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Joy Mangano and Lionguman Bando in Our Town by Thornton Wilder, directed by Christopher Herold. Photo by Weifer Watts.
A Message from the Chair

Peter Glazer

It’s been a remarkable year at TDPS, boasting some of the best-attended shows we’ve produced, with innovative, imaginative and captivating work by students and faculty in our classrooms and on our stages. We share a sense of strength and solidarity across the department as we move forward. This all demonstrates our ongoing commitment to the highest standards of performance and scholarship.

From the risk-taking and emotionally rich work of first-time student choreographers to the grand historical spectacle of I Dream of Chang and Eng; from master teacher Philip Kan Gotanda’s playwriting class to guest artist Ellen Bromberg’s residency with the Dance program, and in academic work by our faculty across a wide range of subjects, we strive for excellence in everything we do. This sends us into the 2011–2012 season with a great feeling of momentum and excitement.

I am working hard with our incredible staff and faculty to go even further — to use this momentum and all we’ve accomplished to help make this department and the work we do even stronger, even more visible to the campus and the Bay Area community at large. Our season brought people into our theaters who had never been there before, and in many conversations with them, it was clear not only that they were impressed by the consistently strong work being done by our students and at the quality of our productions, but also that most of them had no idea we were doing this at all, didn’t know the Zellerbach Playhouse or Durham Studio Theater even existed, simply didn’t know that a full season of undergraduate and graduate student theater, dance and performance was being produced on the Berkeley campus.

We’re going to change that. We want the Bay Area community that attends theater and dance performances to know us and recognize TDPS as a site for work that stands alongside the best theaters in the area, and at a fraction of the price. We want people to think of Zellerbach Playhouse, Durham Studio Theater and Room 7 as destinations for some of the strongest and most provocative work the Bay Area performance community has to offer. I am proud of what we do, and I want to share that work with more audiences, new audiences, new friends.

To serve those audiences, and our already faithful followers, we will have post show talk-backs open to the public, at least once for every play we produce, and often more. We will engage our community with symposia and panels affiliated with our productions to expand the cultural and intellectual landscapes of our work. We will continue to bring the best of Bay Area artists and scholars to the campus to work with our students, demonstrated next season by the presence of John Fisher, Christine Nicholson, Amara Tabor-Smith, and others, in classroom, studio, and onstage.

Director Nicholson, a longtime guest director and teacher with TDPS, will direct Oscar Wilde’s biting and hilarious An Ideal Husband; award winning choreographer Tabor-Smith will teach dance technique, and create a new piece for the Berkeley Dance Project — BDP’s dance concert every spring is always a highlight of the season. And Fisher will direct his historically rich and incisive play Ishi: The Last of the Yahi on the 100th anniversary of his arrival at UC Berkeley. The mainstage season will also include graduate student director Scott Wattlin’s production of Martin Crimp’s thrilling, challenging Attempts on her Life. This is just a sample of the work we will be doing next season, and exemplifies our mission to give our students the opportunity to work with professional directors and choreographers of the highest caliber, in a wide range of genres.

Our teaching mission is about to take a leap forward with the hiring of a new faculty member, dance scholar SanSan Kwan. Dr. Kwan’s expertise ranges from her own dancing skills to an impressive teaching and research profile: courses in Dance Studies will now become a regular part of the curriculum for both graduate students and undergrads, as well as classes in Asian and Asian-American performance, thanks to Dr. Kwan. We’re thrilled to have a new colleague who will immediately expand the scope of the department in crucial areas. When Dr. Kwan joins our faculty this summer, we build on our already high profile as one of the best departments of our kind in the US.

Of course we have been affected by the budget cuts, in some serious ways. Financial constraints will likely get worse before they get better, but we continue to work to protect our students from them as much as possible, maintaining our high production standards on all of our stages and continuing to offer students a wide range of courses taught by our superb faculty.

To close, as I end my first year as Chair, I want to thank the faculty, students, and staff of TDPS for their remarkable work and support. It’s been a big and exciting year, thanks to them, and with their energy, skill, commitment, and the talents of our students, we can continue to accomplish great things.
Visiting Artists & Scholars

Continuing our mission to provide the very best educational experiences to students, TDPS welcomed a number of distinguished artists and academics to the UC Berkeley campus this year. These visiting artists & scholars enriched our students through presentations, workshops, and lectures.

In September Diana Taylor visited from NYU to talk about memory in the age of digital technology. In October, Tracy Davis of Northwestern University delivered a revealing lecture on how Christy’s Minstrels, an esteemed British blackface minstrel company, affected and was affected by US and world political opinion from 1857–1863. In January, “The Father of Modern Taiwanese Theater” and UC Berkeley Alumnus Stan Lai (Ph.D ‘83) visited campus through the Center for East Asian Studies, delivering a talk based on his experiences creating the historical family epic The Village (Baodao Yicun). That same month, graduate students in TDPS assembled a high-profile group of dance critics, including John Rockwell (formerly of the New York Times Arts and Leisure section), Wendy Lesser (of the Three Penny Review), Lewis Segal (formerly of the LA Times) and Sarah Kaufman (of the Washington Post) to talk about the state of dance criticism today and where the opportunities lie for meaningful critique in the future. The event was well attended by members of the Bay Area dance community as well as our own students. February saw a visit from TDPS alumnus and environmental consultant Lauren Selman (B.A. ’05) as she screened her film Greenlit about the creation of a green movie set. Ms. Selman also discussed how her education at TDPS helped move her career in Hollywood along. The insightful and hilarious film is now online and can be seen on Hulu.

In March, TDPS was visited by Dr. Rennie Harris, hip-hop dance pioneer and founder of Rennie Harris Puremovement. The inspiring Dr. Harris taught a master class for our dance students and hosted a Q&A session for the general public. In April, Siobhan Somerville of the University of Illinois gave a lecture on the performative practices involved in the naturalization process, with a particular focus on how Queer and Native American communities went through the performed process of becoming United States citizens.

