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ROYAL COURT THEATRE

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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- President: The Earl of Harwood
- Chairman: Greville Pake

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- Robert Kijki
- Nicholas Wright
- Anne Jenkins

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- Jon Catty
- Donald Howarth
- Jocelyn Herbert
- David Halliwell

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- Sarah Lloyd

Literary Manager
- Jocelyn Herbert

Design Consultant
- David Halliwell

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- Paddy Pollack

Casting Director
- Casting Assistant
- Simone Reynolds

Assistant Directors
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- Michael Joyce
- John Leonard

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- John Delmer

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- Robert Knight

Assistant Carpenter
- Niall Nolan

Wardrobe
- Malvolia Jones

Stage Door
- Rosemary Keely

Catering
- Anne Knebel
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, \textit{WHOROSCOPE}, a poem 1929, \textit{LE KID}, first dramatic work, 1931, \textit{Proust}, literary criticism 1931. 
\textit{More Kicks Than Tricks}, short stories, 1934. 
\textit{Echo's Bones and Other Precipitates}, Collection of verse, 1935. 
\textit{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 \textit{Watt}, last English novel, \textit{First Love} 1945, \textit{Mercier and Camier} 1946. In Paris between 1946 and 1950 he writes three novels and a play; \textit{Molloy}, \textit{Molono Dies}, \textit{The Unnamable}, the play was \textit{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
on my desk. They were ‘Molloy’, ‘Malone Meurt’ and ‘L’Immorrible’. 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’.


“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

Pat De Patris, 1967 - Christine Talingen and Georges Adret

Foiliane, 1959 - George Devine and Jack MacDonagh

Knap's Last Tape, 1958 - Patrick Magee
1957 FIN DE PARTIE presented by Roger Blin's Company from Paris
ECTE 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 An Riochta. He appeared in the world premieres 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 SHRIVING. 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 in THE BEGGARS 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 an innumerable television programmes including DADDY'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 a writer and composer of many famous songs including I LIFT UP MY FINGER AND I SAY 'TWEET', WEEZY 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 MacBookINNIE 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 WOLLOYS, MALONE DIES, THE UNNAMEABLE, FROM AN ABANDONED WORK also with Magee, and EMBERS with Jack MacGowan - all on radio, WAITING FOR GODOT on radio and television and ENDGAME with Magee and MacGowan at the Aldwych Theatre. He also directed the original productions of THE CARETAKER, ALICE BATTLE 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 1966. He has designed many productions for the Royal Lyceum Theatre, Edinburgh including EVENTS WHILE GUARDING THE BOFORS GUN, THE CLANDESTINE MARRIAGE (1967), ITHELLO LOVES LABOURS LOST (1968), THREE SISTERS (1969) and SCHERTZING 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 8 May 1970

Hamm                       Patrick Magee
Clov                        Stephen Rea
Nagg                        Leslie Sarony
Nell                        Rose Hill

There will be no interval

Directed by                  Donald McWhinnie
Designed by                  Andrew Sanders
Lighting by                  Jack Rabey
Assistant Director           John Leonard
Stage Manager                Jane Tamlyn
Deputy Stage Manager         David Grindrod
Assistant Stage Manager       Jane Hawley
Poster and Programme          Pip Peton-Walker
Photographs                  John Haynes

We are grateful to John Calder Publishers Ltd. for permission to reproduce extracts from BECKETT AT 60.

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 cause. 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 be at the end of the performance or exhibition by all doors and such doors must at that time be open. (ii) All passages, corridors, staircases and external passageways, intended for exit shall be kept entirely free from obstructions whether permanent or temporary. (iii) Persons shall not be permitted to stand or sit in any of the passageways irrespective of the seating or in any of the other passageways. (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.
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 Hampten).

PENELOPE TILTON first played at the Royal Court in WIDOWERS HOUSES which transferred to the Nottingham Playhouse. She has also appeared 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 HOLBOYD, 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 SHERLOCK. He then joined the National Theatre Company where his work included Rosencrantz in the all-male AG YOU LIKE IT, DANTON'S DEATH, LONG NIGHT'S JOURNEY INTO NIGHT, RICHARD II and SCHOOL FOR SCANDAL. Recent stage appearances were in THE NORMAN CONQUESTS at the Apollo Theatre. Television appearances include MUCH ADO ABOUT NOTHING, THE TEMPEST and FRACAS.

BILLIE WHITELAW first appeared at the Royal Court in Backett's NOT I. She had previously appeared in Backett'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, GUESSED 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 Backett 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, IRAZAC, IF ..., NED KELLY and 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
SECOND WOMAN
MAN
Light operated by
Directed by
Anna Massey
Penelope Wilton
Ronald Pickup
Duncan M. Scott
Donald McWhinnie

Interval of 15 minutes

THAT TIME
First performed at the Royal Court on 20 May 1976

FACE AND VOICE
Directed by
Pause
Patrick Magee
Donald McWhinnie

FOOTFALLS
First performed at the Royal Court on 20 May 1976

MAY
MOTHER'S VOICE
Directed by
Designed by
Jocelyn Herbert
Lighting by
Jack Haby
Assistant Directors
Michael Joyce
John Leonard
Stage Manager
Robert Hendry
Deputy Stage Manager
Michael Passmore
Assistant Stage Manager
P. B. Morison
Poster and programma
Pip Paton-Walker
Photographs
John Haynes
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 bosomfriend 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 Ranaud
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The Company
Gillian Barge
Linda Goddard
Paul Kember
Will Knightley
Tony Mathews
Philip McGough
David Rintoul

Directed by
William Guiskill &
Max Stafford-Clark

Designed by
Hayden Griffin

Lighting by
Rory Dempster

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THE THEATRE UPSTAIRS

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NOVELS
Murphy (1938)
Watt (1943)
First Love (1945)
Mercier and Camier (1946)
Molloy (1950)
Malone Dies (1951)
The Unnamable (1953)
How It Is (1961)

SHORT STORIES AND PROSE
More Pricks than Kicks (1934)
Texts for Nothing (1947-52)
Imagination Dead Imagine (1966)
No's Knife (1945-56)
Lessness (1970)
The Lost Ones (1972)

PLAYS
Come and Go (1967)

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

POEMS
Poems in English (1930-49)
An Anthology of Mexican Poetry (translations) (1959)
Zone (translation from Apollinaire) (1990)

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

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