

LANDMARK PRODUCTIONS



**HAPPY DAYS
BY SAMUEL BECKETT**

**CORK
DUBLIN
BIRMINGHAM
2023**



LANDMARK PRODUCTIONS

HAPPY DAYS BY SAMUEL BECKETT

Winnie
Willie

Siobhán McSweeney
Howard Teale

Director
Set and Costume Designer
Lighting Designer
Sound Designer

Caitríona McLaughlin
Jamie Vartan
Paul Keogan
Sinéad Diskin

Opening night 16 June 2023

ON TOUR | 14 JUNE – 1 JULY 2023

Cork Midsummer Festival | Cork Opera House | 14–17 June
3 Olympia Theatre, Dublin | 21–24 June
Birmingham Rep | 28 June–1 July



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 28 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.

Domhnall Gleeson in *Medicine* (photo: Pat Redmond); Marie Mullen in *The Saviour* (photo: Pat Redmond); Gabriel Byrne in *Walking with Ghosts* (photo: Emilio Madrid)



AN ACT OF STEALTH

During lockdown Siobhán and I began to Zoom each other to discuss and read plays – she in London, me in Dublin. Two dislocated heads on screens talking to each other. We discussed *Happy Days*. Siobhan wanted to perform it at some point, so we began working on it for fun. Soon we were hooked. It seemed natural to call Anne, and so two heads became three.

Our Winnie was raging during COVID, and there is great comedy in that. It felt like an act of stealth, meeting to rehearse when the restrictions were lifted – then back online when they were in place – a test of endurance or resilience, but necessary somehow, and hard. I think working on it at the time we did hugely informed our production. We were in an empty theatre in Dublin, while Ireland (and everywhere else) was in lockdown. And it was during a period of commemoration, where, as a nation, we were marking 100 years since partition and the formation of the Republic. Our conversation regularly turned to our divided island, the politics born of that period and the subsequent impact on women in this country, all of which naturally informed our reading of the play. A great side effect of directing is that when you are working on a great play everything you do informs it, and it informs everything you are doing.

What is burying Winnie alive? What exactly *is* the death-in-life scenario that the mound of dirt in *Happy Days* is a

metaphor for? Marriage? Ecological catastrophe? Patriarchy? And what does her ceaseless, tragicomic chatter signify? A fear of old age? The piling up of meaninglessness, day in, day out? Is she drowning out what Beckett called the existential scream of *no's knife into yes's wound*? Or is it rather a resilient refusal in defiance of all that? Is it a cry of hope? Who knows?

But the terrifying silence of oblivion that her perennially chirpy commentary masks can be read as all these things, because you can't simply pinion the butterfly of Beckett's meaning and mount it in a display case. Like all great art, it resists singular interpretation whilst at the same time allowing us to map our own very particular experience onto it. It does this by opening up a space for our failings and our frailties; it's a refuge, a port in the storm. It lets us know we are not alone, at least for now. Winnie's humour, her refusal to give into despair when everything around her points to it, can be seen as delusional, but I prefer to see it as an act of courage. I want her to win, knowing she can't. She is always with us because, like myth, as Karen Armstrong tells us, she is not 'once upon a time', but 'everywhen'. We are her, and she is us. And sometimes resilience is all we can offer.

Caitríona McLaughlin Director

ANOTHER HEAVENLY DAY

When Caitriona McLaughlin told me three years 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.

When the pandemic hit, overnight 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 feels extraordinary that this play was written in 1960. Over half a century has passed, but Winnie's endurance, and resilience, and sheer defiance against impossible odds, seemed to speak to us in the throes of the pandemic, as never before.

In the darkest days of the most severe lockdown – when people were forbidden to travel more than two kilometres from their homes; when shops and cafes were shut; when the windswept streets of Dublin were empty, and cold, and dark – we managed, through the extraordinary force of will and determination on the part of so many brilliant people, onstage and off – to bring about a once-off live broadcast of *Happy Days*, which was seen around the world.

The blind courage of such an endeavour – streaming this most demanding of plays without a single preview, without ever playing to a single audience member in a 1,200-seat theatre – was staggering.

We are very grateful to our partners in 3Olympia, and to the Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media who, under the Pilot Live Performance Support Scheme, made it possible.

