THEATRE & DANCE DEPARTMENT STAFF

PRODUCTION MANAGER .......................................................... Darrell F. Winn
TECHNICAL DIRECTOR .......................................................... Daniel Neeland
FACILITY MANAGER/AUDIO SUPervisor .................................. Ned Jacobson
PUBLICITY DIRECTOR .......................................................... Janice Bisgaard
COSTUME SHOP DIRECTOR .................................................. Roxanne Femling
CUTTER/DRAPER, TAILOR ....................................................... Abel Mercado
CUTTER/HAIR SPECIALIST ................................................... Angie Kight
SCENE TECHNICIAN/PROPERTIES ....................................... Byron Rudrow
SCENE TECHNICIAN/CHARGE ARTIST .................................... John Murphy
MASTER ELECTRICIAN ......................................................... Brian Webber
COMPUTER TECHNICIAN ...................................................... Huy Tran
TECHNICAL THEATRE TEACHING ASSISTANTS ....................... Zac Cahoon,
Carrie Mullen, Tony Shayne,
J.T. Reese
COMPANY MANAGER ......................................................... J.T. Reese
PRODUCTION STAGE MANAGER ............................................ Samuel Shirley
ASSOCIATE COMPANY MANAGER ......................................... Jason Masino
SCENE SHOP ASSISTANTS ..................................................... Kevin Ganger,
James Keith, Heidi Kendrik, Jennifer McEwen,
JT Reece, Samuel Shirley, Kevin Shunta,
Erich Bolton
PRODUCTION ELECTRICIAN .................................................. Erich Bolton
LIGHTING ASSISTANTS ......................................................... Mark Ferrando,
Robert Quiggle, Daniel Reano-Koven, Pierce Soracco
COSTUME SHOP TEACHING ASSISTANT ................................ Wenting Gao
STITCHERS ................................................................. Melissa Castillo, Jennie Chin,
April Genum, Andrea Vanbuskirk
STOCK ASSISTANT ............................................................ Jennifer McEwen
WARDROBE ASSISTANT ....................................................... Samantha Fernandez
MAKEUP/HAIR ASSISTANT .................................................... Van Fahn
HOUSE MANAGERS ........................................................... Joe Ferreira, Jason Masino, Jennifer McEwen,
JT Reece, Samuel Shirley, Yun Zheng
PUBLICITY ASSISTANT ........................................................ Arielle Rabier
WEB DESIGNERS .............................................................. Nathan Couch, Derek Hunziker
GRAPHIC DESIGNERS ........................................................ Jess Luckhardt, Maish Simon, Danielle Sutton
PHOTOGRAPHER .............................................................. Joey Kunin
MANAGEMENT SERVICES OFFICER ..................................... Robert Pattison
GRADUATE PROGRAM ADMINISTRATOR ....................... Victoria Dye
ACCOUNT MANAGER ........................................................ Emma Katleba
BOOKKEEPER .............................................................. Felicia Bradshaw
RECEPTIONIST .............................................................. Socorro Figueroa

Theatre & Dance Department Faculty

Sarah Pia Anderson, Larry Bogad, Stuart Carroll, Della Davidson, Rinde Eckert,
David Grenke, Jose Gutierrez, Lynette Hunter, John Iacovelli, Melanie Julian, Michele Leavy,
Peter Lichtentfelts, Dyan McBride, Jade McCutcheon, Maggie Morgan, Tom Munn,
Jon Rossini, Barbara Sellers-Young, Peggy Shannon, Darrell Winn

UCDAVIS DEPARTMENT OF THEATRE & DANCE PRESENTS

NIGHTS AT THE CIRCUS

NOVEL BY
ANGELA CARTER
ADAPTED BY
EMMA RICE & TOM MORRIS
DIRECTED BY
PATRICIA MILLER

Wyatt Pavilion Theatre
March 13 - 16, 2008

This performance lasts approximately 2 hours and 5 minutes with one 15 minute intermission.
Audio, video or photographic recording of this performance is strictly prohibited by law.

