

Landmark Productions
and Galway International Arts Festival

Bedbound

by Enda Walsh





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Dad

Colm Meaney

Daughter

Brenda Meaney

Director

Marc Atkinson Borrull

Set and Costume Designer

Jamie Vartan

Lighting Designer

Sinéad McKenna

Sound Designer and Composer

Sinéad Diskin

Movement Director

Sue Mythen

Opening night 18 July 2023

Galway International Arts Festival | Bailey Allen Hall | 14 – 29 July

3 Olympia Theatre, Dublin | 8 – 12 August

PRODUCERS



Landmark Productions

Landmark Productions is one of Ireland's leading theatre producers. It produces wide-ranging work in Ireland and shares that work with international audiences.

Led by Anne Clarke since the company's foundation in 2003, its productions have received multiple awards and have been seen in leading theatres in London, New York and beyond. Landmark produces a wide range of ambitious work — plays, operas and musicals — in theatres of all scales. It co-produces regularly with a number of partners, including, most significantly, Galway International Arts Festival and Irish National Opera. Its 27 world premieres include new plays by major Irish writers such as Enda Walsh, Mark O'Rowe and Deirdre Kinahan, featuring a roll-call of Ireland's finest actors, directors and designers.

Numerous awards include the Judges' Special Award at the Irish Times Irish Theatre Awards, in recognition of 'sustained excellence in programming and for developing imaginative partnerships to bring quality theatre to the Irish and international stage'; and a Special Tribute Award for Anne Clarke, for her work as 'a producer of world-class theatre in the independent sector in Ireland'.

In January 2021 it established Landmark Live, a new online streaming platform which enables it to bring the thrill of live theatre to audiences around the world.

landmarkproductions.ie | @LandmarkIreland



Galway International Arts Festival

Galway International Arts Festival is a major cultural organisation, which produces one of Europe's leading international arts festivals; develops and produces new work that tours nationally and internationally; and presents a major discussion platform, First Thought Talks.

The Festival commissioned and produced John Gerrard's *Mirror Pavilion* during Galway European Capital of Culture 2020 which toured to the Gwanjgu Biennale, South Korea 2021 and Sydney Biennale Spring 2022.

Other notable productions include *Misterman*, *Ballyturk*, *Arlington* and *Medicine* by Enda Walsh [co-produced with Landmark Productions]; and *Incantata* by Paul Muldoon which toured to New York in 2020. The immersive theatre installation series *Rooms*, created by Enda Walsh and Paul Fahy, have toured to the Barbican London, New York and Washington.

The Festival has also presented the work of seminal artists including Joni Mitchell, Bill Viola, The National, St. Vincent, Nile Rodgers, Hughie O'Donoghue, Ana Maria Pacheco, Patricia Piccinini, Sam Jinks, Ivo van Hove, David Hockney, David Mach, Philip Glass, Robert Plant, Burt Bacharach, The Flaming Lips, Hofesh Shechter, Marina Abramović, Abbey Theatre, Steppenwolf, Royal Court, Irish National Opera and Druid.

The Festival's CEO is John Crumlish and its Artistic Director is Paul Fahy

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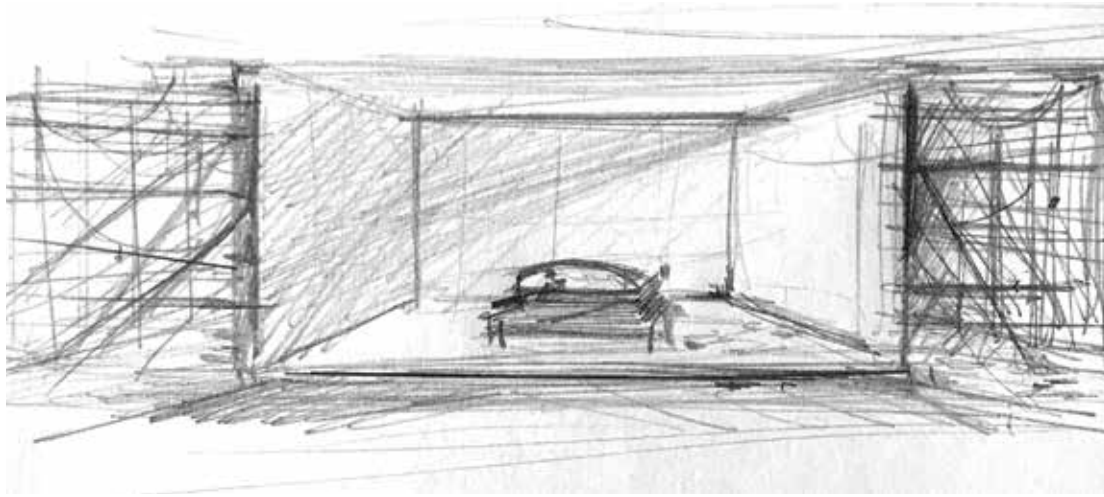
LANDMARK | GIAF | WALSH

