

Cal Performances Presents

Wednesday, November 1, 2006, 8pm
Thursday, November 2, 2006, 8pm
Friday, November 3, 2006, 8pm
Saturday, November 4, 2006, 2pm
Saturday, November 4, 2006, 8pm
Sunday, November 5, 2006, 3pm
Roda Theatre

The Gate Theatre Dublin Production
of
Waiting for Godot
by Samuel Beckett

Presented in Association with David Eden Productions, Ltd.



Cal Performances' 2006–2007 season is sponsored by Wells Fargo.

Waiting for Godot

Estragon Johnny Murphy
Vladimir Barry McGovern
Lucky Stephen Brennan
Pozzo Alan Stanford
A boy Barry O'Connell

Director Walter D. Asmus
Designer Louis le Brocquy
Lighting Designer Rupert Murray
Lighting Realization James McConnell
Lighting Supervisor Tom Mays
U.S. Stage Manager Michael Blanco

Gate Theatre Dublin

Director, Gate Theatre Dublin Michael Colgan
Deputy Director Marie Rooney
Head of Production Teerth Chungth
Financial Controller Pdraig Heneghan
Theatre Manager Laura MacNaughton
Production Manager James McConnell
Front-of-House Manager Vincent Brightling
Bar Manager Cathal Maguire

Production Credits

Touring Production Manager Brendan Galvin
Production Coordinator Valerie Keogh
Company Manager/Stage Director Leo McKenna
Wardrobe Supervisor Valerie Dempsey

www.gate-theatre.ie

The Edwards-MacLiammóir Gate Theatre Trust
Laurence Crowley
Ronnie Tallon

The Gate Theatre is a not-for-profit organization which is administered by the Edwards-MacLiammóir Trust and funded by the Irish Arts Council. Its corporate sponsors are Ulster Bank and RTÉ.

The Gate Theatre is grateful for the very generous support of Culture Ireland, which is enabling this U.S. tour of the production.

Waiting for Godot by Samuel Beckett presented through special arrangement with Georges Borchardt, Inc. on behalf of The Estate of Samuel Beckett. All rights reserved.

The actors in Waiting for Godot appear with the special permission of Actors' Equity Association. The American stage manager is a member of Actors' Equity Association.



Beckett and *Godot* and the Gate

The Gate Theatre is mentioned only once in Beckett's work. In chapter five of *Murphy*, after our eponymous hero has almost finished his "fourpenny lunch" in a London eating-house, he is accosted by Austin Ticklepenny (a thinly disguised Austin Clarke), "Pot Poet/From the County of Dublin" as it says on his visiting card which is thrust into Murphy's nose. Murphy says to him: "Didn't I have the dishonour once in Dublin.... Can it have been at the Gate?"

"*Romiet*," said Ticklepenny, "and *Juleo*. 'Take him and cut him out in little starts...' Wotanope!"

The novel is set in 1935. In November 1932, *Romeo and Juliet* was performed at the Gate with Micheál Mac Liammóir as Romeo and Meriel Moore as Juliet. Mercutio was played by Hilton Edwards and Paris by a young Cyril Cusack, who would play Krapp some 28 years later.

Beckett himself attended the Gate on a number of occasions. His friend Bill Cunningham once told me of an incident when Beckett in-

dulged in some audience participation. Beckett and Cunningham were sitting in the front row at a play called *Payment Deferred* and there was some comment made on stage. Beckett rose to his feet and said out loud, "My God, what a profound remark!"

He also helped his friend Mary Manning with her 1936 play *Youth's the Season*. He invented a character called Egosmith, a bartender whom everybody talked to but who never said a word throughout the whole play.

Twenty years later, the first *Godot* in Ireland, the 1955–1956 Pike production, played for a time at the Gate Theatre.

The Gate has played a big part in my connection with Beckett. When I was in my final year at Castleknock College, a group of us sixth years managed to get permission to see *Godot* at the Gate, performed by UCD Dramsoc. This was my first time to see the play on stage. The actor who played Lucky was the late Chris O' Neill (a future Gate board member), who subsequently directed me as Lucky in my first *Godot*, for *Four-in-One Players*, which also played at the Gate—my first appearance in the theatre. The Vladimir was Colm Ó Briain, who later directed my one-man Beckett show, *I'll Go On*, which the Gate presented at the 1985 Dublin Theatre Festival. The boy, incidentally, was played by the distinguished pianist John O'Connor, whose son, Hugh, appeared with me at the Gate last year in Brian Friel's *The Home Place*.

