



LANDMARK PRODUCTIONS

# The . Saviour

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



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DIRECTOR **LOUISE LOWE**

SET AND LIGHTING DESIGNER **CIARAN BAGNALL**

COSTUME DESIGNER **JOAN O'CLERY**

SOUND DESIGNER **AOIFE KAVANAGH**

27 SEPTEMBER – 8 OCTOBER 2023  
OPENING NIGHT 29 SEPTEMBER 2023  
PAVILION THEATRE  
AS PART OF DUBLIN THEATRE FESTIVAL

*The Saviour* had its world stage premiere, presented by the Irish Repertory Theatre in New York, in July/August 2023.

*The Saviour* was first broadcast online in June 2021 as part of Cork Midsummer Festival under the Landmark Live streaming platform.





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



*The Approach* by Mark O'Rowe (photo by Pat Redmond); *Happy Days* by Samuel Beckett (photo by Pat Redmond); Ross O'Carroll-Kelly, *Postcards from the Ledge* (photo by Pat Redmond); *The Saviour* by Deirdre Kinahan (photo by Carol Rosegg); *Medicine* by Enda Walsh – a co-production with Galway International Arts Festival (photo by Jess Shurte); *Backwards up a Rainbow* – Rosaleen Linehan and Conor Linehan – a co-production with Lovano (photo by Barry Cronin); *The First Child* by Donnacha Dennehy and Enda Walsh in association with Irish National Opera (photo by Ste Murray); *The Book of Names* – ANU and Landmark Productions (photo by Ros Kavanagh); *Walking with Ghosts* by Gabriel Byrne (photo by Emilio Madrid); *Ghosts* by Henrik Ibsen – a co-production with the Abbey Theatre (photo by Pat Redmond).

# LANDMARK PRODUCTIONS



Cillian Murphy in *Misterman* (photo: Catherine Ashmore); Siobhán McSweeney in *Happy Days* (photo: Pat Redmond); Domhnall Gleeson in *Medicine* (photo: Pat Redmond)

**LANDMARK PRODUCTIONS** is one of Ireland's leading theatre producers, which will celebrate its 20th anniversary in 2024. It produces wide-ranging work in Ireland and shares that work with international audiences.

Led by Anne Clarke since the company's foundation, 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.

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

# THE SACRED TRUTH OF MÁIRE SULLIVAN

## BY PAULA MEEHAN



**IF THERE WAS** a Venn diagram for this play we might see *Crazy-Old-Long-Widowed-Religious-Maniac-Talking-Out-Loud-To-Jesus-After-Getting-Her-Hole* overlapping with *Massive-Cultural-And-Constitutional-Change-On-The-Island-In-The-Last-Decade* overlapping with *Family-Traumatised-Through-The-Generations-Karma*.

That we come to love Máire Sullivan by the end of the show is a testimony to the playwright's dark and mysterious art, an art that alchemicalises evil, and shows us the human heart as a wilderness, a zone beyond manmade (gender intended!) laws.

We can empathise with her fall from grace. We witness the corruption of her already trammelled innocence, the havoc her unexamined actions have unleashed, the horrendous consequences of her gullibility - all this a tribute to a playwright whose gift is for capturing the transgressive moment. In Kinahan's world, when Truth with a capital T is spoken, only unravelling can follow. Her creatures are locked in patterns of control that

make truthful utterance a threat to carefully-wrought consensus.

That we can laugh our heads off as we witness disintegration and transgression is because one of the many arrows in Deirdre Kinahan's capacious quiver is her sense of humour. Gallows humour to be sure: deadly.

The old chestnuts are here: How can a God of Love allow such suffering? What do we make of Máire's direct conversation with Him? What kind of Prayer is this? Máire imagines Jesus up in the mountains of Tibet where the white mountaintops touch the clouds *where you can just sit yourself down and have a breather and not be being bothered by World Wars or Mass Murders or Screaming Auld-Ones having sex*.

There is a merciful refusal to sanitize or glorify victimhood: Máire Sullivan's baggage is packed with enough incidents to derail any human being, and it is our identification with her suffering that engenders compassion. In a theatre tradition that does a great

line in the *Monstrous Irish Mother*, even the *Religious Maniacal Monstrous Irish Mother*, Deirdre Kinahan's edition is a terrifying manifestation.

