

VEGAS THEATRE COMPANY AND NEVADA CONSERVATORY THEATRE PRESENT

# HAPPY DAYS

BY SAMUEL  
BECKETT



Photo: Shahab Zargari

NOVEMBER 15-26  
VEGAS THEATRE  
COMPANY

In Association With  
NEVADA  
CONSERVATORY  
THEATRE

Presents

**HAPPY DAYS**

By Samuel Beckett

WHAT I FIND SO  
WONDERFUL ... NOT  
A DAY GOES BY ... -TO  
SPEAK IN THE OLD  
STYLE- ... WITHOUT  
SOME BLESSING ... -IN  
DISGUISE.

- Winnie  
Happy Days, Act 1

This performance runs  
Act 1 - 60 mins  
Act - 45 mins

There is a 15 minute inter-  
mission between acts

Happy Days is presented by  
arrangement with Concord  
Theatricals on behalf of  
Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

WRITER /  
Samuel Beckett

DIRECTOR /  
Stebos

CAST /  
Kymberly Mellen\*  
Martin Hackett

SCENIC DESIGN /  
Dana Moran Williams

LIGHTING DESIGN /  
Jordyn Cozard

COSTUME DESIGN /  
Savie N. Moore

SOUND AND SPECIAL EFFECTS  
DESIGN /  
Stuart Beck

VIDEO AND PROJECTIONS  
EDITOR /  
Brooks Mellen

PRODUCTION STAGE MANAGER  
Jinay Reitze

ASSISTANT  
STAGE MANAGER /  
Gary Parlanti

TECHNICAL DIRECTION /  
David Shouse (NCT)  
Jake Harrell (VTC)

\*Appearing Courtesy of Actors'  
Equity Association, the Union of  
Professional Actors and Stage  
Managers in the United States,  
appearing under a Special  
Appearance Contract.



Vegas Theatre Company would like to thank the following people and organizations for their contributions to the show: Super Summer Theatre, Majestic Repertory Theatre, A Public Fit Theatre Company, Nevada Conservatory Theatre, Troy Heard, Ann Marie Pereth, Rebecca Sass, Syd May, Camren Wakefield, Christine Deming, Colt McCoy, Dimitri Agnos, Bleach. We appreciate you!



**SAMUEL BECKETT**  
Playwright

## ABOUT THE PLAYWRIGHT

Samuel Beckett (1906-1989) is widely recognized as one of the greatest dramatists of the 20th century. He was awarded the Nobel Prize for Literature in 1969.

Mr. 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. Mr. 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, Mr. 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.

## PLAY SYNOPSIS

### ACT I

As the lights come up, Winnie is discovered, sleeping. She is embedded up to her waist in a mound of scorched earth. Beside her is a capacious black bag and a collapsed parasol. After a bell, she wakes. She begins her daily routine - which she explains will be the same thing she did yesterday and probably the same thing tomorrow. As she pulls items for her bag (a comb, a toothbrush, lipstick, a mirror, a revolver, and a music box), memories of her life are triggered. She speaks to her husband, Willie, who lives in a hole somewhere behind the mound and occasionally quotes from a newspaper. She attempts to engage him in her memories.

### ACT II

Winnie now embedded all the way up to her neck, with the revolver, parasol, and bag still beside her. The bell sounds again, waking her. She can't turn to see if Willie is there, but she is convinced he is. She reflects on her current situation as past memories flood over her. Finally, Willie crawls out from behind the mound. He attempts to crawl up the mound to her. They look at each other.



### FROM THE DIRECTOR

Inhabiting the two sides of the same low mound of earth, Winnie and Willie are an odd couple in a strange place, in Beckett's minimalist *Happy Days*, a "blazing light" never goes down and, without nights, the alternation of waking and sleep is strictly timed by a bell that "rings piercingly" to demand compliance. Winnie brushes her teeth but never really eats anything. Even more strangely, part of her body is embedded deep in the ground. Although her husband enjoys a little additional freedom of movement, neither of them seems able to leave the place after all.

Another oddity of their situation is the behavior of objects: When Winnie shatters her mirror on a rock and throws it away behind the mound, she knows it will be back intact in her bag the next time she wakes up. The same resilience apparently applies to her face and teeth, which temporarily calms her anxiety. And yet, significant adjustments do take place over time: just like the frog of the famous apologue, who doesn't realize when the lukewarm water grows too hot to survive, Winnie is oblivious to the subtle changes leading to a degradation of her condition over time.

