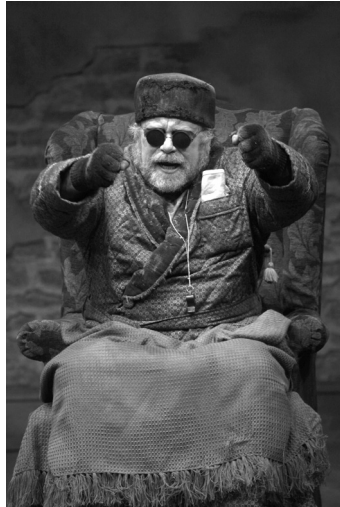


November 17–20, 2011
Zellerbach Playhouse

Gate Theatre Dublin

Michael Colgan, *Director*

Watt and Endgame by Samuel Beckett



Anthony Woods

The Gate Theatre is grateful to The Arts Council for their continued support.

The Gate Theatre productions of Watt and Endgame by Samuel Beckett are presented at Cal Performances as part of Imagine Ireland, Culture Ireland's year of Irish arts in America, 2011.

The Gate Theatre is a not-for-profit organization which is administered by the Edwards-MacLiammóir Trust and funded in part by the Irish Arts Council.

The U.S. tour of Watt and Endgame is presented in association with David Eden Productions, Ltd.

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*These performances are made possible, in part, by Patron Sponsors
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Cal Performances' 2011–2012 season is sponsored by Wells Fargo.

Thursday, November 17, 2011, 7pm
Saturday, November 19, 2011, 2pm
Sunday, November 20, 2011, 8pm
Zellerbach Playhouse

Gate Theatre Dublin

PROGRAM

Watt by Samuel Beckett

Texts from the novel selected by Barry McGovern



Anthony Woods

CAST

Barry McGovern

CREATIVES

Director Tom Creed

Costume Design Joan O'Clery

Lighting Design James McConnell

Sound Design Denis Clohessy

Music Barry McGovern after Samuel Beckett

Watt is approximately 55 minutes in length with no intermission.

A Note on *Watt*

SAMUEL BECKETT wrote of *Watt*: “It is an unsatisfactory book, written in dribs and drabs, but it has its place in the series, as will perhaps appear in time.”

It was begun in Paris on February 11, 1941, and not completed until 1945. There are six notebooks in the University of Texas at Austin which are full of material that did not end up in the published book. These notebooks are extraordinary manuscripts, full of doodles, drawings and designs—mathematical and otherwise—which tell the tale of the book, so long in gestation. The novel (if that is the word) was written in English, his last work in that language before turning to French. He did, of course, write in both English and French later.

Watt is the great transition work in Beckett’s writing, the bridge between the Joyce-influenced early work and the great middle period of the late 1940s and 1950s.

Most of the writing of *Watt* took place in the village of Roussillon in the Vaucluse area of southeastern France between 1943 and 1944, when Beckett was on the run from the Gestapo because of his work with the French Resistance during World War II. He described writing it as “only a game, a means of staying sane.”

The house of Mr. Knott where *Watt* goes to work is based on two houses: mainly Cooldrinagh in Foxrock, County Dublin, the Beckett family home, and, to a lesser extent, the nearby Glencairn, the former home of Richard “Boss” Croker, a retired Irish-American politician, and, more recently, the residence of the British Ambassador to Ireland. *Watt*’s journey on the train is from Harcourt Street Station in Dublin City to Foxrock on the old Harcourt Street railway line, most of which is now a tramline. The racecourse is Leopardstown.

After the war, Beckett tried to have *Watt* published, but it was rejected by all to whom it was sent. One publisher wrote, “What is it that this Dublin air does to these writers?” It was eventually published in August 1953 in Paris by Olympia Press in collaboration with a group of young American expatriates, led by Richard Seaver, called Collection Merlin (or the Merlin juveniles, as Beckett called them). Later it was published by Grove Press in the United States and by John Calder in Britain. *Watt* was banned in Ireland in 1954 but, curiously, Ireland was the first country to publish extracts from *Watt* in the literary magazines *Envoy* and *Irish Writing* between 1950 and 1953. It was while touring Ireland as an actor in Anew McMaster’s company in the early 1950s that Harold Pinter read an extract from *Watt* in one of those magazines and became one of Beckett’s greatest champions.

