

1998

The

REP



BORDERTOWN

A World Premiere

Written by and Starring Culture Clash
Richard Montoya, Ric Salinas and Herbert Siguenza

Directed by Sam Woodhouse

Commissioned by San Diego Repertory Theatre

MAY 22 - JUNE 28

Producing Partner **SDGE**

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SAN DIEGO REPERTORY THEATRE
AT THE LYCEUM • HORTON PLAZA

San Diego Repertory Theatre

presents the world premiere of

CULTURE CLASH IN BORDERTOWN

Written by and Starring

Richard Montoya, Ric Salinas & Herbert Siguenza

Directed by Sam Woodhouse

Scenic and Costume Designer	Christopher Acebo
Lighting Designer	Jeff Rowlings
Sound Designers	Randy Cohen and Pea Hicks
Consulting Visual Artist	David Avalos
Dramaturg	Nakissa Etemad
Stage Manager	Alexis Randolph*

***Culture Clash in Bordertown* was commissioned by San Diego Repertory Theatre**

act 1: the metropolis
intermission

act 2: secondary inspection

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SPECIAL THANKS

CHROME, Frank Muchnik, Cabrillo Square Apartments, Berkeley Repertory Theatre, Ron Stein, La Jolla Music, La Jolla Playhouse, David Cuthbert, Gilbert Castellanos, Gilbert Ochoa, Jeff Strunk, Aquarius Surf and Sport, Mark Friedman, Athens Market, Shannon Bledsoe-Grove, Marlene Shelton, Manuel J. Fernandes, Judy Harper, Michael Stephens, Abe Shragge, Rick Prickett, Gordon Smith, Preston Turegano, Liliana Herrera, Pat Launer, Alan Zeiter, Janel Peña, Marisa A. Franco, Evelyn Kooperman.

C.C. wishes to thank: Tribal Street Wear, Bobby, Carl y Joey, Los Cabrones de San Diego, Raffas, Peabody, El Jefe and the whole Cabrones Familia!, The Honorable Lilleth Killea, La Doña Herminia Enrique (from Encanto), Mr. Salvador "Queso" Torrez, Jose & Mary Ellen Montoya, City Heights, Logan Heights, Chunky Sanchez y familia, Los Alacranes Mojados, El "Chaleco", Victor Payán, Gerardo Navarro, Leticia Ibarra, Tijuana No! especially Teca y Ceci, CECUT, Ozzie Roberts, the fluff and fold staff at Park Plaza, KPBS and Paul Espinoza, Grupo Beta (Tijuana), Pocho.com, UFW AFL-CIO, Gilbert Castellanos, Tattooed Love Dogs, the Coronado Bridge, Cuatro Milpas, la Gertrude Stein of Tijuana Maritza Sanchez, Chuey's, Bootie Shapiro, the ever-changing staff of CALAFIA, David Avalos, Chris Acebo, Nakissa Etemad, Sam Woodhouse, Jeff Rowlings, Jamie Smith (Illegal Intern), The Lemon Grove Incident Generation, all the artists of Chicano Park, The Centro Cultural de la Raza and to all our familias and to the original Native Peoples of San Diego. Lastly, a very special thanks to all the people of San Diego and Tijuana for allowing us to interview them, for inviting us into their homes, their places of work and their communities.

*Member, Actors' Equity Association, the union of professional actors and stage managers in the United States.

San Diego Repertory Theatre is funded in part by the National Endowment for the Arts, California Arts Council, Centre City Development Corporation, City of San Diego Commission for Arts and Culture, County of San Diego Community Enhancement Program, AT&T, Flintridge Foundation, GTE Wireless, Horton Plaza Theatre Foundation, The James Irvine Foundation, The Leichtag Family Foundation, Lila Wallace-Reader's Digest Arts Partnership Program, Mandell Weiss Charitable Trust, The Parker Foundation, San Diego Gas & Electric, Wells Fargo Foundation and other generous corporate, foundation and individual donors.

Mural
design
by
David
Avalos

Artists' Statement

From Logan Heights to Hillcrest, from City Heights to Tijuana, we forced ourselves to look at our home as one region—therefore, a borderless frontier of sorts. Of course, a 3-hour wait at the Otay Border Crossing quickly zapped any romantic notions from our heads. However, we were at times magically transformed to a borderless reality, however fleeting. We forced ourselves to cross borders, not just of race or geography, but borders of spirituality, gender, thought and, of course, the ultimate border: Life and Death. This was a difficult process. We were desperate to find the pulse, the heartbeat of the region in a region that does not like to look back at its history—a fact of daily survival perhaps—always look ahead! Like Miami, it is a city that has invented and re-invented itself; except for a few shopping centers, not much seems to remain of yesterday, or so we thought. The Native People's voices can still be heard if

you dare to listen. The elders of all races will tell you, from Pachuco ghosts and midnight rumbles, to the Chicken Shacks near Lemon Grove, from the Sheriff of the County to the 15-year-old Mexican girl who risks her life to cross into that county, from the old Jewish tailor on Market Street to a kid named Tyrone Thomas, and how could you leave out a couple guys named Horton and Spreckels?! One thing was abundantly clear to us as artists, writers and humans: walls exist here like everywhere. But when travelling to this region, the second you cross the San Onofre Border Check Point heading South on the 5, you know this is not L.A.!

