

# SOLAS NUA

World Premiere Production in Association with  
The Kennedy Center's Michael Kanin Playwriting Awards Program

# THE HONEY TRAP

by [redacted] Leo McGann [redacted]

[redacted] Directed by [redacted] Matt Torney [redacted]

World Premiere [redacted]



[redacted] November [redacted]

[redacted] 2 - 19, 2023

[redacted] Atlas [redacted] Performing [redacted]

[redacted] Arts Center [redacted]



The  
Kennedy  
Center



SOLASNUA.ORG

## ABOUT SOLAS NUA

Solas Nua - 'new light' in Irish - is the premier Irish arts organization in Washington, DC. An award winning company internationally recognized for our work, Solas Nua's mission is to bring the best contemporary Irish art to the United States. By offering new opportunities for artists based in both Ireland and the U.S., Solas Nua provides access and inclusion for artists and audiences to connect and participate on both sides of the Atlantic. We present, produce, and commission thought-provoking, ground-breaking work across the arts, including theatre, film, literature, visual art, dance, music, performance, and more. Solas Nua presents work that is cross-cultural, representing today's Ireland - a globally diverse society. Our programming reflects a conviction that Irish arts travel across borders, cultures, and socio-economic lines. Solas Nua is the recipient of the DC Mayor's Arts Award for Innovation in the Arts, has received multiple Helen Hayes Awards and nominations, and has garnered international acclaim with features in The New York Times, The Washington Post, The Irish Times, BBC Radio, RTE National Broadcast, and on the cover of American Theatre Magazine.

## SOLAS NUA BOARD OF DIRECTORS



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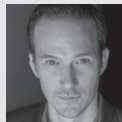
Anne Mitchell  
Cóilín Parsons  
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## SOLAS NUA STAFF



**Andrew Dolan** (*Executive Director*) joined Solas Nua as Executive Director this May. He comes to us from Minneapolis, where he was Co-Artistic Director of Red Eye Theater (2019-2023) and a commissioned Red Eye artist in 2013, 2014, 2015, and 2017. From 2014-2016, he was the Venue Manager for Bedlam Lowertown in St. Paul, where he co-produced/co-presented 150+ theater and dance productions, concerts, and other live events. And, for the last 10 years, he has been a company member of the award-winning Austin, TX-based Forklift Danceworks, where he served as Institutional Giving Manager. He also works as a director and sound designer. His work has premiered in Pittsburgh, Philadelphia, Minneapolis, Austin, and Ireland, and has worked with Teatr Biuro Podrozy (Poland), Town Hall Theatre (Ireland), Rude Mechs, Brownbody, Sandbox Theater, Six Points Theatre, Playwrights' Center, and many others. M.F.A. Virginia Tech; M.A. University of Galway.



**Rex Daugherty** (*Artistic Director of Theatre*) is a DC based theatre artist and has served as the Artistic Director of Theatre at Solas Nua since 2015. During his tenure, Rex has garnered international acclaim for Solas Nua and earned multiple Helen Hayes Awards and nominations for their productions. His work has been featured in The New York Times, The New Yorker, The Washington Post, on the cover of American Theatre Magazine, The Irish Times, aired on RTE national broadcast, The Telegraph - Nigeria, The Guardian - Nigeria, The Scotsman, Edinburgh Guide, and British Theatre Guide. His solo performance of The Smuggler was listed by The New York Times as one of the best theatre productions of 2019, nationwide. Additionally, his work has been seen at The Kennedy Center, The Shakespeare Theatre Company, The National Theatre, The Warner Theatre, Ford's Theatre, Signature Theatre, Round House Theatre, Folger Theatre, Rep Stage, Dublin Theatre Festival, and Off Broadway at 59E59. As a writer and play-maker, his plays have received over 20 productions. More info at [Rex-Daugherty.com](http://Rex-Daugherty.com)



**Mary Turkot** (*Website & Digital Content Manager*) is a fiction writer, poet, and current English M.A. student (23) at Georgetown University, where she has worked as the Program Assistant for the Global Irish Studies Initiative for the past two years. She managed the website, communications, and social media for the Initiative, and has coordinated multiple academic conferences and public events with visiting Irish authors and scholars during her time at Georgetown. She also facilitated the addition of the first Global Irish Studies Fellowship into the Initiative's programming. Her work has been featured in Rutgers University literary magazine *The Anthologist* and on poets.org by the Academy of American Poets. Her poem, "Brigantine, New Jersey," won the 2021 Enid Dame Memorial Poetry Prize.