Watt is for many a difficult book to read, not least because of its seemingly endless lists and combinations and permutations. But the perseverance is worth it and those who give it a chance will find great riches of language and philosophy and great cause for laughter. It is one of the few books that have made me laugh out loud on public transport.

Watt the show is not *Watt* the book. It is a distillation of the essence of the book. Much has had to be left out for an hour-long show. My earnest hope is that those who enjoy the show, and particularly those who don’t, will read the book. It is unlike anything else you will have read.

This stage version of *Watt* is dedicated to the memory of my good friend the great New York publisher and book lover, Dick Seaver, who died in 2009 and who, more than anyone else, was responsible for publishing *Watt*.

Barry McGovern

Thursday, November 17, 2011, 7pm
Friday, November 18, 2011, 8pm
Saturday, November 19, 2011, 8pm
Sunday, November 20, 2011, 3pm
Zellerbach Playhouse

Gate Theatre Dublin

PROGRAM

Endgame

by Samuel Beckett



Anthony Woods

CAST

Hamm Owen Roe
Clov Barry McGovern
Nell Rosaleen Linehan
Nagg Des Keogh

CREATIVES

Director Alan Stanford
Set Design Eileen Diss
Costume Design Joan O’Clery
Lighting Design James McConnell

Endgame is approximately 90 minutes in length with no intermission.

BECKETT AT THE GATE

THE GATE THEATRE is synonymous with the works of Samuel Beckett, having toured productions throughout the world from Beijing to New York, Sydney to Toronto and London to Melbourne.

In 1991, the Gate became the first theater in the world to present a full retrospective of all 19 stage plays and, later, repeated the festival at Lincoln Center in New York and at the Barbican Centre in London. The Gate also played a major role in the 2006 Beckett Centenary Festival.

In 2007, the Gate toured a critically acclaimed season, entitled Gate | Beckett, to the Sydney Festival and the following year toured it to Lincoln Center Festival in New York. In 2008, the Gate completed an historic tour of its landmark production of *Waiting for Godot*, which sold out 40 venues throughout the country in the first ever all-Ireland tour.

BECKETT CHRONOLOGY

1906
Samuel Barclay Beckett born on Good Friday, April 13, at Foxrock, Dublin, the second son of William Mary Roe Beckett.

1920–1923
Educated at Portora Royal School, Enniskillen.

1923–1927
Reads French and Italian at Trinity College, Dublin. In B.A. examinations placed first in class in Modern Literature. Spends 1926 summer vacation in France on a bicycle tour of the Châteaux of the Loire.

1928
Exchange lecturer at École Normale Supérieure in Paris. Meets James Joyce.

1930
First separately published work, a poem, *Whoroscope*. Appointed assistant lecturer in French, Trinity College.

1931
Performance of his first dramatic work, *Le Kid*, a parody of Corneille, at the Peacock Theatre. *Proust*, his only major piece of literary criticism, published. Resigns his lectureship in Trinity.

1932
Lives for brief periods in Kassel, Paris, London and Dublin.

1933
Death of his father.

1934
Publication of *More Pricks Than Kicks*.

1935
Echo's Bones, a cycle of 13 poems, published.

1937
Moves to Paris. In November, testifies in Dublin at the libel trial of Oliver St. John Gogarty.

1938
Stabbed on the street by a Parisian pimp named Prudent. *Murphy*, his first novel, is published in London after 42 rejections.

1942
French Resistance group in which Beckett is active is betrayed to the Gestapo. Beckett escapes and flees to Roussillon, near Avignon, where he remains for the next two years.

