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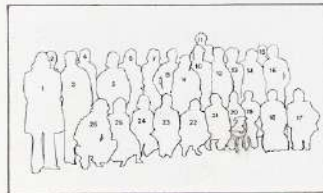


INTERIORS

ROYAL COURT THEATRE



Some Royal Court Staff and friends, 31 March 1976



- | | |
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| 2. Sus Rolfe | 15. John Charnley |
| 3. Rudolph Walker | 16. Richard Seddon |
| 4. Sarah Bartlett | 17. Simone Reynolds |
| 5. Bill Sharkey | 18. Taiwo Ajai |
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| 7. Neil Nicol | 20. Lenore Robinson |
| 8. John Leonard | 21. Robert Kidd |
| 9. Patsy Pollock | 22. Duncan Scott |
| 10. Jack Raby | 23. Yemi Ajibade |
| 11. Donald Howarth | 24. Caro Milne |
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| 13. Tunde Ikoli | 26. Nicholas Wright |

The English Stage Company was founded in 1956, principally to present the work of new writers at the Royal Court Theatre. The English Stage Company acknowledges the financial assistance of the Arts Council.

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SAMUEL BECKETT



SAMUEL BECKETT was born at Foxrock near Dublin on Good Friday, April 13th, 1906. Seventeen years later he was studying modern French and Italian literature at Trinity College Dublin, graduating with a first class degree in 1927. After working as a lecturer in Belfast, Paris and Dublin between 1928-31 his first works are produced.

WHOROSCOPE, a poem 1929

LE KID, first dramatic work, 1931

PROUST, literary criticism 1931

MORE KICKS THAN PRICKS, short stories, 1934

ECHO'S BONES AND OTHER PRECIPITATES Collection of verse, 1935

MURPHY, his first novel, 1938

During the war he joins the French resistance, but the group is betrayed to the Gestapo. Beckett escapes to the South of France and labours on a farm near Avignon till 1944. Writes 'Watt', last English novel. 'First Love' 1945. 'Mercier and Camier' 1946. In Paris between 1946 and 1950 he writes three novels and a play: 'Molloy', 'Molone Dies', 'The Unnamable', the play was 'Waiting for Godot'.

The publisher Jerome Lindon writes, "One day in 1950 a friend of mine, Robert Carlier, told me: "You should read the manuscript of an Irish writer who writes in French. He is called Samuel Beckett. Six publishers have already refused him. A few weeks later I noticed three manuscripts



Beckett, 1951

on my desk. They were 'Molloy', 'Malone Meurt' and 'L'Innommable'; from the first line the beauty of the text assaulted me. I could not believe it. From this day I knew that I was going to be a 'real' publisher".

On the 5th of January 1953 'Waiting for Godot' is premiered in Paris. 'Nouvelles et Textes Pour Rien' 1955, 'Krapp's Last Tape' 1955 'Imagination Dead Imagine' 1956, 'Endgame', Actes Sans Paroles (mime play) and 'All That Fall' 1957, 'Embers' 1959, 'La Dernière Bande', Comment C'est (stories), 'Happy Days', 1961. 'Words and Music' 1962. 'Play', 'Cascaudo' 1963. 'Film' 1964, 'Come and Go' 1965. 'Eh Joe', BBC Television 1966. 'No's Knife' 1945-66.

In 1969 he is awarded the Nobel prize for literature 'Breath' is performed in Glasgow. 'Lessness' 1970. 'The Lost Ones' 1972, 'Not I' London 1973, 'That Time' and 'Footfalls' Royal Court Theatre, London 1976.



Beckett and Buster Keaton during the making of FILM, 1964

"Keaton had read the script and was not sure what could be done to fix it up. His general attitude was that we were all, Beckett included, nuts. But he needed the money, a handsome sum for less than three weeks work, and would do it. Yes, he remembered the Godot business, but he didn't understand that one either".

