

THE EDGE

PERFORMANCE FESTIVAL



MAIN STAGE DANCE

HOUR OF 5'S

UNDERGRADUATE ONE-ACTS

ROCKY HORROR PICTURE SHOW SING-ALONG

THU-SUN APRIL 25-28 & MAY 2-5 2013
WRIGHT HALL, UC DAVIS

UC DAVIS
& THEATRE
DANCE

TICKETS 530.754.ARTS
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THE EDGE PERFORMANCE FESTIVAL 2013

ARTISTIC DIRECTOR: **DAVID GRENKE**

PRODUCTION STAGE MANAGER: **MICAELA CIRIMELI**

LIGHTING DESIGN SUPERVISOR/TECHNICIAN: **MICHAEL HILL**

SOUND DESIGNER/AUDIO & VIDEO TECHNICIAN: **NED JACOBSON**

SCENIC DESIGNERS: **KEVIN CHUNG, CECILIA KIM**

ASSISTANT COSTUME DESIGNER: **MARK CRUMIN**

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Main Theatre, Wright Hall

April 25, 8pm

April 26, 8pm

April 27, 8pm

April 28, 2pm

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May 3, 8pm

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May 5, 2pm

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Lab A, Wright Hall

April 26, 9pm

April 27, 9pm

April 28, 5pm

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May 4, 9pm

May 5, 5pm

ROCKY HORROR PICTURE SHOW SING-A-LONG.....page 12

Wyatt Pavilion Theatre

Saturday, April 16 & 23, 12 Midnight

MAIN STAGE DANCE

Las Lloronas

Choreographed by Mary Ann Brooks (performed May 2-5 only)

Echos and Ghosts

Choreographed by Deirdre C. Morris (performed April 25-28 only)

I Need

Choreographed by Nicole Casado, Zach Heinzer and Maribel Lopez

Ananá

Choreographed by Nicole Casado

Bound Melody

Choreographed by Maribel Lopez

Window Shopping

by Zach Heinzer

La Luna

Choreographed by Deirdre C. Morris (performed April 25-28 only)

A Formal Evening

Choreographed by Nicole Casado, Zach Heinzer and Maribel Lopez

A site-specific work performed outdoors in front of Main Theatre.

CHOREOGRAPHY ADVISOR

David Grenke

SCENIC DESIGN ADVISOR

John Iacovelli

COSTUME DESIGN ADVISOR

Roxanne Femling

ASSISTANT CHOREOGRAPHER

Jarrell Iu-Hui Chua

ASSISTANT DIRECTOR/VIDEO PRODUCTION

Deirdre C. Morris

STAGE MANAGER

Bianca Saleebyan

ASSISTANT STAGE MANAGER

Wai Kit Tam

The length of this production is approximately one hour without intermission. This production contains mature adult language and content and sudden loud noises. It is rated PG-13. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager and other electronic devices. Video, photographic and/or audio recording of this production are prohibited by law. Food and drink are not permitted in the theater. Thank you for your cooperation.

MAIN STAGE DANCE

ABOUT THE CHOREOGRAPHIES/CHOREOGRAPHERS

LAS LLORONAS Choreographed by Mary Ann Brooks

Inspired by queer Chicana writer Gloria Anzaldua's radical reinterpretation of history which she names autohistoria combined with African American lesbian poet, Audre Lorde's concept of biomythography; dancers Mary Ann Brooks and Maria De Los Angeles Ceja reimagine the folk tale of *La Llorona*. In the legend, *La Llorona* is depicted as a wandering spirit who wails for the death of her children whom she has drowned. Bringing their connected *herstories* together, Brooks and Ceja draw on Anzaldua and Lorde's work to create a new mythos that transforms the traditional story of *La Llorona* from one that is laden in fear to a story of human vulnerability.

Mary Ann Brooks (*Choreographer/Dancer*) is an educator, activist, dancer and performance artist. Her adventures have led her from California's back country mountain ranges to dance studios in New Zealand to street theater protests in San Francisco. Before starting the Interdisciplinary Theatre and Dance MFA here at UC Davis in fall 2012, she danced with the aerial dance troupe, Flyaway Productions, in San Francisco.