## SPECIAL THANKS!

Solas Nua is generously supported by the DC Commission on the Arts & Humanities, Culture Ireland, The Republic of Ireland, the Northern Ireland Bureau, The Share Fund, and Aer Lingus. Additionally, we would like to thank these individuals and organizations for supporting this production: Solas Nua Cairde Members, Carl and Undine Nash, Casey Kaleba, The National Conservatory of Dramatic Arts, Prologue Theatre, 1st Stage, Mosaic Theatre, and all of the wonderful staff at Atlas.

# SOLAS NUA

World Premiere Production in Association with The Kennedy Center

# THE HONEY TRAP

## CAST

Jonathan Holmes	Old Dave
Rebecca Ballinger	Emily
Jared H. Graham	Young Dave
Jordan Essex	Bobby
Emily Erickson	Lisa
Mallorie Stern	Kirsty
Lise Bruneau*	Sonia

## CREATIVE TEAM

Leo McGann	Playwright
Matt Torney	Director
Kendall Arin Claxton	Stage Manager
Nadir Bey	Scenic Designer
Alberto Segarra <sup>+</sup>	Lighting Designer
Heather Lockard <sup>+</sup>	Costume Designer
Jimmy Garver	Sound Designer
Adrien Alice-Hansel	Dramaturg
Katherine Offutt	Properties/Set Dressing
Isaac De Marchi	Master Electrician
Angela Vivaldi	Assistant Stage Manager
Charlotte La Nasa	Assistant Producer
Rex Daugherty	Producer/Movement Director

**The Honey Trap runs two hours with one intermission.**



\* Appears courtesy of Actors' Equity Association  
\* Member United Scenic Artists

## A NOTE FROM PLAYWRIGHT LEO MCGANN

I started writing this play shortly after I'd moved to the US to pursue an MFA in Playwriting at Boston University. I'd grown up in Belfast and then studied and worked in England and now found myself living in America. When one of my professors asked me to write a play about home, I found myself thinking about the international dynamics of the Troubles and how it had drawn in those three countries and left its mark on people in each of them.

I'd followed the story of Boston College's Belfast project in the news and while I didn't want to depict that particular project or the transatlantic legal battles that surrounded it, I was intrigued by the idea of writing about how an American oral history might document the Troubles and the challenges this might present. Dramatically, I was especially interested in the idea of an Irish-American outsider conducting such interviews (while BC's library was the home for that archive, the interviews were conducted by local researchers in Belfast. You can hear or read them in Ed Moloney's landmark *Voices from the Grave* documentary and book). I was also intrigued by the dramatic possibilities of making the main character and interviewee an outsider too: a former British soldier. The Troubles was sometimes characterised as a religious conflict between Catholics and Protestants but it was a three-way political conflict with the security forces in addition to republicans and loyalists.

My first experience of Solas Nua's work was while visiting family in Washington in 2010, when I saw their world premiere of what would immediately become one of my favourite plays, *Everything Between Us* by David Ireland. It left a huge impact on me at the time so it's special to have this world premiere in Washington with Solas Nua, over a decade later.

