FROM IRELAND
DRUID THEATRE COMPANY’S
WAITING FOR GODOT
WRITTEN BY SAMUEL BECKETT
GET SOCIAL
#WaitingForGodot

Welcome

DEAR FRIENDS,

We are thrilled to have you with us as we welcome back to CST Ireland’s renowned Druid theatre company. Today’s production of Waiting for Godot, directed by the phenomenal Garry Hynes, continues our tradition of inviting leading artists from across the globe to make Chicago their stage.

Over the years, Chicago Shakespeare’s WorldStage series has featured thousands of theater-makers from all corners of the world—Australia, Belarus, China, India, Mexico, South Africa, the UK, and beyond. As a result of this prolific program, Chicago audiences have experienced striking interpretations of Shakespeare’s plays in myriad languages and work beyond the canon that pushes the boundaries of theatrical interpretation.

As we move into the summer months, we hope you will make a return visit for one of our upcoming productions. Playing now in our newest theater, The Yard at Chicago Shakespeare, is Aaron Posner and Teller’s Macbeth—a psychological thriller not to be missed. For our youngest audiences, we will produce a summer family musical in July and August—one of our favorites, Peter Pan! And beyond our Navy Pier home, we will tour an abridged production of A Midsummer Night’s Dream, directed by Barbara, to eighteen neighborhoods across the city, free for all, in our seventh Chicago Shakespeare in the Parks tour.

We hope to see you soon!

Barbara Gaines
Artistic Director

Criss Henderson
Executive Director

Steve Solomon
Chair, Board of Directors

Search for “Chicago Shakespeare” on TripAdvisor, Yelp or your favorite review site
A global theatrical force, Chicago Shakespeare Theater (CST) is known for vibrant productions that reflect Shakespeare's genius for storytelling, musicality of language, and empathy for the human condition. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, Chicago Shakespeare has redefined what a great American Shakespeare theater can be—a company that, delighting in the unexpected, defies theatrical category. A Regional Tony Award-winning theater, CST produces acclaimed plays at its home on Navy Pier, throughout Chicago’s schools and neighborhoods, and on stages around the world. In 2017, the Theater unveiled its third year-round venue, The Yard at Chicago Shakespeare, with an innovative design that has changed the shape of theater-making. Together with the Jentes Family Courtyard Theater and the Thoma Theater Upstairs at Chicago Shakespeare, The Yard positions CST as the city’s most versatile performing arts venue.

Chicago Shakespeare’s year-round season features as many as twenty productions and 650 performances— including plays, musicals, world premieres, and visiting international presentations—to engage a broad, multigenerational audience of 225,000 community members. Recognized in 2014 in a White House ceremony hosted by First Lady Michelle Obama, CST’s education programs support literacy and creativity for 40,000 students each year. Each summer, 30,000 family audiences welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west, and south sides of the city. The Theater is the leading producer of international work in Chicago and, touring its own plays across North America and abroad to Africa, Asia, Australia, Europe, and the Middle East, CST has garnered multiple accolades, including the prestigious Laurence Olivier Award. Emblematic of its role as a global theater, CST spearheaded Shakespeare 400 Chicago, a yearlong international arts and culture festival, which engaged an estimated 1.1 million people through 863 events at 231 locations across the city in 2016—all in celebration of Shakespeare's 400-year legacy.
“WELCOME, GOOD FRIENDS”

-HAMLET, II, ii

Wherefore art thou, Romeo?

Chicago Shakespeare Theater strives to make its facility and performances accessible to all patrons. You’ll find our staff is ready to help in any way possible if assistance is required. Simply request accommodations when purchasing your tickets.

- Accessible parking
- Courtesy wheelchair service
- Wheelchair-accessible seating
- Close to Pace Paratransit drop-off/pick-up
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WELCOME, GOOD FRIENDS

-HAMLET, II, ii

Chicago Shakespeare Theater is proud to recognize the partnership of our leading contributors, whose visionary support ensures that Shakespeare lives in Chicago today and for generations to come.

