

tribes/the unified field

Created, Written &
Directed by
Sara Shelton Mann



Corpo/Ilicito: The Post-Human Society 6.9

Created, Written &
Directed by
Guillermo Gómez-Peña

November 18 - 22, 2009
Main Theatre, UC Davis

UC DAVIS
& THEATRE
DANCE

This performance lasts one hour and 50 minutes, including one 20 minute intermission.
This production is recommended for mature audiences only. It contains graphic images of violence and may contain nudity, adult language, and explicit sexuality.

This production employs the use of chemical fog.

Before the performance begins, please note the exit closest to your seat.

Please 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.

tribes/the unified field

Creator/Director's Notes

We have spent five weeks creating a language, learning new skills, testing limits, being vulnerable, laughing and sometimes crying.

Everyone has worked with perseverance to bring this experiment to you. It is the willingness of the participants that has created a tribe.

I would like to thank Della Davidson, cast, designers, and staff for their commitment and courage.

We hope you enjoy.

About the Project

I have begun to approach each performance ensemble as a unique “tribe,” a group of people focused around a specific goal and method for public presentation and personal development. The connections are drawn from touching down into the deeper energetic patterns of the performers’ bodies and outward to broader social and historical relationships.

The world is burning – what did we do?

-- Sara Shelton Mann

Recommended Readings

Paul Hawken's *Blessed Unrest: How the Largest Movement in the World Came into Being and Why No One Saw It Coming*

Andrew Harvey's *Hope, A Guide to Sacred Activism*

About the Creator/Director

Sara Shelton Mann is UC Davis Granada Artist-in-Residence Fall 2009. She has taught, performed and created performance since 1967. Her work is interdisciplinary in nature, text driven, and built in a language of intensely raw physicality that mirrors the gritty and layered nature of human interaction. A protégée of Alwin Nikolais and Murray Louis, Sara studied dance with Erik Hawkins, Cliff Keuter, Merce Cunningham, Brynar Mehl and Andrew Harwood. She is an ongoing student of dowsing and specific healing modalities and has balanced her training by studying QiQong with Master Qi Yang Ma and Master Zi Sheng Wang, the work of Hameed Ali, Bonnie Bainbridge Cohen, Ellen Fishburn, Maria Sauer Holloman, Desda Zuckerman, Leslie Temple Thurston, and Master Zhi Gang Sha. Sara is also a certified Master NLP Practitioner.

From 1996 to 1999, Sara collaborated with MacArthur “Genius” Guillermo Gomez-Pena in a series of interdisciplinary performance installations and toured them throughout the U.S., Mexico and Europe. With her company Contraband, she created *Religare*, *The Invisible War*, *Oracle*, and *The Mira Cycles*. Sara was awarded a Guggenheim Fellowship to create the Monk trilogy (*Survival*, *Feast of Souls*, and *Beloved*) in May 2000 in San Francisco. *Survival* was staged in 2000 through a partnership with NEFA/National Dance Project. *Feast of Souls* was performed at ODC Theater in 2001, *Dance Mission* in 2002 and toured to UC Riverside and The Dance Center at Columbia College, Chicago in 2003. She presented *Monk* at Yerba Buena Center for the Arts in 2003. Sara presented *Lotus 695* in Halifax, Nova Scotia, through a special creation-based residency sponsored by Live Art Productions. In 2005 she created and presented *Sky* at the San Francisco International Arts Festival, and in 2006 *Telios/Telios* at ODC Theater, both through funding from Dance USA. The *San Francisco Chronicle* named *Telios/Telios* among the Top Ten Dance Performances for 2006. She presented *Inspirare* at Theater Artaud in March 2007. Her recent work *Redgoldsky* joined *Telios/Telios* and *Inspirare* to form an evening-length trilogy that was presented at Theater Artaud in May 2008. Her most recent work, *Shapeshifter*, was presented at ODC Theater in October 2009.

Sara is currently teaching and conducting research into her next major work, *tribes*, in collaboration with David Szlasa through a Gerbode Fellowship at San Francisco’s Yerba Buena Center for the Arts for inclusion in the 2010 performance season.

