

## Waiting For Godot – Audition Information

Performance Dates 8<sup>th</sup> February 2027 – 13<sup>th</sup> February 2027

This audition will be as a group. In the room will be the director Ross, the casting committee and all the auditionees. We will be pairing up those auditioning for Vladimir and Estragon and taking the auditions as a pair. The aim is for everyone participating to get at least two different audition pairings. Likewise, those auditioning for Lucky and Pozzo will be seen as a pair, in a scene also featuring Vladimir and Estragon. Auditioners will receive support, guidance and applause from everyone in the room together.

### Character Breakdowns:

**Vladimir and Estragon** – Male. Aged anywhere between 40 and 70. Two shabby looking men of no fixed abode, both weighed heavy by the thought and act of existence. They have been locked in each other's company for so long they are almost two halves of the same person. Both are lead parts and are together on stage for the entire length of the play. They require a vaudevillian mix comic timing and physical dexterity, including rapid dialogue, song and dance and slapstick. One of the great tragicomic double acts.

- **Vladimir** is the more restless, the more thoughtful, always on the move. Often has to escape to the bathroom.
- **Estragon** is more static, more preoccupied with the mundane and the physical. Inclined to fall asleep if left too long.

### **Pozzo and Lucky** – Male

Another double act, a master and slave tied together with rope, travelling on their way to the market. They both appear for long stretches of both acts.

- **Pozzo** – Aged 30+. He is superficially the superior of the two. Domineering, aristocratic and foppish. He is a great presence, filling the stage but is prone to petulance and collapse when things do not go his way. He returns in Act Two, much diminished, seemingly blind and helpless.
- **Lucky** – Aged 25+ (flexible). Ostensibly he is Pozzo's slave, he appears with a rope around his neck and is laden with bags and accoutrements and often collapses under their weight. Lucky is primarily a physical role. He has several long and repetitive sequences and is silent throughout except very long speech of almost nonsense that is delivered with increasing fervour and intensity. He spends most of Act 2 in a heap on the ground.
- **Boy** – Male. Aged late teens/early 20s. Flexible as long as he appears young. He arrives at the end of Act One and again, perhaps as a different Boy at the end of Act Two. An ambiguous role, that can be played with deference, sarcasm or indifference. A small part to have some fun with.

### **Audition Pieces:**

Those auditioning for Vladimir and Estragon, please be prepared to participate in the auditions for Pozzo and Lucky and the Boy as well.

- Vladimir and Estragon – Page 7 to page 11. “Charming spot” to “STOP IT! and Vladimir’s exit.”
- Pozzo and Lucky – (With Vladimir and Estragon) – Page 19 to page 23. Just after their entrance and including one of Lucky’s routines with the luggage, which can be mimed. “I present myself: Pozzo.” to “He stinks. Happy days!”
- Lucky – Page 47. Just a sample of the speech between “Given the existence of... by the Acacacademy of Anthropometry...”
- Boy – (With Vladimir) - Page 110 to page 111. “Mister” to “What am I to tell Mr Godot, sir?”

**Content and intimacy warnings.** This is very physical piece with some stage falls, grappling between characters and long periods of lying prone on the floor.