In 1988, I was performing *I'll Go On* at Lincoln Center in New York. They wanted to extend the six-week run, but I was booked to come back to Dublin to start rehearsals for—yes, *Waiting for Godot* at the Gate. Tom Hickey and I were to play the two main characters but were to meet with the director Walter Asmus (whom Beckett had recommended as director) before he decided who would play which part. I had played Vladimir once before in Ben Barnes's Irish Theatre Co. production in 1982 and assumed that I would probably play it again. But after reading various scenes with Tom, Walter suddenly said: "O.K. you (Tom) play Vladimir and you (me) play Estragon." I was surprised but

Program Notes

excited at the prospect. How many actors get the chance to play either part let alone both (not to mention Lucky!).

In 1991, for the Gate's mammoth Beckett Festival of all 19 stage plays, Tom wasn't available, so I moved over to Vladimir and the incomparable Johnny Murphy came in to play Estragon—a role he had graced with unique distinction in a number of productions. I'd always wanted to do *Godot* with him so it was a happy circumstance. Alan Stanford and Stephen Brennan made up the rest of the adult team and Eamon Young was the first of our many boys.

And so began a journey that, so far, has no end in sight. Still waiting. We have played the production seven times at the Gate and it has toured to many cities and towns both in Ireland and around the world. To date, we have played the show 253 times in 26 runs and in 19 venues. On the way we have been graced, from time to time, with three other Luckys: Pat Kinevane, Donal O'Kelly and Conor Lovett, all of whom

have brought their own special talents to this most difficult role.

In 1996 and 1999, the complete Beckett Festival played at New York's Lincoln Center Festival and London's Barbican. *Waiting for Godot* played at other festivals, including Chicago, Melbourne and Toronto. In 2004, we played in Beijing and Shanghai. Earlier this year, *Godot* was part of Beckett on Stage, the Gate's Centenary Beckett Festival which played in London and Dublin.

I think I speak for all of us when I say that playing in this production has been a privilege beyond the norm in this business. To have had the opportunity to revisit many times one of the greatest and certainly one of the most seminal plays of the last century has been an experience not available to most. Beckett was still in the land of the living—God be with the days!—when this production first saw the dark of night. May his ghost light our way for many years to come.

Barry McGovern



About the Artists

The **Gate Theatre** has been, both artistically and architecturally, a landmark building in Dublin for over 200 years. Established as a theatre in 1928 by Hilton Edwards and Micheál MacLiammóir, the Gate offered Dublin audiences an introduction to the world of European and American avant-garde theatre, as well as vibrant productions from the modern and classic Irish repertoire. It was at the Gate that such luminaries as Orson Welles and James Mason began their prodigious acting careers. Today, the theatre continues to attract the finest creative talent, offering a stimulating and inclusive programme that appeals to theatregoers of all generations.

In 1983, the directorship passed to Michael Colgan, under whose guidance the artistic reputation of the theatre has continued to flourish, making the theatre unique in that there have only been two artistic directorates in 78 years.

Over the years, the Gate has developed unique relationships with many playwrights including Samuel Beckett, Brian Friel, Conor McPherson and Harold Pinter. In October 2005, the Gate marked Harold Pinter's 75th birthday with a celebration of his work, producing *Old Times* and *Betrayal*, and, on the weekend of his birthday, the *Pinter Landscape*—a selection of plays, poetry and prose—which was later presented at the Albery Theatre London and was seen in Turin in March 2006 as part of the European Theatre Prize event.

Waiting for Godot was first performed at the Gate Theatre in 1988 following a meeting between Michael Colgan and Samuel Beckett, when he asked if the Gate would be interested in mounting a production. Since then, the Gate production of *Godot* has toured extensively both at home and abroad, from Cork to Chicago and from Toronto to Tralee.