Please take a moment before the performance begins to note the exits nearest your seat. At this time, please turn off the ringers on your cell
phones and pagers. Food and drink are not permitted inside the theatre. Thank you for your cooperation.

THEATREDANCE.UCDAVIS.EDU
My Grandmother Blanch first slipped me this thrilling novel at the susceptible age of 17. I was entranced by the Fevvers, The Cockney Venus. This bawdy charmer took her freakish wings in her stride commanding life on her own terms accompanied by her wizened sidekick, Lizzie the Anarchist Whore. I was attracted to the play by its rich language, theatrical ensemble storytelling and songs that are part vaudeville, part Brecht.

- Patricia Miller

Lola Miller-Henline, Wendy le Meur, Melanie Julian, Vivian Thorn, Clive Nunnington, Gia Battista, Heidi Hendrick, Michele Lee, Theatre & Dance faculty and staff for wisdom and support, especially Peter Lichtenfels, Sara Pia Anderson, Jade McCutcheon.

To divas and freaks everywhere and to Angela Carter, RIP, accompanied by her wizened sidekick, Lizzie the Anarchist.

London, 1899, the fag end of the century, millennial change is in the air. We meet Fevvers, famed “Winged Woman of London,” star of the music hall circuit and we follow her to Colonel Kearny’s circus.

Historical Backgrounds

Victorian popular entertainment (music hall and circus) was lively and bawdy. Transvestite performers like Vesta Tilly might top the bill or star trapeze artists like Fevvers. The roughness of life was embraced in the clown routines and song acts that spelt out domestic abuse, drinking and poverty. UK and US circuses toured worldwide and often developed freak acts and side shows of “Living Oddities” that displayed human abnormalities for the “normal folk” to ogle. There is a current fascination with Victorian and Edwardian freak culture that finds its way into underground art and performance culture in San Francisco and London, including cult groups such as Tiger lilies, Dresden Dolls and White Stripes.

Performance Notes

Renowned UK physical theatre company, Knee-High, adapted Nights at the Circus for the London stage. The UC Davis production marks the U.S. premiere of Emma Rice and Tom Morris’ adaptation. Director Patricia Miller’s approach includes much physical ensemble work akin to Theatre de Complicite and a rich palette of actor research and improvisation which marks Miller’s work. Daryl Henline’s score is influenced by traditional vaudeville and minimal orchestration to be played by the company exclusively.
ANGELA CARTER (WRITER)

Angela Carter was born in 1940. She read English at Bristol University, spent two years living in Japan and from 1976-8 was Arts Council of Great Britain Fellow in Creative Writing at Sheffield University. She was visiting professor in the Writing Program at Brown University, Providence, Rhode Island, in 1980-81 and writer in residence at the University of Adelaide, South Australia, in 1984.

Her first novel Shadow Dance was published in 1965, to be followed by The Magic Toyshop (which won the John Llewellyn Rhys Prize) in 1967, Several Perceptions (which won the Somerset Maughan Award) in 1968, Heroes and Villains in 1969, Love in 1971, The Infernal Desire Machines of Dr. Hoffman in 1972, The Passion of New Eve in 1977, Nights at the Circus Published in 1984 (winning the James Tait Black Memorial Prize) and Wise Children (1991). Angela also published three collection of short stories - Fireworks, Black Venus and The Bloody Chamber, the latter of which won the Cheltenham Festival of Literature Award.

Angela Carter died in February 1992. Her work has been collected in three volumes Burning Your Boats (1995) (Collected Short Stories), The Curious Room (1996) (Collected Drama) and Shaking a Leg (Collected Journalism and Writings). Shaking a Leg (Collected Journalism and Writings) was published in 1997 by Chatto & Windus. A number of her works have been adapted and performed on stage including a very successful, UK production by the prestigious Shared Experience company of Bryony Lavery’s dramatization of The Magic Toyshop.