1945
Awarded the Croix de Guerre for his work in the Resistance movement.

1946
Begins writing the trilogy of novels *Molloy*, *Malone Dies* and *The Unnamable* in French.

1949
Finishes writing *En Attendant Godot*.

1950
Death of his mother.

1953
World premiere in Paris of *En Attendant Godot* at the Théâtre de Babylone in Paris.

1954
Waiting for Godot, translated by Beckett is published by Grove Press in New York.

1957
World premiere of *Fin de Partie* in French at the Royal Court Theatre, London.

1958
World premiere of *Krapp's Last Tape* in London.

1959
Receives an honorary degree from Trinity College, Dublin. *Embers*, a radio play, wins the Italia Prize.

1961
World premiere of *Happy Days* in New York.

1963
World premiere of *Play* in German translation in Ulm.

1964
Film, made in New York starring Buster Keaton.

1968
Come and Go performed for the first time in English at the Peacock Theatre, Dublin.

1969
Awarded Nobel Prize for Literature.

1972
World premiere of *Not I* at Lincoln Center, New York.

1975
Directs *Waiting for Godot* at Schiller Theatre, Berlin, assisted by Walter Asmus.

1976
That Time and *Footfalls* performed in London. *Ends and Odds* published in London and New York.

1978
Publication of *Mirlitonades*, a collection of short poems.

1980
Publication of *Company*, a novella.

1981
World premiere of *Rockaby* and *Ohio Impromptu* in America.

1982
Catastrophe, dedicated to the imprisoned Czech dramatist Václav Havel, is performed in France. *Quad* is premiered on German television. *III Seen III Said* is published in London.

1983
What Where? is premiered in New York.

1984
Collected Shorter Prose, 1945–1980 is published in London.

1986
Samuel Beckett: The Complete Dramatic Works published in London.

1988
“*What Is the Word*” is published in Grand Street, New York.

1989
Stirrings Still is published in London and New York and as *Soubresauts* in Paris.

Beckett dies in Paris on December 22.

The Gate Theatre has been, artistically and architecturally, a landmark building for over 250 years. Established as a theater company in 1928 by Hilton Edwards and Micheál MacLiammóir, the Gate offered Dublin audiences an introduction to the world of European and American theater and also to classics from the modern and Irish repertoire. It was with the Gate that Orson Welles, James Mason and Michael Gambon began their prodigious acting careers.

Today, in its 83rd year, the Gate has become unique in that it has had only two artistic directors. In 1983, the directorship passed to Michael Colgan, under whose guidance the theater continues to represent Ireland at the very highest level of artistic endeavor, receiving numerous invitations each year to major festivals on every continent.

The Gate has a close association with the works of Samuel Beckett, Harold Pinter, Brian Friel and Conor McPherson, to name but a few. Having presented many major festivals, both internationally and at home, the Gate continues to develop, nurture and promote the works of a diverse range of playwrights, and is committed to delivering the very highest quality productions that our audiences have come to expect.

Denis Clohessy (Sound Design, *Watt*) has designed sound for the Gate Theatre for *Hay Fever*, *Molly Sweeney*, *Cat on a Hot Tin Roof*, Beckett Pinter Mamet Festival, *Death of a Salesman*, *Arcadia*, *Present Laughter*, *All My Sons*, *Faith Healer*, *Afterplay*, *The Yalta Game* (Sydney Festival 2009), *The Real Thing*, *Festen* and *Hedda Gabler*. His other theater credits include *The Rivals*, *An Ideal Husband*, *Three Sisters*, *The Seafarer*, *Romeo and Juliet*, *The Crucible*, *Julius Caesar*, Abbey Theatre; *Big Love*, *Burial at Thebes*, *Fool for Love*, *Woman and Scarecrow*, Peacock; *The Importance of Being Earnest*, *Sodome My Love* (Irish Times Theatre Award), *Solemn Mass for a Full Moon in Summer*, *Life Is a Dream*, *Is This About Sex?*, *Attempts on Her Life*, *Don Carlos*, *Dream of Autumn*, Rough Magic; *The Giant Blue Hand*, The Ark; *Silent*, *The Pride of Parnell Street*, Fishamble; *Macbeth*, *Titus Andronicus*, Siren Productions; *Underneath the*