Landmark Productions and Galway International Arts Festival have co-produced several major productions of plays by Enda Walsh at the Festival including *Misterman* [2011], *Ballyturk* [2014], *Arlington* [2016], *Medicine* [2021] and this year's *Bedbound*.

Landmark has produced, in collaboration with Irish National Opera, a trilogy of operas written and directed by Enda Walsh, and composed by Donnacha Dennehy: *The Last Hotel*, *The Second Violinist* and *The First Child*. GIAF has produced a series of ten immersive theatre installations written and directed by Walsh created in collaboration with its Artistic Director, Paul Fahy, including this year's *Cloakroom*.



TOP LEFT TO RIGHT: HUGH O'CONNOR AND CHARLIE MURPHY IN *ARLINGTON*, PHOTO: PAT REDMOND; CILLIAN MURPHY IN *MISTERMAN*, PHOTO: COLM HOGAN; CLARE BARRETT AND AOIFE DUFFIN IN *MEDICINE*. PHOTO: PAT REDMOND; DOMHNALL GLEESON IN *MEDICINE*. PHOTO: PAT REDMOND, STEPHEN REA IN *BALLYTURK*, PHOTO: PAT REDMOND; CILLIAN MURPHY AND MIKEL MURFI IN *BALLYTURK*, PHOTO: PAT REDMOND.



Bedbound: Design Notes

by Jamie Vartan

Our first thoughts about the set were to provide a feeling of an immense pressure building up, from both inside and outside of the room, causing the front builder's plastic curtain to collapse, and the feeling of air rushing in at the start, to reveal the inside of the box. This sprung from the story the daughter tells of her accident — how she felt suspended in the air, Road Runner style, for a moment before her fall, after which her life changed — and there's pressure in turn also for them both to tell their story.

This in turn led to the idea that the room feels protective, like there's been an intent to seal every crack — that both the father and daughter must stay inside, or else the outside world will come crashing in — so the room feels like it's tipping forwards, and could collapse and fall apart at any moment.

The grey plasterboard sheets also provide sound insulation, so there can be complete silence in their world, the feeling that they can take a breath from the chaos outside. The random builders' lights around the outside can also at times create the feeling of a calmer, imagined dark universe around the room.

There's a heightened reality to the scale — more fairy-tale than domestic size, displaying more about the mind of the father than anything literal.

Outside the room, we've created a maze of partition walls that the daughter has never seen; she's only ever heard the sound of relentless hammering. The walls on the outside are all facing outwards, hiding the maze from the outside world, with the gaps in the walls



and the ground around the room also covered in more builder's plastic, which could be seen as an attempt by the father to cover up the daughter's presence.

Nail heads from all the hammering are visible: a feeling of the panic, as well as a methodical, repetitive nature of the build — the father has attempted to create a neat 'lunchbox' room, but all the flaws are still showing; none of the joins are smooth.

The bed frame itself becomes the one element in contrast that's been kept immaculate and polished over the years — leftovers of protective wrapping plastic still visible under the bed, from when it was first unwrapped from the showroom delivery.



In Conversation: Colm Meaney and Brenda Meaney

by Judy Murphy

When Brenda Meaney graduated from Trinity College with an Arts degree in the History of Art and of Architecture, and Ancient History and Archaeology, her family thought she'd pick a career where she would continue to pursue her passion for those subjects.

She still has a special grá for archaeology and for history – 'the more ancient, the better' – but acting won out and now Brenda and her father, Colm, have formed a unique pairing to present *Bedbound*, Enda Walsh's play about a most unusual father and daughter. Happily, the Meaney's relationship is more serene than that of Enda's fictitious duo.

'Terrifying' was Brenda's first reaction to *Bedbound* when she first read the script about Father, a former furniture salesman, and Daughter, who has polio. 'Ferocious', was Colm's assessment. So, they couldn't say no. The brilliant idea of casting them first came up in conversation between the producer Anne Clarke of Landmark Productions and the director Marc Atkinson Borrull, who divides his time between Dublin and New York.

