

**CalArts Center for New Performance**

*in association with*

**Duende CalArts and the University of Guadalajara Foundation**

*present*

the world premiere of

# TIMBOCTOU

Written by Alejandro Ricaño

Directed by Martín Acosta

## Performances

Friday, March 2, 2012 at 8:30pm (Preview)

Saturday, March 3, 2012 at 8:30pm

Sunday, March 4, 2012 at 7:00pm

Tuesday, March 6 - Saturday, March 10, 2012 at 8:30pm

Saturday, March 10 - Sunday, March 11, 2012 at 3:00pm

REDCAT

Roy and Edna Disney/CalArts Theater

Funded in part with generous support from the California Community Foundation, the University of Guadalajara Foundation, and the City of Los Angeles, Department of Cultural Affairs.

**CALARTS CENTER for NEW PERFORMANCE**



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This co-production between the CalArts Center for New Performance and the University of Guadalajara is the culmination of a long and satisfying process of development. *Timboctou* emerged from a true co-operation between artists, managers, and technicians from both Mexico and the United States – balanced in creativity, dedication, and, not insignificantly, language and cultural landscape. Created in both countries through multiple workshops, our collective commitment to equality of process has brought unforeseen riches to our work. Under the inspired leadership of Martín Acosta and the provocative text of Alejandro Ricaño, *Timboctou* exuberantly embraces the contradictory determinants of contemporary life - that many languages constitute our daily experience; that the “continuity” of life is collaged from a multiplicity of disparate cultures, sources, and socio-political landscapes; and, that fragments are the foundation of our montage reality. At CalArts Center for New Performance we search for a producing strategy that allows for expressive possibilities that could not otherwise exist. The process of *Timboctou* has richly responded to this search. I am infinitely grateful to our collaborators from Mexico for the imagination and warmth they have so generously brought to our community.

-Travis Preston, Artistic Director  
CalArts Center for New Performance

In Mexico, when we want to name the farthest imaginable place on earth we say: “it’s in Timbuktu”. A mythological place that, in principle, no one could or should get to; unattainable, like dreams or happiness.

In Mexico our new generations, happy to just survive, find themselves forced to make decisions that are absurd, unthinkable, or even illegal. In this state of affairs one word defines the virus that is infecting us day by day: impunity.

Twins Chucho and Dani are worried about global warming and the fate of polar bears but they still have to drop off four dead bodies at a McDonald’s parking lot; Matt and Joe are two San Francisco kids on spring break who, in the labyrinth of Puerto Vallarta catch the contagious euphoria that tears down the barriers between good and evil, right and wrong, light and dark; Guate listens speechlessly as Boris offers him five thousand pesos to kill one of the twins that owes him one thousand because like Hamlet, Boris considers the world to be upside down and that it is his responsibility to turn it right side up again.

Alejandro Ricaño is a young playwright who, with an impassioned and intelligent gaze, is looking at what is happening in our country. Written without any false morality (far from the pretext of moralizing or political didactics) and with a fresh voice full of ruthless humor, he constructs a play not only about contemporary Mexico, but one about the human condition. About destiny’s uncertain turns, about the history of man and his fragile continuance on earth. About the most devastating moments of every civilization since the beginning of time. Again: survival and impunity.

I am interested in *Timboctou* as it is seen by the artists at CalArts. A dialogue of gazes between artists from Mexico and the USA. A collaboration that would allow for a complex and rich framework: the only way of tearing down walls and crossing rivers and tunnels without visas, with the powerful flight of imagination. Young and fresh opinions coming together about a war that is wearing down the fragile coexistence between our countries. This is why I believe in complicity among artists. In sitting them face to face with one another to discuss things. I believe in the collaboration of artists because one day, they are the ones who will save the world. If there is anything left to save. In any case, artists are memory. Because one day, when the wheel of history finishes its giant circle, a group of people sitting around a fire will make hand shadow puppets on the walls of a cave as they tell this story: “*Timboctou* is the farthest place on earth and Chucho and Dani were driving with difficulty down the highway of someplace called Tijuana while they talked about polar bears and had four dead bodies in the trunk of their car as they looked for a McDonald’s parking lot”. Then we will know that we existed and that it was worth it. We exist to be the memory of life. That is theater.

