



Faculty Edition

October 4th, 2016

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Department News

Opening this Week: *I Was Never Alone*

Opening this week is a staged reading of *I Was Never Alone* on October 7th and 8th at 7pm at the Shank Theatre.

I Was Never Alone is a new play by Cassandra Hartblay based on interviews she conducted in Russia with people with disabilities. Attached below is the poster for more information. It is a beautiful project, funded by a Frontiers of Innovation grant that asks important questions about theatre as research and as agent of social change.

Many of us theatre folks are involved in the project: Deborah Stein and myself, Julie Burelle, Jason Dorwart, Laura Dorwart, Charlie Jicha, Bryan Clements, Sam Mitchell, Joel Britt. Our very own Regan Linton is back in town to perform as well, alongside amazing actors from the U.S. and Russia. The staged reading is directed by Joseph Megel and our own Lisa Porter will participate in a talk back after the shows, reflecting on accessibility in the theatre.

Please join us for what promises to be beautiful evenings of storytelling.

I WAS NEVER ALONE

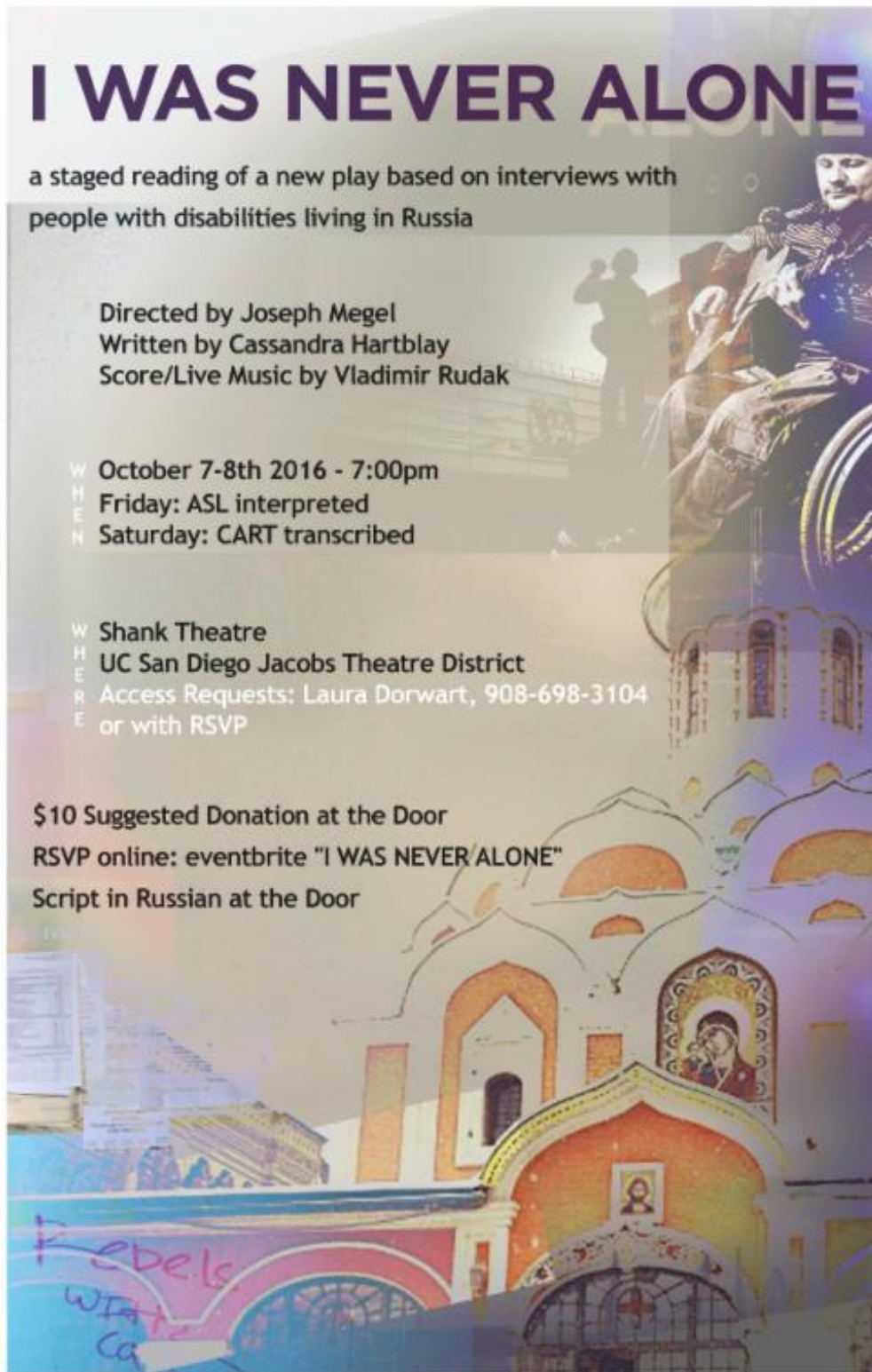
a staged reading of a new play based on interviews with
people with disabilities living in Russia

