12-1-2016

Intimate Apparel

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INTIMATE APPAREL
by Lynn Nottage
Directed by Dr. Jaye Austin Williams

December 1–3 & 8–10, 2016
THANK YOU!

Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting the College of Performing Arts and our next generation of artists.

Our students are at the core of everything we do. We are passionately dedicated to providing the best possible education for our students in all of our disciplines within Dance, Music, and Theatre. Our mission is to help them master their craft and prepare for today’s performing arts professions by providing access to all the tools necessary to succeed.

Here at CoPA, we are training artists and transforming lives. Our students have exceptional opportunities to learn from master artists and to experience performance in venues ranging from small studios to a state-of-the-art facility, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

On the following page, I hope you will read about a few of our graduates, and learn how their training in CoPA, and our supporters’ generous investment in performing arts programs at Chapman University, transformed their lives and led to their success today.

Please enjoy this performance and come back for another CoPA event soon!

Giulio M. Ongaro, PhD
Dean, College of Performing Arts
Genevieve Carson (B.F.A. Dance Performance ’07) was recently named Artistic Director of Los Angeles Contemporary Dance Company, and began her first programming season in September 2016. She has danced, choreographed, and taught dance throughout the L.A. area, and works extensively in both concert and commercial dance.

Chapman’s dance program, and all the performance and choreography opportunities it gave me, allowed me to thrive as an artist. It was truly the "incubation period" of my career where I gained invaluable knowledge and experience that I use every day as a choreographic professional and artistic leader in Los Angeles. — G.C.

Eli Kaynor (B.M. Cello Performance ’13), a recent graduate of the University of North Carolina School of the Arts, won a position with the Winston-Salem Symphony in August 2016. Kaynor is a founding member of UNCSA’s Giannini String Quartet which was selected for coaching with acclaimed cellist and conductor Paul Watkins, of the GRAMMY® Award-winning Emerson String Quartet, at Lincoln Center.

Camille Collard (B.F.A. Theatre Performance ’10) has had a busy post-Chapman television career. She has a recurring role on the CW Television Network’s hit show Jane the Virgin, in which she plays the character Frankie, sidekick to Jane Villanueva (Gina Rodriguez). She has also co-starred and appeared in episodes of MTV’s Faking It, Fox Network’s Rosewood, NBC’s Grimm, and Leverage on TNT.

To learn how you can increase your support by becoming an invested patron of the College of Performing Arts, please contact Bobby Reade, Development Coordinator, at (714) 289-2085 or reade@chapman.edu.
October

October 11, 13, 15, 16, 19, 21, 22
**Good Kids** by Naomi Iizuka
James Gardner, Director
Studio Theatre

October 12, 14–16, 18, 20 22
**Dog Sees God: Confessions of a Teenage Blockhead** by Bert V. Royal
Nanci Ruby, Director
Studio Theatre

October 14
The Chapman Orchestra and Chapman University Wind Symphony in Concert
Daniel Alfred Wachs, Music Director & Conductor, The Chapman Orchestra
Christopher J. Nicholas, Music Director & Conductor, Chapman University Wind Symphony
Musco Center for the Arts

October 15
Guest Artist Lecture and Recital:
**Break the Coconut: Songs by M. Camargo Guarnieri**
Sarah Tyrrell, musicologist, UM– Kansas City
Rebecca Sherburn, soprano
Louise Thomas, pianist
Salmon Recital Hall

October 21–23
Opera Chapman presents: **Kurt Weill After Dark – A Cabaret-style Review**
Peter Atherton, Artistic Director
Nicola Bowie, Guest Director and Choreographer
Carol Neblett, Associate Director
Janet Kao & Paul Floyd, Musical Direction
Musco Center for the Arts

October 29
University Singers in Concert
Stephen Coker, Conductor
Fish Interfaith Center

November

November 9
Guest Artists in Recital:
Rachel Joselson, soprano
with Rene Lecuona, piano
*Songs of the Holocaust*
Salmon Recital Hall

