

HAPPY DAYS


PITLOCHRY
FESTIVAL
THEATRE



IN REHEARSAL



photos: Olivia Attwooll-Keith

WELCOME TO HAPPY DAYS

One of the most exciting things about my job is getting to program world renowned writers, directors, actors, and designers, and letting them go and play in the sandpit. In this case, quite literally!

Samuel Beckett's *Happy Days* is one of my favorite plays in the world. I think it's because I love the combination of Winnie's optimism amidst the constant post-apocalyptic vibe of Beckett's work. I feel I'm a little like Winnie in my outlook, too!

I think our studio here at PFT has never been used more cleverly than with Emma Bailey's incredible design. And with two of my oldest, dearest, and most brilliant friends, Siobhán Redmond and Forbes Masson, speaking Samuel Beckett's extraordinary words with the exceptional Roxana Silbert at the helm. I cannot think of an evening that could thrill or agitate more.

Gird your loins, Pitlochry.



ALAN CUMMING
ARTISTIC DIRECTOR



PHOTO: TOMMY GA-KEN WAN

FROM THE DIRECTOR

Thank you for coming to *Happy Days*!

I have loved this timeless play ever since I first read it as a teenager. I have returned to it many times since, and each encounter has offered something different. It is the rare quality of a great work that it meets us where we are and changes as we do.

I love Winnie's irrepressible spirit and her deeply recognisable, elusive relationship with Willie. Through them, the play asks us to confront some of the most fundamental questions of being human – how we choose to live life facing the incontrovertible knowledge of death. It does so with extraordinary wit and tenderness, balancing comedy and tragedy through language of breathtaking precision, beauty and musicality.

It is a demanding piece for actors, requiring enormous concentration, courage and imagination. I am especially happy to be making it with two actors I love and admire. Siobhán

has taken on one of the great challenges in the theatrical repertoire and met it with her extraordinary, unique talent and grit.

And then there is the delight of making the production in this breathtakingly beautiful place, with a wonderful creative team, within a theatre whose commitment to the craft of making is so evident. The care and expertise of the in-house team – from those who build and dress the production to everyone who supports and sustains it – is woven into every aspect of the work.

I am honoured to be part of Alan's inaugural season, and grateful to everyone who has helped bring this production to life.

I hope you find in *Happy Days*, something to treasure.

ROXANA SILBERT
DIRECTOR





CAST

SIOBHÁN REDMOND

Theatre credits include: *All's Well That Ends Well* (Shakespeare's Globe); *The Human Body* (Donmar); *The Straw Chair* (Finborough); *Vassa* (Almeida); *Top Girls*; *Dido, Queen of Carthage*; *Hamlet* (National Theatre); *Imperium*; *King John*; *Richard III*; *Dunsinane*; *Twelfth Night*; *The Comedy of Errors*; *Much Ado About Nothing*; *The Spanish Tragedy* (Royal Shakespeare Company); *The High Life Musical*; *Dunsinane*; *Mary Stuart*; *The House of Bernarda Alba* (National Theatre of Scotland); *Talking Heads*; *Exit The King* (Theatre Royal, Bath); *A Midsummer Night's Dream* (Globe); *U.S. and Them* (Hampstead); *Thon Man Molière*; *The Prime of Miss Jean Brodie*; *As You Like It* (Royal Lyceum Theatre Edinburgh); *Perfect Days* (Traverse Theatre/ Hampstead/ Vaudeville); *Macbeth* (Tron Theatre Glasgow); *The Trick Is To Keep Breathing* (Tron Theatre/Royal Court); *An Experienced Woman Gives Advice* (Royal Exchange Theatre); *King Lear*; *A Midsummer Night's Dream*; *Look Back in Anger* (Renaissance Theatre Company); *A Month of Sundays* (Duchess); *True Confessions*; *Tickly*

Mince; *The Pie of Damocles* (Merryhell at the Tron Theatre).

Television credits include: *Father Brown*; *Death In Paradise*; *The Sister Boniface Mysteries*; *Two Doors Down*; *Rain Dogs*; *Inside Number 9*; *Queens of Mystery*; *Beep*; *The Nest*; *Unforgotten*; *Lovesick*; *The Clique*; *The Replacement*; *Code of a Killer*; *Case Histories*; *Bob Servant*; *The Town*; *Benidorm*; *The Catherine Tate Show*; *Mindaway*; *Boy Meets Girl*; *Lift*; *New Tricks*; *Sea of Souls*; *Holby City*; *Every Woman Knows A Secret*; *In The Red*; *Midsomer Murders*; *Wokenwell*; *Deacon Brodie*; *Nervous Energy*; *Sorry About Last Night*; *The High Life*; *Between The Lines*; *Bulman*; *Alfresco*.