Underlying the show's sparking energy is the most serious consideration, even accusation, that as a State we have reneged on our commitment to protect our children in the past and that, for all the commissions and reports and investigations, we are still failing them. Dig a bit deeper and this play urges a complete separation of Church and State. The price of Theocracy has been horrendous; living hells in the Magdalen Laundries (evoked here with accurate terror), the social torture of citizens who are different, the tyranny of the family become 'enforcer' of a dysfunctional and unholy alliance of said Church and State.

The historical roots of that alliance go back to the power vacuum left when the British pulled out, the first minor chord in the swan song of empire, into which vacuum stepped the Catholic Church, whose absolute authority became unquestioned authority and led to inevitability of systemic abuse.



The internalising of all that oppression, of the shame and trauma, has meant the reverberations of that shift in power and its abuse continue to sound through the generations. To find language for this – the Great Amnesia also known as the Great Silence – has largely fallen to artists.

*The Saviour* breaks silence around a particular obscenity. The root of that word, obscene, goes back to the very foundation of western drama, to the great Greek tragedians. What cannot be shown in the scene, because it is too horrendous to be shown, happened *obskené*, off stage, and is reported back to us – Oedipus stabbing his own eyes, blinding himself for what he considers his moral blindness; Jason eating his own children baked in a pie by Medea, her revenge for his taking another woman. If it can't be shown, it can and it must be imagined. Our own imaginations provide all the drama needed, conjured by language, in this instance by the incantatory power of the text and by the passion of skilled theatre artists.

We are the appalled witnesses to the obscenity, to this opening of a festering wound, as we move through the action, inexorably towards revelation. If revelation is the end of the journey, it is an apocalyptic one for this Carlow family.

In *The Saviour* we are immersed in Máire's psyche to such a degree that, as in zero gravity, we find it hard to discern direction, we are disoriented by her derangement, as the truth is uncovered by the stripping away of the layers of her illusion. We bear with her the terrible cost of hearing that truth and the massive betrayal at the heart of it.

In this Midsummer of 2021, the play is streamed against the backdrop of endless daily talk of 'getting back to normal' after a year and a season of lockdown and governance by metadata. Máire's story is a powerful argument for never going back to any normality out of which that story comes.

If we are lucky, we move too towards compassion and forgiveness, especially for ourselves in our own fated dance with history. If great theatre has a great function, it is to reveal our own hand in our own suffering.

This is great theatre.

**Paula Meehan**

## DEIRDRE KINAHAN WRITER



**DEIRDRE KINAHAN** is an award-winning playwright. She is a member of Aosdána, Ireland's elected organisation of outstanding artists. Deirdre collaborates with artists and theatres all over the world, is literary associate to Meath County Council and has a large canon of regularly produced plays to her credit. Deirdre is published by Nick Hern Books.

Her best-known plays include *The Unmanageable Sisters*, *Rathmines Road*, *Moment*, *Halcyon Days*, *Bogboy*, *Hue and Cry*, *Melody*, *Spinning* and her Irish Revolutionary Trilogy - *Wild Sky*, *Embargo* and *Outrage*.

Deirdre works predominantly with the Abbey Theatre, Landmark Productions and Fishamble Theatre Company in Ireland but also collaborates with theatres in the UK (Bush Theatre, The Old Vic, Pentabus, Royal Court), Europe (Staatstheater Mainz, Ateneum, Warsaw) and America (Irish Repertory Theatre, NYC; Solas Nua and Studio Theatre, DC; Irish Arts Center, NYC; Steep Theatre, Chicago).

Recent works include *An Old Song Half Forgotten* for the Abbey Theatre and SoFFt Productions (2023), *Outrage* for Fishamble and Meath County Council (2022) and *Bloody Yesterday* for Glass Mask Theatre (2022).

Deirdre's latest play *Tempesta*, a love affair set in Dublin and Spain in the 1930s, plays at Glass Mask Theatre in Dublin from 3 - 28 October 2023. Directed by Marc Atkinson Borrull, it features an original live score, performed nightly by Steve Wickham of The Waterboys.

## LOUISE LOWE DIRECTOR



**AS A THEATRE MAKER**, Louise makes site-specific and immersive art works within communities of space, place and interest.

