A Message from the Chair

Peter Glazer

The Department of Theater, Dance, and Performance Studies is a community. Whether we are called technicians, teachers, staff, scholars, students, or artists, each of us is all of those things, just as committed to learning as we are to teaching, to making art as we are to witnessing it, to making things run smoothly while firm in the knowledge that it is often the challenges thrown in our path that make us grow, change, and become even more mindful of what we do. The past season at TDPS was rich and varied. Our classrooms
and stages buzzed with unparalleled energy. We opened our performance season with Martin Crimp’s cryptic and fascinating play Attempts on her Life, and closed with our annual Directors’ Showcase: 10 scenes staged by 10 undergraduates, a celebration of hard work, talent, and imagination. In between, we explored many worlds — art making, teaching, and learning every step of the way: Oscar Wilde’s wit and style sparkled in An Ideal Husband, while Ebrahim Hussein’s revolutionary poetics brought us into contact with a hidden history in the North American premiere of Kinjeketile; Berkeley Dance Project’s Beneath the Flesh explored transformation and community in three striking pieces, and John Fisher’s sharply staged, unsettling play Ishi: The Last of the Yahi brought controversy to TDPS, necessitating a productive examination of our role in the UC Berkeley community and beyond, an ongoing process we hope will build new bridges; the one-act plays Boy and DIA: Diagnosis to Dialogue, Clinic to Theater were both the culmination of incisive and imaginative undergraduate work; the annual Lab Run, our evening of graduate students’ projects, delved deeply into theatrical innovation and experimentation; Fall Choreography Showcase showed off the talents of 9 undergraduate choreographers, and in a new event for TDPS, undergraduate playwriting students showcased their work in a weekend of readings, under the watchful eye of master playwright Philip Kan Gotanda. And, believe it or not, this just scratches the surface.

In academics and studio classes, our faculty fostered innovation, technical advancement, critical thinking, and revelation. The performative aspects of racial blackness were investigated by Doctors Jared Sexton, Fred Moten, and Thomas DeFrantz, who visited from UC Irvine, Duke, and MIT respectively. Ciré Béye and Khadim Niang joined us from Senegal for three weeks to teach a traditional dance form. One of the new classes in TDPS last year was “Latin American Theater and Performance,” taught by Angela Marino Segura. Dr. Segura was teaching for us as a Chancellor’s Post-Doctoral Fellow, a program that offers research fellowships and faculty mentoring to outstanding scholars in all fields whose research, teaching, and service will contribute to diversity and equal opportunity at the University of California. We are thrilled to announce that Dr. Segura is joining us as a more permanent member of our faculty this fall, as an Assistant Professor. Dr. Segura specializes in U.S. Latina/o and Latin American plays, history and performance, and will help us to expand our curriculum in crucial ways, including two new classes this coming year: “Theater of the Apocalypse” and a Latino/a Theater Workshop. We are also celebrating the accomplishments of Dr. Shannon Jackson, nationally recognized as one of the leaders in the field of Performance Studies, who was awarded the Richard and Rhoda Goldman Chair in the Arts & Humanities, a richly deserved mark of distinction for Dr. Jackson and for our department.

A sampling of other upcoming classes includes Lura Dolas’ “Advanced Acting,” which, on an annual basis, sends students on to professional careers and the best graduate acting programs in the country. Emeritus Professor Dunbar Ogden will repeat his popular freshman seminar, “Documentary Playmaking: School Integration, Little Rock, 1957–58;” Bay area choreographer Amara Tabor-Smith will teach Advanced Modern Dance Technique; longtime faculty member Mel Gordon will bring “Expressionism and Counter-Expressionism on the German Stage (1910–1935)” to the curricular table; and our graduate students will benefit from the expertise of Joe Goode — Artistic Director and Choreographer of the Joe Goode Performance Group — as he guides them through this year’s practicum Lab Run. Few departments at Cal offer such a wide range of opportunities for their students at all levels.

Our Graduate Program in Performance Studies has demonstrated its quality in many contexts, among them the placement of newly minted Ph.D. graduates in tenure track positions during an unusually competitive job market. Dr. Michelle Baron is now an Assistant Professor of Women’s Studies at Hobart and William Smith Colleges; Charlotte McIvor was recently hired as a Lecturer in English, with an emphasis in Drama, Theatre and Performance Studies, at the National University of Ireland, Galway; Catherine Ming T’ien Duffy will begin her position this fall as Assistant Professor of Theater at Reed College; and Emine Fisek is now an Assistant Professor at Bogazici University, Turkey, in the Department of Western Languages and Literature. We are extremely proud of their accomplishments, as we are of all of our graduate students who participate in conferences nationally and internationally, publish in the best journals in the country, and excel in the teaching of our undergraduates here at Berkeley.

As always, we are striving to enhance opportunities for students even at a time when budgets continue to shrink. Our staff and managers are brilliant at making the most of what we have, and though there are inevitable and troubling sacrifices, our standards remain as high as ever. The 2012–2013 performance season opens with an unusually exciting event — From the Field to the Table, a community engagement workshop organized through the Urban Bush Women’s Leadership Institute. An award-winning ensemble founded in 1984, UBW is dedicated to telling untold stories and building community through the making of dance and theater, and they will be facilitating the creation of a new work by our students, in collaboration with our own Lisa Wymore and Amara Tabor-Smith, herself a former UBW member. Productions next season will also include Woody Guthrie’s American Song, our first musical in years, which will celebrate the iconic American folk singer’s centennial year of birth, Jean Genet’s classic and haunting The Maids, and a rare quadruple-bill for the Berkeley Dance Project, with choreographers Katie Faulkner, Lisa Wymore, and Chia-Yi Seetoo — and that’s just a sample.

Fiat Lux — “Let There Be Light” — is not only the motto of the University of California, but the guiding image we have chosen for the coming year at TDPS, what we call our “super topic.” It will touch everything we do. From the literal moment the lights come up on a darkened stage, to the exploration of the ways exploring history can bring unusual clarity to the present and the building of community can bring individual light to the self, Fiat Lux will be our beacon. We thank you for believing in and supporting TDPS, hope you will continue to do so in these challenging times for public education, and look forward to sharing our vision with you in the coming year.
Visiting Artists & Scholars

2011–12 saw a variety of workshops, lectures and presentations to our students, continuing our mission to provide educational experiences and bring students into contact with great teachers.

In October, Jared Sexton (Chair of African American Studies and Associate Professor of African American Studies and Film & Media Studies at UC Irvine) addressed the “pessimism” versus “optimism” question in Performance Studies and African American Studies in his presentation “People-of-Color-Blindness.” Also in October, TDPS welcomed Senegalese dancer Ciré Béye and drummer Khadim Niang of Compagnie Jant-Bi for a three-week residency to teach the traditional Senegalese “Sabar” dance form to students in our intermediate and advanced modern dance classes. The residency was capped with an open demonstration by Béye and Niang, as well as an open workshop attended by over 50 people. In March, our Annual Performance Studies Speaker Series continued into its fifth year by bringing Professors Thomas DeFrantz (MIT) and Fred Moten (Duke) into conversation both with each other and with TDPS students about the context of the black performance tradition in a lecture-performance called “Break/ing ground: Critical Dialogues in Sound and Motion.” The event served both as counterpoint and continuation of Sexton’s presentation earlier in the year. Also in March, we were joined by Jacie Wang, former soloist with the Beijing Opera, who demonstrated some of the traditions and techniques associated with the Beijing Opera. Later that month, four alumni came back to Cal to talk to current students about the various paths to success in the arts post-graduation; the students loved hearing from Dancer/Choreographer Todd Eckert, Comedian/Writer Zahra Noorbakhsh, Ph.D. Candidate Kate Mattingly, and Lighting Designer Lucas Krech.

