

LANDMARK PRODUCTIONS

STEPHEN REA

KRAPP'S LAST TAPE

BY SAMUEL BECKETT

DIRECTED BY VICKY FEATHERSTONE



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Director	Vicky Featherstone
Set Designer	Jamie Vartan
Costume Designer	Katie Davenport
Lighting Designer	Paul Keogan
Sound Designer	Kevin Gleeson
Audio Director	Stephen Wright

PAVILION THEATRE | 22—25 JULY 2025

LANDMARK

the arts council an chomhairle ealaíon funding theatre

SAMUEL BECKETT

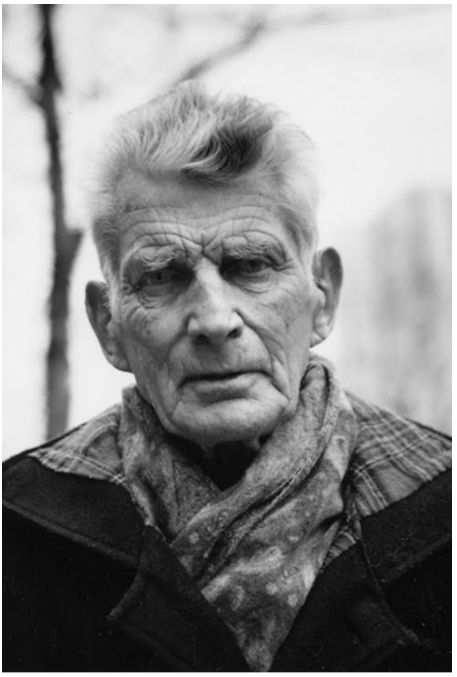


PHOTO: JOHN MINIHAN

Samuel Beckett (1906 – 1989) was from a solid Protestant background. On his father's side he was descended from French Huguenots; on his mother's side, from successful Cromwellian English planters. Beckett himself retained his Irish passport, first issued by the Irish Free State in 1927, for the rest of his life. He was the second son born to William and May Beckett at their salubrious home in Foxrock, south county Dublin on Good Friday, 1906. He was well educated, graduating first among firsts from Trinity College in 1927. He was rewarded for his great results by being given Trinity's visiting fellowship at the École Normale Supérieure in Paris.

In a real sense Beckett's life as a writer begins with his arrival in Paris in late 1928. He very soon meets with James Joyce who is impressed by the younger man. So much so that Joyce invites him to join the 'twelve apostles' who are given the task of writing interpretive essays on Joyce's *Work in Progress* which was appearing serially. It will finally appear in book form as *Finnegans Wake* in 1939. Eugene Jolas, the editor of the magazine *transition*, where Beckett's essay is first published in 1930, invites him to contribute a short story and he offers Jolas *Assumption*. Both the essay and the story appear in the same issue of *transition*. Curiously, Beckett never permitted the story to be republished during his lifetime. That year Beckett enters a competition for a poem of less than 100 lines. The poem, *Whoroscope* wins the £10 prize and standalone publication. So, by the time he returns to Dublin to take up his junior lectureship in the French Department at Trinity College, he is a published poet, critic and short story writer.

He quickly discovers that academic teaching is not to his liking. His expectations of his students are too high: they want the didactic - he provides the expressive. While lecturing at Trinity he works on a critical monograph on the French writer Proust which is well received on publication in 1932. He goes to Germany at the end of 1931 and resigns from his post at Trinity by letter. After a brief holiday he goes to Paris to set up as a professional writer. In short order he produces his first novel, *Dream of Fair to Middling Women.* It fails to find a publisher in London but a sympathetic reader for Chatto and Windus advises Beckett to re-jig the novel as a series of linked short stories. Beckett's dire financial condition drives him back to his parents' house in Dublin.

In a novel written in the late thirties an eponymous character, Murphy, is described as 'a chronic emeritus living on small, charitable sums.' This is true of Beckett's situation in the early thirties. He had been expensively educated, had secured an academic post with good prospects of advancement but had thrown it all away. Living in his parents' house caused trouble in the house. Beckett buckled down and re-jigged his novel and Chatto and Windus accepted it for publication. The family was thrown into chaos when the father suffered a heart attack in early 1933. A second fatal attack occurred a week later. Beckett was devastated because he had been closer to his father, who had been covertly more supportive of his son than the mother knew.

1934 saw the publication of *More Pricks Than Kicks*, the re-jigged novel. It was promptly banned in Ireland by censors who were no doubt unfamiliar with the letters of St. Paul. The most immediate result of publication was the worsening of the situation at Cooldrinagh. Scandal and shame had been added to insult and injury. Beckett's formerly robust health went into decline and he suffered a nervous collapse. He was advised to undergo psychotherapy. Such therapy was not available in Ireland so Beckett's long-suffering mother felt obliged to cover her son's expenses in London.

