

Lincoln Center's

white light festival

October 16–November 18, 2018

Pre-performance discussion with Garry Hynes and Robert Marx on Saturday, November 3 at 6:15 pm

Friday, November 2, 2018 at 7:30 pm

Saturday–Sunday, November 3–4 at 2:00 and 7:30 pm

Monday–Tuesday, November 5–6 at 7:30 pm

Thursday–Friday, November 8–9 at 7:30 pm

Saturday, November 10 at 2:00 and 7:30 pm

Sunday, November 11 at 2:00 pm

Monday–Tuesday, November 12–13 at 7:30 pm

Waiting for Godot

By Samuel Beckett

This performance is approximately two hours and 30 minutes long, including intermission.

Waiting for Godot is made possible in part by Laura Pels International Foundation for Theater.

Major endowment support for contemporary dance and theater is provided by the Doris Duke Charitable Foundation.

Waiting for Godot is also made possible in part by endowment support from the American Express Cultural Preservation Fund.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Gerald W. Lynch Theater
at John Jay College

*Please make certain all your electronic devices
are switched off.*

The White Light Festival 2018 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Laura Pels International Foundation for Theater, The Joelson Foundation, The Harkness Foundation for Dance, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center

Public support is provided by New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature

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Druid gratefully acknowledges the support of The Arts Council of Ireland and Culture Ireland.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Tuesday, November 13 at 7:30 pm in the Church of St. Mary the Virgin

Latvian Radio Choir

Sigvards Klava, conductor

MAHLER: Die zwei blauen Augen; Ich bin der Welt

abhanden gekommen; Adagio

ERIKS EŠENVALDS: Stars; A Drop in the Ocean

SANTA RATNIECE: Chu Dal ("Quiet water")

VALENTIN SILVESTROV: Diptych

JURIS KARLSONS: Oremus (World premiere)

Friday–Saturday, November 16–17 at 7:30 pm in the Gerald W. Lynch Theater, John Jay College

Blak Whyte Gray (U.S. premiere)

Boy Blue

Michael "Mikey J" Asante, creative direction and music

Kenrick "H2O" Sandy, choreography

Post-performance discussion with Michael

"Mikey J" Asante and Kenrick "H2O" Sandy on

Friday, November 16

Saturday, November 17 at 7:30 pm in the Rose Theater; Sunday, November 18 at 5:00 pm

Only the Sound Remains (U.S. premiere)

An opera by **Kaija Saariaho**

Directed by **Peter Sellars**

Philippe Jaroussky, countertenor

Davóné Tines, bass-baritone

Nora Kimball-Mentzos, dancer and choreographer

Pre-performance discussion with Kaija Saariaho,

Peter Sellars, and Ara Guzelimian on Sunday,

November 18 at 3:45 pm in the Agnes Varis and

Karl Leichtman Studio

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: #WhiteLightFestival

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Waiting for Godot

By Samuel Beckett

Directed by **Garry Hynes**

Produced by **Druid**

Garrett Lombard, *Lucky*

Aaron Monaghan, *Estragon*

Rory Nolan, *Pozzo*

Marty Rea, *Vladimir*

Jaden Pace/Nathan Reid, *Boy*

Francis O'Connor, *Set and Costume Design*

James F. Ingalls, *Lighting Design*

Gregory Clarke, *Sound Design*

Nick Winston, *Movement Director*

Synopsis

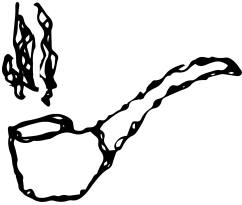
On a bare road in the middle of nowhere, two world-weary friends, Vladimir and Estragon, await the arrival of the mysterious Godot. While waiting, they speculate, bicker, joke, and ponder life's greater questions. As dusk begins to fall, two figures appear on the horizon.

Much Ado About Nothing

By Drew Lichtenberg

There has perhaps never been a play so resistant to symbolic interpretations, or more inviting of them, than Samuel Beckett's *Waiting for Godot*. The American director Alan Schneider once asked Beckett, "Who or what does Godot mean?" referring to the mysterious character at the center of the play. The infamously reticent playwright demurred: "If I knew, I would have said so in the play." Speaking to the London critic Harold Hobson, Beckett was similarly cryptic:

I take no sides. I am interested in the shape of ideas. There is a wonderful sentence in Augustine: "Do not despair; one of the thieves was saved. Do not presume; one of the thieves was damned." That sentence has a wonderful shape. It is the shape that matters.