Maria De Los Angeles Ceja (*Dancer*) grew up a migrant farm worker in the Central Valley. Now she is a full-time community health care worker at the California AgrAbility Program assisting farmers and farm workers with disabilities. She is also a part-time student at the Chicana/o Studies Department with an emphasis on Cultural Studies. Teaching exercise classes for the prevention and treatment of arthritis at migrant centers and Clinica Tepati inspired her to dance. Movement is the best "medicine".

ECHOES AND GHOSTS Choreographed by Deirdre C. Morris

While working in the acequias and arroyos of the southwest, Deirdre developed a reverence for the matriarchal nature of this system. The acequia madre or 'mother ditch' feeds the agricultural lands in milk/blood/water/life. As our society turns in reflection on the modern matriarchal system, Deirdre asks, "What is the right relationship to the Mother Ditch?"

"Questions of women's rights are questions of human rights: they are not fringe issues, but are at the core of a society's character. The extent of a society's development is most clearly reflected in the freedom women enjoy, and in the extent to which they are able to express their creativity."

-- Heide Goettner-Abendroth

Deirdre C. Morris (*Choreographer/Performer*) is an interdisciplinary performing and visual artist, director, educator, activist and choreographer. She believes that art is the means by which we transform our world. Deirdre has worked extensively in collaborative and solo theatrical formats, with a focus on site-specific performance utilizing ritual and Butoh influenced movement work, unique aerial apparatus, acrobatic stilts, video and shadow puppetry. Her choreographic and directing work has been seen at Art Basel's Volta! Basel, Switzerland, the Santa Fe Opera, Dia de Los Muertos with Diego Pinon in Tjlapalahuá Mexico, Jacob's Pillow, the National Bioneers Conference, the Lensic Performing Arts Center, Art Basel Miami, the Adrienne Arsht Center for the Performing Arts in Miami, and most recently in the Empyrean Ensemble's production of Monteverdi at the Mondavi Center's Vanderhoef Studio Theatre. She is currently the co-artistic director and choreographer of *Wise Fool New Mexico's See/Saw: Bodies in Migration* which will be on tour in Bogota, Columbia this August. Deirdre is pursuing her MFA in Interdisciplinary Dramatic Art at UC Davis.

I NEED Choreographed by Nicole Casado, Zach Heinzer and Maribel Lopez *I Need* was derived from examining personal experiences with abusive relationships. These experiences were then stripped down to a collection of action words that were formulated into abstract studies and finally into a score.

Nicole Casado (*Choreographer*) draws much inspiration from nature, family and friends. Dance, art and oranges are as necessary to her life as air. She graduated from the UC Davis with a BA in Dramatic Art and an emphasis in Dance in March 2013. Her collaboratively devised choreography, *Ananá*, came about through the pursuit of a process that would bring each dancer closer to themselves.

ANANÁ Choreographed by Nicole Casado

Ananá came about through the pursuit of a process that would bring each dancer closer to themselves.

cheeks pink greek yogurt honey and chamomile. a comfortable reflection
lean on a common wander grandma's house sun blending berries and bacon.
purple-ish pink hold them close flight mystery sight and dashing
at once lost and found looking out windows and doorways extend a sweeping
thickness of space tea and making patience.

-- from the rehearsal journals of Celeste, ella, Fidel and paprika

Nicole Casado (*Choreographer*) BIO: See *I Need*.

BOUND MELODY Choreographed by Maribel Lopez

Bound Melody is an exploration of movement in relation to a bench. The bench acts as a source of detainment, it is always there and will always influence the space and how the movement is perceived. For me, the study arose from the thought of how the discourse you are raised in forever has an effect on ur perception, and at times, when you are unable to stray away from this perception, the discourse becomes sort of like a chain. Maribel Lopez is a Senior Psychology and Dance double major experienced a variety of movement practices including competitive Bollywood, Contact Improv., Capoeira and participated in undergrad works in past Main Stage Dance Concerts.

Maribel Lopez (*Choreographer/Dancer*) is a fourth-year Psychology and Dramatic Art/Dance double-major who has experienced a variety of movement practices including competitive Bollywood, Contact Impro and Capoeira. She has participated in previous Main Stage Dance productions.

