HINTERLAND

Written and Directed by Lucy Gough
Granada Artist-in-Residence

December 1-4, 2010
Main Theatre

This production lasts one hour and fifty-five minutes with one 15 minute intermission. It includes the use of chemical fog. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager, and other electronic devices. Video, photographic or audio recording of this production is strictly prohibited by law. Food and drink are not permitted in the theatre. Thank you for your cooperation.
Playwright/Director’s Note

Theatre of the mind, radio for the body.

When I was lucky enough to be invited to take up this award I decided I would like to create a live radio theatre piece, since such a piece raised many points of inquiry. There are so many edges being blurred, and I love edges, hence the title *HINTERLAND* (the wild edge where everything changes). It occurred to me that two plays I had written, both on the theme of the search for the soul, would be the perfect material to use for this project. I thought it would be interesting to find a way to pull this radio play and stage play together and to create a new drama out of them.

But almost as soon as I started working on the texts with the students it became apparent this was not going to work. These two plays, although very similar in many ways, are tightly stitched within the medium they were written for. It was clear more time than I had available was needed to create a new play out of them, one which worked in both mediums together, instantly. But this discovery suggested a wealth of interesting research into what worked where and why? So I decided to produce them alongside each other. Immediately another edge became apparent.

It is often thought that being unable to see something, the lack of a visual element makes something the poorer. I have always felt that hearing something which engages the imagination so directly is actually so much more powerful than anything visual. So how could I recreate this for the live audience? Equally in the stage version when the wolf packers appear out of nowhere how does this impact the radio audience, does it work? Does the sense that these characters appear and then disappear add to their understanding of this strange, indefinable world or does the suddenness of their appearance, the fact they only exist once they are heard, work?

When the live audience witnesses the sound of the brain dissection being created by something like a cabbage being sawn up, what does this do to their imaginations?

My hope is that the imagination is encouraged to work even harder, to do a double loop, revel in the understanding that we as audience can relish the sound which it creates while our mind realizes the imaginative leap into a brain dissection. How far can we blur those edges? I think more than we often dare and in so doing we push things a little further towards a new interesting engagement.
So this is an experiment.

There will be a talk back after each show and I hope that these will generate discussions and discoveries.

I also hope the subject matter of the plays, ‘the search for the soul’ will be a subject for debate. Something about the dichotomy between the body and the soul plays along the edge of that between radio and theatre, the physical and the ethereal.

I hope this evening stimulates lots of discussion.

I have so many people to thank -- Bella Merlin for inviting me over, and for her valuable textual work with the actors. Thanks to all the faculty and staff for their generous help with this production, the students for their energy and wonderful creative input. I’d also like to thank Brian Livingston, my assistant director, for his massive support and skill and Jenna Seid (and her assistants) for thorough and wonderfully efficient stage managing and for keeping a handle on everything so well. I would also like to thank Ned Jacobson (and his assistants) for expertise and patience with the sound design. Everyone has worked so hard and been so generous with their support, time and energy.

--Lucy Gough
ABOUT THE PLAYWRIGHT

Lucy Gough is based in Aberystwyth and has written extensively for television, radio and stage. Her work includes *Catherine Wheel* (1991, toured by Scallywag Theatre); *Our Lady Of Shadows* (1994, BBC Radio 3); *As To Be Naked (Is the best disguise)* (1994, Theatre Clwyd, Theatre in Education); *Crossing The Bar* (Toured 1994); *By A Thread* (Theatre Iolo); *Rushes* (Arad Coch 1995); *Head* (1996, by BBC Radio 4); *Wolfskin* (1997); *Prophetess of Exeter* (1997, BBC World Service); *The Red Room* (1999, BBC Radio 4); *The Mermaids Tail* (1999, BBC Radio 4); *Judith Beheading Holofernes* (2000, BBC Radio 4); *Mapping The Soul* (2001, Aberystwyth Arts Centre); *Gryfhead* (2003, Welsh tour and Dublin); *The Raft* (2002, Radio 4) and *Wuthering Heights* (*Women’s Hour* series 2003, BBC Radio 4); *Mapping The Soul* (2005, BBC Radio 4); *The White Hare* (2009, BBC 7). She was shortlisted for BBC Wales Writer of the Year Award 1994 and the John Whiting Award 1994. She wrote for *Hollyoaks*, Channel 4, for ten years and currently writes for the BBC drama *Doctors*. She is presently under commission to write a stage adaptation of *Wuthering Heights* and a radio drama, *Western Stars*.