Film credits include: *Glenrothan*; *One Night in Bath*; *First and Only*; *Creation Stories*; *The Party's Just Beginning*; *Beautiful People*; *Karmic Mothers*; *Captives*; *Two Hours*; *Latin for a Dark Room*.

Radio credits include: 14 series of *McLevy* (BBC Radio 4).

Siobhán is an Associate Artist of the Royal Shakespeare Company.

FORBES MASSON

Forbes is one of Scotland's most prolific and versatile actors.

He is an Associate Artist with the Royal Shakespeare Company. He was also listed in The List magazine's Hot 100 in 2025.

Pitlochry Festival Theatre credit: *Lear*

Recent theatre work includes: *The High Life – the Musical – Still Living It* (National Theatre of Scotland), written by Forbes with Alan Cumming and Johnny McKnight, for which Forbes composed the music and lyrics; and *Orphans* (Jermyn Street Theatre), for which he was nominated for Best Lead Performance in a Play at the Offies London Fringe Theatre Awards.

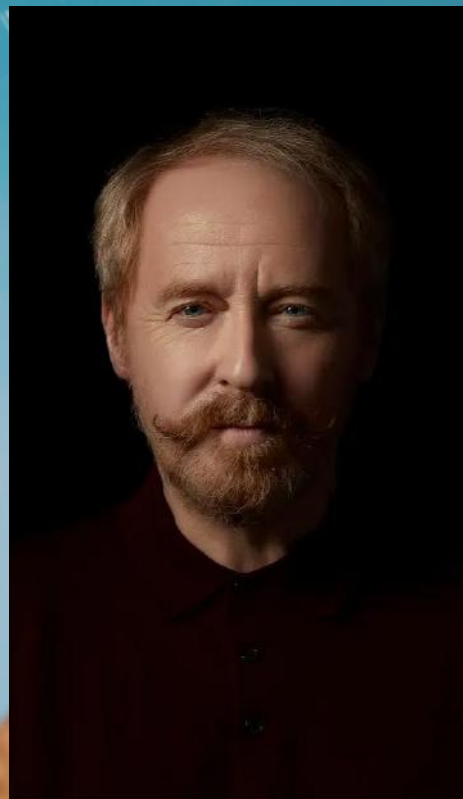
Other Theatre credits include: *The Tempest* (Jamie Lloyd Productions/Theatre Royal Drury Lane); *Farm Hall* (Jermyn Street Theatre/Theatre Royal Haymarket); *The Boy in the Dress*, *The Magician's Elephant*, *Hamlet*, *Macbeth*, *The Comedy of Errors*, *The Taming of the Shrew*, *Twelfth Night*, *The Histories*, *As You Like It*, *The Grain Store*, *Romeo and Juliet* (Royal Shakespeare Company); *Macbeth*, *The Ruling Class*, *Richard III*, *Doctor Faustus* (Jamie Lloyd Productions); *Little Shop of Horrors* (Regent's Park); *Big Fish* (The Other Palace); *Summer and Smoke* (Almeida Theatre/Duke of York's Theatre); *King Lear* (Liverpool Everyman).

TV and film credits include: *The Crown* (Netflix); *Only Child*, *Crime*, *EastEnders*, *Red Dwarf*, *Shetland*, *The High Life* (BBC); *Catastrophe*; *The Young Person's Guide to Becoming a Rock Star* (Channel 4); *As You Like It* (CBeebies); *The Road Dance* (Sheridan Road Productions).

Radio and audio credits include: *Fags, Mags and Bags*, *Slow Air*, *The Rise of the Nazis*; *Nuremberg*, *Macbeth*, *The Tempest*, *McLevy* (BBC); *Sad Sunk Rock*, *Doctor Who – Girl Interrupted*, *Doctor Who – Wages of Time* (Big Finish); *Raj* (Audible).

Writing credits include: *Victor and Barry* (Edinburgh Festival/Donmar Warehouse/ Australian tour); *The High Life* (BBC); *Stiff!* (Tron Theatre/The Royal Lyceum Theatre); *Mince and Pants* (Dundee Rep Theatre); *Crackers* (Belgrade Theatre); *Pilate Project*, *At Home with Feste* (Royal Shakespeare Company).