WINDOW SHOPPING by Zach Heinzer

What window interests you the most? Which one grabs your attention and doesn't allow you to look away? What did you miss when you did look away? Which one do you most like? And why so many questions?!

Zach Heinzer (*Choreographer/Dancer*) is a fourth-year student at UC Davis double-majoring in Dramatic Art/Dance and Communications. He has previously performed in *FLASH: A New Choreography* and *and the snow fell softly on all the living and the dead*.

LA LUNA Choreographed by Deirdre C. Morris

A lyrical dance on Aerial Hoop, in conversation with la luna, the moon.

Deirdre C. Morris (*Choreographer/Performer*) BIO: See *Echoes and Ghosts*.

A FORMAL EVENING Choreographed by Nicole Casado, Zach Heinzer and Maribel Lopez

This piece is a task-based study exploring the application of mud to the body, the juxtaposition of mud and formal wear, and the implications of that contrast.

Red lips, opulent pearls, a yellow gown so long and silky embracing the small of her back. The smooth bounce of curls fall perfectly down the nape of her neck. Her smoky eyes, mysterious and enchanting, immediately captivate onlookers. Innate elegance, projected finesse. The straight line of that crisply knotted tie that falls down his postured torso. His black suit well-fitted to his masculine form, divinely handsome. Clean cut hair, combed and precisely situated. Confidence at its best, regal stance. A luxurious event for the dainty.

Nicole Casado, Zach Heinzer, Maribel Lopez (*Choreographers*) BIOS: See *Ananá/Window Shopping/Bound Melody* respectively.

Las Lloronas

with

Mary Ann Brooks and Maria De Los Angeles Ceja

MUSIC

La Lorona

by Chavela Vargas

CHOREOGRAPHER

Mary Ann Brooks

Echoes and Ghosts

CHOREOGRAPHER/PERFORMER

Deirdre C. Morris

I Need

with

Hien Hyuen and Fidel Prestegui

CHOREOGRAPHERS

Nicole Casado, Zach Heinzer and Maribel Lopez

Ananá

with

Celeste Castillo, Lisette Guidos, Fidel Prestegui

COSTUME DESIGNER

Pa Houa Moua

CHOREOGRAPHER

Nicole Casado

Bound Melody

with

Cynthia Arellanes, Nicole Casado, Zach Heinzer, Maribel Lopez

COSTUME DESIGNER

Eve Wanetick

CHOREOGRAPHER

Maribel Lopez

Window Shopping

with

Nicole Casado, Lisette Guidos, Zach Heinzer, Hien Huynh,
Maribel Lopez, Fidel Prestegui

COSTUME DESIGNER

Manilette Uy

CHOREOGRAPHER

Zach Heinzer

La Luna

MUSIC

Molly Struges

CHOREOGRAPHER/PERFORMER

Deirdre C. Morris

A Formal Evening

with

Hien Huynh and Fidel Prestegui

CHOREOGRAPHERS

Nicole Casado, Zach Heinzer and Maribel Lopez

MAIN STAGE DANCE PRODUCTION TEAM

Costume Designers

PA HOUA MOUA

MANILETTE UY

EVE WANETICK

Assistant Costume Designer

MARK CRUMIN

Scenic Artists

SAMANTHA MCLEAN HASS

DAVID NESSL

RANDI NUNNS

Dressers

COLETTE COBB

LILLIE CROSS

MANAMI LI

SON NGUYEN

ALEXIS PERRYMAN

Scenery Production Crew

SAMANTHA MCLEAN HASS

MARK MERMAN

DAVID NESSL

RANDI NUNN

COOPER WISE

Special Thanks

Many thanks to: Binary Youth Dance Company, Ellen Bromberg, Mary Ann Brooks, Hilary Bryan, Canyon Crest Academy, Janice, Mark and Miles Casado, Mary Beth Cavanaugh, Maiya Corral, Jarrell Iu-Hui Chua, Jess Curtis, Della Davidson, Colin Davis, Kathleen Dyaico, Karl Frost, Karla Funk, Paula Gallagher, Christine Germain, Lauren Godla, David Grenke, Anna Halprin, Zach Heinzer, Jed, John Kokoska, Kurt Landisman, Daniela Leal, Avery Lincoln, Nita Little, Maribel Lopez, Kegan Marling, Katherine Neuhaus, Claire Nunnenkamp, Kevin O'Connor, Qudus Onikeku, Stella Nova Youth Dance Company, Angel Rodriguez, Kristen Rulifson, Dani Seifer, Piper Sloan, Stephanie, Rayna Stohl, Molly Terbovich, artists, teachers, classmates, friends and family.