EMMA RICE (CO-ADAPTER)

Emma Rice is the Artistic Director of Kneehigh Theatre in England and for them has directed Pandora’s Box (co-produced with Northern Stage), Wild Bride (The Shamans, Budapest), The Red Shoes, for which she won Best Director 2002 in the Barclays TMA Theatre Awards; The Wooden Brock (nominated for Best Touring Production 2004, TMA Theatre Awards); The Bacchae (winner of the TMA Best Touring Production 2005), Tristan & Yseult, Nights at the Circus (a Lyric Hammer-smith production in association with Kneehigh Theatre) and Cymbeline in association with the Royal Shakespeare Company for the Complete Works Festival.

TOM MORRIS (CO-ADAPTER)

Tom Morris is Associate Director at England’s National Theatre where he works on the development of unusual theatre. Recent projects have included Coram Boy (as producer), A Matter of Life and Death (as writer) and War Horse (as producer and co-director). Prior to taking up this post in February 2004, Tom Morris was Artistic Director of BAC (Battersea Arts Centre) where he revolutionised the programme, oversaw a radical management restructuring and led the organisation from the verge of bankruptcy to financial stability. Under his direction, BAC pioneered adventurous seasonal programming, invented the "scratch programme" and established itself as a national centre for the development of new theatre. This process contributed to the development of Complicite’s Mnemonic, The Shout’s Tall Stories, Jerry Springer: The Opera and to work of Improbable Theatre, Frantic Assembly, Told by an Idiot, Ridiculusmus, Kazuko Hohki, The Table Show, Spymonkey, Kneehigh, Cartoon de Savlo and many other artists and companies.

GIA BATTISTA (Mignon/Chorus)
LIZ BURCIAGA (Chorus)
DESIREE M. DOYLE (Vesta)
MARK FERRANDO (Samson/Chorus)
KEVIN GANGER (Colonel Kearney)
DANIEL A. GUTTENBERG (Buffo)
SAMUEL HARDIE (Jack Wilser)
KATIE HULSE (Ma Nelson/Pig)
ELISE KANE (Princess/Chorus)
HEIDI KENDRICK (Piano/Tiger/Chorus)
MICHELLE LEE (Piano/Accordion/Chorus)
NATHAN LESSA (Tiger/Chorus)
JESSE MERZ (Mr. Sugar)
KELLIE RAINES (Lizzy)
DANIEL STORROW (Chorus)
ALICE VASQUEZ (Fevvers)

DIRECTOR/COMPOSER BIOGRAPHIES

Director Patricia Miller was raised and trained in the UK, Patricia Miller brings a diversity of experience to theatre directing, teaching and acting. U.S. directing credits include The Magic Theatre, UC Riverside and San Francisco venues. U.K. directing credits include Mountview Theatre School; National Youth Theatre of Great Britain; New Playwrights Festival, London; Riverside Studios, London and the Edinburgh Festival. Bay Area acting credits include: Family Butchers (Pig) for the Magic Theatre, Magic Theatre festivals of Irish Women Writers and the Playwrights in Danger. Romeo and Juliet (Lady Capulet) and Dolly West’s Kitchen (Rima, understudy) for TheatreWorks; Beautiful Thing (Sandra) and Cloud Nine (Maud/Lin) for NCTC; Bold Girls (Marie) for Viaduct; Women of Lockerbie (Chorus) for BAPF.

Miller’s teaching and directing credits include UC Riverside, UC Davis, Berkeley City College, San Francisco City College, California Shakespeare Festival and Aurora Theatre Education. As Casting Director she has worked for Aurora Theatre Company, Magic Theatre, NCTC and the Playwrights Foundation and for such notable directors as Kent Nicolson, Joy Carlin, Tom Ross and Chris Smith.

Composer Daryl Henline has been writing music for Bay Area theatre projects for over 15 years. Recently he composed the score for Kim Epifano’s Epiphany Dance Theatre’s Lotta’s Opera/Trolley Dances. Theatre credits include Julius Caesar at Somarts and Caucasian Chalk Circle for NCTC.

