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Come and Go

Samuel Beckett

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Come and Go

Dramaticule

by

SAMUEL BECKETT

for John Calder

Note: This final stage of the text of Beckett's *Come and Go* is based on the carbon copy of a typescript labelled "TS 3" and initialled by the author. It is published here for the first time (see S14 of the accompanying list of manuscript stages, p. 251) and is reproduced with permission of Washington University Libraries, St. Louis, Missouri. Further reproduction is prohibited. The typescript has been collated with all other available manuscript material. Three typographical errors have been corrected: a full stop has been added following Ru's first "Yes"; the stage direction "*Silence.*" which was inadvertently omitted before the line "Holding hands . . . that way." has been reinserted; and the spelling of "accommodate" has been corrected in the Notes. The speakers' names have been capitalized, following Beckett's practice in all other printed versions of the play.

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Breon Mitchell

Characters

FLO
VI
RU

} Age undeterminable

Sitting centre side by side, very erect, facing front, hands clasped in laps, stage right to left FLO, VI and RU.

Silence.

VI Ru.

RU Yes.

VI Flo.

FLO Yes.

VI When did we three last meet?

RU Let us not speak.

Silence.

Exit VI right.

Silence.

FLO Ru.

RU Yes.

FLO What do you think of Vi?

RU I see little change. (*FLO moves to centre seat, whispers in Ru's ear. Appalled.*) Oh! (*They look at each other. FLO puts her finger to her lips.*) Does she not realize?

FLO God grant not.

Enter VI. FLO and RU turn back front, resume pose. VI sits right.

Silence.

FLO Just sit together as we used to, in the playground at Miss Wade's.

RU On the log.

Silence.

Exit FLO left.

Silence.

RU Vi.

VI Yes.

RU How do you find Flo?

VI She seems much the same. (*RU moves to centre seat, whispers in Vi's ear. Appalled.*) Oh! (*They look at each other. RU puts her finger to her lips.*) Has she not been told?

RU God forbid.

Enter FLO. RU and VI turn back front, resume pose. FLO sits left.

Silence.

RU Holding hands . . . that way.

FLO Dreaming . . . of love.

Silence.

Exit RU right.

Silence.

VI Flo.

FLO Yes.

VI How do you think Ru is looking?

FLO One sees little in this light. (*VI moves to centre seat, whispers in Flo's ear. Appalled.*) Oh! (*They look at each other. VI puts her finger to her lips.*) Does she not know?

VI Please God not.

Enter RU. VI and FLO turn back front, resume pose. RU sits right.

Silence.

VI May we not speak of the old days? (*Silence.*) Of what came after?
(*Silence.*) Shall we hold hands in the old way?

After a moment they join hands as follows: Vi's right hand with Ru's right hand in Ru's lap, Vi's left hand with Flo's left hand in Flo's lap, Flo's right hand with Ru's left hand in Vi's lap, Vi's arms resting on Ru's left arm and Flo's right arm.

Silence.

FLO Ru. (*Silence.*) Vi. (*Silence.*) I can feel the rings.

Silence.

Curtain

NOTES

Successive positions.

1.	Flo	Vi	Ru
2.	{ Flo	Flo	Ru
			Ru
3.	Vi	Flo	Ru
4.	{ Vi	Ru	Ru
5.	Vi	Ru	Flo
6.	{ Vi	Vi	Flo
			Flo
7.	Ru	Vi	Flo

Hands.*Lighting.*

Soft, from above only and concentrated on seat. Rest of stage as dark as possible.

Costume.

Full-length coats, buttoned high, dull violet (RU), dull red (VI), dull yellow (FLO). Drab nondescript hats with enough brim to shade faces. Apart from colour differentiation three figures as alike as possible. Light shoes with rubber soles. Hands made up to be as visible as possible. No rings apparent.

Seat.

Narrow benchlike seat, without back, just long enough to accommodate three figures almost touching. As little visible as possible. It should not be clear what they are sitting on.

Exits and entrances.

The figures are not seen to go off or come back on stage. They should

disappear — and reappear — a few steps from lit area. If dark not sufficient to allow this, recourse should be had to screens or drapes as little visible as possible. Exits and entrances slow, without sound of feet.

Voices.

As low as compatible with audibility and colourless except for three “ohs” and two following lines.