Welcome to the Department of Theatre and Dance’s production of *Isabella’s Dream* and thank you so much for coming to see our work.

Because of our location as a part of a research university, we consider all of our artistic activity to be engaged in investigation and inquiry while offering engaging productions that speak to our communities. Tonight, Granada Artist-in-Residence Henry Daniel, Professor of Dance and Performance Studies at Simon Frasier University is sharing with us one piece of a larger performance research project, *Project Barca*, engages questions of history and identity in the context of colonialism and thinks critically about encounters with difference in the Americas, generating material from the performers in each specific production as well as his own research.

This particular title plays with the imagination of the Spanish monarch who helped fund an Italian explorer’s attempt to find a westward trade route to the Indies. The history of the Americas was fundamentally changed by this decision and Professor Daniel’s investigation in part asks us to think about how we as individuals are connected to this fundamental moment. This devised piece with movement and text reflects the synergies of the Department of Theatre and Dance.

Our upcoming Main Stage Dance Theatre production of *Penumbra* (May 29-June 1 and June 5-7), also draws on the same synergies featuring the work of undergraduate student choreographers that has been developed over a multi-course sequence.

Besides this event, opportunities for exploration exist through ITDP, our institute that invites applications from across campus (due May 27 for Summer and Fall proposals) to investigate various research questions through the medium of performance, often in the framework of a workshop or laboratory context. You can experience an example of ITDP work in MFA student Chris Wolfe’s *Campfire* on June 5 and 6.

We are also beginning to look forward to an exciting Granada Artist in Residence season during 2014-2015, including in November Fidelis Morgan’s direction of a Susanna Centlivre comedy from 1705, *The Gambling Lady (The Bassett Table)*, in which Lady Reveller negotiates sexual intrigue and a high stakes gambling table. This production is especially exciting because Ms. Morgan is also a scholarly expert on the Susanna Centlivre so-called Female Wits. In February, Bob McGrath will be directing an adaptation of Georg Büchner’s *Woyzeck* reimagined for a modern audience by Neil LaBute (*The Shape of Things, In the Company of Men*). Aaron Gach will be playing with the age-old theatrical strategies of hiding and revealing, literally teaching our students magic in order to stage a “Radical Magic Show” in May. Remember, all UC Davis students, faculty and staff can audition for our productions and our productions typically feature a wide range of performers.

We look to sharing the fruits of our work with you and hope you continue as an audience member of performer as continue to demonstrate the work of the arts as not just entertainment, but also a path to meaningful engagement with our world.

-- Jon D. Rossini  
Chair, Department of Theatre and Dance
UC Davis Department of Theatre and Dance

presents

Isabella’s Dream

Created by Granada Artist-in-Residence Henry Daniel

in collaboration with

Mary Ann Brooks
María De Los Ángeles Ceja
Daniel Davis
Brandon Gonzalez
Tiffany Martin
Deirdre Morris
Joyful Simpson
Joelle Toney
Olivia Turnross

COSTUME DESIGNERS
Roxanne Femling & Anel Zarate

SOUND DESIGN
Christine Richers & True Randall

LIGHTING DESIGNERS
Henry Daniel & Mike Hill

STAGE MANAGER
Andrea del Moral

ASST. STAGE MANAGER
Crystal Han

This production contains partial nudity. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager and other electronic devices. Photography, as well as the videotaping or other video or audio recording of this production, is strictly prohibited. Food and drink are not permitted in the theater. Thank you for your cooperation.
Choreographer’s Note

On Friday August 3rd 1492, six months after the last Muslim stronghold in Granada had fallen, and one day after an edict compelling all Jews to convert or leave the country had expired, three ships floated down the mouth of the river Tinto near Palos, in Andalucia, southwestern Spain. La Santa Maria, La Pinta and La Nina, were on their way west to find a shorter route to India, China, and Japan. Columbus and his crew of ninety hoped to find gold, glory, and adventure far beyond their wildest dreams. They thought the trip would be short, a few weeks at most.

It would be seven and a half months before any of them saw Palos again. Columbus would never reach India, or China, or Japan, but his miscalculation would open up an entirely new world. Not the one he or anyone else had ever imagined, but another, far more problematic, and dangerous, and unpredictable. Going West to Find East would have far reaching implications for the descendants of the so-called Indios he claimed to have found, as well as everyone who made the Atlantic crossing.

I would like to extend my deepest gratitude to the performers who shared with me the stories that are the backbone of this work; to the Department of Theatre and Dance at UC Davis, in particular Lynette Hunter, who thought I had something worth sharing with her students; to all the people, faculty researchers, technical staff and crew, students and support staff alike, for their patience, kind words, and helpful suggestions throughout the process.

