

VILLA THEATER LAB STAFF

Public Programs Head Laurel Kishi
Senior Project Specialist Ralph Flores
Program Coordinator Anna Woo
Audiovisual Specialists.....Heather Alvear, Sam Herod, Chris Jeong, Marvin Jones
House ManagementVisitor Services Department

VILLA PREMIERE PRESENTATION

Culture Clash

presents

SAPO

BASED ON ARISTOPHANES'S *THE FROGS*

Featuring BUYEPONGO

Friday, February 2, 9, 16, 2018 at 8:00 p.m.

Saturday, February 3, 10, 17, 2018 at 4:00 and 8:00 p.m.

Sunday, February 4, 11, 18, 2018 at 4:00 p.m.

GETTY VILLA, AUDITORIUM

This performance is approximately ninety minutes, with no intermission.

PLEASE silence all cellular telephones and other electronic devices.

No unauthorized videotaping, audiotaping, or photography is permitted during the performance.

SAPO

WRITTEN BY CULTURE CLASH
DIRECTED BY SEAN SAN JOSÉ

Written at a time when Athens reeled in exhaustion after decades of war, her political and cultural fabric unraveling, *The Frogs* represents Aristophanes's turning toward the past to search out the wisdom to deal with the disasters threatening his city.

PERFORMERS

Andrea Sweeney

John Fleck*

Vaneza Mari Calderón

Ric Salinas*

Richard Montoya*

Elise Rodriguez/Maryjane Santamaria

Seth Milwood

Edgar Modesto

Valentina/Empusa

Rooster/Dionysus

Baby Sister/Handmaiden

Xavier/Aristophanes

Dad/Cesar

Dreamer Dionysus

Lefty/Hercules

Band Leader/Sapo

Buyepongo

(Edgar Modesto, Randy Modesto,

Jorge Vallejo, Angel Hernandez,

Eduardo Valencia)

El Sapo

COMPANY

Music Director

Lighting Design

Scenic Design

Sound Design

Costume Design

Costume Supervisor

Projection Design

Stage Manager

Michael Roth

Richard Montoya

Tanya Orellana

Culture Clash

Benita Elliott

Zoa Lopez

Yee Eun Nam

Giselle Vega

*Denotes member of AEA



PERFORMANCE AT THE GETTY VILLA

The Getty Villa's public programs are designed to amplify and enhance the Museum visitor's insight into the people and cultures of the ancient Mediterranean world. Throughout the year, the Villa presents an engaging spectrum of events, anchored by its innovative theater program.

The Villa Theater Lab series fosters the work of artists employing creative, often experimental approaches to the performance of ancient stories. The Villa Auditorium's range of technologies have enabled teams of both newly emerging and long distinguished artists—directors, designers, musicians, playwrights, and actors—to freely incorporate advanced stage, sound, and visual elements into productions developed in residence here at the Villa.

Each September a major production is commissioned and presented in the Barbara and Lawrence Fleischman Theater, an outdoor performance space based on ancient prototypes. In 2018, Euripides's *The Bacchae* directed by Anne Bogart and performed by SITI Company.

From autumn through spring, the Villa's public programming also includes music and film screenings.

To view our calendar of upcoming events, visit www.getty.edu/360

UPCOMING VILLA THEATER LAB EVENTS

The Madness of Love Mixtape

By Q Brothers

Can two brothers who access the world and their place in it with seemingly opposite approaches find common ground? *The Madness of Love Mixtape*, a remixing of Plato's *Phaedrus*, explores the themes of madness, the soul, love, and the art of discourse itself in the form of a hip hop mixtape.

Friday, April 27, 7:30 p.m.; Saturday, April 28, 3:00 & 7:30 p.m.;

Sunday, April 29, 3:00 p.m. Tickets: \$7

Tanya Orellana (Scenic Designer) is a core member of Campo Santo. Tanya has collaborated with Cherrie Moraga, Michael John Garcés, Marc Bamuthi Joseph and Sean San José. Upcoming work, *Casa de Espíritos* by Roger Guenveur Smith at YBCA and *Angels in America* directed by Martín Acosta at Juan Ruiz Theater in Mexico City. Graduate of CalArts MFA scenography program and recipient of Princess Grace Fabergé Theatre Award.

Yee Eun Nam (Projection Designer) is a scenic and projection designer currently based in LA. Her recent works include: *Les Liaisons Dangereuses* at Antaeus Theatre, *Dementia*, *Sweetheart Deal* and *A Mexican Trilogy: An American History* at LATC, and *CITIZEN: An American Lyric* at Kirk Douglas Theatre. She received MFA degree in Theater Design at School of Theater, Film and Entertainment Media in UCLA. www.yeeunnam.com

Michael Roth (Music Director) is a composer whose chamber music and music/sound for film and theatre (Broadway, off-Broadway, Stratford, resident artist: SCR, La Jolla) has been called “music Ives might have composed had he encountered rock/roll.” Projects with: Christopher Plummer, Stacy Keach, PBS, Tom Stoppard, many with Randy Newman (including music direction: Disney’s *Princess & The Frog*). Upcoming: string quartet/laptop treatment of Beckett’s *Imagination Dead Imagine* and *The Web Opera*, premiering online; <http://rothmusik.wix.com/rothmusik>

Sean San José is a director, writer, performer and co-founder of Campo Santo, a new performances company for people of color in San Francisco. For 15 years he was the program director of Performance at Intersection. He co-created Alma Delfina Group-Teatro Contra el SIDA and Pieces of the Quilt, a collection of 50+ short plays on AIDS. Next: *Casa de Spirits*, with Roger Guenveur Smith and Marc Anthony Thompson at Yerba Buena in May.

