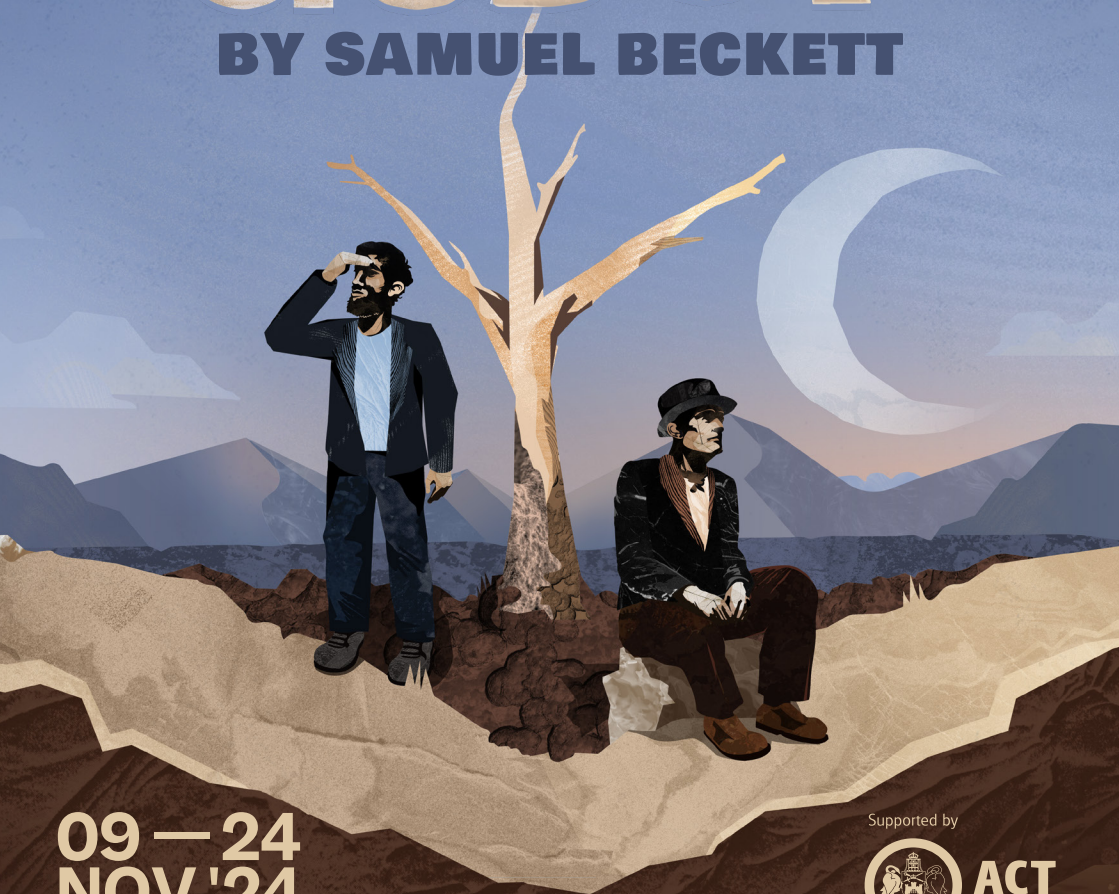


THE
STREET



WAITING FOR GODOT

BY SAMUEL BECKETT



09 — 24
NOV '24

Supported by



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WAITING FOR GODOT

BY SAMUEL BECKETT

“Was I sleeping, while the others suffered? Am I sleeping now? Tomorrow, when I wake, or think I do, what shall I say of today? That with Estragon my friend, at this place, until the fall of light, I waited for Godot?”