With love, respect and a little bit of fear, C.C.

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Culture Clash

(Richard Montoya, Ric Salinas, Herbert Siguenza)

The three artists who formed Culture Clash in 1984 fill a unique role in American arts. Their nominal mission is to show cultures in opposition, and by opposing them bring them closer together. But their talents were too expansive to be restricted to "political theatre" as such. As a result, they have managed to gerrymander theatre's traditional map, erasing the borders between any and all districts they choose to explore.

Their stage work has always been hard-hitting, commercial yet political, professional yet risky, a fusion that's theatrical, comedic and filmic. They have a style of their own with a foundation that harkens back to the best of the vaudevillians of this country and of Latin America. Comedy and satire is what they feed on, in the tradition of Lenny Bruce, the Marx Brothers, Charlie Chaplin and Cantinflas. They have performed at South Coast Repertory, the Mark Taper Forum, Los Angeles Theatre Center, La Jolla Playhouse, the Japan American Theatre, as well as Off-Broadway, Lincoln Center and the Kennedy Center. They've played at practically all the Cal State universities of this region, and at benefits and high schools too numerous to name.

On the TV and film front: In 1992, *A Bowl of Beings* premiered on PBS's Great Performances series. For Fox Broadcasting they set a milestone for Latinos with 30 episodes of *Culture Clash*, the first ever Latino-themed half-hour sketch comedy for TV that was executive produced and written by its stars. It aired in seven markets in the U.S. Culture Clash appeared in the films *Encino Man* and *Hero*, and were individually seen in *Falling Down*, *Mi Vida Loca* and *Star Maps*. The group co-produced, co-wrote, and starred in an award-winning 1992 short film entitled *Columbus On Trial* directed by Lourdes Portillo. Their body of work includes: *The Mission*, *A Bowl of Beings*, *S.O.S.*, *Carpa Clash* and *Radio Mambo*.

Radio Mambo was a hit in the San Diego Repertory's Lyceum Space last season. The idea of the *Bordertown* commission was a result of that. Recently, the Clash adapted Aristophanes' Greek classic, *The Birds*. It played at South Coast Repertory and Berkeley Repertory to sold-out houses and critical acclaim.

A year from now they will head East for *Radio Manhattan*, the third installment of their unique style of site-specific pieces.

They just published their first book, *Life, Death, and Revolutionary Comedy*, with Theatre Communications Group, that includes their plays *The Mission*, *A Bowl of Beings* and *Radio Mambo*.

For bookings call
Nola Mariano at
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www.cultureclash.com

Costume renderings
by Christopher Acebo

ARTIST BIOS

Christopher Acebo (*Scenic and Costume Designer*) is making his debut for the San Diego Repertory Theatre and with Culture Clash. Design credits in San Diego include La Jolla Playhouse's production of *The Model Apartment* (sets) directed by Mark Rucker and the Sledgehammer production of *Sincerity Forever* (sets) directed by Val Day. In San Francisco, *Deporting the Divas* (sets and costumes) directed by Jorge Huerta at Theatre Rhinoceros and *Phaedra's Love* (sets) directed by Steve Cosson for Smartmouth Theatre. Mr. Acebo recently completed the Master of Fine Arts program at UCSD in Design. Productions at UCSD include the U.S. premiere of *India Song* (sets) directed by Les Waters, *The Mountain Giants* (sets), *Titus Andronicus* (sets and costumes) and *Don Juan* (costumes). Other designs include *Blur*, *Waiting for Godot*, *Season*, *The Drowning of Manhattan*, *Macbeth*, *Twelfth Night*, *The Merchant of Venice*, *Richard III*, *Romeo and Juliet* and *The Taming of The Shrew*.

Randy Cohen (*Sound Designer*) is a new face to the Rep staff and the San Diego area. His most recent designs for the Rep are *Zoot Suit*, *A Christmas Carol*, *The Imaginary Invalid*, and *Avenue X*. Before his move to San Diego, his work was most often heard at the Magic Theatre in San Francisco, Pacific Alliance Stage Co., Actors' Theatre of Sonoma County and Summer Repertory Theatre in Santa Rosa, where he spent 12 years utilizing, studying and improving his craft.