She is a Creative Research Fellow at Aberystwyth University. Methuen and Seren and Parthian have published volumes of her collected plays.
UC Davis Department of Theatre & Dance

presents

Hinterland
Written By Lucy Gough

With

Kevin Adamski, Olufunmilayo Alabi, Sarah Birdsall,
Andrew Carstens, Huibom Choe, Barry Hubbard,
Brian Livingston, Michael Lutheran, Jorge Morejon,
Alyssa Murray, Darryl Paltao, Johnathan Stanford-Carey,
Alejandro Torres, Elizabeth Tremaine,
Brendan Ward, Yana Zhovinsky

DIRECTED BY
Lucy Gough
CAST (in order of appearance)

**Mapping The Soul**

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<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Soul</td>
<td>JORGE MOREJON</td>
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<tr>
<td>Eve</td>
<td>OLUFUNMILAYO ALABI</td>
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<tr>
<td>Anatomist</td>
<td>MICHAEL LUTHERAN</td>
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<tr>
<td>Adam</td>
<td>BRENDAN WARD</td>
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<tr>
<td>Assistant</td>
<td>YANA ZHOVINSKY</td>
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<td>Lead Foley Artist</td>
<td>BRIAN LIVINGSTON</td>
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<td>Foley Artists</td>
<td>SARAH BIRDSALL</td>
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<td>ALYSSA MURRAY</td>
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**Hinterland**

<table>
<thead>
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<th>Role</th>
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<tbody>
<tr>
<td>Fellswoop</td>
<td>KEVIN ADAMSKI</td>
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<tr>
<td>Sineater / Chorus / Siren</td>
<td>OLUFUNMILAYO ALABI</td>
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<td>Eve</td>
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<td>Anatomist</td>
<td>ANDREW CARSTENS</td>
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<td>Sineater / Chorus / Flesh / Siren</td>
<td>HUIBEOM CHOE</td>
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<td>Adam / Violin</td>
<td>BARRY HUBBARD</td>
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<td>Gravedigger / Death / Lead Foley Artist</td>
<td>BRIAN LIVINGSTON</td>
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<td>Skullcoat / God / Guitar / Foley Artist</td>
<td>MICHAEL LUTHERAN</td>
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<td>Soul / Poet / Chorus</td>
<td>ALYSSA MURRAY</td>
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<td>DARRYL PALTAO</td>
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<td>Wolfpacker / Chorus / Sinew</td>
<td>JOHNATHAN STANFORD-CAREY</td>
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<tr>
<td>Underlife</td>
<td>ALEJANDRO TORRES</td>
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<td>Assistant</td>
<td>ELIZABETH TREMAINE</td>
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<td>Gravedigger / Bassoon / Foley Artist</td>
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<tr>
<td>Sineater</td>
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This production is comprised of two 50 minute plays with a 15 minute intermission.
Mapping The Soul
A scientist has written the genome book and proved there is no soul, as he leaves his lab he is knocked out. An anatomist in the 18th century is doing a brain dissection in a search for the soul. In his state of unconscious Adam travels through a strange land parallel with the places the anatomist reaches in his search through the brain for the soul. Both are watched by the soul, until finally Adam falls into a grave where he feasts with the dead.

Hinterland
Adam and Eve are in paradise until Adam, writing the genome book, discovers there is no DNA for the soul. They are banished and start on a journey through a strange wilderness stalked by wolfpackers, sineaters and soul catchers.
PERFORMER BIOS

KEVIN ADAMSKI (*Fellswoop*) is a second-year Dramatic Art/Communication major. He developed a passion for acting after seeing his brother perform in a play while in elementary school. He is happy to be performing again after last spring’s work in *The Matter of Taste*. Last year, Kevin also helped start the Dead Arts Society, a student run theatre club on campus.

OLUFUNMILAYO ALABI (*Eve, Sineater, Chorus, Siren*) is a fourth-year Dramatic Art and Design double-major. She is delighted to be working under Lucy Gough for the first time and because of Gough, Olufunmilayo has enjoyed and explored new ways of working with the voice. Now in her spare time, she sits in the back of her classrooms changing her voice every moment when she speaks.

SARAH BIRDSALL (*Eve, Mapping the Soul Foley Artist*) is a fourth-year Dramatic Art major. During her studies here, she has been seen in *The Matter of Taste, Corpo/Ilicito*, and the 2008 ThirdEye Theatre Festival. Favorite credits include: *The Visit* (Claire), *The Comedy of Errors* (Luciana), *Godspell* (Peggy), *Seussical* (Gertrude) and *Once Upon a Mattress* (Lady Larken) among many others.

