
written before Beckett actually had a tape recorder
stage direction: “A late evening in the future”
new technology, but already seen in a cycle of future recycling

“All April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring

mixing memory and desire, trying to revive and smother the past
play built around light/dark tensions, although not easily
as light=affirmation or dark=negation
“last”: ultimate, or most recent?, *Krapp’s Last Reel*
constipation, elimination, or recovery? Being or remaining?
A) Gestural Pre-show, the Light/Dark Binary in Space & Costume (9-13)

B) Krapp-69 looking at Krapp-39 looking at Krapp-30 (14-17)

C) Krapp-39 on past year (18-23)
   Epiphany of lighthouse gives way to memory of boat

D) Krapp-69 (24-27): Begins by stressing discontinuity from earlier self only to return to memory

E) Krapp-69 listens to boat memory again, on into silence (27-28)
   Listening ends w/ memory of absent touch
For next time: Heiner Müller, *Hamletmachine*

How does the play reinterpret *Hamlet*?

If the structure of memory is a bit like a tape recorder in *Krapp’s Last Tape*, it seems more like a digital computer database in *Hamletmachine*. How do different ideas of memory affect the dramatic structures of the two pieces?

“*Your work is firmly rooted in history and/or mythology. American drama deals rarely with the past. What do you conceive as the function of mythology and history in the contemporary theatre?*”

Müller: The dead are in the overwhelming majority when compared to the living. And Europe has a wealth of dead stored up on that side of the ledger. The Unites States, not satisfied with dead Indians, is fighting to close the gap. Literature, as an instrument of democracy, while not submitting to, should nevertheless be respectful of, majorities as well as of minorities” (*Hamletmachine and other texts* 139).