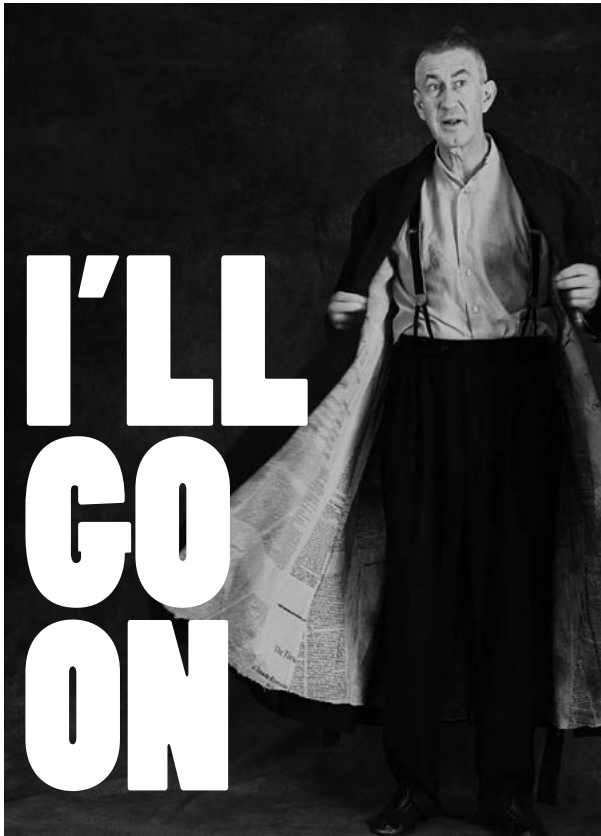


Kirk Douglas Theatre 2013/14 Season



Barry McGovern in the Gate Theatre production of *I'll Go On*. PHOTO BY AMELIA STEIN.

DOUGLASPLUS Three Solo Shows in Repertory **St. Jude**

Written and Performed by
Luis Alfaro
Directed by Robert Egan
World Premiere

Uncle Ho to Uncle Sam

By Trieu Tran with Robert Egan
Performed by Trieu Tran
Directed by Robert Egan

Rodney King

Created and Performed by
Roger Guenveur Smith

September 14 – October 6, 2013

Part of RADAR L.A.,
An International Festival
of Contemporary Theater,
presented by REDCAT and
CalArts in association with
Center Theatre Group

FIRST SEASON PRODUCTION

The Black Suits

Music and Lyrics by Joe Iconis
Book by Joe Iconis and
Robert Emmett Maddock
Directed by John Simpkins
World Premiere
October 27 – November 24, 2013

SECOND SEASON PRODUCTION
Gate Theatre production of
Barry McGovern in

I'll Go On

By Samuel Beckett
From *Molloy*, *Malone Dies* and
The Unnamable
Texts selected by Gerry Dukes
and Barry McGovern
Directed by Colm Ó Briain
January 10 – February 9, 2014

THIRD SEASON PRODUCTION

different words for the same thing

By Kimber Lee
Directed by Neel Keller
World Premiere
May 4 – June 1, 2014

SEASON BONUS OPTION
The Second City's

A Christmas Carol: Twist Your Dickens!