Lintel, Landmark; and *Man of Valour*, Corn Exchange. His film credits include *His and Hers*, *Undressing My Mother*, *Useless Dog*, *Venom Films*; *The Limits of Liberty*, South Wind Blows; *In Sunshine or in Shadow*, *Babyface Goes to Hollywood*, *A Bloody Canvas*, Fastnet Films; and *Her Mother's Daughters*, Underground Films.

Tom Creed (Director, *Watt*) directed *Watt* for the Gate Theatre at the Dublin Theatre Festival and Under the Radar at the Public Theater, New York, as well as *Mimic* (PS122 as part of COIL 2010). His other theater credits include *Una Santa Oscura* by Ian Wilson (Project Arts Centre and Dublin Theatre Festival); *Solemn Mass for a Full Moon in Summer*, *Life Is a Dream*, *Attempts on Her Life* ("Best Director" Nomination, *Irish Times* Theatre Awards), *Dream of Autumn*, *4.48 Psychosis* (SEEDS 2 showcase), Rough Magic; *Berlin Love Tour*, *Say Hi to the Rivers and the Mountains*, *The Heights*, *The Art of Swimming*, *The Train Show*, *Dark Week* (Judges Special Award Nomination, *Irish Times* Theatre Awards), *Soap!*, *Crave*, *Integrity*, Playgroup; *Broken Croil/Heart Briste*, Manchán Magan; *All Over Town*, Calipo/THISISPOPBABY; *The Last Mile*, Blue Raincoat; Ian Wilson's *The Handsomest Drowned Man in the World* with Gavin Friday (Brighton Festival and Centre Culturel Irlandais, Paris); *The Coming World*, Making Strange; *The Case of the Rose Tattoo*, Dublin Theatre Festival; *Mr Kolpert*, Once Off Productions Rep Experiment, Dublin Fringe Festival; *Love's Labour's Lost*, *Vinegar Tom*, Samuel Beckett Centre; *The Ideal Homes Show*, Activate Youth Theatre; and *Purple*, Dublin Youth Theatre. Mr. Creed is Director of Cork Midsummer Festival. Previously he served as co-founder and joint Artistic Director of Playgroup, an Associate Director of Rough Magic Theatre Company and Theatre and Dance Curator of Kilkenny Arts Festival.

Eileen Diss (Set Design, *Endgame*) has designed for the Gate Theatre for *God of Carnage*, Beckett Pinter Mamet Festival, *Present Laughter* (transfer to Spoleto Festival), *The Old Curiosity Shop*, *The Deep Blue Sea*, *Private Lives*, Beckett

Centenary Festival, *The Constant Wife*, *Lady Windermere's Fan*, *The Heiress*, *Arcadia*, *The Homecoming*, Pinter Festival (also at Lincoln Centre, New York). Her other theater credits include *The Caretaker* (with Jonathan Pryce, transfer to New York), Theatre Royal Bath; *Watch on the Rhine*, *Measure for Measure*, *The Caretaker*, *The Philanderer*, *No Man's Land*, Royal National Theatre; *A Letter of Resignation*, *Taking Sides*, *The Hothouse*, *Oleanna*, *Twelve Angry Men* and most of Simon Gray's plays in London's West End. Her television and film credits include *The Maigret*, the *Somerset Maugham* series, and many plays and films for the BBC and ITV, including *Cider with Rosie*, *Jeeves and Wooster* series, *Longitude*, *A Doll's House*, *Betrayal*, *84 Charing Cross Road*, *August* and *A Handful of Dust*.