Warm Regards,  
Leo McGann

## ABOUT THE TROUBLES

The island of Ireland's century as a post colonial territory began with a schism. Attempting to end the unrest and violence of the Irish War of Independence, in 1921 the British government drew a border between the Irish Free State (now the Republic of Ireland) and the six counties of Northern Ireland retained by the United Kingdom. The partition inadvertently created a large Catholic minority with nationalist aspirations, within a largely Protestant region that embraced British governance and unionist/loyalist politics. As the minority, many Catholics experienced discriminatory treatment in terms of housing, voting rights and employment, which led to the formation of a Civil Rights movement modelled on America's. Peaceful civil rights demonstrations in 1968 were met with violence from both police and Protestant civilians and the situation escalated into mass rioting and brutal sectarian violence in 1969. The riots that summer led to the deployment of the British Army to Northern Ireland to restore order, as well as to the emergence of a new Irish republican group that called themselves the Provisional IRA. The "Provos" were formed in response to the "Official" IRA's perceived failure to defend Catholic neighborhoods and they soon surpassed the "Officials" in membership and support. Loyalist paramilitary groups, committed to preserving the union and defending their own Protestant communities, surged in membership too. Seeking to end British control and achieve a united Ireland through violence, the IRA turned their attention from defense to targeting the British Army. British troops had initially been welcomed by many Catholics for ending the riots but escalating tensions and their heavy-handed tactics soon alienated them from that population. Their decades-long mission in Northern Ireland was a controversial and attritional one.

Over 3,000 people were killed by the various paramilitary groups and security forces in a 30 year period, and thousands more were injured or imprisoned. The Good Friday Agreement in 1998 is a mile marker for the end of The Troubles when both Nationalists and Unionists agreed to a ceasefire, and families in Northern Ireland no longer had to live alongside violence and constant military presence. This year marks the 25th anniversary of the Good Friday Agreement.

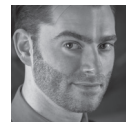
## BIOGRAPHIES



**Jonathan Holmes** (Old Dave) is an actor, voiceover artist, teacher and director with over 30 years of professional experience. He has appeared on stages across Canada, UK, Australia and the US including work with Bristol Old Vic, Liverpool Everyman, Kneehigh Theatre, Richmond Gateway, Vancouver Arts Club, Manitoba Theatre Centre and Arena Stage. He has over 50 Film and Television credits to his name including *Rogue*, *Descendants*, *Almost Human*, *The 4400*, *Stargate: Atlantis* and *Peter Greenaway's Nightwatching*. Recent highlights include creating the role of The Childchewer in the Steven Spielberg helmed *The BFG* and three seasons as William Barry on the Netflix series *Anne with an E*. His voice can be found on numerous animated series and can currently be heard as Runaan on the Emmy award winning Netflix series *The Dragon Prince*.



**Rebecca Ballinger** (Emily) is an actor and comedian. Previously with Solas Nua: Pegeen in *The Playboy of the Western World*. Other credits include *The Outsider* and *Shakespeare in Love* at Keegan Theatre, *A Civil War Christmas* and *The Member of the Wedding* at 1st Stage, *Every Christmas Story Ever Told* and *Beehive* at NextStop Theatre, as well as *Make Way for Ducklings* and *Fairytales in the Sun* at Adventure Theatre. She has also understudied *Heroes of the Fourth Turning* at Studio Theatre as well as *Melancholy Play* and *The Caucasian Chalk Circle* at Constellation Theatre. Becca has a BA in Theatre from The University of Maryland. [RebeccaBallinger.com](http://RebeccaBallinger.com)



**Jared H. Graham** he/him (Young Dave) is a DMV based performer, educator, director, and producer. Jared holds an MFA in Physical Theatre from the Accademia dell'Arte in Arezzo, Italy and a BFA in Theatre Performance from the University of Memphis. He is the Director of Education for the Keegan PLAY-RAH-KA Theatre Education program and has appeared on several local stages. Previous credits in the DMV area include Keegan Theatre: *N, An Irish Carol*; NextStop Theatre: *Frankenstein*; 4615 Theatre: *Macbeth, Dinner, Betrayal*; Adventure Theatre: *The Fisherman and his Wife*; PG County's Shakespeare in the Park: *Macbeth, Much Ado About Nothing*; Chesapeake Shakespeare: *Macbeth, Romeo & Juliet*; Olney Theatre Center/National Players: *Othello, The Great Gatsby, Alice in Wonderland*; Brave Spirits: *As You Like It, The Changeling, The Duchess of Malfi*; Rainbow Theatre Project: *Blue Camp*; Spooky Action: *Sonnets for an Old Century, The Lady from the Village of Falling Flowers*; and The Team Room Foundation: *The Team Room*.



