Foreword by The Irish Film Institute

For over 60 years, the Irish Film Institute has been dedicated to the promotion of film culture in Ireland and therefore is proud to present this filmography of Samuel Beckett’s work.

Beckett remains one of Ireland’s most important and influential artists and Samuel Beckett – A Filmography provides a snapshot of the worldwide reach and enduring nature of his creativity.

As part of the Beckett centenary celebrations held in April 2006, the Irish Film Institute organised a diverse programme of films relating to the work of Beckett, including a tour of the line-up to cinemas around the country. Prior to this, the Irish Film Institute provided the unique opportunity to view all 19 films in the ‘Beckett on Film’ series by screening the entire selection in February 2001. This filmography provides the perfect accompaniment to these previous programmes and it illustrates that Beckett’s work will continue to be adapted for film and television worldwide for years to come.

Samuel Beckett – A Filmography was made possible though the kind support of the Department of Arts, Sport and Tourism and the Beckett Centenary Council and Festival Committee.

Mark Mulqueen
Director, The Irish Film Institute
An Introduction

Compiling a filmography of Beckett’s work is both a challenging and daunting prospect. It was important, from the outset, to set some parameters for this filmography. Therefore, to this end, I decided to focus on the key area of direct adaptations of Beckett’s work filmed for cinema or television.

Secondary listings of selected documentaries and a short selection of filmed works inspired by Beckett were also included but are designed not to be exhaustive but rather representative of some of the other media impacted by this great artist.

I would like to sincerely thank Kasandra O’Connell and Grainne Humphreys for overseeing this project and also Mark Mulqueen and Annmarie Gray at the Irish Film Institute. A special thank you to Dr. Mark Nixon, the Co-Director of the Beckett International Foundation at the University of Reading who most graciously agreed to cast his expert eye over the very long list and offered unparalleled advice and assistance. In addition, Luke McKernan from the British Universities Film and Video Council and Dirk Van Hulle from The Samuel Beckett Endpage were both extremely generous in allowing me to utilise previously published filmography information.

I am sure there may be omissions and hopefully in the future, the development of an online ongoing filmography of Samuel Beckett’s work could be a possibility. However, in the meantime, I hope Samuel Beckett – A Filmography goes some way to reflect the worldwide influence of this creative genius.

Moira Horgan

Acknowledgements

Special thanks to
Thomas Christensen—Danish Film Institute; Tom Cousineau—Washington College; Vladimir Dmitriev—Gosfilmofond of Russia; Brd Dooley—RTE; Matthijs Engelberts; Charlotte Garson—Cahiers du Cinéma; Martin Gostarian—MTR; Beverly Hills; Thomas Hunkele—Fribourg University; Jim Knowlson—Reading University; Kanrie Laune—MIK2; Anna McMullan; Breon Mitchell; Sara Moreira—Cinematheque Portuguesa; Susan Muller—Parallel Films; Lasse Nilsson—SVT Sweden; Lois Overbeck—Editor ‘The Correspondence of Samuel Beckett’; Laurence Pior; Mette Quistgaard—DR (Danish Broadcasting Corporation) Archive; Marie Rooney—The Gate Theatre; Zoran Sinobad—Moving Image Section US Library of Congress; Blanka Szilagyi—Hungarian National Film Archive; Paolo Cherchi Usai—National Film and Sound Archive Australia; Denis Vaillancourt; Marion Viens—Cinémathèque Québécoise; Jon Wengström—Swedish Film Institute and Phil Wickham—British Film Institute.
Beckett Filmography by Title
One of Beckett’s most powerful plays is in fact a mime. A man sits in a desert and struggles to reach a flask of water and other objects symbolising relief or escape. The objects remain stubbornly out of reach, but the man doesn’t give up. What is significant about this play is that Beckett captured, without the use of words, the major concerns and motifs of Waiting for Godot and Endgame.

**Act Without Words I**

2001 ~ Ireland

**Director** Karel Reisz  
**Cast** Sean Foley  
**Running time** 16 minutes  
**Note** This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.  

It was an intriguing challenge to film a Beckett play. You have to rethink and re-feel everything but it was a nice problem. I chose Act Without Words I because of the clever use of the artifice of theatre and the way Beckett intermingles humour and pathos”, says director Karel Reisz.  

**Information Source** ‘Beckett on Film’ production notes

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**Act Without Words I**

1983 ~ UK

**Director** Margaret Jordan  
**Running time** 17 minutes  
**Note** Filmed version of The Theatre of Puppet’s production  

**Information Source** www.tcd.ie/irishfilm

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**Spel zonder woorden I**

1971 ~ Belgium

**Directors** Dirk Declerq and Jan Gruyaert  

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**Acta senza parole I**

1966 ~ Italy

**Director** Carlo di Carlo  
**Production company** Opus Films Rome  
**Running time** 9 minutes  

**Information Source** ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

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**Acte sans paroles I**

1964 ~ France

**Directors** Bruno and Guido Bettiol  
**Production company** Les Cinéastes Associés  
**Note** Version filmed with puppets  

**Information Source** British Film Institute / Library and Archives Canada
Act Without Words II

Act Without Words II is a brief mime showing two players, A and B, who emerge from two large sacks. Beckett specified “violent” lighting and extended the notion by having the players prodded into action by a “goad”. A is “slow, awkward and absent” whereas B is “brisk, rapid and precise”. The goad prods A, who gradually emerges to set about his banal routine. B embarks on a more complicated routine, checking his watch, moving briskly to relocate the sacks before retiring back to his own. What unites A and B is the equal absurdity of their lives, which comprise a vicious circle of never ending, useless activity.

Act Without Words II
2001 ~ Ireland

Director Enda Hughes
Cast Pat Kinevane and Marcello Magni
Running time 11 minutes

Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

Director Enda Hughes says “Beckett was so concerned with form that I think he would have employed the mechanics of film in the same inventive way that he employed lighting and the stage itself, as presences, even characters in the drama. That’s what I wanted to try and do myself.”

