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Newsletter Week 8

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May 18th, 2015

Meetings of the Week

Advisory Committee Meeting

Mon, May 18, 4pm-6pm
GH 254

Faculty Meeting: Undergrad Awards

Wed, May 20, 4pm-5:30pm
GH 254

Department News

Save-the-Date!

An afternoon for Andrei Both and John Rouse.
"The Too Cool for School Tour"

Saturday, May 30, 2015

1:30 - 3:30pm
Weiss Forum Patio

Please come and celebrate all that Andrei and John have given and meant to the UCSD Theatre and Dance department and wish them well on their future endeavors.

Underground New Play Festival

About the Festival

Celebrate the artistic achievements of our undergraduate playwrights, directors, designers, and actors in a festival dedicated to world-premiere plays and work created entirely by undergrads.

Every year, the Underground New Play Festival selects and mounts a full production for 5 new short plays presented in two separate showcases.



Showcase A

As Luck Would Have It

by Audrey Sechrest

directed by Leilani Tuiletufuga

The quarantine has entered its second day, but the disease has already hit critical mass. Bruce is holed up in his store, cleaning up the pieces, and Harrison is just looking for supplies. But in the post-quarantine world, trusting a stranger is signing your death warrant.

The Monster's Return

by Aleksandra Konstantinovic

directed by Allison Win

Returning home for his estranged father's funeral, the last thing Jaime wants to see is his childhood bully.

The only thing is that Jaime's bully happens to be the monster in his closet, and that monster is more than happy to see him again.

5 Minutes to Curtain

by Kirstin Rower

directed by Kylie Holloway

Most of the cast is missing, someone's been set on fire, the director is convinced he's a genius, and tech is nowhere near done. Oh, and the house opens in half an hour - the dysfunctional cast and crew of "Polonius: A Song Unsung" will have to muddle through somehow or other.

[For tickets to Showcase A, click here!](#)

Showcase B

Dimmer Switches

by Aaron Flores

directed by Tin Le

On the last night before they go their separate ways, four friends have one last hurrah amidst their childhood stomping grounds. With no idea when they'll see each other again, their relationships are tested by revelations and regrets.

A Sunset on Mars

by Timothy Barnett

directed by Jenny Grober

Slowly decaying from terminal illness in his adopted home of Sweden, Thom Valentine only barely clings at life. His connection to the love of his life Anna is tested by apparitions of his past and future.

[For tickets to Showcase B, click here!](#)

Tickets \$5
Arthur Wagner Theatre
May 26th - June 6th

Blurred Borders Dance Festival #16

Patricia Rincon Dance Collective, renowned for its adventurous programming, celebrates a new experimental installation of "Blurred Borders Dance Festival" #16.

Baja California, Mexico: "QR MOVE" | Lux Boreal Dance Company

Mexico/San Diego: "Mara's Daughters" | Natalia Valerdi, PRDC

Florida/San Diego: "Better Metaphors" |
1st Year MFA Choreographer Erin Tracy
& **2015 MFA Playwriting Alum Kristin Idaszak**



Each artist is crossing boundaries in their work and blurring the lines between art forms with quality and daring inventiveness. A cultural landscape of fresh, top-notch multi-media dance-theatre, including three San Diego premieres.

UCSD Molli and Arthur Wagner Dance Building, Studio Theatre

May 22 & 23, 2015 at 8:00 p.m.

[For tickets, click here!](#)

* Advance/online sales: \$18 General; \$15 UCSD Faculty; \$11 Students/Seniors (65+)

* At the door: \$22 General; \$15 Students/Seniors (65+); UCSD Students \$10.

