

## Endgame scheduled to open at UCSD

**September 6, 1974**

Samuel Beckett's drama, "Endgame," scheduled to open at the University of California, San Diego September 25, is a unique production that has overcome the problems that traditionally plague collegiate drama departments.

One: the actors and the production crew have had a great deal of uninterrupted time to rehearse and prepare the show for a successful production.

Two: the play brings together drama faculty members from two UC campuses giving them an opportunity to work and study together, something that is almost impossible during the school year.

All of this, according to Dr. Michael Addison, Associate Professor of Drama at UCSD and director of "Endgame," is possible only because of the very strong and imaginative support of the administration at UCSD.

"Endgame" will run from Wednesday, September 25, through Saturday, September 28, in the UCSD Theatre on the Matthews Campus. Performances are at 8:00 p.m. Wednesday, Thursday and Friday with two shows, at 6:00 and 8:00 p.m., on Saturday. The following weekend, the entire production will travel to UC Santa Barbara, UCLA and UC Riverside for a performance at each campus with a dialogue between actors and audience to follow each show.

The production will then be "dark" until March when it will be revived at UCSD to coincide with the opening of the Mandeville Center for the Arts. It will be featured as part of a 10-day festival of drama, music and art scheduled in the new Center.

All tickets for the five performances at UCSD are \$1.00 and may be purchased through the Drama Department, Building 203, Matthews. For information call 452-3791.

The cast of "Endgame" includes two UCSD students, Richard Revelli and Robyn Hunt, and two UC faculty members, Dr. Arthur Wagner, chairman of the department at UCSD, and Dr. John D. Harrop, Assistant Professor of Drama on the Santa Barbara campus.

The remainder of the production company includes Addison as director and five UCSD students working as assistant directors, scene technicians, costumer, and dramaturg (one who serves as critic and researcher for the production).

"We have been working since the middle of August - an unheard of amount of time - to get the production ready," Addison said. "We spent the first week carefully reading and rereading the script and talking about it. We didn't even get on our feet."

The block of rehearsal time came about through two grants which allowed the drama department to pay a stipend for full-time work on the production.

Both Harrop and Wagner received University of California Creative Arts Institute grants and Addison received a grant from the Governor's Teaching Excellence Program that included funds for the students involved. The grants are unique in that it is the first time such funding has been given to a theater production.

"These grants have given us the time to fully explore the text of the play and the relationship to Beckett's other works and to supplementary material from psychological and critical sources," Addison said. "It has given us time to experiment with multiple possibilities in performance terms. We don't have to make snap judgements or lock into quick and obvious performance qualities.

"Also, the uninterrupted time - no classes or summer jobs to work around has meant working on the play with a 'pure' focus rather than a splintered view," Addison said.

Even though the project is small, involving only 10 faculty and students, Addison sees it as serving to suggest new ways of teaching drama on college and university campuses.

"Maybe the faculty and students should spread an entire academic term on the creation of a repertory of several plays and then share them with home campus and neighboring campuses," he said. "Students rarely have the opportunity to work on a long term production or the chance to work uninterrupted by classes or jobs."

"Endgame" is a play that deals mainly with two characters - Hamm and Clove - in a master-servant relationship. It deals with man's painful, perplex, frantic, and even comic confrontation with death.

"The play is usually treated as a somber philosophical exercise, full of dark broodings," Addison said. "In our production we are focusing on the more immediate - but no less meaningful - human relationships and seeking meaning in behavior that might be found in such places as a prison, an asylum, a concentration camp or a terminal ward - all the places where humans do, in fact, play out their endgames.

"Our production," he said, "will certainly be influenced by the literary and philosophical richness of Beckett's art. But the sociological and psychological research will also have an important impact on the final theatrical form.

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