The treatment was successful and Beckett read deeply in the available psychological literature during the therapeutic programme. He also began another novel and came to the view that his relationship with his mother would work best at a distance. Still without means except for a small patrimony from his father's estate he returned to Dublin to finish his novel, working in an attic room of his late father's offices on Clare Street. To the difficulties with his mother was added, in October 1937, the acceptance by the Irish electorate of the so-called De Valera Constitution. Before the end of the year Beckett went into 'voluntary exile' in France.

Within a month he was the victim of a random knife attack on a Paris street which he was lucky to survive. He corrected the proofs of his new novel while in hospital. *Murphy* was well reviewed but sales were disappointing. Beckett met up with a woman, Suzanne, whom he had known when he worked at the ENS some years earlier and within a couple of months they started to co-habit in Paris. In fact they were to stay together until her death in 1989, just a few months before his own.



PHOTO: JOHN MINIHAN

Beckett was visiting his mother when war was declared in September, 1939. He immediately returned to Paris to join Suzanne. After Paris was occupied by the Nazis, Beckett joined the French resistance. He and Suzanne fled to the Unoccupied Zone when the security of his resistance cell had been breached. They carried very little with them but Beckett had the developing manuscript of a new novel, *Watt*. This he had almost finished by the time the war was coming to a close and they could return to Paris. He completed it in Paris and had no success in finding a publisher in London.

He returned to Dublin to visit his mother whom he hadn't seen since 1939. While in Dublin he discovered that post-war restrictions on the movement of money meant that he could not carry his accumulated patrimony back to Paris and, even more frustrating, the provisional government in Paris refused entry to all aliens. He overcame these restrictions by accepting a six month contract with the Irish Red Cross as a driver and storekeeper at a field hospital to be provided by the organisation at the flattened town of St. Lô in Normandy.

He was back in France by August 1945 and dutifully fulfilled his contract with the Red Cross. By February, 1946 he was back home in Paris and a huge change happened in March. He was writing a brief prose text (a novella) in English and, shortly after starting, he drew a line across the page he was writing and finished the text in French. What he later called 'the siege in the room' had begun. Between that date and the beginning of 1950 Beckett wrote, in French, four novellas, four novels and two plays. The change in the language of composition enabled a surge in creativity, initially in French but in English as well. In fact, by the mid-fifties, Beckett's work created an avid audience in two languages but, to be really accurate, a world-wide audience.

The Beckett canon contains some 34 dramatic pieces for theatre, radio, television and film. His first two major plays – *Waiting for Godot* and *Endgame* were written in French. He wrote *Krapp's Last Tape* in English in the latter half of the fifties under the working title *The Magee Monologue* and Patrick Magee was the first actor to play Krapp. His fourth major play *Happy Days* was also written in English. The canon also contains multiple prose works and, mixed in, there is much poetry. He became the anchor of writing in two languages in the latter half of the twentieth century. He was awarded the Nobel Prize for Literature in 1969 and was chosen as the first Saoi of Aosdána.

Gerry Dukes
Dublin 2023



Stephen Rea as Krapp | Costume drawing by Katie Davenport

MEANING AND RHYTHM

Tanya Dean joined Vicky Featherstone and Stephen Rea at rehearsals to discuss their work together on *Krapp's Last Tape*. This interview has been edited for length and clarity.

Tanya
I know you two have worked together before on David Ireland's play, *Cyprus Avenue*, in the 2016 Abbey Theatre/Royal Court co-production. Did that experience influence the decision to work together again on this?

Stephen
It's always good to work with somebody that you like and trust and admire, and someone who you think will understand the material. So it was a very simple choice.

Vicky
I was introduced to Stephen in *Cyprus Avenue*, and it's been one of the great honours and privileges of my life to meet him and to work with him, to get to know him, and for him to become part of my family and my world. We do create communities to make theatre; we come together because we believe in our shared humanity. I do think that's how you make your best work. And we talked about doing *Krapp's Last Tape*, because Stephen had said that he wanted to do that play at some point far in the future.

Stephen
Roughly 12 years ago, I did record the early tapes. When I'd seen the play before, I was never quite convinced by the early tapes; I thought it was a bit frozen. So I recorded it.

Vicky
It's extraordinary, because the play is in three parts, really: the setting up, the listening, and then the speaking. And I was watching Stephen as Krapp listening to the tape, listening to himself, and I was thinking that this *is* the older person genuinely listening to the younger person. The authenticity of that is heart-breaking. That is what Beckett wrote, and Stephen has created it.

Stephen
It is like when you watch a film that you've been in; after a while, it stops being you. You watch it differently.