Bedbound has been staged at the Arts Festival before and has had other productions since its premiere in 2000, so its denouement is already known. But it's one of Enda Walsh's finest plays and in the hands of such capable actors, under director Marc, audiences are in for a memorable theatrical experience.

Brenda had known Marc from her student days in Trinity and later in New York, where she worked with him in the Irish Repertory Theatre Company. They've remained friends. After graduating from Trinity, having decided she wanted to be an actor after all, Brenda applied for a post-grad to Yale University's drama school, graduating from there with a Masters in Fine Arts.

As a child, she'd loved performing and dressing up, and recalls 'doing Dario Fo monologues in the living room when I was six or seven'. But her interests were diverse and 'for a while, we thought she'd take the archaeology route', says Colm. 'I don't have an 'origin' actor story really,' Brenda adds. 'I grew up around it because my parents were actors and it's in the genes.'

It certainly is. Her late mother Barbara Dowling was a successful actress, as were her grandparents, Vincent Dowling and Brenda Doyle. Her aunt, Rachel Dowling, also followed that path.

Since graduating, New York-based Brenda has mostly worked in the US, where Colm also has a base, his in LA. These days, his career is centred around film and TV. Although he's probably best known internationally for playing Miles O'Brien in *Star Trek*, in Ireland he's fondly remembered for his roles in Roddy Doyle's *Barrytown Trilogy – The Commitments, The Snapper and The Van*.

Dubliner Colm, who had always wanted to be an actor and has wonderful childhood memories of going to the panto 'as Gaeilge' with his father, cut his teeth in theatre. And while it's been four decades since he was onstage in Ireland, this production of *Bedbound* ends that drought.

Father and daughter previously shared a film scene, but this is their first time working onstage and they've dived in at the deep end. 'We were afraid we'd kill each other,' says Brenda, laughing. Happily, that hasn't happened. 'When we're in the rehearsal room, I don't see Brenda as my daughter,' says Colm, adding that she's brought a lot to the process. 'She's been very erudite and sensible and helpful. And then we have lovely hangouts



together afterwards, having dinner and chats.' Brenda agrees, despite having been a bit scared initially, because 'you always turn into a teenager around your parents'.

They have a lot in common, including a shared interest in politics and social issues. Colm feels it's important to speak out on injustice, even if actors sometimes get criticised for doing so. 'You are entitled to your opinions as much as anyone is entitled to them,' he points out.

'Also, if you have a platform, you can talk and ask questions,' stresses Brenda. 'It's being a good citizen' she adds, saying that her father is a good citizen. She's equally interested in the state of the world and observes how the

hollowing-out and manipulation of local newspapers in the USA has led to the rise of extremism there. The past continues to intrigue her too and a project that would allow her to mix acting and history is her dream. 'My idea would be to do a mash-up.'

Bedbound isn't exactly ancient, but it has required a great deal of excavation in terms of language and emotion, so her archaeology training has been put to good use as she and Colm dug deep under Marc's direction to bring this play to stage.



Enda Walsh | Writer

Enda Walsh is a Tony and multi award-winning Irish playwright. His work has been translated into over 20 languages and has been performed internationally since 1998.

His recent plays include *Medicine* [2021], *Arlington* [2016], *Ballyturk* [2014] and *Misterman* [2012] produced by Landmark Productions and Galway International Arts Festival; *The Same* [2017], produced by Corcadorca; *Lazarus* [2016] with David Bowie; and the operas *The First Child* [2021], *The Second Violinist* [2017] and *The Last Hotel* [2015] produced by Landmark Productions and Irish National Opera.

His other plays include the stage adaptation of Max Porter's book *Grief is the Thing with Feathers* [2018], *Once* [2011]; *The New Electric Ballroom* [2009], *Penelope* [2010] and *The Walworth Farce* [2006] with Druid Theatre Company; *Chatroom* [2005] with the National Theatre; *The Small Things* [2005] with Paines Plough; *Bedbound* [2000] with Dublin Theatre Festival; and *Disco Pigs* [1996] with Corcadorca.

Most recently Enda wrote the book for the musical adaptation of the 2016 film *Sing Street* by John Carney which was due to open on Broadway in spring 2020.