We are hugely grateful to the Arts Council of Ireland, who have made it possible now for the play to be brought to the stage in real life, and to Culture Ireland, who have made it possible to travel overseas.

And, above all, we are glad that the world has turned – and that Siobhán McSweeney's fearless performance in Samuel Beckett's masterpiece will now be seen on stage, where it belongs.

Anne Clarke Producer
Landmark Productions

THINGS MIGHT BE DESPERATE, BUT ...

Strange to say, Beckett is one of the great writers of comedy – as long as you chime with his statement that 'nothing is funnier than unhappiness', that is. Beckett loved clowns, and loved the world of comedy, seeing in it – as I do – a better reflection of the absurd nature of life than any dull tragedy could muster. Things might be desperate, but somehow they're not completely serious. *Happy Days* is a play that perfectly encapsulates what people mean when they use the phrase, 'tragi-comic', and to be able to present this wonderful new production of it in Birmingham is a joy.

Directed by Caitriona McLaughlin, Artistic Director of the Abbey Theatre (Ireland's National Theatre), this Landmark Productions production was created during lockdown for digital transmission, and is

now meeting live audiences for the first time – and the performances at Birmingham Rep are the only ones in the UK.

Strange, funny, powerful, and full of jokes, *Happy Days* is about a woman, Winnie, buried first up to her waist, and then up to her neck. Her husband, Willie, nearby but virtually silent, is no help at all in her predicament. *Happy Days* is funny and sad at the same time, mixing elements of Music Hall and saucy seaside postcards with the mysterious disappointments of life ... and the BAFTA Award-winning Siobhán McSweeney – one of the great actress-clowns of our time – is unmissable in one of the most extraordinary parts ever written.

Sean Foley Artistic Director
Birmingham Repertory Theatre



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.

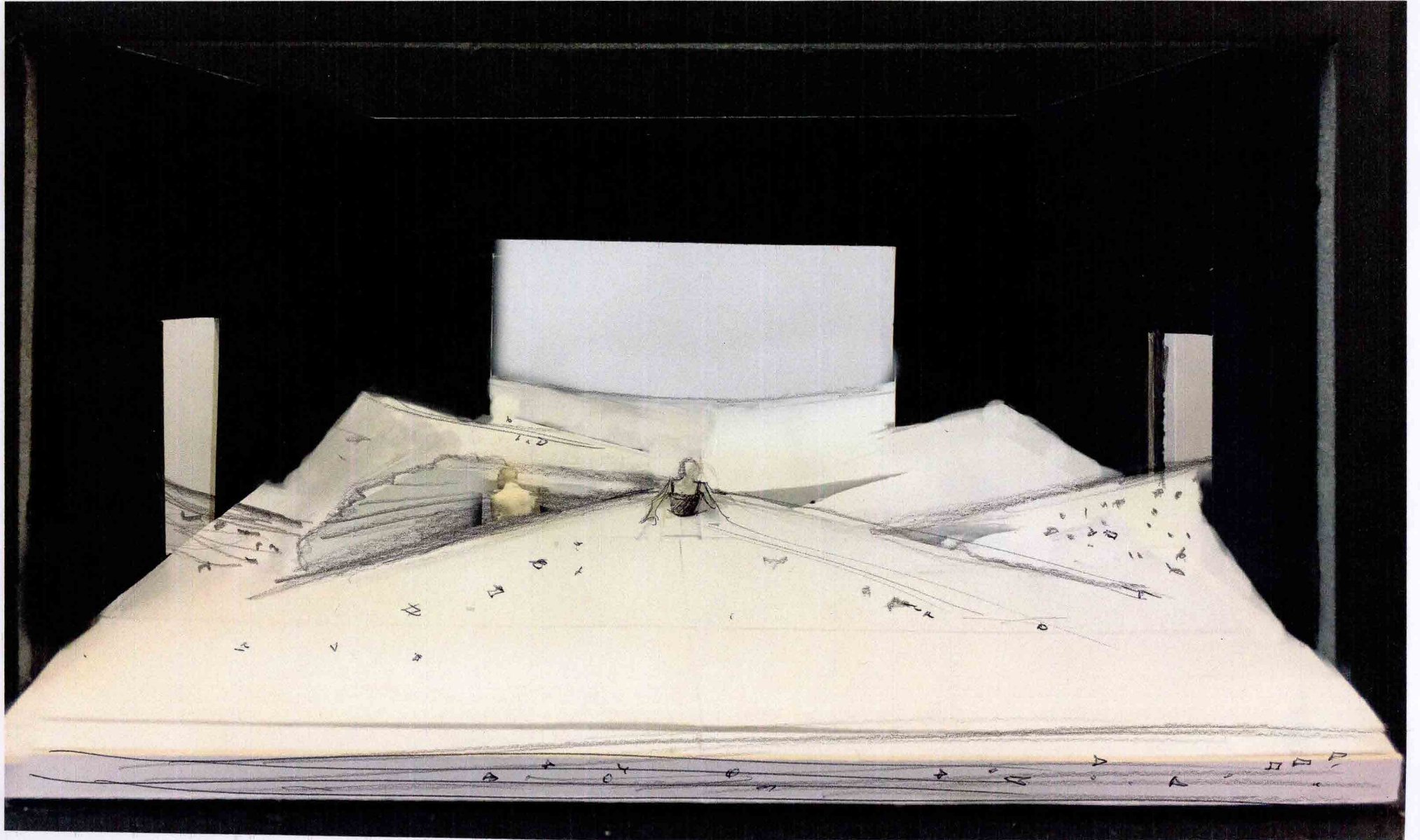
Add to this the context of Winnie being held in an environment within abstract black walls. These walls, tapering at the sides, connect with the confinement of Winnie's corseted black dress; they evoke both an internal and external world, sand flowing in through doorways, inspired by the deserted houses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