Directed by Joseph Megel
Written by Cassandra Hartblay
Score/Live Music by Vladimir Rudak

W October 7-8th 2016 - 7:00pm
H Friday: ASL interpreted
E Saturday: CART transcribed
N

W Shank Theatre
H UC San Diego Jacobs Theatre District
E Access Requests: Laura Dorwart, 908-698-3104
R or with RSVP
E

\$10 Suggested Donation at the Door
RSVP online: eventbrite "I WAS NEVER ALONE"
Script in Russian at the Door



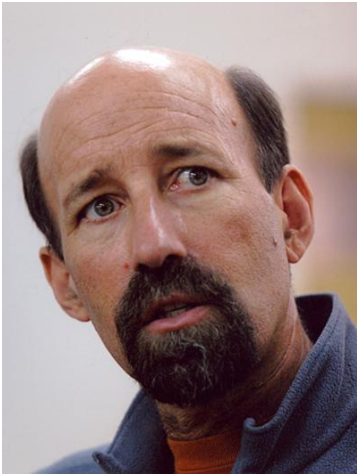
For tickets, [click here](#).

Faculty News

Welcome to our special Faculty Edition Newsletter in Week 2 of the Fall 2016 quarter. This special issue gives you an update on what our incredibly talented faculty has been working on this past summer. From performing locally to creating work across the world, our faculty has been spreading incredible art and education all summer long.

To view the bios of the Theatre & Dance faculty listed below, [click here](#)

Charlie Oates: Acting Faculty



Charlie Oates started out the summer directing *Dirty Rotten Scoundrels* at the Creede Repertory Theater, then taught in the Creative Pulse graduate program for arts teachers at the University of Montana.

Later in the summer he directed a staged reading at The Colony, the Montana Rep's playwriting lab, of Blackfeet tribal elder and singer Kevin Kicking Woman's memoir, *The Sun as my Witness*.

This month he directed a reading of Rita Barkey's *Feather and Bone* for the Colony's fall, 5 on 5 series.

Currently on sabbatical, he is researching recent plays and dance theater works about climate change as part of his participation in UCSD's climate change curriculum initiative.

Dr. Janet Smarr: PhD Professor



Janet Smarr will be delivering a keynote address to the triennial meeting of the American Boccaccio Association; the topic is "Women rewrite Griselda," i.e. writings by women --including 2 plays -- that rework the last tale in Boccaccio's *Decameron*, a tale about a woman cruelly tested by her husband over many years. Male writers set Griselda forth as a paragon of wifely patience; women have quite a different view!

Dr. Emily Roxworthy: Provost of Earl Warren College



Emily Roxworthy was recently appointed Provost of Earl Warren College, one of the residential colleges for undergraduates at UC San Diego. She is planning to scale her interactive documentary theatre project for Warren undergraduates to make works of their own sometime this year, after completing a two-year tour of her interactive play "Ready to Vote" for faculty audiences around California this past May.

Provost Roxworthy is also expanding her book manuscript "Academic Drama," which analyzes the impact of plays and films that represent professors and other aspects of academia. She continues to advise doctoral students in UCSD's joint Theatre and Drama Ph.D. Program with UC Irvine, and will teach a graduate seminar on documentary theatre next fall.

Deborah Stein: Playwriting Faculty



"This summer, my theatre company Stein | Holum Projects workshoped my play *THE WHOLEHEARTED* at New Georges (NYC), Z Space (San Francisco) and Georgia Tech (Atlanta). We'll be premiering the play later this fall at Center Theatre Group in LA, followed by a week of performances at La Jolla Playhouse in mid-December.

