

# the smuggler

Nov. 7-24

Tickets:  
(866) 811-4111 or [BostonPlaywrights.org](http://BostonPlaywrights.org)

Written and Directed by  
**Ronán Noone**

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# A WELCOME FROM OUR ARTISTIC DIRECTOR

Hello Friends!

Welcome to the second show in our Season of New Plays! We're half-way through the season already, and I can't believe it! How did this happen so fast? But...here we are, and I'm so pleased to welcome Ronán Noone back to our stages with this New England premiere. We've had the honor of housing several of Ronán's plays which you may remember—*The Lepers of Baile Baiste*, *The Blowin of Baile Gall*, *Little Black Dress*, *The Atheist*, and now...*the smuggler* (note the lowercase). Why lowercase, you ask? This is what I think... *the smuggler* doesn't want to call attention to himself, and...he's subversive (this last is my favorite). Subversive theatre? Definition of subversive: "seeking or intended to subvert an established system or institution." Hmm. What can this mean? We're all about to find out! I'll be very interested to hear what you think of Ronán's Tim Finnegan. Is Tim a hero? Anti-hero? Victim or instigator? Whatever you may think of him, we have to face facts—He's one of us.

Come February, next on the bill is MJ Halberstadt's *Deal Me Out*, directed by Shana Gozansky (of *The Book Club Play* fame). A friendly group of gamers get together on a regular basis, but this time, the games they're playing are life and death. What kind of games demand action? Please join us for this funny but scary look at twentysomethings negotiating the surprise of adulthood.

And lastly, before we head into the dead of winter...take a look at [our blog](http://www.bu.edu/bpt/blog/) (<http://www.bu.edu/bpt/blog/>) if you want a pick-me-up, and keep scrolling. Our playwrights are winning awards and productions and awards (and more awards) all over the nation. We're so proud of them. And we/they couldn't do it without our support (in the seats and as donors). This is how we playwrights learn—risking everything in front of an audience, so thanks again for your support. You're where the buck stops!

With warmest regards,



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Boston Playwrights' Theatre  
presents

# the smuggler

Written and Directed by Ronán Noone

Scenic Design	Adam Hawkins
Lighting Design	Amanda Fallon
Sound Design	Stephanie Lynn Yackovetsky
Costume Design	Emily Keebler
Properties Design	Cayenne Douglass
Dramaturg	Caity-Shea Violette
Stage Manager	Katherine Humbert*
Prod. Asst. to the Stage Manager	Daniel Blanda
Production Manager and Scenic Build	Jeffrey Petersen
Master Electrician	PJ Strachmann
Electricians	Victor Gutierrez, Amanda Holt, Philip Smith, Stephanie Lynn Yackovetsky
Carpentry Assistants	Bethany Grenier, Matt Leal, Mavis Manaloto, Michelle Sparks
Paint Charge Artist	Michelle Sparks
Paint Assistants	Bina Aleksandrova, Steven Doucette, Saskia Martinez, Suki McCarty
Costume Master	Ally Sass
House Managers	Emily Keebler, Mavis Manaloto
Front of House Staff	Bina Aleksandrova, Michael Busani, Cayenne Douglass, Matt Leal, Eliana Pipes, Ally Sass, Caity-Shea Violette

## CAST

Tim Finnegan    Billy Meleady\*

*the smuggler* runs 70 minutes with no intermission.

\*Member, Actors' Equity Association

*the smuggler* received its American premiere at Origin Theatre Company's 1st Irish Festival, New York's annual festival of Irish theater. The opening night took place January 14, 2019. It won the Best Playwright Award in the festival.

*The video and/or audio recording of this performance  
by any means whatsoever is strictly prohibited.*

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## A NOTE FROM THE PLAYWRIGHT

There are two types of plays. The comfortable and the uncomfortable. And *the smuggler* is an uncomfortable play. One of the challenges for any playwright is to make an unlikeable character likeable, while saying something about the world we live in. It can be divisive, but the compelling conceit behind every playwright's creative process is putting two ideas in conflict with each other. And the craft of reconciling those ideas through plot and character drives a play forward.

Often, I do it with an 'in your face' directive, and it is shot through with humor and spectacle. You will see similar characters in the ensembles of Lynn Nottage's *Sweat* or Stephen Karam's *The Humans*. But what sometimes gets lost among the themes is the effect a loss of dignity can have on a character's destiny.

In contrast to the ensemble, the one person show is somehow more personal, more of a springboard, a medicine show vibe. It has a lineage. And when the old mirror is held up to your nature through the intimacy of the one person piece, often the bigger the laugh, the harder it is to attune it to your personal beliefs. Or it can foment action for change, propelling you to dig into yourself and question your contributory role in your neighborhood. Because, and make no mistake, the Tim Finnegans of the world live among us.

This play couldn't have happened without the grace, skill, knowledge, and patience of Kate Snodgrass, David Sullivan, and Mick Mellamphy. They all contributed to its development. In particular, I would like to recognize how Judy Braha's collaboration on script development, design, and partnership with me on this project has been invaluable.