Information Source ‘Beckett on Film’ production notes

Spel zonder woorden II
1971 ~ Belgium

Directors Dirk Deceir and Jan Gruyaert

All That Fall

A radio play written by Samuel Beckett in 1957. In it, Maddy Rooney makes her laborious way to the Boghill railroad station to meet her blind husband, Dan, as a surprise for him on his birthday. Along the way she meets a comic array of Irish characters. On the return home, deluged by neighbourhood children and by rain, they keep their spirits up with a lively banter, sometimes savage, sometimes heart rending.

All That Fall
1957 ~ USA

Director Alan Schneider
Cast Moffat and Dixon
Production company NBC

Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

Tout Ceux Qui Tombent
1963 ~ France

Director Michel Mitran
Cast Alice Sapritch, Pierre Palau, Christian Marin and Guy Tréjean
Production company ORTF/RTF
Running time 61 minutes

Note Translated by Robert Pinget.
Information Source British Film Institute

The Goad
1965 ~ UK

Director Paul Joyce
Cast Freddie Jones
Production company Twin Digit Productions
Distributor Grove Weidenfeld

Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett
Breath

Breath was written in response to Kenneth Tynan’s request for a sketch to be included in Oh Calcutta! This is the most compressed of Beckett’s dramatic works, lasting less than a minute. On a set full of rubbish, a person cries out and breathes in again. Life is reduced to a brief interlude of dim light between two cries and the onset of darkness.

2001 ~ Ireland

Director Damien Hirst
Cast Keith Allen
Running time 45 seconds

Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

Information Source ‘Beckett Film’ production notes

...But The Clouds...

Beckett’s play for television recounts the tale of a man and an absent woman. The man called “M” keeps returning to an unspecified home, in order to ‘beg’ of a supposedly deceased woman to appear in his ‘sanctum’, a request that only succeeds once or twice a thousand times.

1977 ~ Poland

Director Antoni Libera
Cast Henryk B and Iiena Jun
Production company Theatre Center “Warsztatowa”

Note Part of the program ‘Schatten’, which also featured Geistertrio and Not I (counterpart of the English ‘Shades’).

Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

...but the clouds...

1977 ~ UK

Directors Donald McWhinnie and Anthony Page
Cast Billie Whitelaw and Ronald Pickup
Running time 16 minutes

Note Screened on BBC / Lively Arts series

Information Source Luke McKernan filmography – UK National Film and Television Archive

...jack obloki...

1987 ~ Poland

Director Antoni Libera
Cast Henryk B and Iiena Jun
Production company The Centre for Theatre “Warsztatowa”

Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

...nur noch Gewölk...

1977 ~ Germany

Director Samuel Beckett
Cast Klaus Herm and Cornelia Boje

Production company SDR

Note Part of the program ‘Schatten’, which also featured Gelstertrio and Not I (counterpart of the English ‘Shades’).

Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

Beginning To End

1966 ~ Ireland

Director Chloe Gibson
Cast Jack McGowran
Production company RTÉ

Running time 51 minutes


Information Source RTÉ Libraries and Archives
A director and his assistant arrange a protagonist, who stands on a black block as he submits to their direction. Catastrophe is the only piece in the Beckett canon that expresses a political viewpoint. The director has some of the standard accruements of an authoritarian figure, a fur coat and matching toque, a fat cigar and an armchair from which only he can preside. A, the assistant, behaves with the proper humility and alacrity but carefully wipes the armchair before she can relax in it. Her frequent recourse to pad and pencil offers a sharp critique of excessive bureaucracy. Luke, the offstage lighting man, remains invisible throughout the piece, as befits a mere worker. P, the protagonist, is simply a puppet who is subject to the directors will and whim. It is ultimately P’s ineradicable subjectivity that precipitates the catastrophe.

Catastrophe 2001 – Ireland

Director David Mamet
Cast John Gielgud (in his last film role), Rebecca Pidgeon and Harold Pinter
Running time 7 minutes
Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

Information Source ‘Beckett on Film’ production notes

Catastrophe 1986 – France

Director Helen Gary Bishop
Cast Pierre Chabert
Production company La SEPT

Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

Catastrophe 1983 – USA

Director Alan Schneider
Cast Donald Davies, Rand Mitchell, Margaret Reed, David Warrilow and Daniel Worth
Production company Harold Clorman Theater / NYPL

Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett
Come and Go has only 121 words in all, with Beckett’s note being almost twice as long as the play itself. Three women meet in a softly lit place, calling to mind the witches in Shakespeare’s Macbeth. Seated on a bench facing the audience, they reminisce about their school days. Each woman leaves briefly and in her absence the other two disclose an appalling secret about the third. Irony accumulates relentlessly as the confidences are shared about each woman.

Come and Go 2001 ~ Ireland

Director John Crowley
Cast Paola Dionisotti, Anna Massey and Sian Phillips
Running time 8 minutes
Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.
Information Source ‘Beckett on Film’ production notes
**Company**

A prose text in which an old man lying on his back alone in the dark is spoken to by a ghostly, unrelenting voice he can neither verify nor name. At times speaking in the third person, the voice describes the figure’s tormented confinement in the present; at other moments, using second person, he narrates striking scenes from the old man’s boyhood and adolescence. Also acknowledged is a first person voice that remains significantly absent - the pronoun which the old man desperately wishes to use, but can’t.

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**Eh Joe**

A one-act play written by Beckett for television in 1965. The play involves only one actor and an off-screen female voice. An old man, Joe, sits in a decrepit bedsit listening to the voice of his dead wife as she chides him for the pain he inflicted upon her in the name of marriage. He becomes more broken and ragged as the play progresses, as the terrible things that he has done are mentioned.

