

Eh Joe

A piece for television

Written in English in April-May 1965. First televised on BBC2 on 4 July 1966. First published by Faber and Faber, London, in 1967.

Joe, late fifties, grey hair, old dressing-gown, carpet slippers, in his room.

1. Joe seen from behind sitting on edge of bed, intent pose, getting up, going to window, opening window, looking out, closing window, drawing curtain, standing intent.

2. Joe do. (=from behind) going from window to door, opening door, looking out, closing door, locking door, drawing hanging before door, standing intent.

3. Joe do. going from door to cupboard, opening cupboard, looking in, closing cupboard, locking cupboard, drawing hanging before cupboard, standing intent.

4. Joe do. going from cupboard to bed, kneeling down, looking under bed, getting up, sitting down on edge of bed as when discovered, beginning to relax.

5. Joe seen from front sitting on edge of bed, relaxed, eyes closed. Hold, then dolly slowly in to closeup of face. First word of text stops this movement.

Camera

Joe's opening movements followed by camera at constant remove, Joe full length in frame throughout. No need to record room as whole. After this opening pursuit, between first and final closeup of face, camera has nine slight moves in towards face, say four inches each time. Each move is stopped by voice resuming, never camera move and voice together. This would give position of camera when dolly stopped by first word of text as one yard from maximum closeup of face. Camera does not move between paragraphs till clear that pause (say three seconds) longer than between phrases. Then four inches in say four seconds when movement stopped by voice resuming.

Voice

Low, distinct, remote, little colour, absolutely steady rhythm,

slightly slower than normal. Between phrases a beat of one second at least. Between paragraphs about seven, i.e. three before camera starts to advance and four for advance before it is stopped by voice resuming.

Face

Practically motionless throughout, eyes unblinking during paragraphs, impassive except in so far as it reflects mounting tension of *listening*. Brief zones of relaxation between paragraphs when perhaps voice has relented for the evening and intentness may relax variously till restored by voice resuming.

WOMAN'S VOICE:

Joe...

[*Eyes open, resumption of intentness.*]

Joe...

[*Full intentness.*]

Thought of everything?... Forgotten nothing?... You're all right now, eh?... No one can see you now.... No one can get at you now.... Why don't you put out that light?... There might be a louse watching you.... Why don't you go to bed?... What's wrong with that bed, Joe?... You changed it, didn't you?... Made no difference?... Or is the heart already?... Crumbles when you lie down in the dark.... Dry rotten at last.... Eh Joe?

Camera move 1

The best's to come, you said, that last time.... Hurrying me into my coat.... Last I was favoured with from you.... Say it you now, Joe, no one'll hear you.... Come on, Joe, no one can say it like you, say it again now and listen to yourself.... The best's to come.... You were right for once.... In the end.

Camera move 2

You know that penny farthing hell you call your mind.... That's where you think this is coming from, don't you?...

That's where you heard your father.... Isn't that what you told me?... Started in on you one June night and went on for years.... On and off.... Behind the eyes.... That's how you were able to throttle him in the end.... Mental thuggee you called it.... One of your happiest fancies.... Mental thuggee.... Otherwise he'd be plaguing you yet.... Then your mother when her hour came.... 'Look up, Joe, look up, we're watching you'.... Weaker and weaker till you laid her too.... Others.... All the others.... Such love he got.... God knows why.... Pitying love.... None to touch it.... And look at him now.... Throttling the dead in his head.

Camera move 3

Anyone living love you now, Joe?... Anyone living sorry for you now?... That slut that comes on Saturday, you pay her, don't you?... Penny a hoist tuppence as long as you like... Watch yourself you don't run short, Joe... Ever think of that?... Eh Joe?... What it'd be if you ran out of us.... Not another soul to still.... Sit there in his stinking old wrapper hearing himself.... That lifelong adorer.... Weaker and weaker till not a gasp left there either.... Is it that you want?... Well preserved for his age and the silence of the grave.... That old paradise you were always harping on.... No Joe.... Not for the likes of us.