The first Beckett Festival was presented by the Gate in 1991 during which all 19 of Beckett's plays were performed over a three-week period, accompanied by seminars and lectures on the author's work, and 1996 and 1999 saw the return of *Godot* within the overall structure of

the Beckett Festival, as it played at the Lincoln Center in New York and the Barbican Centre in London.

In between these two showcases, *Waiting for Godot* toured worldwide. In January 2003, the Gate presented its widely acclaimed production to celebrate the 50th anniversary of the first-ever staging of the play. Due to popular demand, *Godot* returned to the Gate in October 2003, and in May 2004 the Gate was delighted to bring the production to Beijing and Shanghai as part of the Ireland China Festival.

In April 2006, the production featured as one of the highlights of the Beckett Centenary Festival when, under the auspices of the Department of Art, Sport and Tourism, the Gate Theatre joined forces with Dublin's leading cultural and academic institutions to present an extraordinary program of plays, music, exhibitions, lectures and art installations in the capital throughout April. The Gate toured *Godot* along with eight other Beckett plays to the Barbican in London at part of bite 06. The Gate's production of *Eh Joe*, starring Michael Gambon, then transferred to the Duke of York's Theatre in London's West End.

Also in 2006, the Gate produced Brian Friel's *Faith Healer*, starring Ingrid Craigie, Ralph Fiennes and Ian McDiarmid. This production broke all box-office records, selling out weeks in advance of the first performance. *Faith Healer* transferred to the Booth Theater, Broadway after its run in Dublin and received four Tony Award nominations, including Best Revival of a Play, with Ian McDiarmid winning a Tony Award for his performance.

Johnny Murphy most recently played Estragon in *Waiting for Godot* at the Gate Theatre Dublin as part of the Beckett Centenary Festival and also at the Barbican Centre London as part of bite 06.

He previously appeared in *Waiting for Godot* during the 1991 Beckett Festival at the Gate Theatre in Dublin, as well as during the 1996 Festival at Lincoln Center, New York and the

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BITE: 99 Festival at the Barbican Centre in London. He also appeared in *Ohio Impromptu* and *Catastrophe* as part of the Beckett Festivals.

He has also appeared at the Gate Theatre, Dublin in *As You Like It*, *Arrah-na-Pogue* and *The Saints Go Cycling In*.

His other theatre credits include *Buddleia* at the Donmar Warehouse, London; *I Do Not Like Thee, Dr Fell* at the Gaiety Theatre, Dublin; *Brothers of the Brush* at the Olympia Theatre, Dublin; *Sive* at the Abbey Theatre, Dublin; and *A Picture of Paradise*, *At Swim Two Birds* and *The Passion of Jerome* at the Peacock Theatre, Dublin.

He starred in the hit film, *The Commitments*. His other film credits include *Angela's Ashes*, *The War of the Buttons*, *Into the West*, *I Went Down*, *Fools of Fortune* and *Waiting for Godot*. His television credits include *Scarlett*, *Against All Odds* and *The Bill*. He has also completed *Two Gallants* for BBC Radio.

Barry McGovern first appeared at the Gate Theatre as Lucky in *Waiting for Godot* in 1972. He had previously played his first Beckett role, Clov in *Endgame*, while a student at UCD. Since then he has played Clov three times, most recently with the Gate as part of the Beckett Festival which toured to New York and London. In 1982 he played Vladimir in Ben Barnes's Irish Theatre Co. production of *Waiting for Godot* and in 1988 he played Estragon at the Gate. Since the first Beckett Festival in 1991, he has played Vladimir. Other Beckett roles include Willie in *Happy Days* with Rosaleen Linehan (directed by the late Karel Reisz) and *Krapp's Last Tape* at the Samuel Beckett Theatre in Trinity College. On radio, he has played Henry in *Embers*, Fox in *Rough for Radio II*, directed *All That Fall* and presented a documentary on Beckett and Paris.

