



# The . Saviour

LANDMARK PRODUCTIONS

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



Marie Mullen in rehearsal. Photo: Barry Cronin

UK PREMIERE

# The . Saviour

BY **DEIRDRE KINAHAN**

DIRECTOR **LOUISE LOWE**

COMPOSER **CONOR MITCHELL**

COSTUME DESIGNER **JOAN O'CLERY**

LIGHTING DESIGNER **MARY TUMELTY**

SOUND DESIGNER **CAMERON MACAULAY**

ON DEMAND AS PART OF  
ASSEMBLY SHOWCATCHER  
AT **EDINBURGH FESTIVAL FRINGE**  
6-30 AUGUST 2021

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# 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.

In January 2021 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.

Deirdre Kinahan's *The Saviour* is the fourth production to be streamed to date. In August, Landmark, in a co-production with Galway International Arts Festival, will present the world premiere of a new play by Enda Walsh, *Medicine*, as part of the Edinburgh International Festival. Walsh will direct Clare Barrett, Aoife Duffin, and Domhnall Gleeson, with drummer Sean Carpio, in a devastatingly funny and moving meditation on how, for many decades, we have treated those we call mentally ill.

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 21 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 more about upcoming shows.

# LANDMARK LIVE

**'LANDMARK PRODUCTIONS HAVE QUICKLY BECOME LEADERS IN DIGITAL THEATRE IN IRELAND WITH THEIR ONLINE VIEWING PLATFORM, LANDMARK LIVE'**

Sunday Business Post

**'OF ALL THE STREAMED PRODUCTIONS I HAVE SEEN IN THE PAST YEAR, THIS ONE COMES CLOSEST TO CAPTURING THE FOCUS AND TENSION OF LIVE THEATRE'.**

The Guardian on the live-broadcast of *The Approach*

Landmark Live is a new online streaming platform which enables Landmark to bring the thrill of live theatre to audiences around the world.

Launched in January 2021, Landmark Live productions include:

## ***The Approach* by Mark O'Rowe**

broadcast live from Project Arts Centre, Dublin

## ***Happy Days* by Samuel Beckett**

in association with, and broadcast live from, the Olympia Theatre, Dublin

## **Ross O'Carroll-Kelly, *Postcards from the Ledge***

broadcast live from Mermaid Arts Centre, Co. Wicklow

## ***The Saviour* by Deirdre Kinahan**

presented as part of Cork Midsummer Festival and broadcast live from The Everyman

NEXT UP

## ***Medicine* by Enda Walsh**

co-produced with, and broadcast live from, Galway International Arts Festival



Landmark Productions and Galway International Arts Festival

# Medicine

## by Enda Walsh

**Edinburgh  
International Festival**  
4–29 August (In-person)

**Galway International  
Arts Festival**  
2–18 September  
(In-person and live-streamed)



**LIVE-STREAM TICKETS NOW ON SALE!**



# The Saviour

BY **DEIRDRE KINAHAN**

MÁIRE **MARIE MULLEN**

MEL **BRIAN GLEESON**

FEATURING THE VOICES OF

**BELLE BOSS**

**ALEX FINUCANE**

**JONATHAN WHITE**

DIRECTOR **LOUISE LOWE**

COMPOSER **CONOR MITCHELL**

COSTUME DESIGNER **JOAN O'CLERY**

LIGHTING DESIGNER **MARY TUMELTY**

SOUND DESIGNER **CAMERON MACAULAY**

The performance runs for 70 minutes without an interval.