The reference is to the parable of the two thieves crucified alongside Christ, but Beckett seems to tease the association only to disavow it.

The play has proven similarly mystifying to performers. Peter Bull, who played Pozzo in the English premiere of 1955, described rehearsals as "gloomy affairs." Beckett didn't show up until late in the process and was of no use to the actors whatsoever. Moreover, his text was filled with so many repetitions and identical cues that it proved extremely difficult to memorize. On opening night, the cast made the mistake of skipping four pages in the script—and then the even greater mistake of going back and starting the scene over again. To add indignity to insult, Beckett burdened Pozzo with bulky props and ticky-tack costume elements: an enormous overcoat, a giant watch, a pipe that must be stuffed and smoked, opera glasses, and most importantly, a gigantic rope that rubbed his hands raw. Worst was a skintight rubber wig ("one of my major miseries") that Bull was forced to wear beneath his bowler hat, even though his bald baby-like head was seen for just a few seconds. There seemed to be a method to this madness, but it was one the playwright could not—or would not—explain.



Beckett attended the London production with Alan Schneider, who was readying the American tryout. His observations are worth quoting. According to Schneider, Beckett found it "scenically over-cluttered." The director of the original premiere in Paris, Roger

Blin, recalled that Beckett insisted that the space for *Godot* be absolutely empty, uncluttered by extraneous details.

Again and again, instead of explaining what his work “meant,” Beckett focused instead on specifying its concrete theatrical means, such as Pozzo’s pipe and rope. Rather than spell out his ideas, he sought instead to define their shape. And it is the shape of *Waiting for Godot* that constitutes its most startling and long-lasting innovation. The play has been called a summing up of all dramatic art; it is also a revolution in dramatic form.



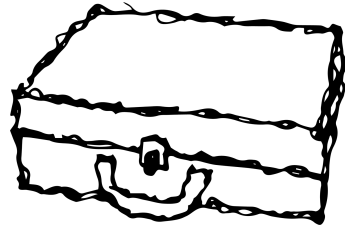
Beckett arrived at this breakthrough by way of his deceptive minimalism. At the play’s beginning, two tramps stand on a “country road.” Save for a lone tree and a paper moon that sets toward the end of each act, the stage is bare. And yet, after noticing the tree, the two tramps (named

Vladimir and Estragon, but addressing each other as Didi and Gogo, like clowns in a circus) can’t seem to agree on whether it is a tree at all, or just a bush. Maybe a shrub.

Something about the landscape of *Godot*, bare as it is, seems to be strangely dualistic, halfway in between reality and fiction. The closer you look at it, the more distorted it seems. In Act 1, Didi (the rational one, always in search of clues for meaning), looks “wildly about him, as though the date was inscribed in the landscape.” In Act 2, Didi asks Gogo whether he recognizes the place. “Recognize!” Gogo replies, thinking only of his hunger and misery, “What is there to recognize! All my lousy life I’ve crawled about in the mud! And you talk to me about scenery!”

Once you look for it, this doubleness, this theatrical irony, riddles the text, transforming places into non-places, things into scenery, characters into clowns. Halfway through each act, the bizarre Pozzo and Lucky enter to perform a kind of play-within-the-play that mirrors the love-hate predicament of our two main tramps. Cued by Pozzo (“Think!”), Lucky delivers a show-stopping monologue, a Joycean stream of consciousness that seems to offer a skeleton key to the play’s meaning. Pozzo, meanwhile, delivers the play’s only lyric passage (a florid apostrophe of the mysterious landscape, of course), stopping to ask Didi and Gogo for a review: “How did you find me? Good? Fair? Middling? Poor? Positively bad?”

The mode of performance seems to be that of the popular theater: Pozzo wears Chaplin’s bowler hat. Gogo, whether wrestling with his boots or attempting to hang himself on a tree, continuously falls into the *lazzi* of the *commedia dell’arte*, and his who’s-on-first arguments with Didi recall the tag-team duets of vaudeville and the music hall. Beckett would write



1965’s *Film* for the slapstick master Buster Keaton after he turned down the role of Lucky, and the original American Gogo was Bert Lahr, known to millions as the Cowardly Lion in *The Wizard of Oz*. Robin Williams and Steve Martin have played Didi and Gogo, and Bill Irwin’s Lucky made clear the figure’s connection to centuries of clown and mime.