PHOTO: DANNY HONES



SAMUEL BECKETT WRITER

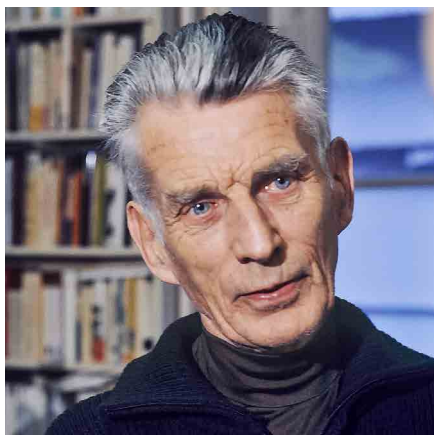


PHOTO: ROGER PIC

Samuel Beckett was born on 13 April 1906 in Foxrock, Dublin, Ireland.

He studied modern languages, including French and Italian, at Trinity College, Dublin, before moving to Paris to pursue postgraduate studies in French literature. There he became friends with James Joyce who became a significant influence on his writing.

His groundbreaking play *Waiting for Godot* launched his career in theatre. The play received critical acclaim and established Beckett as a prominent figure in the Theatre of the Absurd.

He went on to write numerous successful full-length plays, including *Endgame* in 1957, *Krapp's Last Tape* in 1958 - and *Happy Days*, which was first performed in 1961.

His first novel, *Murphy*, was published in 1938. *Watt* was completed in 1945, and his great trilogy of novels *Molloy*, *Malone Dies* and *The Unnamable* was published between 1951–53.

Beckett received his first commission for radio from the BBC in 1956 for *All That Fall*. This was followed by a further five plays for radio, including *Embers*, *Words and Music* and *Cascando*.

Widely recognised as one of the greatest dramatists of the twentieth century, he was awarded the Nobel Prize for Literature in 1969, recognising his significant contributions to literature and world theatre.

Samuel Beckett died in Paris, France on 22 December 1989.

CAITRÍONA McLAUGHLIN DIRECTOR



For Landmark Productions she has previously directed the single live-stream of Beckett's *Happy Days* and *Blood in the Dirt* by Rory Gleeson.