-- Henry Daniel
Granada Artist-in-Residence

About the Choreographer

Henry Daniel began his career in Trinidad as an actor with James Lee Wah’s San Fernando Drama Guild and with Derek Walcott’s Trinidad Theatre Workshop. He was a founding member of Astor Johnson’s ground-breaking company, the Repertory Dance Theatre of Trinidad and Tobago. In the USA he was a member of the Alvin Ailey American Dance Centre Workshop, the Bernhard Ballet, and soloist with the José Limón Dance Company of New York, among others. In Germany he founded and directed Henry Daniel and Dancers while continuing to work as a member of TanzProject München, Tanztheater Freiburg, and Assistant Director, Choreographer, and Dancer for Tanztheater Münster. In the UK he founded and directed the performance group Full Performing Bodies, which he still maintains.

Henry attended Naparima College in Trinidad, the Boston Conservatory of Music and the Juilliard School in the USA, and has an MA in Dance Studies from City University, The Laban Centre, London, as well as a Ph.D. in Dance, Performance Studies and New Technology from Bristol University’s Department of Drama: Theatre, Film, Television in the UK. He is currently Professor of Dance and Performance Studies at SFU’s School for the Contemporary Arts and Principal Investigator for Project Barca.
Composer Credits
Opening music from the production “Here be Dragons/Non Plus Ultra,” composed by Owen Underhill based on the 15th and 16th century (including Sephardic, Arabic and Renaissance music), and performed by the intercultural/international ensemble consisting of Anna Casademunt, alto gamba; Stanislas Germain, lute; Gordon Grdina, oud; Martin Fisk, percussion; and soprano Dorothea Hayley.

Lamentación En Hebreo: Mà Aidéj? Mà Adamélaj (Anónimo) by Jordi Savall’s Hespèrion XXI, La Capella Reial De Catalunya.

Yanvalou drumming rhythm. “Papa legba” by Jeff Pierre.

Musicians
Christine Richers - Saxophone
True Randall - Clarinet

There will be one 15-minute intermission.

Special Thanks
Cheryl Cox, Vice-President of Sacramento Theatrical Lighting, Conventions and Exhibitions Buerau

Donna J. Flor Production Manager, and the staff of the Mondavi Center for the Performing Arts

Caitlin Sapunor-Davis, Production Manager of the Sacramento Ballet

Randy Roberts, Katrina Wong and the rest of the staff of the Nelson Gallery
PERFORMER BIOS

MARY ANN BROOKS (Performer/Contributor) is a MFA student in Dramatic Arts. She has danced with the all-women aerial dance troupe Flyaway Productions in San Francisco, performed solo movement work and studied at the School for New Dance Development (SNDO) in Amsterdam. Brooks’ research interests include dances of resistance in the African diaspora, Native feminist methodologies, queer and critical race theory. Maryann dedicates this dance to her grandmothers.

DANIEL BEAR DAVIS (Performer/Contributor) is a MFA student in Dramatic Arts. He has a creative practice driven by wonder at humanity and an equally poignant curiosity and respect for the more-than-human world. For his thesis next year, he will be directing an original performance made in collaboration between local military veterans and non-veterans from our stories. His work has been presented at the Imagining Bodies Symposium in Tallin Estonia, the Half Machine festival in Copenhagen, as well as the San Francisco International Arts Festival, SoWat Now Contemporary Performance Festival and Looking Left Festival of Low Tech Performance in Santa Cruz, and at the SEEDS Festival and E|MERGE Residency at Earthdance Center.

MARÍA DE LOS ÁNGELES CEJA (Performer/Contributor) is excited to be working in Henry’s piece with great dancers. She aims to share with you what she discovered in her body over these past weeks: a link to a deep sadness that fills it. Maybe it is that same one that fills her father’s body; that is— white and Mexican, that lives to work in the fields entirely removed from a land so familiar to him—Paredones—in hopes that by doing so, that link starts to drift Eastward.

BRANDON GONZALEZ (Performer/Contributor) has a BFA in Sculpture, is a visual artist, performer and teacher. He began using his body as an exquisite medium for expression when introduced to Contact Improvisation. His prints Vedana were published in Contact Quarterly, Annual 2011 issue including the cover image. He researched the neuroscience of empathy in performance at Arizona State University as Artist Faculty in 2012. This residency led to a run of performances of A General Theory of Love in Vienna, Austria. Brandon is currently completing his MFA in Interdisciplinary Dramatic Arts at the University of California Davis. His recent project, The Space Between, explores geometric structures of human relationship and has been presented at the San Francisco Art Institute, UC Davis Performance Studies Symposium, and at the Texas Dance Improvisation Festival in 2012 and 2013.

TIFFANY MARTIN (Performer/Contributor) is a third year transfer student at UC Davis, majoring in Dramatic Arts with an Emphasis in Dance. Most recently, she was involved in the Undergraduate choreographies and Andrea Del Moral’s thesis, Oracle of the Western Shore.