If Beckett turns again and again to lowbrow delights, however, it is mainly in order to escape from highbrow despair, the nauseous waiting that constitutes the main action. The play is titled *Waiting for Godot*, and that is precisely, literally, what Didi and Gogo do. Killing the time with their seemingly endless supply of theatrical games and bits, the two tramps provide a sublime chronicle of boredom, their language streaked with ominous silences, pauses, and those maddening, nearly impossible to memorize repetitions of non-instrumental snatches of dialogue. As each microcosmic play subsides, a sense of the yawning macrocosm, a universe of existential dread, creeps into the frame.

And herein lies the sweeping, simple insight of Beckett's genius. By radically paring away most of the elements that had constituted a play, Beckett shifted the gaze away from such stand-bys as plot, character, and thought, and onto new aesthetic virtues: the empty space, the present tense, scenery and props, bodies in performance. Excising the drama, Beckett replaced it with theater. Ironically, Beckett relies on these same dramatic elements for much of *Godot's* immensely powerful effect: we wait eagerly with the tramps for the reversal of situation and scene of recognition we suspect will never come. All that is left, classically speaking, is the scene of suffering.

Is this why Beckett cited Augustine's parable of the two thieves? Did he mean Didi and Gogo, enacting a latter-day Passion of the Christ? Perhaps, but asking such questions is beside the point. After *Godot*, one could still write plays in the style of Sophocles or Shakespeare. But Beckett created an entirely new kind of play that unfolds in circular time and unfixed space, in which the creation of the world takes place every time it is performed, in which character is really a series of characters and life a succession of behaviors, a play that brings the vast range of human performance into view. It is the shape that matters.

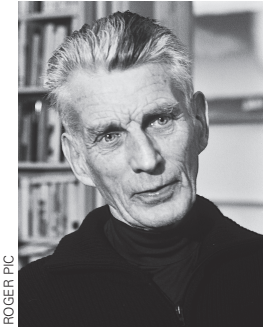
Drew Lichtenberg is the literary manager and resident dramaturg of Shakespeare Theatre Company in Washington, D.C.

—Originally published in *ASIDES* magazine, the production program and publication of Shakespeare Theatre Company

—Illustrations by Amanda Hamati

About the Playwright

By Susannah Clark



Samuel Beckett was born on April 13, 1906 in Dublin, Ireland. His father worked in construction and his mother was a nurse. In his youth, Beckett studied music and excelled in

cricket, but suffered from periods of intense depression. He studied English, French, and Italian at Trinity College before beginning a brief stint as a teacher in Paris. While abroad, he published his first pieces of literary criticism and befriended James Joyce, who became a profound influence. Beckett even contributed research for what would become *Finnegan's Wake*.

Beckett's first novel, *Dream of Fair to Middling Women*, was rejected by publishers across the board. Throughout his 20s he published critical essays and reviews, taking a special interest in modernist Irish poetry. He quietly published a book of poetry and a novel, *Murphy*, and decided to settle permanently in Paris after falling out with his mother. He became integrated into the Left Bank art scene, maintaining a strong relationship with Joyce and befriending other French and Italian writers. In 1938 Beckett was stabbed in the chest and nearly killed when he refused the solicitations of a pimp. While recovering in the hospital, he met Suzanne

Déchevaux-Dumesnil, a French woman who became his lifelong companion and eventual wife.

When World War II broke out and the Nazis occupied France in 1940, Beckett and Déchevaux-Dumesnil joined the French resistance. After his unit was betrayed and they were nearly caught by the Gestapo, the two fled to a village in the south of France, where they continued to aid the resistance from afar. After the war, Beckett was awarded the Croix de Guerre for bravery.

Beckett's major literary success came after the war. In quick succession, he wrote and published several works in French, including the novels *Molloy*, *Malone meurt*, and *L'Innommable*. Then came *Waiting for Godot*, originally written in French as *En attendant Godot*. In Paris, London, and later New York, the play premiered to controversy and confusion that quickly turned into a sensation. *Godot* brought Beckett fame and renown, and it was followed by the publication of several more plays and novels, most of which he wrote in French and translated into English himself.

Beckett was awarded the Nobel Prize for Literature. An intensely private man, he did not accept the award in person, and he gave all of the prize money away. He died on December 22, 1989.

Susannah Clark was the 2017–18 artistic fellow at Shakespeare Theatre Company in Washington, D.C.