I also continued to work with alum Keith Wallace on his play *THE BITTER GAME*, directing a new production at the Writerz Blok graffiti park in City Heights, produced by the La Jolla Playhouse as part of their Without Walls programming. On both these projects I've had the chance to collaborate with a number of amazing students and alums, including Kamra Jacobs, Mandisa Reed, Melissa Ng, Brandon Rosen, Charlie Jicha, and Plato Seto."

Kyle Donnelly: Acting Faculty



"Currently directing *LITTLE FOXES* at Arena Stage that opens September 29.

After that directing *DETROIT '67* by Dominique Morisseau starring MFA Acting alums Owiso Odera, Hilary Ward and Jenni Putney that opens November 17 and finishing my season with *TAMING OF THE SHREW* (d) for the department."

Dr. Marianne McDonald: Distinguished Professor of Theatre and Classics



"I facilitate SMART (self-management and recovery training) meetings from 9:30-10:30 on Fridays (at Calvary Lutheran Church in Del Mar, Via de la Valle, right next to race track), to help people coping with addictions. It's the reason I also started the McDonald Center, now located at Sharp. Just the usual Irish family with its rich lubricated heritage.

I also take part in the Vista Buddhist Temple. I'm the first speaker in the second half, quoting Sri Nisargadatta Maharaj: "When I look inside and see that I am nothing, that's wisdom. When I look outside and see that I am everything, that's love. Between these two, my life turns."

My grad students make me everything, and Jon Reimer just directed a splendid production of Kushner's *Angels, Perestroika*. Bravo to him and the brilliant actors and musicians."

[Click here](#) to view a wonderful historical video that we showed at the 35th anniversary luncheon.

Patricia Rincon: Dance Faculty



Patricia Rincon celebrated her 30-year anniversary leading master dance workshops at the Institut für Sportwissenschaften Goethe-Universität Frankfurt as well as the Elisabeth-von-Thadden-Schule Heidelberg-Wieblingen, Germany in July-August. In September her work "The Myth Project: Threads" and doc-dance "Threats to the Otomi" was premiered at the Centro Cultural Ignacio Ramirez "El Nigromante" Bellas Artes Theatre in San Miguel de Allende, Mexico.

Rincon's current project is "Transient Bodies" Living Altars for the Day of the Dead ceremonies, a site specific journey at the Centro Cultural Ignacio Ramirez "El Nigromante" Bellas Artes, Mexico. Patricia was also honored with the KPBS Latino Heritage Month Local Hero Award for her years of service to diversity in the dance community this

September.

Dr. Nadine George-Graves: PhD Faculty



Nadine George-Graves brought a group of undergraduates to New York to see theater and dance and meet actors, designers, playwrights, directors, etc. They saw 21 performances, took 3 tours and met 11 guest artists!

Later in the summer she participated in a residency at the Denmark Art's Center in Denmark, Maine where she worked as a dramaturg on the premiere of *Afro/Solo/Man*, a new dance piece by Brother(hood) Dance! Shortly before the start of school she learned that her edited volume *The Oxford Handbook of Dance and Theater* won honorable mention for the Sally Baner Publication Award given by the American Society for Theatre Research (ASTR).

Charles Means: Department Chair & Stage Management Faculty



In addition to becoming Chair of the Department of Theatre and Dance, Chuck spent the summer as the Production Stage Manager of the world premiere of *JUNK*, *The Golden Age of Debt* here at La Jolla Playhouse. The play was written by Pulitzer Prize-winning playwright, Ayad Akhtar and directed by Tony Award winner, Doug Hughes. The design team included John Lee Beatty (Scenic), Ben Stanton (Lights) and Mark Bennett (Sound and Music). The production included many current MFA students, Hunter Spangler, Sean McIntyre and Zora Howard (Acting), Jessie Medofoer (Stage Management) and Justin Humphries (Scenic) as well as alums Zakiya Markland and Keith Wallace (Acting). This production marked Chuck's fifteenth collaboration with director, Doug Hughes.

Lisa Porter: Stage Management Faculty



Professor Lisa Porter is on Sabbatical this Fall and her primary research projects are related to two ongoing collaborations.

Lisa completed a ten city tour with Yo-Yo Ma and Silk Road Ensemble in August (related to the recent release of *The Music of Strangers*, a documentary about Mr. Ma and the Ensemble). The tour began at Tanglewood and ended at the Hollywood Bowl, playing to over 50,000 people. She continues her collaboration with this group in November when they tour Singapore (in collaboration with the Singapore Symphony Orchestra), China, Korea and Taiwan. Silk Road Ensemble's message of the importance of cultural awareness and entrepreneurship is present in all of the work that we do in the performative and educational environment.