We were also delighted to present student work in a range of special performances: In September, TDPS joined the Cal Performances’ Fall Free-for-All with a dance and drama showcase in the Eucalyptus Grove, which entertained audiences despite a rainy day. In Early December, students joined Professor Lisa Wymore for a performance of her company Smith/Wymore Disappearing Acts’ otherworld (machine) at the Berkeley Art Museum, featuring real-time layered video from around the museum. And in February, Alumna Zahra Noorbakhsh returned to campus to present her one-woman-show All Atheists Are Muslim, which for one night in the Durham Studio Theater had a sold-out house in stitches. The show just played in Los Angeles and continues to tour to various cities.

Paloma Young — From Berkeley to Tony

Saying “yes” can get you in trouble, but it can also lead to great things. Saying “yes” certainly has become one of Paloma Young’s mantras as a costume designer. The former TDPS Theater Minor ’01, who was recently awarded a 2012 Tony Award for Best Costume Design of a Play for the Broadway show Peter and the Starcatcher, credits much of her success with accepting assignments others might have not. “I think that I have said yes to a lot of things, even to projects that ended up costing me money or were inconvenient for me,” says Young.

A clear example of this in practice is illustrated by Young’s work on Peter and the Starcatcher. Before moving to New York and eventually Broadway, the production was workshoped at La Jolla Playhouse in San Diego. Young, who had developed relationships with the production team at the playhouse while receiving her MFA in Costume Design at UC San Diego, was asked if she was interested in designing the production. A quick change of post-graduation career plans and living arrangements ensued. “I was on my way to New York, literally. All my stuff was already in storage, I’d already sold my car… but of course, I said yes.”

Once in New York, she interviewed with an off-Broadway theater mounting a production of Peter and the Starcatcher, was selected for that job, and continued to work on the show when it moved to Broadway.

Originally from San Diego, Young is now more permanently based in NYC, although she describes herself as bi-coastal. Costume design had always been an interest for Young, who recalls, “actually caring quite a bit when I didn’t win the Halloween costume contest in school.” During her years at Berkeley, she took all the design classes she could, and attributes her career path to the experiences she had at TDPS.

“I started out in a very nurturing environment at TDPS,” says Young, “And I don’t think that I would have ended up where I am now if I had started out at a more competitive school like NYU-Tisch.”

While a TDPS student, she designed Quick Then End: Beckett Shorts, A Perfect Ganesh, and Berkeley Dance Project: Soulmate, as well as acting as assistant designer for Talbot’s Box. “There was room for me to actually design shows,” she comments, “whereas at most other schools, I wouldn’t have had nearly as many opportunities at the undergraduate level.”

Young’s advice for those interested in pursuing a career in the performing arts is to “Approach everything as though it can be really great. Start out with the idea of ‘how can I make this the best it can be,’ as opposed to ‘I just need the money.’”
Clearly this mentality has helped her arrive at her current honor, as she recently claimed victory over her fellow Tony nominees, all of them much older with several previous nominations and awards among them. “I’m extremely happy to be recognized, but also extremely lucky. It is still sort of unreal to me,” says Young. “All of the tough days in New York certainly seem more worthwhile.”

Celebrating Professor Dunbar Ogden’s 50th Anniversary

This year, we celebrate Professor Dunbar Ogden’s 50th anniversary of teaching in the Department of Theater, Dance, and Performance Studies. Ogden joined the department in 1962, after receiving an A.B. degree from Davidson College, an M.A. from Duke University, and a Ph.D. in theater history from Yale University.


Among Ogden’s many accomplishments in the department are co-developing the department’s Ph.D. program with Travis Bogard, serving for a decade as Chair of Graduate Studies, building the department’s library, and teaching all of the department’s history and literature courses. He has also taught in the Conservatory of A.C.T. and at the institute for Theatre Studies, University of Amsterdam, and was one of the founders of the Berkeley Shakespeare Festival (now Cal Shakes). Since 2000, when he officially retired, he has taught the popular Freshman Seminar in “Theater 24 — Documentary Playmaking: The Little Rock Nine,” a Freshman Seminar exploring civil rights history, inspired by his father’s experiences.

Over his many years of service, Ogden has observed the changing demographic landscape of the campus, and the positive changes that have come with that. “When I went to graduate school at Yale and then came out here to teach, our American culture was chiefly oriented toward Western Europe,” says Ogden. “That cultural focus has now shifted toward the Far East and beyond, and Berkeley can take great pride in having the privilege to create an educational matrix for students and faculty who bring various backgrounds and perspectives to the university.”

Aside from continuing to teach, Ogden has generously contributed to the department. In 2007, he established the Ogden Prize in Theatre History, awarded annually to one undergraduate student and one graduate student. The Ogden Fund is partially financed by gifts from alumni; those interested in making a contribution in honor of Professor Ogden’s 50th anniversary may contact Director of Marketing and Development Joshua Hesslein at jhesslein@berkeley.edu or 510-642-9925. “No matter how small,” says Professor Ogden, “50 cents brings honor.”

Congratulations, Professor Ogden! We are extremely grateful for your outstanding contributions and commitment to the Department of Theater, Dance, and Performance Studies.

Introducing Professor Angela Marino

The Department of Theater, Dance, and Performance Studies is pleased to announce the appointment of Dr. Angela Marino (Segura) as Assistant Professor. Marino, who joined the department in Spring 2011 as a Chancellor’s Post Doctoral Fellow in Latin American Theater and Performance, comes by way of New York University and as an organizer and activist in the arts.

Over the past several years, Marino has worked to bridge Latin American and Latino cultural arts and politics to public education and performance venues in the United States. She organized a performance arts festival in New Mexico in 1998, which led to a Fulbright Fellowship (1998—99) to study theater in Venezuela. She returned to New Mexico and produced another festival in 2000 before working briefly for a Latino literary magazine in the bay area, titled in Spanish El Andar, which translates roughly as “the walk,” or “by walking it.” In a sense, Marino continued this ‘andar’ by eventually joining an emerging field of Latino and Latin American performance studies. She received her MA in Latin American Studies at the University of New Mexico, and then her Ph.D. that she completed in both NYU’s Performance Studies at Tisch School of the Arts and the Department of Spanish and Portuguese at New York University, where she wrote her dissertation on performance and political movements in Latin America.

All along, she aspired to teaching at UC Berkeley. “Public education is extremely important to me and I feel grateful for the opportunity to work with the folks here at TDPS,” says Marino. “I got to know the department when I applied for graduate school and yet I was faced with a dilemma in that there were few people teaching specifically in my research area. The question I asked myself was, how do I go out and get the best training in my field possible in order to come back and offer something to the University? For me, it was an incredible path, to venture out and return to where I hoped to be.”

Marino brings a wealth of knowledge in Latin American theater, especially at the intersection of performance and politics in the Americas. Her work is focused on plays, dramatic literature and theater on stages in a more conventional sense, as well as the study of performance as a lens or mode of analysis with which to understand action and events of all kinds. “We can look at elections as performance, rallies and mass events, carnivals as forms of performance,” says Marino. “I’m especially interested in how events such as popular fiesta and carnival that are long-practiced and considered traditional or ritual, are also extraordinarily vital and relevant in the real-time political organization and decision-making process of groups and individuals.”