November 11
The Chapman Orchestra and Chapman University Wind Symphony in Concert
Daniel Alfred Wachs, Music Director & Conductor, The Chapman Orchestra
Christopher J. Nicholas, Music Director & Conductor, Chapman University Wind Symphony
Musco Center for the Arts

November 12
University Choir & Women’s Choir in Concert
Stephen Coker, Conductor, University Choir
Chelsea Dehn, Conductor, University Women’s Choir
Fish Interfaith Center

November 13
Faculty Recital:
Louise Thomas and Paul Floyd, piano
Salmon Recital Hall

November 14
Guest Artist in Recital:
Daniel Shapiro, piano
Salmon Recital Hall

November 15
Chapman Percussion Ensemble
Nicholas Terry, Director
Salmon Recital Hall

November 16
2016-17 Instrumental & Vocal Competition
Salmon Recital Hall

For more information: chapman.edu/events
November 17  
**Saxophone Ensemble**  
Gary Matsuura, *Director*  
Salmon Recital Hall  

November 29  
**Big Band & Jazz Combo**  
Albert Alva, *Director*  
Chapman Auditorium, Memorial Hall  

December 1  
**New Music Ensemble**  
Sean Heim, *Director*  
Salmon Recital Hall  

December 1–3, 8–10  
**Intimate Apparel** by Lynn Nottage  
Jaye Austin Williams, *Director*  
Waltmar Theatre  

December 2  
**Keyboard Collaborative Arts Recital**  
Louise Thomas, *Director*  
Salmon Recital Hall  

December 2–3  
**Fall Dance Concert**  
Liz Maxwell and Alicia Guy, *Co-Directors*  
Musco Center for the Arts  

December 3  
**Instrumental Chamber Music**  
Winds/Brass: Christopher J. Nicholas, *Director*  
Strings/Piano  
Grace Fong & Robert Becker, *Directors*  
Salmon Recital Hall  

December 4  
**Early Music Ensemble: Singen und Klingen**  
Bruce Bales, *Director*  
Salmon Recital Hall  

December 4  
**Chapman Guitar Ensemble**  
Jeff Cogan, *Director*  
Salmon Recital Hall  

December 6  
**Student Piano Showcase**  
Grace Fong, *Director*  

December 7  
**Student Pianists in Recital**  
Janice Park, *Director*  
Salmon Recital Hall  

December 10  
**53rd Annual Holiday Wassail Banquet and Concert**  
Stephen Coker, *Conductor*,  
University Singers and Choir  
Chelsea Dehn, *Conductor*,  
University Women's Choir  
Daniel Alfred Wachs, *Music Director*,  
The Chapman Orchestra  
Fish Interfaith Center &  
Musco Center for the Arts  

**COMING SPRING 2017:**  

February 3  
**University Singers Post-tour Concert**  
Stephen Coker, *Conductor*  
Fish Interfaith Center  

February 23–26  
**The Who’s Tommy** by Des McAnuff, Pete Townshend, John Entwistle and Keith Moon  
Oanh Nguyen, *Director*  
Musco Center for the Arts  

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Chapman University
Chapman University
Department of Theatre presents:

Intimate Apparel

By Lynn Nottage
Directed by Dr. Jaye Austin Williams

Scenic Design
Mark Kanieff

Costume Design
Lena Sands

Lighting Design
Martha Carter

Sound Design
Mark Caspary

Projection/Video Design
Omar Ramos

Properties Design
Nicole Mercedes

Assistant Director
Shannon Corenthin

Stage Manager
Kayla Pajarito

December 1–3 & 8–10, 2016

Waltmar Theatre

Intimate Apparel is presented by special arrangement with Dramatists Play Service, Inc., New York.
CAST

Esther ................ Chelsea Davis
Mrs. Dickson .......... Regina Bryant
Mrs. Van Buren ......... Rachel Gallagher
Mr. Marks .............. Jeremy Howard
Mayme ................ Arianna Behrens
George ............... Tommie Russell