Since co-founding ANU in 2009, she has directed all of the company's multi-award winning work to date, including *The Treaty* (National Concert Hall/RTÉ); *Old Ghosts* (Irish National Opera/Ulysses 2.2); *All Hardest of Woman* and *Lolling* (Ulysses 2.2); *Of the Mouth of Flowers*; *The Book of Names* (Landmark Productions/Dublin Theatre Festival/Dublin Port); *The Party to End all Parties* (Dublin Theatre Festival); *Canaries* (Dublin Port); *Faultline* (Gate Theatre/Dublin Theatre Festival);

*The Anvil* (Manchester International Festival); *The Lost O'Casey* (Abbey Theatre/Dublin Theatre Festival - Best New Play, Irish Times Irish Theatre Awards); *Torch* (St. Helen's); *Hentown* (Dublin City Council); *These Rooms* (CoisCéim/London International Festival of Theatre/NOW1418/Dublin Theatre Festival); *PALS* (National Museum of Ireland); *Angel Meadow* (HOME Manchester - Best Production and Best Ensemble, Manchester Theatre Awards); *Laundry*, *The Boys of Foley Street* and *World's End Lane*.

As a freelance director, her theatre credits include *An Old Song*, *Half Forgotten* (Abbey Theatre); *The Steward of Christendom* and *Mabel's Magnificent Flying Machine* (Gate Theatre); *Test Dummy* (Theatre Upstairs); *Deep* (Cork Opera House); *The End of the Road* (Fishamble); *Across the Lough* (Performance Corporation); *Secret Street*, *Right Here Right Now*, *The Baths* and *Demeter Project* (Prime Cut Productions).

Film and television credits include *Fair City* (RTÉ); *Canaries* (co-commissioned by Dublin Port); *Hecatomb* (Gate Theatre); *Falling out of Standing* (Tate UK); and *Hawks Nest*.





# MARIE MULLEN MÁIRE

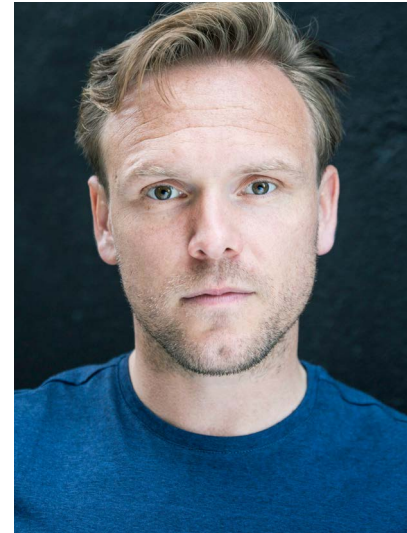


**THEATRE CREDITS** include *Testament* (Landmark Productions/Dublin Theatre Festival); many productions for Druid, including *The Seagull*, *DruidGregory*, *DruidShakespeare: Richard III*, *Sive*, *Brigit*, *Bailegangaire*, *DruidShakespeare: Richard II*, *Henry IV (Parts 1 and 2)*, *The Colleen Bawn*, *DruidMurphy* (Best Supporting Actress, Irish Times Irish Theatre Awards), *The Cripple of Inishmaan*, *Long Day's Journey Into Night*, *DruidSynge* (Best Actress, Irish Times Irish Theatre Awards), *The Beauty Queen of Leenane* (Best Actress in a Play, Tony Awards) and *The Playboy of the Western World*; *The Children* and *Crestfall* (Gate Theatre); *On Raftery's Hill* (Abbey Theatre); and *The Music Man* (Broadway).

Film and television credits include *Pure Mule*, *When Brendan Met Trudy*, *Dancing at Lughnasa*, *The Butcher Boy*, *The Van* and *Circle of Friends*.

Marie is a founding member of Druid Theatre Company.

# JAMIE O'NEILL MEL



**JAMIE O'NEILL** is a Dublin-born actor and has been working with some of the leading talents in Irish theatre for the past decade.

He has worked extensively with Louise Lowe and the critically-acclaimed immersive theatre company ANU Productions, most recently on *Staging the Treaty*, *Lolling* and *The Mouth of Flowers*. He also appeared in ANU's co-production with Landmark Productions, *The Book of Names*, as part of the 2021 Dublin Theatre Festival.

Jamie has also performed at the Abbey Theatre in Sean O'Casey's *The Shadow of a Gunman* and last year in *Luck Just Kissed You Hello* on the Peacock stage. Other theatre credits include *Minefield*, *The Anvil*, *Hamlet* and *Borstal Boy*.