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For more information about how you can support our work on stage, in the community, and around the world, please contact Brooke Flanagan, Managing Director for Development and External Affairs, at 312.595.5581 or bflanagan@chicagoshakes.com.
HAMLET
written by William Shakespeare
directed by Barbara Gaines
APRIL 17–JUNE 9, 2019
CST’S COURTYARD THEATER

NELL G WYNN
written by Jessica Swale
directed by Christopher Luscombe
SEPTEMBER 20–NOVEMBER 4, 2018
CST’S COURTYARD THEATER

PETER PAN
A MUSICAL ADVENTURE
music by George Stiles
lyrics by Anthony Drewe
based on the book by Willis Hall
adapted from the play by J.M. Barrie with permission from Great Ormond Street Hospital for Children
directed & choreographed by Amber Mak
JUNE 27–AUGUST 19, 2018
CST’S COURTYARD THEATER

BIG IN BELGIUM
ONTROEREND GOED
FIGHT NIGHT
written by Alexander Devriendt, Angelo Tijssens, and the Cast
directed by Alexander Devriendt
a WorldStage production from Belgium
OCTOBER 23–NOVEMBER 4, 2018
THE YARD AT CHICAGO SHAKESPEARE

Q BROTHERS
CHRISTMAS CAROL
written by Q Brothers Collective (GQ, JQ, Jax, Pos)
developed with Rick Boynton
directed by GQ and JQ
NOVEMBER 20–DECEMBER 31, 2018
THE YARD AT CHICAGO SHAKESPEARE

BIG IN BELGIUM
BRONKS
US/ THEM
written & directed by Carly Wjijs
a WorldStage production from Belgium
JANUARY 22–FEBRUARY 3, 2019
UPSTAIRS AT CHICAGO SHAKESPEARE

TWO PINTS
by Roddy Doyle
directed by Caïttriona McLaughlin
a WorldStage production from Ireland
MARCH 6–31, 2019
CST’S PUB

Don’t miss this rich lineup of international artistry and entertainment for all ages
Sour Poetry. Soaring Beauty.

As with many works of literature, it is easier to say what Samuel Beckett’s Waiting for Godot is not about, or what it is almost about, than to state its theme definitively or be certain, or even fully uncertain, about its meaning or indeed its origin in Beckett’s imagination. Most ways of describing it require terms that are in conflict with each other. Thus the play is concerned with exhaustion, with language and communication in a state of decay, but it is also nourished by strange energy, by wit, by tension, by moments of pure verbal excitement. Waiting for Godot is set nowhere, or in a place where little grows and few props are needed, but it is also set in a place that may be France and may even be Ireland, but most probably it is a place in between.

Perhaps more than anywhere Waiting for Godot is set on a stage, the stage we see, the stage the characters inhabit, or appear on and then walk off sometimes. It would be too simple to say that they are trapped on the stage, since there is a hinterland; but the hinterland has a topography that is not of much interest.

It might be easy to say that the stage is part of a desolate no man’s land that we might associate with war, or the aftermath of conflict, but it could as easily be a circus ring made angular, or a film set when the camera has not yet arrived, and may, indeed, never do so.

But none of these ways of seeing the stage actually helps us to see it better. Beckett wrote lines and stage directions. He did not invest in hidden meanings, indeed professed to have no interest in them.

The play is concerned with the equation that Descartes formulated—“I think therefore I am”—but only as a way of removing the “therefore,” as a slapstick artist might remove a supporting plank so that mayhem, or a starker or more paradoxical form of order, may ensue. The play views thinking as a strange, ludicrous activity, if activity is the word (it is not). This does not pass the time as well as dancing does, or talking, or saying nothing much at all, or exchanging hats and considering boots.

“Being” is a sour joke, perpetrated on the characters by time, which is itself not to be trusted, or indeed by God, whose Christian manifestation is referred to not to deepen the text, or the subtext, or to offer meaning, whatever that is, but to distract us for a moment or give us a laugh.

‘Being’ is a sour joke, perpetrated on the characters by time, which is itself not to be trusted.