—Originally published in *ASIDES* magazine, the production program and publication of Shakespeare Theatre Company

Worn Words

By W. S. Merwin

The late poems are the ones
I turn to first now
following a hope that keeps
beckoning me
waiting somewhere in the lines
almost in plain sight

it is the late poems
that are made of words
that have come the whole way
they have been there

—W. S. Merwin, "Worn Words" from *The Shadow of Sirius*. Copyright © 2008 by W. S. Merwin. Reprinted with the permission of The Permissions Company, Inc., on behalf of Copper Canyon Press, www.coppercanyonpress.org

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Meet the Artists

MATTHEW THOMPSON



Garry Hynes

Garry Hynes co-founded Druid Theatre Company in 1975 and has worked as its artistic director from 1975 to 1991 and from 1995 to the present. From 1991–94 she was artistic director of the Abbey Theatre, Dublin. Ms. Hynes has also worked with the Gate Theatre (Ireland), Royal Shakespeare Company and the Royal Court (U.K.), Center Theatre Group, Second Stage, Signature Theatre, Manhattan Theatre Club, the Kennedy Center, Mark Taper Forum, and Spoleto Festival USA.

Ms. Hynes was the recipient of the Joe A. Callaway Award (New York) for Outstanding Directing for *The Cripple of Inishmaan* by Martin McDonagh (2009). She won a Tony Award for Best Direction for *The Beauty Queen of Leenane* in 1998, and is the recipient of many other theater awards, including the *Irish Times*/ESB Irish Theatre Awards for Best Director for DruidShakespeare: Richard II, Henry IV (Parts 1 & 2) and Henry V, *The Beauty Queen of Leenane*, *Waiting for Godot* and a Special Tribute Award for her contribution to Irish theater (2005). Ms. Hynes has also received honorary doctorates from the University College Dublin, University of Dublin, National University of Ireland (NUI), and the National Council for Education Awards; most recently she was made an honorary fellow of the Royal College of Physicians of Ireland. She is a member of the Honorary Council of the Royal Hibernian Academy. In 2011 Ms. Hynes was appointed adjunct professor of drama and theater studies at NUI Galway.



Garrett Lombard

Garrett Lombard (Lucky) trained at the Samuel Beckett Centre at Trinity College, Dublin. He is a member of the Druid Ensemble, and worked previously on Druid Shakespeare: Richard III, *Furniture*, Druid Shakespeare: Richard II, Henry IV (Parts 1 & 2) and Henry V, DruidMurphy–Plays by Tom Murphy, *The Silver Tassie*, *The Walworth Farce*, and *The Year of the Hiker*.

His additional theater credits include *Stones in His Pockets* (McCarter Theatre); *Ulysses*, *Cavalcaders*, *The Recruiting Officer* (Abbey Theatre); *The Dumb Waiter*, *A Streetcar Named Desire*, *Bedroom Farce*, *An Ideal Husband*, *The Caretaker*, *All My Sons*, *Death of a Salesman*, *The Glass Menagerie* (Gate Theatre); *Dusk* (Red Iron Productions); *The Rehearsal*, *Playing the Dane* (Pan Pan); *Alone It Stands* (Lane Productions); *Playing from the Heart* (The Ark); *The Field* (national tour for Scott Rellis Productions), and *The Winter's Tale* (Corcadorca).

Mr. Lombard has also appeared on film and television in *Looks Like Rain*, *Quirke*, *Rough Diamond*, *Fair City*, *Love is the Drug*, *Pure Mule*, *Alexander*, *Frontline*, and *Stella Days*. He was nominated for an Irish Film and Television Award for his role as Scobie Donoghue in *Pure Mule* (2005).



**Aaron
Monaghan**

Aaron Monaghan (Estragon) trained at the Samuel Beckett Centre at Trinity College, Dublin. He is a member of the Druid Ensemble and artistic director of Livin' Dred Theatre Company. He has previously worked with Druid on *DruidShakespeare: Richard III*, *Shelter*, *The Beauty Queen of Leenane*, *DruidShakespeare: Richard II*, *Henry IV (Parts 1 & 2)* and *Henry V, The Colleen Bawn*, *DruidMurphy–Plays* by Tom Murphy, *The Silver Tassie*, *Penelope*, *The Playboy of the Western World*, *The Cripple of Inishmaan*, *Empress of India*, *The Year of the Hiker*, *The Walworth Farce*, and *DruidSynge*.

Mr. Monaghan has additionally appeared in *Stones in His Pockets* (McCarter Theatre); *The Second Violinist* (Landmark); *King Lear*, *Translations*, *16 Possible Glimpses*, *Arrah-na-Pogue*, *Christ Deliver Us*, *Romeo & Juliet*, *Drama at Inish*, *The Shaughraun*, *She Stoops to Conquer*, *The Burial at Thebes*, *I Do Not Like Thee*, *Dr. Fell*, *The Wolf of Winter*, and *Finders Keepers* (Abbey Theatre). His film and television work includes *Maze*, *The Foreigner*, *Assassin's Creed*, *Pan*, *Vikings*, *Inspector Jury*, *Clean Break*, *Sacrifice*, *The Other Side of Sleep*, *Single-Handed*, *Jack Taylor*, *Love/Hate*, *Little Foxes*, *The Tudors*, *Ella Enchanted*, *Float Like a Butterfly*, and *LSD:73*.

