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February 12-13 & 19-21, 2010
Vanderhoef Studio Theatre
Mondavi Center for the Performing Arts

This performance lasts two hours including one 15 minute intermission. This production contains partial nudity and/or full nudity. Viewer discretion is advised. 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.
Jointedness

Creator/Choreographer’s Notes

My title refers to my interest in both literal and metaphorical joints. As a dancer and bodyworker, I prize physical articulation. As a philosopher and citizen, I value moments of conceptual jointedness: points of collaboration, transformation and change. These pieces arose from my long-term engagement with two literary texts: Shakespeare’s “To be, or not to be” soliloquy from *Hamlet*, and Rilke’s poem “Sense of Something Coming,” translated by Robert Bly. I refer to my relationships with both texts as long-term, but in fact the Rilke poem burrowed into my brain 25 years ago, and the *Hamlet* text only three years ago. Yet the ways that I relate to each one differ in degree rather than kind. Both have taken up residence in my bodymind. Their presences compelled me to create performance structures within which to explore them, and with which to share my investigations with you.

I use my voice, my body’s movements and my spatial relationship to my surroundings in relationship to the texts. I think overall in terms of music. I understand text, movement, and space as all having their own musicality. My very broad focus, as a performer and as a director/choreographer, is to attend to these musicalities. I try to listen not only with my ears but my whole body and as much of my mind as I can muster. Lately I have been focusing on listening with my spine. While my work is highly structured, the structures I build are elastic. They are meant to accommodate moment-to-moment, day-to-day, year-to-year changes in the bodymind(s) of the performer(s), in relation to a witnessing audience.

My process of articulating the pieces that comprise *Jointedness* makes use of juxtaposition as a compositional starting point. Generally I begin by recognizing elements of performance material (text, movement, image) that arrest me. Initially I do not try to explain why they fascinate me. I take a faithful leap into the materials, relying on my sense of my body, and especially my spine, to reassure myself that the materials will not drown me. I am grateful to the Theatre and Dance faculty, especially Della Davidson, David Grenke, Peter Lichtenfels and Lynette Hunter, for facilitating the self-trust crucial to this creative process.

*Life Among the Institutions* began by juxtaposing the *Hamlet* text and a physical task: struggling to free myself from being tied to a chair with an extension cord. *Things of the World* was conceived not so much as a juxtaposition but a habitation; that this particular Rilke poem could live in or through actor James Marchbanks. Later came the juxtaposition of Rilke and American Public Media’s *Marketplace* show. *SongDressNet* was

COMING SOON

**A Midsummer Night’s Dream**
Directed by MFA Candidate John Zibell
Wyatt Pavilion Theatre
Weds – Sat, 2/24-27, 8pm; Sun, 2/28, 2pm

**The Seagull**
By Anton Chekhov
Directed by Granada Artist-in-Residence Katya Kamotskaia
Main Theatre
Weds – Sat, 3/10-13, 8pm; Sun, 3/14, 2pm

**Solo Explorations**
Arena Theatre, Wright Hall, and other locations TBA
Fri – Sat, 4/2-3, 8pm

**Main Stage Dance Theatre Festival**
Main Theatre, Wright Hall
Fri-Sat 4/9-10, 8pm; Fri, 4/16, 8pm; Sat, 4/17,
Special Picnic Day performances at 1pm and 3pm; Sun, 4/18, 2pm

**Some Things Are Private**
Created by Deborah Salem Smith and Laura Kepley
Written by Deborah Salem Smith
Directed by Graduating MFA Candidate Candice Andrews
Main Theatre, Wright Hall
Weds – Sat, 5/5-8, 8pm; Sun, 5/9, 2pm

**The Matter of Taste**
A performance and food event
Directed by Granada Artist-in-Residence Anna Fenemore
Weds – Sat, 5/19-22, 8pm; Sun, 5/23, 2pm

**UC Davis Film Festival**
The Davis Varsity Theatre
616 Second Street in Davis
Wed – Thu 5/26-27, 8:30pm

TICKETS & INFORMATION: theatredance.ucdavis.edu
born from my desire to include singing in my thesis work. I commissioned composer Mark Growden to set the Shakespeare text. As I considered how to stage the song in the Vanderhoef Studio Theatre, I received visions of the juxtapositions of singing and climbing, of movement in vertical and horizontal planes, and of elegant dress and industrial netting.