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**Gesellschaft**

**Germany**

**Director** Walter Asmus  
**Cast** Fritz Lichtenhahn  
**Production company** SDR  
**Running time** 92 minutes

*Information Source* 'Beckett on Tape' online listing on The Samuel Beckett Endpage - www.ua.ac.be/beckett

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**Voz**

**2000 - Spain**

**Director** Javier Aguirre  
**Cast** Fernando Fernán Gómez  
**Running time** 82 minutes

*Information Source* 'Beckett on Tape' online listing on The Samuel Beckett Endpage - www.ua.ac.be/beckett

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**Eh Joe**

**1990 - UK**

**Director** Walter D. Asmus  
**Cast** Klaus Herr and Billie Whitelaw  
**Production company** RM Associates, RTE, La Sept and Süddeutscher Rundfunk for Channel 4  
**Running time** 29 minutes

*Information Source* Luke McKernan filmography – UK National Film and Television Archive

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**Eh Joe**

**1986 - Ireland**

**Director** Alan Gilsenan  
**Cast** Tom Hickey and Siobhan McKenna  
**Production company** Yellow Asylum Production with the assistance of Bord Scannán na hÉireann in association with RTÉ  
**Running time** 38 minutes

*Information Source* RTE Libraries and Archives

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**Eh Joe**

**1985 - Spain**

**Director** Alfredo Castellon  
**Production company** TV España

*Information Source* 'Beckett on Tape' online listing on The Samuel Beckett Endpage - www.ua.ac.be/beckett
**He Joe** 1979 ~ Germany

**Directors** Samuel Beckett and Walter Asmus  
**Cast** Heinz Bennent and Irmgard Först  
**Production company** SDR  
**Running time** 21 minutes  
**Information Source** 'Beckett on Tape' online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

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**Eh Joe** 1972 ~ UK

**Director** David Clark  
**Cast** Patrick Magee and Elvi Hale  
**Production company** University of London Audio-Visual Centre  
**Running time** 25 minutes  
**Information Source** British Universities Film and Video Council

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**Eh Joe** 1966 ~ UK

**Director** Alan Gibson  
**Cast** Jack MacGowran and Sian Phillips  
**Production company** BBC  
**Running time** 19 minutes  
**Information Source** Luke McKernan filmography – UK National Film and Television Archive

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**He Joe** 1966 ~ Germany

**Directors** Samuel Beckett  
**Cast** Deryk Mendel and Nancy Illig  
**Production company** SDR  
**Running time** 29 minutes  
**Information Source** 'Beckett on Tape' online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

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**Dis Joe** 1975 ~ France

**Director** Michel Mitrani  
**Cast** Jean-Louis Barrault and Madeleine Renaud  
**Running time** 22 minutes  
**Information Source** 'Beckett on Tape' online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

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**Ikke osse, Joe** 1970 ~ Denmark

**Director** Søren Melson  
**Cast** Helge Kjærulf-Schmidt and Berthe Quistgaard  
**Running time** 25 minutes  
**Information Source** DR (Danish Broadcasting Corporation) Archives

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**Dis Joe** 1968 ~ France

**Director** Pierre Bureau  
**Cast** Jean-Louis Barrault and Madeleine Renaud  
**Production company** ORTF  
**Running time** 19 minutes  
**Held by** INA  
**Information Source** 'Beckett on Tape' online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

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**Eh Joe** 1966 ~ USA

**Director** Alan Schneider  
**Cast** George Rose and Rosemary Harris  
**Production company** WNDT Newark / NYTT and Glenn Jordan  
**Distributor** Grove Weidenfeld  
**Running time** 34 minutes  
**Information Source** 'Beckett on Tape' online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

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**Hörru Joe** 1966 ~ Sweden

**Director** Kurt Olof Sundströmd  
**Cast** Björn Berglund and Marianne Sjömark  
**Running time** 21 minutes  
**Information Source** SVT Sweden
‘Endgame’ is the term used to describe an ending in chess where the outcome of the game is already known. Beckett, an avid chess fan, saw the parallel between the chess endgame and the final stages of life. He realised that death is the final outcome, regardless of how a person plays the game of life. Death as a final ending is absent from the play, which turns into a powerful drama about waiting. The characters must go on waiting for what will never come, declining into old age and senility. Daily rituals are performed ad nauseam. Endgame shares many themes with *Waiting for Godot*, but it’s a denser work. The one major difference between the two plays is that in Endgame the sense of despair is heightened by the fact that the characters are not waiting for anything other that death. As one critic noted, “*Waiting for Godot* is a despairing play about hope, and *Endgame* is a despairing play about despair”.

**Endgame 2001 ~ Ireland**

*Director* Conor McPherson  
*Cast* Jean Anderson, Michael Gambon, Charles Simon and David Thewlis  
*Running time* 84 minutes  
*Note* This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

Says McPherson, “I felt that *Endgame* was one of the plays that would best translate into a film because there’s a definite location, a room. Beckett only said ‘interior’. We had to be lively and inventive with the camera to create humour and pathos and keep surprising the audience.”  
*Information Source* ‘Beckett on Film’ production notes

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**Endgame 1998 ~ USA**

*Directors* Walter D. Asmus and Alan Mandell  
*Cast* Bud Thorpe, Lawrence Held, Rick Cluchey, Alan Mandell, Louis Beckett Cluchey and Teresita Garcia Suro  
*Running time* 88 minutes  
*Note* Part of the ‘Beckett Directs Beckett’ performances of the San Quentin Drama Workshop  
*Information Source* US Library of Congress – Motion Picture, Broadcasting and Recorded Sound Division

**Slutspel 1970 ~ Sweden**

*Director* Jan Halldoff  
*Cast* Bengt Ekerot, Jan Blomberg, Gunnar Lindkvist and Gun Robertson  
*Running time* 108 minutes  
*Information Source* SVT Sweden

**Slutspil 1969 ~ Denmark**

*Director* Søren Melson  
*Cast* Erik Mørk, Jørgen Kill, Pouel Kern and Else Højgaard  
*Running time* 104 minutes  
*Information Source* DR (Danish Broadcasting Corporation) Archives

**Endspiel 1967 ~ Germany**

*Director* Samuel Beckett  
*Cast* Werner Stock, Gudrun Genest, Ernst Schröder and Horst Bollmann  
*Production company* Schiller Theater Werkstatt Berlin / NDR  
*Running time* 104 minutes  
*Information Source* ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

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**Endgame 1989 ~ UK**

*Director* Tony Coe  
*Cast* Norman Beaton, Stephen Rea, Kate Binchy and Charles Drake  
*Production company* BBC / Open University  
*Running time* 93 minutes  
*Information Source* University of California Berkeley Library / Beckett Foundation Archive, Reading

**Final de Partida 1984 ~ Spain**

*Production company* TV España  
*Information Source* ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett

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**Endspiel 1967 ~ Germany**

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*Production company* Schiller Theater Werkstatt Berlin / NDR  
*Running time* 104 minutes  
*Information Source* ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage – www.ua.ac.be/beckett
Beckett’s only venture into the medium of cinema, “Film” is almost a totally silent film (no dialogue or music one “shhh!”) in which Keaton’s character “O” attempts to evade observation by an all-seeing eye. But, as the film is based around Bishop Berkeley’s principal ‘esse est percipi’ (to be is to be perceived), his very existence conspires against his efforts.

