

Landmark Productions

ROSS O'CARROLL-KELLY

# Postcards from the Ledge



Broadcast live from  
Mermaid Arts Centre, Bray  
Saturday 15 May, 2021

On-Demand 16–23 May, 2021



# POST-SHOW TALK

with Paul Howard and Rory Nolan  
in conversation with  
Irish Times columnist Róisín Ingle

As part of Live Broadcast and available on-demand

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## Landmark Productions **Producer**



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

Earlier this year it launched Landmark Live, a new online streaming platform to enable the company to bring the thrill of live theatre to audiences around the world. *Postcards from the Ledge* is the third production to be streamed to date. In June, Landmark will present the world premiere of a new play by Deirdre Kinahan, *The Saviour*, broadcast live from the Everyman Theatre. Louise Lowe will direct Marie Mullen and Brian Gleeson in this blistering new play, presented as part of Cork Midsummer Festival 2021.

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](http://www.landmarkproductions.ie)

**[JOIN THE LANDMARK MAILING LIST HERE](#)**

to find out about future Ross O'Carroll-Kelly shows and other upcoming events.

Landmark Productions

# ROSS O'CARROLL-KELLY **Postcards** from the **Ledge**

by **Paul Howard**

Director

**Jimmy Fay**

Set and Costume Designer

**Grace Smart**

Lighting Designer

**Paul Keogan**

Sound Designer

**Denis Clohessy**

**Broadcast live from  
Mermaid Arts Centre, Bray  
Saturday 15 May, 2021**

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# The Hook, Lyon and Sinker Guide to Estate Agent Jargon

**Architect-designed interior:**

A madman laid it out.

**Bijou:**

There isn't room for two people to break wind at the same time.

**Blank canvas:** Derelict.**Carpets and curtains included:**

You'll have to throw them out yourself.

**Cash buyer, would ideally suit:**

No bank would lend you the money to buy it.

**Characterful:** The toilet is outside.**Charming:** Ugly.**Colourful history, a house with a:**

Drugs were sold from here.

**Commutable distance from**

**Dublin:** It's in the Midlands.

**Compact:** You'll have to sit in the

next room to watch TV.

**Cosy:** You'll have to sit outside to

watch TV.

**DIY enthusiast, scope for improvement, especially for**

**the:** Structurally unsound. Requires plumbing and rewiring.

**First-time buyer, would ideally**

**suit:** It's fine if it's all you can afford.

**Foxrock:** Probably Cornelscourt.

**Fully fitted:** The previous owners left the bath, the toilet and the sink.

**Galley kitchen:** Half a kitchen.**Good-neighbourhood-adjacent:**

It's in a bad neighbourhood.

**Glenageary:** Probably Sallynoggin.**Highly motivated seller:**

Can't wait to be rid of it.

**Imaginative use of space:**

Even smaller than it appears.

**Investor, represents an ideal opportunity for an:**

No one who buys it would ever dream of living in it.

**Low-maintenance garden:**

A paved over garden, possibly concealing a dead body.

**Mock-Tudor:** Not Tudor.**Open-plan:** It's one room.**On-street parking:**

There is no parking.

**Opportunity:** Headache.**Original character, retains much**

**of its:** We couldn't get all of the blood out of the living room carpet.

**Period:** Old.**Plumbed for a washing machine:**

There is no washing machine.

**Renewed buyer interest, an area**

**of:** People are so desperate to get on the property ladder that they'll even consider moving here.

**Restaurant quarter, close to a lively:** Opposite a chipper.**Rustic:** Ramshackle.**Sea views:**

If you stand on the toilet bowl in the upstairs bathroom and crane your neck to the left, you can sometimes see water, provided the tide is in.

**Secluded:**

No one will hear you scream.

**Self contained:**

Includes four walls and a ceiling.

**Shabby-chic:** It was last decorated when the Beatles were all still mates.

**Situated close to all the conveniences of modern living:**

Opposite a convenience store that sells drink.