Lisa continues her collaboration with renowned Singaporean Director Ong Ken Sen with the production of *Sandaime Richard* that premiered in Shizuoka, Japan earlier this year. She has been working with Ong since 1997 on his multicultural, multilingual twists on Shakespeare. This loose adaptation of Richard III involves collaborators from Japan, Indonesia, Singapore, and the US (links to two reviews included below). For the first time in a collaboration with Ong, Lisa served as the Associate Director while Alum Zach Kennedy ('13) filled the role of Production Stage Manager. Current MFA stage manager Jessie Medofer ('17) joined the team as Assistant Stage Manager in Singapore. The production moves onto Tokyo and four other Japanese venues in December.

<http://www.straitstimes.com/lifestyle/arts/shakespearean-play-a-buffet-of-cultural-bites>

<http://www.businesstimes.com.sg/lifestyle/arts-entertainment/hyperkinetic-sensory-overload>

Lisa continues to work with theater and dance companies to create sensory friendly adaptations of productions that are accessible to those with Autism and other sensory related disabilities. Her local work includes the Old Globe, Junior Theatre, and California Ballet.

Ursula Meyer: Acting Faculty



Ursula Meyer taught summer school at UC San Diego and was voice and text coach on the Old Globe's production of 'Love's Labour's Lost' directed by Tony award-winning director Kathleen Marshall.

She also gave two presentations at the Voice and Speech Trainer's Association Conference in Chicago. One presentation was entitled "Black Voices Matter", an examination of the politics of race and identity and its implications on Voice and Speech Training. N'jameh Camara, Keith Wallace, and Zakiya Markland participated via a panel discussion and showing several examples of their work. The second presentation was about "The Stage Manager's Voice" and examined how voice and speech trainers collaborate with stage managers in production and how we can aid in the training of the stage manager's voice.

Dr. Julie Burrelle: PhD Faculty



"This has been a busy year! I am a recipient of a Faculty Career Development Program award which allows me to focus on finishing my first book this fall. I will miss teaching but am happy to work on my manuscript entitled *Encounters on Contested Lands* which focuses on First Nations theatre and performance in the particular context of Quebec, Canada. My research was published in *Dance Research Journal* last spring and my article on Shakespeare and the Indian boarding schools will soon be featured in *Theatre Annual*.

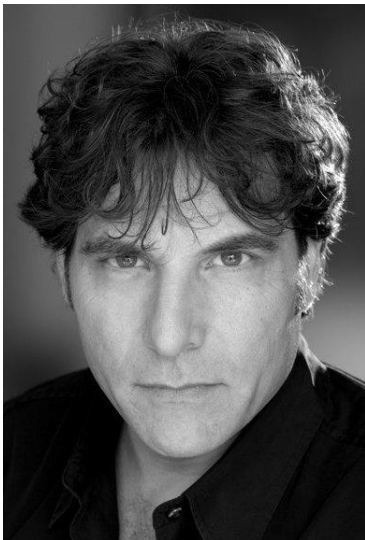
I am working on several artistic projects this year: I am a dramaturg for *I Was Never Alone*, a documentary play written by Cassandra Hartblay based on interviews with people with disabilities in Russia. The staged reading, directed by Joseph Megel in the Shank Theatre and all are invited.

I am pleased to announce that a group of us have managed to bring internationally renowned Native American performance artist James Luna to campus this fall. He will be performing *Ishi: The Archive Performance* in the Shank Theatre. It is a free event and it will be awesome and thought-provoking.

This fall, I am also the co-investigator for a UCHRI research group on Indigenous dance and the Academia that will meet at UC Berkeley and UC Riverside. I will present at several conferences as well.

Needless to say that I am also a proud member of several doctoral thesis committees and feel blessed to witness students grow as scholars and artists."

Marco Barricelli: Acting Faculty



"I played Salieri in South Coast Rep's production of Peter Shaffer's *Amadeus* (he died the day we closed; it may or may not have been our fault). Several incredible actors were in the cast, including great people like Peter Frachette, Bo Foxworth, Marc Capri, Liesel Allen Yeager, etc. and designed by my good friend John Iacovelli. It was directed by Kent Nicholson, from Playwright's Horizon's in NYC.