Camera move 4

I was strong myself when I started.... In on you.... Wasn't I, Joe?... Normal strength.... Like those summer evenings in the Green.... In the early days.... Of our idyll.... When we sat watching the ducks.... Holding hands exchanging vows.... How you admired my elocution!... Among other charms.... Voice like flint glass.... To borrow your expression.... Powerful grasp of language you had.... Flint glass.... You could have listened to it for ever.... And now this.... Squeezed

down to this . . . How much longer would you say? . . . Till the whisper . . . You know . . . When you can't hear the words . . . Just the odd one here and there . . . That's the worst . . . Isn't it, Joe? . . . Isn't that what you told me . . . Before we expire . . . The odd word . . . Straining to hear . . . Why must you do that? . . . When you're nearly home . . . What matter then . . . What we mean . . . It should be the best . . . Nearly home again . . . Another stilled . . . And it's the worst . . . Isn't that what you said? . . . The whisper . . . The odd word . . . Straining to hear . . . Brain tired squeezing . . . It stops in the end . . . You stop it in the end . . . Imagine if you couldn't . . . Ever think of that? . . . If it went on . . . The whisper in your head . . . Me whispering at you in your head . . . Things you can't catch . . . On and off . . . Till you join us . . . Eh Joe?

Camera move 5

How's your Lord these days? . . . Still worth having? . . . Still lapping it up? . . . The passion of our Joe . . . Wait till He starts talking to you . . . When you're done with yourself . . . All your dead dead . . . Sitting there in your foul old wrapper . . . Very fair health for a man of your years . . . Just that lump in your bubo . . . Silence of the grave without the maggots . . . To crown your labours . . . Till one night . . . 'Thou fool thy soul' . . . Put your thugs on that . . . Eh Joe? . . . Ever think of that? . . . When He starts in on you . . . When you're done with yourself . . . If you ever are.

Camera move 6

Yes, great love God knows why . . . Even me . . . But I found a better . . . As I hope you heard . . . Preferable in all respects . . . Kinder . . . Stronger . . . More intelligent . . . Better looking . . . Cleaner . . . Truthful . . . Faithful . . . Sane . . . Yes . . . I did all right.

Camera move 7

But there was one didn't . . . You know the one I mean, Joe . . . The green one . . . The narrow one . . . Always pale . . . The pale eyes . . . Spirit made light . . . To borrow your expression . . . The way they opened after . . . Unique . . . Are you with me now? . . . Eh Joe? . . . There was love for you . . . The best's to come, you said . . . Bundling her into her Avoca sack . . . Her fingers fumbling with the big horn buttons . . . Ticket in your pocket for the first morning flight . . . You've had her, haven't you? . . . You've laid her? . . . Of course he has . . . She went young . . . No more old lip from her.

Camera move 8

Ever know what happened? . . . She didn't say? . . . Just the announcement in the *Independent* . . . 'On Mary's beads we plead her needs and in the Holy Mass' . . . Will I tell you? . . . Not interested? . . . Well I will just the same . . . I think you should know . . . That's right, Joe, squeeze away . . . Don't lose heart now . . . When you're nearly home . . . I'll soon be gone . . . The last of them . . . Unless that poor old slut loves you . . . Then yourself . . . That old bonfire . . . Years of that stink . . . Then the silence . . . A dollop of that . . . To crown all . . . Till His Nibs . . . One dirty winter night . . . 'Mud thou art.'

Camera move 9

All right . . . Warm summer night . . . All sleeping . . . Sitting on the edge of her bed in her lavender slip . . . You know the one . . . Ah she knew you, heavenly powers! . . . Faint lap of sea through open window . . . Gets up in the end and slips out as she is . . . Moon . . . Stock . . . Down the garden and under the viaduct . . .

Sees from the seaweed the tide is flowing . . . Goes on down to the edge and lies down with her face in the wash . . . Cut a long story short doesn't work . . . Gets up in the end sopping wet and back up to the house . . . Gets out the Gillette . . . The make you recommended for her body hair . . . Back down the garden and under the viaduct . . . Takes the blade from the holder and lies down at the edge on her side . . . Cut another long story short doesn't work either . . . You know how she always dreaded pain . . . Tears a strip from the slip and ties it round the scratch . . . Gets up in the end and back up to the house . . . Slip clinging the way wet silk will . . . This all new to you, Joe? . . . Eh Joe? . . . Gets the tablets and back down the garden and under the viaduct . . . Takes a few on the way . . . Unconscionable hour by now . . . Moon going off the shore behind the hill . . . Stands a bit looking at the beaten silver . . . Then starts along the edge to a place further down near the Rock . . . Imagine what in her mind to make her do that . . . Imagine . . . Trailing her feet in the water like a child . . . Takes a few more on the way . . . Will I go on, Joe? . . . Eh Joe? . . . Lies down in the end with her face a few feet from the tide . . . Clawing at the shingle now . . . Has it all worked out this time . . . Finishes the tube . . . There's love for you . . . Eh Joe? . . . Scoops a little cup for her face in the stones . . . The green one . . . The narrow one . . . Always pale . . . The pale eyes . . . The look they shed before . . . The way they opened after . . . Spirit made light . . . Wasn't that your description, Joe? . . .

