



Staging Beckett in Great Britain

David Tucker and Trish McTighe

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Samuel Beckett's relationship with British theatre is complex and underexplored, yet his impact has been immense. Uniquely placing performance history at the centre of its analyses, this volume examines Beckett's drama as it has been staged in Great Britain, bringing to light a wide range of untold histories and in turn illuminating six decades of drama in Britain.

Ranging from studies of the first English tour of *Waiting for Godot* in 1955 to Talawa's 2012 all-black co-production of the same play, *Staging Beckett in Great Britain* excavates a host of archival resources in order to historicize how Beckett's drama has interacted with specific theatres, directors and theatre cultures in the UK. It traces production histories of plays such as *Krapp's Last Tape*; presents Beckett's working relationships with the Royal Court, Riverside and West Yorkshire Playhouse, as well as with directors such as Peter Hall; looks at the history of Beckett's drama in Scotland and considers how the plays have been staged in London's West End. Production analyses are mapped to the political, economic and cultural contexts of Great Britain so that Beckett's drama resonates in new ways.

With contributions from experts in Beckett studies and UK drama including S.E. Gontarski, David Pattie, Mark Taylor-Batty and Sos Eltis, the volume offers an exceptional and unique understanding of Beckett's reception on the UK stage and the impact of his drama on UK theatre practices. Together with its companion volume, *Staging Samuel Beckett in Ireland and Northern Ireland* it will prove a terrific resource for students, scholars and theatre practitioners.



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