

The Questors Theatre

January 14th - January 21st.

1961

WAITING

FOR

GODOT

A tragicomedy in two acts

by

SAMUEL BECKETT

The actors in order of appearance:

LAWRENCE IRVIN

PETER WHELAN

NED GETHINGS

GEORGE RICHIE

and

ROBIN INGRAM or DAVID EMMET\*

\*David Emmet on 14th, 17th and 19th January.

Robin Ingram on 16th, 18th, 20th and 21st January.

PRODUCTION by MICHAEL ALMAZ

SETTING by TONY CARRUTHERS

As the play is being performed in the round it will be necessary to cross the acting area to reach most seats. You are therefore requested to take your places as soon as the second bell is sounded.

THERE WILL BE ONE INTERMISSION OF FIFTEEN MINUTES.

The discussion of this production will take place on Sunday 22nd January at 7.30 p.m. in the Shaw Room.



Stage Manager JOHN DEUTSCH  
Deputy MARGARET MCKENZIE assisted by  
ENRICO RESSIGA VACCHINI  
Lighting JUDITH EMERY assisted by  
TONY CRAEME  
Scenery Construction REX MAHANY and RICHARD BROWN  
Wardrobe JOYCE PERCY  
House Manager BILL COLLINS. Theatre Manager RENA RICE.

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"Waiting For Godot" is probably the best, and certainly the most celebrated, play of the avant-garde school. Before its first night in Paris, in 1953, the avant-garde theatre was essentially a fringe (Some would say 'freak') movement. Godot has changed all that. Thanks to its immense success all over the world the avant-garde theatre has been accepted as a fully fledged member of the theatrical establishment. It has done, more than any other play written in the modern idiom, that the oblique style, developed by the new playwrights, is no affectation, but a means of unravelling the complexities of existence, complexities undreamed of in the old days.

Godot is a symbolic play which probably means many things to many people. It is existentialist in that it deals with existence. It is religious. It is an exaltation of mankind prostrate at the feet of a God that failed. But above all it is theatre, and on the strength of its dramatic force it should stand or fall.