Thank you to Origin Theatre Company's 1st Irish Festival in New York, Solas Nua Theatre in Washington D.C., Boston Playwrights' Theatre, Walnut Hill School for the Arts, and BU's School of Theatre. This play has a life because of your essential dedication to the arts.

—Ronán Noone

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# INFORMATION ABOUT MIGRANT SMUGGLING

Though it's difficult to get exact numbers due to its secretive nature, there's evidence that at least 2.5 million migrants were smuggled worldwide for an economic return of \$5.5 to \$7 billion for smuggling operations in 2016.

Traveling conditions for smuggled migrants are often inhumane: the migrants are overcrowded in trucks or boats and fatal accidents occur frequently. After their arrival in the destination country, their illegal status puts them at the mercy of their smugglers, which can force migrants to work for years in the illegal labor market to pay off the debts incurred as a result of their transportation.

What's the difference between migrant smuggling and trafficking in humans? Migrant smuggling refers to illegally moving a consenting person from one country into another country to obtain a financial or other material benefit. Migrant smuggling affects the sovereignty of states over their borders. As such, it doesn't involve persons as victims (although migrants can become victims of other crimes during the smuggling process).

Trafficking in humans is the nonconsensual moving of a person for the purpose of their exploitation. Though this can happen transnationally, it can also occur within a single country's borders. Trafficking in persons is a crime against a person, the trafficked victim.

(Information provided by United Nations Office on Drugs and Crime Global Study on Smuggling Migrants, 2018)

—Caity-Shea Violette, dramaturg

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## CAST & CREW

**DANIEL BLANDA (Production Assistant to the Stage Manager)** is a second-year MFA playwriting student at BU. He spent the last four years living in New York City working as a playwright, actor, and director. Since publishing in 2016, his play *Shoulda Coulda Woulda* has received multiple productions including the Actors Studio at Pace University in Spring 2018. His work was most recently produced at the Boston Theater Marathon and the Boston One-Minute Play Festival.

**CAYENNE DOUGLASS (Production Assistant/Run Crew)** is a second-year MFA playwright at BU. Her plays have been produced at Ensemble Studio Theatre, New Perspectives Theatre Company, Dixon Place, The Big Apple Theatre Festival, ESPA Primary Stages Detention Series, Manhattan Repertory Theatre, The Players Theatre, FEAST: A Performance Series, CalArts New Work Festival, Edmunds Driftwood Players in Seattle and "Ain't I a Woman" in Louisville, KY. In 2018, Cayenne participated in The First Stage Residency through The Drama League and was awarded The Barn Arts Residency in Bass Harbor, ME and The Emerging Artists Residency at The Tofte Lake Center in Ely, MN. In December she was published by Smith and Kraus in two monologue anthologies.

**AMANDA FALLON (Lighting Design)** (she/they) is a theatre artist with a particular love of storytelling through new works. Most interested in creating authentic narratives for diverse communities, she spent time with the Ko Festival (MA) in 2016, The Public Theater (NY) in 2017, the Williamstown Theatre Festival (MA) in 2018, and most recently she directed with the Boston University Summer Theatre Institute. Amanda is currently working toward a Master of Fine Arts in Lighting Design at Boston University.  
[www.amandafallondesign.com](http://www.amandafallondesign.com)

**KATHERINE HUMBERT\* (Stage Manager)** is delighted to be working on another production with Boston Playwrights' Theatre where she has stage managed *The Book Club Play*, *Winter People*, *The Tragic Ecstasy of Girlhood*, *Brawler*, *Elemeno Pea*, *Every Piece of Me*, *The Atheist*, and *Memorial*. She spent several years with Central Square Theater where she has assistant stage managed The Nora Theatre Company's *Operation Epsilon* and *Arcadia*, and the Underground Railway Theater's (URT) productions of *SILA*, *A Disappearing Number*, and *Mr. g*. She has also had the pleasure of working on The Nora/URT's *The Other Place* and *Arabian Nights*. A graduate of Carnegie Mellon University, she returned to the Boston area several years ago to explore the theatre scene and has been enjoying every moment. Other recent stage management credits include *Allegiance* (SpeakEasy), *Men on Boats* (SpeakEasy), and *Matchless* and *The Happy Prince* (URT).

**EMILY KEEBLER (Costume Design)** is a junior in Boston University's School of Theatre majoring in Costume Design. She most recently served as costume

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designer for *As One* directed by Jim Petosa for BU's Fringe Festival. She looks forward to continuing her education at BU.

**BILLY MELEADY\* (Tim Finnegan)** is delighted to be back at BPT collaborating with Ronán again. Most recently he performed with SpeakEasy Stage Company in *Once*. In town Billy has worked with Commonwealth Shakespeare Company, New Repertory Theatre and Gloucester Stage Company, among others. Regionally he worked at EST/LA, Studio Theatre D.C. and Irish Rep NYC. Thanks to Martin (mo chara) for hearing me out...in the Wicklow hills. Thanks to all the lovely and brilliantly talented crew, Slàinte!