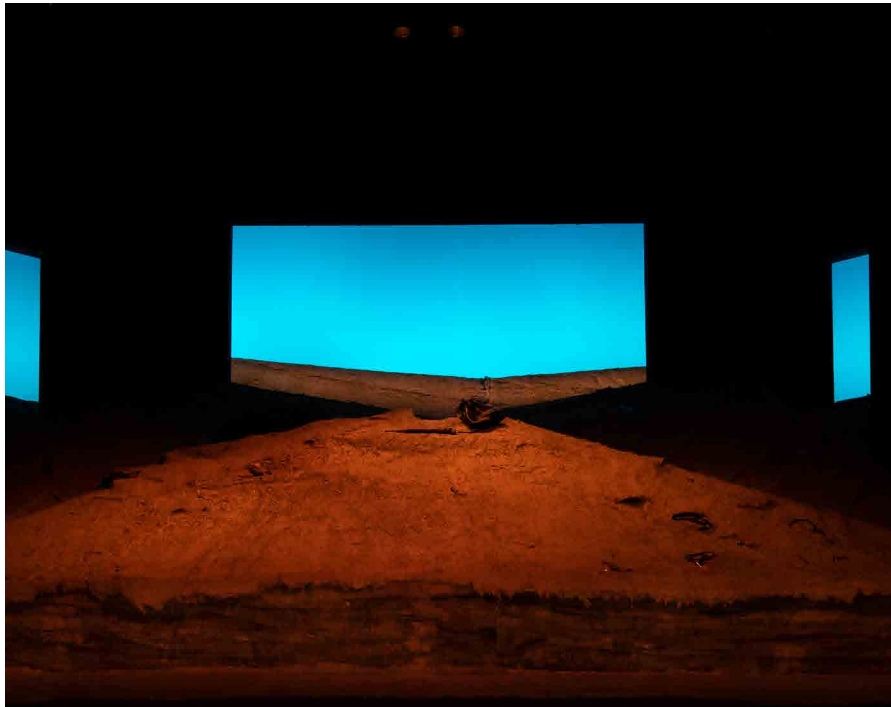
Other productions include *The Visiting Hour* (Gate Theatre); *This Hostel Life* and *The Abduction from the Seraglio* (Irish National Opera); *Foyle Punt* and *She Knit the Roof* (The Local Group); *Autumn Royal* (Kevin Barry); *Riders to the Sea* and Lennox Berkeley's *A Dinner Engagement* (Wexford Festival Opera); *Banished, Ill Ballo delle Ingrate* and *Scipio's Dream* (Royal Irish Academy of Music); *Luck Just Kissed You Hello* (Galway International Arts Festival and Dublin Theatre Festival (ITITA nomination for Best New Play); *Killers and Other Family* (Rattlestick Playwrights Theatre, New York); *Bottom of the World* (Atlantic Theatre, New York); *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); and *The Wild Duck* and *Judgement Day* (Bard Summerscape, New York).

Caitríona is Artistic Director of the Abbey Theatre, Ireland's national theatre. For the Abbey she has directed *Tartuffe* by Frank McGuinness, *Translations* by Brian Friel, *The Weir* by Conor McPherson, *Two Pints* by Roddy Doyle and two plays by Marina Carr, *iGirl* and *On Raftery's Hill*, for which she won Best Director at the 2019 Irish Times Irish Theatre Awards. She also directed *Josephine K* and *The Algorithms* by Stacey Gregg and *Monsters, Dinosaurs, Ghosts* by Jimmy McAleavey in the Peacock.

CAST

Winnie	Siobhán McSweeney
Willie	Howard Teale
Director	Caitríona McLaughlin
Set and Costume Designer	Jamie Vartan
Lighting Designer	Paul Keogan
Sound Designer	Sinéad Diskin

The performance runs for 2 hours 15 minutes, including a 15-minute interval.



Production Manager
Deputy Production Manager
Deputy Production Manager
Stage Manager
Assistant Stage Manager
Hair and Makeup
Costume Supervisor
Deputy Costume Supervisor
Wardrobe Supervisor
Chief LX
LX Programmer
Scenic Artist
Stage Crew

Set Construction

Photographers

Graphic Design
Motion Graphics

Producer
Associate Producer
Marketing Manager
Digital Producer
Publicity

Eamonn Fox
Jim McConnell | Cork
Eoin Kilkenny | Birmingham
Brendan Galvin
Meabh Crowe
Val Sherlock
Monica Ennis
Thérèse McKeone
Michelle Kiely
Jonathan Daley
Eoin McNinch
Sandra Butler
Martin Wallace
Pat Byrne
Hugh Roberts
TPS

Patrick Redmond | 2021
Marcin Lewandowski | 2023
Gareth Jones
Sayonara Bittencourt

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

SIOBHÁN MCSWEENEY WINNIE



Siobhán is originally from Co. Cork, and studied Science in UCC before going to Central School of Speech and Drama, London and Ecole Philippe Gaulier, Paris, to study acting.

