This performance lasts two hours and 15 minutes, including one 15 minute intermission. Please be advised that this production contains brief loud noise and employs the use of synthetic fog and smoke. 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.

Main Theatre
March 10-14, 2010
ABOUT THE PLAY

101 years after *The Seagull* was first published in English, one may ask why directors still choose to stage it and audiences to watch it!

For me, the writing of Chekhov himself will never get old because its focus is on human beings and their complex and often contradictory nature. Detractors of the writer often criticize his work because ‘nothing happens,’ but it is this lack of external events and politics that for me makes it more or less timeless. Of course it has a specific location and period which bring their own set of rules and challenges, but fundamentally, the human characters are as relevant today as they were at the end of the 19th century. They are alive, with all the happiness and struggle, hope and pain that this entails.

The play, *The Seagull*, tackles two core aspects of our humanity – those of creativity and love.

It was written historically at a meeting of two generations of actors and writers in Russia – between the late 19th century theatre “of stereotypes and received ideas,” and the early 20th with its employment of psychological understanding in performance. Konstantin’s attempts to find these ‘new artistic forms,’ although met by failure, are indicative of the artist’s need to break with the old and to find new ways to communicate with the audience. I believe this search for new artistic vision continues today. There will be failures but the desire to re-create remains.

And then there is love! As Nina says, ‘I think a play must have love in it.’ *The Seagull* starts with at least four couples in various states and charts their differing searches for happiness. Of course, since it is Chekhov, the love stories are not necessarily positively resolved as in a traditional comedy! Again it is Nina who tells us one must “learn to bear your cross.” However the subject is, of course, fundamental and an eternal need for us as humans. While love in general itself is not new, it is experienced as so by each person who suffers it.

And I must add that both of these strands of love and creativity exist in abundance in the Department of Theatre & Dance here at UC Davis. I find myself as a guest surrounded by students, staff and faculty who strive passionately to do their best to bring our shared vision to the stage. I hope this classic text still resonates amongst the brave new work the department aspires to, and I must thank everyone involved for their welcome, support, and hard work that has filled our creative process here with love.

--Katya Kamotskaia
ABOUT THE DIRECTOR

Russian born, Katya Kamotskaia, has been acting and teaching internationally for the last 25 years. She started her professional training in the Youth Theatre Studio, led by leading actor-director, Oleg Tabakov (now Artistic Director of the Moscow Art Theatre) (MXAT). From there, she won a place in Vakhtangov’s School (now called Schukin’s College). During her training, she took part in the Grotowski Theatre-Laboratory workshop entitled The Tree of People (Dzevo Ludzi). Herein began her own unique combining of Stanislavski and Grotowski.

Acting work includes ten years of leading roles at Stanislavski’s Theatre, Moscow, and the Moscow Philharmonia, (including performances of her own one-woman recital show), various television and film appearances, as well as serving as Second Director on Savva Kulish’s film Iron Curtain (1991). Most recently she starred in the BBC Radio play, The Return of the Prodigal and in I Confess, Arches, Glasgow.

For ten years, Kamotskaia taught at the All-State Institute of Cinematography in Moscow, where she also completed a postgraduate degree (Masters of Philosophy equivalent) as a “Theoretical Researcher in Film and Television.” Since 1999, she has been teaching Practical Acting, Acting Theory and Acting for Camera at the Royal Scottish Academy of Music and Drama. She has directed and assisted with many productions, including Three Sisters, Much Ado About Nothing, The Glass Menagerie and Crime and Punishment for the Edinburgh Fringe Festival, which she also adapted and translated. She has led workshops at eight international summer schools (both in Russia and UK), and presented at conferences throughout the world, including USA, Russia, UK, and Czech Republic, and at venues including London’s Barbican Centre. She has also taught at the Universities of Exeter and Birmingham and Central School of Speech and Drama, all in the UK.

In addition to writing many articles on actor-training (featuring Stanislavski, Michael Chekhov and Grotowski, as well as personal performance experience), Kamotskaia worked intensively with Jean Benedetti on the 2008 translations of Stanislavski’s An Actor Prepares and Building a Role, published by Routledge as An Actor’s Work. She is currently working on her PhD research at the Royal Scottish Academy of Music and Drama: “The Inner Life of an Actor in Character in Film and Theatre Performance.” Her mentors include acclaimed Russian practitioners, Albert Filozov and Vladimir Ananiev.