SEASON AT THE STREET THEATRE | CANBERRA 9—24 NOV 2024

CAST

In order of appearance

Christopher Samuel Carroll
Vladimir (Didi)

PJ Williams
Estragon (Gogo)

James Scott
Lucky

Craig Alexander
Pozzo

Sterling Notley
Boy

CREATIVE TEAM

By Playwright
Samuel Beckett

Director
Caroline Stacey OAM

Set, Costume & Lighting Design
Véronique Benett

Sound Design
Kimmo Vennonen

Movement Consultant
Ashlee Bye

PRODUCTION TEAM

Production Manager
Neil Simpson

Stage Manager
Brittany Myers

Lighting Operator
Wayne Bateup

Sound Operator
Kimmo Vennonen

Design Associate
Kathleen Kershaw

Set Construction
Martin Thomas

Stage Technicians
Wayne Bateup
Connor McKay
Kyle Sheedy
Nathan Sciberras

Publicity
Su Hodge

Production Photography
Nathan Smith Photography
Novel Photographic

Videography
Craig Alexander

Poster Artwork
Design♥Cult

Marketing Artwork
Design♥Cult



SYNOPSIS

Vladimir and Estragon wait on a road by a tree for a man named Godot. They don't know who he is, why they are meeting or what time he is coming – only that something incredible could happen when he does.

SETTING

A country road. A tree. Evening.



SAMUEL BECKETT – A TIMELINE

WAITING FOR GODOT

THE STREET

- 1906** Samuel Beckett is born in Foxrock, Dublin
- 1927** Graduates from Trinity College Dublin with a First Class degree in French and Italian
- 1928** Travels to Paris to be an exchange *lecteur* at the École Normale Supérieure
- 1929** Publishes his first short story: *Assumption*
- 1930** Publishes the poem *Whoroscope*. Returns to Trinity College on a two-year contract as a French lecturer
- 1931** *Proust*, a collection of essays, is published
- 1934** Publishes his first novel, *More Pricks than Kicks*. Moves to London
- 1937** First attempt at a play: *Human Wishes*. Settles in Paris
- 1938** Publishes *Murphy*. Begins writing poetry in French
- 1945** Writes *Mercier et Camier*
- 1947** First play written in French, *Eleutheria*, published posthumously. *Murphy* is translated into French
- 1951** *Molloy* in French. Malone meurt
- 1952** *En attendant Godot*
- 1953** *L'Innommable*. Watt in English. First production of *Waiting for Godot*
- 1956** *Malone Dies*. First British publication of *Waiting for Godot*



- 1957** *Fin de partie, suivi de Acte sans paroles* First commission for radio: *All That Fall* (BBC)
- 1958** *Endgame* translation of *Fin de partie*. *The Unnamable*
- 1959** Receives an honorary D.Litt. degree from Trinity College Dublin
- 1961** *Comment c'est*. *Happy Days*. Beckett and Suzanne Descheveaux Dumesnil marry in Folkstone, Kent
- 1964** *How it is* translation of *Comment c'est*
- 1965** *Imagination morte imaginez*. *Imagination Dead Imagine*
- 1966** *Comédie et Actes divers*. *Assez*. *Bing*
- 1967** *D'un ouvrage abandonné*. *Têtes-mortes*. *Eh Joe and Other Writings*
- 1969** Awarded Nobel Prize for Literature
- 1970** *Premier Amour*. *Le Dépeupleur*
- 1973** *Not I*. *First Love*
- 1976** *Pour finir encore et autres foirades*. *All Strange Away*. *Foirades/Fizzles* written in French and English. *Footfalls*
- 1978** *Poèmes, suivi de mirlitonnades*
- 1980** *Compagnie*. *Company*
- 1981** *Mal vu mal dit*. *Rockaby*
- 1989** *Stirrings Still*. *Worstward Ho*. Samuel Beckett dies in Paris on 22 December 1989.

WAITING FOR GODOT

THE STREET

BIOGRAPHIES



CHRISTOPHER SAMUEL CARROLL VLADIMIR

Christopher Samuel Carroll is a professional actor, writer and director from Ireland, trained at The Samuel Beckett Centre, Dublin, and Ecole Jacques Lecoq, Paris. Performances at The Street include *Crime and Punishment*; *Art*; *Metamorphosis*; *Icarus*; and *War of The Worlds / Tourmaline*. As artistic director of Bare Witness Theatre Co., he has produced shows in Ireland, the U.K., France and Australia. Recent work has included the cyberpunk surveillance epic, *I Have No Enemies* (Explosives Factory, Gorman Arts Centre), an alpha-male powerplay about the dark arts of marketing, *Smokescreen* (The Q) a searing solo adaptation of *The Stranger* by Albert Camus (Gorman Arts Centre), and *Plenty of Fish in the Sea* (Clockfire Theatre Co, Sydney Fringe Festival, Edinburgh Fringe Festival). For the last three years, Christopher has been the Lead Artist for Canberra Youth Theatre's Emerge Company.