Our year was capped off by two stunning performances staged by resident artists, both in residence thanks to grants we sought out: The first, I Dream of Chang and Eng, was a powerful new work by master playwright Philip Kan Gotanda, written here at TDPS in a unique residency that saw Mr. Gotanda develop and complete the play as well as teach playwriting, funded by a generous grant by the Creative Work Fund. The second performance, The Somnambulist’s Dream in Berkeley Dance Project, was choreographed by Ellen Bromberg of the University of Utah with our own Lisa Wymore through a Townsend Center residency that brought Ms. Bromberg to campus for the spring semester. Our department was immeasurably enriched by the participation of Mr. Gotanda, and Professor Bromberg.

John Fisher: 2011 Commencement Speaker

TDPS was delighted to welcome playwright and director John Fisher as the 2011 Commencement Speaker for the Department of Theater, Dance, and Performance Studies.

John Fisher is an award-winning and highly recognized playwright and director, and a true TDPS success story, having received his B.A. and Ph.D. from TDPS in 1987 and 2001, respectively. He is the author of numerous plays, with recent new work including Special Forces, set in Iraq in 2003, and Ishi: The Last of the Yahi (Theatre Rhinoceros.), soon to be seen on the Berkeley campus. His new play Fighting Mac! recently opened at Thick House (in which five TDPS students were cast) and an adaptation of Lillian Hellman’s Julia for Word-for-Word is forthcoming.

We have been fortunate to have John as a lecturer over the past ten years. John is the only two-time winner of the Will Glickman Playwright Award for Medea, the Musical and Combat! He is also the recipient of the GLAAD Media Award for Best L.A. Theatre, L.A. Weekly Award for Best Musical and Best Script, BackStage West Garland Award, two Cable Car Awards, San Francisco Guardian Goldie Award, and ten Bay Area Theatre Critics’ Circle Awards. For his teaching, John has been recognized with U.C. Berkeley’s GSI Award and the Teaching Effectiveness Award. Recently John also taught, in a two year appointment (2006–2008), in the playwriting program at the Yale School of Drama. He has taught at the American Conservatory Theatre since 2008. Since 2003, John has served as Artistic Director of the GLAAD Media Award-Winning Theatre Rhinoceros in San Francisco.

We are thrilled to be working with John on a newly-revised production of his play Ishi: The Last of the Yahi as part of our upcoming 2011/12 season.

Alumnus Annie Kee uses TDPS training to deliver social services for Boston youth

When Annie Kee graduated from TDPS in 2005, she moved to New York with aspirations of opening her own theater company. But during a stint volunteering with “New York Cares,” she discovered how much she enjoyed working with children. And she was good at it. After getting her Masters degree in Theater Education from Emerson College in 2010, Kee landed her dream job as Arts Director at the West End House for Boys & Girls in Boston.
The program serves 1,500 Boston-area youth aged 7–18, most of them from urban, single-family households, many from immigrant families. For a $15 annual fee, they can study voice, have a meal, or learn how to write a resume, amongst many other options. Kee manages the center’s music, dance, and visual arts programs, handling everything from curriculum development and assisting teachers with classroom management, to scheduling and retention. She is also developing a new theater program and teaching as well.

“This is the most rewarding work I have done,” says Kee. “I am doing this work because I had been such a lonely kid myself. If there had been a West End House in my life, I feel I would have been much more confident and fulfilled.” Indeed, Kee cites her time at TDPS as the point where she began to develop self-assurance, focusing on collaborating with others and expressing herself. “I began to take theater seriously as a career, a potential life for myself. I began to gain confidence in my abilities.” In particular, she credits her involvement with Barestage Productions and taking Kate Matson’s stage management class as pivotal experiences that shaped her life. “Because of Kate, I approach acting and directing from a stage management perspective. And I literally use the skills I learned in that class every day in my life — creating excel spreadsheets, writing appropriate emails, being methodical.”

For Kee, her decision to study theater at Berkeley has proved to be the right one. “Theater is such a practical major. In what other department does your professor give you fishnet and duct tape and then tell you to figure out how to make a light? I have two theater degrees, and am so fortunate to do exactly what I love.”

TDPS students celebrate late commencement
Mark Hinds, Class of 2011/Nancy Sale, Class of 1970

Have you ever wondered what it would be like to relive your youth with all the knowledge you presently have as a grown adult? TDPS students Mark Hinds and Nancy Sale were able to do just that.

When Mark joined the department as a talented transfer student from UCLA, he was taken aback at the number of protests on campus. Of course, students were protesting the Vietnam War; it was 1969.

After dropping out in 1970 to start a successful insurance brokerage and a family, Mark rejoined the department three years ago. And after only 41 years, he graduated in May. “I started again in 2008, when the tree-sitters were protesting on campus. People would ask me, ‘what was it like back in 1970?’ and I’d reply, ‘pretty much the same, but with more tear gas.’”

Hines has also been able to view the opportunity to once again study at UC Berkeley through wiser eyes. As an older student, he says he’s more appreciative of the faculty’s credentials. “We have professors from Harvard, Northwestern, NYU… We’re getting the benefit of all those universities, without the price tag. I don’t think I realized that before.” Mark plans to return to his business with his new degree, as well as to continue acting; he’s also interested in arts administration.

Nancy Sale graduated from the department in 1970, the same year that Mark left. But because so much of the Berkeley campus was embroiled in the protests and police actions spurred by the Vietnam war, graduations all across campus were cancelled that year. “It was disappointing not to be able take that walk,” says Sale, and told TDPS so, when we announced this year’s commencement on our Facebook page. Chair Peter Glazer, faculty and staff agreed that it was a shame Nancy had missed the opportunity to have her diploma handed to her, so at the TDPS graduation this past May, she donned a cap and gown, took her place amongst 95 graduates, and walked across the Zellerbach Playhouse stage to officially receive her diploma. “Here I was, standing with all these talented young people with their whole lives ahead of them,” recalls Sale. “It was a very striking and moving experience.”

Nancy recently retired from a career teaching Theater and Social Studies in the Richmond and Mount Diablo Public Schools, and is an active performer in the Bay Area. She was recently nominated for a Bay Area Theatre Critics Circle Award for Best Female Lead in Diablo Theatre Company’s White Christmas. In her retirement, Nancy hopes to continue performing, and has plans to write a book about the sequential theatre curriculum she designed. She also sees a tremendous need for more theatre programs that serve less privileged students, and aspires to get involved in program development and outreach.