ANDREW CARSTENS (*Anatomist*) debuts with the UC Davis Theatre & Dance Department following his involvement with the Dead Arts Society last year. Acting in the Carlsbad High School theatre department, Andrew is thrilled at the chance to continue performing in college. He has prepared several group Drama Teachers Association of Southern California scenes over the years and has been cast in several school plays and musicals, including *Sweeney Todd* and *You Can’t Take It With You*. Thank you for the opportunity!

HUIBEOM CHOE (*Sineater, Chorus, Flesh, Siren*) is an exchange student from Korea, majoring in Chemistry at her home university, but currently studying Dramatic Art for her one year at UC Davis. She has enjoyed the experience, but is sad this is her last quarter at UC Davis.

BARRY HUBBARD (*Adam, Violin*) has been seen as Thomas Kramer in *Some Things Are Private* and Dorn in *The Seagull* at UC Davis. Barry has also has played Dr. Livesey in *Treasure Island* for the Sacramento Theatre Company, and Satan in *The Last Days of Judas Escariot* at the Wilkerson Theatre. Barry is currently an MFA acting candidate in the Department of Theatre & Dance.

BRIAN LIVINGSTON (*Assistant Director, Ensemble, Death, Hinterland and Mapping the Soul Lead Foley Artist*) is a second-year MFA acting candidate at UC Davis and is thrilled to have the opportunity to work in this rich tapestry of worlds woven by Lucy as playwright/director and the group as ensemble. It is a
tremendous gift and honor for him to work on these plays and create with these fine artists. Brian lives in the Bay Area where he is a member of the ensemble groups: foolsFURY Theater Company and The Mystic Family Circus, both based in San Francisco and New York City. He recently finished acting in a feature length film due out in February and toured a show to the New York Fringe in June winning the ‘Overall Excellence Award.’ When he is not directing, writing, acting, producing, community organizing, and teaching, he is usually found with his hands deep in the earth gardening.

MICHAEL LUTHERAN (Anatomist, Skullcoat, God, Guitar; Hinterland Foley Artist) is a third-year Dramatic Art major and History minor. He is very excited to be a part of Mapping the Soul/Hinterland, which is his first experience acting for the radio. Michael was last seen on the “stage” in the College of Letters and Science’s courtyard as MacDuff in Studio 301’s production of Macbeth. He would like to thank Lucy and Brian for all of their wonderful knowledge and guidance in this wonderful art of radio-acting, as well as Brendan Ward for being his partner in crime.

JORGE MOREJÓN (Soul) has an artistic versatility nourished by two decades of theatre, opera, dance and performance-art experiences. He has participated in over forty productions with Prometeo Theatre, Telemundo, Creation Ballet, Ballet Theatre of Miami, The Greater Miami Opera, Brazarte and his own company Thelos Theatre. Most notably, he has appeared in The Maids, Sleepless City, and The Unbearable Lightness. He also directed Three Greek Women and Rabinal Achi. Since his arrival in California, he has performed in Divide Light: A New Opera with the Montalvo Arts Center, The Winter’s Tale with UC Davis Department of Theatre & Dance, The Ten PM Dream and The Elephant’s Graveyard with Sideshow Physical Theatre, and My Hands, Tus Brazos, with Linda Bair’s Dance Company at Davis Veterans’ Memorial Center Theatre. Currently, he is pursuing a Ph.D. in Performance Studies at UC Davis.

ALYSSA MURRAY (Soul, Poet, Chorus, Mapping the Soul Foley Artist) is a junior transfer student from UC Irvine, studying art and design at UC Davis. She has extensive theatre background, including training at American Conservatory Theater in San Francisco, as well as performing in productions with ACT’s Young Conservatory. She is honored to be working with Lucy Gough, and appreciates the opportunity to collaborate with the ensemble.

DARRYL PALTAO (Wolfpacker, Chorus, Bone) is a fourth-year Dramatic Art major; this will be his second Granada Artist performance at UC Davis. He always enjoys performing for the community and welcomes new challenges.
JOHNATHON STANFORD-CAREY (Wolfpacker, Chorus, Sinew) is a fifth-year Dramatic Art student. He spends lots of time daydreaming about music and cool characters he has yet to write or draw. He likes cartoons, video games, and stand-up comedy. He plans to work for Cartoon Network some day. Hide your kids.

