



AND AWAY WE GO

BY **TERRENCE McNALLY**



DRAMATISTS
PLAY SERVICE
INC.



AND AWAY WE GO
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*To Aeschylus
William Shakespeare
Molière
Anton Chekhov
Samuel Beckett
and
Playwrights Everywhere*

AND AWAY WE GO was commissioned by the Pearl Theatre Company (J.R. Sullivan, Artistic Director; Shira Beckerman, Managing Director; Kate Farrington, Interim Artistic Director) in New York City, and received its first public performance on November 12, 2013. It was directed by Jack Cummings III; the set design was by Sandra Goldmark; the costume design was by Kathryn Rohe; the lighting design was by R. Lee Kennedy; the sound design was by Michael Rasbury; the dramaturg was Kate Farrington; the casting director was Nora Brennan; the production stage manager was Lloyd Davis Jr.; and the production manager and technical director was Gary Levinson. The cast was as follows:

Rachel Botchan DANAE, MAY BURBAGE,
 MARIE-CLAIRE, MAYA NABOKOV,
 CANDACE DELBO, HAZEL MAY
 Donna Lynne ChamplinHELENA, GRETNA BURBAGE,
 MLE. PICARD, NINA KOZLOVSKY,
 MILDRED LAHR, ANNE TEDESCO-BOYLE
 Dominic Cuskern..... HECTOR, JAMES BURBAGE,
 CHEVALIER BERTON, BORIS YELETSKY,
 ARCHIE KELLY, JOHN PICK
 Sean McNall..... DIMITRIS, RICHARD BURBAGE,
 JEAN-LOUIS DANTON, YURI GOLDOVSKY,
 PETER DUGGAN, SCOTT HARRINGTON
 Carol Schultz.....PHOEBE, LYDIA BURBAGE,
 MME. FRONTAIN, ALEXANDRA MISHKIN,
 LUCINE GERSHWIN, SHIRLEY CHANNING
 Micah StockPALLAS, CUTHBERT BURBAGE,
 CHRISTOPHE DURANT, PAVEL LESHMENEV,
 KENNY TOBIAS, GORDON LIGHT

THE PLAYERS

IN ATHENS

HECTOR, a maskmaker.

DIMITRIS, an actor.

PALLAS, a member of the chorus.

PHOEBE, Hector's mother.

HELENA, Hector's wife.

DANAE, Pallas' sister.

IN LONDON

JAMES BURBAGE, a retired actor.

RICHARD BURBAGE, his son.

CUTHBERT BURBAGE, his other son.

LYDIA BURBAGE, James' mother.

GRETNA BURBAGE, Richard's wife.

MAY BURBAGE, James' daughter.

IN VERSAILLES

CHEVALIER BERTON, the king's censor.

JEAN-LOUIS DANTON, an actor.

CHRISTOPHE DURANT, a playwright.

MME. FRONTAIN, a leading lady.

Mlle. PICARD, her understudy.

MARIE-CLAIRE, a seamstress.

IN MOSCOW

BORIS YELETSKY, a theatre owner.

YURI GOLDOVSKY, a set designer.

PAVEL LESHMENEV, a delivery boy.

ALEXANDRA MISHKIN, a patron of the arts.

NINA KOZLOVSKY, a cleaning woman.

MAYA NABOKOV, an actress and Yuri's mistress.

IN COCONUT GROVE

ARCHIE KELLY, a stagehand.

PETER DUGGAN, an understudy.

KENNY TOBIAS, a concessions worker.

LUCINE GERSHWIN, a subscriber.

MILDRED LAHR, an actor's wife.

CANDACE DELBO, a young actress.

IN THE PRESENT: A THEATRE COMPANY

JOHN PICK, the oldest member of the company.

SCOTT HARRINGTON, the artistic director.

GORDON LIGHT, the stage manager.

SHIRLEY CHANNING, the executive director.

ANNE TEDESCO-BOYLE, a member of the board.

HAZEL MAY, the newest member of the company.

THE TIMES and SETTINGS

458 B.C. — The Theatre of Dionysus, Athens.

1610 — The Globe Theatre, South Bank, London.

1789 — Royal Theatre, Versailles.

1896 — Moscow Art Theatre, Moscow.

1956 — Coconut Grove Playhouse, South Florida.

The present — A resident theatre company.

NOTE

It is recommended the cast be doubled in the following ways:

FEMALE ACTOR 1 — Danae (Athens), May Burbage (London), Marie-Claire (Versailles), Maya Nabokov (Moscow), Candace Delbo (Coconut Grove), Hazel May (present).