Des Keogh (Nagg, *Endgame*) has performed with the Gate Theatre in *Endgame*, *Arms and the Man*, *The Shadow of a Gunman*, *Two-Faced*, *The Importance of Being Earnest*, *The Dresser*, *Bliethe Spirit*, *Heartbreak House* and *Charley's Aunt*. His other theater credits include *The School for Scandal*, *The Coleen Bawn* (transfer to National Theatre, London), *Portia Coughlan* (transfer to Royal Court Theatre, London), *Kevin's Bed*, Abbey Theatre; *The Matchmaker*, *The Love-Hungry Farmer*, *Confessions of an Irish Publican* (all adapted from John B. Keane), *The Plough and the Stars*, *My Scandalous Life*, Irish Repertory Theatre, New York; *A Great Night for the Irish* (Carnegie Hall and Radio City Music Hall); *Dancing at Lughnasa*, *Someone Who'll Watch Over Me*, *Old Wicked Songs*, *The Best of Friends*, *DA*, United States; *The Matchmaker* ("Best Actor" nominee 2001); *The Love-Hungry Farmer* ("Best Actor" nominee 2004), Edinburgh Fringe; *Des and Rosie Shows*, *Canaries*, *Gaels of Laughter*, Gaiety Theatre; *Tartuffe*, *The Pirates of Penzance*, Olympia Theatre; *The Stanley Parkers*, Druid, Galway; *The Quare Land* (Galway Arts Festival 2010); *The Quiet Moment*, Belltable, Limerick; *The Sunshine Boys*, The Civic, Tallaght. His film and television credits include *Ryan's Daughter*, *Ulysses*, *Bad Day at Blackrock*, *The Clinic*, *Father Ted*, *Charley's Aunt*, *An Ideal Husband* and *Me Mammy*. On radio, he has performed in plays

and comedy shows and spent 35 years presenting *Music for Middlebrows* on RTE Radio.

Rosaleen Linehan (Nell, *Endgame*) has performed with the Gate Theatre in *Endgame*, *Gates of Gold*, *Happy Days*, *Long Day's Journey into Night*, *The Rivals*, *She Stoops to Conquer*, *London Assurance* and *The Double Dealer*. Her other theater credits include *The Beauty Queen of Leenane*, The Young Vic; *New Electric Ballroom*, Druid; *Juno*, City Center; *Encores!* Season; *Blood Wedding*, Almeida; *Tartuffe*, Roundabout Theatre, New York; *Lost in Yonkers*, The Guthrie, Minneapolis; *House of Bernarda Alba*, Abbey Theatre; and *Olga*, Rough Magic. Her film and television credits include *About Adam*, *The Butcher Boy*, *Happy Days* (Beckett on Film), *The Hilo Country*, *Mad About Mambo*, *Sharpe's Gold* and *The Matchmaker*.

James McConnell (Lighting Design, *Watt*)'s theater credits include *Hay Fever*, *Jane Eyre*, *Krapp's Last Tape* (2010, Dublin and transfer to London); *A Christmas Carol*; *Afterplay*, *The Yalta Game*, *Faith Healer* (Gate | Friel, Dublin, Sydney Festival, Edinburgh International Festival), *Waiting for Godot* (National Tour, 2008); *Present Laughter* (Dublin and Spoleto Festival, United States); *Eh Joe* (*Irish Times* Theatre Award Nomination for Best Lighting Design; Transfer to Duke of York's, London; also part of Gate | Beckett season which toured to the Sydney and Lincoln Center festivals); *I'll Go On* (Gate | Beckett); *First Love* (World Premiere, Gate | Beckett); *Salome*; *Krapp's Last Tape* (Barbican BITE 99); *Breath*, *A Piece of Monologue* and *Beckett Festival* (Dublin 1991). He is also the Gate Theatre's Production Manager.