IMAGOmoves Presents *Strings Attached*

*Under the artistic direction of choreographer Yolande Snaith, IMAGOmoves presents *Strings Attached*, an evening of innovative contemporary dance that explores two contrasting approaches to collaborating with a live violinist: Pierre Joubert plays baroque violin, Kris Apple creates contemporary sonic worlds, layering multiple sound elements whilst playing live in response to the performers.*



Saturday, May 20th @ 7:30pm

Sunday, May 31st @ 2pm

*Encinitas Library
540 Cornish Drive, Encinitas, 92024*

Tickets

General - \$20,

Students - \$10, Children under 18 - Free

[To purchase tickets, click here!](#)

Devising Workshop with Deb Stein

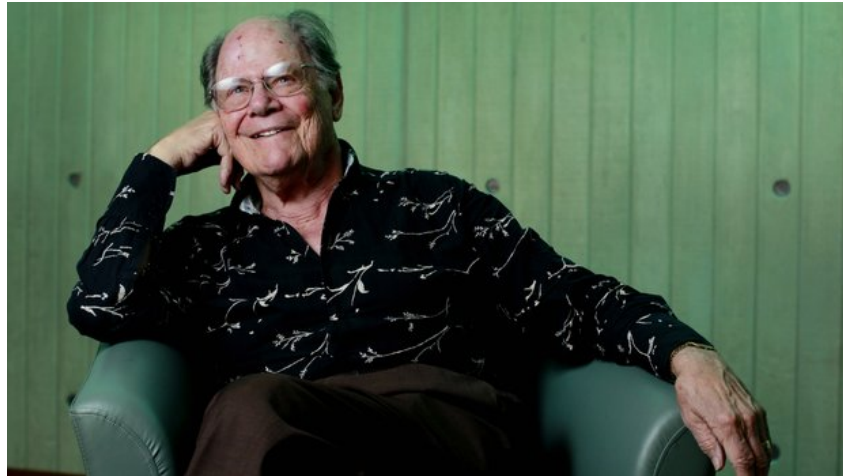
This three-week workshop will be part survey, part practicum. We will look at different methods for creating original work with ensembles by watching videos, reading scripts, and reading case studies of companies such as Pig Iron, the TEAM, the Rude Mechs, the Civilians, Joint Stock, Theatre du Soleil, Complicite, and the Open Theatre. We

will discuss what it means to be an ensemble, and how to create, lead, and participate in one. We'll look at models of ensembles led by directors, writers, designers, and actors. In between classes, you'll be asked to collaborate in making short pieces using the methods of some of these companies.

**The workshop will take place on Thursdays 11-2
May 21, 28 and June 4th**

Happy Belated Birthday, Arthur Wagner!

On May 11th, 2015, Arthur Wagner, the founder of UCSD's MFA theatre and dance program, turned 92!



HAPPY BIRTHDAY, ARTHUR!

News Around Campus

Wednesdays@7 David Borgo: Kronomorfic & KaiBorg

Kronomorfic, co-led by saxophonist David Borgo and drummer Paul Pellegrin, is an ensemble dedicated to the exploration of polymetric time. The music is innovative yet surprisingly approachable. The compositions explore multi-layered rhythmic phrases (e.g., 3:4:5, 3:5:7, 6:7:9, 8:12:15, 7:11, 9:13, 11:18) using interlocking melodies that evolve through rhythmic modulations and individual and collective improvisations, but in the end the music grooves, the melodies linger, and the solos burn.

KaiBorg explores the intersections of cutting-edge computer music and contemporary improvisation. Employing custom signal processing techniques and hardware mapping strategies, the musicians perform on "hybrid instruments" that extend their acoustic sonic palettes and afford new spatialization opportunities, without sacrificing the speed of interaction required in improvised settings.

