MAIN STAGE DANCE
HOUR OF 5’S
UNDERGRADUATE ONE-ACTS
ROCKY HORROR PICTURE SHOW SING-ALONG
THU-SUN APRIL 25-28 & MAY 2-5 2013
WRIGHT HALL, UC DAVIS

TICKETS 530.754.ARTS
THEATRE.DANCE_UCDAVIS.EDU
THE EDGE PERFORMANCE FESTIVAL 2013

ARTISTIC DIRECTOR: DAVID GRENKE

PRODUCTION STAGE MANAGER: MICAELA CIRIMELI

LIGHTING DESIGN SUPERVISOR/TECHNICIAN: MICHAEL HILL

SOUND DESIGNER/AUDIO & VIDEO TECHNICIAN: NED JACOBSON

SCENIC DESIGNERS: KEVIN CHUNG, CECILIA KIM

ASSISTANT COSTUME DESIGNER: MARK CRUMIN

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Lab A, Wright Hall
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May 5, 5pm

ROCKY HORROR PICTURE SHOW SING-A-LONG ..........page 12
Wyatt Pavilion Theatre
Saturday, April 16 & 23, 12 Midnight

MAIN STAGE DANCE

Las Lloronas
Choreographed by Mary Ann Brooks (performed May 2-5 only)

Echos and Ghosts
Choreographed by Deirdre C. Morris (performed April 25-28 only)

I Need
Choreographed by Nicole Casado, Zach Heinzer and Maribel Lopez

Ananá
Choreographed by Nicole Casado

Bound Melody
Choreographed by Maribel Lopez

Window Shopping
by Zach Heinzer

La Luna
Choreographed by Deirdre C. Morris (performed April 25-28 only)

A Formal Evening
Choreographed by Nicole Casado, Zach Heinzer and Maribel Lopez
A site-specific work performed outdoors in front of Main Theatre.

CHOREOGRAPHY ADVISOR
David Grenke

SCENIC DESIGN ADVISOR
John Iacovelli

COSTUME DESIGN ADVISOR
Roxanne Femling

ASSISTANT CHOREOGRAPHER
Jarrell Iu-Hui Chua

ASSISTANT DIRECTOR/VIDEO PRODUCTION
Deirdre C. Morris

STAGE MANAGER
Bianca Saleebyan

ASSISTANT STAGE MANAGER
Wai Kit Tam

The length of this production is approximately one hour without intermission. This production contains mature adult language and content and sudden loud noises. It is rated PG-13. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager and other electronic devices. Video, photographic and/or audio recording of this production are prohibited by law. Food and drink are not permitted in the theater. Thank you for your cooperation.
MAIN STAGE DANCE

ABOUT THE CHOREOGRAPHIES/CHOREOGRAPHERS

LAS LLORONAS Choreographed by Mary Ann Brooks
Inspired by queer Chicana writer Gloria Anzaldúa’s radical reinterpretation of history which she names autohistoria combined with African American lesbian poet, Audre Lorde’s concept of biomythography; dancers Mary Ann Brooks and Maria De Los Angeles Ceja reimagine the folk tale of La Llorona. In the legend, La Llorona is depicted as a wandering spirit who wails for the death of her children whom she has drowned. Bringing their connected herstories together, Brooks and Ceja draw on Anzaldúa and Lorde’s work to create a new mythos that transforms the traditional story of La Llorona from one that is laden in fear to a story of human vulnerability.

Mary Ann Brooks (Choreographer/Dancer) is an educator, activist, dancer and performance artist. Her adventures have led her from California’s back country mountain ranges to dance studios in New Zealand to street theater protests in San Francisco. Before starting the Interdisciplinary Theatre and Dance MFA here at UC Davis in fall 2012, she danced with the aerial dance troupe, Flyaway Productions, in San Francisco.

Maria De Los Angeles Ceja (Dancer) grew up a migrant farm worker in the Central Valley. Now she is a full-time community health care worker at the California AgAbility Program assisting farmers and farm workers with disabilities. She is also a part-time student at the Chicana/o Studies Department with an emphasis on Cultural Studies. Teaching exercise classes for the prevention and treatment of arthritis at migrant centers and Clinica Tepati inspired her to dance. Movement is the best “medicine”.