Corpo/Ilicito: The Post-Human Society 6.9

Guillermo Gómez-Peña's Notes on Audience Protocol

What you are about to experience is a radical pedagogic and conceptual exercise; a live art jam session involving eight actors, one choreographer, three performance artists, a video artist and a team of costume, set, light and sound designers.

For the past six weeks we have been working together, inside the Arena Theatre next door, as a place to workshop the possibilities of the human body as a site for artistic reinvention, activism and embodied theory. The live images and ritualized performance actions you will experience in the next five days are the collaborative result of these explorations.

We invite the audience to walk around and experience every station from different distances and perspectives. Draw your own journey and be very attentive. There is no proscenium or story line, just a stream of embodied poetic images, each in dialogue with one another. With these images, we are trying to make sense of our troubled times and articulate our delicate sense of hope. If you like the experiment, come back tomorrow -- because every night will be different.

I sincerely thank the Department of Theatre and Dance for creating the ideal working conditions for my madness; and for making my stay at UC Davis a true sanctuary for pedagogical experimentation, artistic freedom and critical thinking. I also wish to apologize for all disturbances generated by my presence in town.

Let's begin.

About the *Corpo/Ilicito* Series

In *Corpo/Ilicito: The Post-Human Society 6.9*, Gómez-Peña creates a performance setting that is both live jam session and reflective zone.

"As live artists, our task is to create living metaphors that articulate a new aesthetic, culture, spirituality and a sexuality that emerge out of the ruins of our Western civilization," says Gómez-Peña.

Using the human body as a site for political reinvention and poetic prophesying, Gómez-Peña explores both the legacy of fear of the "Other" -- the criminalization of the human body inherited by the Bush administration, and the emerging culture of hope, imagination and faith that has developed in response to the former world order. The resulting performance tackles this historic moment of dramatic reinvention by looking into the immediate past and attempting to manifest a possible future without resorting to quick fixes and false hopes.

Corpo/Illicito premiered in early 2009 at the Habana Biennale (Cuba) and at the Trouble Festival in Brussels (Belgium). This summer different versions were performed at PRISMA in Oaxaca (Mexico), the Three Rivers art festival in Pittsburgh (U.S.) and El Arte es Acción in Madrid (Spain).

About the Creator/Writer/Director

Guillermo Gómez-Peña is UC Davis Granada Artist-in-Residence Fall 2009. He was born in Mexico City and moved to the U.S. in 1978, where he established himself as a performance artist, writer, activist, and educator. He has pioneered multiple media, including performance art, experimental radio, video, performance photography and installation art. His eight books include essays, experimental poetry and chronicles in both English, Spanish and Spanglish. 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 U.S., Mexico, and Europe and a contributing editor to *The Drama Review* (NYU-MIT).

His original interdisciplinary arts projects and books explore borders, physical, cultural and otherwise, between his two countries and between the mainstream U.S. and the various Latino cultures: the U.S./Mexico border itself, immigration, cross-cultural and hybrid identities, and the confrontation and misunderstandings between cultures, languages and races. His artwork and literature also explore the politics of language, the side effects of globalization, “extreme culture” and new technologies from a Latino perspective.

Gómez-Peña is regarded as a pioneer in U.S. Latino and Latin American performance art. Some of his legendary performance art pieces include *Border Brujo* (1988-89), *The Couple in the Cage* (1992-93), *The Cruci-fiction Project* (1994), *The Temple of Confessions* (1995-96), *The Mexterminator Project* (1997-99), *The Living Museum of Fetishized Identities* (1999-2002) and the *Mapa/Corpo* series (2004-2008).

