





CAP & DAGGER

presents

The Lower Depths

by
MAXIM GORKI

Directed by MARVIN KAHAN

Scene Designer NACKIE WARNER

Costume Designer REX KLEITZ

Lighting Designer REX KLEITZ

Program Cover Design by NEIL ANDERSON

November 4, 5, 11, and 12, 1960

8:15

UNIVERSITY THEATRE

The Lower Depths

Gorki's alternate title, *A Lodging for the Night*, may give a better clue than the original title to the plotless sequence of skullduggery that we are to witness this evening. It is best not to expect the characters to talk to each other (though they do talk, to be sure), or to demand that their words and actions lead to any immediate conclusions. No, the flophouse itself is the significant phenomenon before us, and perhaps it is enough that Maxim "Gorki" ("the Bitter") has made a realistic study of Man in his Pad.

Actually the set has acquired almost as much fame as the play. Stanislavsky's production at the Kamergersky Theatre, Moscow, in 1902 was perhaps the greatest triumph of the Moscow Art Theatre in its crusade for "the System," and its representation of the "Basement Room" (Act I) became the very model and archetype of naturalistic scene design. What a room it is, swarming with its evil arts and petty crafts—the perfect setting for nightmares to torture the architects of "family rooms" in our Age of Togetherness. And over it all broods that preposterous brick stove, upon which, one is startled to discover, the Russian of modest circumstances did not heat his samovar but climbed to heat himself and perchance to fall asleep if all went well, which it never did. Curiously, such details never seem quaint or picturesque in this play: the set has a serviceable quality that makes one sure it has always been the habitat of these people and of the observer Gorki as well.

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CAST

(In Order Of Their Appearance)

<i>The Baron</i>	Bruce Matthews
<i>Kvashnya</i>	Catherine Olerio
<i>Bubnoff</i>	Joe LoGrippo
<i>Andrushka Kleshtch</i>	K. Ward Hooker
<i>Nastya</i>	Judith Levy
<i>Anna</i>	Linda Tamblyn
<i>Satine</i>	John Wilson
<i>The Actor</i>	Ralph Sullivan
<i>Kostilyoff</i>	Lester Greenberg
<i>Vaska Pepel</i>	Robert Heller
<i>Luka</i>	Grenville Cuyler
<i>Natasha</i>	Ellen Headley
<i>Vassilisa</i>	Linda Garrett
<i>Abramka Miedviedieff</i>	Allan Bogar
<i>Hassan, The Tartar</i>	Stephen Radding
<i>Zob</i>	Richard Wilsker



SYNOPSIS of SCENES

All the action takes place in the basement of a lodging house in the Khitrov Market of Moscow at the beginning of the 20th century.

THERE WILL BE A 15 MINUTE INTERMISSION AFTER ACT II

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MARVIN KAHAN (Director) is a senior English major from Lido Beach, New York. Besides directing this play, Marv has been very active in Cap and Dagger by appearing in *Angel Street*, *Thieves Carnival*, *Kiss Me Kate*, *Admirable Crichton*, *The Bald Soprano*, and *The Crucible*. Marv has also done work on the backstage crew for the plays. He is now President of Cap and Dagger and is a member of Phi Lambda Theta fraternity. Besides being active in Cap and Dagger, Marv has been active in IFC and MSG.

NACKIE WARNER (Scene Designer) hails from White Plains, New York and is a senior at Bucknell this year majoring in Elementary Education. Her past experience in Cap and Dagger includes working on the make-up committee, designing the lights, heading the lighting committee and stage crew, and appearing in *The Admirable Crichton*. She is a member of Alpha Phi sorority and was in the Bucknell orchestra.

REX KLEITZ (Technical Director) is the man around whom the general organization of each Cap and Dagger and University

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Players production is centered. As technical director, costume designer, and lighting designer he has given generously of his time and talent. Rex Kleitz received his M. A. degree in Drama at the University of Washington and is now teaching English, Speech, and Scene Design at Bucknell.

NANCY DIAMOND (Public Relations), a senior Art major from Pittsburgh, Pa. is in charge of public relations for Cap and Dagger this year. This represents only a part of what she has done for the organization. Besides singing in the choruses of *Kiss Me Kate* and *The Pajama Game*, Nancy has given additional time and talent to the designing of the scenery for *The Ticket Window* last year and also for the forthcoming production, *Amphitryon 38*. She is also very active in Phi Mu sorority.

BARBARA BILLINGS (Production Manager), known more by her many nicknames, is a senior from Syracuse, New York majoring in English and Drama. Barb is very active in Cap and Dagger

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and is secretary of both Theta Alpha Phi and the University Players. Besides this Barb has been in charge of production crews since she came to Bucknell. Last year Barb was able to spend her Junior year abroad studying drama at the University of Bristol in Bristol, England. Besides Cap and Dagger, Barb was an officer of 7th Street house her sophomore year.

CHRISTINE COLE (Stage Manager) is a native of Tenafly, New Jersey and is a junior majoring in business and math at Bucknell. An active member of Cap and Dagger, she has served as chairman of the make-up committee, a prompter, and on the lighting committee, as well as being secretary of Cap and Dagger. She is a member of Alpha Phi sorority, has sung in mixed chorus, and was President of her dorm.



CAP and DAGGER

will present

AMPHITRYON 38

by **JEAN GIRARDEAUX**

JANUARY 13, 14—

FEBRUARY 3, 4

BUCKNELL UNIVERSITY

THEATRE

Lewisburg, Pa.

THE LOWER DEPTHS

(Continued from page 2)

There will be times when rays of hope seem to glimmer faintly *de profundis*. Do not be deceived. When the pilgrim Luka offers his cheerful and vaguely Christian reassurances, some of his woeful fellow-lodgers are momentarily encouraged—but they will learn not to take him seriously. It is Satine, the amused spectator, who makes the most practical comments on the situation, and even this measure of wisdom may seem only a sardonic counsel of despair. Of course, the official Russian view in modern times is that it was only the Revolution and Communism which could finally lead these “creatures that once were men” out of the Lower Depths; and of course Gorki was hailed as a major prophet before his death in 1936. History may not have confirmed even this degree of optimism; and from the Western viewpoint the play is rather sure to be uniformly depressing. And yet it is almost equally sure to be remembered as a great experience in the theatre.—K. W. H.



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