ECHOES AND GHOSTS Choreographed by Deirdre C. Morris
While working in the acequias and arroyos of the southwest, Deirdre developed a reverence for the matriarchal nature of this system. The acequia madre or ‘mother ditch’ feeds the agricultural lands in milk/blood/water/life. As our society turns in reflection on the modern matriarchal system, Deirdre asks, “What is the right relationship to the Mother Ditch?”

“Questions of women’s rights are questions of human rights: they are not fringe issues, but are at the core of a society’s character. The extent of a society’s development is most clearly reflected in the freedom women enjoy, and in the extent to which they are able to express their creativity.”

-- Heide Goettner-Abendroth

Deirdre C. Morris (Choreographer/Performer) is an interdisciplinary performing and visual artist, director, educator, activist and choreographer. She believes that art is the means by which we transform our world. Deirdre has worked extensively in collaborative and solo theatrical formats, with a focus on site-specific performance utilizing ritual and Butoh influenced movement work, unique aerial apparatus, acrobatic stilts, video and shadow puppetry. Her choreographic and directing work has been seen at Art Basel’s Volta! Basel, Switzerland, the Santa Fe Opera, Dia de Los Muertos with Diego Pinon in Tlapalahuac Mexico, Jacob’s Pillow, the National Bioneers Conference, the Lensis Performing Arts Center, Art Basel Miami, the Adrienne Arsht Center for the Performing Arts in Miami, and most recently in the Empyrean Ensemble’s production of Monteverdi at the Mondavi Center’s Vanderhoeuf Studio Theatre. She is currently the co-artistic director and choreographer of Wise Fool New Mexico’s See/Saw: Bodies in Migration which will be on tour in Bogota, Columbia this August. Deirdre is pursuing her MFA in Interdisciplinary Dramatic Art at UC Davis.

I NEED Choreographed by Nicole Casado, Zach Heinzner and Maribel Lopez
I Need was derived from examining personal experiences with abusive relationships. These experiences were then stripped down to a collection of action words that were formulated into abstract studies and finally into a score.

Nicole Casado (Choreographer) draws much inspiration from nature, family and friends. Dance, art and oranges are as necessary to her life as air. She graduated from the UC Davis with a BA in Dramatic Art and an emphasis in Dance in March 2013. Her collaboratively devised choreography, Ananá, came about through the pursuit of a process that would bring each dancer closer to themselves.

ANANÁ Choreographed by Nicole Casado
Ananá came about through the pursuit of a process that would bring each dancer closer to themselves.

Nicole Casado (Choreographer) BIO: See I Need.

BOUND MELODY Choreographed by Maribel Lopez
Bound Melody is an exploration of movement in relation to a bench. The bench acts as a source of detainment, it is always there and will always influence the space and how the movement is perceived. For me, the study arose from the thought of how the discourse you are raised in forever has an effect on ur perception, and at times, when you are unable to stray away from this perception, the discourse becomes sort of like a chain. Maribel Lopez is a Senior Psychology and Dance double major experienced a variety of movement practices including competitive Bollywood, Contact Improv., Capoeira and participated in undergrad works in past Main Stage Dance Concerts.

Maribel Lopez (Choreographer/Dancer) is a fourth-year Psychology and Dramatic Art/Dance double-major who has experienced a variety of movement practices including competitive Bollywood, Contact Impro and Capoeira. She has participated in previous Main Stage Dance productions.

WINDOW SHOPPING by Zach Heinzer
What window interests you the most? Which one grabs your attention and doesn’t allow you to look away? What did you miss when you did look away? Which one do you most like? And why so many questions?!

Zach Heinzer (Choreographer/Dancer) is a fourth-year student at UC Davis double-majoring in Dramatic Art/Dance and Communications. He has previously performed in FLASH: A New Choreography and the snow fell softly on all the living and the dead.

LA LUNA Choreographed by Deirdre C. Morris
A lyrical dance on Aerial Hoop, in conversation with la luna, the moon.