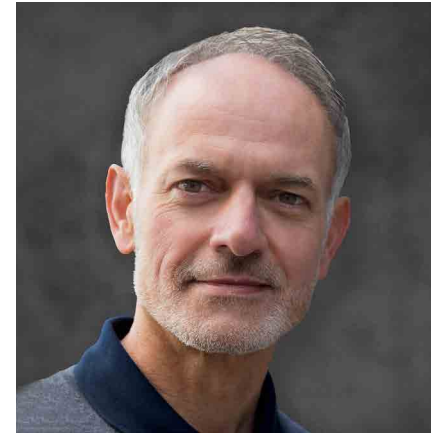
Recent theatre credits include *Dancing at Lughnasa* (National Theatre, London), *Pity* (Royal Court), *Katie Roche* (Abbey Theatre), *Autumn Royal* (Everyman Productions), *The Alchemist* (RSC), *As You Like It*, *The Captain of Köpenick*, *The Kitchen*, *Mother Courage and Her Children*, *England People 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*, *Extraordinary* and *Alice in Wonderland: Through the Looking Glass*.

Television credits include *Derry Girls*, *Holding*, *Collateral*, *Redemption*, *Exploring Northern Ireland*, *Anthony*, *Porters*, *Collateral*, *No Offence*, *The Fall*, and *London Irish*. She is the host of *The Great Pottery Throwdown* (Channel 4).

Siobhán received a BAFTA Award for the Best Female Performance in a Comedy Programme for *Derry Girls* earlier this year.

HOWARD TEALE WILLIE

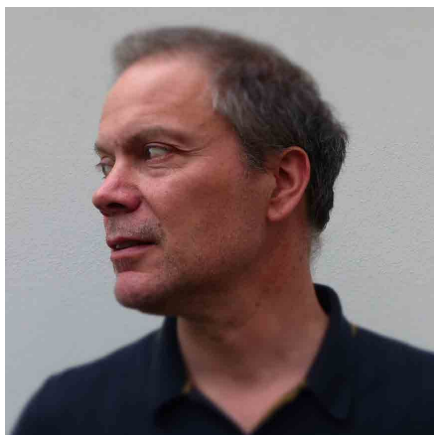


Howard's theatre credits include *Translations* (Abbey Theatre and Lyric Theatre, Belfast); *Happiness* (Cervantez Theatre); *Clandestine Marriage* (Queen's Theatre); *A Doll's House* (Playhouse Theatre); *The Seagull* (UK Tour, Thelma Holt); *The Merchant of Venice* (Birmingham Rep); *The Robbers* and *The Relapse* (Glasgow Citizens); *Miss Julie* (Theatre Royal, Haymarket); *Irish Blood and English Heart* (Trafalgar Studios); *Marieluise* (The Gate, London); *The Gentleman's Tea Drinking Society* (Ransom Productions); *On the Subject of Love* (Derry Playhouse); *The Factory Girls* (Millennium Forum, Derry, Irish tour); *Bunny's Vendetta* (Blue Eagle Productions, Derry); and *Anniversary Sweet*, *Push*, *Eight Foot Leap* and *Confusions* (Union Theatre).

Television credits include *Eastenders*, *Holby City*, *Doctors*, *Waking the Dead*, *The Bill*, *Spooks*, *The Good Citizen* and *Aircraft Investigations*.

Howard trained at Mountview Theatre School and at the Science of Acting. He is delighted to be a part of Landmark Productions' *Happy Days*.

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).

PAUL KEOGAN LIGHTING DESIGNER



Paul's previous collaborations with Landmark Productions include *Blood in the Dirt*, *Postcards from the Ledge* and *Between Foxrock and a Hard Place*.

