

# Gallathea

WRITTEN BY JOHN LYLY

DIRECTED BY PETER LICHTENFELS

"Didst thou never heare how Jupiter  
came in a golden shower to Danae?"



**November 11-20, 2010**  
Main Theatre

UC DAVIS  
& THEATRE  
& DANCE

This production lasts two hours and includes one 15 minute intermission. This production includes sexual innuendo. Before the performance begins, please note the exit closest to your seat. Your cell phones may be used to text and take photos of the performance, but kindly silence your cell phone, pager, and other electronic devices. Video and audio recording of this production is strictly prohibited by law. Food and drink are not permitted in the theatre. Thank you for your cooperation.

# Gallathea by John Lyly

## Director's Notes

John Lyly is rarely, if ever, done. When I first read *Gallathea* I laughed, and was mesmerized how, written ten years before Shakespeare had his first play produced, it could feel so contemporary.

I was struck by the artifice of the language. All seems self-conscious and for display. It feels more modern, if not as rich, as Shakespeare. I am still blown away by the exploration of gender in *Gallathea* - - two young girls, dressed as boys, falling in love as boys knowing they are girls on the inside, then realizing both are girls and continuing their commitment to loving each other openly. This is extraordinary for a play written 425 years ago. Many characters, gods, and mortals disguise themselves in the play. They fool no one, and yet they prove useful. As if we construct identities for ourselves in our communities that allow us to grow, survive, and/or reach out to each other.

In *Gallathea* the hunt is all, in the name of chastity, of love, and of sacrifice. Set in a notional English forest -- Diana hunts deers, lovers their dears, Cupid chaste virgins, Neptune virgin sacrifice, and boys quick money. In this comedy of hunting and love, life is desperate and sometimes tender. Mortals work hard to fool gods, and gods think mortals fools.

As you look at our set, we have built a Jungle Jim bridge to play our play on. The set serves as the speakers for our sound. Projections serve many functions, sometimes they frame an action framed differently onstage, sometimes they show how things are done as you see them being done, and always create more space. Hats help say who characters are. The set serves as the speakers for our sound.

As you watch *Gallathea*, feel free to text, take photos with your cellphones, but please turn the ringers off. I hope you enjoy the show.

-- Peter Lichtenfels

## About the Playwright

Born in 1554 in Kent England, John Lyly attended King's School in Canterbury, England. He received his bachelor's and master's degrees at Magdalen College, University of Oxford in 1575. He left the university and moved to London after failing to get a fellowship from Lord Burghley. Lyly is reported to have sent many letters to the queen asking for a spot on the court, but was denied each time.

In 1578, Lyly began his career as a writer with his publication of *Euphues or the Anatomy of Wit*. The proverb "All is fair in love and war" has been attributed to this Lyly work. Lyly's writing style made a great impression on contemporary writing and writers including William Shakespeare.

In 1583, Lyly married Beatrice Brown, a Yorkshire heiress, producing two children. He gained control over the Blackfriars Theatre, where his first plays, *Campaspe* and *Sapho and Phao*, were performed. Lyly's *Gallathea* was written in 1592. The play was seldom performed. It may have been too daring for its day.

Although Lyly did not have much of a reputation with England's monarch and was nearly forgotten by his peers, he continued to write plays that subtly celebrated Queen Elizabeth's rule.

## About the Director

Peter Lichtenfels is a professional theatre director and writes on Shakespeare and contemporary performance. From 1981-1991 he was the artistic director of the Traverse Theatre during the Scottish National resurgence in Britain, and the theatre director (artistic and executive) at the Leicester Haymarket Theatre where he introduced radical international and alternative theatre to the UK. He has championed cross-cultural theatre throughout his career, and is committed to interdisciplinary work among theatre, dance and performance art where he has worked with world-renowned actors including Anthony Hopkins, Tilda Swinton and Robbie Coltrane. From 1991 to 2003, he combined his professional theatre directing with an academic post at Manchester Metropolitan University, the only university conservatory program in the UK.

Major productions from this period included: *Still Moon on Fire* a music-theatre piece commissioned by the Canada Council (1996), for which the lead singer won a Dora award (analogous to a Tony or an Olivier award in Canada), and a production of Jean-Paul Sartre's *The Flies* at the Stratford Festival of Canada in 2003. He directed *Endgame* at Shakespeare Santa Cruz (2007). His 2008 production of *A Midsummer Night's Dream* for the Dramatic Arts Centre in Shanghai won "Best Production" by the Shanghai International Arts Festival.