Even though many of her peers were protesting in 1970, Sale described herself then as “not being particularly politically active.” But for the last eight months, she has stood outside of the Veteran’s Memorial building in Pleasant Hill, holding a peace sign. “I have people coming up to me on the street, saying, ‘I know you — you’re the Peace Lady,’ says Sale. “It’s not so bad to be known as the Peace Lady,” she says with a laugh.

TDPS welcomes new faculty & staff

TDPS is tremendously excited to welcome a new faculty and staff members to our ranks in 2010/11, rounding out our ability to serve our diverse and expanding student body.

SanSan Kwan, herself a ’92 graduate of Berkeley, with a Ph.D. in Performance Studies from New York University, returns to the campus as an Assistant Professor in TDPS. Interests include critical dance studies, transnational Asian American studies, cultural geography, theories of space and kinesthesia, interculturalism, modern dance, ballet, and yoga. Her book manuscript, Kinesthetic City: Dance and Movement in Chinese Urban Spaces, is currently under review for publication. She is editor, with Kenneth Speirs, of the anthology, Mixing It Up: Multiracial Subjects published by University of Texas Press. Her article on cartographies of race and the Chop Suey circuit, a group of Asian American cabaret entertainers who toured the nation during the World War II era, is published in the winter 2011 issue of TDR. Her article on choreography and the Hong Kong handover is included in André Lepecki and Jenn Joy’s 2010 edited volume, Planes of Composition: Dance, Theory and the Global. A chapter on Taipei and Cloud Gate Dance Theatre is published in the 2007 dance studies textbook, Intersections: Dance, Place, Identity. Her work on the performative practices of the spiritual group Falun Gong is published in the spring 2003 issue of Performance Research. SanSan has also published reviews and short pieces on Asian/Asian American performance and dance in other publications, and is Elections Chair for the Congress on Research in Dance.

story continues on page 13…
Highlights from 2011–12

This academic year the Department of Theater, Dance, and Performance Studies presented a season of productions that were beautiful, engaging, new, and incisive. Our performance season opened in October with Christopher Herold’s Our Town, which took the innovative step of splitting the famous “Narrator” into three roles. Later that month, graduate student Ashley Ferro-Murray presented her new work Noisense, fusing dance with wireless sensors and video, music and internet-based international collaboration. In November, Professor Joe Goode collaborated with students to present the new work Deviations, combining theater and dance in an examination of how we turn away and break our own rules. In December, first-year graduate students Stephanie Sherman, Joshua Williams and Naomi Bragin presented three new works during Lab Run, and Joe Goode returned to present his students’ work in Advanced Choreography Showcase. In the Spring, we were proud to present the first staging of renowned playwright Philip Kan Gotanda’s new work I Dream of Chang and Eng, directed by Peter Glazer. The play is an epic and dreamlike telling of the story of Chang and Eng Bunker, the original Siamese Twins, who grew from peasants to showcased “freaks” to international superstars, finally settling down as plantation owners in North Carolina and marrying sisters. Later that month in an undergraduate double-bill, honors students Ben Abbott presented his new work Questions of the Heart: Gay Mormons and the Search for Identity and Elijah Guo presented his new adaptation of the poetry of Robert Hass in Time and Materials. The former gave voice to a silenced minority and the latter exquisitely restaged the Pulitzer prize-winning poetry of Robert Hass. In April Lisa Wymore presented the 2011 Berkeley Dance Project. Entitled Stream, the performance featured new works from dance lecturer Peggy Hackney, Townsend Resident Fellow Ellen Bromberg and Lisa Wymore, and graduate student Hentyle Yapp, all centered around the intersection between dance and technology. At the end of the month Amma Y. Gharney-Tague Kootin presented the fruits of her Black Theater Workshop, called At Buffalo. The piece was a moving and muscular historical musical drawing its inspiration from three different portrayals of black history at the 1901 World’s Fair. We rounded out the academic year with students presenting their work in Beginning Choreography Showcase and Directors’ Showcase.

We were also delighted to present leading scholars and artists through lectures and master classes from Diana Taylor (NYU), Tracy Davis (Northwestern), Siobhan Somerville (University of Illinois), Rennie Harris (Rennie Harris Puremovement), Merce Cunningham Dance Company, and dance critics John Rockwell, Wendy Lesser, Lewis Segal, and Sarah Kaufman.

HIGHLIGHTS PHOTOS – OPPOSITE PAGE, LEFT TO RIGHT: This PAGE, TOP TO BOTTOM: Advanced Choreography Showcase (Danielle Rudin, Melanie Gutfang and Claire Rook, photo by Andrea Basile); Black Theater Workshop: At Buffalo (Josephine Awanubaga, photo by Anna Maria Pausillo); Advanced Choreography Showcase (Emily Hartor, Elyna Anderson and Maia Wollins, photo by Andrea Basile); Questions of the Heart: Gay Mormons and the Search for Identity (Ben Abbott, photo by Ryan Montgomery); Thousands have lived without love... None without Water (Sophie Needelman, Aster Tang, and Nathalie Marsh, photo by Austin Forbord, Rapt Productions); I Dream of Chang and Eng (Andy Chan, Gwen Kingston, Josemaria Saenz, photo by Ryan Montgomery); Noisense (Lauren Crow, photo by Jessica Palopoli); Time and Materials (Yahishta Valadari, Matt Capabarat, photo by Ryan Montgomery); Beginning Choreography Showcase (Aster Tang, photo by Noble Kenname); THIS PAGE, TOP TO BOTTOM: Lab Run (Melmie Cutchon, Giovanna Biali, Naomi Bragin, Jason Park, Terry Allen, Sunny Earle, Reina Khalimi, photo by Anna Maria Pausillo); Our Town (Langston Brand, Gwen Kingston, Lian McCarthy, Brianna McWhorter, photo by Welford Watts); “Zoey in the Snow” from Lab Run (Lashika Lott, Marica Petrey, Alex Boozer, photo by Anna Maria Pausillo); Deviations (Emma Nicholls, Anthony Ferese, photo by Austin Forbord).
Ph.D. Program Notes

The Ph.D. program in Performance Studies takes great pride to note some of the achievements of its current Ph.D. students this year, including:

New Ph.D.s

Nilgun Bayraktar – Screens against the Current: The Aesthetics and Geopolitics of Immobility in Contemporary Europe
Catherine Ming T’ien Duffy – From Farm to Table to Stage: Performing Food Politics
Kate M. Kokontis – Performative Returns and the Rememory of History: Genealogy and Performativity in the American Racial State
Charlotte McIvor – The New Interculturalism: Race, Gender and Immigration in Post-Celtic Tiger Ireland
Ariel Osterweis Scott – Body Impossible: Dynamics of Race, Sexuality, and Virtuosity in the Dance of Desmond Richardson
Joanne Marie Taylor – 21st Century Zombies: Performing New Media in the Cinema

Job placement

Michelle Baron – Visiting Assistant Professor in the Department of American Studies, Oberlin College & Conservatory
Nilgun Bayraktar – Lecturer, Department of Theater, Dance and Performance Studies, University of California, Berkeley
Catherine Ming T’ien Duffy – Lecturer, Department of Theater, Dance and Performance Studies, University of California, Berkeley; Lecturer, Visual and Critical Studies Undergraduate and Graduate Program, California College of the Arts
Kate Kokontis – Academic Studio Faculty in Social Sciences, New Orleans Center for Creative Arts
Charlotte McIvor – Adjunct Lecturer, Department of Theatre and Dance, Santa Clara University
Ariel Osterweis Scott – Assistant Professor in the Maggie Allessee Department of Dance at Wayne State University
Joanne Marie Taylor – English Instructor, Teach for America

Major publications


Class Notes

Clint Adams B.A. ’87 – launched Stories about facing fear (young adult-storytelling) in the U.K. and is now off to do the same in Spain, while beginning his next teen/young adult novel. In late summer he will be embarking on his first visit to the U.S. in 4 years. He can’t wait to see the Bay again.
Patrick Anderson Ph.D. ’05 – is an Associate Professor in the departments of Communication and Ethnic Studies at the University of California, San Diego. Beginning July 2011, he will be Director of the Critical Gender Studies program of Communication and Ethnic Studies at the University of California, San Diego.
Eric Barry B.A. ’06 – just launched Ardist, (www.ardist.com) a social network designed to advance the careers of the creative community. Creatives can connect with their fans and find work through employment postings and online competitions.
C. Andrew Bauer B.A. ’98 — has migrated to video design and has designed work in NYC as well as number of venues including La Mama, PS122 and 5LD Art and Technology Center. Assisting another designer for the past 6 or 7 years, they have worked on Broadway shows 9 to 5: the Musical and Fela. He has also worked on the off Broadway show The Elaborate Entrance of Chad Deity and was nominated for the American Theatre Wing’s Henry Hewes Design Award (Notable Effects) for Diary of a Teenage Girl. His show Milk-n-Honey is a part of this year’s Prague Quadrennial. Married to Joan Jubett in 2008, they welcomed son Ellis Wren Jubett-Bauer in NYC on January 8th.

Roxanne Bell B.A. ’74 — owns her own dance and drama studio, “Roxanne’s Dance,” in Laguna Niguel, California.

Jackie Bendzinski ’02 — has been the Projects Coordinator for the Margaret Jenkins Dance Company in San Francisco since 2007, where she also administers the innovative mentorship program, CHIME (Choreographers in Mentorship Exchange). She continues to write and direct for the stage, working intensely for the past five years in the local and national recovery community. Her original documentary-style play, In Our Own Words, has been performed throughout California and Texas, and is currently being translated into Spanish for a proposed production in Mexico City.

Brittany Berg B.A. ’09 — will appear as Dorothy in Cutting Ball’s original Trip Hop musical Ozma from Oz in June 2011. She will also be touring with her glam-hop band Hussy Club in various Bay Area venues and the 2011 Burning Man gathering.

Sarah Berges B.A. ’80 — in 2010 completed work on a Dance Film, Prehistory, with cinematographer Patrick Mattison. Her companies, KORDance and Santa Monica Contemporary Ballet, are in rehearsal for performance in New York City in August and in San Francisco this fall.

Gigi Bermingham (Genevieve G. Bermingham) B.A. ’81 — appeared in the season finale episode of Weeds and award-winning short Deary Departed (shot in Oakland). In 2011, she performed in musicals Cradle Will Rock (Blank Theatre) and Anne of Green Gables (MainStreet Theatre).

Elizabeth Boatwright (Libby Tucker) M.A. ’83 — has received her Doctor of Ministry Degree from George Fox on April 30. She is also Associate Pastor at Lake Grove Presbyterian in Lake Oswego Oregon, and is currently developing affordable income housing units for seniors and a missionary to Honduras establishing sustainable villages.

Joan (Fisher) Boer B.A. ’55 — had the pleasure of sponsoring a Shakespeare’s Associates (Livermore) production of A Life in the Theatre in April in honor of her late husband, Garret Boer.

Michelle Bonanno B.A. ’05 — recently graduated with a Masters in Publishing and Writing from Emerson College in Boston and has stayed to continue working for publishing company Houghton Mifflin Harcourt as a publicist. She is still involved in community theater, and was in Carson Kreitzer’s Freakshow in October. She’s enjoying Boston, but misses her Bay Area home and her Big Fat Greek family, and hopes to move back in the next few years.

Judith Brooks B.A. ’76 — is a PE/Dance teacher with the SFUSD. She is continuing in her second year in the School for Pastoral Ministry, Diocese of Oakland where she was awarded a Dennis-Crosier Scholarship. Judith also taught a Swing and Cha-Cha workshop at the CAHPERD Conference in Monterey.

Tiffany Lee Brown B.A. ’91 — gave birth to a baby boy this year. She also went to Easter Island as part of her art show and performance, The Easter Island Project, opening in September at the Cooley Gallery.

Catherine Scott Burris Ph.D. ’06 — has a full-length solo performance, What Comes Naturally, debuting at Highways Performance Space and Gallery in Santa Monica on August 6, 2011. The play is about Prop 8 and the birth of her son.

Richard Capp B.A. ’58 — continues to teach large aircraft aviation (MD-11) to qualified pilots, and contributes technical publications regarding necessary information for professional pilots. He also flight tests and repositions large aircraft all over the world. Dick recently produced and directed a video program regarding HOA insensitivities to homeowner members, and highlights the abuses of HOA Boards.

