



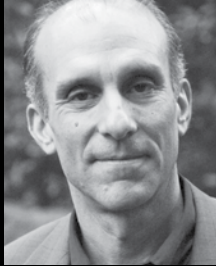
tdps: theater dance & performance studies

NEWSLETTER SUMMER 2013

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A Message from the Chair

PETER GLAZER



It would be impossible to capture in 750 words the energy, imagination, and intellectual depth on display in the Department of Theater, Dance, and Performance Studies for the last three years, but by any measure, it has been an astonishing time. A few images may help evoke it for you: Senegalese dancer Ciré Beye and master drummer Khadim Niang leading our students in a workshop in Sabar, a west African dance form, in beautiful Bancroft Studio; undergraduate Ben



Abbott taking over Zellerbach Room 7 with a dozen characters for his honors thesis project, a solo performance of *Questions of the Heart: Gay Mormons and the Search for Identity*; a psychedelic, Magical Mystery Tour of a post-wedding romp, filmed by faculty member Kwame Braun for Chris Herold's startling production of *The Ruling Class*, featuring a groom who thinks he is Jesus Christ and a bride who thinks she's in love; Dr. Diana Taylor from NYU, one of the premiere scholars of Performance Studies in the world, lecturing here not once but twice, co-sponsored by TDPS, first in a talk entitled "SAVE AS . . . Memory and the Archive in the Age of Digital Technologies" and this spring, in a visit facilitated by our newest faculty member Dr. Angela Marino, speaking on "Saving the 'Live': Re-Performance and UNESCO's Intangible Cultural Heritage"; the shadows and light, sounds and silences of *Noisense*, also in Room 7, created by graduate student Ashley Ferro-Murray, an experimental performance piece synthesizing movement, music, and technology; and a final image near and dear to my heart, Nancy Martinez and Monica Wright, both undergraduates, singing a chilling, a *capella* rendition of Woody Guthrie's defiant "Ludlow Massacre" to open Act II of *Woody Guthrie's American Song*, our first musical in a number of years. With that, the surface has officially been scratched.

In addition to these varied markers of excellence, one could also know TDPS since 2010 through its milestones. We welcomed two new faculty members into our ranks: the aforementioned Dr. Angela Marino, who specializes in Latina/o and Latin American Performance, and Dr. SanSan Kwan, a dance studies scholar who focuses on urban choreographies in China and Chinese America. This year, grad students Takeo Rivera and Joshua Williams curated the first TDPS New Play Reading Series, featuring works by Rivera and Williams themselves, literary luminary Joyce Carol Oates and UC Berkeley Professor Robert Reich. The series will continue next year. In 2011, TDPS instituted a Summer Abroad program in Irish Theater, which has just completed its third successful year in Dublin and Galway under the leadership of Performance Studies Ph.D. Charlotte McIvor, now a professor at the National University of Ireland Galway. 2012 saw the first TDPS sponsorship of Indigenous People's Day, which brought Native American dancers, singers, and poets to the Bancroft Studio for a day of reflection and celebration. TDPS received

a major grant from the Creative Work Fund in 2011 to mount the world premiere of our own Philip Kan Gotanda's epic *I Dream of Chang and Eng*, a model for new play development we will continue to pursue. In 2012, we were rated one of the five best dance schools in the country by the trade publication *Backstage*, a distinct honor. Also this year, Dr. Catherine Cole took her rediscovery of a treasure trove of photographs by famed photographer Ansel Adams of the UC system and structured them into a major campus event, *Fiat Lux*, named after the book published of Adams's images. And we say farewell to two longstanding and beloved members of the department this spring, Production Manager Kate Mattson, with 14 years of service, and Lighting Designer and teacher David Elliott, retiring after 24 years. They have both made a distinctive mark in their respective areas of expertise, and we wish them the very best.

We are a department that believes in the power and import of tradition, and is never afraid of experiment and risk.

We are a department that believes in the power and import of tradition, and is never afraid of experiment and risk. We carefully train students in the three defined disciplines of our department name, but we also train

them in skills and ways of thinking that do not fall easily into any one category, or that would seem to embrace them all. The field of Performance Studies has a big vision, into which many ideas and imaginings can fit. This year we have gone through a re-examination of our mission statement, and though some changes will be made, its core will surely remain the same: *critical inquiry, creative expression, and public engagement*. Those understandings guide us.

After three years as Chair, my term is up, and I am honored to be passing the TDPS baton to Catherine Cole. It has been an amazing experience, and I know the coming years will bring new growth and new excitement.

PHOTOS Cover: Photo by Anna Marie Panlilio. Opposite page: Professor Peter Glazer presented a production of his work *Woody Guthrie's American Song* in honor of the folk singer's 100th birthday. Photo by Anna Marie Panlilio.

Department News

A Message from the Incoming Chair CATHERINE COLE

As this newsletter goes to press, we find ourselves in many transitions, both within and outside the department. Berkeley's new Chancellor, Nicholas Dirks, has just arrived on campus, and very soon the UC-system will have a new President. More immediately on our doorstep, we see massive renovations on Lower Sproul Plaza. These began in May when suddenly a warren of metal fences popped up and blocked our familiar pathways between the Zellerbach Playhouse and the Dwinelle Annex. No one welcomes the inconveniences of change. And yet sometimes the disruptions of renovation can lead to new insights, relationships, discoveries, and opportunities.

As the incoming chair, I am excited to have the opportunity to lead TDPS through the next chapter of its growth and renewal. In the last twenty years, TDPS has

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doubled our number of major and minors. Today's students are drawn to our field for some classic reasons: the glamour of the footlights, the thrill of self-discovery, and the earnest passion to make art. They also come with some unprecedented experiences: they have grown up on the Internet and at a moment in history that is saturated by electronic devices. In such a context, it may seem arcane to go

into a dark room at an appointed hour with a bunch of other people, to focus on one thing, together, to resist the urge to multi-task. Yet today's students seem to yearn more than ever for what Bert States called the "great reckonings in little rooms" that are the performing arts.

There are other generational differences of note. Today's 18-year-olds are likely to change jobs ten times in the next twenty years. The jobs they do five years from now may not exist in fifteen. To navigate such a world successfully, they will need precisely the skills that our TDPS curriculum instills: collaboration, critical and analytic thinking, creativity, improvisation, embodied expression, written and spoken communication, teamwork and problem solving.

This year we are privileged to host the Artistic Director of New Dramatists, Todd London, as a keynote speaker at our Fall undergraduate orientation. A celebrated essayist, London has written: "For artists-in-training, justifying the desire to make art (especially when you haven't really done it yet) can be hard. Parents want security for their kids; they want them to choose sensible courses of study. If good sense seems too much to ask, then at least they can expect good reasons." We believe that the holistic, well rounded liberal arts undergraduate education that we offer in TDPS gives both students and parents a host of good reasons. Critical inquiry, creative expression and public engagement—the cornerstones of our mission—are crucial skills not just for navigating a 21st century world, but also for making, leading, and transforming it.

As we prepare our students for a world of change, we as teachers are changed and renewed in the process. We look forward to a transformative 2013-14 academic year!

Visiting Artists & Scholars

2012/13 was a terrific year for students who were able to connect with visiting scholars and artists in a number of ways:



David Henry Hwang

Acclaimed playwright **David Henry Hwang** (*M. Butterfly*) visited TDPS in late August to speak to students about his career and writing style and his new work *Chinglish*.



Jennifer D. Brody

In September, **Jennifer DeVere Brody** (Stanford) gave a talk titled "Precarious Performance."



Amir Baradaran

Amir Baradaran (New York) visited in November to give a talk entitled "FutARism: The possibilities of Augmented Reality in Art Making, followed

by an interactive performance of his work "Marry Me to the End of Love."

Professor **Lisa Wymore** was joined by **John Crawford** (UC Irvine Department of Dance), **Lisa Naugle** (UC Irvine Department of Dance), **Jaime del Val** (media artist, Madrid) and **Renee Rhodes** (artist, Bay Area) for a symposium and performance called "Virtual Venues."



Anna Halprin

Celebrated choreographer **Anna Halprin** visited three times over the course of the year: Once to stage the final performance of her work "Parades and

Changes" at the Berkeley Art Museum, once for an artist's Q-and-A in association with the dance, and once in the Spring to lead TDPS students in a performance of her legendary "Planetary Dance."



Dai Jian

In January the department was visited by acclaimed choreographers **Dai Jian** (New York) and **nunu kong** (Shanghai) as part of a Chinese Contemporary Dance

festival organized by graduate student **Chia-Yi Seetoo** in association with the Arts Research Center. Both artists led workshops for our students and gave performances.



Stan Lai

In February Avenali Resident Fellow **Stan Lai** came to speak to TDPS students about his creative process in a talk co-sponsored by the Arts Research Center.



Diana Taylor

Diana Taylor (NYU) gave a talk in March titled "Saving the 'Live': Re-Performance and UNESCO's Intangible Cultural Heritage," an event on which we

collaborated with Phi Beta Kappa and the Department of Spanish & Portuguese.

The Annual Graduate Speaker Series brought leading performance scholars **Tavia Nyong'o** (NYU) and **Roshanak Kheshti** (UC San Diego) to speak in a dialogue about sound and performance in March.

In April, TDPS students hosted an Alumni Panel to talk about career paths and opportunities. We were joined by **Elizabeth Atkinson** (Stage Manager & Pixar Development Team), **Melissa Hillman** (Artistic Director of Impact Theater), **Karena Ingersoll** (Managing Director of Berkeley Repertory Theatre's Ground Floor program), **Ben Levy** (Artistic Director, LEVYdance), **Daniel Petzold** (Actor), and **Charles Slender** (Choreographer).