Mr. Monaghan has received Obie, Lucille Lortel, and Manchester Evening News Best Actor Awards for his performance as Cripple Billy in *The Cripple of Inishmaan* (2008). He also won the *Irish Times* Irish Theatre Award for Best Supporting Actor for his performance as Liam (*Conversations on a Homecoming*) in *DruidMurphy–Plays* by Tom Murphy (2012).



Rory Nolan

Rory Nolan (Pozzo) is a member of the Druid Ensemble and graduated from the Gaiety School of Acting in 2003. For Druid he has appeared in *DruidShakespeare: Richard III*, *Shelter*, *DruidShakespeare: Richard II*, *Henry IV (Parts 1 & 2)* and *Henry V, The Colleen Bawn*, and *Druid Murphy–Plays* by Tom Murphy.

Mr. Nolan's other theater credits include *Northern Star*, *The Critic*, *Peer Gynt*, *The Importance of Being Earnest*, *Don Carlos*, *The Taming of the Shrew*, *Improbable Frequency*, *Is This About Sex?* (Rough Magic); *Chekhov's First Play* (Dead Centre); *Postcards from the Ledge*, *Breaking Dad*, *Between Foxrock and a Hard Place*, *The Last Days of the Celtic Tiger*, *Sleeping Beauty* (Landmark); *The Importance of Being Earnest*, *Bedroom Farce*, *A Christmas Carol*, *Death of a Salesman* (Gate Theatre); *She Stoops to Conquer*, *Aristocrats*, *The Government Inspector*, *Translations*, *Arrah-na-Pogue*, *Macbeth*, *The Rivals*, *Last Days of a Reluctant Tyrant*, *The Comedy of Errors*, *Heavenly Bodies*, *Big Love* (Abbey Theatre); *Observe the Sons of Ulster Marching Towards the Somme* (Livin' Dred/Nomad); *Cat on a Hot Tin Roof* (Corn Exchange); and *The Evils of Tobacco* (Mangiare Theatre).

For film and television, Mr. Nolan has appeared in *Acceptable Risk*, *The Delinquent Season*, *WILD*, *Charlie*, *Fair City*, *A Thousand Times Goodnight*, *The Baker Street Irregulars*, *Trouble in Paradise*, and *Nothing Personal*.

Mr. Nolan won the *Irish Times* Irish Theatre Award for Best Supporting Actor for his role as Pozzo in *Waiting for Godot* (2016).



Marty Rea

Marty Rea (Vladimir) is a member of the Druid Ensemble and graduated from the Royal Academy of Dramatic Arts, London in 2002. Mr. Rea's collaborations with Druid include *DruidShakespeare: Richard III, King of the Castle, The Beauty Queen of Leenane, DruidShakespeare: Richard II, Henry IV (Parts 1 & 2) and Henry V, Brigit, Be Infants in Evil, The Colleen Bawn, and DruidMurphy-Plays* by Tom Murphy.

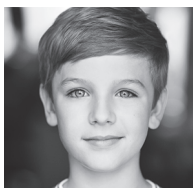
Additional theater work includes *The Great Gatsby, Juno and the Paycock, The Importance of Being Earnest, The Caretaker, An Ideal Husband, My Cousin Rachel, Little Women, Hay Fever, Arcadia, Salomé, The Glass Menagerie* (Gate Theatre); *Othello, She Stoops to Conquer, The Hanging Gardens, Major Barbara, John Gabriel Borkman, The Rivals, Only an Apple, An Ideal Husband, The Big House, Saved, The Importance of Being Earnest* (Abbey Theatre); *Improbable Frequency* (59E59); *Pentecost, Spokesong* (Lyric Theatre/Rough Magic); *Philadelphia, Here I Come!, Hamlet* (Second Age); *Observe the Sons of Ulster Marching Towards the Somme* (Livin' Dred/Nomad); *Philadelphia, Here I Come!* (ART NI). He has also appeared in film and television in *Citizen Lane, Barbarians Rising!, The Devils Pool, and The Man Inside*.