ALEJANDRO TORRES (Underlife) is a graduating fourth-year Dramatic Art and Film Studies double-major. You may remember him dancing in his underwear in Tribes, serving the vodka in The Seagull, or reminiscing in The Matter of Taste. He feels blessed to be working with his fourth consecutive Granada Artist at UC Davis, and for each unique experience with these established artists. This time next year, he hopes to be working through an MFA program in acting, followed by professional work in theatre, film, performance art or whatever comes his way. He hopes you are present in this experience of Hinterland.

ELIZABETH TREMAINE (Assistant) is happy to be back with the UC Davis Department of Theatre & Dance! With UC Davis, she has been seen in this summer’s production of The 25th Annual Putnam County Spelling Bee (Olive) and 2009’s Oklahoma! Her favorite roles include Cindy in Suds, Sally in You’re a Good Man, Charlie Brown (Crossroads Theatre), and Sharpay in High School Musical (California Theatre Arts). She hopes you will enjoy the show.

BRENDAN WARD (Adam, Gravedigger, Bassoon, Hinterland Foley Artist) is in his last quarter at UC Davis. He has previously been seen in the UC Davis Theatre & Dance Department as Paul Naus in Fools Afloat and Fashion Icon/Photo Editor in Some Things Are Private. Other credits include The Poet in La Ronde at Shakespeare Santa Cruz, Tybalt in Davis Shakespeare Ensemble’s Romeo and Juliet and Ross in Studio 301’s Macbeth. Enjoy the show!

YANA ZHOVINSKY (Assistant, Sineater) is a UC Davis transfer student and is very excited to be working on Hinterland. Her love for theatre was born when she was three in her hometown of Odessa, Ukraine, and that passion grows everyday! She is a Sociology major with minor in Dramatic Art, and hopes to one day open a children’s performing arts academy. Many thanks to Lucy, Brian, all of the cast and crew, and her family for their unwavering support and love!

CONCEPT ARTIST BIOS

NED JACOBSON (Sound Designer) is the staff sound supervisor and designer for the UC Davis Department of Theatre and Dance. Ned’s most recent sound designs include The 25th Annual Putnam County Spelling Bee, Noises Off and Elephant’s Graveyard at UCD, Arranged Marriage at Sacramento Theatre Company and Grease at Delta College in Stockton. Ned
received his BS from Lewis Clark State College in Lewiston and his MFA from UC Davis.

MAGGIE CHAN (Costume Designer) is a first-year MFA student in Costume Design at UC Davis. She has designed Laramie Project and original pieces for the Asian American Theatre Festival. She has also assisted in The Attic Dwellers, Winter Works and A Christmas Carol. She wants to give special thanks to her family and God for all the support they have shown.

GLENN FOX (Lighting Designer) is a second-year Lighting Design MFA student. His background is in theatre education and he is pursuing a career in teaching theatre design. He enjoys projects that call for innovation and creativity. He focuses on integrating all design aspects together. His recent work on The Matter of Taste was a great opportunity to achieve these goals as lighting and scenic designer. Mapping the Soul / Hinterland has been a wonderful chance to explore the possibilities of light in creating a world within a world.

KOURTNEY LAMPEDECCHIO (Scenic Designer) started her theatre career at Santa Rosa Junior College after struggling to determine what she wanted to do as a fine art major. Kourtney eventually transferred to UCLA and received her BA in theatre. She immediately took a position at the Denver Center for the Performing Arts, first as an intern, then as a staff scenic artist. She is now a first-year MFA candidate in Scenic Design at UC Davis.

JENNA SEID (Stage Manager) is a fourth-year Dramatic Art major. This will be her last production as stage manager at UC Davis, her first being A Midsummer Night’s Dream. She is grateful for the chance to learn and grow from the excellent and experienced team. She would like to thank her family for all the support.

Illustrations by Johnathon Stanford-Carey
Production Staff

Production Manager  ERIC STEGGALL
Technical Director  DANIEL NEELAND
Facilities Manager/Audio Supervisor  NED JACOBSON
Publicity Director  JANICE BISGAARD
Costume Shop Director  ROXANNE FEMLING
Cutter/Draper/Tailor  ABEL MERCADO
Cutter/Draper/Hair Specialist  ANGELA KIGHT
Scene Technician/Properties  BYRON RUDROW
Scene Technician/Charge Artist  JOHN MURPHY
Company Managers  MARK CURTIS FERRANDO
                     TODD HARPER
                     DANIEL JORDAN
House Manager
Web Master  TXAI-XING WONG
Lead Graphic Designer  STEPHANIE PRESSLER
Graphic Designers  PRERNA DUDANI
                     ANGELA ZANOTTI
Publicity Assistant  PAMELA OREBAUGH
Photographers  MATTHEW DUNIVAN
                     JEFFREY PERRY
Costume Assistant Stitchers  YER LOR
                     KIM NGUYEN
                     CANDY YANG
Stock Assistant  SHANNON DUPONT

