

Lincoln Center's

white light festival

October 18–November 15, 2017

**Friday–Saturday, November 3–4, 2017 at 7:00 pm
Sunday, November 5, 2017 at 3:00 pm**

The Beckett Trilogy (New York premiere)

Molloy, Malone Dies, and The Unnamable
By Samuel Beckett

Gare St. Lazare Ireland

Conor Lovett, Actor

Judy Hegarty Lovett, Director

Simon Bennison, Lighting Design

Molloy

Intermission

Malone Dies

(Pause)

The Unnamable

This performance is approximately 3 hours long, including one intermission.

Please join the artists for a White Light Lounge following the performance on Friday, November 3.

The Beckett Trilogy is made possible in part by Laura Pels International Foundation for Theater.

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



The Duke on 42nd Street
a NEW 42ND STREET® project

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Artist Catering provided by Zabar's and Zabars.com

"Molloy, Malone Dies and The Unnamable" by Samuel Beckett presented through special arrangement with Georges Borchardt, Inc. on behalf of The Estate of Samuel Beckett. All rights reserved.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Wednesday, November 8 at 7:30 pm in the Rose Theater

The Moth: Blinded by the Light

A diverse group of storytellers share moments of illumination.

This show is presented by The Moth in partnership with Lincoln Center's White Light Festival.

Thursday, November 9 at 7:30 pm at Church of the Ascension

Darkness and Light (U.S. premiere)

Bernard Foccroulle, organ

Lynette Wallworth, video

Works by BACH, BUXTEHUIDE, MESSIAEN, GRIGNY, ALAIN, TOSHIO HOSOKAWA, BERNARD FOCCROULLE, and SOFIA GUBAIDULINA

Wednesday, November 15 at 7:30 pm in the Rose Theater

The Routes of Slavery

Jordi Savall, director

John Douglas Thompson, narrator

Hespèrion XXI

La Capella Reial de Catalunya

The Fairfield Four

Jordi Savall and international artists representing Europe, Africa, and the Americas explore the extraordinary resilience of the human spirit.

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.

Director's Note

By Judy Hegarty Lovett

I first directed Conor Lovett in *Molloy* as a solo work in London in 1996 and at the Edinburgh Festival the same year. We then presented *Malone Dies* at Kilkenny Arts Festival in 1999 and added *The Unnamable* the following year in a three-hour performance we called *The Beckett Trilogy*. In all, the staging of these three novels percolated over a five-year period and inspired a further exploration by us into Beckett's texts for many years to come. We hope for many more.

No other writer equals Beckett's reach for me. Every sentence is, as Irish Beckett scholar Gerry Dukes puts it, "a language event." Beckett is a master of his craft with the widest lens and sharpest aperture at hand. With him I can face into the darkness and see the light. I come away with more always. Beckett steers with a quiet confidence into the deep. I love the way English playwright Harold Pinter described his attention to detail: "He leaves no stone unturned and no maggot lonely."

The *Trilogy* puts us at the center of all that matters and asks us to question endlessly. These questions form part of a quest in search of the self. They eliminate the world of others until we finally hear the voice alone, that inner voice we all have. It's an incredibly daring work of art and a wonderfully successful one.

On a very simple reading, *Molloy* consists of two stories (two sides of the same one perhaps) where a man goes out into the world as a stranger in his own town and another goes out into the world to find a stranger who has come to town. *Malone Dies* might be seen as an instance of a storyteller trying and failing to tell a story. And in *The Unnamable*, a voice speaks, knowing that he has no hope of telling a story and that all stories have failed. Of course, there are many, many more layers available to the reader, depending on her own grasp of things therein, and this makes the novels even more impressive. What is clear is that mastery of form even as it breaks new ground and the great warmth and compassion of its creator even as he topples, brick by brick, the foundations of Western understanding and broadens the boundaries and clears the way for us all.