Recent theatre roles include Creon in *Oedipus*, Frank in *Educating Rita*, Kreon in *Medea*, Tobias in *A Delicate Balance*, Frank Hardy in *Faith Healer*, Boniface in *Ariel*, Scrooge in *A Christmas Carol* at the Gate, Peter Flynn in *The Plough and the Stars*, Polonius in

Hamlet, Chorus in Seamus Heaney's version of *Antigone*, *The Burial at Thebes* at the Abbey and Baptista Minola in the *The Taming of the Shrew* at the Project Theatre. His TV work includes Giuseppe Conlon in *Dear Sarah* and Eamon de Valera in *The Treaty*. Films include *Joe Versus the Volcano*, *Far and Away*, *Braveheart*, *The General* and *Waiting for Godot*.

Barry's award winning one-man Beckett show *I'll Go On* (from the novels *Molloy*, *Malone Dies* and *The Unnamable*), which the Gate presented during the 1985 Dublin Theatre Festival, has traveled worldwide. It has just completed another run at the Gate. His complete recording of the novels, produced by the Lannan Foundation and RTÉ, is now available on www.rte.ie/shop.

Stephen Brennan has worked extensively at the Gate Theatre since 1988. He was last seen in New York in 2001 in two Harold Pinter plays, *Landscape* and *A Kind of Alaska*, which the Gate brought to the Harold Pinter Festival at Lincoln Center. Other appearances for the Gate include the world premiere of Conor McPherson's *Port Authority*, which opened at the New Ambassador's Theatre London, before transferring to the Gate in 2001; leading roles in *An Ideal Husband*, *Private Lives*, *Twelfth Night*, *Our Country's Good* and *A Midsummer Night's Dream*; and, from a long list of highlights, *Present Laughter*, *Pride and Prejudice*, *She Stoops to Conquer*, *Art*, *Pygmalion*, *Jane Eyre*, Fagan in *Oliver Twist* and title roles in *Tartuffe* and *Cyrano de Bergerac* stand out. He also appeared in *Betrayal* for the Gate's 1997 Pinter Festival and *Old Times* as part of Pinter's 75th birthday celebrations in 2005.

He has played Lucky in the Gate's *Waiting for Godot* in Dublin, Seville, Chicago, Tralee, Kilkenny, New York, London, a US Tour in 2000 and most recently for the Beckett Centenary Festival in London and Dublin.

He joined the Abbey Theatre for eight years in 1976, where he played more than 60 leading and supporting roles, including title roles in *Hamlet* and Hugh Leonard's *Da*. He joined the National

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Theatre of Great Britain for a year in 1983. Other roles include Frank-N-Furter in *The Rocky Horror Show*, Petruchio in *The Taming of the Shrew* and title roles in *Oedipus* and *The Life of Galileo*.

Films include *Eat the Peach*, *Conspiracy of the Rings*, *Stolen Minds*, *The General* and both *Waiting for Godot* and *A Piece of Monologue* for Beckett on Film. His television work includes *El Cid* for Granada, *Ballykissangel* for BBC, *Father Ted* for Channel 4, *Mystic Knights* for Fox Kids and *Bachelor's Walk* for RTÉ.

Alan Stanford has been a principal actor and director at the Gate Theatre for nearly 25 years. His work as an actor and director includes plays from Shaw to Shakespeare and from Ibsen to Ayckbourn. He has both appeared in and directed all the major plays of Oscar Wilde. His performances include Salieri in *Amadeus*, Astrov in *Uncle Vanya*, Valmont in *Les Liaisons Dangereuses* and Herod in Wilde's *Salome*. In the Gate Theatre's Beckett Festivals in Dublin, New York, Toronto, Melbourne, London, and in China, he performed in both *Waiting for Godot* and *Endgame*.

As a director, he began his career at the Project Arts Centre where his productions included works by Shaw, Arbuzov, Grahame Greene, Brecht, Durrenmatt and Shakespeare. He was a co-founder and is current Artistic Director of Second Age Theatre Company, for whom he has directed *Hamlet*, *King Lear*, *Othello*, *Macbeth*, *Romeo and Juliet* and *As You Like It*. For the Gate Theatre, Alan has directed *Romeo and Juliet*, *Tartuffe*, *Present Laughter*, *Great Expectations*, *A Tale of Two Cities*, *The Collection*, *Blythe Spirit*, *Lady Windermere's Fan*, *The Weeping of Angels*, *Cyrano de Bergerac*, *An Ideal Husband*, *Arms and the Man*, *The Misanthrope*, *The Importance of Being Earnest*, *The Constant Wife* and *A Christmas Carol*, as well as several of his own adaptations, including *Jane Eyre*, *Pride and Prejudice*, *The Picture of Dorian Gray* and *Oliver Twist*.

