The culmination of any academic year is when our students become alumni, and together we inaugurate that life-long relationship. This year we had a bumper crop of graduates with over 54 majors and 35 minors—evidence of the remarkable growth and health of our program, which has nearly doubled in size in the past fifteen years. This year has also seen some exciting developments: the appointments of Professor Philip Kan Gotanda, one of America’s leading playwrights, and Wil Leggett, our new Production Manager;

Professor Shannon Jackson was awarded a prestigious Guggenheim Fellowship; and our production staff Brian Fugelsang, Eugene Palmer and Wendy Sparks received a Team Achievement Award from our College of Letters & Science. While we are saddened by the retirements of Marty Berman and Deborah Sussel, we are joyous for them as they commence their next adventures and celebrate their combined eighty years of teaching for the department. Even in a lean year for academic appointments, several of our recent doctoral students gained prestigious placements at institutions such as Simon Fraser, Pomona, Skidmore and Queen Mary University (UK).

Every eight years or so, academic departments go through a program review, and this year was our turn in TDPS. We have spent the 2013–14 year looking at data on our program, reflecting on our history, surveying our students and examining both where we’ve been and where we’re going. In sifting through our archives, I came across “A Student’s Guide to UC Berkeley Courses and Professors” published in 1978 (for 75¢). I was struck that some of the copy seemed as relevant today as it was thirty-six years ago. Our department was described as “a small, intimate one, a rarity in a school as large as Berkeley. The nature of the subject … makes it more of a community than many other departments on campus. Students work with professors both in class and in theatre, providing an opportunity for more informal student faculty relations.” We hear these same words echoed by students today: students still value close collaboration with instructors as a defining feature of the department.

Through the program review, TDPS recommit to our core mission of teaching performance as a mode of critical inquiry, creative expression and public engagement. Through our lecture and seminar classes, students gain an expansive intellectual immersion in a great range of theories, literatures, histories and cultural ideas. At the same time, our studio classes provide excellent training in the crafts of our art forms—from acting, directing, technical theater and design to dance technique, playwriting, choreography and performance. Our strength in combining scholarship with practice in the area of dance led Backstage Magazine to rank UC Berkeley in 2012 as one of the top five dance schools across the country. As California changes, so too does TDPS: our number of Latino/a majors have more than tripled in size in the past five years, a change that is aligned with the changing demographics of our State.

In TDPS, we believe that both thinking and doing are necessary for being effective citizens of the world in the 21st century, in all sectors of society—from being a performing arts professional to being a lawyer, educator, non-profit leader or politician. To that end, TDPS is a department that teaches critical thinking and critical making. We teach students how to critique issues rigorously and identify problems incisively. We also teach students how to do something, produce something and create something that addresses concrete problems and issues. We instill in our students practices of collaboration, innovation and collective invention, as well as a high tolerance for ambiguity and complexity—all of which are treasured more than ever by employers today. At the same time, our productions connect students with their passions, a larger quest for meaning and a deeper engagement with ethics, values and empathy. As our recent graduate Derek Luscutoff said in an email to the department which you’ll find on page four, “More than anywhere else in my college experience, TDPS classes have helped me become a better human being.”

While we have been renewed and invigorated by the changes we have been through, our department has in some fundamental ways stayed the same. In the 1978 student guide, there was a special entry on Marty Berman (then in his fifth year of teaching at Berkeley): Students referred to Berman as “a swell guy” and a “far-out dude.” While today’s words of praise for our faculty aren’t quite the same, the underlying sentiment remains: this is a small, intimate department that is held together by faculty and staff generosity, knowledge, accessibility and passionate commitment to our students.

We thank you—our alumni, parents and donors—for contributing to this important endeavor.
Visiting Artists & Scholars

The Department was enriched in the past academic year by visits from several notable scholars and artists:

TDPS hosted Sharon Aronson-Lehavi as the Lisa and Douglas Goldman Visiting Israeli Professor. While here Prof. Aronson-Lehavi gave a talk entitled “Passion, Pilgrimage and Play: The Performativity of Walking in the Theatre,” and hosted a staged reading of Robert Skloot’s play If the Whole Body Dies: Raphael Lemkin and the Treaty Against Genocide.

TDPS was also proud to host Philippa Kelly, Dramaturg for Cal Shakes, as a visiting Professor. Prof. Kelly taught a course and assisted with several of our shows.

In late August, TDPS’ academic year was kicked off by Todd London, Artistic Director of the New Dramatists, who visited our graduate students for a talk and presented a convocation speech to undergraduate students.

In September, we hosted a visit by Jay Pather, Associate Professor at the University of Cape Town, South Africa, who presented his talk “Unmaking and Remaking Place in Cape Town: The Infecting the City Public Art Festival.”

In October and November, Maya Krishna Rao and Kalpana Raghuraman visited TDPS dance classes in a Festival of Indian Classical Dance that included Kathakali and Bharatanatyam artist talks and workshops.

In January, TDPS was proud to welcome back Professor Emerita Marni Wood, founder of the UC Berkeley Dance program, for a series of intimate talks leading up to a performance of the Martha Graham Dance Company at Cal Performances.

In February, TDPS graduate students brought filmmaker Dino Dinco along with several individuals represented in his documentary film Homeboy, which looks at queer gang members in Los Angeles.

In March, our graduate students hosted the 7th annual Performance Studies Speaker Series, bringing into conversation scholars including Jennifer Doyle (UC Riverside), and Juana María Rodriguez (Berkeley) and artists Wu Tsang and Xandra Ibarra (AKA La Chica Boom). The event was held in memory of José Esteban Muñoz, who was scheduled to attend but passed away in late December.

In April, prominent Latino playwright Octavio Solis joined TDPS for a public conversation about his work, his political views, and his creative process.

Finally, TDPS welcomed back alumni Caroline Alexander, Miyuki Bierlein, Christopher Chen, Stephanie Alyson Henderson, Mark Hinds and Gwen Kingston for a panel discussion to talk with students about their career paths.

Marty Berman and Deborah Sussel Retire from TDPS

When they retired from TDPS this past January, Acting Lecturers Martin Berman and Deborah Sussel had taught more than 2,500 students over the past 40 years.

They are celebrated for their warmth, humor, patience and investment in the development of each student fortunate enough to work with them.

We caught up with Marty and Deb recently to reminisce about their four decades of service to UC Berkeley.

You began teaching here in 1973—How did your teaching practice change over time?

With each decade of teaching, we felt that we understood in a deeper way the themes in which characters were enmeshed. We were able to identify someone in our contemporary world as an “Iago” or a “Hedda” and we tried to communicate this archetypal reality to our students. There were so many current analogies to make, between Dr. Stockmann’s dilemma in An Enemy of the People, the first play whose theme was environmental pollution, which our age is still struggling with, or a parent passing on a sexually transmitted disease in Ghosts, another first in the history of dramatic literature.

At the beginning of our second decade we became parents, which furthered and refined our insights and interpretations of character and human behavior beyond our expectations.
What were some of the highlights of your time?
Certainly the greatest highlight for us was the day-to-day interaction with students and the development of their creative process. Because we also incorporated voice, speech and physical ease into the acting classes, it was a joy to see and hear a student actually seem bigger, physically and vocally, as well as emotionally, in their final projects.

For a number of summers we produced the Lunchbox Theater of one acts and then, later on, full length plays and musicals, all performed with a company of student actors and directors. This was endlessly exciting and challenging.

Other highlights include summer courses taught in London for eight years where we viewed over 100 plays, including one memorable moment with Vanessa Redgrave playing Prospero at the Globe Theatre. In a talk back session, it was inspiring to observe her interest in what students had to say, and how she would take notes from the audience to incorporate in her performance. What she was demonstrating was that for her, the performance was never complete—there was always something new to learn.

You were beloved by the students as a dynamic married teaching duo. Can you talk about some of the rewards and challenges of teaching together on campus for so many years?
Rewards: Being able to discuss student issues with each other and arrive at strategies for reducing obstacles and moving forward, as well as exchanging creative choices, interpretations, ideas, exercises and insights, no matter what time of day or night!

Challenges: When we had our first child we were faced with organizing our teaching load and sharing childcare responsibilities. We came up with “Tag Team Baby.” Deb arrived and parked her car in the garage. By the time her class was over, Marty was arriving from Marin with little Josh, fast asleep. Marty jumped out and ran to class while Deb popped in—the engine running, the baby sleeping.

Another challenge was how to address students’ comments that the directions one of us offered were completely opposite from those of the other one. Ultimately we communicated that what they chose to do was less important than that they tried both and then committed fully to either choice.

Any funny moments you would like to share?
One of the things all of our students learned almost immediately was never to call Deborah “Debbie”. When, on occasion, Marty would slip and use this nickname, the class gasped, became silent and turned to see Deb’s reaction…. which was usually a slow look and one eyebrow raised.