I refer to tonight’s pieces as “Presence Tests.” Presence, meaning a very high level of bodymindspirit awareness in relationship to an audience and a space, is paramount for me in performance. Two of the pieces are “studies.” By this I simply mean that they function as different ways for me to engage with the “To be, or not to be” speech, using different tools.

My deepest thanks to my wife Patti, and to all my parents and my sister for their on going support. I am very grateful to the performers for their dedication and inspiration. I would also like to thank my teachers, living and dead, whose guidance has informed me through the course of creating this work: Frank Baker (voice), Augusta Moore (ballet and Feldenkreis), Mercy Sidbury (Pilates and anatomy) and Jack Moore (modern dance and Alexander Technique).

Thank you for being here. Please share your responses to the work with me after the show or by email: ninagalin@gmail.com.

--Nina Galin

About the Choreographer

Nina Galin is a dance-theatre artist, somatic educator and bodymind philosopher. She is interested in the notion of “categories,” perhaps because she can’t seem to fit into one. She generates and disseminates her interdisciplinary work using movement, talking, singing, touch, writing, breathing and listening. From 1991-2002 she was based in San Francisco, directing her company, Nina Galin Music & Dance, and maintaining a private bodywork practice based in Alexander Technique, Pilates, connective tissue massage and other modalities. During this time she also performed in the work of other artists including Deborah Slater, Ney Fonseca, Ellie Herman, Tracy Rhodes and A Travelling Jewish Theatre. She is the recipient of prestigious awards including the San Francisco Arts Commission Special Projects Grant and Hitachi America’s Community Action Committee Grant.
Dances For Non/Fictional Bodies (excerpt)

Director’s Notes

This piece is undertaking a number of projects. We have been asking ourselves questions about how our imaginations and our bodies interact? How does the way we imagine our bodies shape and change both their cultural relevance and their material actuality? How do our bodies shape our imaginations? Can re-imagining our bodies and re-embodying our imaginations be useful tools for making society more open, just and satisfying for us all?

Our laboratory is a meeting of diverse bodies and performance practices. The range of sizes, shapes and styles of training that make up our bodies is broader than in many “dance” based companies. Our differences force us to question how we imagine ourselves and each other and to imagine and negotiate new ways of dancing and playing together, not in spite of, but actually in celebration of, those differences.

This project is also an experiment in collaborative process. What kind of non-hierarchical and decentralized structures can we use to create a performance work that mobilizes the full imaginative capacities of a diverse creative team? Can this type of decentralized collaborative process be satisfying to all the members of the artistic team and create a satisfying experience for an audience? How can we meaningfully invite you, the audience and your very real bodies into the collaboration of sensing and making sense that is the work and play of performance? We hope to answer some of these questions tonight.

In addition to being my MFA thesis, this piece is a first foray into the construction of a work that will premiere professionally next fall in Berlin and return for its US premiere at Yerba Buena Center for the Arts in February 2011. What we do here will certainly be reflected on and re-shaped and stretched and twisted several times before it premieres and begins to tour the US and Europe. I hope you will be interested enough to follow our progress in the coming year and visit us again.

I’d like to personally thank the staff and faculty of the Department of Theatre and Dance for your patience and support throughout my sometimes chaotic process. Thanks to my amazing team of collaborators and the funders that made it possible for me to bring some of them here. Thanks to Gravity administrators Randy, Julie, and Hope, for your administrative and production support.

And finally, thank you for your attention and curiosity at this point in the process. We welcome your thoughts and reflections: info@jesscurtisgravity.org.

