Programme Notes for Ghost

The Cast.

Rebekah Lowings plays Molly. She is a petite figure in her early to mid thirties, with an oval face, short, straight, dark hair and large brown eyes under arched brows. She has a straight nose and a rosebud mouth which opens into a wide smile. We first see her in denim dungarees and a grey t shirt. She later appears in a short, teal-coloured dress and matching tights. She wears a dark blue cardigan over the dress and again she is in a white T shirt and denim jeans. Later she wears a long white shirt as a knee length tunic over her jeans and we also see her in a black raincoat.

The part of Sam is played by Niall Sheehy. In his mid thirties, he is tall with broad shoulders and a well-honed body. He has an oval face with regular features and his dark curly hair is brushed to one side. He has widely spaced brown eyes and an engaging smile. He wears jeans and a check shirt in purple and blue without a tie. Later he turns up in a dark grey business suit, white shirt and tie. Later still we see him, smart casual in a purple shirt and dark blue slacks.

The part of Oda Mae Brown is taken by Jacqui Dubois. She is a short and rather round figure with a dark complexioned oval face, large, widely spaced brown eyes, a broad nose and voluptuous lips. She has a wide gap between her two front teeth and wears her black hair in mid-length dread-locks. She is in her mid to late forties. Oda Mae first wears a crimson full-length dress with a pink, flowing, floaty waistcoat over it. She accessorises with a chunky necklace and a head-cloth, tied African style, high on her head. Later the same crimson dress is worn under an orange, floaty waistcoat. Her street outfit comprises black jeans, a colourful tunic in orange and brown patterns with a turquoise cardigan over it and black trainers on her feet. Before her trip to the bank she appears in her best outfit; a blue and white printed dress with a short cerise jacket over it, and a matching cerise hat perches on her head, She wears black tights and white flat shoes and carries a large black handbag. She looks almost as though she is going to a wedding.

Carl is played by Sergio Pasquariello. He is in his mid thirties and is of average height with a slender frame with narrow shoulders and slim legs. His face is long, with a broad forehead surmounted by an abundance of fairish hair. His blue eyes are deep-set and his square chin has the suggestion of a dimple. Carl first wears denim jeans and a white T shirt with a pale blue, short-sleeved shirt over. At his office he wears a light-grey business suit. Later he’s in a white shirt with a dark tie and dark grey trousers and another time he wears a tailored light grey jacket with his dark trousers.

Willie is played by Jules Brown. He is of average height and build with intensely dark hair and deep-set dark eyes. His pale skin contrasts with his black beard and moustache. His nose has been broken and retains a kink and he has a square face and chin. He is in his mid thirties. He wears jeans and a brown hoodie over a dark grey T shirt.

The part of the Hospital Ghost is taken by James Earl Adair. He is in his late fifties or early sixties and is a shortish figure with a wrinkled forehead, grey hair, sparse on top but long at the back, an oval face and narrow mouth with a Roman nose. He wears a long dark grey cardigan over a light grey t shirt and dark grey slacks.

Lovonne Richards is the Subway Ghost. He is well-built, tall, with a dark complexion, an oval face, regular features, large well-spaced brown eyes, thick pink lips and black hair in long dreadlocks. He is in his early 30s and is an impressive and fearsome figure in his tribal, rasta clothes.

Louise is played by Jochebel Ohene Mccarthy. She has a slender but curvy body with crimped black hair and a dark complexion with slanting black eyes, a wide mouth and a narrow face. She is in her late thirties or early forties. She wears a plain black dress, with a white collar over a fairly low neck, black tights and black shoes. The outfit resembles the costume of a maid or waitress.

Sadie Jean Shirley plays the part of Clara. She is in her late twenties, pretty, with a dark complexion, wide brown eyes and a huge smile. Her figure is slender but voluptuous. Clara wears the same black outfit with white collar as Louise, emphasising the idea that it is some kind of uniform.

Mrs Santiago is played by a member of the ensemble. She is a petite, elderly figure with small neat features. Her snow white hair is permed and later dyed an interesting pink. She wears a black and white patterned cotton frock with a white cardigan over it.

The ensemble wears a variety of clothes, from smart casual going-out clothes to business style office clothes; the men in suits or jackets and slacks, the women in pencil skirts and tailored jackets or neat blouses.

**The Set**

The Apartment: The apartment is a loft, first seen empty, with three large windows centre stage, through which the lights of New York can be seen shining dimly in the dark. The walls are partially shrouded in old tatty curtains. Industrial-looking pillars are in front of the windows, holding up the roof. It is assembled before our eyes with a chaise-longue type sofa to the left and chairs to the right. Molly uses a mobile pottery bench with clay and a wheel, which can be rolled in and at which she can sit to make her art.

The next scene begins with a view of the skyline of New York in pink and blue hazy lights. A large skyscraper descends and sits at an angle, giving the impression of immense height. Four slanting pillars make three panels at the bottom, as an entrance foyer to the large office block. The middle panel becomes a lift. Upstairs in the office, the three panels each contain a desk aligned in a row. Carl’s desk is in front of these panels to the right. Behind all is a jagged terrace, outlined in lights and beyond is the skyline of New York. The Bank is similar to the office set-up. The reception desk is on the left, and the three desks, at which people work and come and go, are beyond the four pillars in the back centre of the stage.

There are various street scenes. In the first the street is enclosed by tall, brick tenements, the walls of which, enclose the action to right and left. At the start of the scene there are two lighted windows, one on the ground floor of the front right tenement, one on the second floor of the left tenement. Through the gaps in the buildings, in a patch of blue light, the Empire State Building is just visible, surrounded by lower buildings. In the street outside Willie’s house, which must be closer to the city centre, there are two skyscrapers, one on the left and one on the right. These are quite widely spaced, giving a clear view of the lights and outlines of the city centre and the Empire State Building. Doors are visible in the buildings on the left. In the street outside Molly’s apartment there is a brick skyscraper to the right and one in the centre. The centre building leans in to the right while the right hand building leans towards the centre. The centre building has one lit window, while the right hand-side one has two windows with lights. As in all the street scenes, skyscrapers can be seen beyond.

The hospital ward is represented by four institutional plastic chairs in a row, as though in a waiting room. The police-station is similarly minimalist, with a desk and two chairs to the left of the stage while a rooftop café, with views over the city skyscrapers, has a small café table to the right and two stools by the table. On two occasions we’re on a subway platform. On the first, the train awaits, covered in brightly coloured street graffiti, with a pair of sliding doors. The wall of the train then becomes transparent, so that everything that happens within is clearly seen. The train leads us to the street where Willie lives.

Oda Mae Brown’s psychic reading room is another location. Before we enter it a couple of neon signs descend from above. One reads, “Psychic Readings, Mystical Astrologies” and the other simply says, “Open.” The room has a purple wall at the back, with adverts for palmistry, séances etc. posted on them. At front right is a small round table, covered with a cloth, with two bent-wood chairs beside it. A black cover conceals the crystal ball which sits on the table.

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