What will you do with your time now that you have retired from the university?
Both of us love to travel. Well, Marty does and Deb will, if there’s the promise of a great museum or classical concert. This fall we hope to go east, to Washington DC, Philadelphia, New York, Boston, and Vermont. Next, it’s on to the Northwest and possibly the train across the Canadian Rockies to Jasper and Banff. Then, it might be Spain and the Basque region. Deb’s getting exhausted…. we’ll stop there for now.

Philip Kan Gotanda Joins TDPS
Prolific playwright Philip Kan Gotanda has been appointed a Professor at TDPS.

A groundbreaking figure in American Drama and a champion of stories of marginalized and under-represented communities in America, Gotanda’s works are produced and studied throughout the US and abroad.

Gotanda’s plays challenge notions of what being Asian is or is not in America and the world. He investigates themes of American intersectionality, transnationalism, and intergenerational and interracial conflicts.

He is also a filmmaker, screenwriter and musician. His films The Kiss, Drinking Tea and Life Tastes Good have all been screened at the Sundance Film Festival.

Gotanda has played an integral role at TDPS since 2009, when he was an Artist in Residence. Since then, he has taught playwriting, and generously served as a mentor for many students, particularly under-represented students hoping to pursue artistic careers. The department presented Gotanda’s new play I Dream of Chang and Eng in 2011 thanks to a grant from the Creative Work Fund, directed by TDPS Professor Peter Glazer. After the War Blues, an updated version of After the War (which debuted at A.C.T. in 2007), was performed on the TDPS stage from March 7–16, 2014.

“We are so fortunate to have one of the most distinguished playwrights in America added to our fold,” says Catherine Cole, Chair of TDPS. “Gotanda is an extremely nimble and sensitive interlocutor in terms of bridging scholarship and practice, which is a defining feature of our program. He is as comfortable with doing the meticulous and extensive historical research for his plays as he is collaborating with designers, choreographers, actors, musicians, scholars and costumers. Gotanda’s creative work has included directing, acting, film and opera. His remarkable ability to move across forms, genres and media is quite rare, and it is something that we know will make Gotanda an invaluable leader in our department and on the Berkeley campus.”

Gotanda’s appointment brings the study of playwriting to the forefront of TDPS. The department already offers a two-semester playwriting course and sponsors a new play reading series. Gotanda’s goal is to create a more structured playwriting program at UC Berkeley that will become nationally recognized. Aside from Playwriting, he will also teach courses in Screenwriting, American Cultures, Contemporary American Drama and Asian American Theater. He also intends to continue writing and mounting new works on the UC Berkeley stage as they develop toward full productions.
Gotanda, who has worked in the professional theater world for the past three decades, is excited to take on this new role. “This is my second act, teaching. And it’s liberating to the mind and soul. It’s not about me, it’s about the student, it’s all about helping the student learn. I can’t think of a more sublime way to spend the rest of my life.”

Originally trained as a lawyer, Gotanda received a law degree from Hastings College of Law and a Bachelor of Arts degree in Japanese Art from University of California, Santa Barbara. He has received awards and grants from the Guggenheim, National Arts Club, Pew Charitable Trust, Rockefeller, The Lila Wallace Award, National Endowment for the Arts, TCG-NEA, Sundance Theater Fellow, Sundance UCROSS Fellow, Map Fund, Creative Work Fund, Gerbode Foundation and others.

**The Arts and Disability—TDPS Students and Alums in the World**

Given UC Berkeley’s ties with the disability rights movement, it is no surprise many of our students and alumni aspire to combine a passion for art with an eye toward social awareness and justice.

“People with disabilities often have to be extremely creative just to navigate daily life,” says TDPS Chair Catherine Cole, who is herself disabled. “We have to think outside the box constantly. This may be why so many students with disabilities are drawn to a field like ours, and also why so many artists find disability experiences and themes to be generative.”

**John Argue**, MA ’65, has been teaching movement to Parkinson’s patients for almost thirty years. He also travels extensively to work with yoga, dance and physical therapy practitioners, training them to implement his teaching model. Last summer, he taught in the professional development program of Dance for PD* at the Mark Morris Dance Company in Brooklyn.

TDPS Classes Have Helped Me Become a Better Human Being: A Minor on Graduation Day

I write to express my sincere gratitude and love for the department as I finish my undergraduate degree here at UC Berkeley. Even though I am a Political Science major, there is a special place in my heart for TDPS. Here is a reflection on my admiration and appreciation...

I got involved with the department through my Reading and Composition performance studies class. What a joy that TDPS gives students the opportunity to study the arts in a scholarly setting. For the first time in a while, my hand was shooting up in class because I had something meaningful to say. I had a similarly exciting experience in an upper-division performance studies course I later took.

In how many classes do you get to think about and discuss your identity as a person, your core values, your career interests, your strengths and weaknesses? Very few, but this sort of thing is commonplace in the Bancroft Studio! Some of my most introspective and exhilarating moments as an undergraduate were in these classes.

In my spare time I’ve taken quite a few classes and been in various productions around the Bay Area, but whenever I’m back in the studio at TDPS, I am in awe. We really have the cream of the crop here leading us. I’m especially grateful for the department-wide culture of warmth and acceptance. All of my teachers helped me explore new ways to improve my craft without constantly making me feel bad for my mistakes.

When it comes to TDPS productions—wow! They are some of the most professional I’ve ever seen. Thank you also to the department leadership for scheduling so many events with outside artists. Dance workshops, panel discussions, performances, etc.—I love them! I’ve never felt closer to a department and so engaged. Learning becomes so fun and powerful when it is full of adventure, interaction and multiple methods of instruction.

I highly value what the department stands for—openness, inclusivity, empathy and positivity. I find this in our participation on Indigenous People's Day, shows like *From the Field to the Table*, the teaching philosophies of my professors, emails and interactions with department leaders and advisors. More than anywhere else in my college experience, TDPS classes have helped me become a better human being.

I’m proud that the department emphasizes skills that will come in handy in whatever career field I find myself. I learned to think critically, be creative, analyze and inquire intelligently, improvise without hesitation, collaborate with others, communicate effectively through multiple mediums, combine the arts with civic engagement, and express myself authentically.

And, finally, thank you for valuing minors in the department. I will be skipping my Political Science ceremony for my major to attend the TDPS graduation today.

In large part because of TDPS, I’ve caught the arts bug; I view my craft as a singer/dancer/actor/musician as my primary focus for now, rather than a hobby.

Thank you, TDPS!

Sincerely,
Derek Luscutoff

Derek Luscutoff

**Dept. News continued on page 13...**
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Richard Montoya celebrates with students after a reading of his new work The River. Photo by Tessa Needham.

Native American dancer Eddie Madril performs as part of TDPS's Indigenous Peoples Day celebration in October. Photo by Megan Lowe.

Fall Choreography Showcase brought a series of student-created solos and duets to thrilled audiences. Photo by Yvonne Portra.

Undergrad Maya Miesner's production of The Bacchae brought together Dionysian revelry and drag culture. Photo by Ryan Montgomery.

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Highlights from 2013-14

TDPS was proud to present a new version of Philip Kan Gotanda’s *After the War Blues*, directed by Steven Anthony Jones, in March. Photo by Ryan Montgomery.

Choreographer Jack Gray visited from New Zealand to lead students in an exploration of place in Berkeley Dance Project. Photo by Yvonne Portra.

Graduate student Caitlin Marshall brought *Kid Simple: A Radio Play in the Flesh* to life as an exploration of sound and silence. Photo by Ryan Montgomery.

A Midsummer Night’s Dream took on an otherworldly beauty in Christine Nicholson’s production in October. Photo by Ryan Montgomery.

Students danced to each others’ work in Fall Choreography Showcase. Photo by Yvonne Portra.

TDPS graduate students took to the stage in an all-female Lab Run in December. Photo by Ryan Montgomery.
Ben Abbott, B.A. ‘91 – Ben has been busy producing his solo show Questions of the Heart — which started as his honors thesis at Cal and has since won multiple awards — at fringe festivals and other venues around the country. Later this summer Ben is going to be touring it through seven states, including California!


Gillian Bagwell, B.A. ‘80 – a historical novelist, wrote an article for History in an Hour about a dance composed by Scottish officers in a World War II prison camp: “The History of the Reel of the Fifty-First Division.” Read the article at: www.historyinanhour.com/2014/06/04/history-reel-51st-division/.

