



## Q&A with GODOT Director Zechariah Pierce

***Waiting for Godot* is a self-defined “absurdist” play. How should audiences, particularly those unfamiliar with this style, expect to see absurdism played out in action and direction of the play?**

My experience with the play is less about the absurdism and more about the clown elements of the show. I think approaching this play with an academic notion tends to kill the audience’s ability to enjoy it. I’m hoping to explore the human element of what we do in solidarity to ‘find the game’ in those moments of quiet, boredom, or cyclical waiting.

**How does this physical form of theatre add to the skill set of a developing actor? What are the major challenges or growing points?**

The actor is challenged with coming up with a multitude of interpretations of the language in this play, particularly as it pertains to physical embodiment. There is a deep root of vaudeville and traditional euro-clown work that defines the two main characters, in which an element of ‘play’ can be found in even the silent and still bits. That’s truly a challenge: to make silence and stillness come alive!

**What do you hope audiences will take away from this production?**

I won’t dictate what they *should* take away, rather I hope that they are able to wait *with* the characters as opposed to *watching* them wait. There’s a key difference and one that will dictate the audience’s enjoyment of the piece.

**What drove you to choose this piece of work? What drew you to this style and story?**

Some of my favorite actors have played in this show (Steve Martin, Robin Williams, Bill Irwin, Nathan Lane, John Goodman, Ian Mckellen, Patrick Stewart) and their approach always brings a *life* to what can seem unintelligible or meaningless. The show has often been called “The quintessential clown piece,” and my experience with watching some of the greats take on these roles confirms just that. In a world where waiting means escaping to a small electronic device, we have lost the ability to connect on a deeper level with the world around us. So much so, that perhaps we live in a much less intelligible culture than this play presents. This is what I’m hoping to explore.