Gretchen A. Case Ph.D. ’05 — is an Assistant Professor in the Division of Medical Ethics and Humanities at the University of Utah School of Medicine. Her daughter, Zara, was born in October 2010.

Desdemona Chiang B.A. ’01 — continues to work as a freelance director in the San Francisco Bay Area and Seattle, having most recently directed Disassembly by Steve Yockey (Impact Theatre) and upcoming Exit, Pursued By a Bear by Lauren Gunderson (Crowded Fire Theater Company). She also worked at the Oregon Shakespeare Festival this season as an Assistant Dramaturg, and was awarded the Drama League’s 2011 Fall Directing Fellowship in New York City.

Hoching (Holly) Chou B.A. ’06 — continues her third season at The Flea Theater in Tribeca, where this year she originated roles in the world premiere of A.R. Gurney’s Office Hours and Steven Banks’ Looking at Christmas. She appears as Comrade Li in Future Anxiety, by Laurel Haines. She also works at Trader Joe’s in Union Square.

Beth Cleary M.A. ’90, Ph.D. ’94 — has directed Caridad Svich’s 12 Ophelias in her 18th year at Macalester College, and is about to resume department chairing.

Michael Crandall B.A. ’08 — has been in two Shakespearean productions since graduating from Berkeley. He has worked as an extra in multiple television shows, including The Defenders and Breaking In. He is currently performing at Acme Comedy Theater in Los Angeles.

Christine Crook B.A. ’05 — received her MFA in costume design from UCSD and is now freelance designing in the Bay Area. She recently returned to UC Berkeley to design for Berkeley Dance Project.

Alejandra Cruz B.A. ’06 — finished law school and is working as a legal advocate and community organizer around issues of immigrant and worker rights. Her theater training has definitely served her well in developing her public speaking skills!

Brett Dalton B.A. ’05 — is graduating from Yale school of drama this year with an MFA in acting. He will then be moving to New York.

Huan Dong B.A. ’07 — has been touring shows throughout Northern California as performer educator with Kaiser Permanente’s Educational Theatre Programs since 2008.

Kiki Douveas B.A. ’00 — is doing what she loves the most by encouraging people of all ages that it is never too late to go back to school. She has also been speaking at high schools, colleges, women’s groups, organizations and cruise ships. She hopes to write an inspirational book for all ages.

Stephen Drewes MA, ’73 – his SF theatre company, Spare Stage, was nominated for four Bay Area Theatre Critics Circle Awards in 2010, and won three, including one for Drewes as Best Director for the company’s production of Yasmina Reza’s The Unexpected Man.

Regina Dwerlkotte B.A. ’82, Ph.D. ’90 — is the Director of the Educational Theatre Program and tours throughout Northern California with her live health promotion plays. The program has seen over 5 million people to date. She is also celebrating 29 years of marriage with fellow alum Larry Henderson, ’83.

David Ehrlich MA ’66 — is a guest Professor of Animation at Communications University of China in Beijing and Hangzhou Normal University.

Marni Govinsky, B.A. ’05 – recently returned to the Bay Area to work at TDPS, after completing her M.A. in Theatre Education from Emerson College. Aside from performing in UC Berkeley’s Interactive Theater Company, this past year she was the vocalist at the the City of San Francisco’s “Robert Burns’ Night”, and this summer will be in Finian’s Rainbow at Woodsummer Summer Musicals in the Oakland Hills’ Joaquin Miller Park.

Karen Grassle B.A. ’64 — was the keynote speaker at the Women’s Wellness Weekend at the Bear’s Lair last summer; and moderated the LUNAFEST Film Festival of the East Bay for the second time this spring. LUNAFEST is a festival by, for, and about women. Karen was the M.C. and interviewed the three winning filmmakers who attended. The event is sponsored by LUNA Bar and raises money for and awareness of breast cancer. Karen recently shot a role in the independent film Tales of Everyday Magic, based on a story by Wayne Dyer.

Michael E. R. Habicht B.A. ’96 - has just finished a residency in emergency medicine from UC Irvine, a very different path from the one started nearly 20 years ago in the Drama Department as a lighting designer. He will be moving from Orange County to South Lake Tahoe with his wife Monique, sons Logan (4) & Connor (2) to begin working full time as an ER doctor.

Kristina Hagström-Ståhl Ph.D. ’06 — currently lives in Sweden, where she is a Visiting Professor at the Stockholm Academy of Dramatic Arts, and also works as a director. In 2010, she became a member of the Swedish Research Council’s committee for artistic research.
Joe Spano B.A. ’67 – has finished his 8th season playing the recurring part of Mark Harmon’s brother-ex-law on TV’s NCIS while parenting 12 and 16-year old daughters and applying for long term care insurance.

Eileen Standley B.A. ’81 – as a dance artist working and living the last 20+ years in Europe (based in Amsterdam), she has returned in 2009 to take a position as Clinical Professor at Arizona State University, Herberger Institute of Design & the Arts, School of Dance.

Robert Starr B.A. ’74 – in the past year attended two gatherings of films that he has appeared in: the eighties classic, Airplane and a gathering that was hosted by American Cinematheque, The Last Starfighter. He is currently working on a new play and revising his previous play, Pledge Drive.

Spence Stephens B.A. ’92 – as Senior Corporate Strategist with Proactive Advisors, he works with top executives to create targeted business opportunities in mergers & acquisitions, consolidations and market expansion strategies.

Monica Stufl Ph.D. ’08 – co-wrote an article, “Performances that Matter: Theory and Practice on a Catholic University Campus,” with former student Michael Ahmad that will be published in Eumenica’s Spring 2011 issue. She directed Charles Mee’s The Mail Order Bride, and presented papers at PSI, ATHE, ASTR, MAC as well as the Pacific Sociological Association conference.

Amy Sutton B.A. ’76 – has written a book called The Daisy Field. 25% of the proceeds will be donated to charity. Find it at thedaisyfield.com or at Amazon.com.

Karen (Draheim) Telitia-DeRepentigny B.A. ’71 – is an actress (and Bette Davis impersonator) in LA, recently completed filming of When Bette Met Mae, a docudrama about the first meeting between the legendary Bette Davis and Mae West in November, 1973.