Brian Batugo, B.A. ‘11 – teaches Kindergarten in Stockton, California. He is in his 2nd year of teaching and will begin a Masters in Education program this summer at the Teachers’ College of San Joaquin, which focuses on developing curriculum to teach people of color histories in primary grades. Additionally, the Alliance for California Traditional Arts selected Brian to do an apprenticeship program with Master Artist Eric Solano of Parangal Dance Company in San Francisco. He is studying a pre-colonial, indo-malaysian influenced Philippine dance form from Mindanao called Pangalay (pahng-ah-lye). Follow Brian's work on bungalima.tumblr.com

Jonathan Bender, B.A. ‘94 – launched the first WholeSpeak Coach Training Program (www.wholespeak.com). WholeSpeak, which combines public speaking with acting, voice and movement techniques and personal development. He now trains performance teachers to make a living helping others to find their power and full self-expression as speakers and in life.

Jackie Bendzinski, B.A. ‘02 – is thrilled to join American Conservatory Theater (A.C.T.) as the Conservatory Manager in 2014. She was the Projects Manager and the Director of the CHIME (Choreographers in Mentorship Exchange) grant program at the Margaret Jenkins Dance Company for over seven years. Prior to working with Margaret Jenkins, Jackie worked in production and administration for theater companies and producers in the SF Bay Area and New York City, including Richard Frankel Productions and The Stomp Company. A founding member of BareStage Productions, Cal’s oldest running student theater company, Jackie regularly directed and produced work at U.C. Berkeley between 1995 and 2002. Her new play is touring California in 2014 and being presented at an international conference in Atlanta, GA in 2015.

Deborist Benjamin, B.A. ‘07. - is experiencing her dream come true that her undergrad degree and post grad degree (MFT from Pacific Oaks College) have married to produce an amazing prodigy. She works with children who have Autism Spectrum Disorder, using the ABA methodology. She recently discovered The Hunter Heartbeat Method which is a Shakespearian based theater intervention developed by Kelly Hunter of the Royal Shakespeare Company. She will be presenting workshops beginning this September in the Ventura County Area.

Brian Bostwick, B.A. ‘10 – After graduating, Brian interned at a theater across the country before returning to Los Angeles to pursue carpentry for theater and film. For a brief time, he worked as a fabricator for a parade float manufacturer, and then transitioned to a technical design position with the company. Since then, Brian has worked in technical design for two separate businesses and is currently working for a museum exhibit manufacturer based near Glendale, CA. He’s been with this company for nearly three years now and has worked on projects for clients such as the Natural History Museum of Los Angeles and the California Academy of Sciences.

Joe Brouillette, B.A. ‘95 – has been living in Hollywood since 2002, writing and producing independent films. He co-founded Smooth Motion Media Group in 2012. SMMG just received its first network “green light” for the reality TV pilot American Farmer, and Joe will have his first produced feature later this year with Prisoner Zero.

Beth Cleary, Ph.D. ‘93 – has an essay in the new Palgrave volume, “The Theatre of Naomi Wallace: Embodied Dialogues”, which discusses her experience as director of six Wallace plays since 1998. Beth is Associate Professor and imminently Not-Chair of the Theatre & Dance Department at Macalester College in St. Paul, MN.

Yve Laris Cohen, B.A. ‘08 – had work featured in the 2014 Biennial at the Whitney Museum of American Art this spring. Laris Cohen will show a new work at LAXART in Los Angeles in August, and has commissions at Danspace Project and The Kitchen slated for early 2015 in New York City.

Carla Corona, B.A. ‘99 – currently teaches Acting Fundamentals, Introduction to Theatre, and Intercultural & Women’s Theatre as Adjunct Faculty at Antelope Valley College in Lancaster, CA. Her passion for theater has also led her to continue other work in arts administration, education, and as a producer.

Samanta Cubias, B.A. ‘12 – says, “I have the best day job in the world: I work the box office at the Berkeley Repertory Theatre, which means I’m always surrounded by professional Bay Area theater-makers!” Samanta stays true to her TDPS roots, working with Professor Angela Marino’s Teatro group in her free time. In July 2014, a group of TDPS students and alumni traveled to the ATHE Conference in Scottsdale, Arizona to perform a staged reading of Luis Valdez’s Zoot Suit.

Alex Curtis, B.A. ‘09 – graduated in May from the Brown University/Trinity Repertory Company MFA program in Acting. While there he created “CHALK,” an original solo performance drawing from clown and dance, that he will reprise in the first-ever Providence Fringe Festival this July. Alex is moving to New York this fall.

Marni Davis (née Glovinsky), B.A. ’05 – begins her 5th year working for TDPS. This past year, she served as a Mentor/Judge for the UC Berkeley Big Ideas Contest in the category of Creative Expression for Social Justice. Marni has greatly enjoyed serving as a Curriculum Advisor for the Berkeley chapter of the national dance education organization “Everybody Dance Now!” founded by UC Berkeley undergraduate Elissa Lee. In Fall 2013, she was a Guest Lecturer in TDPS, leading workshops on creative curriculum design, theater and power, creative movement, and career planning for Professor Lisa Wymore’s class, Dynamic Teaching Models for Movement Based Courses.

Lynae DePriest, B.A. ’09 – quit her corporate job and moved to NYC to follow her passion. Her favorite accomplishments have been playing Ayofemi in a staged reading of The Gift at Cape May Stage, being selected to do an on-camera workshop with ABC Casting, and completing Improv 101 at UCB.

Tannmay Dhanania, B.A. ‘98 – misses his fellow TDPS alumni. He trained at the Royal Academy of Dramatic Art from 2010 to 2013. Last December, he acted in an episode of the BBC1 show New Tricks and has just been in Penang, Malaysia acting in the new Channel 4 series Indian Summers, which airs next year on PBS. He is working on a one-man show which he plans to tour in England, India, and hopefully the U.S.!

Brigitte Delaney, B.A. ‘88 – her studies in theater and journalism at UC Berkeley led Brigitte to her first job, as press representative for the national tour of Joel Grey’s Cabaret. From there she handled public relations for other entertainment industry clients such as Patti Labelle, The Four Tops, and Lorna Luft. She transferred to the firm’s New York City office to represent Lorna in her cabaret engagement at Rainbow and Stars, at the top of Rockefeller Center. Her next career move combined...
the worlds of marketing, advertising, and public relations, with director roles at Harry Winston, Emanuel Ungaro, and Ralph Lauren Home. She has recently launched an event management business, Ivy Hall Productions, in Princeton, New Jersey.

Huan Dong, B.A. ’07 – has lived in NYC for two years. In 2013, he received a Masters in Science in Human Nutrition and Metabolic Biology – Institute of Human Nutrition at Columbia University College of Physicians and Surgeons. During that time he had multiple lighting design gigs, in addition to choreographing, sound engineering, assistant stage managing, and performing in shows with the Bard Hall Players and Dance Haven at Columbia University. Huan moves back to California this summer to start on his MD at the David Geffen School of Medicine at UCLA with the Charles Drew University / UCLA Medical Education Program.

Allison Fenner, B.A. ’12 – has stayed in the Bay Area and continues to expand her performing breadth, singing Allen Ginsberg’s poems at the Jewish Contemporary Museum, devising family theater for the SF Fringe in O Best Beloved (and winning ‘best of’ 2013) learning punk rock guitar for Rat Girl at SF Diva Fest and apprenticing with both Theatre Of Yugen and Ragged Wing Ensemble, with which she just helped open the newest black box theater in Oakland — The Flight Deck. See you there!

Margaret Fisher, Ph.D. ’03 – designed the website www.ethelfisherstudio.com that went live on May 1st. Ethel Fisher is a 91-year old Southern California painter. The website is to help bring recognition to a woman who had solo shows of abstract work in Havana in the 1950s, and showed figure work in the 1960s through 80s. Her landscapes show California burning — a timely subject — but her generation missed out on advances brought by the feminist movement.

Erica Freestone, B.A. ’10 — combined her two loves — dancing and metalsmithing — each continually inspiring the other. She has been teaching and choreographing in the Monterey Bay Area, and dancing for Karl Schaffer and Tandy Beal. Her one of a kind, hand-built jewelry is represented in several galleries in the US and on her own website.

Melanie Galang, B.A. ’12 — Directly following her graduation, Melanie spent 6 months studying African dance at the University of Cape Town. Since she’s been back in the States, Melanie has reconnected with dance friends in the LA area, dancing in a few shows on LA’s west side. She currently works at a tech PR agency in Venice, CA representing startups and tech companies. Melanie practices yoga regularly, and has also taken up running. She plans to run in her second half marathon in San Francisco this October!

Zoë Sophia Garcia, B.A. ’10 — moved to New York summer of 2012 after her apprenticeship in Louisville. She signed with Carlton, Goddard, and Freer and went equity with Working Theatre’s production of The Kama Sutra at Playwrights Horizon’s.

Elise Garza, B.A. ’08 — For several years, Elise has been working with costumes and wigs in film/tv and theater. She is now a union costumer and she has spent much of the last year as an ager/dyer, distressing and dying costumes and sometimes props on an NBC show called Revolution (now cancelled). Revolution was post-apocalyptic, so there was plenty of work to do. Elise is currently working on a horror movie with lots of blood, which is a ton of fun!