Time: 1905
Location: Lower Manhattan, New York

There will be a 15-minute intermission.
ABOUT THE CAST


CHELSEA DAVIS (Esther): Senior, BFA Screen Acting. Chapman: *Wash & Dry, RENT.*


JEREMY HOWARD (Mr. Marks): Senior, BFA Theatre Performance. Chapman: *Under Milkwood, RENT, Rosencrantz and Guildenstern Are Dead, Hot Mikado, Dusk.* Other: (Shakespeare Orange County) *Hamlet,* (OC Centric) *Left Behind Waiting, Corrupt Impressions,* (Top Hat Repertory) *Spring Awakening.*

DIRECTOR’S BIO

JAYE AUSTIN WILLIAMS is a director, playwright and actor whose career in the professional theatre spans more than 30 years. Most recently, she directed Kia Corthron’s A Cool Dip in the Barren Saharan Crick at Cal State Long Beach, where she is Assistant Professor of Theatre Arts. Other credits include: Naomi Wallace’s The Liquid Plain, Ngugi wa Thiong’o and Micere Mugo’s The Trial of Dedan Kimathi, and George C. Wolfe’s The Colored Museum at UC Irvine; In the Blood at Middlebury College; and Ntozake Shange’s for colored girls who have considered suicide when the rainbow is enuf. Dr. Williams is a proud contributor to the anthology, A Critical Companion to Lynn Nottage, edited by Dr. Jocelyn L. Buckner, published by Routledge last spring, in which her chapter entitled, “On the Table: Crumbs of Freedom and Fugitivity – A 21st Century (re) reading of Crumbs from the Table of Joy” is published. She will direct Kirsten Childs’ musical, The Bubbly Black Girl Sheds Her Chameleon Skin in spring 2017 at Cal State Long Beach’s University Theatre.

DIRECTOR’S NOTES

“Thinking about monstrous intimacies post-slavery means examining those subjectivities constituted from trans-Atlantic slavery onward and connected, then as now, by the everyday mundane horrors that aren’t acknowledged to be horrors. ... [These] intimacies [are] defined as a set of known and unknown performances and inhabited horrors, desires and positions produced, reproduced, circulated, and transmitted, that are breathed in like air and often unacknowledged to be monstrous.”

– Christina Sharpe
Monstrous Intimacies: Making Post-Slavery Subjects

How do we think about what the Greeks, in antiquity, called ték-νέ – art-making; crafting – in the present, vastly mechanized moment that is so fraught with technologies of violence at every scale imaginable; and all designed to protect and defend the “civilized” from the “uncivilized”? How do we conceptualize the fashioning of “civil” society and the performances of “civility” that its mechanizing enables, such that we can begin to see its, indeed, monstrous machinations? Lynn Nottage’s meditation on the underbelly of “civility,” within the fast-industrializing turn-of-the-twentieth-century United States, poses these questions. She orchestrates a series of duets punctuated by arias, all of which interrogate the project of American “civilization,” and embroiders them into a series of intimate enactments.
that disrupt our romantic notions of intimacy, history, belonging and, alas, “civility.” Trans-Atlantic slavery has long been mis-categorized as, among other things, an unfortunate period in historical time, during which slaves were brought to “America” and forced to work for free. Thanks to the groundbreaking work of a constellation of scholars, theoreticians and activists engaged with history, literature, social science and the arts, we are beginning to reexamine this misrecognition, such that we might see with greater acuity, the brutality of the civilizing project; the monstrousness of desires enacted against beings who, in turn, desire entry into the very project that refused them so violently in the early twentieth century, and continues to do so, by macro- and micro-antagonistic means, in the early twenty-first. This is to say, that violence is not always acute and brash; but is often as nuanced as the stitching of exquisite fabric.