- Martín Acosta, Director

# TIMBOCTOU

Written by Alejandro Ricaño

Directed by Martín Acosta\*

## Cast

**MICHAEL AURELIO**  
Walters, Joe

**GABRIELA ESCATEL**  
Narrator, Lupita

**AXEL GARCIA**  
Chucho

**GABRIEL ALVAREZ GARCIA**  
Boris, Vargas

**MANUEL PARRA GARCIA**  
Guate, Soto

**JEREMY KINSER**  
Matt

**MARIO MONTAÑO MORA**  
Dany

**JUAN PARADA**  
Xavi

**KYLE STOCKBURGER**  
Campbell, Uli

**SOFIA OLMOS VAZQUEZ**  
Moncada

**ANGEL HERRERA**  
Scenic Design

**MARIO MARÍN DEL RÍO**  
Costume Design

**ELLIE RABINOWITZ**  
Lighting Design

**JACKSON CAMPBELL & JENN PETERSON**  
Sound Design

**OMAR V. DELGADO & KEITH SKRETCH**  
Video Design

**ICHI BALMORI**  
Choreography

**TANIA SALAS PLATT**  
Scenic Art

**BENJAMIN WOMICK**  
Technical Director

**JENNIFER WILSON**  
Stage Manager

**JULIANNE FIGUEROA**  
Production Manager

\*Member of The National Creators System of FONCA

Timboctou is approximately 1 hour and 35 minutes long and is performed without an intermission.

**Alejandro Ricaño (Playwright)** is the author of 10 published works, which have been performed throughout Mexico as well as in Spain, Hungary, Belgium and Miami. A 2005 and 2008 finalist for the Gerardo Mancebo del Castillo National Prize for Young Playwrights, he was awarded the prize in 2008 for *Más pequeños que el Guggenheim* (Smaller than the Guggenheim). Last November, his play *Riñon de Cerdo para el desconsuelo* (*Pork Kidneys to Sooth Despair*) was included in the sixth annual U.S./Mexico Word Exchange, a ten-day residency and theatrical dialogue between Mexican and U.S. playwrights held in New York, sponsored by Lark Play Development Center.

In 2011 he won the Victor Hugué Rascon Band National Prize for Playwriting for *Fractals* and a National Fine Arts in Playwriting prize for *The Love of the Fireflies*; he also received an honorable mention for *Timboctou* by the Mexicali Prize for Dramaturgy 2009. He was a fellow of the State Fund for Culture and the Arts of the State of Veracruz, the program Young Creators of FONCA and the Fundación Antonio Gala in Spain. He is a graduate in theater at the Universidad Veracruzana where he is professor in the area of dramaturgy. He is also studying in the master's program in Mexican Literature at UV's Linguistic Center of Literary Research with a scholarship from the National Council for Science and Technology (CONACYT) of Mexico.

**Martín Acosta (Director)** graduated from the Escuela Nacional de Arte Teatral (National Theatrical Art School) of the Instituto Nacional de Bellas Artes (National Fine Arts Institute). Since 1987, he has staged 64 professional plays as a stage director, and he has also developed as a stage designer, dramatist, and professor.

With the English version of James Joyce's *Carta al Artista Adolescente* he toured for three months around the United States and Canada, concluding at La MaMa, ETC. in New York, N.Y. *Faust/How I Rose* by John Jesurun was produced in 2004 by Brooklyn Academy of Music.

He has received the Best Stage Director award six times, Best Searching Theater award twice, Best Adaptation award and Best Children Theater award by different theater critic associations in Mexico. He has been a fellow for the Foundation for Contemporary Arts of New York, N.Y. and also for the National Creators System of FONCA.

He has been member of the program Resident Artists Mexico-USA and Mexico-Canada twice. Thanks to the program Inroads de Arts International, he had a one month residence with Cornerstone Theater in Los Angeles, CA. He was also selected by the prestigious Theater Laboratory of Sundance Institute where he participated during the summer of 2000.

He has directed several productions for other companies which include the Mexican version of *Festen*(2006) by David Eldridge starring Diego Luna, *Hamlet* (2006) by William Shakespeare in Bogotá, Colombia, and the opera *Motezuma* by Antonio Vivaldi for the Heidelberg Opera in Germany (2006) and Luzerner Theater in Switzerland(2007).