Barry McGovern (*Watt*; Clov, *Endgame*) has had a long association with the work of Samuel Beckett. With the Gate Theatre he has played Estragon and Vladimir in *Waiting for Godot*, Clov in *Endgame* and Willie in *Happy Days*. He has also played Lucky in *Waiting for Godot*, Krapp in *Krapp's Last Tape*, Henry in *Embers*, Fox in *Rough for Radio II*, Words in *Words and Music* and directed *All That Fall*. His one-man

show *I'll Go On* (derived from the novels *Molloy*, *Malone Dies* and *The Unnamable*) was produced by the Gate in 1985 and has played worldwide, most recently at the 2008 Lincoln Center Festival. Mr. McGovern has lectured, written and given master classes on Beckett's work and is frequently asked to give readings of the poetry and prose. His recordings of the *Three Novels* (*Molloy*, *Malone Dies* and *The Unnamable*) is available from www.rte.ie/shop. His recent stage work includes *Cat on a Hot Tin Roof*, *Jane Eyre*, *Death of a Salesman* and *Arcadia*, Gate Theatre; *The Plough and the Stars*, Abbey Theatre; *Philadelphia*, *Here I Come!*, Gaiety Theatre; and *Life Is a Dream*, Rough Magic. His film credits include *Joe Versus the Volcano*, *Braveheart*, *The General* and *Waiting for Godot* (Beckett on Film). In March 2012, he will play Vladimir in a new production of *Waiting for Godot* at the Mark Taper Forum in Los Angeles.

Joan O'Clery (Costume Design, *Endgame* and *Watt*) has designed for the Gate Theatre for *Molly Sweeney*, *God of Carnage*, *Watt*, *Endgame*, *Boston Marriage*, *Celebration*, *Arcadia* (2010 and Pinter Festival 1997; *Irish Times* "Best Costume Design") and *Oleanna*. Her other theater credits include *Translations*, *The Plough and the Stars*, *The Last Days of a Reluctant Tyrant*, *Christ Deliver Us*, *Lolita* (*Irish Times* "Best Costume Design"), *Hamlet*, *A Doll's House*, *The Wild Duck*, *A Whistle in the Dark*, *The Colleen Bawn* and *The Importance of Being Earnest*, Abbey Theatre. Ms. O'Clery has a long association with the Abbey Theatre and was head of its Costume Dept from 2002–2007; *The Girl Who Forgot to Sing Badly*, *The Ark*; *The Taming of the Shrew*, *Macbeth*, Royal Shakespeare Company, Stratford and London's West End. Her dance and opera work includes *The Rite of Spring* and *Swept*, CoisCeim Dance Theatre; *La Traviata*, English National Opera, London Coliseum; and *Turandot* and *Dead Man Walking*, Opera Ireland. Her film credits include *Swansong*, *The Story of Occi Byrne* by Conor MacDermottroe (IFTA nominated for "Best Costume Design") and *Snap* by Carmel Winters.

Owen Roe (Hamm, *Endgame*) has performed with the Gate Theatre in *Cat on a Hot Tin Roof*, *God of Carnage*, *Jane Eyre*, *Endgame*, *The Birds*, *Faith Healer* (Sydney Festival 2009, Edinburgh International Festival 2009, Gate Theatre 2009 and 2010), *Uncle Vanya*, *Festen* (*Irish Times* "Best Actor" Award), *Catastrophe* (*Irish Times* "Best Actor" Award), *Great Expectations*, *Shadow of a Gunman*, *The Cherry Orchard* and *Romeo and Juliet*. His other theater credits include *Titus Andronicus* (*Irish Times* "Best Actor" Nomination), Siren Productions; *The Taming of the Shrew* (*Irish Times* "Best Actor" Award), *Copenhagen*, Rough Magic; *Skylight*, Landmark Productions; *Heavenly Bodies*, The Peacock; *The Gigli Concert*, Abbey Theatre and tour of Australia. His film and television credits include *Sensations*, *Swansong*, *Wide Open Spaces*, *When Harry Met Bob*, *Whistleblower*, *God's Executioner*, *The Galway Races*, *Alarm*, *Pride and Joy*, *Breakfast on Pluto*, *Intermission*, *Frankie Starlight*, *Michael Collins*, *When the Sky Falls*, *Val Falvey*, *Making the Cut*, *The Last Furlong*, *Prosperity*, *In the Shadow of the North*, *Ballykissangel*, *The Ambassador*, *Anytime Now*, *The Broker's Man*, *Loving*, *Soft Sand* and *Blue Seas*.