Pea Hicks (*Sound Designer*) has worked in a wide variety of sonic contexts professionally for the past ten years. He has written music and designed sound effects for several of San Diego's finest theater companies. With Sledgehammer Theatre, his credits include *Hamlet*, *Terminal Hip*, and the world premiere of Mac Wellman's *7 Blowjob*s. For San Diego Repertory Theatre, he wrote the music for the critically-acclaimed *The Whole World Is Watching* and played keyboards in over 500 performances of *Six Women With Brain Death*. Elsewhere, Pea has been seen playing keyboards with The Fern Street Circus, where he recently ended a five-year stint as resident composer. Most recently he has turned his attention to contemporary opera. His musical adaptation of Gertrude Stein's *The World Is Round* was commissioned and premiered by the Skidmore College Department of Theatre in New York. Encouraged by the success of that production, and eager to generate more works of this nature, Pea is currently co-founding OperaZero with Scott Feldsher. Pea holds a BA in music composition from UCLA, where he also studied and performed Indian, Ugandan and Balinese music in the school's famous ethnomusicology department. In addition to this, he has been involved in a myriad experimental bands, most of which have releases on CD or LP. His current band, Optiganally Yours, has a growing worldwide fan base, and his most recent CD, "Lucas and Friends Discover a World of Sounds" explores a found-sound history of everyday home-made audio recordings.

David Avalos (*Consulting Visual Artist*), a self-described "johnny-come-lately" to the Chicano/o Movement, Avalos hung out at the Centro Cultural de la Raza in 1974, painting murals with Yermo Aranda, Salvador Barajas and Antonia Perez. In 1975 with Arnulfo Casillas, Olga Villanueva, Julia Martinez, Enrique Torres and Raul Jaquez, he co-founded UCSD's Chicano student newspaper, *Voz Fronteriza*. In 1977 he became a charter member of National City's Committee on Chicano Rights chaired by Herman Baca. The group is

dedicated to protecting our community's civil, human and constitutional rights. From 1978 to 1988, he worked at the Centro Cultural with Josie Talamantez, Veronica Enrique and Victor Ochoa, as well as, Marcos Contreras, Ricardo Bielma, Francisco Leon-Briceno, Goyo Flores, Guillermo Rosette, Azteca, Michael Schnorr and Ignacio "Nacho" Enloe. In 1984 he co-founded the Border Art Workshop/Taller de Arte Fronterizo, a collaborative of Chicano, Mexican and U.S. artists engaging the social/political realities of the U.S.-Mexico border. He received a Visual Arts MFA from UCSD and teaches at CSU San Marcos in the Visual and Performing Arts Program. He lives in National City with his wife, Veronica Enrique, and their children, Xima, Tona, Graciano and Adrian Rafael.

Nakissa Etemad (*Dramaturg*) is an MFA graduate of "the mother of all dramaturgy schools," the University of California at San Diego. She has worked with directors Bill Virchis, D.W. Jacobs, Scott Feldsher, Lee Richardson, Darla Cash, Michael Mayer, Michael Greif and Julie Hebert; writers John Jiler, Rick Najera, Heather MacDonald, Octavio Solis, Karl Gadjusek and Deborah Wain; and dramaturgs Robert Blacker and Greg Gunter. She learned her craft from dramaturging nearly twenty shows, including *The Dybbuk*; *Burning Dreams*; *Top Girls*; *An Almost Holy Picture*; *Why We Have A Body*; *The Whole World Is Watching*; *Uncle Vanya*; *A Quiet Love*; *Buddy...The Buddy Holly Story*; *The Imaginary Invalid* and *Avenue X*. French to English translations include *No Exit* and *The Sequestered of Altona*, both by Jean-Paul Sartre. She is the Rep's Resident Dramaturg and Artistic Associate. Thanks to Todd and Sam for teaching her so much over the years.

Alexis Randolph* (*Stage Manager*) is in her third season as Stage Manager for the San Diego Repertory Theatre. Credits here include: *Avenue X*, *Zoot Suit*, *A Quiet Love*, *A Christmas Carol*, *Cabaret*, *The Whole World Is Watching* and *Six Women With Brain Death* or *Expiring Minds Want to Know*. She has worked for theaters throughout the Southwest including, Arizona Theatre Company, La Jolla Playhouse, Actors Theatre of Phoenix, Phoenix Little Theatre and Arizona Ballet Company.

Michael Schwartz (*Assistant Director*) is thrilled to work on his first production at San Diego Rep and with the Super Estrellas of Culture Clash. His most recent gig was directing the musical hit, *Ubu Rock*, at the Mandell Weiss Theatre. In addition to his directing projects, Michael is extremely proud to be a teaching artist with Playwrights' Project, La Jolla Playhouse, and the International School Theatre Association.