--Jess Curtis

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

Master Electrician
BRIAN WEBBER

Cutter/Draper/ Tailor
ABEL MERCADO

Cutter/Draper/ Hair Specialist
ANGELA KIGHT

Scene Technician/ Properties
BYRON RUDROW

Scene Technician/ Charge Artist
JOHN MURPHY

Technical Theatre Teaching Assistants
JAMIE KUMPF

GLENN FOX

Company Managers

MARK CURTIS FERRANDO

Lighting Assistants
TODD HARPER

REED WAGNER

SARAH KENDRICK

YER LOR

Stitchers
KIM NGUYEN

CANDY YANG

SHANNON DUPONT

JESSICA THIRAGIRAYUTA

TODD HARPER

Heather Applegate

CAROLYN DUNCAN

MARK CURTIS FERRANDO

DANIEL JORDAN

DENISE BRUCE

Alix GATES

STEPHANIE PRESSLER

ANNA LONDON

MATTHEW ESCARCEGA

KRISTINE SLIPSON

EHSUN FORGHANY

Stitcher/ Stock Assistant

Wardrobe Makeup/ Hair Assistant

Head House Manager

House Managers

Web Master

Lead Graphic Designer

Graphic Designer

Assistant Graphic Designer

Publicity Assistant

Photographer

Production Assistant

 Production Assistant

Production Assistant
Production Team

Choreography Advisors
DELLA DAVIDSON
DAVID GRENKE
JOHN IACOVELLI
MAGGIE MORGAN
THOMAS J. MUNN
NED JACOBSON
EOWYN ANN CARLILE
PAIGE GRECO
DON MILLER
GLENN FOX

Scenic Design Advisor
JOHN IACOVELLI

Costume Design Advisor
MAGGIE MORGAN

Lighting Design Advisor
THOMAS J. MUNN

Sound Design Advisor
NED JACOBSON

Assistant Stage Managers
EOWYN ANN CARLILE

Assistant Lighting Designer
PAIGE GRECO

Dressers
AYOTUNAE AIJIJOIAIYA
RAVEN WASHINGTON
CELESTE II

Audio Technician
KATHERINE SHIPMAN

Costume Production Crew
KAREN ANGEL
SARA CAMPIDELLI
MARIA CASTRO
PEACH DOUNIAS
KARLY GOODWIN
KELLY GUYON
NORA ISMAIL
CELESTE II
HAEIN LEE
GINA MARINO
APRIL OH
KIM PHAN
VICTORIA SHAO
DIEGO VACAREZZA
CLARISSA WEST
MELODY YEUNG

Scenery Production Crew
CHRISTOPHER MANTIONE
SEPIDEH SAEB
KEVIN SHUNTA
JENNIFER VARAT

Dramaturge/Provocateur’s Note

“Dances for Non/fictional bodies exists in a border zone in which dance, performance/installation, process art and Ensemble Theater overlap. It embraces (unapologetically) the acute crisis of genre, representation and authorship currently afflicting all forms of live art including postmodern dance.

The piece is comprised of five individual journeys in search of a shared system, a structure and an order that Curtis does not wish to construct by himself. At times these performance journeys converge in surprise and often duets, trios or group “moments,” which change in every performance.

The enigmatic ritual actions and powerful live images you are about to experience were generated during a 3-week laboratory comprised of daily “jam sessions.” In the process, the artists/dancers discovered a new way of being in the space; alone but hyper-aware aware of the others; aware of a loose score, but willing to deviate and reconsider the journey and open to informal encounters with other artists and audience members. This methodology brings them closer to the essence of performance art.

The amazing material developed during this process raises all kinds of questions: How to develop a more horizontal and de-centered collaborative model that embraces difference in a non-condescending way? How to contest the problematic notions of physical perfection and virtuosity which are at the core of dance culture? How to challenge the audience’s expectations for spectacle and invite them to be ‘active spectators,’ and behave in a more embodied and responsible way?

The ultimate question: Is it possible to translate this dangerous process within the conventions of a theater? You are up for a big surprise. Enjoy.”