Our reimagining of Nottage’s breathtaking meditation aims to comb out the dis-ease within it; to expose the seams; to disrupt our societal romanticizing of time’s passing, and the ease with which we so often refashion it. We seek to open a space within which to sit, disquietly, together, and examine, through a different lens, the contours of a “history of present” and the deeply complicated tensions wrought of its paradoxical desires. In so doing, the questions that begin these notes blossom into yet more questions: What is the difference between the immigrant’s journey, and that of the ex-slave’s? What is the difference between desiring to live better, and the desire to live, period? And, how do we allow ourselves to think “possibility” alongside “impossibility,” such that we can recognize when the monstrous ghosts that ride the currents of our daily, “civil(ized)” lives, are performing in the guises of “innovation,” “creativity,” “progress(ive),” and/or “change”? Nottage’s extraordinary patchwork of illusions, projections, unconscious and encumbered gestural performances – all fueled by an array of desires – unfurls before and across us as urgently as the protagonist, Esther, pushes fabric through her sewing machine, determined to craft a life out of such violent remnants. What in the world are we crafting at this century’s turn – within this new age of ték-ncé? 

– Jaye Austin Williams, director
In an interview published in *A Critical Companion to Lynn Nottage* (Routledge 2016) edited by Jocelyn L. Buckner, Lynn Nottage discusses the process of researching and writing *Intimate Apparel* as a way of coming to terms with her absent family history. Nottage sought stories of her family’s immigration, but hit roadblocks in her research: Nottage’s mother developed Amyotrophic Lateral Sclerosis, robbing her of her speech, and her grandmother was affected by dementia. Two vital primary resources had been lost to her. “Just when I was prepared to ask questions about our family history,” she says of her desire to learn from her mother, “she was no longer able to answer them” (181).

In the midst of this linguistic loss, Nottage went in search of answers to her questions in the New York Public Library. She discovered that much of the history she sought was unrecorded: “I found that our stories were not present. There was very little literature documenting the lives of everyday African Americans at the turn of the twentieth century” (182). Nottage’s efforts reveal how language, and the historical record comprised of it, have the power to both circumscribe and legitimate, but also complicate and obscure relationships and existence.

This is especially true for historically marginalized individuals and groups whose recorded histories have been erased or made impossible due to their systemic disenfranchisement from language and knowledge within discourses of history and power.

In *Intimate Apparel*, Nottage employs language’s ability to simultaneously bind together and tear apart, and to reveal intimacies – both real and imagined – between characters and their historical circumstances. Language fails characters personally, as is the case when Esther and George “write” letters to each other and are eventually faced with the consequences of their narratives. Additionally, language, and its absence, both bonds and isolates Esther and Mr. Marks in their interactions. While much remains unsaid between them, their conversations about fabric unveil affections and curiosities not permitted by turn-of-the century social codes and circumstances.
The characters must also negotiate how political and legal discourse circumscribes their lived experience in the context of 1905 New York. The 13th and 14th Amendments to the U.S. Constitution purported to abolish slavery and grant citizenship to “all persons born or naturalized in the United States,” yet these constitutional pronouncements offered little assistance to emancipated slaves, which ignited further oppression and complication in the lives of the recently freed. African Americans such as Esther, Mrs. Dickson, Mayme, and George, and recent immigrants such as Mr. Marks, were left to make their way in a social system purporting equality and opportunity while offering quite the opposite.

Nottage contrasts a historical context, wherein language heralds personal and political freedom, with the characters’ lived realities of hope, amidst grim struggle and disenfranchisement. Each character labors to achieve their “American Dream,” a desire that still reverberates through our national conversations.
PRODUCTION CREW

Dramaturgs ................. Katie Dumas
                         Caroline Hale

Assistant Stage Managers ................. Julia DiLauro
                                      Jazmin Pollinger

Assistant Sound Designer ................. Kate Fechtig

Light Console Operator ................. Ziad Niazi

Audio Crew ................. Sam Reinhard

Props Crew ................. Tyler Wincott

Deck Crew ................. Luke Berger
                         Caleb Jenkins
                         Justin Smith
                         Keanush Tafreshi

Wardrobe/Hair/Make-up Crew ................. Stephanie Clabeauz
                                         Grayson Richmond
                                         Cecilia Soghikian
                                         Sarah White