**Film 1964 ~ USA**

**Director:** Alan Schneider  
**Cast:** Buster Keaton, Nell Harrison, James Karen and Susan Reed  
**Running time:** 22 minutes  
**Note:** Film was written in 1963 and filmed in New York in the summer of 1964. For the shooting Mr. Beckett made his only trip to America. In 2006, MK2 released Film on DVD in France.

**Film 1979 ~ UK**

**Director:** David Rayner Clark  
**Cast:** Max Wall, Anthony Long and Patricia Hayes  
**Production company:** BFI Production  
**Running time:** 26 minutes  
**Note:** Information Source Luke McKernan filmography – UK National Film and Television Archive
Footfalls

In Footfalls, a daughter tends to her sick mother. In four scenes, the play dramatises a slow fade to impalpability. What emerges is the burden of caring, the love that sustains that burden and what that love costs. In the first scene, May paces back and forth, engaging in dialogue with the disembodied voice of her mother. In the second scene, May’s voice is subsumed into the disembodied voice, which speaks for both mother and daughter. May continues to pace slower still, her footsteps becoming more dominant as the actions becomes less and less visible.

Footfalls 2001 ~ Ireland

Director Walter D. Asmus
Cast Susan Fitzgerald and Joan O’Hara
Running time 28 minutes
Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

Information Source ‘Beckett on Film’ production notes

Footfalls 1990 ~ UK

Director Walter D. Asmus
Cast Billy Whitelaw and Christine Collins
Production company RM Associates, RTE, La Sept and Süddeutscher Rundfunk for Channel 4
Running time 33 minutes

Note Part of the program ‘Shades’, which also featured …nur noch Gewölk… and Not I.

Information Source Luke McKernan filmography-UK National Film and Television Archive

Ghost Trio

A man drifts around in a bare room while waiting for someone, accompanied by certain strains of Beethoven’s Fifth Piano Trio.

Ghost Trio 1977 ~ Germany

Director Samuel Beckett
Cast Klaus Herrm and Irmgard Först
Production company SDR
Running time 20 minutes
Note Part of the program ‘Shades’, which also featured …nur noch Gewölk… and Not I.

Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage www.ua.ac.be/beckett and Mark Nixon

Ghost Trio 1977 ~ UK

Directors Donald McWhinnie and Anthony Page
Cast Billie Whitelaw and Ronald Pickup
Running time 21 minutes
Note Screened on BBC/Lively Arts series

Information Source Luke McKernan filmography-UK National Film and Television Archive
Considered to be Beckett's most cheerful piece, Happy Days features a middle aged couple, with the woman increasingly buried in a mound of sand. The film opens with 'Winnie', an incurable optimist of about 50, "embedded up to her waist in the exact centre of a mound". Winnie's husband, 'Willie', appears only occasionally from his tunnel behind the mound. This doesn't stop Winnie talking to him while he reads his newspaper. Winnie's opening words, "Another heavenly day", set the tone for the entire monologue, which is full of verbal and visual running gags.

Happy Days 2001 ~ Ireland
Director Patricia Rozema
Cast Rosaleen Linehan and Richard Johnson
Running time 79 minutes
Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

Glückliche Tage
1986 ~ Germany
Production company ZDF

Stchaslivye Dni
1991 ~ Russia
Director Aleksei Balabanov
Information Source Gosfilmofond of Russia

Happy Days 1979 ~ UK
Directors Samuel Beckett and Tristram Powell
Cast Billie Whitelaw and Leonard Fenton
Running time 100 minutes
Note Royal Court Theatre Production
Information Source British Film Institute

Happy Days 1974 ~ Ireland
Cast Siobhan McKenna
Note A short extract from ‘Happy Days’ featuring Siobhan McKenna appears in this programme entitled ‘Siobhan McKenna’s Here Are Ladies’. Filmed on location throughout Ireland, McKenna plays a variety of roles typifying the women of Ireland.
Information Source RTE Libraries and Archives

Happy Days 1974 ~ USA
Director David Heely
Cast Irene Worth, George Voskovec and Anita Merritt
Running time 16 minutes
Note A production of Thirteen/WNET for ‘Great Performances’ on PBS.
Information Source Motion Picture, Broadcasting and Recorded Sound Division Library of Congress

Happy Days 1979 ~ USA
Director Chloe Gibson
Cast Billie Whitelaw and Leonard Fenton
Production company Thirteen/WNET
Running time 16 minutes
Note A production of Thirteen/WNET for ‘Great Performances’ on PBS.
Information Source Motion Picture, Broadcasting and Recorded Sound Division Library of Congress

Oh Les Beaux Jours
1971 ~ France
Director Roger Blin
Cast Madeleine Renaud and Jean-Louis Barrault
Production company ORTF
Running time 90 minutes
Held by INA
Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage www.ua.ac.be/beckett
Krapp’s Last Tape

An old man reviews his life, pondering the decisions he once made and assessing his predicament. We learn about him not from the 69 year old man on stage but from his 39 year old self on the tape he listens to. On the “awful occasion” of his birthday, Krapp is in the habit of reviewing the past year and “separating the grain from the husks”. He isolates memories of value, which provide nourishment to set against creeping death “when all my dust has settled”.

Poslednja Krapova traka
2004 ~ Yugoslavia

Director Nedeljko Despotovic
Cast Ljuba Tadic

Krapp’s Last Tape
2001 ~ Ireland

Director Atom Egoyan
Cast John Hurt
Running time 58 minutes
Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

“I am fascinated by human interaction with technology”, says Egoyan. “Beckett explores the contrast between memory and recorded memory as Krapp reminisces on his birthday, struggling to reconcile perception and reality. Technology is an enormous issue today, so Beckett’s themes are hugely relevant. The human inability to communicate in reality is brought into sharp focus.”

Information Source ‘Beckett on Film’ production notes

Krapp’s Last Tape
2000 ~ Spain

Director Tom Skipp
Cast Peter Shreve
Production company Mask Films
Running time 42 minutes
Note English language with Spanish subtitles. Filmed at Nada Films International in Spain.