**Jordan Essex** (Bobby) DC AREA: Imagination Stage: *The Very Hungry Caterpillar*; Signature Theater: *Passing Strange*; Round House Theatre: *The Tempest*; Constellation Theatre: *Once On This Island*; Folger Theatre: *A Midsummer Night's Dream*; PG Shakespeare: *The Tempest*; Faction of Fools: *Love Like Tuesday*; Rorschach Theatre: *The Toxic Avenger*; Artscentric: *Little Shop of Horrors*; Maryland Ensemble Theater: *Bob Marley's Three Little*

*Birds*; TOUR: National Players: *A Midsummer Night's Dream, A Raisin in the Sun*. EDUCATION: Catholic University; BM in Musical Theatre.



**Emily [Emi] Erickson** (Lisa) is an actor, music director, composer, and multi-instrumentalist new to the Washington, DC area after nearly a decade in New York. She holds a BFA in Drama from New York University where she studied in the Lee Strasberg Theatre and Film Institute, Experimental Theatre Wing, and the Classical Studio. She holds an MFA in Classical Acting from the ACA at Shakespeare Theatre Company and George Washington University. Recent acting credits include *People, Places & Things* (Studio Theatre), *Much Ado About Nothing* (Chesapeake Shakespeare), *Man Covets Bird* (Spooky Action), *Richard II* (Her Majesty & Sons), *Julius Caesar* (Brutus, ACA), and *Working: A Musical* (@workingindc). Emily's strengths and passions lie in Shakespeare and classical work, musical theater, and new play development.



**Mallorie Stern** (Kirsty) is thrilled to make her Solas Nua debut! She is a company member at the Maryland Ensemble Theatre (MET) and a local teaching artist. MET credits: *Craft Town*, *Miss Bennet: Christmas at Pemberley*, *The Rainbow Fish Musical*, *Meteor Shower*, *The Rocky Horror Show*. Recent regional credits: *Mr. Popper's Penguins* at Imagination Stage, *Bright Star* at Annapolis Summer Garden Theatre, *Noises Off* at Other Voices Theatre. She holds a B.A. in Musical Theatre and Public Relations & Strategic Communication from American University. Upcoming: *Inebriated Holiday* and *Elephant & Piggie: We're in a Play at MET*.



**Lise Bruneau\*** (Sonia) actor, director, and New York transplant to DC, Lise makes her Solas Nua debut with this production. Most recently she appeared in *Silent Sky* at Asolo Rep, *Hamlet* and *Oresteia* in NYC at the Park Avenue Armory, and was on Broadway in *The Cherry Orchard* at Roundabout. Local audiences have seen her in *People, Places, and Things* at Studio Theatre; *Watch on the Rhine, Junk, and Legacy of Light* at Arena Stage; *Othello* (Emilia), *Hamlet*, and *The Winter's Tale* at Shakespeare Theatre; and *Broken Glass* and *Brighton Beach Memoirs* (HH Nominated and directed by Matt Torney) at Theater J, among others. She has appeared in many regional theatres across the country, such as Denver Center (Hesione in *Heartbreak House*, Henry Award), ACT San Francisco (*Sweat*), and Cincinnati Playhouse in the Park (*The Revolutionists*). As a director, she's helmed productions for Chesapeake Shakespeare Co., the Academy for Classical Acting, and MetroStage; while continuing to cause trouble at Taffety Punk: leading the Riot Grrrrs and Bootlegs, and lots in between. Lise trained at RADA and is proud to be a Taffety Punk.