FEMALE ACTOR 2 — Helena (Athens), Gretna Burbage (London), Mlle. Picard (Versailles), Nina Kozlovsky (Moscow), Mildred Lahr (Coconut Grove), Anne Tedesco-Boyle (present).

FEMALE ACTOR 3 — Phoebe (Athens), Lydia Burbage (London), Mme. Frontain (Versailles), Alexandra Miskin (Moscow), Lucine Gershwin (Coconut Grove), Shirley Channing (present).

MALE ACTOR 1 — Hector (Athens), James Burbage (London), Chevalier Berton (Versailles), Boris Yeletsky (Moscow), Archie Kelly (Coconut Grove), John Pick (present).

MALE ACTOR 2 — Dimitris (Athens), Richard Burbage (London), Jean-Louis Danton (Versailles), Yuri Goldovsky (Moscow), Peter Duggan (Coconut Grove), Scott Harrington (present).

MALE ACTOR 3 — Pallas (Athens), Cuthbert Burbage (London), Christophe Durant (Versailles), Pavel Leshmenev (Moscow), Kenny Tobias (Coconut Grove), Gordon Light (present).

AND AWAY WE GO

PROLOGUE

Six actors enter in turn. One by one, they kiss the stage, then rise to speak to us.

EACH ACTOR. My name is (...). I have been acting since (...). My favorite role was (...). My least favorite was (...). One thing you should know about me before we begin the performance is (...). *(They join hands, laying one hand on top of the other until there are twelve. They look at each other. They murmur something but we can't hear them and bow their heads. Music.)*

THE PLAY

Behind the scenes at a performance of The Oresteia at the Theatre of Dionysus, Athens, Greece, 458 B.C. It is high noon, the heat is fierce.

Hector is working on a mask for Dimitris, the actor who is playing Agamemnon. Helena, his wife, is helping him. Phoebe, his mother, is brewing something in a small pot over a fire. Pallas, a member of the chorus, is putting on his costume. He is playing an old woman. His sister, Danae, is helping him.

DIMITRIS. It's too hot for *The Oresteia*. I feel sorry for the audience.

PALLAS. I feel sorry for the actors.

DIMITRIS. The last time we began in the late afternoon when it was cooler, a swarm of bees attacked the judges. It was the shortest performance of *Antigone* ever given.

PHOEBE. Good for the bees.

DIMITRIS. That was the year no play was declared the winner. The judges don't want that to happen again.

PHOEBE. It's not the judges, it's this war. Plays are a diversion from bad news from the Peloponnese. The priests read the entrails this morning and declared that the position of the sun has to be just right to begin the Festival of Dionysus, even if it's the hottest time of day. They're clutching at straws. They don't care about actors.

DIMITRIS. I'd rather be attacked by a swarm of bees than roasted alive in this costume. The actor playing Klytemnestra — he's in a robe as light as gossamer — and you old women of Argos aren't wearing much more.

PALLAS. He who would play Agamemnon must suffer like an Agamemnon!

DIMITRIS. Wait till it's your turn to step into the *cothurni* of a leading role, a protagonist, my young friend.

PALLAS. I'm not going to be an actor, I'm going to be a poet. I'm going to write plays. Great plays. Tragedies, comedies. I'm going to write every play ever written.

AND AWAY WE GO

by Terrence McNally

3M, 3W (doubling)

Times change, but life in the theatre remains the same: chaotic, sometimes brutal, but often euphoric, too. **AND AWAY WE GO** jumps through time from backstage in ancient Athens to a rehearsal at the Globe, from Versailles' Royal Theatre to the first reading of a new play by Chekhov — with an unlikely stop in Coral Gables and the American premiere of *Waiting for Godot* along the way.

“Terrence McNally plants a big wet kiss on his lifelong love — the theatre . . . [A] frolicsome valentine to the glorious, maddening, demanding world of footlights, spotlights and ghost lights.” —**The New York Times**

*“Theater nerds, rejoice! **AND AWAY WE GO** delivers the goods. It's not hard to imagine the play being studied alongside Tom Stoppard's *Rosencrantz and Guildenstern are Dead* and Luigi Pirandello's *Six Characters in Search of an Author*.”* —**TheaterMania.com**

“The Tony-winning playwright loosely knits together a series of sketches for a play that's lovingly made . . . It's set at theaters around the world and at various points in history, from ancient Athens to present-day America, as they face challenges ranging from censorship to revolution. A prime opportunity for [an] ensemble to show their range in under two hours, with nary a costume change.” —**Time Out (New York)**

Also by Terrence McNally

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CLAIR DE LUNE
LIPS TOGETHER, TEETH APART
MASTER CLASS
and many others

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