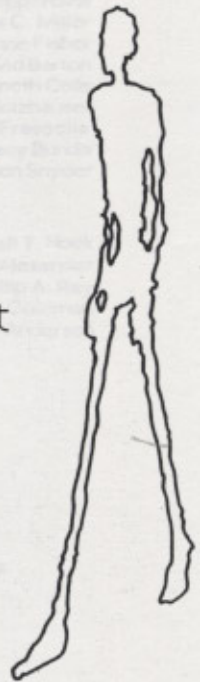




Waiting for Godot

By Samuel Beckett



The Theatre Company at IUSB



The Theatre Company at IUSB

Presents

30th Season

126th Production

Waiting for Godot

by Samuel Beckett

October 23, 24, 25, 28, 29, 30, 31
and November 1, 1992

The Production Staff

Director.....	Warren Pepperdine
Production Design.....	Thomas C. Miller
Lighting Design.....	Greta Anne Fisher
Sound Design.....	David Barton
Technical Director.....	C. Kenneth Cole
Stage Manager.....	Tanja Holzhäuser
Lighting Board Operator.....	Sarah Frascella
Running Crew.....	Tracy Bunda
Running Crew.....	Shannon Snyder

The Company

Estragon.....	Randall T. Hock
Vladimir.....	Donald D. Alexander
Lucky.....	Phillip A. Ray
Pozzo.....	Michael Coleman
A Boy.....	Jay Anderson

Act I A Country Road. A Tree. Evening

Act II Next Day. Same Time. Same Place.

There will be a 10-minute intermission between acts.

Reflections on "Waiting for Godot"
Compiled by Gabrielle Robinson

What distressed Watt in this incident of the Galls father and son, and in subsequent similar incidents, was not so much that he did not know what had happened, for he did not care what had happened, as that nothing had happened, that a thing that was nothing had happened, with the utmost formal distinctness. -- Samuel Beckett, "Watt"

To say that he does not know what he is, where he is, what is happening, is to underestimate him. What he does not know is that there is anything to know. -- Samuel Beckett, "The Unnamable."

I am working with impotence and ignorance. -- Beckett on Beckett.

The artistic tendency is not expansive, but a contraction. And art is the apotheosis of solitude. There is no communication because there are no vehicles for communication. The only fertile research is excavatory, immersive, a contraction of the spirit, a descent. The artist is active, but negatively, shrinking from the nullity of extracircumferential phenomena, drawn into the core of the eddy. -- Samuel Beckett, essay on Proust.

Godot is misjudged in every way, just as every one misjudges his own misery. -- Robbe Grillet on first production, Paris 1953.

Beckett's work is steeped in mortality -- the outrageous fact of death. Beckett knows that other men have been haunted by mortality, and we occasionally hear their echoes in his work, most pervasively Dante. Though mortality has been Beckett's familiar for over half a century, he dwells also with other idea-feelings. 1) Since man is mortal, he lives in time, and the tricks of time fill Beckett's fiction and drama. 2) Mortal man, as Descartes insisted, is split between body and mind. The mind alone is rich and graceful, adds Geulinx, but it is fastened to a dying animal. 3) The mind expresses itself in words, at once a compulsion and a curse. 4) The mind knows that it is limited to and by words, which falsify whatever they approach. -- Ruby Cohn, "Back to Beckett."

Yet whether Godot is meant to suggest the intervention of a supernatural agency, or whether he stands for a mythical human being whose arrival is expected to change the situation, or both of these possibilities combined, his exact nature is of secondary importance. The subject of the play is not Godot but waiting, the act of waiting as an essential and characteristic aspect of the human condition. -- Martin Esslin, "The Theatre of the Absurd."

As I get it, "The Theatre of the Absurd" ... (has) to do, in the main, with man's attempts to make sense for himself out of his senseless position in a world which makes no sense ... "The Theatre of the Absurd" ... facing as it does man's condition as it is ... is the Realistic theatre of our time. Albert Camus put it this way: "A world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusions and of light, man feels a stranger. His is an irremediable exile, because he is deprived of memories of a lost homeland as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity." -- Edward Albee, "Which Theatre is the Absurd One?"

As Wittgenstein sees it, a word is analogous to a chess piece, and utterances can be thought of as moves within the language games that make up the human social bond. -- Jeffrey Nealon, "Samuel Beckett and the Postmodern Language Games, Play and 'Waiting for Godot'."

For Beckett's approach to performance style is unique in this: the disauthenticating gap between text and subtext, which ... the modern actor typically seeks to leap, in Beckett's plays cannot be leapt and must not appear to be. ... The actor must negotiate the gap, acknowledging the supertext with an authenticity the supertext calls into question. In Beckett, the actor's willingness to make the situation *really* insignificant, to show it and feel it and confront it as empty of metaphysical comfort, is what makes the performance significant. The vitality comes from the scrupulous removal of all grounds for vitality, all basis for profitably distinguishing life from death, one moment from another. -- Michael Goldman, "Vitality and Deadness in Beckett's Plays."