[Voice drops to whisper, almost inaudible except words in italics.]

All right . . . You've had the best . . . Now *imagine* . . . Before she goes . . . Face in the cup . . . Lips on a *stone* . . . Taking Joe with her . . . Light gone . . . 'Joe Joe' . . . No sound . . . To the *stones* . . . Say it you now, no one'll hear you . . . Say 'Joe' it parts the *lips* . . . *Imagine* the hands . . . The *solitaire* . . . Against a *stone* . . . *Imagine* the *eyes* . . . Spiritlight . . . Month of June . . . What year of your Lord? . . . *Breasts* in the stones . . . And the *hands*

. . . Before they go . . . *Imagine* the hands . . . What are they at? . . . In the *stones* . . .

[Image fades, voice as before.]

What are they fondling? . . . Till they go . . . *There's love for you* . . . Isn't it, Joe? . . . Wasn't it, Joe? . . . *Eb Joe?* . . . Wouldn't you say? . . . Compared to us . . . Compared to Him . . . *Eb Joe?* . . .

[Voice and image out. End.]

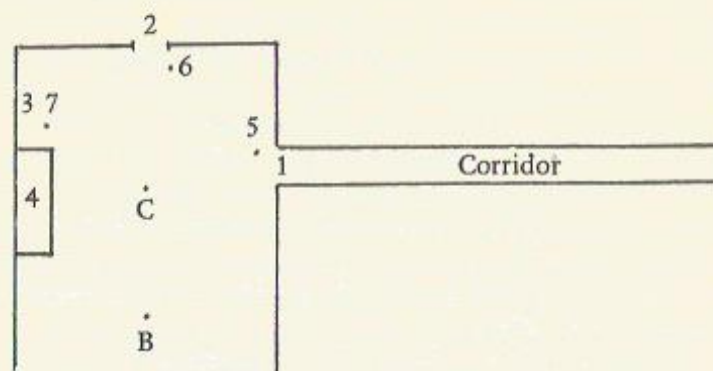
Ghost Trio

A play for television

Written in English in 1975. First published by Grove Press, New York, in 1976. First televised on BBC2 on 17 April 1977.

FEMALE VOICE (V)
MALE FIGURE (F)

I Pre-action
II Action
III Re-action



Room: 6m. x 5m.

- 1 Door.
- 2 Window.
- 3 Mirror.
- 4 Pallet.
- 5 F seated by door.
- 6 F at window.
- 7 F at head of pallet.
- A Position general view.
- B Position medium shot.
- C Position near shot of 5 and 1, 6 and 2, 7 and 3.

I

1. *Fade up to general view from A. 10 seconds.*
2. v: Good evening. Mine is a faint voice. Kindly tune accordingly. [Pause.] Good evening. Mine is a faint voice. Kindly tune accordingly. [Pause.] It will not be raised, nor lowered, whatever happens. [Pause.] Look. [Long pause.] The familiar chamber. [Pause.] At the far end a window. [Pause.] On the right the indispensable door. [Pause.] On the left, against the wall, some kind of pallet. [Pause.] The light: faint, omnipresent. No visible source. As if all luminous. Faintly luminous. No shadow. [Pause.] No shadow. Colour: none. All grey. Shades of grey. [Pause.] The colour grey if you wish, shades of the colour grey. [Pause.] Forgive my stating the obvious. [Pause.] Keep that sound down. [Pause.] Now look closer. [Pause.] Floor.
3. *Cut to close-up of floor. Smooth grey rectangle 0.70 m. × 1.50 m. 5 seconds.*
4. v: Dust. [Pause.] Having seen that specimen of floor you have seen it all. Wall.
5. *Cut to close-up of wall. Smooth grey rectangle 0.70 m. × 1.50 m. 5 seconds.*
6. v: Dust. [Pause.] Knowing this, the kind of wall—
7. *Close-up of wall continued. 5 seconds.*
8. v: The kind of floor—
9. *Cut to close-up of floor. 5 seconds.*
10. v: Look again.
11. *Cut to general view from A. 5 seconds.*
12. v: Door.
13. *Cut to close-up of whole door. Smooth grey rectangle 0.70 m. × 2 m. Imperceptibly ajar. No knob. Faint music. 5 seconds.*
14. v: Window.
15. *Cut to close-up of whole window. Opaque sheet of glass 0.70 m. × 1.50 m. Imperceptibly ajar. No knob. 5 seconds.*