Paula Present (*Choreographer*) is honored to work with her friends and mentors, Culture Clash. She co-created/choreographed *Between the Raw Dance Collective*, producing two full-length shows that ran in coffee houses, and presented work at SUSHI's Process Work's. Recently, Paula performed two solo works at the Los Angeles Women's Theatre Festival and at DanceMission Theatre in San Francisco. Last summer, she worked as choreography consultant for Rick Najera's *Latinologues* at South Coast Repertory. Paula continues to study dance and acting intensively.

SD REP

Sam Woodhouse (*Director, Artistic Director*) co-founded the San Diego Repertory Theatre in 1976 and has since served as its producing and artistic director. He has worked as an actor, director and producer on more than 100 Rep productions. Among his favorite Rep directorial credits are the world premieres of *Burning Dreams*, *Ruby's Bucket*

of *Blood and a Christmas Carol*; *The Gospel According to Dickens*, and the San Diego premieres of *Man of the Flesh*, *Red Noses*, *A Tale of Two Cities* and *Burn This*. For the Dell'Arte Players Company he has directed three episodes of *Korbel: Dark Angel*, *The Gold Box*, and *The Wedding*. As an actor he has appeared with the Rep in *Hamlet*, *K-2*, *Beyond Therapy*, as Elvis in *Are You Lonesome Tonight?* and with the San Diego Symphony Orchestra in the title role of *L'Historie du Soldat*. He has served as a trustee for the California Theatre Council, San Diego Theatre Council, and as a consultant and panelist for the Young Audiences National Arts Institute and the National Endowment for the Arts. He directed *Buddy...The Buddy Holly Story*, which ran at the Rep and at the Apollo Theater in Chicago. He most recently directed *Avenue X* for the Rep.

John Redman (*Managing Director*)

begun with the San Diego Repertory Theatre in 1985 as an assistant designer on such productions as *The Time of Your Life*, *Extremities* and *Cloud 9*. He subsequently served as production manager and worked on the Rep's long-running comedy hit, *Six Women With Brain Death*. In 1992, he became general manager of the Rep handling the theatre's operations and outside activities of the Lyceum. His current duties as managing director include managing all business, financial and marketing activities. Redman holds an MFA from San Diego State University and a BA in Theatre from Texas A&M.

Jeff Rowlings (*Lighting Designer, Producing Director*) joined the San Diego Rep last season after 10 years at the Magic Theatre in San Francisco where he served as production manager, resident designer and general manager. Commercially, Jeff produced the world premiere of Wendy MacLeod's *The House of Yes* for the Magic's Los Angeles run and the West Coast premiere of Nicky Silver's *Free Will* and *Wanton Lust* at the Cable Car Theatre in San Francisco. Here at the Rep, he designed lights for *A Christmas Carol*, *Nations of San Diego International Dance Festival* and *Uncle Vanya*. His work has premiered the writings of Claire Chafee, David Ives, Octavio Solis, Doug Jacobs and Scott Feldsher, Julia Sweeney, Rick Najera and Nilo Cruz.

D.W. Jacobs (*Co-Founder/Artistic Consultant*)

co-founded the San Diego Repertory Theatre in 1976 and served as artistic director for more than twenty years. Earlier this year, he resigned to give more attention to writing, directing, teaching and acting. As an actor, he has played Claudius in *Hamlet*, Joe in *The Time of Your Life*, Reb Azrielke in *The Dybbuk*, Howard in *A Murder of Crows*, Senator Bob in *7 Blowjob*s and George Shearer in the highly-acclaimed *Zoot Suit* for the Rep. Along with Scott Feldsher, he co-wrote and co-directed the world premiere of *The Whole World Is Watching* (an adaptation of the Oedipus trilogy). Other directing credits include *A Quiet Love*, *Ladyhouse Blues*, *Of Mice and Men*, *Death and the Maiden*, *Cymbeline*, *A Lovely Sunday for Creve Coeur*, *Holy Ghosts*, *Burning Patience* and his own adaptations of Dickens' *A Christmas Carol* and Stevenson's *Dr. Jekyll and Mr. Hyde*. His 1986 production of *Holy Ghosts* was invited to play in New York City as part of the American Theatre Exchange. In the fall, he taught workshops at The Actors' Alliance of San Diego. He most recently directed the world premiere of Bernard Balaban's *The Boise Club* at Laguna Playhouse.

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Assistant Costume Designer - Mayra Juarez
Assistant Stage Manager - Nora Kessler
Choreographer - Paula Present
Movement Consultant - Abel Silvas

Navy Consultant - John Vick
Scenic Artist - Trisch Rutter
Muralists - Victor Ochoa, Mario Torero
Additional Masks - Zarco Guerrero
Properties Assistant - Danielle Delia
Rehearsal Assistant - Jamie Smith
Carpenters - Larry J. Hall, Todd Reischman

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Managing Director - John Redman
Producing Director - Jeff Rowlings
Co-Founder/Artistic Consultant - D.W. Jacobs

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Resident Sound Designer - Randy Cohen
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