

30<sup>TH</sup>  
ANNIVERSARY

March 23 - April 18



CENTAUR  
THEATRE  
COMPANY

Gordon McCall,  
Artistic Director



Season Sponsor

Waiting  
for



Cast (in alphabetical order)

PETER BATAKLIEV Lucky  
MICHEL PERRON Estrogon  
NICHOLAS RICE Vladimir  
JIM WARREN Pozzo  
ADAM BAYLIN-STERN/  
YUL BURTON A Boy

Directed by

BEN BARNES

Assistant Director

KAREN TAYLOR

Set and Costume Design by

DAVID GAUCHER

Lighting Design by

LUC PRAIRIE

Stage Manager

WENDY ROCKBURN

Assistant Stage Manager

MHIRAN DANSON-FARADAY

THERE WILL BE ONE INTERMISSION.

BY SAMUEL BECKETT

Godot

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N.B. Performances begin on time. Latecomers are kindly asked to wait for an appropriate pause in the program to be seated. Tape recorders and cameras are not allowed in the theatre. Please turn off all wristwatch alarms, cellular phones and electronic beepers during the performance.



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## SAMUEL BECKETT PLAYWRIGHT

Irish born in 1906, he spent his youth wandering in London and through France and Germany, contributing stories and poems to avant-garde periodicals before settling in Paris in 1937. Early in World War II, during the German occupation of France, the Gestapo discovered Beckett's ties to the French resistance movement, and he was compelled to flee to the unoccupied zone about 1942. After the war, he returned to Paris, adopting France as his native land. He began writing novels of a humanity in complete decomposition; and beginning in 1945 wrote in French and started writing for the theatre.

This could be seen as a sort of homecoming since the Beckett family vaguely supposed themselves to be descended from Huguenot refugees who had come to Ireland from France after the revocation of the Edict of Nantes in 1685, fleeing their homeland to escape prosecution as Protestants. If this was true, they were settling in a country where persecution of the Catholics was just about to begin on a systematic scale, a somewhat fateful irony quite in keeping with Samuel's evolving literary bias.

The theatrical methods which Beckett came to use identified him as a leading contributor to the absurdist movement.

Although *Waiting for Godot* brought him international fame after 1952, as translations and productions of the play proliferated throughout the world, he continued to lead an utterly secluded life.

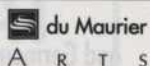
Awarded the 1969 Nobel Prize in literature, he died in Paris on December 22, 1989.

Compiled by David Patterson



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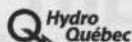
*Waiting for Godot* March 23 - April 18, 1999



The Saturday Morning Children's Series October 1998 - May 1999

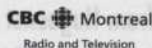


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**BEN BARNES**  
Director

Ben Barnes is a former Resident Director of the Abbey Theatre, Ireland's National Theatre and has held posts as Director of the Gaiety Theatre, Artistic Director of the Opera Theatre Company and Director of the independent company Groundwork from 1989-1996. Ben has worked in all the major theatres in Ireland and has directed over forty productions at the National Theatre. Abroad his productions have been seen in Tokyo, Kyoto, Glasgow, Adelaide, Wellington, London, Perth, Moscow, New York, St. Petersburg and Athens. Among the writers he has worked closely with are Bernard Farrell, Brian Friel, Graham Reid, Aidan Mathews, Harold Pinter, John Banville and Jim Nolan. Ben has had numerous award nominations for his work over the years and won a Harvey's Irish Theatre Award for Best Director in 1987 for his productions of *Les Liaisons Dangereuses* and *The Field* and recently won the Irish Times/ESB Award for Best Director for his productions of *Kevin's Bed* at the National Theatre and *Uncle Vanya* at The Gate. His production of *Uncle Vanya* will open at the Lincoln Center in New York in July and his productions of Beckett's *Footfalls* and *Rockaby* will be presented at the Barbican in London in September. Following this engagement in Montreal, Ben will return to Dublin to direct a major revival of Brian Friel's *Aristocrats*. He has most recently collaborated with Tom Stoppard on the Irish premiere of *Arcadia* which is currently running in Dublin.