## Cast

**Michael Aurelio (Walters, Joe)** started his professional acting career with two acting companies in Northern California: Wandering Wings Shakespeare Troupe and Legacy Productions. His roles have included Oberon in *A Midsummer Nights Dream*, Philip in *A Lion in Winter* and Einstein in *Picasso at the Lapin Agile*. He is currently enrolled in the BFA Acting Program at CalArts. His work in LA has included Lord Byron in *Camino Real* at Boston Court Theater directed by Jessica Kubzansky, Ratcliff in *Richard III* and Fenton in *Merry Wives of Windsor* at The Will Geer Theatricum Botanicum both directed by Ellen Geer, and *Prairie Fire* directed by Whit MacLaughlin. He is also a co-founder of the Statues of Us collective that will debut its first production at the Cal Arts New Works festival in spring of 2012.

**Gabriela Escatel (Narrator, Lupita)** is an actress and stage manager born in Guadalajara. She is a graduate from the High School in Fine Arts and Human Studies with a Theatre Specialization from the Educational Center in Guadalajara of the Nacional Fine Arts Institute (INBA). She is continuously exploring different forms and experiments in the creation of theater and has also participated in the most important theater festivals in Mexico. In 2005, she was one of the founding partners of the independent theater group, INVERSO TEATRO, where she is currently working in the 3rd part of the *Inverso's Trilogy: Made in home*. She has obtained a scholarship of the "Creation Stimuli and Artistic Develop Program" of Jalisco in 2008 and 2012 in the Youth Creators and the Personal Development categories. Since 2004 she has taught theater to children and teenagers and is currently developing a workshop for the deaf.

**Axel Garcia (Chucho)** native of Aguascalientes, studied acting at the Centro Universitario de Teatro (CUT), perfecting his craft with masters such as Jose Maria Mantilla, Mario Espinoza, Emma Dib, Ruben Szchumacher and Boris Schoeman. Currently he teaches fitness and acrobatics for actors. Axel's credits include *Historias Abominables* directed by Ruben Schumacher, *Odysseus, Identity and Return* under the direction of Esther André, and *Idiotas contemplando la Nieve* directed by Boris Shoeman. His short movie credits include *Un parpadeo* (Centro de Capacitación Cinematográfica), and *Jazz Imcine* (Institute Mexicano de Cinematografía).

**Gabriel Alvarez Garcia (Boris, Vargas)** graduated with a degree in Fine Arts from the University of Guadalajara. Gabriel has worked with José Caballero, Rubén Ortiz, Gerardo Trejo- Luna, Diego Piñón, Juliana Fesler, Ignacio Miranda, Alicia Martínez, and Martín Acosta and has studied physical training from Mónica Castellanos, Claudia Herrera, and dancers Beatriz Cruz and Gabriela Cuevas. His past productions include *Four Dances* (2006), *Life is a Dream* (2007), *The Web of a Spider* (2007), *Romeo and Juliet* (2008), *Hamlet* (2009) and *Perros Hinchados a la Orilla de la Carretera* (2010), as well as *The Practical Guide for a Forced Funeral* which he co-directed. Gabriel has been awarded a Becario in New Work and Artistic Development for Upcoming Individual(2006-2007).

**Manuel Parra Garcia** (Guate, Soto) an actor and director from Mexico has performed in more than

## Cast (cont'd)

ten productions; *Life is a Dream*, *Dakota*, *El Matadero*, *Hamlet*, *Romeo and Juliet* and *The Beasts, Creatures and Dogs*. He has also directed four productions including *Perros Hinchados a La Orilla de la Carretera*, receiving ample recognition from several theater festivals in Mexico for his work. Additional awards include Becarios del FONCA Coinversión (2008-2009 & 2011-2012), PECDA Jalisco for New Creations (2010) and the INBA, New Director Productions (2010) from Práctica de Vuelo. Manuel is a founding member of an independent theater group, CASA INVERSO (2007), a group dedicated to the development of artistic performances in Guadalajara as well as national and international collaborations. Currently, Manuel is developing *Tonik*, a show based on the text of Chekhov's Three Sisters.

**Jeremy Kinser (Matt)** is making his professional debut with *Timboctou*. Jeremy is a film actor, theatre performer/ performance artist, dancer, and singer/songwriter from Sterling Virginia. He is also a CalArts graduating actor of 2012. Previous roles include: Hippolytus in *Phaedra's Love*, The Count in *La Ronde*, Fatty Arbuckle in *Hellzapoppin'*, Henry Condell in *Shakespeare on Ice*, and Peter in *Peter Pan*.

