***The Saviour*by Deirdre Kinahan**

Welcome to the introductory notes for **The Saviour** by Deirdre Kinahan, produced by Landmark Productions. The production is directed by Louise Lowe, composed by Conor Mitchell, with lighting design by Mary Tumelty, costume design by Joan O’Clery and sound design by Cameron Macaulay.

The total duration of the play is 70 minutes.

**About the Play**

***The Saviour*** centres around Máire and her son, Mel. The play takes place on the morning of Máire’s 67th birthday. When we first meet Máire, she is blissfully smoking a cigarette in bed, reminiscing on the night before with her new companion, Martin, her first love since the death of her husband of forty years. Máire recalls her early life and the traumatic experiences she has encountered.

Just as Máire thinks she hears Martin returning, she is startled to find her adult son, Mel, has arrived to wish her a happy birthday. However, that is not all Mel is there to do, as he intends to tell his mother that Martin is not who he says he is. Across a fierce confrontation, the play examines the radical shifts in Irish social, political and religious life. It asks questions about responsibility, about how we respond to trauma, and about the tricky question of forgiveness.

**About the Set**

The play takes place on a bare stage. There is furniture, but no set. The position of the furniture is reversed, with the cameras pointing out into the auditorium of the theatre. The Everyman is a beautiful Victorian theatre, with ornate ceiling plasterwork and red seats in both the stalls and the balcony.

There are two playing areas: the bedroom and the kitchen. These are delineated only by furniture. The actors move fluidly between the two areas. In the bedroom, there is a double bed, and a dressing table, with a mirror attached, to the right. The head of the bed points out into the auditorium. The ornate bedframe is a metallic gold, and has aged over time. The bed has a white sheet and three pillows with white pillow cases. On the bed, there is a packet of cigarettes, and a dirty, glass ashtray.

On the dressing-table, there is a black and white photograph of a woman with three young children in an ornate gold frame; a night-light holder, with a small figure of a praying child; a necklace with a holy medal; and a wooden hairbrush.

The kitchen table is long, oval and wooden. It sits horizontally at the head of the bedframe. At the table, there are three sturdy wooden chairs. One at each opposite end of the table, and one with its back to the auditorium. On the centre of the kitchen table, there is a wooden tray with an autumnal pattern on its surface. On the tray, there is an assortment of cutlery, two white ceramic mugs, a white ceramic jug of milk, a tea towel, a rose, and a written note. There is a side table with a practical kettle and a box of teabags.

**ABOUT THE CAST & COSTUMES**

**Máire**, played by **Marie Mullen**, is first found smoking a cigarette in her bed on the morning of her 67th birthday. She has shoulder-length wavy white hair and a bright, mischievous smile. When we first meet her, she is wearing a pale pink satin-silk nightdress with a gold crucifix on a chain around her neck and a gold wedding ring. After Mel’s arrival, she puts on a matching pale pink robe.

**Mel** is played by **Brian Gleeson**. He has short red hair and a neatly trimmed beard. Mel wears grey chinos, soft suede shoes and a smart blue shirt. He has a discreetly expensive watch and wears a gold wedding ring. He carries a soft brown casual jacket, which he puts on at the end of the play. When we first meet him, he carries a gift for his mother, wrapped in floral wrapping paper.

This concludes the introductory notes for this production ***The Saviour*** by Deirdre Kinahan.

We hope you enjoy the show.