**Karen Lange** (Swing/Understudy) is a DC based theatre artist. Selected credits: *Happy Days* (Mead Theatre Lab), *Henry IV* and *The Trojan Women Project* (Brave Spirits), *Assassins* (Pallas Theatre Collective), *The Events* (Theatre Alliance), *TAME* (Avant Bard), *A Bright Room Called Day* (Nu Sass), *The Carolina Layaway Grail* (The Welders),

*A Perfect Arrangement* (Source Festival), *Ouroboros: Dawn of the Cabaret* (TBD Immersive), and *A Killing Game* (dog&pony dc). She is Artistic Director of Pinky Swear productions, where she co-wrote, performed in, and produced two shows that won Best Musical/Best Overall at Capital Fringe Festival - *Over Her Dead Body* and *Bell Winger*. She's thrilled to be working with Solas Nua for the first time. KarenLeslieLange.com

**Gil Mitchell** (Swing/Understudy) is a multi-hyphenate artist and educator, currently based out of DC. Recent credits include: *Measure for Measure*, *Twelfth Night*, *Macbeth*, *All's Well That Ends Well*, (STCA); *King Lear* (Shakespeare Theatre Company); *Romeo and Juliet*, *Comedy of Errors* (American Shakespeare Center); *Coriolanus* (Polaris Shakespeare Company) *The Sea Voyage*, *King Lear* (Fireside Shakespeare Company). This is Gil's first production with Solas Nua. gilmitchell.com

**Leo McGann** (Playwright) is a playwright from Belfast. He began writing with Tinderbox Theatre Company as part of their Fireworks programme and was part of the Royal Court's Young Writers and Studio groups in London. He studied Modern History at Oxford and has an MFA in Playwriting from Boston University. He has been the recipient of two awards at the Kennedy Center: the National Partners of the American Theatre Playwriting Award in 2016 for *In The Moment* and the Harold and Mimi Steinberg National Student Playwriting Award for *The Honey Trap* in 2018. He was part of the BBC Writersroom's Belfast Voices group and was a nominee for the Rolex Mentor and Protégé Arts Initiative. He was a BAFTA Los Angeles scholar in 2017-2018. He has worked in TV and Radio drama, investigative journalism and feature film development and has taught creative writing at Boston University.

**Matt Torney** (Director) is the Artistic Director of Theatrical Outfit, a professional theatre company based in Atlanta GA that produces "world class productions that start the conversations that matter." They also run the Made in Atlanta new work program that commissions and develops new work about Atlanta and the South. Originally from Belfast, Matt worked as a freelance director in Ireland before moving to the US in 2006 to complete an MFA in directing at Columbia University. He has directed extensively in New York, regionally in the US, and internationally. Before moving to Atlanta, Matt served as Associate Artistic Director at Studio Theatre in Washington, DC for five years. Recent work includes *The Humans* by Stephen Karam, *An Iliad* by Denis O'Hare and Lisa Petersen (nominated for two Suzi Bass Awards including "Best Production"), *Doubt* by John Patrick Shanley (nominated for three Helen Hayes Awards including "Best Production"), *If I Forget* by Steven Levenson (nominated for three Helen Hayes Awards), and *Mother/Struck!* by Staceyann Chin (nominated for two Helen Hayes Awards including "Best Production"). For more information visit [www.matttorney.com](http://www.matttorney.com)

**Nadir Bey** (Scenic Designer) is a DC based scene designer and scenic artist who received his BFA from the University of North Carolina School of the Arts (UNCSA). Previously with Solas Nua: *Maz & Bricks*, *The Playboy of the Western World*. He loves to challenge the main canon of theater, turning performances into all inclusive and immersive experiences. Selected Credits include *Seven*

*Methods of Killing* *Kylie Jenner* (Brown), *The Agitators* (Theater at Monmouth), and *The Bacchae 2.1* (Hangar).