16. v: Pallet.
17. *Cut to close-up from above of whole pallet. 0.70 × 2 m. Grey sheet. Grey rectangular pillow at window end. 5 seconds.*
18. v: Knowing all this, the kind of pallet—
19. *Close-up of whole pallet continued. 5 seconds.*
20. v: The kind of window—
21. *Cut to close-up of whole window. 5 seconds.*
22. v: The kind of door—
23. *Cut to close-up of whole door. Faint music. 5 seconds.*
24. v: The kind of wall—
25. *Cut to close-up of wall as before. 5 seconds.*
26. v: The kind of floor.
27. *Cut to close-up of floor as before. 5 seconds.*
28. v: Look again.
29. *Cut to general view. 5 seconds.*
30. v: Sole sign of life a seated figure.
31. *Move in slowly from A to B whence medium shot of v and door. v is seated on a stool, bowed forward, face hidden, clutching with both hands a small cassette not identifiable as such at this range. Faint music. 5 seconds.*
32. *Move in from B to C whence near shot of v and door. Cassette now identifiable. Music slightly louder, 5 seconds.*
33. *Move in from C to close-up of head, hands, cassette. Clutching hands, head bowed, face hidden. Music slightly louder. 5 seconds.*
34. *Move slowly back to A via C and B (no stops). Music progressively fainter till at level of B it ceases to be heard.*
35. *General view from A. 5 seconds.*

II

All from A except 26-29

1. v: He will now think he hears her.
2. F raises head sharply, turns still crouched to door, fleeting face, tense pose. 5 seconds.
3. v: No one.
4. F relapses into opening pose, bowed over cassette. 5 seconds.
5. v: Again.
6. Same as 2.
7. v: Now to door.
8. F gets up, lays cassette on stool, goes to door, listens with right ear against door, back to camera. 5 seconds.
9. v: No one. [Pause 5 seconds.] Open.
10. With right hand F pushes door open half-way clockwise, looks out, back to camera. 2 seconds.
11. v: No one.
12. F removes hand from door which closes slowly of itself, stands irresolute, back to camera. 2 seconds.
13. v: Now to window.
14. F goes to window, stands irresolute, back to camera. 5 seconds.
15. v: Open.
16. With right hand F pushes window open half-way clockwise, looks out, back to camera. 5 seconds.
17. v: No one.
18. F removes hand from window which closes slowly of itself, stands irresolute, back to camera. 2 seconds.
19. v: Now to pallet.
20. F goes to head of pallet (window end), stands looking down at it. 5 seconds.
21. F turns to wall at head of pallet, goes to wall, looks at his face in mirror hanging on wall, invisible from A.

22. v: [Surprised.] Ah!
23. After 5 seconds F bows his head, stands before mirror with bowed head. 2 seconds.
24. v: Now to door.
25. F goes to stool, takes up cassette, sits, settles into opening pose, bowed over cassette. 2 seconds.
26. Same as I.31.
27. Same as I.32.
28. Same as I.33.
29. Same as I.34.
30. Same as I.35.
31. v: He will now again think he hears her.
32. Same as II.2.
33. F gets up, lays cassette on stool, goes to door, opens it as before, looks out, stoops forward. 10 seconds.
34. F straightens up, releases door which closes slowly of itself, stands irresolute, goes to stool, takes up cassette, sits irresolute, settles finally into opening pose, bowed over cassette. 5 seconds.
35. Faint music audible for first time at A. It grows louder. 5 seconds.
36. v: Stop.
37. Music stops. General view from A. 5 seconds.
38. v: Repeat.