Patricia Garza, B.A. ’04 — Currently serves as New Play Production Manager at Center Theatre Group in Los Angeles where she fosters ensemble driven and non-text based theater. Prior to New Play Production, she completed 7 years in CTG’s Education and Community Partnerships department. Patricia is engaged to be married next year!

Katie Gough, Ph.D. ’05 – recently published Kinship and Performance in the Black and Green Atlantic: Haptic Allegories (Routledge, October 2013). Since 2006 she has been a faculty member in Theatre Studies at the University of Glasgow; in July she is moving to the University of Vermont as Assistant Professor and the resident dramaturg in the Department of Theatre.

James Graham, B.A. ’05 – recently became a certified Gaga teacher (through Ohad Naharin/ BatSheva Dance Co.). He teaches Gaga and Modern Dance in the Bay Area. In the past year he traveled to Tel Aviv and Daegu, South Korea to teach, study, and perform. He continues to choreograph through James Graham Dance Theatre.

Kristina Hagström-Štahl, Ph.D. ’06 – is a Visiting Professor in Artistic Research at Stockholm University of the Arts and a member of the Swedish Research Council’s Committee for Artistic Research. She also works as director, most recently with a production of Henry Purcell’s Dido & Aeneas at the Royal Opera in Stockholm.

Stephanie Alyson Henderson, B.A. ’10 – has been busy as the Resident Production Manager for Crowded Fire Theater, Production Stage Manager for LEYDance, and Office Coordinator at ITA Group. She was featured in the August 2013 edition of “Keep an Eye On” in Theatre Bay Area Magazine, and had the honor of meeting current/graduating TDPS students this spring as a featured guest in the TDPS Alumni Panel.

Mark Hinks, B.A. ’11 – summer 2014 will include events and stage plays at the Martinez Campbell Theater, in Martinez, CA (find them on Facebook). Mark, along with a courageous staff of volunteers, is managing this re-furbished performance space. He invites TDPS alumni and undergrads who have written or filmed new work that needs to find an audience to contact him at: Live@Campbelltheater.com

Forrest Hartl, B.A. ’97 – his play, Mass Effect, was performed in the Best of Playground-LA’s 2014 season at the Zephyr Theatre. Forrest’s short film, The Whexican, is a finalist for NuvoTV’s emerging Latino filmmaker showcase.

Cherie Hill, B.A. ’06 – is a full-time dance teaching artist and public relations coordinator for Luna Dance Institute in Berkeley. Last year she presented her dance unit, Creative Movement and the African Aesthetic at the National Dance Education Organization Conference in Miami, FL. She continues to choreograph under iRieDance and is currently working on Dub Dance Project, a series of site-specific dance videos improvised to dub reggae music. This fall her son Jamari will be a freshman at College Prep High School and her younger son Urijah will attend 3rd grade.

Michelle Honchariw (née Pava Mills), B.A. ’07 – is enjoying a luxurious summer off before she pursues an MBA at Stanford Business School in the fall. But don’t let the Stanford brand fool you — she’ll always be a Cal fan.

Annie Kee, B.A. ’92 – received her M.A. in Theater Education from Emerson College in 2010. She 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 a 1st Assistant Director. Over the past year, he worked on the Divide & Conquer pilot for USA (with fellow alum Heather Cappiello) and multiple episodes of NCIS: Los Angeles. He serves on multiple committees for the Directors Guild of America. He writes Blu-ray and DVD reviews for Home Theater Forum website, his total passing 375 with an examination of a release of the Complete Series of Hill Street Blues.

Pei-Lan Ku, B.A. ’07 – experience at Cal, especially with the Dance and Performance Studies department, Lisa Wymore, and Wendy Sparks-Rehl, has profoundly impacted her career and the way she teaches. She is a Southern Nevada Wolf Trap Teaching Artist with a focus in Chinese Dance for The Smith Center of Performing Arts in Las Vegas. She also teaches dance, art, and art appreciation classes in Southern Nevada and Southern California. She is also starting a Personal Image and Visual Styling consulting business, called Orchid Consulting.
Krista Lane, B.A. ’09 – transitioned from program management for Joe Goode Performance Group to the corporate world in 2012, where she runs the engineering intern program at Yelp. When not shepherding interns, she’s backstage for World Arts West’s Ethnic Dance Festival, playing with her nephew & niece, or daydreaming about the next vacation.

Drew Ledbetter, B.A. ’09 – graduated from the Brown/Trinity MFA Program last May with fellow TDPS alum Daniel Duque-Estrada. Since then he has moved to New York, acted in 3 new plays in the fall and winter, assistant directed Joe Orton’s Loot off-Broadway, and just finished playing Romeo for a filmed eBook scheduled for release this fall. Read more about it at www.columbiajournalist.org/www/593-the-bard-goes-digital/story

Dana Lewenthal, B.A. ’92 – performed in The Matchmaker at Role Players Ensemble and shot two Bay Area short films. She opened “Leading Lady Delights,” a baking and confection company. Proud and busy mother of two and married to college sweetheart, Adam, for 15 years. Dana and LLD are on Facebook too!

Benjamin Levy, B.A. ’02 – and his company LEVYdance recently celebrated a sold-out 10th anniversary season with over double the performances than in previous years. San Francisco events included an outdoor concert on custom staging on Heron Alley (where LEVYstudio is located), a presentation of acclaimed performance “ROMP” at the General’s Residence at Fort Mason, and “Comfort Zone” (an ongoing immersive exhibit created for the Exploratorium). This Spring, LEVYdance premiered its newest evening-length work, Soar, at Z Space in San Francisco. More information at www.levydance.org.

Jan Lewis, M.A. ’80, Ph.D. UCSB ’05 – is Associate Professor and Chair of Theatre at Wesleyan College. Jan directed her newest play, Genius, co-authored with Wesleyan playwriting professor Robert Fieldsteel, during a residency at Berry College in Fall 2013. The Play ironically dissects the lives and works of Gertrude Stein and Alice B. Toklas. In Fall 2014, Lewis will direct Caryl Churchill’s Far Away at Wesleyan College.

Betty H. Lin, B.A. ’12 – currently gets to put her stage management skills to good use working as the Office Coordinator for a tech company called ViLink, which focuses on content monetization. Even more recently, Betty helped paint some set pieces for Faultline Theater; it was great getting back in touch with and helping out fellow TDPS alums!

Megan Lowe, B.A. ‘12 – continues to enjoy working with TDPS while dancing in the Bay Area. Fall 2013, she choreographed/performed her well received work That’s how it starts... in collaboration with local band Michael & Daniel, which was presented by Footloose Productions. She also performed with Marit Brook-Kothlow for Joe Goode Performance Group (JGPG), CALI & CO, and Lizz Roman & Dancers (LR&D). Winter 2014, Megan performed with Dance Brigade (DB), and after great reception Hemorrhage was invited to perform at Michigan’s Women’s Music Festival. In spring, she was hired by ODC’s Sandbox Series to work with choreographers Anne Bluhenthal, Sara Kraft, and Alleluia Panis. She also performed with Epiphany Productions for a second time. You may have seen her on the front cover of In Dance, the Bay Area’s monthly publication dedicated to dance. Currently, Megan continues to dance with DB, LR&D, Bandaloop, Nita Little, and teach with Joe Goode Performance Group.

Robert Lowman, B.A. ’13 – danced in Marit Brook-Kothlow’s Between You and Me and Faultline Theater’s Life Machine last fall. In May, he choreographed SORRY LOT FULL through The Garage’s Resident Artist Workshop. This summer, Robert begins pre-physical therapy studies at SF State, and hopes to continue choreographing.

Joyce Lu, Ph.D. ’07 – performed twice with the Los Angeles Poverty Department, in October in A (Micro)History of World Economics, danced, directed by Pascal Rambert, and in April in The Settlement, a collaboration with Stay If Only Temporary (Brussels), directed by Hans Van den Broeck and Anuschka Von Oppen. Joyce is an Assistant Professor of Theatre and Dance at Pomona College.

Mary Mann M.A., ’70 – had a celebration of work from her website www.maryanneetamann.com and a reading of “Scenes from ANZAC (1914–1915)” in 2013, and a reading of “Scenes from ANZAC (1915–1917)” in 2014, both taken from Anzac, the Play: an Epic on War and Peace in the 20TH Century, mostly written while a student in Berkeley in 1968.

Brianna Mercado, B.A. ’13 – recently gave a talk about her battle with cancer at TedX Bend: http://youtu.be/6T8sBx6Rlk

Jeffrey D. Mason, Ph.D. ’83 – directed Betrayal for Synthetic Unlimited in Nevada City (September, 2013) adapted A Christmas Carol and played Ebenezer Scrooge for LeGacy Productions in Nevada City (November-December, 2013). This spring, he conducted Miss Saigon for Community Asian Theatre of the Sierra in Nevada City.