His growing television career includes recent hit Irish dramas *Redemption*, *Blood* and *Striking Out*.

# The Saviour

BY **DEIRDRE KINAHAN**

MÁIRE **MARIE MULLEN**

MEL **JAMIE O'NEILL**

VOICES **BELLE BOSS**  
**ALEX FINUCANE**  
**JONATHAN WHITE**

DIRECTOR **LOUISE LOWE**

SET AND LIGHTING DESIGNER **CIARAN BAGNALL**

COSTUME DESIGNER **JOAN O'CLERY**

SOUND DESIGNER **AOIFE KAVANAGH**

## **Time and Place**

A small house on the outskirts of Carlow town. The year is 2020.

Running Time: 70 minutes. There is no interval.

## **LANDMARK PRODUCTIONS**

PRODUCER **ANNE CLARKE**

ASSOCIATE PRODUCER **JACK FARRELL**

MARKETING MANAGER **SINEAD McPHILLIPS**

PUBLICITY **SINEAD O'DOHERTY**

O'DOHERTY COMMUNICATIONS

PRODUCTION MANAGER **EAMONN FOX**

DEPUTY PRODUCTION MANAGER **STEPHEN BOURKE**

STAGE MANAGER **LEANNA CUTTLE**

ASSISTANT STAGE MANAGER **ALANNAH O'LEARY**

LX PROGRAMMER **RORY HARKIN**

WARDROBE MAINTENANCE **DARA GILL**

DRAMATURG **ELEANOR WHITE**

PHOTOGRAPHERS **PATRICK REDMOND** PHOTOSHOOT

**CAROL ROSEGG** PRODUCTION

GRAPHIC DESIGNER **GARETH JONES**

MOTION GRAPHICS **SAYONARA BITTENCOURT**

## **PAVILION THEATRE**

DIRECTOR **HUGH MURRAY**

MARKETING & COMMUNICATIONS MANAGER **DÓNAL KENNEDY**

OPERATIONS MANAGER **NIALL GOMES O'CONNELL**

TECHNICAL MANAGER **RONAN FINGLETON**

BOX OFFICE **SARAH O'SULLIVAN**

CREATIVE ADMINISTRATOR **MARY KILDUFF**





# CIARAN BAGNALL

## SET AND LIGHTING DESIGNER



**CIARAN BAGNALL** is the Creative Director for Prime Cut Productions. He trained at the Royal Welsh College of Music and Drama. He was made a Fellow of the College in 2017.

In 2022, he was the Assistant Artistic Director of the Opening Ceremony of the Commonwealth Games in Birmingham. In 2023, he was made an Honorary Member of the Chinese Institute of Stage Design and was presented with a special award for international communication. His work was used to represent Irish Set and Performance Design at the Prague Quadrennial (PQ) in 2019. He was invited back to exhibit again in 2023.

Ciaran's recent set and lighting design credits include *The Glass Menagerie* (Everyman Theatre); *The Beauty Queen of Leenane* (Lyric Theatre); *Of Mice and Men* (Birmingham Rep and UK tour); *Hangmen* (Gaiety Theatre); *Cavalcaders* (Druid); *X'ntigone* (MAC and Abbey Theatre); *Rough Girls, A Streetcar Named Desire, Red and Lovers* (Lyric Theatre); *The Whip and Othello* (RSC); *A Christmas Carol and The Great Gatsby* (Gate Theatre); *Ubu The King, The Man Who Fell Into Pieces, Hard to be Soft, Lally the Scut, God of Carnage, Villa, Discurso and Tejas Verdes* (MAC); *The Train and Observe the Sons of Ulster Marching Towards the Somme* (Abbey Theatre); and *Macbeth* (Shakespeare's Globe).