Collaboration has been the hallmark of my time on Beckett's work. Together with Conor Lovett, as well as many other exceptionally talented artists, we have honed a style that avoids character representation and instead situates the speaker in a room with you the audience, creating an experiential performance that allows the writing to shine and Beckett's voice to cry out.

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Please turn to page 64 for an article on interpreting Samuel Beckett's prose for stage.

Samuel Beckett

By Mel Gussow

Samuel Beckett (1906–1989) was a towering figure in drama and fiction who altered the course of contemporary theater. His plays became the cornerstone of 20th-century theater beginning with *Waiting for Godot*, which was first produced in 1953. As the play's two tramps wait for a salvation that never comes, they exchange vaudeville routines and metaphysical musings—and comedy rises to tragedy.

At the root of his art was a philosophy of the deepest yet most courageous pessimism, exploring man's relationship with his God. With Beckett, one searched for hope amid despair and continued living with a kind of stoicism, as illustrated by the final words of his novel, *The Unnamable*: "You must go on, I can't go on, I'll go on." Or as he wrote in *Worstward Ho*, one of his later works of fiction: "Try again. Fail again. Fail better."

Beckett wrote six novels, four long plays and dozens of shorter ones, volumes of stories and narrative fragments, some of which were short novels. He wrote poetry and essays on the arts, including an essay about Marcel Proust (one of his particular favorites), radio and television plays, and prose pieces he called residua and disjecta. In 1969 the Irish author, who wrote first in English and later in French, received the Nobel Prize in Literature.

For more than 50 years Beckett lived in his adopted city of Paris. Though he wrote most of his work in French, he remained definably Irish in his voice, manner, and humor. Even in his final years, when he lived in a nursing home in Paris, he joined friends in a sip of Irish whisky, which seemed to warm his bones and open him to greater conviviality. In no way could Beckett ever be considered an optimist though. In an often repeated story, on a glorious sunny day he walked jauntily through a London park with an old friend and exuded

a feeling of joy. The friend said it was the kind of day that made one glad to be alive. Beckett responded, "I wouldn't go that far."

Samuel Barclay Beckett was born in Foxrock, a suburb of Dublin, on Good Friday, April 13, 1906 (that date is sometimes disputed; it is said that on his birth certificate the date is May 13). He majored in French and Italian at Trinity College, Dublin. At school he excelled both in his studies and in sports, playing cricket and rugby. He received his Bachelor of Arts degree in 1927 and his Master of Arts degree in 1931.

In 1938, while walking with friends on a Paris street, he was stabbed with a knife by a panhandler. A young piano student named Suzanne Deschevaux-Dumesnil came to his rescue and telephoned for an ambulance. One of his lungs was perforated and the knife narrowly missed his heart. Beckett fully recovered from the wound but it left psychological scars. When he asked his assailant the reason for the assault, the man replied, "Je ne sais pas, Monsieur." More than ever, Beckett became aware of the randomness of life. The episode had one other long-ranging effect: He began a lifelong relationship with Deschevaux-Dumesnil, whom he married in Folkestone, England, in 1961. With her, he chose to remain in France during World War II rather than return to the safety of Ireland.

In the last year of his life, Beckett lived in a small, barely furnished room of a nursing home. He had a television set on which he watched major tennis and soccer events, and several books, including his boyhood copy of Dante's *Divine Comedy* in Italian. He died on December 22, 1989.

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Her Beckett

By Anne Carson

Going to visit my mother is like starting in on a piece by
Beckett.

You know that sense of sinking through crust,
the low black oh no of the little room
with walls too close, so knowable.

Clink and slow fade of toys that belong in memory
but wrongly appear here, vagrant and suffocated
on a page of pain,

Worse

she says when I ask.

And as in Beckett some high humor grazes
her eye—

“we went out rowing on Lake Como”—
not quite reaching the lip.

Our love, *that half-mad firebrand*,
races once around the room
whipping everything
and hides again.