Alan Stanford (Director, *Endgame*) has directed his own adaptations of *Pride and Prejudice*, *The Old Curiosity Shop*, *Jane Eyre*, *Oliver Twist* and *The Picture of Dorian Gray*, which he co-adapted, for the Gate Theatre. His other productions for the Gate include *God of Carnage*, *Present Laughter* (transfer to Spoleto Festival 2010), *A Christmas Carol*, *The Real Thing*, *The Deep Blue Sea*, *Great Expectations*, *Private Lives*, *The Constant Wife*, *Romeo and Juliet*, *A Tale of Two Cities*, *Lady Windermere's Fan* (1997 and 2005), *Cyrano de Bergerac*, *An Ideal Husband*, *The Importance of Being Earnest* and *Endgame*. Mr. Stanford is Artistic Director of Second Age Theatre Company, for whom he has most recently directed *Hamlet*, *Philadelphia*, *Here I Come!* and *A Doll's House*. He is an Associate Director of Pittsburgh Irish and Classical Theatre, for whom he has directed *Salome*, *Betrayal* and *Celebration*. His film credits include

Educating Rita, *The Irish R.M.*, *The Treaty*, *The Hanging Gale*, *Moll Flanders*, *Kidnapped*, *The American*, *Animal Farm* and *Waiting for Godot*. He has written a screenplay of *The Picture of Dorian Gray*.

David Eden Productions, Ltd. (DEP) has been one of the leading American organizations devoted to producing international performing arts in the United States for over 20 years. Most recently, DEP has produced North American tours of Galway's Druid Theatre's *The Cripple of Inishmaan*, *The Walworth Farce* and *DruidSynge*, presenting their productions of *The Shadow of the Glen* and *The Playboy of the Western World*. Other recent tours include the Gate Theatre Dublin's *Waiting for Godot*, Declan Donnellan's *Twelfth*

Night, Propeller's *The Winter's Tale*, Piccolo Teatro di Milano's *Arlecchino*, the Russian Patriarchate Choir of Moscow, Batsheva Dance Company and the State Ballet of Georgia with the Bolshoi prima ballerina Nina Ananiashvili. In 2004, David Eden curated Lincoln Center Festival's Ashton Celebration, a two-week centennial retrospective at the Metropolitan Opera House celebrating master choreographer Sir Frederick Ashton. Other notable projects include U.S. tours of the Bolshoi Ballet; festival programs for the Kennedy Center, including Arts of the United Kingdom (2001), Island: Arts from Ireland (2000) and Art of the State: Israel at 50 (1998); and premiere presentations of international theater and dance projects at the BAM Next Wave and Lincoln Center festivals.

Gate Theatre Dublin

ADMINISTRATIVE STAFF

<i>Director</i>	Michael Colgan
<i>Deputy Director</i>	Padraig Heneghan
<i>Head of Production</i>	Teerth Chung
<i>Theatre Manager</i>	David Quinlan
<i>Production Manager</i>	Jim McConnell
<i>Press & Marketing</i>	Jennifer Higgins & Caroline Kennedy

TOUR PRODUCTION STAFF

<i>Tour Production & Company Manager</i>	Leo McKenna
<i>Stage Director</i>	Miriam Duffy
<i>Production Coordinator</i>	Valerie Keogh
<i>Wardrobe Supervisor</i>	Kiki Beamish

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<i>General Manager</i>	Erica Charpentier
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<i>Travel Agent</i>	Lori Harrison, Atlas Travel
<i>Consultant</i>	Scott Watson