

OLYMPIA THEATRE AND LANDMARK PRODUCTIONS



**HAPPY DAYS
BY SAMUEL BECKETT**

**BROADCAST LIVE FROM
THE OLYMPIA THEATRE, DUBLIN
SATURDAY 30 JANUARY 2021**

A NOTE FROM THE GENERAL MANAGER OF THE OLYMPIA THEATRE

I would like to begin by sending our heartfelt thanks to the Minister of Tourism, Culture, Arts, Gaeltacht, Sport and Media Catherine Martin for setting up the Live Performance Support Scheme as a way of trying to generate some much needed employment in our sector. I would also like to extend our gratitude to the dedicated staff in the Department who have shown immense patience helping us navigate the process. This scheme has given us the chance to bring some of our staff back to work at a time when there are very little opportunities within our industry.

Initially this production of Samuel Beckett's iconic *Happy Days* was set to be performed in front of a reduced audience in The Olympia Theatre but given the current restrictions we are unable to open our doors to the public. I am therefore delighted that we are in the position to film

it 100% live from the stage of The Olympia tonight and send it directly to you. It is my hope that streaming this incredible piece of work directly into homes across the world gives us the chance to promote the work of this Irish literary giant to an even wider audience than before. Maybe it will open the door to a family member of yours to sit with you and appreciate the mastery of Samuel Beckett at work in the hands of this remarkably talented cast and crew. And hopefully it will give you all a real feeling of what live theatre is truly capable of, even in the most difficult of circumstances.

And now, with no further ado, I invite you all to please take your seats. I encourage you to switch off all digital distractions for the next few hours, turn off all the lights and transport yourself into the world of live theatre for a short while. We will all be all back in the wonderful surroundings of The Olympia Theatre soon but until that Happy Day, please enjoy!

John Johnston

ANOTHER HEAVENLY DAY

When Caitriona McLaughlin told me a year ago that she and Siobhán McSweeney had a glimmer in their eye, I did what all good producers do when they hear a brilliant idea, and ran towards it.

Then the pandemic hit, and the very thing that underpins everything we do – gathering together in the same place, at the same time, to rejoice in the power of shared stories that help to make sense of our world – disappeared.

It seems extraordinary that this play was written in 1961. Sixty years have passed, but Winnie's endurance, and resilience, and sheer defiance against impossible odds, seem to speak to us now, as never before.

Although for many months it was not at all clear that we would be able to bring the production to the stage, Caitriona and Siobhán met regularly via zoom, and those regular creative explorations

sustained them through several lockdowns.

Along the way we were joined by the brilliant Marty Rea, by an extraordinarily talented creative team, and by a production team who have worked tirelessly to deliver a major production under the most stringent Covid protocols imaginable.

We are hugely grateful to our long-time collaborators the Olympia Theatre for their partnership on this unique project; to Seismic for the care and expertise they have brought to the filming and streaming; and to the Beckett Estate for agreeing to this exceptional live broadcast performance.

We cannot perform to a live audience right now. But the time WILL come when the seats in the Olympia Theatre are thronged once again, and when that time comes the director, designers, actors, stage managers, production manager,

technical manager, sound technicians, lighting technicians, costume supervisors, wardrobe people, stage crew, photographer, graphic designer, countless other support personnel – all the people who make up a theatre production company in full flow – will breathe a sigh of relief.

In the meantime, thanks to the support of the Department of Tourism, Culture, Arts, Gaeltacht,

Sports and Media under the Pilot Live Performance Support Scheme, we are privileged to be able to bring you this once-off live broadcast of Samuel Beckett's masterpiece.

So this IS a happy day.

Anne Clarke

Producer

Landmark Productions



DESIGN NOTES

My early thoughts about the design were strongly influenced by us wanting to show how the mound has been created through layers accumulating over time, looking at cross sections of earth where fossilisation has occurred, and how repeated evidence of the past can be covered up or revealed. We were interested in the feeling of endless tides forming drifts of sand, and what those tides bring in with

them, take away, reveal: how sometimes only traces of what was there before are left in the sand when the tide goes out.