His recent designs include *Tales from the Holywell* (also set design), *Portia Coughlan*, *Walls and Windows*, *Citysong* (Abbey Theatre, Dublin); *Translations* (Abbey Theatre, Dublin and Lyric Theatre, Belfast); *The Steward of Christendom*, *Constellations*, *The Visiting Hour*, *Hamlet*, *The Snapper*, *The Glass Menagerie*, *Molly Sweeney* (also set design) (Gate Theatre, Dublin); *Elektra* (also set design) (Irish National Opera); *The Gondoliers/Utopia Ltd*, *Ainadamar* (Scottish Opera); *Scandaltown*, *Love Love Love*, *The Plough and the Stars* (Lyric Hammersmith); *Doubt: A Parable* (Chichester Festival Theatre); *Sadie* (Lyric Theatre, Belfast BBC Arts), *The Naked Hand*, *Shirley Valentine*, *Double Cross* (Lyric Theatre, Belfast); *Molly Sweeney* (also set design), *I Think We Are Alone* (Frantic Assembly UK Tour); *Cyprus Avenue* (Abbey Theatre, MAC Belfast, Public Theatre NY, Royal Court); *The Caretaker* (Bristol Old Vic); *The Gaul*, *A Short History of Tractors in Ukrainian* (Hull Truck, UK); *Far Away* (Corcadorca Theatre Company, Cork); *The Treaty*, *Duck Duck Goose* (also set design) (Fishamble, Dublin); *Semele*, *The Return of Ulysses* (also set design for Opera Collective, Ireland); *Sama*, *Flight* (Rambert); and *Lost, No Man's Land* (English National Ballet, Queensland Ballet).

SINÉAD DISKIN SOUND DESIGNER



Sinéad Diskin is a sound designer and composer based in Dublin, Ireland. She is a graduate of the SEEDS programme with Rough Magic, Dublin, a recipient of the Next Generation Artists Award 2019 from the Arts Council of Ireland and the commission award from ANU Productions and the Arts Council of Ireland 2020.

Theatre credits include *Walking with Ghosts* and *Blood in the Dirt* (Landmark Productions); *Medicine* (Associate Sound Designer, Landmark Productions and Galway International Arts Festival); *Dixon and Daughters* (National Theatre and Clean Break); *Tales from the Holywell* (Abbey Theatre); *Wakefires, Faultline, The Anvil and Torch* (ANU Productions); *The Taxidermist's Daughter* (Chichester Festival Theatre); *The Visit* (Draíocht); *Minseach* (Sibéal Davitt); *Aftertaste* and *Ask Too Much of Me* (National Youth Theatre); *Boland: Journey of a Poet* (Druid); *Eclipsed, Serious Money, Love and Information* and *Pornography* (The Lir Academy); *Piaf, Pale Sister, The Snapper* and *The Glass Menagerie* (Gate Theatre, Dublin); *Incantata* (Galway International Arts Festival); *The Phlebotomist* (Hampstead Theatre, London); and *Mr. Burns: A Post Electric Play* (Rough Magic SEEDS Showcase).

Film credits include *Canaries* and *Torch* (ANU Productions); *Suited* (Battersea Arts Centre); *Constance* (Úna Kavanagh); and *Darkey Kelly* (Katie McCann).



The Saviour

LANDMARK PRODUCTIONS

BY **DEIRDRE KINAHAN**
DIRECTED BY **LOUISE LOWE**
STARRING **MARIE MULLEN**
AND **JAMIE O'NEILL**

**IRISH REPERTORY THEATRE
NEW YORK
1 JULY – 13 AUGUST**

**PAVILION THEATRE
DUBLIN
27 SEPT – 8 OCTOBER**



EAMONN FOX PRODUCTION MANAGER

Eamonn Fox, a Galway native, is delighted to be working again with Landmark Productions on *Happy Days*. 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.