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This year saw a stunning range of productions, lectures and events from the department of Theater, Dance, and Performance Studies. In October, graduate student Scott Wallin presented an incisive production of Martin Crimp’s *Attempts On Her Life*, presenting an aggressive, postmodern story the Daily Californian called “a visual spectacle revolving around the process of construction.” The production was also noteworthy for being the first time the department provided narration for the visually-impaired. *Kinjeketile*, a groundbreaking play by Tanzanian playwright Ebrahim N. Hussein, received its first production outside of Africa, directed by Joshua Williams. Also in October, Senegalese dancer Ciré Béye and drummer Khadim Niang came to Berkeley to engage in a 3-week residency to teach the traditional Sabar dance form to our students, funded in part through a generous grant from the University of California Institute for Research in the Arts, and Jared Sexton (Chair of African American Studies at UC Irvine) visited to present his talk “People-of-color-blindness.” In November, acclaimed director Christine Nicholson led students in a high-quality production of Oscar Wilde’s *An Ideal Husband*. December brought back-to-back productions from students. First year graduate students Takeo Rivera, Thea Gold, Paige Johnson, Kate Mattingly, and Sean McKeithan created new works for this year’s Lab Run, followed by nine beautiful new pieces of undergraduate work in our Fall Choreography Showcase. Our Spring semester kicked off in February, with a one-night-only performance of Alumna Zahra Noorbakhsh’s one-woman show *All Atheists are Muslim*. March saw readings from Philip Kan Gotanda’s playwriting class over two nights, as well as a performance lecture by professors Thomas DeFrantz (MIT) and Fred Moten (Duke). March also brought a controversial production of John Fisher’s *Ishi: The Last of the Yahi* to the stage, providing a backdrop for a number of dynamic conversations about the ability of art to both reinforce and overcome institutional racism, and responsibility of the artist to his or her subject. In April, undergraduates Langston Brand and Cole Ferraiuolo shared a night to present their plays *Boy* and *DIA: Diagnosis to Dialogue, Clinic to Theater*. Our Berkeley Dance Project for 2012, titled “Beneath the Flesh,” showcased beautiful new works by Amara Tabor-Smith, Lisa Wymore, and Stephanie Sherman. The year capped off with our ever-popular, ever-free *Directors’ Showcase*. 
Class Notes

Craig Abernethy, B.A. '70 – Recent productions include Absolutes New Works Play Festival/Royal Oak Mi, A View Unassisted & Absolutes Subversive Shorts, Subversive Theatre Collective/ Buffalo, Do/Don't Do Spokane Radio Theatre, What Can We...? Secret Room Theatre/Philadelphia Fringe Festival.

Phil Abrams (Frederick Philip Henquies), B.A. '82 – After graduating, Phil moved to NYC for a theatre stint, then relocated to LA in the early 90’s. He’s found success with recurring roles on Parenthood, Good Luck Charlie, Grey’s Anatomy, iCarly, and guest stars on The Office, In Plain Sight, The Mentalist, to name a recent few. Phil is married to Cal Alum Michelle Bitting ('86), currently the Poet Laureate of Pacific Palsades. Visit Phil’s page at www.imdb.me/philabrams

Clint Adams, B.A. '87 – After 7 years in Europe, Clint’s now back in the Bay Area, and loving it. He recently adapted his novel, The Seventh Ritual, for the screen and is now entering the screenplay in international film festivals.

Nayeli Adorador-Knudsen, B.A. '08 – graduated this year with a Master's in Education (Educational Leadership & Policy Studies) from University of Washington where she researched spoken word/iterary performing arts curriculum in Seattle public high schools. After re-signing with her agent in Los Angeles, Nayeli has decided to resume acting in the fall.

Josie Alvarez, B.A. '08 – will be attending American Conservatory Theater in the fall.

Roxanne Bell, B.A. '74 – has her own dance studio, Roxanne’s Dance in Laguna Niguel, Calif. She teaches both adults and children ballet and jazz. She also does a great Barre class. Her website is: Roxannesdance.com

Jonathan Bender, B.A. '94 – is enjoying WholeSpeak, his thriving coaching business, where he brings performance techniques and self-development into public speaking. In February, he created and hosted The Authentic Entrepreneur Speaker Series, a virtual 3-week event attended by 3000 people. This spring he led a virtual course called “Speak with Confidence, Inspire with Ease,” which had over 40 participants from around the world.

Deborah Benjamin, B.A. '07 – returning after a 30-year absence, Deborah will be performing in Matriarchal Terrorism: A discussion of the myth of motherhood from the Madonna to Medea at Pacifica Graduate Institute from August 31st – September 3, 2012. The one woman performance following Sylvia Plath’s play Three Women, will explore the experience of a student who must give up a child for adoption, a secretary who suffers from multiple miscarriages, and a mother who gives birth to a little boy.

Sarah Berges, B.A. ’80 – Sarah’s company, Sarah Berges Dance, performed in New York City last August, Santa Fe in February and Paris in March. Now based in Oakland, the company is working on its home season scheduled for July 28th and 29th. Earlier this year, a Puffin Foundation grant kick-started a new full-length piece based on Kenneth Grahame’s Wind In The Willows to be produced in the fall.


Jeffrey Behr, B.A. '70 – will be going into his seventh year teaching drama: Shakespeare, Stage Movement, and Acting at Stanford. This summer he will act in Odyssey, and taking the play to performances in Greece. He continues to teach in his own studio in Rockridge, and composes and performs music.

Judith Brooks, B.A. ’76 – is a PE/Dance Teacher with SFUSD, but due to an injury wasn’t able to teach this school year. She will complete the Pastoral Ministry program, Diocese of Oakland, in December 2012. She was also accepted to the Master of Theological Studies program, Franciscan School of Theology in Berkeley.

Laurie Brown, B.A. '73 - Has been teaching dance and drama at Sobrato High in Morgan Hill this year, where she directed, designed, and choreographed two shows, Rumors, and The Boy Friend, as well as a dance showcase and a flash mob. Her eldest daughter, Ashley, is marrying in June, and the younger, Nicole, is performing in L.A. with Margot’s Pie, an improv group. Laurie has been delighted to re-connect with some wonderful TOPS alumns lately.

Richard Capp, B.A. '58 – continues to write technical aerospace articles, and also moves MD-11’s around the world. Richard’s daughter Madeline married in May; a delightful experience, and he enjoys an active life with boating, motorcycle trips, and photography. Stage productions are topnotch and varied in Los Angeles, his hometown since ’66.

Danielle Celestino, B.A. '11 – is currently attending Whittier College’s graduate program in Education working towards both her Masters in Education and Multiple Subject Teaching Credential. For the past 6 months she has been working as a teacher’s assistant in a special education class at Santa Fe High School. Since graduating in May 2011 Danielle has joined a nonprofit contemporary and hip-hop dance group called Evoke Dance Company and has been dancing with them for the past year.

Desdemona Chiang, B.A. '01 – was awarded a Drama League New York Directing Fellowship in Fall 2011 and will be participating in TCG’s Young Leader of Color program in 2012. Recent and upcoming directing projects include Crevise (Impact Theatre, Berkeley), Jesus Hopped the A Train (Azeotrope, Seattle, WA), Yellow Dress (NYC Fringe), and The Hundred Flowers Project (Playwrights Foundation/Crowded Fire, SF).

Steve Chivers, B.A. ’85 – is Supervising Producer on a documentary series for Yahoo called “Remake America” which follows 6 families from now until the election as they deal with the issues many Americans are struggling with. Check it out at http://news.yahoo.com/elections/remake-america/

Holly Chou, B.A. '06 – lives in New York, where her credits include A.R. Gurney’s Office Hours (world premiere), Future Anxiety, and These Seven Sicknesses. She garnered praise for the latter two in the New York Times and These Seven Sicknesses earned a Drama Desk Nomination for its director. www.hollychou.com.

Beth Cleary, Ph.D. '94 – directed the U.S. Premiere of Naomi Wallace’s The Inland Sea at Macalester College in November 2011. Renu Cappelli (Ph.D. ‘07) presented a superb paper, “Terra Fluida, or What the Foot Knows,” in a symposium panel following this premiere.

Amanda Leigh Cobb, B.A. ’02 – is planning to leave the business, but was lucky to do The Importance of Being Earnest on Broadway this past year. She is currently at The Pittsburgh Public Theater doing Private Lives by Noel Coward. What fun!

Azul J. Couzens, B.A. '02 – recently moved to Santa Cruz, CA with his wife and two children, to begin his new role as Brand Manager at Bell Sports. Azul’s wife Louise is continuing her education with the practice of Fine Art at UCSC.


Marni Davis (formerly Glovinsky), B.A. ’05 – continues to work full time in the Department of Theater, Dance, and Performance Studies as the Administrative/Marketing & Development Assistant. She was married in the winter, and she and her husband excitedly await the arrival of their first child, scheduled to make an appearance in October.