**KAREN TAYLOR**  
Assistant Director

Karen has an abiding passion for the relationship between breath, movement and performance, and is thrilled to be working with Ben Barnes and the team at the Centaur. Audiences have heard and enjoyed Karen perform weekly on CJAD radio, at the Comedy Nest, and in touring revues of the comedy troupe she helped found, the Free Fall Iguanas. In addition to directing and acting in the Iguana's stage, radio and filmed work, she has also acted in a number of independent films. Karen has an extensive background as both a performer and teacher in dance and movement: She danced professionally in New York City, and has taught many movement workshops over the years in Europe and North America to a variety of professionals.



PETER BATAKLIEV  
Lucky

Peter was born in 1961 in Bulgaria, in a small city located at the bottom of Rodopi mountain. At sixteen, he made his theatre debut in a local amateur company. He performed in various companies during his four high school years. After two years of mandatory military service, Peter was accepted at the Superior Institute of Theatre and Film, where he graduated in 1986. After a few contracts with professional theatre companies, Peter was hired as a permanent member of one of the largest and most prestigious theatres in the country, PLOVDIV State Theatre, where he performed until his departure for Canada in 1990. From 1982 to 1990 he worked with some of the most renowned directors of the country. He performed lead roles in plays by Shakespeare, Moliere, Anouilh, Dostoevsky and many other contemporary Russian authors. FOR CENTAUR: *The Winter's Tale* (1998). Peter works successfully in film, television and radio. He has lived in Montreal for the past five years. He speaks Bulgarian, Russian, English and French.



MICHEL PERRON  
Estragon

Michel Perron was born in Richmond, Quebec in the year of our Lord nineteen hundred and sixty. At the ripe age of two, already possessing a sense of adventure, he decided to move to the south shore of Montreal where he spent the next sixteen years of his life. Two years followed spent in reflection. "What will I do with my life...I know! Make people laugh." Well it was off to Dawson College for a three-year theatre program, graduating in 1983. He has since discovered his calling in life, and a serious passion for theatre, television, film, cabaret, cartoon voices, music, singing and more. FOR CENTAUR: Last seen at Centaur in *The Master and Margarita*. He would like to thank his mother for his sense of humor and his family and friends for his love of life. Michel feels blessed to be part of this production. FAVORITE CREDITS INCLUDE: *Jeanne-The Musical*, Snapshot Productions (theatre), *The Education of Little Tree* (film).



NICHOLAS RICE  
Vladimir

Nicholas Rice is delighted to be making his Centaur debut in *Waiting for Godot*. He last appeared in Montreal a year ago, at the Saidye Bronfman Centre in the JMC Production, *Jerusalem, The Musical*. MONTREAL AREA CREDITS INCLUDE: a glorious season at Festival Lennoxville in 1979, and *Canada's Sweetheart* (The Hal C. Banks Story), directed by Donald Brittain for the NFB. OTHER THEATRES: Nicholas has appeared on stages around the country. Favorite credits include *A Shayna Maidel*, Winnipeg Jewish Theatre; *A Christmas Carol*, Neptune Theatre, Halifax; *Farther West*, The Grand, London; and *Company*, Reprise Concerts, Toronto. FILM AND TELEVISION: He is also well known as Kirstie Alley's toupee-wearing date-from-hell in the film *Look Who's Talking*, and as the bookkeeper Klein in CBC's *Charlie Grant's War*. A Winnipegger, Nicholas is married to Gael Morris Gilbert, and has a daughter (11) and four stepchildren. He dedicates his performance in *Godot* to Gerry Salsberg.

