**Good Vibrations**

**The Set**

The central area of the stage is outlined in lights and is slightly raised. It is dominated by two large black skips on wheels, trimmed with silver, one to the right and one to the left, used for hiding and moving musical instruments. These are wheeled about, from time to time and sometimes used as mini platforms for performers. Behind the left hand skip is a tall coat stand and by its side a stool is overturned. At the back of this central area is a roller, shutter- front opening, as for a shop or garage. The word ‘Dreams’ is scrawled across it. When this shutter is opened it often houses a drum kit and an expert drummer. To the left of the central area, at the back, is another entrance and in front of this is a record player on a small table with a chair beside it against the wall with a cowboy hat on the chair. To the right of the central area is a doorway with a life-size cardboard figure of a man standing in it. On this grey wall are stuck a number of socialist posters. A keyboard and other musical instruments frequently take up the right hand side of the stage as this is often the musical area of the action. Above the stage at ceiling height is a shelf which outlines the three sides of the stage. On it are a variety of boxes and debris. A sparkly garment hangs down form this shelf on the left of the stage. At the front of the stage are piled a number of sleeves from LPs. Sometimes this set is the shop, sometimes it’s a street, sometimes a house. It’s also a recording studio and sometimes even the BBC.

**The Cast**

There are a number of particular roles in this show but also a number of ensemble parts. Many of the cast take particular roles as well as bit parts and being part of the ensemble. The costumes in the play take us back to the 70s, some of the men are very conventional in their dress, others wear obligatory blue jeans some with bell-bottoms and some are out and out punks, complete with torn trousers or tights, chains and hair died extravagant colours.

Connor Burnside plays Billy Doherty. He is tall with a full head of light brown hair, a narrow face and wide mouth. He wears a long sleeved, beige shirt and blue jeans. He is a young man, probably in his late 20s. He is most notable for his virtuoso drumming in the ensemble.

Sean Kearns plays a variety of parts. Principally he is George Hooley, the father of Terri, but among other parts in the ensemble, he also plays an RUC policeman, and the radio presenter John Peel. He is exceptionally tall and well-built with thinning reddish hair, a broad face and sticky out ears, a small mouth and narrow eyes. He is in his late 50s. He wears grey slacks and a check shirt without a tie, topped with a large dark overcoat. On one occasion he appears in a suit with a tartan tie. As the policeman he wears an RUC uniform and as John Peel he appears in a pale grey suit, and a blue shirt.

Aaron McCusker plays Terri Hooley throughout the play. He is of medium height and build and has a head of dark brown, slightly wavy short hair. He has a broad forehead with intense eyes, under well-marked eyebrows, a dimpled pointed chin and narrow mouth. Throughout the play he wears ultra conventional clothes, a pair of grey slack with a blue jumper and a shirt underneath. Sometimes he wears a staid black overcoat. At the start of the play he is in his late twenties.

The part of Dave Hyndman is played by Niall McNamee. He is slight of build with a narrow face and pointed chin. He has short, dark hair and a full mouth, with a broad nose and sticky out ears. He has glasses over his deep-set eyes. He wears a sleeveless pullover on top of a shirt with short sleeves, and grey flannel trousers.

Ronnie Matthews is played by Odhran McNulty. He is another slight figure with short dark hair dark eyes and strong brows under geeky looking spectacles. His wide light beige trousers are cut off above the ankle.-----------

Chris Mohan is Colin Getgood or ‘Getty’. He is tall and lean with long fairish hair, a square face and broad forehead, with close set eyes. He wears a leather jacket with Outlaws emblazoned on the back and blue jeans.

The part of Mrs. Hooley, Terri’s mother is played by Christina Nelson. She is a plump rounded figure with a round face, sweet-heart lips and dark hair. Under her brown coat she wears a matronly dress, gathered at the waist with a pinafore over it.

Polly is played by Jolene O’Hara. She has an oval face and deep set eyes, and a wide mouth. Occasionally her long dark hair is visible but often it is covered by a wildly curling, white wig with pink streaks, as she becomes part of the ensemble of musicians and hangers-on and an out and out punk. She wears a variety of outfits reminiscent of the seventies including odd socks, ripped tights and lots of chains .

 Gavin Peden takes the part of Brian Young. He is small and slight with a baby-face and long, slightly wavy, dark hair and a broad smile. He wears the standard wide trousers stopping just above the ankle and with a denim jacket on top.

The part of Ruth Carr, one of the main characters, is taken by Niamh Perry. She is a slender figure, with long brown hair and wide apart, deep set eyes with fine brows a neat nose and gently curving mouth. Her chin is pointed. In the play she wears a number of different outfits which remind us of the period of the seventies. She first appears in a brown midi-length dress, gathered and belted at the waist. It is accessorised with a rust coloured scarf and knee length tan boots and a long knitted cardigan. Her cream sheepskin coat is trimmed with fur and with this she wears her tan boots. Later she wears a black waistcoat over a white blouse and a black and white print skirt and the long boots. She also appears in a nightdress and slippers. Later she arrives in a maternity smock.

Dylan Reid plays Greg Cowan and Fearghal Sharkey. He has a square forehead with a mass of dark hair, bright eyes and a pointed chin. He wears a leather jacket and jeans as Greg and wide cut off pale trousers and a jumper, as Fearghal.

Marilyn Hyndman’s part is taken by Katie Richardson. She is also the on-stage musical director. Katie has blond hair, wide eyes a rosebud mouth and oval face. She has a voluptuous figure. She wears a brown and pink print dirndl skirt, gathered at the waist. With it she wears a white shirt with full sleeves gathered into tight cuffs and a brown waistcoat. She also ahs knee length tan boots.

Good Vibrations was written by Colin Carberry and Glenn Patterson. It was directed by Des Kennedy and Michael Bradley was the Musical Director. The audiodescription was brought to you by NI Sightlines and the Lyric Theatre. These notes will be read out before the show begins. If you wish to hear them, please be in place ten minutes before the curtain rises. It is a good opportunity to test your head sets.