Marcy Thormaly B.A. ’74 – fondly remembers her work study job in the costume department, which transformed her life. She left the Bay Area in the 80’s to pursue a career in costumes, in feature films. Her latest is Water for Elephants.

Sasha Voronenkoi B.A. ’05 – manages one of the CorePowerYoga studios in Denver. She leads Power Yoga Teacher Training in the Denver regions, which takes place three times a year. She is also currently working on launching her own non-profit, The Standing Bow Foundation, which will promote the arts and athletics in schools internationally as well as locally!

Heather Warren-Crow Ph.D. ’06 – over the past year, Dr. Warren-Crow exhibited performance work in Bangalore, Barcelona, Berlin, Dar es Salaam, Oaxaca, Port of Spain, Vienna, and in art spaces across the US. Next year, she will hold a Center for 21st Century Studies fellowship, allowing her to complete her book, Girhood and the Plastic Image.

Julie Winkelstein B.A. ’75 – after spending 12 years self-employed and 20 years as a public librarian, Julie is now in a doctoral program in Information Science. Her research interest is social justice and public libraries: in particular, the role of public libraries in the lives of queer homeless youth.

Frieda Winnick B.A. ’70 – directed and produced an adaptation of The Little Prince by Saint Exupery in summer 2010 for the Lucas Valley Players Summer Camp for kids. She is also a SAG member and currently working for Novato Unified School District and San Rafael city schools.

Mina Yueh B.A. ’05 – is currently a freelance stage manager in the San Francisco Bay Area, specializing in circus, dance, and theatre. After coming off tour with Ringling Bros. and Barnum & Bailey Circus, she worked with local theatre companies such as Braval for Women in the Arts, Shotgun Players and Magic Theatre. She will be starting at Teatro Zinzanni as backstage manager in June.

Incoming Ph.D. Students
Once again, the Ph.D. program in Performance Studies has successfully recruited its strongest candidates for admission. We are delighted to be joined in the fall by:

Thea Gold – B.A. Music and Electrical Engineering, UC-Berkeley; M.A. Interdisciplinary Arts, Tel Aviv University; Graduate work, Near Eastern Studies, UC-Berkeley. Already a participant in many Performance Studies courses and with ongoing interests in the fields of religion, queer studies, music, and disability studies, the admissions committee has authorized her transfer into the Performance Studies program.

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Paige Johnson – B.A. Theatre and Cultural Anthropology, Columbia University; Mellon-Mays Fellow; Fulbright Fellow. Currently working in Indonesia, Johnson brings a cross-disciplinary intelligence as both a scholar and performer. In addition to varied pursuits in South and Southeast Asia and in transnational feminism, her primary research will develop from ongoing work on the cultural and economic politics of trans-communities in India.

Kate Mattingly – B.A. Architecture, Princeton University; M.F.A. Dance, New York University. As a dance critic and evaluator for the New York Times, the Village Voice, the N.E.A. and myriad other publications and honorary committees, Mattingly brings a wealth of experience in the analysis of contemporary dance. Her cross-disciplinary approach to movement includes an ongoing interest in architecture, in flash mobs, and in the social effects of new technologies.

Sean McKeithan – B.A. Communications and Journalism, UNC-Chapel Hill. Combining his experiences as a researcher in the United Kingdom, in Bhutan, and in southern states of the U.S., McKeithan is pursuing a wide range of sites to explore the changing face of “contemporary cosmopolitanism.” As both a theatre-maker and a researcher, he is particularly focused on consumer culture as both a precursor and propeller of racial and global privilege.

Takeo Rivera – B.A. Comparative Studies in Race and Ethnicity, M.A. Modern Thought and Literature, Stanford University. As a scholar, community organizer, and performer, Rivera explores the relationship between performance and movements for social justice. His research includes an ongoing specialization in Spoken Word and wide-ranging involvement in the role of the arts and performance in projects addressing youth in under-resourced communities.

Current Ph.D. Students

Michelle R. Baron – graduated with her Ph.D. She received the Outstanding GSI Award, served as Graduate Representative to the Executive Committee, and co-organized a new symposium for ABD students. In the fall, she’s moving to Ohio, where she’ll be a Visiting Assistant Professor in Comparative American Studies at Oberlin College.

Michael Shane Boyle – spent the year conducting archival research in Germany and the Netherlands for his dissertation through fellowships from the Fulbright and the Social Sciences Research Council. He published articles in Counterpunch, Performing Arts Resources, and the South Atlantic Quarterly and completed book and performance reviews for Theater Journal, Theater Survey, and Shakespeare. He also gave talks at conferences in Berlin, Nafpaktos, and Utrecht, and was invited to present at the “Toppling Times: Cultural Activism” symposium in Amsterdam. His essay on the arrest of the Viennese-based activist performance group the VoixTheaterKarawanne at the 2001 G8 summit in Genoa was selected as the winning article of TDR’s annual Student Essay Contest.

Marc Boucai – spent the 2010 – 2011 using his Normative Time Fellowship to travel across North America conducting archival research and interviews for his dissertation project, “Identity Incorporated: Queering the Arabic Question Post 9/11.” After attending Performance Studies international in Toronto and the US Social Forum in Detroit, last summer, he moved back to the motor city to conduct three months of research centered around Dearborn, Michigan’s recently opened Arab American National Museum, where he will return in the fall for a national conference on Arabs in America. After trips to New York and Washington DC, he will be teaching Acting 10 in the summer, and an RIA on Performing Patriotism in the fall.

Kate Duffly – was awarded the Roselyn Schneider Eisner Prize for Continuing Creative Achievement, and in 2011 will be a lecturer at the California College of the Arts.

Ashley Ferro-Murray – This year Ashley’s primary focus was her qualifying exam, which she passed in May. Ashley’s original choreography Noisense premiered October. She also worked with professor Ken Goldberg on his exhibit “Are We There Yet?”, which opened at the Contemporary Jewish Museum in April. Additionally, Ashley was the graduate student associate for the Arts, Technology, and Culture Lecture Series. Ashley is excited to have two forthcoming book reviews in Dance Research Journal and The Drama Review.