PJ WILLIAMS ESTRAGON

PJ Williams is an Actor and Director. Acting credits include: *Crime and Punishment*; *Twenty Minutes With The Devil*; *A Doll's House, Part 2*; *The Diary of a Madman*; *The Faithful Servant*; *The Chain Bridge*; *Six Pack*; *Breathing Corpses*; *The Give and Take*; *Without Prejudice* (The Street Theatre); *The Plan and Other Plans* (Hothouse Theatre Co); *Late Night Catechism* (Adrian Bohm Presents). TV & Film credits include: *Home & Away*; *All Saints*; *Always Greener*; *Tricky Business*; and *Jindabyne*; *Children of The Revolution*; *Snatchers* (in production) plus numerous commercials. Directing for The Street: *Grimm & The Blue Crown Owl* (opera); *Laurie & Shirley* (a play in verse); *Lies Love & Hitler*; and *War of The Worlds*. He has been involved with The Street Theatre's Hive Writing and First Seen programs as a workshop director, dramaturge and actor. In 2008 he received the MEAA Actors Equity award for Professional Practice. In 2016 and 2018 the Canberra Critics Circle Award for his performances in *The Faithful Servant* and *Diary of a Madman*. PJ has worked with ABC Canberra as a freelance media practitioner since 2002. He was a Board Member of the National Folk Festival 2013-2023 and a former board member of The Street. He was a co-founder of Impro Theatre ACT.



JAMES SCOTT LUCKY

James Scott is an actor, director and teacher. He attained a Diploma of Performance from the Actor's College of Theatre and Television, and a Master of Arts Practice in Acting from Charles Sturt University. In 2009 he and his wife Elizabeth Avery Scott founded the drama school Perform Australia, providing actor training for both children and adults. James has a long association with The Street Theatre, acting in *Lies, Love and Hitler*; *The (Very) Sad Fish Lady*; and, numerous developments and workshops. James is the founder of the independent theatre company Honest Puck which has produced many shows including *Underneath the Lintel*; *According to Mark*; *Anastasia Krupnik*; *Danny the Champion of the World*. His recent acting credits include *The Merry Widow* with the National Opera, and the feature films *Break a Leg* and *Snatchers* (2024).



CRAIG ALEXANDER POZZO

Craig Alexander is an award-winning actor, writer, film and theatre maker, with a Bachelor of Arts (Honours) in Acting from CSU. Upon graduation he co-founded Riverina based Gearstick Theatre, which he led as Artistic Director for almost ten years, creating a multitude of productions in a variety of genres and honing his character skills with a wide array of roles - ranging from Dracula himself to Pat the Dog. Recent stage performance credits at include: *Art*; *St Nicholas*; *Exclusion*; *Venus in Fur*; *War of The Worlds / Tourmaline*; *Cold Light*; *Jacob Marley's Christmas Carol* (The Street Theatre); *Wolf Lullaby* (Echo Theatre); *Unprecedented* (Hothouse Theatre). Recent screen performance credits include: *The Silent Service* (Amazon) *Murder In The Outback* (Channel 7/Beyond); *Invited* (Berger-Alexander, Best Actor CSFF 2021); *The Photographer* (The Horse Media, Best Actor CSFF 2019); *Dirt* (Next In Line Films, Best Actor Fleurie Film Fest 2018); and several national TVC campaigns. He recently completed filming of his comedy/thriller feature *Snatchers* set for release in 2025.



STERLING NOTLEY BOY

Sterling Notley has portrayed Macduff in Shakespeare's tragedy *Macbeth*; Roy in Louis Nowra's Comedy *Cosi*; Sterling has also taken part in Musical Theatre with his role as Nathan Detroit in *Guys and Dolls* (Radford Theatre Company), a performance that earned him the Iain Sinclair Award for Excellence in Characterisation. Sterling's performances in 2023 lead to him winning the Tony Harris Performer of the Year Award for Drama. Sterling most recently portrayed Food Prep in the world premiere of *Work, But This Time Like You Mean It* (Canberra Youth Theatre).