By Peter Gwinn and Bobby Mort
Directed by Marc Warzecha
December 8 – 29, 2013

Inspiring Our Future

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PRESENTS THE

Gate Theatre Production of

Barry McGovern

IN

I'LL GO ON

BY

Samuel Beckett

FROM *Molloy*, *Malone Dies* AND *The Unnamable*

TEXTS SELECTED BY

Gerry Dukes and Barry McGovern

DIRECTED BY

Colm Ó Briain

DESIGNER

Robert Ballagh

LIGHTING DESIGNER

James McConnell

PRODUCTION STAGE MANAGER

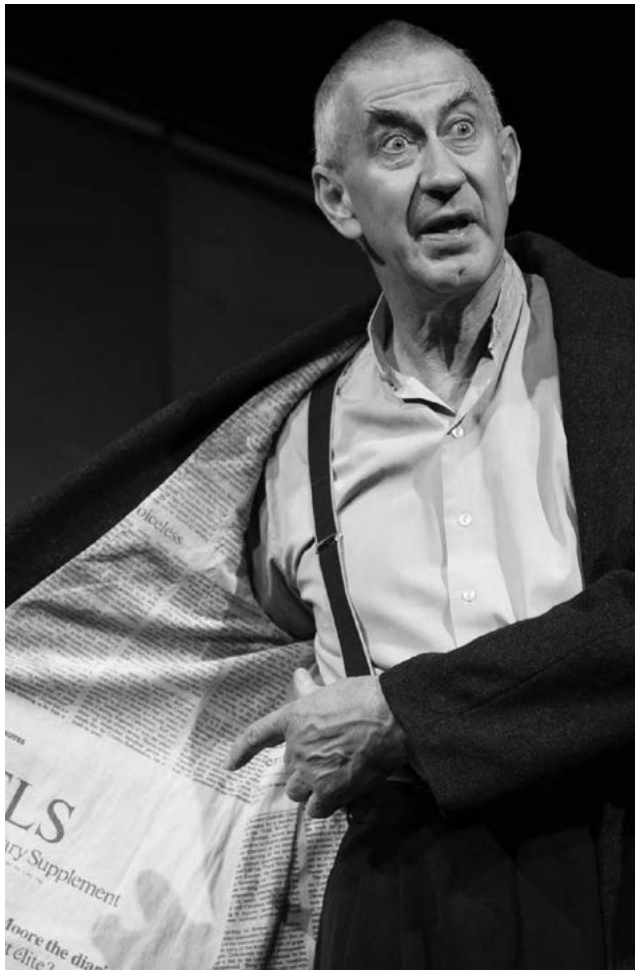
Kirsten Parker

I'll Go On by Samuel Beckett is presented through special arrangement with Georges Borchardt, Inc. on behalf of the Estate of Samuel Beckett. All rights reserved.

I'll Go On will be performed with one intermission.

January 10 – February 9, 2014
Kirk Douglas Theatre

Please turn off all electronic devices such as cellular phones, PDAs, beepers and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.



Barry McGovern in the Gate Theatre production of *I'll Go On*. PHOTO BY JANE HOBSON.

Cut, Fillet, Suture

By Gerry Dukes

WHEN BARRY MCGOVERN AND I began to work on the script for *I'll Go On* two key decisions had already been made by us. Firstly, the entire script would be sourced from Beckett's postwar trilogy of novels, *Molloy*, *Malone Dies* and *The Unnamable*. Secondly, that no matter what editorial difficulties presented themselves, neither a word nor a syllable not in Beckett's texts would be allowed. Abridgements, transpositions, elisions yes, but no editorial interventions. In fact there is one unavoidable intervention — the proper name "Saposcat" is substituted for the pronoun "he" at one point but both words are used by Beckett in the texts so the editorial commitment remained intact.

The edition from which the script is culled (the word is not too strong) is that published by John Calder (Publishers) in 1959. Culling a text comprising over 400 pages so as to make an actable script for a stage performance lasting, say, an hour and a half, is not a painless process. There are losses which become a source of bitter regret. There are plot-lines that have to be excluded, characters who disappear. The editorial effort has to become ruthless; cutting, filleting and suturing are the most frequent operations. It is said of Beckett's character Murphy (in the novel *Murphy*, published in 1938) that his "surgical quality" is his most admirable trait — it is a necessary quality for those who seek to stage Beckett's novels.

Beckett had a fearsome reputation — completely undeserved — for refusing to contemplate or approve adaptations of his work from one medium to another. That fearsomeness applies almost exclusively to proposed adaptations of his theatrical writings to other media — witness his obdurate opposition to granting permission for a film version of *Waiting for Godot*. But we must balance that fact with another reported by Billie Whitelaw (in her autobiography *Billie Whitelaw...Who He?*) concerning Beckett's response to her videotaped performance of the play *Not I*. He viewed the tape and uttered a one-word judgement — "miraculous." No sign of fearsome obduracy there.

To my knowledge, Beckett did not utter a similar critical judgement on *I'll Go On* but he raised no objection to the adaptation of his novels for the stage. As a consummate dramatist and playwright, he was, doubtless, aware that much of his text would be lost and that no matter how faithful the editorial process, the result, at best, could only represent a small fraction of the three novels. But Beckett knew — as Barry and I came fully to realize while working on the project — that his novels are, in a strict sense, already scored for the speaking voice, they are fictions aspiring to or claiming the condition of dramatic speech. This being so, the process of theatrical adaptation in no way violates the texts because all that is involved (all!) is the foregrounding of some of the novels' major thematic concerns. Which is a way of saying that *I'll Go On* is simply one version of the many that could be constructed out of the materials of the three novels.