Alan Schneider

BECKETT AT THE ROYAL COURT



Fin De Partie, 1957 — Christine Tsingos and Georges Adet



Endgame, 1958 - George Devine and Jack MacGowran



Krapp's Last Tape, 1958 — Patrick Magee



Happy Days, 1962 — Peter Duguid and Brenda Bruce



Play, 1970 — Gillian Martell, Kenneth Cranham and Susan Williamson



Waiting for Godot, 1964 — Nicol Williamson



Not I and Krapp's Last Tape, 1973
— designs by Jocelyn Herbert



1957 FIN DE PARTIE presented by Roger Blin's
Company from Paris
ACTE SANS PAROLES
1958 ENDGAME and KRAPP'S LAST TAPE
1962 HAPPY DAYS
1964 WAITING FOR GODOT
1969 OH LES BEAUX JOURS presented by The Renaud
Barrault Company
1970 BECKETT 3 at the Theatre Upstairs
(COME AND GO/PLAY/CASCANDO)
1973 KRAPP'S LAST TAPE and NOT I
1975 NOT I (revival)

BIOGRAPHIES

PATRICK MAGEE was born in Armagh, Ireland and toured there with Anew McMaster. He appeared in the world premiere of Samuel Beckett's *KRAPP'S LAST TAPE* at the Royal Court and subsequently in *ENDGAME* for the R.S.C. at the Aldwych. He has played McCann in *THE BIRTHDAY PARTY* (both on stage and in the film) and de Sade in Peter Brook's production of *MARAT-SADE* (stage and film). Other stage appearances include *STAIRCASE* and *THE BATTLE OF SHRIVINGS*. He has worked in films with Francis Ford Coppola, Joseph Losey and Stanley Kubrick and in many radio and television productions. Most recently he has been giving readings from the prose works of Samuel Beckett at American Universities.

STEPHEN REA trained at the Abbey Theatre School in Dublin and then joined the Abbey Company where he appeared in *JUNO AND THE PAYCOCK*, *PLOUGH AND THE STARS*, *SHADOW OF THE GLEN* among others, before coming to London. He was first seen at the Royal Court in *CRETE AND SGT. PEPPER*. Other appearances at the Court include *FREEDOM OF THE CITY* and (at the Theatre Upstairs) *CAPTAIN OATES' LEFT SOCK*, *GEOGRAPHY OF A HORSE DREAMER* and *ACTION*. Most recent stage appearances were in *COMEDIANS* in the West End and *PLAYBOY OF THE WESTERN WORLD* for the National Theatre. His television work includes *DAYS OF HOPE*, *FUGITIVE* and *EARLY STRUGGLES*.

ROSE HILL made her operatic debut at Glyndebourne and then became principal soprano with Sadlers Wells Opera. She played Lucy Locket in *THE BEGGAR'S OPERA* for the English Opera Company, and later turned to revue, playing in many successful shows in the West End. She first appeared at the Royal Court in *THE OLD ONES* by Arnold Wesker, and more recently in *OBJECTIONS TO SEX & VIOLENCE*. Her latest theatre appearance was in *THE LITTLE OLD LADY AND THE LAW* at The Maximus Theatre. She has appeared in innumerable television programmes including *DAD'S ARMY*, *THE DICK EMERY SHOW* and *STEPTOE AND SON*.

LESLIE SARONY has appeared, from the age of 14, in concert party, revue, pantomime, variety, films and television. He created the famous Music Hall act known as *THE TWO LESLIES* and is the writer and composer of many famous songs including *I LIFT UP MY FINGER AND I SAY 'TWEET'*, *WHEEZY ANNA* and *JOLLITY FARM*. He first appeared at the Royal Court in *ECHOES FROM A CONCRETE CANYON* and then went to Nottingham Playhouse and the Edinburgh Festival as Adam in Peter Gill's production of *AS YOU LIKE IT*. His most recent stage appearance was in *ENTERTAINING MR SLOANE* at Nottingham Playhouse.