Daryl is the Artistic Director of The Conspiracy of Beards, a San Francisco based 25 voice male choir singing original arrangements of Leonard Cohen. The popular choir will tour New York and Europe this spring. He received vocal performance training at Wayne State Detroit, under acclaimed Harry Langford. His experience as a solo vocalist ranges from traditional opera, oratorio to new music experimental ensembles. Credits include Lamplighters, City Summer Opera, Opera Grand Rapids, Opera Piccola and Front Range Improvisational Orchestra.
**DESIGNER BIOGRAPHIES**

**DAVID SUN (SOUND DESIGNER)**

David Sun is a second year computer science and engineering major, but has done sound design for theatrical productions for years. David has also been a part of many previous UC Davis productions including THIRDeYE and Collapse.

**ZAC CAHOON (LIGHTING DESIGNER)**

Zac has been involved with technical theatre for over 15 years, primarily focusing on lighting, sound, and scenic design. Zac has been a lighting designer for numerous shows, concerts, and events including Side by Side by Sondheim for Fair Oaks Theatre Festival, Blues for an Alabama Sky, Cinderella, Dance Sites: new works in choreography/performance, The One-Act Festival, and An Evening With Carol Channing for Sacramento State University and Agnes of God and Greater Tuna with China Cat Productions. Zac designed sound for numerous plays at Modesto Junior College, including Speed the Plow, View from the Bridge, and Diviners. He also has designed sound for several other shows, including Appleseed with Modesto Performing Arts, Odd Couple and Greater Tuna for China Cat Productions, and Chorus Line for Sacramento State University. In addition to plays, Zac has been involved with the design and production of numerous events such as concerts, fashion shows, dance productions, and other miscellaneous events working with Fox Theatre, Tower Theatre, Innovative Entertainment, Sacramento Theatrical Lighting, among many others. Zac has a Bachelor of Arts in technical theatre and is currently working on his Master of Fine Arts degree at UC Davis with an emphasis on lighting design. Upcoming projects include Measure for Measure at UC Davis and Suessical for Fair Oaks Theatre Festival.

**LYNNE ROSE GIOVANNETTI (COSTUME DESIGNER)**

Lynne Rose Giovannetti has been a Couture Bridal Designer for 30 years. For 15 of those years Lynne has designed for theatre. She has worked on 49 shows in the Sacramento area. From 1992-1996, Lynne was the Costume Director for the Sacramento Opera. Summer 2007, Lynne was Costume Shop Manager for Music Circus in Sacramento. She also is an Instructor at Sacramento City College. “Design, whether for fashion or theatre is a passion of mine.” Lynne is a first-year MFA in Costume Design here at UC Davis.

**CHRISTINA MCCOLLAM-MARTINEZ (SCENIC DESIGNER)**

Christina is a visiting alumna from UC Davis’ Theatre and Dance MFA program. She is currently working as an adjunct faculty at both Folsom Lake College and San Joaquin Delta College. She also teaches in an Artist in Schools program grades K-8th. Christina is currently designing Nights at the Circus at the Wyatt Pavilion, Reckless at Folsom Lake College, and Footloose at Oakmont Theatre in Roseville. Past designs include Urinetown, Inherit the Wind, Arsenic and Old Lace, Christmas Carol, Three Middle-aged White Males, as well as many others. She has been nominated for 6 SARTA awards in Scenic Design and received an Adjunct Faculty teaching award.

**TODD HARPER (PROPERTIES DESIGNER)**

Todd is a first year undergraduate student studying psychology and theatre. Nights at the Circus is the first department show he’s been directly involved with this year, though he participated on the set building crews for Noises Off and THIRDeYE. Usually performing onstage, Todd has held roles in Godspell, Narnia, Oklahoma!, Into the Woods, Harvey, and Bad Seed, among others and is excited to have held a design role for a change. Todd would like to extend his thanks to his assistant props designer, Farin Long, for all her hard work, determination, and undying persistence through the course of this production.