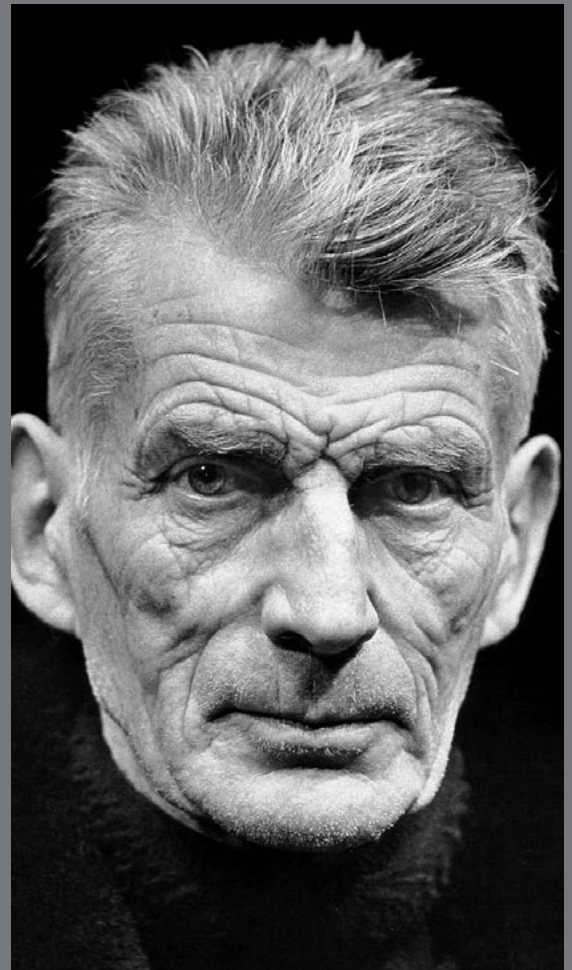
The structure of *I'll Go On* therefore is simple: one actor delivers three monologues. Firstly there is Molloy who tells of how he came to occupy his mother's room. Then there is Malone, alone and dying, telling himself stories as he awaits the inevitable. And finally the Unnamable, desperately seeking the right words that will permit him to utter his real self at last. By having one actor "voice" the three monologues, the audience sees and hears that the three characters are not separate and distinct, that they are lodged within each other as successively deeper layers or strata.

Molloy, with his bicycle, his appetite for money, his mishaps with dogs and women, his encounters with the law, his crutch, is abroad in the world, bespattered by the spray of phenomena. His mind is stocked with all sorts of knowledge — arcane and useful. He is aware of the impermeability of *The Times Literary Supplement* but has great difficulty in making himself understood. There is a world and a self and Molloy cannot bring the two into alignment.

Malone has withdrawn from this fiasco, content to divert himself with consoling stories and meditative retrospects. His experiences and memories are available to him for grotesque revision and reassembly, for scathing judgement. He forgives nobody, least of all himself. He does not rage against the dying of the light — he rages against the fact that there was light in the first place, against the fact that the inestimable gift of life is rammed down your gullet and you have no say in the matter. Nor do we ordinarily choose the manner of our going.

The Unnamable is a "worst case scenario." He knows that he does not say words — they say him. He says it as he hears it. He is not a character in any meaningful sense of the term — which is why his name is the Unnamable — because a character is a center from which words and actions proceed. If the Unnamable has a center it is merely a site through which words pass, an orifice spewing language.

And this is the nub of the matter. To call Beckett's writing a spew of language is to lapse into foolishness. Everywhere in the spew (dreadful and inadequate word) there is manifest evidence of rigor, control, organization, meaning, shapeliness — in fact all the features we expect in great writing. Beckett famously said that the business of the artist is to find a form to accommodate the mess (of life, of living). While this concedes that living is messy it also insists that art has formal commitments. The analogy is with acting. A part requires an actor to play rising panic and consternation, leading to loss of control. He draws on all his training, experience and skill and gives an utterly convincing performance — a performance at all points informed by intelligence and tight control. He needs these because tomorrow he has to go on again.