Siobhan Doherty, B.A. ’08 – recently finished her second year of graduate school at UC Irvine, and her Irish band, Dannsair, recently released their fifth CD. This summer she will be performing in multiple shows with Utah Festival Opera including Kiss Me, Kate, My Fair Lady, and Faust. She will receive her MFA in Acting in 2015.
Lily Dwyer Begg, B.A. ’04 – returned from a year dancing in Berlin to dive into her yoga career. She teaches public classes, private clients and athletes (including the UCB Dive team), and provides free weekly yoga classes to homeless women in Berkeley through the women’s yoga collective, which she co-founded in 2012. This summer she teaches at the first university yoga teacher training at San Francisco State University. www.lillydwyeryoga.com

Frieda de Lackner, B.A. ’94 – has spent the last six years with Kaiser Permanente’s Educational Theatre Programs. She is currently the Program Coordinator and Director of Peace Signs, a play about conflict resolution and violence prevention. This summer she is performing with We Players in The Odyssey on Angel Island, an all day, island-wide adventure and adaptation of The Odyssey.

Huan Dong, B.A. ’07 – is currently an Assistant Production Manager for the “Secrets” Program at Kaiser Permanente’s Educational Theatre Programs of Northern California, where he works with several other alumni, notably Jennifer Oliver and Regina Dwerlkotte. He also received a national Kaiser Permanente recognition recently, the David Lawrence Community Service Award, for his work with the Berkeley Free Clinic.

Kiki Douveas, B.A. ’00 – after graduating at the age of 55 years old, Kiki loves encouraging people of all ages to “Never Give Up On Your Dreams.” She speaks at colleges, women’s groups, cruise ships, high schools, where she shares her story of going back to school (after working with her husband in the restaurant business for 27 years and raising a family) to pursue her dream of a college education. She loves UC Berkeley and the great Dramatic Arts Department, and will never forget the wonderful experiences she had.

Greg Emetaz, B.A. ’00 – founded MINORapocalypse, a production company in New York City and has since created behind-the-scenes documentaries for Julie Taymor’s The Tempest, Spider-Man: Turn Off The Dark and numerous productions at New York City Opera & Opera Theatre of St. Louis. He recently collaborated with UCB alum Holly Mae Haddock on music video “Hungry Ghost” and TDPS alum Sarah Arlen on his short “Death By Omelette.”

Samuel Estrada, B.A. ’80 – has less than a year to retire after twenty-five years in the Los Angeles County Sheriff’s Department. During his time in the Sheriff’s Department he started programs for local youths giving them an alternative to the violence of gang activity. He also started the free “Concerts in the Park” series, organized to bring law enforcement and the community together, which continues today in AltaLena CA. He is organizing a youth jazz band and dance company for young people between the ages of 12–18. He continues to make treks to Spain to collect Flamenco music and study Flamenco dance. He is also starting a self-defense class for female dancers. While he was a student at Cal, David Wood asked him what he wanted to do with dance. Samuel told him “I want to go back to my community and contribute however I can.” Samuel is proud to say he kept his word, and wishes he could tell Wood what he did.


Michael J. Folker, B.A. ’09 – is currently getting a masters degree in clinical psychology at Antioch University, Los Angeles to become a Marriage and Family Therapist.

Robert Gardner, Ph.D. ’78 – Since retiring from teaching, Robert has been acting in the upper Midwest, traveling, and visiting grandchildren. His former wife Marcia (’68–’71) died of lung cancer in January. She was a key member of the Tony-Award-winning Signature Theatre in Washington, DC, and received a nice obituary in the Washington Post.

Janice Bruce-Hansson, B.A. ’76 – is teaching kindergarten, where they are practicing for their kindergarten musical! She also wrote the “I like school” musical (kindergarten friendly), and also became a first time grandmother.

Veronika Hellmer (Veronica Reinert), B.A. ’10 – is currently living in Amherst, MA, were she teaches Pilates, Zumba, and fitness classes full-time, and dances with the Dance Generators (East). Veronika recently enlisted into the Army Reserves as a Pharmacy Specialist. She plans to pursue dance science and dance photography upon returning to California in 2015.

Stephanie Alyson Henderson (formerly Shaw), B.A. ’10 – got married (to Brandon Henderson) at the end of May 2011, and is the current Production Manager for Crowded Fire Theater in San Francisco. She is also currently a freelance Stage Manager in the Bay Area and has worked with Crowded Fire, Cutting Ball, Vanguardian Productions, Asian American Theatre Company, Joe Goode Performance Group, and others. Online at stephaniealyson.tn

Jeremy Jen-Ming Bell Hou, B.A. ’99 – added a second middle name in the last year. Jeremy is working in SF writing User Interface software and bought a house in Oakland with his wife Amy, who is in the Creative Writing MFA program at SFSU.

Ryan Justus, B.A. ’01 – has continued to teach and perform in the arts since graduation. This summer he will be traveling with adult students from Dance/10 in Alameda, to perform at Warwick Castle and the Island Garden during the Olympic games. This fall he is excited to once again join The Tap Dancing Christmas Trees as they dance Down Broadway in NYC for the Macy’s Thanksgiving Day Parade in their 4th appearance in the parade.

Karena Fiorenza Ingersoll, B.A. ’03 – was most recently the Associate Managing Director at Yale Repertory Theatre. She received her MFA in Theater Management from the Yale School of Drama in May 2012. She and her husband will be moving back to the Bay Area this summer.

Bill Kalmenson, B.A. ’78 – can be seen this fall in Ben Affleck’s new movie “Argo,” a true story about the Iranian Hostage crisis from Warner Bros. Bill plays Hal Saunders, the Assistant Secretary of State. Also check out the movie he wrote and directed, The Souler Opposite, available through Warner Home Video or Netflix. Go Bears!

Cessna and Doug Kaye, M.A. and B.A. ’70 – are alive and kicking in Marin County. After a decade in film and two more in computer software, Doug has retired and is pursuing his passion for fine-art photography full time. Cessna is a Jin Shin Jyutsu practitioner.

Annie H. Kee, B.A. ’05 – is currently living in Boston, MA and is the Director of Visual and Performing Arts at the West End House Boys and Girls Club in Allston, MA.

Krista Knudsen, B.A. ’97 – is a BASI-certified Pilates instructor, teaching groups and individuals in Oakland, Berkeley, and San Francisco. She toured California for several years, performing in educational musical theatre productions for young people, and she still works with children’s theatre companies in the Bay Area. Visit www.kristaknudsen.com for more information.

Kevin Koster, B.A. ’91 – is continuing his work as a 1st Assistant Director on the ABC series “Private Practice,” which is now going into its 6th season. In his off hours, he continues to write Blu-ray reviews for Home Theater Forum, and expects to reach his 500th review sometime in August.

Lucas Krech, B.A. ’00 – Lucas’ daughter, Tesla Skye Krech, was born on May 8th, 2012. Lucas came back to Cal this past spring as part of the student-organized alumni panel.

Benjamin Levy, B.A. ’02 – is Artistic Director of LEVYdance. LEVYdance’s recent creation ROMP was named one of the “Top Ten Dance Moments in 2011” by the San Francisco Chronicle. LEVYdance is celebrating its 10th Anniversary with a full year of performances and events. Visit www.levydance.org for more information.

Dana Lewenthal, B.A. ’92 – Played “Charlotte” (Carol Burnett originated the role) in Moon Over Buffalo at Chanticleers Theatre in Castro Valley where she was named “Best Lead Actress of 2011” for Lexie in Dixie Swim Club. She is astonished her baby girl is off to kindergarten in the fall.
Jan Lewis, M.A. '78 — is presently Chair of the Department of Theatre at Wesleyan College. She has won four KCACTF directing awards, and recently co-authored two new plays for women that she directed at Wesleyan. She is working on a third, titled Worlds Within Worlds, for Fall 2012.

Julie (Brown) Lushington, B.A. '78 — Danced in New York for 10 years. Came back to CA, married, and now has 2 kids. She has been teaching Pilates for 22 years. It must work.