David Moore, B.A. ’04 – continues his performing career here in the Bay Area, and is proud to be a newly minted member of Actor’s Equity! This summer, he is playing Lucentio in Taming of the Shrew for San Francisco Shakespeare Festival, with current TDPS students James Lewis and Devon Simpson also in the cast. Go Bears!

Anne Morring, B.A. ’06 – just completed her first year in the Counselor Education and Supervision doctoral program at Northern Illinois University, where she is trying to incorporate theater and the creative arts into counseling whenever she can.

Rosa Lisbeth Navarrete, B.A. ’12 – is currently working as a Public Relations Director for a Movement Therapy Certification program called Integrated Movement Studies, and is also a Program Assistant for the non-profit organization Dancers’ Group. She has worked as a videographer for various artists in the Bay Area, and will be co-directing a play reading at the upcoming ATHE Conference in July.

Amelia Rain Olson, B.A. ’12 – worked with Aurora Theatre Company and Marin Theatre Company last spring, then with Shakespeare Santa Cruz for their 2013 summer and winter seasons. Hanging lights while hanging off the side of a Redwood tree was a blast! Earlier this year, she moved down to Los Angeles and joined fellow TDPS alumni Lauren Selman, to work as a press guide for the Academy Awards.

Joy Palacios, Ph.D. ’12 – started as Assistant Professor of Literature in the French Department at Simon Fraser University in Burnaby, BC on May 1st. Recent publications include essays in edited collections On Performing Religion in Public (Palgrave 2013) and Critique du 2èlè (Beauchesne 2013).

Julia Price, B.A. ’12 – is very excited to be starting an MA program in Performance Studies at New York University this summer.

Lizbeth Persons Price, B.A. ’86 – after four years as consultant to a collection of nonprofit clients, Lizbeth has accepted a position as Public Relations Specialist for the School of Music and Dance and the School of Theatre, Television and Film at San Diego State University. She will also teach Theatre Marketing in Fall 2014.

Nicole (Jackson) Quinn, B.A. ’77 – won a Harper Audio contest to read a few roles on Neil Gaiman’s 10th Anniversary full cast audiobook of American Gods, 2011. Since then, she has narrated/produced eight audiobooks, available Audible/Amazon/Tunes.

Suki Rae (Debbie Spitz), B.A. ’74 – has performed internationally and on radio and TV as a musician/composer/actress, teacher/interfaith
minister, for over twenty-five years. Suki has released six recordings, self-produced, five of original music. She has also acted, written and directed in Theatre and Film including writing, acting, directing and producing her own autobiographical musical at the Writer’s Voice. She won a grant to produce a concert of original peace songs by herself and 12 students ranging from 9-17 at St. Marks Church in New York City. Recently she appeared in a documentary with the rock band OASIS which can be viewed on Myspace music called, “Dig your soul on the Streets.” Suki has won many awards including ASCAP, and has been musician in residence in Israel, Spain, Florida, New Mexico, Colorado and at Cornell University. You can read more about her at www.sukiatry.com

Joy Regullano, B.A. ’11 – has booked day player roles on 90210, Castle, Secret Life of the American Teenager, Raising Hope, and Garfunkel & Oates. Her favorite role was as a drug-dealer for 90210.

Veronika Reinert, B.A. ’10 – has spent the past year managing and teaching at the IM-X Pilates Studio in Danville, CA. During her off time, she’s been practicing dance and portrait photography, attending Pilates teacher trainings through Balanced Body, and studying for her NASM Personal Trainer exam. She also drills once a month with the Army Reserves as a certified Pharmacy Technician.

Devon Gleeson Roe, B.A. ’12 – has been working as the Housing Coordinator at Rudolf Steiner, where her background in stage management has really come in handy. In October, she starred as Mills in Lee Blessing’s Lonesome Hollow at Big Idea Theatre in Sacramento, which was rated 5-stars in the Sacramento News and Review. Devon is now moving to Galway, Ireland to live with her husband, and will be in close proximity to TDPs’ former lecturer, Charlotte McVor. She is considering NUI Galway’s Theatre MA program and hopes to one day perform with Galway’s Druid Theatre Company.

Stephen Schrum, Ph.D. ’96 – in the Fall 2013 semester, he directed The Birth of Merlin, setting it in the 19th Century, and pinning Steampunk Britains against Goth Vampyres. He then presented on the production at the Southwest Popular Culture Conference; you can read the full-length paper at academia.edu.

Chiayi Seetoo, Ph.D. ’13 – became a postdoctoral research fellow at Shanghai Theatre Academy where she also teaches for the international MA program in Intercultural Communication Studies. She has been busy teaching, advising, writing, doing research, creating, performing, making new friends, and reconnecting with old friends and family.

Charles Slender, B.A. ’06 – has spent the last year sharing Countertechnique at the SF Conservatory of Dance, Loyola Marymount University, and CSU East Bay. With FACT/SF, he has created and presented Invidious (a dance-theater installation in a private residence), and launched a commissioning program, JuMP, for Bay Area contemporary dance choreographers.

Alexandra Sokoloff, B.A. ’83 – her Thriller Award-nominated Huntress series: Huntress Moon and Blood Moon books 1 and 2 will be out in June from Thomas & Mercer. http://alexandrasokoloff.com

Maura Tang, B.A. ’09 – became a company member with an award-winning Oakland-based theater company called Brickabrack. They recently opened an original dance/theater piece called never fall so heavily again... that she had the privilege to help write, create, and perform in. Besides teaching acting courses in TDPs this spring and summer, Tang performed in A Little Princess with Berkeley Playhouse, and the new musical Where the Mountain Meets the Moon with Bay Area Children’s Theater. She is looking forward to performing an original piece, Daffodil: a play on happiness, in this year’s SF Fringe Festival.

Frances Pepper Tarson, ’48 – was one of the first graduates from the Dramatic Arts Dept. For the last 30 years, she has been actively involved with Elmwood Playhouse NY where she and her husband live. She has both acted and served as their Assistant Treasurer for over 25 years. This year they produced Amadeus, Les Miserables, Love Loss and What I Wore, Pillowman and Smokey Joe’s Café, all to rave reviews.

Living as they do so near New York City has meant they have had the joy of seeing many wonderful plays, both off and on Broadway, including productions with Cal graduates Jane and Gordon Connell. At 88 years old, she still loves the theater and feels very fortunate to have been part of the community of very talented amateurs in her area. Frances wishes everyone who loves the theater to have a life as fulfilling as hers has been.

Mary Rae Thewlis, M.A. ’74, – has moved from theatre to the world of television. She just finished producing Season 2 of “The Americans,” a spy drama on FX set in the ’80s and will begin the third season in September. She was a producer on various “Law and Order” series for fifteen years. She lives and works in New York City, and she is very involved with the Directors Guild of America, serving as a National Board Member and a Trustee of the Pension and Health Plan.

Shane Traister, B.A. ’11 – had the opportunity to work with Joe Goode again this past year on his premier musical, Hush. He also got to work with Mills College’s RepCo, and as an instructor in their dance department. He is still teaching at a middle school in the East Bay while staying in the theater business as much as possible.

Lana Vasiljevic, B.A. ’13 – traveled to Croatia in summer 2013 to visit family and volunteer at a rural medical clinic. Later in Orange County, she taught in an after-school program for kids and then worked at a pathology start-up company. In April, Lana moved to Redlands to work at Loma Linda University Medical Center, where she is now a medical scribe. She is set to start her Master’s in Biotechnology at Georgetown University in Washington, D.C. this coming fall. Lana drops in to jazz/hip-hop/contemporary classes when she can, has been taking ballroom lessons with world-ranked professionals on a regular basis, and instructs private lessons in ballet and ballroom.

Sylvie Vitaglione, B.A. ’09 – After graduating from TDPs in 2009 with a double major in Dance and Italian studies, Sylvie moved to London pursue a Masters in Film Studies at University College London and continue her dance training at The Place. In 2011 she moved to NYC where she is currently a Ph.D. candidate in the Department of Cinema Studies at New York University. Her next conference paper, “Experimental Dance Films and the Misuse of Urban Space,” will be presented in London, where in Autumn 2014 she will be a visiting scholar at NYU London.

Kasondra Walsh, B.A. ’12 – has taught children’s classes since graduation, recently joining the staff at Berkeley Playhouse. In 2013, she was accepted into the New York Rockettes Summer Intensive, to which she will return to this summer. From October 2013 to March 2014 she performed in The Speakeasy SF with Boxcar Theater, for which she also became assistant choreographer. Kasondra continued her studies in costume design/pattermaking at Canada College. She serves as the costume designer for Faultline Theatre, and recently designed TDPs’ 2013 production of Kid-Simple. She also works at 4th Street’s Emerald City Gowns, and as a freelance couture designer/seamstress.