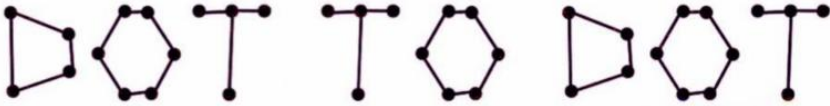


Wednesday, May 20th @ 7pm
Conrad Prebys Concert Hall
General Admission: \$15.50
UCSD Faculty, Staff, FOM, Alumni:
\$10.50
Student Rush: Free, one-hour before
concert, with ID

[To purchase tickets, click here!](#)

UpClose: Special Interview

UpClose Interview with Brian Bose

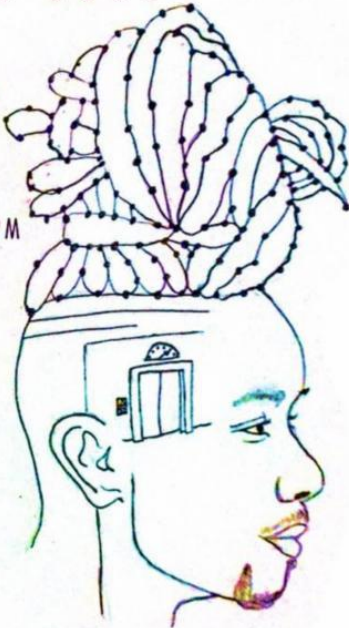




DATA WITH A SOUL

DEvised BY BRIAN BOSE AND JERVAE

FRIDAY, MAY 29TH 7:30PM
 SATURDAY, MAY 30TH 2:00PM & 7:30PM

WAGNER DANCE BUILDING: STUDIO 3
 9500 GILMAN DRIVE
 LA JOLLA, CA 92093

When did you first know you wanted to be a performing artist?

Growing up, I always loved to perform and put on a show of some sort. I've been dancing ever since I could walk practically, and I started singing in 4th grade. I didn't start acting until freshmen year of high school. I played Mistress Quickly in Merry Wives of Windsor for the Drama Teacher's Association of South California (DTASC)

Shakespeare Festival. Ever since that, things began to click and I knew I wanted to be a performing artist.

At Chatsworth High School, I performed in 7 mainstage theater productions, and performed/directed a combination of 11 DTASC Fall/Shakespeare Festival scenes. During my junior year, I was accepted into the Conservatory of the Arts hosted by Cal State LA where I trained in Advanced Acting and Advanced Singing. My hunger to hone my craft as an artist grew exponentially.

Here at UCSD, I've performed in 23 theatre & dance productions (both undergraduate and graduate), 9 of which I have also choreographed. I've been blessed enough to have performed in 8 professional theatre and dance productions (choreographing 4 of them) while attending university. The summer after my freshman year, I trained at the Summer Arts Steppenwolf West Acting Intensive Program at Cal State Fresno. During fall quarter of 2014, I studied abroad and trained at the British American Drama Academy (BADA) in London. The past 5 years have completely transformed my world. At 23 years old, I am able to introduce myself as an actor, singer, dancer, performing artist, choreographer/director, and international teaching artist. I love what I do with a vengeance. As I graduate and move forward, I aim to build my own multidisciplinary production company and establish myself as an international creative consultant as well.

Tell us a little bit about Dot to Dot: Data with a Soul.

For my final show as a UCSD undergraduate, I wanted to stretch beyond my comfort zone. I have always been incredibly interested in devised work - the challenge of creating a new story from a blank canvas; the opportunity to blueprint new forms of storytelling.

My first show here was Joe Turner's Come and Gone, a graduate production directed by Kyle Donnelly. JerVae Dionne Anthony (a San Diegan singer-songwriter, visual artist, performing artist, and community agent of change) was in that production. Ever since I met this gorgeous woman, I was completely enraptured. We've wanted to collaborate with one another, but did not have a chance to in the past 5 years - until now. She was in my first show here, and I thought it would be important for her to be in my last.

We have collaborated together in the pursuit of devising a story using Modern Mythopoeia ("myth-making"). The story is autobiographical in the sense that we draw upon our life experiences to create a new modern myth. At its core, the story is about me, a young professional student who has returned from an adventure abroad, facing reverse culture shock and a bit of a quarter-life crisis. The threshold of graduation is approaching. I want to become the greatest version of myself, but I'm afraid to cross that threshold into the unknown. I seek help from a Light Worker who takes me on a journey to get out

of my own way and tap into my light (my source).