**Smart:** Empty.**South-facing rear-garden:**

You'd better enjoy the sight of your neighbours semi-naked.

**South Killiney:**

Definitely Ballybrack.

**Stunning:** Okayish.**Subject to planning permission:**

There is no planning permission.

**Sylvan setting:**

There are trees nearby.

**Style:** Used as a suffix by estate agents. This also means "not" - as in an "Adam-style fireplace" is not an Adam fireplace.

**Tasteful:** It's a subjective thing.**Terenure:**

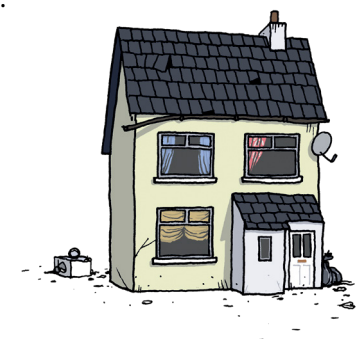
Templeogue. No question.

**Transport links, conveniently**

**close to all:** The people on the upper deck of the bus can see in your window.

**Up-and-coming:**

Many of the local criminals are considered Ones to Watch in the future.

**Vibrant:** Neighbours from hell.

## Paul Howard Author



Paul Howard is a multi-award-winning journalist, author, playwright and comedy writer. He has been described by The Irish Times as 'Ireland's pre-eminent satirist' and by the Irish Independent as 'one of the world's funniest writers'. He is best known as the creator of Ross O'Carroll-Kelly, a fictional rugby jock whose exploits have been the subject of twenty novels, which have collectively sold more than 1.5 million copies in Ireland alone.

He is also the author of three previous Ross O'Carroll-Kelly plays, *The Last Days of the Celtic Tiger* in 2007, *Between Foxrock and a Hard Place* in 2010 and *Breaking Dad* in 2014, all of which enjoyed long sell-out runs and revivals in Dublin, Cork and Limerick.

He is a four-time Irish Book Award winner, collecting the Best Popular Fiction prize for *Should Have Got Off at Sydney Parade* in 2007, *The Oh My God Delusion* in 2010, and *Downturn Abbey* in 2013.

In 2013, he was named Columnist of the Year for his weekly satirical column in The Irish Times.

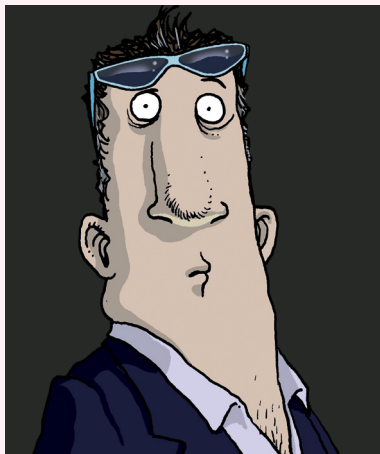
In 2012, he wrote the book and lyrics for *Anglo: The Musical*, a puppet-based, comedy musical about the collapse of Ireland's banks. In 2018, his second musical comedy, *Copperface Jacks: The Musical* was the sell-out hit of the summer. His satirical football memoir, *Triggs – The Autobiography of Roy Keane's Dog*, was a number one bestseller in 2012 and was shortlisted for an Irish Book Award.

He has written comedy for radio and television and was one of the main sketch writers on the twice IFTA-nominated satirical TV show *Irish Pictorial Weekly*, in which he appeared as David Drumm and Peter Darragh Quinn. He has also written sketches for *The Mario Rosenstock Show*. In 2014, he was commissioned by US network E! to write a pilot for a sitcom he devised called *The Cliterati*.