UNDERGRADUATE ONE-ACTS

The Turquoise Room

Written by Nate Kommoju
Directed by Lindsay Beamish

Chair Games

Written by Anna Chalmers
Directed by Kevin Adamski

Lutefisk

Written by Bijan Ghiasi
Directed by Kazia Hart

DIRECTING ADVISOR
David Grenke

SCENIC DESIGN ADVISOR
John Iacovelli

COSTUME DESIGN ADVISOR
Roxanne Femling

STAGE MANAGER
Lyn Alessandra

TEACHING ASSISTANT
Deirdre C. Morris

The length of this production is 50 minutes including a 15-minute intermission. This production contains sudden loud noises, strobe light effects and profanity. It is rated PG-13. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager and other electronic devices. Video, photographic and/or audio recording of this production are prohibited by law. Food and drink are not permitted in the theater. Thank you for your cooperation.

UNDERGRADUATE ONE-ACTS

The Turquoise Room Playwright's Note

A train trip to a destination unknown, to be thwarted by loneliness, the folly of man, and a banana split.

--**Nate Kommoju**, a first-year UC Davis student.

The Turquoise Room Director's Note

A train trip to a destination unknown, to be thwarted by loneliness, the folly of man and a banana split.

--**Lindsay Beamish**, a first-year MFA candidate in Dramatic Art.

"Lutefisk" Playwright's Note

Lutefisk is a dark, and at times, comic, deconstruction of power, nationalism, ethnic/ cultural identity and isolation.

--**Bijan Ghiasi**, an English and Dramatic Art major with an interest in playwriting, screenwriting and music.

"Lutefisk" Director's Note

A dark comedy, Lutefisk is overlaid with holocaust references and post WWII narratives. It plays with power reversals and how those effect structures like live theater and other institutions while embracing the ridiculous. It's really a piece of performance art more than a play and I am very excited for people to see what we have have done with it.

--**Kazia Hart** is a second-year Psychology major.

Chair Games Playwright's Note

TV lacks representative qualities--it does not mirror its audience. Although there may be programs that do represent people of all sizes and colors, there is still much room for change. Chair Games touches on this issue of flawed media

--**Anna Chalmers**, a Dramatic Art and English double-major who loves television.

Chair Games Director's Note

Chair Games interrogates the effects that television programming has on society. It concisely meanders through ideas of self-image, under-represented populations and information overload through rounds of 20 questions.

--**Kevin Adamski**, a Dramatic Art and Communications major whose previous directing /assistant directing credits include *Richard III*, *Dead Man's Cell Phone* and *The Memorandum*.

The Turquoise Room

with

Kevin Adamski, Kevin Chung, David Creamer, Shelby Maples, Nina Martynn

COSTUME DESIGNER

Eve Wanetick

DIRECTED BY

Lindsay Beamish

Chair Games

with

Kevin Chung, Cecilia Kim, Stephanie Rivas

COSTUME DESIGNER

Manilette Uy

DIRECTED BY

Kevin Adamski

Lutfisk

with

Natalie Boyd, Claire D'Angelo, Marisel Gabourel, Sara Moncada, Jazmin Sheppard, Audrey Shih, Abbygail Williams, Ania Zyla

COSTUME DESIGNER

Pa Houa Moua

DIRECTED BY

Kazia Hart

CAST

Husband.....	KEVIN ADAMSKI
Wife.....	SHELBY MAPLES
Girl.....	NINA MARTYNN
Man.....	DAVID CREAMER
Boy.....	KEVIN CHUNG
One.....	STEPHANIE RIVAS
Two.....	KEVIN CHUNG
Three.....	CECILIA KIM
A Voice.....	NATALIE BOYD
Audience Member.....	CLAIRE D'ANGELO
Narrator.....	ANIA ZYLA
Prisoner 1.....	AUDREY SHIH
Prisoner 2.....	ABBYGAIL WILLIAMS
Prisoner 3.....	JAZMIN SHEPPARD
Officer.....	MARISEL GABOUREL
Bob.....	SARA MONCADA