## WHO'S WHO



**JIM WARREN**  
Pozzo

Jim Warren has worked in professional theatre for over 20 years as an actor, director, writer and teacher. FAVORITE DIRECTING CREDITS INCLUDE: The Governor General and Chalmers Award-winning *Fronteras Americanas* by Guillermo Verdecchia (Tarragon Theatre, Vancouver Playhouse, Manitoba Theatre Centre, Festival Des Amériques), the Chalmers Award-winning *The Short Tree* by Dennis Foon (YPT/Mermaid Theatre) and Stiletto Company's *Derailed* (Dora Award nomination for Best Director). FAVORITE ACTING CREDITS INCLUDE: Bottom in *A Midsummer Night's Dream* (Dora Award nomination for Best Actor); Mr. Van Dann in *A Diary of Anne Frank*; Bill in the world premiere of *Toronto Mississippi*; Berkley in *Possible Worlds*; Lord Jeffrey in *Get Off The Stage* and Jerome in his series of *Jerome Adventures* which he also wrote.



**ADAM BAYLIN-STERN**  
A Boy

Adam is a 12 year old 7th grader at Royal Vale High School. He is an avid cross-country skier, hockey player and soccer goalie. His academic interests include mathematics, science, and public speaking. He is also a violin student. Adam enjoys movies and theater. His favorite TV show is *The Simpsons*.



**YUL BURTON**  
A Boy

Yul, the youngest child of Noel and Bibi Burton, goes to F.A.C.E. school. He plays Pee-Wee hockey for Sun Youth. He made his film debut in *Barnum*, and is thrilled to be making his stage debut at the Centaur in *Waiting for Godot*.

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**JOHN A. SCHWEITZER**  
(Canadian; 1952-) is currently exhibiting "The Erehwön Cycle" in the Seagram Gallery, a suite of recent collages inspired by Samuel Beckett's tragicomedy "Waiting for Godot". The six works in this suite, an allegory of the six characters in the 1953 play, are to be "read", not serially as a narrative, but rather as an installation of interanimating tableaux related to the Beckett text. Evoking Thomas More's "Utopia" and Samuel Butler's "Erehwon" ("nowhere", a translation of the Greek "Utopia", turned into an anagram), this elliptical opus is one of five series of abstract collages created by the artist in this decade. Unabashedly addressing the grand themes of Nature and Culture, with literary allusions from Virgil's "The Aeneid" to Eliot's "The Waste Land", Schweitzer's visual language of poetry and paradigm may be viewed as a haunting ode to the crepuscular hour of this century.

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## WHO'S WHO



**DAVID GAUCHER**  
Set and Costume Designer

A multi-talented artist, David Gaucher has worked in advertising, film, and theatre and has created some forty set designs. Favorite credits include a stunning *Ubu Roi*, by Alfred Jarry at NCT in 1992, directed by Daniel Roussel. *Le Cygne* by Elisabeth Egloff directed by Claude Poissant earned him a nomination at the 1994 Gala des Masques. David has twice been invited by the Banff Centre for the Arts to design sets and costumes, namely for *Kafka's Chimps* in 1996 and the set of the critically acclaimed *Zurich 1916*, two world premiere operas directed by Keith Turnbull. At Théâtre du Nouveau Monde, he has designed daringly poetic spaces, first for *La vie est un songe* by Pedro Calderón, christening the new home of TNM, for which he also designed *La Serva Amatora* by Carlo Goldoni. Last spring, he coincidentally met Ben Barnes, who invited him to work on this current production of *Waiting For Godot*. They have previously worked together on *Uncle Vanya* presented last October by the Gate Theatre of Dublin in a Brian Friel adaptation.



