**Waiting For Godot**

**by Samuel Beckett**

**Programme notes for Audio Described Performance**

**Abbey Theatre, 20th May 2017, 2pm**

Welcome to the introductory notes for **Druid Theatre's** production of **Waiting For Godot** by Samuel Beckett. The play is directed by Garry Hynes. Design is by Francis O'Connor. Lighting is designed by James F. Ingalls and the Sound Designer is Greg Clarke. The Movement Director is Nick Winston.

The audio described performance is in the Abbey Theatre on the 20th of May and begins at 2pm. It lasts for two hours and forty minutes, with one twenty minute interval.

**ABOUT THE PLAY**

On a bare road in the middle of nowhere, two world-weary friends await the arrival of the mysterious Godot. While waiting, they speculate, bicker, joke and ponder life’s greater questions. As dusk begins to fall, two figures appear on the horizon.

Samuel Beckett’s ***Waiting for Godot*** is a masterpiece that draws endless interpretations.

**ABOUT THE SET**

The set is framed by a lightbox like a bold white border on a photograph which makes the proscenium arch of the Abbey stage slightly smaller than usual. The overall image reminiscint of a surrealist painting, perhaps Salvador Dali. Vast emptiness, a barren landscape where nature seems a little out of place. The ground cracked, thirsty looking earth, desert like, without vegetation. A large smooth, milky white stone with faint grey flecks like a magnified pebble one might find on a beach, large enough to sit on. This stone is placed to our right of the space. When the audience enter the auditorium Gogo sits still like a statue upon this stone facing us, feet flat on the ground, hands placed on his knees, head lowered. A leafless barren tree with three branches stands in a hole just off centre to our left. Its shadow falling over and beyond Gogo. The tree is sculpted out of many long thin strips of a bronze coloured metal. Light can be seen peeking through the strips offering a ghostly atmosphere to this lonely article.

The back drop, a huge watercolour painting of a grey Connemara sky, a hint of thunder in the air. Perhaps. A splattering of brush strokes and drops of water are evident in this skyscape. A gap at the back between earth and sky.

Characters enter the space from the left and right walking in from the pitch black that is evident depending on where you sit in the audience.

The lighting for this set at the beginning has hints of sepia, later turning to a bright light and as day moves to night, peachy pinks, violet and the blue of nightfall.

**ABOUT THE CHARACTERS AND COSTUMES**

**Estragon** who throughout the show is referred to as **Gogo** is played by **Aaron Monaghan**. He is a small fellow with a dirty face, gaunt facial features and dark shadows under his eyes, eyebrows furrowed in doubt. Greasy short brown hair finished off with a short beard, topped off with a battered black bowler hat culminate in a sorrowful look. His clothes are ragged, filthy and oversized. His trousers rolled many times at the waist and held up by a belt fashioned out of a thin piece of rope hangs on his hips. He wears a grey collarless shirt, a ragged waistcoat and a tatty brown suit jacket. He is sockless and the tongues of his laceless boots hang forwards panting like a thirsty dog.

**Vladimir** played by **Marty Rea** referred to as **Didi** is a head and shoulders taller than Gogo. He also wears a battered bowler hat and his small face is framed by short dark hair and a beard. His long legs and arms and short torso are further accentuated by a threadbare and ripped black and white pinstripped two piece suit. The jacket long, down to his knees. He wears a grey shirt with a black tie which is also threadbare and a burgundy waistcoat. Didi's long legs reach up to Gogos elbows. His arms hang long and thin.

Both Didi and Gogo have very accentuated, comedic, stylised movements. A mixture of Le Coq, John Cleese, Laurel and Hardy and perhaps Charlie Chaplin.

**Pozzo** played by **Rory Nolan** unlike the previous two characters is smartly dressed in a brown tweed two piece suit, the trousers tucked into brown riding boots. A bottle green waistcoat holding a pocket watch and eye monecal hanging from a gold chain covers his huge stomach and large chest underneath which he wears a crisp white shirt and brown tie. This outfit is finished off by a brown cashmere overcoat and bowler hat to match. His bloated face pale and eyes red rimmed.

**Lucky** played by **Garrett Lombard** walks with his head lowered most of the time. His grey shirt hangs loose around his neck, a few sizes too big. An overcoat down to his ankles, also too big, the sleeves scrunched up. His ragged trousers on the other hand are too short and flap around his ankles. On his feet tatty brown boots, on his hands ragged, fingerless gloves. Long blonde wispy hair peeks out from his dirty bowler hat. When he raises his head we notice he has faint red marks around his neck, drooping eyes and a sullen expression.

**Child** who is referred to as **Boy** will be played by either **C. Simpson** or **H. Redmond**. They are both of similar size and stature, the main difference being one has short unkempt brown hair and the other blonde. The costume is made up of a white collarless shirt, a woollen jumper which is quite threadbare. Grey short pants and brown boots.

That concludes the introductory notes for this production of **Waiting For Godot**. They were prepared by Máirín Harte who will be describing the performance. Audio description at the Abbey Theatre is provided by Arts and Disability Ireland with support from The Arts Council.

Thank you.