Even if the words and the exchanges seem pointless, or are too quick off the mark, they have a sound and a texture, a body waiting desperately, or in some amusement, for a soul. Out of the idea that he would swerve when an idea came close, Beckett made the sour poetry of the play, which he peppered with some passages of soaring beauty. Out of what could not be trusted—and that included beauty—he made speech and allowed some movement and repetition. The drama, the excitement, then comes from the illusion, or indeed the fact, that this was enough, or almost enough, for something powerful to emerge all the more clearly because of its mystery, its ambiguity, and its ferocious refusal to give in to easy interpretation.
Druid’s

WAITING FOR GODOT

by SAMUEL BECKETT

directed by GARRY HYNES

Design
FRANCIS O’CONNOR

Lighting Design
JAMES F. INGALLS

Sound Design
GREG CLARKE

Movement Director
NICK WINSTON

Waiting for Godot is presented by special arrangement with SAMUEL FRENCH, INC.

A WorldStage production from Ireland

Annual support perennially provided by The Davee Foundation WorldStage Fund

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Welcome. If we can help accommodate you during your visit, please speak with our House Manager. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of the production.

There will be one 15-minute intermission.
Cast

Lucky
Estragon
Pozzo
Vladimir
Boy

GARRETT LOMBARD
AARON MONAGHAN
RORY NOLAN
MARTY REA
ZACHARY SCOTT FEWKES

Production Credits

Deputy Stage Manager
JEAN HALLY
DOREEN McKENNA
VAL SHERLOCK
GUS DEWAR
PETE NELSON
SHANNON LIGHT
RACHEL TOWEY
FRANCIS O’CONNOR
MATTHEW THOMPSON
VALERIE O’SULLIVAN
DEBORAH ACKER*

Profiles

GARRETT LOMBARD
(Lucky) Mr. Lombard’s credits for Druid include: DruidShakespeare, DruidMurphy – Plays by Tom Murphy, The Silver Tassie, The Walworth Farce, and The Year of the Hiker. Other theater credits include: Stone in His Pockets (McCarter Theatre Center); Ulysses, Caivalcadres, The Recruiting Officer (Abbey Theatre); The Dumb Waiter, A Streetcar Named Desire, Beddom 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 (Lune Productions); Playing the Heart (The Ark); The Field (national tour for Scott-Relis productions); and The Winter’s Tale (Corcadora). Mr. Lombard’s film and television credits include: Looks Like Rain, Quire, Round Diamond, Fair City, Love Is the Drug, Pure Mule, Alexander, Frontline, and Stella Days. Mr. Lombard received an Irish Film and Television Award nomination for his role as Scobie Donoghue in Pure Mule (Accomplice Television / RTE, 2005).

AARON MONAGHAN
(Estragon) Mr. Monaghan’s credits for Druid include: The Beauty Queen of Leenane, DruidShakespeare, 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 DruidSyngé. Other theater credits include: Stones in His Pockets (McCarter Theatre Center); The Second Violinist (Landmark); King Lear, Translations, 16 Possible Glimpses, Arrah Na Pogue, Christ Deliver Us, Romeo and Juliet, Drama at Inish, The Shaughraun, She Stoops to Conquer, The Burial at Thebes, I Do Not Like Thee, Or, Fell, The Wolf of Winter, and Finders Keepers (Abbey Theatre). Film and television credits include: 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, and LSD:73. Mr. Monaghan received an Individual OBIE Award, a Lucille Lortel Award for Outstanding Featured Actor, and a Manchester Evening News Best Actor Award for his performance as Criple Billy in The Cripple of Inishmaan (2008). Other awards include an Irish Times Irish Theatre Award for Best Supporting Actor for his performance as Liam in Conversations on a Homecoming in DruidMurphy – Plays by Tom Murphy (2012).

RORY NOLAN
(Pozzo) Mr. Nolan’s credits for Druid include: DruidShakespeare, The Colleen Bawn, and DruidMurphy – Plays by Tom Murphy. 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 Theatre Company/NOMAD); Cat on a Hot Tin Roof (Corn Exchange); and The Evils of Tobacco (Mangiare Theatre Company). Film and television credits include: Acceptable Risk, The Delinquent Season, WILD, Charlie, Fair City, A Thousand Times Goodnight, The Baker Street Irregulars, Nothing Personal, and Trouble in Paradise. Mr. Nolan received the Irish Times Irish Theatre Award for Best Supporting Actor for his role as Pozzo in Druid’s Waiting for Godot, and was nominated twice for the same award for his role as Falstaff in DruidShakespeare (2015) and for his role of Commissioner in The Government Inspector (2011). Mr. Nolan was also nominated for Best Male Performer for The Evils of Tobacco (Dublin Fringe Festival, 2006).