—“Her Beckett” from DECREATION: POETRY, ESSAYS, OPERA by Anne Carson,
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Meet the Artists

ROSKAVANAGH



Conor Lovett

Conor Lovett is joint artistic director of Gare St. Lazare Ireland with director Judy Hegarty Lovett. He trained at École Internationale de Théâtre Jacques Lecoq in Paris. His Beckett work with Gare St. Lazare has gained him a reputation as one of the world's foremost Beckett interpreters, having performed 19 Beckett roles in 24 Beckett productions internationally, in over 83 cities in 25 countries around the world.

Highlights include the role of Lucky in *Waiting for Godot*, directed by Walter Asmus, at the Gate Theatre's 50th anniversary revival (2003) and as Vladimir in Gare St. Lazare's production at the Gaiety Theatre, Dublin (2013); *What Where* and *Acts Without Words 1* and *2* for the Gate Theatre's Beckett Festival (Barbican Centre, 1999); and in Gare St. Lazare's musical work *Here All Night*, alongside five different solo shows for the Beckett in London Festival (2016).

Non-Beckett work includes Conor McPherson's *The Good Thief* for Gare St. Lazare (2006), Lucy Caldwell's *Leaves* directed by Garry Hynes with the Druid Theatre Company (2007), and Fabulous Beast Dance Theatre's production of *The Bull* at the Dublin Theatre Festival (2005). Other theater roles include Ferdinand in *The Duchess of Malfi*, Joey in *The Homecoming*, Army in *Requiem for a Heavy-weight*, Les in *Bouncers*, The Torturer in *The Possibilities*, Gus in *The Dumb Waiter*, Orpheus in *Orpheus*, and Ed in *Entertaining Mr. Sloane*. On television, Mr. Lovett has appeared in *Versailles*, *Endeavour*, *Acceptable Risk*, *Charlie*, *Father Ted*, and *Fallout*. His film credits include *Music*, *War*

and Love, *Small Engine Repair*, *Intermission*, *Moll Flanders*, *L'Entente Cordiale*, and *The Kings of Cork City*.

Judy Hegarty Lovett

Judy Hegarty Lovett (director) is joint artistic director of Gare St. Lazare Ireland with actor Conor Lovett. She has a bachelor's degree in performance art/mixed media from the Crawford College of Art & Design (Cork, Ireland), a post-graduate diploma in dramatherapy from the University of Hertfordshire (U.K.), and is currently pursuing a PhD at the University of Reading (U.K.) with research on performing Beckett's prose under the supervision of Anna McMullan.

For Gare St. Lazare Ireland, Ms. Hegarty Lovett's directing credits include *Waiting for Godot*, *Rockaby*, *The Beckett Trilogy* (*Molloy*, *Malone Dies*, and *The Unnamable*), *Lessness*, *Enough*, *Texts for Nothing*, *Worstward Ho*, *First Love*, *The End*, *The Calmative*, *Here All Night*, and *How It Is: Part One*. Other directing credits include *Bouncers* (John Godber), *The Possibilities* (Howard Barker), *The Dumb Waiter* (Harold Pinter), *Swallow* (Michael Harding), ...tanks a lot! (co-written by Ms. Hegarty Lovett and Raymond Keane), *The Good Thief* (Conor McPherson), and *Moby Dick*.

Ms. Hegarty Lovett's festival directing credits include a staged reading of Tom MacIntyre's *The Great Hunger* (Abbey Theatre, 2004) and Beckett's *First Love*, which enjoyed a sell-out run (2008), both at the Dublin Theatre Festival; as well as new versions of Beckett's six radio plays: *All That Fall*, *Embers*, *Roughs for Radio I and II*, *Cascando*, *Words and Music*, and Beckett's translation of *The Old Tune* (Robert Pinget) in a co-production with Gare St. Lazare Ireland and RTÉ Radio 1 at the Beckett Centenary Festival in Dublin (2006). In 2012 she directed Conor Lovett in Will Eno's *Title and Deed* (written for the company) at Signature Theatre Company (New York), and in 2015 she directed Michael Frayn's *Copenhagen* for Rubicon

Theatre Company (Ventura, California). Next year will see the world premiere of her latest work, Beckett's *How It Is: Part One* with actors Conor Lovett and Stephen Dillane, set to open in February at the Everyman theater in Cork, Ireland.