Tanya
The tape that Krapp is listening to gets filed in the ledger under 'Farewell to Love'; what do you think is the relationship that Krapp has to love?

Vicky
I think that he's a fool for love and he falls very quickly; something that recurs all the way through the play is how he falls into people's eyes and that shifts him in some way and he seeks that out. And of course, he has his big epiphany – which is the same as Beckett had – standing in the wild storm and thinking about the work that he should make; and he can't, because love has stopped him from being able to. So love is the most important thing in his life, *and* the thing that he has to get out of his life in order to be able to continue to create. But then he *can't* create, so he's lost everything. So I think Krapp is deeply, deeply romantic.

And he is trying to remember what this tape is in order to get back to that feeling, which I feel was the purest moment that he had. He ended it and he's had to live with the emptiness ever since. And he's realising, I think, in this last day or night, that literally nothing has happened that's been worthwhile in his life since that moment. It's desperate. What Krapp does – which is something that we recognise in other people – is he sabotages his own happiness because he can't handle the weight of it.

Tanya
And of course there is also a deliciously sly humour to Beckett: 'Krapp's Last Tape' and a literal banana peel moment. How are you finding working with the comedic aspects?

Vicky
I think Stephen – which is why he's so perfect for this part – naturally holds melancholy and darkness, and a childlike sort of humour, both in the same beat. And that is definitely what Beckett was playing with.

And I think as well that the comedy at the beginning (with the banana skin and all the repetitions) is so that we can't sentimentalise the fact that this man is old and that it's his last tape. Beckett throws us into something else; we don't start it with sadness. He decentralises it every time. That has to be left until it's time for us to think of that. It's so clever.

Tanya
Stephen, you of course actually worked with Beckett at the Royal Court; how did that come about?

Stephen
Well, it all goes back to Jack McGowran. Jack gave me my first job in London, in *Shadow of a Gunman*. I'm always shocked when young Irish actors don't know who Jack was and who don't know who Marie Kean was; they might have heard of Patrick Magee. But to me, those people were always part of my heritage because they transformed Irish character acting.

In 1976, they were going to do *Endgame* at the Royal Court for Beckett's 70th birthday, and Jack [who had famously played Clov in the 1957 production at the Royal Court] had died. So the Royal Court phoned me up and asked me to meet with the director, Donald McWhinnie, because Donald had said, "well, you need an Irish actor who can be funny." And so I met with Donald and he said, 'would you play Clov?'

Jack's widow, Gloria sent a message to me saying Jack would be proud. And Tara, his daughter eventually gave me Jack's copy of *Shadow of a Gunman*. And so I'm very connected to Jack. And I don't say that gives me any right to say that I was as good as him or anything like that. But I absolutely worshipped him.

Donald McWhinnie was a truly great director; so articulate, so well-read. He did the first

production of *The Caretaker* by Pinter and he did the London version of *Translations* by Friel (which I appeared in as well). Donald directed the production of *Endgame* and there I was, in the room with the great Beckett (who was at all the rehearsals) and Patrick Magee. So Magee and Beckett and McWhinnie and this little whippersnapper. It was a heavy learning experience, because *Endgame* is a tough thing. I remember Beckett saying he loved *Endgame*, and he didn't like *Waiting for Godot*. And I said, "well, it's been absorbed". And he said, that's it, he said, it has been absorbed.

So it was an extraordinary learning experience for me. I was climbing a mountain to get at the level of these three men. When Magee was on form, it was certainly the best performance I've ever been on a stage with; it was absolutely incredible and inventive beyond belief. It's the movement away from the whole notion of naturalism.

Tanya
I remember reading in an interview that you said that Beckett gave you a couple of notes that you found transformational for the possibilities of what modern acting could be.

Stephen
I asked him the meaning of a particular line. He said, "don't think about meaning, think about rhythm."

The other one was a beautiful note: Clov says "I'll leave you", and he repeats it. And I said, "at this point, Sam, is he leaving to go to the kitchen or is he leaving for good?" And Sam said, "it is always ambiguous". And that is a great note for acting that isn't based on "intention". Because people do spend their lives not knowing what they're going to do.

Vicky
It's the first time I've done a play for maybe 25 years without having the writer in the room. I know so much has been written about Beckett, but I've really approached this like as if it's a new play. What's so exciting is being able to have the direct conversation with Beckett through Stephen in a way. And Beckett's understanding of the whole of theatre is so shocking, when you just look at how he's refined his work and the purity of it.

Stephen
Most people's understanding of theatre is to be very versed in it and to repeat what other people have done. Whereas he saw it as a particular thing: part of it was music hall, and poetry, and music, very much music.