**Mario Montaña Mora (Dany)** holds a degree in Fine Arts Theater from the University of Guadalajara. Although he has only been performing professionally since 2000, Mario has been involved in theater since childhood. Credits include; *Man equals Man*, *The Four Dances*, *Search for the Moon*, *Philoctetes of John Jerusalem*, *The Strange Case of the Assassination of the Spectacular Puppets* and an independent short film, *Don't play with Eight year olds*. In addition to Martín Acosta, Mario has also had the pleasure of working with acclaimed directors Eleno Guzman, Luisa Huertas, Carmen Maztache, Carlos Alberto Maciel, Rafael Garzaniti and Miguel Angel Rivera.

**Juan Parada (Xavi)** was born in El Salvador and raised in the neighborhoods surrounding Downtown LA. He is a professional actor, director and teacher. Recent acting credits include: *The Pirates of Penzance* at Oregon Shakespeare Festival directed by Bill Rauch, *Henry IV, Part 2* also at OSF directed by Lisa Peterson, *3 Truths* directed by Michael John Garces with Cornerstone Theatre Company, *Cherry Jam* at CalArts directed by Tina Kronis. Film credits include: *Walkout* directed by Redmond Entwistle, *Dead in the Room* directed by Adam Pertofsky, *Truths and Consequences* directed by Jorge Lomeli. Directing credits: *La Llorona Lloro* at CSULB showcase, and *13:20* at Off The Tracks presented at OSF Midnight Projects. Juan is a founding member of Off The Tracks Theatre and Gallery. He earned his BA from Cal State Long Beach and will complete his MFA in Acting from CalArts in May.

**Kyle Stockburger (Campbell, Uli)** is a theater artist based out of Los Angeles. He holds a BFA in Theatre Performance from the University of Colorado and is currently in his final semester of the MFA Acting Program at the California Institute of the Arts. His credits at CalArts include Joseph Hill in Amy Tofté's *Wounded*, the Priest in director Marina McClure's production of *Phaedra's Love*,

## Cast (cont'd)

and the developmental workshop of Amy Tofte's fusion of theatre and film *Fear of Short Men*. He is also the author of the play, *The Carousel* and the musical revue, *What I Did For Love*.

**Sofia Olmos Vazquez (Moncada)** holds a Bachelor of Science in Communications from the UNIVA (Atemajac Valley University). She has participated in courses and workshops with Fausto Ramírez, Diego Piñón, Eleno Guzmán, Maribel Carrasco, Ofelia Medina, Augusto Lintz, Adriana Dutch, José Caballero, Ricardo Leal, Angélica Liddell, Perla Szuchmacher, Clarissa Malheiros and Martín Acosta. She has appeared in various plays as an actress and assistant directed the plays *La vida es sueño* (*Life is a Dream*, 2007) directed by Fausto Ramirez Theatre Company of the U. G. and the children's play, *El Diablito de benjamin* (*The Diablito of Benjamin*, 2009) directed by Manuel Parra with Inverso Theater group. Currently, Sofia is working on *Un Tutú muy Apretado* (A very tight tutu) monologue for children, a scholarship project of FONCA Scenic Artists 2010 and various other works.

## Production Team

**Ichi Balmori (Choreography)** graduated from CUT (Theatrical University Center). She has worked as an actor and choreographer over the last ten years. She has choreographed the movement for several plays directed by Martin Acosta, Mauricio García Lozano, Carlos Corona, among others. She has rapidly placed herself as one of the most contemporary choreographers in Mexico. Some of the plays she has choreographed include *Timboctou*, *9 Días de Guerra en Facebook*, *Sangre en el Cuello del Gato*, *Elektra Despierta*, and *Sueño de Una Noche de Verano*. She has performed with directors such as Emma Dibb, Martín Acosta, Juan Carlos Vives, Ignacio García. For the past five years she has been a movement teacher for the most important theater schools in Mexico.

**Jackson Campbell (Sound Design)** is in his final year of the three year MFA degree program at CalArts. His credits include *Master Class* (Assistant Sound Design) at the Vaudeville Theater, London; *Jamaica Farewell* (Assistant Sound Design) at the Falcon Theatre, *Camino Real* (Assistant Sound Design) at Boston Court, *Deathtrap* (Sound Design) and *Witness for the Prosecution* (Sound Design) at Oregon Stage Works, and *Hotel Paradiso* (Sound Design), *The Philadelphia Story* (Sound Design), and *Ghosts* (Sound Design) at Southern Oregon University. His CalArts credits include: *Firebugs* (Sound Design), *Phaedra's Love* (Sound Design), *La Ronde* (Sound Design), *Rise Now* (Sound Design), *The Film Noir Project* (Sound Design). Jackson holds a B.A. in Theater Arts from Southern Oregon University.