Through his unique organization, the San Francisco-based La Pocha Nostra, Gómez-Peña has intensely focused on the notion of collaboration across national borders, race, gender and generations as an act of citizen diplomacy and as a means to create transnational communities of rebel artists. La Pocha Nostra runs a popular intensive performance workshop. Every year it takes place in a different country. This year (2009), there was a winter school in Tucson (January) and a summer school in Evora, Portugal (August). He is currently working with Canadian theorist Laura Levin in a book of “conversations across the border” (Seagull Press, 2009) and with Roberto Sifuentes in a book about their performance pedagogy (Routledge, 2010). Gomez-Peña was a special guest in the recent 2009 Havana Biennale.

UC Davis Department of Theatre & Dance
presents

tribes/the unified field

by Sara Shelton Mann

with

Nadhira Abdul Halim, Frank Ata-Baah, Jenna Chen,
Emelie K. Coleman, Tyler Eash, Samanta Fernandez Fifield,
Mark Curtis Ferrando, Daniel Jordan,
Tom Kuruzovich, Suzanne Lewis, Chan Saetern,
Alejandro Torres, Alexander Weston

SCENIC DESIGNER

Josh Steadman

COSTUME DESIGNERS

Sarah Kendrick
and Performers

LIGHTING DESIGNER

Jacob W. Nelson

SOUND DESIGNER

Christian Savage

MUSICIANS

Frank Ata-Baah
Jenna Chen
Emily K. Coleman
Suzanne Lewis
Alexander Weston

STAGE MANAGERS

Devin Collins
Sarah Norton

CREATOR/WRITER/DIRECTOR

Sara Shelton Mann

UC Davis Department of Theatre & Dance

presents

Corpo/Ilicito: The Post-Human Society 6.9

A walk-through performance/installation

by Guillermo Gómez-Peña

with

Olufunmilayo O. Alabi, Sarah Birdsall, Dr. Larry Bogad,
Courtney Brown, Cecilio Stephanie Cooper, Jess Curtis, Karl Frost,
Brian Livingston, Jason Masino, Allison Minick, Praba Pilar,
Avila Reese, Claudia Shekufendeh, John Zibell

SCENIC DESIGNER

Josh Steadman

COSTUME DESIGNER

Sarah Kendrick

LIGHTING DESIGNER

Jacob W. Nelson

SOUND DESIGNERS

Michelle Lam
Christian Savage

VIDEO COMPOSER

Jen Cohen

STAGE MANAGER

Sarah Norton

WRITER/CREATOR/PERFORMANCE DJ

Guillermo Gómez-Peña

PERFORMER BIOS

NADHIRA ABDUL HALIM (*tribes*) Dance! She is still experiencing what it means. She is a second-year from Malaysia majoring in Pre-Landscape Architecture and hopes to double major in Dramatic Art. *Tribes* marks her debut at UC Davis. She is excited to experience a style of dance that goes beyond the singular mainstream Ballet, Hip Hop, Jazz, and Bharatnatyam Indian Classical. Dance! Let's talk about it. Let's experience it.

OLUFUNMILAYO O. ALABI (*Corpo/Illicito*) flows spit out like they own twenty-fours, they glide through the streets as if they own the roads. Her image, her mind, her what? Her body and soul speak through the theatre's common lingo, but she is never a common airflow, not a common info. Bingo! She hits the bistro and orders a cosmo. Hello! She doesn't stop like an asteroid, she doesn't need any steroids. She's Nigerian made, so she is never afraid.

FRANK ATA-BAAH (*tribes*) was born into the Baah lineage of spiritual dance and drum chiefs of the central region of Ghana, West Africa. He has studied, taught, performed and choreographed African traditional drumming and dance in African countries including Ghana, Senegal, Mali, Gambia, Burkina-Faso and Guinea. He is a first-year MFA Choreography candidate.

SARAH BIRDSALL (*Corpo/Illicito*) is interested in the relationships of authority between peoples. Human/velociraptor communication is especially fascinating to her. She invites you to examine the word choice of dominant figures in the velociraptor community, as well as Stanley Milgram's experiments in memory. Go with your instincts, question your knowledge, and remember other creatures.