PRODUCTION MANAGER **EAMONN FOX**

STAGE MANAGERS **LEANNA CUTTLE**

**LEO McKENNA**

LX PROGRAMMER **MATT BURKE**

HAIR AND MAKE-UP **LAOISE McGINN**

**VAL SHERLOCK**

PROPS BUYER **SADHBH BARRETT COAKLEY**

CREW **HUGH ROBERTS**

**MARK DONOVAN**

**IAN BROWN**

**SEÁN SPILLANE**

**LANDMARK PRODUCTIONS**

PRODUCER **ANNE CLARKE**

DIGITAL PRODUCER **HUGH FARRELL**

ASSISTANT PRODUCER **JACK FARRELL**

DRAMATURG **ELEANOR WHITE**

MARKETING **SINEAD McPHILLIPS**

PUBLICITY **SINEAD O'DOHERTY**

BOX OFFICE ASSISTANT **ANNIE DUFFY McMAHON**

PHOTOGRAPHERS **PATRICK REDMOND**

**JED NIEZGODA**

**BARRY CRONIN**

GRAPHIC DESIGN **GARETH JONES**

MOTION GRAPHICS **SAYONARA BITTENCOURT**



Louise Lowe in rehearsal. Photo: Barry Cronin

#### STREAMING

DIRECTOR OF PHOTOGRAPHY **JOE EDWARDS**

VISION MIXER **JAMES RYAN**

LIVE STREAM FACILITIES **STATIONHOUSE MEDIA**

CAMERA OPERATORS **MARTIN BIRNEY**

**GERRY MACARTHUR**

SOUND ENGINEER **PAUL ASHE-BROWNE**

STREAMING TECHNICIAN **JONATHAN CONNOLLY**

PRODUCTION ASSISTANT **AARON GANNON**

# 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-Traumatized-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 *obs skéné*, 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 staged 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**  
Dublin, June 2021

## DEIRDRE KINAHAN WRITER



**AWARD-WINNING PLAYWRIGHT**  
Deirdre Kinahan is a member of Aosdána, Ireland's elected body of outstanding artists.

Her recent work includes *Embargo*, *Rathmines Road* (Fishamble); *Dear Ireland*, *The Bloodied Field*, *The Unmanageable Sisters* (Abbey Theatre); *Crossings* (Pentabus UK); *Wild Notes* (Solas Nua DC); *Renewed* (Old Vic London).

Forthcoming projects include the opera *Fallen* for Meath County Council, Creative Ireland, and Belfast Ensemble; the musical *Ettie* for Irish Arts Center NYC; a play commemorating the Civil War for Meath County Council; a new play, *Grace*, for Landmark Productions; and *In the Middle of the Fields* for Solas Nua DC.

Deirdre is an Associate Artist with Meath County Council Arts Office. Her plays are translated into many languages, published by Nick Hern Books and produced regularly in Ireland and on the international stage.



## MARIE MULLEN MÁIRE



**THEATRE CREDITS** include *Testament* (Landmark Productions/ Dublin Theatre Festival); many productions for Druid, including 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); and *On Raftery's Hill* (Abbey Theatre).

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.

## BRIAN GLEESON MEL



**BRIAN RECENTLY WRAPPED** filming the role of Ross in the television series *Extinction* for Sky. He was recently seen in *Frank of Ireland*, which he wrote with Domhnall Gleeson and Michael Moloney for Channel 4, Amazon and Merman.

Theatre credits include *The Walworth Farce* (Landmark Productions); *Beckett's Room* (Dead Centre/Gate Theatre); *Cat on a Hot Tin Roof* (Young Vic); *The Weir* (Lyric Theatre); and *The Night Alive* (Donmar Warehouse; Atlantic Theatre).

Television credits include *Frank of Ireland* (Channel 4, Amazon, Merman), *Peaky Blinders* (BBC), *Taken Down* (RTÉ), *Resistance* (RTÉ), *The Bisexual* (Channel 4, Hulu), *The Flag*, *Rebellion* (RTÉ), *Stonemouth* (BBC) and *Quirke* (BBC, RTÉ).

Film credits include *Death of a Ladies Man*, *Hellboy*, *Angela's Christmas*, *Phantom Thread*, *Logan Lucky*, *Mother!*, *Psychic*, *The Flag*, *Assassin's Creed*, *History's Future*, *Stay*, *Darkness on the Edge of Town*, *Serious Swimmers*, *Standby*, *Snow White and the Huntsman* and *How to Be Happy*.



Marie Mullen and Brian Gleeson in rehearsal. Photo: Barry Cronin



## 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 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* (CoisCeim/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 *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); *Falling Out of Standing* and *Hawks Nest*.

## CONOR MITCHELL COMPOSER



**CONOR IS A** multi award-winning opera/music-theatre composer, librettist and stage director. He is founder and Artistic Director of The Belfast Ensemble, an Ivor Novello nominee and the recipient of the Arts Council Northern Ireland *Major Individual Artists Award* - the highest honour bestowed by the body.

