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Waiting for Godot

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TAYLOR UNIVERSITY'S

Mitchell Theatre

PRESENTS

WAITING FOR GODOT

SAMUEL BECKETT
This summer I walked 800 kilometers of the Camino de Santiago de Compostela, the medieval pilgrimage route starting in the Pyrenees Mountains in France and ending up in northwestern Spain at the traditional burial site of St. James the Apostle. A little more than halfway through, I got very sick. Although everyone, including a Spanish doctor, insisted it would pass quickly, the fever lasted for a week. One very hot day, I was throwing up on the road and getting pretty wobbly when I started feeling chest pains. That was just the worst moment of a lousy week in which I felt sick, lost, and abandoned, especially as I got separated from the fellow pilgrims I had come to treasure. I don’t really believe now that I was abandoned. But I felt like I was. The road seemed to stretch out forever, and I had very little hope of finishing the pilgrimage. At least once I doubted if I’d finish the day.

Thanks to a “random” meeting with a pilgrim who also happened to be a nurse for Doctors without Borders, I found out what was wrong, got the proper meds, and recovered in time to finish the pilgrimage and catch my plane home (to teach classes and direct this play).

Out there on the road, especially while and after I was sick, I thought often of the two lost souls/homeless men who are the protagonists of Beckett’s strange and wonderful play. Like the majority of people on this earth, they are lost, confused, and poor. It is silly and counterproductive (not to mention unbiblical) to ignore or gloss over how difficult life seems for many, maybe most, of our fellow pilgrims in this world. Nietzsche may have proclaimed the death of god in the 19th Century, but the apparent absence of God had already been a major theme of Jewish and Christian teaching in the Psalms (“Hide not Thy face from me, O Lord), the Book of Job, the ancient Christian mystics, not to mention later saints like Blaise Pascal and Simone Weil. The lesson goes something like this: God chooses, for reasons we may not ever completely understand, to hide Himself and his goodness from the very creatures made to seek for Him, find Him, and love Him.

I sympathize with Gogo and Didi who seek but have difficulty finding. Didi suggests, in the play, that the voices of the dead (the reality of suffering) sometimes drown out all other sounds. “When you seek, you hear. That prevents you from finding." But, I have always been amazed that Didi not only keeps on waiting for the mysterious and elusive Mr. Godot, but that his own fragile hope rescues his friend, the oft-battered Gogo time and time again. I need friends like that. I want to look at them and realize that there may still
be a reason not to give up. I want them to talk, argue, and love me out of my despair and isolation. I need them to say, "there's all this pain and sorrow, I know, but there's something (or someone) more." Sometimes, I just need them to fish me out of the river. Or remind me to take my meds. Or feed me blackberries. Or share their own pain with me and force me into the role of friend. Of course, the fact is, I do have friends like that, thank God. But sometimes I forget. This play also helps me remember the difference between that kind of friendship and the other kind, depicted in the ugly master/slave relationship of Pozzo and Lucky.

So, before I shut up, I want to say a very special thanks to Tracy Manning, Terrance Volden, and Tim Vest—amazingly generous, helpful, and supportive friends (and mentors—yes, I’m learning to allow that to happen). I mean this with all the sincerity my vain, deceitful, and still-ticking heart can muster. And thanks to that pilgrim nurse, Anna, who didn’t know me from Adam, but who salvaged my pilgrimage (and maybe saved my life).

“We all see through a glass, but darkly. May God have mercy on all of us until we see Christ face to face.”
Welcome to Taylor University Theatre. If you are a regular supporter of our program we thank you for your encouraging participation over the years. If this is your first visit, we trust that you will enjoy our work enough to return - again and again and again. We have a distinct calling as a Christian liberal arts theatre program, reflected in our philosophical statement. We welcome your participation, your comments on our work, and any suggestions you might have to help us accomplish our mission.