Since arriving at UC Davis in 2003, Peter has continued to write articles and has authored a co-written book on *Romeo and Juliet: Negotiating Shakespeare's Language* (Ashgate 2008) which is accompanied by a full critical edition on the web. He has also served as Chair of the UC Davis Department of Theatre and Dance (2005-2008), and has created exchanges with Shakespeare's Globe London, and the Shanghai Theatre Academy. Previous UC Davis productions include *The Laramie Project* by Moises Kaufman and Tectonic Theatre Company, *The Island* by Winston Ntshona, John Kani and Athol Fugard, and *Cymbeline* by William Shakespeare.

Additional information: <http://uc-ipc.com/author/peter/>.

UC Davis Department of Theatre & Dance

presents

# **Ga<sup>l</sup>lathea**

Written By John Lyly

With

Vanessa E. Archuleta, Afi Ayanna, Gia Battista, Matthew Canty,  
Chad Ceccola, Tiffany Jamison, Will Klundt, Ting Jung Lee,  
Avila Reese, Michael Saenz, Hannah Sharafian, Mark Suarez,  
Alison Sundstrom, Mitchell Vanlandingham

SCENIC DESIGNER  
Gian Scarabino

COSTUME DESIGNER  
Elizabeth Galindo

LIGHTING DESIGNER  
Kelly Jean Conard

SOUND DESIGNER  
Dylan Bolles

MULTI-MEDIA ARTIST  
John Zibell

MOVEMENT DESIGNER  
Keith Hennessy

WEB FACILITATOR  
Shereen Younes

STAGE MANAGER  
Mark Curtis Ferrando

**DIRECTED BY**  
**Peter Lichtenfels**

## CAST (in order of appearance)

Gallathea .....	GIA BATTISTA
Tyterus .....	CHAD CECCOLA
Cupid .....	TING JUNG LEE
Nymph of Diana .....	MITCHELL VANLANDINGHAM
Melebeus .....	WILL KLUNDT
Phillida .....	VANESSA E. ARCHULETA
Mariner .....	WILL KLUNDT
Raffe .....	MATTHEW CANTY
Robin .....	MITCHELL VANLANDINGHAM
Dick .....	MARK SUAREZ
Diana .....	ALISON SUNDSTROM
Telusa .....	AFI AYANNA
Eurota .....	HANNAH SHARAFIAN
Ramia .....	TIFFANY JAMISON
Neptune .....	MICHAEL SAENZ
Peter .....	MITCHELL VANLANDINGHAM
Alcumist .....	CHAD CECCOLA
Astronomer .....	MICHAEL SAENZ
Augur .....	TIFFANY JAMISON
Ericthinis .....	MARK SUAREZ
Hæbe .....	TING JUNG LEE
Venus .....	AVILA REESE

## PERFORMER BIOS

VANESSA E. ARCHULETA (*Phyllida*) is a third-year Psychology major. This is her first production at UC Davis. She is a graduate of SCC's Actor Training program 2008. Theatre credits include: *Working, Far Away*, Sarah Ruhl's *Eurydice, Once Upon a Mattress, Batboy, Uncle Vanya, Macbeth*, and *Peter Pan*. She has sung with North Bay Opera Theatre Ensemble since 2004 and is currently singing with Samantics.

AFI AYANNA (*Telusa*) is currently thrilled to be transforming herself with an MFA in Acting at UC Davis. She has been acting professionally in film and theatre in the Bay Area for the last decade. Some of Afi's favorite endeavors have been puppeteering for the Big Tadoo Puppet Crew; devising theatre for the non-profit Mystic Family Circus; numerous seasons with the Mendocino Theatre Company and the San Francisco Shakespeare Festival; and her featured role in the independent film *Everyday Blackman* (recently picked up for distribution).

GIA BATTISTA (*Gallathea*) recently co-founded the Davis Shakespeare Ensemble and played Juliet in their first production, *Romeo and Juliet*. Gia played Sheila in Studio 301's production of *Hair* in the spring. She has also directed Studio 301's presentations of *Fuddy Meers* and *Macbeth*. Gia's Theatre & Dance production credits include: *Oklahoma!*, *The Winter's Tale*, *#5 The Angry Red Drum, Measure for Measure*, and *Nights at the Circus*.

MATTHEW CANTY (*Raffe*) is having fun playing Raffe. He recently played Benvolio in the

Davis Shakespeare Ensemble's *Romeo and Juliet*. Last year he participated in the UC Davis Theatre & Dance Department's *The Seagull* as Medvedenko and Studio 301's *Macbeth* as Malcolm/Donalbain. Matt has had a copious amount of fun with theatre and hopes to continue that.