House Manager ................. Sarah Pierce

Ushers ................. Casey Johnson
                         Madi Lang-Ree
                         Rejii Martin
                         Abby McLachlan
                         Lavelle Newman
                         Isabella Bacoka

Box Office ................. Alisha Kopecky
                         Grace Papish
                         Shyama Nithiananda

Poster Design ................. Sadie Goff, BFA Graphic Design ’17
ABOUT THE CREATIVE TEAM

MARK KANIEFF (Scenic Design) is a set designer and sculptor. His most recent designs include Riot/Rebellion, Judgment of Fools, Talking to Terrorists, and Our Country’s Good, and the dance pieces Ways of Forgetting and Earthly Dreams. He has also designed for a number of productions in Rome, Italy, where he worked for 20 years in the field of Epidemiology. His most recent sculptures and installations focus on plodding. He has also been developing works about the violence of the construction/destruction of the infrastructures of cities and a puppet piece focusing on informed consent to perform medical research on human subjects.

LENA SANDS (Costume Design) is a costume designer, puppet artist and scenographer for live performance, installation and film. Her work supports the unsettling of dramatic space and the wringing out of shared cultural routines. At Chapman: Good Kids, Dog Sees God: Confessions of a Teenage Blockhead, Los Angeles: Ghost Town (Cornerstone), That Pretty Pretty (SoSe), Ameryka (Critical Mass), Riot/Rebellion (LATC), Paradise by Design (CalArts CNP), Substrata (REDCAT). Lena’s designs have also performed at Juilliard, Remy Bumppo, the Women’s Interart Center, the Irish Art Center, Curtis Institute of Music, the Edinburgh Fringe Festival, and in film at REDCAT (Why Aren’t You Watching the Children), The Nantucket Film Festival (Noodles) and the LA Women’s International Film Festival (Susie Sunshine, winner Best Narrative Short). Her work is also currently on stage in Kentucky at East West Players in Little Tokyo.

MARTHA CARTER (Lighting Design) is a lighting designer based out of Los Angeles. She has obtained her MFA in Lighting Design from UCI. Martha enjoys collaborating and working with ensemble companies to create new work that inspire positive change within communities. Her recent credits include: (Great River Shakespeare Festival) Romeo and Juliet, (The Blank Theater) The Why, (Long Beach Playhouse) Pygmalion, and (Theatre Out) Marry Me a Little; as well as (The Chance Theater) After the Revolution, The Legend(s) of Sleepy Hollow, The Big Meal and A Chorus Line, and most recently, Good Kids and Dog Sees God: Confessions of a Teenage Blockhead at Chapman.
ABOUT THE CREATIVE TEAM

**MARK CASPARY** (*Sound Design*) is originally from Illinois and has designed, composed and assisted on shows in Southern California, the Midwest, and abroad. His designs and compositions have been heard at South Coast Repertory, the Abraham Lincoln Presidential Museum in Illinois, Counter-Balance Theater’s productions in Arezzo, Italy, and the New Swan summer theater festival. Mark also works for themed entertainment companies designing and coordinating sound for installations across the country and abroad. He holds a Master of Fine Arts in sound design and composition from the University of California, Irvine. Mark is co-owner and sound designer with Ears Up Sound Design, an audio design company that specializes in telling stories through the language of sound. Mark is a Post-MFA Fellow in Design at Pomona College. Some examples of Mark’s work can be found at markcaspary.com.

**OMAR RAMOS** (*Projection/Video Design*) is a video, sound and lighting designer living in Orange County. He is keenly interested in emerging technologies, real-time design for aleatoric stage performances, and works that question perceptions of reality and undermine prevailing ideas about how humanity and the world function. Video credits include: (Chapman University) *Dog Sees God: Confessions of a Teenage Blockhead, Good Kids*, (Oregon Shakespeare Festival) *Into the Woods, Cocoanuts, The Tenth Muse* (new play), *King Lear*, (Newmark Theatre) *The Canticle of the Black Madonna* (new opera).