Through my training here, I have been fortunate enough to have mentors who have taught me this valuable lesson. Whether it was through advice, lessons, leading by example, or creating the framework for me to try it out for myself, they have helped me to truly believe in myself and my power.

You describe your work as "Physical Theatre." How do you define the distinction between theatre and dance? Are they separate art forms or is it more complicated than that?

That is definitely a complicated question to answer. As a Theatre & Dance double major, I have spent the last 5 years grappling with the relationship between the two mediums. Most importantly, I have been trying to find the synthesis. On one level, one might find theatre and dance completely different mediums (i.e. theatre has a script with actors playing characters while dance has dancers who jeté across the marley floor). And that is one simplistic way of looking at it, but I find that they are much more interconnected. I believe that embodiment is what really synthesizes theatre, dance, and all performative mediums together. The ability to utilize pure belief in your self as a performative vessel to embody the world in which you want to create. We did this as children when we played pretend with no problem. Through the process of devising this show, I wanted us to be able to tap into that freedom. The power to take up space and allow ourselves to be seen. I deem this show a piece of "Physical Theatre" since Jervae and I are pursuing a story through primarily physical means.

One of our biggest commonalities is that we all have bodies. We have mirror neurons that fire both when performing an action and observing someone else perform that same action. Physical kinesthetic intelligence is deeply embedded within us all as a species. We are able to maximize upon that intelligence when we create and perform stories. There is a great deal of creative agency in storytelling. Through my experience here in the Theatre and Dance department, I have practiced the art of creating powerful metaphors through storytelling in multidisciplinary modes. The pure potentiality of storytelling is abundant.

What's next for you after UCSD? Back to Europe?

Once I graduate, I will be finalizing the preparation of my Musical Theatre II students from the Dance & Co. Performing Arts Studio for the 6th Annual Summer Production. I've been an instructor at this amazing studio for the past 3 years.

I will be the Associate Musical Theater Teaching Artist for the La Jolla

Playhouse's Young Performer's Workshop this summer. I first taught Movement for Actors in 2012 for this program, so I am really excited to be returning.

After that, I will be flying out to Germany again to be the assistant instructor for the Patricia Rincon Dance Collective Europe Teaching Tour for 2 weeks in Frankfurt & Heidelberg. It is an honor to be assisting for the second time. I can't wait to return.

I am waiting to find out if I've been accepted into the Artistic Meditation Retreat in Thailand, hosted by Peace Revolution. I crave the opportunity to refresh my canvas for 2 weeks in Phu Ruea, Thailand.

There's a possibility of collaborating with Jack Reuler again on a production for his Mixed Blood Theatre in Minneapolis. Looking forward to seeing where that goes.

I hope to move to New York by the end of the year, but we will see where the wind may take me.

Please check out <http://theboseshow.com/> to follow my journey. I would like this to be a hub to connect with you all.

Alumni News

Paloma Young in the New York Times

2006 MFA Costume Designer Paloma Young is a Tony Award Winning Costume Designer for Theatre and Film. She blends periods and found objects for designs both whimsical and refined.



This season she is nominated for a Tony Award for *Hand to God* on Broadway. Check out the recent New York Times interview with her about costuming Robert Askin's new play, *Permission*, at MCC.

[Click here to read the full article!](#)

Daniel K. Isaac in Huffington Post

2009 UG Alum Daniel K. Isaac was recently interviewed in Huffington Post after his hashtag, #AccordingToMyMother became a viral Internet sensation.



Now, Isaac plans to turn the #AccordingToMyMother sensation into a film, funded through a Kickstarter campaign. While his mother is embarrassed by the online attention she has received, especially with her living in California and Daniel in New York, she is fully supportive of the film and embraces the idea that art can be therapeutic.