**RONÁN NOONE's (Playwright/Director)** plays *The Lepers of Baile Baiste*, *The Blowin of Baile Gall*, *The Gigolo of Baile Breag*, *Brendan*, *Little Black Dress*, *The Compass Rose*, and *Scenes from an Adultery* have played in theaters across the United States, many of them receiving their first production at Boston Playwrights' Theatre. His play *The Atheist* played at the Huntington Theatre Company, New York City's Center Square Theatre (featuring Chris Pine) and the Williamstown Theatre Festival. Recent international productions have taken place in England, Spain, Canada, Scotland, the Philippines and Ireland. Ronán's full-length and one-act plays are published by Samuel French, Smith and Kraus, Bakers Plays and Dramatists Play Service. His play *The Second Girl (Thirst)* had productions at the Contemporary American Theater Festival in Shepherdstown, WV, and at the Huntington Theatre (Campbell Scott, directing). It was published in the fall 2016 issue of *The Eugene O'Neill Review*. Ronán's live action short *The Accident* premiered at the Boston International Film Festival and at the Montclair Film Festival. His most recent play *the smuggler* won the Best Playwright Award at the 1st Irish Festival (NYC, 2019). The play will receive productions in 2019 at Solas Nua, Washington D.C., and the United Solo Festival, NYC. He is an Adjunct Assistant Professor in Boston University's MFA in Playwriting program. Ronán Noone is originally from Connemara, Ireland. [www.RonanNoone.com](http://www.RonanNoone.com)

**ALLY SASS (Costume Master)** is currently in her second year of the MFA Playwriting program at Boston University. She holds a BA in Theatre from the University of Vermont and is originally from Cambridge, MA. In the past five years, she has written, directed, and produced her original works at various theater and film festivals in New York City and internationally. [allysass363@gmail.com](mailto:allysass363@gmail.com)

**CAITY-SHEA VIOLETTE (Dramaturg)** is a national award-winning playwright whose internationally produced plays include *Target Behavior* (Kennedy Center's National Partners of the American Theatre Playwriting Excellence Award winner, The Lark's Shakespeare's Sister Fellowship semifinalist), *The Stand* (Susan Glaspell Playwriting Festival National Award winner), *Reap The Grove* (O'Neill National Playwrights Conference semifinalist, Tennessee Williams/New Orleans Literary Festival finalist), and others. She is a member of Dramatists Guild of America. Caity-Shea earned her BFA in Theatre from University of Minnesota, Duluth. She is currently pursuing her MFA in Playwriting at Boston University. [www.caitysheaviolette.com](http://www.caitysheaviolette.com)

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**STEPHANIE LYNN YACKOVETSKY (Sound Design)** is a third-year MFA candidate. Past Boston Playwrights' Theatre credits: *The Book Club Play* by Karen Zacarías; *Laughs in Spanish* by Alexis Scheer. Past Boston University credits include *Sunlight Interior*, *Runaways*, *Angels in America, Part 2: Perestroika*, *Antigone, A Play*, *Intimate Apparel*, and *Aurora Borealis*. Other favorite credits include *Metamorphoses* (Cambridge School of Weston), *The Saint Plays* (Suffolk University), and *Radium Girls* (Suffolk University). Before BU she taught at the Cambridge School of Weston after getting her BA in Theatre Studies from Suffolk University. Many thanks to her amazing friends, family, and little cat for keeping her sane-ish. [www.stephanielynnackovetsky.com](http://www.stephanielynnackovetsky.com)



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Founded in 1981 at Boston University by Nobel Laureate Derek Walcott, Boston Playwrights' Theatre is an award-winning professional theatre dedicated to new works. At the core of our programs is the Playwriting MFA offered in the celebrated English Department in the College of Arts & Sciences and in collaboration with the award-winning School of Theatre in the College of Fine Arts. Alumni of our program have been produced in regional and New York houses as well as in London's West End; our own productions of alumni work have garnered regional and Boston awards, including numerous Best New Script Awards from the Elliot Norton committee and the Independent Reviewers of New England.

From class workshops to our Season of New Plays, BPT employs the best of New England's professional actors, directors, and designers to bring each playwright's vision to its first audiences.

Each spring we produce New Noises: Massachusetts Young Playwrights' Project. Area high schools work with professional playwrights, directors, and actors to see student works on stage for the first time.

Fifty local theatre companies join us annually for the Boston Theater Marathon, a showcase of new ten-minute plays by New England playwrights chosen each year from hundreds of entrants. Each play is produced by a different New England theatre company in a single ten-hour event with all proceeds going to charity.

When we are not producing plays, we continue our mission through the New Play Odyssey Program, which makes theatre space available to other New England theatre companies and playwrights for readings and festivals of new plays.

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