Add to this the context of Winnie being held in an environment within abstract black walls. These walls, tapering at the sides, connect with the confinement of Winnie's corseted black dress; they evoke both an internal and external world, sand flowing

PHOTO: DANNY HONES



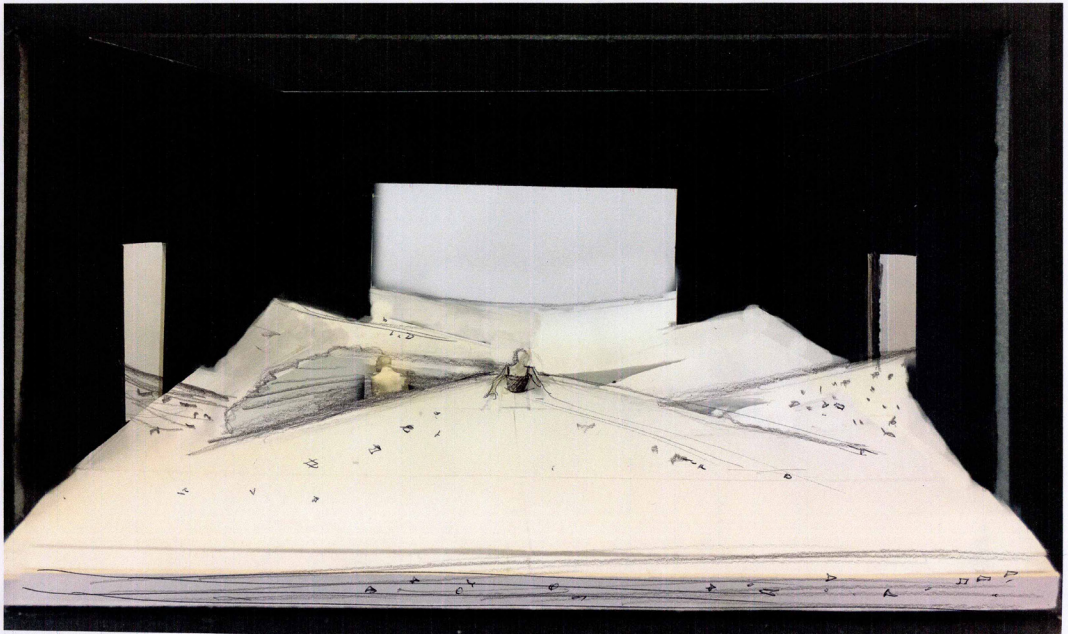
in through doorways, inspired by the deserted houses on the coast of Namibia, flooded by sand over time.

This in turn led to the creation of a wider environment of other mounds, and the feeling that there have been endless recreations of the same event. For Act 2, we wanted to make it clear that the mound has grown around Winnie, rather than her sinking into it, as more tides have come in, so the gaps between

the openings become narrower and the environment, as well as Winnie, significantly more confined.

Jamie Vartan

Set and Costume Designer



CAST

Winnie
Willie

Siobhán McSweeney
Marty Rea

Director
Set and Costume Design
Lighting Design
Sound Design
Associate Director

Caitríona McLaughlin
Jamie Vartan
Paul Keogan
Sinéad Diskin
Aonghus Óg McAnally

PRODUCTION

Production Manager
Stage Manager
Assistant Stage Manager

Eamonn Fox
Sophie Flynn
Dylan Farrell

Hair and Make-up
Costume Supervisor
Costume Maker
Wardrobe Supervisor

Val Sherlock
Monica Ennis
Denise Assas-Tynan
Nicola Burke

Lighting Programmer
Chief LX

Richard Lambert
Colm Robinson

PRODUCTION

Crew

Hugh Roberts
Pawel Nieworaj
Vincent Doherty
Florea Florin
Gus McDonagh

Lighting Crew

Gráinne Farrell
Veronica Foo
Sé Purcell

Pyrotechnics

Set Construction
Set Builders

Theatre Production Services
Paolo Foley
Pat Byrne
Matt Stevens
Sandra Butler

Scenic Artist

Company Manager
Publicist
Marketing
Graphic Design
Photography
Digital Graphic Design
Producing Assistant
Box Office Assistant