In May, TDPS collaborated with the English Department to host a talk by Brown University scholar **Eng-Beng Lim** entitled "The Tropic Spell of Asian Performance."

Comings & Goings at TDPS

In the past year, a number of changes have happened in the department as we bid farewell to longstanding staff and welcome new members to the department.



David K. H. Elliott

Lighting Design lecturer **David K. H. Elliott** retired this spring after 24 years of service to the department and over 100 shows lit, from *Bonjour la Bonjour* in 1989 to *The Ruling Class* in 2013. "It's always great to work with people who are interested in what you do," says Elliott. "The last decade in particular has been one of the most extraordinary teams I've had the pleasure to work with, and the experience of passing knowledge on to students has been exhilarating." David plans to freelance and take on new design projects, including designing for the Festival Del Sol, "while I still have the energy and interest!" TDPS will miss his expertise and energy.

Lighting design will be taught in 2013-14 by **Jack Carpenter**. Among his 30 years' worth of credits, Jack has worked with artists and companies including Kronos Quartet, Joe Goode, Ellen Bromberg, Diablo Ballet, Project Bandaloop, Keith Terry, Guillermo Gomez-Pena, the Cypress String Quartet, and Margaret Jenkins; designed for the Eureka Theater (including the original production of *Angels in America*), Theater Artaud, Berkeley Rep, SOMAR, Yerba Buena, and Jacob's Pillow. Jack has also been the Production Manager for the San Francisco Ethnic Dance Festival put on by World Arts West for the past 10 years. We're excited to begin working with Jack, who will also design the lights for some of our productions this year. Jack says, "I'm really excited to be working with the department and starting this new phase of my life."

TDPS also says goodbye to Production Manager and Stage Management lecturer **Katherine Mattson** after 14 years of running a complex and demanding set of productions and classes. Since starting with TDPS, Kate has played a huge and critical role in overseeing all of our productions and events and developing a rigorous, cohesive under-graduate curriculum. She has led us through major upgrades to our theater spaces and technical capabilities, and re-imagined our basic infrastructure in terms of equipment, safety, space calendars, new

technology, as well as performance and event support, earning the Chancellor's Outstanding Staff Award as a result. Equally gifted as a teacher, Kate has taught theater-making while simultaneously offering opportunities to "learn by doing" as she assigned student stage managers, designers, and technical crews for all of our mainstage and workshop productions, shepherding hundreds upon hundreds of students through the production curriculum. Kate has successfully mentored many students directly into the profession, where their supervisors are unfailingly impressed with the level of training they received at Berkeley. The entire faculty and staff of TDPS are grateful to have worked with Kate and wish her all the best in her future endeavors.



Wil Leggett

Our new Production Manager is **Wil Leggett**. Wil moved to California in 1999 to work for Berkeley Repertory Theatre as their Production Manager for seven years, leaving in 2006 to operate an interior design and real estate staging business. Since 2008 he has worked at Meyer Sound Laboratories in Berkeley as Executive Assistant to Helen & John Meyer and Event Manager. Wil graduated from the University of North Texas with a BA in Stage Management and Lighting Design and worked at the Dallas Theater Center before leaving his home state.



SanSan Kwan

Professor **SanSan Kwan** has been granted tenure in the department. Since joining us in 2011 from Cal State Los Angeles, SanSan has made a strong mark on the department teaching undergrad courses in performance studies and ballet, as well as graduate-level performance theory. Her first book, *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*, was published in 2012. A 1992 graduate of the department herself, SanSan has also been active on department committees and interfacing with the student liaisons. We look forward to many more years of SanSan's expert teaching, research and service here at TDPS.

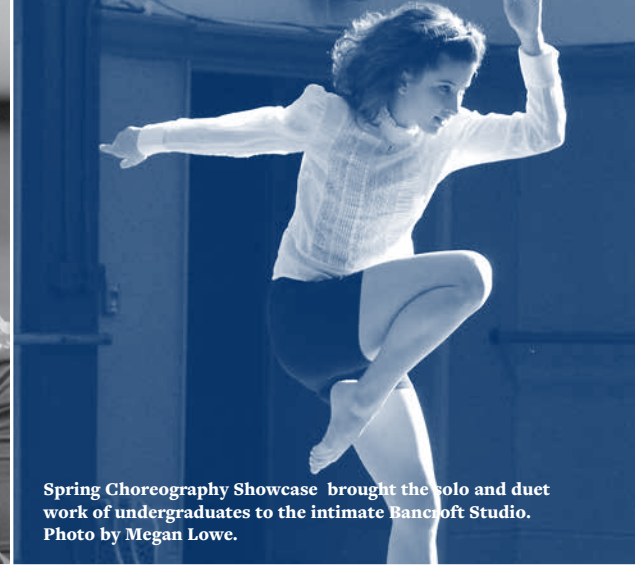
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Students laugh during a discussion in Angela Marino's Teatro Lab course. Photo by Joshua Hesslein



Urban Bush Women Founding Artistic Director Jawole Willa Jo Zollar came to TDPS to lead classes and discuss her company's artistic process in association with *From the Field to the Table*. Photo by Joshua Hesslein.



Spring Choreography Showcase brought the solo and duet work of undergraduates to the intimate Bancroft Studio. Photo by Megan Lowe.



In October, Paloma McGregor of New York's Urban Bush Women led a six-week community-building exercise for TDPS students and community members, culminating in the original work *From the Field to the Table*. Photo by Anna Marie Panlilio.



Undergraduate Eli Wirtschafter's new play *American Shakespeare Riot*, exploring the Astor Place Riot in 1849. Photo by Anna Marie Panlilio.



TDPS held the first celebration of Indigenous People's Day, featuring local indigenous performers as well as a demonstration of the making of acorn mush by Yosemite National Park cultural demonstrator Julia Parker.



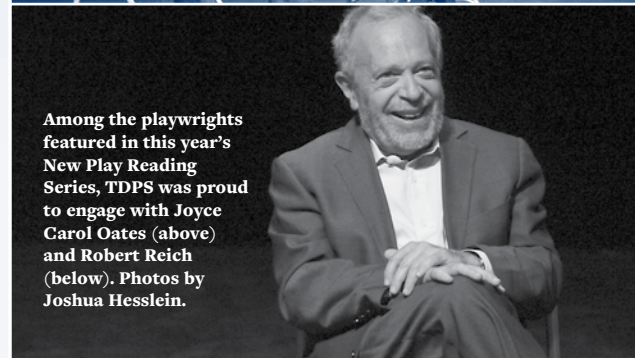
Dai Jian and nunu kong discussed and demonstrated at January's Chinese Contemporary Dance Festival. Photo by Megan Lowe.



Jennifer DeVere Brody visited campus to deliver a lecture on precarity in performance in October.



Among the playwrights featured in this year's New Play Reading Series, TDPS was proud to engage with Joyce Carol Oates (above) and Robert Reich (below). Photos by Joshua Hesslein.



Highlights from 2012-13



Lisa Wymore's piece for Berkeley Dance Project drew inspiration from Ansel Adams' photography of Berkeley from the 1960s. Photo by Anna Marie Panlilio.



Graduate student Paige Johnson mounted a striking and gender-bent production of Jean Genet's absurdist masterpiece *The Maids*. Photo by Anna Marie Panlilio.



TDPS Alumnus Stan Lai visited from Taiwan and sat down with Philip Kan Gotanda for a public conversation about their writing processes. Photo by Joshua Hesslein.



TDPS' own Christopher Herold directed Peter Barnes' biting 1968 comedy *The Ruling Class*. Photo by Ryan Montgomery.

David K.H. Elliott's final Lighting Design class showcase was held in Spring 2013.



Fall Choreography Showcase demonstrated how our students can push boundaries both intellectually and through masterful performance. Photo by Anna Marie Panlilio.

Class Notes

Phil Abrams (Frederick Philip Henriques), B.A. '83 – In 2012, Phil has had recurring roles on *Parenthood*, *Switched At Birth*, *Good Luck Charlie*, plus the indie feature *White Frog*. In 2013 he's had recurring roles on the new NBC comedy *About A Boy*, *The Bold & The Beautiful*, plus numerous guest star appearances. Phil just penned *Hold That Tiger*, a screenplay about Pullman porters and jazz set in 1928. www.imdb.me/philabrams

Clint Adams, B.A. '87 – Full-circle moment: Had it not been for Jessica Paul, scene partner in *The Trojan Women* (Durham Studio Theater, 1980s), asking Clint if he was related to astrologer Evangeline Adams, he never would have known he was. His sixth novel, *Evangeline: The Seer Of Wall St.*, will be released in 2014.

Jonathan Amores, B.A. '09 – has been working in the marketing department of TheatreWorks Silicon Valley for the past two and a half years and was recently promoted to Marketing and Digital Communications Manager.

Gillian Bagwell, B.A. '80 – Gillian's third historical novel, *Venus in Winter*, based on the life of the four-times widowed Tudor dynast Bess of Hardwick, came out July 2. www.gillianbagwell.com

Beryl Baker, B.A. '08 – Since graduation, Beryl Baker completed a fellowship in sound design at Berkeley Repertory Theatre during the 09/10 season. Post-fellowship, Beryl went on to help found Highly Impractical Theatre, a found-space theatre company that is still producing shows today in NYC. Beryl currently works full-time at Berkeley Rep in Development.

