

**GODOT IS A WOMAN**

**RENARD PRESS — PLAYSRIPT V**



# GODOT IS A WOMAN

SILENT FACES THEATRE



RENARD PRESS

## RENARD PRESS LTD

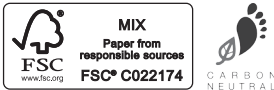
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## GODOT IS A WOMAN

*To the women, non-binary and trans people  
throughout history who fought for our right to exist  
unapologetically and for our voices to be heard.  
And to the queen of pop herself, Madonna.*

*Notes on casting and performance*

In performance, the performers' names (Josie, Jack and Cordelia) should be substituted with the names of the performers playing those roles. For casting, we suggest Cordelia and Josie be played by female performers and Jack be played by a trans masc non-binary performer.



*A tree-like structure stands to one side of the stage and a roadside telephone box to the other. Hold music plays from the telephone and breaks intermittently with recorded messages.*

PHONE VOICEOVER: Thank you for calling the Beckett Estate. Your call is important to us. Please continue to wait and an operator will be with you shortly.

*(There are three people in the space: JOSIE, JACK and CORDELIA. JACK has no trousers on. In fact, all three of them are half-dressed. They crowd around the roadside telephone. During the following action they finish getting dressed: raggedy suits, boots and bowler hats like those worn by the characters in Waiting for Godot. They wait until the hold music cuts out.)*

PHONE VOICEOVER: Thank you for calling; your call is number – eight – in the call queue. Please continue to wait and an operator will be with you shortly.

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*(The hold music continues and they wait until the music cuts out.)*

PHONE VOICEOVER: Your call is number – seven –  
in the call queue.

*(The hold music continues. They wait. CORDELIA begins to subtly dance to the music, bending at the knees. The other two join in and the three of them gradually dance across the stage and back again in rhythm with the music. The hold music cuts out.)*

PHONE VOICEOVER: Thank you for calling; your  
call is important to us.

*(The hold music continues and they wait until the music cuts out.)*

PHONE VOICEOVER: Your call is number – four – in  
the call queue.

*(The hold music continues. The monotony of the hold music puts JACK into a trance-like state. The other two join them, looking into the middle-distance. They are all briefly entranced until the music cuts out.)*

PHONE VOICEOVER: Your call is number – four – in  
the call queue.

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*(The hold music continues. JOSIE finds the speakerphone button. The hold music blares from the speaker. JOSIE hangs up the phone and the music continues. They are impressed. They all walk away from the phone, seeing how far they can go. The music cuts out and they all run back to the phone.)*

PHONE VOICEOVER: For more information on obtaining performance rights to Beckett's works please see our website at [www.beckettfoundation.org.uk/rights](http://www.beckettfoundation.org.uk/rights).

*(The hold music continues and they wait until the music cuts out.)*

PHONE VOICEOVER: Your call is number – three – in the call queue.

*(The hold music continues. They are starting to get nervously excited now. The music cuts out.)*

PHONE VOICEOVER: Your call is number – two – in the call queue.

*(The hold music continues. They prepare themselves for the phone to finally be answered until...)*

PHONE VOICEOVER: Thank you for calling the Beckett Estate. There is no one available to

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answer your call at the moment, so please leave a message at the tone and someone will get back to you. (*Beep noise.*)

(*Throughout the following JOSIE gets increasingly faster, rambling and flustered.*)

JOSIE: Oh... Um... HI! Hi! Hello, this is Josie calling from Silent Faces... We're a theatre company... We've been in touch a few times about the performance rights for *Waiting for Godot*, mainly via email, but we've tried calling a couple of times, and I've also written a letter... or two or... anyway, we're really pushed for time now, so we were just calling to see if we could maybe talk to someone about moving forward with our application as soon as possible, so if someone could get back to us that would be great. I think you have my number in the emails I have sent you, so yeah, if someone could just get in touch that would be great. OK, thanks, love you, bye. (*Puts the phone down.*)

(*JACK and CORDELIA look at JOSIE in embarrassment.*)

JACK: What was that?

(*Pause. JOSIE squirms.*)

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CORDELIA: Call them back!

*(JOSIE frantically redials and puts the phone on loudspeaker.)*

PHONE VOICEOVER: You are number – 9,127 – in  
the call queue.

JACK: That's gonna be a long wait.

*(The hold music continues. The phone is left off the hook. A copy of Waiting for Godot flies in. Choral music rises and then cuts out. The hold music continues. They try to grab it, but it keeps flying just out of reach, teasing them. The occasional rumble of thunder makes them stop in their tracks.)*

PHONE VOICEOVER: You are number – 8,952 – in  
the call queue.

*(They drop everything and look to the phone, then back to the book and back to the phone.)*

PHONE VOICEOVER: You are number... put the  
book down... in the call queue.

*(They look at each other, afraid and questioning)*

PHONE VOICEOVER: Your call is important to...  
put it down. Now.

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*(They look to each other, reaching for the book.)*

PHONE VOICEOVER: You are... not permitted to speak those lines... in the call queue.

*(They look at the book and then at the phone, listening, reaching for the book and finally grabbing it, until...)*

JOSIE: No! We're not allowed. Put it down! Down.  
Down!

*(JACK and CORDELIA reluctantly put the book down. The hold music continues.)*

PHONE VOICEOVER: You are number – 8,944 – in the call queue.

*(They turn to look at the phone. As they turn back, they discover the book has disappeared. CORDELIA takes off her hat, looks inside, turns it over, taps it on the top, puts it back on.)*

CORDELIA: What happens now?

JACK: Nothing.

CORDELIA: What?

JOSIE: Nothing happens.

JACK: Nothing happens.

CORDELIA: Nothing happens?

JOSIE: Nothing happens.