



Samuel Beckett
KRAPP'S

LAST Produced, directed and played by
TAPE Gjorgji Jolevski





Република Северна Македонија
Министерство за култура

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Creative Team:

Krapp's Last Tape by **Samuel Beckett**, produced, directed and performed by
Gjorgji Jolevski in a co-production with **Macedonian National Theatre – Skopje**
and **Peripetija Production – Skopje**

Playwright – **Samuel Beckett**

Director – **Gjorgji Jolevski**

Dramaturge/English to Macedonian Interpreter – **Vladimir Janchevski**

Set Designer – **Sergej Svetozarev**

Costume Designer – **Ivana Karanfilovska-Ugurovska**

Sound Designer – **Nenad Trpenoski**

Lighting Designer – **Darko Mladenovski**

Designer of the Poster and Booklet – **Dimitar Dimitrov**

Portrait for poster – **Sergej Andrevski**

Theatre Photographer – **Kire Galevski**

Executive Producer – **Nikola Kimovski**

Proof-reader of the Macedonian Booklet - **Todorka Balova**

Proof-reader of the English Booklet - **Marija Dimitrievska**

KRAPP - Gjorgji Jolevski

Prompter – **Tanja Ivanovska**

Sound Technician – **Nenad Trpenoski**

Lighting Technicians – **Darko Mladenovski & Igor Mitrevski**

Prop Assistants – **Snezana Grncharevska & Bobi Gelic**

Gjorgji Jolevski is one of the leading actors of the Macedonian National Theatre – Skopje, Macedonia

He was born 1964 in Bitola.

After he had finished primary and secondary school in his hometown, he graduated from Ss. Cyril and Methodius University, Faculty of Dramatic Arts in Skopje with a degree in acting, in the class of Professor Ljubisha Georgievski, in 1989.

Between 1989 and 1992, he was a freelancer, and in 1992 he started to work as an actor in the Drama Theatre – Skopje.

Since 1999, he's been working in the Macedonian National Theatre – Skopje.

Between 2008 and 2011, he worked as a Professor of Acting at the European Film Academy ESRA in Skopje.

In 1996, he founded “Quartet” Theatre and in 1999, he was an Artistic Manager of the Macedonian National Theatre.

Between 2007 and 2009, he was elected a President of the Managing Board, and between 2007 and 2016, a selector of theatre performances of the Ohrid Summer Festival.

He has been a jury member of numerous national and international theatre festivals.

He has improved his acting skills in Great Britain, the USA, Salzburg, Seoul and Avignon.

He has participated in theatre festivals held in Cairo, New York, Moscow, Istanbul, Berlin, Paris, Cannes, Saint Petersburg, Krakow, Leipzig, Ljubljana, Belgrade, Sofia etc.

Apart from being a great director, he is also an excellent theatrical producer.

So far, in theatrical performances, he has played the roles of Hamlet, Mephisto, Caligula, Estragon, Mackie Messer, Tartuffe, Ariel, Oedipus, Stavrogin, Valmont, Jean, Oberon, Islaev, Orgon.

He also appeared in more than 20 films and TV series.

He has directed a number of theatrical productions such as Quartet by Heiner Müller, Faust by J.W. Goethe and Thomas Man, 4.48 Psychosis by Sarah Kane, Play Beckett based on Samuel Beckett's works, The Blue Room by David Hare, Lilith's Children by Maja Micevska, and he has dramatized the following performances: Electroencephalography (EEG), A Macedonian Story etc.



The national and international awards and honours he has received attest to his excellent work:

- Sterija's Award at the Sterija's Theatre Festival in Novi Sad, Yugoslavia
- Best Young Actor Award at Zagreb Theatre Festival "Gavella's Nights", Croatia
- Special award for innovation in the field of monodrama at "Monocle" International Festival of Mono-Performances in Saint Petersburg, Russia
- Golden Mask for the Best Actor at Ohrid Summer Festival, Macedonia
- Risto Siskov Award for best role at "Risto Siskov" Chamber Theatre Festival in Strumica, Macedonia
- He has received the Best Actor Award four times at "Voydan Chernodrinsky" Theatre Festival in Prilep, Macedonia
- Best Young Actor given by the "Ekran" Magazine, Skopje, Macedonia
- Grand Prix and Best Actor Award at 10th edition of the International Monodrama Festival – Bitola, Macedonia
- Best Actor Award at the International Theatre Festival "Actor of Europe" in Prespa, Macedonia



Gjordji Jolevski, director and actor playing/interpreting Krapp's role/character

Krapp's Last Tape was written after World War II, after the horror, posing the key human dilemmas: How far can human cruelty go? What is the meaning of life? Is it worth living in a world like this? Do we have the will to live? Questions that are characteristic of existentialism, of which, in a way, Beckett also belongs. In all his works he deals with the individual who hardly and reluctantly accepts the world in which he lives, a world of torment, difficulty, meaninglessness to absurdity. Time does not pass and it throws him into despair, so darkness and gloom become his friends, company with which he feels most comfortable, but also with a constant dilemma whether to continue living or not. In Beckett's characters you can also recognize Dostoevsky's Raskolnikov, Shakespeare's Hamlet, Kafka's Jozef K. ... Characters who have similar, if not the same dilemmas as Beckett's Krapp.