Deirdre C. Morris (Choreographer/Performer) BIO: See Echoes and Ghosts.

A FORMAL EVENING Choreographed by Nicole Casado, Zach Heinzner and Maribel Lopez
This piece is a task-based study exploring the application of mud to the body, the juxtaposition of mud and formal wear, and the implications of that contrast.

Nicole Casado, Zach Heinzner, Maribel Lopez (Choreographers) BIOs: See Ananá/Window Shopping/Bound Melody respectively.
Las Lloronas
with
Mary Ann Brooks and Maria De Los Angeles Ceja

MUSIC
La Lorona
by Chavela Vargas

CHOREOGRAPHER
Mary Ann Brooks

Echoes and Ghosts

CHOREOGRAPHER/PERFORMER
Deirdre C. Morris

I Need
with
Hien Hyuen and Fidel Prestegui

CHOREOGRAPHERS
Nicole Casado, Zach Heinzer and Maribel Lopez

Ananá
with
Celeste Castillo, Lisette Guidos, Fidel Prestegui

COSTUME DESIGNER
Pa Houa Moua

CHOREOGRAPHER
Nicole Casado

Bound Melody
with
Cynthia Arellanes, Nicole Casado, Zach Heinzer, Maribel Lopez

COSTUME DESIGNER
Eve Wanetick

CHOREOGRAPHER
Maribel Lopez

Window Shopping
with
Nicole Casado, Lisette Guidos, Zach Heinzer, Hien Huynh, Maribel Lopez, Fidel Prestegui

COSTUME DESIGNER
Manilette Uy

CHOREOGRAPHER
Zach Heinzer

La Luna

MUSIC
Molly Struges

CHOREOGRAPHER/PERFORMER
Deirdre C. Morris

A Formal Evening
with
Hien Huynh and Fidel Prestegui

CHOREOGRAPHERS
Nicole Casado, Zach Heinzer and Maribel Lopez

Main Stage Dance Production Team

Costume Designers
PA HOUA MÔUA
MANILETTE UY
EVE WANETICK

Assistant Costume Designer
MARK CRUMIN

Scenic Artists
SAMANTHA MCLEAN HASS
DAVID NESSL
RANDI NUNNS

Dressers
COLETTE COBB
LILLIE CROSS
MANAMI LI
SON NGUYEN
ALEXIS PERRYMAN

Scenery Production Crew
Samantha McLean Hass
Mark Merman
David Nessl
Randi Nunn
Cooper Wise

Special Thanks
Many thanks to: Binary Youth Dance Company, Ellen Bromberg, Mary Ann Brooks, Hilary Bryan, Canyon Crest Academy, Janice, Mark and Miles Casado, Mary Beth Cavanaugh, Maiya Corral, Jarrell Iu-Hui Chua, Jess Curtis, Della Davidson, Colin Davis, Kathleen Dycexao, Karl Frost, Karla Funk, Paula Gallagher, Christine Germain, Lauren Godla, David Grenke, Anna Halprin, Zach Heinzer, Jed, John Kokoska, Kurt Landisman, Daniela Leal, Avery Lincoln, Nita Little, Maribel Lopez, Kegan Marling, Katherine Neuhaus, Claire Nunnenkamp, Kevin O’Connor, Qudus Onikeku, Stella Nova Youth Dance Company, Angel Rodriguez, Kristen Rulifson, Dani Seifer, Piper Sloan, Stephanie, Rayna Stohl, Molly Terbovich, artists, teachers, classmates, friends and family.
UNDERGRADUATE ONE-ACTS

The Turquoise Room
Written by Nate Kommoju
Directed by Lindsay Beamish

Chair Games
Written by Anna Chalmers
Directed by Kevin Adamski

Lutefisk
Written by Bijan Ghiasi
Directed by Kazia Hart

DIRECTING ADVISOR
David Grenke

SCENIC DESIGN ADVISOR
John Iacovelli

COSTUME DESIGN ADVISOR
Roxanne Femling

STAGE MANAGER
Lyn Alessandra

TEACHING ASSISTANT
Deirdre C. Morris

The length of this production is 50 minutes including a 15-minute intermission. This production contains sudden loud noises, strobe light effects and profanity. It is rated PG-13. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager and other electronic devices. Video, photographic and/or audio recording of this production are prohibited by law. Food and drink are not permitted in the theater. Thank you for your cooperation.

