs to her daughter, Rosemary, who asked for it when she was a child because it was the very spot where Anthony Reilly pushed her down. Her father left it to her in his will.

Scene 2

It is raining heavily. Anthony finds Rosemary smoking her pipe outside near the barn. He tries to console her in the best way possible, but Anthony, being the awkward man he is, does a poor job. Rosemary is in love with Anthony, but he is too blind to see it. She pesters him about his previous relationship with Fiona, a lady he has never quite gotten over.

Rosemary shares her grief with Anthony as she relives finding Mr. Muldoon dead in his bed three days prior. Anthony questions where we go when we die. They share their thoughts on death, hearing God's voice, and signs directing them in life. Anthony expresses his anguish in not inheriting the farm. Where will he go? The voice he hears in the field tells him that he belongs to the fields. Rosemary, on the other hand knows her fate; she will inherit the Muldoon farm and farm until she can farm no longer. They argue about the land in front of the Reilly farm, and Rosemary informs Anthony that it belongs to her and she's not selling. Anthony leaves the heated argument to walk the fields.

Scene 3

Back in the kitchen with Tony and Aoife, chatting about church and faith, or lack thereof. Rosemary enters in a fit of fury. She immediately addresses the Reilly farm issue and how it is rightly Anthony's to inherit, and she won't have it any other way. Rosemary and Anthony were born side by side and that's how it will stay, until the day they die. Tony is furious because he believes Anthony will never marry, as his son is too old and weird, and the farm will go to waste. Aoife tells him to have faith, and Rosemary pipes in saying she's frozen her eggs, implying if or when Anthony finally notices her. After much of a fight, and knowing that Rosemary will never sell the land in front of the Reilly farm, Tony agrees to leave the farm to Anthony.

Scene 4

Tony lies sick in bed with an oxygen tube under his nose. He pesters Anthony for his pipe. A reluctant Anthony eventually gives in to his father's request. Tony is on death's door step and apologizes to Anthony for all his shortcomings. He tells Anthony that the farm is now his and that he has always been a great son. Tony begs for Anthony's forgiveness. Anthony forgives his father, and leaves him to rest.

Scene 5

One year later. Anthony discovers Rosemary with a covered dish of stew. She offers it to Anthony, he accepts the gift, but not without grumbling. Both Aoife and Tony have passed, leaving Rosemary and Anthony alone, on neighboring farms. Anthony confronts Rosemary about bullying Tony

into agreeing to give Anthony the farm. Rosemary confronts Anthony about not speaking to her for an entire year. She invites him to come by the house more often. Anthony agrees, tells her to quit smoking, and leaves.

Scene 6

Rain and thunder fill the land. Anthony is outside the Muldoon house with a metal detector and headset looking for something. He approaches hesitantly, but before he can turn away, Rosemary notices him. She invites Anthony inside.

Scene 7

The year is 2013. Anthony is inside the kitchen of the Muldoon family farm. Rosemary takes Anthony's wet clothes and gives him a towel to dry his head. Rosemary teases Anthony about his ratty old handkerchief, and tells him to put the weed whacker down- not realizing it's actually a metal detector. Rosemary offers Anthony a Guinness, but he insists he can only stay a moment. The two banter back and forth about cigarettes, depression, and the accident that left six college students dead. Finally, the news comes out the Anthony's cousin, Adam, is coming from America in search of a wife. Anthony insists Rosemary should give Adam a chance. Rosemary is furious, as she has been patiently waiting for Anthony to ask for her hand in marriage for many years. Anthony confesses that he thinks of himself as strange and should be left alone. Distraught, Rosemary gives Anthony a piece of her mind, and doesn't hold anything back. Anthony finally admits that he's noticed Rosemary's beauty all these years, but hasn't felt worthy enough to do anything about it. Also, Anthony received a sign three years ago when he came knocking on Rosemary's door to ask her out, however when he reached in his pocket his mother's wedding ring was gone. Rosemary also received a sign; she found the ring Anthony had lost and had been waiting for Anthony come knocking. Rosemary begs Anthony to give their love a chance and to be bold for her. He finally gives in, and they end in a long kiss.

THE CREATIVE TEAM



Angela Konrad • Director

Angela Konrad is a director, teacher, and dramaturge, who has been working in theatre for more than 20 years. She has had the privilege of directing several productions for Pacific Theatre, including Margaret Edson's *Wit*; Emil Sher's *Mourning Dove*; Arlene Hutton's *Last Train to Nibroc*; and Marsha Norman's *Traveler in the Dark*; as well as Craig Wright's *Grace*, which won Jessie awards for Outstanding Direction and Outstanding Production. In 2011, Angela directed Stephen Adly Guirgis' *Jesus Hopped the 'A' Train*, which won the Jessie for Outstanding Production, as well as awards for lead actor and lighting design. Angela is Chair of the Theatre program at Trinity Western University and Artistic Director of Dark Glass Theatre which will produce Lynn Nottage's powerful drama *Ruined* as part of the Pacific Theatre 2017/18 season. www.darkglasstheatre.com



Linzi Voth • Stage Manager

With a Bachelor of Performing Arts Degree & Musical Theatre Diploma (CapU) Linzi thrives as a multifaceted performing arts addict. Linzi has worked with Vancouver Opera, Chemainus Theatre Festival, ACE Productions, Rumble Theatre's Tremors Festival, WRS Productions, ITSAZOO, Fighting Chance, Gateway Theatre, and United Players to name a few. Linzi enjoys good coffee, mystery novels, cats, cooking, cycling, traveling and riding her shiny new motorcycle. Next up Linzi is working with Richmond Arts Centre for their year-end recital, and 4am theatre for their Fringe festival debut with Adult Company



Adam Bergquist • Dialect Coach

Coming back to Pacific Theatre after 7 years, I am more than pleased to be able to help out on *Outside Mullingar* as a dialect coach. Having performed here for several years in shows such as *Chickens*, *Last Train to Nibroc*, *A Man for All Seasons* and *The Busy World is Hushed*, it's good to be back in the creative home that has brought so much joy to my life. After spending 5 years in Ontario working in academia and earning an MFA and Voice Teaching Diploma, I am grateful to be back in Vancouver and working on this beautiful show.