Deborist Benjamin, B.A. '07 – graduated in May with her Masters Degree in Marriage and Family Therapy and is working with equine assisted psychotherapy.

Sally Bentley, B.A. '87 – just finished producing a documentary: *Walking the Camino; Six Ways to Santiago* and has been in film festivals all this year, including the American Documentary Film Festival, Ashland Film Festival, and Santiago Tele y Cine Film Festival, winning awards at each. Sally is still living in Paris with her husband and two kids.

Jeffrey Bihr, B.A. '70 – continues to work as an actor, director, composer, and master teacher for the stage. He recently returned from Greece, working and performing with thirty-two Greek actors. He is developing new programs for the Berkeley Repertory Theatre, and enters his seventh year teaching at (gulp) Stanford. He also can be found working at his beautiful studio in Rockridge. www.jeffreybihr.com

Barbara Bosch, Ph.D. '89 – is Professor and Chair at Hunter College, City University of New York. She is currently on sabbatical in Krakow, Poland, directing a production of *Our Town*.

Tiffany Lee Brown, B.A. '91 – received a grant for *Anakena: the Easter Island Project*, the culmination of an interdisciplinary artwork spanning five years, seven cities, and the island of Rapa Nui. It explores the human urge to create and procreate, and our potential to transform through art, collaboration, and ritual. Follow the ongoing installation at the Cooley Gallery's Caseworks series, attend shows & talks, or follow along at magdalen.com.

Dick Capp, B.A. '58 – continues to support the Alumni Leadership Scholarship Awards, doing interviews again this year. He is now semi-retired from the aerospace industry and has time for lots of fun activities.

Carrie Casey, Ph.D. '09 – is excited to be part of program planning for the San Francisco Ballet's adult education department. Her article "Anna Pavlova and Albertina Rasch's Ballet Corporealities" was recently published in *Dance Chronicle*.

John Chioles, Ph.D. '73 – is in Greece for the summer. Currently his book of translations of C.P. Cavafy's Poems: *The Canon* published by Harvard University Press has been getting some attention on this side of the Atlantic. He has also had a long poem by Seferis in *The Paris Review* this year.

Julia Cho, B.A. '04 – is known for her role as Charlotte Lu in the web series *The Lizzie Bennet Diaries*. She helped found the theatre-producing collective Artists at Play and will appear in the Los Angeles premiere of *Cowboy Versus Samurai*. TV credits include *The Newsroom* and *It's Always Sunny In Philadelphia*.

Byron Chudnow, B.A. '47 – spent 45 years in the motion picture industry as director and film editor. He retired in 1991 and is currently living in Andover, MA. He is a member of: Directors Guild of America (1972), Motion Picture Editors Guild (1951), Academy of Motion Picture Arts & Sciences (1961).

Beth Cleary, Ph.D. '94 – Chair and Associate Professor of Theatre at Macalester College, co-devised *Rations*, a new performance about eating and food with choreographer Wynn Fricke. Kate Duffly (Ph.D. '12) was the featured speaker on a post-show panel about food, sociology and performance.

Yve Laris Cohen, B.A. '08 – recently exhibited a commission in collaboration with Vito Acconci for the Hessel Museum of Art, CCS Bard. He premiered new performances at The Kitchen (NYC) in June. In November, Yve performed a work at Recess (NYC) in collaboration with Park McArthur, honoring late TDPS classmate Kash Moore.

Samantha Cole, B.A. '05 – After graduating from Berkeley, Samantha attended UW's MFA program in acting and then moved to New York City. She has been in NYC for four years now and is currently performing in her 43rd and 44th plays there, *The Barbecue* at the 13th Street Repertory Theater and *Oedipus* at Colonus at The American Theater of Actors. She is also working on her 31st film *The City of Gold* produced by Gus Van Sant. www.SamanthaRiversCole.com.

Chris Cotone, B.A. '04 – spent five years after graduation creating theater in New York. In 2009, after years of directing and acting he decided to focus solely on lighting. He and his wife moved back to Los Angeles, found a cute little house in Burbank, and brought Jenny Rose into the world. He did a year of grad school at Cal Arts under Don Holder (*The Lion King* lighting designer), and then transitioned into television in 2010. He is the lighting programmer on "Dog with a Blog" on the Disney Channel and also lit the fort of San Felipe El Morro for the PBS Special, "Yanni: Live at El Morro." Chris feels blessed to work in this industry and loves what he does.

Marni (Glovinsky) Davis, B.A. '05 – continues to enjoy working with the many talented students, faculty, and staff in TDPS. She and her husband welcomed their son, Leo, in October 2012, and since then, they have co-directed an original musical and headed the scholarship committee at a bay area camp. Their next project is to collaborate on the formation of a piano, guitar, vocal trio. Marni also continues to perform as a company member with the UC Berkeley Interactive Theater Group.

David DeRose, Ph.D. '85 – retired in June after nineteen years of teaching at Saint Mary's College of California. During that time, he served as Producer of the New Plays Festival, Acting Director of the Graduate Creative Writing Program, Director of Undergraduate Writing, and Chair of the Department of English. Before arriving at Saint Mary's, David served one year as Graduate Advisor to the Department of Dramatic Art, UC Berkeley, and eight years as Director of Undergraduate Theatre Studies at Yale University. He has worked with new plays and contemporary playwrights at the Bay Area Playwrights Festival, the Magick Theatre, and the Berkeley Stage Company.

Tanmay Dhanania, '08 – Tanmay has been training at the Royal Academy of Dramatic Art (RADA) and has just graduated!

Huan Dong, B.A. '07 – After a few years with Kaiser Permanente's Educational Theatre Programs, Huan is now in New York City finishing his Master of Science Degree in Nutrition and Metabolism at the Institute of Human Nutrition of Columbia University's College of Physicians and Surgeons, doing research on HIV/AIDS, hepatitis, osteoporosis, and vitamin D deficiency.

Alisha Ehrlich, B.A. '10 – opened Sarah Ruhl's *Eurydice* at Douglas Morrison Theatre this May in the role of Eurydice. Following this piece, she will be playing Philotis in Bigger Than a Breadbox's production of *'Tis Pity She's a Whore*. Over the past year, she has won the Best of the Fringe award for the production of *Weightless* and understudied at Berkeley Rep for the role of Green Snake in *The White Snake*.

Margaret Fisher, Ph.D. '03 – The translation she published in 2012, *Radia: A Gloss Of The 1933 Futurist Radio Manifesto* by Pino Masnata, has been picked up as a textbook by diverse departments of several universities: Italian literature, Film/Media Studies, and Space Arts. She just returned from the 4th International Space Arts Workshop at NASA Ames/Mountain View, where she gave a presentation. Margaret just released her first e-book: *The Echo of Villon in Ezra Pound's Music and Poetry, Toward a Theory of Duration Rhyme*.

Michael Folker, B.A. '09 – will be receiving his Masters in Clinical Psychology this June from Antioch University, Los Angeles. Following graduation, Michael will be applying to school-based agencies in the Los Angeles area. Please feel free to contact with any leads: 847-209-4110.

Dr. Douglas W. Gordy, B.A. '75 – recently retired after a dozen years as the Program Director for the California Media Access Office, a state run program assisting people with disabilities obtain training and career development in the performing arts.

James Graham, B.A. '05 – spent 2012 in Tel Aviv, Israel studying to become a certified Gaga teacher, the Movement Language of Ohad Naharin and Batsheva Dance Company. He is currently teaching, performing, and choreographing in the Bay Area.

Forrest Hartl, B.A. '97 – just finished his first film, *The Whexican*.

Mark Hinds, B.A. '11 – married off two daughters this past May. He is writing skits for Rotary District 5160. Mark also has two plays in the works and a possible stand-up gig in July. "Life is good," he says.

Michelle (Mills) Honchariw, B.A. '07 – Michelle lives in San Francisco with her husband (!) and wild jungle cat. She currently works as Managing Director of The Go Game (thegogame.com), and spends her spare time as the SF Co-Founder of 'SCORE! Pop Up Swap' parties. heyscoreswap.com

Annie Kee, B.A. '05– has been serving as the Director of Visual and Performing Arts at the West End House Boys and Girls Club in Allston, MA since January of 2011.

Kevin Koster, B.A. '91 – continues to work in film and television as an Assistant Director. He recently completed the sixth and final season of *Private Practice*, and serves on various committees for the Directors Guild of America. He appeared in the final episode of *Private Practice* as the officiant at Addison's wedding.

George Kovach and Julia Odegard, M.A. '72 & '70 – (husband & wife) published a comic mystery called *Galya Popoff and the Dead Souls*, under the pen name Julia George. *Kirkus Reviews* chose it as one of the Best of 2012 books. Their next book, *Blood Into Wine*, will be published this year.

Stan Lai, Ph.D. '83 – came back to Berkeley as Avenali Fellow in 2013, inaugurated the Wuzhen Theatre Festival in China, and remounted his eight-hour epic play *A Dream Like a Dream*, which now is described as possibly the greatest Chinese-language play since *time immemorial*, 94 (*China Daily*) for performance in Asia.

Philip Larson, Ph.D. '72 – is publishing an article in the upcoming issue of *NordLit*, an online journal from Scandinavia. The article is entitled "The Geography of Consciousness in Ibsen's Theatrical Practice." It offers a style of criticism that may be useful for those producing Ibsen's plays.

Dana Lewenthal, B.A. '92 – performed in *Moon Over Buffalo* at Chanticleers theatre and shot two Bay Area short films. Proud and busy mommy of two.