**Alberto Segarra** (Lighting Designer) recent DC credits include: *Espejos:Clean* at Studio Theatre; *Monumental Travesties* (world premier) at Mosaic Theater; *Nate the Great* at Imagination Stage; *The Last Match* at 1st Stage; *Passing Strange* at Signature Theatre; and *Two Jews Walk into a War...* at Theater J. Other DC credits include: *The Till Trilogy* at Mosaic Theater; *The Joy That Carries You* (Helen Hayes nomination) at Olney Theatre Center; *Acoustic Rooster's Barnyard Boogie*: Starring Indigo Blume and *Beastgirl* at The Kennedy Center TYA; *Blood at the Root* (Helen Hayes Award for Outstanding Lighting Design) at Theater Alliance. Regional credits include: *The Great Leap* at Hangar Theatre Company/Portland Stage; *The Three Musketeers* at Cleveland Play House; *1776* at New Repertory Theatre. Upcoming projects include: *Lend Me A Soprano* at Olney Theatre; *Webster's Bitch* at The Keegan Theatre. He holds an MFA in Lighting Design from the University of Maryland and is USA 829 member. albertosegarra.com

**Jimmy Garver** (Sound Designer) is a sound designer and composer based in the Catskill Mountains of New York. Previously with Solas Nua: *Improbable Frequency*. His work has been heard at and/or commissioned by Ballet Hispanico, Lincoln Center's Dance On Camera Festival, Brooklyn Academy of Music, PS-122, Joyce SoHo, 92nd St. Y, Atlantic Theatre Company, Woolly Mammoth Theatre Company, Signature Theatre, Folger Theatre Company, Studio Theatre Company, Museum of Contemporary Art Chicago, Portland Institute for Contemporary Art, the Smithsonian Institute (Hirshhorn, American History, Natural History), Microsoft Research, Pushkin Industries, A Contemporary Theatre, UMO Ensemble, Whitman College, Georgetown University, Bowdoin College. Jimmy has also consulted on large, AI-powered, synthetic voice projects (Clients include Microsoft Research and Descript). He's one half of the electronic music group Sending, and his sound art collaboration with his partner Rebecca Bray - called the Brayver Concern - has created audio-based interactive art installations throughout the Northeast U.S. Learn more about Jimmy at his website [www.bigbee.org](http://www.bigbee.org)

**Heather Lockard** (Costume Designer) is delighted to be working with Solas Nua on this production! Previous theater credits include shows at: Sacramento Music Circus, Mac Haydn Theater, Theater Alliance, Forum Theater, Rorschach Theater, Adventure Theater, and more. Heather has worked on Broadway, Film, and TV including an Emmy Nomination for *Jesus Christ Superstar* the Concert on NBC, and being the Associate Designer for *Hadestown* on Broadway. She is currently the design Director at grOH! Playrooms here in DC!

**Katherine Offutt** (Properties/Set Dressing) is a DC-area theatre technician and producer, who is delighted to be joining Solas Nua for the first time with *The Honey Trap*. Katherine serves as the executive director of local pop culture arts producer Flying V. She is particularly proud of previous area properties work on *Lovecraft: Nightmare Suite* (Molotov Theatre Group), *Rabbit Summer* (Ally Theatre Company), *The Most Spectacularly Lamenable Trial of Miz Martha Washington* (Ally Theatre Company), *Lizzie* (Pinky Swear Productions), and *Bonnie*

and *Clyde* (Monumental Theatre Company). Much love to Ross and Ellie.

**Adrien-Alice Hansel** (Dramaturg) is working with Solas Nua for the first time. She is in her 13th season as the Literary Director at Studio Theatre, where she has dramaturged the world premieres of *Good Bones*, *John Proctor is the Villain*, *I Hate it Here*, *Queen of Basel*, *Red Speedo*, and *Lungs*, among others, as well as many other productions, including *Translations*, *Hedda Gabler*, *Jumpers for Goalposts*, and *The New Electric Ballroom* with Matt Torney. Prior to joining Studio, she spent eight seasons at the Actors Theatre of Louisville, where she headed the literary department and coordinated project scouting, selection, and development for the Humana Festival of New American Plays. She is the co-editor of eight anthologies of plays from Actors Theatre and editor of 12 editions of plays through Studio. Adrien-Alice holds an MFA from the Yale School of Drama.