I spent the rest of my summer moving my family down to San Diego from San Francisco, putting everything in storage, diving into the unpleasant housing market here in San Diego, finally finding a domicile, moving my San Diego apartment belongings into the house, unpacking the storage unit and moving those belongings into the house, and then starting up here last week.

My back hurts."

Steven Adler: Former Provost of Earl Warren College



After 12 years, Steven Adler stepped down as provost of Earl Warren College on June 29. He also joined the emeritus ranks after 29 years on the faculty. Steven is in the midst of writing a chapter called "The Roads to Broadway," about the evolution of producing Broadway musicals post-Golden Age for a new Routledge Press musical theatre anthology.

In winter, he will teach his popular musical theatre history class, and in spring, the films of Woody Allen.

He continues research on his book about the history of La Jolla Playhouse.

Naomi Iizuka: Playwriting Faculty



"My play THE LAST FIREFLY was workshopped at the Kennedy Center's New Visions/New Voices earlier this year and will premiere this coming week at Children's Theatre Company in Minneapolis, directed by Peter Brosius. In addition, my play ANONY(MOUS) was published in the New Visions/New Voices 25th Anniversary anthology which came out earlier this year. My play SLEEP, an adaptation of a short story by Haruki Murakami, was presented at the Japan Society in New York. And over the summer, I taught at the Sewanee Writers' Conference with fellow UCSD alum Ken Weitzman. UCSD playwrights Krista Knight and Emily Feldman participated in the conference."

Robert Brill: Design Faculty



Robert Brill continues his long time collaboration with director Des McAnuff (former LJP Artistic Director and Director of *Tommy*, *Jersey Boys*, and others) on an upcoming new musical based on the life of disco queen Donna Summer. This marks Brill's 15th collaboration with McAnuff, since they originally teamed-up on *Fortinbras* which opened the Mandell Weiss Forum Theater in 1991. With the help of numerous graduate design assistants, Brill began early concepts for the Donna Summer musical this summer during a six-week workshop held at Signature Theatre in New York. The piece is currently in development--more details to follow.

Brill is also currently in pre-production for the world-premiere of *It's A Wonderful Life*, which will open at Houston Grand Opera on December 2, 2016. Composed by Jake Heggie and libretto by Gene Scheer, *It's A Wonderful Life* reunites Brill with director Leonard Foglia, with whom he designed three other world-premiere productions *Moby Dick* (Dallas Opera), *Everest* (Dallas Opera), and *Cold Mountain* (Santa Fe Opera). The piece is a co-production with San Francisco Opera, where it will be

presented in 2018.



(Moby Dick)



(Everest)

Gabor Tompa: Directing Faculty



Gabor Tompa directed two performances in the last few months: *Endgame* by Beckett at the national Theater of Tirgu Mures, a company founded 70 years ago by Miklos Tompa, his father. *Firebugs* by Max Frisch, a co-production between Deutsches Theater Temeswaar and Schaubuehne am Lehniner Platz, has been recently previewed in September.

In July he led a masterclass for young Korean directors in Seoul, with the actors of the National Theatre Company of Korea. A book about this work will be published soon - the second in a series of three workshops conducted by Tompa in the Korean capital.

The Romanian Cultural Institute published an album of photos from Tompa's work in the last 8 years, including performances from Romania, England, Slovenia, Korea, the Czech Republic and the U.S. The book, with an introduction by Georges Banu will be presented in New York at the end of October.



(Samuel Beckett's *Endgame*)



(Max Frisch's *The Firebugs*)

Liam Clancy: Dance Faculty



"A short film titled "Inter/Section of Time" about an ongoing project in Freiburg, Germany was released this year. I worked with Dr. Marc Wittmann, a Neuroscientist at the Center for Frontier Areas of Psychology in Freiburg, Germany. His research focuses on the subjective sense of time or the feeling of time. The film represents the beginning of our work that engages with the embodied feeling of time within the framework of improvised dance and site-specific performance.

The first part of this project took place over two weeks in a driving school in the heart of Freiburg. We were performing in a non-traditional space and rather than overtly inviting an audience in, we performed with the idea that the work could be discovered. Our working title for the next phase of the project is called "Unterwegs(underway)".