In autumn 2026, Forbes will make his Broadway debut reprising his role as Leonato in Jamie Lloyd's production of *Much Ado About Nothing*. His pantomime *Aladdie* opens at Cumbernauld Theatre in December, with a revival of his musical *Mince* and the premiere of his new musical *Elvis Prestwick* currently in the pipeline.



CREATIVE TEAM

EMMA BAILEY DESIGNER

Emma trained at the Bartlett School of Architecture, UCL and graduated from the prestigious Motley Theatre Design Course. In 2011, she was resident at the Royal Shakespeare Company and was also awarded the Linbury Prize for Stage Design for her production of *Roy Orbison in Clingfilm* at the Royal Opera House.

Emma is the set designer for the Tony award-winning, global sensation *SIX The Musical*, currently playing in the West End, on Broadway and worldwide. Emma has designed internationally for theatre, opera, music with work presented at venues including Sydney Opera House, Chicago Shakespeare Theater, the Young Vic and Glastonbury's Pyramid Stage. She won Best Design at the 2024 Critics' Awards for Theatre in Scotland for *Anna Karenina* (Royal Lyceum Theatre Edinburgh), received the Maria Bjornson Fellowship Prize in 2020 and was nominated for Outstanding Scenic Design in a Musical at the 2022 Drama Desk Awards.

Selected credits include: *Lear* (Pitlochry Festival Theatre); *The Three Little Pigs* (Unicorn/Chichester Festival Theatre); *Through the Shortbread Tin* (National Theatre Scotland); *Darwin, Nevada* (Vanishing Point/Piccolo Teatro); *Sunset Song* (Dundee Rep Theatre); *Islander* (UK/US Tour); *Anna Karenina* (Royal Lyceum Theatre Edinburgh); *Earthworks* (Young Vic); *Onkel Wanja* (Theater Dortmund); *Die Kahle Sangria* (Ballett am Rhein); *Wedding Singer, Urinetown* (Royal Academy of Music); *Bourgeois & Maurice: Pleasure Seekers* (Soho Theatre); *Dirty Crusty* (The Yard); *Shine* (Live Theatre); *Club Mex* (Global Musicals); *SIX The Musical* (Kenny Wax/Global Musicals UK/International Tour/Broadway).

HUGH BARBOUR SOUND DESIGNER

Hugh is from Shap in Cumbria and studied Geology at the University of Glasgow. He spent the next decade as a musician and came to work at Pitlochry Festival Theatre in 2022.

Since then he has worked as a co-sound designer on *Beautiful: the Carole King Story*, and has been PSE/Sound 1 on every production at Pitlochry Festival Theatre since 2022, including: *Once*, *Lear*, *Wiping My Mother's Arse*, *I Can Die Too*, *Watercolour*, *Nan Shepherd*, *Grease*, *Gift*, *Great Gatsby*, *Nessie*, *39 Steps*, *Sunshine on Leith*, *Toast Fae the Lassies*, *Sound of Music*, *Footloose*, *Beautiful*, *Streetcar Named Desire*, *Brief Encounter*, *Maggie Wall*, *Group Portrait*, *To the Bone*.

SAMUEL BECKETT WRITER

Samuel Beckett (1906-1989) is widely recognised as one of the greatest dramatists of the twentieth century. He was awarded the Nobel Prize for Literature in 1969.

Beckett is most renowned for his play *Waiting for Godot* which launched his career in theatre. He then went on to write numerous successful full-length plays, including *Endgame* in 1957, *Krapp's Last Tape* in 1958 and *Happy Days* in 1960. Beckett received his first commission for radio from the BBC in 1956 for *All That Fall*. This was followed by a further five plays for radio including *Embers*, *Words and Music* and *Cascando*.

Like no other dramatist before him, Beckett's works capture the pathos and ironies of modern life yet still maintain his faith in man's capacity for compassion and survival no matter how absurd his environment may have become.

COLIN GRENFELL LIGHTING DESIGNER

For *Improbable: Tao of Glass* (Manchester International Theatre, Soho Place, Skirball Theatre NY); *Lost without words, Theatre of Blood, Lifegame* (National Theatre); *The Hanging Man, 70 Hill Lane, Coma, The Paper Man, Spirit, Animo, Beauty and The Beast, Panic, No idea, Still No Idea, The Tempest* (UK & International).

For the Royal Exchange Theatre: *Gypsy, Macbeth, Kes, Separate Tables, The Cherry Orchard* (also Bristol Old Vic Theatre).