Erl Mason, B.A. '06 — is a drama and art teacher at an independent k-8 school, whose theatre working group, The Collaboratory, will be making exciting, new work this summer! www.thecollaboratorygroup.org

Stuart McDowell, M.A. , '74 & Ph.D., '94 — is completing his 17th year as Chair & Artistic Director of Theatre, Dance & Motion Pictures at Wright State University, Dayton Ohio. This spring he directed one of the biggest productions in the history of the department — Andrew Lloyd Webber’s Phantom of the Opera, with a cast and crew of over 70 students. His concept for the production included the addition of three lovely, Greek-style, dancing Muses who hovered around the Phantom, and framed the story for the play.

Bri McWhorter, B.A. '11 — has just finished her first year in UCI’s MFA Acting program where she performed Olivia in Twelfth Night, Chloe in Arcadia and will be Dromio in Comedy of Errors at the New Swan Festival this summer.

Michelle Mills, B.A. '07 — Michelle spends her days creating international high-tech adventure games at The Go Game (www.thegogame.com), and spends her nights planning an upcoming wedding to her favorite guy.

Danny Nguyen, B.A. '10 — Recently finished a US National Tour with Tony and Emmy Award winning Broadway show Blast! Danny will be performing with Blast! at the International Exposition Yeosu Korea 2012 in June followed by a 3-month tour in Japan.

Adam (Larmer) Noble, B.A. '95 — Just finished his fifth year teaching movement for performance as part of the MFA Acting program at Indiana University, and will be up for tenure this year. Adam has been contracted to play Petruchio in Taming of the Shrew this summer, and will be presenting on a panel for the Association for Theatre in Higher Education (ATHIE) Conference in Washington, D.C.

Steven Nordberg, B.A. '07 — is currently sailing to Alaska, completing his second contract as an Entertainment Host with Disney Cruise Line. He dances and performs in the “Adventures Away” and “Pirates IN the Caribbean” Deck Parties, as well as hosts a variety of game shows and events aboard the Disney Wonder.

Kathleen Norgroton (O’Brien), B.A. '81 — has been teaching Theatre at San Jose State University since 1998 as well as directing, and occasionally acting (most recently in the feature film “Always Learning”). Her book, Simply Acting: A Handbook for the Student Actor (co-authored with colleague Amy Glazer), was published last year by Kendall Hunt, and the two are currently at work on their second book, slated for publication in 2015. Kathleen has just been named to the advisory board at Renegade Theatre Experiment and will be directing Peter Sinn Nachtrieb’s Boom in November, followed by Matthew Spangler’s (The kite Runner) new adaptation of John Cheever short stories tentatively titled The Swimmer in Spring 2015. She looks well as hosts a variety of game shows and events aboard the Disney Wonder.

Charlie E. Parker, B.A. ’05 — Charlie’s Repertory Theatre Company and Shakespeare Troupe, A Fluid Movement just wrapped its 4th season with an amazing production of Macbeth at the famous Annenberg Theater at the Palm Springs Museum. Last year they produced a dazzling version of A Midsummer Night’s Dream. This summer they will offer workshops and sessions for the Palm Springs Museum’s Art Camp and a program for the museum’s Education Department on Shakespeare. Check them out on Facebook under “A Fluid Movement” or on their website at www.freewebs.com/afliudmovement.

Godfrey Plata, M.A. '10 — currently leads a teacher preparation institute based in Houston, overseeing the training of 770 K-12 teachers in Title I schools. My work includes innovating explorations of racial/class identity in/and education; increasing engagement with Houston community groups; and advocating a more holistic understanding of student “performance” for almost 4000 kids in Houston public schools.

Amy Puccinelli, B.A. '76 — published The Daisy Field last summer and is in the process of publishing Eternity’s Chance, under her maiden name of Amy Sutton. Both are happily-ever-after tales, similar to a Nicholas Sparks novel. They are/will be available via Amazon.com, Barnes & Noble as well as at bookstores. For an efriendly version go to smashwords.com. Keep the creative juices flowing, everyone!

Elkhannah Pulitzer, B.A. '95 — after a five year bi-coastal stint in NYC for MFA in Directing from Columbia, settled fully in the East Bay with the birth of her first son over three years ago. Elkhannah married Chad Owens 10 years ago in June and they have just welcomed their second boy who is three months old. She will direct Mahagonny Songspiel for Berkeley West Edge Opera in July.

Suki Rae (Debbie Spitz), B.A. '79 — is a Flutist/Composer and an international award winning performer who has released six recordings, written five original pieces of music; appeared on radio & television, as well acted in, written & directed Theatre and Film. She wrote, acted, directed, and produced her musical at Writers Voice, New York City. She appears in OASIS` documentary, “Dig your Soul on the Streets.”

Silvia L. Ramos, B.A. '06 — After graduating with a BA in Film and a minor in Theater, Dance & Performance Studies, Silvia returned to her native Southern California where she has spent 6 years at Grosh Scenic Studies, one of the Los Angeles’s historic and most respected scenic design companies. Recently, she was promoted to Grosh’s Senior Customer Service Specialist and oversees the entire administrative department. Silvia is happy to provide custom scenic design help to such artists as Earth, Wind & Fire, The Offspring and Pearl Jam. This summer Silvia will be spending her summer in New York City for the second time and is rooting for her Los Angeles Kings to win the coveted Stanley Cup!

Lissa Tyler Renaud, Ph.D.'87 — is a recitalist, and master teacher of acting and voice in the U.S., Asia, Mexico, Russia; co-editor of The Politics of American Actor Training (Routledge 2009/11) and Critical Stages, journal of the International Association of Theatre Critics, UNESCO. Scholarly specializations: Stanislavsky, Asia, and early European avant-garde.

Edgar Reynolds, Ph.D. '71 — was featured in a 2011 training video playing a suicidal veteran. He also played the Spanish Captain in “Cat & Mouse,” for NBC’s “Grimm” series at the end of April 2012.

Katerina Robinson, B.A. ’10 — is currently working as a legislative aide for California State Assembly Member Mike Gatto, who sits on the Assembly Committee on the Arts. Among several other responsibilities, she handles arts issues for the Assembly Member.

Olivia Rosaldo-Pratt, B.A. ’07 — this fall had the pleasure of playing Carmelita Rodriguez Ramirez in Brian Thorstenson’s fast-paced farce Embassy with Berkeley’s Central Works. This coming fall she is thrilled to be in the west coast premiere of Jonas Hassen Khemiri’s Invasion with San Francisco’s Crowded Fire Theater.

Jocelyn Sawyer, B.A. ’85 — is directing In Heat: Is She Hot Under Her Collar or Under Her Skirt? at FringeNYC festival August 2012 (www.in-heat.com) and event coordinator for Surfer’s Way (free surf outings for special needs children). And surfing!

Stephen A. Schrum, Ph.D. ’96 — directed a production of Euripides’ Hippolytus in the fall of 2011, and then took it on a mini-tour in northeast PA in January. In the spring of 2012 he directed the world premiere of a new musical, Dog Assassin, with music by Jeremy dePrisco and book and lyrics by... Stephen A. Schrum! During the year he also directed a virtual world production of Prometheus Bound in Second Life. (A video of that production can be found at: http://youtu.be/T_RK7Ifutgg.)

Melissa Schwartz, B.A. ’99 — is taking a break from the theater to perform on the political stage as a strategic communications consultant in Washington, D.C. Melissa got hitched last fall, and was grateful to have several TDPS alumni there to celebrate!
Gloria Skurski, M.A. ’75 — is Director of Educational Programming & Educational Services at Think TV & CET, Dayton and Cincinnati, where she has won Regional Emmys for programming as well as developing new multi-media educational work in schools throughout Ohio. Gloria and her husband W. Stuart McDowell (Ph.D. ’94) recently enjoyed dinner and Cal reminiscences with UCB Dramatic Arts Chair Emeritus Robert Goldsby and his wife Angela Patton in Manhattan.