Inter/section

Here's a little writing about it:

under way is a work that is discoverable. It invites without a formal invitation. It is a work that offers people a chance to become aware of performance. You could see this work for a moment, a minute, an hour, over several weeks or never. I love the idea that a person could see some part of it and relate this to a friend or lover and that is the only way that person experiences the work. Through another's recollection.

under way speaks to a kind of experience I long for. I long to happen upon a work already underway. This work moves "under" the rhythm of what I'm calling, everyday time; going places, getting things done, existing in the future tense. Also, the work offers a "way" of being in the world that can look similar to what is happening but feels different, what I'm calling, performance time or poetic time; placing value on going nowhere, on a wider field of attention, on perceiving and shaping at the same time, intentionally shifting my relationship to others/place/environment, unfamiliarizing, re-orientating.

under way is a work that creates the conditions for an encounter between "everydayness" and the possibility of experiencing a visceral poetics that privileges sensing and perceiving, a space with the chance to recognize patterns and organization already present. A noticing.

under way is ready but not made. It cannot be made before hand. The work of performance making is taken out into the flow of the world or more specifically the flow of the immediate environment where it's occurring.

under way has me wanting to work in broad daylight, within the workaday world. I find myself longing to see art in the middle of the day, placed within the perceptual potential of anyone who happens to notice the work. The evening is for leisure, dreaming and recuperation. But can there be spaces for leisure, dreaming and recuperation throughout the day? Can there be opportunities to 'be' differently within the day, to shift one's orientation, one's perception."

Allan Havis: Playwriting Faculty



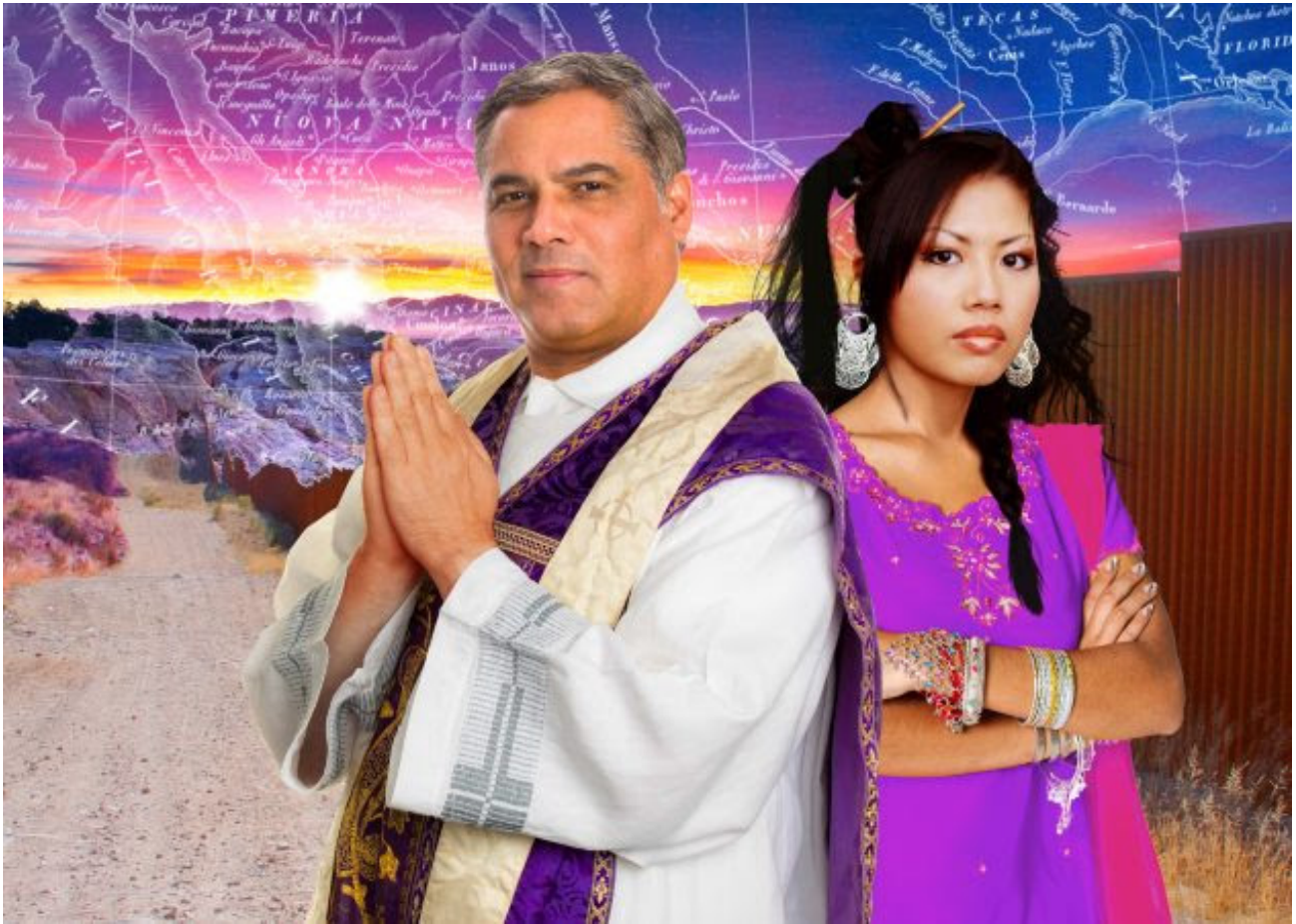
Allan Havis's play co-written with Bernardo Solano premieres on the east coast next month in time for the "wall vote"!