LARRY BOGAD (*Corpo/Illicito*) is an associate professor at UC Davis and veteran of the Lincoln Center Theatre Director's Laboratory, co-founder of the Clandestine Insurgent Rebel Clown Army,

and has written and performed with the Yes Men, the Oil Enforcement Agency, Reclaim the Streets/ NYC, Absurd Response, Billionaires for Bush, and in film, theatre, and street theatre across the U.S., the UK, Canada and Iceland. He wrote a book about radical pranksters who run for political office (Electoral Guerrilla Theatre), and his play about COINTELPRO is coming out with PM Press soon. www.lmbogad.com.

COURTNEY BROWN (*Corpo/Illicito*) is a fourth-year Communications major and Dramatic Art minor at UC Davis. This will be her first UC Davis production as an assistant stage manager. Prior to her decision to pursue her passion for the arts, Courtney was a member of the women's UC Davis Division I soccer team. Courtney has taken several UC Davis drama classes and plans to follow her passion for performance by pursuing a career in film and media after she graduates.

JENNA CHEN (*tribes*) is stoked to be moving through space on the Main Stage again. Jenna has found that she needs dancing to survive. She thanks Sara and all the wonderful teachers and movers at UC Davis who have put her in her body. Jenna is a graduating senior completing a degree in Textiles and Fashion Design.

EMELIE K. COLEMAN (*tribes*) is a graduate student in Comparative Literature with an emphasis in Performance Studies. She is a lifelong dancer and musician. Her undergraduate studies were at New England Conservatory of Music in Boston and Mills College in Oakland. Her graduate work was at the London Film School in London and the Graduate Theological Union in Berkeley. She performs regularly in the Bay Area with Ballet Afshaneh, a Persian and Central Asian dance company, and Omega West, a liturgical dance company.

CECILIO STEPHANIE COOPER (*Corpo/Illicito*) In the beginning, there was sound. After sound, came echo. From echo, reflection; reflection, then ego. And out of ego, sprang war. Cecilio Stephanie

Cooper holds these truths to be self-evident that all men are created.

JESS CURTIS (*Corpo/Illicito*) likes to play games with words about performance. He is an absent presence in *Corpo/Illicito*. He will feel honored if traces of his interventions in the process remain to be seen (or felt). He is doing his best at this very moment to ‘haunt’ the production from Berlin.

TYLER EASH (*tribes*) is a fourth-year Dance and Landscape Architecture double major. He attended the Marysville Charter Academy for the arts where he studied visual arts and received the American Dance Festival Young Artist scholarship. He has danced with John Jasperse, ADF Forsythe Rep, ADF International Choreographer exhibition, and in the UC Davis Main Stage Dance/Theatre Festival. His choreographic works include, *Paper White Ghost Dance (1 & 2)*, *I*, *Saint John the Speaker*, and *Always/All Ways North*.

SAMANTA FERNANDEZ FIFIELD (*tribes*) is a fourth-year Microbiology major and U.S. Navy Construction Mechanic. She is most familiar with choreography, but is now being Man[n] handled by Sara. “Give me a cookie and I will be the happiest person on Earth, or at least until it is gone.”

MARK CURTIS FERRANDO (*tribes*) is a third-year Dramatic Art major with a Managerial Economics minor. While attempting to pursue his hobbies in gymnastics and with the a cappella group, *The Afterglow*, he has found there is no way to stay away from the theatre. Past productions at UC Davis include *Oklahoma!*, *The Winter’s Tale*, *Nights at the Circus*, and THIRDeYE Theatre Festival.

KARL FROST (*Corpo/Illicito*) has been complimented numerous times on his name, even though the responsibility for it lies with his parents. His blue eyes are a genetic accident, but create another interesting conversation point. As an undergraduate physics major at UC Berkeley, he was fond of having sex in the library. He is

currently getting to know the squirrels that live next to him on A and 7th.

DANIEL JORDAN (*tribes*) is a fourth-year at UC Davis and he loves it very much. This is his first dance piece and through the pain and body aches, he knows it’s all worth it. He also loves polar bears.