For the past 15 years he has been supported by, and shown work at, St. Ann's Warehouse in New York. He has made an ongoing series of immersive theatre installations, *Rooms*, with Galway International Arts Festival's Artistic Director, Paul Fahy – *Middle Bedroom, Bedsit, Changing Room, Waiting Room, Office 33A, Bathroom, Kitchen, A Girl's Bedroom, Room 303* and this year's *Cloakroom*.

His film work includes *Disco Pigs* for Temple Films and Renaissance; and *Hunger* for Blast and FILM4; and *The Last Hotel* which was made into a film for Sky Arts, produced by Brink Films, Landmark Productions and Wide Open Opera. In 2014, he received an honorary doctorate from University of Galway. His screen adaptation of Claire Keegan's *Small Things Like These* starring Cillian Murphy recently completed filming.





Colm Meaney | Dad

With a career spanning over forty years, Colm Meaney has appeared in a wide variety of acclaimed films, ranging from *Con Air* and *King of the Hill* to *The Greek*. More recently, he was seen in the Starz mini-series, *The Serpent Queen*, in *The Journey* opposite Timothy Spall's Ian Paisley, and opposite Nicholas Hoult in the biopic, *Tolkein*.

Recent theatre credits include Big Daddy in Benedict Andrews' critically-acclaimed *Cat on a Hot Tin Roof* in the West End, and the Tony-nominated Broadway production of *The Iceman Cometh* opposite Denzel Washington.

He was also seen in *Gangs of London* [Sky], *The Banker* [Apple], *The Singapore Grip* [ITV], and the feature film *Pixie* [Paramount] and opposite Liam Neeson and Diane Kruger in Neil Jordan's *Marlowe*.

Colm recently wrapped work on the feature films *In the Land of Saints and Sinners*, co-starring Liam Neeson and Ciarán Hinds, as well as *The Problem with People* and Mubi's *Bring Them Down*.



Brenda Meaney | Daughter

Brenda's theatre credits include Tom Stoppard's *Indian Ink* [Roundabout]; *Incognito* [Manhattan Theatre Club]; Isobel Mahon's *Party Face* [New York City Center]; *Fuente Ovejuna*, *Richard II* and *Henry IV* [Theatre for a New Audience]; *Little Gem* [Irish Repertory Theatre]; *The Mountains Look Different* and *The New Morality* [The Mint]; Neil LaBute Short Play Festival; *Venus in Fur* and *The Hard Problem* [ACT]; Martyna Majok's *Queens* [La Jolla Playhouse]; *The Caucasian Chalk Circle* and *Owners* [Yale Repertory Theatre]; and *And a Nightingale Sang...* [Westport Country Playhouse].

Irish theatre credits include *Basin* [ANU Productions]; *100 Minutes* [Painted Filly Theatre]; and *Biography of Bernie Ward* [Samuel Beckett Theatre].

Film and television credits include *Fear the Night*; *There's Always Hope*; *FBI: Most Wanted*; *For Life*; *Hell on Wheels*; and *Love/Hate* [RTÉ].

Brenda is a graduate of Trinity College Dublin [BA] and the Yale School of Drama [MFA].

Landmark Productions
and Galway International Arts Festival

Bedbound

by **Enda Walsh**

CAST

Dad
Daughter

Colm Meaney
Brenda Meaney

The performance runs for 75 minutes. There is no interval.

Director
Set and Costume Designer
Lighting Designer
Sound Designer and Composer
Movement Director
Hair and Makeup
Voice Director
Assistant Director
Associate Sound Designer
Assistant to the Set and
Costume Designer

Marc Atkinson Borrull
Jamie Vartan
Sinéad McKenna
Sinéad Diskin
Sue Mythen
Leonard Daly
Andrea Ainsworth
Effie Spyridaki
Martha Knight

James Meaney

Production Manager
Stage Manager
Assistant Stage Manager
Technical Manager
Costume Supervisor
Deputy Costume Supervisor
Wardrobe Maintenance
Chief LX/Lighting Programmer
Lighting Operator
Sound Engineer
Sound Operator

Eamonn Fox
Lee Davis
Ciara Gallagher
Colm Robinson
Monica Ennis
Thérèse McKeone
Mags Linnane
Susan Collins
Hannah Bevan
Mike Nestor
Mark King