Before he embarked on a career as a comedy writer, he was one of Ireland's most respected sports journalists, working mostly for The Sunday Tribune, covering World Cups, Olympic Games and numerous other major sporting events. He was named Irish Sports Journalist of the Year in 1998 for an investigation into eating disorders

among Irish athletes and an interview with the disgraced former sprinter, Ben Johnson. He was also shortlisted for the award in 2002, 2003, and 2004. In October 2016, his biography of Tara Browne, the Irish-born Guinness heir immortalised in The Beatles' song 'A Day in the Life', was published by Picador. It won the Best Non-Fiction award at the 2016 Irish Book Awards and has been optioned for a movie by a major production studio.

## Ross O'Carroll-Kelly



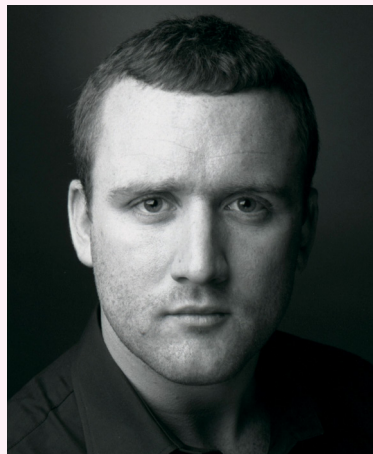
Ross O'Carroll-Kelly is the great Nearly Man of Irish rugby – and he doesn't mean that in a big-headed way.

After leading Castlerock College to victory in the Leinster Schools Senior Cup final of 1999, great things were predicted for the man generally regarded as the most handsome out-half of his generation. However, he failed to deliver on his promise for a number of reasons, none of which he wants to get into now – mainly because he wouldn't give Warren Gatland the satisfaction of mentioning his name.

In recent years, Ross has concentrated his efforts on becoming one of Ireland's most promising middle-aged coaches. Determined to give something back – and encouraged, no doubt, by the generous remuneration package on offer – he recently inspired his old school to victory in the 2029 Leinster Schools Junior Cup. His triplet boys were in the starting XV, although obviously on merit, and he resents the insinuation that it was any other way.

When he's not inspiring the next generation of Irish players, Ross is working as an estate agent for Hook, Lyon and Sinker, doing his bit to create the economic miracle that is Ireland's latest property bubble. He is still, unbelievably, married to Sorchá. Less unbelievably, he still does alright on the side.

## Rory Nolan



*A Whistle in the Dark* and *Famine* as part of *DruidMurphy*, and *The Colleen Bawn* for the company.

Rory graduated from the Gaiety School of Acting in 2003, making his post-graduate debut in *The Drunkard*, a new adaptation by Tom Murphy (B\*spoke Theatre Company and GIAF). Since then Rory has appeared in *Chekhov's First Play* (Dead Centre); *Northern Star*, *The Importance of Being Earnest* opposite Stockard Channing, *The Critic*, *Is This About Sex*, *Don Carlos*, *Attempts on Her Life*, *Improbable Frequency*, *The Taming of the Shrew* and *Peer Gynt* (Rough Magic); *Jacques Brel is Alive and Well and Living in Paris*, *Death of a Salesman*, *The Importance of Being Earnest* and *A Christmas Carol* (Gate Theatre); Roddy Doyle's adaptation of *The Playboy of the Western World*, *Macbeth*, *Big Love*, *Comedy of Errors*, *The Last Days of a Reluctant Tyrant*, *The Rivals*, *Arrah-na-Pogue*, *Translations*, *She Stoops To Conquer*, *Aristocrats*, *The Government Inspector* (Best Supporting Actor nomination Irish Times Awards); *Heavenly Bodies* (Abbey Theatre); *Cat on a Hot Tin Roof* (Corn Exchange); *Woyzeck* (Corcadorca) and *Observe the Sons of Ulster Marching Towards the Somme* (Livin' Dred).

Screen credits include *A Thousand Times Goodnight* with Juliette Binoche; FitzJohn in the feature film *WILD*; the role of Charlie McCreevy in *Charlie* (Touchpaper Films/RTÉ); Max Clayton in *Fair City* and most recently Morrice O'Hanlon in *Acceptable Risk* (RTÉ).