*denotes member of Actors’ Equity Association.

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Casey Bond for Boy.

www.chicagoshakes.com
Oliver! (2010); The Irish Times/ESB Irish Theatre Awards for Best Director for Druid Shakespeare, The Beauty Queen of Leenane, Waiting for Godot, and a Special Tribute Award for her contribution to Irish Theatre (2005). Ms. Hynes has also received Honorary Doctorates from University College Dublin, the University of Dublin, the National University of Ireland, and the National Council for Education Awards. Ms. Hynes was also nominated for the Faust Prize (Germany).

JAMES F. INGALLS

Lighting Design
Mr. Inghall’s previous credits with Druid include: Sive, King of the Castle, The Beauty Queen of Leenane, and Druid Shakespeare. Other theater credits include: Hamlet (American Conservatory Theatre); Manahatta, Julius Caesar (Oregon Shakespeare Festival); and the US tour of Carmen de Lavallade’s As I Remember It. Designs for opera include: John Adams’ Nixon in China, The Death of Klinghoffer, El Niño, The Gospel According to the Other Mary, Kaia Saarilaho’s L’Amour de Loin, Adriana Mater, La Passion de Simone, Only the Sound Remains (all directed by Peter Sellars); Il Farnace and Kat’a Kabanova (directed by Garry Hynes, Spoleto Festival). Designs for dance credits include: Concorde, The Beauty of Gray Half Life (Paul Taylor’s American Modern Dance); Layla and Majun, Mozart Dances, The Hard Nut, L’Allegro, il Penseroso ed il Moderato (Mark Morris Dance Group); and Twyla Tharp’s 50th Anniversary US Tour. Mr. Inghall trained at the Yale University School of Drama and the University of Connecticut. He often collaborates with the Wooden Floor dancers (Santa Ana, California).

GREG CLARKE

Sound Design
Mr. Clarke’s previous credits with Druid include: Sive, King of the Castle, The Beauty Queen of Leenane, Druid Shakespeare, Brigit, Bailegangaire, Penelope, The New Electric Ballroom, and The Hackney Office. Other theater credits include: The Twits, The Ritual Slaughter of Gorge Mastromas (Royal Court Theatre); Misterman (Gate Arts Festival & Landmark Productions); Medea, The Doctor’s Dilemma, Twelfth Night, No Man’s Land, Tristan & Yseult, The Emperor Jones, Earthquakes in London (National Theatre); The Merchant of Venice and Goy Niné (Almeida Theatre); All’s Well That Ends Well, The Heart of Robin Hood, Great Expectations, Coriolanus, The Merry Wives of Windsor, Tanatalus, Cymbeline, and A Midsummer Night’s Dream (Royal Shakespeare Company). West End credits include: My Night with Reg, Goodnight Mr. Tom, The Vortex, A Voyage Round My Father, and Then There Were None, Some Girls, Waiting for Godot, The Butler Saw, Journey’s End (Drama Desk Award 2007), and Equus (Tony Award for Best Sound Design 2009).

NICK WINSTON

Movement Director
Mr. Winston is an international director and choreographer working in theater, opera, and television. His choreography credits include: Annie (Piccadilly Theatre, Ed Mirvish Toronto); Kiss Me, Kate (Théâtre du Châtelet); Bluebeard’s Castle (Kilworth House Theatre); and The Adventures of Pinocchio (Sadler’s Wells Theatre). Mr. Winston’s credits as director and choreographer include: The Royal Variety Performance (London Palladium); An American in Paris (Landestheater Linz); Fame (30th Anniversary Tour); Guys and Dolls (Kilworth House Theatre); and Midsommer Night’s Dream (Curve Theatre); The Wedding Singer, Rock of Ages (UK tour); and Flashmob (Sadler’s Wells Theatre). Television credits include Stephen Sondheim at 80 (BBC Proms) and...
Shakespeare Live! from the RSC (BBC, BAFTA nomination for Live Entertainment). Mr. Winston has received Broadway World nominations for his work on Loserville, Bugsy Malone, Annie, Calamity Jane, Little Shop of Horrors, and White Christmas; and an Olivier nomination for Best New Musical for his work on Loserville.