Vicky
He's so amazing with language and with rhythm, but he really looks at that in a three-dimensional setting and a lot of writers – a lot of brilliant writers – don't do that. They leave that for the people who will interpret the world. He immediately puts it into something; his writing of it is three-dimensional, which is kind of mind-blowing. The thing I think that we're really observing in our rehearsals is how vital the rhythm of the physical stuff is, as well as the language, and how the rhythm affects the audience.

Stephen
And also, we are becoming part of the tradition of doing it. Those actors, they changed things. In a strange way, sometimes it takes a long time for a play to become available to everybody. But eventually, through many performers, it becomes more available.

Vicky
And it really does feel like we're all looking at a new play that hasn't been done before. We are not bringing a weight of pain or history to it, and that feels really exciting.

STEPHEN REA
KRAPP



Stephen Rea is one of the foremost actors of his generation, coming to worldwide attention when he was nominated for the Academy Award for Best Actor for Neil Jordan's *The Crying Game* in 1992. He has enjoyed great acclaim on Irish and international stages through his collaborations with playwrights Sam Shepard, Brian Friel and Enda Walsh.

Following his debut at the Abbey Theatre in Dublin, he moved to London. His early experimental work with veterans of LaMama and Nancy Meckler's Freehold Theatre Company was followed by many leading roles at the National Theatre, including *The Playboy of the Western World* and *The Shaughraun*.

His theatre career spans several decades, with many memorable highlights. These include establishing the ground-breaking Field Day Theatre Company with Brian Friel in the 1980s, with whom he appeared in many plays, including Tom Kilroy's *Double Cross*; his friendship and collaboration with Sam Shepard, which saw him star in Sam's directorial debut of his play *Geography of a Horse Dreamer* in 1974 and continued when Stephen appeared in *Kicking a Dead Horse* and *Ages of the Moon,* both at the Abbey Theatre and in New York; his acclaimed performance in Enda Walsh's *Ballyturk* for Landmark Productions and Galway International Arts Festival; and, most recently, international critical acclaim on both sides of the Atlantic for his powerful and deeply disturbing performance in *Cyprus Avenue*, an Abbey Theatre and Royal Court Theatre co-production, which enjoyed a lengthy run in New York in 2018.

His career on stages across Dublin, London and New York has taken place in tandem with his award-winning film and television career. In addition to his Academy Award-nominated performance as Fergus in *The Crying Game*, highlights of his many film credits include *Breakfast on Pluto*, *Michael Collins*, *V for Vendetta*, *The End of the Affair* and *Black '47,* amongst many others. On TV, Stephen won critical acclaim for his remarkable performance in *The Honourable Woman*, which also garnered him a BAFTA award, and he has most recently appeared in *The Stranger*, *War and Peace*, *Flesh and Blood*, the Emmy-nominated *Counterpart*, and *The English* for BBC/Amazon.

THE TAPES

I had no certainty that one day I might play Krapp, but I thought it a good idea to pre-record the early tapes so that the voice quality would differ significantly from that of the older character, should the opportunity ever arise to use it.

So I politely asked my good friends Stephen Wright, fine radio producer, and Bill Maul, genius sound engineer, to record the appropriate pieces.

They were happy to assist and their work was, as always, superb.