Tilly Taylor
Sinéad O'Doherty
Carla Rogers
Gareth Jones
Patrick Redmond
Sayonara Bittencourt
Jack Farrell
Annie Duffy McMahon

OLYMPIA THEATRE

General Manager
Assistant Manager
Stage/Production Manager

John Johnston
Frankie Brennan
Fearga O'Doherty

House LX
Flyman
Sound Engineer

Dillon Keane
Shane O'Farrell
John Chisolm

Stage Door and
Covid Compliance Officer
Maintenance Manager
Maintenance Operative

Aaron Kennedy
Stephen Smullen
Thomas Walker

Accounts Director
Management Accountant

Amanda O'Leary
Donal Turley

Cleaning Supervisor
Cleaning Contractors

Anna Mutovkina
Ryans Cleaning

LANDMARK PRODUCTIONS

Producer
Associate Producer | Livestream
Associate Producer
Marketing | Landmark Live
General Manager

Anne Clarke
Hugh Farrell
Tilly Taylor
Sinéad McPhillips
Pádraig Heneghan

SEISMIC | BROADCAST STREAMING

Director	Noel Vaughan
Camera Operators	Martin Cavanagh Katie Hughes
Audio Engineer	Karl McGovern
Production Technician	Conleth Stanley
Streaming Directors	Willie Van Velzen Matt Herlihy
Executive Producer	Jessica Fuller

CAITRÍONA McLAUGHLIN DIRECTOR

Caitriona is an Associate Director of The Abbey Theatre, Ireland where she will next direct Marina Carr's new play cycle *The Boy*.

Caitriona is from Donegal. Over the last few years she has directed primarily in London, Dublin, and New York. Recent productions include *On Raftery's Hill* (The Abbey) for which she won Best Director at the 2019 Irish Times Theatre Awards, *Citysong* (ITTA nomination Best New Play), *Two Pints*, *Josephine K and the Algorithms*, *Monsters Dinosaurs Ghosts*, *Blood in the Dirt* (Landmark Productions), *Autumn Royal* and *Foyle Punt* (The Local Group).

Opera work includes *The Abduction from the Seraglio* and *This Hostel Life* (Irish National Opera); *Riders to the Sea* and Lennox Berkeley's *A Dinner Engagement* (Wexford Opera); *Banished*, *Il Ballo delle Ingrate* and *Scipio's Dream*, (Royal Irish Academy of Music).

Earlier directing work includes *Luck Just Kissed You Hello* (Galway International Arts Festival and Dublin Theatre Festival 2015 – ITTA nomination Best New Play), *She Knit the Roof* (Errigal Arts Festival, Donegal), *Killers and Other Family* (Rattlestick Playwrights Theatre, New York), *Science* (Spark Opera), *Crowns on the Wire* (Verbal Arts Centre, national tour), *Bunny's Vendetta* and *The Recruiting Officer* (Blue Eagle Productions); *The Factory Girls* (Millennium Forum Theatre and Irish Tour), *Irish Blood*, *English Heart*, (Union Theatre and West End transfer to Trafalgar Studios, London), *Mozart at Freemasons* (Royal Irish Academy of Music, Dublin, 2014), *The Wild Duck* 2012 and *Judgement Day* 2010 (Bard Summerscape NY).



SIOBHÁN McSWEENEY WINNIE

Siobhán is originally from Cork and trained at Central School of Speech & Drama, London and Ecole Philippe Gaulier, Paris.

Theatre credits include *Pity* (Royal Court), *Katie Roche* (Abbey Theatre), *Autumn Royal* (Everyman Productions), *The Alchemist* (RSC), *As You Like It*, *The Captain of Köpenick*, *The Kitchen*, *Mother Courage and Her Children*, *England People Very Nice* (National Theatre), *How to Hold Your Breath* (Royal Court), *Fathers and Sons* (Donmar Warehouse), *Uncle Vanya* (Lyric Theatre, Belfast), *Translations* (Curve Theatre), *Dancing at Lughnasa*

(Birmingham Rep) and *The Flags* (Royal Exchange).

Film credits include *Nowhere Special*, *Louis Wain*, *Extra Ordinary*, and *Alice in Wonderland: Through the Looking Glass*.