# IRISH REPERTORY THEATRE



Michael Mellamphy and Sarah Street in *The Plough and the Stars*; John Douglas Thompson and Bill Irwin in *Endgame* and Nicholas Barasch (center); L-R: Teddy Trice, David Badia, Carey Rebecca Brown, and Polly McKie in *The Butcher Boy*. (photos: Carol Rosegg)

**IRISH REPERTORY THEATRE**, co-founded by Producing Director Ciarán O'Reilly and Artistic Director Charlotte Moore, is now in its 35th season after first opening its doors in September 1988 with Sean O'Casey's *The Plough and the Stars*. Irish Rep is currently the only year-round theatre company in New York City devoted to bringing Irish and Irish American works to the stage. Recognized with the Jujamcyn Theatres Award, a special Drama Desk Award for 'Excellence in Presenting Distinguished Irish Drama,' an Outer Critics Circle Award for Outstanding Achievement, and the Lucille Lortel Award for 'Outstanding Body of Work,' Irish Rep celebrates the very best in Irish theatre, from the masters to the new generation of Irish and Irish American writers who are transforming

the stage. Nearly 50,000 audience members annually attend productions at Irish Rep's theatre located in the heart of New York's Off-Broadway community. Once here, they witness Irish Rep's engaging perspective on the Irish and their unique contributions to the world of drama. The Irish Repertory Theatre are celebrating their 35th season honouring the works of Brian Friel including mainstage productions of *Translations, Aristocrats, and Philadelphia, Here I Come!*

[www.irishrep.org](http://www.irishrep.org)



## JOAN O'CLERY COSTUME DESIGNER



For Landmark, she has costumed *Ghosts* (co-produced with the Abbey Theatre), *Walking with Ghosts*, *The Approach*, *The Second Violinist* (co-produced with Irish National Opera) and *Woyzeck in Winter* (co-produced with Galway International Arts Festival). Opera designs include *La Traviata* for ENO, *Dubliners* for Wexford Festival Opera and *Madama Butterfly* for Irish National Opera.

Twice nominated for IFTA awards for her screen work, films include *King of the Travellers*, *Swansong*, *Snap*, *Out of Innocence*, *Dating Amber*, *The Delinquent Season* and *Four Mothers*. TV credits include *Kin* and the forthcoming *The Inheritance*.

**THREE-TIME WINNER** of The Irish Times Irish Theatre Award for Best Costume Design, Joan has originated the costumes for several world premieres by major Irish writers, including Seamus Heaney, Brian Friel, Tom Murphy and Frank McGuinness.

Her costumes are regularly seen on many stages around Ireland. Highlights of her costuming work include *Macbeth* at the RSC; *An Enemy of the People* at the Gate Theatre; *DruidMurphy* for *Druid* and *She Stoops to Conquer* at the Abbey Theatre.

## AOIFE KAVANAGH SOUND DESIGNER



Dance credits include *The Glasshouse* (Ballet Ireland); *The Galaxy of Occupations* and *Man Down* (Roisin Whelan Dance); and *Nasc* (Infinite Parts Aerial Dance).

Aoife was one of two awardees of the Contemporary Music Centre's Emerging Composer Scheme 2022-23 and has written for choirs and instrumentalists throughout Ireland. She holds a BA from Maynooth University and a Masters in Composition from Trinity College Dublin. Her work has previously been funded by the Arts Council, Carlow County Council and Artlinks, and she teaches piano at Waltons School of Music in addition to her composition work.

**AOIFE KAVANAGH** is an Irish composer and sound designer, active across a variety of music disciplines, including theatre, dance, film and contemporary music.

Theatre credits include Mark O'Rowe's adaptation of Ibsen's *Ghosts* (Landmark Productions and the Abbey Theatre); *The Long Christmas Dinner* (Abbey Theatre); and *Tom Moran is a Big Fat Disgusting Filthy Liar* (Dublin Fringe). Aoife assisted Denis Clohessy in the sound design for Fishamble and Pat Kinevane's *King* (national tour) and regularly designs for TU Dublin Conservatoire.



## EAMONN FOX PRODUCTION MANAGER

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

## STEPHEN BOURKE DEPUTY PRODUCTION MANAGER

Stephen is a freelance Production Manager. He trained as an actor at Bull Alley, later appearing with Bedrock Theatre Company. After moving into Stage Management, Stephen became Production Manager for Dublin Fringe Festival, later becoming Technical Manager at Project.

After a spell in Corporate AV, he returned to production management and has worked with many leading companies in Ireland. Recent productions include; *Woman Undone* (Brokentalkers); *On Blueberry Hill* (Fishamble); *Ballad of a Care Centre* (John Conway/Riverbank Arts Centre); *The Flood* (Sunday's Child); *The Book of Names*, *The Lost O'Casey*, *The Wakefires* (ANU); *Ulysses 2.2* (ANU/Landmark/MoLI).