**NICOLE MERCS** (*Properties Design*) graduated from Cal State Fullerton in 2016 with a BA in Stagecraft. She grew up in Huntington Beach and enjoys the waves as much as she can. Some of her passions include bodyboarding, painting, hanging out with friends, and of course, working in the wonderful world of theatre. She recently was involved in Chapman’s repertory presentations of *Good Kids* and *Dog Sees God: Confessions of a Teenage Blockhead*.
ABOUT THE CREATIVE TEAM

SHANNON CORENTHIN (Assistant Director): Senior, BFA Theatre Performance. Chapman debut. Other: (Director) Hair, POOF!

KATIE DUMAS (Dramaturg) Senior, BA Theatre Studies. Chapman: (Dramaturg) HAIR, A Flea In Her Ear, Eurydice, Rosencrantz and Guildenstern Are Dead, (Crew) RENT, Spring Awakening, Machinal.

CAROLINE HALE (Dramaturg) Senior, BA Theatre Studies. Chapman: (Dramaturg) RENT, (Crew) Hamlet, Anna in the Tropics, Present Laughter

KAYLA PAJARITO (Stage Manager): Junior, BA Theatre Technology. Chapman: (Stage Manager - Beyond Stage) Crucible the Musical, Cabaret, To Speak Again, (Assistant Stage Manager) Merchant of Venice, RENT, (Crew) Hamlet, Hot Mikado. Other: (Chance Theater - Stage Manager) Alice and Frank, (Assistant Stage Manager) Hairspray.


JAZMIN POLLINGER (Assistant Stage Manager): Freshman, BA Theatre Technology. Chapman: (Assistant Stage Manager) Dog Sees God: Confessions of a Teenage Blockhead. Other: (Hamilton Academy of Music and Performing Arts - Stage Manager) A Flea In Her Ear, Inherit the Wind, (Stage Crew) You Can’t Take It With You.
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Jackie Palacios, Garron Rodgers
February

February 3
University Singers Post-tour Concert
Stephen Coker, conductor
Musco Center for the Arts

February 23–26
The Who’s Tommy by Des McAnuff, Pete Townshend, John Entwistle and Keith Moon
Oanh Nguyen, director
Musco Center for the Arts

March

March 3
The Chapman Orchestra in Concert
Daniel Alfred Wachs, music director and conductor
Musco Center for the Arts

April

April 6
Chapman University Wind Symphony in Concert
Christopher J. Nicholas, music director and conductor
Musco Center for the Arts

April 6–8
Concert Intime
Location TBA

April 7
University Choir & Singers in Concert
Stephen Coker, conductor
Fish Interfaith Center

April 11
Percussion Ensemble
Nick Terry, director
Salmon Recital Hall

April 20
Saxophone Ensemble
Gary Matsuura, director
Salmon Recital Hall

April 21–23
Opera Chapman Presents: An Opera Gala
Peter Atherton, artistic director
Carol Neblett, associate director
Nicola Bowie, stage director
Paul Floyd, conductor
Musco Center for the Arts

May

May 2
Big Band & Jazz Combo
Albert Alva, director
Chapman Auditorium

May 4
New Music Ensemble
Sean Heim, director
Salmon Recital Hall

May 4–6 & 11–13
Picnic by William Inge
John Benitz, director
Location TBA

May 5
University Women’s Choir in Concert
Chelsea Dehn, conductor
Fish Interfaith Center

May 5–7
Spring Dance Concert
Musco Center for the Arts

May 7
Early Music Ensemble: Orpheus Britannicus
Bruce Bales, director
Salmon Recital Hall

May 7
Guitar Ensemble
Jeff Cogan, director
Salmon Recital Hall

May 13
43rd Annual Sholund Scholarship Concert
Stephen Coker, conductor
Chapman University Singers and Choir
Daniel Alfred Wachs, music director and conductor
The Chapman Orchestra
Musco Center for the Arts
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Nosferatu
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NASA Astronaut

November 16, Wed | 7:30pm

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