III

1. Immediately after 'Repeat' cut to near shot from C of F and door. Music audible. 5 seconds.
2. Move in to close-up of head, hands, cassette. Music slightly louder. 5 seconds.
3. Music stops. Action II.2. 5 seconds.
4. Action II.4. Music resumes. 5 seconds.
5. Move back to near shot from C of F and door. Music audible. 5 seconds.
6. Music stops. Action II.2. Near shot from C of F and door. 5 seconds.
7. Action II.8. Near shot from C of stool, cassette, F with right ear to door. 5 seconds.
8. Action II.10. Crescendo creak of door opening. Near shot from C of stool, cassette, F with right hand holding door open. 5 seconds.
9. Cut to view of corridor seen from door. Long narrow (0.70 m.) grey rectangle between grey walls, empty, far end in darkness. 5 seconds.
10. Cut back to near shot from C of stool, cassette, F holding door open. 5 seconds.
11. Action II.12. Decrescendo creak of door slowly closing. Near shot from C of stool, cassette, F standing irresolute, door. 5 seconds.
12. Cut to close-up from above of cassette on stool, small grey rectangle on larger rectangle of seat. 5 seconds.
13. Cut back to near shot of stool, cassette, F standing irresolute, door. 5 seconds.
14. Action II.14 seen from C. Near shot from C of F and window. 5 seconds.
15. Action II.16 seen from C. Crescendo creak of window opening. Faint sound of rain. Near shot from C of F with right hand holding window open. 5 seconds.

16. Cut to view from window. Night. Rain falling in dim light. Sound of rain slightly louder. 5 seconds.
17. Cut back to near shot from C of F with right hand holding window open. Faint sound of rain. 5 seconds.
18. Action II.18 seen from C. Decrescendo creak of window slowly closing. Near shot from C of F and window. 5 seconds.
19. Action II.20 seen from C. Near shot from C of F, mirror, head of pallet.
20. Cut to close-up from above of whole pallet.
21. Move down to tighter close-up of pallet moving slowly from pillow to foot and back to pillow. 5 seconds on pillow.
22. Move back to close-up from above of whole pallet. 5 seconds.
23. Cut back to near shot from C of F, mirror, head of pallet. 5 seconds.
24. Cut to close-up of mirror reflecting nothing. Small grey rectangle (same dimensions as cassette) against larger rectangle of wall. 5 seconds.
25. Cut back to near shot from C of F, mirror, head of pallet. 5 seconds.
26. Action II.21 seen from C. Near shot from C of F and mirror. 5 seconds.
27. Cut to close-up of F's face in mirror. 5 seconds. Eyes close. 5 seconds. Eyes open. 5 seconds. Head bows. Top of head in mirror. 5 seconds.
28. Cut back to near shot from C of F with bowed head, mirror, head of pallet. 5 seconds.
29. Action II.25 seen from C. Near shot from C of F settling into opening pose. Music audible once settled. 10 seconds.
30. Music stops. Action II.2 seen from C. Faint sound of steps approaching. They stop. Faint sound of knock on door. 5 seconds. Second knock, no louder. 5 seconds.
31. Action II.33 seen from C. Crescendo creak of door slowly opening. Near shot from C of stool, cassette, F holding door open, stooping forward. 10 seconds.
32. Cut to near shot of small boy full length in corridor before open door. Dressed in black oilskin with hood glistening with rain. White face raised to invisible F. 5 seconds. Boy shakes head faintly. Face still, raised. 5 seconds. Boy

- shakes head again. Face still, raised. 5 seconds. Boy turns and goes. Sound of receding steps. Register from the same position his slow recession till he vanishes in dark at end of corridor. 5 seconds on empty corridor.*
33. *Cut back to near shot from C of stool, cassette, F holding door open. 5 seconds.*
34. *Action II.34 seen from C. Decrescendo creak of door slowly closing. 5 seconds.*
35. *Cut to general view from A. 5 seconds.*
36. *Music audible at A. It grows. 10 seconds.*
37. *With growing music move in slowly to close-up of head bowed right down over cassette now held in arms and invisible. Hold till end of Largo.*
38. *Silence. F raises head. Face seen clearly for second time. 10 seconds.*
39. *Move slowly back to A.*
40. *General view from A. 5 seconds.*
41. *Fade out.*

MUSIC

From Largo of Beethoven's Fifth Piano Trio (*The Ghost*):