Information Source YouTube

Krapp’s Last Tape
1998 ~ USA

Directors Walter D. Asmus and Alan Mandell
Cast Rick Cluchey
Running time 46 minutes
Note Part of the ‘Beckett Directs Beckett’ performances of the San Quentin Drama Workshop. Originally aired on PBS, two versions of each play were produced, in English and French. French version features Roland Bertin in the title role.

Information Source US Library of Congress- Motion Picture, Broadcasting and Recorded Sound Division

Krapp’s Last Tape
1975 ~ Netherlands

Director Hero Muller
Cast Gees Linnebank
Running time 35 minutes

Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage www.ua.ac.be/beckett

Krapp’s Last Tape
1972 ~ UK

Director Donald McWhinnie
Cast Patrick Magee
Production company BBC

Information Source US Library of Congress- Motion Picture, Broadcasting and Recorded Sound Division
Krapp’s Last Tape
1971 ~ Ireland

Director Alan Schneider
Cast Jack MacGowran
Running time 54 minutes
Note A RTE production but shown as part of Channel 4’s “Homage to Beckett” series in 1990.
Information Source Luke McKernan Filmography-UK National Film and Television Archive

Das letzte Band
1969 ~ Germany

Director Samuel Beckett
Cast Martin Held
Running time 54 minutes
Production company Westdeutscher Rundfunk at the Schiller Theater Berlin.
Information Source James Knowlson

Krapp’s sista band
1966 ~ Sweden

Director Kurt-Olof Sundström
Cast Stig Jarrel
Running time 48 minutes
Information Source SVT Sweden

Nacht und Träume
1983 ~ Germany

Director Samuel Beckett
Cast Helfrid Foron, Stephan Pritz and Dirk Morgner
Running time 11 minutes
Production company SDR
Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage www.ua.ac.be/beckett

Krapp’s sidste bånd
1963 ~ Denmark

Director Preben Harris
Running time 40 minutes
Information Source DR (Danish Broadcasting Corporation) Archives

Natt och drömmar
1989 ~ Sweden

Director Claes Camnert
Running time 30 minutes
Information Source SVT Sweden

Krapp’s Last Tape
1961 ~ USA

Note Scenes from Krapp’s Last Tape featured in an episode of Fierce, Funny and Far Out – NBC’s cultural anthology series which looked at contemporary modern theatre.
Information Source Motion Picture, Broadcasting and Recorded Sound Division Library of Congress

Nacht und Träume
In an empty room an old man sits and hears the strains of Schubert’s ‘Song, Night and Dreams’.

Natt och drömmar
1989 ~ Sweden

Director Claes Camnert
Running time 30 minutes
Information Source SVT Sweden

Krapp’s laatste band
1969 ~ Belgium

Director Walter Tillemanas

Nacht und Träume
1983 ~ Germany

Director Samuel Beckett
Cast Helfrid Foron, Stephan Pritz and Dirk Morgner
Running time 11 minutes
Production company SDR
Information Source ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage www.ua.ac.be/beckett
Not I features an actress seated on stage with just her mouth visible. The disembodied mouth delivers a long stream of consciousness monologue.

Not I 2001 ~ Ireland

**Director** Neil Jordan  
**Cast** Julianne Moore  
**Running time** 14 minutes  
**Note** This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

“There are many reasons not to make a film of Not I”, says director Neil Jordan, “the theatrical nature of the piece; the impenetrable nature of the text; and Samuel Beckett’s alarmingly specific stage instructions. But there are as many reasons to make a film of Not I. Despite the theatrical nature of the piece, the startling image at the heart of it, an isolated mouth, could perhaps be better realised in the cinema. The ideas in the impenetrable text only realise themselves through performance, through the physical demands of the delivery of the text. Working within the limits of Samuel Beckett’s stage instruction becomes oddly liberating, like etching a map of the world on a postage stamp.”

Information Source ‘Beckett on Film’ production notes

Not I 1989 ~ USA

**Directors** John Reilly and Melissa Shaw-Smith  
**Cast** Margo Lee Sherman  
**Note** “Peephole Art” is a project collecting three pieces Beckett wrote or adapted especially for television. The project began in 1985, when John Reilly and Barney Rosset (founder of Grove Press) decided to produce a documentary on Beckett for American television. As part of this project, three new productions were commissioned including a TV adaptation of Not I.

Information Source Apmonia

Not I 1973 ~ UK

**Director** Anthony Page  
**Cast** Billie Whitelaw  
**Note** Screened on BBC/Lively Arts series.

Information Source Luke McKernan filmography-UK National Film and Television Archive
Ohio Impromptu

Ohio Impromptu opens with a striking visual impact. A figure clad in black, with long white hair hiding his face, sits on a white chair at a white table. There are two characters, the ‘reader’ and the ‘listener’. The reader, it emerges, is a mysterious messenger from someone now dead and once loved by the listener. The book the reader narrates from tells of the listener mourning right up until the last moment when the story is told for the last time and “there is nothing left to tell”.

Ohio Impromptu

2001 ~ Ireland

Director Charles Sturridge
Cast Jeremy Irons
Running time 12 minutes
Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

“A Piece of Monologue

In A Piece of Monologue, the speaker tells a fragment of a story about birth and death in which the narrative details almost match those visible to us on the set. The gap between the narrative and the set dramatises the process of atrophy implied in the opening words, “Birth was the death of him”.

A Piece of Monologue

2001 ~ Ireland

Director Robin Lefevre
Running time 20 minutes
Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

Information Source: ‘Beckett on Film’ production notes

“Film as a medium extends to the idea of the play”, says Sturridge. “Beckett is a remover of anything that might misdirect the audience. He takes everything out except the absolute essentials in order to produce the purest simplest line of thought. Ohio Impromptu captures that universally human emotion of losing the one you love the most and expresses it in its purest and most terrifying form.”

Information Source: ‘Beckett on Film’ production notes
In Play, three urns stand on the stage. From the urns, the heads of a man and two women protrude. They remain like this for the play’s duration. At the commencement and the conclusion of the play, all three characters speak, in what Beckett terms a “chorus”, but in the main the play is made up of short, sometimes broken sentences spoken by one character at a time. Over the course of the play, it becomes apparent that the man has betrayed one woman by having an affair with the other woman. The three characters speak of the affair from their respective points of view on the matter.

