

## Note from Producer

*The specific purpose of Athena Theatre is to provide a supportive and creative environment for artists (actors and the technical crew team), where we take risks, try new things and consider new approaches; where we provide theatre we are proud of and passionate about, representing the strength, intelligence, beauty and unique perspective of women in society. Please visit [AthenaTheatre.com](http://AthenaTheatre.com) for more information.*

Véronique Ory and Elizabeth Welsh co-founded Athena Theatre in November 2002. Our most recent production was *BEIRUT* by Alan Bowne at The Elephant Lab Theatre in Hollywood. *CRIMES OF THE HEART* by Beth Henley we presented at The Actor's Workout Studio in the NoHo Arts District. Athena Theatre's debut production was *TWO ENCOUNTERS*, "Birdbath" and "Ferryboat" by Leonard Melfi. The plays ran for six weeks at the Tamarind Theatre in Hollywood.

## Director's Notes

Although very existentialist in its characterizations, *Waiting for Godot* is primarily about hope. The play revolves around Vladimir and Estragon and their pitiful wait for hope to arrive. At various times during the play, hope is constructed as a form of salvation, in the personages of Pozzo and Lucky, or even as death. The subject of the play quickly becomes an example of how to pass the time in a situation which offers no hope. Thus the theme of the play is set by the beginning: Estragon: Nothing to be done; Vladimir: I'm beginning to come round to that opinion.

Most people spend their lives waiting for something, but they are not sure of what exactly. Vladimir and Estragon can consider themselves lucky. They know specifically what, or rather whom, they are waiting for: Godot. This faceless character affects their lives. He is a reason they are still alive. Every day, Estragon wants to kill himself, but not only is there not enough rope, but there is also a hope that maybe, just maybe, Godot will appear the next day and everything will be different. Interestingly enough, Godot is also the one who keeps two friends coming back to the same spot, instead of wandering off and looking for a better place to live. Because of the endless promise that this one person will actually come, they do not leave the place.

## Meet the Creative Team

### **Samuel Beckett (Playwright)**

Playwright, Samuel Beckett wrote *Eleutheria*, *Waiting for Godot*, *Endgame*, the novels *Malloy*, *Malone Dies*, *The Unnamable*, and *Mercier et Camier*, two books of short stories, and a book of criticism. Beckett was the first of the absurdist to win international fame. His works have been translated into over twenty languages. In 1969 he was awarded the Nobel Prize for Literature. He continued to write until his death in 1989, but the task grew more and more difficult with each work until, in the end, he said that each word seemed to him "an unnecessary stain on silence and nothingness."

### **Claire Titelman (Director)**

Claire graduated from Bard College, where she studied directing under the mentorship of JoAnne Akalaitis. She most recently directed the LA Weekly recommended production of Ionesco's, *JACK OR SUBMISSION*, along with the world premier of Joyce Carol Oate's, *DR. MAGIC*.

### **Kevin Jordan (Stage Manager)**

Kevin has successfully stage-managed Véronique to a spot on the Top Ten Actress list in the LA area and is on his way to getting her an Oscar. His last play was *Beirut*. In addition to being the technical mastermind for Athena Theatre, he is also the owner of NetKruzer Technologies, an independent web design company. He is an innovative programmer, who has done web design and programming since 1997, with a B.S. in Computer Science from Cal Poly Pomona. He would like to thank Véronique and Ginger for always being there.

### **Michael M. Bergfeld (Lighting Designer)**

Michael designed lights for theatrical productions Off-Broadway, Off-Off-Broadway, in regional theaters, equity-waiver theaters (Los Angeles), cable and public television, working with such notable performers as Faye Dunaway, Anthony Hopkins, Dick Van Dyke, Harold Clurman, Elizabeth McGovern, Gloria Grahame, Lee Meriweather and Carol Lynley. He has designed lights and/or sets in New York for the New York Theatre Ensemble, La Mama, Etc., Brooklyn Opera Society, American Theater of Actors, the Riverwest Theatre and, in Delaware, OperaDelaware. In Los Angeles, Michael has designed for La Mirada Civic Theatre, Colony Theater, Stella Adler Theater, Globe Playhouse (in Los Angeles), Melrose Theatre, Cast Theatre, and the Claremont Playhouse. When not designing, Michael is an attorney, certified as a specialist in appellate law.