--Guillermo Gómez-Peña

About the Choreographer

Jess Curtis, living and working in both San Francisco and Berlin, has created a body of work ranging from the underground extremes of Mission District warehouses with Contraband and CORE (1985-1998) to the formal refinement and exuberance of European State Theatres and Circus Tents with Compagnie Cahin-Caha and Jess Curtis/Gravity (1998-present). Curtis has collaborated with the renowned fabrikCompanie in Potsdam, Germany to create the award-winning fallen, and has been commissioned to create works for companies such as Artblau in Germany, ContactArt in Italy, Blue Eyed Soul Dance Company in the UK, and Croi Glan Integrated Dance in Ireland. Curtis has twice been recognized by the James Irvine Foundation/ Dance USA California Dance Initiatives, having been awarded a California Dancemakers Fellowship (2001) and a Dance: Creation to Performance Award (2005). He also teaches Dance, Contact Improv and Interdisciplinary Performance throughout the US and Europe, and has been a visiting professor at UC Berkeley, and the University of the Arts in Berlin. He is currently pursuing an MFA in choreography at UC Davis.
JOINTEDNESS
a triptych

Presence Test I:
“To be, or not to be” study #1: Life Among the Institutions
Created and Performed by Nina Galin
Text by William Shakespeare (Hamlet)

Presence Test II: Things of the World
Created by Nina Galin with and for James Marchbanks
Performed by James Marchbanks
Text 1: Rainer Maria Rilke (translated by Robert Bly)
Text 2: Marketplace (8/13/09), produced by American Public Media

Special Audience Instructions
This piece is best viewed by leaving your seat and walking slowly around
the performance area, in order to see from various perspectives. There will be
clear announcements about when to leave your seat, where to walk,
and when to return to your seat.

Presence Test III:
“To be, or not to be” study #2: SongDressNet
Choreographer: Nina Galin
Text: William Shakespeare
Performed by Nina Galin, Joshua Harrelson,
Andrea Kubisch and Margaret Steinmann

MATTHIAS HERMANN
(Composer, Dances for Non/Fictional Bodies) studied cello
with Rudolf Mandalka at the
Robert Schumann Hochschule,
Düsseldorf, Germany. He has
created numerous award-winning
scores for the productions of
international dance theatre
companies including Do Theater
(St. Petersburg, Russia), Fabrik
Company (Potsdam, Germany),
Howard Katz (Berlin/New York)
and Jess Curtis/Gravity (San
Francisco/Berlin). As a founding
member of PostHolocaustPop,
a collaborative Art-Band with
Howard Katz and Ansgar Tappert,
he is touring internationally and
has released numerous CDs. Most
recently he created soundscapes
for video-installations, music for
short film, and also composed the
score for a theatrical reading of the
LiteraturWERKstatt Berlin in 2004.
He is also involved in other artistic
collaborations with Paul Beiersdorf,
Stephanie Maher and Kathleen
Hermesdorf, FormVollEndeT,
Mangrove Kipling, and various
musical formations including Die
Krassnajas and MoarkoVentent.

E. “KAINO” HOPPER (Costume
Designer) is a “Costume Listener”
for these MFA dance pieces, and this
is her first show at UC Davis. She is
in her first year as a grad student in
Design, focusing on non-traditional
bodies to define fashions that are
wearable for business. Working with
Nina and Jess and their performers
has been an exciting cross-curricular
event that stimulates growth in her

JACOB W. NELSON (Lighting
Designer) Designs include Corps/Ilicito: The Post Human Society
6.9 by Guillermo Gomez-Peña
and tribes/the unified field by Sara
Shelton Mann this past fall. Other
UC Davis design credits include The
Winter’s Tale and Private Eyes. Jake
recently designed the Davis Joint
Unified School District’s production
of Once Upon a Mattress and was
the Assistant Lighting Designer for
V Foundation in Napa Valley this
past August. Previous design credits
include 3 More Sleepless Nights and
Al Takes a Bride at Muhlenberg
College in Allentown, PA along
with Oklahoma! at Pennsylvania
Playhouse in Bethlehem, PA.