Scenic Artists
Breakdown Artist
Carpenter
Crew
Set Construction
Photographers

Sandra Butler
Kaitlyn Jinks
Susan Crawford
Martin Wallace
Danny Hones
TPS

Videographer
Graphic Design

Production | **Marcin Lewandowski**
Rehearsal | **Ste Murray**
Publicity image | **Rich Gilligan**
Moose
Gareth Jones
Hilda Reid | Wish Design Solutions

For Landmark Productions

Producer
Associate Producer
Marketing Manager
Digital Producer
Publicity

Anne Clarke
Jack Farrell
Sinead McPhillips
Hugh Farrell
Sinead O'Doherty | O'Doherty Communications

For Galway International Arts Festival

Chief Executive
Artistic Director
Financial Controller
Communications and
Development Manager
Administrator
Marketing and Programmes
Manager
Production Manager
Fundraising Manager
Digital Media Manager

John Crumlish
Paul Fahy
Gerry Cleary
Hilary Martyn
Jacinta Dwyer
Tracey Ferguson
Adam Fitzsimons
Aisling O'Sullivan
Mary McGraw



Marc Atkinson Borrull | Director

Marc is a New York and Dublin based director, originally from Ireland and Catalonia.

Recent work includes the critically-acclaimed *Beginning* and *Constellations* [Gate Theatre]; *Little Gem*, starring Marsha Mason [Irish Rep] [Outer Critics' Circle Award]; *Hamlet* starring Ruth Negga [Gate Theatre, St. Ann's Warehouse – Associate]; *Children of the Sun* [Primary Stages and 59E59]; *Outlying Islands* [Connelly Theater, Samuel Beckett Theatre]; *Wall* [Druid Theatre Company – Workshop]; *Three Sisters* [The Lir Academy] and *Last Night in Inwood* [Signature Theater]. Marc also recently directed the workshop of Kwaku Fortune's *It's Cool in the Shade* at Dublin Theatre Festival.

Marc co-founded the company Sugarglass whose work has been presented internationally, including the Irish Premiere of *Tender Napalm* [Project Arts Centre], *All Hell Lay Beneath*

[Dublin Fringe Festival], *Five Minutes Later* [The Lir Academy] and *Ethica: Four Shorts by Samuel Beckett* which was presented in the residence of the Irish President to celebrate International Human Rights Day [Krustyo Theatre, Happy Days Festival, Enniskillen, Áras an Uachtaráin].

Marc's associate and assistant director credits include working with Anne Bogart at SIT Company, Selina Cartmell at the Gate Theatre, Daniel Fish at the Brooklyn Academy of Music and Coil Festival, Joe Murphy at The Old Vic and Abbey Theatre, and Ivo van Hove at Toneelgroep Amsterdam and the Rhurtriennale Festival.

Marc is a graduate of Trinity College Dublin [BA] and Columbia University [MFA]. He is a proud member of SDC.

Upcoming work includes *Baba in Graceland* [short film].



Jamie Vartan | Set and Costume Designer

Jamie Vartan's designs for theatre include several shows for Landmark Productions and Galway International Arts Festival, including Enda Walsh's *Medicine* [Traverse Theatre, EIF/GIAF/St Ann's Warehouse NYC]; *Arlington* [GIAF/NYC]; *Ballyturk* [GIAF/Lyttleton, NT/St Ann's Warehouse]; *Misterman* [GIAF/NYC/Lyttleton, NT/St. Ann's Warehouse]; *Woyzeck in Winter* [GIAF/Gaiety, Dublin/Barbican, London].

Other theatre includes *Happy Days* [Olympia, Dublin/Cork Opera House/Birmingham Rep]; *Grief is the Thing with Feathers* [Galway/Dublin/Barbican, London/NYC]; *Bondagers* [Edinburgh Lyceum]; *Khandan* [Royal Court]; *Mass Observation* [Almeida]; *The Tin Soldier* [Gate Theatre, Dublin]; *The Lost Child Trilogy* [David Glass Ensemble], with residencies in Vietnam, Indonesia, China, Philippines, Colombia; *Knives in Hens* [Perth].

His opera designs include *William Tell* [Irish National Opera/Fribourg], *Così fan tutte* [INO], *La traviata* [Malmö]; *Ariadne auf Naxos* [Salzburg]; *Carmen* [Lisbon], *A Village Romeo and Juliet* [Wexford]; *Eugene Onegin* [Opéra du Rhin]; *The Queen of Spades* and *Ariadne auf Naxos* [La Scala]; and productions in Marseille, Cagliari, Naples, Florence, Parma and for the ROH and Scottish Opera.