CHAD CECCOLA (*Tyterus, Alchemist*) is a second-year major in Dramatic Art with a minor in African American Studies here at UC Davis. Most of his acting experience comes from film, having acted in several university graduate films and original works such as *Eating*, for the University of Southern California, and *The Haunted Boy* for Chapman University. Chad is a member of the Sigma Nu Fraternity and Davis Dogs Ultimate Frisbee Team.

TIFFANY JAMISON (*Ramia, Augur*) is appearing for the first time on a UC Davis stage! A third-year Neurobiology, Physiology, and Behavior major with a minor in Dramatic Art, she has been performing since the age of six. She has performed in productions of *Wizard of Oz, Fences, Music Man, You're a Good Man Charlie Brown, Godspell*, and *Grease*. Tiffany plans to become a doctor in the future but as for now just enjoys participating in the performing arts while studying intense science courses.

WILL KLUNDT (*Melebeus, Mariner*) is ecstatic to be a part of the Department of Theatre and Dance at UC Davis. Recently at the College of Southern Nevada he played Emil in Jeffery Hatcher's *Three Viewings*, Mike Talman in *Wait Until Dark* and co-directed *Reefer Madness*. He just finished his fifth year teaching theatre to high school and

middle school students and was recently awarded a fellowship which is allowing him to pursue his MFA in Acting at UC Davis.

TING JUNG LEE (*Cupid, Haebe*) is a double major in Political Science and Dramatic Art here at UC Davis. A first-year student, *Gallathea* will be her first college production. She is awesome.

AVILA REESE (*Venus*) was seen last year in UC Davis productions *Corpo Illicito*, *A Midsummer Night's Dream* and *The Matter of Taste*. A second year MFA Acting candidate Avila has been acting in Northern California since childhood. Favorite roles include Titania (*A Midsummer Night's Dream*), Viola (*Twelfth Night*), Lady M. in the adapted "Rolling Stones" version of the Scottish Play, Prudence (*Beyond Therapy*) and Rosie Pye (*Humble Boy*). Avila received a conservatory training in theatre at School of the Arts San Francisco High School and graduated Cum Laude from UC Berkeley with a BA in English Literature and minor in Theatre Arts.

MICHAEL SAENZ (*Neptune, Astronomer*) is a fourth-year Dramatic Art and Philosophy major. He was last seen as Angus in Studio 301's production of *Macbeth*. Two summers ago he attended ACT's Summer Training Congress in San Francisco. He'd like to thank his family and friends for coming out and seeing the show.

HANNAH SHARAFIAN (*Eurota*) is a freshman Dramatic Art major. This is her first UC Davis production and she is thrilled to be a part of it. Previous productions include *As You Like It* (Rosalind) and *Harvey* (Myrtle Mae) with Town Hall Theater and *The*

*Complete Works of William Shakespeare (Abridged)* (herself) and *Dracula* (Mrs. Westenra) at Acalanes High School.

ALISON SUNDSTROM (*Diana*) is a sophomore double majoring in Psychology and Dramatic Art here at UC Davis. Previous UC Davis credits include Rona and Olive's Mother (*The 25th Annual Putnam County Spelling Bee*) and Helena and Snug (*A Midsummer Night's Dream*). Other roles include Crissy (*Hair*), Cinderella (Rogers and Hammerstein's *Cinderella*), Marian Paroo (*The Music Man*), Penny (*You Can't Take it With You*), Carnelle (*The Miss Firecracker Contest*), Cassie (*A Chorus Line*), and Mary Warren (*The Crucible*).

MARK SUAREZ (*Dick, Ericthinis*) Has just begun at UC Davis. He has spent the past 18 months performing at Conejo Players Theatre in Thousand Oaks and Pierson Playhouse in Pacific Palisades. Past roles include Zoser in *Aida*, Tiny Tom in *Urinetown: The Musical*, and Warren in *One Flew Over the Cuckoo's Nest*.

MITCHELL VANLANDINGHAM (*Robin, Peter, Nymph of Diana*) is a second-year Linguistics and French double major with a minor in Sexuality Studies. At UC Davis he has performed in Studio 301's *Hair* (Tribe/Magaret Mead) and the Dead Arts Society's Spring 2010 showcase. Other credits include *Antigone* (Haemon) for US Performing Arts/UCLA TFT and *Little Shop of Horrors* (Seymour) for Exeter Union High School.