The Company

Randall T. Hock "Estragon"

Graduate school may be in the future of senior Randall T. Hock, a Theatre major, following his graduation in June. He has just finished playing "Isaac" in "Plain and Fancy" at Amish Acres in Nappanee, and he was a dancer in "A Day in Hollywood/A Night in the Ukraine" at IUSB. He has also played "Lucentio" in "The Taming of the Shrew."

Donald D. Alexander "Vladimir"

A senior majoring in Theatre, Don is president of the IUSB Players Guild and winner of The Theatre Company's Most Valuable Player award for its '91-'92 season. Recent IUSB theatergoers will remember him as "Detective Sergeant Trotter" in "Mousetrap," "Serge B. Samavor (Groucho Marx)" in "A Day in Hollywood/A Night in the Ukraine," "Roy" in "Nice People Dancing to Good Country Music," and "Guildenstern" in "Hamlet." He is "Ralph Clark, RM" in "Our Country's Good," The Theatre Company's next production. Don is undecided about grad school, but he hopes to start his theatrical career in Chicago. He is a graduate of Penn High School.

Phillip A. Ray "Lucky"

A senior at IUSB, studying Music Composition with David K. Barton, Phil made his IUSB theatrical debut in The Division of the Arts' presentation of "Don Pasquale" this year, as "First Servant." He has played "Man One" in "The Human Principle" and would like to play "Lloyd" in "Lloyd's Prayer." He is a core member of PLATO and the Western Tradition, a Postmodern Improvisation Ensemble. He plans to attend graduate school for a Master of Music in Composition degree. Phil is a graduate of Rogers High School in Michigan City.

Michael Coleman "Pozzo"

Mike Coleman has played many roles in South Bend Civic Theatre productions, including "Thompson" in "Dial M for Murder," "Tyler Rayburn" in "Light Up the Sky," "Arnold Wiggins" in "The Boys Next Door" and "Junius Urban" in "The Caine Mutiny." He attended Indiana University Bloomington and graduated from South Bend Central. He and his wife Catherine are the parents of two girls and a boy.

Jay Anderson "The Boy"

A freshman Theatre major, Jay is very much involved in acting as well as in music; and he writes both music and poetry and enjoys dancing. He is in the middle of filming a PBS movie called "Crazy Kids," and he played in the Dunes Summer Theatre production of "Guys and Dolls" this past summer. His favorite role is "Chino" in "West Side Story," and he would like to play "Hawkeye" in "M*A*S*H." He is planning to tour England in the summer of 1993 with a traveling choral group.

Greta Anne Fisher Lighting Designer

Greta's set design for "Graceland" and for "Nice People Dancing to Good Country Music" for The Theatre Company at IUSB last spring earned her a award of merit from the American College Theatre Festival. She also designed the lighting for "A Day in Hollywood/A Night in the Ukraine" and for "Blood Relations." She appeared as an actress in "Willy Wonka" and in "The Threepenny Opera." She is presently treasurer of the IUSB Players Guild. A recipient of the Tri Kappa Scholarship for four years, Greta plans to work for an M.F.A. in lighting design. A native of South Bend, she graduated from John Adams High School.

Tanja Holzhauser Stage Manager

With a double major in Theatre and German, Tanja received her "Abitur" in 1990 from the Hilde-gymnasium in Koblenz, Germany. She was an exchange student at Memorial High School, Elkhart in 1987-88. She was Stage Manager for "Graceland" and "Nice People Dancing to Good Country Music" and for "A Day in Hollywood/A Night in the Ukraine" last year. Uncertain as to exactly what direction she wishes to go in the future (she enjoys writing and music too), she wants to learn as much about theatre as possible and may go into teaching -- if, she says, she can resist the call of the Irish west coast.

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THEATRE SEASON 1992-93

WAITING FOR GODOT
Samuel Beckett's masterwork.
October 23, 24, 25, 28, 29,
30, 31 and November 1

OUR COUNTRY'S GOOD
The Olivier Play of the Year, 1988
by Timberlake Wertenbaker.
December 4, 5, 10, 11, 12, 13

ANNUAL CHILDREN'S PRODUCTION
To be announced.
February

RECKLESS
Craig Lucas' modern comedy.
April 16, 17, 22, 23, 24, 25

Performances at 8:00 P.M.
Sunday Matinees (only) at 2 P.M.

1992/93
K&T

THEATRE SEASON 1992-93

Art
IUSB



The Kennedy Center American College Theater Festival

Presented and Produced by

The John F. Kennedy Center for the Performing Arts

Supported in Part by

The Kennedy Center Corporate Fund

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This production is an Associate entry in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights,

designers, and critics at both the regional and national levels. Last year more than 800 productions and 17,000 students participated in the Kennedy Center American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