Caitlin Marshall – received a Fall 2011 Residential Research Group Fellowship from the University of California Humanities Research Institute (UCHRI) to participate in a convened residency entitled: “Vocal Matters: Technologies of Self and the Materiality of Voice.”

Charlotte McIvor – received her Ph.D. in Performance Studies with a designated emphasis in Gender, Women and Sexuality from UC Berkeley in May 2011. This summer, she will lead TDPS’ “Irish Theater Today” class to Dublin with Lura Dolas. They will teach 24 Berkeley students acting and dramatic literature, go on theatre field trips and have numerous theatre artists and scholars as classroom guests over the course of their five-week program. After returning to Berkeley, McIvor will lecture in both TDPS and in California College for the Arts’s undergraduate and graduate programs in visual and critical studies for the 2011 – 2012 school year. In 2011, she has presented at several national and international conferences including American Society for Theatre Research, American Association for Theatre in Higher Education, American Conference for Irish Studies and Performance Studies international. She has article publications forthcoming in Modern Drama and Public as well as a chapter in the edited collection, Beyond Realism: New Knowledges About Theatre Styles in Irish Drama (International Association for the Study of Irish Literature). She continues to also serve as the Associate Editor of Features for AST Online.

Heather Rastovac – received the Mentored Research Award for 2011 – 2012.

Ariel Osterweis Scott – is the Assistant Professor in the Maggie Allesee Department of Dance at Wayne State University. She has published: “Museum Realness: Trajal Harrell, Rashaad Newsome, and Yogoing in the White Box,” a review of Dance and the Nation: Performance, Ritual, and Politics in Sri Lanka, a chapter on the film Black Swan, forthcoming in Mediated Moves: A Popular Screen Dance Anthology, an interview with Trajal Harrell, in Studio: The Studio Museum in Harlem Magazine, and “Being Blurred, Ralph Lemon Interviewed,” in In Dance (Oct 2010).


Passings

TDPS was saddened to hear of the passing of:

Marilyn Stanley-Palmer (B.A. ’81)

Patience Poindexter (B.A. ’50)

Faculty & Staff News

Marty Berman – is currently traveling in France. Marty was the dialect coach on 2 plays at the Magic Theater, the first, Part Two of The Brother/Sister Plays — The Brothers Size by Terrell McCrane, then Or, by Liz Duffy Adams. He coached the first Brother/Sister Play: In The Red & Brown Water at Marin Theater Company, as well as serving as voice, speech, & dialect coach for I Dream of Chang & Eng for TDPS.

Abigail De Kosnik – is an Assistant Professor in the Berkeley Center for New Media (BCNM) and in TDPS. She is co-editor of The Survival of Soap Opera: Transformations for a New Media Era, which was published by the University Press of Mississippi in December 2010. The Survival of Soap Opera has received mentions in The New York Times Magazine, The Wall Street Journal, The Chronicle of Higher Education, CNN, and other magazines and newspapers since its release, and it was named “Best Soap Opera Book” of 2010 by TV Guide Canada. De Kosnik was the recipient of a Regents’ Junior Faculty Fellowship in 2010 and a recipient of an Institute for International Studies Junior Faculty Fellowship in 2011.

Brandi Wilkins Catanese – was the co-editor (with her colleague Prof. Tamara Roberts in the Music Department) of a special issue of the Journal of Popular Music Studies that is among the first music journals to offer a sustained critical examination of the career and lasting influence of Michael Jackson. In addition, she published a brief essay, “Taking the Long View,” in Theatre Journal. And at long last, her book, The Problem of the Color(blind): Racial Transgression and the Politics of Black Performance, was published this summer by University of Michigan Press.
Catherine Cole — received a Humanities Research Fellowship from UC Berkeley for a new book project, the working title of which is Dramatizing Africa’s Postcolonial Incredible. This Spring she also launched a new project entitled “The Uses of the University in 2500,” a prototype of a new process for engaging faculty in imagining and designing the University’s role in California’s future. This project has thus far received grants from the UC California Studies Consortium, the UC Humanities Research Institute and the University of California Institute for Research in the Arts. In 2010-11, Cole gave talks at the Art of Citizenship in African Cities conference at Columbia University, the American Society for Theatre Research, and the 8th Annual Human Rights Summit at SF State University. She also lectured on Nigerian dramatist Wole Soyinka at the University of Minnesota, Duke University, and the Townsend Center Working Group in Contemporary Art. At UCLA, Cole gave a talk about South African choreographer Gregory Maqoma. At UCSB’s Interdisciplinary Humanities Center, she presented on future prospects for the University of California. Cole recently completed her term as editor of Theatre Survey, for which she received a 2010 Gerald Kahan Scholar’s Prize from the American Society for Theatre Research. Her recent and forthcoming articles include essays in Representing the Past: Essays in the Historiography of Performance edited by Charlotte Canning and Thomas Postlewait, Burnt Cork: Traditions and Legacies of Blackface Minstrelsy edited by Stephen Johnson, and Neoliberalism and Global Theatres: Performance Permutations edited by Lara Nielsen and Patricia Ybarra.

David K.H. Elliott — had a busy year. Beyond the four TDPS main stage productions of Our Town, Deviations, I Dream of Chang & Eng and BDP, there were eleven dances by Amy Seiwert, Tammy Cheney, Katie Faulkner, Annie Rosenthal Parr and others over three concerts for West Wave Dance; ten days in November in Berlin and Potsdam working with Jess Curtis on Dances for Non/Fictional Bodies, which reprised at YBCA in February, Pomegranates and Figs, a celebration of holiday music; a Nutcracker and the Spring Season for Oakland Ballet; Woody Guthrie’s American Song at Marin Theatre Company, directed by Peter Glazer; and three articles for Stage Directions. David’s lighting for Woody Guthrie’s American Song was nominated for a Bay Area Theatre Critics Circle Award, and his lighting for Dancing for Non/Fictional Bodies was made possible in part by the 2009 Dancer’s Group Lighting Design in Dance award.

