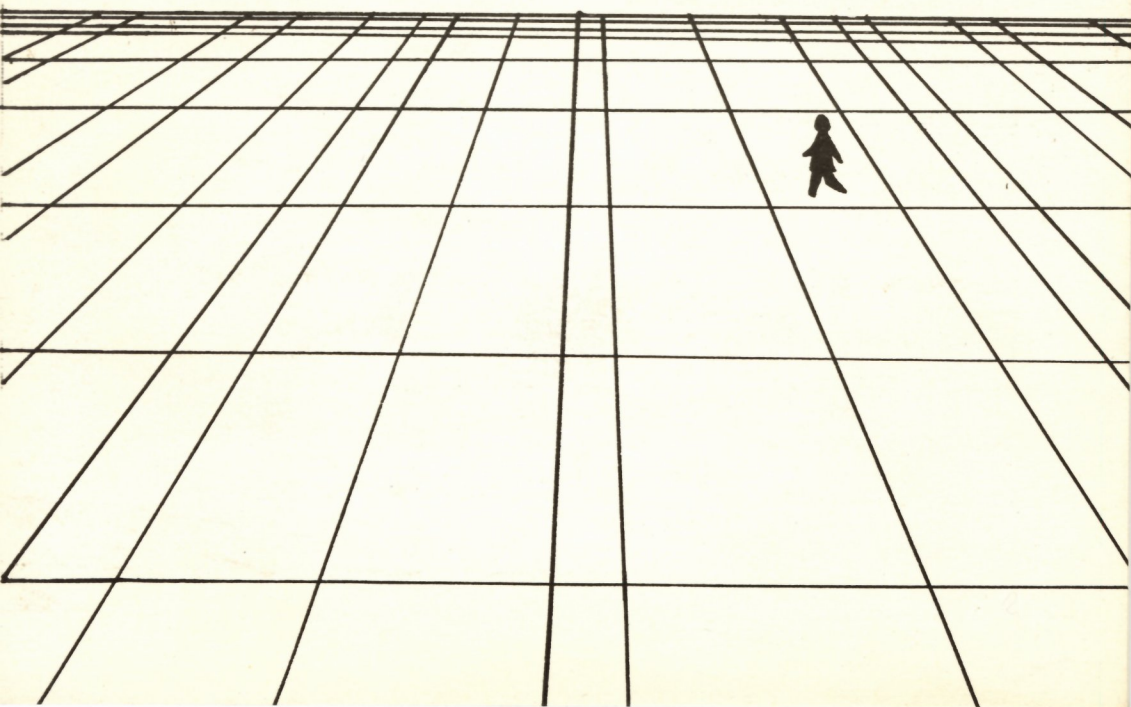


AN EVENING WITH SAMUEL BECKETT

KRAPP'S
LAST TAPE

ENDGAME



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CAP AND DAGGER PRESENTS AN EVENING WITH SAMUEL BECKETT



KRAPP'S LAST TAPE

Directed by

HARVEY M. POWERS

Bucknell University Theatre
Lewisburg, Pa.

December 6, 7, 8, 1973

KRAPP'S LAST TAPE and
ENDGAME produced by
arrangement with Samuel
French, Inc.

ENDGAME

Directed by

MARC POWERS

Setting by

S. RIDGWAY KENNEDY

Lighting by

JACKIE MORRIS

Characters by

MARC POWERS

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POWERS & POWERS PRESENT
BECKETT & BECKETT

By Way of Introduction

With this production, a father and son team presents two works by Samuel Beckett, both dealing with the question of mortality. The sense of mortality is common to all of us: we began here: we go on; we end there. The experience is certainly more acute for the father than for the son, as the father is closer to "ending there." Perhaps the son should be playing Krapp and the father directing *ENDGAME*. Krapp is not so much concerned with the end as with the "going on"; Hamm and Clov, having reached "there", play the game of setting the last pieces in order before ending. However, the father may have a sounder perspective of the process of getting there, while the son may be able to confront the end more imaginatively. Each play in its own curious way is a celebration of the beauty of living. What better experience can two generations celebrate together?

HP & MP

More About Endgame

In *ENDGAME*, as in most of Beckett's works the prime element is that of time, or waiting. In *GODOT* we wait for an arrival; in *ENDGAME* we wait for a departure—the departure of life. But, time is not the measure of waiting, actions are, as we are told very early in the play:

Grain upon grain, one by one, and one day, suddenly, there's a heap, a little heap, the impossible heap.

The "impossibility of the heap" is accentuated by the characteristics of the four players in this waiting-game. Beckett's characters are never ordinary, but are always extremes—clowns of sorts. I say "of

sorts" because they are not merely clowns, but something more. There is the tragic addition of humanness to them. Beckett's clowns are the ultimate human types in their most vulnerable states. As such, they become the perfect playing-pieces for the game-of-the-end. They are playing-pieces, manipulated as chessmen in endgame.

The clown element carries the play a step further. Since we are looking at clowns, we may laugh, even though they may be suffering. We are told to laugh, and that there is nothing wrong with it:

There is nothing funnier than unhappiness. Yes, it's the most comical thing in the world.

But, do we merely laugh?

We laugh with a will in the beginning. But it's always the same thing. Yes, it's like the funny story we have heard too often, we still find it funny, but we don't laugh any more.

Through this piece of mortality, the endgame of life, a last flicker of hope shows through, as Beckett denies nihilism:

Old endgame lost of old, play and lose and have done with losing. The end is near and yet you go on.

MP

COMPLIMENTS

OF

THE

BISON

KRAPP'S LAST TAPE

Krapp ----- HARVEY M. POWERS

TIME — A late evening in the future.

PLACE — Krapp's den.

SPECIAL THANKS TO

Oliver Smith, Hume Cronyn, and Barney Rosset (Grove Press, Inc.)
for help in securing the rights to produce KRAPP'S
LAST TAPE

Mrs. Charles Watts and Mrs. George Ireland
for gifts donated to the Theatre's costume collection.

The intermission between KRAPP'S LAST TAPE and ENDGAME
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Nagg ----- CHAD MacARTHUR

Nell ----- MARY LOUISE REMSBERG

TIME — "Time is always, time is never."

PLACE — "Here or Everywhere."

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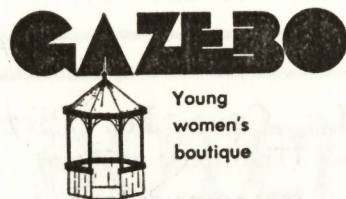
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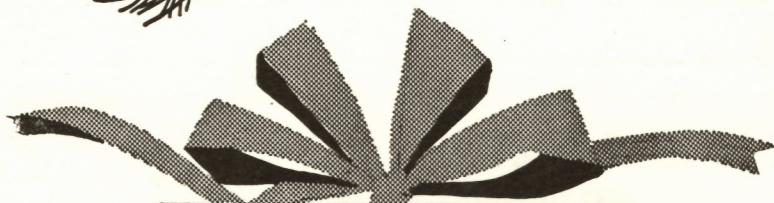
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