**Omar Delgado (Video Design)** A graduate in Communications from ITESO. Omar has studied Experimental Cinema with known filmmakers Perdro Jiménez, Igor Lozada and Gustavo Domínguez, director of FONCA. His diverse film projects have been shown nationally and internationally, awarding him Official Selection at the festival Choroma (2004), EMAF (2009), 26th Kassel Documentary Film and Video Festival and Festival International de Cine de Morelia (2009). Some of his work includes, *Pata de gallo* (2004), *Qué hay después de la lluvia* (INVERSO teatro), *Morbo* (2004), *Cicatriz* (2005), *Ghost* (2009), *Groncho*(2011). Presently, Omar is in pre-production for his first feature film.

**Julianne Figueroa (Production Manager)** received a Bachelors Degree in Theatre and History from the University of California, Santa Cruz. Her recent Calarts credits include: *The House of Bernarda Alba* (Associate Production Manager), Production Manager for *Simple Magic*, *The Life of the Bee*, *Wounded*, and *Oresteia*. Prior to her attendance to CalArts, Julianne was the Production Manager at the Odyssey Theatre Ensemble (OTE). Her credits there included: *Bach at Leipzig*, *Taking Steps*, *Taming of the Shrew*, *A Number*, and *A Man's a Man*. Other notable credits include: Stage Manager for *The Receptionist* (OTE), Stage Manger for *Loyalties* and *Becky's New Car* (Pacific Resident Theatre), and Stage Manager for *A Beastly Bombing* (Steve Allen Theater and NY Musical Festival).

**David Gaitán (Assistant Director)** studied at the National Theater Art School, in Mexico City. He is an actor, playwright, and director. He founded the company Teatro Legeste with whom he has written and directed 4 plays, winning several prizes and attending to various national and



## Production Team (cont'd)

international festivals. His most recent work *Escurrimiento y Anticoagulantes* (based on Crime and Punishment by Fiodor Dostoyevski) has currently run over 70 performances in Mexico City. He has acted in more than 15 plays with directors such as Martín Acosta, Hugo Arrebillaga, Mauricio Jiménez, David Jiménez, Noé Morales, among others. He has written over 10 plays, 6 of which have been staged by him or other directors; 3 of which have been published. In 2011, he was selected to write a play with the Royal Court Theatre. In 2012, he will be staging Shakespeare's *Richard III* as well as a new play of his own, directed by Martin Acosta.

**Angel Herrera (Scenic Design)** received his Bachelor of Arts degree in Scenic Design and Media Studies with a minor in Photography from Pitzer College. He is currently working toward a Masters in Fine Arts degree in Scenic Design at CalArts. His CalArts credits include: *The House of Bernarda Alba*(Assistant Director), *La Ronde*(Scenic Designer), *Sun: A Poem for Malcolm X Inspired by His Murder*(Assistant Scenic Designer). Other credits include Scenic Designer for *Romeo & Juliet: Monsters In Love* (The Actor's Gang), and *Hamlet* (Pomona College). Other credits include: *Zoot Suit*(Assistant Scenic Designer), *The Master Builder*(Assistant Scenic Designer) and *Miss Julie*(Lighting Designer).

**Yanda Li (Assistant Producer)** is currently in the second year of the MFA in producing program at CalArts. His CalArts credits include *Cherry Jam*, *Camino Real*, *Romeo and Juliet*, *Lear/Layer* and Flixus Film Projects. He has worked extensively on international projects with artists from Europe, Korea, Mexico, Canada and Africa, and has worked with ThinkWell Group for the Chinese theme park projects. Before coming to the US, his experience includes writing and directing in television as well as stage performance. He is one of the founders of Beijing Dance Theater and has worked as Assistant to the Artistic Director for three years.

**Aaron L. McKinney (Assistant Producer)** is a second year MFA student in the producing program at CalArts. His CalArts credits include *Cherry Jam*, *Wounded*, *On the QT*, and *The Trestle at Pope Lick Creek*. He is currently working as a production intern with Center Theatre Group on the inaugural August Wilson Monologue Competition. Aaron received his Bachelor of Arts in Theater Performance from Florida Agricultural and Mechanical University in Tallahassee, Florida.