Peter Glazer’s’ — musical theater piece Woody Guthrie’s American Song had one of its most successful productions ever at the Arizona Theater Company this winter, running to acclaim and big crowds in both Phoenix and Tucson. It also played locally at the Cinnabar Theater in Petaluma to sold-out houses. His own production of the country, and also sits on the Board of Crowded Fire Theater Company in San Francisco. Coffeehouse in Berkeley, one of the premiere folk and traditional music venues in the country, and also received a Humanities Research Fellowship from UC Berkeley.

Amara Tabor-Smith – was recently honored by the City of Berkeley, who named April 26th “Amara Tabor-Smith Day.” Amara will head to Senegal for 5 weeks to study dance at l’Ecole des Sables. She also published a book, Social Geometries: The Black Atlantic, the Asian Pacific, and American Theater which was chosen as one of the featured books for a panel held by the Black Theater Association on new publications in American performance research at ATHE for 2011. In March, she also traveled to Munich to participate in a research workshop on “Global Theater Routes” conducted by Christopher Balme at Ludwig-Maximilians University. She is looking forward with great joy to welcoming a son in November.

Lisa Wymore — co-created a new work with her dance company Smith/Wymore Disappearing Acts entitled Apparatus, which was presented by ODC Theater in San Francisco in February. For BDP she collaborated with renowned screen dance artist Townsend Fellow Ellen Bromberg, on a new work entitled The Somnambulist’s Dream. In April she hosted a Salon entitled Flesh and Media. It showcased her work with long-time collaborator John Crawford (Professor, UC Irvine) utilizing co-located performance technologies. December 2, 2011 she will continue this work in a performance at BAM/PFA in the Li@TE series, entitled otherworld (machine).

Please share your thoughts
TDPS is investigating the feasibility of creating a TDPS Alumni Association to help our graduates keep in touch with one another, pass along information and opportunities, and stay connected with TDPS. Would you be interested in being a part? We’d love to hear your thoughts! Contact Josh Hesslein at jhesslein@berkeley.edu to share your ideas.

Get the TDPS monthly e-newsletter!
We’ve started sending out a monthly e-newsletter to people on our e-mailing list. This is a great way to stay informed about our upcoming productions, department and alumni news, and unique opportunities to see local theater and dance. Sign up at tdps.berkeley.edu!
Marni Glovinsky joins TDPS as the Administrative/Marketing & Development Assistant. Marni is a familiar face herself; she’s a 2005 graduate of the department who rejoins us after receiving her M.A. in Theatre Education from Emerson College in Boston. Marni previously worked as Public Relations Coordinator for the Boston Symphony Orchestra/Boston Pops, and as a teaching artist for various schools in Boston. She is thrilled to be back at UC Berkeley, and this past year was proud to be part of UC Berkeley’s Interactive Theater for Social Change Company, a group uniting Cal staff, students, and faculty dedicated to making differences by exploring issues of diversity at Cal through theater.

Robin Davidson joins us as the department’s new Graduate Student Affairs Officer, assisting our graduate students as they navigate their way through academic requirements, funding, and dissertation-writing. She began working at Berkeley in 1990, first in the Graduate Division and then in the undergraduate advising office for the School of Business, before coming to us from the Ombuds Office. This past year she has been excited to be a part of TDPS, using her advising experience and knowledge of Graduate Division policies to support our graduate students, staff and faculty alike.

Milestones & Awards

Grace Leach (Financial Coordinator) won the Chancellor’s Outstanding Staff Award for her invaluable contributions to the department and the University for over three decades. It takes a special kind of talent to make department finances look easy, and Grace does it.

David Kim (Management Services Officer) won the Berkeley Staff Assembly Excellence in Management award for calmly and efficiently leading the department through a tumultuous year involving budget cutbacks, building repairs, new faculty and staff, as well as a new department chair.

Lisa Wymore was granted well-deserved tenure as an Associate Professor. After exciting tireless work in the Dance program, Lisa has more than earned her tenure; she has embodied the values TDPS strives for.

Staff members Robin Davidson, Brian Fugelsang, Josh Hesslein, Michael Mansfield, and Wendy Sparks each won a Berkeley Campus Spot Award recognizing outstanding service within the department.

Grants & Projects

In February TDPS completed a $300,000 project to upgrade the rigging systems in Zellerbach Playhouse, funded by a generous grant from the UC Berkeley’s Workers’ Compensation Surplus Rebat Program. The counterweight fly system was completely replaced, as well as the fire curtain, making the Playhouse rigging safer for our students, staff and faculty.

In March, I Dream of Chang and Eng, a new play by Philip Kan Gotanda written at UC Berkeley, was given its first performances here at TDPS, made possible by a grant by the Creative Work Fund (A Program of the Walter and Elise Haas Fund).
The Department of Theater, Dance, and Performance Studies thanks the following donors for their generosity. Their invaluable support enables us to provide Cal 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 2010 and June 2011.

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: (510) 642-9925 or jhesslein@berkeley.edu

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### Main Stage

**Attempts on her Life**  
By Martin Crimp  
Directed by Scott Wallin  
October 7–16, 2011  |  Zellerbach Playhouse

**An Ideal Husband**  
By Oscar Wilde  
Directed by Christine Nicholson  
November 11–20, 2011  |  Durham Studio Theater

**Ishi: The Last of the Yahi**  
Written and Directed by John Fisher  
March 2–11, 2012  |  Zellerbach Playhouse

**Berkeley Dance Project 2012**  
Directed by Lisa Wymore  
April 20–29, 2012  |  Zellerbach Playhouse

### Workshop Productions

**Kinjeketile**  
By Ebrahim N. Hussein  
Directed by Joshua Williams  
October 20–22, 2011  
Zellerbach Room 7

**Lab Run**  
Original works by Ph.D. Students in Performance Studies  
Supervised by Joe Goode  
December 1–3, 2011  
Zellerbach Room 7

**Advanced Choreography Showcase**  
Original works by student choreographers  
Supervised by Joe Goode  
December 8–9, 2011  
Zellerbach Room 7

**Boy**  
by Langston Brand  
with  
**Dia: Diagnosis to Dialogue, Clinic to Theater**  
by Cole Ferraiuolo  
April 5–7, 2012  
Zellerbach Room 7

### Student Showcase

**Directors’ Showcase**  
Supervised by Peter Glazer  
May 2012  
Durham Studio Theater

For more information, visit the Department’s website: tdps.berkeley.edu

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