

ALTRINCHAM GARRICK PLAYHOUSE - AUDITION INFORMATION:

"We are all born mad. Some remain so"
A tragi-comedy in two acts.



WAITING FOR GODOT

by Samuel Beckett



Tuesday 21 –
Sunday 26
January 2025

Evenings at 7:30pm

altrincham
garrick
studio

Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

This amateur production is presented by arrangement with
Concord Theatricals Limited on behalf of Samuel French Limited.
www.concordtheatricals.co.uk

Thank you for expressing your interest in auditioning for “**WAITING FOR GODOT**”. This production will be the second in our Series of Irish Drama Season in the Altrincham Garrick Studio at Altrincham Garrick Playhouse.

The Audition Date for this production is
The Rehearsal Start Date for this production is
The Production Dates for this production are

Tuesday 15th October
Sunday 8th December
Tuesday 21st -
Sunday 26th January

Rehearsals

Rehearsals will be every Monday, Wednesday and Friday at 7.30pm - 10pm, and every Sunday from 2pm - 5.30pm.

We do ask that all those auditioning are able to make every rehearsal. We do, of course, understand that sometimes you may have other commitments and special occasions during the rehearsal process, and we therefore ask that you inform us of any dates you are not available in advance (at the audition) and we will try and make this work. If you have a date that you're unable to rehearse within ten days of the opening night (21st January) we may have to ask you to withdraw from the production.

You may not be called to every rehearsal, and the Director will produce a rehearsal schedule as far in advance as possible, but we do still ask that those successful in being cast in the production remain flexible, as rehearsal schedules can often change during the process.

WAITING FOR GODOT

Tuesday 21st - Sunday 26th January 2025
Altrincham Garrick Studio

Written by Samuel Beckett
Directed by Celia Bonner

Two wandering tramps, Vladimir and Estragon, wait by a lonely tree, to meet up with Mr. Godot, an enigmatic figure in a world where time, place and memory are blurred and meaning is where you find it.

The tramps hope that Godot will change their lives for the better. Instead, two eccentric travellers arrive, one man on the end of the other's rope. The results are both funny and dangerous in this existential masterpiece.

When Samuel Beckett's play exploded on to the London stage in 1953, it shocked as many people as it delighted. There had never been a play like it; indeed it was said that: "Beckett has achieved a theoretical impossibility—a play in which nothing happens, that yet keeps audiences glued to their seats."

Today, ***Waiting for Godot*** is accepted as one of the most significant plays of the 20th century.

Characters

A play that swings between comedy and tragedy throughout. It is filled with nonsensical dialogue and characters who repeat and contradict themselves, remembering, forgetting, waiting. Sometimes the audience don't know whether to laugh or cry. Beckett has created wonderful characters who stick in the mind long after the play is over.

The roles of Vladimir and Estragon give a huge amount of scope for physical interplay between the characters.

Estragon

One of the two main characters of the play, along with Vladimir, Estragon is rather helpless on his own. He has problems simply taking off his boots, he is confused as to the time of day and as to whether or not he has seen Pozzo and Lucky before. He struggles even to remember his own past. However one thing he does claim is that he was a poet - for which he blames his poverty. He keeps wanting to leave but is persuaded by Vladimir to stay to wait for Godot. While he sometimes seems duller than the more cerebral Vladimir he can match his wit, and Vladimir would probably be lost without him,.

Vladimir

Vladimir often seems to be more rational than Estragon. He is aware of time passing and even realises that the events of act two essentially repeat those of act one. He remembers people and is the only one really outraged by Pozzo's horrible treatment of Lucky , but doesn't actually help. Vladimir tries to explain what is going on in the world, but his 'rational' efforts never seem to get anywhere, and by the end of the play Vladimir seems less sure than at the beginning.

Pozzo

Pozzo comes across as a real bully, initially bombastic and self-confident. He abuses Lucky and treats him as a slave, pulling him around with a rope tied around his neck and having him carry all his things. However, he turns out to be far from powerful. He panics when he loses things like his watch and is doomed to repeat his wandering every day. He is particularly helpless in act two, when he is inexplicably struck blind and is unable to get up after falling to the ground.

Lucky

Lucky is Pozzo's slave, treated horribly by him. Lucky is the play's most obvious figure of physical suffering and exploitation as he is whipped, beaten, and kicked by other characters. For much of the play he is silent and merely obedient and reactive, except when in Act One he launches into a long and apparently nonsensical monologue, before sinking into silence again, This role needs considerable physical acumen!

Boy

In each act the unnamed boy tells Vladimir and Estragon that Godot is not coming, but will come the next day. It is left as a puzzle whether the same boy comes in both acts, or

whether these are two different characters - in act two, the boy claims not to have appeared before, but is that right?

What to Prepare

Audition pieces will be available from 6.30pm on Tuesday 15th October, but please see below the page numbers from the published play text (Faber Edition with the green and yellow border) that we will be using on the evening:

Vladimir, Estragon

p. 17 near top of page Estragon: You stink of garlic! ...
p. 21 half way down Estragon: ...Like to finish it?

Vladimir, Estragon

p. 72 bottom of page Estragon: I'm going...
p. 76 Near top of page Vladimir: ...How time flies when one has fun!

Vladimir, Estragon, Pozzo (and Lucky not speaking)

P. 26 near bottom of page Estragon: Please Sir...
P.29 half way down Pozzo: ... at least your immediate future.

Vladimir, Estragon, Pozzo (and Lucky not speaking)

p.80 fairly near top Vladimir: We have kept ou appointment, ...
p.83 near top Vladimir: ... Will you stop it! Crablouse!

Lucky

p.42 bottom of page Lucky: Given the existence...
Lucky's long speech.

The Audition Evening

Auditionees will need to sign in and complete a contact sheet in the Theatre Bar at Altrincham Garrick Playhouse from 6.30pm on Tuesday 15th October. We will then see each auditionee in the Annexe in front of the audition panel from about 7pm.

There will be Garrick personnel to show you around and help you through the process. Please be aware that these audition evenings often include quite a bit of waiting around and can be long, but we will try to move as quickly as we can.

The audition panel will consist of the Director and members of the Altrincham Garrick's Artistic and Casting Team (ACT).

We are a diverse theatre and we welcome auditionees of all ages (above the age of 18)

and all genders, ethnicities, sexualities, disabilities and races, to enrich the work of the production.

What Next?

If you've read all the information in this pack, and wish to audition, then please email casting@altrinchamgarrick.co.uk stating "**WAITING FOR GODOT**" in the subject heading and detailing your name and contact number. By emailing, you will have registered for an audition on Tuesday 15th October.

We'd like to wish you the very best of luck, and we look forward to welcoming you, or seeing you again! Thank you for taking the time and interest to prepare for this audition and Break-A-Leg!

Best wishes,

Joseph Meighan (Artistic Director/ Artistic and Casting Team)

Carole Carr (Artistic and Casting Team)

Mike Shaw (Artistic and Casting Team)

Val Watkinson (Artistic and Casting Team)

Fiona Primrose (Artistic and Casting Team)

Gemma Sales (Artistic and Casting Team)