In *Waiting for Godot* Sterling Notley is making his Street Theatre debut.



CAROLINE STACEY OAM

DIRECTOR

Caroline Stacey OAM is the Artistic Director/CEO of The Street Theatre, Canberra's award-winning arts powerhouse. A multi-award winning director including Canberra Artist of the Year (2012), and the recipient of an OAM in 2022 Caroline has an extensive career as a festival director leading Castlemaine State Festival for seven years and as a stage director of theatre and opera working for companies as diverse as West Australian Opera, Adelaide Symphony Orchestra, Melbourne International Arts Festival, Sydney Opera House, Queensland Music Festival, Victorian Opera, Canterbury Opera, Melbourne Opera, Saltpillar Theatre, and Downstage Theatre (NZ). Works directed for The Street include: *Crime and Punishment*; *In His Words*, *Twenty Minutes with the Devil*; *Breaking The Castle*; *Flight Memory*; *A Doll's House, Part 2*; *Venus in Fur*; *Diary of a Madman*; *The Weight of Light*; *Boys Will Be Boys*; *Cold Light*; *Constellations*; *The Chain Bridge*; *The Faithful Servant*; *MP*; *To Silence*; *The Give and Take*; *Where I End & You Begin*; *Jacques Brel is Alive and Well and Living in Paris*; *Dido and Aeneas*; *Capital*, *Medea*; *The Jade Harp*; *Albert Herring*; *The Six Memos*; and *From A Black Sky*.



VERONIQUE BENETT

SPACE, COSTUME, LIGHTING DESIGN

Véronique Benett is a lighting, set, and costume designer. Véronique completed a Master of Fine Art (Design for Performance) majoring in lighting. She also holds a Bachelor of Fine Art (Technical Theatre and Stage Management) from NIDA. She has received four Sydney Theatre Award nominations: Best Stage Design of an Independent Production for *Exit The King and Ulster American*; Best Lighting Design of an Independent Production for *Happy Days*; and Best Lighting Design of an Independent Production for John. Véronique credits include: *Ulster American*; *Switzerland*; set and costumes for *The Memory of Water*; *Rhinestone Rex and Miss Monica*; *A Broadcast Coup*, *The Caretaker*; and, *A Doll's House (Ensemble)*; costumes for *Museum of Modern Love* (Seymour Centre/Sydney Festival); set and lighting for *Exit the King* (Red Line Productions); set and lighting for *A Case for the Existence Of God*; *Ulster American* (Outhouse Theatre Co); costume design for *As You Like It* (Sport for Jove); set and costume design for *Our Blood Runs in the Street* (Red Line Productions); lighting for *The Jungle and The Sea* (Belvoir); and, lighting for *Banging Denmark* (Sydney Theatre Company).



KIMMO VENNONEN

SOUND DESIGN

Kimmo Vennonen won the MEAA Green Room Award in 2010 for creative and innovative sound design. In 1991 his work on Collaborations with Jim Denley won the prestigious Prix Italia for the ABC. He studied immersive sound in a geodesic dome, becoming an ANU Visiting Fellow in the late nineties. He has run a music mastering studio at Gorman Arts Centre since 1997. Designs for The Street include: *Crime and Punishment*; *The Girl Who Glows*; *In His Words*; *Art*; *Breaking The Castle*; *Flight Memory*; *Metamorphosis*; *Icarus*; *Revolt. She Said. Revolt Again*; *Cold Light*; *The Faithful Servant*; *The Chain Bridge*; *Where I End and You Begin*; *Bartleby*; and, *All This Living. Other work includes The Slip Lane* (AITC); *Ghosts in the Scheme* (bigHart); *Verbatim*; *Antigone* (CYT); *Blue Roof*; *The Lost Thing*; and *Pearl vs the World* (Jigsaw Theatre).