Play 2001 – Ireland

Director Anthony Minghella
Cast Alan Rickman, Juliet Stephenson and Kristen Scott Thomas
Running time 16 minutes
Note This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

“My unfinished doctoral thesis was on Beckett”, says Minghella. “Play was the first theatre piece I ever directed in a double bill with Happy Days. There was a time when I read Beckett almost on a daily basis. The sense of language and poetry in his writing has been the single biggest influence on me.”

Information Source ‘Beckett on Film’ production notes

Spil 1974 – Denmark

Director Ole Roos
Cast Paul Hagen, Lillian Tilegreen and Elin Reimer
Running time 22 minutes
Information Source DR (Danish Broadcasting Corporation) Archives

Comedie 1966 – France

Director Marin Karmitz
Cast Michael Lonsdale, Eléonore Hirt and Delphine Seyrig.
Note Comedie was shown at the 1966 Venice Film Biennale. Unseen since, it resurfaced in 2000, in Paris, in an exhibition called Voilà.

Information Source The Guardian
Quad I & II

Quad I, “a piece for four players, light, and percussion,” is a strange, geometric “ballet” enacted upon a white square and set to music. One by one, figures in differently colored robes emerge onto the square and walk rapidly in an interlocking pattern, each one skirting the very center of the square as if it exerted a repulsive force. In Quad II, the pattern is essentially repeated, but now all the players are dressed in white, the pace is slower, and the only sound is the shuffling of their feet.

Quad I & II 1989 ~ USA
- Directors: John Reilly and Melissa Shaw-Smith
- Choreographer: Suzanne Lek
- Note: “Peephole Art” is a project collecting three pieces Beckett wrote or adapted especially for television. The project began in 1985, when John Reilly and Barney Rosset (founder of Grove Press) decided to produce a documentary on Beckett for American television. As part of this project, three new productions were commissioned including a TV adaptation of Quad I & II.

Quad I & II 1981 ~ Germany
- Director: Samuel Beckett
- Cast: Helfrid Foron, Jhrg Hummel, Claudia Knupfer and Susanne Rehe
- Production company: SDR
- Running time: 15 minutes

Rockaby

A woman sits at a window in a rocking chair, rocking to and fro, talking to herself. Is she mad? Is she senile? Occasionally she speaks out loud. “Fuck life” she says at the end, and stops moving. Is she dead?

Rockaby 2001 ~ Ireland
- Director: Richard Eyre
- Cast: Penelope Wilton
- Running time: 14 minutes
- Note: This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

Rockaby 1990 ~ UK
- Director: Walter D. Asmus
- Cast: Billie Whitelaw
- Production company: RM Associates, RTÉ, La Sept and Süddeutscher Rundfunk for Channel 4

Rockaby 1982 ~ USA
- Director: Alan Schneider
- Cast: Billie Whitelaw
- Note: Documentary by D. A. Pennebaker and Chris Hegedus which records the rehearsal process and the first performance of Beckett’s play Rockaby at the State University of New York at Buffalo directed by Schneider.

Information Source: Apmonia

Information Source: ‘Beckett on Film’ production notes

Information Source: British Film Institute
Rough for Theatre I

*Rough for Theatre I* features a blind man and a cripple who meet by chance and consider the possibility of joining forces to unite sight and mobility in the interests of survival. Each man once had a woman, but now has no-one to help him. B is the pragmatist, while A keeps asking questions.

**Rough for Theatre I**

*2001 ~ Ireland*

**Director** Kieron J. Walsh  
**Cast** David Kelly and Milo O’Shea  
**Running time** 19 minutes  
**Note** This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

“I have always admired Beckett’s work, having seen many of the plays and read all of his novels”, says director Kieron J. Walsh. “I was quite daunted at the prospect of filming one of his plays, but when I read Rough for Theatre I, I immediately saw the cinematic possibilities. It reminded me a little of Laurel and Hardy, so I shot it on location, in black and white. This play is like a sketch for Endgame. The dialogue is brilliant and succinct and the themes are fresh and immediate.”

*Information Source* ‘Beckett on Film’ production notes

Rough for Theatre II

Two men, A and B, try to assess the life of C, who is standing motionless but seemingly poised to jump out of a window. Armed with a mass of documentation, A and B examine C’s life as though he were not present. They finally decide to let C jump, only to discover he is already dead.

**Rough for Theatre II**

*2001 ~ Ireland*

**Director** Katie Mitchell  
**Cast** Jim Norton, Timothy Spall and Hugh B O’Brien  
**Running time** 30 minutes  
**Note** This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

Director Katie Mitchell says, “Beckett has that rare ability to capture our fleeting perceptions of the ridiculous and the despairing in a very taut form. We need a mirror to reflect our darker selves back to us, and he is one of the few people who can do that. Film is an extraordinary medium which potentially allows you an increased palette with which to communicate this.”

*Information Source* ‘Beckett on Film’ production notes
**That Time**

*That Time* intercuts three monologues from three separate periods of time in the experience of one character. Only the ‘Listeners’ face, surrounded by a shock of white hair, is visible. He is bombarded with three voices that recall separate stories but are interspersed and alternated.

**That Time 2001 – Ireland**

**Director** Charles Garrad  
**Cast** Niall Buggy  
**Running time** 20 minutes

**Note** This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

"The choice of camera movements and the changes in the picture size are subjective responses to the text. The performer is the channel for Beckett’s deluge of images. Audiences have said that they were able to see the thoughts in the performer’s mind as they watched, and I hope this is the reaction we have managed to provoke with the film”, says director Charles Garrad.

**Information Source** ‘Beckett on Film’ production notes

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**Waiting for Godot**

Beckett’s best known work, *Waiting for Godot*, is a finely wrought tragicomedy exploring the battle between the futility of life and the fundamental human desire to survive. Two men are engaged in a perpetual, pointless exchange that parodies the human condition. Storytelling becomes a means of passing the time as Vladimir and Estragon wait for Godot. The banal, everyday language of their exchanges takes on a universal significance. Godot can be seen as representing any form of transcendental meaning or purpose to life, and it is of crucial significance that the entity that is Godot is never manifested.