BRENDAN GALVIN STAGE MANAGER

Brendan has worked extensively in the theatre and entertainment industry. Spanning a career over forty years he has held many positions, including amongst others Irish National Ballet (Stage Manager); Opera House, Cork (Production Manager); Belfast Festival at Queen's (Production Manager); Riverdance (Company Manager); Gate Theatre, Dublin (Tour Production Manager on The Beckett Festival at Lincoln Center, New York, Spoleto Festival, Charleston, Du Maurier Festival, Toronto, Melbourne Festival, Barbican Festival London, Sydney Festival, and *Waiting for Godot* national and international tours); *Sailing to Philadelphia* world tour / Mark Knopfler (Assistant Tour Manager); *Riverdance* on

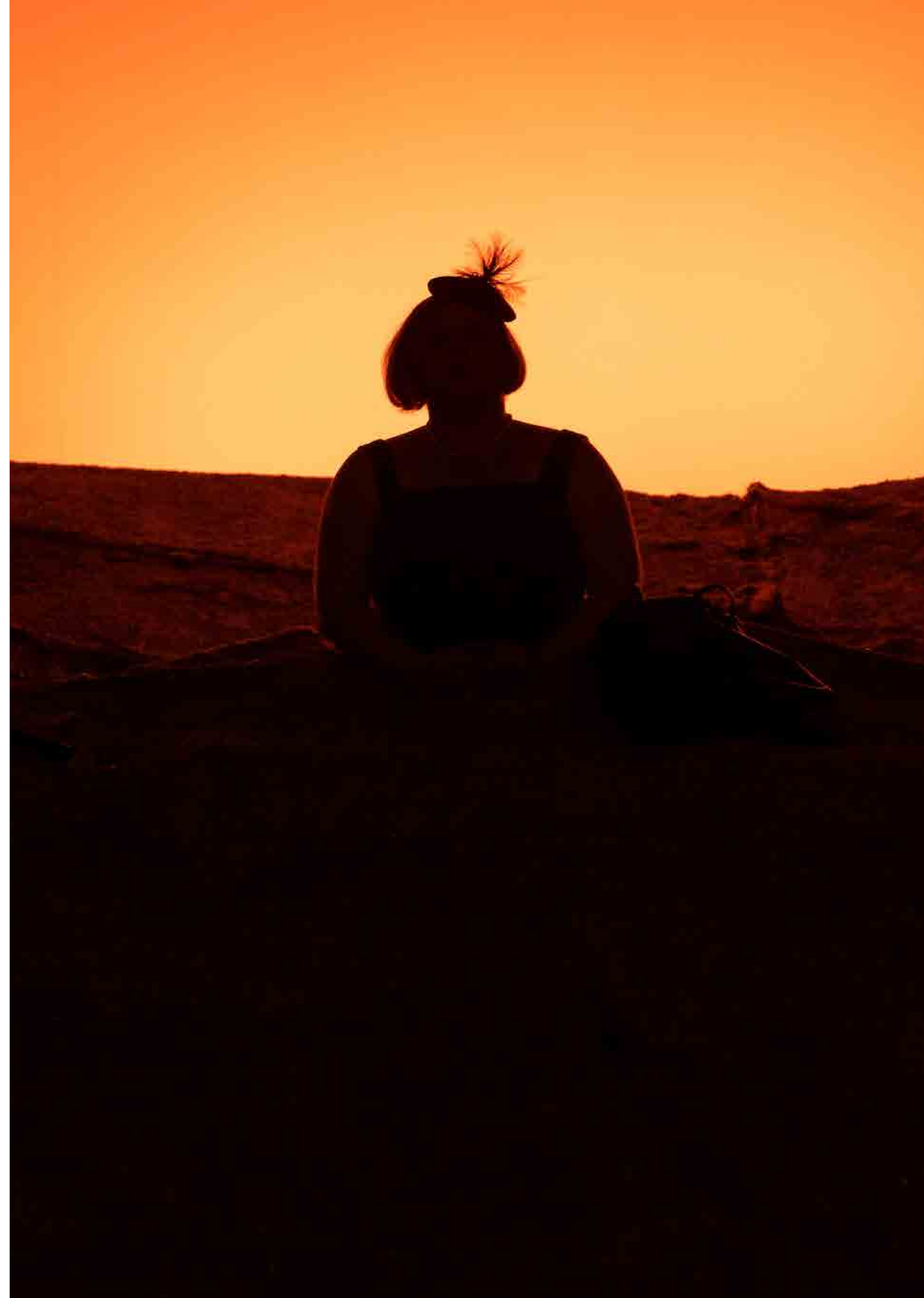
Broadway (Line Producer); Irish Tour with Julian Lloyd Webber; Everyman Palace Theatre, Cork (Theatre Manager). Brendan's stage management credits with Landmark Productions include *Ghosts*, *Underneath the Lintel*, *The Last Days of the Celtic Tiger*, *Between Foxrock and a Hard Place*, *Greener*, *Knives in Hens*, *Breaking Dad*, *Backwards Up a Rainbow* and *Straight to Video*. He also works as Company Stage Manager and Tour Production Manager for the Abbey Theatre.