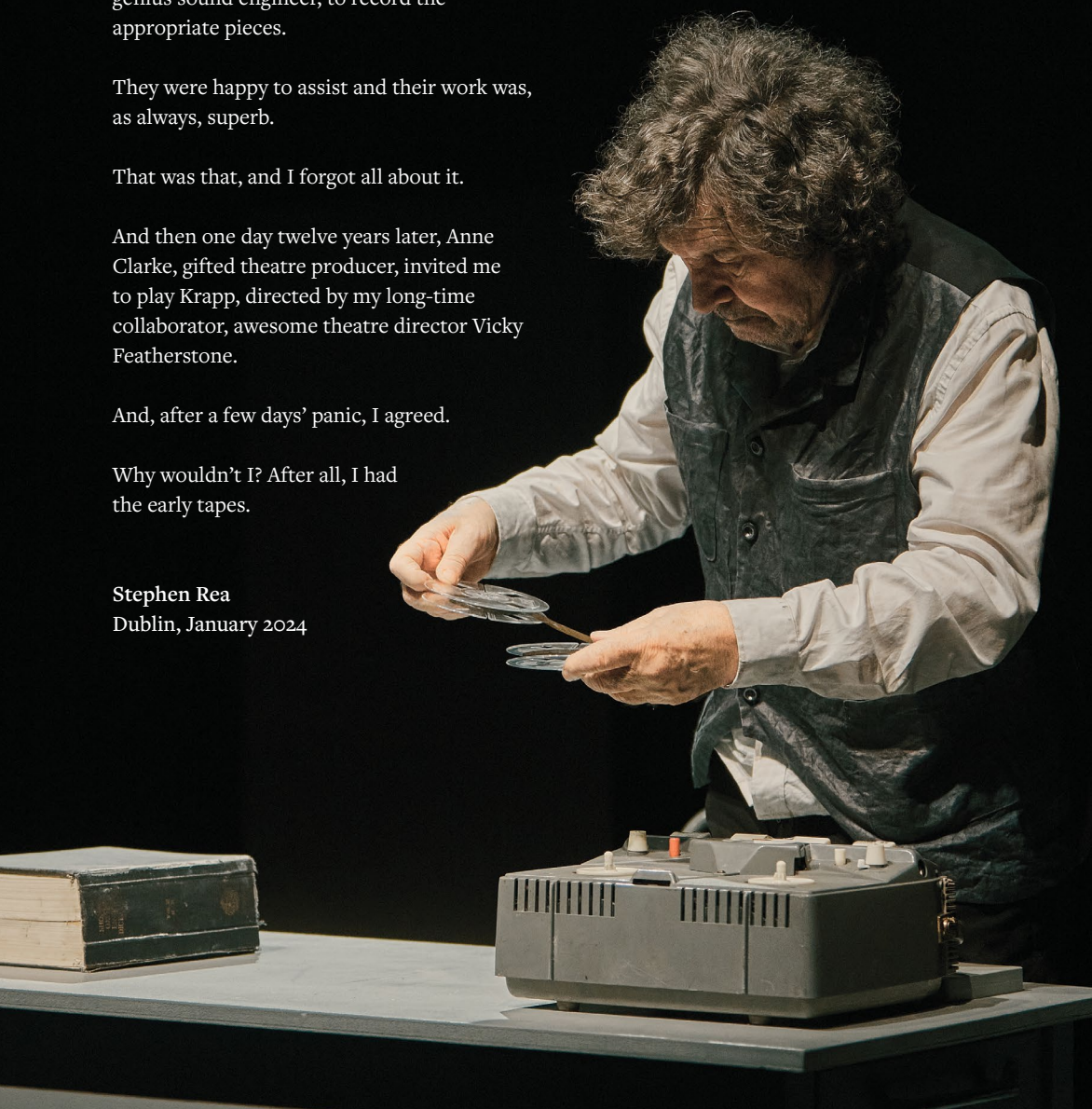
That was that, and I forgot all about it.

And then one day twelve years later, Anne Clarke, gifted theatre producer, invited me to play Krapp, directed by my long-time collaborator, awesome theatre director Vicky Featherstone.

And, after a few days' panic, I agreed.

Why wouldn't I? After all, I had the early tapes.

Stephen Rea
Dublin, January 2024



VICKY FEATHERSTONE
DIRECTOR



Vicky was Artistic Director of the Royal Court from 2013 – 2023. She was the inaugural Artistic Director of the National Theatre of Scotland from 2005-2012 and Artistic Director of Paines Plough from 1997-2005.

As a director focusing on new writing and living playwrights, Vicky has directed over 50 world premieres by some of the UK's leading playwrights and has been responsible alongside her teams for developing some of the finest and most influential new voices of our time. Her work has toured extensively throughout the UK and internationally, and has won many awards.

She is an Honorary Fellow of the Royal Conservatoire of Scotland, Honorary Professor in Theatre and New Writing from Manchester University and Honorary Doctor of Literature from St Andrews University and is currently a trustee of the Citizens Theatre, Glasgow. Vicky played a leading role in the UK theatre movement around MeToo, creating the Code of Behaviour which has been used internationally. As a result of this and her leadership at the Royal Court she was named No 1 most influential person in theatre in The Stage.

Recent work as director includes *This is my Family* by Tim Firth (Anthology Theatre and Southwark Playhouse) and *The Outrun,* adapted by Stef Smith from the book by Amy Liptrot (Lyceum Theatre and Edinburgh International Festival).

For the Royal Court: *Cuckoo* by Michael Wynne, *all of it* by Alisdair McDowall (and Avignon Festival), *Jews. In Their Own Words* [co-director], *The Glow* by Alisdair McDowall, *Maryland* by Lucy Kirkwood, *Living Newspaper*, *Shoe Lady* by EV Crowe, *On Bear Ridge* by Ed Thomas (and National Theatre Wales) [co-director], *Cyprus Avenue* by David Ireland (and Abbey, Dublin/ MAC, Belfast/Public, NYC), *The Cane* by Mark Ravenhill, *Gundog* by Simon Longman, *My Mum's a Twat* by Anoushka Warden, *Bad Roads* by Natalka Vorozhbit, *Victory Condition* by Chris Thorpe, *X* by Alasdair McDowall, *How to Hold Your Breath* by Zinnie Harris, *God Bless the Child* by Molly Davies, *Maidan: Voices from the Uprising*, *The Mistress Contract* by Abi Morgan, and *The Ritual Slaughter of Gorge Mastromas* by Dennis Kelly.