Television credits include *Derry Girls*, *Collateral*, *The Fall*, *No Offence* and *London Irish*. She is the new host of *The Great Pottery Throwdown* starting this year.



MARTY REA WILLIE

Marty graduated from RADA in 2002 with a BA degree in acting. He has won The Irish Times Theatre Awards Best Actor for *Hamlet* (2011) and *DruidShakespeare* (2016) and Best Supporting Actor for *King of the Castle* and *The Great Gatsby* (2018).

Theatre includes *DruidGregory*, *The Cherry Orchard*, *The Beacon*, *Epiphany*, *Richard III*, *King of the Castle*, *The Beauty Queen of Leenane*, *Waiting For Godot* (Herald Angel Winner, Edinburgh Festival 2018), *DruidShakespeare*, *Brigit*, *Be Infants in Evil*, *The Colleen Bawn*, *DruidMurphy* (Druid Theatre); *The Glass Menagerie* (2019), *Beginning*, *The Great*

Gatsby, *Juno and the Paycock*, *The Importance of Being Earnest*, *The Caretaker*, *An Ideal Husband*, *My Cousin Rachel*, *Little Women*, *Hay Fever*, *Salomé*, *Arcadia* (Gate Theatre); *14 Voices From the Bloodied Field*, *Dear Ireland (an unreliable ex-lover suddenly writes)*, *Thirst (and other bits of Flann)*, *Richard III*, *Othello*, *She Stoops To Conquer*, *The Hanging Gardens*, *Major Barbara*, *John Gabriel Borkman*, *The Rivals*, *Only an Apple*, *The Big House*, *Saved*, *The Importance of Being Earnest* (Abbey Theatre); and *Hamlet* (Second Age).

Film and television credits include *Strays* (Arcade Film); *Prisoners of the Moon* (Bandit Films); *Citizen Lane*; *Barbarians Rising!* (October Films); *The Devils Pool* (Vico Films); *The Man Inside* (Broken Pictures Ltd.).



AONGHUS ÓG McANALLY ASSOCIATE DIRECTOR

Aonghus is a graduate of the Samuel Beckett Centre, Trinity College Dublin and also trained with Anne Bogart's SITI Company in New York. He founded Rise Productions in 2010 and in the past decade has produced a huge range of award-winning theatre in venues across Ireland (including his own multi-award winning one man show *Fight Night*) as well as numerous acclaimed audio and video productions. Directing credits include *Weekend Warrior*, *Kicking all the Boxes*, *The Good Father*, *Tear Down the Walls*, *Mad Forest*, *Murder of Crows* and *Normal*. Aonghus has appeared in many theatre productions for the Abbey

(productions include *Major Barbara*, *The House*, *Burial at Thebes* and *The Plough and the Stars*), Rough Magic, Corcadorca, Performance Corporation and many more as well as numerous screen and radio appearances on both Irish and international productions. His screen appearances include *Penny Dreadful* (Showtime), *Vikings* (History/MGM), *P.S. I Love You*, John Boorman's *The Tigers Tail* and Jim Sheridan's *The Secret Scripture*. He most recently appeared in Big Telly's immersive Zoom-based performances of *Macbeth* for the Belfast Festival and Creation Theatre in late 2020.

JAMIE VARTAN SET AND COSTUME DESIGNER

Jamie Vartan has worked extensively as a designer in theatre and opera in Ireland, the UK and Europe, with representations at Prague Quadrennials 1999, 2007 and 2011, and World Stage Design 2013 (WSD 2013 Best Set Design award).

Designs for theatre include *Pale Sister* (Gate Theatre, Dublin), *Grief is the Thing with Feathers* (O'Reilly Theatre, Dublin, New York and Barbican), *Arlington* (Landmark Productions and Galway International Arts Festival, Abbey Theatre, Dublin, St Ann's Warehouse, New York), *Woyzeck in Winter* (Landmark Productions, Galway and Barbican), *Ballyturk* (Landmark Productions and Galway International Arts Festival, Olympia Theatre, Dublin, Lyttleton, National Theatre) and *Misterman* (Landmark Productions and Galway International Arts Festival, St Ann's Warehouse, New York, Lyttleton, National Theatre - Irish Times Theatre Awards Best Set

Design, Evening Standard Best Set Design Nomination).