Rory first slipped into Ross O'Carroll-Kelly's Dubs fourteen years ago in *The Last Days of the Celtic Tiger*. Since then he has appeared as Ross in sold out runs of the highly successful *Between Foxrock and a Hard Place* and *Breaking Dad* (Landmark Productions).

He appeared in *Woyzeck in Winter* (Landmark Productions / Galway International Arts Festival), which premiered in Galway in 2017 and subsequently played at the Barbican, London and at the Gaiety (DTF).

Rory has appeared in the Druid production of *The Cherry Orchard* at The Town Hall Theatre, Galway and has been seen as Pozzo in Druid's acclaimed production of *Waiting for Godot* directed by Garry Hynes, for which he was awarded Best Supporting Actor at the Irish Times Irish Theatre Awards 2017. He is a member of the Druid Company ensemble and has also appeared as Falstaff in *DruidShakespeare* (Best Supporting Actor nomination Irish Times Awards), *Conversations on a Homecoming*,



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# The Ledge

writ

# Lorge

What? Could it really be fourteen years since Rory Nolan first brought Ross O'Carroll-Kelly to life on a Dublin theatre stage? It doesn't seem anything close to that long ago. But then I know that it was in the summer of 2007 that I first met Rory in Maureen's Bar at the back of the Olympia Theatre. With his shoulders pinned back, and his chin raised forty-five degrees higher than seemed possible, he launched into a monologue in a South Dublin accent that convinced me that I was looking at the living, breathing incarnation of the character who'd inhabited my head for the best part of a decade.

The first Ross O'Carroll-Kelly play was called *The Last Days of the Celtic Tiger*. It was meant to be an ironic title, since we were still very much in the middle of it at the time, still enjoying this new mealtime we'd all discovered called brunch, still selling houses to each other for about three times more than they were actually worth. Even those Cassandras who foretold the end of Ireland's decade of decadence spoke of a soft landing. There was a brash stupidity about those times and Rory captured it expertly from his very first outing as Ross.

Since then, he has come to own the character, to the extent that, now, when I'm writing the next book, or the weekly column in *Irish Times*, his version of Ross is my physical and aural reference point. Rory's Ross is my go-to impression of the entitled, overly confident, far-thicker-than-he-looks former schools rugby star, who beneath it all is vulnerable and ever so slightly kind and easy to hurt.

The job of the comedy writer, from what I've learned so far, is to come up with amusing scenarios, build some kind of

plot around them, then write jokes to grout all the pieces together. But it's actors who bring the comedy to life. And since Anne Clarke of Landmark first suggested bringing the Rossmeister to a theatre audience, I've been fortunate enough to work with some of the very best.

I have so many highlights from the last fourteen years. The late Susan FitzGerald's portrayal of Ross's unscrupulous, yummy-mummy old dear, using her feminine wiles to disarm a tiger kidnapper in *Between Foxrock and a Hard Place*. Philip O'Sullivan's nefarious yet lovable Charles, bringing Bertie Ahern back from the political wilderness, then persuading Ross's wife to join them on the Dark Side in *Breaking Dad*. Lisa Lambe's pitch-perfect Sorcha stepping onto the stage holding a stolen masterpiece, *The Taking of Christ*, in the final scene of *Last Days*, and, with impeccable comic timing, announcing, "Oh my God, I love Caravaggio!"

And two equally brilliant Ronans. Rory Keenan's award-winning take on the eight-year-old Dublin gangster manqué, riding around on his faithful two-wheel steed. And Laurence Kinlan's older, hands-down-the-front-of-his-trousers version, whose belief in crime was so rocked by the professional incompetence of Gary Cooke's neurotic tiger kidnapper that he began to direct the operation himself.

My involvement in bringing Ross to a live theatre audience has been one of the great joys of my life as a writer. And it has been my great fortune to work with the best in the business, especially the

director, Jimmy Fay, who is still teaching this old dog new tricks.