**Jenn Peterson (Sound Design)** is a second year MFA sound designer at California Institute of the Arts. Previous work includes sound designer *To Kill a Mockingbird* (designer), *BobRauschenberg: America!* (designer), *La Ronde* (assistant designer), *Life of the Bee* (assistant designer).

**Tania Salas Platt (Scenic Artist)** moved from Ecuador to the USA 5 years ago to pursue her childhood dream to become an actress. Graduated in 2010 from Sweet Briar College in Virginia, where she designed a Theatre and Film Studies major to include her interest in acting, directing, translating, writing, and films. She worked 3 summers as an actress and scenic painter for the Blue

## Production Team (cont'd)

Ridge Summer Theatre Festival. She is in her second year pursuing an MFA degree in Scenic Art at CalArts.

**Ellie Rabinowitz (Lighting Design)** is a graduate of CalArts with a MFA in Lighting. Her credits include Theater: *Camino Real* (Boston Court/CalArts), *House of Bernarda Alba* (Columbia University/Premio DAMS, Bologna, Italy), *Close Up Space* (Chautauqua), *Cattywampus & Zoophilic Follies* (REDCAT), *Prison Light* (HERE), *What Do I Know About War?* (Theater for the New City), *Adam & Eve*, *One Eye Gone* (CalArts), *The Dawn of Quixote* (Edinburgh Fringe). Opera: *Loving* (CalArts). Dance: Dušan Týnek Dance Theater, Andrea Haenggi, Deborah Lohse, and Natalie Metzger.

**Mario Marín del Río (Costume Design)** majored in Scenic Design at the National School of Theatrical Arts (ENAT). In 2009, He obtained the Jovenes Creadores scholarship of the National Fund for Culture and Arts (FONCA); In 2009 and 2010, he received the best costume design award at UNAM's National Theater Festival. He was member of the official designers selection in the Mexican pavillion at the Prague Quadrennial of Performance Design and Space in 2011. Since 2007, he has designed the costumes for more than 30 plays, working with some of the most important stage directors in Mexico such as Martin Acosta, Enrique Singer, Mauricio Garcia Lozano, Carlos Corona, Sandra Felix and Hugo Arrevillaga. He has worked in productions sponsored by The National Institute of Fine Arts (INBA), The National Autonomous University of Mexico (UNAM), The National Theater Company (CNT), The Culture Ministry of Mexico City, and OCESA, among others. Some of the most recent stagings he has worked in are: *Betrayal* by Harold Pinter; *Incendies and Forests* by Wajdi Mouawad; *Water Drops on Hot Stones* by de R.W. Fassbinder; *Nathan the Wise* by Gotthold E. Lessing, *Sinn* by Anja Hilling, *Tartuffe* by Molière, *Almost Maine* by John Cariani and the mexican musical *Si Nos Dejan* by José M. López Velarde. Since 2009, He teaches History of the Scenic Design at Casa del Teatro, and he was an invited professor at the Bergman 's Cathedra of Cinema and Theatre at UNAM in 2011.

**Keith Skretch (Video Design)** is a NY and L.A.-based video designer. Previous work includes Pavel Zustiak's *Painted Bird Part II: Amidst* (Baryshnikov Arts Center), co-designed with photographer Robert Flynt, with whom he also collaborated on Zustiak's *Weddings and Beheadings* (Ailey Citigroup Theater); *A House Not Meant to Stand* (Fountain Theatre; LA Weekly Award Nominee); the World/Inferno Friendship Society's *Addicted to Bad Ideas*, co-designed with director Jay Scheib (Webster Hall in NYC, Noorderzon, Luminato, Urb, and Spoleto Festivals); Latitude 14's *Red Fly/Blue Bottle* (Here Arts Center, Noorderzon, EMPAC) as associate to Peter Norrman and Mirit Tal; (*What I Know About*) *My Parents' Sex Life*, directed by Daniel Fish (Performance Space 122); *Liberty City*, directed by Jessica Blank (New York Theatre Workshop), as associate to Tal Yarden, and *Game On*, as co-creator and performer (Chocolate Factory). This spring he will complete his MFA in Video for Performance at CalArts.