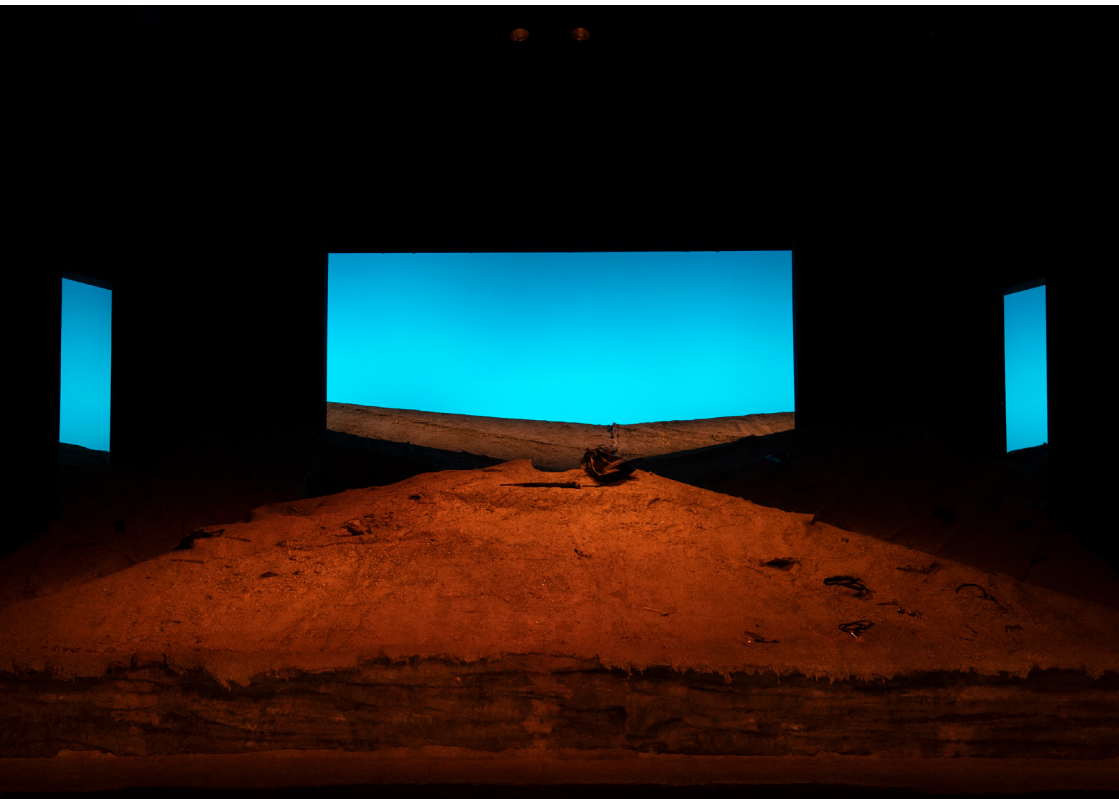
Other designs for theatre include *Ravens* (Hampstead Theatre); several productions at the Abbey Theatre, Dublin, including *The Playboy of the Western World* and *Mrs Warren's Profession*; *Knives in Hens* and *The Importance of Being Earnest* (Perth Theatre); *Bondagers* (Edinburgh Lyceum); *Khandan* (Royal Court); *Mass Observation* (Almeida) and *The Lost Child Trilogy* (David Glass Ensemble), with residencies in Vietnam, Indonesia, China, the Philippines and Colombia, and a number of productions at Nottingham Playhouse.