Kamotskaia’s present work-in-progress is the development of her own school and theatre company, Stan.Studio-Theatre, which will specialize in the Russian system of training and performance in acting and directing, in collaboration with schools and a professional theatre company in Moscow. The first production is a DVD on Acting: Audition Preparation (now available).
UC Davis Department of Theatre & Dance
presents

The Seagull
with

Matthew Canty, Amy Cole,* Michael Davison, Brett Duggan
Hannah Glass, Barry Hubbard, Brian Livingston, Bella Merlin
Cody Messick, Ben Moroski, Anne Reeder, Alejandro Torres

DIRECTED BY
Katya Kamotskaia

SCENIC DESIGNER
Jamie Kumpf

COSTUME DESIGNER
Sarah Kendrick

LIGHTING DESIGNER
Jacob W. Nelson

SOUND DESIGNER
Christian Savage

STAGE MANAGER
Reed Wagner

ASSISTANT DIRECTORS
Candice Andrews
Mark Stevenson**

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

** Member of Equity, the UK trade union representing professional performers and other creative workers in entertainment, creative and cultural industries.
The Seagull
Cast in order of appearance

Masha...............................................................ANNE REEDER
Medvedenko..................................................MATTHEW CANTY
Sorin.............................................................BRIAN LIVINGSTON
Konstantin.......................................................BEN MOROSKI
Yakov.............................................................ALEJANDRO TORRES
Dunya.............................................................HANNAH GLASS
Nina...............................................................CODY MESSICK
Dorn..............................................................BARRY HUBBARD
Polina.............................................................AMY COLE*
Arkadina.........................................................BELLA MERLIN**
Trigroin..........................................................MICHAEL DA VISON
Shamrayev.......................................................BRETT DUGGAN

Setting

The action takes place on a private estate in Russia at the end of the 19th Century.

Act I. A clearing in the woods on Sorin’s estate. An evening in early August.

Act II. A lawn near the house. Midday a couple of weeks later.

Intermission

Act III. The drawing room. A week later at lunchtime.

Act IV. The same. Early evening, late autumn two years later.

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

** Member of Equity, the UK trade union representing professional performers and other creative workers in entertainment, creative and cultural industries.
PERFORMER BIOS

MATTHEW CANTY
(Medvedencko) was last seen as Malcolm in Studio 301’s fall production of *Macbeth*. Previous roles include Claudio in *Much Ado About Nothing*, Sebastian in *Twelfth Night*, Silvio in *The Servant of Two Masters*, and Walter in *The Rimers of Eldritch*. Matt would like to say thanks to all his supportive friends and family. And special thanks to Blue for never letting him down.

AMY COLE* (Polina) is a second-year MFA candidate in Acting at UC Davis. She has been acting, directing, producing and teaching professionally in the Bay Area for over a decade. Amy co-founded El Gato Theatre in San Francisco. She has worked with TheatreWorks, San Francisco Shakespeare Festival, and 42nd Street Moon, among other companies. Roles at UC Davis include Goram in *#5 Angry Red Drum*, Paulina in *The Winter’s Tale*, and Lisa in *Private Eyes*. She has been named a finalist in the Fulbright competition with which, if granted, she will study German Expressionism and contemporary devised performance in Berlin, Germany. Amy is a proud member of Actor’s Equity Association, Screen Actors Guild, and Theatre Bay Area.

MICHAEL DAVISON (Trigorin) is an MFA acting candidate and founder/artistic director of San Francisco StageWorks. He is an actor/director/educator foremost, but has also had success as a playwright and composer. With theatrical roots in Washington D.C. and Dallas, he has called the SF Bay Area his home for the last ten years. He has been on stage or behind the scenes in productions with A.C.T., CalShakes, Theatre Rhinoceros, San Francisco StageWorks, San Francisco Lyric Opera, and others.

BRETT DUGGAN (Shamrayev) is an actor, comedian, musician, and director who has lived and created works in Boston, New York, San Francisco and Davis. Brett received his BFA from Emerson College and is now a UC Davis MFA candidate. *The Seagull* is his fifth show at UC Davis following Frank in *Private Eyes*, Judd in *Oklahoma!*, Leontes in *The Winter’s Tale* and Mr. Drumble in *Nest*. Brett and his three brilliant MFA colleagues will next perform in *Solo Explorations* April 2-3 in the Arena Theatre.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
HANNAH GLASS (Dunya) is a history major here at UC Davis where her stage career has been brief but rewarding. After assistant directing for a student production of *A Midsummer Night’s Dream* and playing Lennox in *Macbeth* this past fall, *The Seagull* will be her third and final show before graduating in spring. It’s been a wonderful experience. Hannah hopes to be able to continue to make theatre a part of her life as she ventures out into the “real world.”