In this production, the passage of time between the acts is visualized during intermission through a collection of commercials from the 1950s onwards that offer purchasing suggestions as well as model family relationships, including how a perfect housewife should behave. And Winnie's bag with her "resuscitating" objects becomes a metaphor for something gone wrong with consumerism tied to the American Dream: the belief that anything can be easily discarded and substituted, in blissful disregard of the environment and the people inhabiting it. Winnie's infinitely productive bag thus operates here like a contemporary Amazon-like shop: the intact mirror is just the newly-delivered item, while the one previously broken contributes to an ever-swelling pile of trash. Ultimately, I see these layers of trash as the reason why the earth appears to swallow Winnie's body, dehumanizing it to look like one of the objects around her.

At the time of Beckett's writing, between 1960 and 1961, the inhospitable environment that engulfs the couple - with its implacable light and heat, scorched grass, and uncertainty about the future - could be viewed as a reflection of Cold War tensions over the dangers of nuclear war. This aspect reminds me of Las Vegas's own past: starting in 1951 and over the next twelve years, the southern Nevada desert - just sixty-five miles from downtown - was the theatre of 120 nuclear bomb tests in the only permanent nuclear proving facility on U.S. soil. Yet, even today, the perils of environmental abuse are all around us, leading to desertification and climate conditions similar to those of Winnie and Willie. At the same time as we identify with and support Winnie and her dreams imbued with unrelenting optimism, we become aware of the dangers of a lack of ecological responsibility.

Stebos

Gary Lynn and Mario Peoples  
in rehearsal



**STEBOS**  
Director

**STEBOS** Stefano Boselli (Director) PhD is a stage director, dramaturg, and theatre scholar who enjoys combining theory with practice. He is currently Resident Dramaturg for the Nevada Conservatory Theatre and Assistant Professor of Theatre History and Dramaturgy in the Theatre Department at UNLV. He received an MFA in Stage Directing from the School of Dramatic Art "Paolo Grassi" in Milan, Italy, specialized in acting and directing with Jurij Alschitz at the GITIS (Russian Academy of Dramatic Art) in Moscow, and worked as director in Milan and Parma before moving to the States. From 2013 to 2015 he was Resident Director at The Flea Theater in New York City. His monograph Actor-Network Dramaturgies: The Argentines of Paris has just been published by Palgrave Macmillan and his peer reviewed articles have appeared in several academic journals. Website: [stebos.net](http://stebos.net)



**KYMBERLY MELLEN**  
Winnie

**KYMBERLY MELLEN** (Winnie), Kymberly Mellen is an Assistant Professor of Acting in the Department of Theatre. Previous professorships include The Theatre School at DePaul University, The University of Wisconsin - Whitewater, and BYU. Regional directing credits include NCT's Ring Round the Moon, A Public Fit, Sundance Summer Theatre, Hale Center Theater, Utah Shakespeare Festival NAPP, and Okoboji Summer Theatre. In addition to numerous films, commercials, industrials, voice-overs, and narrated books, Kym spent last summer with the Prague Shakespeare Company and has been in several seasons at the Utah Shakespeare Festival. A two-time Chicago Jeff Award winner for Best Actress, Kym's regional performances include shows at TimeLine Theatre, American Blues Theatre, Writers Theatre, Court Theatre, Northlight Theatre, Chicago Shakespeare Theatre, Steppenwolf Theatre, Marriott Lincolnshire Theatre, Ravinia, Peninsula Players, and Pioneer Theatre Company. Film work includes the current Book of Mormon Video Series, Just Let Go, The Cokeville Miracle, and The Unborn. AEA, SAG- AFTRA (Financial Core), SDC Associate Member. MA in Arts Management, Southern Utah University; MFA in Acting, The Theatre School at DePaul University; BFA in



**MARTIN HACKETT**  
Willie

(Willie) He/Him, Originally from Tempe, Arizona, his recent Credits include: Director of William Shakespeare's Long Lost First Play (Abridged) at UNLV Second Stage, Pischick in The Cherry Orchard at Nevada Conservatory Theatre, and The Shepherd in Antigone at UNLV Second Stage.



## ABOUT THE CREATIVE TEAM

**DANA MORAN WILLIAMS** (Scenic Designer) is a Professor at the University of Nevada, Las Vegas where he has designed numerous productions including *A Christmas Carol*, *A Funny Thing... and Legally Blonde*. He earned his bachelors degree at Whitman College, and his MFA at NYU/Tisch School of the Arts. Recent credits include: Fifteen world-premieres including *Dreaming Glacier Bay* (Perseverance Theatre, Juneau Alaska), *Facing the Calm* (Knightsbridge Theatre, Los Angeles), and *One November Yankee* (NoHo Arts Center, Delaware Theatre Co., transferred Off-Broadway to the 59e59st Theaters), other Off-Broadway: *The Runner Stumbles* (Beckett), *The Dining Room* (Beckett and Dorset Theatre Festival); Regional credits include *Angels In America* (Yale Dramat), Los Angeles: *Elizabeth Rex* (Ovation Award, Best Set Design), *Mother Courage, Company* (LA Weekly Annual Theater Award nominations), *Much Ado About Nothing*, *Godspell* (in American Sign Language), and eight designs for Sierra Repertory Theatre notably *Forever Plaid*, *Anna in the Tropics*, *Drowsy Chaperone*, *A Christmas Story*, and *Shrek!* (Broadway World Regional award for Best Set Design). International credits include the world-premiere of *The Flight* in Kathmandu, Nepal. Affiliated with USA 829 (United Scenic Artists)