Mr. Rea has received the *Irish Times* Irish Theatre Award for Best Actor for the title role in *Hamlet* (2010) and again for his portrayal of Richard II in *DruidShakespeare: Richard II, Henry IV (Parts 1 & 2) and Henry V* (2015). He won the *Irish Times* Irish Theatre Award for Best Supporting Actor for his role as Jemmy Maguire in *King of the Castle* and for his role as Nick Carraway in *The Great Gatsby* (2017).



Jaden Pace

Jaden Pace (Boy) is thrilled to be making his second appearance at Lincoln Center's White Light Festival. Last season he performed with Meredith Monk as part of the Young People's Chorus of New York City in *Dancing Voices*. Mr. Pace has been a member of YPC since 2014 and has sung with the group in many of New York City's leading venues including Carnegie Hall, Jazz at Lincoln Center, and St. John the Divine. Outside his work with YPC, Mr. Pace has performed the roles of The Wolf and Pugsley in Broadway Workshop's productions of *Into the Woods* and *The Addams Family*. He also performed "Let It Be" at a sold-out New York Knicks game at Madison Square Garden where he was the Kidz Bop contest winner. He can be heard as the voice of the mischievous bunnies Casper and Jasper in Jam Media and Nickelodeon's *Becca's Bunch*, and can be seen on *Sesame Street* in the "New Year's Eve on Sesame Street" episode. He is also a featured performer in the Go Cra-Z! Love my Cra-Z-Art commercial. He would like to thank Take 3 Talent and Jody Prusan for their support.



Nathan Reid

Nathan Reid (Boy) is ecstatic to be making his Lincoln Center debut. His credits include Young Daniel in the upcoming feature film *Daniel Isn't Real*, the television show *America's Got Talent*, the Amazon original series *Creative Galaxy*, and as a series regular on *#1 Dad*. Mr. Reid would like to

thank his mom and dad, Marissa, Take 3 Talent, his teachers at PS 84, everyone at On Broadway PATP, and his family and friends who have supported him the whole way.

Francis O'Connor

Francis O'Connor (set and costume design) is a regular collaborator with Garry Hynes and Druid. His designs for plays, musicals, and opera have been seen in Ireland, the U.K., throughout the U.S., Europe, and Asia; and his work with Gate Theatre (Ireland) has frequently been seen at the Spoleto Festival USA.

Mr. O'Connor has worked on dozens of pieces with Druid, including *DruidShakespeare: Richard III, Shelter, Furniture, Sive, King of the Castle, Big Maggie*, *DruidShakespeare: Richard II, Henry IV (Parts 1 & 2) and Henry V, Brigit, Bailegangaire, The Colleen Bawn*, *DruidMurphy—Plays by Tom Murphy, The Silver Tassie, The Gigli Concert, The Cripple of Inishmaan, Long Day's Journey Into Night, Leaves, Empress of India, The Year of the Hiker*, *DruidSynge, The Well of the Saints, The Tinker's Wedding, Sharon's Grave, The Good Father, My Brilliant Divorce, The Beauty Queen of Leenane, The Lonesome West, A Skull in Connemara, The Leenane Trilogy, The Country Boy, The Way You Look Tonight, Shadow and Substance, and Wild Harvest.*

In addition, Mr. O'Connor has received three *Irish Times* Irish Theatre Awards, two for Best Design and one for Best Costume Design (with Doreen McKenna); a Boston Critics Circle Award; a Dora Mavor Moore Award; and, most recently, a nomination for Germany's Faust Prize.

James F. Ingalls

James F. Ingalls's (lighting design) work with Druid includes *DruidShakespeare: Richard III, Sive, King of the Castle, The Beauty Queen of Leenane*, and *Druid Shakespeare: Richard II, Henry IV (Parts 1 & 2) and Henry V*. Additional credits include

Manhatta and *Julius Caesar* at Oregon Shakespeare Festival and the U.S. tour of Carmen de Lavallade's *As I Remember It*.

His designs for opera include *La Clemenza di Tito* (Dutch National Opera, Salzburg Festival), John Adams's *Nixon in China, The Death of Klinghoffer, El Niño, The Gospel According to the Other Mary*; Kaija Saariaho's *L'Amour de Loin, Adriana Mater, La Passion de Simone*, and *Only the Sound Remains*, all directed by Peter Sellars; and *Il Farnace* and *Kat'a Kabanova*, both directed by Garry Hynes at Spoleto Festival USA.