BARRY HUBBARD (Dorn) is a first-year MFA acting candidate. Barry recently played Satan in *The Last Days of Judas Iscariot* for Beyond the Proscenium Productions in Sacramento. For the Sacramento Theatre Company he has played Dr. Livesey in *Treasure Island* and the King in *Cinderella*. In New Orleans, Barry played Guildenstern in *Hamlet* at Southern Repertory Theatre and the Archbishop of Canterbury, Pistol, Burgundy, and the Constable of France in a ten person version of *Henry V* at the Shakespeare Festival at Tulane. Barry holds a BFA in acting from UC Santa Barbara. He got his start at the Sacramento Shakespeare Festival and at City Theatre in Sacramento.

BRIAN LIVINGSTON (Sorin) is a first-year MFA actor here at UC Davis. He has been working professionally in the Bay Area and beyond for the past 15 years. He is a longtime member of the boundary-breaking physical theatre company foolsFURY, and the Mystic Family Circus -- both in San Francisco. He received his BA in Drama from SFSU and was last seen in Granada Artist-in-Residence Guillermo Gomez-Pena’s *Corpo/Ilicto: The Post-Human Society 6.9* here at UC Davis. Notable credits and favorite roles include: Jovan in the American premier of *The Devil on All Sides* by French playwright Fabrice Melquiot, in San Francisco and at PS 122 in Manhattan; Gerry in *Dancing at Lughnasa*; and Archie Lee in Tennessee Williams’ *Baby Doll*. Brian continues to teach workshops in contemporary theatre techniques to professional actors in San Francisco and New York. This performance is for his father Gene, who lived his life on his own terms, and to those who have sacrificed their lives for him to be playing the boards right now.
BELLA MERLIN** (Arkadina) is a professor of acting here at UC Davis. She trained at the Russian Institute of Cinematography, Moscow, under Katya Kamotskaia in the 1990s, and her PhD was based on contemporary actor-training as influenced by pioneering Russian practitioner, Konstantin Stanislavsky. She was last seen at the Mondavi Centre for the Performing Arts in Jade McCutcheon’s *Elephant’s Graveyard* and will be appearing there again in May with the UC Davis Orchestra with maestro Christian Baldini as the Narrator for Beethoven’s incidental music to Goethe’s *Egmont*. She is currently working on a new one-woman piece based on the life of German actress, Tilly Wedekind, entitled *Tilly No-Body*, which she will be performing for Sideshow Physical Theatre (Mondavi’s Vanderhoef Studio Theatre, fall 2010). Previous performances include *The Permanent Way*, *She Stoops to Conquer* and *A Laughing Matter* (Royal National Theatre), *Sarajevo Story* (Lyric Hammersmith, London) as well as Masha in *The Seagull*, Lulu in Wedekind’s *Lulu*, The Governess in *The Turn of the Screw* and Celia in *As You Like It* (various UK theatres). Publications include *The Complete Stanislavsky Toolkit* and *With the Rogue’s Company: Henry IV at the National Theatre*, and the forthcoming *Acting: The Basics* (April 2010). Bella is a British Equity member.

CODY MESSICK (Nina) is a third-year Comparative Literature major and the production manager for Studio 301 Productions. She was last seen as Lady Macbeth in Studio 301’s *Macbeth* and Regan in the Kern Shakespeare Festival’s *King Lear*.

BEN MOROSKI (Konstantin) was last seen as Frederick Fellowes in the fall 2007 production of Michael Frayn’s *Noises Off*, making this his second production here at UC Davis. This summer, Ben was a member of the Acting Apprentice Company at the Williamstown Theatre Festival in Williamstown, MA. Currently, he is a fourth-year English major with an emphasis in creative writing. He will graduate from UC Davis in June.

ANNE REEDER (Masha) is a second-year MFA acting candidate at UC Davis. She received her BA in Theater Studies with concentrations in Acting and Dance from Emerson College in 2004. After graduating she moved to Los Angeles where she pursued a professional career.

** Member of Equity, the UK trade union representing professional performers and other creative workers in entertainment, creative and cultural industries.
in acting and production. Some credits include: *Brotherhood* (Showtime), *The Bold and the Beautiful* (CBS), and *The Art of Being Straight* (Great Graffiti Films). While at UC Davis Anne has performed in Granada-Artist-in-Residence John Jasperse’s work *Beyond Belief*, in *Private Eyes* directed by MFA directing candidate Candice Andrews, and in Sideshow Physical Theatre Company’s production of *Elephant’s Graveyard* written and directed by Jade Rosina McCutcheon. Anne is thankful to be working and studying with her talented colleagues at UC Davis.