## CONCEPT ARTIST BIOS

DYLAN BOLLES (*Sound Designer*) makes performances with people and environments, many of which involve the design and construction of new musical instruments and the cultivation of co-creative relationships based in listening practice. His activities include a wide range of performance-based collaboration, time-based arts, installations, and sound compositions. Dylan is a co-founder and artistic director of thingamajigs, an Oakland-based music festival and educational non-profit organization, and a doctoral candidate in Performance Studies here at UC Davis.

KELLY JEAN CONARD (*Lighting Designer*) is a second year lighting design MFA Theatre & Dance candidate at UC Davis. She attended Grossmont Community College in her hometown of San Diego where she worked with a small non-profit Shakespeare company, Poor Players, for three years. Kelly transferred to UC Santa Cruz where she received her BA in Theatre. Her most recent theatrical design work includes "Fagot Arabesque" a new film devised and adapted by Danny Scheie, *A Midsummer Night's Dream* directed by MFA Directing candidate and Equity actor, John Zibell, and *Who Are You?* by MFA contact improv choreographer Karl Frost. This winter she will design for in Karl Frost's thesis work *Body of Knowledge*. Kelly's thesis will be designing the lighting for *The Who's Tommy* under the direction of Granada Artist-in-Residence Mindy Cooper.

MARK CURTIS FERRANDO (*Stage Manager*) You may have seen this boy as Mercutio and Paris in the recent *Romeo & Juliet* with the Davis Shakespeare Ensemble, you may have seen him as Claude in Studio 301's *Hair*; or you may have seen him on the stage playing a role in one of the Department of Theatre & Dance's many shows in the past three years. Emerging from the acting world, Mark has taken on the task of stage manager. As typical, diving into the role has taught him more than simply studying for hours on end. A wish to all the audience: break a leg out there.

ELIZABETH GALINDO (*Costume Designer*) is a couture and costume designer. Her designs have been featured in films including "Charlie's Angels," "The Curious Case of Benjamin Button" and in TV's "Sex in the City." Her couture gowns have sauntered down the red carpets at the Emmy's, Grammy's, Golden Globes and Oscars, as well as at the Cannes and Venice Film Festivals. She creates her own fabric designs as well as paints on silk. She has a Masters Degree in Fine Arts and is currently working on her doctorate in the area of Costume Design in Film at UC Davis. Liz studied and learned fabric design in Florence, Italy at the Ferragamo and Roberto Cavalli screen printing studios as well as the Fortuny fabric studios outside of Venice, Italy. She was invited to study at the Kyoto Costume Institute in Japan, examining fabrics and silhouettes of contemporary Japanese designers and 21st century fabric making. She has been a guest lecturer at FIDM in San Francisco, University of Reading in England, Palazzo Pitti Museum in Florence, Italy, American Costume Society of America and International Symposium in Kansas City. Her designs have graced the covers of such



magazines as: *British Vogue*, *Movieline Magazine*, *LA Magazine*, *San Francisco Chronicle Sunday Magazine*, *Bel Air Magazine*, and the *New York Times Sunday Section Magazine*.

KEITH HENNESSY (*Movement Designer*) is director of Zero Performance, lives in San Francisco and tours internationally. Hennessy received his MFA in Choreography at UC Davis in 2007 and is currently a PhD candidate in Performance Studies. His interdisciplinary research engages improvisation, ritual and public action as tools for investigating political realities. Recent awards include a NY Bessie (2010), two Isadora Duncan Awards (2009), and the SF Bay Guardian's Goldie (2007). Hennessy's 2010 calendar includes The University for Dance & Circus (Stockholm), Impulstanz (Vienna), American Dance Festival (Durham NC), Bluecoat Performance Space (Liverpool), Sophiensaele (Berlin) and Chorescence (Grenoble).  
[www.circozero.org](http://www.circozero.org).

GIAN SCARABINO (*Scenic Designer*) is a second year graduate student in the Department of Theatre and Dance. *Gallathea* is the second show he has designed for the Main Theatre stage. Gian heartily thanks everyone involved in the show and is very pleased to be collaborating with friends.

SHEREEN YOUNES (*Web Mistress*) is a third-year double-majoring in Communications and Film Studies, and hopefully minoring in Art History. Even though her experience with theatre has only consisted of helping out backstage and "behind the scenes," she wouldn't have it any other way. She's very happy to have had the opportunity to work with such an amazing and welcoming

production staff and hopes to work with them again in the future. Shereen intends to one day own a bunny farm and go to outer space.