Seeing Rory bring Ross to life has truly been a thrill for me. And I'm delighted that, for once at least, he has the stage all to himself.

PAUL HOWARD



## Jimmy Fay

### Director



For Landmark, Jimmy has directed *Greener* by Fiona Looney, and all the previous Ross O'Carroll-Kelly plays: *Breaking Dad*, *Between Foxrock and a Hard Place* and *The Last Days of the Celtic Tiger*, all by Paul Howard.

Jimmy is the Executive Producer of the Lyric Theatre, Belfast, where he has directed *Double Cross* by Tom Kilroy (co-production with The Abbey), *Fire Below (a war of words)* by Owen McCafferty (co-production with The Abbey), *The Ladykillers* by Graham Linehan, *St. Joan* by Bernard Shaw, *Here Comes the Night* by Rosemary Jenkinson, *Pentecost* by Stewart Parker, *Mixed Marriage* by St John Ervine and *True West* by Sam Shepard. He has been an Associate Artist of the Abbey

Theatre, having also spent time there as Staff Director, Associate Director and Literary Director. Directing work at the Abbey includes the acclaimed production of Owen McCafferty's *Quietly* (also toured to Edinburgh Festival Fringe 2013 and the Irish Rep, New York 2016), *The Risen People*, *The Government Inspector*, *Curse of the Starving Class*, *Macbeth*, *The Playboy of the Western World*, *Ages of the Moon*, *The Resistible Rise of Arturo Ui*, *The Seafarer*, *Saved*, *The School for Scandal*, *Howie the Rookie*, *True West*, *Henry IV*, *The Muesli Belt*, *At Swim-Two-Birds*, *Melonfarmer* and *The Papar*. In New York he directed the world premiere production of Sam Shepard's play *Ages of the Moon* starring Stephen Rea at the Atlantic Theater. Jimmy was the first Director of the Dublin Fringe Festival and Artistic Director of Bedrock Productions. Directing credits there include the Irish premieres of *This Is Our Youth*, *Roberto Zucco*, *Blasted*, *Night Just Before The Forest*, *Quay West* and *Faraway*. In 2007 he was invited to curate the theatre programme for the prestigious Kilkenny Arts Festival.

## Grace Smart

### Designer



Grace was the overall winner of the 2015 Linbury Prize for her design for *Saint Joan* at The Lyric, Belfast.

Her designs for theatre and opera include: *Herding Cats* (Soho Theatre); *Susanna* (Linbury Studio, ROH); *Henry VI*, *Richard III* (Sam Wanamaker Playhouse, Shakespeare's Globe); *Crocodile Fever* (Traverse, Edinburgh); *The End of History...* (Royal Court); *God of Chaos* (Theatre Royal Plymouth); *One Night in Miami...* (Nottingham Playhouse/Bristol Old Vic/HOME, Manchester); *Good Vibrations*, *The Colleen Bawn*, *Here Comes the Night* (Lyric, Belfast); *Killer Joe* (Trafalgar Studios); *Postcards from the Ledge* (Gaiety, Dublin); *The World's Wife* (WNO); *Shebeen* (Nottingham Playhouse); *Mighty Atoms* (Hull Truck); *Normal, Blasted* (STYX); *East is East* (Northern Stage/Nottingham Playhouse); *Shopping and Fucking* (Lyric Hammersmith); *A Midsummer Night's Dream* (Guildhall); *Here Lie the Remains of Mercy* (Theatre Deli); *Wonderland* (UK Tour); *Bar Mitzvah Boy* (Gatehouse); *A Doll's House* (The Space); *Object Love* (VAULT Festival); *The Pier* (Studio, Oxford Playhouse); *The Picture of Dorian Gray* and *3 Sisters on Hope Street* (LIPA).