Recent scores/collaborations include his *Concertino for Flute & Orchestra* (Ulster Orchestra); the operas *Our Day*, *The Garden the Ghost and the Butterfly* (NI Opera); *Message for Marty* (Irish National Opera);

*Intolerance* (Tete a Tete Festival); *The Musician* (Belfast Ensemble); *Shadowtime* (Royal Festival Hall); *Requiem for the Disappeared* (Spark Opera, ACNI); the sinfonietta *20: Ceasefire* (Kabosh/Ensemble); *Abomination: a DUP Opera* (Best Opera Production at the 2020 Irish Times Irish Theatre Awards). His award-winning song cycle *Ten Plagues* (Royal Court, Traverse Theatre) was recently revived at Wilton's Music Hall, London, performed and released by the pop singer Marc Almond.

He is currently working on a *Mass* for the Ulster Orchestra, and a major new opera *The Trial of Harvey Weinstein* for the Belfast Ensemble.





Brian Gleeson in rehearsal: Photo: Barry Cronin

## JOAN O'CLERY COSTUME DESIGNER



**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.

For Landmark, she has costumed *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* and *The Delinquent Season*.

## MARY TUMELTY

### LIGHTING DESIGNER



**MARY HAS CREATED** the lighting design for a wide range of media including theatre, installations, film, television and streaming. Mary graduated from Queen's University, Belfast with a BA in Drama Studies. Mary works at the Brian Friel Theatre at Queen's University and the Grand Opera House, Belfast.

Lighting design credits include *Abomination* (Belfast Ensemble/ Outburst Festival Arts); *Body Politics* (Macha Productions, in association with The Mac Theatre); and *Kindermusik* (Belfast Children's Festival). Installation design credits include *Crazy Golf* (Craigavon); and *Airtastic* (Abbey Centre).

Associate Lighting Design credits include *Christmas for Dummies* (Grand Opera House); and *Shirley* (Lyric Theatre).

Film, television and streaming credits include *Conversations with Friends* (Element Pictures / BBC Three / Hulu), *Ten Plagues*, *The Musician* (Belfast Ensemble); and *Democracy Dances - For Orchestra and Electronics* (Belfast Ensemble / Ulster Orchestra).

## CAMERON MACAULAY

### SOUND DESIGNER



**CAMERON IS A COMPOSER** and sound designer based in Dublin. He also has experience as a director, actor and writer.

Theatre credits include *Love and Charity* (Mother Tongues Festival); *Some Names Were Changed* (Dublin Fringe Festival), *Cleft* (Rough Magic, in association with Galway International Arts Festival and Kilkenny Arts Festival); *Everything Between Us* (Rough Magic); *The Water Orchard* and *Bears in Space* (Collapsing Horse).

He recently scored his first feature film, *Rebecca's Boyfriend* (Vah Vah Films), which will be commencing its festival run at the IndieCork Film Festival in 2021.

Cameron was selected to be a participant on SEEDS 2014-15, a development programme for emerging theatre artists run by Rough Magic.

# THANK YOU

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

Lara Beach, Belle Boss, Sara Cregan, Ben Finucane, Sean Foley, Paul Glaser, Candice Gordon, Günther Grosser, Karl Hayden, Paul Keogan, Meike Krüger, Daniel Nicolai, Ruairi O'Connor, Jonathan Shankey, Paula Meehan, Nik Quaife, Christine Sisk, Rachel West and Lily Williams, together with Sophie Motley, Seán Kelly, Naomi Daly and all at The Everyman, and Lorraine Maye, Allyson O'Sullivan, Conall Ó Riain and all at Cork Midsummer Festival.

## Deirdre Kinahan would like to thank:

Matt Applewhite, Michael B, Anne Clarke, Georgia Gatti, Nick Hern, Eleanor White, Matthew Warchus, Julie Walters, Lily Williams, the amazing creative team for this production, Marie, Louise, Brian and, as always, my wonderful family Gary, Siobhra and Sadhbh.

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# JOIN THE CONVERSATION

Thank you for joining us to watch  
*The Saviour* by Deirdre Kinahan.

Join the conversation online using the hashtag  
**#TheSaviour.**



**@LandmarkIreland**

We'd love to hear your thoughts.

Should you have any comments you'd like to share with us  
please email [live@landmarkproductions.ie](mailto:live@landmarkproductions.ie)





Deirdre Kinahan and Marie Mullen in rehearsal. Photo: Barry Cronin



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