## **Production Team (cont'd)**

**Jennifer Wilson (Stage Manager)** is currently attending CalArts pursuing a Master of Fine Arts Degree in Stage Management and Production Management. She is from Wisconsin Rapids, Wisconsin and graduated from the University of Wisconsin Stevens Point with a Bachelor of Fine Arts in Theatrical Design and Technology and a Bachelor of Arts in Spanish. She recently was the Production Assistant for *South Street* at the Pasadena Playhouse in Pasadena; and the Production Assistant for *Extraordinary Chambers* at the Geffen Playhouse in Los Angeles. Other credits include *Fairy Queen* (CalArts, Assistant Production Manager); *Phaedra's Love* (CalArts, Production Manager); *Fantomas* (CalArts Center for New Performance, Stage Manager); and *Camino Real* (CalArts co-production with The Theatre at Boston Court, Assistant Stage Manager).

**Ben Womick (Technical Director)** is a graduating MFA student at CalArts. His CalArts credits include *Desire Under The Elms* (TD), *Measure For Measure* (TD), *Dancing Behind My Eyelids* (TD), CalArts Graduation 2010 (TD), Halloween Party 2010 (TD), *The Lazarus Project* (TD), 2011 Supervising TD for Fringe Festival Entries, CalArts Graduation 2011 (Production Manager), *Adam And Eve* (Assistant TD), *After Marienbad* (Co-TD), *Hellzapoppin'* (Assistant to the TD). Beyond CalArts: Williamstown Theatre Festival (MC), *Dancing Behind My Eyelids* – 2011 East Coast Tour (TD).

## **CalArts CNP**

The Center for New Performance (CNP) is the professional producing arm of CalArts, established to provide a unique artist- and project-driven framework for the development and realization of innovative theater, music, dance and interdisciplinary projects. Extending the forward-looking work carried out at CalArts into a direct dialogue with professional communities at the local, national and international levels, CNP offers an alternative model for the support of emerging voices and directions in the performing arts. It also enables CalArts students to work shoulder to shoulder with celebrated artists and acquire a level of experience that goes beyond the curriculum at each CalArts school.

CNP has featured internationally renowned guest artists such as directors Robert Cantarella and Chen Shi-Zheng, composers Vinny Golia and Stephin Merritt, and actor Stephen Dillane, among others. Recent productions have included the world premieres of *What to Wear*, an opera written and directed by avant-garde theater icon Richard Foreman and scored by composer Michael Gordon; *Daughter of a Cuban Revolutionary*, a family autobiography created and performed by Marissa Chibas and directed by Mira Kingsley; and *Vineland Stelae*, a full-evening structured improvisation for 30 musicians conceived by composer Sandeep Bhagwati and staged by director Chi-wang Yang.

CNP represents an integral part of the School of Theater's commitment to provide a home for alternative theater and cross-disciplinary work on CalArts' Valencia campus, at REDCAT, and at other national and international venues. CNP is led by Travis Preston, Artistic Director; Carol Bixler, Producing Director; Leslie Tamaribuchi, Director of Research and Planning; Stephan Koplowitz, Dean, School of Dance; and David Rosenboom, Dean, The Herb Alpert School of Music at CalArts.

## **Duende CalArts**

Duende CalArts is a Spanish/English bilingual theater initiative launched by the CalArts School of Theater and the Center for New Performance at CalArts. We plan to produce a yearly bilingual production with an eye towards taking the production to festivals in the U.S. and Latin America. Marissa Chibas is Founder and Director of Duende CalArts.

## **The University of Guadalajara Foundation**

The University of Guadalajara Foundation has set out to provide educational services and programs for the promotion of culture and the arts to the community of Mexican and Latin origin who live in and around Los Angeles, California. This initiative is intended to strengthen the cultural values and identity of this population and to help foster their professional, artistic and cultural integration into the local community, hence facilitating their integration into the broader society.