SCENIC DESIGNER
Josh Steadman

COSTUME DESIGNER
E. Kaino Hopper

LIGHTING DESIGNER
Jacob W. Nelson

COMPOSER
Presence Test III and Transitional Music
Mark Growden

STAGE MANAGER
Rosamund Grimshaw

This performance lasts 45 minutes, followed by a 15 minute intermission.
performing the piece *Can We Afford This* for the Sydney Arts Festival -- a prelude for the 2000 Olympics. This show was revived in 2003 and also led to a film version. Since then, David has done more theatre work, notably with the Royal Shakespeare Company in 2007, and most recently with the Leeds based company Slung Low. David, now a freelance dancer, actor and workshop leader, is presently working on developing a new piece with dancer Lucy Hind to tour in 2010.

**CONCEPT ARTIST BIOS**

GUILLERMO GOMEZ-PEÑA (Dramaturge, Dances for Non/Fictional Bodies) is a performance artist/writer and the director of the art collective La Pocha Nostra. He was born in Mexico City and came to the United States in 1978. Since then he has been exploring cross-cultural issues with the use of performance, multilingual poetry, journalism, video, radio, and installation art. His performance work and eight books have contributed to the debates on cultural diversity, identity, and US-Mexico relations. His art work has been presented at over seven hundred venues across the United States, Canada, Latin America, Europe, Russia and Australia. A MacArthur Fellow and American Book Award winner, he is a regular contributor to National Public Radio, a writer for newspapers and magazines in the US, Mexico, and Europe and a contributing editor to The Drama Review (NYU-MIT).

ROSAMUND GRIMSHAW (Stage Manager) is an International Exchange Student from the University of Glasgow studying at UC Davis until June 2010. She is a third year undergraduate with emphases in Theatre Studies and English Literature. Rosamund is co-artistic director of Glasgow’s Flatrate theatre company.

MARK GROWDEN (Composer, Jointedness: Presence Test III/Transitional Music) is an internationally renowned multi-instrumentalist and artist based in San Francisco. As a composer, multi-instrumentalist and performer, Mark has released several critically acclaimed albums. He has completed many successful tours performing at venues such as the Fillmore and Great American Music Hall in San Francisco, and Tonic and The Knitting Factory in New York. Mark has composed original musical scores for dance and theatre companies including Joe Goode Performance Group, The Crucible’s Fire Odyssey, and Alonzo King’s Lines Contemporary Ballet, with whom he and his collaborators won the Isadora Duncan Award for Best Original Score/New Dance Piece. He has scored several films, including Blood Tea and Red String, which won Best Animation at both the San Francisco Independent Film Festival and the Fantasia Film Festival in Montreal. Growden co-founded and co-produces the underground site-specific performance series COVERT with famed artist and troublemaker John Law, of Cacophony Society and Suicide Club fame. Mark is currently touring the western US in promotion of his new album, *Saint Judas*. www.markgrowden.org/shows/. www.twitter.com/markgrowden.

UC Davis Department of Theatre & Dance presents

**DANCES FOR NON/FICTIONAL BODIES**

(excerpt)

Conceived and Directed by Jess Curtis

Created and Performed by
Claire Cunningham, Jess Curtis, Jörg Müller,
Maria Francesca Scaroni, David Toole

From surgically sculpted cyborg sex kittens and chemically enhanced superhuman road warriors to genetically engineered/selected wonder children - our bodies more than ever are shaped and marked by the imagination of higher and higher levels (and narrower definitions) of performance. Is the body obsolete? Who decides which bodies are relevant, beautiful, and desirable? Who is imagining the body of the future and how is its (mass) production already affecting us all?

SCENIC DESIGNER
Josh Steadman

COSTUME DESIGNER
E. Kaino Hopper

LIGHTING DESIGNER
Jacob W. Nelson

COMPOSER
Matthias Hermann

DRAMATURGE
Guillermo Gomez-Peña

STAGE MANAGER
Rosamund Grimshaw

This performance lasts 60 minutes.
CLAIRE CUNNINGHAM (Dances for Non/Fictional Bodies) is a multi-disciplinary performer and choreographer based in Glasgow. Originally a classically-trained singer, she began to work in dance in 2005, after working with Jess Curtis, who kindled her interest in movement and specifically in her own potential for movement work. This led to her pursuing her own training with various practitioners, including a mentorship with Bill Shannon (aka The Crutchmaster) and training in elements of his own Shannon technique. Over the following years she has developed her own movement vocabulary based on the use of crutches, and with a resulting interest in realizing her own choreographic ideas — often rooted in the use/misuse, study and distortion of crutches. Her recent work includes a critically acclaimed run of her two solo works – combining dance, text, aerial and visual art.) www.clairecunningham.co.uk.