**Waiting for Godot 2001 – Ireland**

**Director** Michael Lindsay Hogg  
**Cast** Stephen Brennan, Barry McGovern, Sam McGovern, Alan Stanford and Johnny Murphy  
**Running time** 120 minutes

**Note** This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.

**Information Source** Hungarian National Film Archive

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**Várjá Vlagyimir 2001 – Hungary**

**Director** Tamás Buvári  
**Cast** Szabolcs Thuróczy, Elemér Szűcs, Zoltán Mucsi, József Szarvas and Tamás Somlai  
**Production company** Inforg Stúdió and 68-as Stúdió  
**Running time** 47 minutes

**Information Source** Hungarian National Film Archive

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“Godot is written with great rigour and definition”, says director Michael Lindsay Hogg. “Beckett creates an amazing blend of comedy, high wit and an almost unbearable poignancy in a funny yet heartbreaking image of man’s fate. With the camera, you can pick those moments and emphasise them, making Beckett’s rare and extraordinary words all the more intimate.

Information Source: ‘Beckett on Film’ production notes

Waiting for Godot
1998 ~ USA

Directors Walter D. Asmus and Alan Mandell
Cast Bud Thorpe, Lawrence Held, Rick Cluchey, Alan Mandell, Louis Beckett Cluchey and Teresita Garcia Suro.

Note: Part of the ‘Beckett Directs Beckett’ performances of the San Quentin Drama Workshop. Originally aired on PBS, two versions of each play were produced, in English and French. French version had the following cast: Jean-Francois Blamer and Roman Polanski.

Information Source: US Library of Congress – Motion Picture, Broadcasting and Recorded Sound Division

Waiting for Godot
1977 ~ USA

Directors Charles S Dubin and Gwen Arner
Cast Dana Elcar, Bruce French, Donald Moffat and Ralph White
Note: WNET presents Los Angeles Actor’s Theatre production for Theatre in America on PBS.

Information Source: UCLA Library

Warten auf Godot
1975 ~ Germany

Director Samuel Beckett
Cast Horst Bollman, Stephan Wigger, Klaus Hemm, Carl Rardatz and Torsten Sense

Production company: Schiller Theater Werkstatt / ZDF

Wachten op Godot
1973 ~ Belgium

Director Walter Tillemans

I väntan på Godot
1971 ~ Sweden

Director Jackie Söderman
Cast Ernst-Hugo Järegård, Jan-Olof Strandberg, Georg Årln and Magnus Ryde

Running time: 112 minutes

Information Source: SVT Sweden

Waiting for Godot
1970’s ~ UK

Director Richard Callanan
Cast Max Wall and Leo McKern

Production company: BBC/Open University

Information Source: Luke McKernan filmography – UK National Film and Television Archive and Beckett on Tape

Vi venter på Godot
1962 ~ Denmark

Director Palle Kjærulf-Schmidt
Cast Paul Hagen, Louis Miehe-Renard, Jørn Jeppesen; Preben Lerdorff Rye and Palle Kirk

Running time: 113 minutes

Information Source: DR (Danish Broadcasting Corporation)

Waiting for Godot
1961 ~ USA

Director Alan Schneider
Cast Burgess Meredith, Zero Mostel, Kurt Kazner and Alvin Epstein

Running time: 102 minutes
In *What, Where*, four characters appear at intervals, all dressed in the same long grey gown and with the same long grey hair. Bam controls the others, sending them off “to confess” to an unnamed crime. Time passes and he repeats the same questions and actions. Interrogation and torture are the main features of the action, leaving us with an image of a brutal and changeless world.

*What, Where* 2001 ~ Ireland

**Director** Damien O’Donnell  
**Cast** Sean McGinley and Gary Lewis  
**Running time** 12 minutes  
**Note** This adaptation was part of the ‘Beckett on Film’ project. All the films in the series are produced by Michael Colgan and Alan Maloney for RTÉ, Channel 4 and the Irish Film Board.  

“Filming Beckett’s work allows people to learn something different and that’s what made this project so worth doing”, says director Damien O’Donnell. “Beckett was deliberately ambiguous, so you dig to find your own relevance. Good art is open to interpretation. What, Where is about the abuse of power and there is a brooding, palpable evil throughout the text. Filming allows you to show a close-up of a terrified man, bringing a different edge to the work.”  

Information Source ‘Beckett on Film’ production notes

*What, Where* 1989 ~ USA

**Directors** John Reilly and Melissa Shaw-Smith with stage direction by S.E Gontarski  
**Cast** Morgan Upton, Tom Luce, Dave Peichart and Richard Wagner  
**Note** “Peephole Art” is a project collecting three pieces Beckett wrote or adapted especially for television. The project began in 1985, when John Reilly and Barney Rosset (founder of Grove Press) decided to produce a documentary on Beckett for American television. As part of this project, three new productions were commissioned including a TV adaptation of *What, Where*.  

Information Source Apmonia

*Was Wo* 1986 ~ Germany

**Director** Samuel Beckett  
**Cast** Friedhelm Becker, Alfred Querbach, Edwin Domer and Walter Lagnitz  
**Production company** SDR  
**Running time** 16 minutes
Beckett Documentaries ~ A Selection
The Man Who Shot Beckett 2006
Directed by David Bickley. Documentary profile of photographer John Minihan, whose celebrity subjects have included Francis Bacon, John Hurt, Princess Diana and most famously, Samuel Beckett. Minihan is best known for his photographs of the great author and playwright in London and Paris. Production Company: RTÉ/Alchemy Electronic Arts Productions.

Prisonniers de Beckett 2005
Directed by Mischka Saal. A behind-the-scenes account of the staging of Samuel Beckett’s play ‘Waiting for Godot’ in a Swedish high-security prison.

Check the Gate: Putting Beckett on Film 2001
Directed by Pearse Lehane. Follows the “Beckett on Film” project, which produced film adaptations of Samuel Beckett’s nineteen plays. Emdee 2000 Production for RTÉ.

Between Beckett and Brecht: Looking In, Looking Out 2000
In this BBC documentary, renowned theatre director Sir Richard Eyre examines the work of those two dramatists and the impact they had both on playwrights and on the theatre itself, beginning with the 1960s. Film clips and interviews with Harold Pinter, Peter Brook, David Hare, Edward Bond, Billie Whitelaw, Caryl Churchill, and Alan Bennett.