He enjoys the challenge of realising a complex set and show. Stephen now runs Re-Staging, a set building company dedicated to reducing waste in theatre.

## LEANNA CUTTLE STAGE MANAGER

Leanna is delighted to be working with Landmark Productions again, having previously stage managed its tour of *Walking with Ghosts* as well as *The Book of Names*, a co-production with ANU Productions for the Dublin Theatre Festival.

Throughout the years, Leanna has worked extensively in various capacities, including acting, stage management, company management, and creative producing.

Her stage management credits include *An Old Song*, *Half Forgotten* (Abbey Theatre); *Wakefires* (ANU Productions and Cork Midsummer Festival); *The Steward of Christendom* and *Mabel's Magnificent Flying Machine* (Gate Theatre); and *The Lost O'Casey* (ANU Productions and the Abbey Theatre).

Her company management credits include *Secret Space* and *Canaries* (ANU Productions).

Her producing credits include *An Evening with Mere Mortals* (Smock Alley); *Rebel/Rebel* (ANU Productions and Fishamble); *Collected Stories* (Then This Theatre); *Half Light* (Bombinate); *King Lear*, *The Merchant of Venice*, *Romeo and Juliet* and *Hamlet* (Gaiety School of Acting).

## ALANNAH O'LEARY ASSISTANT STAGE MANAGER

Alannah O'Leary is a graduate of Stage Management and Technical Theatre from The Lir Academy.

She is delighted to be working with Landmark Productions again, having previously worked with the company on *Old Ghosts* as part of *Ulysses 2.2*; *The First Child* (co-produced with Irish National Opera); and *The Book of Names* (co-produced with ANU Productions).

Alannah has worked as assistant stage manager for Dead Centre and Thisispopbaby, as well as working with ANU Productions on a number of projects. She has worked as a production assistant on TV, with credits including *Dancing with the Stars* and *LOL: Last One Laughing*.

# THANK YOU

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

Peggy Albright; Debbie and Owen Boss; Samantha Cade; Jenna Clark Embrey; Hugh Farrell; Hillbolic Arts and Carpentry; Ben Keighley, Aoife Murphy, Seán McManus, Lorna O'Dea, Sarah Symes and Emma Ryan at Pavilion Theatre, Dún Laoghaire; Karl Hayden; Cameron Macaulay; Maureen McGlynn; Lorraine Maye; Conor Mitchell; O'Malley and Associates; James O'Mally and Lelia Ruckenstein; Brendan O'Reilly and Sheila Rodgers; Quiver; Keelie Sheridan; Mary Tumelty; Tim Smith, Pemberley Productions; Bill and Denise Whelan; Jonathan White; Willie White and all at Dublin Theatre Festival; as well as Lisa Fane, Muireann Lalor, Nicola Murphy Dubey, Kate Mandracchia, Josh Allen, Marissa Crowe, Karen Evanouskas, Shanna Allison, M. Florian Staab, and all at the Irish Repertory Theatre, New York.

# FUNDING ACKNOWLEDGEMENTS

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Once Off Productions and Colin Murphy  
in association with Pavilion Theatre  
PRESENT



# THE UNITED STATES



Artwork by Róisín Nolan

# VS ULYSSES

A BAWDY COURTROOM DRAMA

Written by **Colin Murphy**  
Directed by **Conall Morrison**

WED 8 – SAT 11 NOVEMBER 2023 8PM

Matinée: Sat 11 Nov 2023, 2.30pm

Pavilion Theatre, Dún Laoghaire

Booking: [paviliontheatre.ie](http://paviliontheatre.ie) (01) 231 2929

Tickets: €28/25/20





GLASS  
MASK  
THEATRE

# TEMPESTA

GLASS MASK THEATRE PRESENTS  
A NEW PLAY BY DEIRDRE KINAHAN

starring STEPHANIE DUFRESNE & JACK MULLARKEY  
with live music performed by STEVE WICKHAM  
directed by MARC ATKINSON BORRULL

3 - 28 October | 7pm



with food & drinks available from 6pm

TICKETS: €20-25

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## JOIN THE CONVERSATION

Thank you for coming to see *The Saviour* by Deirdre Kinahan.  
Join the conversation online using the hashtag **#TheSaviour**.



**@LandmarkIreland**