

## Play "1951" to be performed, sponsored by Drama Department

**February 10, 1986**

ORIGINAL LYRICS AND SCORE WRITTEN FOR AMERICAN PREMIERE

Director/playwright Anne Bogart, composer Michael Roth and lyricist Mac Wellman have joined talents at the University of California, San Diego Department of Drama to create the production of "1951," a play focusing on the Hollywood Inquisition, a time in United States history when artists suspected of being affiliated with the Communist Party, or exhibiting leftist ideology, were blacklisted from jobs.

"1951" will have its American premiere at 8 p.m. on March 7, and will continue March 8-9, and March 13-15, in UCSD's Mandell Weiss Center for the Performing Arts. "1951" is one of five plays included in the 1985-86 UCSD Theatre Season.

The music for "1951" was composed by Michael S. Roth, a composer-in-residence at UCSD, who wrote the score for the La Jolla Playhouse production of "The Sea Gull." Roth, also a New Yorker, came to La Jolla in 1982. In 1984, his score for the Playhouse's version of "As You Like It," won a San Diego Theatre Critics' Circle Award, shared by Playhouse sound designer John Kilgore.

The lyrics for "1951" were written by Mac Wellman of Brooklyn, New York. Wellman taught playwriting at New Dramatists, in New York City, and was playwright-in-residence at NYU's School of the Arts. In 1985, two of his plays, "Harm's Way," and "Energumen," were staged in New York City.

Bogart is working on the production during her winter quarter visit at UCSD in the capacity of Regents' Lecturer. For the past six years Bogart has taught at New York University's Experimental Theater Wing.

In "1951," Bogart addresses the legacy today's artists may have inherited from the anti-Communist movement of the late 40s and early 50s. Using the context of memory and film, Bogart speculates about what she terms, "the missing link in the history of American artistic development.

"I believe that the repercussions of this era have, to a large extent, determined the way we live and work today. And we have almost forgotten it happened," Bogart said.

As a dramatic tool, Bogart sometimes uses the personal testimony of a subject under interrogation by the House of Un-American Activities Committee (HUAC). She also uses the technique of viewing the stage as though it were a film studio, allowing her "the poetic license to dissect, multiply and amplify the intrigues of the time," she explained.

The playwright used HUAC testimonies, memoirs and diaries from the year 1951 as literary sources, also employing dialogue and music from plays and popular entertainments of that year.

For more information about these artists or other UCSD Department of Drama programs, contact Lori Carlson at 452-3793.

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