

Claudio Raygoza
Executive Artistic Director

Glenn Paris
Producing Artistic Director

The Cripple of Inishmaan

Written by
Martin McDonagh

with

D'Ann Paton Dana Hooley Walker Ritter* Jason Connors

Morgan Hollingsworth Morgan Trant* Rich Carrillo

Charlie Riendeau Trina Kaplan*

Assistant Director **Jennifer Bantelman** Costume Design **Jennifer Brawn Gittings** Sound Design **Matt Lescault-Wood**

Scenic Design **Claudio Raygoza & Matt Scott*** Dramaturgy **Anne-Charlotte Harvey**

Light Design/Video **Claudio Raygoza** Production Coordinator **Jennifer Kozumplik*** Stage Manager **Courtney Fox Smith**

Sound Operator **George Daye** Deck Manager **Matt Curley** Props Consultant **David Medina**

Directed by
Glenn Paris

Produced by special arrangement with Dramatists Play Service.

Setting

Act I - Island of Inishmaan; Late Winter 1934

Act II, Scenes 1, 3 & 4 - Island of Inishmaan; Summer 1934

Act II, Scene 2 - Hollywood, California; Early Summer 1934

Approximate running time: 135 minutes

There will be one 15 minute intermission

Special thanks: Jill Drexler, Bret Young, Diversionary Theatre, Jeff Cotta, David Medina, Peter Herrmann, The San Diego Repertory Theatre, Nicole Civil, The Field, Old Town Trolley Tours, & Dobson's.

Director's Notes

Winner of the Olivier Award in 2004 for *The Pillowman*, the prolifically produced Martin McDonagh is now considered one of the world's most gifted and provocative writers for the theatre. His critics divide into two camps: "those who think he's captured the black humor and zeitgeist of a postmodern rural Ireland, and those who see him as making a mockery of Ireland and the Irish..." (Elizabeth O'Neill for RTE, credit Wikipedia).

Whatever the case, *The Cripple of Inishmaan*, first produced when McDonagh was all of 26, is an extraordinary work that shifts not so easily between brutal humor and the fascinating portrait of a driven and resilient spirit—maybe not a little thing we can be reminded of as the world seems to fall apart around us. Anyone can empathize with "crippled" Billy when he is ridiculed with fear and disdain. Anyone can admire Billy's passion, his desire to move himself outward, to get away and find himself. Somehow this young man, "who has not only bad arms, but bad legs, too," manages to cross the sea from his little island to a strange new world built on big dreams. I think Americans have experienced more than one trial by fire in the last decade, emerging from the ashes—like Billy—still resilient and hopeful. McDonagh may tell his Inishmaan tale with twists and turns, but in the end the positives outweigh the negatives (I think!).

ion offers you what we trust you'll find a tonic, and is grateful to have you as our guests for McDonagh's own Ireland (imagined or otherwise/true or false) that "musn't be such a bad place if sharks want to come to Ireland".

I am grateful to the production managers, actors, and designers for their gifts, steadfast patience, and remarkable dedication; to my Assistant Director, Jennifer Bantelman, for her savvy and support; to the great Matt Scott with whom we cannot aspire to the heights we do; to our generous friends who have shown their faith in ion and stepped up to help make this production possible; and most (of course) to Claudio Raygoza, my partner in all things, who urged me to direct this wonderful piece. Thank you, CR—I appreciate the opportunity.

~Glenn Paris

ion theatre company

Founding Executive Artistic Director: Claudio Raygoza

Producing Artistic Director: Glenn C. Paris

Associate Artists: Sylvia Enrique, Trina Kaplan, Sara Beth Morgan & Matt Scott

Resident Artists: Laura Bozanich, Jennifer Kozumplik, Steven Lone,

Brian Mackey, Walter Ritter, Kim Strassburger & Morgan Trant