Betty Lin, B.A. '12 – is currently disrupting the rental market system as a designer at Cozy (www.cozy.co/), working to make the process easier, cleaner, and less painful for both landlords and tenants.

Richard Lockie, B.A. '82 – Member of Actors Equity Union. Currently resides in Phoenix AZ.

Joyce Lu, Ph.D. '07 – is a certified Feldenkrais Method practitioner and Assistant Professor in the Department of Theatre and Dance at Pomona College. In April, she directed a student production of *Krunk Fu Battle Battle*, by Qui Nguyen, with music by Marc Macalintal and lyrics by Beau Sia. In May, she performed with the Arcane Collective in *Cold Dream Colour: A Dance Homage to Louis Le Brocqy* in the Works and Process Series at the Guggenheim Museum in NYC.

Jeffrey D. Mason, Ph.D. '83 – retired in 2010 from university employment; his last position was Dean of the College of Arts and Letters at California State University Sacramento. Published "The Price of Truth: Directing Death of a Salesman" in *The Arthur Miller Journal* in 2013. He also played Andrew Wyke in a staged reading of *Sleuth* in Nevada City, directed a staged reading of *Lettice and Lovage* in Nevada City, on commission wrote an adaptation of *A Christmas Carol* to be staged by LeGacy Productions in Nevada City in December. He is currently directing Harold Pinter's *Betrayal for Synthetic Unlimited* in Nevada City to open in September, and anticipating publication of "Arthur Miller: A Radical Politics of the Soul" in *The Oxford Handbook of American Drama*.

Ted McClellan, B.A. '90 – has diligently prepared to return to performing after a fifteen-year hiatus to raise his son and care for his aging mother. Preparing how? Ted has been studying piano and singing so he can hit the stage with a new set of skills besides acting.

Stu McDowell, Ph.D. '94 – is entering his nineteenth year as Chair of Theatre, Dance & Motion Pictures at Wright State University in Dayton, Ohio. Stu's production of *1913: The Great Dayton Flood* (1996), with recorded narration by Martin Sheen, Ruby Dee and the late Ossie Davis (co-written with an honors student) won a record number of awards from the Kennedy Center American College Theater Festival. For this work, Stu will be honored in June 2013 by the Eta Phi Beta Sorority for his "outstanding achievement and for portraying African American service in the community during the Great Dayton Flood of 1913." You can see Stu on the department website: www.wright.edu/theatre-dance-and-motion-pictures

Katherine McGinity, B.A. '07 – this spring Katherine taught a course in Dance Cultures at Mills College and is serving on the Isadora Duncan Dance Awards Committee. She was recently selected to perform her own work in *Molissa Fenley and Friends* and is currently performing in her second season with *The Thick Rich Ones*.

David Moore, B.A. '04 – is still in love with being a Bay Area actor! Work in 2012 included productions with Berkeley Rep, Aurora Theatre, San Francisco Shakespeare, Thrillpeddlers, and Crowded Fire (with Stephanie Henderson '10 and Miyuki Bierlein '08!). Upcoming projects include work with Berkeley Playhouse and the Arabian Shakespeare Festival.

Craig Newhouse, Ph.D. '81 – is looking forward to publishing his novel later this year, *White Collar Down*, a sprawling action adventure set inside the Federal Correctional Institution in Lompoc, California.

Kathleen Normington, B.A. '81 – has been chosen as San Jose State University's Outstanding Lecturer for 2012/2013. She has taught for the Department of TV, Radio, Film, and Theatre since 1999 and continues to act and direct in the Bay Area. Here is the link to the press release: <http://blogs.sjsu.edu/today/2013/2012-2013-outstanding-lecturer-kathleen-normington/#.USoto-6TAXo.facebook>

Joy Palacios, Ph.D. '12 – (hooray!). Joy has pieces in the forthcoming edited volumes *Performing Religion in Public* (Palgrave Macmillan) and *Critique Duzle* (Éditions Beauchesne), and she and her husband will welcome a baby boy in August 2013.

Virginia Reh, B.A. '69 – Associate Professor, Dramatic Arts, Brock University. She joined the fulltime faculty at Brock out of a 35-year professional career acting and directing. She has directed a mainstage production almost every year at Brock, including *Ring Round the Moon*, *Marat/Sade* and *Phedre* (thank you, Bill Oliver). Virginia is currently organizing second Lyric Canada conference, which she created in 2010. If you are interested in music theatre creation and development she'd like to hear from you.

Lissa Tyler Renaud, Ph.D. '87 – just returned from researching in Stockholm's Strindberg Library and speaking at the Swedish Biennial. Giving frequent readings, especially from Yugoslavian writer Milan Oklopdzic. A chapter on her teaching will appear in *Routledge's Stanislavsky companion, 2013*. Regular contributor to *Critical Stages* (www.criticalstages.org) and *Scene4* (www.Scene4.com).

Devon Roe, B.A. '12 – after spending a summer studying Irish theater through TDPS in 2011, Devon was eager to return (especially after meeting an incredible Irishman during her stay). She has been living and working in the Dublin city centre since last summer. She spent the first part of her summer volunteering with Wonderland Productions on their audio show, *Sylvia's Quest*, and later as a stage manager for Susan Boyle's *A Wine Goose Chase* with the Dublin Fringe Festival. Devon is now coming to the end of her year abroad. Oh, and that handsome Irishman? They were married in Galway on May 17th and couldn't be happier.

Stephen A. Schrum, Ph.D. '96 – directed *Arsenic and Old Lace* and *Eleanor: An American Love Story* during the 2012-2013 academic year and is currently preparing for a production of *The Birth of Merlin* (by William Shakespeare and Rowley). Check for his most recent publication, *Building a Virtual Reality Model of Artaud's Theatre of Cruelty*, with Elliot Sheedy in *Metaverse Creativity* (Dec. 2012), and download samples from his ebooks at www.smashwords.com/profile/view/musofyr.

Gloria Skurski, M.A. '76 – has been thriving as Program Director and Director of Content for the regional PBS stations of both ThinkTV, Dayton, and CET, Cincinnati. Gloria recently scripted and produced a major spot for the PBS American Graduate programs, featuring music star John Legend. The spot became one of the most viewed of its kind for PBS. You can see the spot at www.cincy-americangraduate.org/americangrad/component/content/article/18-video-features/47-american-graduate-john-legend.

Charles Slender, B.A. '06 – In 2013, Charles & his company FACT/SF celebrated their fifth anniversary of creating dances in the San Francisco Bay Area. Charles also recently became a Certified Teacher of Anouk van Dijk's Countertechnique — there are fifteen Countertechnique Teachers worldwide, and only four in the US.

Karl Smith, B.A. '73 – has been teaching English as a Second Language for over twenty-two years. In 2012, he earned a Master of Arts in Teaching, emphasis in Teaching English to Speakers of Other Languages, from USC. He is currently a staff member at EC-San Francisco, part of a Malta-based, international network of ESL schools.

Joe Spano, B.A. '67 – is beginning his eleventh season as Special Agent T. C. Fornell on top-rated hour drama, *NCIS*. He will be performing in Cormac McCarthy's *Sunset Limited* at the Rubicon Theater in Ventura this coming October.

Alex Teicheira, B.A. '05 – is living in New York with his wife Rebecca Hite (married on August 4, 2013 at the New York Botanical Garden), and will be making his Off-Broadway debut in *Anthem* at the Baryshnikov Arts Center this fall.

Richard Titus B.A. '67, MA '68 – is now producing (and performing in) a most unique show, *Fauxgirls!* San Francisco's Favorite Drag Revue. *Fauxgirls!* presents a once-a-month dinner show featuring San Francisco's finest female impersonators and performs every third Thursday at the lavish Infusion Lounge, 124 Ellis Street (at Powell) in San Francisco. Full show details at www.fauxgirls.com!

Julie Winkelstein (Winslow), B.A. '75 – received her Ph.D. in Communication and Information in December 2012. She is currently working as a postdoctoral researcher on a federal three-year IMLS grant based on her dissertation topic, which was LGBTQ homeless youth and public libraries. She is also the proud grandmother of two beautiful granddaughters!

Nina Zavarin, B.A. '91 – lives in Los Angeles. This year's highlight was playing "The Hawk" in her mother's production of *At the Hawk's Well* by Yeats for the Berkeley Alumni Drama Club. Otherwise, she regularly performs in American Film Institute projects and is finalizing her theatrical adaptation of *The Sacrifice* by Tarkovsky. She dedicates her love for story and humor to her recently departed, most loving father, UC Berkeley Professor Emeritus of Chemistry, Eugene Zavarin.

Incoming Ph.D. Students

Miyoko Conley – B.F.A, Theatre, New York University; M.A., Individualized Study (Playwriting and Japanese Popular Culture), New York University. A playwright and actor, Miyoko's research looks at intersections between theatre and popular culture, with particular emphasis on Japan. Interests include traditional and contemporary Japanese theatre, the aesthetics of manga and anime (Japanese comics and animation), technology in performance, fan culture, and cross-cultural exchange between Japan and Korea.

Martha Herrera-Lasso – B.A. Drama and Theatre with a focus on playwriting, Universidad Nacional Autónoma de México; M.A. Theatre, University of British Columbia. Martha's research interests include immigration and theatre, the transnational subject, contemporary British drama and Canadian theatre. She is primarily interested in studying how communities of people who have emigrated under severe conditions (exile or illegality) use performance to reformulate personal and communal identities. She is also concerned with the practical and theoretical implications of playwriting, translation, and dramaturgy.