Steve Weinstock, Ph.D. ’82 – is a dance accompanist at LaGuardia HS in NYC (the Fame school), and published his first novel: 1001: The Qaraq, Book One of The Reincarnation Chronicles. Structured as a modern 1001 Nights, The Qaraq introduces a group of suburbanites who recall past lives, and puzzle out their myriad interconnections over time. Find it on Amazon, or his blog, www.qaraqbooks.com.

Gemma Whealan, B.A. ’83 – Directed The Hen Night Epiphany by Jimmy Murphy this June with Corrib Theatre, her Irish theatre company in Portland, OR. Corribtheatre.org; gemmawheelan.com

Maia Wolins, B.A. ’12 – graduated from UC Berkeley in 2012 with a degree in Middle Eastern Studies and a minor in Dance and Performance Studies. She now works at the Northern California World Trade Center, where she manages events and programs for the region’s exporters and international community. Outside of meeting with diplomats and trade professionals, Maia has enjoyed dancing with the Linda Bair Dance Company, practicing Karate at the Zen Martial Arts Center, spending time with good friends, and, most recently, planning for her wedding.
Paloma Young, B.A. ’02 – has been busy designing costumes in New York and around the country. A recent exciting project was a new version of The Tempest co-directed by Teller (of Penn & Teller) with music by Tom Waits, which premiered in Las Vegas and just ended a sold out run in Cambridge at American Repertory Theatre. It travels next to South Coast Rep in September. In 2013, she returned home to the Bay Area to design the costumes for Berkeley Rep’s Troublemaker or The Freakin’ Kick-A Adventures of Bradley Boatright. Not only was it a great show, but she has been happily coupled with the show’s playwright Dan LeFranc ever since. In June, Paloma was awarded the Best Costume Design Lucille Lortel Award (Off-Broadway) for her work on Natasha, Pierre and the Great Comet of 1812—a environmental staging of a new opera based on War and Peace.

Autumn Zangrilli, B.A. ’03 – is the Founder of KIPP Prize Preparatory Academy, a charter school opening August 2014 in San Jose.

Graduate Students

Sima Belmar – her article “Behind the Screens: Race, Space, and Place in Saturday Night Fever” will be published in the forthcoming Oxford Handbook for Screen Dance Studies. Sima received the Graduate Division Summer grant for Summer 2014 to complete archival research at the New York Public Library dance collection. She looks forward to a brief dissertation hiatus on the Italian Mediterranean with her family, playing on the beach with her delectable daughters, Lucia and Milena.

Naomi Bragin – received the Hickman Essay Prize and The Drama Review Essay Prize for articles on intersections of hip hop dance and critical black studies; articles published in May 2014 issue of Women & Performance and Summer 2014 issue of The Drama Review. She was a Guest Lecturer and Teaching Artist at UC Riverside Dance Dept. and UCLA World Arts & Cultures during Spring 2014, and is teaching a hip hop technique class: “Black Power of Hip Hop Dance” during UCB Summer Sessions 2014. Naomi received the Berkeley Center for New Media Summer 2014 Research Fellowship, and will be an Artist-In-Residence, Kunstfestspiele 2014, Hannover, Germany through VW Foundation. Other engagements include serving as an Invited Scholar for the Hip Hop for Social and Political Empowerment Symposium in Hannover, Germany and the Creative Ethnography Summer Institute at Northwestern University. Naomi will be a Plenary Speaker at the American Society for Theatre Research in November 2014.

Ashley Ferro-Murray – is currently working on finishing her dissertation, tentatively titled “Moving Around the Device: Choreography and Subjectivity in Digital Culture.” This year, Ashley published an article titled “Dancing the Hardware: Rachid Ouramdane’s Embodied Performance” in the College Art Association Media-N Journal. She also composed an original work for the Berkeley Dance Project, titled “MOOCing?” Inspired by her HASTAC/Macarthur Digital Media and Learning dissertation research grant project, Ashley choreographed “MOOCing?” remotely from New York City to interrogate the presence of online instruction in arts education. Ashley published an article reflecting on the work titled “Presence and Liveness in Online Learning: A Lesson in Choreographing Students from Afar” in In Dance. Check out Ashley’s new website: ashleyfm.com.

Martha Herrera-Lasso – Martha’s play, After, was performed in Vancouver. Read the review here: http://bit.ly/hpY9DyX

Megan Hoetger – Megan attended the Performance in Contemporary Urban Contexts conference at the University of Leeds in April 2014, at which she presented materials which she also had the privilege to deliver in a guest lecture at the Rijksakademie van beeldende kunsten in Amsterdam in May 2014. She followed the lecture with a six-week preliminary dissertation summer research trip to Austria for which she received a Hickman Research Grant (November 2014) and a Max Kade Fellowship (April 2014). Megan has several publications set to come out later this year, including reviews from PSI 19 in Performance Research, as well as essays on artist Suzanne Lacy’s Three Weeks in January project in the catalog Double Issue: The Pacific Standard Time Performance Art Festival (forthcoming from Distributed Art Press), and on the ethics of mixing art and life in 1960s and 70s performance art in the anthology Banned, Blacklisted, Boycotted: Censorship and the Response to It.

Caitlin Marshall – began the 2013–14 academic year collaborating with local street actor and director Shira Grabelsky on the TDPS production of Jordan Harrison’s Kid-Simple as an exploration of sound and silence, and the worlds of meaning in between. She also worked with graduate students Joshua Williams and Takeo Rivera to develop a new directed study course for undergraduates — New Play Practicum — that worked in tandem with the Department’s New Play Reading Series to pair young actors with emerging plays and playwrights. Through the series Caitlin also directed the readings of four new works: Julia Jarcho’s Every Angel is Brutal, Krista Knight’s Untitled Teen Hospice Play, Miyoko Conley’s Starship Dance Party, and Martha Herrera-Lasso’s After. In spring Caitlin traveled to NYU to convene with the contributors towards a special Voice Studies publication on The Limits of Hearing, and in fall she will again convene as a member of the UC-wide research group on Vocal Matters. Caitlin looks forward to completing her degree and braving the academic job market in the upcoming academic year.

Heather Rastovac – Heather’s fifth year in the Performance Studies doctoral program has consisted of teaching two Reading & Composition courses on Transnational Feminism and Performance, as well as presenting her research on diasporic Iranian dancers and performance artists at the Congress on Research in Dance / Society of Dance History Scholars joint conference at UC Riverside, the Conference for Islamophobia Studies at UC Berkeley, and to the TDPS community as part of her “6th year research talk.” Heather is a recipient of the Graduate Division 2014 Summer Research grant and has been invited to participate in the Mellon Dance Studies Seminar at Stanford University this June 2014.

Takeo Rivera – This academic year, Takeo Rivera’s play Golliath, produced by NYC-based Poetic Theater Productions, toured the Bay Area with its New York cast to sold-out audiences. In between studying for his qualifying exams and playing video games, Takeo also managed to present at numerous conferences, including the American Studies Association, the Critical Ethnic Studies Association, Performance Studies international, the Association for Asian American Studies, and the Hemispheric Institute’s Critical Ethnic Studies Association, Performance Studies international, the American Studies Association, the Critical Ethnic Studies Association, Performance Studies international, the Association for Asian American Studies, and the Hemispheric Institute’s annual Encuentro in Montreal. His second peer-reviewed journal article will be published in Amerasia Journal’s special issue “Asian American Cultural Politics Across Platforms” this summer. Along with his super-team of super-friends Josh Williams and Caitlin Marshall, Takeo was fortunate to receive the TDPS Graduate Student Leadership Award from the department this year for his work in the TDPS New Play Reading Series.

Kimberly Richards – received the Edward Hildebrand Graduate Fellowship in Canadian Studies to pursue her research on performances from post-conflict nations and the politics of visibility on world stages this summer in Toronto, Canada. She will be presenting a paper entitled “White Rabbit, Red Rabbit: the International Festival Circuit and the Cultural Capital of Human Rights” at the International Federation of Theatre Research conference at the University of Warwick in July. She is also helping the United Nations Association East Bay chapter prepare for their 60th anniversary celebration this fall as well as make plans for the 70th anniversary of the formation of the United Nations next year.

Karim Shankar – This past year, Karin presented papers at the South Asia by the Bay (UCSC) Feminist Interventions’ Conference and the Performance Studies International Conference in Shanghai (July 2014) on the experimental, political works of Kathakali artist Maya Krishna Rao. She helped curate a Mini-Festival of Contemporary Indian Dance
supported by TDPS, The Center for South Asian Studies and the Gender and Women’s Studies departments and she won a publication award from the Mellon Foundation’s Global Urban Humanities Initiative to create an edited volume on the “Politics and Aesthetics of Urban Participation” with a focus on the urban megalopolises of New Delhi and São Paulo.