Landmark Productions

# ROSS O'CARROLL-KELLY

# Postcards

from the

# Ledge

Cast

**Ross** Rory Nolan

Featuring the voices of

**Ronan** Laurence Kinlan

**Charles** Philip O'Sullivan

**Lucy** Kate Gilmore

**Sorcha** Lisa Lambe

**Honor** Caoimhe O'Malley

Time – May 2029

Place – 22 Glenageary Crescent, Sallynoggin, Dublin

The performance runs for approximately 2 hours,  
including an interval of 15 minutes.

Writer	Paul Howard
Director	Jimmy Fay
Set and Costume Designer	Grace Smart
Lighting Designer	Paul Keogan
Sound Designer	Denis Clohessy

Production Manager	Eamonn Fox
Stage Director	Sophie Flynn
Stage Manager	Dylan Farrell
Costume Supervisor	Ciara Fleming
Hair and Make-Up	Val Sherlock
Mic Technician	Niall Woods

Set Construction	TPS
Scenic Artists	Sandra Butler, Jason McCaffrey

Producer	Anne Clarke
Digital Producer	Hugh Farrell
Marketing	Sinead McPhillips
Social Media Comms	Doireann Gillan
Publicity	Sabrina Sheehan   Mission PR
Box Office Assistant	Annie Duffy McMahon
Photography	Patrick Redmond
Illustration	Alan Clarke
Graphic Design	Gareth Jones

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## BROADCAST STREAMING | SEISMIC

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



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## Paul Keogan

### Lighting Designer



Paul studied Drama at Trinity College Dublin and Glasgow University.

Recent theatre credits include *Breaking Dad*, *Between Foxrock and a Hard Place*, *The Walworth Farce* (Landmark Productions); *Katie Roche*, *Cyprus Avenue*, *The Plough and the Stars*, *Our Few and Evil Days*, *The Risen People* and *Drum Belly* (Abbey Theatre); *The Caretaker* (Bristol Old Vic); *A Short History of Tractors in Ukrainian* and *The Gaul* (Hull Truck); *Tribes*, *Blasted*, *Afterplay* and *Blue/Orange* (Crucible, Sheffield); *Sinners*, *Here Comes The Night* (Lyric Theatre, Belfast); *A Streetcar Named Desire* (Liverpool Playhouse); *Molly Sweeney* (Gate Theatre); *Before it Rains* (Sherman Cymru/Bristol Old Vic); *The Hudsucker Proxy* (Nuffield, Southampton); *Far Away* (Corcadora Theatre Company); and *Big Maggie* (Druid).

Recent opera credits include *Falstaff* (Vienna State Opera); *Dialogues des Carmelites* (Grange Park Opera); *Wake* (Nationale Reisopera, Netherlands); *The Makropulos Case* (Opera Zuid, Netherlands); and *Dead Man Walking* (Opera Ireland) .

Recent dance credits include *Giselle* (Ballet Ireland); *Cassandra* and *Hansel and Gretel* (Royal Ballet); and *No Man's Land* (English National Ballet/Queensland Ballet).

---

## Denis Clohessy

### Sound Designer



Denis has worked with numerous dance and theatre companies including The Abbey Theatre, The Gate Theatre, Fishamble, Rough Magic, Junk Ensemble, Brokentalkers, CoisCéim, Corn Exchange, The Tron Theatre, Glasgow, Northlight Theatre, Chicago and Beijing Children's Theatre. He won the Irish Times Theatre Award for Best Design Sound in 2019 and 2010 and was a nominee in 2015. Denis was an associate artist with the Abbey in 2008 and was a participant on Rough Magic's ADVANCE programme in 2012. In 2016 Pat Kinevane's play *Silent* (Fishamble) won an Olivier Award, for which Denis composed the music.