Beckett and the Television Text 1998
Directed by Jacques Audoir. A roundtable discussion with scholars about Beckett’s ideas for the staging of the plays and about the nature of “television texts.”

Samuel Beckett: As the Story was Told 1996
Directed by Seán O’Mórdha and screened on RTE. Two part documentary recounting Beckett’s life interwoven with interviews including Billie Whitelaw and Patrick Magee. Araby Production for RTE and BBC.

Waiting for Beckett 1994
Produced and directed by John Reilly and Melissa Shaw-Smith. This documentary took over five years to make and features many unique elements: excerpts from outstanding performances, historical footage and first-time interviews.

References the work of Beckett.

Information Source:
- National Film Board Canada
- RTÉ Libraries and Archive
- UCLA
- National Endowment for Humanities (US) website
- British Film Institute and RTE Libraries and Archives
- Motion Picture, Broadcasting and Recorded Sound Division Library of Congress
Jasper Johns: Take an Object 1990
A documentary on American painter Jasper Johns, including his work on illustrating Beckett’s text “Fizzes;” directed and produced by Hans Namuth and Judith Wechsler.
Information Source: Motion Picture, Broadcasting and Recorded Sound Division Library of Congress

Samuel Beckett A Tribute 1989
RTÉ Television Tribute to Samuel Beckett. The programme is introduced in studio by Colm Ó Briain. Interviews with Eoin Ó Brien and John Banville and Barry McGovern reads an extract from Beckett’s “First Love”. Includes various film and television archive extracts on the life and writings of Beckett with narration by Tony Doyle.
Information Source: RTÉ Libraries and Archives

Godot in San Quentin 1988
Directed by John Reilly.

Interview Billie Whitelaw and Walter Asmus 1988
SDR with Reiner Moritz.

American Masters: Buster Keaton: A Hard Act to Follow 1987
PBS documentary series—references the work of Beckett.
Information Source: Motion Picture, Broadcasting and Recorded Sound Division Library of Congress

Samuel Beckett: Performed by Max Wall 1985
Profile of music hall comedian Max Wall and his affiliation with the works of Samuel Beckett with whom he collaborated closely.
Information Source: www.tcd.ie/irishfilm

Samuel Beckett: Silence to Silence 1984
Directed by Seán Ó Mórdha and screened on RTE. The artistic life of Beckett told through his prose, plays and poetry with Billie Whitelaw and Patrick Magee.
Information Source: RTÉ Libraries and Archives

The Making of Rockabye 1982
A documentary by D. A. Pennebaker and Chris Hegedus which records the rehearsal process and the first performance of Beckett’s play “Rockaby” at the State University of New York at Buffalo.
Information Source: RTÉ Libraries and Archives
Is there one who understands me?
The world of James Joyce 1982

CBS documentary series – this episode references the work of Beckett.
Information Source: Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress

Folio: Samuel Beckett 1978

Studio discussion on the biography by Deirdre Bair of Samuel Beckett. Produced by Joe Mulholland.
Information Source: RTÉ Libraries and Archive

Thirty-nine Today 1978

Max Wall, the actor and former music-hall comedian, discusses with James Knowlson his experiences of acting Krapp in Samuel Beckett’s play Krapp’s Last Tape, directed by Patrick Magee at the Greenwich Theatre in 1975. Produced by University of London Audio-Visual Centre.

What?...Who?...No!...She! 1977

James Knowlson explores with Miss Billie Whitelaw the background to her performances of several of Beckett’s works.

Viewers’ guide to Samuel Beckett 1972

Interview with actor Jack MacGowran.

Beckett and the Stage 1971

Lecture on Beckett’s plays by Professor Colin Duckworth, University of Auckland (formerly of Bedford College, London). Produced by University of London Audio-Visual Centre.
Information Source: www.bufvc.ac.uk

Paris in the Twenties 1960

A CBS documentary on cultural life in Paris in the 1920’s, includes footage of Beckett getting out of a taxi, followed by a medium-close-up.
Information Source: British Film Institute

Beckett and the Television Text 1960

Directed by: Jacques Audoir. With: Walter Asmus, Herbert Blau, Robert Corrigan, Martin Esslin, John Fuegi, Kathleen Woodward, members of San Quentin Drama Workshop. Distributed by: Smithsonian Institution Press (USA); Les Éditions du Seuil (France); Reiner Moritz (elsewhere).
Information Source: ‘Beckett on Tape’ online listing on The Samuel Beckett Endpage (www.ua.ac.be/beckett)
Film II


Information Source: 'Beckett on Tape' online listing on The Samuel Beckett Endpage (www.ua.ac.be/beckett)

Soirée Samuel Beckett


Information Source: 'Beckett on Tape' online listing on The Samuel Beckett Endpage (www.ua.ac.be/beckett)
Miscellaneous
~ works inspired by Beckett
This is a short selection of filmed works referencing or inspired by Beckett.

**Pitch ‘n’ Putt 2000**

A 3 minute short film about Beckett and Joyce directed by Donald Clarke.

**Faux Fluides 1993**

A Canadian experimental video incorporating a collage of the writings of Antonin Artaud and Samuel Beckett. Produced by Vidéographe.

**Mon Cas 1986**

Portuguese film directed by Manoel de Oliveira. Based on a number of works including *Pour En Finir et Autres Foirades* (For To End Yet Again and Other Fizzles) by Samuel Beckett.

**Der Sucher 1975**

An animated German short directed by Ernst Reinboth based on Beckett’s *Le Dépeupleur* (The Lost Ones).

**Imorron och imorron och imorron 1969**

Title translates as “Tomorrow and tomorrow and tomorrow”, and is a Swedish documentary on repetition. One of the sequences illustrating repetition deals with two actors rehearsing a performance of a Beckett play. Directed by Stig Bjorkman.
**Slow Angle Walk 1968**

A work of video art by Bruce Nauman inspired by Beckett's early characters.

**Ola and Julia 1968**

A Swedish film about a rock singer on tour who meets an actress. The actress is touring with a theatre company performing "Endgame". Directed by Janne Halldoff.