Other theatre includes: *Tamburlaine* (Royal Shakespeare Company); *Medea, Black Watch, The Bacchae, 365, Men Should Weep, Granite* (National Theatre of Scotland); *The Village Social* (National Theatre Wales); *Riders to the Sea, Macbeth, The Shaughraun* (Druid Theatre); *Treasure Island, Two Sisters, Christmas Dinner* (Lyceum Edinburgh); *Escaped Alone, Wolfie* (Tron); *Pride and Prejudice *sort of* (West End, UK and International Tours); *Educating Rita, Oh When The Saints, Restless Natives* (Perth Theatre); *The Time Machine* (Original Theatre); *Leopards* (Rose Theatre); *Adults, This is Paradise, Still, The Devil Masters, Pandas, On the Exhale* (Traverse); *The King of Hell's Palace, Platinum* (Hampstead Theatre); *The Caretaker* (Liverpool Playhouse, BAM, Adelaide Festival, West End); *The Mother* (also Kiln Theatre); *The Mentor* (also West End); *A Midsummer Night's Dream, Half Life, Forever Yours, Marie-Lou, Xmas Eve, The Omission of the family Coleman* (Theatre Royal Bath); *Stevie* (Chichester Festival Theatre); *Cat on a Hot Tin Roof* (Theatr Clwyd, Best Lighting Award Wales Theatre Awards); *Stiff* (Spymonkey).

Opera includes: over 20 works for Opera Holland Park, *Pirates of Penzance* for Scottish Opera, *La Bohème* for Longborough Opera, *Pelleas et Melisande* for the LA Phil at the Walt Disney Concert Hall.

ROXANA SILBERT DIRECTOR

Roxana Silbert is a freelance director. She was Artistic Associate at Theatre Royal Stratford East (2023); Artistic Director of Hampstead Theatre (2019-2022); Artistic Director of Birmingham Repertory Theatre (2013-2019); Associate Director of the Royal Shakespeare Company (2009-2013); Artistic Director of Paines Plough Theatre Company (2005-2009); Literary Director at the Traverse Theatre, Edinburgh (2001-2004); and Associate Director of the Royal Court (1998-2000).

Recent credits include: *A Room of One's Own* (London Library); *Murder at the Vicarage* (Audible); *Anne Boleyn the Musical* (Hever Castle); *A Thousand Splendid Suns* (National Tour); *King Lear* (Gate Theatre, Dublin); *Adults* by Kieran Hurley (Traverse Theatre); *Between 2 Fires* by Sylvia Pankhurst (London Library); *The Girls of Slender Means* from Muriel Spark (Royal Lyceum Theatre Edinburgh).

At Hampstead Theatre: *The Fever Syndrome* by Alexis Zegerman; *Mary* by Rona Munro; *Folk* by Nell Leyshon; *Raya* by Deborah Bruce; *The Haystack* by Ali Blyth; *Night Mother* by Marsha Norman.

At Birmingham Rep: *The Government Inspector* by Nikolai Gogol; *Of Mice and Men* by John Steinbeck; *The King's Speech* by David Seidler; *Orphans* by Dennis Kelly; *Khandan* by Gurpreet Bhatti; *What Shadows* by Chris Hannan; *Anita and Me* from Meera Syal; *Woyzeck* by Georg Büchner.

PITLOCHRY FESTIVAL THEATRE IN ASSOCIATION WITH
SONIA FRIEDMAN PRODUCTIONS PRESENTS

HAPPY DAYS

THE CRITICALLY ACCLAIMED
ABSURDIST MASTERPIECE BY
SAMUEL BECKETT

CAST

SIOBHÁN REDMOND
FORBES MASSON

WINNIE
WILLIE

CREATIVE AND PRODUCTION TEAM

SAMUEL BECKETT
ROXANA SILBERT
EMMA BAILEY
COLIN GRENFELL
HUGH BARBOUR

WRITER
DIRECTOR
DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER

PRODUCTION MANAGER
LIGHTING PROGRAMMER
STAGE MANAGER ON BOOK
ASSISTANT STAGE MANAGER
TECHNICIAN

DINO MELIA-FINDLAY
FEE DALGLEISH
FRAN DE'ATH
JESS BALDWIN
BEN DOWDESWELL

The set and costumes for *Happy Days* were created here in
Pitlochry by the skilled teams at Pitlochry Festival Theatre.

75TH ANNIVERSARY APPEAL

BE PART OF CREATING MAGIC!

'Theatre changes people. Great theatre transforms the world. Please help Pitlochry Festival Theatre continue to change the world by supporting its 75th Anniversary Appeal today. Thank you.'

ALAN CUMMING
ARTISTIC DIRECTOR

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ENABLE
CREATIVE TALENT

SHARE
THE JOY OF THEATRE

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