JOHN ZIBELL (*Multi-Media Artist*)  
After years of melodramatic denial, anger, bargaining and depression, John has finally accepted that Art is (thank god) dead, strangled in its sleep by the culture industry responsible for regurgitating Van Gogh refrigerator magnets and "the Abu Ghraib reality show" into the waiting throats of the semi-intelligentsia. From Art's decaying flesh John creates, directs, and performs atheistic, trans-aesthetic, technological stunt semiotics in a frenzied groping over the nubile forms of *the reality of the virtual* and *the hyper-reality of the image*. He uses theatrico-cinematic collage, radical theory, and his own cybernetic, secular anti-humanism. John's work -- whether scripted, scored, or totally improvised; traditional, avantgarde, or political street intervention; live, mediated or both -- neither crosses boundaries nor blurs distinctions of any kind.

## Production Staff

Production Manager  
Technical Director  
Facilities Manager/Audio Supervisor  
Publicity Director  
Costume Shop Director  
Cutter/Draper/Tailor  
Cutter/Draper/Hair Specialist  
Scene Technician/Properties  
Scene Technician/Charge Artist  
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PRERNA DUDANI  
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PAMELA OREBAUGH  
MATTHEW DUNIVAN  
JEFFREY PERRY

## Production Team

**Assistant Director**  
STEPHANIE HANKINSON

**Assistant Costume Designers**  
ASHLEY ESLICK, GILLIAN HEITMAN

**Assistant Lighting Designers**  
DARRYL PALTAO, TRISTAN WETTER

**Assistant Sound Designers**  
SHARMI BASU, JOHN BRUMLEY  
GARETH EWING

**Assistant Stage Managers**  
ESTEBAN GONZALEZ  
ERICA KALINGKING

**Costume Production Crew**  
ANN CHALMERS, DESIREE COX  
JENNY GILES, KARLY GOODWIN  
JULIA LITMAN-CLEPER  
BRITTNEY O'BRIEN  
CHANNIE PHANTHARATH  
ASHLEY RICO, JENNIFER ROBBINS  
MICHELLE ROSSI  
GABRIELLA SEATRIS  
ALISON TARKE

**Dressers**  
EVEYLN DEFELICE  
KRYSTAL DEL BOSSQUE  
PEGGIE WONG, ORI GOLD

**Costume Assistant Stitchers**  
YER LOR, KIM NGUYEN  
CANDY YANG

**Stock Assistant**  
SHANNON DUPONT

**Scenery Production Crew**  
KELLY CONRAD, LAURA HOLLAND  
JOSH NEILSON, GLENN PLOT  
SEPIDEH SAEB, JENNA SEID  
KAREN VALDOMERO, JENN VARAI  
BRANDON WARD

**Stage Crew**  
JENNY ADLER, MICHA LU

**Properties Master**  
DANIEL JORDAN

**Spotlight Operators**  
KELLY ARCHIBALD, MICAH SHYU

**Light Board Operator**  
RYAN GERAGHTY

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JADE ROSINA MCCUTCHEON, Acting,  
Playwriting  
BELLA MERLIN, Acting  
MAGGIE MORGAN, Costume Design  
TOM MUNN, Lighting Design  
JON ROSSINI, Performance Studies  
PEGGY SHANNON, Directing

## Visiting Faculty

LUCY GOUGH, Granada Artist-in-  
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ROBIN GRAY, Stage Management  
MICHELLE LEAVY, Acting  
TIM ORR, Acting/Musical Theatre  
JANET PAPAIE, Fine Arts Writing  
LISA PORTER, Voice

## Special Thanks

Sam Nichols & students from the  
UC Davis Department of Music

# COMING SOON

## **Hinterland**

By Granada Artist-in-Residence Lucy Gough  
Main Theatre  
Weds- Sat, Dec. 1 - 4, 8pm  
Sat, Dec 4, 2pm

## **Body of Knowledge**

By Karl Frost  
Original choreography by graduating MFA candidate  
Vanderhoef Studio Theatre  
Friday & Saturday, February 11- 12, 18-19, 8pm  
Sunday, February 13 & 20, 2pm

## **The Flood (working title)**

Devised and Directed by Granada Artist-in-Residence Dominique Serrand  
Main Theatre  
Thurs- Sat, Mar 3 - 5, 8pm  
Sun, Mar 6, 2pm  
Fri - Sat, Mar 11- 12, 8pm  
Sun, Mar 13, 2pm

TICKETS & INFORMATION: [theatredance.ucdavis.edu](http://theatredance.ucdavis.edu)

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