Lyndsey Ogle – B.F.A. Acting, Northern Illinois University; M.A. Individualized Studies (Interdisciplinary Curation and Digital Culture), New York University. Lyndsey is an interdisciplinary artist and curator exploring the intersections of cultural discourse, narrative and technology through performance, public engagement and online content. Her current research interests include socially engaged practice, social networks as performance, interdisciplinary discourse and identity-making within digital culture.

Kimberly Richards – B.A. English and Arts and Science Honours Academy, University of Calgary; M.A. English, University of Calgary (in process). Her research interests include performances in places of war, applied theatre, intercultural and transnational performance, theories of cosmopolitanism, globalization and affect, trauma studies, and global Shakespeare.

Current Ph.D. Students

Naomi Bragin – For 2013-2014, Naomi received the Mentored Research Award and Center for Race and Gender Graduate Grant. This summer she will be part of the 2013 Mellon Dance Studies cohort of emerging scholars at Brown University. The initiative helps postdoctoral fellows, advanced graduate students, and junior faculty to develop best practices for interdisciplinary research and teaching in dance studies: www.mellondancestudies.org/summer-seminar-2013/. Naomi has been invited by University of Mainz and the VW Foundation to participate in the Hip Hop for Social and Political Empowerment Symposium at the Castle of Herrenhausen, Hannover, Germany in September 2013. She is also presenting on “Decolonial Aesthetics in Hip-Hop Practice” at the Critical Ethnic Studies Conference on a panel with Dr. Imani Kai-Johnson, d. Sabela grimes, and Fred Moten. Her research on the Bay Area dance style of turfing and YouTube dance-film memorials created by black youth in Oakland is forthcoming in the *Oxford Handbook of Scredance* to be published by *Oxford University Press*.

Paige Johnson – is participating in the Grove Speaker Series at the California Shakespeare Theatre through September. She is giving a series of preshow talks. Paige is also currently in Indonesia for a research trip.

Caitlin Marshall – in addition to work on her dissertation, *Power in the Tongue: Crippled Speech & Vocal Culture in Antebellum America*, Caitlin was proud to join Keys to Voice Studies, a multi-campus research group sponsored by the UC Humanities Network that will be in residence through the 2014 academic year. Caitlin also continued to co-chair VoxTAP, the Townsend Center working group on voice studies. She successfully launched an interdisciplinary blog salon for artists and scholars working on and thinking about the voice (voxtap.org). In the fall of 2012, Caitlin taught Acting for Animators at the California College of the Arts, and in the upcoming fall semester she will direct Jordan Harrison’s *Kid Simple: a radio play in the flesh* for TDPS mainstage. She is currently working on an article for IEEE Spectrum magazine on the 19th century history of speaking machines and voice synthesis.

Heather Rastovac – spent the year conducting dissertation research with transnational Iranian dancers and performance artists in the US, Canada, and France. She presented a paper at the annual Congress on Research in Dance conference entitled “Performing Reformance in France: The Works of Iranian Dancer-Performer Afshin Ghaffarian.” She was an intern with Golden Thread Productions (SF-based theatre company) as the ReOrient Forum coordinator, a two-day symposium featuring discussions between international artists and scholars about Middle Eastern-American performance. On campus, Heather organized a lecture-performance with New York-based performance artist Amir Baradaran. Heather also performed in the TDPS performance *From the Field to the Table* and completed a 200-hour yoga teacher training. Heather will conduct more fieldwork this summer with the support of two Graduate Division grants.

Get the TDPS E-newsletter!

TDPS sends out a monthly e-newsletter during the academic year to people on our e-mailing list. This is a great way to stay informed about our upcoming productions, department and alumni news, as well as unique opportunities to see theater & dance. Sign up at tdps.berkeley.edu.

Staff News

Kwame Braun – produced twenty-two short videos for the Bancroft Library fall exhibition, *Fiat Lux Redux: Ansel Adams and Clark Kerr*, curated by TDPS Professor Catherine Cole. These were mostly commentary by UC faculty, students, and others, on Adams’s commission from UC President Kerr to document the larger UC system for the 1968 Centennial. This spring, he indulged in a belated hippie phase by producing several psychedelic video projects for *The Ruling Class*. He is currently working on several short video vignettes about Santa Barbara area Holocaust survivors, a follow-up on his 2007 series, *Video Portraits of Survival*.

Brandi Wilkins Catanese – was delighted to return to the lecture hall this spring for the first time since the birth of her daughter, Liliana, last year. She was honored to have her book, *The Problem of the Color [blind]: The Politics of Black Performance*, receive Honorable Mention for the 2012 Errol Hill Prize for Outstanding Scholarship in African American Theater from the American Society for Theatre Research, and looks forward to serving TDPS as Vice Chair in the coming year.

Catherine Cole – is the incoming Vice President for Publications for the American Society for Theatre Research. She published this year a special issue of *TDR: The Drama Review* entitled *Routes of Blackface*, co-edited with Tracy Davis. The issue includes new work by UCB Performance Studies graduate student Omar Ricks as well as work by our recent postdoctoral scholar Amma Gartey-Tagoe Kootin. This year, Cole also published articles in *Dissidences: Hispanic Journal of Theory and Criticism* and *Boom: A Journal of California*. A new series that she is co-editing with Christopher Balme and Tracy C. Davis, *Transnational Theatre Histories*, has just been contracted with Palgrave MacMillan. In Fall 2012, Cole served as the lead curator on the exhibit *Fiat Lux Redux: Ansel Adams and Clark Kerr* at the Bancroft Library, which also featured a video installation created by Cole and Kwame Braun entitled *Take Five*. This project included a campus-wide curricular engagement through Berkeley’s On the Same Page Program, which culminated in presentations to the UC Regents and Governor Brown in Spring 2013. For videos and press coverage, see: <http://fiatlux-onthesamepage.berkeley.edu/>. Cole gave lectures at SFMOMA, Yerba Buena Center for the Arts, Brown University, University of Texas at Austin, and University of Indiana at Bloomington. She also convened an ongoing working group of graduate students in African Cultural Studies at Berkeley and Stanford. Cole concludes her tenure as Head of Berkeley’s Graduate Program in Performance Studies and assumes her new post as Department Chair.

Marni Davis – is happy to be back in TDPS after a 6-month maternity leave. She and her husband welcomed their son, Leo, in October 2012, and since then, they have co-directed an original musical and headed the scholarship committee at a Bay Area camp. Their next project is to collaborate on the formation of a piano, guitar, and vocal trio. Marni also continues to perform as a company member with the UC Berkeley Interactive Theater Group.

Abigail De Kosnik – just received a \$50,000 grant from the Hellman Family Faculty Fund for her digital humanities project, *FanData: Counting Archives and Networks*. *FanData* is a tool that Abigail and a team of graduate students are developing that will enable humanities scholars to easily “scrape” data from websites that contain user-generated content, such as social media sites, helping them to rapidly attain quantitative information about the Internet sites they study (such as how many individuals published how many posts over what period of time, etc.). They are working with Professor Laurent El Ghaoui’s StatNews lab in Electrical Engineering and Computer Science and hope to have a beta release of the tool approximately one year from now!

Philip Kan Gotanda – received the New York Dramatists Guild 2012 Flora Roberts Award for “recognition of distinguished work in the theater.”

Mark Griffith – Mark’s new book on Aristophanes’ *Frogs* (Oxford U.P.) was published this spring and provides an entertaining introduction to the world of ancient Greek comic drama, religion, and musical competitions. He also completed, in collaboration with Chicago colleague Glenn Most, the revision of the widely-read *Complete Greek Tragedies series* (Chicago U.P.), originally edited by Grene & Lattimore. This nine-volume set of translations is now available in bookstores and as e-books, with updated translations and new introductions to all thirty-three plays (plus Mark’s own translation of the partly-preserved Sophoclean satyr-drama *The Trackers*). He delivered a set of four lectures at Harvard (the Carl Newell Jackson Lectures) on Music and Difference in Ancient Greece, focusing on issues of gender, ethnicity, status, evolutionary neurology, and species (birds, dolphins...gods, satyrs, humans) within Greek musical performance culture. The Boston bombers interrupted the series, unfortunately, and the fourth lecture was cancelled. However, eventually the whole set should appear – complete — as a book (Harvard U.P.). Meanwhile Mark continues to enjoy teaching his cross-listed UCB courses (Classics and TDPS) on Greek Tragedy and on Gender and Performance in the Ancient World and giving invited lectures on different aspects of Greek drama to audiences near and far.

Peggy Hackney – This summer, Peggy is teaching in the Integrated Movement Studies Graduate Level Laban/Bartenieff Certificate Course at the University of Utah. Then she’s off to Italy for six weeks and will teach a Post-Certification Advanced course in Sicily.

Joshua Hesslein – began a dual appointment this year in both TDPS and the Department of Music. He has been working this year to share resources and best practices between the departments. He has also started to do some publicity work for Central Works.

Shannon Jackson – This year, Shannon published new essays in journals, in edited collections, and in museum catalogues, including publications for *The Drama Review*, the *Walker Art Center*, the *Mercosol Biennial*, *Performa*, *Creative Time*, *Art Practical*, and *ZKM*. She received an ATHE Notable Book award and delivered several public lectures internationally, including keynotes and named lectures at Harvard, the Yale School of Drama, The Sorbonne, the University of Zurich, the Ibsen International Festival in Oslo, the Tate Modern in London, Museum Ludwig in Cologne, The Kitchen, and MOMA in New York. Although on administrative leave as ARC Director, she co-conceived international symposia on time-based art as well as the Avenali residency of theater director and Cal alum, Stan Lai. Shannon’s primary administrative role was to serve as Chair of the Academic Senate Budget Committee of UC Berkeley, a three-year appointment that ended on June 30, 2013.