DONALD McWHINNIE directed Beckett's first radio play *ALL THAT FALL* nearly twenty years ago and has been closely associated with Beckett's work ever since. He directed the original production of *KRAPP'S LAST TAPE* with Patrick Magee at the Royal Court in 1958, extensive excerpts from *MOLLOY*, *MALONE DIES*, *THE UNNAMEABLE*, *FROM AN ABANDONED WORK* also with Magee, and *EMBERS* with Jack MacGowran — all on radio, *WAITING FOR GODOT* on radio and television and *ENDGAME* with Magee and MacGowran at the Aldwych Theatre. He also directed the original productions of *THE CARETAKER*, *ALFIE*, *RATTLE OF A SIMPLE MAN*, among others and *THE DUCHESS OF MALFI* which was the first R.S.C. production at the Aldwych Theatre.

ANDREW SANDERS graduated from Manchester University in 1965. He has designed many productions for the Royal Lyceum Theatre, Edinburgh including *EVENTS WHILE GUARDING THE BOFORS GUN*, *THE CLANDESTINE MARRIAGE* (1967), *OTHELLO LOVES LABOURS LOST* (1968), *THREE SISTERS* (1969) and *SCHWEYK IN THE SECOND WORLD WAR* (1971). He worked with Jocelyn Herbert on *SAVAGES* at the Royal Court and *PYGMALION* in the West End. He has also designed for films including *PRIVATE ROAD* and *NED KELLY*. His most recent work includes *FORZA DEL DESTINO* in *PARIS*, *THE WIDOWING OF MRS HOLROYD* at Nottingham Playhouse and *TREATS* at the Royal Court.

ENDGAME

First performance in this Season 6 May 1976

HAMM
CLOV
NAGG
NELL

Patrick Magee
Stephen Rea
Leslie Sarony
Rose Hill

There will be no interval

Directed by
Designed by
Lighting by
Assistant Director
Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Poster and Programme
Photographs

Donald McWhinnie
Andrew Sanders
Jack Raby
John Leonard
Jane Tamlyn
David Grindrod
Jane Hawley
Pip Paton-Walker
John Haynes

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BECKETT AT 60 and most other books by Samuel Beckett are available from the Royal Court Bookstall in the foyer.



Endgame in rehearsal

The Management reserves the right to refuse admission and to make any change in the cast necessitated by illness or other unavoidable causes. Patrons are reminded that smoking is not permitted in the auditorium. In accordance with the requirements of the Greater London Council, (i) The public may leave at the end of the performance or exhibition by all doors and such doors must at that time be open. (ii) All gangways, corridors, staircases and external passageways, intended for exit shall be kept entirely free from obstruction whether permanent or temporary. (iii) Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or in any of the other gangways. (iv) The safety curtain must be lowered and raised in the presence of each audience. No photographs to be taken or tape recordings to be made in the theatre.



That Time in rehearsal



Play in rehearsal

ANNA MASSEY first appeared at the Royal Court Theatre in *SLAG* by David Hare. Other stage appearances include *THE ELDER STATESMAN*, *THE MIRACLE WORKER* and *THE PRIME OF MISS JEAN BRODIE* in which she took over from Vanessa Redgrave. Her most recent stage appearances have been in Shaw's *HEARTBREAK HOUSE* at the National Theatre and *JINGO* by Charles Wood at the Aldwych. Recent film appearances include Hitchcock's *FRENZY* and *A DOLL'S HOUSE*, (Scripted by Christopher Hampton).

PENELOPE WILTON first played at the Royal Court in *WIDOWERS HOUSES* which transferred from the Nottingham Playhouse. She has also appeared at the Court in *THE PHILANTHROPIST* which transferred to the Mayfair Theatre and *WEST OF SUEZ* which transferred to the Cambridge. Recent stage appearances have been in *BLOOMSBURY* at the Phoenix Theatre and *MEASURE FOR MEASURE*, *ALL'S WELL THAT ENDS WELL* and *THE NORMAN CONQUESTS* all at the Greenwich Theatre. Television includes *THE WIDOWING OF MRS HOLROYD*, *KING LEAR* and *SONG OF SONGS*.