His film and television work includes *Educating Rita*, *The Irish R.M.*, *The Treaty*, *The Hanging Gale*, *Moll Flanders*, *Kidnapped*, *The*

American and *Animal Farm*. He is a member of the Arts Council of Ireland.

Barry O' Connell most recently appeared at the Gate Theatre in *Waiting for Godot* as part of the Beckett Centenary Festival. He has also appeared at the Gate in *A Christmas Carol*. He is 13 years old and has been performing since he was 8, when he played Chip in Disney's *Beauty and the Beast* at the Point. He currently attends the Independent Theatre Workshop. No stranger to title roles, he has played Oliver on two occasions in record-breaking runs at the Tivoli Theatre and the Helix, Dublin. His television credits include *The Den*, *The Late Late Toy Show* and he was recently featured on the *What's the Story* documentary for *The Den* on RTÉ television.

Walter D. Asmus first directed *Waiting for Godot* for the Gate Theatre in 1988 and did so again in 1991 as part of The Beckett Festival and in 2006 as part of the Beckett Centenary Festival celebrations. *Waiting for Godot* has been shown in Chicago, Seville, New York, Melbourne, Toronto, Beijing and Shanghai and has toured the United States. He is a well-known German theatre director who worked with Samuel Beckett on many occasions for the stage and television, from the time they first met at the Schiller-Theatre in Berlin 1974 and he became his assistant director on the famous production of *Waiting for Godot*, which toured internationally. He has directed all of Beckett's plays internationally, including *Waiting for Godot* at the Brooklyn Academy of Music in 1978. His television work includes *Footfalls*, *Rockaby* and *Eh Joe* with Billie Whitelaw, and a French version of *Waiting for Godot* with Roman Polanski as Lucky. He also directed *Footfalls* for the Beckett Film Project. He was the co-director of the international Beckett-festival Beckett in Berlin 2000. In 2005, he directed the first Chinese production of *Endgame* in Mandarin in Shanghai. His adaptation of Beckett's novella *First Love* with Australian actor Lawrence Held was shown at the Writers' Festival in

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Sydney in May 2006. Also this year, he directed *Krapp's Last Tape*, *Footfalls* and *Endgame* for 7Stages in Atlanta. He was a close friend of Beckett's until the writer's death in 1989.

Louis le Brocquy designed the set and costumes for the original production of *Waiting for Godot* at the Gate Theatre. Born in Dublin in 1916, Louis is Ireland's most distinguished living painter. In 1946, he moved to London, winning a major prize at the Venice Biennale in 1956. In 1958, he married the painter Anne Madden and left London to work in France. He is widely acclaimed for his evocative heads of literary figures and fellow artists, including his friends Samuel Beckett, Francis Bacon, Seamus Heaney and Bono. In recent years, his early Tinker subjects and Family paintings have attracted headline attention in the international art arena. In 1988, at his personal request, Louis illustrated Beckett's valedictory book, *Stirrings Still*. The artist is represented in public collections from the Guggenheim in New York to the Tate in London. Further information is available at www.lebrocquy.com.

Rupert Murray (1951–2006) was one of the most accomplished lighting designers and producers in Irish Theatre. He has over 150 design credits around the world to his name. He worked extensively with the Gate Theatre for many years, his most recent designs including *Waiting for Godot*, *Come and Go*, *Footfalls*, *Play* and *Catastrophe* as part of the Beckett Centenary Festival celebrations in April 2006. Other designs for the Gate include: *Old Times* and *Betrayal* for Pinter 75: A Celebration; *Poor Beast in the Rain*, *Many Happy Returns*, *The Eccentricities of a Nightingale*, *Crestfall*, *Jane Eyre*, *Dancing at Lughnasa* and *Juno and the Paycock*. For the Abbey Theatre, he designed *All My Sons*, *The Plough and the Stars*, *Ariel*, *Aristocrats*, *The Gigli Concert*, *Communion*, *The Shaughbraun* and *Enlightenment*. For Druid, he designed *The Good Father*; for b*spoke Theatre Company, *The Drunkard*; for Rough Magic, *Galileo* and *The*

Taming of the Shrew; for Landmark Productions, *Skylight* and *The Goat*. He was also the lighting designer for the international hit, *Riverdance—The Show*.