Samuel Beckett

SAMUEL BECKETT was born at Foxrock, Dublin, on April 13 (Good Friday), 1906. He studied at Trinity College, Dublin, and after several years living variously in Paris, London, Kassel and Dublin, he moved permanently to Paris in 1937. His first novel, *Murphy*, was published in 1938, after 42 rejections. He was active in the French Resistance during the Second World War, and was awarded the Croix de Guerre. His relationship with Suzanne Deschevaux-Dumesnil began during the late 1930s; they married in 1961. Beckett wrote his trilogy of novels, *Molloy*, *Malone Dies* and *The Unnamable*, between 1946 and 1950. As with much of his work, they were originally written in French. *Molloy* and *Malone meurt* were first published in 1951, and *L'Innommable* two years later. English publication followed between 1955 and 1958. The novels were translated into English by Beckett himself, and are published in the United States by Grove Press. Beckett's play *Waiting for Godot* was first performed in 1953, and was followed by *Endgame* (1957), *Krapp's Last Tape* (1958), *Happy Days* (1961), *Not I* (1972) and *Footfalls* (1976). Beckett was awarded the Nobel Prize for Literature in 1969. He continued to write prose works, including the novella *Company* (1980) and *Stirrings Still*, the last piece published before his death in Paris in 1989.

Who's Who



BARRY MCGOVERN (*Performer/Text Selection*) is a leading figure in Irish theatre and is widely regarded as one of the finest interpreters of the work of

Samuel Beckett. A former member of Ireland's Abbey Theatre Company, he has played numerous roles in many of Beckett's plays on stage, radio, TV and film, including Vladimir in Center Theatre Group's very successful *Waiting for Godot* in 2012 at the Mark Taper Forum with Alan Mandell as Estragon (Best Revival and Best Ensemble, LADCC Awards; Best Production and Best Ensemble, Ovation Awards). His more recent one-man Beckett show *Watt* (like *I'll Go On*, produced by Dublin's Gate Theatre) has toured to international festivals in New York, Galway, Edinburgh, Perth and London. *I'll Go On* has played worldwide, most recently at New York's Lincoln Center Festival, the Sydney Festival and at London's Barbican Centre. Barry has lectured, written and given master classes on Beckett's work and in 2012 was a visiting professor at U.C. Davis where he taught and directed. He frequently gives readings of Beckett's poetry and prose and has recorded the complete *Three Novels: Molloy, Malone Dies* and *The Unnamable* produced by the Lannan Foundation and RTE. He has directed the radio play *All That Fall* and played in *Embers, Rough for Radio 2* and *Words and Music*. Recent stage work includes *An Enemy of the People, Endgame, Glengarry Glen Ross, Cat on a Hot Tin Roof, Death of a Salesman, Happy Days* and *Arcadia* (all at Dublin's Gate Theatre), *The Plough and the Stars* (Abbey Theatre), *The Taming of the Shrew* and *Life is a Dream* (Rough Magic), and *Krapp's Last Tape* (Trinity College Dublin). Films and TV include *Joe Versus the Volcano, Riders to the Sea, Billy Bathgate, Braveheart, The General, Miracle at Midnight, The Gift of the Magi, The Tudors, Game of Thrones* and Vladimir in *Waiting for Godot* (Beckett on Film). In 1998 he was awarded an honorary Doctorate by Trinity College Dublin.

GERRY DUKES (*Text Selection*) has spent most of his working life as a teacher and academic in Dublin, Belfast and Limerick. His first venture in the

theatre was a version of Joyce's *Ulysses* for actors, singers and musicians which was staged in Limerick and Dublin. This was followed by a "site specific" one-man show about Oliver St. John Gogarty which was performed at Renvyle House in Connemara. This was followed by *I'll Go On* with Barry McGovern in 1985 for the Gate Theatre. His play, *Thesis*, which he co-wrote with Paul Meade and David Parnell, was co-produced by the Civic Theatre, Tallaght and Gúna Nua Theatre Company. He has written numerous critical and scholarly articles, essays and reviews which have been published in Europe and the United States. In 2000 Penguin published his annotated edition of Beckett's post-war novellas, *First Love and Other Novellas*, and in 2001 his *Illustrated Lives: Samuel Beckett* appeared from the same publisher. He regularly reviews for the national newspapers and he is currently engaged on a study of Synge, Joyce and Beckett.

COLM Ó BRIAIN (*Director*) graduated from University College Dublin and from the King's Inns Dublin as barrister-at-law. In November 1966 he organized the Project 67 Festival at the Gate Theatre. This was the precursor of the Project Arts Centre, Ireland's first multi-media venue and artists' co-operative, of which he was founder/ chairman. He has worked both in RTE and the independent television sector as a producer, director and presenter. He was with the Abbey Theatre as a director of productions and head of training before his appointment as Director of The Arts Council in 1975. He served as a General Secretary of the Labour Party between 1983 and 1985. In the late 80s he was the first Director of Arts Administration Studies at UCD. He was policy advisor to the Minister of Arts, Culture and the Gaelteacht, Michael D. Higgins TD, in the 90s and was Director of the National College of Art and Design. A board member of Arts & Disability Ireland, he was on the organizing committee of PQ07, the exhibition of Irish Theatre stage designs which was seen at the Dublin Theatre Festival and in Prague.