Other theatre includes *What if Women Ruled the World?* (Manchester International Festival); *Our Ladies of Perpetual Succour* (National/West End/International tour), *Enquirer* [co-director], *An Appointment with the Wicker Man*, *27*, *The Wheel*, *Somersaults*, *Wall of Death: A Way of Life* [co-director], *The Miracle Man*, *Empty*, *Long Gone Lonesome* (National Theatre of Scotland); *Cockroach* (National Theatre of Scotland/Traverse); *365* (National Theatre of Scotland/ Edinburgh International Festival); *Mary Stuart* (National Theatre of Scotland/Citizens/Royal Lyceum, Edinburgh); *The Wolves in the Walls* [co-director] (National Theatre of Scotland/ Tramway/ Lyric, Hammersmith/UK tour/New Victory, NYC); *The Small Things*, *Pyrenees*, *On Blindness*, *The Drowned World*, *Tiny Dynamite*, *Crazy Gary's Mobile Disco*, *Splendour*, *Riddance*, *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union and Crave* (Paines Plough).

LANDMARK PRODUCTIONS

KRAPP'S LAST TAPE

BY SAMUEL BECKETT

Krapp ..... Stephen Rea

Director ..... Vicky Featherstone
Set Designer ..... Jamie Vartan
Costume Designer ..... Katie Davenport
Lighting Designer ..... Paul Keogan
Sound Designer ..... Kevin Gleeson
Audio Director ..... Stephen Wright

Time: A late evening in the future
Place: Krapp's den

The performance runs for 55 minutes. There is no interval.

Production Manager . . . . . Eamonn Fox
Deputy Production Manager . . . . . Hugh Roberts
Stage Managers . . . . . Ciara Gallagher
. . . . . Fiona Kennedy
Assistant Stage Managers . . . . . Gillian Weston
. . . . . Ross Smith
Costume Supervisor . . . . . James Seaver McGlynn
Associate Lighting Designer . . . . . Eoin Lennon
Sound Engineer | Original Tapes . . . . . Bill Maul
Sound Engineer | Production . . . . . Mark King
Scenic Artist . . . . . Sandra Butler
LX Operator . . . . . Emma Brennan
Carpenter . . . . . Frank Commins
. . . . . Abraham 'Fish' Allen
Crew . . . . . Gus McDonagh, Luke Powell
Set Construction . . . . . TPS
LX Crew . . . . . Archer Bradshaw
. . . . . T Kokalj
Transport . . . . . Trevor Price, Act Now

Photographers . . . . . *Production* Patricio Cassinoni
. . . . . *Rehearsal* Ste Murray
. . . . . *Publicity image* Patricio Cassinoni
Videographer . . . . . Aileen Power
Graphic Design . . . . . Gareth Jones

FOR **LANDMARK PRODUCTIONS**
Producer . . . . . Anne Clarke
Associate Producer . . . . . Jack Farrell
Marketing . . . . . Hannah Morris
Publicity . . . . . Sinead O'Doherty | O'Doherty Communications



JAMIE VARTAN
SET DESIGNER

Jamie Vartan's designs for theatre include several shows for Landmark Productions and Galway International Arts Festival (GIAF), including Enda Walsh's *Bedbound* (GIAF / Olympia, Dublin); *Medicine* (Traverse Theatre, Edinburgh International Festival / GIAF / St Ann's Warehouse, NYC); *Arlington* (GIAF / New York); *Ballyturk* (GIAF / National Theatre, London / St Ann's Warehouse); *Misterman* (GIAF / St Ann's Warehouse, New York / NT, London); and *Woyzeck in Winter* (GIAF / Gaiety, Dublin / Barbican, London).

Other theatre includes *Audrey or Sorrow* (Landmark Productions and the Abbey Theatre); *Happy Days* (Landmark Productions) (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; and *Knives in Hens* (Perth).

His opera designs include *Rigoletto* (Irish National Opera), *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 Donnacha Dennehy and Enda Walsh's *The First Child* (Dublin Theatre Festival / GIAF); *The Second Violinist* (GIAF / DTF / Barbican); and *The Last Hotel* (Dublin /Royal Opera House, London / NYC / Luxembourg);

Film production design includes *The Last Hotel* (Sky Arts).



KATIE DAVENPORT
COSTUME DESIGNER

Katie is a set and costume designer, based in Dublin.