UNDERGRADUATE ONE-ACTS

The Turquoise Room Playwright’s Note
A train trip to a destination unknown, to be thwarted by loneliness, the folly of man, and a banana split.

--Nate Kommoju, a first-year UC Davis student.

The Turquoise Room Director’s Note
A train trip to a destination unknown, to be thwarted by loneliness, the folly of man and a banana split.

--Lindsay Beamish, a first-year MFA candidate in Dramatic Art.

“Lutefisk” Playwright’s Note
Lutefisk is a dark, and at times, comic, deconstruction of power, nationalism, ethnic/ cultural identity and isolation.

--Bijan Ghiasi, an English and Dramatic Art major with an interest in playwriting, screenwriting and music.

“Lutefisk” Director’s Note
A dark comedy, Lutefisk is overlaid with holocaust references and post WWII narratives. It plays with power reversals and how those effect structures like live theater and other institutions while embracing the ridiculous. It’s really a piece of performance art more than a play and I am very excited for people to see what we have have done with it.

--Kazia Hart is a second-year Psychology major.

Chair Games Playwright’s Note
TV lacks representative qualities--it does not mirror its audience. Although there may be programs that do represent people of all sizes and colors, there is still much room for change. Chair Games touches on this issue of flawed media.

--Anna Chalmers, a Dramatic Art and English double-major who loves television.

Chair Games Director’s Note
Chair Games interrogates the effects that television programming has on society. It concisely meanders through ideas of self-image, under-represented populations and information overload through rounds of 20 questions.

--Kevin Adamski, a Dramatic Art and Communications major whose previous directing /assistant directing credits include Richard III, Dead Man’s Cell Phone and The Memorandum.
The length of this production is 30 minutes. This production contains mature adult content and sudden loud noises. It is rated PG-13. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager, and other electronic devices. Video, photographic and/or audio recording of this production are prohibited by law. Food and drink are not permitted in the theater. Thank you for your cooperation.
ROCKY HORROR PICTURE SHOW SING-A-LONG
Wyatt Pavilion Theatre
Saturday, April 16 & 23
12 Midnight

This film is rated R.
The length of this production is one hour and 40 minutes without intermission.
Rocky Horror costumes can be rented in advance.
Contact the Enchanted Cellar at 530.752.0740.
All tickets $10 at the door - CASH ONLY.

ROCKY HORROR PICTURE SHOW
PART OF THE EDGE PERFORMANCE FESTIVAL
MIDNIGHT SHOWINGS
SATURDAY APRIL 27 & MAY 4
WYATT PAVILION THEATRE
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Available in advance or in lobby before the show
Contact: The Enchanted Cellar
530.752.0740

The Rocky Horror Picture Show is “R” Rated

UNDERGRADUATE ONE-ACTS/HOUR OF 5’S
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RANDI NUNN
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THOMAS J. MUNN: Lighting Design
JON D. ROSSINI: History, Theory, Criticism

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MARY BETH CAVANAUGH: Choreography
PAMILA GRAY: Lighting Design
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MICHELE LEAVY: Acting

THE
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Costume Shop Foreman
Scene Technician/Properties

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Stitchers

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COMING SOON

ITDP: The Dogs of War Text
Text by William Shakespeare
Adapted and Directed by Josy Miller
Thu-Sat, May 16-18 & 23-25 | 8pm
Sun, May 19 & 26 | 2pm
Wyatt Pavilion Theatre
Suggested $5 donation at the door
Limited seating—first come, first served

13th Annual UC Davis Film Festival
Produced by the Department of Theatre and Dance
Cinema and Technocultural Studies and Art Studio
Co-sponsored by the Department of Design
Presented by the Davis Varsity Theatre
Wed-Thu, May 22-23 | 8:30pm
The Davis Varsity Theatre
616 Second Street in Davis
Tickets available at Varsity box office starting May 15

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