ALEJANDRO TORRES (Yakov) is happy to be returning to Main Theatre after last fall’s performance in Tribes. He is currently a junior, double majoring in Dramatic Art and Film Studies. After college he hopes to further his training in grad school and obtain his MFA and later pursue a career in film acting. He would like to thank his family, friends, the cast (it’s been a pleasure), Katya, and all others involved in this production.

**CONCEPT ARTIST BIOS**

CANDICE ANDREWS (Assistant Director) comes to UC Davis after working as a traveling drama director and speech and drama teacher in Colorado for four years. She holds a double BA degree in Theatre and Speech Communication from Colorado State University. In 2003 Andrews received a grant to teach in thirteen countries. These included the poorest neighborhoods in India, Cuba and Africa, as well as futuristic institutes and theatres in Japan and Hong Kong. Andrews introduced drama curriculum into many schools while touring and researching the infrastructure of theatres that had moved from rags to riches.

In 2008 Andrews interned at Sacramento Theatre Company where she taught in the Young Professionals children’s theatre program, co-directed the after school program Kids Write Plays, directed the 2008 winter dance production, *Home for the Holidays*, and assistant directed La Pastorela.

Andrews most recently directed *Private Eyes* here at UC Davis. Previous directing venues include the Rialto Theater for C.A.S.T. (Creative Arts for Students of Theatre) and the Roberta Price Civic Auditorium in Loveland, Colorado. She has worked at Colorado State University’s Summer Theatre, Lincoln Center and Open Stage Theatre Company in Fort Collins, Colorado.

Andrews was featured in
Artist Spotlight for *Inside the City-Sacramento*, November 2008.

Residing in Colorado with her fiancé, Brandon, and her two loving dogs, Andrews hopes to continue her travels and research as a professional director and professor of theatre.

SARAH KENDRICK (Costume Designer) is a graduating MFA candidate in costume design. This is Sarah’s fourth show at UC Davis. Recent designs include Tribes/Corpo-Ilicito, Private Eyes, and the 2009 MFA choreographers’ dance show. She will costume the spring Granada production. Other recent works include the ACT Theatre Festival-bound production of *Twelfth Night* from Sac State. Sarah is from Washington DC where, prior to entering UC Davis she worked as a government contractor by day and local theatre costumer by night. Favorite projects include *The Importance of Being Earnest, Heaven Can Wait, and All Shook Up*. She would like to thank her family and her wonderful fiancé for all of their love and support.

JAMIE KUMPF (Scenic Design) is a second-year MFA candidate in Scenic Design at UC Davis. She has been given the privilege of designing two world premiere shows: Philip Kan Gotanda’s #5 The Angry Red Drum and John Jasperse’s Beyond Belief. Her scenic designs also include Altar Boyz at The Music Circus, Gem of The Ocean at Sacramento Theatre Company, *The Emperor’s New Clothes* at The B-Street Theatre, and *The Trial of One Short Sighted Black Woman* for the San Jose Multicultural Artists Guild. During the summer, Jamie serves as scenic charge artist for California Musical Theatre’s The Music Circus.

JACOB W. NELSON (Lighting Designer) Recent designs include Intercontinental Collaborations 4 at CounterPulse in San Francisco, Jointedness and Dances for Non/ Fictional Bodies. Other UC Davis designs include Corpo/Ilicito: The Post Human Society 6.9 by Guillermo Gomez- Peña and tribes/the unified field by Sara Shelton Mann, *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.

CHRISTIAN SAVAGE (Sound Designer) is a third-year Managerial Economics student pursuing a minor in Dramatic Art. At UC Davis he has designed sound for productions including Rinde Eckert’s Fate and Spinoza, Philip Kan Gotanda’s #5 The Angry Red Drum, and Oklahoma! directed by Mindy Cooper. He currently works as a live sound technician. Prior to UC Davis, Christian designed sound for high school and community theatres, and ran sound for musical groups at church and concert venues. During the summer of 2007, he worked as a sound assistant for Music Circus in Sacramento. Christian grew up in Rocklin, California and graduated from Rocklin High School in 2007.

MARK STEVENSON** (Assistant Director) is one of Katya’s former students and a graduate of the Royal Scottish Academy of Music and Drama in Glasgow with a BA in Acting. Having worked professionally on stage, in TV and film in the UK, Europe and South Africa, he returned to Scotland (and now California!) to work with his former mentor. They have been co-directing for six months. Their work includes an award-winning Moscow staging of Crime and Punishment and a presentation of The Cherry Orchard in their hometown of Glasgow.