Designs for opera include *The Second Violinist*, Landmark and INO (Galway, Barbican, Amsterdam, NYC), *Hansel and Gretel* (INO tour), *The Last Hotel* for Landmark and Wide Open Opera (Lyceum, Edinburgh International Festival/O'Reilly Theatre, Dublin Theatre Festival,

Linbury Studio, ROH, St Ann's Warehouse, New York, Luxembourg); *Bluebeard's Castle*, INO (Gaiety Theatre); *Cristina di Svezia* (Wexford Festival Opera); *A Village Romeo and Juliet* (Wexford Festival Opera, Irish Times Theatre Awards Best Set Design); *La Traviata* (Malmö); *Ariadne auf Naxos* (Salzburg Festspielhaus); *Il Pirata* (Marseille); *Carmen* (Lisbon); *The Queen of Spades* (La Scala, Milan); *Eugene*

Onegin (Strasbourg Opera) and *Ariadne auf Naxos* (La Scala, Milan). Other designs include productions at Teatro Lirico di Cagliari, Teatro San Carlo, Naples, Florence, Parma, ROH and Scottish Opera.

Design for dance with choreographer Darshan Singh Bhuller includes *Requiem* (Phoenix Dance Company, Sadlers Wells) and *Recall* (Linbury Studio, ROH).



PAUL KEOGAN LIGHTING DESIGNER

Theatre credits include *Blood in the Dirt*, *Postcards from The Ledge*, *The Walworth Farce* (Landmark, Dublin); *The Great Hunger*, *Last Orders at the Dockside*, *Citysong*, *On Raftery's Hill* (Abbey Theatre, Dublin); *The Snapper*, *Hamlet*, *The Red Shoes*, *Molly Sweeney* (Gate Theatre Dublin); *Love, Love, Love* (Lyric Hammersmith); *I Think We Are Alone* (Frantic Assembly, UK Tour); *Shirley Valentine*, *Double Cross* (Lyric Theatre, Belfast); *Lady Windermere's Fan* (West End); *A Streetcar Named Desire*, *Twelfth Night and The Hudsucker Proxy* (Liverpool Everyman and Playhouse); *Cyprus Avenue* (Abbey, Dublin/Royal Court/Public, NYC); *Harvest* (Royal Court); *The Caretaker* (Bristol Old Vic); *Incantata, Trad, The Matchbox* (Galway International Arts Festival); *Far Away, Sacrifice at Easter* (Corcadorca, Cork); *The Gaul* (Hull Truck Theatre); *Blue/Orange, Tribes* (Crucible, Sheffield); *Born Bad* (Hampstead); *Novecento*

(Trafalgar Studios, London). Opera and Dance credits include: *20 Shots of Opera* (Irish National Opera Film); *The Marriage of Figaro* (Irish National Opera); *The Return of Ulysses* (Opera Collective, Ireland); *Falstaff* (Vienna Staatsoper); *Dialogues des Carmelites* (Grange Park Opera UK); *Powder her Face* (Teatro Arriaga, Bilbao); *The Fairy Queen* (RIAM Dublin); *Maria de Buenos Aires* (Cork Opera House); *Wake* (Nationale Reisopera, Netherlands); *Lost* (Ballet Ireland); *Sama & Flight* (Rambert, London); *No Man's Land* (English National Ballet); *Cassandra, Hansel and Gretel* (Royal Ballet, London).

SINÉAD DISKIN SOUND DESIGNER

Sinéad Diskin is a sound designer, composer and song writer based in Dublin, Ireland. She is a graduate of the SEEDS programme with Rough Magic Theatre Company, Dublin and a recipient of the *Next Generation Artists Award 2019* from the Arts Council of Ireland.

Recent theatre credits include *Pale Sister* (Gate Theatre, Dublin); *Blood in the Dirt* (Landmark Productions); *Faultline* (ANU Productions); *Incantata* (Galway International Arts Festival; Irish Rep Theatre, New York; Gate Theatre, Dublin); *Ask Too Much of Me*

(Abbey Theatre); *The Anvil* (ANU Productions, Manchester International Festival); *The Snapper* (Gate Theatre, Dublin); *The Glass Menagerie* (Gate Theatre, Dublin); *The Phlebotomist* (Hampstead Theatre, London); *Torch* (ANU Productions); *Mr. Burns: A Post Electric Play* (Rough Magic SEEDS Showcase); *Rapids* (Dublin Theatre Festival 2017) and as assistant sound designer/ composer: *Three Tall Women* (Broadway); *The Train* (Rough Magic); *Danse, Morob* (The Emergency Room), and *Death at Intervals* (The Emergency Room).