DEIRDRE C. MORRIS (Performer/Contributor) is a MFA student in Dramatic Arts, 2014 and is an interdisciplinary performing and visual artist, educator, activist and director. Her work spans the spectrum of installations, opera, puppetry and dance/theater. Her choreographic and directing work has been seen at Art Basel’s Volta! Basel, Switzerland, The Santa Fe Opera, Jacob’s Pillow, The Bioneers Conference, Art Basel Miami and IX Festival Al Aire Puro, Bogata, Colombia. You can connect with her through her website theforgottenbody.com

JOYFUL SIMPSON (Performer/Contributor) is an educator and performer who combines European Clowning, Cabaret and creative non-fiction to devise original solo work.
She grew up touring on the radical stage where she was forced into animal print leotards and political positions long before she was a consenting adult. After studying Theatre and Dance at Sarah Lawrence College in New York she returned to San Francisco to join Rococo Risqué, an ensemble based theatre troupe in San Francisco who devises original Satirical Cabaret. She performs and collaborates with various artists in San Francisco and Los Angeles, including Dan Hoyle, the Poetry Brothel of Los Angeles, and Odyssey Works. She has trained in clowning and physical theater with among other people, the Upright Citizens Brigade, Pig Iron Theater, James Donlin and John Gilkey.

OLIVIA RENEE TURNROSS (Performer/Contributor) is passionate about the intersection of performance art, dance, activism and academic research and the opportunity to bring their background in these disciplines to Henry Daniel’s project, research, and choreography—Isabella’s Dream. Currently a Ph.D. student in the Graduate Group in Ecology studying the impacts of climate change on marine invertebrates, being a part of this cast has been a physically and mentally refreshing, revitalizing, and different process for Olivia.

TRUE RANDALL (Musician) is a third year Music Composition and Evolution, Ecology and Biodiversity double major. He began his creative journey as a disgruntled eight year old piano student armed with white out and a pen—he has since maintained his interest in indiscriminately flaying his sheet music. Enjoy the show!

CHRISTINE RICHERS (Musician) is an undergraduate composer currently pursuing her B.A. in Music Composition from UC Davis. Her recent projects include lines, points, a solo piece for percussionist Christopher Froh, as well as Breathing, a tenor saxophone solo for multidisciplinary artist Dan Thorpe. In her music, Christine enjoys exploring instrumental timbre and the physicality of performance. Christine would like to thank everyone involved in Isabella’s Dream, especially her co-sound designer True Randall, for making this show such a fantastic experience.

Faculty

Chair and Associate Professor

Professors of Theatre and Dance

Lecturers

JON D. ROSSINI, Performance Studies

DAVID GRENK, Choreography

LYNETTE HUNTER, Performance Studies

JOHN IACOVELL, Scenic Design

PETER LICHTENFELS, Directing, Acting, and Performance Studies

BELLA MERLIN, Acting

THOMAS J. MUNN, Lighting Design

LARRY BOGAD, Performance Studies

MAGGIE MORGAN, Costume Design

STUART CARROLL, Ballet

MARY BETH CAVANAUGH, Movement

ROBIN GRAY, Stage Management

MICHELLE LEAVY, Acting

LISA PORTER, Voice
Production Team

Media Design
HENRY DANIEL
MONICA MARTIN
MUCIANO MIRANDA
IGNASI RUBIO

Costume Stock Assistant
ANEL ZARATE

Costume Production Crew
KATE ACKROYD
NATALIE CEDILLO
VIVIAN CRUZ
BEN EMERZIAN
JAE WOO JEONG
DENNIS LIU
VICTORIA MACK
VANESSA MANZO
AMANDA MITCHELL
TONI POSTELL
TAYLOR RELYEA
CAITLIN SALES
BONNIE DEVON SMITH

Videographers
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Scene Shop Student Staff
MARK MERMAN
COOPER WISE
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ROBERT BONNER
WILL EBELEER

Dressers
STEPHANIE ANDERSON
TERYN GRAY
WENDY ORTEGA

Stitchers
JESSICA HOWARD
SUSAN HUEY
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Arts Administration & Production Staff

Chief Administrative Officer
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KAELIN J. SOUZA

Graduate Program Administrator/Advisor
VICTORIA DYE

Production Manager
SUSIE OWENS

Facilities Manager/Audio Supervisor
NED JACOBSON

Costume Shop Director
ROXANNE FEMLING

Publicity Director
KATHY MORISON

Scene Technician/Master Properties
BYRON RUDROW

Scenic Shop Carpenter
MYKE KUNKEL

Master Electrician
MICHAEL HILL

Costume Shop Forewoman
HEATHER BROWN

Costume Shop Teaching Assistant
HANNAH KAGEN-MOORE

Company Managers
MICAELA CIRIMELI, JASON MOSCATO

Graphic Designers
RUDY GARIBAY, CHINH TU

Publicity Assistant
TIMOTHY HUYNH

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