TOM KURUZOVICH (*tribes*) is the lead programmer and supervisor for a team of software developers that support the UC Davis telecom department of Information and Educational Technology. He’s a former DJ on the campus radio station and a longtime music and dance enthusiast. He came to this project and immediately fell in love with Sara’s creative process. It’s been a mind opening experience for him, and great fun like “adult playtime.”

SUZANNE LEWIS (*tribes*) is ecstatic to be involved in this process. She has learned to be flexible in mind and body and has gained some insight into the human experience. She couldn’t have hoped for more.

BRIAN LIVINGSTON (*Corpo/Illicito*) believes. When his hands are not in the earth they are in the sky. He’s thrown himself off diving boards of metaphor to be with you here tonight. He patiently waits for national patriotism to become inclusive “matriotism.” He likes how in/spire, re/spire, ex/spire, con/spire, de/spair all reflect qualities of breath and spirit. He now likes to draw lines and castles in the sand. Crossing them blindfolded, without papers, border jumping like his carnal GGP. He cycles often; birth, nurturance, growth, stability, death, rebirth. He misses his time in Chiapas when the Zapatistas were first revealing themselves and NAFTA was news. He plays the role of Clark Kent this evening, and when his San Francisco theatre company foolsFURY calls, he changes to fit the deed.

JASON MASINO (*Corpo/Illicito*) enjoys long, passionate political discussions over a nice plate of pasta. Other interests include Starbucks, sticking it to 'the man', nipple clamps, and five inch high heeled shoes. At age 22, he has been sexually active for five years and has had roughly seven sexual partners. Maybe tonight you'll become #8.

ALLISON MINICK (*Corpo/Illicito*) is a fourth-year Dramatic Art major. She has appeared in UC Davis productions including *Oklahoma!* (Ado Annie), *The Winter's Tale* (Hermione), *Urinetown* (Little Sally), and Studio 301's *You're a Good Man, Charlie Brown* (Sally Brown). She has also worked behind the scenes in the Department of Theatre & Dance costume shop and as the president of UCD's Studio 301 theatre group.

PRABA PILAR (*Corpo/Illicito*) traverses the roads of performance, politica and technoculture with satire and analysis. Best known for work merging French theorist Paul Virilio and Mexican comedian Cantinflas, her collaborative and solo works have been featured at museums, universities, galleries and public streets throughout the United States and abroad. Ms. Pilar is intrigued by ever pressing concerns: is virtuality live? Is aliveness virtual? Is live art a communication technology? Is communication a live art technology?

AVILA REESE (*Corpo/Illicito*) A sharp blasting lungful of air, explosion out of water; pungent, excruciating, blissful... Avila thanks the dynamic individuals she's collaborated with in amalgamating this beautiful dirty-true oxygenated moment. Above all, she is grateful for the opportunity to work with Mr. Gómez-Peña – thank you Guillermo for the breath!!!

CHAN SAETERN (*tribes*) is a second-year Art Studio major switching over to Neurobiology, Physiology & Behavior. He recently performed in Tyler Eash's *Always/All Ways North*. Working with Sara has been a huge learning experience not only in dance, but in how one puts together a performance. It's a coalition of different ideas, movement, and experiences.

CLAUDIA SHEKUFENDEH (*Corpo/Illicito*) is not of any cultural system. She is neither the East nor the West, not natural or ethereal, not composed of elements at all. Not an entity of this world or the next. Not a descendant of Adam or Eve or any other origin story. Her place is placeless, her traces traceless. In October 2009, she finally put duality away and coalesced her two worlds as one. First, last, outer, inner, only that breathing human being.

ALEJANDRO TORRES (*tribes*) is a third-year Dramatic Art and Film Studies double major. He has worked in various genres including musical theatre, commedia de'll arte, brown-bag theatre, improvisation comedy, and film. This is his first dance performance. He asks the audience kindly to leave this performance with "thought" and "new perspective" or suffer dire consequences.

ALEXANDER WESTON (*tribes*) just graduated from UC Davis with a BA in Technocultural Studies. He is currently studying the relationship between music and the human body. He is very excited to be in a dance piece where he gets to show off his fantastically awesome circus-like skills and participate in such a new entertaining experience. His hope is that everyone enjoys the show and experiences something just like he has.