## Production Team

Producer

**Carol Bixler**

Assistant Producers

**Yanda Li**

**Aaron L. McKinney**

Production Manager

**Julianne Figueroa**

Assistant Production

Manager

**Emily Mae Heller**

Stage Manager

**Jennifer Wilson**

Assistant Stage Manager

**Marika Wiegand-Shahani**

Production Assistant

**Isabel Salazar**

Original Script Translation

**Gabriela Trigo-McIntyre**

Additional Production

Translation

**Jenny Foldenauer**

**David Gaitán**

**Angel Herrera**

**Isabel Salazar**

**UDG Foundation**

**Jennifer Wilson**

Speech Coaches

**Marissa Chibas**

**Rafael Lopez-Barrantes**

Technical Director/  
Automations Designer

**Benjamin Womick**

Assistant Technical Director

**Daniel Goldenshtein**

Assistant Scenic Designers

**Nina Causa-Rius**

**Alexandra Shier Perry**

Assistant to the

Costume Designer

**Jenny Foldenauer**

Wardrobe Manager

**Rosalie Alvarez**

Lighting Designer Assistant

**Nick Diaz**

Assistant Video Designer

**Hind Bin Demaithan**

Animation

**Sean Buckelew**

Additional Video

Programming

**Simon Harding**

Assistant Scenic Artist

**Dorisz Tatar**

Master Electrician

**Lauren Tietz**

Assistant Master Electrician

**Brian Tran**

Master Carpenter/  
Lead Rigger

**Evan Friedman**

**Evan Friedman**

Assistant Master Carpenter

**Hunter T. Graham**

Assistant Automations

Designer/Assistant Rigger

**Justin Levin**

Lights Programmer/  
Board Operator

**Christopher Tani**

**Christopher Tani**

Legal Counsel

**Michael Donaldson**

**Donaldson & Callif**

Business/Company Manager

**Christy Willits**

Scenic Crew

**Julianne Zajac**

**Kristin Showalter**

**Amanda Haverick**

**April Story**

**Katie Wertz**

## **Production Team (cont'd)**

Costume Assistant  
**Ernesto Marín**

Costume Construction  
**Israel Ayala**

Polar Bear Head Construction  
**Oscar Altamirano**  
**Anabel Altamirano**

Polar Bear Body Construction  
**Yesenia Olvera**

Shoe Designer  
**Francisco Piña**

Sound Board Operator  
**Pete Pace**

Video Operator  
**Rogelio Orozco**

Electrics Crew  
**Matt Schumaker**  
**Shelly Rodriguez**  
**Dan Norman**  
**AJ Munie**  
**Anna Martin**  
**Yichao Wang**  
**Arielle Siler**  
**Will Van Saik**  
**Nick Diaz**  
**Cyndi Callaus**  
**Andrew Lia**

Sound Crew  
**Heather Sorensen**  
**Ryan Ainsworth**  
**Ashish Dha**  
**Jason Doornick**  
**Harlow Price**  
**Darius Gangei**  
**Mitchell Hampton**  
**Rodrigo Garcia-Flores**  
**Stephanie Armstrong**  
**Erik Lehman**  
**Matthew Roy**

Video Crew  
**Maura Reinhart**  
**Sam Rosenblum**  
**Eric Booker**

Technical Direction Crew  
**Danny Greenberg**  
**Nicole Seibel**  
**Kyle Pollitt**  
**Madison Rademacher**  
**Marc Chernoff**  
**Kaitlin Cornuelle**  
**Marissa Galin**  
**Justin Levin**  
**Lyle Henning**  
**Nate Lemoine**  
**Yomy Lopez**  
**Sam Rosenblum**  
**Chris Pheiffer**  
**Bill Honigstein**  
**Elizabeth Eggert**  
**Tom Watson**  
**Kenny Valera**

Technical Direction Crew (cont')

**Patrick Traylor**  
**Isreal Mondaca**  
**Joe Wall**  
**Pete Pace**

Stage Crew  
**Diego Maureira**  
**Gifford Elliott**  
**Kenny Volero**

## **CalArts School of Theater Production Faculty and Staff**

Producer	<b>Carol Bixler</b>
Production Manager	<b>Gary Kechely</b>
General Manager	<b>Stephanie Young</b>
Technical Director	<b>Michael Darling</b>
Assistant Technical Director	<b>Paul DiPietro</b>
Scene Shop Manager	<b>Ben White</b>
Production Coordinator	<b>John Sherwood</b>
Costume Shop Manager	<b>Karen Murk Potter</b>
Head Draper	<b>Tanya Lee</b>
Lead Scenic Artist	<b>Mary J. Heilman</b>
Properties Artisan	<b>Christian Cummings</b>
Lighting Supervisor	<b>Mark “Fluffy” Anderson</b>
Video Engineer	<b>Bryan Maier</b>
Sound Design & Production	<b>Kevin Goold, Heather Sorensen</b>
Company Manager	<b>Christy Willits</b>

## Special Thanks

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Ken's Broaching  
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Georgina Pérez Munguía  
Aldo Vazquez Yela  
Estela Fagoaga  
Compañía Divadlo  
Georgina Pérez-Huesca  
Gordon Kurowski

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