SanSan Kwan – wrote a book! It came out January 2013. It’s called *Kinesthetic City*, www.amazon.com/Kinesthetic-City-Movement-Chinese-Spaces/dp/0199921539. She also danced in a show in October at Dance Mission, and again in May at the deYoung Museum: Lenora Lee’s *The Escape*, inspired by stories of Chinese women immigrants to the US in the early 20th C. See: www.lenoraleedance.com. SanSan also completed a year-long Presidential Chair Fellows (PCF) program.

Megan Lowe – After graduating, Megan was hired as an administrative assistant for TDPS, where she also teaches semi-annual workshops on contact improvisation (CI) and partnering. She has become heavily involved in the Bay Area dance scene, especially in the world of CI. Some current projects she is working on include dancing for artists Lizz Roman, Karl Frost, Christine Cali, and Dance Brigade as well as teaching for the Education Outreach Program with Joe Goode Performance Group. Recent collaborations also include dancing for Scott Wells, Kim Epifano, Jessica Swanson, and Tino Segal as well as company administration for RAWdance. Megan is incredibly grateful to be working for TDPS, which fosters the perfect environment for pursuing her career in the arts.

Michael Mansfield – is completing his eleventh year as Undergraduate Academic Advisor in TDPS. He co-directs the Interactive Theater Program (ITP), now in its sixth year of service to UC Berkeley and whole

UC System. ITP received two Curricular Innovation Grants this year to employ actors as standardized patients in the USF/UCB Joint Medical Program and the UCB Nutritional Counseling Program. ITP works with departments and campus-wide educational training events across campus addressing an array of social justice issues through performance. He guest teaches in TDPS courses and speaks and presents to groups on campus on various theatrical or multicultural education/diversity issues. In the fall, he joined the TDPS cast to co-create and perform in the fall production of *From the Field to Table*. He is finishing his ninth year as a member of the Chancellor’s Advisory Committee to the LGBT Community at Cal, as well as year his second as mentor-judge for the Big Ideas Competition. When not at UCB, he works at Aurora Theatre Company as Education Director and House Manager, creating year-round educational events and programming at Aurora and around the Bay Area. He teaches dance at five grade schools to about 700 young people each year as a guest artist. He has run a youth dance theater in Kensington for seven years, writing and creating adapted musical theater pieces most recently, *Tom Fencemaker*, a tribute to the 100th Anniversary of Mark Twain, and *Our Sound of Music*, a retelling of the Rogers and Hammerstein story from a youth perspective.

Annie Smart – Over the last academic year Annie designed sets and costumes for *Another Way Home* by Anna Zeigler at Magic Theater; costumes for *Freud’s Last Session* at San Jose Rep and Arizona Theatre Co; the set for the department’s production of *The Ruling Class*; sets for the musical *Sweet Charity*, currently on stage at Center Rep; and the set for *Dear Elizabeth*, a new play by Sarah Ruhl at Berkeley Rep. She is now working on settings for *Lady Windermere’s Fan* at Cal Shakes for this summer’s season. In the fall she will be working on designs for three new play productions, all in Bay Area venues, and will begin work on *Don Giovanni* for San Jose Opera’s 2014/30th season.

Shannon Steen – has been enjoying a return to full-time teaching after her maternity leave. In the past year she participated in ASTR, and this summer will give presentations at PSI and at the workshop Performance, Nation, Globalization in Galway, Ireland from her current project *Pacific Neoliberalism and the Performance Cultures of California*. She is much looking forward to working as Head Graduate Advisor for the Ph.D. in Performance Studies this coming fall.

Deb Sussel & Marty Berman – Were thrilled to be honored at a reception in appreciation for Distinguished Teaching in May. They also had dinner recently with Bob Goldsby and Angie Paton, with whom they worked for many years at ACT and in the department. Bob just published his book about Molière which is prominently displayed in the lobby of the Comédie Française in Paris. Deb coached *Se Llama Christina* at the Magic Theater in the fall, *The Ruling Class*, directed by Chris Herold in the spring at TDPS, and *Terminus*, also at the Magic in May. Last summer, Deb coached *My Fair Lady* at S.F. Playhouse where she was assisted by her and Marty’s daughter, Jessica, who is completing her M.A. in Voice Studies in the U.K.

Lisa Wymore – This past fall Lisa Wymore had the honor and privilege to work with choreographer, teacher, and community based art maker Paloma McGregor, a former member of the renowned dance company Urban Bush Women and a member of their Leadership Institute Program. This TDPS sponsored project was co-created with TDPS colleague Amara Tabor-Smith and was entitled *From the Field to the Table*. The project explored food justice, community partnerships, and deeply investigated art-making practices. It involved over forty TDPS students, staff, and community members and was part of the TDPS Main Stage Season. This summer Wymore is launching a new creative project with her company, Smith/Wymore Disappearing Acts, exploring the destabilizing and potentially transformative nature of digital streaming in everyday life. This summer she will be teaching at the Maine Island Dance Festival in Chebeague, Maine, and she will be teaching Laban/Bartenieff Movement Analysis in the Integrated Movement Studies summer session in Salt Lake City, Utah.

The Department of Theater, Dance, and Performance Studies thanks the following donors for their generosity in the past year. Their invaluable support enables us to provide UC Berkeley students with a broad education in the history and meaning of the performing arts, as well as high-level theater and dance training to help them pursue their dreams. The gifts noted below were made between July 2012 and June 2013. If you would like to make a donation, please see the enclosed remittance envelope for details, visit tdps.berkeley.edu/support, or contact Joshua Hesslein at (510) 642.9925 or jhesslein@berkeley.edu.

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Prizes & Scholarships

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Bernadette Catherine Bascom - Acting

Robert Burns Lowman - Dance

Genevieve Whitman - Technical/Design/Production

Eli Schon Wirtschafter - Performance

The Dunbar Ogden Undergraduate Prize in Theater History

Christine Tse, *Stanislavsky in China*

Graduate Student Essay Prize

Brandon Woolf, *(Infra)structural Memory: Performing the Many Fac(e)ades of Berlin's Palast der Republik*

The Julia Payne Dance Scholarship

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Aries Limon

The Travis Bogard Memorial Prize

Matthew Joseph Capbarat

Award for Outstanding Graduate Student Instructor

Michael Shane Boyle

The Departmental Citation: Theater, Dance, and Performance Studies

Eli Schon Wirtschafter

Department News

...continued from page 4

Costume Design instructor **Annie Smart** has also been granted continuing lecturer status, a strong endorsement of both Annie's teaching and the effective technical program TDPS offers. Annie is beloved by students, faculty and staff alike and given her stature and productivity in the professional theater world, it is a great coup for this department and for the arts at UC Berkeley to have Annie in our department.

In May, **Dean Anthony Cascardi** hosted a celebration and reception to honor lecturers in Arts and Humanities who have been at Berkeley twenty years or more. TDPS has a particularly high number of honorees: **Marty Berman**, **Lura Dolas**, **David Elliott**, **Jenefer Johnson** and **Deborah Sussell**. Congratulations to them—and to us! To make a donation in honor of their combined 153 years of service, visit tdps.berkeley.edu/support or contact Josh Hesslein at jhesslein@berkeley.edu.

We're happy to have **Marni Davis** back in the fold after a 6-month maternity leave. Since returning Marni ('05) has become more involved with marketing and development for the department. Marni's replacement while on leave, **Megan Lowe** ('12), proved to be such an invaluable asset to the department, that we have kept her on to handle administrative duties.

We are also pleased that Dr. **Philippa Kelly**, Resident Dramaturg for California Shakespeare Theater, will be working in our midst as an Adjunct Associate Professor in the coming year. Philippa will bring her expertise to TDPS in the fall as the dramaturg for our season-opening production of *A Midsummer Night's Dream*, and in the spring she will teach a dramaturgy course in which students will study our production of *After the War Blues*. Her presence in the department is made possible by the Dean of Arts and Humanities as part of an effort to

formalize and strengthen relationships between Cal Shakes and UC Berkeley.

Finally, we're thrilled to report that acclaimed playwright **Philip Kan Gotanda** will again be working in the department this year, collaborating with local director Steven Anthony Jones on a revised production of his Bay Area-focused work *After the War Blues* in Spring 2014. Philip's creativity, easygoing manner and effective teaching have proven to be immensely enriching to our students, and we couldn't be happier to have him here for another year.

From Grad Student to Professor: TDPS Alumni make the Transition



Catherine Duffly

TDPS is fortunate to have a remarkably talented, dedicated group of Graduate Students in Performance Studies. Graduate students spend at least five years in the department, training as scholars and teachers, often with the goal of landing a tenure-track position.



Charlotte McIvor

The transition from graduate student to professorship is an exciting, albeit challenging one. Not only is the current market a particularly tough one to break into, but also once the coveted job is won, it often means relocating and acclimating oneself and one's family into an entirely new community.

Catherine Ming T'ien Duffly and **Charlotte McIvor**, both 2011 Performance Studies graduates, have recently completed their first year in tenure-track positions. We caught up with both recently to hear their perspectives on what this shift has meant for them and any advice they might offer to those currently approaching this time in their career.