Giselle Vega (Stage Manager) is a recent graduate of California State University, Northridge. She earned a B.A. in Theatre Arts where her emphasis was Stage Management. Her most recent credits include being the LACAC Production Intern/ASM for Independent Shakespeare Company at the Griffith Park Free Shakespeare Festival, and Culture Clash’s *An American Odyssey* (LATC). She is very grateful to be working on another project with Culture Clash.

Special Thanks: Herbert Siguenza, Edward Padilla, Casa 0101, San Diego Repertory, Mountain & Chelo Montoya

ABOUT CULTURE CLASH

2018 marks their 34th year anniversary as a vital American theater company with works ranging from sketch comedy to drama, to adaptations of Aristophanes’ *The Birds*, *Peace* and our newest, *Frogs* aka *Sapo* to co-writing Frank Loesser’s long lost musical “*Señor Discretion Himself*” based on a story by the late Budd Schulberg to earning “Best Production of the Year” Ovation Award for their critically acclaimed play, “*Chavez Ravine*” that was remounted at the Kirk Douglas Theater a few year back. Even dabbling in opera, in collaboration with the Long Beach Opera, Culture Clash premiered a remixed, reimagined and refreshed adaptation of “*Fairy Queen*” by Henry Purcell based on Shakespeare’s “*A Midsummer Night’s Dream*” last year!

Founded in 1984 on May 5th (Cinco de Mayo) in San Francisco’s historic Mission District, Culture Clash is Richard Montoya, Ric Salinas, and Herbert Siguenza.

Their work has been produced by the nation’s leading theaters including the Mark Taper Forum, Lincoln Center, The Kennedy Center, La Jolla Playhouse, Berkeley Repertory Theatre, The Huntington Theater in Boston, The Alley Theatre in Houston, South Coast Repertory, Seattle Repertory, The Goodman Theatre in Chicago, among others. They have also toured and lectured at major universities and colleges including Syracuse University, Yale University, Stanford University, UCLA and dozens of state colleges in California to numerous to name.

They have completed their cycle of California plays: *Chavez Ravine*, *Zorro in Hell* and *Water & Power*; prior to that, Culture Clash focused on site-specific theater, weaving personal narratives culled from interviews into an ongoing dramatic tapestry. Other Culture Clash theatrical works includes *The Mission*, *A Bowl of Beings*, *S.O.S.-Comedy for These Urgent Times*, *Unplugged*, *Carpa Clash*, *Radio Mambo: Culture Clash Invades Miami*, *Bordertown*, *Nuyorican Stories*, *Anthology*, *Mission Magic Mystery Tour*, *Anthems: Culture Clash in the District*, *American Night: The Ballad of Juan Jose*.

Culture Clash has three books of compilations: *Culture Clash: Life, Death and Revolutionary Comedy*, *Culture Clash in AmeriCCa* and *Oh Wild West: The California Plays*, with TCG Books.

Look out for *Bordertown Now* at the Pasadena Playhouse directed by Diane Rodriguez in June 2018!

ABOUT BUYEPONGO

The name Buyepongo translates to “cause a ruckus” which certainly describes the scene on the dance floors around the world whenever the band launches into its energetic and instantly infectious rhythms. It also describes Buyepongo’s riotous mash-up of influences, which absorbs hip-hop, punk, funk, and jazz sounds into a tropical blend of styles from across the Latin American diaspora. Like its name, the band is part hybrid, part invention, something untranslatable that nevertheless perfectly captures their uniquely vibrant spirit.

ABOUT CAMPO SANTO

Campo Santo is honored to work with their heroes, Culture Clash, on another collaboration on a new piece together. Founded in 1996, Campo Santo is an award-winning multi-cultural group committed to developing new Performance and to nurturing people of color centered new audiences. We have ongoing relationships with playwrights Luis Alfaro, Philip Gotanda, Jessica Hagedorn, Naomi Iizuka, Richard Montoya, Ntozake Shange, Octavio Solis, Erin Cressida Wilson and others. We have created first plays with Jimmy Baca, Jorge Cortiñas, Junot Diaz, Dave Eggers, Star Finch, Chinaka Hodge, Denis Johnson, Luís Saguar, Vendela Vida and others.
camposantotumblr.com, [facebook.com/camposantos/](https://www.facebook.com/camposantos/)

THE ACTORS



Vaneza Mari Calderón’s theater credits include actor, musical director, guitarrón player, bassist, and vocalist. She has been involved in: *Peace* by Aristophanes with Culture Clash (Getty Villa Classical Outdoor Theater); *Measure for Measure* (Oregon Shakespeare Festival); *Chavez Ravine: An LA Revival* (Kirk Douglas Theatre, Center Theatre Group. 2015 Ovation Award winner; and *Little Red* (Casa 0101 Theatre). Bassist for La Victoria.