MEABH CROWE ASSISTANT STAGE MANAGER

Meabh is a graduate of the Bachelor of Stage Management and Technical Theatre degree from The Lir Academy, where she specialised in Stage Management and Prop-Making.

She has worked as Stage Manager on Livin' Dred's productions of *Danti-Dan* and *The Whispering Chair*, and with Paul Curley on *Polar Bear & Penguin*.

She has also worked as Assistant Stage Manager on productions such as Livin' Dred's national tour of *Tarry Flynn*; Druid Theatre Company's national tours of *The Cavalcadors* and *The Last Return*; *Absent the Wrong* as part of Dublin Fringe Festival 2022; and the Gate Theatre's recent run of *The Price* by Arthur Miller.



LANDMARK ON TOUR

JUNE—OCTOBER 2023



HAPPY DAYS by Samuel Beckett

Cork Midsummer Festival
(Cork Opera House)
14–17 June

3Olympia Theatre, Dublin
21–24 June

Birmingham Rep
28 June–1 July

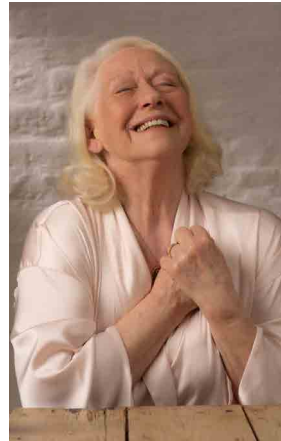


BEDBOUND by Enda Walsh

A co-production with Galway
International Arts Festival

Galway International
Arts Festival
14–29 July

3Olympia Theatre, Dublin
8–12 August



THE SAVIOUR by Deirdre Kinahan

Irish Repertory Theatre,
New York
1 July–13 August

Pavilion Theatre, Dublin
27 Sept–8 October

LANDMARK LIVE

Landmark Live is Landmark's innovative streaming platform, which was introduced in 2021 to enable the company to bring the thrill of live theatre to audiences in their homes. To date the company has presented 10 productions online, including Gabriel Byrne's *Walking with Ghosts*; *Medicine* by Enda Walsh, co-produced with Galway International Arts Festival; and, most recently Mark O'Rowe's new version of Ibsen's *Ghosts*, a co-production with the Abbey Theatre. Stay tuned for future broadcasts.
www.landmarkproductions.ie

LANDMARK PRODUCTIONS AND GALWAY INTERNATIONAL ARTS FESTIVAL
COLM MEANEY AND BRENDA MEANEY IN

BEDBOUND



BY ENDA WALSH

DIRECTED BY
MARC ATKINSON BORRULL

14–29 JULY
GALWAY INTERNATIONAL
ARTS FESTIVAL

8–12 AUGUST
3OLYMPIA THEATRE

THANK YOU

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

Kevin Brady, Stephen Faloon, Sophie Flynn, Pádraig Heneghan, Aonghus Óg McAnally, Brynn Murphy, Tara Lynne O'Neill, Marty Rea, Tilly Taylor and Jonathan White;

Lorraine Maye, Allyson O'Sullivan, Conall Ó Riain, and all at Cork Midsummer Festival; Eibhlín Gleeson and all at Cork Opera House; John Johnston and all at 3Olympia Theatre; and Sean Foley, Rachael Thomas, Chloe Naldrett, Kerry Endsor and all at Birmingham Rep;

The Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media for its support of a live-stream during the Covid-19 pandemic, under the Pilot Live Performance Support Scheme;

The Arts Council / An Chomhairle Ealaíon, for its support of Landmark's programme of work through Arts Grant Funding;

Culture Ireland, for its support of the performances at Birmingham Rep.



JOIN THE CONVERSATION

**Join the conversation online
using the hashtag #HappyDays**



@LandmarkIreland