Charlotte McIvor, who currently directs the "Irish Theater Today" summer study abroad program through TDPS, is a Lecturer in English with a specialization in Drama, Theatre, and Performance, at National University of Ireland, Galway (in Ireland, the Lecturer title is equivalent to Assistant Professor in the U.S.). This coming school year, she will begin as the head of the MA in Drama and Theater. She teaches a variety of courses in practical theater, dramatic literature, and theater history/theater.

A new Assistant Professor in the Theater Department at Reed College in Portland, Oregon, **Kate Duffly** teaches acting, directing, theater history, American theater, performance studies, puppetry, and socially engaged performance. She continues to work on research she began at Berkeley, concentrating on food in performance as a means for social engagement, and she is on the board of The Red Door Project, and organization connecting the arts and race in Portland.

McIvor muses on how her expectations of professorship during her time as a graduate student compare to her current life as a tenure-track professor. "When I was still a student, I literally thought there was no way that anyone on earth could be busier than I was," she says. "And my professors would tell us that never again in our professional life would we get the same sustained reading and research time. I thought they were crazy, and then I started my first full-time tenure track job."

Duffly comments, "The new position has been far more challenging than I ever anticipated. I think I underestimated the level of administrative work required of faculty."

Both have plenty of advice to offer current graduate students and those who are either on the job market, or about to start their first job.

"You will be learning as a student and should treasure being a student, but the best advice I have is to show up every day and believe you are already doing the job," says McIvor.

"You will be learning as a student and should treasure being a student, but the best advice I have is to show up every day and believe you are already doing the job," says McIvor. "This does not mean being cocky, but rather paying attention to the long-range plan for your career and the multiple skill sets (research, teaching, administration) that you will need to draw on."

Duffly advises those in a new position to look beyond their own department

to find mentors and colleagues, particularly if the department is small. She also cites involvement in her community outside the college as being vital to both her personal and professional growth. "Making these local

connections has been so important to me," Duffly says. "Not only is it integral to the kind of research I do, but I also don't want to feel isolated at my job."

Although the acclimation process has been demanding, McIvor urges current students on the brink of their first positions to put everything in perspective, and to reach out to others. She and Duffly continue to collaborate and remain close with many of their former Performance Studies peers, and still rely heavily on those connections for support.

"No matter what stage you are on during this journey," McIvor observes, "you also have to understand that you will only ever be able to take it one day at a time, and if you don't know, just ask. And if you are embarrassed to ask, e-mail one of your TDPS fellow alumni!"

Adds Duffly, "It has been such a challenging first year, but I feel so lucky to have a job and really grateful for my new colleagues and my TDPS network."



TDPS Initiates New Play Reading Series

TDPS is proud to have started a New Play Reading series, which held its inaugural season in 2012/13 under the guidance of two graduate students: Joshua Williams and Takeo Rivera. In addition to featuring the work of undergraduate and graduate students here in the department, the series was able to present rising stars Karmia Cao, Roger Q. Mason, Will Gutierrez and Rachel Yong. The reading series scored two additional coups this year by showcasing early readings of new work by former Secretary of Labor Robert Reich and acclaimed author Joyce Carol Oates. We reached out to Williams and Rivera to find out what sparked their interest in new play readings and what they hope to do next.

How did this project come about?

RIVERA: Josh deserves full credit for first recognizing the need for more support and exploration of playwrights and dramatic writing within TDPS. Both playwrights ourselves, we were interested in creating an avenue for new and developing written works without the expenditure and coordination of full productions. We hoped that by developing a play reading series, we could not only expose audiences to fresh, in-progress work by exciting artists, but also give the playwrights themselves the opportunity to hear their work out loud in a supportive environment.

WILLIAMS: We also wanted to provide opportunities for as many student actors as we could, outside of our regular main stage and workshop production calendar. There are so many talented performers in this department—and at Berkeley in general—who don't do big shows either because they are just starting out as actors, or because they don't have the time. We felt that if we set up a series that brought new plays to campus for script-in-hand readings, we could satisfy all three of these goals.

RIVERA: So Josh and I put together a proposal, and we've had the privilege of support from both the department and the Townsend Center to make it happen.

What were the most rewarding moments of the process for you?

WILLIAMS: There have been so many! I was particularly proud of the work that some of our undergraduates did—both as writers and as actors. It was really gratifying to see our students getting feedback from the audience about their work—it was almost as if I could see the wheels starting to turn as the comments came in! Dramatic writing can be a very isolated and isolating line of work, particularly when you're just starting out and don't have a lot of connections with actors and directors and theaters, so it was really gratifying to help provide that human connection.

RIVERA: The sheer diversity of works was astounding, and being able to chat with such a wide range of artists was a real privilege. I have to mention that working with the generous actors—most of whom were undergrads—was a real treat, and they were always really wonderful and professional!

How did the series allow for engagement between the playwright and the audience? What were your observations of that process?

WILLIAMS: The series was built around the idea of audience engagement. Every reading was followed by a Q&A, many of which were facilitated by Berkeley professors who very generously volunteered their time. I couldn't quite believe my eyes when Robert Reich, Joy Carlin and Shannon Jackson took the stage together, or when Peter Glazer sat down with Joyce Carol Oates to ask about her process. These are the sorts of conversations that a university theater department is uniquely positioned to facilitate. And I was so impressed by our audiences; they rose to the occasion and asked really great, compelling, challenging questions. That's exactly what I was hoping for.

RIVERA: Audience engagement was consistently valuable and exciting; I can attest to this when my own play *The Will to Knowledge* was read in January. Professor Juana Rodriguez from the Department of Gender & Women's Studies asked some extremely thoughtful and provocative questions regarding sexuality and politics from my own work, and the audience provided such magnificent insights and inquiries that I have a clearer sense of how to develop and revise the play. Conversely, from the audience perspective, it's such a welcoming and intimate environment that there's a sense that one can ask the playwright nearly any question, thematically, aesthetically, or even personally. It's always a great exchange.

Can you talk about some of the challenges of curating a new play reading series, and your hopes for the future of the series?

WILLIAMS: This year had a pretty steep learning curve, so I'm really excited that we have a second year lined up to take the whole thing to the next level. I think I underestimated the curatorial component of running a series like this; it wasn't just about casting and directing the plays, I learned, but establishing and maintaining relationships with writers. And scheduling! So much scheduling!

RIVERA: Part of the challenge was that we were a team of two already-busy grad students. Consequently, we sometimes had to scramble to put some of the readings together. Fortunately, the amazing Caitlin Marshall is joining the team as co-facilitator next year, which is so wonderful given her extensive experience.

WILLIAMS: Absolutely. Next year is going to be extraordinary.

FaultLine Theater grows from TDPS roots

When TDPS students take part in their classes and interact with their colleagues, they often don't know how it will end up changing the course of their careers. One good example is the way a series of conversations and experiences paved the way for the creation of FaultLine Theater, a new company dedicated to bringing live theater to millennial audiences through a commitment to new presentation models and new work.

Artistic Director Gwen Kingston ('12) credits a sentence from Irish playwright Ursula Rani Sarma whom she met as part of TDPS' summer study program, as a key part of her interest. "She told us, 'don't wait for opportunities to appear. Don't wait for someone to discover you. Make the work you want to make on your own.' That really made an impression on me. As an actor, why shouldn't I create the roles I want to play?"

Outreach producer Andrew Cummings ('12) adds, "I'd had a number of conversations in the past with Gwen, as well as fellow TDPS majors Langston Brand, Cole Ferraiuolo, and Samanta Cubias, and [Biology major] Alex Bonte, about trying to start our

"We wanted to see what we could learn from live music in terms of appealing to a younger audience. FaultLine was born out of that conversation."

own company and make work that attracts young audiences back to the theater... It kind of blossomed from there, and all of them became involved in the project in some critical way."

Kingston agrees, "We wondered why people our age don't go to the theater. Some of that is going to movies of course, but they also go to concerts. So live events still hold interest. We wanted to see what we could learn from live music in terms of appealing to a younger audience. FaultLine was born out of that conversation."

One year later, FaultLine has mounted two productions (both scripts by TDPS grads, who had taken Philip Kan Gotanda's playwrighting class). FaultLine's method is to present each show as if it were a music house party. "The space for each show is different, and your ticket includes access to an afterparty, where you get to hang out and talk to the artists," Kingston says "We've been very happy with how it's going so far."

Both Kingston and Cummings are happy to talk about how Cal has helped shape their practice. "I have to give credit to Lura Dolas and Christopher Herold for a lot of the practices I use on the artistic side," Cummings says. "I'm really aware of their influence, as well as Annie Smart's, on how I design and mount a show."

And is it working? "We're making a small profit!" exclaims Kingston. "It has also led to a number of opportunities for me as an actress and as a producer."

FaultLine's next production is Sophie Treadwell's 1928 play *Machinal*, directed by Ferraiuolo and featuring choreography by Sophie Needelman ('13). When asked about the additional Berkeley connection, Kingston explains, "We know to expect a certain quality of training, and many of these people we'd met at TDPS. I saw Carl Holvick-Thomas ('08) in my first show at Cal, and was excited to cast him in my play this year. And we'd met Sophie during our studies. But we collaborate with both Berkeley grads and non-Berkeley grads. Mendocino College Grad Maxx Kurzunski is our Mainstage Producer and a huge part of the company. You don't have to be a TDPS grad to work with us," she laughs "... but it certainly doesn't hurt your chances."