Meredith Slater, B.A. ’07 — is riding in her 5th annual AIDS/LifeCycle, a 545-mile ride raising money for the SF AIDS Foundation and LA Gay and Lesbian Center. Her goal this year is to reach $20,000 total raised over the past 5 years, and she’s just $2,000 away! Support your fellow Bear, and a great cause. Donations can be made through August 2012 at www.tofighthiv.org/goto/meredith

Charles Slender, B.A. ’06 — with support from the US State Department, Charles and his dance company, FACT/SF, recently completed a seven-week, eight city tour throughout Russia – 36 master classes, 9 performances, 3 lectures, and 2 new works. Throughout 2012, Charles will continue his mentorship with Elizabeth Streb as part of the CTfIME program.

Alexandra Sokoloff, B.A. ’83 — Thriller Award-winning author Alexandra Sokoloff’s seventh spooky thriller is out now, as well as two Screenwriting Tricks for Authors workbooks. Details at her website: http://alexandrasokoloff.com and blog: ScreenwritingTricks.com

John Sowle, Ph.D. ’82 — retired last year from his “real” job as an IT Director for Fireman’s Fund Insurance. Now he’s living on 10 acres in Catsby, NY in a house he designed and built. He is the Associate Artistic Director at Stageworks in Hudson, NY (www.stageworks Hudson.org) where is designing and directing shows. His company, Kaliyuga Arts (www.kaliyuga.com), produced Lanford Wilson’s The Mound Builders in May of this year at that theatre. He and his partner of 28 years, Steven Patterson, got married on stage between the last two shows.

Robert Starr, B.A. ’74 — is revising his play, Pledge Drive and attending another gathering of cast and crew of the movie, “The Last Starfighter” at the America Cinemateque.

Vijay Tsubasa Suzuki, B.A. ’09 — is a starring actor who moved back to LA after graduating from TDPS. He is currently going on his second year in SAG, now known as SAG-AFTRA, and has been doing a variety of work from commercials to TV Shows, to movies, to music videos, etc. It’s hard making ends meet as an actor, so on the weekends he bartends in Benihana in Torrance. However, he is having the time of his life following his dreams and riding down the beaches of SoCal’s South Bay.

Joanne Taylor, Ph.D. ’11 — after a foray into the world of Teach for America, Joanne Taylor filed her dissertation (“21st Century Zombies: New Media, Cinema, and Performance”), and returned to university education — she currently serves as a lecturer at UC Berkeley. Taylor also presented papers at the annual Cultural Studies Association (“Inaugurating the 21st Century Zombie: Embodying Biomedical and Liminality in Danny Boyle’s 28 Days Later”) and Popular Culture Association (“Zombie Punk: The Death and Reanimation of Subcultural Praxis”) conferences.

Pat Verducci, B.A. ’82 — teaches screenwriting at UCLA Extension, and Co-Produced “Somewhere Between,” a documentary film about teenaged girls adopted from China, due out in theaters this fall. She lives in Los Angeles.

Autumn Zangrilli and Danny Etcherverry, B.A. ’03 — welcomed their first baby, Josephina Siena Etcherverry on April 7, 2012. She was 7 pounds, 7 ounces and came out singing show tunes.

Incoming Ph.D. Students:

We are delighted to be joined in the fall by some of our strongest candidates for admission:

Megan Hoetger — B.F.A. Drawing and Painting, B.A. Art History, M.A. Art History, California State University, Long Beach. Hoetger’s work looks at performance after fascism in Central Europe. Her research interests include feminist and queer theories of sexuality and identity; experimental cinema, sexploitation, and pornography; vision and visuality; kinesthetic knowledge; collective memory and cultural amnesia; nationalism and national identity; trauma studies; and performance art exhibition histories.

Jennifer Johnson Zermeño — B.A. Women’s and Gender Studies, Amherst College; M.A. Drama, San Francisco State University. A professional clown, scholar, and circus arts educator, Johnson Zermeño is interested in the raced, classed, and gendered subject in a range of performative sites. Her research includes Native American museum display, the mixed-race figure in American drama, and ritual clown performance in the face of global capitalism.

Current Ph.D. Students:

Sima Belmar — had the extraordinarily good fortune of being a 2012 Arts Research Center (ARC) fellow this spring. Thanks to the whole 2012 ARC group, and especially to research fellow teammate, Joe Goode, for what proved to be a life -(or at least dissertation-) changing experience. She was also Assistant to the fabulous Director Scott Wallin for the 2011 mainstage production of Attempts On Her Life. In the fall, Sima was a Visiting Assistant Professor at Mills College in Oakland where she acted as co-thesis-advisor for the MFA students in Dance. She also received a Roy Acuff Residency at Austin Peay State University in Clarksville, TN, where she taught technique, criticism, and film dance analysis classes.

Catherine Ming T’ien Duffy — is thrilled to be joining the faculty at Reed College in Portland, OR as Assistant Professor in the Theatre Department.

Ashley Ferro-Murray — accepted the University Dean’s Normative Time Fellowship in the fall. Ashley has completed her dissertation prospectus and is now writing her dissertation titled “Tactical Movement: Media-based Choreography and its Effect on Digital Culture.” Ashley gave an invited talk with William Forsythe at Cornell University and she gave an invited artist’s talk at the University of Pennsylvania. She received the HASTAC/MacArthur Digital Media and Learning Dissertation Research Grant for work on a project on online education and badges. Ashley’s review of “Relationscapes: Movement, Art, Philosophy” by Erin Manning came out this spring in Dance Research Journal and her review of “Stance: Ideas about Emotion, Style, and Meaning” by Harris M. Berger was published in The Drama Review. This year, Ashley served as the Arts, Technology, and Culture Colloquium Graduate Associate, co-organizer of the Townsend Center New Media Working Group, and member of the Berkeley Center for New Media Executive Committee. She also became a HASTAC scholar. As the summer begins Ashley is preparing to teach an Art Practice course on Internet Citizenship. She will work on this course as a part of the Online Instruction Pilot Program in the fall. Finally, Ashley has been invited to create a new choreography for the ZEROI biennial in San Jose as a part of the emerging artists exhibition this fall.

Heather Rastovac — was awarded the Graduate Division Mentored Research Award 2011-2012 and will be spending 5 weeks in Stockholm and Paris this summer in order to continue her research with diasporic Iranian dancers and choreographers.

Takeo Rivera — just celebrated having his choreopoem play, Goliath, finish its third run in New York City this June. Directed by Alex Mallory and produced by Poetic Theater Productions, Goliath is a piece aesthetically informed by slam poetry and the work of Nozake Shange, and contends with the intersections of war, masculinity, and homophobia. In 2011, Goliath earned six awards at the Planet Connections Theater Festival, including Outstanding Overall Production of a New Play. More information can be found at http://www.poetictheater.com/goliath.

April Sizemore-Barber — After spending nine months conducting fieldwork in Johannesburg, April returned to the states to focus on her dissertation work on queer performances and citizenship in post-apartheid South Africa. During the 2011- 2012 school year, she presented at ASTR, was awarded two fellowships (the Roca Fellowship in African Studies and a graduate grant from the Center for Race and Gender) to continue her research in South Africa this summer, and has developed an article for forthcoming publication in Safundi, a journal of South African and American studies. She hopes to complete her doctorate in spring of 2013.
Catherine Cole – published this year several articles and chapters, including a piece on South African choreographer Gregory Magoma in African Arts and two chapters in anthologies—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. Cole has been working intensely this year on two related projects: curating a forthcoming exhibit at The Bancroft Library entitled Fiat Lux Redux: Ansel Adams and Clark Kerr and designing a creative multi-media online engagement for all incoming Berkeley students in relationship to the Fiat Lux archive of photographs that Ansel Adams took of the entire UC system in the 1960s. The website for On the Same Page features many TDPS colleagues: http://onthesamepage.berkeley.edu/. In May, Cole performed her one-woman show Always. Together. at Center Stage Theater in Santa Barbara. In 2011–12, Cole gave lectures at the American Society for Theatre Research and ATHE conferences as well as UCSB, Northwestern, Stanford, York (UK), University of Western Cape, University of Cape Town and the National Arts Festival in South Africa.