CONCEPT ARTIST/ STAGE MANAGER BIOS

JEN COHEN (Video Composer, *Corpo/Illicito*) seeks to break out of the traditional-narrative-Hollywood structure by creating video works that are both performative and sculptural. Her compositions are often created improvisationally, in real-time while projecting onto architectural surfaces rather than using screens or monitors. She received her BFA in Media Arts from the California College of Arts and Crafts (now CCA) in 2004. She has exhibited/performed throughout the Bay Area in venues such as the De Young Museum, the Center for New Music & Audio Technologies at UC Berkeley (CNMAT), Recombinant Media Lab, SomArts, 21 Grand, Roxie Cinema, The Lab, The Fine Arts Cinema and Artists Television Access (ATA). She is

pursuing her MFA in the Art Studio department at UC Davis. She is honored to be collaborating with Guillermo Gómez-Peña for a second time.

DEVIN COLLINS (Stage Manager, *tribes*) is a graduating Dance major who has worked as an assistant stage manager on Main Stage Dance/Theatre Festival and *Shadowlight*. She was a dancer in John Jasperse's *Beyond Belief* and has served as crew member on numerous productions at UC Davis. This is her first show as a stage manager and she finds it to be a great opportunity. She can't wait to be done with school, get out in the real world and enjoy life with that perfect person.

SARAH KENDRICK (Costume Designer) is a second-year MFA candidate studying costume design. Originally from the Washington DC metro area, she worked for a number of years as a contractor for the Department of Defense before giving it all up to pursue her passion. Last year she costumed for Main Stage Dance/Theatre Festival and *Private Eyes*. She just finished costuming *Twelfth Night* at CSUS and will next be working on *The Seagull* during winter quarter.

JACOB W. NELSON (Lighting Designer) previous designs at UC Davis include, *The Winter's Tale* and *Private Eyes*. He recently designed the Davis Joint Unified School Districts 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 *AI Takes a Bride* at Muhlenberg College in Allentown, PA along with *Oklahoma!* at Pennsylvania Playhouse in Bethlehem, PA.

SARAH NORTON (Production Stage Manager) is a third-year History major, Dramatic Art minor. This is her second show as a stage manager at UC Davis, as she worked on the 2009 Main Stage Dance/Theatre Festival last spring. Other shows include *Miss Saigon* and *Beauty and the Beast* with Broadway By the Bay. Sarah would like to pursue a career in stage management.

CHRISTIAN SAVAGE (Sound Designer) is a third-year Managerial Economics major and Dramatic Art minor. Previous sound designs at UC Davis include Rinde Eckert's *Fate and Spinoza*, Philip Kan Gotanda's *#5 The Angry Red Drum*, and *Oklahoma!* directed by Mindy Cooper. 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. He currently works as a live sound technician.

JOSH STEADMAN (Scenic Designer) previously designed *Take Me Out* (UC Irvine), *The Last Days of Judas Iscariot* (UC Irvine), *The Winter's Tale* (UC Davis), and *Oklahoma!* in the Mondavi Center for The Performing Arts. He also designed *Lumping In Fargo* with the Transversal Theater Group and was an invited designer with the group at The International Shakespeare Festival in Gdansk, Poland. Previously, he worked as a professional theme park designer for Thinkwell Design, The Kirk Design Co., and as a freelance illustrator for clients such as SLUG Magazine, and world renowned runway designer Jared Gold.

JOHN ZIBELL (Assistant Director/Performer *Corpo/Illicito*) On the day John Zibell was born gasoline cost 32 cents per gallon, a stamp cost five cents, the average house in America could be bought for \$23,300 and the average American's income was \$8,395/year. There were race riots in Omaha, Nebraska, "Summer in the City" by the Lovin' Spoonful was among the top ten songs, the list of hot new toys included the Ouija board, Twister and a battery operated Batmobile, and Elizabeth Taylor held the Best Actress Oscar that year for her portrayal of Martha in *Who's Afraid Of Virginia Wolf*. That day Tony Cloninger, pitcher for the Braves, became the 1st National League player to hit two grand slams in a single game - a pitcher, mind you! Also on the day John came into the world a certain Miss Schneidmann was engaged to be married. No further information could be found regarding this woman but in that year she was important enough for her nuptials to warrant a *New York Times* notice.