His opera designs for Landmark and INO include *The First Child* [Dublin Theatre Festival/GIAF]; *The Second Violinist* [GIAF/DTF/Barbican]; *The Last Hotel* [Dublin/Royal Opera House, London/NYC/Luxembourg].

Film production design includes *The Last Hotel* [Sky Arts].



Sinéad McKenna | Lighting Designer

Sinéad McKenna is an internationally renowned designer working across theatre, opera, dance and film. She has won two Irish Times Irish Theatre Awards for Best Lighting Design and a Drama Desk nomination for Best Lighting Design for a Musical.

Her previous designs for Landmark Productions include *Ghosts* [co-produced with the Abbey Theatre], *Walking with Ghosts* [set and lighting], *Straight to Video*, *The Approach* [set and lighting], *Asking for It*, *Howie the Rookie*, *Greener*, *October*, *The Last Days of the Celtic Tiger* and *Blackbird*.

Other designs include *Faith Healer*, *Drama at Inish*, *The Unmanageable Sisters*, *Othello*, *Aristocrats*, *The Plough and the Stars*, *The Burial at Thebes* [Abbey Theatre]; *Haunted/If These Wigs Could Talk* [Thisispopbaby/Abbey Theatre], *Dēmos* [Liz Roche Company]; *Angela's Ashes*

The Musical [Bord Gáis Energy Theatre/Tour]; *Teenage Dick* [Donmar Warehouse]; *Watt* [Ireland/international tour]; *Parade* [Théâtre du Châtelet]; *Insane Animals* [Home]; *Once Upon a Bridge* [set and lighting], *Epiphany*, *Furniture* [Druid]; *Cosí fan tutte*, *Maria Stuarda*, *The Tales of Hoffman*, *Griselda*, *La Bohème* [Irish National Opera]; *Piaf*, *The Children*, *Beginning*, *Assassins*, *The Beckett/ Pinter/Friel Festival*, *Private Lives*, *Juno and the Paycock*, *A Month in the Country* [Gate Theatre]; *Famished Castle*, *Travesties*, *The Importance of Being Earnest*, *Improbable Frequency*, *The Parker Project*, *Life is a Dream* and *Attempts on Her Life* [Rough Magic].

Sinéad has designed for many other major Irish companies including Fishamble, CoisCéim, Gúna Nua, Decadent, Gare Saint Lazare, Corn Exchange, Thisispopbaby, Siren, Second Age, Performance Corporation and Semper Fi.



Sinéad Diskin | Sound Designer and Composer

Sinéad Diskin is a sound designer and composer. She is a graduate of the SEEDS programme with Rough Magic Theatre Company, Dublin, a recipient of the Next Generation Artists Award 2019 from the Arts Council/An Chomhairle Ealaíon and the commission award from ANU Productions and the Arts Council of Ireland 2021.

Her work for theatre includes *Dixon and Daughters* at the National Theatre, London; *Walking With Ghosts* for Landmark Productions, in the West End and on Broadway; *Tales from the Holywell* at the Abbey Theatre, Dublin; *The Taxidermist's Daughter* at Chichester; *Medicine* and *Blood in the Dirt* for Landmark Productions; *The Visit* for Draíocht and Dublin Theatre Festival; *Aftertaste* and *Ask Too Much of Me* for National Youth Theatre; *Boland: Journey of a Poet* for Druid; *Piaf*, *Pale Sister*, *The Snapper* and *The Glass Menagerie* at the

Gate Theatre; *The Wakefires*, *Faultline* and *Torch* for ANU Productions; *The Anvil* for Manchester International Festival and ANU Productions; *Incantata* for the Galway International Arts Festival; *The Phlebotomist* at Hampstead.

Her film work includes *Suited* for Battersea Arts Centre; *Constance* with Úna Kavanagh; *Canaries*, *Torch* and *Hecatomb* for ANU Productions.



Sue Mythen | Movement Director

Sue is an award-winning movement director working in theatre, film and opera.

Previous work with Landmark Productions includes *Asking for It* [Everyman Theatre, Abbey Theatre, Gaiety Theatre, Birmingham Rep].

Other work includes *Our New Girl* and *The Heiress* [Gate Theatre]; *Flights* [Project Arts Centre]; *Private Peaceful* [Pavilion Theatre, US tour]; and *The White Devil* [Shakespeare's Globe].