ASHLEE BYE

MOVEMENT CONSULTANT

Ashlee is an independent dance artist based on Ngannawal County with strong interests in site-specificity and improvisation. She celebrates collaboration and the communicative potential of human movement to transform space and speak to diverse audiences. Her work often experiments with playful, non-traditional modalities to explore concepts of place, communication and memory. Since graduating from VCA Dance, Ashlee's independent collaborations have seen her create and tour works across Australia and New Zealand. She co-developed and led the dance program at Penleigh and Essendon Grammar, choreographing non-conventional performances and musicals for six years. Ashlee has performed in several works with Australian Dance Party, including *Hillscape* at the Arboretum, which she choreographed for the 2023 Canberra International Music Festival. As resident artist at QL2 Dance, she is researching methodologies for nourishing creative practice, and the first iteration of her new work *Implications* was included in You Are Here's 2023 Cahoots Lab.



BRITTANY MYERS

STAGE MANAGER

Brittany Myers graduated with a Bachelor of Communications (Theatre/Media) from Charles Sturt University. She works predominantly as a freelance stage manager, but also has credits as an actor, deviser, choreographer, and costumer. Her theatre credits as Stage Manager include: *This Rough Magic*; *In His Words*; *Art*; *20 Minutes With The Devil*; *Milk* (The Street Theatre); *Boy From Oz* (Free-Rain Theatre Company); *The Merry Widow* (National Opera); *Bombshells*; *Ruthless!* (Echo Theatre); *Act Up!* (Canberra Theatre Centre); *Bring It On! The Musical* (Canberra Philharmonic Society); *The Hello Girls Tour* (Heart Strings Theatre Co); *West Side Story* (Dramatic Productions); *Puffs*; *This Changes Everything* (Echo Youth); *Victory Over the Sun* (National Gallery of Australia); *Good Mourning* (The Old 505 Theatre). As Deputy Stage Manager: *Billy Elliot* (Free-Rain Theatre Company). As Assistant Stage Manager: *Parade* (Soundworks Productions); *Wunderage* (Circus Oz).

ACKNOWLEDGMENTS

This Street's Licence to present *Waiting for Godot* is granted by Arrangement with the Licensor The Estate of Samuel Beckett c/- Curtis Brown (Aust) Pty Ltd.

Supported by



This project is made possible with the support of the ACT Government.



We thank our Street Supporters for their donations ensuring this work was produced and opportunities created for Canberra artists to bring their excellence to the stage.

WWW.THESTREET.ORG.AU/SUPPORT-US/OUR-SUPPORTER

ABOUT THE STREET

INQUIRY AND IMAGINATION

The Street Theatre is Canberra's creative powerhouse of inquiry, ideas and imagination, currently led by acclaimed stage director Caroline Stacey OAM. An award-winning home of live performance in the ACT and a major investor in new theatre, music work and artists in Canberra over the last decade. The Street commissions, develops, produces and presents live performance that help us talk to who we are and the world around us. The Street believes in the remarkable capacity of Canberra artists to speak to our time, and the need for them to be given creative space to make work of vision, ambition, and courage that talks to diverse audiences across Australia.

Just as Canberra is considered a petri-dish for new policies, ideas and cultural products within the broader national landscape, The Street serves a vital role as a key creative generator of new work and regenerator of place and community within the nation's political heart. The Street was the recipient of a 2020 Sidney Myer Performing Arts Award for outstanding achievement and is an ACT Government Arts Centre and an essential contributor to the well-being of residents in the ACT and artistic vibrancy in the region.

www.thestreet.org.au

THE STREET – STAFF

Artistic Director/CEO

Caroline Stacey OAM

Producer

Dean Ellis

Technical Manager

Neil Simpson

Arts Projects Coordinator

Eva Ross

Communications/Publicity

Su Hodge

Customer Service & Ticketing

Pierce Craswell

Front of House

Pierce Craswell, Lauren Crean, Eva Ross

The Street Board

Susan Blain, Penny Calvert, Susana Fior, Christina Graves, Igor Kočovski, Megan Malcom, Adam Stankevicius

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Craig Alexander

Photography

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Novel Photographic
Nathan Smith Photography

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We acknowledge the Ngunnawal and Ngambri peoples as the Traditional Owners of the lands on which The Street Theatre stands and where we live and create. We recognise their continuing connection to land, waters, knowledge and culture, and pay our respects to their Elders past, present and future.