Rupert was Festival Director of the St. Patrick's Festival from 1995 to 1999 and was a key member of the team that transformed Ireland's national celebrations. From 1998 to 2003, he produced the opening ceremony for the Wexford Opera Festival. He was Creative Director and producer of the Opening Ceremony for the Special Olympics World Summer Games staged in Croke Park in June 2003 and, before his death in August 2006, was Creative Director for all the entertainment and ceremonial events surrounding the hosting of the Ryder Cup in Ireland in 2006.

James McConnell designed the lighting for *Krapp's Last Tape* at BITE: 99 in the Barbican Centre, London and at the New Ambassadors Theatre in 2000. He worked as the assistant lighting designer on the original Beckett festival at the Gate in 1991 and since then has toured with the Beckett Festival to New York and the Barbican Centre, London. In 1997, he toured to the Melbourne Arts festival with *Waiting for Godot*, *Endgame* and *I'll Go On*. In 2001 he was Associate Lighting Designer for the Pinter season curated by the Gate Theatre at the Lincoln Center Festival in New York. Most recently, he designed the lighting for *Eh Joe* at the Gate Theatre Dublin as part of the Beckett Centenary Festival last April and also for the revival of 'Eh Joe' at the Duke of York theatre in London's west end in June of 2006

For over 15 years, **David Eden Productions, Ltd.** (DEP) has been one of the leading American organizations devoted to producing international work in the United States. In 2005, DEP was responsible for national tours of Propeller Theatre's *The Winter's Tale*, directed by Edward Hall, and Piccolo Teatro di Milano's *Arlecchino*. In 2004, Mr. Eden curated the Ashton Celebration, a two-week retrospective at

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the Metropolitan Opera House celebrating the 100th birthday of Sir Frederick Ashton that featured 16 of the master choreographer's ballets. Also in 2004, Mr. Eden produced the 12-city premiere tour of Rezo Gabriadze's *Forbidden Christmas or The Doctor and The Patient* starring Mikhail Baryshnikov and the first national U.S. tour of London's Royal Court Theatre's *4.48 Psychosis* by Sarah Kane. Other recent critically acclaimed projects of Mr. Eden's include national tours of the Batsheva Dance Company (1998 and 2004) and British director Declan Donnellan's *Boris Godunov* (2003).

In Fall 2006, DEP will tour the Batsheva Dance Company and Declan Donnellan's *Twelfth Night*. In the following seasons, DEP will tour Dorcy Rugamba's *The Investigation* (Fall 2007), the National Theatre's acclaimed double bill of *Chatroom* and *Citizenship* (Winter 2008), the State Ballet of Georgia with legendary ballerina Nina Ananiashvili (Summer 2007 and Winter 2008), and the Druid Theatre Company's

DruidSynge (Fall 2008). Other highlights include: St. Petersburg State Academic Capella National Tour (2003); Bolshoi Ballet National Tour (2000 and 2002); Gate Theatre Dublin's Beckett Festival (2000); John F. Kennedy Center for the Performing Arts—*Arts of the United Kingdom* (summer 2001), *Island: Arts from Ireland* (2000) and *Art of the State: Israel at 50* (1998); Lev Dodin's Maly Drama Theater production of St. Petersburg's *Gaudeamus*, BAM Next Wave Festival/National Tour (1994) and *Brothers and Sisters*, Lincoln Center Festival (2000); Kirov Ballet/Vaganova Ballet Academy Project, BAM (1998); and the "Russian Village Festival" National Tour (1990, 1991, 1995 and 1997) among others.

For David Eden Productions, Ltd.
General Manager Erica Charpentier
Production Manager James D. Scott
Visa Coordinator Stonie Darling