ROBERT BALLAGH (*Designer*) was born in Dublin in 1943. He studied architecture and was, for a time, a professional musician. His work

as a painter is represented in many important collections. Major exhibitions of his work have taken place in Lund, Warsaw, Moscow, Sofia and Varna. He has also executed numerous important commissions, from portraits, murals, posters and graphic designs to stamps, banknotes and book covers. In 1985 he was commissioned by the Gate to undertake his first theatre design for *I'll Go On* and since then he has designed many successful shows including *Salomé, Endgame* and *Romeo and Juliet* for the Gate as well as the dance phenomenon *Riverdance*, which has toured all over the world and the staging for the opening ceremony of the Special Olympics in Croke Park. He was the founding Chairperson of the Association of Artists in Ireland and in 1983 he was elected to the international executive of the International Association of Artists. He is a member of Aosdána, a fellow of the World Academy of Art and Science and Honorary President of the International Association of Art.

JAMES MCCONNELL (*Lighting Designer*). Gate Theatre: *Pride and Prejudice, Bedroom Farce, I'll Go On, Eh Joe* and *First Love* (Edinburgh), *Watt* (Barbican), *Jane Eyre, Krapp's Last Tape* (Dublin and transfer to London 2010, Washington DC and New York 2011 and Los Angeles 2012), *A Christmas Carol, Afterplay, The Yalta Game* and *Faith Healer* (Gate|Friel, Dublin, Sydney Festival, Edinburgh International Festival), *Waiting for Godot* (national tour 2008), *Present Laughter* (Dublin and Spoleto Festival), *Eh Joe* — Irish Times Irish Theatre Award nomination for Best Lighting Design (Transfer to Duke of York's London, Sydney Festival and Lincoln Center Festival), *I'll Go On* (Gate|Beckett), *First Love* (Gate|Beckett), *Salome, Krapp's Last Tape* (Barbican, BITE '99), *Breath, A Piece of Monologue*, Beckett Festival (Dublin 1991). James is also the Gate Theatre's Production Manager.

KIRSTEN PARKER (*Production Stage Manager*). Center Theatre Group: *A Christmas Carol: Twist Your Dickens!* (premiere and re-loaded), *Neva* (co-production with South Coast Rep and La Jolla Playhouse), *The Nether, Jomama Jones: Radiate* (KDT workshop), *The Massoud Project* (Taper workshop). Off-

Broadway: *Food and Fadwa* (New York Theatre Workshop, ASM), *Five Second Chances* and *Icarus Burns* (Playwrights Realm, readings). Regional: *Romeo and Juliet* (Northern Stage), *Romeo and Juliet* (Yale Repertory Theatre), *The Servant of Two Masters* (Yale Rep, ASM). Other New York Credits: *Break* (N.Y. Fringe Festival), *Her Lightness* (Yale Rep, workshop), *69°S: The Shackleton Project* (PhantomLimb, workshop). Ojai Playwrights Conference 2013 (Company Manager). MFA: Yale School of Drama.

THE GATE THEATRE has been, artistically and architecturally, a landmark for over 250 years. Established as a theatre company in 1928, the Gate offered Dublin audiences an introduction to the world of European and American theatre as well as 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. Michael Colgan has been the Director of the Gate Theatre for 30 years and in that time he has produced a great many award-winning productions and festivals. Notably, these included five Pinter Festivals and six Beckett Festivals. Many of the productions have been seen throughout the world from Beijing to New York, Sydney to Toronto and London to Melbourne. The Gate produced B.P.M. — a Beckett

Pinter Mamet Festival, which comprised a season of works dedicated to the writings of these great writers.

MICHAEL RITCHIE (*Artistic Director*) is in his ninth season as Center Theatre Group's Artistic Director, and has led over 130 productions to the Ahmanson Theatre, Mark Taper Forum and the Kirk Douglas Theatre including the premieres of six musicals that moved to Broadway — *The Drowsy Chaperone*, *Curtains*, 13, 9 to 5: *The Musical*, *Bloody Bloody Andrew Jackson* and *Leap of Faith*.