John Fleck is a performance artist and actor who gained notoriety in 1990 when he and 3 others (the “NEA 4”) were denied funding by the National Endowment for the Arts because of their controversial performance work. His latest critically acclaimed piece *BLACKTOP HIGHWAY* was presented at RED-CAT (LA) and Dixon Place (NYC). He works extensively in TV, film and theater.



Seth Millwood started performing with world-renowned theater company El Teatro Campesino as a youngster in the early 1980s, which is where he first met and worked with Culture Clash. He is thrilled to be working with them today on SAPO. He can be spotted hulking menacingly in the background of many of your favorite TV shows, or running amok in feature films like *Water & Power* and *The Crumbles*.



Elise Rodriguez, 11, loves to sing and dance and this is her first professional performance. At a young age, she displayed an interest in drama and has been involved in a variety of performing arts. She participates in acting classes with Eddie Padilla at CASA 0101 in Boyle Heights. Besides her love for theater, she is passionate about animal welfare.



Maryjane Santamaria is 10 years old. “I can relate a lot to this play because half of my family members are dreamers, including my mom. I want to thank you for this opportunity and hope my family is proud of me.”



Andrea Sweeney is an actress, singer and V.O. artist working extensively in theater, film, and TV. She has a BFA in Musical Theater and studied World Religions at Harvard Extension. Recent theater credits include: *Broadway Under the Stars* (2 Seasons-Jack London State Park), *Chicago* (Roxy-Pricilla Beach Theatre), *Big River* (Mary Jane-San Gabriel Civic). Thank you to Culture Clash for welcoming me back for another wonderful production of SAPO.

THE COMPANY

Benita Elliott (Costume Designer) is a DC native who got the first bite from theater in childhood through impromptu livingroom recreations of favorite Broadway cast albums and stage performances. Passions evolved earnestly into a love for costume design. A flourishing career is unfolding in Los Angeles’ rich theater community. She’s an alumni of LACC’s Theatre Academy. Thanks CC and Getty Villa for the ride... what a dream.

Artist Statement

Once again Culture Clash is drawn to the classic and relevant texts of Greek playwright Aristophanes Jones. Of course his name was not Jones but there is a familiarity to his humor, satire, and biting views of society that he may as well be a Jones or a Garcia or a lead in a modern TV writers' room. In Aristophanes' *The Birds* there was the search and desire to live in a sanctuary – among the birds – which the humans then destroyed. In *PEACE*, two commoners get a huge dung beetle to help their master fly up to the gods to negotiate peace after a decades long war! In *The Frogs*, a god ventures to the Gates of Hell to roust a poet who might help sooth a crumbling civilization.

In each play Culture Clash finds the simple thread and rewinds, re-mixes, and retells the crux of the original while always endeavoring to honor the OG Aristophanal wildness. It takes an army to explore and find the relevance in each play but Aristophanes himself leaves a wild blueprint from which to play and ply one's satiric skills. For *Peace* and *The Birds* the literary god and dramaturge John Glore was the fourth Clash member at the writing table. He guided us back to the ancient text of his Yale Drama School tenure and the dog-eared books where yellow highlighter earnestly underlined important notes like:

"Written at a time when Athens reeled in exhaustion after decades of war, her political and cultural fabric unraveling, *THE FROGS* represents Aristophanes' turning toward the past to search out the wisdom to deal with the disasters threatening his city."

Notes like this are lifelines of clarity and they strangely, hauntingly echo our current state of affairs. Smarty pants Johnny 'Machine Gun' Glore, now Artistic Associate Director at South Coast Repertory, was correct to point us to it once again and we are ever indebted to him for this and the continuing conversation.

Poets and poetry have always been a huge aspect of Culture Clash's creative thrust. Jose Montoya was the godfather of Chicano Poetry, one of the first word smiths to use CALO – a free mix of Spanish and English, earthy humor, and deep drama on the page not unlike a Culture Clash or Luis Alfaro script. The most recent U.S. Poet Laureate was Chicano, as were the recent L.A. and San Francisco Laureates! Perhaps their words can help sooth a divided nation: Walls, Travel Bans, Supreme Court Justices – our world seems to be teetering once again.

What will be the role of the artists and writers? To ignore? Or present frivolous farces and musicals? Or to dig into the canon of the Greeks and other classical texts that tell us something about ourselves on ever deeper levels? Shakespeare, Aristophanes, and Socrates, they've all been here before. They can teach us volumes, if only we can hear them through the endless and blaring news cycle and the loud profane voice that emanates from a large White House on a cold and isolated hill. Thank you Getty Villa Labs, collaborators and audiences. Get ready for another wild ride in the shotgun seat of our customized lowrider chariot!

Special gracias to our Getty Villa amigos Anna, Laurel, and tío Ralph!

The Boyz - Culture Clash 2018