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### Endgame; A Slight Ache, 1969

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UNIVERSITY OF MONTANA SCHOOL OF FINE ARTS  
DEPARTMENT OF DRAMA

and

MONTANA MASQUERS

present

TWO CONTEMPORARY PLAYS

May 7, 8, 9, 10, and 11, 1969 at 7:30

ENDGAME

By Samuel Beckett

Directed by JAMES CARNEY\*

Director's Assistant FRANCES MORROW

Design and Technical Direction by ROBERT COCETTI

Costume Design by CHERYL MEIRHOFFER

CAST

Hamm.....	Carl Darchuk
Clov.....	Fred Booth
Nagg.....	Bill Gillespie
Nell.....	Barbara Wiltzen

—Intermission—

A SLIGHT ACHE

By Harold Pinter

Directed by PAUL ANDERSON\*

Director's Assistant DALE HAINES

Design and Technical Direction by ALAN GODDARD and DAVID WEISS

Costume Design by CHERYL MEIRHOFFER

CAST

Flora.....	Jane Fellows
Edward.....	John Juneiman
Matchseller.....	Gary Sullivan

\* Direction of the plays by Mr. Carney and Mr. Anderson is offered as partial fulfillment for the Degree of Master of Arts in Drama.

ACKNOWLEDGEMENTS

The Missoula Mercantile, Klaus Lackschewitz. Endgame is produced by special arrangement with Samuel French, Inc. A Slight Ache is produced by special arrangement with Dramatists Play Service, Inc.

## PRODUCTION STAFF

Lighting.....Robert Cocetti, David Weiss, Pete Mangles  
Sound.....Martin Melosi, Don Torgerson, Rick Stokes  
Properties.....Billie Marhenke, Chris Schneider  
Scenery.....David Weiss, Robert Cocetti, Kay Weiss, Mark McKeon, Chris Schneider, Don  
Torgerson, Karl Stein, Dave Percival, Mel Ankeny, Gary Sullivan, Larry Jerry,  
Rosie Bracco, Robin Boon, Bruce Amende, George Durant, Robert Beddard,  
Lonnie Hicks, Patrick DuBray.  
Make-up.....Suzanne Cook, Dick Russell, Pat DuBray, John Juneiman  
Costumes.....Cheryl Meihoffer, Terrie O'Farrel, Marian Meyer, Lois Tantarri, Judy Parker,  
Barbara Wiltzen.  
Publicity.....Paul Anderson, Alan Goddard, Dale Haines, Patrick DuBray  
Box Office.....Richard Norquist, Linda Atkinson  
Photography.....Don Wright  
Secretary.....Shirley Duke

## Endgame and A Slight Ache

Realism in the theatre met a **Dead End** in 1935. It was not, however, until the youngsters who acted in Kingsley's play reached maturity that playwrights succeeded in experiments with new dramatic forms. Through the graphic arts audiences came to accept abstract and surrealist paintings and were ready to wait for Beckett's *Godot*, although the venture made them uneasy. Nor were they comforted when Pinter began to people the waiting room with his characters.

In **Endgame** Nell upsets Nagg by insisting "Nothing is funnier than unhappiness." So the cloud of black comedy descends into our era. Both Beckett and Pinter made use of a symbolic blindness that befuddles members of the audience who want to observe a clear distinction between tragedy and comedy. Tears with laughter make the eyes ache. The role one plays in life may be exchanged, but a satisfactory future is dubious. Clove dresses to depart but remains; Edwards stands indoors with the tray of matches in his hands.

Silence, inactivity, questions raised to remain unanswered, these are not qualities playgoers once considered inherent in theatricality; yet both Beckett and Pinter have written plays that provoke audiences into seeing in these works a projection of themselves, painful though it may be. (Don't bother taking a tranquilizer. It won't work.)

Vedder M. Gilbert  
Professor of English

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## COMING NEXT WEEK!

May 15, 16, 17 and 18 at 8:15

## THE MOST HAPPY MUSICAL EVER

Frank Loesser's

## "THE MOST HAPPY FELLA"

University Theater