DEBORAH ACKER (CST Stage Manager) has stage managed the past twenty-eight seasons at Chicago Shakespeare Theater. Other stage management credits include: Puttin’ on the Ritz (National Jewish Theater); Six Degrees of Separation, Driving Miss Daisy, I’m Not Rappaport (Briar Street Theatre); The Nerd (Royal George Theatre); and A...My Name Is Alice (Ivanhoe Theatre). She has produced management extensively throughout Chicago, and has also provided lighting designs for: the Apollo Theatre, Candlelight Dinner Playhouse, Chicago Shakespeare Theater’s Team Shakespeare, the Museum of Science and Industry, Some Like It Cole (tour), and Pump Boys and Dinettes in Branson, Missouri.

BARBARA GAINES (Artistic Director/Carl and Marilyn Thoma Endowed Chair) founded Chicago Shakespeare Theater, where she has directed nearly sixty productions of Shakespeare’s plays. Honors include: the 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (Hamlet, Cymbeline, King Lear and The Comedy of Errors), and for Best Director (Cymbeline, King Lear and The Comedy of Errors). Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-on-Avon, Lyric Opera of Chicago and The Old Globe in San Diego. As the cornerstone production of Shakespeare 400 Chicago, the 2016 international celebration of Shakespeare’s legacy, she created a world premiere Shakespeare history cycle, Tug of War, including the rarely staged Edward III.

Ms. Gaines received an Honorary Doctorate of Letters from the University of Birmingham (UK), the University Club of Chicago’s Cultural Award, and the Public Humanities Award from the Illinois Humanities Council. Most recently, Ms. Gaines’s career was commemorated in American painter Kerry James Marshall’s public art mural, “Mount Rushmore,” at the Chicago Cultural Center, honoring twenty women who have changed the Chicago cultural landscape.

CRISS HENDERSON (Executive Director) has produced Chicago Shakespeare Theater’s past twenty-eight seasons, and developed the citywide, yearlong celebration through 2016 of Shakespeare’s legacy, Shakespeare 400 Chicago. Under his leadership, CST has become one of the nation’s leading regional theaters and one of Chicago’s most celebrated cultural organizations, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; the Arts Administrator of the Year by Arts Management Magazine at the Kennedy Center and the Chevalier de L’Ordre des Arts et des Lettres by the Minister of Culture of France. He was named among the top 40 business people under the age of 40 in Crain’s Chicago Business. He serves as president of the Producers’ Association of Chicago-area Theaters and is director of the MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.

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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.

Druid is a company that continues to pursue bold ideas, from presenting the entire canon of Synge plays in one day (DruidSyne), to professionally debuting new work, such as The Beauty Queen of Leenane by Martin McDonagh (winning four Tony Awards during its run on Broadway) and The Walworth Farce by Enda Walsh, to adapting and staging four Shakespeare plays in one production (DruidShakespeare) and taking them across Ireland and the Atlantic, to New York and beyond.

Druid passionately believes that audiences have a right 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 and connect with audiences.

Druid gratefully acknowledges the support of The Arts Council of Ireland and Culture Ireland.
Take your seat!

To discuss making a seat naming gift, contact Dottie Bris-Bois at 312.667.4965 or dbrisbois@chicagoshakes.com.

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CHICAGO SHAKESPEARE THEATER

GALA
JUNE 8 2018

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Civic leaders and philanthropists Marilynn and Carl Thoma were instrumental in the founding, and have since been the driving force behind the evolution and growth of, Chicago Shakespeare. Their generosity has fostered myriad cultural organizations and artists across the country.

JOHN LITHGOW
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Tony, Emmy, and Golden Globe Award-winning actor John Lithgow’s celebrated career includes roles as varied as Twelfth Night’s Malvolio at the Royal Shakespeare Company to Sir Winston Churchill on the hit Netflix series The Crown.

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