She was nominated for an Irish Times Irish Theatre Award for Best Costume Design in 2019, and won the Award in 2021 and 2022. She is Artist-in-Residence with Luail - Ireland's National Dance Company (2024).

Katie has created scenography for many major theatre, opera and dance companies in Ireland, including *Safe House*, *Tartuffe, Elsewhere*, *The Fall of the Second Republic*, *This Beautiful Village*, *What Put the Blood* (AbbeyTheatre); *Peter Pan*, *Endgame*, *Once Before I go*, *The Visiting Hour*, *A Christmas Carol* (Gate Theatre); *La Traviata*, *Maria Stuarda*, *Griselda*, *The Magic Flute*, *The Tales of Hoffman* (Irish National Opera); *Audrey or Sorrow* (Landmark Productions and the Abbey Theatre); *King | Shrine*, *Night Dances*, *Dolorosa*; *I am Ireland* (United Fall); and *Sentient*, *Demos*, *Yes and Yes* (Liz Roche Dance Company). Katie also designs for Coiscéim, Junk Ensemble, Northern Ireland Opera, Theatre Lovett, Thisispopbaby and Rough Magic. She is making her international opera debut this November at the Donizetti Festival in Bergamo, Italy.

Katie was vice chair of the Irish Society of Performance Designers 2020-2024, Designer-in-Residence at the Gate Theatre in 2017 and a resident of The Dean Art Studio 2022-23. She represented Ireland in Beijing NCPA at Evolving Design for Performance in 2016 and again at The Prague Quadrennial 2019 and 2023, a world exhibition of theatre design. In 2020 she participated in a cross-disciplinary group curated by Irish Museum of Modern Art (IMMA) and Project Arts Centre, Studio Interruptions and contributed work to the publication 'Lights, Music, Exit'. She contributed artwork to The Stinging Fly's Winter 2023-24 cover. Katie has archived her set and costume work in a book: *Archive #1* [2016-2021].



PAUL KEOGAN
LIGHTING DESIGNER

Paul's previous collaborations with Landmark Productions include *Happy Days, Blood in the Dirt* (also set design), *Postcards from The Ledge* and *Between Foxrock and a Hard Place*.

His recent designs include *Ainadamar* (Metropolitan Opera New York, Detroit Opera, Welsh National Opera, Scottish Opera); *King Lear* (Kenneth Branagh Theatre Company, New York and London); *Quake* (also set design, for Once Off Productions and Dublin Theatre Festival); *Masterclass* (also set design, for Once Off Productions); *The Sugar Wife, Tales from the Holywell* (also set design), *Portia Coughlan, Walls and Windows, Citysong* (Abbey Theatre, Dublin); *Translations* (Abbey Theatre, Dublin and Lyric Theatre, Belfast); *Dancing at Lughnasa, Circle Mirror Transformation, The Steward of Christendom, Constellations, The Visiting Hour, Hamlet, The Snapper, The Glass Menagerie, Molly Sweeney* (also set design, for Gate Theatre, Dublin); *Elektra* (also set design, for Irish National Opera); *The Gondoliers/Utopia Ltd, (Scottish Opera*); *Our Country's Good, Faith Healer, Love Love Love, The Plough and the Stars* (Lyric Hammersmith); *Doubt: A Parable* (Chichester Festival Theatre); *Sadie* (Lyric Theatre, Belfast and BBC Arts), *Shirley Valentine* (also set design), *Double Cross* (Lyric Theatre, Belfast); *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, for Fishamble, Dublin); *Semele, The Return of Ulysses* (also set design, for Opera Collective, Ireland); *Sama, Flight* (Rambert); *Lost, No Man's Land* (English National Ballet, Queensland Ballet).



KEVIN GLEESON
SOUND DESIGNER

Kevin Gleeson is a composer, music producer and theatre artist from Tipperary. In the past decade he has completed 13 new works with award-winning theatre company Dead Centre including productions at Vienna Burgtheater, Schaubühne Berlin, Schauspiel Stuttgart, Stadsteater Göteborg and Gate Theatre Dublin. His work has toured to theatres in over 30 countries, including BAM, International Theatre Amsterdam, Seoul Performing Arts Centre, Hong Kong Cultural Centre, Southbank Centre London and Alexandrinsky Theatre St. Petersburg. *Chekhov's First Play* was awarded Best Sound Design at the 2016 Irish Times Irish Theatre Awards. Kevin produces and releases music under the moniker Sour Blood. His debut SUAS was released in August of this year.