His designs for dance include *Unbound* (San Francisco Ballet's New Works Festival); several pieces for Paul Taylor American Modern Dance including *Concertiana, The Beauty of Gray, and Half Life*; many pieces for Mark Morris Dance Group including *Layla and Majnun, Mozart Dances, The Hard Nut*, and *L'Allegro, il Penseroso ed il Moderato*; and Twyla Tharp's 50th Anniversary U.S. tour. Mr. Ingalls often collaborates with the Wooden Floor dancers based in Santa Ana, California.

Gregory Clarke

Gregory Clarke (sound design) works internationally in drama and musical theater. He has worked with Druid since 2000. His work with the company includes *DruidShakespeare: Richard III, Shelter, Furniture, Sive, King of the Castle, The Beauty Queen of Leenane*, *DruidShakespeare: Richard II, Henry IV (Parts 1 & 2) and Henry V, Brigit, Bailegangaire, Penelope, The New Electric Ballroom, The Hackney Office.*

Additionally, Mr. Clarke has designed for *The Twits* and *The Ritual Slaughter of Gorge Mastromas* (Royal Court); *Misterman* (Galway International Arts Festival & Landmark Productions); *Medea, The Doctor's Dilemma, Twelfth Night, No Man's Land, Tristan & Yseult, The Emperor Jones*, and *Earthquakes in London* (National Theatre, London); *The Merchant*

of *Venice* and *Cloud Nine* (Almeida); *All's Well That Ends Well*, *The Heart of Robin Hood*, *Great Expectations*, *Coriolanus*, *The Merry Wives of Windsor*, *Tantalus*, *Cymbeline*, and *A Midsummer Night's Dream* (Royal Shakespeare Company). His work has also been seen on the West End in *My Night with Reg*, *Goodnight Mr. Tom*, *The Vortex*, *A Voyage Around My Father*, *And Then There Were None*, *Some Girls*, *Waiting for Godot*, *What the Butler Saw*, *Journey's End*, and *Equus*.

Mr. Clarke won the Tony Award for Best Sound Design for *Equus* (2009) and the Drama Desk Award for Outstanding Sound Design for *Journey's End* (2007).

Nick Winston

Nick Winston (movement director) is an international director and choreographer working in theater, opera, and television. His choreography credits include *Annie* (Piccadilly Theatre); Mirvish Productions, Toronto); *Kiss Me, Kate* (Théâtre du Châtelet); *Sweeney Todd* (Royal Exchange Theatre); *Loserville* (Garrick Theatre); *Horrid Henry* (Trafalgar Studios); and *The Adventures of Pinocchio* (Opera North, Minnesota Opera).

As director and choreographer, his credits include the Royal Variety Performance (London Palladium/ITV), *An American in Paris* (Landestheater Linz), *Fame* (30th anniversary tour), *Guys & Dolls* (Kilworth House Theatre), *Bugsy Malone* and *A Midsummer Night's Dream* (Curve Theatre), *The Wedding Singer*, *Rock Of Ages* (U.K. tour), and *Flashmob* (Sadler's Wells). Mr. Winston's work has also been seen on television with *Sondheim at 80* (BBC Proms) and *Shakespeare Live from the RSC* (BBC, BAFTA nomination: Live Entertainment).

Mr. Winston received Broadway World Award nominations for his work on *Bugsy Malone*, *Annie*, *Calamity Jane*, *Little Shop of Horrors*, *White Christmas*, and *Loserville*,

and an Olivier nomination for Best New Musical for his work on *Loserville*.

Druid

Druid began as a bold idea: to create Ireland's first professional theater company outside of Dublin. There were few resources with which to build a theater company in the west of Ireland in 1975, but, through sheer dedication, and with the support of the Galway community, founders Garry Hynes, Marie Mullen, and Mick Lally made this bold idea a reality. That reality has become an international success story of extraordinary dimensions. The company has won international acclaim and numerous awards, including four Tony awards for Martin McDonagh's *The Beauty Queen of Leenane* on Broadway.

Druid continues to pursue bold ideas, from presenting the entire canon of Synge plays in one day (DruidSynge), to professionally debuting new work such as *The Beauty Queen of Leenane* by Martin McDonagh and *The Walworth Farce* by Enda Walsh, to adapting and staging four Shakespeare plays in one production (DruidShakespeare: Richard II, Henry IV (Parts 1 & 2) and Henry V) and taking them across Ireland and the Atlantic, to New York and beyond. Druid passionately believes in audiences having opportunities to see first-class professional theater in their own communities. Since 1975, the company has performed in over 100 Irish communities, often returning to locations dozens of times, developing enduring connections with audiences. Druid has presented work at international arts festivals, in municipal theaters, community halls, yards, bars, and Iron Age forts, always looking for new ways to present its work.