Gare St. Lazare Ireland

Gare St. Lazare Ireland is an Irish theater company run by joint artistic directors Judy Hegarty Lovett and Conor Lovett, who are internationally considered leading interpreters of work by Samuel Beckett. Over the past 21 years, the company has built a repertory of work that includes over 18 Beckett titles in addition to work by Michael Harding and Conor McPherson. Gare St. Lazare has premiered work in Ireland, followed by extensive tours. To this end, it continues to visit many of the 25 countries where it has already played and is continually seeking new pastures.

Gare St. Lazare has developed ongoing relationships with theaters and festivals everywhere, from Kilkenny to Shanghai. Past ventures have included several works travelling together within a festival. Touring repertory includes *Molloy*, *The Beckett Trilogy*, *First Love*, *The End*, *The Calmative*, *Texts for Nothing*, *Worstward Ho* by Beckett, and *The Good Thief* by McPherson. The company is currently preparing the world premiere staging of Beckett's novel *How It Is*, directed by Judy Hegarty Lovett and featuring actors Conor Lovett and Stephen Dillane, with an original sound design by Tony-nominated sound designer/composer Mel Mercier, set to open in Cork, Ireland in 2018. From 2015 to 2018, Gare St. Lazare serves as artists-in-residence at the Everyman in Cork.

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 eighth 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 multi-disciplinary 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 Festival, 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.

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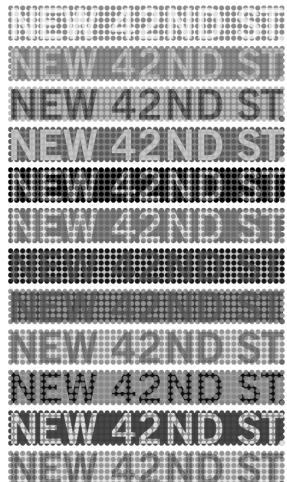
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Gare St. Lazare Ireland receives funding from The Arts Council of Ireland, Cork City Council, with regular support by Culture Ireland for their touring outside of Ireland.

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Gare St. Lazare Ireland wishes to extend their thanks and appreciation to The Arts Council of Ireland, Culture Ireland, Cork City Council Arts Office, Everyman Theatre Cork, Vermont Coffee Company (Middlebury, VT), Georgann Aldrich Heller, Steve and Barbara Isenberg, John and Suzann O'Neill, The Consul General of Ireland, Her Excellency Geraldine Byrne Nason (Irish Ambassador to the UN) Edward Beckett, John William Dunlea, Eoin O'Shea, Julie Kelleher, Mary McCarthy, Janet Roderick and Randy Buescher, Der Lovett & Kate Brandy, D. Kern and Elisabeth Holoman, Irish Arts Center New York and The National Theater Institute, Waterford, Connecticut.



THE DUKE ON 42ND STREET

A PROJECT OF THE NEW 42ND STREET

Built to offer nonprofit and commercial companies the opportunity to perform on famed 42nd Street, The Duke on 42nd Street is named in recognition of a generous grant from the Doris Duke Charitable Foundation. Along with the NEW 42ND STREET® Studios and The New Victory Theater, The Duke on 42nd Street is a project of The New 42nd Street, the independent nonprofit charged with the continuous cultural revival of 42nd Street between 7th and 8th Avenues.

The Duke on 42nd Street is staffed by the NEW 42ND STREET College Corps, the latest program launched as part of the NEW 42ND STREET Youth Corps - the nonprofit's initiative to annually employ, mentor and inspire over 100 young people with jobs in the performing arts. In collaboration with CUNY Arts, this college success program pairs long-term flexible employment with academic, financial and personal support undergraduates need to navigate and complete their college education.

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