Abigail De Kosnik – in 2011–12, Professor De Kosnik was awarded a Research Assistantship-Humanities Grant and a Faculty Grant from UC Berkeley’s Committee on Research, a Geballe Research Opportunities for Undergraduates Program (G.R.O.U.P.) Summer Apprenticeship Grant from the Townsend Center for the Humanities, and a Humanities Research Fellowship from the College of Letters & Sciences, all for her book project tentatively titled, Fan Fiction and Internet Memory. Prof. De Kosnik will be working on her book this fall, while she is on sabbatical. She had three essays published this year (two in essay collections and the third in International Journal of Communication, a peer-reviewed communications journal) and the paperback edition of The Survival of Soap Opera: Transformations for a New Media Era, which she co-edited, was released by the University Press of Mississippi.

Philip Kan Gotanda – was invited by the American Literature Association to read from his two works Love in American Times and I Dream of Chang and Eng at their annual conference in San Francisco in May. He also participated in an workshop and public performance of an upcoming new opera, Apricots of Andujar, for which he was the librettist, collaborating with composer Max Duykers and opera singer John Duykers. Philip’s play I Dream of Chang and Eng, which was originally produced at TDPS, got a second production this summer at UC Santa Cruz, directed by Gina Marie Hayes.

Mark Griffith – completed a book on Aristophanes’ comedy, The Frogs, which is due to appear in December (Oxford UP). He has also been busy revising the series of translations of the Complete Greek Tragedies (originally edited by Lattimore and Greene) for the University of Chicago Press. His own translations of Euripides’ The Children of Heracles and of Sophocles’ The Trackers will be included in this new edition of the plays. In May 2011 Mark co-organized, together with Mary-Kay Gamel (UC Santa Cruz), a three-day international conference and workshop on “Music and Greek Drama”, which focused both on ancient modes of dramatic performance and on modern approaches to the use of music in staging Greek drama, included live performances on replicas of ancient Greek instruments, and coincided with a mainstage production of Euripides’ Orestes at UC Santa Cruz, directed by UCB Dramatic Art alum Danny Scheie. In July-August 2011 Mark gave the H. D. Broadhead Lectures at the University of Canterbury, New Zealand, on the topic, “Music, Mind, and Body in Ancient Greece.”

Shannon Jackson – continued to serve a Member of the Campus’s Budget Committee while also serving as the Director of the Arts Research Center, where she organized several symposia, workshops, and lectures for the campus and Bay Area arts community. Her 2011 book, Social Works: Performing Art, Supporting Publics, received the Notable Book Prize from the Association for Theatre in Higher Education as well as invitations to speak at gatherings such as the Creative Time Summit, the Mercosul Biennial in Brazil, Museum of Contemporary Art-Los Angeles, The Kitchen in New York, the Whitney Biennial, Open Engagement in Portland, and also at universities such as Brown, King’s College London, Queen Mary, University of Oslo, University of Wisconsin, Cooper Union, University of Chicago, Arizona State University, and University of Minnesota. She published essays in several journals and edited collections, including The Drama Review, Representing the Past, and catalogues published by Performa, Creative Time, and the Walker Art Center. Jackson received the 2011–12 Distinguished Service Award from the Arts and Humanities Division; next year, she will be the Chair of the Academic Senate’s Budget Committee.

Katherine Mattson – is currently Production Stage Manager for the 34th Annual San Francisco Ethnic Dance Festival at Yerba Buena Center for the Arts. In January of 2012, she was Stage Manager and Production Manager for Joe Goode Performance Group’s The Rambler at The Joyce Theater, New York (FOCUS Dance Festival) and continues as Production Stage Manager for Contra Costa Ballet, World Arts West and others. Katherine recently supervised a 15K lighting upgrade for the Metal Shop Theater at Willard Middle School (Berkeley Unified School District) and will be working in 2012–13 on a 75K theater renovation for the same venue.

Christine Nicholson – Since directing An Ideal Husband at TDPS in November, Christine directed Julius Caesar for the Young Professionals Conservatory for Sacramento Theatre Company in March, directed David Edgar’s Pentacost for the Actor Training Program at Solano College, just finished a production of Peter Glazer’s Woody Guthrie’s American Song as actor/singer and assistant vocal coach, and performed in Make ‘Em Laugh Cabaret for Sacramento Theatre Company in January. She also wrote her fourth British Pantomime — Robin Hood in the Forest of Fougarts — for City Theatre in Sacramento last November and is working on her fifth one now, which will take on Alice in Wonderland and the Nutcracker. She will be teaching in Dublin with Charlotte McIvor this summer for the Irish Theater Study Abroad program.

Annie Smart – Designed for a number of productions this year, including sets for Sarah Ruht’s version of Chekov’s Three Sisters’s at Yale Rep, Rita Moreno’s costumes for her new one-woman show Life Without Make-up at Berkeley Rep, costumes for a new stage version of Double Indemnity at ACT Seattle and San Jose Rep, sets for The Understudy, written by Smash and NYPD Blue author Theresa Rebeck, currently on stage at San Jose Rep, and is presently designing sets for Noel Coward’s Bülbe Spirit which will be opening at Cal Shakes in August, directed by ACT associate Mark Rucker.

Shannon Steen – This past fall, Shannon participated as a roundtable discussant for the Global Flashpoints Conference at UCLA, where she presented on the worker suicides at the Foxconn factory in Shenzhen, China. Her book Racial Geometries was also featured in the Spotlight on New Works Panel at ATHE. Other professional events have been overshadowed by the birth of her son, Auden Nicholas Berry, whom she welcomed in November 2011.

Amara Tabor-Smith – recently received a UC Berkeley Professional Development Grant to travel to Salvador, Bahia Brazil this summer to deepen her ongoing research and study of African Brazilian Dance forms which includes Samba Reggae, Forró and dances for the Orixa. Immediately following her trip to Brazil, Amara will head to New Orleans with Lisa Wymore to attend the Urban Bush Women’s Summer Leadership Institute on the Tulane University Campus. She is looking forward to bringing all of this rich information back to share with her students this fall!

Lisa Wymore – This is going to be an exciting year for Smith/Wymore Disappearing Acts, the dance theater company that Lisa Co-Directs with her collaborator, Sheldon B. Smith. They are working on a new duet that will involve extensive use of 3D Kinect cameras to enliven the performance space so that every gesture triggers sonic and visual cues. The duet is intimate in scale and examines the fabricated, invented, and imagined nature of human relationships. The work will be presented all over the Bay Area in the fall, and tour to the UK in November for the Time Wave festival. Lisa is also assisting with the Urban Bush Women residency within TDPS this fall term, leading a Sophomore Seminar (Theater 184) which is part of the campus program On the Same Page, hosting a symposium on distributed networked performance in her Z-Lab (http://zlabuch.blogspot.com/) on November 9-10, continuing to lead her improvisation workshops throughout the year, and Directing the Berkeley Dance Project in April 2013.
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 2011 and June 2012. 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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Special thanks to the following donors who supported the teaching of Philip Kan Gotanda in 2011–2012

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George Takei
Her research and work is also relevant to local organizing, another reason working at UC Berkeley was so appealing to her. “Here in the Southwest of the United States, extended to the Bay Area, San Francisco, we are very much connected to the Americas,” she says. “Not only through language and the street names, our work as arts producers becomes so much more significant by being connected geographically and culturally to the Americas in terms of the power to claim multiple histories, alliances and frames of reference.”

While a Post Doctoral Fellow at UC Berkeley, Marino continued her research on Festive Devils of the Americas, “a comparative study of the figure of the devil in popular fiestas, religious manifestations and carnivals in the Americas,” and in Fall 2011, taught a course in TDPS on “Theater and Theories of Latin/o America.” “I was very impressed with the ability of students to reach out to theory, and theorize themselves,” says Marino, “As well as to be able to de-mystify in a sense what theory is, and yet reapply it with creativity and imagination.”