JAMES MARCHBANKS (Jointedness/ Things of the World) is a second year MFA actor at UC Davis where he has recently performed in tribes/the unified field and Elephant’s Graveyard. Other stage credits include Winston in The Island, directed by Peter Lichtenfels, and L.t. Shrank in Westside Story at Sonoma State. His Solo Explorations production investigating issues of fact and fiction, reality and artifice, character and actor, can been seen in the Arena Theatre April 2-3.

JÖRG MÜLLER (Dances for Non/ Fictional Bodies) jongleur, graduated in 1994 from the Centre National des Arts du Cirque in Châlons en Champagne, France. While there he created les tubes with Mads Rosenbeck and the year after, mobile, a movement/manipulation work utilizing suspended resonant tubes. In 2001 he created his latest tube work, a 25-minute performance in a 9 foot tall glass tube filled with water. In 2003 he created the Performance Research Experiment #1 (P.R.E. #1) with Jess Curtis, a performance between circus and dance. He recently began research regarding balance. As a circus artist he has toured extensively with Cirque Plume, Compagnie Cahin-Caha in chiencrU, with Martin Schwitzke and Roland Auzet. His path has also included work with a number of choreographers, notably Pierre Doussaint, Francois Verret, Haim Adri, Julie Nioche, Jess Curtis and Mark Tompkins. Since 2006 he has been a Feldenkrais Practitioner. www.mullerj.org.

MARIA FRANCESCA SCARONI (Dances for Non/Fictional Bodies) is a performer and dance maker from Italy, now living in Berlin. After dancing in Italian TV productions (Canale 5, Rai 2), she trained independently, studying as a freelancer in Europe and in the United States. Since 2004 she has been collaborating with Gravity (Berlin/San Francisco) as performer, teacher and choreographer. Since 2006, Scaroni has performed in works by San Francisco choreographer-master-dance visionary Sara Shelton Mann. In Berlin she works as collaborator/performer/co-creator with Wilhelm Groener, Davide Camplani/ Sasha Waltz and Guests, and Friederike Plafki. She is engaged in installation work with the gallery-based collective Bridge on a Wall (Rovisco/Hurtado). Maria is part of an improvisation-based group instigated by Meg Stuart, Jeremy Wade and Brendan Dougherty. She holds a Masters degree in Italian Modern Literature, with a focus on Media and Communication and a thesis on education and dance. Lately she has been very intrigued with the topics of presence, physical states, mediation and transmission. Since 2006 she has been developing with Jess Curtis The Symmetry Project, a mutable performance/installation/media project based in a symmetrical (left/right, top/bottom) and homologous movement practice, a research on the dislocation of physical investigations from a traditional dance/theatrical context into a variety of presentational contexts, thereby reframing the work and affording viewers the possibility to see the body, and its metaphorical possibilities, through different filters, with different types of attention, expectation and association.

MAGGIE STEINMANN (Jointedness/SongDressNet) is a first year undergraduate Biological Sciences major. She has thirteen years of dance and performance experience with a strong background in ballet. Maggie has been teaching dance for three years.

DAVID TOOLE (Dances for Non/Fictional Bodies) came into dance through workshops with CandoCo Dance Company in 1992. While working with them, he studied for a year at the Laban Centre for Movement and Dance, receiving a Professional Diploma in Community Dance. Six years of national and international touring with CandoCo followed into 1999. In 1995, David had his first taste of theatre playing the part of Puck in Benjamin Britten’s opera of A Midsummer Night’s Dream. A year later he appeared in the Sally Potter film The Tango Lesson, as a designer. David has also performed with Graeae Theatre Company (2000-01) portraying Edgar in The Fall of the House of Usher and Deflores in The Changeling. Summer 2000 he worked with DV8 creating and