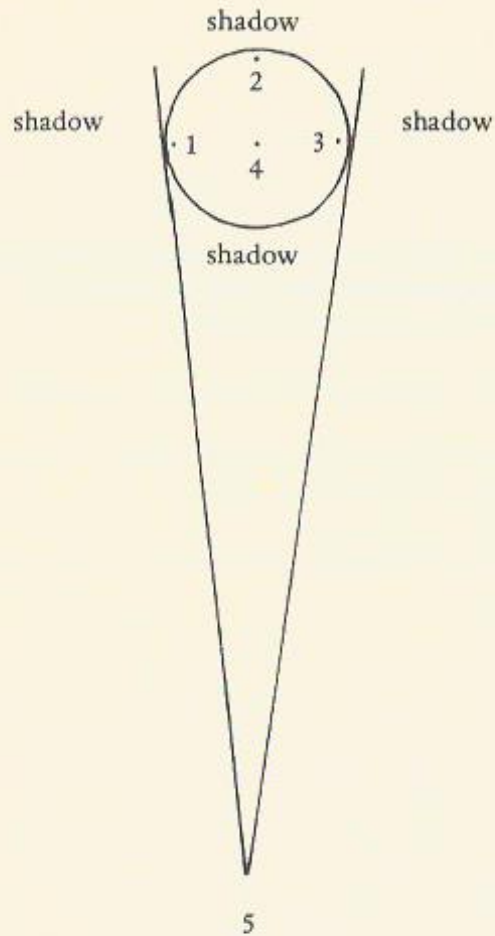
I.13	<i>beginning bar 47</i>
I.23	<i>beginning bar 49</i>
I.31-34	<i>beginning bar 19</i>
II.26-29	<i>beginning bar 64</i>
II.35-36	<i>beginning bar 71</i>
III.1-2, 4-5	<i>beginning bar 26</i>
III.29	<i>beginning bar 64</i>
III.36 to end	<i>beginning bar 82</i>

... but the clouds ...

A play for television

Written in English in October-November 1976. First televised on BBC2 on 17 April 1977. First published by Faber and Faber, London, in 1977.

- m Near shot from behind of man sitting on invisible stool bowed over invisible table. Light grey robe and skullcap. Dark ground. Same shot throughout.
- m1 m in set. Hat and greatcoat dark, robe and skullcap light.
- w Close-up of woman's face reduced as far as possible to eyes and mouth. Same shot throughout.
- s Long shot of set empty or with m1. Same shot throughout.
- v m's voice.



Set: circular, about 5 m. diameter, surrounded by deep shadow.

Lighting: a gradual lightening from dark periphery to maximum light at centre.

1. West, roads.
2. North, sanctum.
3. East, closet.
4. Standing position.
5. Camera.

1. *Dark. 5 seconds.*
2. *Fade up to m. 5 seconds.*
3. *v: When I thought of her it was always night. I came in—*
4. *Dissolve to s empty. 5 seconds. m1 in hat and greatcoat emerges from west shadow, advances five steps and stands facing east shadow. 2 seconds.*
5. *v: No—*
6. *Dissolve to m. 2 seconds.*
7. *v: No, that is not right. When she appeared it was always night. I came in—*
8. *Dissolve to s empty. 5 seconds. m1 in hat and greatcoat emerges from west shadow, advances five steps and stands facing east shadow. 5 seconds.*
9. *v: Right. Came in, having walked the roads since break of day, brought night home, stood listening [5 seconds.], finally went to closet—*
10. *m1 advances five steps to disappear in east shadow. 2 seconds.*
11. *v: Shed my hat and greatcoat, assumed robe and skull, reappeared—*
12. *m1 in robe and skullcap emerges from east shadow, advances five steps and stands facing west shadow. 5 seconds.*
13. *v: Reappeared and stood as before, only facing the other way, exhibiting the other outline [5 seconds.], finally turned and vanished—*
14. *m1 turns right and advances five steps to disappear in north shadow. 5 seconds.*
15. *v: Vanished within my little sanctum and crouched, where none could see me, in the dark.*
16. *Dissolve to m. 5 seconds.*
17. *v: Let us now make sure we have got it right.*
18. *Dissolve to s empty. 2 seconds. m1 in hat and greatcoat emerges from west shadow, advances five steps and stands facing east shadow. 2 seconds. He advances five steps to*

disappear in east shadow. 2 seconds. He emerges in robe and skullcap from east shadow, advances five steps and stands facing west shadow. 2 seconds. He turns right and advances five steps to disappear in north shadow. 2 seconds.

19. v: Right.