**Rex Daugherty** (Producer/Movement Director) See staff biographies.

**Charlotte La Nasa** (Assistant Producer) is a director, producer and dramaturg based in DC. An associated theater artist at Solas Nua, she has worked as an associate producer and dramaturg on several contemporary Irish plays featured as both readings and productions. Charlotte has directed plays, readings and musicals on DC area stages at Imagination Stage, NextStop Theater Company, Spooky Action Theater Directors Incubator, The Garden Script Development, Anacostia Playhouse, Rorschach Theater Company's Kleksography, Mosaic Theater Company's #Enough Festival and Shepherd University. Charlotte has served as a dramaturg at Solas Nua, Contemporary American Theater Festival, Prologue Theatre Company, 4615 Theater Company's DMV Q-Fest and The Garden Script Development.

**Kendall Arin** (Stage Manager) is an actor, stage manager, producer, and entrepreneur. She is thrilled to be the calling stage manager for Solas Nua's world-premier production of *The Honey Trap*. This Detroit native received her BFA in Acting & Stage Management from the Conservatory of Point Park University. Her early theatre training commenced at the illustrious Duke Ellington School of the Arts. Her recent stage management credits include *HERstory* (FRESHH Inc. Theatre Company, Kennedy Center), *Stirring the Waters* (NEWorks Productions; The REACH @ Kennedy Center), *Step Afrika!* *Magical Musical Holiday Step Show* and *Drumfolk*. She has also held titles in film as Assistant Production Coordinator on *Peace of Mind with Taraji* (Facebook Watch, Emmy Nominated) and Second Assistant Director with Octet Productions. Compelled by her faith in Christ and commitment to community, she always reminds herself — "it's an US thing!" and Philipians 2:1-11. IG: @kendallarin\_

**Angela Mae Vivaldi** (Assistant Stage Manager), is thrilled to join this production! Their most recent credits include: Props Runner for *Evita* directed by Sammi Cannold at STC, Assistant Stage Manager for *Measure for Measure* directed by John Miller-Stephany, *Twelfth Night*, directed by Shanara Gabrielle, *Hedda Gabler* directed by John Miller-Stephany & *Tis Pity She's a Whore* directed by Sharon Ott at STC's Academy of Classical Acting at The George Washington University, Production Assistant for *Burn the Floor & SIX the Musical* at Norwegian Cruise Line Holdings, A1 for *Carrie & Annie Jr.* at Cadence Theatre Company, Assistant Stage Manager for *Straight White Men* directed by Kelsey Dodson-Cordrey at The Conciliation Lab, Production Stage Manager for *The Diary of Anne Frank* directed by Heather Falks at SPARC, and Assistant Stage Manager for *Matilda the Musical* directed by Happy Mahaney at Dogwood Dell. She would like to thank her family and friends for all of their support!

## PRAISE FOR SOLAS NUA

### DC MAYOR'S ARTS AWARD FOR INNOVATION IN THE ARTS HELEN HAYES AWARD-WINNING COMPANY

"BEST OF THE YEAR"

- The New York Times

"It exemplifies the International art scene  
as surely as any one country can."

- The Washington Post

"Solas Nua revels in unbridled creativity."

- Washington City Paper

"The mix of cutting-edge events and ingenuity  
combines to present a dynamic image of Ireland."

- The Irish Times

# UP NEXT AT SOLAS NUA

## *Play Reading*



## *Off the Books*

by **Leo McGann**

December 3rd at 3pm

# CAPITAL IRISH FILM FESTIVAL

*February 29 – March 3, 2024*

Solas Nua's annual Capital Irish Film Festival in Washington, D.C. presents the largest program of Irish cinema in North America, showcasing the latest Irish dramatic and documentary features, shorts, art films, and animation releases by Irish and Ireland-based filmmakers.

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