Carolyn Rapanos • Set Designer

Carolyn Rapanos is thrilled to be designing again with Pacific Theatre! Recent designs include *Circle Game* (Firehall Arts Centre), *šx"ʔamat* (Theatre for Living), *A Christmas Story* (Chemainus Theatre Festival), and *An Inspector Calls* (Rosebud). She has received multiple Jessie and Ovation award nominations. Up next is *The Spitfire Grill* at Rosebud Theatre. You can see her work at www.carolynrapanos.ca.



Jennifer Jantsch • Properties Manager

After earning an Associate Degree in General Science from Kwantlen Polytechnic University and wanting to go in a different direction, I decided to turn to theatre. I have always enjoyed making crafts and random things, and had taken stagecraft in high school, so I thought it would be a good fit. I graduated from Douglas College's Stagecraft and Event Technology program in 2014, and have volunteered with a few theatre companies since then. I hope to find other opportunities to work on props for other shows in the future.



Sabrina Evertt • Costume Design

Sabrina is a director, designer and the Artistic Producer of Twenty Something Theatre. She last designed costumes at Pacific Theatre for *Jesus Hopped the 'A' Train* and has also designed for the Firehall Arts Centre, Theatre Terrific, Presentation House, Pi Theatre, Upintheair Theatre and SAMC at TWU. Last season Twenty Something Theatre celebrated its 10th anniversary, during which she directed *Tender Napalm* and *The Out Vigil*, nominated for a combined total of 8 Jessie Richardson awards including Outstanding Direction. She studied Directing at UVIC, Design at the UofA, and Viewpoints with Mary Overlie & Anne Bogart in NYC. www.sabrinaevertt.com



Julie Casselman • Sound Designer

Julie is an actor/composer who always loves being back at PT. Acting credits include: *Pride and Prejudice* (Chemainus Theatre Festival) *Wit* and *The Great Divorce* (Pacific Theatre), *Don Giovanni* (Vancouver Opera), and *Eurydice* (Plan Z Theatre). Recent composition highlights include *John and Beatrice/Jean et Béatrice* (Vortex Théâtre), Twenty Something Theatre's *Tender Napalm*, gypsy punk puppet show *Kolejka* (star star/rEvolver Festival), and upcoming: *Two Gentlemen of Verona* (Bard on the Beach).



Lauchlin Johnston • Lighting Design

Lauchlin is thrilled to be back at PT once again and to be a part of Outside Mullingar. Lauchlin is a Vancouver-based designer with designs seen across BC, Alberta, Saskatchewan and Ontario with companies including Gateway Theatre, Arts Club Theatre, Western Canada Theatre, Chemainus Theatre Festival, Firehall Arts Centre, PI Theatre, and Mortal Coil Performance. He is the recipient of thirteen Jessie Richardson Theatre Award nominations and one win, plus one Ovation Award. Lauchlin is a member of the Associated Designers of Canada.



Erla Faye Forsyth • Aoife

A graduate of Studio 58 in Vancouver, Erla Faye has performed in numerous Pacific Theatre productions over the years, including *The Foreigner* and *How to Write a New Book for the Bible* for which she received Jessie Richardson awards. Other credits include *It's a Wonderful Life* for the Arts Club and *Since You Left Us* for Presentation House Theatre. Erla's proudest achievements are her three glorious teenage daughters and her 22-year marriage to the lovely David Forsyth.



Rebecca deBoer • Rosemary

Rebecca has been part of the Pacific Theatre company for the past 15 years, having appeared in productions such as *Common Grace*, *the Woodsman*, *100 Saints You Should Know*, *A Bright Particular Star*, and *Halo*. She also spent 7 years on Pacific Theatre's administrative staff and served for 4 years on the board of the Jessie Richardson Theatre Awards Society. She is thrilled to be back at her artistic home yet again. Thanks to Ron and Angela for the opportunity, Mike for making it possible, and Lilia, Charlotte and Simone for sharing their mama.



Ron Reed • Tony

Artistic Director and founder, Pacific Theatre. Directing: *The Rainmaker*, *Refuge of Lies*, *You Can't Take it With You*, *You Still Can't*, *Remnants*, etc. Recent roles: *Wit*, *Freud's Last Session*, *Cultivation*, *The Seafarer*, *Old Time Gospel Radio Hour*, *Top Ten Thousand of All Time*, *The Last Days of Judas Iscariot*, *A Christmas Carol*. Playwright: *Refuge of Lies*, *A Bright Particular Star*, *The Lion*, *the Witch*, and *the Wardrobe*, *Book of the Dragon*, etc. Upcoming: acting in *Outside Mullingar*. Ron's play, *Tolkien*, will be featured next season at Pacific Theatre.



John Emmet Tracy • Anthony

In over thirty years as an actor, John Emmet Tracy has worked extensively in theatre, film, television, commercials and voiceovers. He has appeared in over seventy film/television productions and over eighty stage productions, including playing Hamlet in *Hamlet* (Japan tour) and performed at Shakespeare's Globe

Theatre in London. He is the creator of The 24 Hour Shakespeare Project and the recipient of the 2013 Jessie Richardson Theatre Award for his work in Pi Theatre's *Terminus*. He received his training at Rose Bruford College (BA - Theatre), the Royal Academy of Dramatic Art and the National Shakespeare Conservatory in New York.

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