HOUR OF 5'S

Rhythms and Beats

Performed by Alyssa Burton

A Street Car Named Desire

by Tennessee Williams

Performed by Sara Moncada

The Script Meets Hollywood Undead

Performed by Joshua Kim and Roman Alyas

Salome

by Oscar Wilde

Performed by Callie Heyer

Succumbing to the Succubus

Performed Hien Huynh

Korean Drum

Performed by Kevin Chung and Cecilia Kim

DIRECTING ADVISOR

Deirdre C. Morris

COSTUME DESIGN ADVISOR

Roxanne Femling

STAGE MANAGER

Lyn Alessandra

The length of this production is 30 minutes. This production contains mature adult content and sudden loud noises. It is rated PG-13. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager, and other electronic devices. Video, photographic and/or audio recording of this production are prohibited by law. Food and drink are not permitted in the theater. Thank you for your cooperation.

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MITCHELL VANLANDINGHAM

Video Production
LINDSAY BEAMISH

Scenic Artists
SAMANTHA MCLEAN HASS
DAVID NESSL
RANDI NUNNS

Scenery Production Crew
SAMANTHA MCLEAN HASS
MARK MERMAN
DAVID NESSL
RANDI NUNN
COOPER WISE

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ZOE SAMBORSKI
AMRINDER SINGH
ROBERT WOODHEAD

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LILLIE CROSS
MANAMI LI
SON NGUYEN
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ROCKY HORROR PICTURE SHOW SING-A-LONG

Wyatt Pavilion Theatre
Saturday, April 16 & 23
12 Midnight

This film is rated R.

The length of this production is one hour and 40 minutes without intermission.

Rocky Horror costumes can be rented in advance.

Contact the Enchanted Cellar at 530.752.0740.

All tickets \$10 at the door - CASH ONLY.

Faculty

LARRY BOGAD: History, Theory, Criticism
DAVID GRENKE: Choreography
LYNETTE HUNTER: History, Theory, Criticism
JOHN IACOVELLI: Scenic Design
PETER LICHTENFELS: Directing, Acting, Performance Studies
BELLA MERLIN: Acting
MAGGIE MORGAN: Costume Design
THOMAS J. MUNN: Lighting Design
JON D. ROSSINI: History, Theory, Criticism

Visiting Faculty

ELLEN BROMBERG: Choreography

Lecturers

STUART CARROLL: Choreography
MARY BETH CAVANAUGH: Choreography
PAMILA GRAY: Lighting Design
ROBIN GRAY: Stage Management
MICHELE LEAVY: Acting

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Facilities Manager/Audio Supervisor
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Costume Shop Director
Master Electrician
Costume Shop Foreman
Scene Technician/Properties

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COMING SOON

ITDP: The Dogs of War Text

Text by William Shakespeare
Adapted and Directed by Josy Miller
Thu-Sat, May 16-18 & 23-25 | 8pm
Sun, May 19 & 26 | 2pm
Wyatt Pavilion Theatre
Suggested \$5 donation at the door
Limited seating—first come, first served

13th Annual UC Davis Film Festival

Produced by the Department of Theatre and Dance
Cinema and Technocultural Studies and Art Studio
Co-sponsored by the Department of Design
Presented by the Davis Varsity Theatre
Wed-Thu, May 22-23 | 8:30pm
The Davis Varsity Theatre
616 Second Street in Davis
Tickets available at Varsity box office starting May 15

Tickets 530.754.2787
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Supports the Curry Humanitarian Award which is presented to an undergraduate student who has contributed a great deal to dance, and who exhibits exceptional care for others, both in spirit and deed.

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For more information, please contact Debbie Wilson, Director of Development, UC Davis Division of Humanities, Arts, and Cultural Studies at 530.754.2221.

Thank you for your support of the UC Davis Department of Theatre and Dance.

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