EDWARD L. RADA (*Managing Director*) returned to Center Theatre Group in 2011 after previously serving as CTG's Chief Financial Officer for 12 years (1996-2008). Rada spent three years (2008-2011) as President of the Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music Center and its resident companies (including CTG).

DOUGLAS C. BAKER (*Producing Director*) is now in his 24th season at CTG. He is an active member of the Broadway League, the Independent Presenters Network and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013 Doug received The Broadway League's prestigious Outstanding Achievement in Presenter Management Award.

NAUSICA STERGIU (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked supporting artists in theatres of all types including many seasons at CTG as General Manager and, previously, as Audience Development Director. She oversees Taper and Douglas mainstage productions as well as CTG's new play commissions and developmental productions. MFA, Yale School of Drama, and Outward Bound trekker.

GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre — including the Tony Award for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America* (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989 Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

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Stage Door Attendants

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Credits

Production photography by
 Craig Schwartz.

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NANCY HEREFORD Director of Media and Communications
PHYLLIS MOBERLY Media and Communications Associate
JASON MARTIN Media and Communications Associate
LYN COWAN Media and Communications Coordinator
CHELSEY ROSETTER Media and Communications Coordinator

NISHITA DOSHI Art Director
IRENE KANESHIRO Senior Design Manager
HARUKA HAYAKAWA Graphic Designer
TERESA ENGLISH Graphic Designer

SUSAN BARTON Interim Associate Director of Marketing
ANDREW DARCEY Advertising Manager
KAREN VOCK Marketing Manager
JAMES SIMS Marketing Creative Manager
JEWEL MOORE Marketing Coordinator
ROSE POIRIER Webmaster
CRAIG SCHWARTZ Production Photographer
LARRY DEAN HARRIS Copywriter
CINEVATIVE/MARK CIGLAR Production Video
TOM BURMESTER, TREVOR ALGATT, KEVIN MAPP Event Video
ALLIED LIVE Advertising Agency
LAURA MATALON, SHANNON WILLETT, KELLY ESTRELLA

TICKET SALES AND SERVICES

SHAWN ROBERTSON Ticket Sales Director
SKYPP CABANAS Ticket Operations Coordinator
SANDY CZUBIAK Audience and Subscriber Services Manager
JENNIFER BAKER, CHERYL HAWKER, RICHARD RAGSDALE Audience Services Supervisors
ALICE CHEN Audience Services Asst. Supervisor
SAM AARON, DEBORAH REED Audience Services Sales Associates

JEREMIE ARENCIBIA, VICKI BERNDT, RJ CANTU, CARLOS D. CHAVEZ, JR., PETER COLBURN, DONALD CRANDALL, GARY HOLLAND, KAY LOCHARD, JUSTINE PEREZ, LEX SAVKO, DANNY SCHMITZ, CRIS SPACCA Audience Services Representatives

DANUTA SIEMAK Subscriber Services Supervisor
CHRISTINA GUTIERREZ Subscriber Services Asst. Supervisor
LIGIA PISTE, CELIA RIVAS Subscriber Services Senior Representatives
IRENE CHUANG, PETER STALOCH Subscriber Services Representatives

SARAH K. GONTA Box Office Treasurer
KISHISA ROSS, GISELE FRAZEUR Assistant Treasurers
YULIZA BARRAZA, ANGELICA CARBAJAL, MICHAEL KEMPISTY, LEROY PAWLOWSKI, MICHAEL SALTZMAN Box Office Staff
MICHAEL ZOLDESSY Account Sales Manager
EILEEN ROBERTS Account Sales Associate
KERRY KORF Priority Services Director
SUSAN F. TULLER Priority Services Operations Manager
JAY BURNS Priority Services Sales Manager
PAUL CUEN Priority Services Manager
CANDICE WALTERS Priority Services Assistant Supervisor

CAROLE BAXTER, RUSTY COLLINS, MAGGIE DODD, NIC DRESSEL, MARC "BYRON" DROTMAN, SAMANTHA ELSE, LOU GEORGE, KATE HALL, JERRY JOHNSTON, LISA KESSLER, SHEP KOSTER, MATT PELFREY, KEN SALLEY, KRISTEN SCHRASS, BOBBI LYNNE SCOTT, ANDREW SEVERYN, MICHAEL SMITH, QUINN SULLIVAN, DIANE WARD, JIM WATERMAN Representatives

INTERNS

CATHERINE CAMPBELL, SYNNOVE ERIKSEN, TOBY JACOBSON, JADE JOHNSON, LAURA SARDISCO

Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.