On the other hand, the story of the play itself, written in fragmentary dramatic, far ahead of the postmodern drama, is a very warm love story of a lonely old man, deaf, half-blind and suffering of dementia, who is in constant dialogue with himself, through the tape recordings that are evidence of his existence. He needs to feel, to remember love and the loved one,

to find the meaning of his existence, it is written as an audio recording of "Box 3, Spool 5". There is his life, there is his love, there is everything, while he lives the nothingness. The play is written as a piece of music, a musical score. Like a symphony. You simply can not cut a single word, nor add, of course. One should not skip a pause, nor act contrary to Beckett's suggestions because it will no longer be that play, it will not be Beckett's. The beauty and the joy, but also the difficulty in this process was the unraveling of the puzzles that the author sets throughout the piece. Discovering hidden spaces that are invisible. Beckett does not offer solutions, but acts through ambiguities and leads you to paths that you never even dreamed that existed before. Just like with Shakespeare's verses. The narrower the frame of action, the greater the freedom of creation because you are confident in the path. These two and a half months have been a pleasure to wander through the darkness, but constantly guided by the light.

The outbreak of the pandemic, on the one hand, stopped the preparation for the beginning of the planned realization of the play, but on the other hand it turned out to be a prediction, because Krapp, the protagonist, is a man who in a kind of self-isolation for 40 years, refusing to live in the world as it is: "Everything there, everything on this old muckball... Let that go!"







KRAPP'S LAST TAPE SAMUEL BECKETT

Samuel Beckett (1906-1989) is undoubtedly one of the most important writers of the 20th century. Although he showed a serious authorial approach very early on, he gained worldwide fame only in 1953, after the premiere of the renowned play "Waiting for Godot" in the small "Babylon" theater in Paris. The novel "The Unnamable", the last of his first trilogy, is considered by many the most radical novel of the era, a paradigm of late modernity. Beckett was awarded the Nobel Prize for Literature in 1969, but perhaps one of the greatest confirmations for his oeuvre is the great reputation he enjoys and the respect he receives from critics, but also from big names in literature such as Koetzee, Pinter, Auster, Bernhardt and many others, such as the philosophers Adorno, Derrida, Deleuze, Badiou, Zizek.

Krapp's Last Tape by Beckett is a dramatic piece written in English in 1958, inspired by the voice of Irish actor Patrick Magee, who will then have the privilege of playing the lead role in October of that year on the stage of the Royal Court in London.

Donald Davis, Martin Held, Albert Finney, Pierre Schabert, Rick Clutchy, Ljuba Tadic, John Hart, Harold Pinter, Robert Wilson, Brian Denehi, Michael Gambon, are just a few of the plethora of great actors who have played the role of Krapp for seven decades.

The text with its precise stage instructions, and minimalist mise-en-scène, is a real challenge for the actor. It is in this narrow maneuvering space that the subtle nuances of presenting the acting mastery can be discovered.

This text has not been staged on a professional stage in Macedonia so far, and Beckett's play appears in the Macedonian National Theater for the first time in three decades, when in 1991 the play "Endgame" was staged.

Krapp's Last Tape is a play about a lonely man, isolated from the world, who listens to old





recorded tapes on his 69th birthday.

One recording has a special meaning to him, the one in Box three – spool five! It presents him, a middle-aged Krapp thirty years earlier, on his 39th birthday. He is now a distant character, recalling an even more distant past when he was in his twenties, about key events in his life, about lost love, about his mother's death, about his failed career. His memory is shaken by the passing of time and his attitude towards events is ambivalent. This play is a precise study of entropy, of aging, of the complex relationship with technology, about the problem of the individual to build a strong personal identity under the unstoppable flow of time and the limitations that life itself confronts us with.

In specific circumstances, amid the threat of a pandemic, forced isolation and virtual connectivity, it is worth reconsidering several aspects of our relationship with the world, the mechanisms of memory, and our complex relationship with technology.

Therefore, in spite of everything, following the consistently precise stage instructions that are an integral part of Beckett's dramatic text, now with a new translation from English into Macedonian, this theater project on the small stage of the Macedonian National Theater in Skopje, produced, directed and performed by Gjorgji Jolevski, realized with a small but selected team of professionals, is indeed a significant undertaking.

**Vladimir Janchevski,
Skopje, 25. 12 .2020**





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