Josh Williams – received a Simpson Fellowship from the Institute of International Studies at UC Berkeley and the 2015 Critical Theory DE Dissertation Fellowship. At Buffalo, developed at UC Berkeley and co-written by Josh and Dr. Amma, with music from Khalil Sullivan in the English Department, went to the New York Musical Theatre Festival this summer for a developmental reading.

Faculty & Staff News

Jack Carpenter – was Production Manager for the San Francisco Ethnic Dance Festival at the Yerba Buena Center for the Arts in June. Kate Mattson stage-managed the three-week event, supported by recent grads Elena Valladolid and Nikita Kadam.

Brandi Catanesi – has enjoyed serving in a new role as Vice Chair of TDPS, through which she has been involved in helping to coordinate the interactions between production processes and the rest of our departmental curriculum, and in helping to foster deeper practices of engagement around public programming. She will continue in this role in the upcoming year. Outside of this departmental activity, she shared new work at the Association for Theater in Higher Education that continues her investigation of the shifting relevance of race in American performance cultures. In addition, she was recently elected to a 3-year term as Vice President of Awards for the American Society for Theatre Research.

Catherine Cole – in addition to performing her many duties as TDPS Chair, published articles in Transnational Justice, Culture and Society and the International Journal of Transnational Justice. She received grants from the Mellon Foundation/Cal Performances and the Arts Research Center. Cole co-convened a working group on the Global South at the American Society for Theatre Research, while also serving as ASTR’s Vice President. In South Africa, Cole presented at The Rivonia Trial 50 Years On. She was also part of a special roundtable at the College Art Association on “California Public Education and the Promise of the Humanities.” Cole was proud to mentor Drs. Scott Wallin and April Sizemore-Barber as they crossed the finish line to earn their doctorates this year.

Marni Davis – See alumni update on page 7


She signed a contract with MIT Press for her book manuscript, tentatively titled Rogue Memory: Archives and Repertoires of Digital Culture. De Kosnik and graduate student Andrea Horbinski (History) gave a presentation entitled “When, Where, and What Fans Produce: Counting Archives and Networks” at HASTAC, the digital humanities conference, in Lima, Peru in April 2014. She also presented a paper called “The Long Life of Art and Exploitation Distribution: A Case Study of a Private Torrent Tracker” at the SCMS (Society for Cinema and Media Studies) Conference in Seattle in March 2014. Her working group, “The Color of New Media,” which examines issues of race/ethnicity, gender, sexuality, and transnationalism in new media studies (sponsored by the Center for Race and Gender and supported by the Berkeley Center for New Media), concluded a successful first year (http://colorofnewmedia.com/)

Katie Faulkner – will be attending the newly formed Rauschenberg Residency on Robert Rauschenberg’s former estate, Captiva Island, Florida from mid-May to mid-June this year. During this residency, she will be creating a new work for Bay Area dancer, Chad Dawson, to premiere at Yerba Buena Center for the Arts’ BAN7 triennial event in August. She will then be pursuing Laban/Bartenieff Certification at the Integrated Movement Studies Program in Salt Lake City for the remainder of the summer.

Peter Glazer – has had a busy sabbatical. It began with a reading of The Beggar King, a new play he is co-writing with storyteller Joel ben Izzy, based on ben Izzy’s book, The Beggar King and the Secret of Happiness. The cast members were all alumni of our acting program. He then directed and helped write a commemorative performance at the Freight & Salvage Coffeehouse in Berkeley, remembering the Abraham Lincoln Brigade, the anti-fascist volunteers in the Spanish Civil War, 1936-1939. He spent three weeks in Alexandria, Virginia working with folksinger Tom Paxton, who began his career as one of the leading lights of the folk movement in Greenwich Village in the early 1960s and is still going strong. They are collaborating on a musical based on Paxton’s body of work. The project was subsequently invited to participate in the Writers’ Retreat at Theatreworks in Redwood City for a week of concentrated writing and development. Glazer also completed the extensive liner notes for a CD forthcoming from Smithsonian Folkways Recordings, “Songs of the Spanish Civil War.” His major sabbatical project, “Freedom Beat: Songs of Nation, Songs of Dissent,” performed at the Freight & Salvage Coffeehouse June 30. Marica Petrey, a TDPS alum, participated in the performance with her terrific band madnoise, and Glazer recruited alums Lori Caldwell and Hannah Westbrook to serve as stage managers. Finally, Glazer produced a double CD set, Woody Guthrie’s American Song—Live from the Freight & Salvage Coffeehouse. The CD is available online at www.woodyguthrieamericansong.com

Philip Kan Gotanda – was the librettist, along with composer Max Duykers, for the New Performance Opera, The Potato King of Block 22A, which had a workshop reading at the University of Nevada in May. The reading featured John Duykers. Gotanda served as a Panelist in the area of Asian American Theater: History, Literature and Diversity for the 2014 Association for Asian American Studies Conference, held in San Francisco this past April. Workshops of his new plays, Vincente and Nada and Tales of Heiki (adaptation with collaborator Yuseff el Guindi), were presented by American Conservatory Theater in San Francisco and in Seattle at A Contemporary Theatre. This summer he will direct a short film, a study of a tango dancing couple, one of who is disabled and dances in a wheelchair.

Peggy Hackney – is in Italy this summer teaching big workshops on Laban/Bartenieff Movement Analysis in Milan, Bologna, and Torino. Then she returns to the USA to teach for 4 weeks in the Integrated Movement Studies Certificate Program at the University of Utah in Salt Lake.

Melissa Hillman – directed As You Like It at Impact Theater, which was nominated for seven San Francisco Bay Area Critics Circle awards. Impact Theater swept the actor awards in the small theatre category — receiving awards for best actor, best actress, best supporting actor, best supporting actress.

Joe Goode – received the Creative Work Fund grant to create multidisciplinary work, Hush, in collaboration with foley artist, Sudhu Tewari. Hush premiered at Z Space in San Francisco and will tour the US in 2015. Goode was commissioned by the San Francisco Girl’s Chorus to create a new work to the music of Bela Bartok. He received the UC Berkeley Humanities Research Fellowship for research on South American dance/ theater, and will spend his upcoming sabbatical period at Yaddo Artist Residency in New York and in Buenos Aires, Argentina. He recently adjudicated the North East Regional American College Dance Festival in New York.
**Shannon Jackson** – having finished her duties as Chair of the Campus Budget Committee last year, Professor Jackson took on a new role as Faculty Assistant to the Vice Provost, creating a series of seminars for new Department Chairs on human resources, risk management, budgeting, revenue generation, personnel review, marketing, and more. She also continued as Director of the Arts Research Center, coordinating three major conferences, devising an array of lectures and workshops, and editing a special issue of *Art Practical* on Valuing Labor in the Arts: http://www.artpractical.com/issue/valuing-labor-in-the-arts/. Professor Jackson published several essays in journals, catalogues, edited collections, and on-line sites; she also gave public lectures at a number of venues, including EHSS in Paris, Washington University, USC, SF Contemporary Jewish Museum, MOMA-Warsaw, SPMOMA, Pew Center for Art and Heritage, and the International Humanitarians Directors Annual Conference in Hong Kong. Most recently, she was awarded a John Simon Guggenheim Fellowship for the upcoming year.

**Laxmi Kumaran** – stage-managed the new musical adaptation of *The Snow Queen* as well as Tony Taccone and Dan Hoyle’s world premiere of *Game On* at San Jose Repertory Theatre. This summer she will stage-manage two productions at California Shakespeare Theater — *A Raisin in the Sun* and *Pygmalion*.

**SanSan Kwan** – has a new article in *Theatre Survey*, “Even As We keep Trying: An Ethics of Interculturalism in Jérôme Bel’s *Pichet Klunchun and Myself*”, journals.cambridge.org/rep_A9235On

**Francine Landes** – is celebrating the success of many of her coaching students. Recently, they have been accepted to M.F.A. programs at Harvard A.R.T., American Conservatory Theater, and Birmingham School of Acting the UK. She continues to accept students and referrals. This summer she is teaching “The Meisner Technique” at A.C.T., and continuing her work in film with animators and their concerns: the art of story telling and the ability to communicate both verbally and visually.

**Megan Lowe** – See alumni update on page 9

**Michael Mansfield** – completes his 12th year as Undergraduate Academic Advisor in TDPS. He co-directs the Interactive Theater Program (ITP), now in its 7th year. In addition to providing campus workshops using theater, ITP continues to resource the USF/UCB Joint Medical Program with “standardized patients” and the UCB Nutritional Counseling Program with “clients”, expanding this year to provide and train “patients” to work with a consortium of medical schools in a state-of-the-art medical classroom facility at Samuel Merritt University. ITP keynoted for the 5th year at Stay Day, a training day for all advisors on campus. He also teaches across campus addressing various multicultural education, pedagogy, and diversity issues. Michael concludes 10 years as a member of the Chancellor’s Advisory Committee to the LGBT Community at Cal, and continued for a 3rd year as mentor-judge for the Big Ideas Competition on campus. Off-campus, he works at Aurora Theatre Company as Education Director and House Manager. He teaches dance at 5 grade schools to about 800 young people. He continues to freelance speak, preach, write, and teach.