**LUC PRAIRIE**  
Lighting Designer

Lighting designer, assistant director and stage director since 1974, Luc Prairie has created more than a hundred lighting designs. In the past few years, he has focused his energy on lighting. His career as a designer has brought him to English Canada, from Fredericton to Victoria, through Toronto, Edmonton, London, etc., where he travels according to demand. Recently, he has designed lighting for Compagnie Jean-Duceppe, Centaur Theatre Company, Opera McGill, Théâtre Populaire du Québec, Canadian Stage (Toronto), the Canadian Opera Company of Toronto, the Edmonton Opera Company and the Pacific Opera in Victoria. Through the years, several directors including Monique Duceppe, André Brassard, François Barbeau, François Racine, Claude Poissant, Serge Denoncourt, Kelly Robinson, Glynis Leyshon, Daniel Roussel and Bill Glassco have used his services. He teaches lighting at Collège Lionel-Groulx as well as being artistic director for corporate events. **MOST RECENTLY:** Gala des Masques nomination for best lighting design for the Centaur production of *Picasso at the Lapin Agile*.

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## WHO'S WHO



**WENDY ROCKBURN**  
Stage Manager

An Ottawa native, Wendy is thrilled to be back in Montreal, where she last worked on a really bad "B" movie in the late '80s. This is a much better experience. She is delighted, and honoured, to have been given the chance to work with Mr. Barnes, on a truly remarkable production. Following *Godot*, Wendy will return to the shores of the St. Lawrence Seaway for another season of summer theatre in Gananoque. OTHER THEATRES: The National Arts Centre, Ottawa; The Great Canadian Theatre Company, Ottawa; Ottawa Shakespeare Festival; Upper Canada Playhouse; Thousand Islands Playhouse; Theatre Brockville; Neptune Theatre; Theatre New Brunswick; Grand Theatre, London; Canadian Stage Company, Toronto.

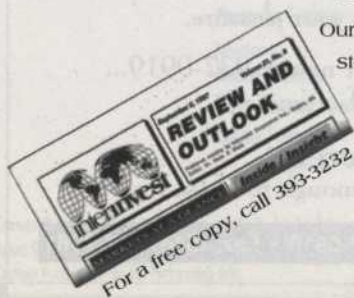


**MHIRAN DANSON-FARADAY**  
Assistant Stage Manager

**CENTAUR:** Assistant Stage Manager of *The Prime of Miss Jean Brodie* and *Angels in America, Part Two: Perestroika*. OTHER THEATRES: Mhiran first worked at Neptune Theatre as Apprentice Stage Manager of *Major Barbara*, *The Secret Garden*, and *An Inspector Calls*, then as Assistant Stage Manager for the Canadian premier of *The Gospel At Colonus*. She has also worked at the Atlantic Theatre Festival as Apprentice Stage Manager of *The Importance of Being Earnest*, *Uncle Vanya* and *Dear Liar*; and at the Charlottetown Festival where she stage managed *Bending the Bows* at the Mackenzie Theatre. MOST RECENTLY: Mhiran stage managed a 10-week tour of Nova Scotia with the Neptune Young Company this past fall. A graduate of the Dalhousie Theatre Department, Mhiran was the recipient of the Blackmore Bursary from Neptune Theatre.

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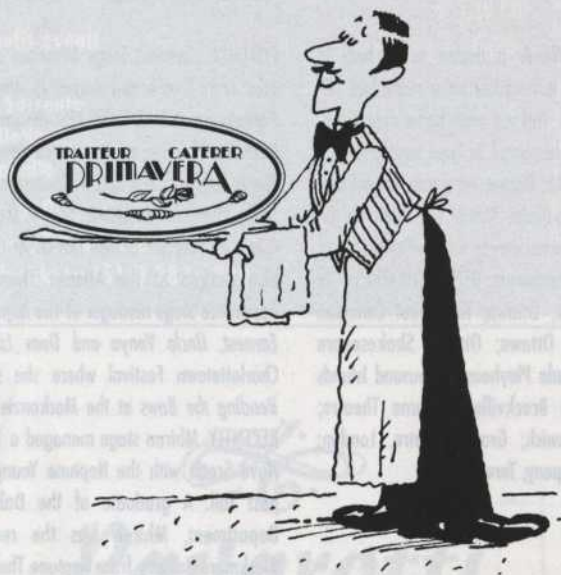
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