The **Druid Ensemble** is a core group of actors who work closely with Druid to shape the future direction of the company's work: Derbhle Crotty, Garrett Lombard, Aaron Monaghan, Marie Mullen, Rory Nolan, Aisling O'Sullivan, and Marty Rea.

Robert Marx

Robert Marx (discussion moderator, November 3) is president of the Fan Fox & Leslie R. Samuels Foundation, whose programs support the performing arts in New York City. Previously, he was executive director of Lincoln Center's New York Public Library for the Performing Arts and director of the theater programs at both the New York State Council on the Arts and the National Endowment for the Arts. A former consulting editor of *Opera News* magazine, since 1995 he has appeared regularly as a panelist and commentator on the intermission features of the Metropolitan Opera's international radio broadcasts. His numerous Met interviews ranged from Supreme Court Justice Ruth Bader Ginsburg to stage director Robert Wilson and conductor Valery Gergiev. As a theatrical producer, consultant, and essayist, he has worked with major theaters, opera companies, and festivals across the U.S. and abroad.

Gerald W. Lynch Theater at John Jay College

John Jay College of Criminal Justice of the City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship, and research, the college approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource. The theater is a member of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York City, and the CUNY Dance Initiative.

The theater has hosted events in Lincoln Center's Mostly Mozart and White Light Festivals, as well as the New York City

Opera, Mummenschanz, and the World Science Festival. It has also been the site of live and recorded events including *Inside the Actor's Studio*, Carnegie Hall Neighborhood Concerts, Comedy Central Presents, the American Justice Summit, and the NYC Mayoral Democratic Debates. The theater hosts premiere galas, conferences, international competitions, and graduations.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.

—Arvo Pärt. Now in its ninth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*
Hanako Yamaguchi, *Director, Music Programming*
Jon Nakagawa, *Director, Contemporary Programming*
Jill Sternheimer, *Director, Public Programming*
Jordana Leigh, *Director, David Rubenstein Atrium*
Lisa Takemoto, *Production Manager*
Charles Cermele, *Producer, Contemporary Programming*
Mauricio Lomelin, *Producer, Contemporary Programming*
Andrew C. Elsesser, *Associate Director, Programming*
Luna Shyr, *Senior Editor*
Regina Grande Rivera, *Associate Producer*
Viviana Benitez, *Associate Producer, David Rubenstein Atrium*
Walker Beard, *Production Coordinator*
Meera Dugal, *Programming Manager, David Rubenstein Atrium*
Olivia Fortunato, *Programming Assistant*
James Fry, *Technical Manager, Contemporary Programming*
Jessica Braham, *House Seat Coordinator*
Elizabeth Lee, *Company Manager, Contemporary Programming*
Lucy Powis, *House Program Coordinator*

For the White Light Festival

Neil Creedon, *Production Manager*

For Druid

Jean Hally, *Deputy Stage Manager*
Doreen McKenna, *Costume Supervisor*
Val Sherlock, *Wigs and Make-Up*
Gus Dewar and Pete Nelson, *Master Carpenters*
Shannon Light, *Chief Electrician*
Rachel Towey, *Scenic Artist*
Gill Christie and Bill Wright, *Prop Makers*
Francis O'Connor, *Publicity Image*
Matthew Thompson and Valerie O'Sullivan, *Production Photography*

Druid Staff

Niamh Bent, *Office Manager*
Frank Commins, *Warehouse Manager**
Brian Duffy, *Financial Controller**
Brian Fenton, *Associate Producer*
Alison Greene, *Marketing and Communications Lead*
Feargal Hynes, *Head of Operations and Development*
Garry Hynes, *Artistic Director*
John McEvoy, *Development and Marketing*
Síomha Nee, *Venue Manager**
Lisa Nolan, *Financial Administrator**
Barry O'Brien, *Production Manager*
Richie O'Sullivan, *Company Manager*

* *Part-time position*

John Jay College Administration

Karol V. Mason, *President*

Steve Titan, *Vice President of Office of Finance and Administration*

Jeffrey Brown, *Director of Theater and Event Support Services*

Alyssa Stone, *General Manager*

Rubina Shafi, *Assistant General Manager*

Rosie Cruz, *Technical Manager*

Stuart Burgess, *House Electrician*

William Grady, *House Audio Engineer*

David Nelson, *Head Carpenter*

Jeffrey Marsey, *Stagehand*

Larissa DiCosmo, *Patron Services Coordinator*

Nardia Drummond, *Office Manager*

Alyshia Burke, *Custodian*