Mayuri Bhandari – Alum Profile



Mayuri Bhandari

If it's your birthday in the United States, chances are you will be receiving presents. But growing up as a first generation Indian American, Mayuri Bhandari's (B.A. '12) family followed the Indian custom that on your special day, you extend gratitude to others instead. Several years ago, during one of her regular trips to India, she spent her birthday at a local school for the blind, giving gifts to the schoolchildren and volunteering to teach a dance class.

"I thought to myself, 'it would be amazing to teach children with various kinds of disabilities to dance.'" This idea led her to the creation of a project entitled "Moksha—Liberation Through Movement," and as a recipient of the 2012 Judith Lee Stronach Baccalaureate Prize, she was able to expand and fully realize her vision.

In this year-long fellowship, awarded to recent UC Berkeley graduates, fellows "pursue an issue of personal interest for which they feel passion and commitment." Fellows receive up to \$25,000 to cover program costs, travel, and living expenses. For Bhandari, a 2012 graduate in Dance and Performance Studies, the marriage of dance and helping others was an intrinsically natural one. An award-winning child figure skater who also was a 2011 finalist on the Indian television show "Just Dance," she has been performing and teaching for many years.

Bhandari's ultimate goal was to teach dance to all types of disabled Indian children, as well as create a program to integrate dance therapy into the school curriculum. Students participating in the program were deaf, blind, physically handicapped children, and mentally challenged children, including those with autism, down syndrome, and cerebral paralysis.

"Compared to the US, where the situation could still be vastly improved, disability in India is not handled well," comments Bhandari. "The disabled are considered very separate members of society, true outsiders. In many cases, the teachers in the school care more for the children than their own families, some who shun them."

Living with family members and traveling throughout India, she spent the year developing and refining various teaching techniques to serve a range of students with disabilities in various cities and villages. "The response from these kids was phenomenal," she says.

With the help of her fellowship funds, Bhandari was able to transform her one-year project into an ongoing one. She designed and oversaw the construction of a dance studio (MOKSHA Dance Studio) on the school grounds in the small village of Parola in Maharashtra, India, selected and trained new volunteers to teach dance classes, and created a trust to ensure the continuation of the program. "This place provides the opportunity to allow children to explore their freedom

through movement." She plans on traveling to India every few years to check in and make changes where needed.

Back in the United States, Mayuri will continue to pursue her dance and teaching career. Recently, she was cast to perform with Cirque de Soleil, and she is currently collaborating with three generations of UC Berkeley graduates on a startup company, with hopes to bring Bollywood style fitness to a larger population.

She has also been accepted into several MFA programs in Dance and Choreography, but after her work in India, is now considering applying to MBA programs as well.

Bhandari wishes to thank her family and friends, but extends a special thanks to the teachers at TDPS, "because every single one of them impacted this project." Amara Tabor Smith was her mentor for the project. She used techniques from Peggy Hackney's Laban class with the students, and techniques learned in Joe Goode's Advanced Choreography class to work with her trainers. She cites Gail De Kosnik's courses for helping her understand how people receive information through various media, which has been invaluable to her work with various populations. "All of my teachers have shaped me into the teacher and learner that I am, and I am so grateful for that."

Hundred Flowers Project boasts TDPS talent



Chris Chen



Desdemona Chiang

Crowded Fire Theater's 2012 production of *The Hundred Flowers Project* reaped both awards and glowing reviews. Playwright Chris Chen won both Theatre Bay Area's Will Glickman award and the Rella Lossy Playwrights Award. But what people may not know is that the play also featured a number of TDPS alumni in prominent positions: Playwright Chris Chen ('04), Director Desdemona Chiang ('01), Actor Cindy Im ('00), Costume Designer Miyuki Bierlien ('06), and Production Manager Stephanie Alyson Henderson ('10). We caught up with Chen and Chiang to ask about their involvement and how their Berkeley experience led to this production.

How did you get into theater?

CHIANG: I came to Berkeley intending to major in Molecular and Cell Biology. I thought, "Who goes to Berkeley for a degree in Theater?" But I got into the theater since it was so fun—and I always enjoyed sitting in the dark theater during tech and watching them write lighting cues. I was always so sad and stressed out on opening night. Later I took a directing class with Christopher Herold, which really fed my nerdy side, and he pointed out that I might be a director. I ended up double-majoring before going into directing full-time. I think that there's a close relationship between being a scientist and a theater-maker: rehearsals are all experiments, all choices are hypotheses that need to be tested.

CHEN: I got my start in John Fisher's class. I wanted to be in the arts in high school... visual arts or writing or composing. I came to Berkeley as a Music Composition major and cellist. But I thought about becoming a director after taking Peter Glazer's directing class. I was blown away by some of the productions I saw at TDPS: Christopher Herold's *Orestes*, Peter Glazer's *Marisol*... Those were some of my first exposures to the theater. I wrote my first play for Theater Rice because I wanted something to direct. Playwriting turned out to be the perfect medium.

How did you both find your way to Crowded Fire?

CHEN: Marissa Wolf and I became artistic buddies after I graduated from Berkeley, when I was at San Francisco State for an MFA. We supported each other's work and kept track of what we were up to. When she became Crowded Fire's Artistic Director, she approached me about a commission. I suggested only one idea – and it grew into the Hundred Flowers Project.

CHIANG: I met Chris as he was finishing his degree in 2004. We both did some work with the Asian American Theater Company after graduation, stayed in touch, and we both became friends with Marissa Wolf at Crowded Fire. One day Marissa contacted me and asked whether I'd like to direct this show, and it sounded great.

What was it like working on the play?

CHEN: It was a two to three year development process. I rewrote the entire thing from scratch at least three times (once while on vacation in Hawaii, much to the chagrin of my girlfriend). Characters were cut, brought back, and cut again. The Playwrights Foundation came on board for development; there were readings at the Magic Theater and at ACT's graduate program. We also sent the play to the Lark in New York for a script workshop. I wrote the play with a directors' mindset; I had it mapped out in my head. My experience in directing class really helped me do that. And Desdemona really helped flesh it out.

CHIANG: The script was on its fourth draft when I got it. It was so grand in vision. There was a lot of experimentation with technology, though the story was very character-driven. We tried things that didn't work. But there was a good groove. Chris is one of the most accommodating playwrights I've ever worked with. He's very receptive to suggestions and has a tough skin; I felt like I was co-authoring it with him.

What's next for you?

CHEN: There are a few irons in the fire. I'm working on a new script for 2by4 Theater, and one for Impact Theater for 2014, and *The Hundred Flowers Project* will be produced next spring at Silk Road Rising in Chicago.

CHIANG: I'm in Seattle now directing *Gruesome Playground Injuries*, and I'll be at University of Washington in the fall directing a Tom Stoppard play. I'll be back in the Bay Area in May, directing at Impact Theater.



TDPS' costume shop designed new 1960s-era pieces for the production of *The Ruling Class*.
Photo by Ryan Montgomery.

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AND PERFORMANCE STUDIES
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BERKELEY, CA 94720-2560

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BERKELEY

The UC Berkeley Department of Theater, Dance, and Performance Studies newsletter is published each summer. Please submit materials and news to Joshua Hesslein (jhesslein@berkeley.edu) or address correspondence to his attention at the UC Berkeley Department of Theater, Dance, and Performance Studies, 101 Dwinelle Annex #2560, Berkeley, CA 94720-2560

WRITTEN & EDITED BY:
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TDPS 2013–2014 SEASON

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MAIN STAGE

A Midsummer Night's Dream

By William Shakespeare
Directed by Christine Nicholson
October 18–27, 2013
Zellerbach Playhouse

Kid-Simple: a radio play in the flesh

By Jordan Harrison
Directed by Caitlin Marshall
November 15–24, 2013
Durham Studio Theater

After the War Blues

By Philip Kan Gotanda
Directed by Steven Anthony Jones
March 7–16, 2014
Zellerbach Playhouse

Berkeley Dance Project 2014: Intimate Distance

Featuring works by Jack Gray, Katie Faulkner and Ashley Ferro-Murray
April 17–26, 2014
Zellerbach Playhouse

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WORKSHOP PRODUCTIONS

Fucking A

By Suzan-Lori Parks
Directed by Emma Nicholls
October 31–November 2, 2013
Zellerbach Room 7

Lab Run

**Experimental works by Ph.D.
Students in Performance Studies**
Directed by Joe Goode
December 5–7, 2013
Zellerbach Room 7

Fall Choreography Showcase Solos and duets by undergraduate student choreographers

Directed by Joe Goode
December 12–13, 2013
Zellerbach Room 7

The Bacchae

By Euripides
Directed by Maya Miesner
April 3–5, 2014
Zellerbach Room 7

**Spring Student Showcase Series
Final class showings from
students in theater and dance**
May 2014

LECTURES & EVENTS

Jay Pather, University of Cape Town:
“Unmaking and Remaking Place
in Cape Town: *The Infecting the
City Public Art Festival*”
September 23, 2013

Indigenous Peoples Day Celebration
October 14, 2013

Marni Thomas Wood
January 31, 2014

**Film screening:
Dino Dinco's *Homeboy***
February 4, 2014

**Stages of Imagining: Currents in
Asian American Performance Studies**
March 14, 2014

**A Conversation with Luis Alfaro
and Octavio Solis**
Spring 2014

**Spring 2014 Graduate Speaker Series:
“Thinking/Writing/Doing Sex”**
Spring 2014

**Conflux: New Performance
Research and Practice**
April 11, 2014

New Play Reading Series
Yearlong in 2013/14