OLYMPIA THEATRE

The Olympia Theatre is a beautifully preserved theatre in the heart of Dublin City, and one of Dublin's most loved venues. It first opened its doors in 1879 as Dan Lowrey's Star of Erin Music Hall and has since hosted a wide range of events every year including live music, comedy and theatre shows.

Over its formative years many world famous names in the theatre and film world have appeared on the stage in the Olympia. These include Charlie Chaplin, Laurel and Hardy, Harry Lauder, Tyrone Power, Noel Coward, Alec Guinness, John Gielgud, Dame Edith Evans, The Lunts, Jean Vilar and his world famous company Theatre Nationale Populaire, and the incomparable Marcel Marceau.

The Olympia has continued to play host to some world renowned theatre productions such as *The Field*, *The Walworth Farce*, *Howie the Rookie*, *Ballyturk*, *Once*, *Jersey Nights*,

Guerrilla Days in Ireland, *A Skull in Connemara* to name but a few! We've been privileged to host such uniquely talented actors as Brian Dennehy, Cillian Murphy, Stephen Rea, Brendan Gleeson, Brian Gleeson, Domhnall Gleeson, Tom Vaughan-Lawlor and Pat Shortt.

The stellar reputation of the theatre is proved time and time again when world famous acts request intimate shows here for their Irish fans. The Olympia's stage has been graced by some of the biggest names in music such as David Bowie, James Brown, Adele, REM, Blur, Snow Patrol, Bryan Adams, Muse, Foo Fighters, Radiohead, Morrissey, Arcade Fire, Hozier to name a few.

www.olympia.ie

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.

It recently launched Landmark Live, a new online streaming platform to enable the company to bring its productions to audiences around the world. The first production to be streamed was Mark O'Rowe's riveting play *The Approach*, of which the New York Times said 'even through our computer screens, a production on a real stage with acting this fine is balm for the soul'.

Led by Anne Clarke since the company's foundation in 2003, Landmark's productions have received multiple awards and have been seen in leading theatres in London, New York and beyond. It produces a wide range of ambitious work – plays, operas and musicals – in theatres ranging from the

66-seat New Theatre to the 1,254-seat Olympia. It co-produces regularly with a number of partners, including, most significantly, Galway International Arts Festival and Irish National Opera. Its 18 world premieres include new plays by major Irish writers such as Enda Walsh and Mark O'Rowe, 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'.

www.landmarkproductions.ie

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Recent work includes *The Approach* by Mark O' Rowe produced by Landmark Productions in association with the Project Arts Centre, Dublin and St. Ann's Warehouse, New York, The Irish Times Innovation Awards 2021, The Irish Times Winter Nights Festival 2021, The Irish Times Sports Awards for Individual Productions, Irish Distillers Jameson for Nine Yards, the National Concert Hall Series and the RTÉ National Symphony Livestream Series.

Clients include Landmark Productions, Primark Global, RTÉ NSO, LinkedIn, the National Concert Hall, the GAA, Wexford Opera Festival, Irish Baroque Orchestra, Royal Irish Academy of Music, St. Patricks Cathedral, the Irish Times, Body + Soul Festival, IDL Jameson, Co-operation Ireland, Dept. of Foreign Affairs.

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The Olympia Theatre



LANDMARK

The Olympia Theatre and Landmark Productions would like to thank Minister Catherine Martin, TD, and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media for making this production possible through the Pilot Live Performance Support Scheme.

All government public health guidelines relating to safe working practices under Covid-19 have been followed in the making of *Happy Days*. Thank you to all our artists, creative teams and production teams for their resilience and innovation in the most challenging of circumstances, and for working so hard to create live theatre in extraordinary times.



An Roinn Turasóireachta, Cultúir,
Ealaíon, Gaeltachta, Spóirt agus Meán
Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media

JOIN THE CONVERSATION

Thank you for joining us to watch the live broadcast of *Happy Days* by Samuel Beckett.

Join the conversation online using the hashtag
#HappyDaysOlympia



@olympiatheatre

@landmarkIreland

We'd love to hear your thoughts. Should you have any other comments that you'd like to share with us please email
happydays@olympia.ie