Production Team

Scenic Design Advisor
Costume Design Advisor
Lighting Design Advisor
Audio Design Advisor
Assistant Director
Assistant Stage Managers

Assistant Lighting Designer

JOHN IACOVELLI
MAGGIE MORGAN
THOMAS J. MUNN
NED JACOBSON
JOHN ZIBELL
COURTNEY BROWN
ALLISON MINICK
REED WAGNER

Costume Production Crew

WAR LING ANG
WENDY CHAO
LAUREN CLELAND
KALLI EGAN
RACHEL GETMAN
JON JORDAN
BI-WEN LI
GINA MARINO
DIANA NGUY
CHARLOTTE PNOG
SUZETTE RODRIGUEZ
VICTORIA SHAO
VICKY TU

Scenery Production Crew

CLAUDIO DUNCA
GLENN FOX
DANIEL JORDAN
JAMIE KUMPF
CHRIS MANTIONE
KEVIN SHUNTA
SEPIDEH SAEB

Dressers

RACHEL GETMAN
COURTNEY HERRON
BI-WEN LI

Stage Crew

KAREN ANGEL
MATTHEW DUNIVAN
JOHN GREER
SANDRA A. LOPEZ
MELISSA POPNOE

Lighting Technician

GLENN FOX

Audio Technician

JENNIFER MCCLEERY

Production Staff

Production Manager	DARRELL F. WINN
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 TODD HARPER
Lighting Assistants	ROBERT QUIGGLE REED WAGNER
Costume Shop Teaching Assistant	KARA BRANCH
Stitchers	YER LOR KIM NGUYEN CANDY YANG
Stock Assistant	KATIE WALTON
Wardrobe Makeup/Hair Assistant	JESSICA THIRAGIRAYUTA
Head House Manager	TODD HARPER
House Managers	HEATHER APPLGATE CAROLYN DUNCAN MARK CURTIS FERRANDO DANIEL JORDAN
Web Master	DENISE BRUCE
Lead Graphic Designer	ALIX GATES
Graphic Designer	STEPHANIE PRESSLER
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

KATHERINE PERRONE
ROSE MARY MILLER
ROBERT PATTISON
JESSE AVITIA
FELICIA BRADSHAW
BOB JAHN
EMMA KATLEBA
VIVIAN REYES-JOHNSON
WALTER SYSKO
HUY TRAN
DON YEE
MARTHA CLARK-GARRISON
KIM PEARSON
VICTORIA DYE
TERESA SPRADAU
KRIS CARPENTER
ARIEL COLLATZ
SOCORRO FIGUEROA
FATEMA MORRISSETTE
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
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

STUART CARROLL, Dance
MARY BETH CAVANAUGH, Movement
GUILLERMO GÓMEZ-PENA, Writing/
Performance Art
ROBIN GRAY, Stage Management
JOSE GUTIERREZ, Media Theatre
MICHELLE LEAVY, Acting
SARA SHELTON MANN, Directing
LISA PORTER, Voice

Special Thanks

Bob Bowen, City of Davis
Della Davidson
Emma Tramosch

COMING SOON

THIRDeYE Theatre Festival

Artistic Director Peter Lichtenfels

Wyatt Pavilion Theatre

Weds – Sat, 1/27-30, 8pm; Sun, 1/31, 2pm

Graduating MFA Choreographies

Dances for Non-Fictional Bodies (excerpt) Choreographed by Jess Curtis

Jointedness Choreographed by Nina Galin

Fri-Sat, Feb 12-13 & 19-20, 8pm; Sun, Feb 21, 2pm

Vanderhoef Studio Theatre, Mondavi Center

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

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