Special Thanks

Bella Merlin
Tracy ‘Tree’ Wails
Tracy Music
foolsFURY Theater Company
Ben Yalom
Deborah Eliezer
Amy Champ
Neil Rudd
Jesse Drew
Sam Nichols
Gareth Ewing
Sharmi Basu
Heart Sroka
Jessica, Gene and Kit Livingston
Production Team

Stage Manager Advisor
ROBIN GRAY
Scenic Design Advisor
JOHN IACOVELLI
Costume Design Advisor
MAGGIE MORGAN
Lighting Design Advisor
TOM MUNN

Assistant Lighting Designer
JAZZ TRICE
Assistant Props Designer
ALISON KELLAR

Asstistant Costume Designers
DESIREE COX
KARLY GOODWIN

Assistant Stage Managers
AVERY LINCOLN
KEVIN MORIARTY
MY-AN VAN

Costume Production Crew
ANN CHALMERS
DESIREE COX
LETICIA GARCIA
JENNY GILES
KARLY GOODWIN
BRITTNEY O’BRIEN
CHANNIE PHANTHARATH
ASHLEY RICO
JENNIFER ROBBINS
MICHELLE ROSSI
GABRIELLA SEATRIS
ALISON TARKE

Dressers
MALIA ABAYON
JAMIE COOPER
JACKLYN JOANINO
CHRISTINA RABAGO
ALISON SUNDESTROM
CANDY YANG

Scenery Production Crew
KELLY CONARD
GLENN FOX
LAURA HOLLAND
JOSH NEILSON
SEPIDEH SAEB
JENNA SEID
KAREN VALDOMERO
JENNIFER VARAT
BRENDAN WARD

Stage Crew
EVELYN DEFELICE

Lighting Technician
SARAH NORTON

Lighting Crew
AVERY LINCOLN
SARAH NORTON
CHRISTIAN SAVAGE
JENNA SEID
REED WAGNER
BRENDAN WARD
TRISTAN WETTER

Audio Technicians
CLARISSA WEST
TRISTAN WETTER
Arts Administration Group

Chief Administrative Officer
KATHERINE PERRONE
Academic Services Officer
ROSE MARY MILLER
Business Office
JESSE AVITIA
Technical Support
FELICIA BRADSHAW
Graduate Programs Coordination
BOB JAHN
Undergraduate Programs Coordination
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VIVIAN REYES-JOHNSON
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Undergraduate Programs Coordination
KRIS CARPENTER
ARIEL COLLATZ
SOCORRO FIGUEROA
BARBARA OLIVIER
KELLI SHOLER

Faculty

SARAH PIA ANDERSON, Directing
LARRY BOGAD, Performance Studies
DELLA DAVIDSON, Dance
DAVID GRENKE, Department Chair, Dance
LYNETTE HUNTER, Performance Studies
JOHN IACOVELLI, Scenic Design
PETER LICHTENFELS, Directing, Acting, Performance Studies
JADE ROSINA MCCUTCHEON, Acting, Playwriting
BELLA MERLIN, Acting
MAGGIE MORGAN, Costume Design
TOM MUNN, Lighting Design
JON ROSSINI, Performance Studies
PEGGY SHANNON, Directing

Visiting Faculty

LUCY GOUGH, Granada Artist-in-Residence/Playwrighting and Radio Broadcast
ROBIN GRAY, Stage Management
MICHELLE LEAVY, Acting
TIM ORR, Acting/Musical Theatre
JANET PAPALE, Fine Arts Writing
LISA PORTER, Voice
COMING SOON

Body of Knowledge
By Karl Frost
Original choreography by graduating MFA candidate
Vanderhoef Studio Theatre
Fri - Sat, Feb 18 - 19, 8pm
Thu - Sat, Feb 24 - 26, 8pm
Sun, Feb 20 & 27, 2pm

The Flood (working title)
Devised and Directed by
Granada Artist-in-Residence Dominique Serrand
Main Theatre
Thurs - Sat, Mar 3 - 5, 8pm
Sun, Mar 6, 2pm
Fri - Sat, Mar 11 - 12, 8pm
Sun, Mar 13, 2pm

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