**Angela Marino** – led a working session called “Manifiesta” at the biannual conference of the Hemispheric Institute of Politics and Performance in Montreal, June 2014. TDPS students from her Teatro Lab and the Performance Collectiva presented scenes from Luis Valdez’s *Zoot Suit* at the Association for Theater in Higher Education (ATHE) conference in Arizona this July. Professor Marino’s co-edited volume on Festive Devils of the Americas will be published in Spring 2015 by Seagull/UP Chicago. Please see the web site, edited and curated by Marino at festivedevils.com for more details.

**Mo Miner** – In December 2013 the Mid To West Dance Collective, co-founded by Miner, Rebecca Chun, Sarah Genta, and Kate Vigmostad, produced their first concert at NohSpace Theater in San Francisco. All of the artists in the collective received their MFA in Dance at the University of Iowa and are now making and producing work in the Bay Area. For the concert she choreographed two new dances: *Flightless and it’s supposed to be deep, but it’s just....*

**Wendy Sparks** – got married to Michael Rehl, became a stepmom to Skylar and moved back to her hometown, Walnut Creek. Wendy is busy being domestic, gardening, and costume designing *Summertime* for TDPS in the fall.

**Shannon Steen** – tremendously enjoyed serving as Head Graduate Advisor for the PhD Program in Performance Studies this year. This summer, she will travel to Shanghai, China to give a talk at the Performance Studies International conference titled “Speed and TransPacific Cultural Ecology.” Next year will see her on sabbatical to work on her current book, *The Pacific Century*, about neoliberal systems of performance in the tech triangle between California, China, and Japan. In March, her article from this project, “Neoletoral Scandals: Foxconn, Mike Daisey, and the Turn Toward Nonfiction Drama,” appeared in *Theatre Journal*.

**Maura Tang** – See alumni update on page 10

**Lisa Wymore** – is currently working on a new dance piece, *Number Zero*, with the company she co-directs, Smith/Wymore Disappearing Acts. It was first performed in Santa Cruz at the Motion Pacific Theater in May, and premiered in June at CounterPULSE Theater in San Francisco. This past February a dance film that she co-directed with Sheldon B. Smith, entitled *Endless Gestures of Good Will*, was shown at the Museum of Contemporary Art in Chicago as part of the Chicago Dance Makers Forum retrospective. Her summer plans include taking her first online course (Dance Pedagogy and Teaching Methods) through the National Dance Education Organization (NDEO) and visiting Lake Tahoe for some family fun with her husband and nearly-seven-year-old son, William.

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**Department News**

...continued from page 4

“*I don’t see people with Parkinson’s primarily as their awkwardness or their illness. I tend to be able to see through to the person underneath whatever mask or disability they have.*”

A focus on Disability Studies also runs deep in both the TDPS graduate and undergraduate cohorts.

In 2011, graduate student **Scott Wallin** directed *Attempts on Her Life*, an experimental play that explored the constant judgment and descriptions of people based on gender, socio-economic class, or other types of differences. His creative process involved consideration of disabled access from the early, generative stages of the project. Wallin, whose research focuses on psychosocial disability and performance, also completed a M.S.W in Social Welfare from UC Berkeley.

This past year, graduate student **Caitlin Marshall** directed *Kid-Simple: A Radio Play In The Flesh*, which ran November 15 to 24 in Durham Studio Theater. The production questioned people’s perceptions and attitudes about sound, disability and access. “I started thinking about this particular script after a short residency at UC Irvine titled *Art Inclusion: Disability, Design, Curation*,” says Marshall, “where I was introduced to art and performance work that investigated sound as experiential, as something more than just a heard phenomenon.”
Undergraduate Juan Mendoza (‘15), has combined his love of performance with the study of disability as a double major in Theater & Performance Studies and Dance & Performance Studies, with a minor in Disability Studies. Like Yve-Laris Cohen, (‘08), whose senior honors project, Neither Here Nor There, explored trans-ness and disability through performance, Mendoza’s senior honors thesis project also focuses on the disability and LGBT communities. His project will tie in other areas like Gender and Women’s studies, Sociology, Ethnic Studies and Psychology, as well. “My goal is to create a performance piece to explore the social, cultural, economic, and experiential worlds of these people dealing with self-acceptance within a society that might not be accepting.”

Sophomore Elissa Lee is majoring in Psychology, with minors in Dance & Performance Studies and Disability Studies. She plans to pursue occupational and movement therapy as a career, incorporating dance and yoga into her practice. The philosophy of dance taught in TDPS lends itself well to the combination of her studies. “I love how while the department does teach technique, it’s not the emphasis and the purpose of dance,” says Lee. “Dance is almost a grounding, a healing, a reconciliation, an expression of a celebration of being here, being in the present.”

These are just a few examples of the work TDPS students and alumni are doing in the world of disability. And there are more: Samantha Hyde (‘14) recently completed a senior honors project dealing with invisible disability as it pertains to the audition process. Mayuri Bhandari (‘12) received a 2012 Judith Lee Stronach Baccalaureate Prize to create a successful program to teach dance to children with disabilities in India. After touring nationally and internationally as modern dancer for 10 years, Lily Dwyer Begg (‘04) graduated as a certified Yoga for Scoliosis Instructor, and works to help people understand their own spinal curvature and acquire the skills to relate to it with sensitivity and awareness. Deborist Benjamin (‘07) uses a Shakespearean based theater intervention to work with children and adolescents diagnosed with Autism. And Douglas Gordy (‘75) recently retired as the Program Director for the California Media Access Office, working to actively promote the employment and accurate portrayal of persons with disabilities in all areas of the media and entertainment industry.
The UC Berkeley Department of Theater, Dance and Performance Studies newsletter is published each summer. Please submit materials and news to Marni Davis (marni@berkeley.edu) or address correspondence to her attention at the UC Berkeley Department of Theater, Dance, and Performance Studies, Hearst Field Annex, Room D-33, Berkeley, CA 94720-2560

WRITTEN & EDITED BY:
Marni Davis, Joshua Hesslein and Megan Lowe

TDPS 2014–15 SEASON

For more information, visit tdps.berkeley.edu

MAIN STAGE

**Summertime**
by Charles Mee
Directed by Christopher Herold
Zellerbach Playhouse
October 17–26, 2014

**Rhinoceros**
by Eugène Ionesco
Directed by Joshua Williams
Durham Studio Theater
November 14–23, 2014

**Aulis: An Act of Nihilism in One Long Act**
By Christopher Chen
Directed by Mina Morita
Zellerbach Playhouse
March 6–15, 2015

**Berkeley Dance Project 2015: Aloft**
Choreography by Jo Kreiter, Ann Carlson, and Lisa Wymore
Directed by Lisa Wymore
Zellerbach Playhouse
April 16–25, 2015

WORKSHOP PRODUCTIONS

**Rabbit Hole**
By David Lindsay-Abaire
Directed by Adam Niemann
Zellerbach Room 7
October 30–November 1, 2014

**Fall Choreography Showcase**
Solos and duets by undergraduate student choreographers
Zellerbach Room 7
December 11–12, 2014

**Open Lab: Identity and Belonging**
Written and Directed by Juan M. Mendoza
Zellerbach Room 7
April 2–4, 2015

**Lab Run**
Experimental works by Ph.D. students in Performance Studies
Zellerbach Room 7
April 30–May 2, 2015

LECTURES & EVENTS

**Film Screening & Artist Talk: Cheryl Dunye’s Mommy is Coming**
BCNM Commons & Durham Studio Theater
September 24–25, 2014

**Indigenous Peoples Day Celebration**
Bancroft Studio
October 13, 2014

**Textual Intimacies: Performing, Translating and Teaching Ionesco’s Rhinoceros**
November 7, 2014

**Acting the Goat: Critical Perspectives on Art and Animality**
November 15, 2014

**Regents’ Lecture: Luis Valdez**
Zellerbach Playhouse
November 18, 2014

**Free STUDIO PERFORMANCE This Play Ends With A Mass Shooting**
by Jeffrey Crawford
March 18–19, 2015

**Performance Studies Speaker Series: Ramón H. Rivera-Servera**
April 12, 2015

**Spring Showcases**
Directors’, Playwrights’ and Spring Choreography Showcases
April–May, 2015

**New Play Reading Series**
Sept. 17, 2014
Oct. 12, 2014
Nov. 12, 2014
Dec. 3, 2014
Feb. 11, 2015
Mar. 11, 2015
Apr. 15, 2015
May 6, 2015

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