[Click here to read the full article!](#)

Lauren Yee's Slasher Satire is Razor-sharp

Freshman year at college is hard when your roommate is weird, you're feeling homesick, and a hook-handed serial killer is slashing girls' throats. But if Lexi can discover what really happened to her high school best friend on that car ride to the movies, everything will be okay. In this existential slasher comedy, Lexi and her friends learn what it means to grow up - and it's not pretty.



The reviews are in, and Lauren Yee's new play, *Hookman*, and critics are raving.

[Click here to read the full review!](#)

Mike Ryan Discusses Santa Cruz Shakespeare's Season

2010 MFA Acting Alum, Mike Ryan, in his first season as sole artistic director, is instituting a new policy in which the acting company of the new summer season will consist of an equal number of male and female actors. Call it perfect gender equity.



"Shakespeare was writing for an all-male company," said Ryan, who ran the company alongside co-artistic director **Marco Barricelli** in SCS's first season. "He didn't write a lot of women's roles because he knew they would be played by boys anyway. But there's no reason to think that he wouldn't have (written more women's roles) if he were, say, writing during the Restoration when women were on stage."

[To read the full article, click here!](#)

Notes to Screenwriters is Published

'95 UG Acting Alum, Vicki Peterson (Garvey)

has recently published a book through Michael Wiese Productions. It's available on Amazon and all major bookstores.



Screen storytelling is an essentially collaborative process. Writers need feedback but too often the notes they receive stall them and even demoralize them. This book unpacks the whys and what-fors of all the most commonly given notes on scripts, stories, and writers themselves. Coming from the perspective of experienced Hollywood professionals, *Notes to Screenwriters* offers insightful and concise guidance on the entire storytelling process, as well as what comes before it in the life of the writer, and after it in the marketing of the screenplay. It is a unique blend of classical storytelling principles combined with practical knowledge of the contemporary marketplace. This book is

destined to be a resource for every writer who gets past the initial stage of writing a first draft and needs sage counsel for what to do next.

[Visit her website for more information!](#)

Interview Article on Rebecca Salzer

MFA Dance Alum Rebecca Salzer was recently interviewed for a series called "Where Dance Is," a series of interviews with high level dance artists working in places not well known for dance. interested

in collaborative and multi-disciplinary art-making. Her recent work for the stage has been seen at Links Hall Chicago, Highways Performance Space in Los Angeles and The La Jolla Playhouse. Her films and videos continue to be programmed in national and international film festivals and on PBS-affiliate stations. After several years as a visiting professor at Lawrence University, this past fall she joined the University of Alabama faculty as Assistant Professor of Dance.



For more info visit rebeccasalzer.com.

[To read the full interview, click here!](#)

Interview Article on Lexi Saunders

Living in a sci-fi world, she's clever, viciously cunning, and can scheme like no other. Well, her character can, anyway. Meet **UG Acting Alum Lexi Saunders**, a Chicago-based actor currently commanding the live stage as Lady Mon Beth in MacSith at the E.D.G.E. Theatre in the Windy City. MacSith is a mashup of Shakespeare's Macbeth and the Star Wars universe. Yep-Shakespeare goes sci-fi.



In MacSith, Lady Geek of the Week Saunders plays a sci-fi adapted version of one of the Bard's most powerful, well-known female characters, Lady MacBeth. Like Lady MacBeth, Lady Mon Beth of MacSith has an insatiable lust for power, and navigates the politics of her kingdom with skill and strength.

Lady Mon Beth stops at nothing. And frankly, neither does Saunders. Check out our interview with this vivacious Lady Geek to discover exactly how she embodies one of Shakespeare's most famous, frightening, and fierce characters.

[To read the full interview, click here!](#)

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,

[UCSD Department of Theatre and Dance](#)