His work in film includes composing music for the feature films *Under The Clock* and *Older than Ireland* (Snack box Films), *The Irish Pub* (Atom Films), *His and Hers* (Venom Film), *The Land of the Enlightened* (Savage Film), *In View* (Underground Cinema) and *The Reluctant Revolutionary* (Underground Films). His television work includes *Abbeyfeale Good* and *The Confessors* (Atom Films), *The Bailout* (John Kelleher Media) and the TV series *The Limits of Liberty* (South Wind Blows) performed by the RTÉ Concert Orchestra.



# Ross O'Carroll-Kelly

## The Stage Years



Between  
**Foxrock**  
and a  
**Hard**  
place



**Breaking  
Dad**

The Last  
Days of  
the Celtic  
Tiger





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# Thank You

## Landmark Productions would like to thank

Manus Agnew, Maurice Cassidy, Eamonn Ceannt, Alan Clarke, Tom Clinch, Richard Cook, Joan Costello, Sara Cregan, Moya Doherty, Druid Theatre Company, Dubarry of Ireland, Dubray Books, Julian Erskine, Paul Fahy, John Finn, Jackie Gallagher, Brendan Galvin, Basil Geoghegan, Michael Gleeson, Pádraig Heneghan, Sile Heneghan, Paul Joyce, Julie Kelleher and all at Mermaid Arts Centre, Eoin Kilkenny, Cliona Lewis, Sheena Masterson, John McBratney, Noelle McCarthy, John McColgan, Sinead McGrath, Michael McLoughlin, Tracey McLoughlin, Gerard McNaughton, Aaron Monaghan, Pat Moylan, Faith O'Grady, Maura O'Keeffe, Stephen O'Neill, Gavin O'Sullivan, Patricia Reilly, Jonathan Rothwell, Renata Fitzpatrick Sheridan, Jonathan Shankey, Cally Shine, Tom Slattery, Eleanor White, Emily White and Jonathan White.

## Virtual Tour Partners

Postcards from the Ledge is broadcast live by Landmark Productions from the stage of Mermaid Arts Centre, Bray, and is presented as part of a nationwide virtual tour to the following venues:

UCH Limerick; Cork Opera House; Pavilion, Dún Laoghaire; Town Hall Theatre, Galway; An Grianán, Letterkenny; Backstage Theatre, Longford; Dunamais Arts Centre, Portlaoise; glór, Ennis; Siamsa Tíre, Tralee; The Courthouse Arts Centre, Wicklow and Wexford Arts Centre.

Thank you to all our partners.

## Paul Howard would like to thank

Anne Clarke and her brilliant Landmark team, who have made the last fourteen years so memorable and so rewarding, especially Sara Cregan, Sophie Flynn and Jonathan White. With Landmark, you always get to work with the very best of people. On this show, it has been my pleasure to work with Paul Keogan, Eamonn Fox, Carl Kennedy, Denis Clohessy, Grace Smart and Val Sherlock. Thank you to the cast, seen and unseen: Lisa Lambe, Philip O'Sullivan, Laurence Kinlan and Caoimhe O'Malley. And fond thoughts going out to the late Susan Fitzgerald. Thanks to my agent, Faith O'Grady. Thanks to my wife, Mary McCarthy. And massive, massive thanks to the two men without whom I would never have pulled any of this off: director Jimmy Fay, my Phil Spector (without the threats of gun violence); and the great Rory Nolan, a legend in his own Dubs



# The . Saviour

LANDMARK PRODUCTIONS

BY **DEIRDRE KINAHAN**  
DIRECTED BY **LOUISE LOWE**  
STARRING **MARIE MULLEN**  
AND **BRIAN GLEESON**

Live Broadcast from Everyman Theatre, Cork  
as part of Cork Midsummer Festival

**Live Broadcast 19–20 June**  
**On-Demand 21–27 June**

Book Online [landmarkproductions.ie](https://landmarkproductions.ie)

# Join The Conversation

Thank you for joining us to watch the live broadcast of  
*Postcards from the Ledge* by Paul Howard.

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



@RossOCK

@landmarkIreland

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



**LANDMARK**