RONALD PICKUP trained at RADA and after a brief spell at Leicester came to the Royal Court for *JULIUS CAESAR* and *SHELLEY*. He then joined the National Theatre Company where his work included *Rosalind* in the all-male *AS YOU LIKE IT*, *DANTON'S DEATH*, *LONG DAY'S JOURNEY INTO NIGHT*, *RICHARD II* and *SCHOOL FOR SCANDAL*. His most recent stage appearance was in *THE NORMAN CONQUESTS* at the Apollo Theatre. Television appearances include *MUCH ADO ABOUT NOTHING*, *THE TEMPEST* and *FRAGON'S OPPONENT*.

BILLIE WHITELAW first appeared at the Royal Court in Beckett's *NOT I*. She had previously appeared in Beckett's *PLAY* when she was a member of the National Theatre Company and his *COME AND GO* at the Royal Festival Hall. Other recent stage appearances have been *AFTER HAGGARTY* and *ALPHABETICAL ORDER*. She appears frequently on television, has twice been voted Television Actress of the Year and won the Variety Club Best Actress Award. Her films include *FRENZY*, *GUMSHOE* and *CHARLIE BUBBLES* for which she won both the American Critics Prize and the British Film Academy Award.

JOCELYN HERBERT has been a key figure in the English Stage Company's 20 years at the Royal Court. Her previous Beckett designs include *KRAPP'S LAST TAPE*, *PLAY*, *HAPPY DAYS* and *NOT I*. Recent designs for the Royal Court have been *WHAT THE BUTLER SAW* and *TEETH 'N' SMILES*. Her films include *TOM JONES*, *ISADORA*, *IF ...*, *NED KELLY* and *O LUCKY MAN!* She also recently designed sets and costumes for John Dexter's production of *FORZA DEL DESTINO* at the Paris Opera.

PLAY AND OTHER PLAYS

PLAY

First performance in this season 20 May 1976

FIRST WOMAN	Anna Massey
SECOND WOMAN	Penelope Wilton
MAN	Ronald Pickup
Light operated by	Duncan M. Scott
Directed by	Donald McWhinnie

Interval of 15 minutes

THAT TIME

First performed at the Royal Court on 20 May 1976

FACE AND VOICE	Patrick Magee
Directed by	Donald McWhinnie
Pause	

FOOTFALLS

First performed at the Royal Court on 20 May 1976

MAY	Billie Whitelaw
MOTHER'S VOICE	Rose Hill
Directed by	Samuel Beckett

Designed by
Jocelyn Herbert

Lighting by
Jack Raby

Assistant Directors
Michael Joyce
John Leonard

Stage Manager
Robert Hendry

Deputy Stage Manager
Michael Passmore

Assistant Stage Manager
P. B. Morison

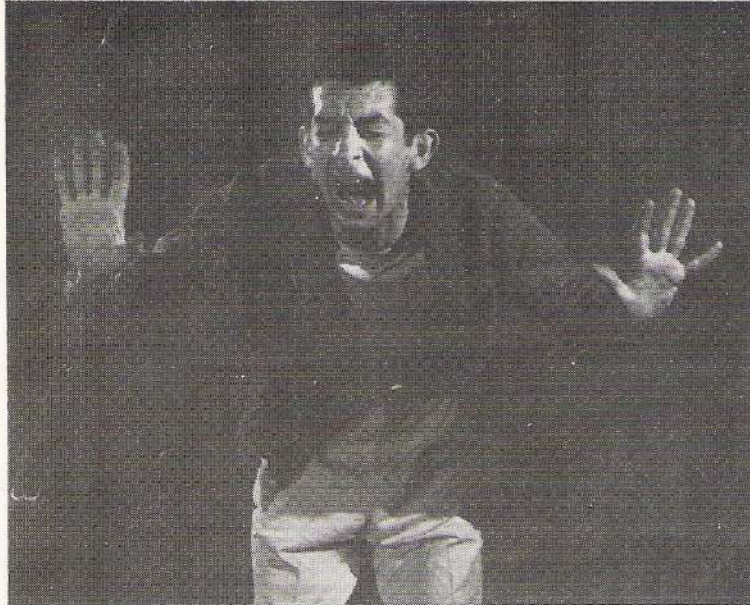
Poster and programme
Pip Paton-Walker

Photographs
John Haynes



Footfalls in rehearsal

QUOTES...