STEPHEN WRIGHT
AUDIO DIRECTOR

Stephen was a founding member and Artistic Director of Tinderbox Theatre Company. He directed the Irish premiere of *Gibraltar Strait* by Hugh Stoddart, and produced Stephen Rea's production of *Northern Star* by Stewart Parker. For the BBC he worked across radio, television and film. Stephen produced and directed for Radio 3 and Radio 4, where his credits include *Vampyre Man* by Joseph O'Connor, *Embers* by Samuel Beckett, *Bloody Sunday – Scenes From the Saville Inquiry* and *Dubliners* with Stephen Rea.

His television credits include *Holy Cross* by Terry Cafolla, *Paula* by Conor McPherson and *A Song for Jenny* by Frank McGuinness. Film credits include *Five Minutes of Heaven* with Liam Neeson and James Nesbitt, and *Eye in the Sky* with Helen Mirren, both written by Guy Hibbert. As Head of Drama for BBC NI he commissioned *The Fall* and *Line of Duty* for BBC 2.

Stephen is currently Creative Director for Two Cities Television, where he is a Co-creator and Executive Producer on *Blue Lights* Series 1 and 2. He won the BAFTA for Best Series on *Blue Lights* Series 2. He is Executive Producer on *Amadeus* for Sky.

EAMONN FOX
PRODUCTION MANAGER

Eamonn Fox, a Galway native, is delighted to be working again with Landmark Productions on *Krapp's Last Tape*. 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.

CIARA GALLAGHER
STAGE MANAGER

Ciara Gallagher is a freelance Stage Manager based in Dublin and London. She studied Stage Management and Technical Theatre in The Lir Academy of Dramatic Arts, and graduated in 2016.

Her previous theatre credits include *Reunion* and *Bedbound* (Landmark Productions and Galway International Arts Festival); *Audrey or Sorrow* (Landmark Productions and Abbey Theatre); *Krapp's Last Tape* (Landmark Productions); *Our New Girl* (Gate Theatre); *Madhouse* (Abbey Theatre); and *Bite Me* (Joanne McNally).

Ciara graduated from NFTS in 2023 having studied Assistant Directing and Floor Management in Film and TV. Her graduate film *Killing Boris Johnson* was selected for La Cinef at Cannes Film Festival 2023.

FIONA KENNEDY
STAGE MANAGER

Fiona is a Scotland based Company Stage Manager with over twenty years experience in theatre, dance and events. She has worked nationally and internationally in that time with companies such as the National Theatre of Scotland, Royal Court Theatre, National Theatre, Tokyo Metropolitan Theatre, Lyric Hammersmith, Frantic Assembly, Young Vic, Sadler's Wells, London City and the Royal Opera House.

This is her second time working with Landmark, she was the SM on the world premiere of *Arlington* (Landmark Productions and Galway International Arts Festival).
She is also a practicing Voice Coach having gained her Masters from Central School of Speech and Drama in 2020

GILLIAN WESTON
ASSISTANT STAGE MANAGER

Gillian is a graduate of Drama and Theatre Studies from Trinity College Dublin. Her previous stage management and ASM credits include *Theatre for One* (Landmark Productions); *The Dead* (ANU/Landmark), *Tempesta* (Glass Mask Theatre); *Agreement* (Gate Theatre); *Drum* (Underbelly at the Edinburgh Fringe Festival); *Spear* (Dublin Fringe Festival); *If all the Times I Cared had Names* (Scene and Heard Festival) and *Seminary* (The New Theatre).

During her time in Trinity, Gillian's work included directing, stage and production management, performing and producing in the Beckett Theatre.

ROSS SMITH
ASSISTANT STAGE MANAGER

Ross is a Stage Manager based in Dublin, working primarily in theatre and opera.

Opera credits include *Rigoletto* (Bord Gáis Energy Theatre, Irish National Opera), *William Tell* and *Faust* (Gaiety Theatre, Irish National Opera); *Salomé* (Bord Gáis Energy Theatre, Irish National Opera); and *L'Olimpiade* (National Tour, Royal Opera House London and Théâtre Equillbre Switzerland, Irish National Opera).

Theatre credits include *Lovesong* (Gate Theatre); *Krapp's Last Tape* (Landmark Productions); *Illness as Metaphor* (Dead Centre); *Boyfriends* (Lemon Soap Productions); *Distillation* (IMMA); and *Agreement* and *Piaf* (Gate Theatre).

Ross has worked extensively across shows in Dublin Fringe Festival, Scene and Heard Festival and Dublin Theatre Festival.

THANK YOU

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

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PHOTO CAPTIONS

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Stephen Rea in *Krapp's Last Tape*.
Photo: Patricio Cassinoni

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Stephen Rea:
Photo: Ste Murray

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Stephen Rea in *Krapp's Last Tape*.
Photo: Patricio Cassinoni

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Vicky Featherstone.
Photo: Jill Mead

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Vicky Featherstone, director, and Stephen Rea, during rehearsals.
Photo: Ste Murray



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