20. *Dissolve to m. 2 seconds.*

21. v: Then crouching there, in my little sanctum, in the dark, where none could see me, I began to beg, of her, to appear, to me. Such had long been my use and wont. No sound, a begging of the mind, to her, to appear, to me. Deep down into the dead of night, until I wearied, and ceased. Or of course until—

22. *Dissolve to w. 2 seconds.*

23. *Dissolve to m. 2 seconds.*

24. v: For had she never once appeared, all that time, would I have, could I have, gone on begging, all that time? Not just vanished within my little sanctum and busied myself with something else, or with nothing, busied myself with nothing? Until the time came, with break of day, to issue forth again, shed robe and skull, resume my hat and greatcoat, and issue forth again, to walk the roads.

25. *Dissolve to s empty. 2 seconds. m1 in robe and skullcap emerges from north shadow, advances five steps and stands facing camera. 2 seconds. He turns left and advances five steps to disappear in east shadow. 2 seconds. He emerges in hat and greatcoat from east shadow, advances five steps and stands facing west shadow. 2 seconds. He advances five steps to disappear in west shadow. 2 seconds.*

26. v: Right.

27. *Dissolve to m. 5 seconds.*

28. v: Let us now distinguish three cases. One: she appeared and—

29. *Dissolve to w. 2 seconds.*

30. *Dissolve to m. 2 seconds.*

31. v: In the same breath was gone. 2 seconds. Two: she appeared and—

32. *Dissolve to w. 5 seconds.*

33. v: Lingered. 5 seconds. With those unseeing eyes I so begged when alive to look at me. 5 seconds.

34. *Dissolve to m. 2 seconds.*

35. v: Three: she appeared and—

36. *Dissolve to w. 5 seconds.*

37. v: After a moment—

38. *w's lips move, uttering inaudibly: '... clouds ... but the clouds ... of the sky ...', v murmuring, synchronous with lips: '... but the clouds ...' Lips cease. 5 seconds.*

39. v: Right.

40. *Dissolve to m. 5 seconds.*

41. v: Let us now run through it again.

42. *Dissolve to s empty. 2 seconds. m1 in hat and greatcoat emerges from west shadow, advances five steps and stands facing east shadow. 2 seconds. He advances five steps to disappear in east shadow. 2 seconds. He emerges in robe and skullcap from east shadow, advances five steps and stands facing west shadow. 2 seconds. He turns right and advances five steps to disappear in north shadow. 2 seconds.*

43. *Dissolve to m. 5 seconds.*

44. *Dissolve to w. 2 seconds.*

45. *Dissolve to m. 2 seconds.*

46. *Dissolve to w. 5 seconds.*

47. v: Look at me. 5 seconds.

48. *Dissolve to m. 5 seconds.*

49. *Dissolve to w. 2 seconds. w's lips move, uttering inaudibly: '... clouds ... but the clouds ... of the sky ...', v murmuring, synchronous with lips: '... but the clouds ...' Lips cease. 5 seconds.*

50. v: Speak to me. 5 seconds.

51. *Dissolve to m. 5 seconds.*

52. v: Right. There was of course a fourth case, or case nought, as I pleased to call it, by far the commonest, in the proportion say of nine hundred and ninety-nine to one, or nine hundred and ninety-eight to two, when I begged in vain, deep down into the dead of night, until I wearied, and ceased, and busied myself with something else, more ... rewarding, such as ... such as ... cube roots, for example, or with nothing, busied myself with nothing, that MINE, until the time came, with break of day, to issue forth again,

void my little sanctum, shed robe and skull, resume my hat and greatcoat, and issue forth again, to walk the roads.

[*Pause.*] The back roads.

53. *Dissolve to s empty. 2 seconds. M1 in robe and skullcap emerges from north shadow, advances five steps and stands facing camera. 2 seconds. He turns left and advances five steps to disappear in east shadow. 2 seconds. He emerges in hat and greatcoat from east shadow, advances five steps and stands facing west shadow. 2 seconds. He advances five steps to disappear in west shadow. 2 seconds.*
54. v: Right.
55. *Dissolve to M. 5 seconds.*
56. *Dissolve to W. 5 seconds.*
57. v: '...but the clouds of the sky ... when the horizon fades ... or a bird's sleepy cry ... among the deepening shades ...'
5 seconds.
58. *Dissolve to M. 5 seconds.*
59. *Fade out on M.*
60. *Dark. 5 seconds.*

A Piece of Monologue

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