REED WAGNER (Stage Manager) is a second-year undergraduate minoring in Dramatic Art. This is the second show he has stage managed. Professionally, he is a theatre electrician. Previously he stage managed Sideshow Physical Theatre’s Elephant’s Graveyard. He is currently working on Sideshow Physical Theatre’s next production, Tilly No-Body.

** Member of Equity, the UK trade union representing professional performers and other creative workers in entertainment, creative and cultural industries.
Production Team

Scenic Design Advisor: JOHN IACOVELLI
Costume Design Advisor: MAGGIE MORGAN
Lighting Design Advisor: THOMAS J. MUNN
Sound Design Advisor: NED JACOBSON
Stage Manager Advisor: ROBIN GRAY
Assistant Scenic Designer: CHRIS JEE
Assistant Costume Designer: OLUFUNMILAYO ALABI
Assistant Lighting Designer: KELLY JEAN CONARD
Assistant Stage Managers: SABBA RAHBAR

Costume Production Crew
KAREN ANGEL
MARIA CASTRO
PEACH DOUNIAS
KARLY GOODWIN
KELLY GUYON
GINA MARINO
APRIL OH
KIM PHAN
VICTORIA SHAO
DIEGO VACAREZZA
CLARISSA WEST
MELODY YEUNG

Dressers
ELIZABETH ANDREWS
CHRISTINA DENIZ
ANNA HARP
TARIPAMO OSAISAI
RAVEN WASHINGTON

Properties Handler
JENNA SEID

Scenery Production Crew
ELIZABETH ANDREWS
JAMIE KUMPF
HAEIN LEE
JAMIE LEW
CHRIS MANTIONE
MARY ORTEGA
GIAN SCARABINO
SEPIDEH SAEB
KEVIN SHUNTA
JENNIFER VARAT

Stage Crew
MICHAEL LUTHERAN
MARIA CASTRO
GILLIAN HEITMAN
CHRIS MANTIONE
SHEREEN YOUNES
JUAN GALLARDO

Light Board Operator
MY AN VAN

Sound Board Operator
TRISTAN WETTER
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

Company Managers  Glenn Fox

Lighting Assistants  Robert Quiggles

Costume Shop Teaching Assistant  Sarah Kendrick
Stitchers  Yer Lor

Stitcher/ Stock Assistant  Shannon Dupont
Wardrobe Makeup/Hair Assistant  Jessica Thiragirayuta
Head House Manager  Todd Harper
House Managers  Heather Applegate

Web Master  Denise Bruce
Lead Graphic Designer  Alix Gates
Graphic Designer  Stephanie Pressler
Assistant Graphic Designer  Anna London
Publicity Assistant  Matthew Escarcega
Photographer  Kristine Slipson
Production Assistant  Ehsun Forghany
Arts Administration Group

Chief Administrative Officer
Academic Services Officers

Business Office

Technical Support

Academic Personnel Office
Graduate Program Coordination
Undergraduate Program Coordination

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

LEO CABRANES-GRANT, Contemporary Theatre
STUART CARROLL, Dance
MARY BETH CAVANAUGH, Movement
ROBIN GRAY, Stage Management
JOSE GUTIERREZ, Media Theatre
KATYA KAMOTSKAIA, Granada Artist-in-Residence, Directing
MICHELLE LEAVY, Acting
LISA PORTER, Voice

Special Thanks

California Musical Theatre
COMING SOON

Solo Explorations
Arena Theatre, Wright Hall
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
Giving

Your support is vital to keeping our Granada Artists and other programs alive at the Department of Theatre & Dance. Please consider making a gift to one of our endowment funds below.

You may make your check payable using the following guide:

UC Regents/Granada Artists-in-Residence Endowment
UC Regents/Sideshow Physical Theatre Endowment
UC Regents/John W. Shields Acting Endowment
UC Regents/Marinka Phaff Costume Design Endowment
UC Regents/Theatre & Dance Production Support Endowment
UC Regents/Curry Memorial Endowment

Please send your gift to:

Department of Theatre & Dance
Attn: Gift Processing
UC Davis
One Shields Avenue
Davis CA 95616

For more information about the various endowments above, please contact Debbie Wilson, Director of Development for the UC Davis Division of Humanities, Arts, and Cultural Studies at 530.754.2221 or visit our website:

http://theatredance.ucdavis.edu