Come Play with us...
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Come Play with us...
Scenic Designer/Technical Director: Terrance Volden

Lighting Designer: Sam Bolds

Stage Manager: *Tim Vest

Deck Crew:
- Kacey Heinlein
- Paige Lanham
- Jessica Koloian
- Ariel Bloomer

Master Carpenter: Tucker Wieland

Charge Scenic Artist: *Esther Neel

Poster Design: *Ryan Maloney and Kelly Werner

Photographer: Abigail Pollock

Master Electrician: Sam Bolds
- Katelyn Irons
- Brent Gerig
- Lauren Lewis

Sound Technician: *Sarah Sawicki
- Brent Gerig
- Lauren Lewis

Properties Master: Kacey Heinlein

Makeup/Hair: Jessica Koloian
- Paige Lanham
- Christi Kroll
- Andrew Pemberton
- Felicity Boepple

Costume Shop Supervisor: *Taryn Dunton
- Jessica Koloian
- Paige Lanham
- Christi Kroll
- Joelle Reiskytl
- Kacey Heinlein
- Lauren Lewis
- Luke Shyposki

House Manager: Joshua Key
- Amy Green
- David Nicholls
- David Seaman
- Eric Croft

Production Staff

Sean Taylor - Estragon
Sean is a junior (and a half) film production major from Wheaton, IL. He had roles in A Streetcar Named Desire, Witness for the Prosecution, and the student directed Antigone. He enjoys reading, writing, designing, photography, and directing short films. He released his self-published memoir last December and also owns a small clothing company.

*Ryan Maloney - Vladimir
A senior 3D visual art major, from Upland, Indiana, Ryan Maloney has appeared in numerous Taylor theatre productions. Most recently Ryan performed in Noises Off, A Christmas Carol, Shakespeare Abridged, and the Taylor touring show We Will Not Be Silent. Ryan has worked as the charge scenic artist at Taylor multiple times, and spent the past summer as the charge scenic artist at the Wagon Wheel Theatre in Warsaw, IN. After this production, Ryan can be seen in Taylor’s new touring show But Not Destroyed.

John Arthur Leman - Lucky
John is a sophomore, Elementary Education and Special Education major, from Harleysville, PA. Previous shows include: The Music Man, Mulan, Bye Bye Birdie, among others. At Taylor, John is on the World Opportunities Week Cabinet, is a Transfer Orientation Group leader, and is active at Hanfield United Methodist, where he serves in Children’s ministry and is involved in the men’s group. John was a Track athlete; lived in Singapore; enjoys cycling, cooking, and bouldering; and loves spending time with the Lord, his one true love. John hopes to someday live and teach overseas.

Pablo Calzada Munoz - Pozzo
Pablo Munoz is a freshman theatre arts and economics major from Waterford, Michigan. This is his first Taylor theatre production, but in High school he appeared in, The Giver, All I Really Need to Know I Learned in Kindergarten, Appointment with Death, The Mousetrap, and Fiddler on the Roof. Pablo enjoys reading classic literature, hanging out with friends, and watching movies. He hopes to one day go to law school and become a diplomat.

Lexie Owen - Boy
Lexie Owen is a sophomore professional writing and theatre arts major. She enjoys horses, watching Doctor Who and Once Upon a Time, and hiking. She has previously appeared in high school productions of Robin Hood, Beauty Lou and the Country Beast, American Idle, We the People, and Meet Me at Louigi’s. She hails from St. Joseph, Missouri, and plans to pursue freelance writing after graduating.
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**The Stage Manager - Tim Vest**

Tim is a senior music major with an honors minor. He is from Lebanon, New Jersey. While at Taylor Tim has had roles in *All My Sons*, *Incident at Vichy*, *A Christmas Carol*, *Antigone*, *Die Zauberflöte*, and directed *Master Class*.

Samuel Beckett's *Waiting for Godot*

*directed by Joe Ricke*

When Daniel S. Burt published his list of the top 100 plays of all-time (*The Drama 100*), only two 20th Century plays made the top ten (along with Shakespeare, Sophocles, and Aeschylus)—American Eugene O'Neill's *A Long Day's Journey into Night* and Irishman Samuel Beckett's *Waiting for Godot*. Although such lists are always arguable, the critical reputation of Godot as an absurdist landmark in the history of the theater, its ongoing significance to discussion of 20th Century literature and philosophy, and the hugely successful recent productions in the UK (starring Patrick Stewart and Sir Ian McKellen) and the US (starring Nathan Lane, Bill Irwin, and John Goodman) make it a must-see for audiences and a must-perform for theatrical artists. Even Robin Williams and Steve Martin gave *Godot* a go in their still controversial production of the late 1980s.

Taylor University Theatre invites you to a very special event. An intimate, thoughtful, honest, funny, heart-breaking production of Samuel Beckett's self-described "tragicomedy in two acts." Wait for it.
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