**JINAY REITZE** (Production Stage Manager) Jinay has been Stage Managing for 20 years and has been privileged to have an exciting career doing something she loves. Thanks to VTC for letting her continue to feed her passion for theatre! Grateful for family and all the friends she's made along the way on her crazy journey. Love to Scott and Annabelle.

**JORDYN COZART** (Lighting Designer) is a third year graduate student at University of Nevada Las Vegas. She is a graduate of Indiana University South Bend, where she received her BFA in Design and Technology with a concentration in Lighting Design. She is originally from Fort Collins, Colorado. Recent credits include Head Electrician for *Singin' in the Rain* at Trollwood Performing Arts School, Lighting Designer for *Violet* at Nevada Conservatory Theatre, and Programmer for *Turn of the Screw* at UNLV Opera Theater.

**JACKSON BROOKS MELLE**n (Video & Projections Editor) is from Mundelein, Illinois. Currently, he is a sophomore in studying Theatre (SSA with Film Minor) Recent credits include: Dr. Frederick Frankenstein in *Young Frankenstein* at Second Stage, and *Friedrich in Sound Of Music* at the Utah Shakespeare Festival.

**STUART BECK** (Sound & Special Effects Designer) Stuart thrives in the spaces where art, creativity and technology intersect. Stuart earned his B.A. in Theatre Arts from The University of Iowa continuing on to achieve his M.F.A. in Lighting Design right here at The University of Nevada Las Vegas. As a 1st year M.F.A. Candidate, Stuart designed the lighting for *Falsettos* in our Judy Bayley Theatre which received national recognition from the American College Theatre Festival (ACTF) including a performance at The Kennedy Center in Washington D.C. Stuart's professional career has included creative and technical roles in Lighting and Audio in corporate events, expositions, themed entertainment, and productions on the Las Vegas Strip including *The Walt Disney Company*, Penn

& Teller, "KA" and "The Beatles LOVE" by Cirque Du Soleil and *The Magic of David Copperfield*. Stuart also serves as the resident Lighting Designer and resident artistic director for the chain of *Mystique Dining Entertainment* venues in Utah and California. Returning to UNLV, Stuart's role is actively mentoring graduate and laboratory undergraduate students in the specialties of lighting and audio, teaching Lighting Design I and II, maintaining our technical systems and serving as a "futurist" providing research, recommendations and ultimately the integration of emerging technology and technique to guide the UNLV Department of Theatre and Nevada Conservatory Theatre's design and technical capabilities into the future.

**SAVIE MOORE** (Costume Designer) holds a Bachelors of Fine Arts in Costume Design and Technology from University of Florida where she designed *Rosencrantz and Guildenstern are Dead*, *Nora*, and was the Associate Costume Designer for *Blood at the Root*. Recent credits include: Costume Designer and Puppet Master for *Finding Nemo Jr*, *Charlie and the Chocolate Factory*, and *Much Ado About Nothing* at The New London Barn Playhouse. *Happy Days* is Savie Moores first show at UNLV as she begins the first semester of her MFA. She looks forward to her future at UNLV and the many happy days ahead.

**ANGELINA DEFILIPPIS** (Assistant Stage Manager) Originally from, Newport Beach, California, Angelina is a Senior, Majoring in Screen and Stage Acting. Recent credits: Stage Manager for *Violet* at NCT, Assistant Director for *She Kills Monsters* at NCT, Co-Fight

Director for *William Shakespeare's: Long Lost First Play (Abridged)* at UNLV Second Stage.

**BELLE RIVAS** (Associate Scenic Designer) is currently a Senior in the Theatre Design and Technology Program at UNLV. Her recent credits include, Stage Manager for *The Lost Virginity Tour* at Las Vegas Little Theatre, Scenic Designer for *Young Frankenstein* at UNLV Second Stage, Scenic Designer for *Shakespeare's Long Lost First Play (Abridged)* at UNLV Second Stage

**KATIE GOULD** (Assistant Costume Designer) originally from Fort Lauderdale, Florida, is currently a Senior, in the Theatre Design and Technology Program at UNLV. Recent credits include: Costume Designer for *Descendants: The Musical* at Tripp Lake Camp, Costume Designer/Logainne in *The 25th Annual Putnam County Spelling Bee* at Tripp Lake Camp, Costume Designer for *Young Frankenstein* for UNLV Second Stage.

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