Nuevo California | Connecticut Repertory Theatre

<http://crt.uconn.edu/shows/nuevo-california/>

About the play:

Donald Trump's wall between Mexico and the United States may seem like it is ripped from today's headlines, but clear back in 1998, playwrights Solano and Havis interviewed over 200 residents of San Diego, Tijuana, and Mexicali asking a simple question, "Would we be better off with or without a wall between the two countries?" The result is this prescient futuristic fantasy. It's 2028, an earthquake has wiped out L.A. and Orange County. A Mexican-American pope comes to the region to bless the demolition of the border wall inspiring murder; mystery and a budding bicultural romance. Is it possible that this community born fantasy is becoming tomorrow's reality?



Eva Barnes: Acting Faculty



Eva Barnes was at the Chautauqua Theatre Company in New York this summer as vocal coach for *In the Next Room (or the vibrator play)* with fellow UCSD alumnus Adam Smith, directed by alumna Larissa Kokernot. Other alums at Chautauqua this summer were Janet O'Neill, Peggy Ryan, Josh Brody, and current students Caroline Seiwert and Will Detlefsen.

During August, along with fellow alums Carla Harting and Jack Mikesell, Eva recorded the narration of Roger Reynolds' new work, *Flight*, directed by UCSD faculty and alumnus Robert Castro, which will be presented at the Park Avenue Armory in New York City October 30 and 31.

Last but not least, Eva joined with Mark Maltby, Molli Wagner, Brittani Kelly (Arts and Humanities Development), and other dedicated volunteers to plan, organize and carry out the very successful *Artists of the Future* fundraising dinner and gala to benefit the Theatre and Dance Student Production Fund at the home of T & D SPF committee member Janet & George Hoover. The success of this event was greatly enhanced by the contributions of UCSD Theatre and Dance alumni. Zan Aufderheide who wowed the crowd as our auctioneer, Ricardo Chavira who flew in from San Antonio to deliver heartwarming remarks and perform a scene from *Motherf**er with the Hat*, Josh Brody who also spoke eloquently, and with dramatic entertainment and technical support provided by a talented troupe of current MFA students. Live auction items were arranged by UCSD alumni Danny Burstein, West Hiler, and our very own Robert Brill. Graduate advisor Marybeth Ward was indispensable keeping the evening rolling and designing the beautiful orchid flower arrangements. Special guests included Chancellor Pradeep Khosla and Dean of Arts and Humanities Cristina Della Coletta, both of whom delivered warm remarks. The event exceeded everyone's expectations!



(Left to right: UC San Diego Chancellor Pradeep Khosla, Dean of Arts & Humanities Cristina Della Coletta, MFA Alum Ricardo Chavira, Molli Wagner, Mary and Wayne Wagner, Theatre and Dance professor Eva Barnes, Theatre and Dance Chair Charles Means. Photos by McKenzie Images/Del Mar Times.)

UC San Diego

ARTS AND HUMANITIES Theatre and Dance

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Have news to share? Send it to us at TandDNews@ucsd.edu and we'll pass it along for you. Photos are encouraged. Please be sure to let us know what year you graduated, if you're an alum. If you've changed your name, be sure to tell us what it was when you attended UC. Miss a back edition? Visit the [Newsletter Archives](#).

Sincerely,

[UC San Diego Theatre & Dance](#)