Jack MacGowran as Clow in Endgame

Close collaboration with Samuel Beckett has made the performance of his works an experience which is both rewarding and illuminating. His own relationship with actors and directors, scenic designers and lighting men is first solidly established clearly by Mr Beckett himself, so that when it comes to rehearsing text and movement, there is marked understanding.

His feeling for precision in inflection, rhythm and movement seems almost severe, but not for a moment does he restrict the imagination or inventive feeling of others, except where it is outside the framework of what is being interpreted. He creates a freedom in working which actors do not often enjoy in the theatre today, and this freedom is always the bedfellow of true discipline. His visual sense is so harmonious, that he cannot readily accept second best in acting, design, lighting or direction. In these matters he is extremely specific, as the balance of all the elements that result in the final product is a delicate but positive one.

Jack MacGowran

Jackie asks "Sam, how do I say to Hamm, 'If I knew the combination of the safe, I'd kill you?'" He answers quietly, "Just think that if you knew the combination of the safe you would kill him".

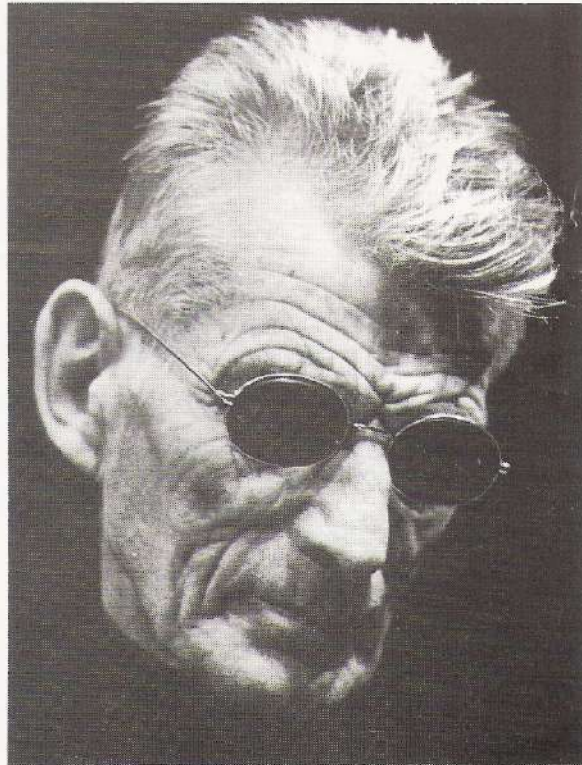
Phillipe Staib,
Theatrical producer responsible for the
1964 production of Endgame in Paris.

He was always there,
terribly present and yet he
speaks very little, never
makes confidences, never
allows himself to be taken
by surprise; he only reveals
himself through his writings.

Madeleine Renaud



Madeleine Renaud as Winnie in
Oh! Les Beaux Jours



THEATRE UPSTAIRS

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The Company
Gillian Barge
Linda Goddard
Paul Kember
Will Knightley
Tony Mathews
Philip McGough
David Rintoul

Directed by
William Gaskill &
Max Stafford-Clark

Designed by
Hayden Griffin

Lighting by
Rory Dempster



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NOVELS

Murphy (1938)
Watt (1945)
First Love (1945)
Mercier and Camier (1946)
Molloy (1951)
Malone Dies (1951)
The Unnamable (1953)
How It Is (1961)

PLAYS

Come and Go (1967)

CRITICISM

*Proust & Three Dialogues
with George Duthuit*
(1931, 1949)

SHORT STORIES AND PROSE

More Pricks than Kicks (1934)
Texts for Nothing (1947-52)
Imagination Dead Imagine
(1966)
No's Knife (1945-66)
Lessness (1970)
The Lost Ones (1972)

POEMS

Poems in English (1930-49)
*An Anthology of Mexican
Poetry (translations)* (1959)
*Zone (translation from
Apollinaire)* (1950)

gambit
INTERNATIONAL THEATRE REVIEW

The current issue of GAMBIT (Volume 7 Number 28) is largely devoted to Samuel Beckett's work in the theatre.

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5. Applications for tickets must be accompanied by the member's membership card and remittance.
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