Marino begins her new position as Assistant Professor this fall, 2012 and will be offering a course on Latin/o American Theater subtitled “Theater of Apocalypse,” drawing on the popular myth of the Mayan calendar’s changing of an era in of the year 2012. The course will examine theater, ritual, and performance art from primarily Central America and the Caribbean with crossovers to popular US plays and a reading of the Mayan text of the Popul Vuh. “My focus initially will be to get to know the department and start to build a teatro/taller of Theater of the Americas,” says Marino, “bringing together people who are interested in building a teatro project at Berkeley, and connecting with other departments on campus, other universities, and local organizations.”

Other future plans include working with students, faculty, staff and visiting artists in areas of politics and performance and otherwise supporting these strengths in the department in both scholarship and theater production.

We are thrilled to welcome Professor Marino to the department, and look forward to engaging with her on many exciting future projects.
An Alumni Event Helps Students Learn about Performing Arts Careers

This past spring, thirty TDPS students gathered in Durham Studio Theater for “Steps to Success,” a conversation with three TDPS alumni and one current TDPS graduate student. The afternoon, organized by undergraduate student representatives, began with a social hour, followed by a moderated discussion with a group of panelists, including Dancer, Choreographer & Arts Administrator Todd Eckert, Lighting Designer Lucas Krech, Comedian & Writer Zahra Noorbakhsh, and Dance Critic and TDPS Ph.D. Candidate Kate Mattingly.

Said Megan Lowe, a Senior Dance & Performance Studies Rep who graduated in May, “As a dance and theater student, sometimes it is a bit daunting to think about what you are going to do in the real world. We found a group of artists who were already established in the Bay Area, and gave students the opportunity to find out how TDPS has prepared them for the working arts world.”

The panelists provided both practical guidance about succeeding in the performing arts, and general career advice that could be applied to any field.

Kate Mattingly, a Ph.D. candidate in the department, has studied architecture and dance, worked in arts administration and wrote as a dance critic for the New York Times and Village Voice, amongst other publications. She offered advice on remaining flexible to possibilities. “Each moment, we think we are going in one direction, and then something else happens,” said Mattingly.

For Zahra Noorbakhsh (‘06), much of her lesson has been about finding her voice as a comedian and performer, amidst a family who was not supportive of her career choice. But aside from sharing the challenges of her artistic journey, Noorbakhsh also commented on the business side of surviving as a performer. “There’s a hustle to it,” she said, “and you are the product.”

Both Todd Eckert (‘97) and Lucas Krech (‘00) could not emphasize enough the importance relationships have played in their careers. Eckert mentioned that every job he has gotten was because of someone he knew, and Krech added, “The relationships you are making now in college do last a lifetime, so really work to nurture and develop those friendships with other artists. What makes a career is the people that you know.”

All four alumni also mentioned that career shifts can open up new doorways in employment: Noorbakhsh began her post-TDPS career as a comedian and actor before finding her own voice as a writer; Mattingly started as a dancer before injuries prompted her to explore writing, leading her ultimately to higher education; Eckert began by looking for a job that would work around his dancing, finally balancing his work between choreography, teaching and a successful career as the Development & Operations Manager at Margaret Jenkins Dance Company; and Krech wisely stated “stay as open as you can as an artist. If I had only focused on looking for jobs for a theatrical lighting designer, I would have missed out on a lot of the great opportunities that have come my way.”

This successful panel will be duplicated in coming years; if you are interested in participating please contact Josh Hesslein at jhesslein@berkeley.edu

Philip Kan Gotanda teaches playwriting at TDPS

Philip Kan Gotanda, noted playwright and respected independent filmmaker, has shared his wide array of talents with the students at Berkeley through his playwriting class, offered this year during as a class in the fall semester and a workshop in the spring, through a series of generous individual donations. Gotanda, a vivacious and charismatic individual, positively lights up when talking about his experiences teaching. For him, teaching playwriting is about finding and fostering the student’s individual stories.

“My approach is about the personal voice.” He explains. “I work with the students one on one to hear what they are interested in. What is their story? It’s not simply about how to write a play, it’s about a story with investment, continually drawing the self-portrait. It needs to be very clear, but very relevant.” He adds that another part of his process centers on craft. “There are rules.” He says emphatically. “It is a craft. There are other ways to teach this, but I teach that there are characters, plot…I supply the blueprints and then we build upon that together.”

When asked if anyone can learn playwriting, he offers a quiet smile as he ponders the question. “Well, yes. And no. Anyone can learn, but not everyone can learn.” He laughs at the crypticness of his answer, adding: “Truthfully, we all have areas we do better in. Some are just naturally better at self-expression, but the craft can be learned and it can go along with that. The point is: we all have a story. Every one of us. We all have something to say. If you learn the rules, if you examine the blueprints, you can learn the architecture.”

Since his class centers so much on personal expression, it is only natural to wonder what the guidelines are when bringing to life something as personal as one’s own unique story. “I tell my students initially that this is not therapy, and it’s not religious confession. It’s playwriting. It’s important to clarify that.” And Gotanda knows what he is talking about. His work has been shown in everything from large mainstream venues to experimental black boxes, internationally and locally. His films have been screened at film festivals around the world, and he is revered and respected for his immense contributions to the artistic world. Having his expertise at Berkeley provides a vital opportunity for students to learn a valuable discipline, and adds new depth the department of Theater, Dance, and Performance Studies’ course offerings.

Professor Gotanda worked with the department in 2010—2011, supported by a grant from Creative Work Fund, in a yearlong residency to teach playwriting and finish his new play I Dream of Chang and Eng. During the residency, Gotanda made an impression on students, cast and faculty with his teaching style and incredible talent. When Gotanda’s residency ended, individual donors stepped forward to make it possible to have him back to teach an additional year. “We realized we couldn’t just let him go,” says department chair Peter Glazer. “His voice was so unique and he was such a great teacher. We needed to find a way to keep him around.” Gotanda was more than happy to stay, speaking emphatically about his love of teaching: “I love being around young playwriting students. I love being in a situation of teaching them. After 30 years as a playwright, it is important for me to offer stewardship to aspiring playwrights. Teaching lightens my heart.”
TDPS 2012–13 Season

Main Stage

From the Field to the Table
AN URBAN BUSH WOMEN LEADERSHIP INSTITUTE PROJECT
Led by Paloma McGregor, Amara Tabor-Smith and Lisa Wymore
October 12–14, 2012 | Zellerbach Playhouse

Woody Guthrie’s American Song
Songs and Writings by Woody Guthrie
Conceived and Adapted by Peter Glazer
Directed by Peter Glazer
November 9–18, 2012 | Durham Studio Theater

The Ruling Class
By Peter Barnes
Directed by Christopher Herold
March 8–17, 2013 | Zellerbach Playhouse

Berkeley Dance Project 2013: Aperture
Featuring works by Katie Faulkner, Lisa Wymore and Chia-Yi Seetoo
Directed by Lisa Wymore
April 19–28, 2013 | Zellerbach Playhouse

Workshop Productions

The Maids
By Jean Genet
Directed by Paige Johnson
October 25–27, 2012 | Zellerbach Room 7

Lab Run
ORIGINAL WORKS BY PH.D. STUDENTS IN PERFORMANCE STUDIES
Supervised by Joe Goode
November 29–December 1, 2012 | Zellerbach Room 7

American Shakespeare Riot
Written and Directed by Eli Wirtschafter
April 4–6, 2013 | Zellerbach Room 7

Student Showcases

Playwrights’ Showcase
READINGS OF ORIGINAL WORK BY STUDENT WRITERS
Supervised by Philip Kan Gotanda
May 2013
Durham Studio Theater

Directors’ Showcase
Supervised by Peter Glazer
May 9–10, 2013
Durham Studio Theater

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

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