Her work at the Abbey Theatre includes *Girl on an Altar*, *Translations*, *iGirl*, *On Raftery's Hill*, *Crestfall* [Druid], *Oedipus*, *The Shadow of a Gunman* [Lyric], *RUR*, *Hedda Gabler*, *Twelfth Night*, *The Plough and the Stars*, *Heartbreak House*, *16 Possible Glimpses*, *The House*, *The Rivals*, *Pygmalion* and *Major Barbara*. Sue's collaboration with ANU Productions

includes *The Lost O'Casey* for which she won Best Movement Director [Irish Times Irish Theatre Awards], *Sin Eaters*, *On Corporation Street*, *Sunder Pals* and *Angel Meadow*.

Movement for opera includes *Elektra* [Canadian Opera Company]; *Radamisto* [NI Opera]; *Semele* [Royal Irish Academy of Music]; *Il Ballo delve Ingrate* [Royal Irish Academy of Music and the Abbey Theatre]; and *Dead Man Walking* [Gaiety Theatre].

On film, Sue has worked on *Northanger* [ITV Drama]; *History's Failure* [CineArtNederland]; *Normal People* [Element and BBC]; *Fate: The Winx Saga* [Netflix]; *Smother* [RTÉ and BBC]; *Flora and Son* and *Modern Love* [Amazon Prime]; and *The Dry* [Element].

Sue is Head of Movement at The Lir Academy, Trinity College Dublin.





Eamonn Fox | Production Manager

Eamonn Fox, a Galway native, is delighted to be working again with Landmark Productions and Galway International Arts Festival on *Bedbound*. He is a freelance Production Manager/Event Controller, plying his trade in the theatre, arts, television and entertainment world as an escape from reality.

He has worked extensively with Landmark Productions, Druid Theatre Company, Galway International Arts Festival, Dublin Theatre Festival, St Patrick's Festival, MCD, TG4, Ros na Rún, Shinawil and Irish National Opera. He has toured extensively around the world but has a lot more of it to explore.

Lee Davis | Stage Manager

Lee Davis is a freelance Stage and Production Manager based in Edinburgh. This is his first production with Landmark Productions and Galway International Arts Festival.

Lee studied at Bull Alley, and he is a founding member of Bedrock Productions. He was the Technical Manager of the Dublin Fringe Festival for nine years from its inception in 1995.

He has previously worked with Druid [*The New Electric Ballroom* and *Penelope*, both by Enda Walsh], The National Theatre of Scotland, Vanishing Point Theatre, Grid Iron Theatre and the Traverse Theatre.

Ciara Gallagher | Assistant Stage Manager

Ciara Gallagher is a freelance Stage Manager based in Dublin and London. She studied Stage Management and Technical Theatre in The Lir Academy of Dramatic Arts, and graduated in 2016.

Her previous theatre credits includes *Our New Girl* [Gate Theatre]; *Madhouse* [Abbey Theatre]; *A Day in May* [Pat Moylan Productions]; *Copper Face Jacks: The Musical*; and *Bite Me* [Joanne McNally].

Ciara has recently graduated from NFTS having studied Assistant Directing and Floor Management in Film and TV. Her graduate film *Killing Boris Johnson* was selected for La Cinef at Cannes Film Festival 2023.



LANDMARK PRODUCTIONS AND GALWAY INTERNATIONAL ARTS FESTIVAL

COLM MEANEY AND BRENDA MEANEY IN

BEDBOUND

BY ENDA WALSH

DIRECTED BY
MARC ATKINSON BORRULL

8—12 AUGUST
30 LYMPIA THEATRE, DUBLIN
6 PERFORMANCES ONLY



The Saviour

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Thank You

We are grateful to the following for their help with this production:

Simon Ash, Jack Berrill, Maeve Bolger, Brid Carey, Gabriella Calchi Novati, Jasmine Daines Pilgrem, Stephen Faloon, Yaël Farber, David Gretchko, Miriam Haughton, Brian Liebman and all at Liebman Management; Nick Marston, Dónal McKeating, Brynn Murphy, Lucy Powis, Jefferson White, Jonathan White; Gary O'Sullivan, Sarah Hanna and all Accelerate Management; Gillaume Girault, Elena Toniato and the GIAF volunteers; Isabelle Hanrahan, Sarah Gibbons and all at the GIAF Box Office; John Johnston, Fearga O'Doherty and all at 3Olympia Theatre; and the University of Galway.



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LIFE & TIMES OF MICHAEL K

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